

# DICTIONARY OF BASIC JOSEKI

# 2

## YOSHIO ISHIDA



Kiseido Publishing Company

**Dictionary  
of  
Basic Joseki  
Volume II**

**The 3–4 Point (cont.)**

**The 5–3 Point**

*by  
Ishida Yoshio*

*translated by  
John Power*

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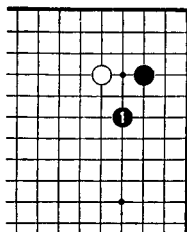
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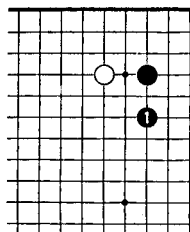
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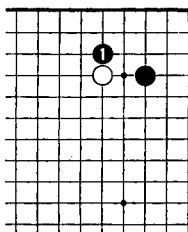
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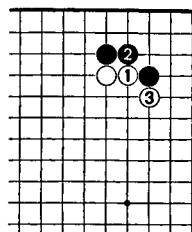
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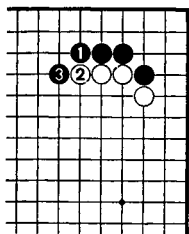
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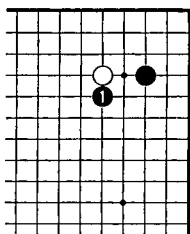
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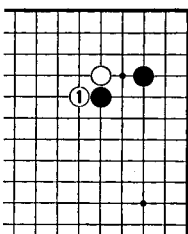
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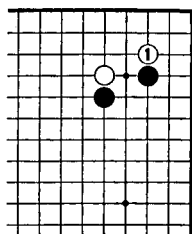
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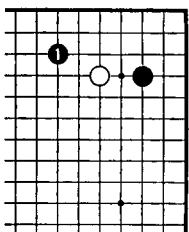
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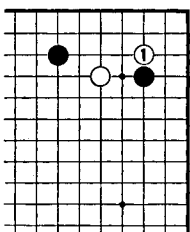
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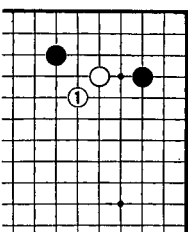
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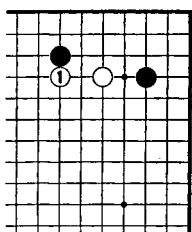
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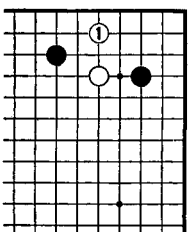
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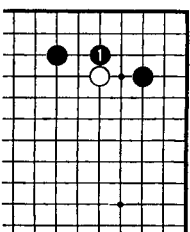
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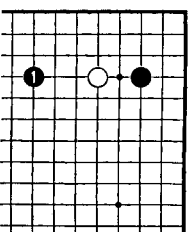
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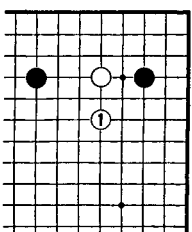
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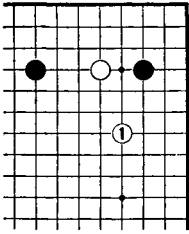


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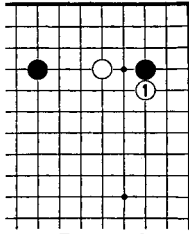


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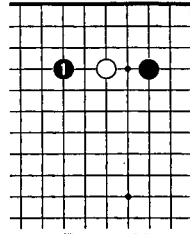




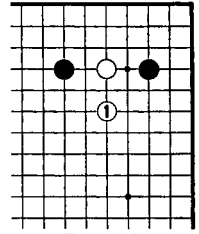
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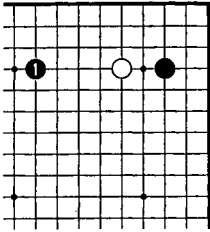
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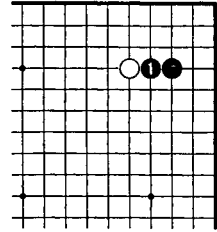
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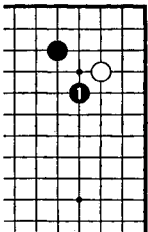
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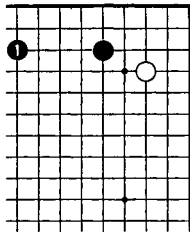
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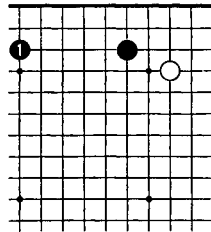
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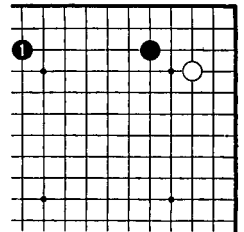
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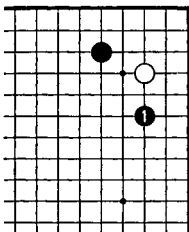
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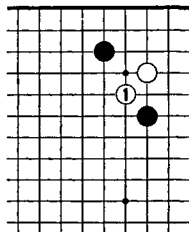
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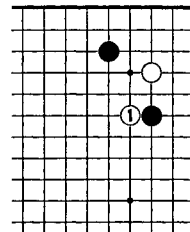
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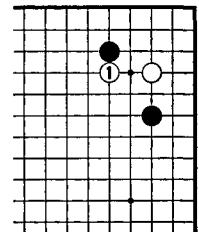
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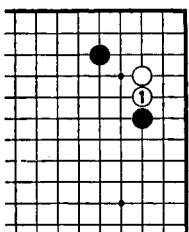
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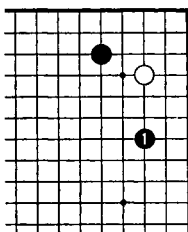
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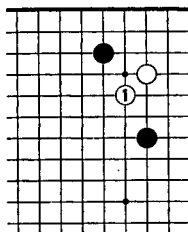
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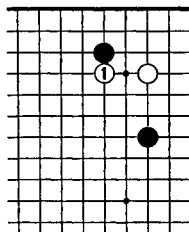
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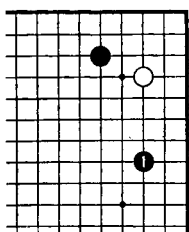
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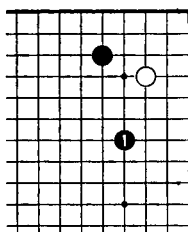
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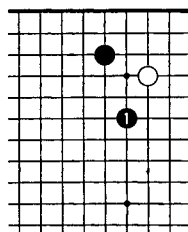
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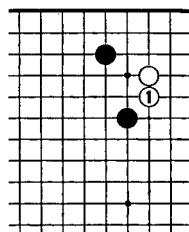
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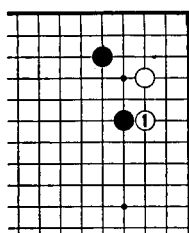
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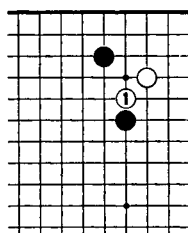
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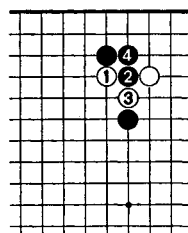
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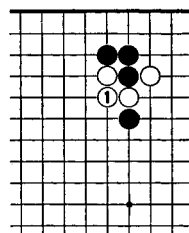
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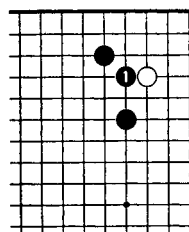
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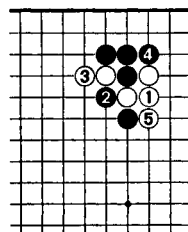
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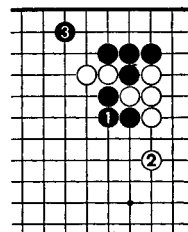
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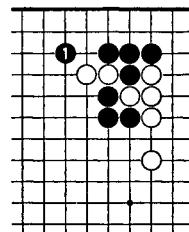
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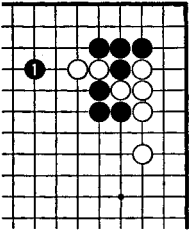
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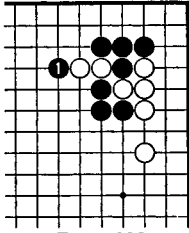
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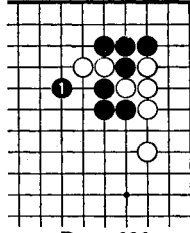
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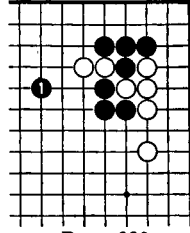
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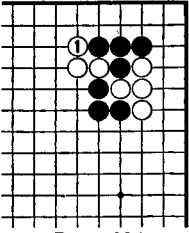
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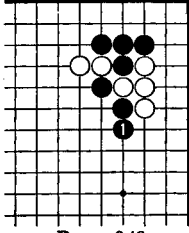
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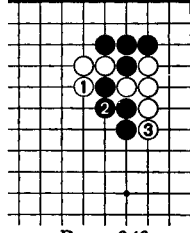
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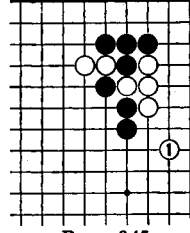
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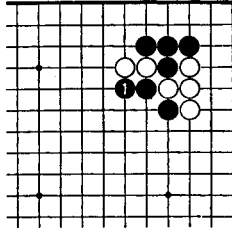
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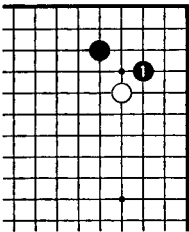


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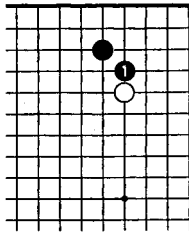


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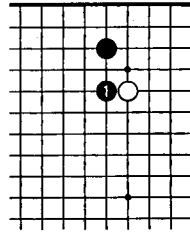
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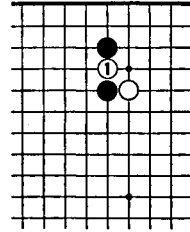
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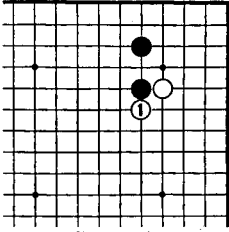
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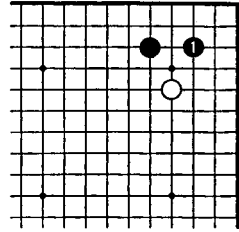
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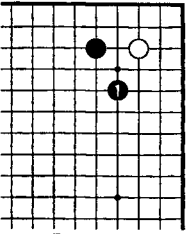


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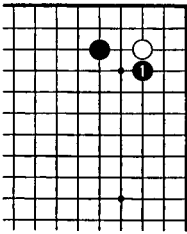


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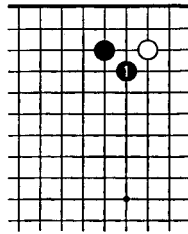
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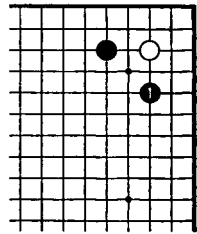
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## JAPANESE TERMS

Brackets indicate that the English equivalent given is usually used in the text.

(*aji*): potential

*atari*: check, i.e. a move threatening to capture

(*dame*): a liberty; neutral points of no value

(*degiri*): push and cut

(*furikawari*): trade, swap

*fuseki*: the opening stage of the game

*geta*: a tesuji for capturing a stone or stones in a net

*gote*: a move not requiring an answer

(*hamete*): a trick play

(*hanami-ko*): a “flower-viewing” ko, i.e. one side has everything to lose, while the other stakes almost nothing

*hane*: a diagonal move played against an enemy stone

(*hasami*): pincer

(*honte*): the proper move (though it may sometimes appear slow)

(*kakari*): an approach move in the corner

(*kake*): a pressing move

(*kikashi*): a forcing move requiring an answer

(*karui*): light, i.e. stones with light, flexible shape which can easily be looked after or stones which have served their purpose and can be discarded without ill effects

*komi*: handicap points (usually received by White) in an even game

*miai*: points of exchange of approximately equal value—if the opponent takes one, one can always (and often must) take the other

(*mokuhazushi*): the 5-3 point

*moyo*: a territorial framework—potential not actual territory

(*osae*): block

(*oshi*): push

*ponnuki*: the efficient shape resulting from capturing one enemy stone with four friendly ones

(*sabaki*): settling a group (by getting a flexible and resilient shape)

*seki*: an impasse or stalemate between two groups

*sente*: a move requiring an answer; the initiative

(*suji*): skilful style, correct style, the right line of play (often equivalent to *tesuji* in use)

*tesuji*: the most skilful move in a local situation

*tewari*: a method of analysis in which one changes the order of moves in a sequence and removes superfluous stones in order to evaluate the basic structure

(*tsuke*): contact play, attach(ment)  
(*tsume*): a checking extension  
*tsume-go*: a life and death problem  
(*warikomi*): wedge  
(*yose*): the endgame  
(*yose-ko*): an approach-move-ko

## NOTES

1. The sign  $\blacklozenge\blacklozenge$  indicates a standard and basic joseki, while  $\blacklozenge$  indicates a joseki virtually equivalent to a basic joseki.
2. Names in the text are given in the Japanese order, with the surname first.

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**DICTIONARY  
OF  
BASIC JOSEKI  
VOLUME II**

**THE 3-4 POINT (Cont.)**

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**THE 5-3 POINT**

**Part Five: The 3-4 Approach**

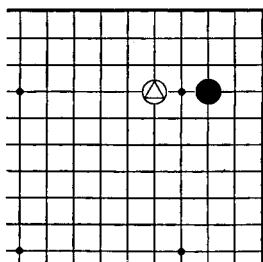
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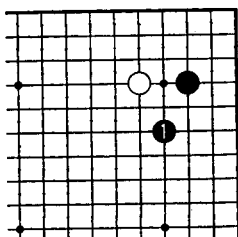
## PART FOUR

### THE ONE-SPACE HIGH APPROACH MOVE

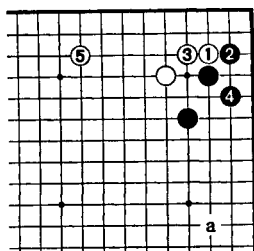


This move  $\triangle$  has a much briefer history than the small knight approach move. While occasionally seen in pre-modern games, it did not become a standard move, due to its lack of emphasis on territory. In modern times it has been re-evaluated and is now just as popular as the knight's move. In modern Go, with its preoccupation with speed and influence, the true virtues of this move have been discovered, bringing an added dimension of depth and strength to the fuseki.

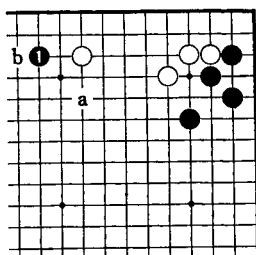
## CHAPTER I THE KNIGHT'S MOVE



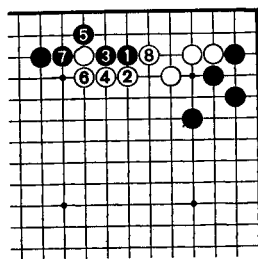
This is the most peaceful response. It attempts to maintain overall balance with the high approach move by elevating Black's own position. There are not many variations.



Dia. 1 ◆◆



Dia. 2

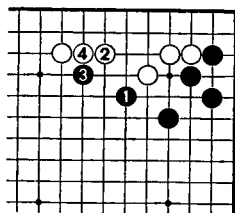


Dia. 3

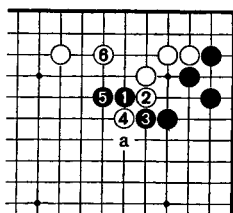
*Dia. 1 (joseki).* White 1 and 3 are obligatory in response to Black's knight's move. Up to 5 is joseki. Black may seem a little over-concentrated but his position is solid. Consequently, he goes as far as 'a' if extending on the right side.

*Dia. 2 (follow-up).* In the subsequent fuseki, the top is more important than the right. If Black has a star-point stone or an enclosure at the top left, the checking extension of 1 is an ideal point. In most cases White must answer at 'a'. White 'b', before Black plays 1, is also an excellent point.

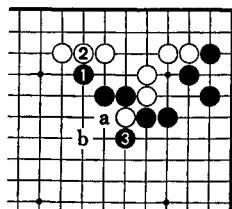
*Dia. 3 (Black gouges out the top).* If White omits to answer, Black can make a severe invasion at 1. White has no choice but to attach at 2. Black gouges out the top in sente. White can sometimes resist with 2 at 4 but in general this is unreasonable.



*Dia. 4* ◆



*Dia. 5*

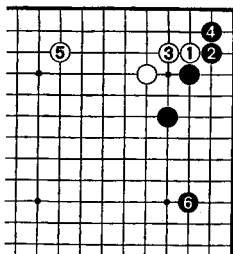


*Dia. 6* ◆

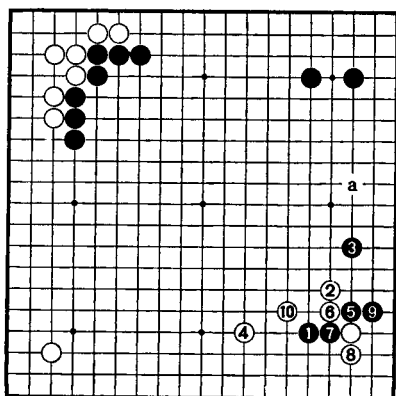
*Dia. 4 (Black presses).* When the position in the upper left corner makes the checking extension ineffective, pressing at 1 is a strong move. White 2 is correct, but Black can make another forcing move at 3. This solidifies White but when the checking move is not feasible, this does not matter.

*Dia. 5 (a white countermeasure).* White may counter with 2 and 4 if he dislikes answering submissively. The precondition is that the ladder at 'a' does not favour Black, so that White can answer 5 at 6.

*Dia. 6 (White sente).* Black is not troubled even if the ladder is unfavourable. He peeps at 1, then plays 3. If White 'a', Black captures with 'b'. White achieves his objective in getting sente, while Black builds thickness, so the result is 50-50.



*Dia. 7* ◆◆

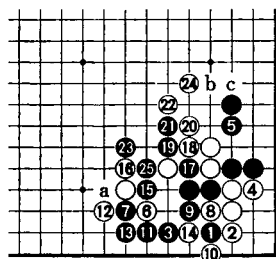


*Ref. Fig. 1*

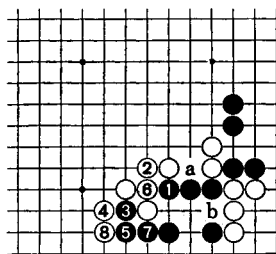
*22nd Oza Title (1974), 3rd Game*  
*White: Rin Kaiho; Black: Ishida*

*Dia. 7 (joseki).* If Black 4, White still extends to 5. Black 6 completes the joseki. Black cannot omit 6 after playing 4. When he intends to continue immediately with 6, Black 4 is better than the diagonal connection as it secures more territory.

*Ref. Fig. 1.* Checking immediately at 3 is unusual. Usually Black follows *Dia. 1* by attaching at 8, but after Black extends at the bottom in the standard joseki pattern, the white extension at 'a' becomes an excellent move as it erases the strength of Black's enclosure at the top right. This of course is what Rin wanted when he played 2. White naturally countered with 4, then a fight started. Playing White 8 at 9, letting Black live in the corner, is too mild.



*Dia. 8*

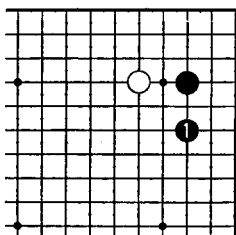


*Dia. 9*

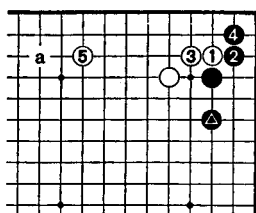
*Dia. 8 (the continuation).* After 10 in the Figure, a difficult fight started. The tesuji of 7 is the only way for Black to save himself. White 8 and 10 are best, so the sequence to 16 is forced. Instead of 17, however, the cut at 'a' was correct. If White had played 24 at 'b', then after Black 25 he could have captured Black with 'c'.

*Dia. 9 (supplement).* Playing 1 before 3 (7 in *Dia. 8*) does not work, as White counters with 4 to 8. Pushing through at 'a' and cutting does not work, while Black loses the fight with the white corner group. Without the exchange of 1 and 2, Black can connect at 'b' after 8, making miai of 'a' and capturing the corner.

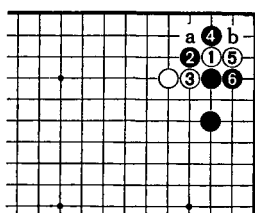
## CHAPTER II THE ONE-SPACE JUMP



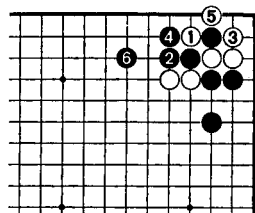
Black 1 is best described as a restrained move. It is steady—perhaps a little too steady—but is an excellent move. It is often experimented with by White in komi games.



*Dia. 1* ◆◆



*Dia. 2*

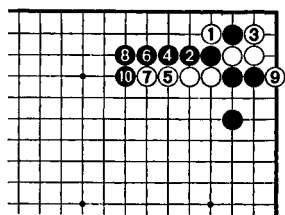


*Dia. 3*

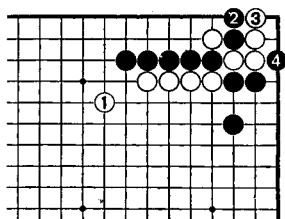
*Dia. 1 (joseki).* White 1 to 5 is the basic pattern, just as with the knight's move response. One difference, however, is that Black 4 is the natural move. The low position of  $\triangle$  means that the position is played out, so the value of a move on the right side is small. As before, Black 'a' is a good point.

*Dia. 2 (a quasi trick play).* In the case of the one-space jump, the variation 2, 4 and 6 is possible. This is not a trick play as such, but Black can do badly if he is not careful. The white cut at 'a' is a little unreasonable. If White 'b', Black captures with 'a'.

*Dia. 3 (good for Black).* Trying to live in the corner with 1 and 3 is just what Black wants. Permitting Black 4 and 6 is not good, as the two white stones in the centre will be a burden.



*Dia. 4*



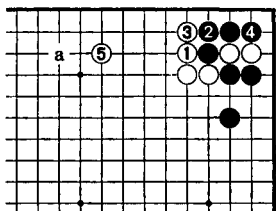
*Dia. 5*

*Dia. 4 (good for Black).* Black can also answer 3 by extending at 4. White can push in the centre but must come back to make the hane at 9. Black thus gets the good point of 10, giving him a flawless shape. The white centre group here is more of a burden than in *Dia. 3*.

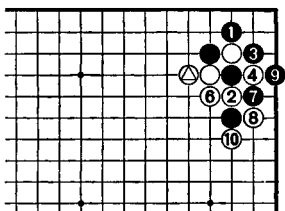
*Dia. 5 (tricked).* White 9 in *Dia. 4* is a painful necessity. If White omits this, playing 1 here, for example, instead, then Black 2 kills the corner. After 4, White cannot block. This trap was Black's aim in playing 4 in *Dia. 4*.

*Dia. 6 (joseki).* Trying to live in the corner plays into Black's hands, so simply discarding it with 1 and 3 is better. The result to 5 is equal. White loses points in the corner but thanks to the sente move of 3, Black 'a' is no longer a threat.

*Dia. 7 (good for Black).* If the ladder is favourable, White 2 might be considered but this entails a slight loss. White gets a ladder with 10, but Black gets a large corner area and can also play a ladder block. The bad shape made by  $\triangle$  is also disturbing.



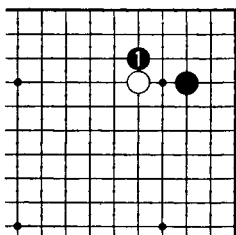
*Dia. 6* ◆◆



*Dia. 7*

⑤ connects

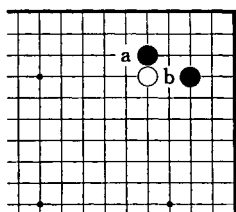
## CHAPTER III ATTACHING UNDERNEATH



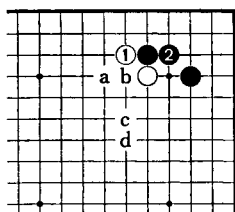
Black 1 is the most orthodox response. This move is a very direct embodiment of the territorial orientation of the 3-4 stone. Whatever happens, Black will get the corner area.

*Dia. 1 (White's responses).* White can answer at 'a' or 'b'. In this chapter we will deal only with the former; the latter is covered in the "small avalanche" and "large avalanche" chapters.

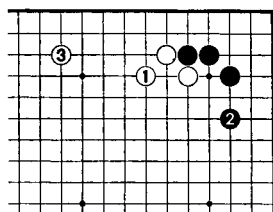
*Dia. 2 (White blocks).* If White 1, Black 2 immediately secures over ten points of territory. The standard continuations are White 'a' and 'b'. White 'c' and 'd' are possible in special circumstances. Switching elsewhere is also possible.



*Dia. 1*



*Dia. 2*



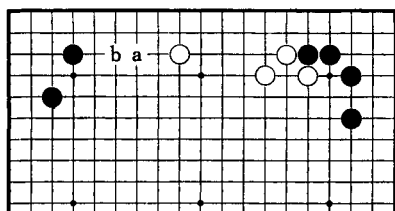
*Dia. 3* ◆◆

### Section 1. The Diagonal Connection

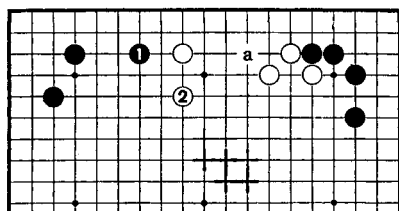
*Dia. 3 (joseki).* If White 1, Black 2 and White 3 constitute the basic pattern. This has been the most popular joseki from the mid-1950's on. It is most often adopted when Black has a star-point stone or an enclosure in the top left corner.

*Dia. 4 (subsequent large points).* Assuming a black enclosure at the top left, an important problem in the fuseki will be whether Black checks at 'a' or White checks at 'b'. Both are first-class fuseki points.

*Dia. 5 (Black checks).* Black often checks immediately at 1, aiming at the severe move at 'a'. White 2, defending this weak point, is the proper response. This makes excellent shape for White.



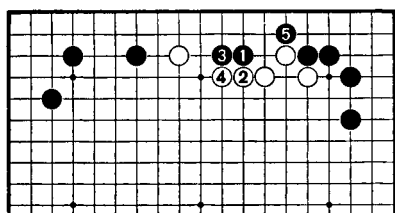
*Dia. 4*



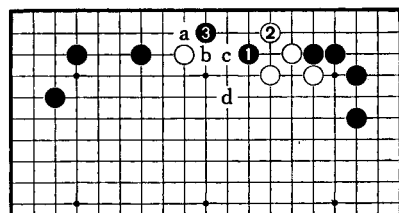
*Dia. 5*

*Dia. 6 (ineffectual).* If White plays elsewhere, Black 1 is the vital point for invasion. White cannot capture this stone but all the same White 2 and 4 here are much too ineffectual. With Black 5, White suffers a large loss.

*Dia. 7 (correct style and shape).* White 2 is the standard answer. Black 3 is tesuji. Next, White 'a' is bad, as Black pushes up at 'b'. White 'b' is also bad, as Black 'c' makes miai of 'a' and 'd'.



*Dia. 6*

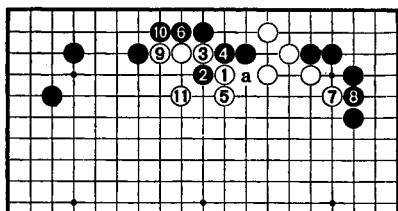


*Dia. 7*

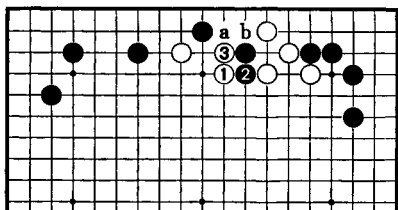


*Dia. 8 (a middle game joseki).* White 1 is the best continuation. Black 2 is also a good move. The moves to 11 form a middle-game joseki. White 7 defends against Black 'a'.

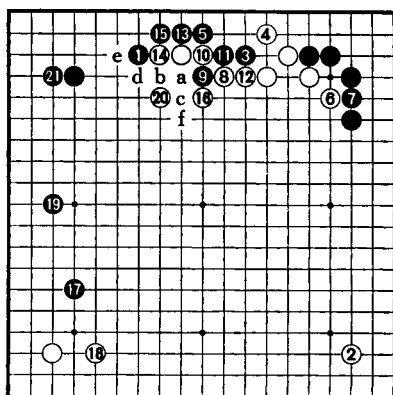
*Dia. 9 (a vulgar move).* Black 2 is not possible, as White blocks at 3. If Black 'a', White cuts at 'b'; if Black 'b', White 'a'. Black 2 is vulgar—the order of moves in *Dia. 8* is essential.



*Dia. 8* ◆◆



*Dia. 9*



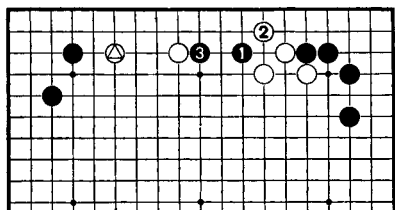
*Ref. Fig. 2*

*30th Honinbo Title (1975), 3rd Game*  
*White: Sakata; Black: Ishida*

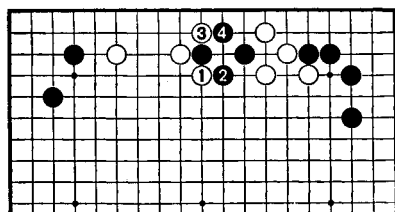
*Ref. Fig. 2.* Black 1 is also a large point with the star-point stone at the top left. White occupied the empty corner with 2, so Black invaded immediately. The order of 6 and 8 is irrelevant. White connected at 12 because Black had a star-point stone and not an enclosure at the top left. White answered 15 with 16 because if Black escapes with 'a', White 'b', Black 'c', then White 'd' makes miai of 'e' and 'f'. If Black has an enclosure in the corner, Black can answer White 'd' by extending at 'f'.

*Dia. 10 (Black's aim).* White  $\triangle$  is undoubtedly a large point but Black can still aim at invading at 1. If White 2, Black has the very troublesome move at 3.

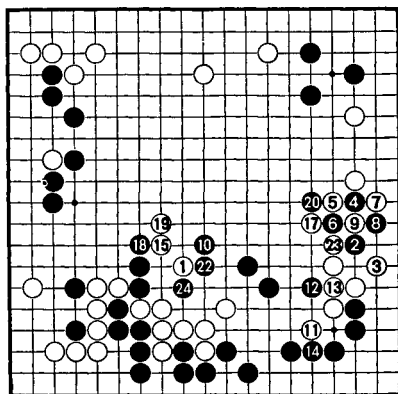
*Dia. 11 (ko).* If White 1, Black starts a ko with 2 and 4. If White 1 at 3, Black answers at 4 for the same result. This ko is an all-or-nothing measure for Black on which he stakes the game.



*Dia. 10*



*Dia. 11*



Ko 18 21

*Ref. Fig. 3*

*28th Honinbo Title (1973)*

*White: Ishida; Black: Rin Kaiho*

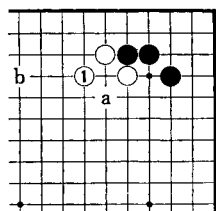
*Ref. Fig. 3.* When White played 1 to escape with this group, Black judged that a direct assault would not fare well, so he enlarged the battle front with 2 and 4. Ko was unavoidable. Playing 15 after exchanging the peeps of 11 and 12 was, I think, an interesting idea. My intention when the ko was initiated was to discard the bottom group but I wanted to work out the best way to do so. Black 20 made the ko enormous. The exchange of 23-24 followed.

*Dia. 12 (Black's responses).* Black's responses to 1 are not limited to the one-space jump. Playing at an urgent point elsewhere is also possible, while peeping at 'a' is also a joseki. With an enclosure in the top left corner to back one up, checking at 'b' can be a severe move.

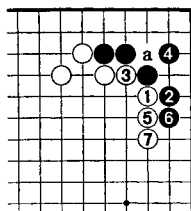
*Dia. 13 (Black plays elsewhere).* White can attach at 1 when Black plays elsewhere. Black 2 is steady but lacks severity. White can be proud of the outward influence he builds with 3 to 7. If Black plays 4 at 5, White of course plays 'a', followed by Black capturing 1 and White playing 4.

*Dia. 14 (joseki).* Black 2, followed by cutting at 4, is a good answer. Black settles himself with 6 and 8. White 9 is a peaceful answer and is joseki. There is some life left in 4 but Black should wait for the right time before doing anything. An extra white move at 'a' is advisable.

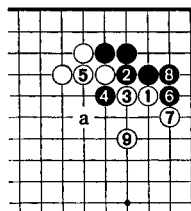
*Dia. 15 (a tense situation).* White 1 instead of 9 in *Dia. 14* is a strong move. After 2 and 3, Black can start fighting immediately or he can leave the two stones for the time being, depending on his assessment of the overall position. If he plays elsewhere, White can capture with 'a'.



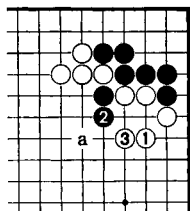
*Dia. 12*



*Dia. 13*



*Dia. 14* ◆◆

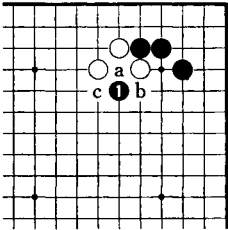


*Dia. 15* ◆

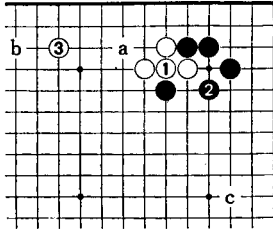
*Dia. 16 (Black peeps).* If Black 1, White usually connects at 'a', but 'b' and 'c' are also possible.

*Dia. 17 (joseki).* Black 2 makes good shape. Up to 3 is the basic pattern but the continuations are quite different from those after *Dia. 3*. Because of White 1, Black 'a' is not possible and 'b' is not an urgent move. A move at 'c' is now a large point.

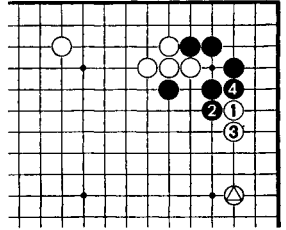
*Dia. 18 (follow-up).* With the one-space jump, the right side becomes unimportant, but with the diagonal move, an extension is a good move for Black. Therefore White  $\triangle$ , preventing an extension, becomes a good move. As a follow-up, White 1 strikes at the vital point, forcing Black to defend at 2 and 4.



*Dia. 16*



*Dia. 17* ◆◆

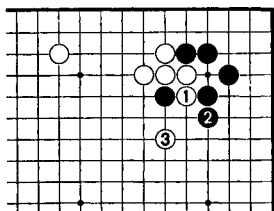


*Dia. 18*

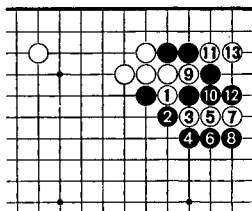
*Dia. 19 (moyo).* The probing move at 1 is another interesting idea. If Black 2, White expands his moyo at the top with 3. The greater number of options open to White is the reason *Dia. 3* came to be preferred to *Dia. 17*.

*Dia. 20 (equal).* Black 2 is the fighting answer. White 3 naturally follows. White sacrifices three stones but gets considerable corner profit. Since Black ends in sente, the result is probably equal.

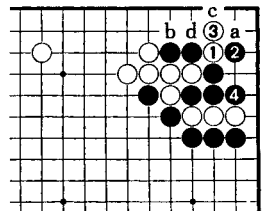
*Dia. 21 (13 points).* If Black plays 2, he ends in gote. The exchange Black 'a', White 'b', Black 'c', White 'd' is Black's privilege, which makes a total difference of about thirteen points to *Dia. 20*. Even so, this is not worth losing a move.



*Dia. 19*



*Dia. 20* ◆

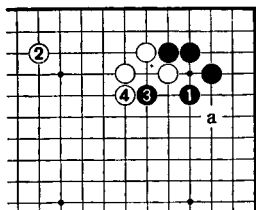


*Dia. 21*

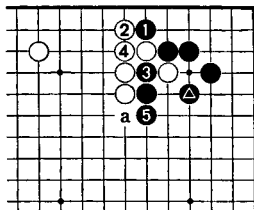
*Dia. 22 (irregular).* Playing 1 without first peeping is a strange way to play. If one does not peep, one should just play 'a'. The extension to 2 is a good move. If Black now peeps, White pushes at 4.

*Dia. 23 (wasteful).* Black next captures one stone with 1 to 5, but this makes  $\triangle$  into a superfluous stone, while White's stones are all working efficiently. In this position Black  $\triangle$  ought to be at 'a'.

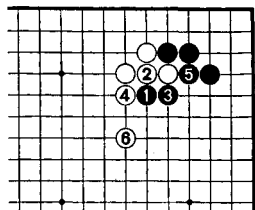
*Dia. 24 (poor style).* Continuing at 3 is obviously a heavy move. White gets an adequate result with 4 and 6. Once Black has made White connect at 2, his stone at 1 has served its function, so hanging on to it with 3 is poor style.



*Dia. 22*



*Dia. 23*

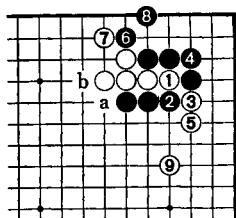


*Dia. 24*

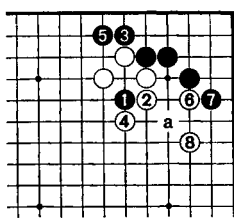
*Dia. 25 (feasible for White).* A more forceful approach for White instead of 4 in *Dia. 24* is pushing through and cutting with 1 and 3. Black must seek life in the corner with 6 and 8, so White can attack with 9. If Black plays 'a', this helps White make good shape with 'b'.

*Dia. 26 (joseki).* White 2 emphasizes the centre more than the top. After 3 and 5, the top becomes unimportant. White makes good shape with 6 and 8, while preventing Black from playing 'a'.

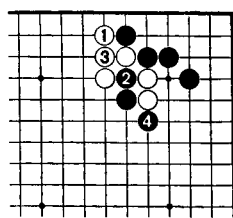
*Dia. 27 (very bad for White).* White 1 is out of the question. After 2 and 4, White cannot do anything with his two stones.



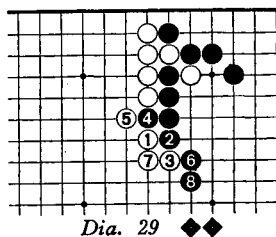
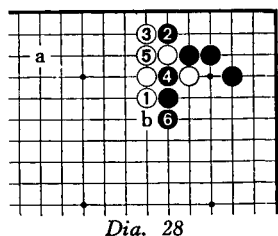
*Dia. 25*



*Dia. 26*



*Dia. 27*

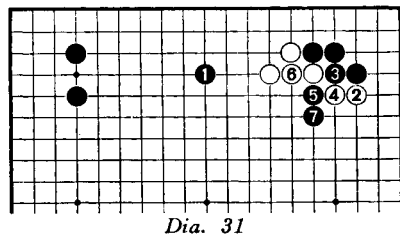
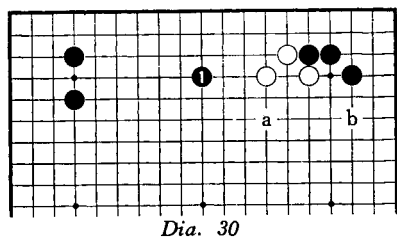


*Dia. 28 (special strategy).* Pushing down on the outside at 1 is a strategy for special circumstances, as White's immediate loss is a large one. There must be white influence in the top left. White 'a' next is bad, as Black turns at 'b'.

*Dia. 29 (joseki).* White tries to increase his strength by pressing at 1. The joseki to 8 is clearly favourable for Black as far as profit in the local situation is concerned, so it is possible for White only if the overall position enables him to make full use of his strength here.

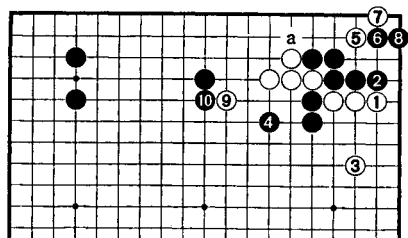
*Dia. 30 (the pincer).* If Black has this kind of enclosure in the top left, the pincer at 1, preventing White from extending, is possible. If White makes the vague jump at 'a', then Black 'b'. This is very submissive of White.

*Dia. 31 (a fight).* As in *Dia. 13*, White attaches at 2. A fight is unavoidable.

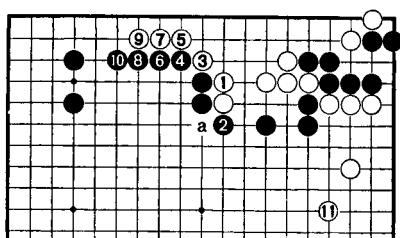


*Dia. 32 (getting settled).* White first settles his stones on the side with 1 and 3. After 4, 5 shows nice timing. This forces 6 and 8 and makes White 'a' absolute sente. Next White plays 9.

*Dia. 33 (equal).* White blocks at 1 to settle himself quickly. He submits to being sealed in by 2. White ends in sente and threatens to cut at 'a' later. The result to 11 is equal.



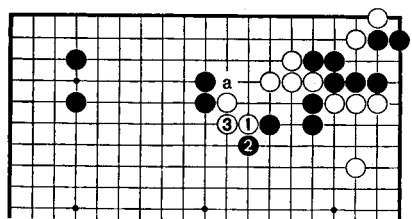
*Dia. 32*



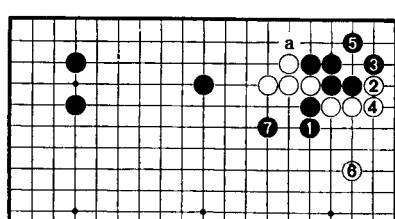
*Dia. 33* ◆

*Dia. 34 (playing out).* White 1 is the move to avoid being sealed in. If 2, White 3 is a standard tesuji. Playing 1 at 3 is wrong as Black spoils White's shape with 'a'.

*Dia. 35 (worse for White).* White 2 and 4, while sente, are not recommended. After 5, White 'a' is no longer sente, so settling his group here may be difficult.

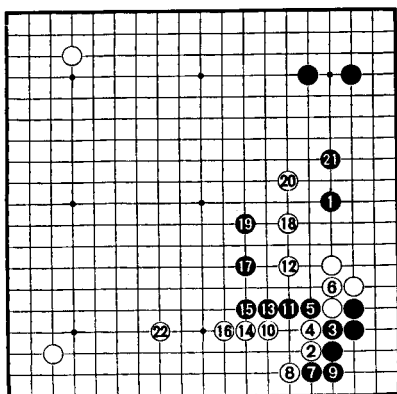


*Dia. 34*



*Dia. 35*

*Ref. Fig. 4.* Black made the pincer at 1 with the backing of the top right enclosure. Before moving out with 11, he played 7 and 9. This order made it possible for White to take the point of 12 which was of vital importance to both sides. After fixing up his shape at the bottom with 14 and 16, White did not seem likely to have any problems settling himself here. He kept things simple with 18 and 20, taking sente, then defended at 22.



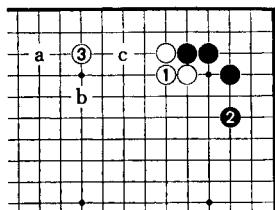
Ref. Fig. 4  
 2nd Meijin Title, 4th Game (1963)  
 White: Sakata; Black: Fujisawa Shuko

## Section 2. The Solid Connection

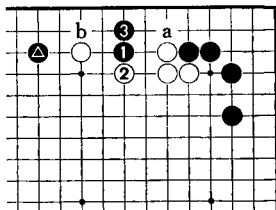
*Dia. 36 (joseki).* This is another basic pattern. The checking move at 'a' is a good point for Black. If White does not answer at 'b', Black invades at 'c'. White 3 on the star-point is also possible.

*Dia. 37 (the invasion).* If White ignores  $\triangle$ , Black invades at 1. If 2, Black 3, making miai of 'a' and 'b', is a tesuji worth remembering. White 2 at 3 is better but his position is still gouged out by Black.

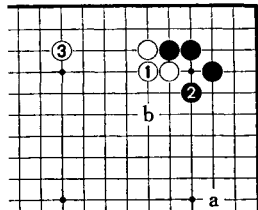
*Dia. 38 (joseki).* This was the first pattern, and from it Dias. 17, 3 and 36 were derived, in that order. Because of 2, 'a' is an urgent point for Black. The follow-up from 'a' is to expand at 'b'.



Dia. 36 ◆◆



Dia. 37



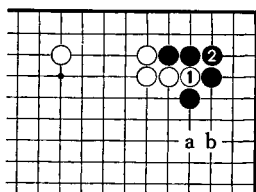
Dia. 38 ◆◆



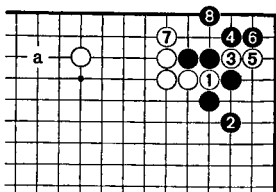
*Dia. 39 (a probe).* White 1, played at the right time, is a strong move. The idea is to see on which side Black connects. Black counters White's plan with 2, but now 'a' or 'b' is a severe move for White.

*Dia. 40 (set pattern).* Black 2 is the usual answer. White's plan is to cut at 3 and sacrifice two stones, thus making 7 sente. This pattern is a standard follow-up to the joseki. The addition of 7 means that Black 'a' loses its effectiveness.

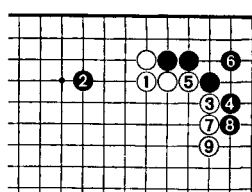
*Dia. 41 (not to Black's liking).* Black 2 is a strange move when White has made the solid connection. The difference is that Black cannot counterattack but must submit with 4. After the sequence to 9, Black 2 is found to be too close to the white thickness.



*Dia. 39*



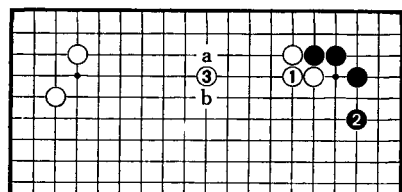
*Dia. 40*



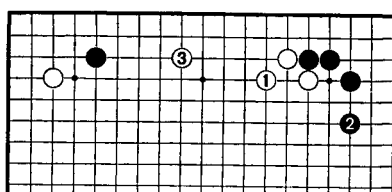
*Dia. 41*

*Dia. 42 (balance).* White 3 makes nice balance when White has this kind of enclosure in the top left. If White 3 at 'a', Black reduces by capping at 'b'.

*Dia. 43 (just right).* In this position, White 3 after the diagonal connection becomes a combination of extension and pincer. For Black to attach underneath then pull back in this position is therefore a dubious approach.

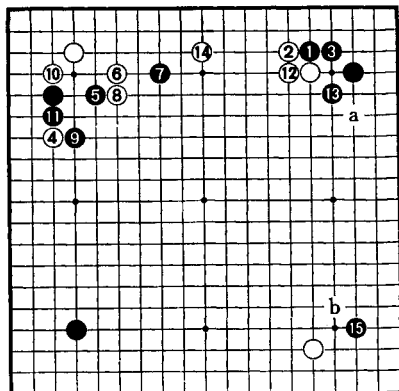


*Dia. 42*



*Dia. 43*

*Ref. Fig. 5.* After 1 and 3, White switches to 4. Rin is very good at trying to control the flow of the game like this. Up to 9 is joseki. White takes sente with 10, then returns to connect at 12. His stones are working efficiently but on the other hand they are concentrated at the top. Black 13 is the premise for 15. If Black plays 13 at 'a', White will answer 15 by pressing at 'b', forcing Black into a low position on the right.



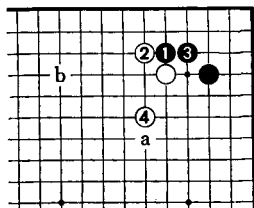
Ref. Fig. 5  
 12th Meijin Title, 4th Game (1973)  
 White: Rin Kaiho; Black: Ishida

### Section 3. The Knight's Move

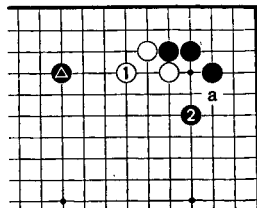
*Dia. 44 (responses).* White 4, or 'a', is a special move mainly influenced by the position at the top. When Black has a stone around 'b', White 4 may be a good, light move. Playing 4 when there is no black stone at the top can be regarded as an exception.

*Dia. 45 (White is heavy).* Playing the diagonal connection of 1 when there is a black stone at  $\triangle$  indicates naive strategic thinking. The black attack at 2 works nicely with  $\triangle$ . If White played 1, then Black checked at  $\triangle$ , White would naturally attach at 'a'. This position is equivalent to White's ignoring  $\triangle$ .

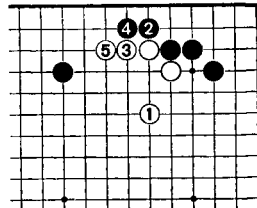
*Dia. 46 (making shape).* If White 1, Black has trouble finding a good attacking move. Black 2 takes profit but helps White to make good shape, while adversely affecting Black's pincer stone, which is now floating loosely.



Dia. 44

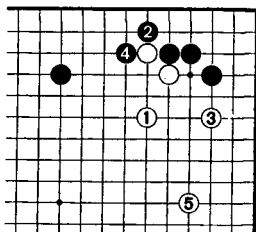


Dia. 45

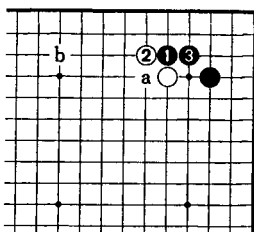


Dia. 46

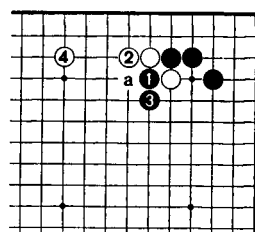
*Dia. 47 (flexible).* White can also forget about the top and stake out a position on the right with 3 and 5. Adopting a flexible approach in the opponent's sphere of influence is important.



*Dia. 47*



*Dia. 48*

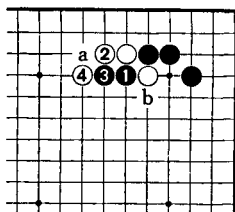


*Dia. 49* ◆◆

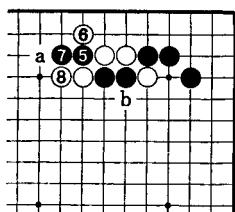
#### Section 4. White Plays Elsewhere

*Dia. 48 (playing lightly).* Since Black has played on the inside, White can regard his stones as forcing moves and play elsewhere. Black can continue with 'a' if he wants to fix the shape here or 'b' if he wants to keep the position fluid.

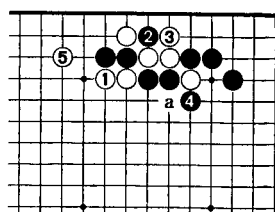
*Dia. 49 (joseki).* If Black 1, White plays 2, then answers 3 at 4. This is a joseki often seen in actual play. There are also examples of White ignoring Black 1. Black then plays at 2 or at 'a'. Before White plays 2, there is a ladder he must check out.



*Dia. 50*



*Dia. 51*



*Dia. 52*

*Dia. 50 (Black pushes).* Black can push at 3. Answering submissively at 'a' is painful, so White naturally wants to hane at 4, but then Black can cut at 'a'. If instead Black simply captures at 'b', the push at 3 is meaningless.

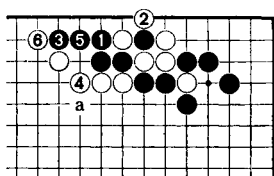
*Dia. 51 (the ladder).* After 5 to 8, 'a' and 'b' must be miai for White. In other words, the premise for playing White 2 in *Dia. 50* is that the ladder at 'b' is favourable.

*Dia. 52 (an ironical plan).* Black has no way to redeem the situation if the ladder at 'a' favours White. He can try to confuse White with 2 and 4 but White can dodge at 5, frustrating Black's plan.

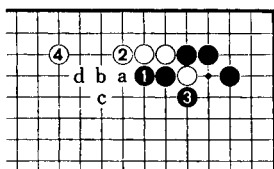
*Dia. 53 (Black loses).* If next Black 1 and 3, White 4 is tesuji. If Black 5 at 6, White plays in at 5. If Black 3 at 4, White blocks at 'a'.

*Dia. 54 (White submits).* If the ladder is unfavourable, White has to make the submissive move at 2. After 3 and 4, the sequence Black 'a', White 'b', Black 'c', White 'd' is Black's privilege. He can also play more severely here with a pincer at 4 instead of 3, followed by White 'a', Black 3.

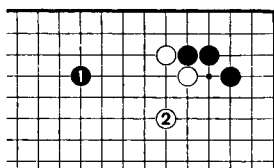
*Dia. 55 (the black pincer).* Black plays 1 when he has influence in the top left corner. Depending on his position there, he may play 1 on the third line or one space to the right. White can still play elsewhere after 1. His two stones prove to be surprisingly resilient and attacking them is difficult.



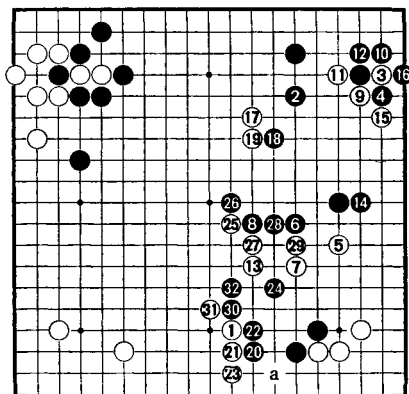
*Dia. 53*



*Dia. 54*



*Dia. 55*



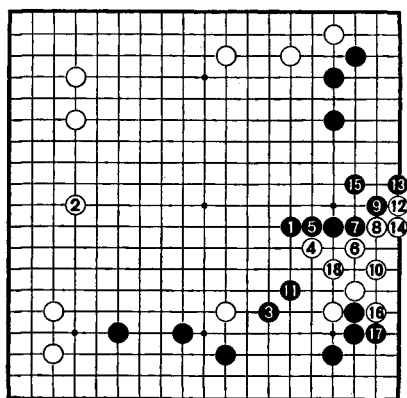
*Ref. Fig. 6*  
*11th Meijin League (1972)*  
*White: Fujisawa Hosai*  
*Black: Ishida*

*Ref. Fig. 6.* Black ignored 1 to play 2 at the top, then responded to 5 by setting up a moyo with 6 and 8. When White reduced with 17, Black answered once at 18, but having no good follow-up move after 19, he switched back to 20. White 23 was the vital point in answer to 22. If 23 at 30, Black lives easily with 'a'. Black escaped with 24 and 30.

*Ref. Fig. 7.* White has already ignored one black move but he again ignores Black 1 to occupy the large fuseki point of 2. He lets Black play one more move before moving out leisurely at 4. The order of moves with 4 and 6 etc. is exquisite. If instead of 9, Black pushes through between 4 and 6, White plays 10, then if Black 18, switches to 15. Black 11 is too mild—he should give atari at 14. Up to 18, White has settled himself nicely. Perhaps Black should have played 3 at 6.

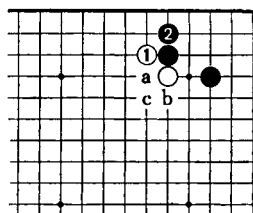
*Dia. 56 (attaching and extending to the edge).* Black 2 was one of Kitani Minoru's favourite moves. White can answer at 'a', 'b' or 'c'.

*Dia. 57 (joseki).* After this joseki, 'a' and 'b' are miai for Black. If White takes one point, Black must take the other. White sometimes omits 3.

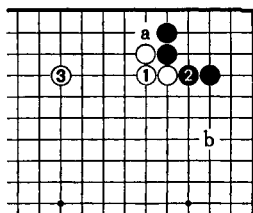


*Ref. Fig. 7*

*22nd Oza Tournament, 1st Game (1974)*  
*White: Rin Kaiho*  
*Black: Ishida*



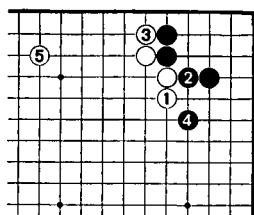
*Dia. 56*



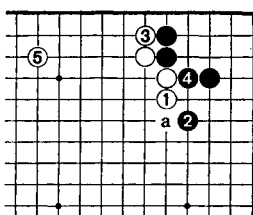
*Dia. 57* ◆◆

*Dia. 58 (equal).* White 1 seems strange but this is one way of making shape. I think that this idea was an invention of Go Seigen. The result to 5 is equal. White can also keep 3 in reserve, leaving open the option of playing 4.

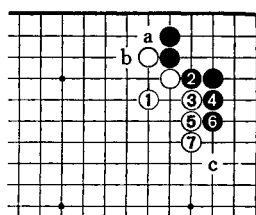
*Dia. 59 (equal).* Black 2 also makes correct shape. This seems thin but there is nothing that White can do. If 3 and 5, we get the same result as in *Dia. 58*. Black 2 deprives White of the option of playing here. White 5 can be played one space closer, but since Black can push at 'a', one feels like extending as far as 5.



*Dia. 58* ◆

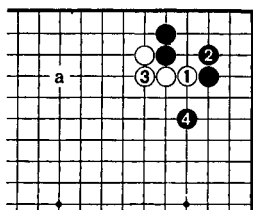


*Dia. 59* ◆

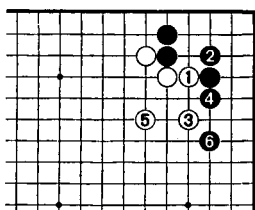


*Dia. 60* ◆

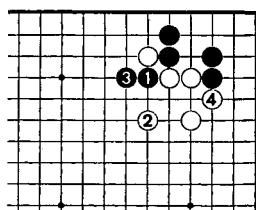
*Dia. 60 (equal)*. White 1 was invented by Takagawa Kaku. Black still plays 2. The result to 7 is equal. The exchange of Black 'a'–White 'b' strengthens White, so the timing is a problem. If White 'a', Black jumps to 'c'.



*Dia. 61*



*Dia. 62*



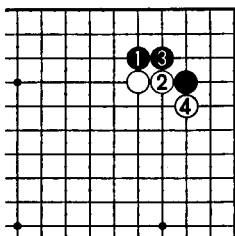
*Dia. 63*

*Dia. 61 (good for Black)*. From the point of view of shape, one should play 1, but this is not good as Black pulls back at 2. After 3 and 4, White's shape is too heavy. Even if he plays at 'a', his position is inferior to *Dia. 57*. Black 4 is a good move.

*Dia. 62 (too mild)*. If 1 and 2, White probably should jump to 3 next. Black 4 is a mild move, giving a peaceful result to 6. White is satisfied as he makes nice shape with 5 and gets sente. This result is regarded as equal but Black 4 is just a bit too mild.

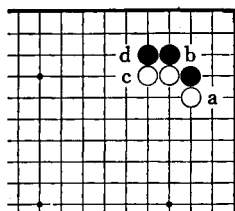
*Dia. 63 (slightly better for Black)*. Cutting at 1 is better than 4 in *Dia. 62*. Even though he permits White 4, this result is slightly favourable for Black.

## CHAPTER IV THE SMALL AVALANCHE

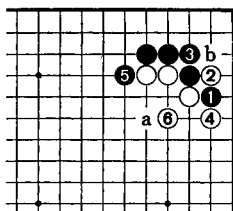


The colourful variations that arise after 1 to 4 are called the “avalanche pattern”. This is the star of modern joseki and includes many perilous variations.

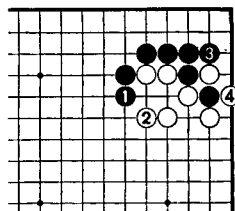
*Dia. 1 (responses).* Black can respond at ‘a’, ‘b’, ‘c’ or ‘d’. Black ‘a’ is comparatively peaceful, while ‘b’ is steady. Black ‘c’ is called the “small avalanche” pattern, while Black ‘d’–White ‘c’ gives the “large avalanche.”



*Dia. 1*



*Dia. 2* ◆◆



*Dia. 3*

### Section 1. Hane Underneath

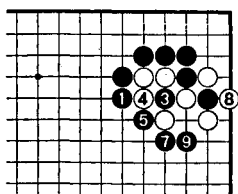
*Dia. 2 (joseki).* If 1, White 2 and 4 are absolutely necessary. Up to 6 is the basic pattern. White gets a solid position by capturing a stone, while Black takes the vital point of 5. Next ‘a’ is a good point for Black and ‘b’ is the same for White.

*Dia. 3 (ideal shape for Black).* If Black can play the forcing moves of 1 and 3, he gets ideal shape. However, it is unlikely that both will be forcing moves. On the one hand, White can play 2 elsewhere; on the other, he will not answer at 4 after the exchange of 1 and 2.

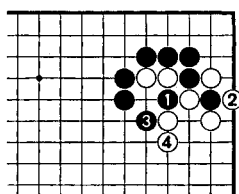
*Dia. 4 (the value of the two stones).* If White plays elsewhere, Black 3 is correct. If White 4, then Black gives atari with 5 and 7, but this result is too much to hope for. Once Black has played 1, the two white stones are of no value, so there is no reason for White to take at 4.

*Dia. 5 (White dodges).* The two stones are now light, as White has gained a move elsewhere, so of course he takes at 2. If 3, White extends to 4 and is quite unperturbed.

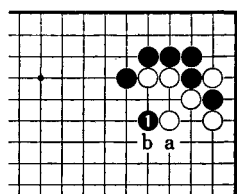
*Dia. 6 (the vital point).* The black extension is a little lacking in forcefulness, as one can hardly expect White to answer. Black 1 is the vital point and is more forceful. White cannot ignore it, as Black 'a' next is severe. White 'a' in reply is too mild—he should play a hane at 'b'.



*Dia. 4*



*Dia. 5*



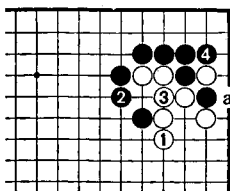
*Dia. 6*

- ② elsewhere
- ⑥ connects

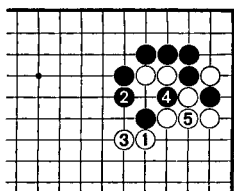
*Dia. 7 (submissive).* White 1 is too submissive. Black 2 and 4 follow and regardless of whether White captures at 'a', the black stones are working at full efficiency. The standard move is for White to ignore Black 2, capturing at 'a' if Black plays 3.

*Dia. 8 (the hane).* The unyielding counter at 1 is preferable. If 2, White 3, which makes splendid shape. White is satisfied with this result. Black 2 is dubious—he should not worry about the two stones so much.

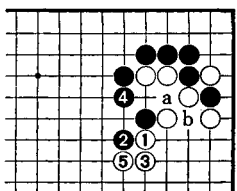
*Dia. 9 (equal).* Fighting spirit calls for Black 2. If 3, then Black can go back to 4. Even though this permits 5, White's shape is not as good as in *Dia. 8*. Black 'a', forcing White 'b', is Black's privilege.



*Dia. 7*



*Dia. 8*



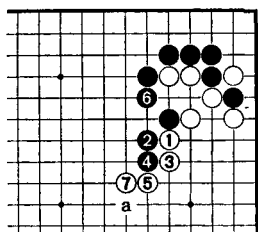
*Dia. 9* ◆



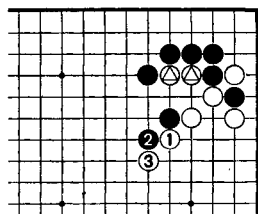
*Dia. 10. (overplay).* In most cases Black 4 is an overplay. This gives White the nice hane at 5. If Black 6, White gets marvellous shape with 7. Black 6 at 7 just sets up the white two-step hane at 'a'.

*Dia. 11 (strongest).* White 3 is also possible and is the strongest move. It looks dangerous only if one is still clinging to White  $\triangle$ . The willingness to sacrifice these two stones is the premise for playing 3.

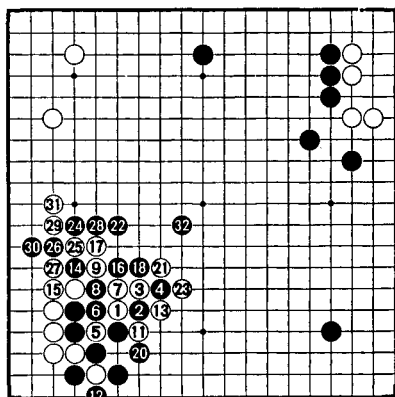
*Ref. Fig. 8.* The exciting sequence here is worth a close look. Black fills in one of his own liberties by pushing through at 8, then allows a double atari before beginning his counterattack with 14. He then plays at 22, permitting a second ponnuki, so that he can press at 24. This is a model example of "living Go" at its most exhilarating.



*Dia. 10*



*Dia. 11*



10 connects  
19 "

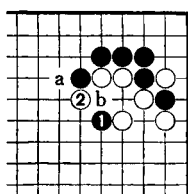
*Ref. Fig. 8*  
*1st Top Position League (1955)*  
*White: Sugiuchi; Black: Maeda*

*Dia. 12 (unreasonable).* Countering with White 2 is unreasonable. Black 1 is the vital point precisely because this kind of counterattack is impossible. Of course if Black answers at 'a' and White connects at 'b', the unreasonable becomes reasonable but . . .

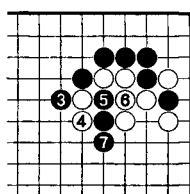
*Dia. 13 (White in trouble).* The continuation at 3 is a tesuji. White naturally plays 4 but after 5 and 7, he has a difficult fight ahead.

*Dia. 14 (White crawls).* Crawling at 1 before Black gets in an atari is much bigger than it looks. This move can be played at a fairly early stage of the game. Since White can cut, Black defends at 2. The stones marked  $\triangle$  are now even lighter than before.

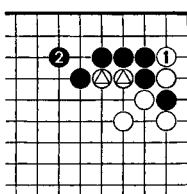
*Dia. 15 (variation).* Black 2 is possible in answer to 1. If 3 and 5, Black comes back to 6. Because he is aiming at the cutting point at 'a', White must connect at 7. Up to 8, Black has countered White 1 by making a more efficient shape for himself.



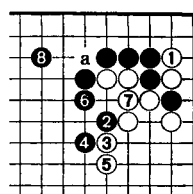
*Dia. 12*



*Dia. 13*

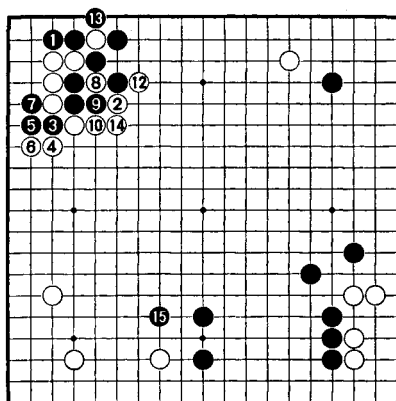


*Dia. 14* ◆◆



*Dia. 15*

*Ref. Fig. 9.* When Black played 1, White instantly attached at 2. For Black to answer 2 is too mild—since White does not connect, Black must cut. The sequence to 14 was then forced. White can squeeze at 8 and 10 before 4 or 6 but the result is the same. White took the balance with his lower left corner into account when deciding to follow this variation. Considering just the top left corner, Black's profit from capturing four stones outweighs White's thickness.



⑪ connects

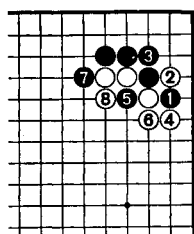
*Ref. Fig. 9*  
*Jubango, 7th Game (1954)*  
*White: Go Seigen; Black: Sakata*

*Dia. 16 (cut & hane).* Cutting at 5 before playing the hane is also possible. Up to 8 is joseki. One may be reluctant to follow this seemingly vulgar procedure but Black 5 retains some potential, so this is not disadvantageous for Black.

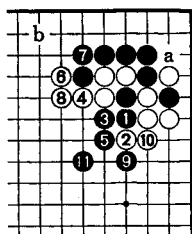
*Dia. 17 (too soon).* "Potential" does not mean that Black should play out immediately with 1. The sequence to 11 is natural. If next White 'a', Black is forced into a low position with 'b'.

*Dia. 18 (variation).* Following *Dia. 17*, White 1 is also a strong move. White answers 2 by crawling at 3 and 5 before capturing. His two groups are both secure while the white hane at 'a' plus connection at 'b' is pretty well sente. Simply extending to 'b' is definitely sente. This way of playing is feasible for White.

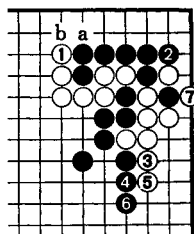
*Dia. 19 (the proper move).* If Black plays 1, keeping the potential of his cutting stone in reserve for later, White 2, strengthening his position, is the proper move. Black's connection with 1 is not solid, so if White crawls at 'a', he has to add a reinforcement. In other words, Black 1 is a pointless move.



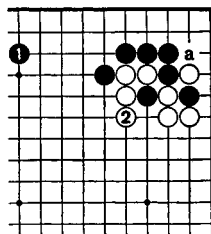
*Dia. 16* ◆



*Dia. 17*



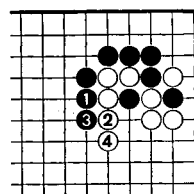
*Dia. 18*



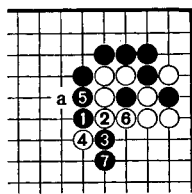
*Dia. 19*

*Dia. 20 (meaningless).* Giving atari at 1, followed by 3, is even more pointless. Each extension improves White's shape.

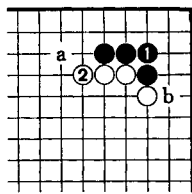
*Dia. 21 (tesuji).* If Black wants to do something here, he must play at 1, then hane at 3. This way he is one step ahead of his opponent. He can counter the cut at 4 with 5 and 7. If White plays 4 at 5, then Black 'a', White 6 and Black can connect above or below 'a'. Either way is good enough.



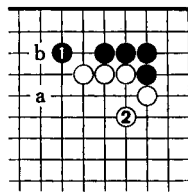
*Dia. 20*



*Dia. 21* ◆



*Dia. 22*

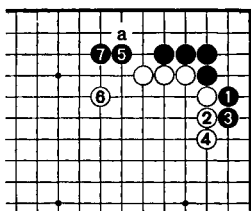


*Dia. 23* ◆◆

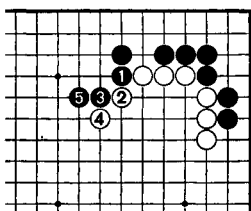
## Section 2. Connection

*Dia. 22 (straightforward).* Black 1 keeps things simple, avoiding complicated variations with no fear of disadvantage. White 2 is the only move. Next Black can play 'a' or 'b'.

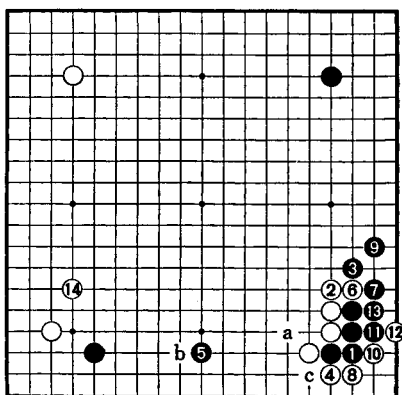
*Dia. 23 (joseki).* This is a very simple joseki. It is to be recommended for high kyu players who have no confidence with the avalanche pattern. The exchange of White 'a'–Black 'b' is possible before 2, while on rare occasions White omits 2 after this exchange.



*Dia. 24* ◆◆



*Dia. 25*



*Ref. Fig. 10*

*1st Meijin Title League (1961)*  
*White: Go Seigen; Black: Shimamura*

*Dia. 24 (joseki).* Black 1 is a territory-oriented move. Up to 7, Black gains territory, while White increases his strength. If Black omits 7, White attaches at 7, forcing Black 'a', which is painful.

*Dia. 25 (not to White's liking).* If White omits 6 in *Dia. 24*, 1 is an ideal point for Black. He makes nice shape up to 5 and expands his territory. There is quite a difference to *Dia. 24*.

*Ref. Fig. 10.* If White plays 'a' after 3, Black 5 is just right, while if he extends to 'b', Black 'c' is a good move. For these reasons Go experimented with the new move at 4. If Black answers at 8, White plays 'b' and has gained from the exchange. Black ignored 4 and simply extended to 5. White played the forcing moves 6 to 12, then switched to 14.

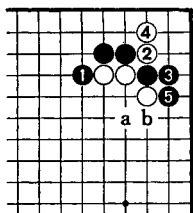
### Section 3. The Small Avalanche

*Dia. 26 (the basic pattern).* Black 1 gives the full-fledged “small avalanche”. 2 to 5 is the only possible order. This provides the starting point for numerous variations. Next White plays ‘a’ or, depending on the ladder, ‘b’.

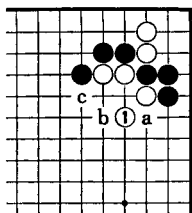
*Dia. 27 (the diagonal connection).* Presumably Black checked that the ladder favoured him before choosing the small avalanche pattern (see *Dia. 44* etc.). If the ladder favours Black, White 1 is the only move. Black can continue at ‘a’, ‘b’ or ‘c’.

*Dia. 28 (joseki).* If Black 1, the sequence to 8 is forced. There is no scope for variation by either side. This pattern has not been seen very often lately, for the reason that it is too clear-cut. It settles the shape too definitely and is thus lacking in the variety required by Black in a komi game.

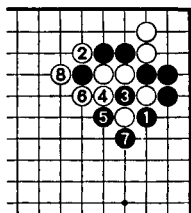
*Dia. 29 (variation).* White 8 in *Dia. 28* is the proper move and can be regarded as obligatory. There are some examples of White omitting this move in games between high-ranking professionals. In this case Black extends to 1 and the sequence to 10 follows. Black has played on both sides, so there is a big difference to *Dia. 28*.



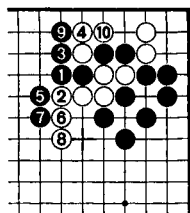
*Dia. 26*



*Dia. 27*



*Dia. 28* ◆◆

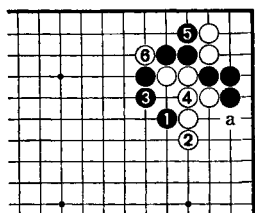


*Dia. 29*

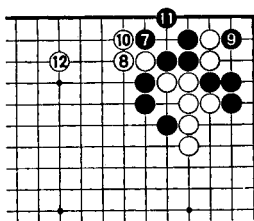
*Dia. 30 (Black attaches).* As before, the strong move at 1 is the vital point. Up to 5 is forced. If Black omits 5, White captures the three stones with ‘a’. White 6 is also the only way to play . . .

*Dia. 31 (joseki).* Up to 12 is joseki but the three centre black stones are floating, while the status of the white group on the right is unsettled. Since these problems remain, this is a fighting joseki.

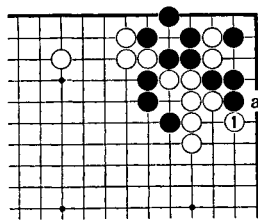
*Dia. 32 (the subsequent forcing move).* The forcing moves that White can play later depend on how he sacrifices the two corner stones. If he follows *Dia. 31*, then plays 1, White ‘a’ is sente. However, the top is now played out.



*Dia. 30*



*Dia. 31*

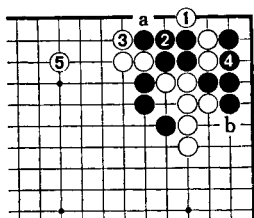


*Dia. 32*

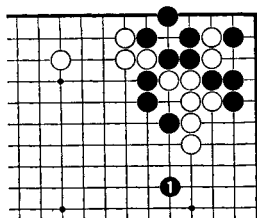
*Dia. 33 (subtle).* If instead of simply playing 10 in *Dia. 31*, he plays 1 and 3 here, the sente move at 'a' is White's privilege. However, the value of blocking at 'b' has now greatly diminished. The difference between *Dias. 31* and *33* is subtle, so one can hardly say which is better.

*Dia. 34 (severe).* There are no established patterns after *Dias. 31* and *33*—the continuation depends on one's fighting strength. However, there is just one move which is worth noting. The severe pressing move at 1 is possible when the ladder favours Black. White has to be careful about his response.

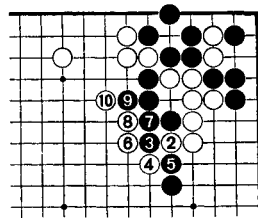
*Dia. 35 (the ladder).* White 2 to 4 is a frontal assault, but this is just what Black is waiting for. After 6 and 8, Black has only three liberties, but when he plays 9, White cannot block at 10.



*Dia. 33*



*Dia. 34*

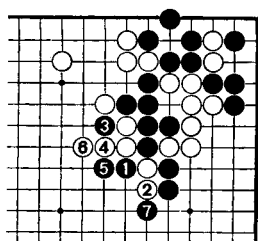


*Dia. 35*

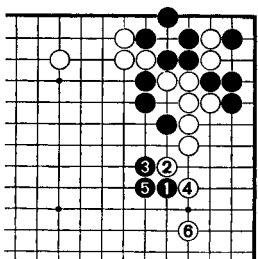
*Dia. 36 (captured).* Black sets up a ladder with 1 to 7. The premise for playing 1 in *Dia. 34* is that this ladder favours Black. If in spite of this White follows *Dia. 35*, he has no answer to Black 9.

*Dia. 37 (equal).* White must play 2 if the ladder favours Black. The peaceful result to 6 is equal. Black gets central thickness, while White stakes out an area on the right.

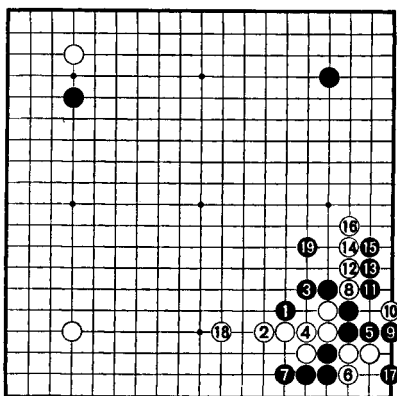
*Ref. Fig. 11.* White 6 was a painstaking move made in order to leave scope for action later on in the corner. Black 9 in answer to the cut at 8 was called a "devilish move". White 10 was another painstaking tesuji but Black answered with 11 to 15, then captured the corner cleanly with 17. At this stage it became clear that White 6, letting Black extend to 7, was a big minus for White.



*Dia. 36*



*Dia. 37* ◆



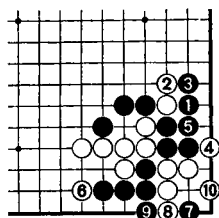
*Ref. Fig. 11*

*Special Four-Game Match, Game 2 (1951)*  
*White: Fujisawa Hosai*  
*Black: Go Seigen*

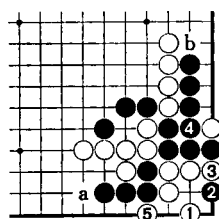
*Dia. 38 (supplement).* If instead of 9 in the Figure, Black makes the facile move of 1, then crawls at 3, White can play 4, then start something in the corner with 6. The best way for Black to attack is with 7 and 9, but White 10 makes a ko unavoidable. Letting White play 4 gives him added tenacity, so 4 is the vital point for both.

*Dia. 39 (ko).* Black must finish off White with 17 in the Figure. If he does nothing, White sets up a ko with 1 to 5. Since 'a' and 'b' are miai for White, he is ensured of a ko fight.

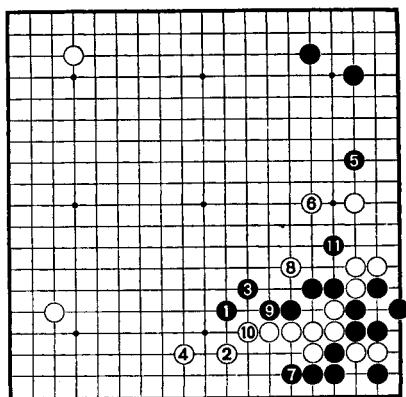
Ref. Fig. 12 The lower right corner followed *Dia. 31*. Black then pressed at 1 as the ladder favoured him. White 2 was bad as his shape was too submissive. White should have followed *Dia. 37*. Black made good shape with 3 and White could not omit 4, but Black 7 was a numbing blow. White struck one blow at 8 but then had to connect at 10. He had no answer to Black 11. Rin: "I just don't know joseki . . ."



*Dia. 38*



*Dia. 39*



*Ref. Fig. 12*

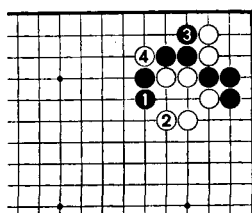
7th Meijin Title, Game 5 (1968)

White: Rin Kaiho; Black: Takagawa

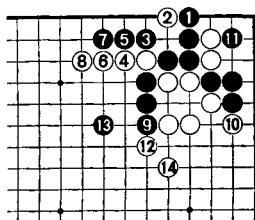
*Dia. 40 (Black extends)*. The third and final possibility is Black 1. The moves to 4 are the same as when Black plays 1 at 2. Leaving aside the centre, the same variations can be applied, as far as the top is concerned.

*Dia. 41 (equal)*. Black 1 is also correct here. White 2 induces 3 etc. Black takes sente and plays 9, but 10 is sente for White, so he has no trouble making good shape on the right with 12 and 14. From here on both sides are on their own.

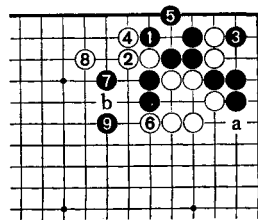
*Dia. 42 (equal)*. Playing 1 and 3, without worrying about good style, is also possible. White will probably force with 4, then block at 6. The result to 9 is equal. Unlike *Dia. 41*, White 'a' is not sente. White 6 at 'b' is also possible.



*Dia. 40*



*Dia. 41* ◆



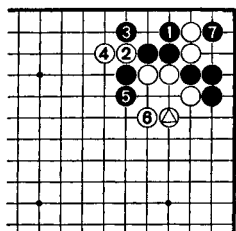
*Dia. 42* ◆



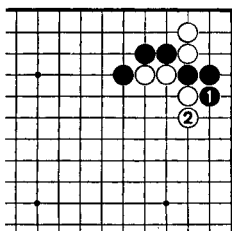
*Dia. 43 (Black blocks).* If Black answers  $\triangle$  by blocking at 1 immediately, White has no choice but to cut at 2, so we get the same result with a different order of moves. The exchange of 5 for 6 is not wasteful. Rather, it is essential.

*Dia. 44 (ladder relationship).* Black must check out the ladder before adopting the small avalanche pattern. If the ladder favours White, he may answer 1 at 2.

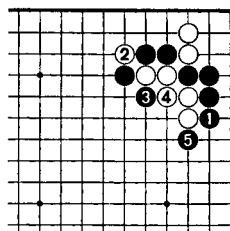
*Dia. 45 (the ladder).* If 1, White cuts at 2, so Black must be able to set up a ladder. If Black carelessly plays this pattern when the ladder does not favour him, he has to follow *Dia. 48*. Once he crawls at 1, he suffers a decisive disadvantage.



*Dia. 43*



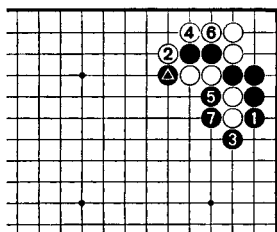
*Dia. 44*



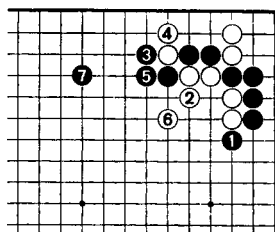
*Dia. 45*

*Dia. 46 (a wasted move).* If Black plays 1 when the ladder favours White, he has no answer to 2. If he plays 3 to 7, both sides capture two stones, but Black's stone  $\triangle$  is now completely meaningless.

*Dia. 47 (Black inferior).* If White feels nasty, he can save his two stones with 2. Black makes some kind of shape with 3 to 7, but the result, with White capturing his two pivotal stones, is rather cheerless. If White omits 6, he is squeezed by a black play there.



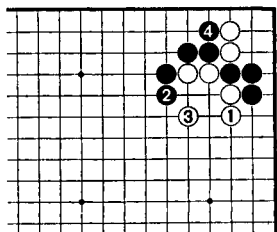
*Dia. 46*



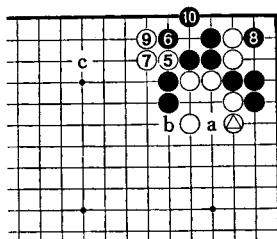
*Dia. 47*

*Dia. 48 (amendment).* If Black realizes after 1 that the ladder favours White, he must correct his course by playing 2, then blocking at 4. This order of moves is essential. Now Black can escape without fatal damage.

*Dia. 49 (roughly equal).* The moves to 10 follow. This result can be compared with *Dia. 42*. White has slightly better shape, as  $\triangle$  works better here than at 'a'. After 10 White will push at 'b' or extend to 'c'.

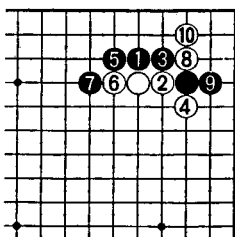


*Dia. 48*



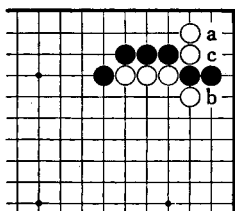
*Dia. 49* ◆

## CHAPTER V THE LARGE AVALANCHE

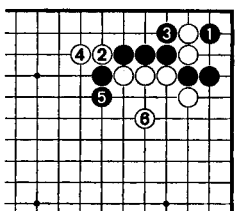


Black 5 and 7 give the large avalanche joseki. White 8 to 10 forms a set pattern. This is the starting point for a plethora of complex variations.

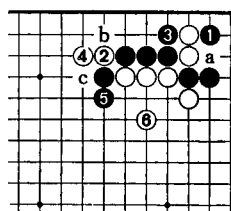
*Dia. 1 (turning point).* Black can continue with 'a', 'b' or 'c'. These moves appeared in succession after the invention of the joseki early in the Showa period (1926 -), accompanied by a remarkable evolution in the content of the joseki.



*Dia. 1*



*Dia. 2* ◆◆



*Dia. 3*

### Section 1. The Contact Play

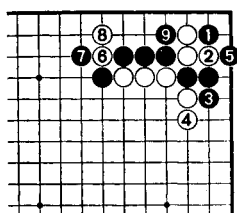
*Dia. 2 (the earliest joseki).* First, the contact play at 1—this clearly aims at capturing the two white stones. If 2, Black secures his capture with 3. Up to 6 is a joseki. This was the first pattern to be recognized as a joseki amongst the multitude of variations.

*Dia. 3 (other possibilities).* A process of trial and error naturally preceded the establishment of the pattern to 6. We will look at four alternatives—White 2 at 'a', Black 3 at 'b' or at 4, and Black 5 at 'c'.

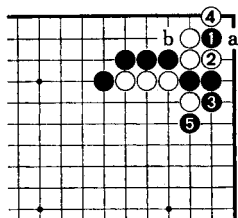
*Dia. 4 (White plays through).* How about White 2? Black of course must play 3. If White 4 next, Black captures the three stones with 5 and avoids all complications. If White now cuts, 7 and 9 give Black a favourable result.

*Dia. 5 (keeping things simple).* White will probably give atari at 4 in the corner. Black should forget about his stone there and play 5, keeping things simple. If Black plays 5 at 'a' to stop White from getting two eyes, White 'b' will prove troublesome.

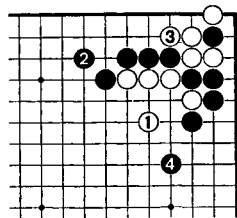
*Dia. 6 (good for Black).* Next White must jump to 1. Black 2 forces White to secure two eyes with 3, whereupon Black plays 4, getting nice shape on both sides. White has barely the minimum eye-space in the corner, while his centre group is on the run.



*Dia. 4*



*Dia. 5*

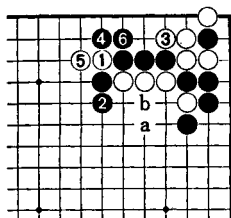


*Dia. 6*

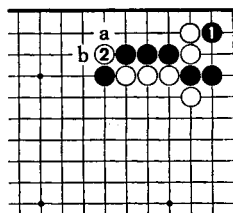
*Dia. 7 (White collapses).* Continuing after *Dia. 5* with the cut at 1 is reckless. Black 2 causes White to collapse. Black extends his liberties with 4 and 6 but White only has three liberties. If White 'a', Black 'b' finishes him off.

*Dia. 8 (the black atari).* Since White cannot push through in the corner, the cut at 2 is the only move. Black can now give atari at 'a' or 'b'. Both have been experimented with, but both have fallen into disuse, as neither gives a favourable result.

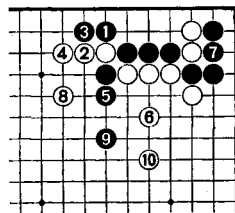
*Dia. 9 (nice momentum for White).* If Black 1, the moves to 6 are forced, after which Black must add the move at 7. This is a painful necessity, for it enables White to seize the initiative by playing 8, the vital point for both, then 10. The subsequent fighting should favour White, especially since his adoption of the avalanche pattern is usually part of an overall fuseki strategy emphasizing influence.



*Dia. 7*



*Dia. 8*

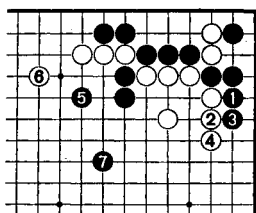


*Dia. 9*

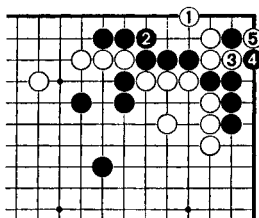
*Dia. 10 (corner not secured).* Since protecting at 7 in gote in *Dia. 9* is painful, Black tries 1 and 3 here. He then takes the vital point of 5 and develops nicely with 7—nicely, that is, if 1 and 3 suffice to capture the corner. . .

*Dia. 11 (ko).* White 1 is a tesuji well worth remembering, as it often appears in the old avalanche patterns. White now sets up a “flower-viewing” ko in the corner—he has very little to lose, Black has everything. If Black 2 at 3, White cuts at 2.

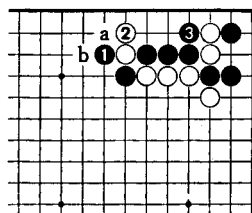
*Dia. 12 (a trick move).* Giving atari at 2 is bad, so next Black tries 1 here. This is a trick move, so White must be careful. White 2 falls into the trap. After Black 3, White ‘a’, permitting Black ‘b’, is out of the question.



*Dia. 10*



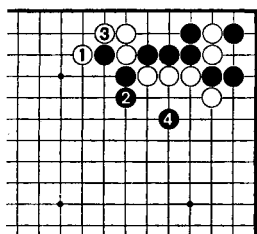
*Dia. 11*



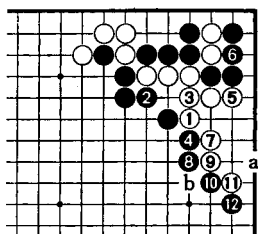
*Dia. 12*

*Dia. 13 (the vital point).* White 1 is the only move but at this stage it is difficult to escape from the trap. Black extends to 2, forcing 3, then attacks at the vital point of 4. White is in trouble. Next—

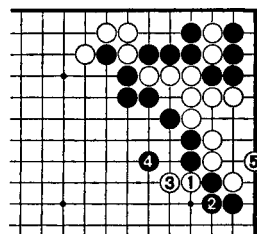
*Dia. 14 (White struggling).* White 1 is forced as he cannot discard the pivotal three stones, but Black 2 and 4 intensify his misery. White can save his group, thanks to the sente move at 5, but the result of his pitiful struggling is to give Black powerful outward influence. If White ‘a’, Black increases his strength with ‘b’.



*Dia. 13*

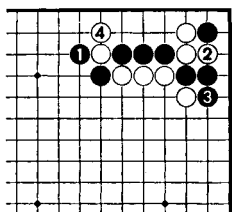


*Dia. 14*

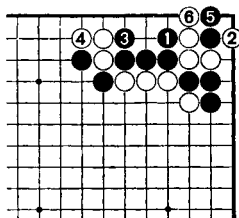


*Dia. 15*

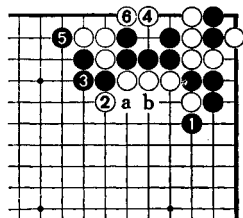
*Dia. 15 (good for Black).* White will probably play 1 and 3, then live with 5. He hopes to make something of his two stones at 1 and 3 but a two-space extension down the right side is enough to give Black a comfortable position. White cannot get a good result after *Dia. 12*.



*Dia. 16*



*Dia. 17*

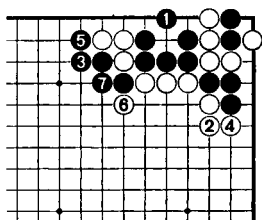


*Dia. 18*

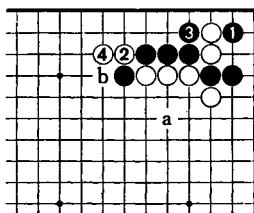
*Dia. 16 (foiling the trick play).* Answering 1 at 2 is very important. After 3, White can now play 4 and he has foiled the trick play. If Black 3 at 4, then White 3—this swap is very profitable for White.

*Dia. 17 (Black in trouble).* Black continues at 1, White plays 2 and it is not easy to capture his corner stones. After 6, Black loses the capturing race.

*Dia. 18 (Black captured).* If Black 1, White 2 and 4 settle the situation. If 5, White connects under with 6. If Black 5 at 'a', White 'b' and he cannot be caught.



*Dia. 19*



*Dia. 20*

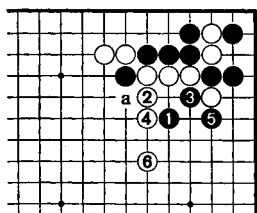
*Dia. 19 (favourable for White).* Black's best continuation after *Dia. 17* is to get an eye with 1. In this case each side captures three stones in the sequence to 5. Black avoids outright collapse but this result is clearly a failure for him, as White's profit and thickness are both superior.

*Dia. 20 (Black's continuation).* We have seen that Black 3 is inevitable after 1 and 2. White 4 next is obviously the only move. Black now has to choose how to continue. If the ladder is favourable, he can play at the vital point of 'a'. Black 'b' is also a strong move to aim at.

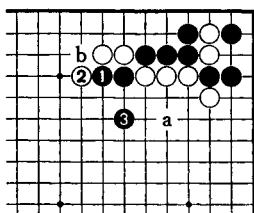
*Dia. 21 (equal).* When there is no white ladder at 'a', Black can play 1. White 2 is natural, so the sequence to 6 can be expected. The result is probably equal. White 2 at 3 is bad, as Black extends at 'a'.

*Dia. 22 (Black pushes).* Regardless of the ladder, the tough move at 1 is possible. White 2 is rash. Black 3 makes miai of 'a' and 'b'—White has no answer.

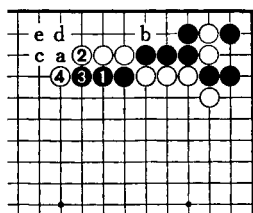
*Dia. 23 (the correct response).* White must crawl once at 2, then if Black 3, play the hane at 4. Black 'a' seems possible, but since White 'b' is sente at any time, White can capture with White 'c', Black 'd', White 'e'. White 'b' is kept in reserve until needed.



*Dia. 21* ◆



*Dia. 22*

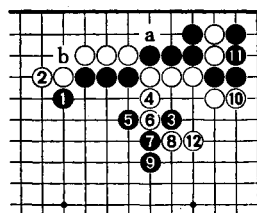


*Dia. 23*

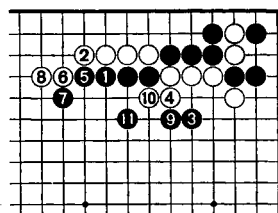
*Dia. 24 (equal).* This is one feasible continuation from *Dia. 23*. Black 3 is the vital point. The result to 12 is equal. If White 10, White 'a' is no longer sente, but the cut at 'b' is gone after White 2.

*Dia. 25 (blockade).* Crawling an extra space at 2 is bad—this is slack. After 3 and 4, Black 5 and 7 are sente at the top, so Black can seal White in with 9 and 11. White is short of liberties and cannot break through Black's net.

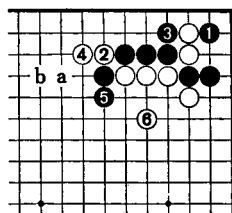
*Dia. 26 (joseki).* To review the basic joseki—if 1, up to 4 is the only order. Other moves are possible with 5 but this is most straightforward. After 6 Black applies pressure on the two stones at the top with 'a' or 'b'.



*Dia. 24* ◆



*Dia. 25*

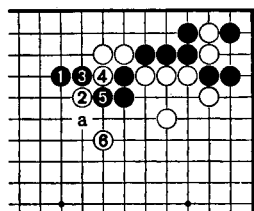


*Dia. 26*

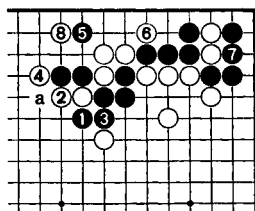
*Dia. 27 (Black presses—White counters).* We will give just one variation for the large-scale pressing move at 1. This involves an important ladder at 'a'. If it does not favour Black, White counterattacks with 2. After 3 to 5, White 6 is a good move.

*Dia. 28 (continuation).* If the ladder is unfavourable, Black has no choice but to play 1 and 3. Black 5 is correct style in answer to 4 but White forces 7 with 6, then attaches at 8. This is a standard tesuji, played in this case to urge Black to cut at 'a'.

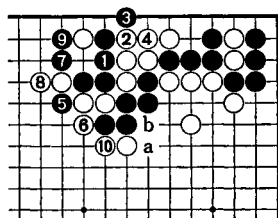
*Dia. 29 (Black collapses).* The continuation is a one-way street. If 1, White fills in a liberty with 2, so despite his reluctance Black has to cut at 5. He saves his stones at the top but White captures five stones with 10. If Black 'a', White throws in at 'b' and sets up a ladder.



*Dia. 27*



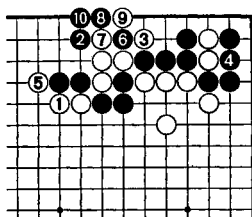
*Dia. 28*



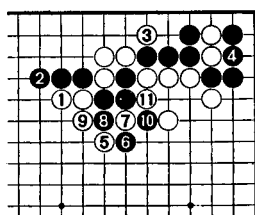
*Dia. 29*

*Dia. 30 (upset).* White 6 in *Dia. 27* was the deciding blow—other moves do not work well. Pushing at 1 is premature—now the tesuji of 2 comes to life. White is one move behind this time, so Black stages an upset.

*Dia. 31 (variation).* Black 2 is a mediocre move which fails to punish White for his error. If 3 and 4, White's group at the top has four liberties, so he can resurrect the move at 5, once again engineering a black collapse. Black cannot escape—if 6, White sets up a ladder with 7 to 11.



*Dia. 30*



*Dia. 31*



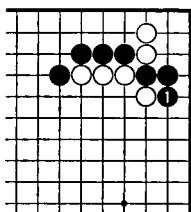
## Section 2. Turning Outside

*Dia. 32 (the old definitive pattern).* The contact play in the corner was replaced by Black 1, turning towards the outside. This became the main move played until the discovery of the move turning inside. A definitive joseki was worked out which still retains popularity.

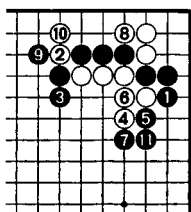
*Dia. 33 (joseki).* The sequence to 11 was the definitive pattern around the mid-1950's. The main difference from the corner contact play pattern is that Black gains outward influence by sacrificing three stones, but many revisions were required before this pattern was worked out.

*Dia. 34 (White extends).* White 2 cannot be called a good move. Black 3 is a calm response. If White 'a', Black 'b'. This is bad, so White 4 is the only move, but the exchange of 2 for 3 does not benefit White.

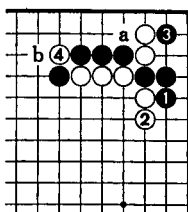
*Dia. 35 (in trouble).* If 5 to 9, the result is virtually the same as in *Dia. 13* in Section 1. Next, 'a' and 'b' are miai for Black so White is in trouble. However, if the ladder favours him, there is a way out for White and he can avoid collapse.



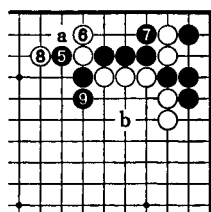
*Dia. 32*



*Dia. 33* ◆◆



*Dia. 34*

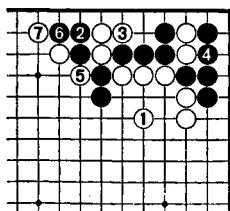


*Dia. 35*

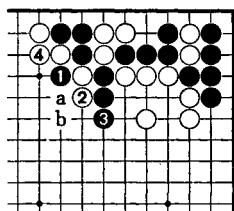
*Dia. 36 (an emergency measure).* White fixes up his shape by playing at the vital point of 1. Black naturally plays 2 and it seems all over for White. However, he has the emergency measure of 3, which is sente, and 5. If 6, White 7 is a strong move.

*Dia. 37 (the problem of the ladder).* Black 1 is a double atari but White 2 is sente, so he can connect at 4. Now everything depends on the ladder at 'a'. Even if it is unfavourable, pressing at 'b' and squeezing is enough for Black.

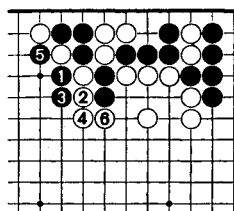
*Dia. 38 (good for Black).* When the ladder is unfavourable, 1 to 5 are the best moves for Black. He gives up two stones but gets tremendous shape with 5. The ladder is important only for White, as Black gets a good result either way.



*Dia. 36*



*Dia. 37*

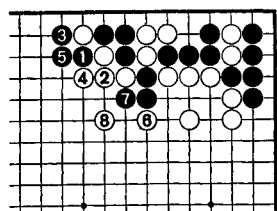


*Dia. 38*

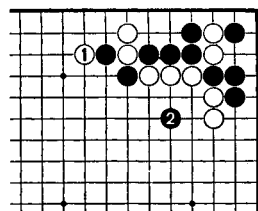
*Dia. 39 (success of the emergency measure).* Black must not cut at 1. Since 4 is sente, White gets a perfect squeeze with 6 and 8. Even though he captures the three stones at the top, Black loses sente, so this is an undeserved success for White.

*Dia. 40 (tesuji).* To go back a bit, Black 2 at the vital point is an interesting answer to 1 (instead of 9 in *Dia. 35*). Since Black has various forcing moves at the top, leaving the position undecided should in theory make it more difficult for White to answer. All continuations should favour Black.

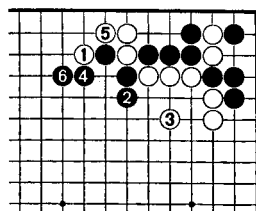
*Dia. 41 (an alternative plan).* Black can also play 2 and 4 if he wants to avoid complications. Extending at 6 in answer to 5 is simplest and is adequate for Black. After White 2 in *Dia. 34*, Black cannot do badly.



*Dia. 39*



*Dia. 40*



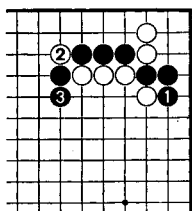
*Dia. 41*

*Dia. 42 (White's option).* Since extending is bad, White must cut at 2. Black must then extend towards the centre with 3. This leaves it completely up to White whether or not he captures the three black stones at the top.

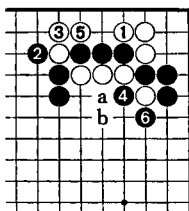
*Dia. 43 (inferior for White).* Capturing the stones is easy. White 1 suffices but then Black forces 3 with 2 and cuts at 4. The result to 6 is hardly good for White. If White 5 at 'a', Black 'b' catches him in a ladder.

*Dia. 44 (averting the blockade).* If White captures as in *Dia. 43*, he is blocked off from the centre and Black gets outward influence. This is displeasing, so White must think of how to prevent it. He has three moves—'a', 'b' and 'c'.

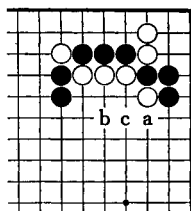
*Dia. 45 (White extends).* First White tries 1, but speaking just from the point of view of shape, this seems unlikely to give a favourable result. Black can play at the vital point of 'a', forcing White into bad shape with 'b', then capture with 'c', but from here on things get complicated. Cutting directly at 'b' is simpler.



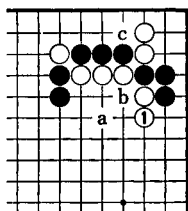
*Dia. 42*



*Dia. 43*



*Dia. 44*



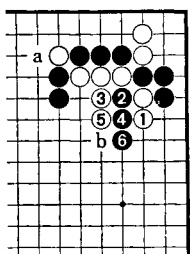
*Dia. 45*

*Dia. 46 (clear-cut).* Black 2 seems vulgar but it avoids complications and guarantees a favourable result. For his part White has no choice but to make the vulgar atari of 3 and 5. White answers 6 at 'a' or 'b'.

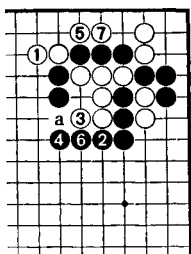
*Dia. 47 (magnificent for Black).* If White 1, then 2 to 6, with the sente move at 'a' to come, gives Black a truly imposing position. White's area of barely a dozen points is humble in comparison.

*Dia. 48 (White pushes).* The aim of White 1 is to force Black 'a', then to extend at 3, thus forestalling the squeeze. However, Black ignores 1 and takes the corner with 2 to 6. White is unable to do anything with his two  $\triangle$  stones.

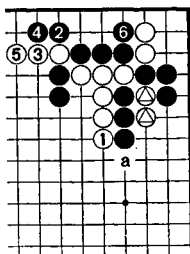
*Dia. 49 (White collapses).* White 1 and 3 are unreasonable. Black continues with 4 and 6, putting White at a loss. If 7, Black 8 to 12 makes miai of 'a' and 'b'. White cannot retrieve the situation.



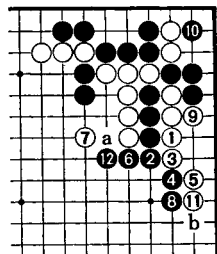
*Dia. 46*



*Dia. 47*



*Dia. 48*



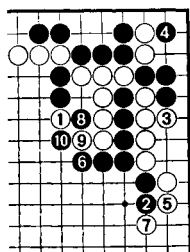
*Dia. 49*

*Dia. 50 (similar).* White 7 in *Dia. 49* at 1 here makes no difference. If White answers 6 at 7, he is captured with 8 and 10. Setting  $\triangle$  in *Dia. 48* in motion is equivalent to seeking self-destruction.

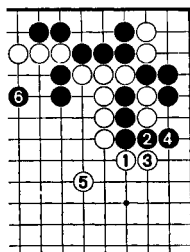
*Dia. 51 (good for Black).* The only alternative is to discard the two stones with 1 and 3. White 5 makes correct shape but Black clearly has the edge with 6. On top of his large profit, Black is able to fight on equal terms in the centre.

*Dia. 52 (White jumps).* Extending is bad so White jumps to 1, which is the vital point, and makes good shape. However, Black can play 2 in sente. If 3, Black takes the corner with 4 to 8. White presses at 9 but his shape is thin. This result favours Black.

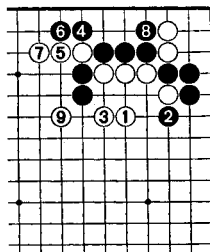
*Dia. 53 (a white stratagem).* Due to the obvious inferiority of White's result in *Dia. 52*, the move at 3 was invented. The aim of White 3 is to block at 'b' if Black plays 'a'. If he fills in this liberty, White 'c' becomes sente, so the three black stones are captured.



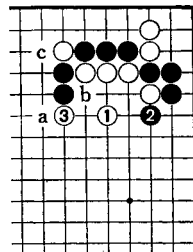
*Dia. 50*



*Dia. 51*



*Dia. 52*

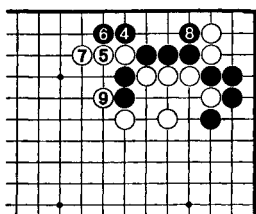


*Dia. 53*

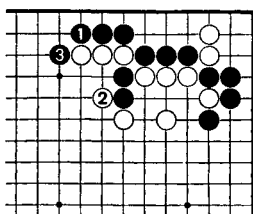
*Dia. 54 (a slight recovery for White).* It is difficult for Black to do anything with his two stones. Taking the corner with 4 to 8 is solid. This time White seizes the two stones with 9 and there are no defects in his thickness. He has recovered a little from the disadvantage suffered in *Dia. 52*.

*Dia. 55 (Black tries harder).* Black is satisfied with the result in *Dia. 54* but he can play more severely. Instead of playing in the corner, he can play 1 and 3. Black is happy with this.

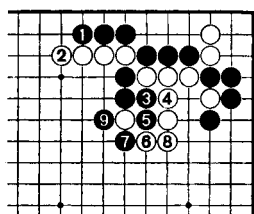
*Dia. 56 (feasible for Black).* White will probably answer 1 at 2 but the addition of 1 means that Black does not have to add a stone in the corner, so he can set his centre stones in motion. The ponnuki at 9 gives him a reasonable result.



*Dia. 54*



*Dia. 55*

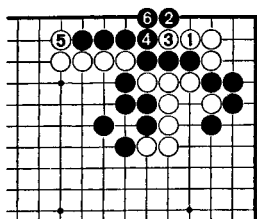


*Dia. 56*

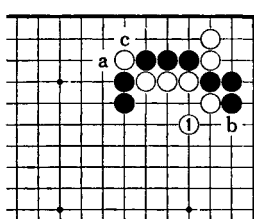
*Dia. 57 (wins by a move).* If White 1, Black 2 is a tesuji. Black 6 clearly puts him one move ahead. If Black plays 6 elsewhere, White throws in at 6 and a ko may result.

*Dia. 58 (diagonal connection).* White 1 is the only move left. White gives up his option of capturing the three black stones and heads for the centre instead. The exchange Black 'a', White 'b', Black 'c' favours White.

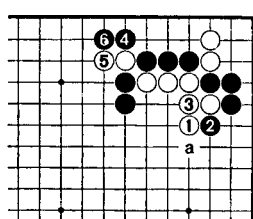
*Dia. 59 (the old method).* Playing 2 does no harm. Now Black has to decide the fate of his three stones. Black 'a', discarding them, is now the standard move but originally Black 4 and 6 were the joseki. To continue—



*Dia. 57*



*Dia. 58*

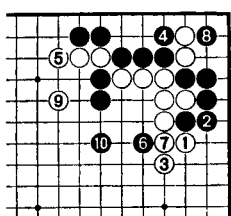


*Dia. 59*

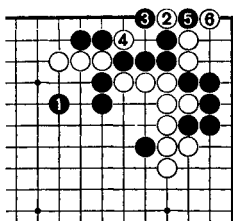
*Dia. 60 (a secondary joseki).* White 1 and 3 are sente. Black has to add moves at 4 and at 8. The sequence to 10 was regarded as a perfected pattern and was very popular around 1950. The necessity for Black to play two moves in the corner was the drawback of this joseki.

*Dia. 61 (corner insecure).* Black would prefer to play 8 in *Dia. 60* at 1 here, the key point for both sides as far as central influence is concerned, but White can then play 2 to 6 in the corner.

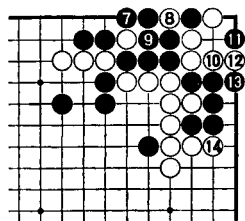
*Dia. 62 (large ko).* Black 7 is the only move, but up to 14 a large ko develops. It may be Black's turn to take the ko but not only does White get to block at 14, but also the ko is almost a painless one for him. This is unbearable for Black.



*Dia. 60* ◆◆



*Dia. 61*

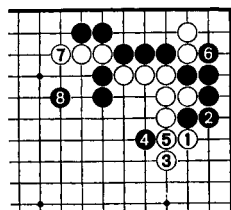


*Dia. 62*

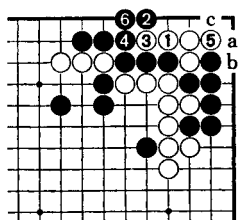
*Dia. 63 (a black stratagem).* Since 4 in *Dia. 60* requires another move at 8, Black experiments with 6 here. This takes the corner, so he can answer 7 at 8.

*Dia. 64 (nothing).* White can do nothing in the corner. Black wins the fight. If 6 at 'a', White throws in at 6 and at 'b', then plays 'c'. Even if Black captures White, he does not profit.

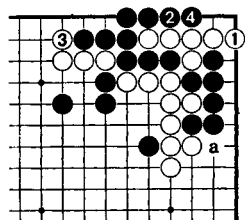
*Dia. 65 (not profitable).* After *Dia. 64*, Black is one move ahead. However, White can play 3 or 'a' in sente. Black only gets 14 points, so he does not necessarily profit from this. Moreover, White can try other things in the corner.



*Dia. 63*



*Dia. 64*

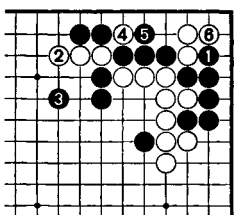


*Dia. 65*

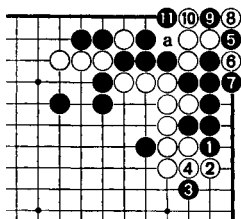
*Dia. 66 (alternative strategy).* Black 1, making 3 possible, was certainly a discovery, but then a countermeasure was discovered. White plays 4 and 6, a skilful order of moves. This complicates the corner fight.

*Dia. 67 (ko).* Playing 1 and 3 loses nothing. Black 5 next seems natural. Then a ko develops. After 11, White retakes at 8. Even if Black answers by connecting at 6, he cannot win as he cannot play at 'a'.

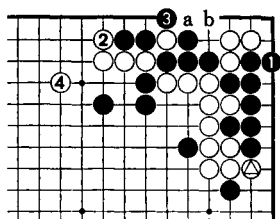
*Dia. 68 (even capturing is unfavourable).* Actually Black 5 in *Dia. 67* is bad. Black 1 here wins the fight unconditionally. The moves to 4 follow. Black has to take the corner white stones off the board while White has played  $\triangle$  and 2, so this result cannot be called favourable for Black. If Black omits 3, White 'a', Black 3, White 'b'.



*Dia. 66*



*Dia. 67*

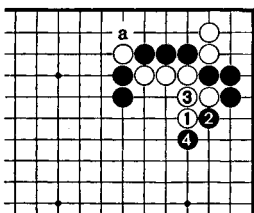


*Dia. 68*

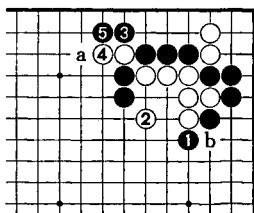
*Dia. 69 (a new sphere).* Black 'a' after 3 does not bring about a welcome result. In fact, White 1 invites this move. Black opens up a new sphere by playing 4.

*Dia. 70 (a white overplay).* Black changes course with 1, inviting White to take his three stones. If nonetheless White plays 2, returning to 3 and 5 is good enough. 1 for 2 is an effective exchange for Black. Next, White can play 'a' or 'b'.

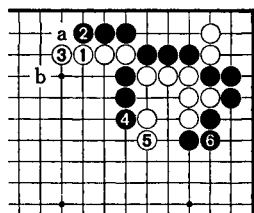
*Dia. 71 (good for Black).* If 1, Black is happy to play 2 to 6. However, in connection with the corner fight, both White 'a' and 'b' are sente.



*Dia. 69*



*Dia. 70*

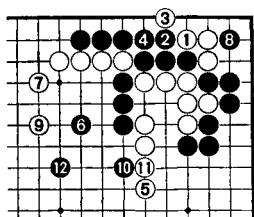


*Dia. 71*

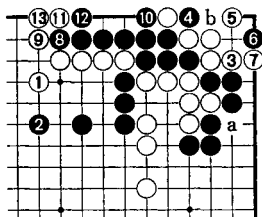
*Dia. 72 (the follow-up).* The continuation to 12 here can be expected. Black should be untroubled in the centre. Note that 7 forces 8.

*Dia. 73 (the corner).* If Black does not answer 1 in the corner, White blocks at 3. White 5 is a nice answer to 4. After 13, Black has to add a move at 'a', so White plays 'b', starting a ko in which it is his turn to take. This is terrible.

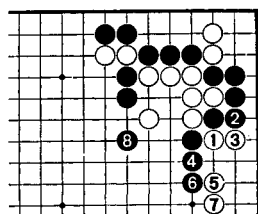
*Dia. 74 (White cuts).* White continues after *Dia. 70* with 1. He then blocks at 3 in an attempt to capture the five black stones but Black seizes this opportunity to embark on a bold sacrifice operation. Up to 7 is forced. Black 8 is a powerful tesuji.



*Dia. 72*



*Dia. 73*

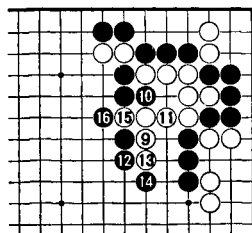


*Dia. 74*

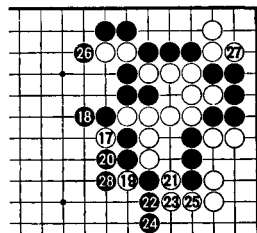
*Dia. 75 (a one-way street).* There is no scope for White to vary this sequence. 10 in answer to 9 is the correct order. Answering 12 by taking the five black stones off the board is painful for White, so he resists with 13 and 15. After 16—

*Dia. 76 (walled in).* In the sequence to 28 Black gets awe-inspiring thickness. White gets over 30 points but the value of Black's influence is beyond calculation. Fixed territory is not comparable with it.

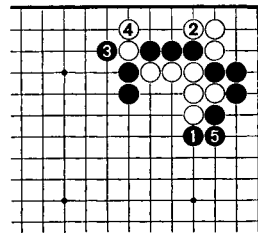
*Dia. 77 (destination).* White should docilely follow orders and capture at 2. With 3 and 5, we finally arrive at the standard pattern. At present this is the definitive joseki when Black turns outward.



*Dia. 75*



*Dia. 76*

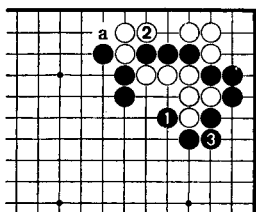


*Dia. 77* ◆◆

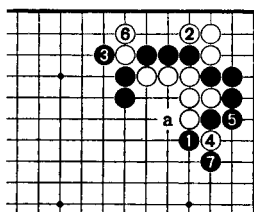


*Dia. 78 (progress).* Until just a few years ago, the standard joseki concluded with 1 to 3. At present, however, Black 1 is kept in reserve. Depending on the position at the top, Black may prefer to make a sente move at 'a' rather than at 1. In this way josekis are revised and improved little by little.

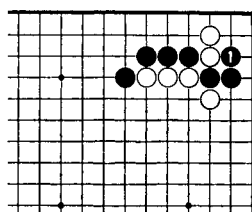
*Dia. 79 (joseki).* Giving atari at 4 when Black plays 3 is also possible. Deciding whether or not to do so is difficult. Up to 7 is a joseki. Just as before, Black can block White off from the centre with 'a'.



*Dia. 78*



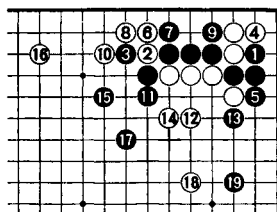
*Dia. 79* ◆◆



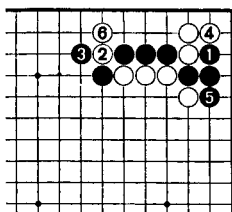
*Dia. 80*

### Section 3. Turning Inward

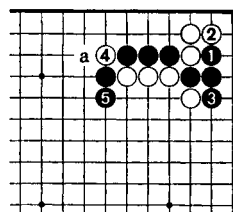
*Dia. 80 (a revolutionary approach).* Black 1 was dubbed a revolutionary move when invented by Go Seigen. His new idea transformed the large avalanche joseki.



*Dia. 81* ◆◆



*Dia. 82*



*Dia. 83*

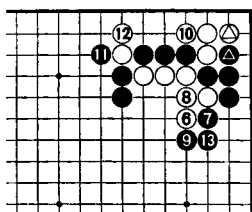
*Dia. 81 (the standard pattern).* This is the standard joseki. We will analyse the inevitability of this pattern move by move. Attention should in particular be paid to the order of 2 and 4. With 9, the three white stones in the corner are captured. Alternative moves exist from 15 on but the sequence to 19 is the standard one.

*Dia. 82 (the correct order).* The order of 2 and 4 is important. If Black 5 at 6, White 5, capturing three stones, is good enough.

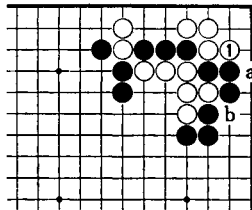
*Dia. 83 (change in order).* If White plays 2 immediately, Black must still crawl at 3, but then when White cuts at 4, he extends to 5 instead of giving atari at 'a'. To continue—

*Dia. 84 (a loss for White).* The sequence to 13 follows. This may seem the same as the basic pattern when Black turns outward (*Dia. 77*), but there is one difference. The exchange of  $\triangle$  for  $\triangleleft$  is a loss for White. Black  $\triangle$  is a forcing move.

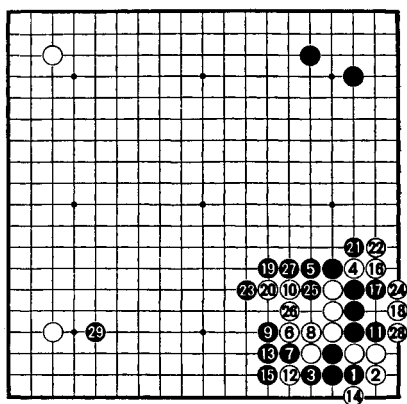
*Dia. 85 (two points difference).* This is the basic pattern when Black turns outward. In the yose stage, White's right to block at 1 and Black's right to crawl there should be equal. If White 1, White 'a' is sente, forcing Black 'b'. In *Dia. 84* Black has played  $\triangle$  in sente, so White has suffered an unconditional loss of two points.



*Dia. 84*



*Dia. 85*



*Ref. Fig. 13*

*1st Meijin Title League (1961)*

*White: Go Seigen*

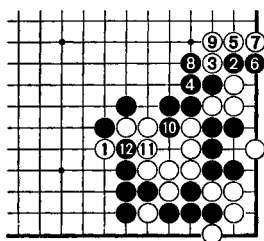
*Black: Fujisawa Shuko*

*Ref. Fig. 13.* Go Seigen, the founder of this joseki, made a mistake in the order, playing 2 before 4. Black naturally extended at 5. If White plays 10 at 11, he can capture the three stones, but this means a definite loss of two points. Go Seigen played 10 out of distaste for this but it only increased the damage. Black 19 was a sharp move and Black 21 and 23 were skilfully timed. Black got an excellent squeeze, giving him a decided advantage.

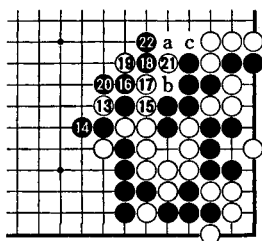
*Dia. 86 (supplement).* Black 21 and 23 in the Figure are good moves. White has to fill in a liberty with 24, so he cannot break through the net. If he tries to get through with 1, Black blocks at 2, then after 3 to 9, pushes through at 10 and cuts at 12.

*Dia. 87 (White captured).* After 22, White runs out of moves. If 'a', Black captures with 'b'. If White 'c', Black 'a' and White cannot get a snapback.

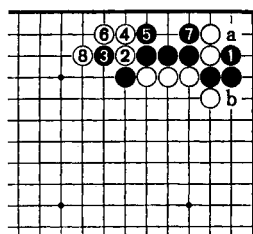
*Dia. 88 (both go wrong).* An unconditional loss of even just two points is unbearable, so White must start by cutting at 2. But White must not extend to 4 immediately. With 5, however, Black in turn makes a mistake. If one is going to play the sequence to 8, it is obviously better for White not to have the exchange of White 'a'-Black 'b'.



*Dia. 86*



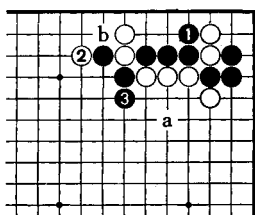
*Dia. 87*



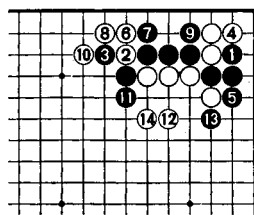
*Dia. 88*

*Dia. 89 (good for Black).* Black 1 is enough to punish White for his mistake with 4 in *Dia. 88*. If 2, Black 3 makes miai of 'a' and 'b'. For the continuation, the variations given in *Dia. 13* etc. in Section 1 can be applied.

*Dia. 90 (the effectiveness of turning inward).* If 2 and 4 are played in the correct order, the moves to 10 are forced. Likewise 11 to 14. The beneficial effect of the Black 1-White 4 exchange is that in this position the three white stones are captured. No additional move is necessary.



*Dia. 89*

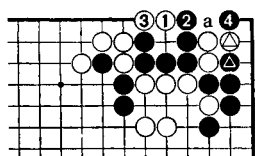


*Dia. 90*

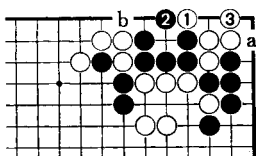
*Dia. 91 (Black wins).* White 1 is the only move if he wants to make a fight of it, but Black is clearly a move ahead. The  $\triangle$   $\triangle$  exchange is the reason Black wins. Without this exchange, White could play 'a'.

*Dia. 92 (the corner potential I).* White loses the straight-out fight but he can utilize his three liberties in other ways. White 1 and 3, for example. If next Black 'a', White 'b', promising a frightening ko for Black.

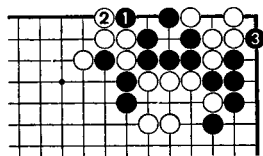
*Dia. 93 (double ko).* Black cannot cope with a ko, even if White has to make an approach move to start it. Black 1 to 3 is the answer—because of the double ko, Black wins the fight. If, however, a ko fight starts elsewhere, this double ko gives White an unlimited supply of ko threats.



*Dia. 91*



*Dia. 92*

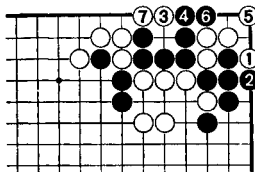


*Dia. 93*

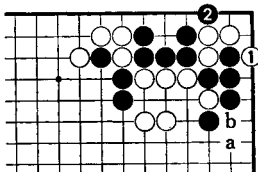
*Dia. 94 (the corner potential II).* White has another move at 1. If Black carelessly answers at 2, White plays 3 and 5. After 7, White gets another approach-move-ko. Tenacious moves like 5 are possible only in the corner.

*Dia. 95 (later forcing move).* Black 2 is the correct answer and wins the fight. However, this leaves White with a strong sente move at 'a' later. If Black ignores 'a' letting White play 'b', then White is able to cross underneath on the first line. This is terrible.

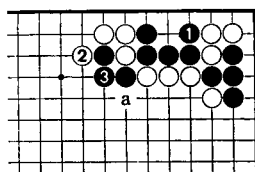
*Dia. 96 (Black connects).* The connection at 3 after 2 was experimented with in a number of games. This is a heavy move which reduces Black's own liberties. Its advantage over 'a' is that it takes away White's eye-shape at the top, so White has to be careful in responding to it.



*Dia. 94*



*Dia. 95*

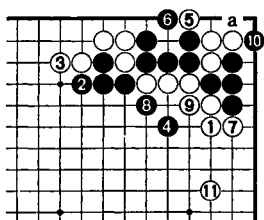


*Dia. 96*

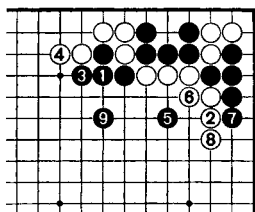
*Dia. 97 (nice timing).* White continues with 1. White 5 after 2 and 4 is a very nicely-timed move. After the sequence to 11, White can get a large ko in the corner with 'a'. This result is bad for Black.

*Dia. 98 (resourceless).* The facile connection at 6, played from ignorance of the clever move of 5 in *Dia. 97*, only helps Black 1 to succeed. After Black plays 7 in sente, White cannot do anything in the corner. Black gets good shape with 9, while White has weak groups at the top and right.

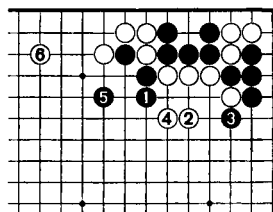
*Dia. 99 (back to the basic pattern).* Connecting is unreasonable because of *Dia. 97*, so Black 1 is the correct move. 2 to 4 are the only moves. Depending on the situation, one can play differently from 5 on, as the game examples below show.



*Dia. 97*



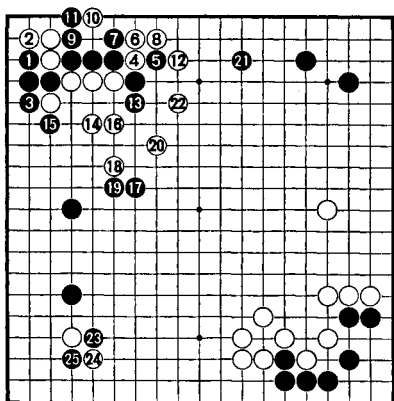
*Dia. 98*



*Dia. 99*

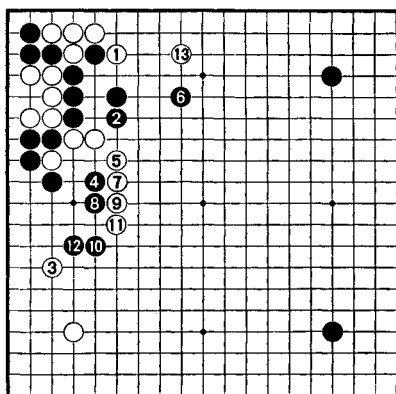
*Ref. Fig. 14.* It was in this game, played on the 2nd February, 1957, that Go Seigen first played the move at 1. What with it being the first time and there being a black stone on the left side star-point, the ensuing sequence is unavoidably different from the present basic pattern. Nonetheless, this game ushered in the golden age of this pattern. Black 17 and 21, discarding his stones, were rapid developing moves typical of Go Seigen.

*Ref. Fig. 15.* Fifteen years after the Go-Takagawa game, the basic pattern had stabilized and become a standard fuseki strategy. White's intention in checking at 3 is to sacrifice his three stones. Black counters this with 4, inducing White to move out at 5. Black 10 and 12 are both wrong. Black 10 at 12 makes correct shape, while with 12 Black should connect above 10.



Ref. Fig. 14

First Strongest-Player Title league (1957)  
White: Takagawa; Black: Go Seigen

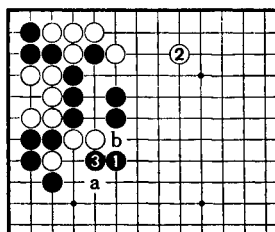


Ref. Fig. 15

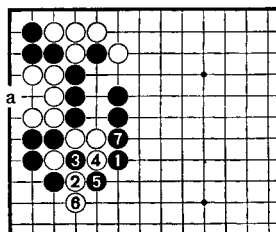
27th Honinbo Title, Game 3 (1972)  
White: Rin Kaiho; Black: Ishida

*Dia. 100 (supplement).* Some subtle give and take is involved in Black 4 in the Figure. If Black plays 1, the three white stones cannot move. The exchange of White 2 - Black 3 follows, but this is just what White wants. If Black is to play two moves here, Black 'a' and 'b', giving him ideal shape, are preferable.

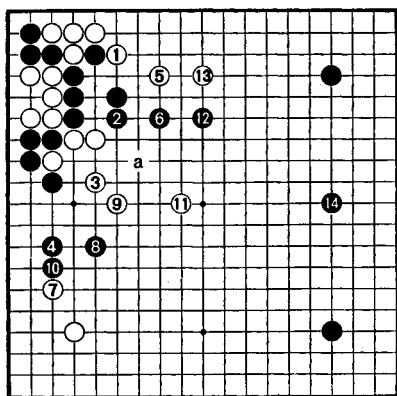
*Dia. 101 (variation).* If Black 1, White cannot play 2 and 4 at once. In the ko fight after 5 and 7, Black has ko threats nearby with 'a' etc. White's aim of course is to play elsewhere, letting Black capture him with the inefficient shape in *Dia. 100*.



*Dia. 100*

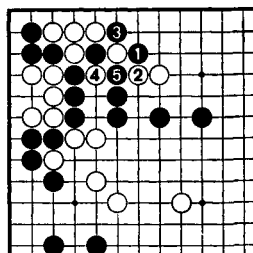


*Dia. 101*

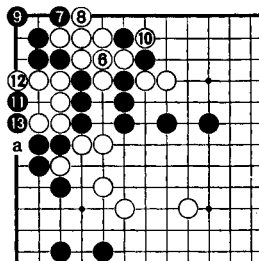


Ref. Fig. 16

26th Honinbo Title, Game 6 (1971)  
 White: Rin Kaiho; Black: Ishida



Dia. 102



Dia. 103

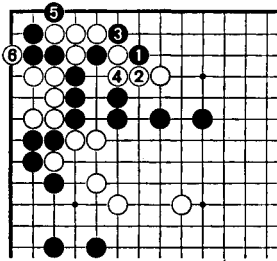
Ref. Fig. 16. Black often plays the avalanche joseki in conjunction with the influence-oriented niren-sei (two star-points in a row) on the right. 1 to 4 follow the basic pattern but White 5 is a special strategy. Since White neglected to play there, Black 6 at 'a' is also a good point. Playing 5 does not mean that White is going to sacrifice his three stones. White 7 induces Black 8, giving White nice momentum for moving out with 9 and 11. Black cannot omit the reinforcement at 10.

Dia. 102 (supplement). White 5 in the Figure is a little thin and requires the reinforcement at 13 at an early stage. If White omits it, Black has the tesuji of 1 which works in combination with his corner stones. After 3, White has to choose between connecting and capturing. If 4, then 5 . . .

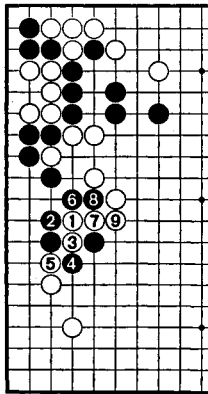
Dia. 103 (a proper ko). If 6, Black has the tenacious moves of 7 and 9. Even if he plays the ko in the corner once, White must after all come back to 10, so Black initiates a full-fledged ko with 11 and 13. If it is Black's turn to play, he resolves the situation by linking at 'a', so it is not an approach-move-ko.

*Dia. 104 (White connects).* Connecting at 4 is better than capturing. Nonetheless, Black can still do something in the corner. When Black plays 5, White plays from behind at 6.

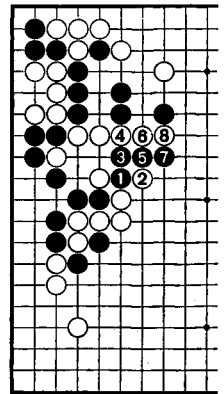
*Dia. 105 (a proper ko).* The moves from 7 to 16 are forced. Black starts a ko with 17. This is serious, being another full-fledged ko, but unlike *Dia. 103*, White has scope to extend once to the right of 16 and he has ko threats related to the ko at 'a' and 'b' etc.



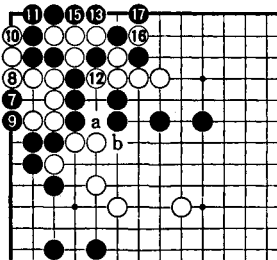
*Dia. 104*



*Dia. 106*



*Dia. 107*



*Dia. 105*

⑭ connects above ⑫

*Dia. 106 (the meaning of the diagonal move).* White 9 in Ref. Fig. 16 seems leisurely but is actually a fearsome move. If Black does not answer on the left, White peeps at 1, then cuts with 3 and 5.

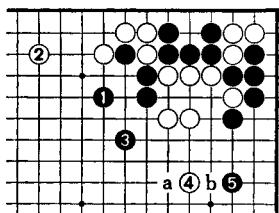
*Dia. 107 (cannot capture).* Black cannot redeem himself at all, as the cut at 1 does not work. White moves out with the standard tesuji of 2 to 6. Black cannot block on top of 8. This is an unqualified disaster, so 10 in the Figure is necessary.



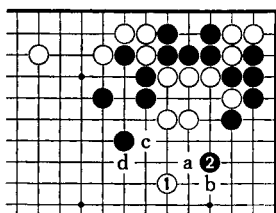
*Dia. 108 (the proper moves).* Various strategies are possible, but Black 1 to White 5 are all fine, upstanding moves. Even if by some chance the corner becomes ko, this will not be a serious problem after 5. White 4 at 'a' or 'b' is also possible.

*Dia. 109 (no prospects).* White 1 is an ill-at-ease move. Black 2 is a good move which aims at White's thinness. White is now at a loss. The exchange White 'a'-Black 'b' is a terrible loss for him; likewise White 'c'-Black 'd'. If Black does not play 2 immediately, White makes good shape with 'b'.

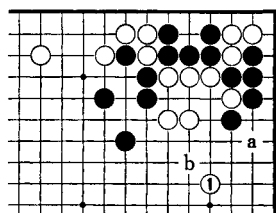
*Dia. 110 (the large knight).* White 1 is a resourceful move which aims at playing 'a'. However, it also gives Black the defect at 'b' to aim at, so it cannot be played lightheartedly. If one does not know the variations thoroughly, one may destroy oneself.



*Dia. 108*



*Dia. 109*

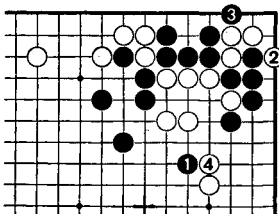


*Dia. 110*

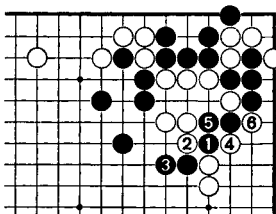
*Dia. 111 (counter against attack).* White must be ready for the black attack at 1. White uses Black's shortage of liberties to save himself. White 2 is a tesuji. Black 3 is the only move if he wants to avoid ko. White then plays 4 and cannot be cut.

*Dia. 112 (reckless).* Black 1 and 3 are reckless: the corner perishes. But does this mean that the order of moves in *Dia. 111* was the best for White? Not so.

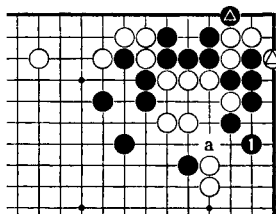
*Dia. 113 (wasted effort).* After *Dia. 111*, Black should not cut but should play 1 here. He can be satisfied with the  $\triangle$   $\triangle$  exchange, as it is a minus for White. White has to make the insipid connection at 'a'.



*Dia. 111*



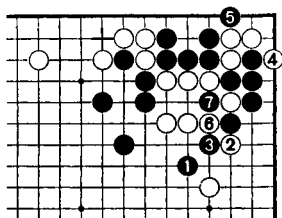
*Dia. 112*



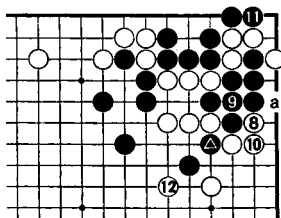
*Dia. 113*

*Dia. 114 (the correct answer).* White 2 is the correct way to meet the black attack at 1 but learning just this move is meaningless. The important point is to answer Black 3 with 4. After 7—

*Dia. 115 (White settled).* White 10 is sente. If Black omits 11, White 'a' and Black collapses. After this preparatory operation, White finishes off with 12. He cannot catch both stones but if he catches the pivotal stone  $\triangle$ , his group will be settled.



*Dia. 114*

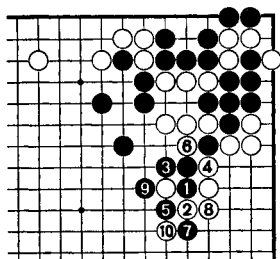


*Dia. 115*

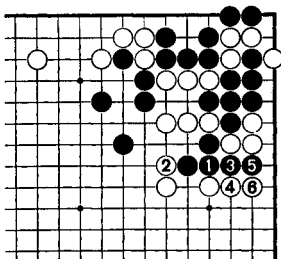
*Dia. 116 (captured).* Black cannot connect in answer to 4, so White extricates himself. If Black 3 at 4, White blocks at 3 and Black is only helping to solidify White. After 10, the fighting prospects are equal.

*Dia. 117 (good for White).* Even if Black begins with 1, White blocks at 2. Capturing three stones with 3 and 5 is small. Though gote, the squeeze with 4 and 6 creates thickness for White and the black group in the centre now seems fragile. Dia. 116 is better for Black, even though he loses his pivotal stone.

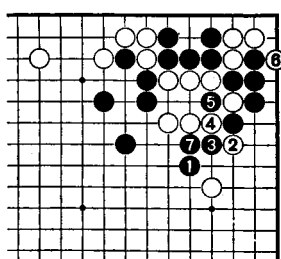
*Dia. 118 (bad timing).* White 2 is correct but cutting immediately at 4 is very bad. This is literally suicide. White 6 is now ineffective, as Black fills in a liberty with 7, enabling him to capture the six white stones. They are surprisingly short of liberties.



*Dia. 116*



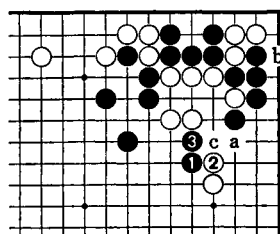
*Dia. 117*



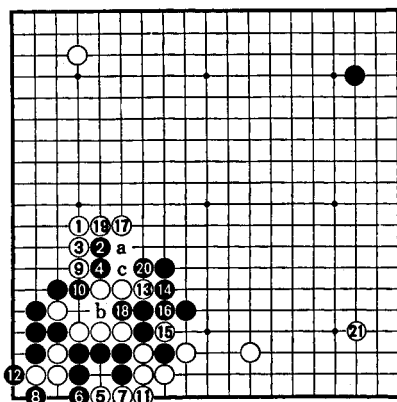
*Dia. 118*

*Dia. 119 (a game example).* The sequence to 3 appeared in a game between high-ranking professionals. The idea of playing 2 instead of 'a' is to play 'b' if Black plays 'c'. Black 3 is a fierce move.

*Ref. Fig. 17.* The aim of the forceful cut of 2 and 4 was to capture White's initial three avalanche stones. With 5, White prepared to discard them. Up to 18 was forced but 19 was a mistake. White 'a' is correct. White then switches elsewhere after Black 'b'. Black 'c' is gote. Black 20 was a good move. If White 'c', Black 'b' is sente.



*Dia. 119*



*Ref. Fig. 17*

*16th Oza Title (1968), 1st round*

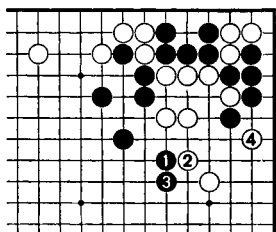
*White: Go Seigen*

*Black: Kubouchi*

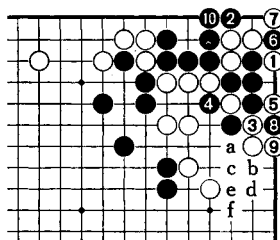
*Dia. 120 (an alternative for Black).* After Black 1 in *Dia. 111* was experimented with, Black 1 here became the most common move. This lightly attacks the thinness of the large knight move and tries to spoil Black's shape. Black can ignore White 4.

*Dia. 121 (nothing).* The best continuation White has is to cross under with 1 to 5, but the throw-ins at 6 and 8 mean that White cannot connect up his tail here. Even if White gives atari between 1 and 5, then links at 8, Black 'a', White 'b', Black 'c', White 'd', Black 'e' follow, so White 'f' is not possible.

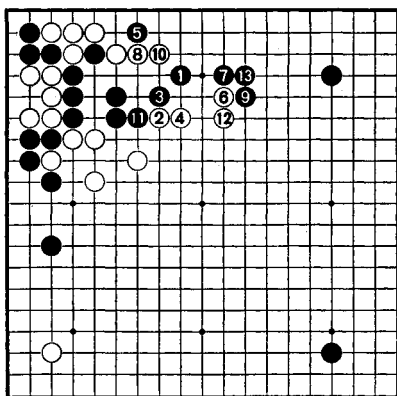
Ref. Fig. 18. Rin and I have played the large avalanche pattern very often. Strangely enough, the winning percentage of the side initiating the joseki has not been good, though this can hardly be blamed on the joseki. The moves to 5 follow *Dia. 120*. White 6 was a good point but playing it at once was imprudent. I should first have gone through with 8 and 10. When Black played 7, I had to go back to play 8, permitting Black to gain an advantage with 9.



*Dia. 120*



*Dia. 121*

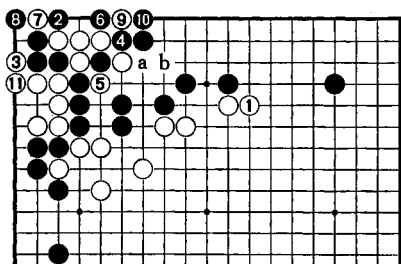


Ref. Fig. 18

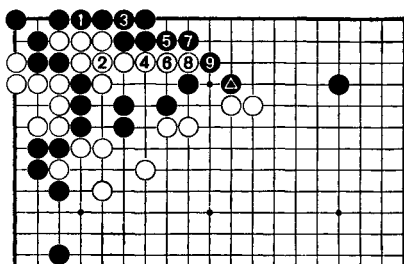
28th Honinbo Title, Game 1 (1973)  
White: Ishida; Black: Rin Kaiho

*Dia. 122 (supplement)*. White cannot answer 7 in the Figure at 1 here unless the exchange of White 'a'-Black 'b' has been made. If simply 1 as here, Black 2 etc. follows. After 11—

*Dia. 123 (White collapses)*. Black  $\triangle$  proves to be in just the right place to make a diagonal connection with 9. (In *Dia. 121*, 'f', i.e. 9, is impossible). White collapses.

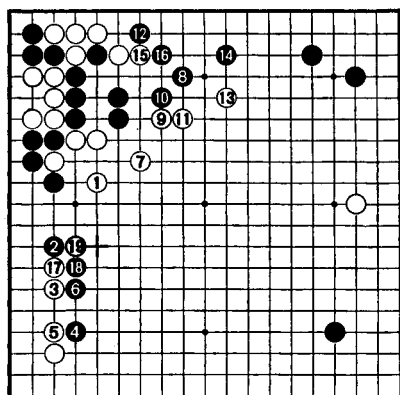


*Dia. 122*

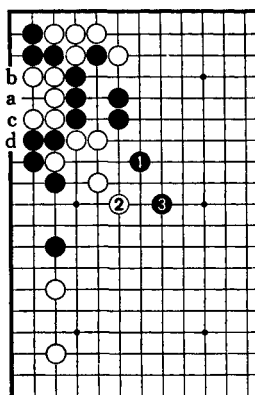


*Dia. 123*

*Ref. Fig. 19.* In this game White followed the strategy of checking at 3. Responding at 4 and 6 was questionable, perhaps. I was grateful for the chance to play 7. This game was earlier than the game with Rin in *Ref. Fig. 18*, which explains why the mistake of playing 13 before 15 was seen again. Black 14 was too mild, so I was able to seize the initiative with 17 and 19.



*Ref. Fig. 19*  
*11th Meijin League (1972)*  
 White: Ishida  
 Black: Kudo

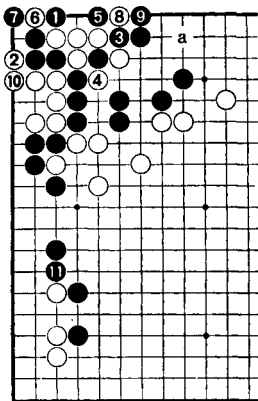


*Dia. 124*

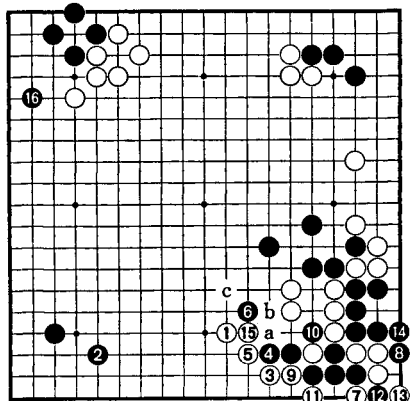
*Dia. 124 (supplement).* Instead of 4 in the Figure, applying pressure with 1 and 3 is preferable. The black group on the left has ample eye-shape, as the sequence Black 'a', White 'b', followed by Black 'c' and 'd', is sente.

*Dia. 125 (switching elsewhere).* Rin's move at 7 in *Ref. Fig. 18* is also better than 14 in *Ref. Fig. 19*. An even more efficient way of playing here is to go through with 1 to 10, then switch to 11 at the bottom. Black has a number of sente moves at the top aiming at crossing under, such as 'a', so his group there is in no danger of severe attack.

*Ref. Fig. 20.* Black switched to 2, then answered 3 by counterattacking with 4 and 6. However, this seemed unreasonable. The set pattern in this joseki of 7 to 14 followed, after which White 15 prevented Black from cutting. Even if Black 'a', White 'b', Black must next go back and make the atari in the corner, so White captures 6 with 'c'. Black should have played 2 at 6, following *Dias. 114-116*.



*Dia. 125*



*Ref. Fig. 20*

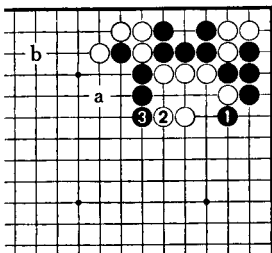
*5th Judan Title (1966), Game 1*

*White: Sakata;*

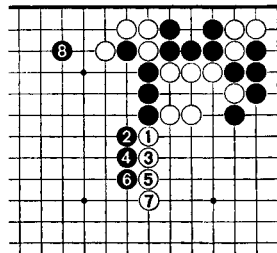
*Black: Takagawa*

*Dia. 126 (the newest pattern).* The pattern with 3 at 'a', while not perfected, has been investigated pretty thoroughly. This permits White to settle himself with 'b'. Black tries 3 out of distaste for this. His aim is to put pressure on the white group on the right, then switch to a checking extension at the top.

*Dia. 127 (what Black wants).* If White 1 and 3, Black keeps pushing, building thickness here before checking at 8. Since the side against which the avalanche is played (i.e. Black in this case) usually has a stone or stones in the top left corner, Black 3 is an excellent combination of extension and checking.



*Dia. 126*

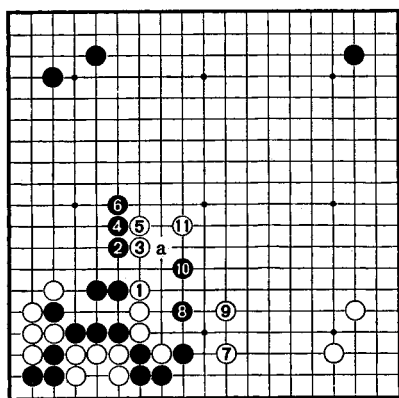


*Dia. 127*

*Ref. Fig. 21.* This was the first time White 1 appeared in a game between high-ranking pros, though some research had apparently been carried out previously. White establishes some influence with 3 and 5, then checks at 7. The combination of this move with his lower right corner enclosure gives White an ideal attacking position. Playing a hane at 5 with 4 makes things all the harder for Black, as White 'a', Black 4, White 7 follow.

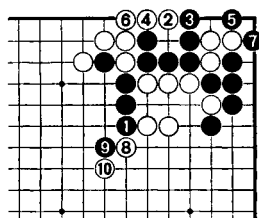
*Dia. 128 (White's counter).* Black 1 has not yet been played often enough for any set patterns to emerge. The first counter conceivable for White is to play 2 to 6, then make a two-step hane with 8 and 10. Next—

*Dia. 129 (swap).* If Black plays 1 and 3, a swap results. This result, an exchange of profit for influence, should not be bad for White. He played 2 to 6 in *Dia. 128* in anticipation of this result. After *Dia. 129*, these moves are not sente.

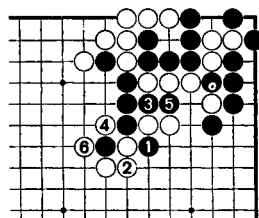


*Ref. Fig. 21*

*7th Judan Title, losers' league final*  
*White: Fujisawa Shuko; Black:*  
*Fujisawa Hosai*

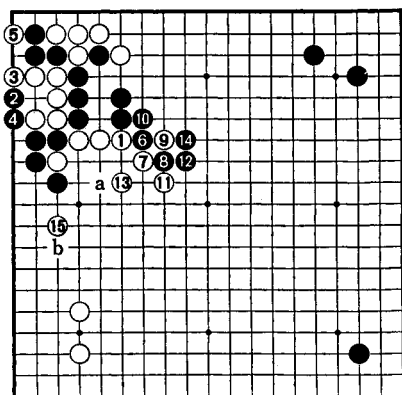


*Dia. 128*



*Dia. 129*

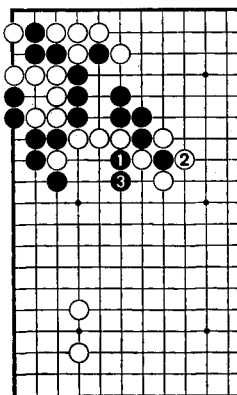
*Ref. Fig. 22.* The enclosure in the lower left corner makes 1 a good move. The standard exchange of White 'a'—Black 'b' lessens the influence of White's enclosure. This time White plays 9 and 11. These are vulgar but powerful moves. Black gets excellent shape with 12 and 14, but 15 is a severe move. Black will have trouble looking after his group. Black 12 is a difficult point—



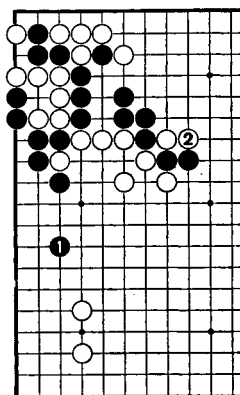
Ref. Fig. 22  
 11th Pro Best Ten (1973), 1st round  
 White: Ohira  
 Black: Iwata

*Dia. 130 (supplement).* Cutting at 1 instead of 12 is simpler but fighting spirit would make one reluctant to give White the magnificent ponnuki of 2.

*Dia. 131 (in even more trouble).* If Black plays 14 in the Figure at 1 here, his group on the side is safe, but White pushes at 2. Obviously Black will fall apart at the top. Playing as in the Figure, with just one weak group, will be less trouble. If Black is dissatisfied with *Dia. 130*, then his decision to play the avalanche pattern is itself questionable.



*Dia. 130*



*Dia. 131*



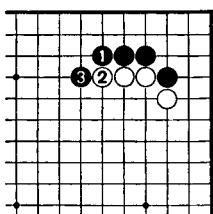
## Section 4. Patterns Avoiding Complications

*Dia. 132 (starting point).* Black 1 in itself does not give the large avalanche pattern. White 2–Black 3 is the starting point. If White wants to avoid the large avalanche, he should not push at 2. If Black wants to avoid it, he should not play the hane at 3.

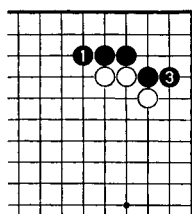
*Dia. 133 (switching elsewhere).* White can ignore Black 1. There are a number of examples of White taking a large fuseki point elsewhere and Black playing 3. Since Black 1 is a submissive move, White can regard his move as a forcing move. However, Black is satisfied with his shape with 3.

*Dia. 134 (tewari).* This is a tewari analysis of *Dia. 133*. Assume that White has played the shoulder-hit of 1 against a large knight enclosure. This is a standard technique for reducing this enclosure but it should not be played at an early stage of the game, so Black is not unduly perturbed.

*Dia. 135 (set pattern).* This is a set pattern which is simplicity itself. At one time it was quite popular. The only strange thing is that after initiating the avalanche pattern himself, White should suddenly eschew complications.

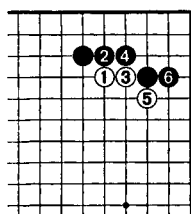


*Dia. 132*

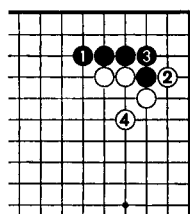


*Dia. 133*

② elsewhere



*Dia. 134*

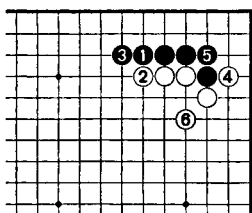


*Dia. 135* ◆

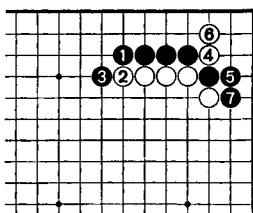
*Dia. 136 (Black extends).* On the other hand, it is quite reasonable for Black to avoid complications as he is the one who has been challenged. The sequence to 6, though just a shade submissive, is adequate for Black.

*Dia. 137 (a white overplay).* Pushing once more at 2 is overdoing things. This time Black will counter at 3. The extra stone makes a difference to his ability to resist after 4 and 6. Black 7 is good enough.

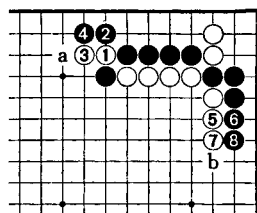
*Dia. 138 (variation).* If White 1, Black crawls with 2 and 4. If next White 'a', Black 5, so White has to return to this point. After 6 and 8, however, 'a' and 'b' are miai for Black. Instead of 8, Black also has the tougher move at 'a'.



Dia. 136 ◆



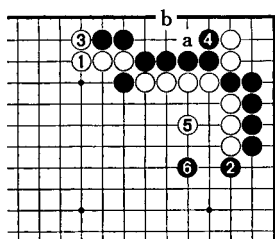
Dia. 137



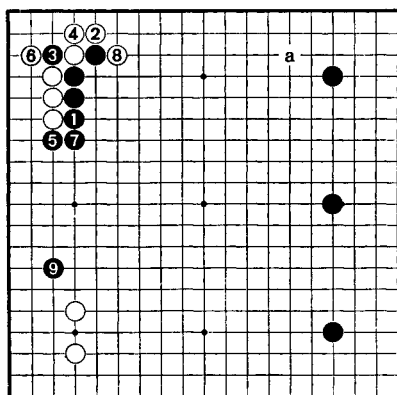
Dia. 138

*Dia. 139 (good for Black).* White has little choice but to extend at 1, so 2 to 6 follows. Black's profit clearly makes this result favourable for him. If Black omits 4, he is captured by White 4, Black 'a', White 'b'.

*Ref. Fig. 23.* White 2 was thought by some to be a new move but actually it was experimented with by Go Seigen quite some time ago. If White follows the ordinary large avalanche pattern, Black's stones here work well in conjunction with the right. I tried 2 to prevent the game from developing into a Takemiya-style central game. Black 3 and 5 emphasize the left more than the top. 8 and 9 are miai.



Dia. 139

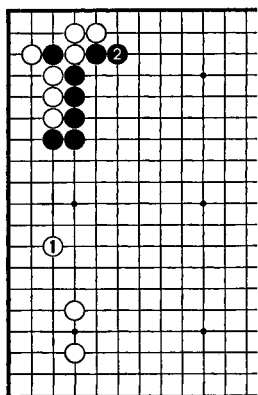


*Ref. Fig. 23*

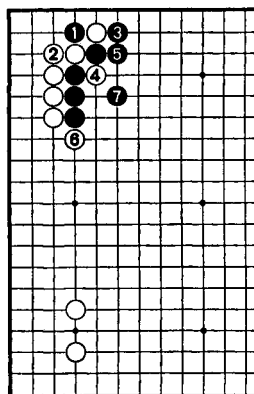
*29th Honinbo Title (1974), Game 7*  
*White: Ishida; Black: Takemiya*

*Dia. 140 (supplement).* White 8 in the Figure at 1 here is also an excellent point but then Black naturally extends at 2. In conjunction with his right side star-points this gives Black good potential for turning the centre into a moyo.

*Dia. 141 (one pattern).* Black 1 is the more usual answer to 2 in the Figure. The pattern to 7 has become a joseki. Black probably rejected this pattern because White 6 is a good hane and because after 7, White can play at 'a' in the Figure, making the continuation difficult for Black.

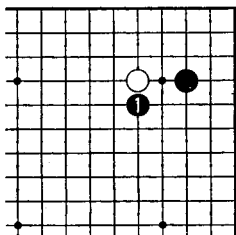


*Dia. 140*



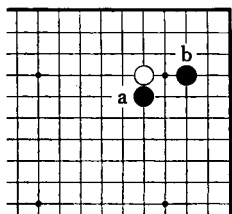
*Dia. 141* ◆

# CHAPTER VI ATTACHING ON TOP

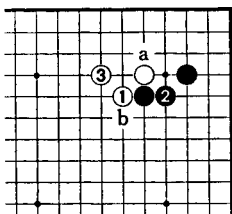


When White makes the one-space high approach, his stone is on the 5-4 point, so his influence is superior. The idea of attaching at 1 is not to fall behind in influence.

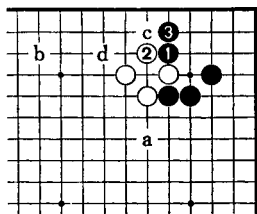
*Dia. 1 (White's responses).* White can answer at 'a' or 'b'. He cannot ignore Black. White 'a' is orthodox, following the proverb, "play hane when the opponent attaches." Black can answer by drawing back to the right or extending towards the centre. White 'b' is a variation.



*Dia. 1*



*Dia. 2* ◆◆



*Dia. 3* ◆◆

## Section 1. Attaching and Drawing Back

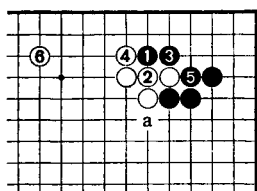
*Dia. 2 (the basic pattern).* If Black 2, White 3 is the proper move. Next Black can play 'a' to gain profit or 'b' to gain influence. Leaving the corner as it stands and playing elsewhere is also common.

*Dia. 3 (joseki).* Black can monopolize the corner with 1 and 3. White next plays 'a' or 'b' or switches elsewhere. White can aim at playing a hane to the right of 1 but he must be cautious about embarking on this ko. Black 'c', forestalling the ko, is a solid move. In this case, White answers at 'd'.

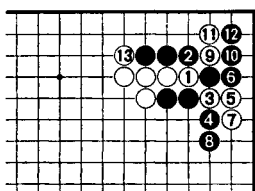
*Dia. 4 (the old pattern).* Black 1 is an old pattern not played nowadays. White 2 at 4 is bad, as Black plays 'a'. White 2 and Black 3 are necessary but White 4 is too mild. The result to 6 is favourable for Black. White must play 4 at 1 in *Dia. 5*.

*Dia. 5 (sacrifices).* White must counterattack with 1, then cut at 3. This is a sacrifice manoeuvre. Black 4 and 6 are the best response. White turns once at 7, then cuts at 9. This too is a sacrifice. To continue—

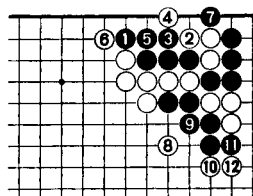
*Dia. 6 (White squeezes).* Black 1 to 7 is forced. White 8 is then a gratifying move, setting up an excellent squeeze with 10 and 12. White ends in gote but he has sente moves above and to the right of 8. Compared to White's powerful thickness, Black's twenty points of area is a mere trifle.



*Dia. 4*



*Dia. 5*

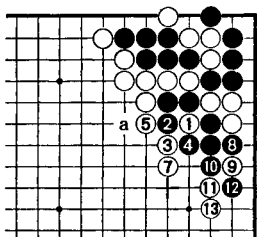


*Dia. 6*

*Dia. 7 (an alternative method).* If the ladder favours White, he can play 8 in *Dia. 6* at 1, followed by 3. He squeezes with 5, then makes the exquisite contact play at 9. His thickness becomes more and more impressive. If Black 4 at 5, White 4 makes miai of the ladder at 'a' and the capture at 10.

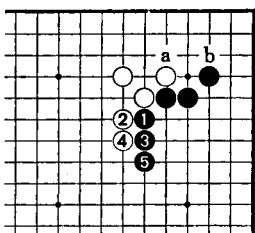
*Dia. 8 (black hane and extension).* If Black prefers influence to profit, he plays 1. The peaceful move at 3 is the standard way of playing. Black 5 makes nice shape. As before Black 'a' secures considerable profit. However, White cannot attach at 'b'.

*Dia. 9 (unreasonable for White).* Playing at 1 is tempting but Black's counter at 2 makes it unreasonable. If 3, Black 4 and 6 settle the issue. White cannot hope to gain anything by cutting at 'a'. If White 'b', Black 'a' and it is all over.

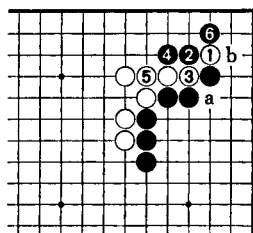


*Dia. 7*

⑥ connects



*Dia. 8* ◆◆

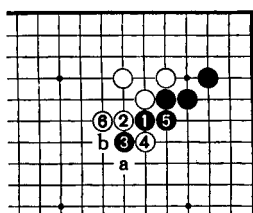


*Dia. 9*

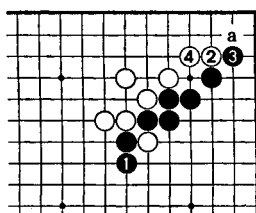
*Dia. 10 (the two-step hane).* Black 1 and 3 are not seen in classical Go. They are unyielding moves peculiar to modern Go. White 4 and 6 are the standard counter to the two-step hane. Black next plays 'a' or 'b' or switches elsewhere.

*Dia. 11 (giving up the corner).* Black 1 creates strength in the centre. However, there is an undeniable mildness about it which is inconsistent with the fierce two-step hane. This makes attaching at 2 possible for White. Giving way at 3 is forced. Black 'a' next is big but is gote.

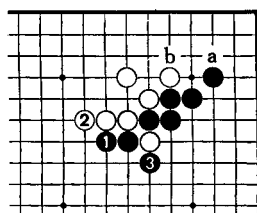
*Dia. 12 (joseki).* Wanting to play 1 is natural. If 2, Black 3 concludes the sequence. However, the question of whether White plays 'a' or Black plays 'b' is important as far as corner profit is concerned. That Black 'b' is possible is a matter of course, but Black can counterattack against White 'a'.



*Dia. 10* ◆◆



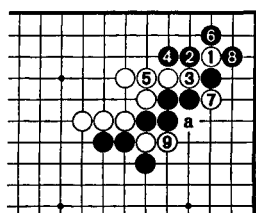
*Dia. 11*



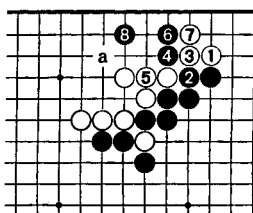
*Dia. 12* ◆◆

*Dia. 13 (unreasonable for Black).* White is naturally eager to play 1. In this position the counterattack of Black 2 is not possible, because after 4 and 6 White can play 7 and 9. Black can save his stones with 'a', but his three centre stones are cut adrift, so this result is unfavourable.

*Dia. 14 (a strong attack).* Black's correct counter is 2 to 6. White must be prepared for this strong attack when he plays 1. White 7 is the only move; likewise Black 8.



*Dia. 13*

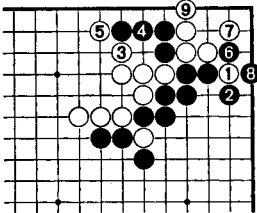


*Dia. 14*

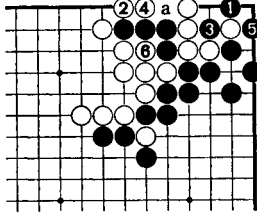
*Dia. 15 (variation).* White continues with 1, plays at the vital point of 3, then blocks at 5, capturing this group. White 9 is a tesuji in answer to 6 and 8. The loss of four stones does not mean that this result is bad for Black—on the contrary, it is favourable for him.

*Dia. 16 (good for Black).* After *Dia. 15* Black has the good move of 1. White cannot resist. He must fill in a liberty at 2 but then Black throws in at 3. He is satisfied with the result to 6. If White 2 at 5, Black captures White with 'a'. If White captures 3 with 4, Black starts a "flower-viewing" ko with 5.

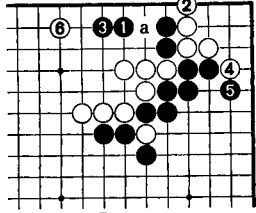
*Dia. 17 (a fight).* White 2 is a strong answer to 1. Black must play 3 to defend against White 'a'. White then gains time in the corner with 4, enabling him to attack at 6. The future prospects are uncertain and both sides must be prepared to take chances.



*Dia. 15*



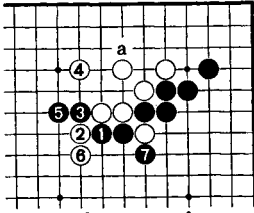
*Dia. 16*



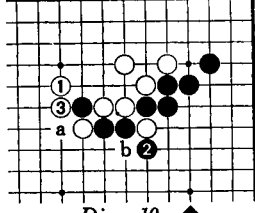
*Dia. 17*

*Dia. 18 (crossing swords).* The strong answer to 1 of White 2 is possible but a favourable ladder is desirable for this move. Black naturally cuts at 3. If the ladder is unfavourable, White makes correct shape with 4. The moves to 7 follow but there exists the distasteful possibility of a black contact play at 'a'.

*Dia. 19 (a peaceful conclusion).* If the ladder is favourable, White can play 4 in *Dia. 18* at 1 here. The single black stone is helpless. 2 and 3 give a peaceful result. If 2 at 3, White plays 'a', setting up the ladder with 'b'. White 1 is an interesting move.



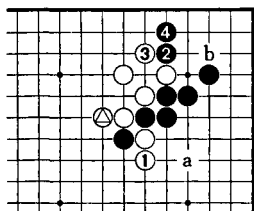
*Dia. 18* ◆



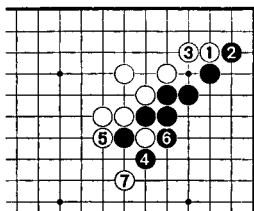
*Dia. 19* ◆

*Dia. 20 (Black plays elsewhere).* If Black ignores  $\triangle$ , White can choose between playing in the centre and in the corner. If White 1, Black secures the corner with 2 and 4. Black 2 at 'a' is also a good point but then White plays at 'b'. Letting White play in the centre and in the corner is unsatisfactory.

*Dia. 21 (set pattern).* White most often makes the territory-oriented moves of 1 and 3 when Black plays elsewhere. 4 to 7 is then usual. This seems to be an efficient result for White, as he has played in the corner and in the centre, but Black cannot complain as he has had a move elsewhere.



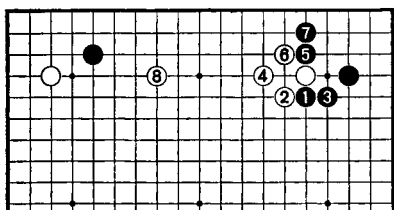
*Dia. 20* ◆



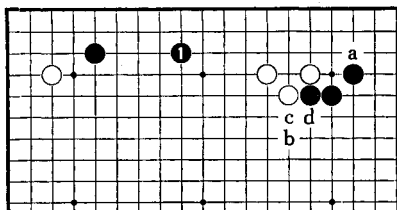
*Dia. 21* ◆

*Dia. 22 (the background relationship).* In this position, with a white 3-4 stone and a black approach move in the top left corner, playing 5 and 7 is too mild, as it allows White the excellent pincer at 8.

*Dia. 23 (leaving the corner).* Switching to an extension at the top with 1 is quite conceivable. White now has four choices: 'a' to 'd'.



*Dia. 22*



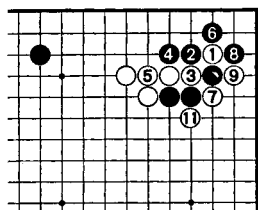
*Dia. 23*



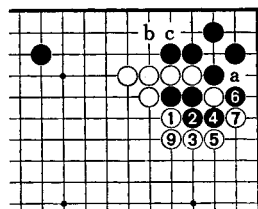
*Dia. 24 (White attaches).* Attaching at 1 is quite usual. Up to 11 is joseki. Naturally a favourable ladder is necessary for 11. If it is unfavourable, White follows *Dia. 25*. Black 2 at 8 shows poor fighting spirit.

*Dia. 25 (White gets a wall).* If the ladder is unfavourable, White plays 1 to 9, which is also a joseki. In this case it is correct not to give atari at 'a'. Making Black connect here will be a minus if later on White plays 'b', then crawls at 'c'.

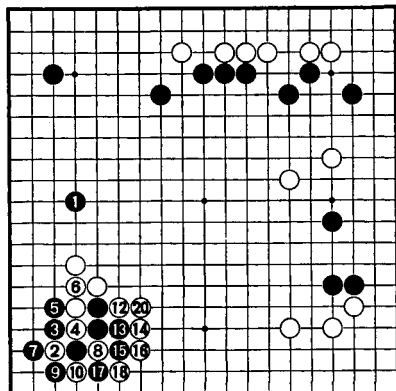
*Ref. Fig. 24.* In this position, Black 1 is absolutely necessary. If Black attaches at 5 and descends towards the edge, permitting White to extend along the left side, then the chain of black stones at the top becomes useless. The ladder is unfavourable, so White plays 12 to 20. White dared to play 10 even though it is regarded as incorrect. If he simply plays 12, Black may play the variation Black 17, White 13, Black 16, which is not to White's liking.



*Dia. 24* ◆◆  
⑩ connects



*Dia. 25* ◆◆  
⑧ connects



⑪, ⑲ connect

*Ref. Fig. 24*

*13th Meijin Title (1974), Game 7*

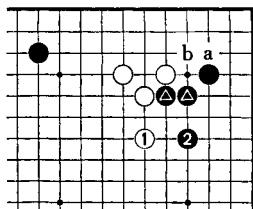
*White: Ishida*

*Black: Rin*

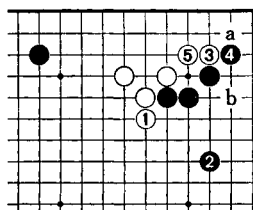
*Dia. 26 (White jumps).* White 1 is a supple move but it lacks forcefulness. The reason is that when Black answers at 2, White 'a' is no longer possible. If 'a', Black 'b' and even though White cuts, he cannot capture the two ▲ stones.

*Dia. 27 (White extends).* White 1 is a solid move but a slow one. This time Black answers at 2 and White can play 3. Playing out at 5 is unreasonable, so Black answers at 4. After 5, Black plays 'a' or 'b' or switches elsewhere.

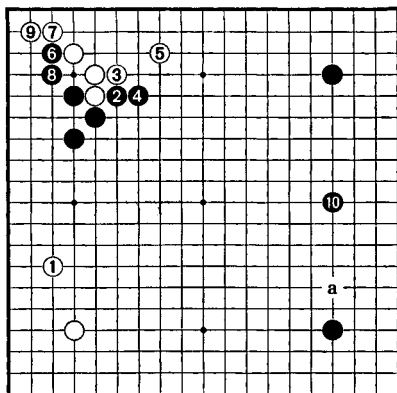
Ref. Fig. 25. When White switched to 1, Yamabe played a new move at 2. If Black plays 2 at 6 at once, Dia. 24 follows. When Black sets up the ladder, White plays 'a' which is a ladder-block. After the exchange to 5, White cannot play 7 at 8. The moves to 9 seem to give a 50-50 result.



Dia. 26



Dia. 27

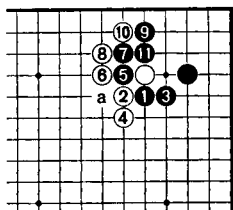


Ref. Fig. 25

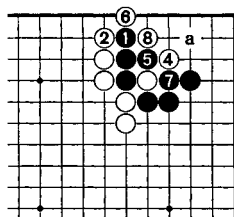
5th All Japan Top Position Title  
2nd round (1975),  
White: Ishida  
Black: Yamabe

Dia. 28 (joseki). White's strategy in extending at 4 is to maintain balance with positions in other parts of the board. Up to 11 is joseki. Black 9 is regarded as a tesuji. He gets a large corner by capturing the white stone and can aim at cutting at 'a' later on.

Dia. 29 (vulgar). Black 1 instead of 9 in Dia. 28 is a vulgar move. It seems to give Black sente but if he plays elsewhere, White immediately plays 4. White crosses under with 6 and 8, then plays 'a', wiping out the corner territory. This loss exceeds the value to Black of a move elsewhere.



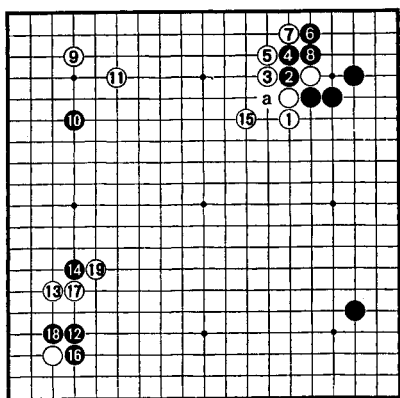
Dia. 28 ◆◆



Dia. 29

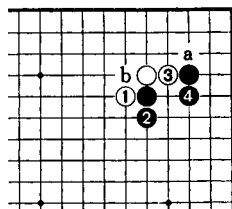
③ elsewhere

*Ref. Fig. 26.* White took sente with 3 to 7, then switched to the empty corner with 9. The variation from 12 on in the bottom left corner is very interesting. 13 and 14 may seem strange but Black has an ulterior aim here. The focus of concern is the cut at 'a'. Black 12 is a ladder-block. White 13 restores the ladder, but then White has to answer 14 at 15. A black cut would be too troublesome.

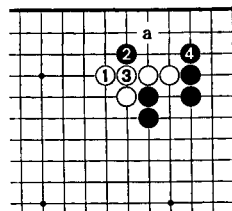


*Ref. Fig. 26*

*12th Pro Best Ten (1974), 1st round*  
*White: Kobayashi Reiko*  
*Black: Tsuchida*



*Dia. 30*



*Dia. 31*

## Section 2. Attaching and Extending

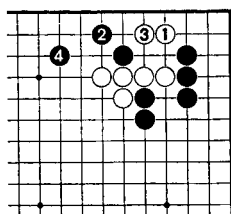
*Dia. 30 (strong moves).* Black 2 shows a tough attitude. If White plays in an equally uncompromising way, a large-scale variation as complex as the large avalanche results. 3 and 4 are natural. Next White 'a' and Black 'b' are the strongest moves. Other moves are too mild.

*Dia. 31 (inferior for White).* If 1, Black 2 to 4 forms a set pattern but White's inferiority is too blatant for this to be recognized as joseki. Black has profit and a nice shape with no defects, while one black move at 'a' sets the whole white group floating eyeless.

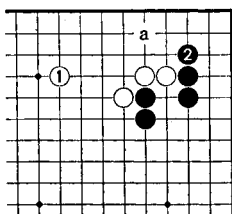
*Dia. 32 (insecure).* Moreover White has no appropriate reinforcing move. White 1, for example, stops Black from connecting, but Black 2 is sente, so he can play 4. As before White's group is insecure. At any rate his shape is far from pleasing.

*Dia. 33 (one pattern).* Since the diagonal connection only gives Black a good opportunity to peep, the standard move at the top is probably White 1. White ignores Black 2 and plays elsewhere. This pattern occasionally appears in professional games, but Black has the move at 'a', so White undeniably seems thin.

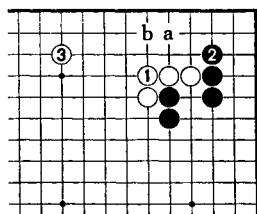
*Dia. 34 (one possibility).* White 1 is possible, though not seen much in actual play. If 2, White extends to 3. White can check Black 'a' with 'b', so his position is more settled. The position of 3 can be changed freely, depending on the top left corner position.



*Dia. 32*



*Dia. 33* ◆

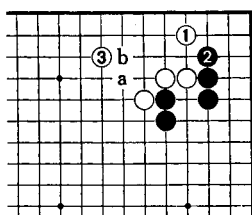


*Dia. 34* ◆

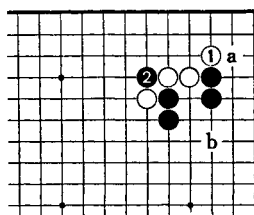
*Dia. 35 (old style).* White 1 and 3 are also easy to understand. This was formerly a joseki. The reason why White is a little dissatisfied with Dias. 31 to 35 is that in each case he yields the vital 3-3 point to Black.

*Dia. 36 (severe).* Giving up the 3-3 point not only shows poor fighting spirit but also leads to an unfavourable result. White therefore wants to block at 1. Black naturally cuts at 2. It would be illogical for Black to dodge the fight with 'a' and 'b' instead of 2.

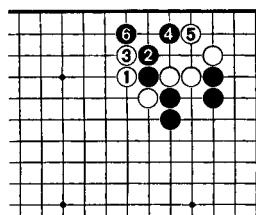
*Dia. 37 (unreasonable for White).* Attempting to capture with 1 is unreasonable. Black 4 is a standard tesuji, forcing 5, so Black plays 6, putting White at a loss. If Black plays straight down with 4, White plays 6 and his unreasonable move succeeds.



*Dia. 35* ◆



*Dia. 36*

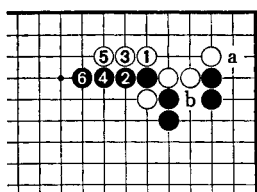


*Dia. 37*

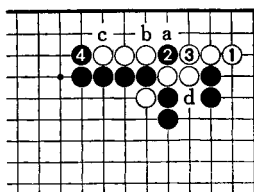
*Dia. 38 (the turning point).* White 1 is the only move. Up to 6 is forced. This is the last turning point for White to choose between war and peace: to withdraw with 'a' or to fight with 'b'.

*Dia. 39 (good for Black).* If White plays peacefully and timidly at 1, Black instantly cuts at 2. This is a good move and the result to 4 favours Black. He has a good forcing move with Black 'a', White 'b', Black 'c'. Capturing two stones with White 'd' is trivial.

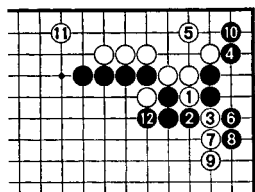
*Dia. 40 (joseki).* Once having taken the 3-3 point, White should continue to play aggressively with 1 and 3. After Black lives with 4 to 10, White once again has to choose between two different ways of playing. White 11 aims at simplicity. After 12, White looks after his group on the right.



*Dia. 38*



*Dia. 39*

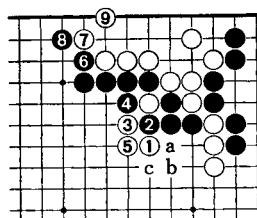


*Dia. 40* ◆◆

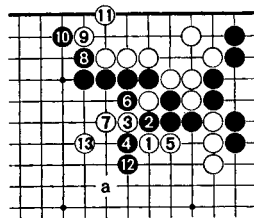
*Dia. 41 (White presses).* Pressing at 1 instead of 11 in *Dia. 40* is a strong move. White gets thickness up to 9 but if the ladder is favourable, Black can cut with Black 'a', White 'b', Black 'c'.

*Dia. 42 (equal prospects).* Cutting at 4 is also possible and leads to a larger-scale fight. Up to 13 is forced and can be regarded as a joseki. Next Black 'a' makes good shape. The evaluation depends on the later fighting.

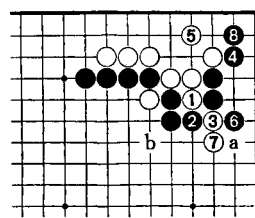
*Dia. 43 (a trick move).* Omitting 'a' (8 in *Dia. 40*) and playing at 8 in the corner is a trick move. Black is waiting for White 'b'. Omitting the exchange of 'a' for a white extension is the key.



*Dia. 41*



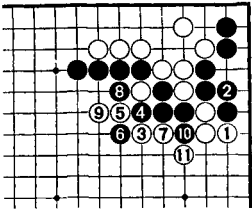
*Dia. 42* ◆



*Dia. 43*

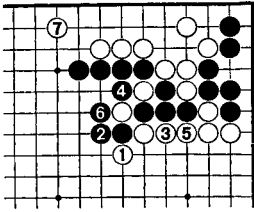
*Dia. 44 (White is taken in).* Since Black did not play there, blocking at 1 is natural. White 3 is also alright but he must not block at 7. Black 10 and 12 are ironical moves. White now cannot look after all his stones.

*Dia. 45 (foiling the trick play).* White must play 7 in *Dia. 44* at 1, then squeeze with 3 and 5. Black captures two stones, but White is satisfied with having forced him to play the now redundant move at 2. The result to 7 favours White.



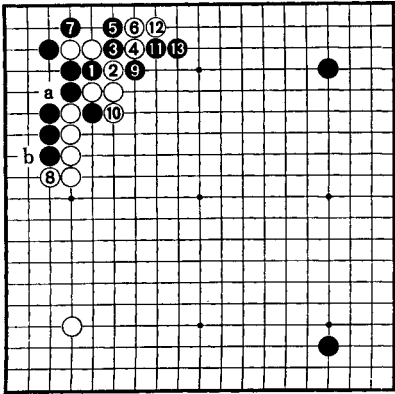
*Dia. 44*

⑫ connects



*Dia. 45*

*Ref. Fig. 27.* White 4 was a new move. This let Black capture two stones, but White was satisfied with the space between 8 and his bottom left star-point stone. White 'a', followed by 'b', is sente, so Black's corner is not too big. White's strategy is quite effective. Black 9 was the only move but White 10 was a mistake. White should have played one space to the right. After 11, White was in trouble.



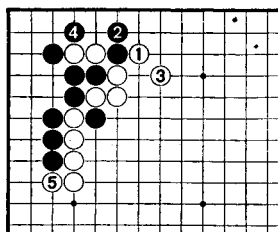
*Ref. Fig. 27*

*8th Pro Best Ten Playoff (1970), Game 1*  
*White: Kajiwara; Black: Ishida*

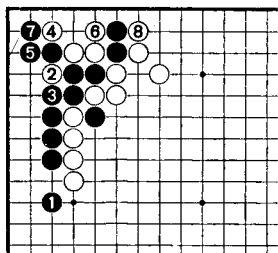
*Dia. 46 (supplement).* The new move of 1 will probably be played again. White 3 is also an interesting move. If 4, White 5. His shape is now better than in the Figure, as there are no defects. Consequently, instead of 4—

*Dia. 47 (variation).* Black may jump to 1. In this case, White takes two stones with 2 to 6. After forcing with 7, Black makes a large knight extension from his top right star-point stone in the Figure. This would be a reasonable game.

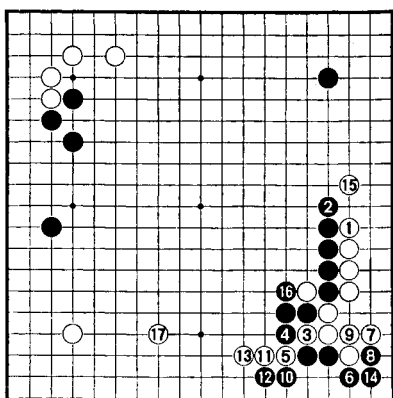
*Ref. Fig. 28.* Kajiwara tried the same strategy again in the fourth game. Once again the premise was a star-point stone in the top right corner. I made a modification by pushing once more at 1 before cutting. Black was now unable to play the atari on top that he was aiming at, so he reverted to the standard pattern with 6 etc. White succeeded in foiling Black's strategy.



*Dia. 46*



*Dia. 47*



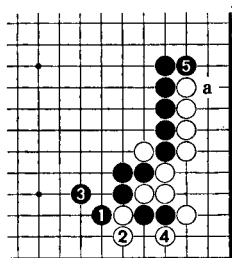
*Ref. Fig. 28*

*8th Pro Best Ten Playoff, Game 4*  
*White: Ishida*  
*Black: Kajiwara*

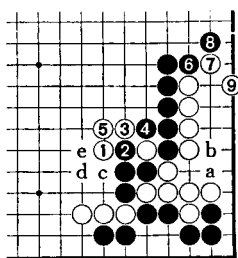
*Dia. 48 (supplement).* If Black still persists with 1, Black 5 is no longer effective because of the extra white extension. Since Black 'a' is not sente and since 5 is too close to the star-point stone at the top, this is not good enough for Black.

*Dia. 49 (variation).* White's strategy with 15 in the Figure is to play a leisurely game. If White plays 1 to 5, Black 6 is then sente. White must live with 7 and 9, otherwise Black kills him with Black 'a', White 'b', Black 7. Also, Black can make the violent cut of Black 'c', White 'd', Black 'e'.

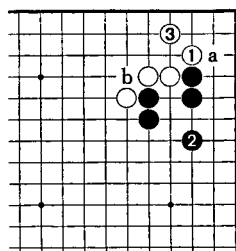
*Dia. 50 (one pattern).* Black 2 is also possible. The aim is to avoid complicated patterns and to take sente, but it can also be seen as backing down from his original challenge. White 3 makes correct shape. This guards against both 'a' and 'b'.



*Dia. 48*



*Dia. 49*

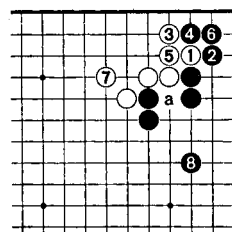


*Dia. 50* ◆

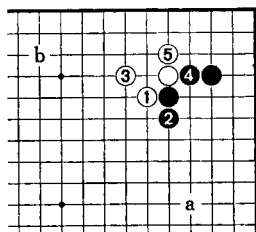
*Dia. 51 (good for White).* Black 2 is too mild. White fixes up his shape with 3 to 7. The extension to 8 is necessary, so Black ends in gote. White can also revert to the fighting pattern by pushing through at 'a' with 7 and cutting.

*Dia. 52 (simple).* Playing 3 instead of pushing at 4 is also possible. Letting Black play 4 is a little disturbing, but White goes for simplicity with 5. Black 'a' and White 'b' are the moves if one goes further here.

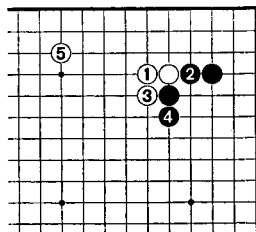
*Dia. 53 (simple).* White 1 to 5 is also a very simple pattern. However, Black may answer 1 by pushing at 3.



*Dia. 51*



*Dia. 52* ◆



*Dia. 53* ◆



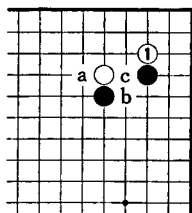
### Section 3. Countering with a Contact Play

*Dia. 54 (Black's responses).* White 1 is an attempt to complicate the position which can lead to undreamed-of variations. Black 'a' in reply is usual; 'b' is also easy to understand; 'c' is a scary move leading to complications.

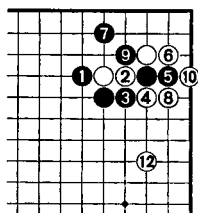
*Dia. 55 (joseki).* Black 1 is most common in professional games. Black extends once at 5, then plays the tesuji of 7, the key move of this joseki.

*Dia. 56 (good for Black).* White 2 is clearly submissive. White 4 is correct but after 5, White's stones are clustered close to the edge, while Black has a magnificent position. If White 4 at 'a', Black 'b' is sente.

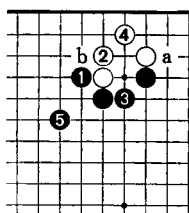
*Dia. 57 (good for Black).* White 2 is also heavy and not to be recommended. Black 3 is strong and simple. If White 'a', Black 'b'; if White 'c', Black 'd'—Black mainly goes for outward influence.



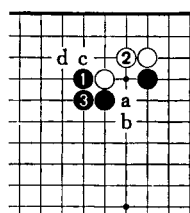
*Dia. 54*



*Dia. 55* ◆◆  
⑪ throws in



*Dia. 56*



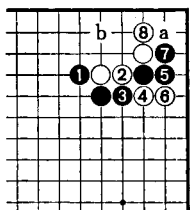
*Dia. 57*

*Dia. 58 (White's trick play).* Therefore, White 2 and 4 are the best and the strongest moves. White 6, however, is a trick move, the counter to which Black must know. If Black 'a' after 8, White 'b' creates a difficult position.

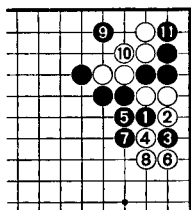
*Dia. 59 (countering the trick play).* Black 1 and 3 are the key moves for foiling White's plan. White has no choice but to capture with 4 and 6, whereupon Black 9 and 11 clear up the problem. Although it captures three stones, White 8 at 11 is out of the question, as it permits Black 8.

*Dia. 60 (resourceless).* After Black 5 in *Dia. 58*, White 1 is the only move. This captures the two stones—Black cannot escape with 2 at 3. All the same, Black 2 and 4 are much too resourceless. Connecting at 6 in gote is not good enough.

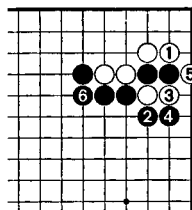
*Dia. 61 (Black's forcing move).* The moment White plays 1, Black should peep at 2. This is how living Go should be played. The exchange of 2 and 3 is a considerable plus for Black, so he is now content to discard his stones with 4 and 6.



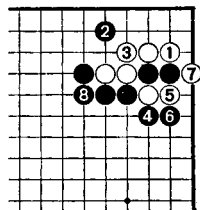
Dia. 58



Dia. 59



Dia. 60



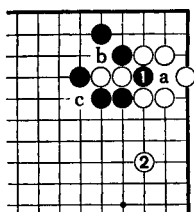
Dia. 61

*Dia. 62 (keeping the capture in reserve).* In the joseki given in *Dia. 55*, ignoring Black 1 here to extend to 2 is regarded as correct. Playing 2 at 'a' is pointless, as White only gets bad shape for himself with Black 'b', White connection, Black 'c'. If White leaves things like this, Black will be in no hurry to capture either.

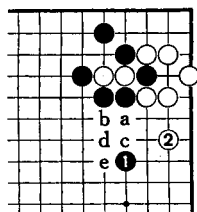
*Dia. 63 (painful for White).* Black 1, forcing White into a low position with 2, is a good move if White neglects to extend. White submits at 2 but aims at the cut of White 'a', Black 'b', White 'c', Black 'd', White 'e'.

*Dia. 64 ("house arrest").* If White also ignores 1, he will not die. Black confines him to the corner with 3 and 5. Another reason for not going through with the capture at 'a' is to leave oneself with the moves of 4 and 6. Needless to say, however, this result is bad for White.

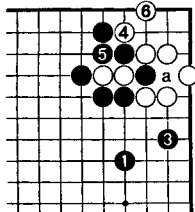
*Dia. 65 (direct attack).* Depending on the position on the right and in the bottom right corner, Black may attack directly with 1. White is forced to move out awkwardly with 2 to 6. Playing the extension of 2 in *Dia. 62* is advisable.



Dia. 62

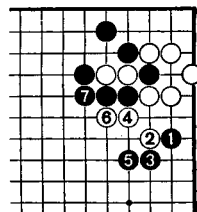


Dia. 63



Dia. 64

② elsewhere

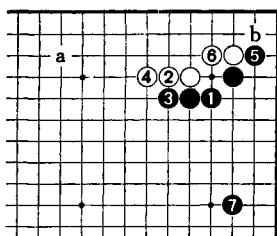


Dia. 65

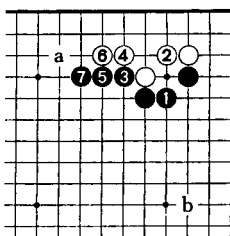
*Dia. 66 (joseki).* Black 1 is the simplest move. Up to 7 is joseki. Next White can play 'a' or 'b' or regard them as miai and play elsewhere. Black 7 at 'b', followed by White 'a', Black 7, is also possible.

*Dia. 67 (good for Black).* The purpose of White 2 is to prevent Black from playing the corner hane but it is bad as Black plays 3. Up to 7, White gets a low position and Black's thickness gives him a marked superiority. If one hypothesizes next White 'a' and Black 'b', the comparison with *Dia. 66* shows how bad this is for White.

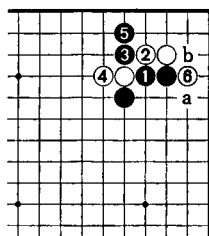
*Dia. 68 (the toughest way).* 1 to 5 are the strongest moves for Black. This is not often seen in professional games, perhaps because the variations are so alarming one cannot be confident about the outcome. Black can answer 6 at 'a' or 'b'.



*Dia. 66* ◆◆



*Dia. 67*

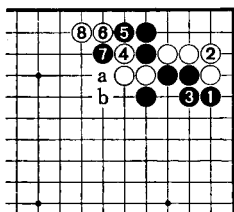


*Dia. 68*

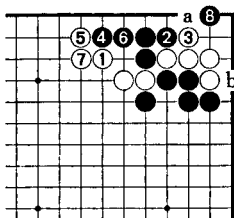
*Dia. 69 (the ladder).* Black can only block at 1 when the ladder favours him. When White tries to capture with 4 and 6, Black cuts at 7. The ladder at 'a' must be favourable, as merely pressing at 'b' and squeezing is a loss.

*Dia. 70 (White captured).* If the ladder favours Black, White must play 4 in *Dia. 69* at 1 here, whereupon Black plays 2 and wins the fight. If White 'a', Black 'b'.

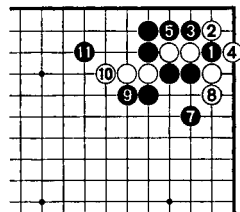
*Dia. 71 (future uncertain).* When the ladder is unfavourable, Black plays 1 to 5, then jumps to 7. At this point White would like to extend to 8, but Black plays 9 and 11 and there is no telling what will happen.



*Dia. 69*



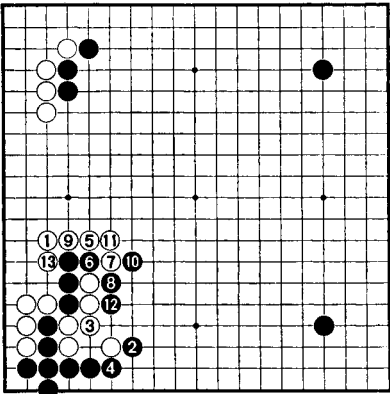
*Dia. 70*



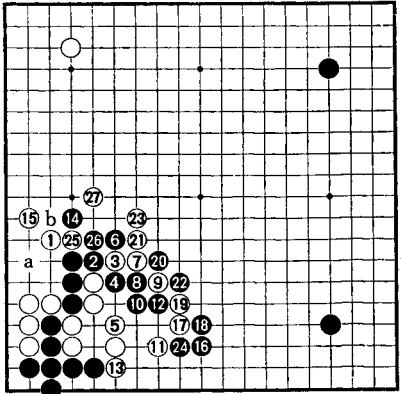
*Dia. 71*

⑧ connects

*Ref. Fig. 29.* This game followed *Dia. 71* (1 here=11). Next Black let fly with the tesuji of 2. White could not resist here, so Black was able to connect under at 4, but connecting at 3 made 5 possible. The three black stones were captured, so Black played a sacrifice manoeuvre to fix up his shape. White should have no reason to be dissatisfied with this result.



*Ref. Fig. 29*  
*First Jubango (1946), Game 1*  
*White: Hashimoto Utarō*  
*Black: Go Seigen*

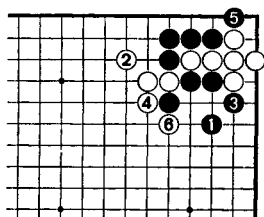


*Ref. Fig. 30*  
*First Top Position Title league (1955)*  
*White: Shinohara; Black: Sugiuchi*

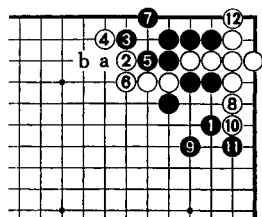
*Ref. Fig. 30.* Turning at 2 leads to the most abstruse variations. There are no set patterns as yet. White 3 is absolutely necessary. White has a weakness at 'a', so if he jumps to 8, Black plays 3 in sente, followed by 'a', causing Black to collapse. Black cuts at 4, leading to a hair-raising fight. Cutting to the left of 5 with 4 is also possible. The sequence to 23 followed in the game. Black 24 was a bad mistake. He should have played 'b' first. White 25 and 27 were strong moves which prevented Black from moving out with his group.

*Dia. 72 (White sacrifices).* White 2 at 3 immediately leads to complications. The way to avoid them is to play 2 here. There is, however, a ladder involved. The sequence to 6, letting Black capture with 3 and 5, is not unplayable.

*Dia. 73 (both live).* If Black lives with 3 to 7, White also lives with 8 to 12. If Black cuts at 'a', a favourable ladder with 'b' is desirable when White plays this variation. If the ladder is unfavourable and White has to answer Black 'a' by extending to the left of 4, he will be in for a difficult fight.

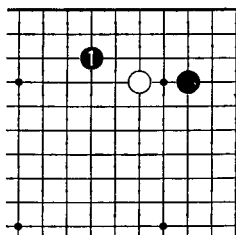


*Dia. 72*



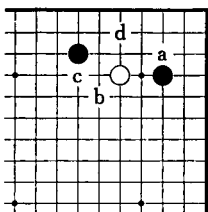
*Dia. 73*

## CHAPTER VII THE ONE-POINT LOW PINCER

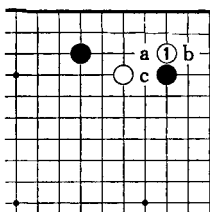


This pincer shows a positive approach. It is, of course, quite different to the pincer played in response to the small knight approach move.

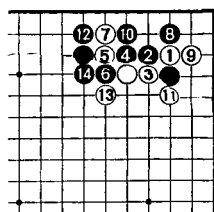
*Dia. 1 (responses).* White 'a' is the most common answer, with 'b' and 'c' coming next. Recently White 'd' has been experimented with. White only rarely ignores the pincer.



*Dia. 1*



*Dia. 2*



*Dia. 3* ◆◆

### Section 1. The 3-3 Contact Play

*Dia. 2 (a decisive move).* The idea of White 1 is to settle the position promptly. Black's usual answer is at 'a', which is good enough. Black 'b' indicates a special strategy, while Black 'c' is sometimes possible.

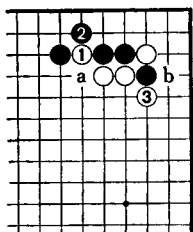
*Dia. 3 (joseki).* Playing in at 5 is the key to this joseki. Black 6 is the correct continuation. In the basic pattern to 14, White gets sente but Black gets a satisfactorily strong position.

*Dia. 4 (the point).* White 1 is the key point—without this tesuji White could not attach at the 3-3 point to begin with. Answering at 2 is possible, whereupon 3 is the correct order. The exchange of Black 'a'-White 'b' is alright for White.

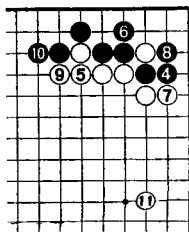
*Dia. 5 (joseki).* Consequently, Black continues with 4, but White 5 forces Black to submit with 6. Up to 11 is joseki. Black gets a lower position than in *Dia. 3*, but he has sente.

*Dia. 6 (good for Black).* Black 2 also involves a ladder. If White simply connects at 3, Black extends to 4, having checked that the ladder after 5 and 6 is bad for White. Applying a geta with 9 is not good enough for White—getting a ladder with White 'a', followed by the ponnuki of 'b', would give him an equal result.

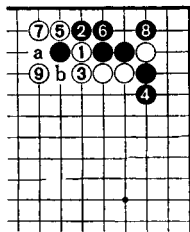
*Dia. 7 (a variation for White).* The big turning point for White comes after Black 6. In positions in which Black has an enclosure in the top left corner, White 7 is an interesting variation. However, there is an important ladder involved.



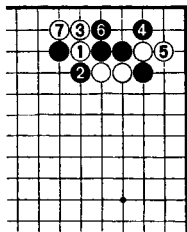
*Dia. 4*



*Dia. 5* ◆◆



*Dia. 6*

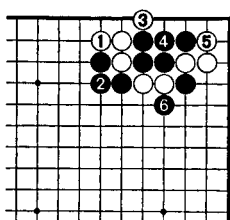


*Dia. 7*

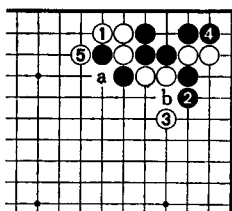
*Dia. 8 (the ladder).* White 1 is not possible if the ladder is unfavourable. Black connects at 2, then follows 3 and 5 with 6. If the ladder favours Black, the game is over, so White must be sure to check this.

*Dia. 9 (forced).* If the ladder favours White, 2 is Black's only move. The moves to 5 are forced. Next, Black can connect at 'a' or push through at 'b'. The former leads to fighting, the latter keeps things simple.

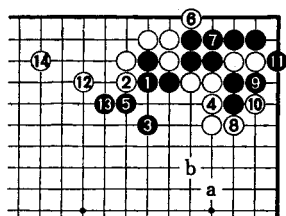
*Dia. 10 (joseki).* If Black 1, White pushes at 2 and the ensuing sequence, long though it is, is virtually a one-way street. White loses territory in the corner but is satisfied with obtaining a base at the top. The likely continuation is Black 'a'-White 'b'.



*Dia. 8*

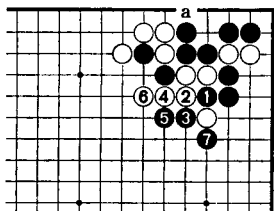


*Dia. 9*

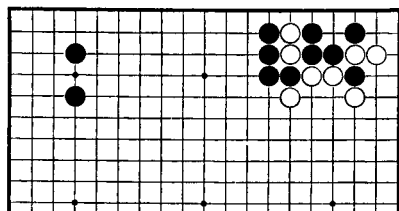


*Dia. 10*

*Dia. 11 (joseki).* Pushing through and cutting with 1 and 3 avoids complicated variations. This pattern concludes without incident with 5 and 7. Black get a nice area but White settles himself in sente. The white atari at 'a' is kept in reserve as a ko threat.



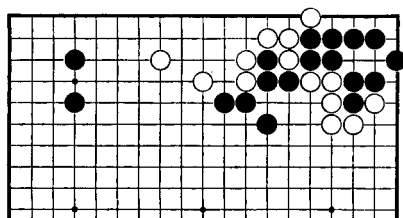
*Dia. 11*



*Dia. 12*

*Dia. 12 (the relationship with the top left: I).* Hypothesizing that Black has a one-space enclosure at the top left and that he has followed *Dia. 3*, then he has an ideal formation at the top. It will not be easy for White to reduce this.

*Dia. 13 (the relationship with the top left: II).* This shape results if White plays 1 in *Dia. 9*, leading to the joseki in *Dia. 10*. White has now nipped Black's moyo in the bud, gaining sufficient compensation for his loss in the corner.



*Dia. 13*

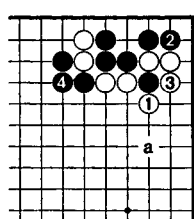


*Dia. 14 (a black variation).* It is possible for Black to answer 1 in the basic pattern by blocking at 2. White 3 is submissive and shows a lack of fighting spirit. With 4, Black captures two white stones, giving him an efficient shape. On top of this, he can later play the severe checking extension of 'a'.

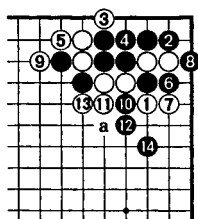
*Dia. 15 (White switches also).* When Black tries to make a forcing move with 2, White must without fail switch to 3 and 5. He then answers 6 and 8 with 9. The exchange to 14 gives an equal result. If Black 10 at 13, White takes up a fighting stance with 'a'.

*Dia. 16 (after the joseki).* The basic joseki of *Dia. 3* gives Black a perfect shape but leaves White with a big defect at 'a'. If he reinforces with 1, Black instantly plays the forcing move of 2. Because of this drawback, this pattern is generally considered slightly favourable for Black.

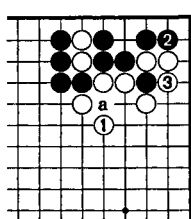
*Dia. 17 (White plays first).* Getting in first with 1 is a big move, but it is gone as Black does not answer. In the endgame, White has the tesuji of 3—this move at 5 is vulgar. If Black omits 4, White can play 'a'.



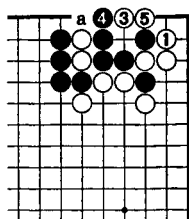
*Dia. 14*



*Dia. 15* ◆



*Dia. 16*

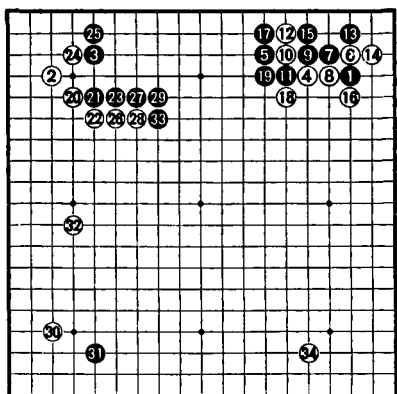


*Dia. 17*

② elsewhere

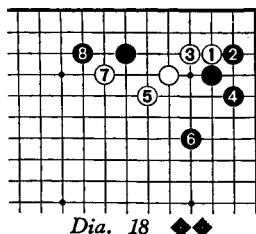
*Ref. Fig. 31.* The high move at 4 is a strategy sometimes adopted in response to Black's low move at 3. After the joseki to 19, White 20 is absolutely necessary. Permitting Black to press here would be unendurable. Black straightforwardly tried to enclose the top with 21 etc. Rin's comment: "Black's stones are perhaps concentrated too much at the top. White is well in the game after playing first in the empty corners with 30 and 34."

*Dia. 18 (the black hane).* There is nothing wrong with answering 1 at 3, but Black 2 is also possible. White 5 is correct shape, making Black answer at 6. Up to 8 is joseki.



Ref. Fig. 31

5th Meijin Title (1966), Game 1  
White: Rin; Black: Sakata

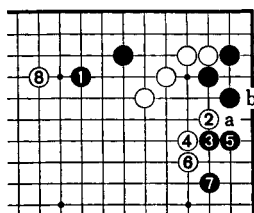


Dia. 18 ◆◆

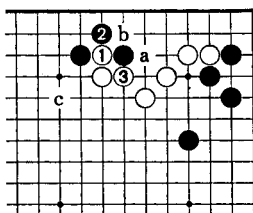
*Dia. 19 (not to Black's liking).* If Black answers 5 in *Dia. 18* with 1 here, to prevent Black from pressing down at 7, then White makes the severe move at 2. Black 3 is a tesuji, enabling him to play out with 5 and 7, but his position is painfully low, while White gets to check at 8. If White 4 at 'a', followed by Black 5, the strong move at 'b' is possible.

*Dia. 20 (follow-up).* The follow-up to *Dia. 18* of White 1 and 3 is a combination worth remembering. Black 'a' next is bad, as White cuts at 'b'. Black 'b' is also bad, as White plays 'c'. As he has no good continuation, Black plays elsewhere and waits to see what White does.

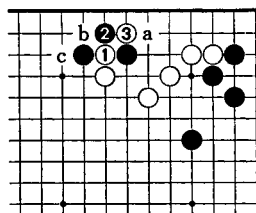
*Dia. 21 (new move).* Recently Fujisawa Hosai 9-dan invented the procedure of White 1 and 3. If Black 'a', White 'b' and 'c'—this requires the ladder to be favourable. This way of playing is frightening.



Dia. 19



Dia. 20

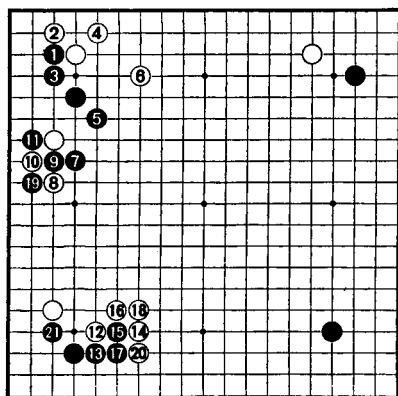


Dia. 21

*Ref. Fig. 32.* Black cuts with 9 and 11—the ladder favours him. White switches to 12, his aim being to play a ladder-block. He succeeds with 18, so Black adds a stone at 19. White 20 is quite a good move, but Black 19 means that Rin has scored a success.

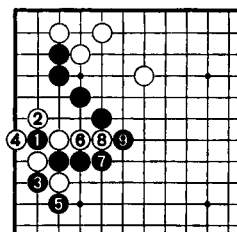
*Dia. 22 (supplement).* What about capturing at 2? After 3 to 6, Black gives way once, then blocks at 9. This precarious position is the reason we called 1 a frightening move. Next, White cuts either above or below 9.

*Dia. 23 (Black wins the ko).* If White cuts on top, Black 2 is the only move. A large ko then develops. Black 12 is a skilful move. Black wins the ko, as it is his turn to take first and White has no ko threats big enough.

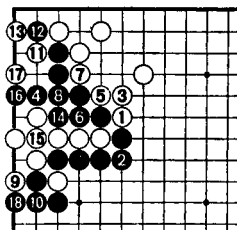


*Ref. Fig. 32*

*11th Meijin Title (1972), Game 2*  
*White: Fujisawa Shuko; Black: Rin*



*Dia. 22*

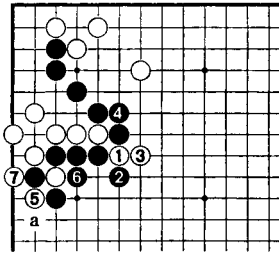


*Dia. 23*

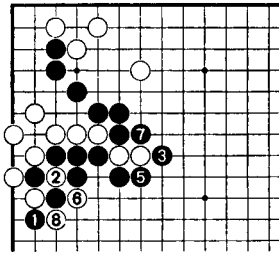
*Dia. 24 (cutting underneath).* If White 1, Black 2 and 4. White cannot live, so he must pull off something on the outside. White 5 is the only move. If Black connects after 7, White extends at 'a'.

*Dia. 25 (good for Black).* Black makes a strong challenge with 1. Black 3 is a clever ko threat. White has to connect, so the exchange to 8 results. Black gets magnificent thickness with 7.

Ref. Fig. 33. Rin again cut at 11, but I answered simply with 12 and 14. Playing 12 at 'a' would obviously be bad, as either *Dia. 23* or *Dia. 25* would follow. It is also difficult to expect favourable results by following a strategy centred around playing a ladder block. White settled down for a long, drawn-out game with the patient move at 12.

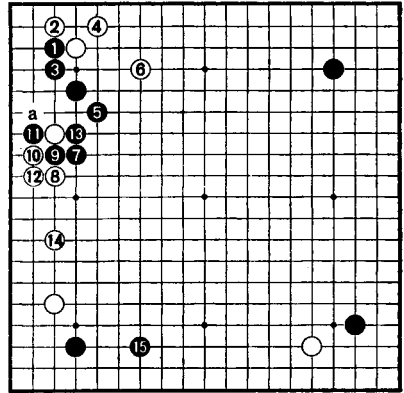


*Dia. 24*



*Dia. 25*

④ connects

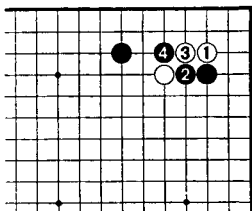


*Ref. Fig. 33*

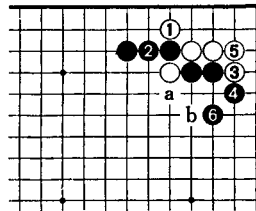
*13th Meijin Title (1974), Game 4*  
White: Ishida; Black: Rin

*Dia. 26 (a tough move).* Black 2 is a tough move which has traditionally been regarded as a trick play. This is not necessarily the case, however, as Black's approach here is quite feasible. White has only himself to blame if he gets fooled.

*Dia. 27 (tricked).* White 1 is wrong. He has to live with 3 and 5, but Black walls him off from the centre with 6. If White 'a', Black 'b'. Moving with this stone only creates a burden for White.



*Dia. 26*



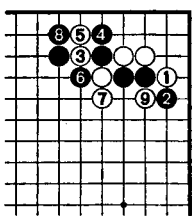
*Dia. 27*

*Dia. 28 (White's counter).* White 1 is the tesuji here. Black 2 is bad, as White plays 3 and 5, forcing Black 6 and 8. White captures two stones and Black 2 also has to be written off. This result is very unfavourable for Black.

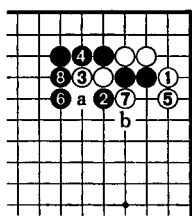
*Dia. 29 (equal).* Black 2 and 4 are his counter tesuji. White 5 is the proper move. Regardless of whether or not the ladder with 'a' is favourable, Black plays 6 and 8. This result is equal. If next Black 'a', then White 'b'.

*Dia. 30 (good for Black).* Playing 5 in *Dia. 29* at 1 here is a bit of an overplay. Giving atari at 5 feels good, but after 6, White must live with 7 and 9. With 10, Black gets secure groups on both sides while the white stones are floating.

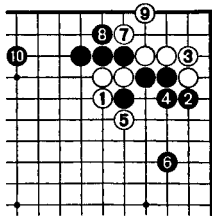
*Dia. 31 (good for White).* If Black answers 1 at 2, he can take the corner, but he does not profit from it. The moves from 5 on are forced. Black wins the fight with the correctly timed moves of 10 and 12, but he has to take the white stones off the board, while White 'a' and 'b' are sente. White's thickness surpasses Black's profit.



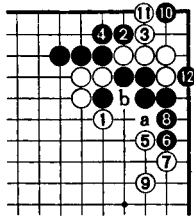
*Dia. 28*



*Dia. 29* ◆



*Dia. 30*



*Dia. 31*

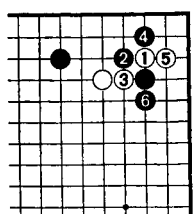
*Dia. 32 (a trick play).* Black 4, followed by 6, is unmistakably a trick play. White falls into the trap if he tries to live in the corner, so he sacrifices his two stones.

*Dia. 33 (foiling the trick play).* Playing 3 to 7 is adequate for White. There is still life left in his corner stones—he can get a ko with White 'a', Black 'b', White 'c', Black 'd', White 'e'. At some stage, therefore, Black has to add a move.

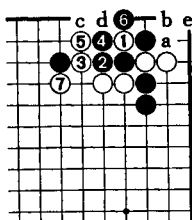
## Section 2. The Diagonal Move

*Dia. 34 (good shape).* Since Black's next aim after the pincer is to cross under, White can play 1 to prevent this. At the same time White 1 maintains positional balance. This is a standard move. Black can answer at 'a' or 'b'.

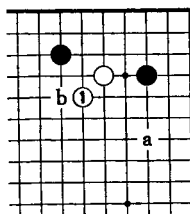
*Dia. 35 (the extension).* White 1 applies equal pressure to Black on both sides. Black 2 is a peaceful response. White continues with 'a' or 'b'.



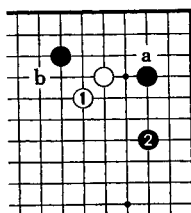
Dia. 32



Dia. 33



Dia. 34



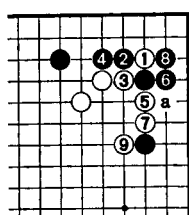
Dia. 35

*Dia. 36 (joseki).* If White 1, Black connects under with 2 and 4, though this permits White to cut off his extension. White 7 is the natural tesuji here. If Black blocks at 'a' instead, he has no way of making good shape. Up to 9 is joseki.

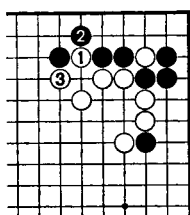
*Dia. 37 (White's aim).* White can aim at setting up a ko with 1 and 3 later on. This can be very annoying if White has a lot of ko threats. It is hard for Black to find an answer. For example—

*Dia. 38 (ko).* If Black 1, White gets a ko in the corner with 2 to 8. If Black 'a', White 'b' makes it a proper ko. Cutting at 'c' is no good for White, as this becomes a double ko.

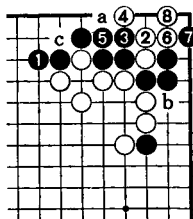
*Dia. 39 (submission).* *Dia. 38* is a "flower-viewing" ko for White, but Black has no good move here. Black 1 is safe but submitting at 3 is humiliating. This is a great success for White.



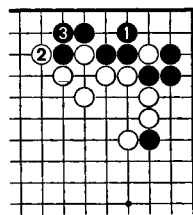
Dia. 36 ◆◆



Dia. 37



Dia. 38



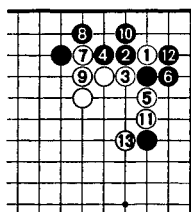
Dia. 39

*Dia. 40 (equal).* This pattern was once a joseki. White forces Black to answer submissively at 10, giving an equal result, but it is a pity to lose the ko in *Dia. 37*.

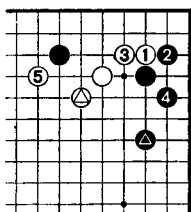
*Dia. 41 (inferior for Black).* Black 2 is a strange move. His position after 5 is inferior to White's, as  $\triangle$  is too low. If White played  $\triangle$  after 1 to 4, Black would naturally play  $\triangle$  one space to the left.

*Dia. 42 (joseki).* If White 2, the moves to 5 are joseki. In the local context this is a loss for White, as Black has a lot of profit. White can only play like this when 4 is a very effective move.

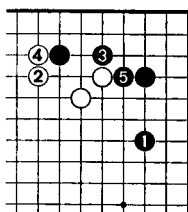
*Dia. 43 (unreasonable for White).* Trying to prevent Black from connecting by playing 4 in *Dia. 42* at 1 is unreasonable, as after 3 and 5, Black cuts at 6. Likewise, White 1 at 3 is bad—after Black 5, White plays 1, followed by White 2, but his original pressing move (2 in *Dia. 42*) has become superfluous.



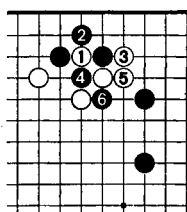
*Dia. 40* ◆



*Dia. 41*



*Dia. 42* ◆◆

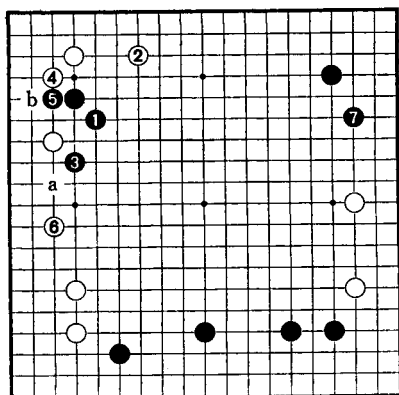


*Dia. 43*

*Ref. Fig. 34.* This was the first game in Takagawa's fourth defence of his title. Takagawa's new move at 4 attracted a lot of attention. Next he extended to 6. The idea was to play forcing moves from the top and the bottom. Having answered once, it was too submissive to answer again, so Shimamura switched to 7. If Black later plays 'a', White plays 'b'. White 4 is a strong move.

*Dia. 44 (supplement).* If White plays the joseki of *Dia. 42*, then the checking extension of 4 is perfect for Black. White cannot aim at cutting with White 'a', Black 'b', White 'c', as he is short of liberties.

*Dia. 45 (resilient).* If Black 2, White connects with 3, getting a very flexible shape and threatening 'a' and 'b'. Black has no good answer to 3.



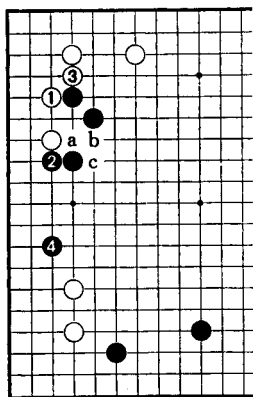
Ref. Fig. 34

11th Honinbo Title (1956), Game 1

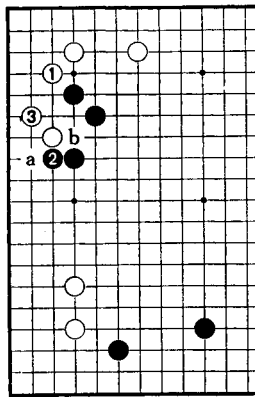
White: Takagawa; Black: Shimamura

*Dia. 46 (Black attaches).* Black plays 2 to prevent White from pressing down on his pincer. If 3, Black 4 is considered correct shape. This makes it possible to cross under by attaching on the third line. White continues with 'a' or 'b'.

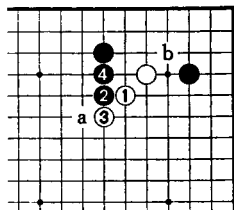
*Dia. 47 (joseki).* White 1 emphasizes central thickness. Black crosses under with 2. The position is usually left like this for the time being. White's continuations in the corner are 'a' and 'b'.



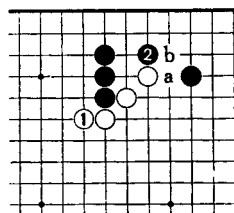
Dia. 44



Dia. 45



Dia. 46



Dia. 47 ◆◆

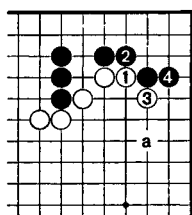


*Dia. 48 (the follow-up).* With 1 and 3, White continues to emphasize thickness. White's next move here is probably 'a'. He can also regard 1 and 3 as forcing moves and switch elsewhere.

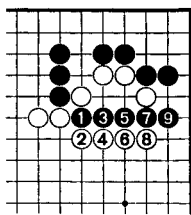
*Dia. 49 (sacrifice).* If Black cuts at 1 when White plays elsewhere, White is supposed to sacrifice his stones with 2 to 8. This pattern was a product of the New Fuseki period of the 1930's, which explains the emphasis on influence. All the same, Black gets quite a large area.

*Dia. 50 (White's aim).* If Black answers 1 with 2 and 4, White can get life with ko in the corner. After 9, Black 'a' gives ko. If Black loses this ko, he is split into two by a white connection at 'b', so it will not be easy to look after his groups.

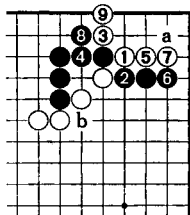
*Dia. 51 (a question of timing).* Black 1 instead of 4 in *Dia. 50* is tesuji. This forces 2, then Black cuts at 3 and answers 4 by taking the ko. White lives unconditionally with 6, but Black's stones are connected. White must take care with the timing of 1 in *Dia. 50*, as he ends up here with a floating group in the centre.



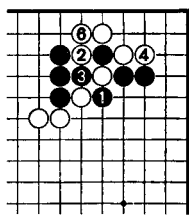
*Dia. 48*



*Dia. 49*



*Dia. 50*



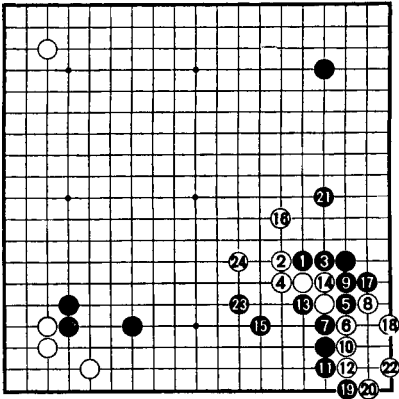
*Dia. 51*

⑤ takes ko

*Ref. Fig. 35.* White 4 is unusual—this may be a new move. The aim is to play 6 immediately in answer to 5. Black may guess this, but his only way to make shape is to play 5. White is not alive with 18, but Black cannot attempt to capture him. The result to 24 is even. If Black omits 19 and simply extends to 21, White lives with 19. Black does not want this.

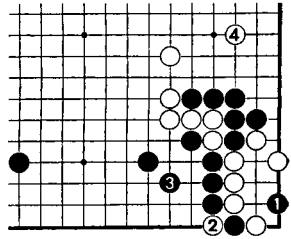
*Dia. 52 (supplement).* If Black plays 21 in the Figure at 1, White does not have two eyes, but White 2 is sente. Actually capturing White takes a lot of time and trouble. When White plays 4, Black will be the one to feel apprehensive.

*Dia. 53 (variation).* If Black defends on the right at 1 with 3 in *Dia. 52*, White strikes at the vital point with 2. Black is unable to resist, so White connects under in sente. If 3 at 5, White pushes through at 3 and cuts. In other words, the sequence in the Figure is forced.

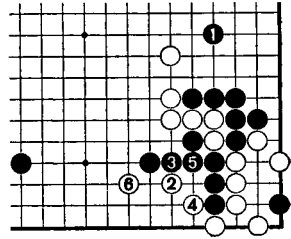


Ref. Fig. 35

31st Honinbo Title, prelim. round  
 White: Yamabe; Black: Takeda



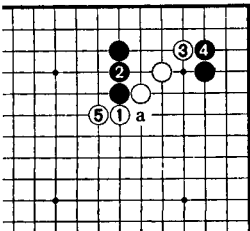
Dia. 52



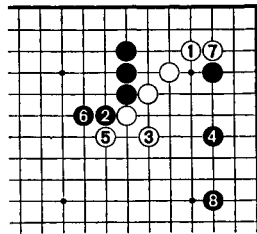
Dia. 53

*Dia. 54 (diagonal move in the corner).* White 3 forestalls the connection Black is aiming at. Black 4, allowing White to extend at 5, is obviously submissive. This is bad for Black. He cannot even hope to cut at 'a'.

*Dia. 55 (transformation).* Black must play hane at 2. White makes good shape with 3, whereupon Black extends lightly at 4 and again at 8, without worrying too much about the corner. This result is even. Depending on the position on the left, Black 4 at 5, discarding the corner stone, is also possible.



Dia. 54

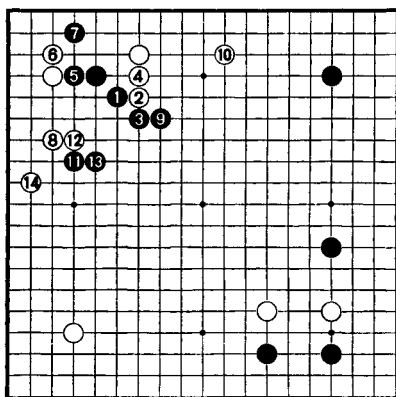


Dia. 55 ◆

*Ref. Fig. 36.* This was probably the first time Black 5 was played. The idea, of course, is to prevent White from crossing underneath. Apparently White 6 and 8 were questionable. Fujisawa: "Black 9 is a good point. Letting him play here is bad. White seems to have been a little outplayed up to 14." However, as White has played on both sides with 10 and 14, this probably does not amount to a disadvantage.

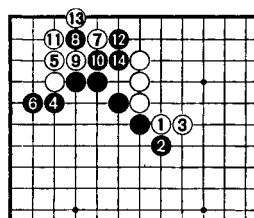
*Dia. 56 (supplement).* We will look at the main points to emerge from the post-game discussion of the players. First of all, Shuko stressed that instead of 6 in the Figure, White should have played 1 and 3. The sequence to 14 would have been likely, but in his opinion this is better for White than the game sequence.

*Dia. 57 (variation).* Also, White can play 12 in the Figure at 1, followed by the tesuji of 3, but this is bad, as Black plays 4 and 6. White can capture the corner with 7 to 11, but Black 10 causes his three outside stones to atrophy. If Black 4 at 5, White is happy to cut at 4.

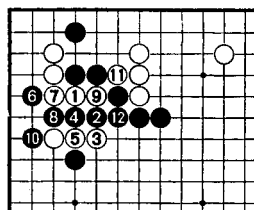


*Ref. Fig. 36*

*12th Pro Best Ten (1974) White: Fujisawa Shuko; Black: Kajiwara*

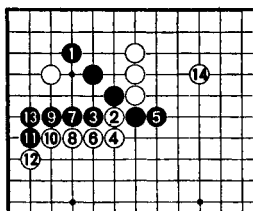


*Dia. 56*

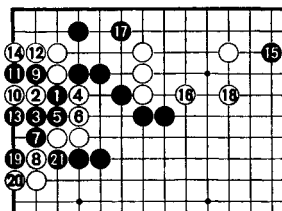


*Dia. 57*

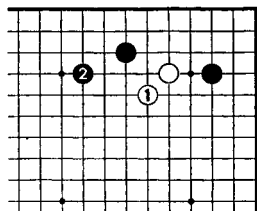
*Dia. 58 (Kajiwara's comment).* "If I play the usual move at 1, White will probably cut at 2. I did not like the shape when Black gives atari at 3. White answers 5 by sacrificing his stone with 6 to 12, then extends to 14. This is bad for Black."



*Dia. 58*



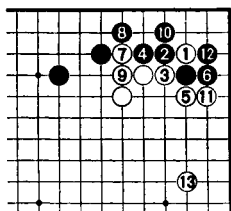
*Dia. 59*



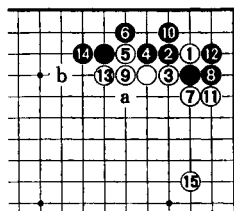
*Dia. 60*

*Dia. 59 (the follow-up).* This was the game continuation after *Ref. Fig. 36*. Black tried to settle the position with 1 and 3, but this was premature. White 4 was a severe counterattack. The result to 24, an approach-move-ko, cannot be called a success for Black. Black should just have played 1 at 15.

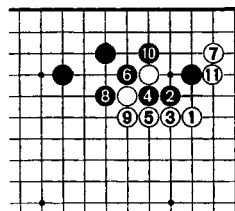
*Dia. 60 (a trick play).* Many people may find it hard to accept that 2 is a trick play and there is a danger that they may not even realize it when they have been tricked. Black 2 may not be fearsome, but it is an ill-natured move.



*Dia. 61*



*Dia. 62*



*Dia. 63*

*Dia. 61 (tricked).* If White attaches at 1 as usual, the sequence to 13 can readily be imagined. White does not seem to have played any bad moves, but he has been well and truly had.

*Dia. 62 (comparison).* Compare the result when White attaches immediately and Black gives atari underneath (as in *Dias. 4* and *5*). In *Dia. 61*, White has made bad shape by playing 13 at 'a' in exchange for Black 'b'. White's disadvantage is beyond question.

*Dia. 63 (foiling the trick play).* The "commonsense" contact play in the corner is bad. Checking at the side with 1 is correct. White 7 is tesuji. Black cannot intercept, so White connects with 11 and gets a strong position.

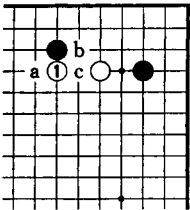
### Section 3. Attaching on Top

*Dia. 64 (leaning on Black).* White leans on the pincer stone with 1. Black usually answers at 'a'; 'b' and 'c' are also possible but not played very much.

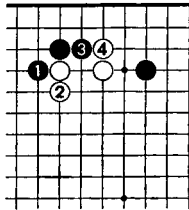
*Dia. 65 (reversion).* This sequence reverts to the joseki for a one-space low pincer made against a knight approach move given in *Dia. 58* etc. on page 35 in Volume I.

*Dia. 66 (Black extends).* Black 1 and 3 are blunt moves. White 4 makes good shape and the result to 6 is equal. This sequence has been seen in games between top players. Playing Black 5 on the right is bad, as it permits White 'a'.

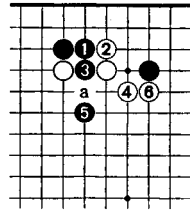
*Dia. 67 (overplay).* Playing 4 in *Dia. 66* at 1 is overdoing things. If 2, White has no choice but to play 3 and 5. The fight which develops with 6 and 8 is just what Black wants. This is unreasonable for White.



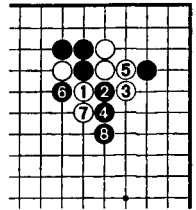
*Dia. 64*



*Dia. 65* ◆◆



*Dia. 66* ◆

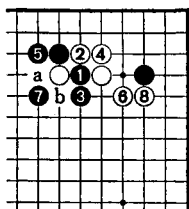


*Dia. 67* ◆

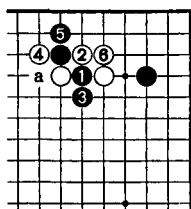
*Dia. 68 (the ladder).* Black 1 involves a ladder at 'a' which must be favourable for Black after White 2 and 4. If it is not and Black has to capture with 5 and 7, White seizes the opportunity to take the corner. Black 7 at 8 is unreasonable, as White pushes at 'b'.

*Dia. 69 (give and take).* A favourable ladder is the prerequisite for 1. White plays 2 and 4 in an attempt to forestall the ladder at 'a'. If Black answers the atari with 5, White gets a favourable result whatever happens.

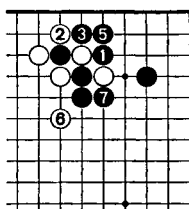
*Dia. 70 (equal).* Black must cut at 1. White 6 is tesuji and Black 7 is the proper move. This result is even.



Dia. 68

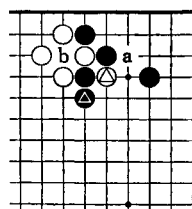


Dia. 69



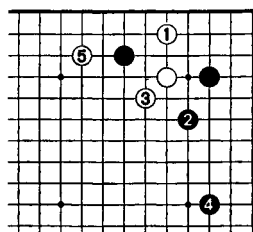
Dia. 70 ◆

④ connects

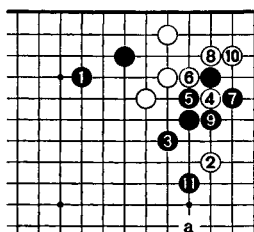


Dia. 71

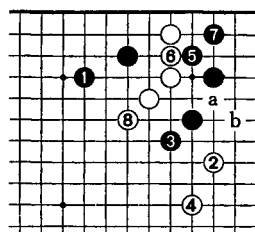
*Dia. 71 (the problem of the ko).* If White plays 4 in *Dia. 70* at 'a', Black captures at 'b' and there are no ko threats. If instead White plays elsewhere, leaving 'a' for later, Black should capture and connect the ko at an early stage. Though it takes two moves, the result is good enough for Black as the exchange of  $\triangle$  for  $\blacktriangle$  is then very bad for White.



Dia. 72 ◆◆



Dia. 73 ◆◆



Dia. 74

#### Section 4. Jumping to the Edge

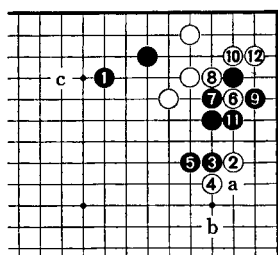
*Dia. 72 (joseki).* White 1 is a fairly new move. The aim is to avoid settling the shape. The basic pattern here is a peaceful one.

*Dia. 73 (joseki).* Black 4 in *Dia. 72* at 1 is also possible. The right approach for White is to check at 2, forcing Black 3. White then settles himself with the sacrifice at 4. The white stone on the right has already served its purpose, so if White plays here, something like the light move at 'a' is correct.

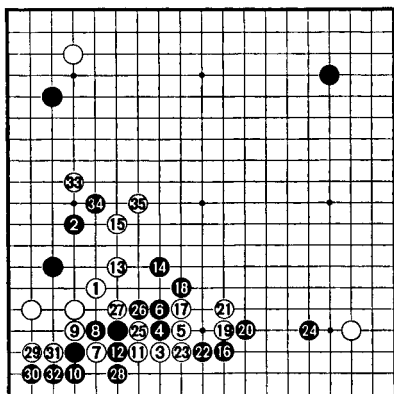
*Dia. 74 (a fight).* If White 4, Black takes away his base with 5 and 7, starting a running fight. The outcome cannot be predicted. Black 5 at 8 is too mild, as this lets White settle himself by attaching at 'a'. After 8, White looks forward to sliding in at 'b'.

*Dia. 75 (joseki).* Black 3 and 5 are also joseki. White settles himself as before. Black 'a' as a continuation on the right is too tight—Black 'b' is the vital point. White's continuation at the top is checking at 'c'.

*Ref. Fig. 37.* White 1 to 9 followed the joseki in *Dia. 75*, but Black then diverged with 10. The aim of this strong move was to prevent White from settling himself in the corner. On the other hand, this let White play 11 etc., aiming for the cut with 25 and 27. With White 13, a treacherous position developed in which one misstep would have been fatal. Black 14 at 15 was also a good move, but Black emphasized the bottom with 16 to 24. White then launched a challenge with 25 and 27.



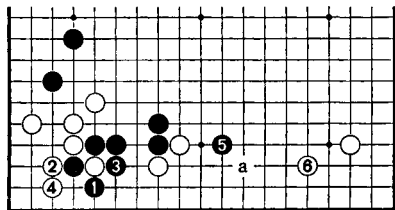
*Dia. 75* ◆◆



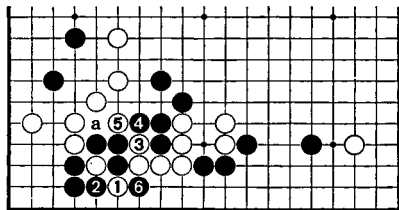
*Ref. Fig. 37*  
30th Honinbo Title (1975), Game 7  
White: Ishida; Black: Sakata

*Dia. 76 (supplement).* If Black follows *Dia. 75* instead of 10 in the Figure, the continuation at the bottom is difficult. If Black 5, enclosing at 6 is good. If Black 5 at 6, then 'a' is just right for White.

*Dia. 77 (variation).* If White exchanges 1 for 2 before cutting with 3 and 5 (=25 and 27), he can prevent Black from cutting at 'a', but permitting Black 6 is quite a loss. I could not bring myself to play this way.



*Dia. 76*



*Dia. 77*

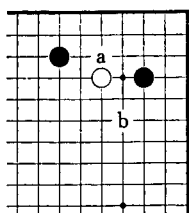
### Section 5. White Plays Elsewhere

*Dia. 78 (Black's follow-up).* Ignoring this pincer is quite unusual. If White does so, Black can connect under with 'a' or he can play 'b' to urge White into motion here.

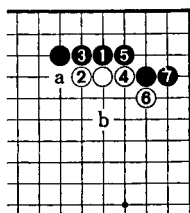
*Dia. 79 (set pattern).* If 1, 2 to 6 gives an avalanche-like position. Black 7 is a calm move—if instead Black 'a', then White 'b'. Playing 4 and 6 directly, omitting 2, is bad, as Black plays hane at this vital point.

*Dia. 80 (too slack for Black).* White extends to 2 without fail. Black 3, however, is too mild. White can regard his stones as forcing moves and leave them as they are for the time being. He can continue with 'a', 'b' or 'c', as dictated by the overall position later on.

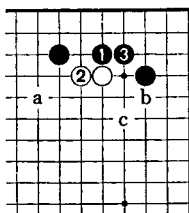
*Dia. 81 (reversion).* If Black 1, White 2 is pretty well mandatory. If 3 and 4 follow, the result is equivalent to the one-space pincer against the knight approach move when White plays elsewhere (see Dia. 110, page 45, Vol. 1). Because of the low position of 3, White can also regard 2 as a forcing move and play 4 elsewhere.



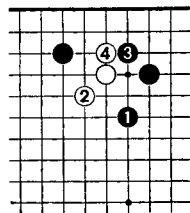
*Dia. 78*



*Dia. 79* ◆



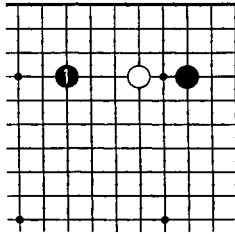
*Dia. 80*



*Dia. 81*

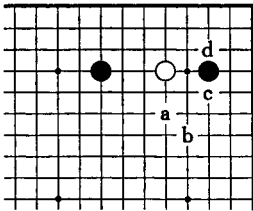


# CHAPTER VIII THE TWO-SPACE HIGH PINCER

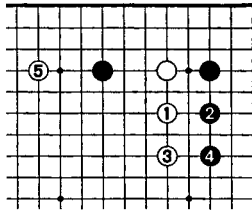


Black 1 is a relatively modern invention. It is a severe move which restricts White's movements. Depending on White's response, some hair-raising variations are possible. This is the reason for its nickname "the magic sword of Muramasa."

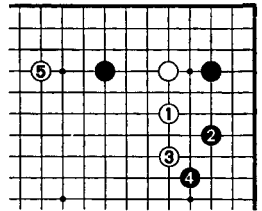
*Dia. 1 (White's responses).* White 'a' is the simplest answer. White 'b' is popular and can be called the standard pattern. White 'c' is a strong move which involves an important ladder. White 'd' is unfavourable with this pincer.



*Dia. 1*



*Dia. 2* ◆◆



*Dia. 3* ◆

## Section 1. The One-Space Jump

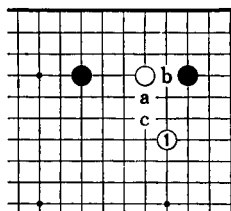
*Dia. 2 (simple).* The main point of 1 is its simplicity—it avoids all complicated variations. Up to 5 is joseki. If White does not make the extra jump at 3, Black gets nice shape with a knight's move to the left of 4.

*Dia. 3 (equal).* Black tries to expand his right side position with 4. White still makes the pincer at 5. The pressing move to the right of 3 is probably possible instead of 3. The continuations are then the same as when White presses after jumping two spaces from the small knight approach.

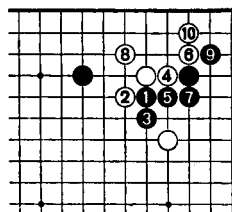
## Section 2. Pressing with the Large Knight

*Dia. 4 (trying to settle oneself).* White 1 is an interesting idea. White accepts that Black will intercept at 'a'—his aim is to gain momentum for settling himself. Black can also respond at 'b' and 'c'.

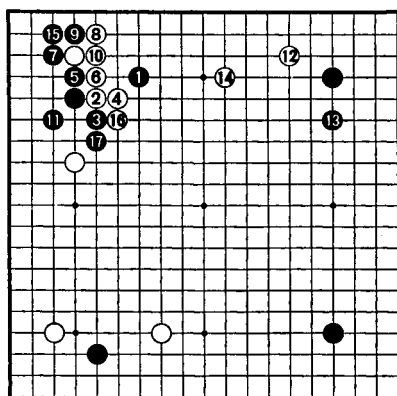
*Dia. 5 (joseki).* Black 1, taking advantage of the weakness of the large knight move, is only natural. After 2 and 4, Black 5, filling in a liberty, is important. If Black connects solidly at 7, the moves to 10 form the basic pattern.



*Dia. 4*



*Dia. 5* ◆◆



*Ref. Fig. 38*

*First Jubango, Game 5 (1952) White: Go Seigen; Black: Fujisawa Kuranosuke*

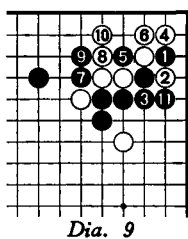
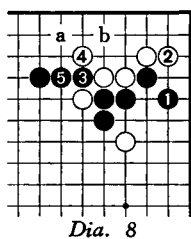
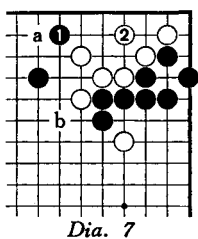
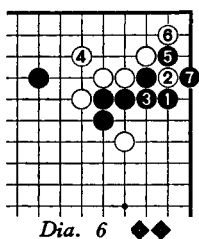
*Ref. Fig. 38.* In this game, the play at 1 was invented by Fujisawa Kuranosuke (who has since changed his name to Hosai). The moves to 8 form the earliest pattern. In response to 9 and 11, White develops rapidly with 12 and 14, but Black 15 is big. Having to play 16 is painful.

*Dia. 6 (joseki).* After 1 to 4, playing elsewhere, letting White connect at 5, is bad, so Black captures immediately with 5 and 7. This is a splendid joseki. The reason why the joseki in *Dia. 5* later became more popular was Black's distaste at ending in gote.

*Dia. 7 (the follow-up).* If Black 1, White 2, so White can play elsewhere after 7 in *Dia. 6*. If instead Black cuts and captures the stone in the corner, then White runs at 'a'. When playing in the centre, Black 'b' makes correct shape.

*Dia. 8 (slightly unfavourable for White).* White 2 is also feasible. The sequence to 5 was tried in a number of games but Black's thickness surpasses White's profit, even though Black ends in gote. Later Black can play 'a', forcing White 'b', so White's area is small.

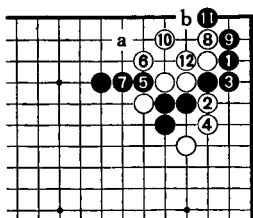
*Dia. 9 (a trick play).* Black 1 instead of the diagonal connection is a kind of trick play. With 2 and 4, White falls into the trap. Black cuts in sente at 7, then blocks at 11. This is bad for White. If White plays 2 to the left of 6, then Black 6, White 5 and Black 11 again give him a bad result.



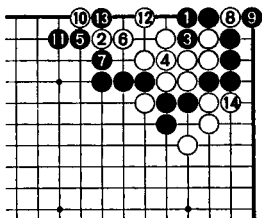
*Dia. 10 (foiling the trick play).* White must counterattack with 2 and 4. With 5, a fight between the corner groups begins. White 12 is a good move. Black 'a' next is obviously no good, because of White 'b'.

*Dia. 11 (White wins).* Black 1 is the only move, but if he persists in trying to capture White, the latter wins the fight after 14. Black must play 3 at 8. White plays 6 and both sides live. This is sufficient.

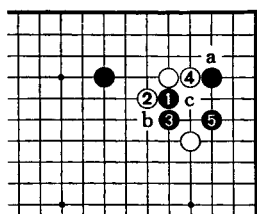
*Dia. 12 (Black jumps).* Black 5 leads to another pattern in this joseki. White can play 'a' or 'b', but pushing at 'c' is vulgar. This is just what Black wants.



*Dia. 10*



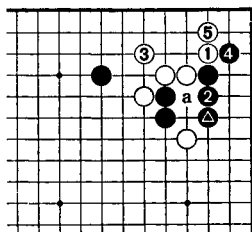
*Dia. 11*



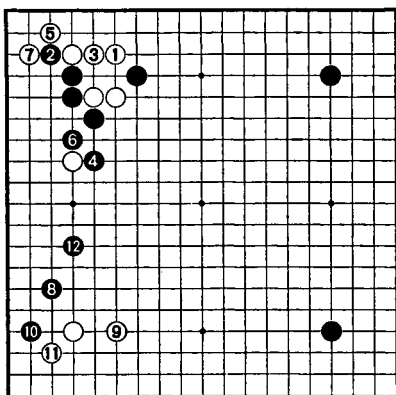
*Dia. 12*

*Dia. 13 (White inferior).* If 1, Black connects. If 3, Black 4. This result is similar to the basic pattern given in *Dia. 5*, but the black stone at 'a' there is now at  $\triangle$ , giving Black a more efficient shape.

*Ref. Fig. 39.* This may not have been the first time White 1 was played, but it was its first appearance in an important game. Sugiuchi considered the variation here as favourable for Black. If Black 4 at 6, then White 4, Black 5 follow, giving a peaceful result, but one is reluctant to exchange Black 6 for White 4.



*Dia. 13*



*Ref. Fig. 39*

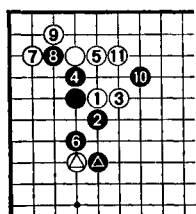
*9th Honinbo Title (1954), Game 6*  
*White: Takagawa; Black: Sugiuchi*

*Dia. 14 (tewari).* Changing the order of moves in the Figure to the sequence here gives the same result. Assuming the result to 7 as even, the exchanges of Black 8 for White 9 and Black 10 for White 11 are not particularly bad for Black. However, the exchange of  $\triangle$  for  $\blacktriangle$  is very bad for White. This is why Sugiuchi regarded the result as favourable for Black.

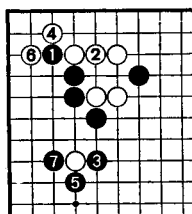
*Dia. 15 (one pattern).* If Black 1 and 3, White 4 is the move. Letting Black play 4 by answering 3 is unbearable. 5 to 7 is also possible. Black 7 is gote but has the full value of one move.

*Dia. 16 (joseki).* Letting Black split White apart by pushing at 2 is usually taboo, but in this position it is an interesting move. White 6 protects the cutting point at 'a'.

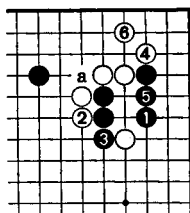
*Dia. 17 (good for White).* If Black obstinately plays 3, White takes sente with 4. He then connects with 6 and sacrifices two stones. His outward influence surpasses Black's profit.



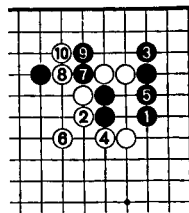
*Dia. 14*



*Dia. 15*



*Dia. 16* ◆◆

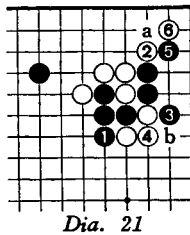
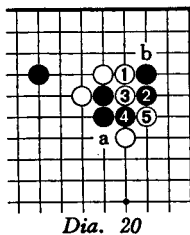
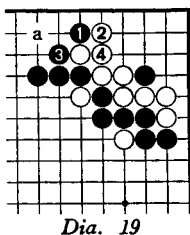
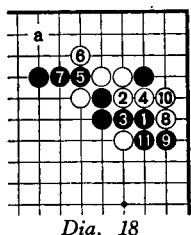


*Dia. 17*

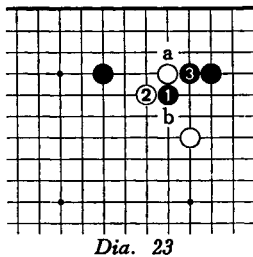
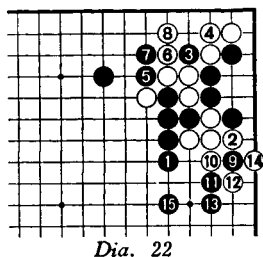
*Dia. 18 (vulgar).* White 2 and 4 are plainly vulgar moves. Cutting at 5 is good. Up to 11, Black gets overwhelming outward influence. White seems to have sente, but he must not delay in playing 'a'.

*Dia. 19 (settling the shape).* If White omits 'a', Black immediately plays 1 and 3 in sente. White cannot resist the tesuji of 1. If 2 at 3, Black cuts at 4 and White collapses.

*Dia. 20 (the ladder).* Black 2 is a heterodox line of play in this pattern. When White plays 3 and 5, the first problem is the ladder at 'a'. If the ladder is unfavourable, this is obviously bad for Black. If it favours Black, White can simply block at 'b' without playing 3 and 5. The ladder is a problem only for Black.



*Dia. 21 (variation).* If the ladder is unfavourable, *Dia. 20* is bad for Black but not a complete write-off. To give one example, he can push at 1. White 2 is the vital point. White 6 is also natural. Both cutting at 'a' and trying to live with 'b' are bad for Black.



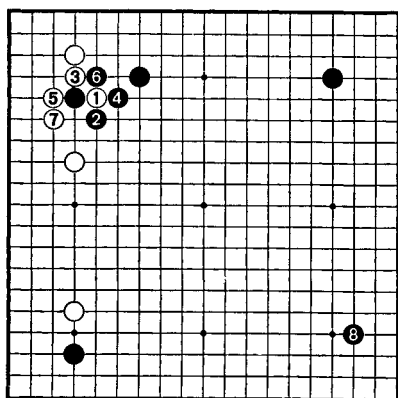
*Dia. 22 (sacrifice).* If trying to live is bad, Black must sacrifice. He continues by exchanging 1 for 2, then goes through with 3 to 8. Black 9 is a standard tesuji. Up to 15, Black gets considerable thickness, though at the expense of an extra move. This result is after all a local loss for Black.

*Dia. 23 (new pattern).* Black 3 is a recent experiment. If White 'a', Black 'b', naturally, and White is in trouble. Therefore, White has only one move.

*Ref. Fig. 40.* White 3 is a favourite move of Hashimoto. After experimenting with it in some Kansai Ki-in games, he put it to the test against Rin. Black 4 is the only move, so up to 7 is forced. Rin: "The ponnuki with 6 is strong. This can't be bad for Black." Hashimoto on the other hand must be happy with White's result to play this way. Perhaps, then, this variation is reasonable for both sides.

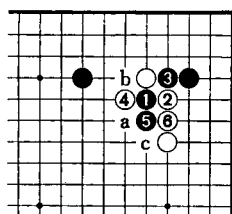
*Dia. 24 (unreasonable for White).* Playing out with 2 is unreasonable. If 3, White 4 and 6 are a standard tesuji, but it is not valid here. If White cannot get a ladder with 'a', Black simply cuts at 'b', but even Black 'c' is bad for White.

*Dia. 25 (giving way).* Even if Black just gives way, playing tamely with 1 and 3, he gets a favourable result. Capturing two stones with a geta is not as good as Black's ponnuki in the Figure, as there is still some life left in the two stones.

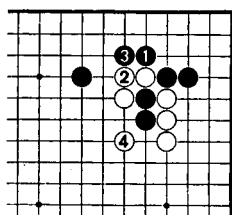


*Ref. Fig. 40*

*13th Judan Title, Game 2 (March, 1975) White: Hashimoto Shoji; Black: Rin Kaiho*



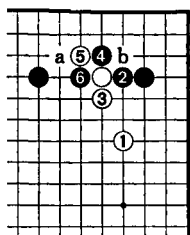
*Dia. 24*



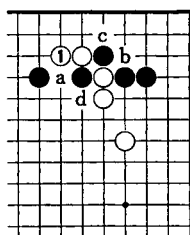
*Dia. 25*

*Dia. 26 (Black thrusts).* Thrusting at White with 2 is a tough move. 3 to 5 is forced. Black then cuts at 6, so this sequence smacks just a little of a trick play. White 'a' next is correct. Cutting at 'b' is possible but not as good.

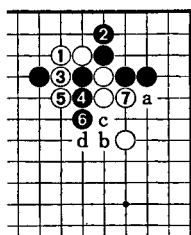
*Dia. 27 (White extends).* White 1 makes miai of 'a' and 'b'. If Black 'a', there are no problems, as White captures a stone with 'b'. Black answers 1 at 'c' or 'd'.



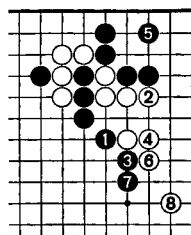
Dia. 26



Dia. 27



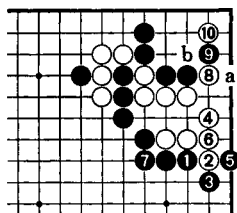
Dia. 28



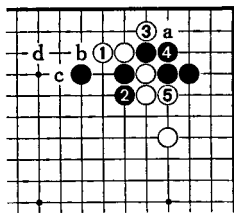
Dia. 29

*Dia. 28 (Black descends).* When Black plays 2, 3 to 7 is the only way to play. White 7 is the key move—if next Black ‘a’, White makes nice shape with ‘b’. If White 7 at ‘c’, Black extends to ‘d’ and White is left with a bad shape.

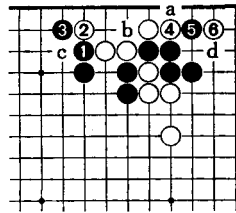
*Dia. 29 (good for White).* If next Black 1, White patiently plays 2 and 4, making Black 5 necessary. The result to 8 is reasonable for White. He has isolated one stone at the top and Black’s centre stones cannot be regarded as thickness.



Dia. 30



Dia. 31



Dia. 32

*Dia. 30 (taking the corner).* Black 5 in *Dia. 29* at 1 is unreasonable. Black has to defend at 7, so White takes the corner with 8 and 10. If Black ‘a’, White ‘b’.

*Dia. 31 (Black pushes).* If Black 2, 3 and 5 are the correct order and make correct shape. Once again White 5 is the only move. If Black ‘a’, White ‘b’, Black ‘c’ and White ‘d’ are good enough for White. Black’s centre stones are weak.

*Dia. 32 (unreasonable for Black).* Continuing after *Dia. 31* with 1 does not work. White hanes once at 2, then plays the decisive move of 6. If next Black ‘a’, White ‘b’ and the cut at ‘c’ is possible. If Black defends against it, White takes the corner with ‘d’.

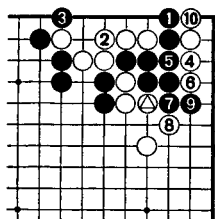


*Dia. 33 (Black collapses).* Black 1 is the only move left but White still captures the corner. The effectiveness of White  $\triangle$ , which takes away a black liberty, is now apparent.

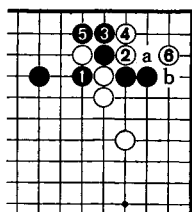
*Dia. 34 (White cuts).* Cutting at 2 is also possible, but it does not seem to be as good as the extension in *Dia. 27* etc. 4 and 6 cannot be varied. Next, Black should push through at 'a' and cut. Black 'b' is not recommended, as White links at 'a'.

*Dia. 35 (push and cut).* Black 1 etc. is a standard tesuji for fighting in the corner. White has no choice but to connect under with 12 and 14. After Black takes three stones and White recaptures—

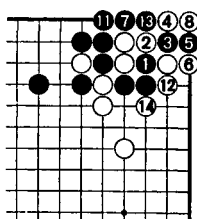
*Dia. 36 (equal).* This is the result. For the time being, White cannot aim at extending at 'a', as this is dealt with by Black 'b', so the result seems even. If White has plenty of ko threats, he can later play in at 'c'.



*Dia. 33*

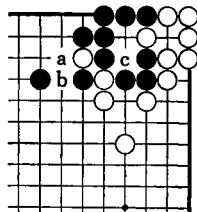


*Dia. 34*



*Dia. 35*

⑨ plays in  
⑩ takes

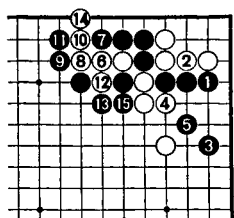


*Dia. 36*

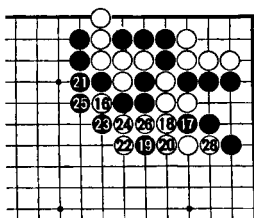
*Dia. 37 (Black blocks).* The matter becomes more serious if Black plays 1, as White connects at 2. White is not alive in the corner, but Black must escape with 3, so White can play 6. The rest is forced. Black hopes to squeeze with 13, but White frustrates him with 14. After 15—

*Dia. 38 (good for White).* White 16 seems to put Black on the spot, but he counters with 17 and 19 before connecting at 21. White in turn hits back with 22, getting a squeeze. The sequence ends with White capturing the side and Black the top. Locally, this result favours White.

*Dia. 39 (resourceless).* Following *Dia. 27* is easy to understand and gives a reasonable result. The extension there can be regarded as the strongest resistance. Playing 2 to 8 shows a complete lack of resourcefulness. This can hardly be termed resistance. Losing two stones is obviously bad.

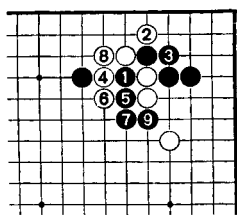


*Dia. 37*



*Dia. 38*

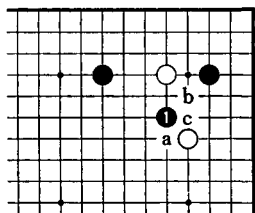
27 connects



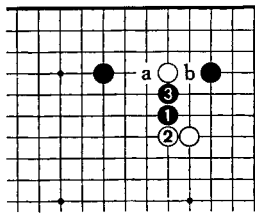
*Dia. 39*

*Dia. 40 (playing at the corner).* Black 1, at the “corner” of White’s large knight stone, has only recently been introduced into professional Go, so the variations have not yet been thoroughly explored. Apparently it was popular among leading amateur players. White answers at ‘a’ and ‘b’ are feasible; ‘c’ is probably unreasonable.

*Dia. 41 (White pushes).* White 2 temporarily sacrifices the approach stone. After 3, White plays elsewhere, leaving the position for later. Since 2 is on the outside and 3 on the inside, White looks upon 2 as a forcing move. Black will probably add a move at ‘a’ or ‘b’ at an early stage.

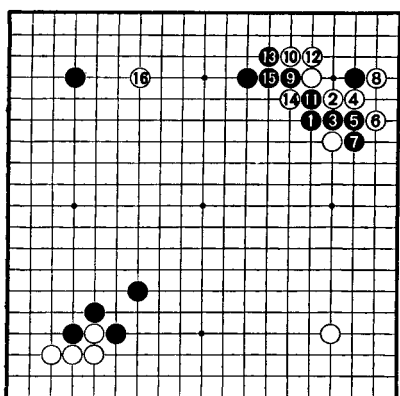


*Dia. 40*



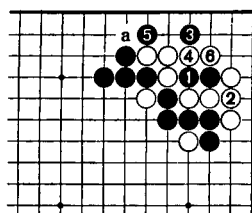
*Dia. 41* ◆

*Ref. Fig. 41.* Kajiwara often plays with amateurs, so 1 may be a reverse import. If White 2, up to 7 is forced. White 8 is also an ordinary move. Kajiwara comments on the result to 15: "Because of his thickness, this is probably not bad for Black." In Hashimoto Utaro's opinion, White 8 at 12, in order to forestall Black 9, seems possible.

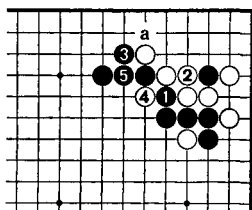


*Ref. Fig. 41*

*14th Judan Title, prelim. round (1975)*  
*White: Kuwahara; Black: Kajiwara*



*Dia. 42*

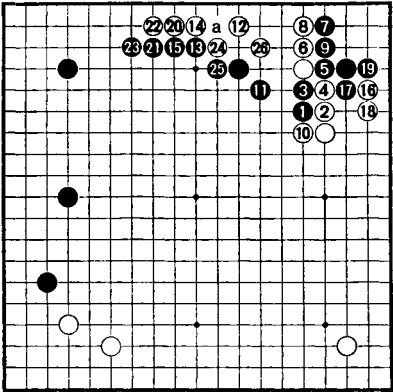


*Dia. 43*

*Dia. 42 (endgame).* White got sente in the Figure, but the smallness of his corner area is unsatisfying. In the endgame Black has the tesuji of 1 and 3, reducing the corner in sente. Furthermore, if he gets in a move at 'a', Black can play Black 6, White 1, Black 3.

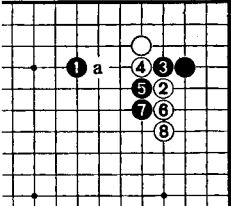
*Dia. 43 (how to connect).* Considering the above endgame sequence, White will probably connect at 2 (instead of 12 in the Figure), then play elsewhere after 5. He can also ignore Black 'a'. This is better for White than *Dia. 42*, but Black still has a strong position.

Ref. Fig. 42. After Black cuts with 3 and 5, one cannot help feeling that White 2 is unreasonable. This move, played in a fast game on TV, was probably an experiment. However, Black 7 was a funny move. White got a reasonable result by turning at 10, then settling himself with 12 and 14. If Black 13 at 'a', White switches to 24. The result to 26, in which White played on both sides, meant that he had got away with the unreasonable moves of 2 and 4.

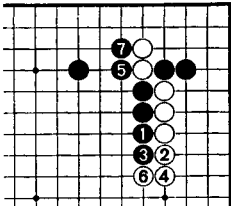


Ref. Fig. 42

7th New Stars Tournament final (1975)  
 White: Cho Chikun; Black: Kobayashi Koichi



Dia. 44



Dia. 45

*Dia. 44 (theory)* One can get the same result as in the Figure by changing the sequence to 6 to the present order. It is clear that 6 is unreasonable—the joseki move is 'a'. To continue—

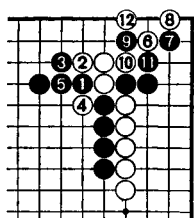
*Dia. 45 (variation).* Black should go ahead and make the forcing moves of 1 and 3 before playing 5. White more or less has to play 6, so Black captures with 7. This result is favourable for Black, even taking into account his extra move.

*Dia. 46 (an unreasonable ko).* White cannot resist Black 1. If 2 to 6, Black attaches at 7. The best White can do is set up the ko here, but he has no ko threats.

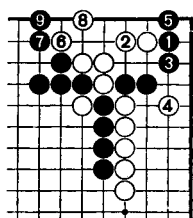
*Dia. 47 (Black wins).* If White 2, Black wins the fight. The vital point is 5. Changing 5 to a hane to the right of 6 plus connection is bad, as White causes trouble by playing 5 himself.

*Dia. 48 (pressing with the small knight).* The small knight move was played before the discovery of the large knight move, but it is bad as Black cuts across at 2 regardless of the ladder. White 'a' after 4 is bad whether Black plays 'b' or 'c'.

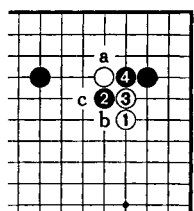
*Dia. 49 (good for Black).* Even if the ladder with 1 is favourable, Black connects under with 2 and 4 and White cannot be proud of the result. White's shape is bad, as  $\triangle$  is not doing anything. The comparison with Hashimoto Shoji's joseki in Ref. Fig. 40 should make this obvious.



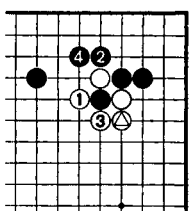
*Dia. 46*



*Dia. 47*



*Dia. 48*



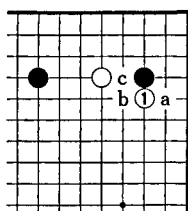
*Dia. 49*

### Section 3. The Outside Attachment

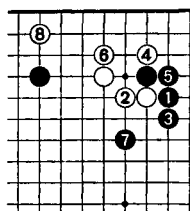
*Dia. 50 (Black's responses).* White 1 can lead to some hectic developments. There is an important ladder involved here. Black 'a' in reply is peaceful, 'b' is fierce and 'c' leads to the "Magic Sword".

*Dia. 51 (joseki).* Black 1 to 3 is an ordinary sequence. White 4 is a probe, the correct response to which is 5. White 6 is then a good move. Black makes shape with 7, while White plays solidly by running at 8. White 6 is an invention of Kubouchi Shuchi 9-dan.

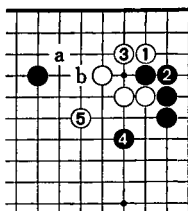
*Dia. 52 (the old method).* Before Kubouchi's new move, White 3 and 5 were regarded as the commonsense moves. If 4, White moves out with 5, but his shape is very thin. Black can spoil his position with 'a' or 'b'. White 3 is too heavy.



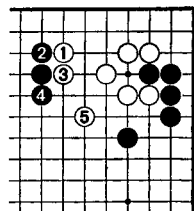
*Dia. 50*



*Dia. 51* ◆◆

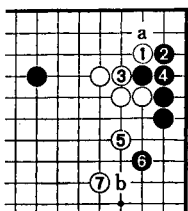


*Dia. 52*

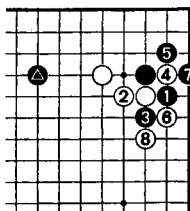


*Dia. 53*

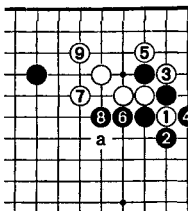
*Dia. 53 (duplication).* Playing 1 and 3 instead of 5 in *Dia. 52* is more solid, but White's stones are all on the inside, their sole function being self-protection. White is over-concentrated and has no way to gain compensation for his loss in making Black strong at 2 and 4.



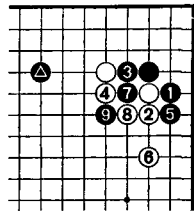
*Dia. 54*



*Dia. 55*



*Dia. 56*



*Dia. 57*

*Dia. 54 (Black's low position).* Black 2 is a pointless move, as White forces Black into a low position with 3 and 5, then jumps smoothly into the centre with 7. If Black 6 at 'a', then White 'b'.

*Dia. 55 (the ladder).* Black 3 is the same as the 5-4 point joseki, except for the presence of  $\blacktriangle$ . Naturally the ladder must be favourable for White to attach on the outside, so he next cuts at 4, then sets up the ladder. Black  $\blacktriangle$  has now lost its effectiveness.

*Dia. 56 (good for Black).* If the ladder in *Dia. 55* is unfavourable, White has to cut on the outside, then capture the inside stone. Black 6 is the key point. For White to answer at 8 is only inviting Black to return the hane with 'a', so the correct shape is 7. However, with 8 Black's stones are working more efficiently than White's.

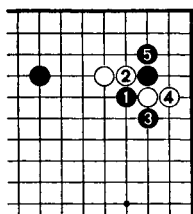
*Dia. 57 (extending is bad).* White 2 is bad, as Black makes the natural exchange of 3 to 6, then cuts with 7 and 9. Black  $\blacktriangle$  is in an ideal attacking position. Black still cuts even if White plays 6 on the 4th line.

*Dia. 58 (hane on top).* The sequence to 5 is not seen very often though it is occasionally played by Takemiya. Its rarity value should make it welcome among amateurs. It is not a trick play, but White has to watch his step.

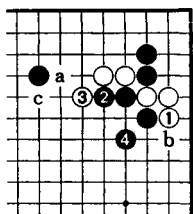
*Dia. 59 (tricked).* White 1 is the only move, likewise Black 2. If White then carelessly plays 3, 4 suddenly puts him on the spot, as the cut above 3 and 'b' are miai for Black. The exchange White 'a', Black 'b', White 'c' is bad for White.

*Dia. 60 (a large loss for White).* If White 1, Black cuts at 2. The sequence to 8 is identical to the small avalanche joseki (*Dia. 28*, page 30), but Black's position is one line higher, meaning that his profit and thickness are that much greater. This is terrible for White.

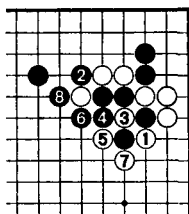
*Dia. 61 (joseki).* If 2, White must forget about getting into the centre. Hastening to take the corner with 3 and 5 is correct. Up to 8 is equal. The exchange Black 'a'-White 'b' is Black's privilege.



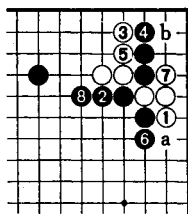
*Dia. 58*



*Dia. 59*



*Dia. 60*



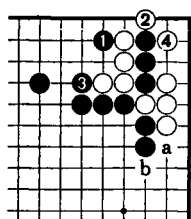
*Dia. 61* ◆◆

*Dia. 62 (how to finish off).* Black 'a' is sente but there is no hurry to play it. If White 'a', Black is only too happy to play 'b'. If Black keeps 'a' in reserve, he has the option of playing 1 and 3 if the position at the top warrants it. White has no counter to 1, so he must play 2.

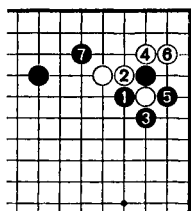
*Dia. 63 (timidity).* White 4 shows inexcusable timidity. After 5 and 7, he has not even got proper eye-shape.

*Dia. 64 (the magic sword).* Black 1 and 3 are the frightening combination known as the "magic sword". However, if White checks that the ladder is favourable, he will never get a bad result. White has answers at 'a' and 'b', but 'b' is correct.

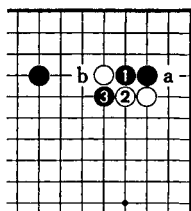
*Dia. 65 (the white hane).* White 1 and 3 have long been taught as the way to avoid complicated variations. Black's profit gives him a slightly superior result, but it is possible for White to play this way. The timing of 7 is important.



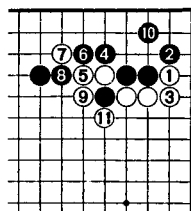
Dia. 62



Dia. 63



Dia. 64



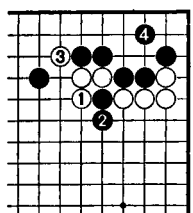
Dia. 65

*Dia. 66 (changing the order).* If White plays 1 instead of 7 in *Dia. 65*, Black plays 2, then answers 3 at 4, instead of cutting. With his group cut into two, the fighting will be too much for White. However, this does not necessarily mean that the sequence in *Dia. 65* is forced, as Black has a stronger line of play.

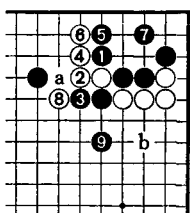
*Dia. 67 (White in trouble).* Black can block at 3 in the centre. Black 9 makes miai of 'a' and 'b', so White is in trouble. White could play 4 at 7, but he cannot expect much from struggling like this.

*Dia. 68 (White extends).* White 1 is the best way to parry the magic sword. Black 2 and 4 are absolutely necessary, so White sets up a ladder with 5 and the simple sequence to 8 follows. Next, White will probably play 'a'. Black 2 at 5 is unreasonable, as White plays 4.

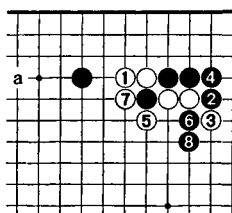
*Dia. 69 (a forceful blockade).* As *Dia. 68* shows, a favourable ladder is the prerequisite for White 1. The forceful move at 2 is an attempt to stir up trouble. Black seals White in with 4 and 6, but this challenge is unreasonable. Nonetheless, White must answer with care.



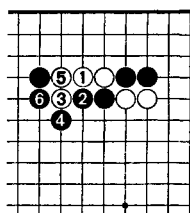
Dia. 66



Dia. 67



Dia. 68 ◆◆



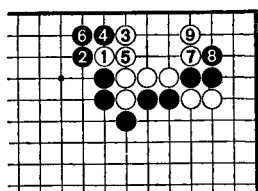
Dia. 69



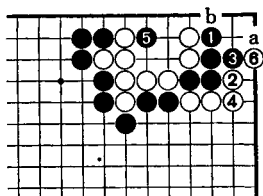
*Dia. 70 (the correct order).* Black's play is unreasonable because he has too many cutting points. White 1 and 3 are the best way to chastise Black. Black continues to play forcefully, but White is ensured of a good result after 7 and 9.

*Dia. 71 (taking the corner).* There is no way for Black to salvage the position. White wins the fight with 2 and 4. Black 5 seems good but White 6 squashes it. If Black 'a', White wins with 'b'.

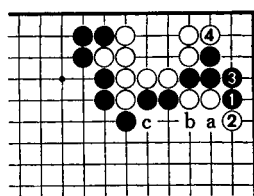
*Dia. 72 (caution required).* Care is required in answering 1 and 3 - 4 is what Black wants. Black 'a' is impossible, as White 'b' threatens 'c'. Therefore, White 4 definitely captures the five stones, but Black has a plan.



*Dia. 70*



*Dia. 71*

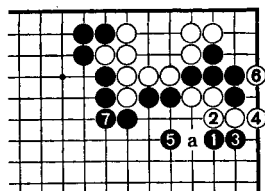


*Dia. 72*

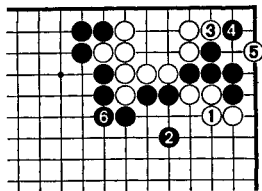
*Dia. 73 (an upset).* Black can peep at 1, followed by 3 and 5. White captures with 6, but the magnificent thickness Black builds up to 7 means an upset in his favour. White should play 2 at 'a', but to go back further—

*Dia. 74 (good for White).* Instead of the panicky move of 4 in *Dia. 72*, White 1 is correct. If 2, White can capture with 3 and 5. This time Black cannot squeeze, so although he strengthens himself with 6, White's profit gives him the superior result.

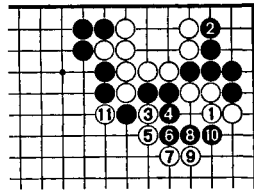
*Dia. 75 (unreasonable for Black).* If Black 2 is possible, the situation is terrible for White, as his group at the top does not have two eyes. However, White breaks up the outside wall with 3. Black has no choice but to play 8, so White cuts again at 11.



*Dia. 73*



*Dia. 74*

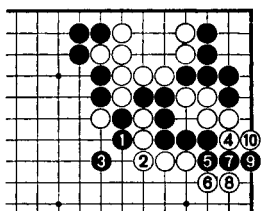


*Dia. 75*

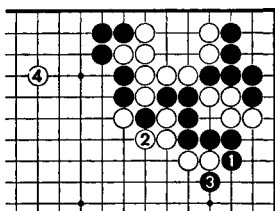
*Dia. 76 (Black collapses).* Black must reinforce at 3, so White captures with 4 to 10. The corner black group is alive as it stands, but this result is awful for Black.

*Dia. 77 (White leading).* The previous result is unendurable, so Black will probably give up the centre stone. He captures four white stones, but White's ponnuki makes this another terrible result for Black. With 4, White is heading for an easy win.

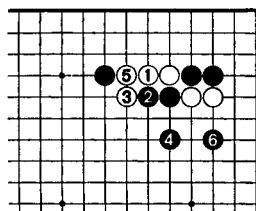
*Dia. 78 (switch).* The attempt to blockade ends in tragedy, so Black switches to 4, making miai of 5 and 6. This seems good but White unconcernedly links at 5. He can afford to give up the two stones.



*Dia. 76*



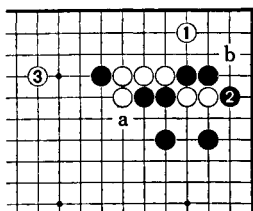
*Dia. 77*



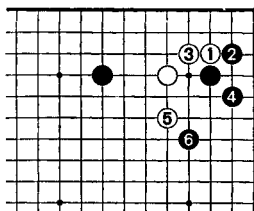
*Dia. 78*

*Dia. 79 (adequate for White).* Next, White 1 is a light and satisfying forcing move. Taking up position at 3 is good enough. This extension is possible thanks to White's sente move at 'a'. When this move is no longer needed, making territory in the corner with White 'b' is extremely big.

*Dia. 80 (attaching on the inside).* To go back to the start, attaching at 1 is not good. After 2 and 4, the black pincer blocks the direction of White's natural extension. If 5, Black has the all-out move of 6. If White is going to jump anyway, the moves 1 to 4 are better left unplayed.

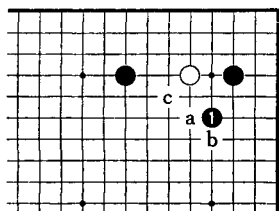


*Dia. 79*

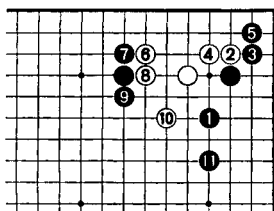


*Dia. 80*

*Dia. 81 (playing elsewhere).* Examples of playing elsewhere with the high two-space pincer are quite rare. When White does so, Black plays 1. White cannot play 'a', provoking Black 'b', but the diagonal move at 'c' creates a cumbersome shape, so there is no suitable way to move into the centre. This is the reason for not playing elsewhere.



*Dia. 81*

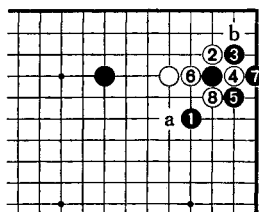


*Dia. 82*

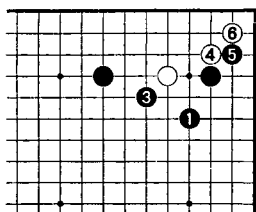
*Dia. 83 (settling oneself lightly).* Playing towards the centre does not work well, so White has to do something in the corner. Cutting at 4 is one method for settling oneself. After playing the forcing moves 6 and 8, White 'a' is easier to play. If Black 5 at 8, White of course plays 'b' and settles himself.

*Dia. 84 (playing elsewhere twice).* White ignores 1, permitting 3, but his stone is not yet dead. White 4 and 6 are the standard tesuji in this position. Black cannot give atari to the left of 6.

*Dia. 85 (life).* Black 1 is the standard move. White gets a small life, while Black gets nice thickness, but White cannot complain, as he has had two moves elsewhere. Black cannot kill all the white stones by playing 1 at 4 or 3 at 4.

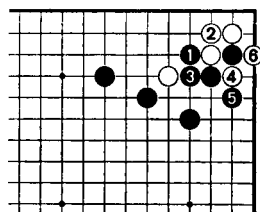


*Dia. 83*



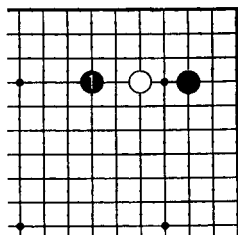
*Dia. 84*

② elsewhere



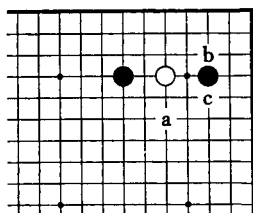
*Dia. 85*

## CHAPTER IX THE HIGH ONE-SPACE PINCER

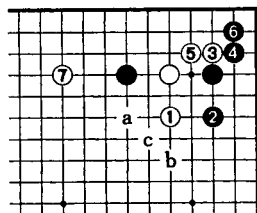


Black 1 is played very infrequently. It seems a little too close, but it is the severest attack on White's approach move.

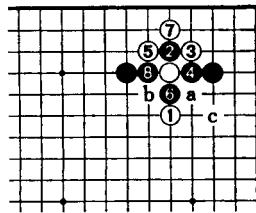
*Dia. 1 (White's responses).* White 'a' is the usual answer, while White 'b' settles the shape here. The latter may revert to a joseki for the one-space pincer to the small knight approach move. Attaching at White 'c' is dubious.



*Dia. 1*



*Dia. 2*



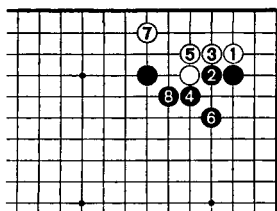
*Dia. 3*

⑨ connects

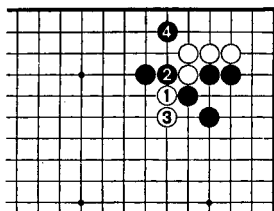
### Section 1. The Jump

*Dia. 2 (joseki).* If 1, 2 is natural. The sequence to 7 can be regarded as joseki. If next Black 'a', White 'b'; if Black plays 'a' one space to the left, White 'c' is correct shape.

*Dia. 3 (inferior for Black).* Trying to cross under with 2 is vulgar and bad. Black can cut, but when White connects with 9, White 1 turns out to be right at the vital point. If next Black 'a', then White 'b'; if Black 'b', then White 'c' is sente.



Dia. 4 ◆◆



Dia. 5 ◆◆

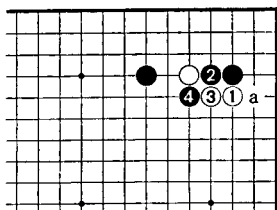
## Section 2. Attaching Inside

*Dia. 4 (joseki).* If White 1, Black seals him in with 2 and 4. This seems vulgar but is not bad. White 5 is the correct move. If 7, Black strengthens himself with 8. This can also be regarded as a joseki.

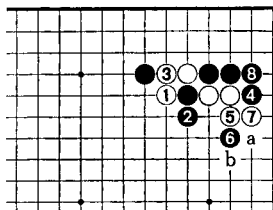
*Dia. 5 (reversion).* White 7 in *Dia. 4* at 1 here is also possible. This reverts to the “Meijin Title” joseki given in *Dia. 20* on page 92, Volume 1. There is no reason for Black to shun this fight.

*Dia. 6 (attaching outside).* White 1 is unreasonable. Black plays 2 and 4. Since his pincer is one space closer, this is even more threatening than the “magic sword” variation in *Dia. 64* on page 121. Black 2 at ‘a’, permitting White 3, is too mild. This is what White wants.

*Dia. 7 (terrible for White).* There is no good continuation for White after *Dia. 6*. If White 1 and 3, then Black 4 to 8. White has to crawl along the second line, beginning with White ‘a’–Black ‘b’, and there is no guarantee that he will live.

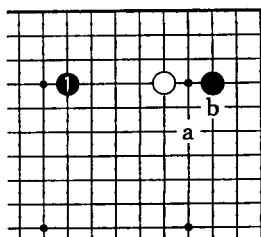


Dia. 6

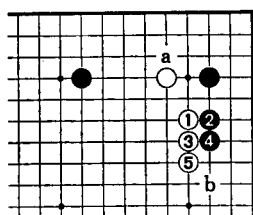


Dia. 7

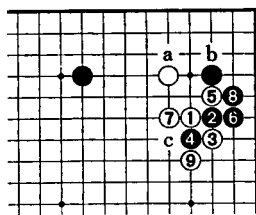
## CHAPTER X THREE-SPACE HIGH PINCER



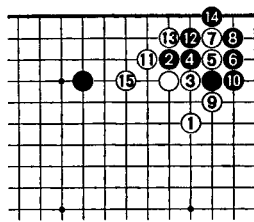
Black 1 is still in the experimental stage—there are no joseki as yet. The purpose of this move is to maintain overall balance. White most commonly answers at ‘a’ or ‘b’.



*Dia. 1*



*Dia. 2*



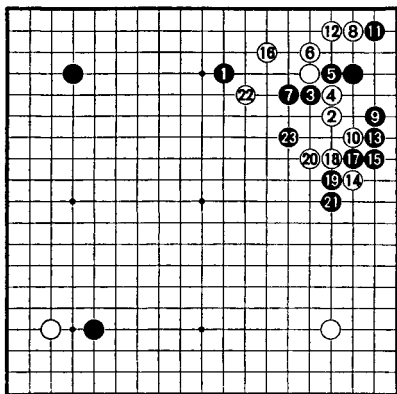
*Dia. 3*

*Dia. 1 (White presses).* Black 2 in answer to 1 involves a ladder. If it is unfavourable, White extends with 3 and 5. Black, however, will be reluctant to continue with ‘a’ or ‘b’, so he will probably switch elsewhere.

*Dia. 2 (feasible for White).* If the ladder is favourable, White can play 3. White 5 and 7 are a common tesuji. The result to 9 is satisfactory for White. Black is still reluctant to attach at ‘a’, while Black ‘b’, which White answers at ‘c’, is insipid.

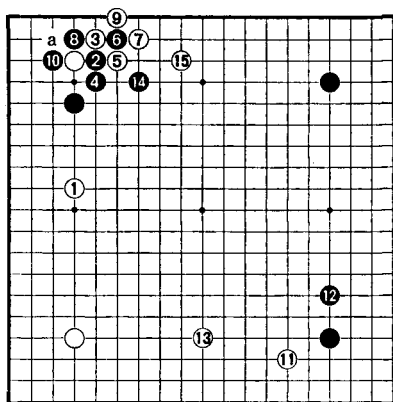
*Dia. 3 (good for White).* Attaching at 2 is usually bad when there is a pincer stone. White 3 etc. is a standard 5–4 point joseki, but Black’s pincer ends up too close to White’s solid outward influence and so loses almost all of its effectiveness.

*Ref. Fig. 43.* The idea of Black 1 is to maintain balance with the top left star-point stone. Black 3 precipitates hand-to-hand fighting. White cannot get a ladder by playing 6 at 7; even if he could, permitting Black to connect under with 6 would not be good. White had resolved to fight with 6 when he pressed at 2. With 22 and 23, the fight is in full swing.



*Ref. Fig. 43*

*30th Honinbo League playoff (1975)*  
*White: Sakata; Black: Kato*

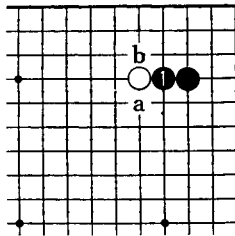


*Ref. Fig. 44*

*30th Honinbo League playoff*  
*White: Kato; Black: Takemiya*

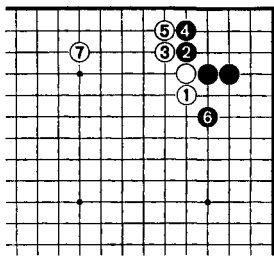
*Ref. Fig. 44.* Kato is fond of playing the three-space high pincer against the high approach as well as against the small knight approach. Takemiya responded with 2 and 4, then cut at 6. If Black plays 6 at 8, then White 'a', Black 6, followed by setting up a ladder to catch 5. Black did not play this way because he did not want White to play a ladder-block at 12.

## CHAPTER XI THE THRUST

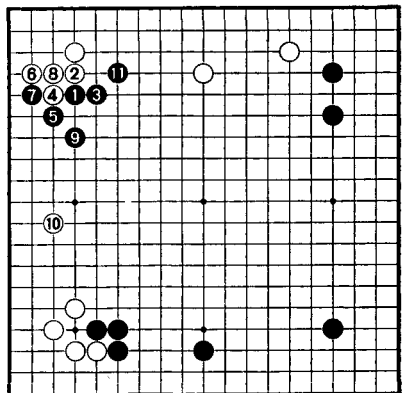


The thrusting response at 1 was an invention of Minoru Kitani and was one of his favourite moves. If White 'a', Black 'b' and vice versa. This move is simple and straightforward.

*Dia. 1 (White extends).* If White 1, 2 and 4 are normal. If 5 to 7, we get the same result as in *Dia. 58* on page 23.



*Dia. 1* ◆◆



*Ref. Fig. 45*

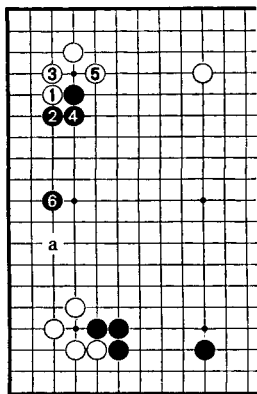
*Kamakura Jubango, Game 9 (1941)*  
White: Kitani; Black: Go Seigen

*Ref. Fig. 45.* This was Kitani's first experiment with 2. White has a reason for not extending straight down with 6. White's aim is to make Black lose sente with 7 and 9 and so get in an extension to the good point of 10. Black 11 is the only move.

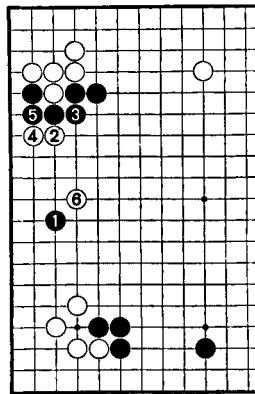


*Dia. 2 (supplement).* If White plays the ordinary moves of 1 and 3, Black extends to 6. A white extension to 'a' is now too narrow and is also gote. This is the reasoning behind White's strategy in the Figure.

*Dia. 3 (variation).* If Black plays 9 in the Figure at 1 here to forestall a white extension, White 2 is a severe move. With 4 and 6, White has split Black into two. The fighting will be difficult for Black, so 9 in the Figure is essential.



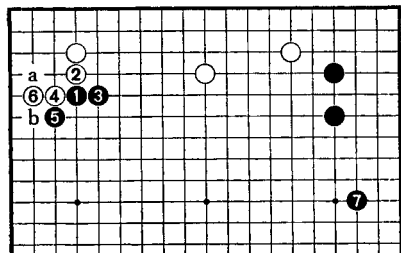
*Dia. 2*



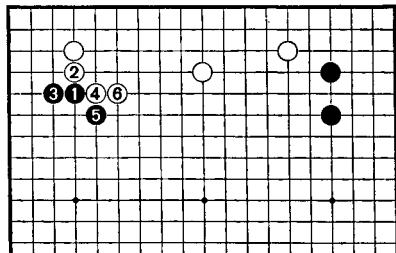
*Dia. 3*

*Dia. 4 (the difference to the diagonal connection).* If White 4 and 6, the three black stones are light, so naturally he will play elsewhere, taking the large point of 7. If White 6 at 'a', White has the good move of 'b' to follow, but White 'b' after 6 is too heavy.

*Dia. 5 (Black descends).* Black will not play 3 in this position, as 4 and 6 are excellent moves, creating a white moyo at the top. Extending up is usually better than extending down in answer to the white thrusting move.

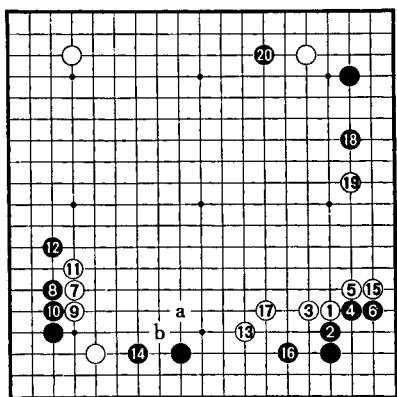


*Dia. 4*



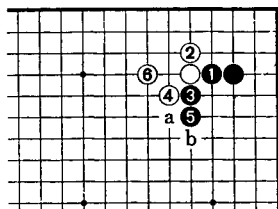
*Dia. 5*

Ref. Fig. 46. In this Shusaku-style fuseki, Black has a three-space pincer at the bottom. Consequently, White 3 is natural. After 4 and 6, White switched to the taisha move at 7. Black 8 to 12 is the inimitable Kitani style. White 13 is a strong move. If Black 14 at 15, White intends to attack with White 'a', Black 14, White 'b'. Black's steadiness versus White's solidity—the styles of the two players are well expressed in this position.

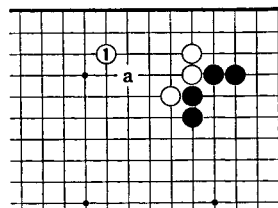


Ref. Fig. 46

11th Honinbo League (1956) White:  
Fujisawa Shuko; Black: Kitani



Dia. 6 ◆



Dia. 7 ◆

*Dia. 6 (White descends).* If White plays towards the edge with 2, the sequence to 6 is likely. This result is equivalent to Black attaching at 3, followed by White 4, Black 5, after which White plays 6 instead of pushing down at 1, thus permitting Black 1–White 2. This is therefore a little unsatisfying for White. White is reluctant to play 6 at 'a', provoking Black 'b'.

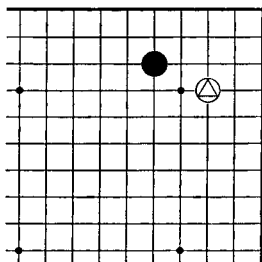
*Dia. 7 (one pattern).* White 1 is a possible alternative to 6 in *Dia. 6*. This is steady but the possibility of Black 'a' is distasteful.

## THE 5-3 POINT

The 5-3 point is an old-established move which was very popular in the Edo period (1600-1867), so a great deal of research has been done on it. Its chief characteristic is that it places its main emphasis on influence—territorially, it is inferior to the 3-4 point. Like the 3-4 point, it does not finish with the corner in one move, so one's objective is to secure the corner with an extra move if the opponent does not make an approach move. Consequently, an approach move is valuable and should be played without too much delay. The 5-3 point is a lively move which can lead to some complicated and troublesome joseki.

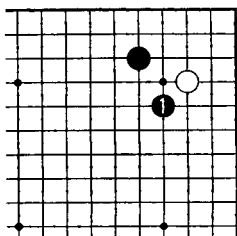
### PART FIVE

#### THE 3-4 APPROACH

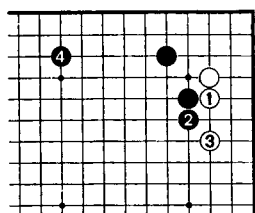


Because of its solidity and stability,  $\triangle$  is regarded as the standard approach move to the 5-3 stone.

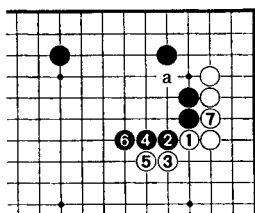
# CHAPTER I THE KNIGHT PRESSING MOVE



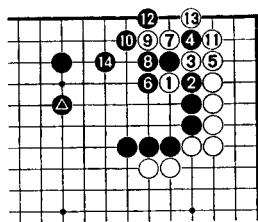
Pressing at 1 is a direct attempt to make the most of Black's superior influence.



*Dia. 1* ◆◆



*Dia. 2* ◆



*Dia. 3*

## Section 1. Pressing and Extending

*Dia. 1 (basic pattern).* White 1 is the only move. Black extends to 2, building influence while ceding profit to White. This sequence is always guaranteed for Black when he presses from the 5-3 point. Continuing on the right instead of 4 is also possible.

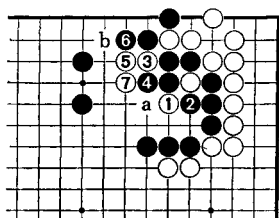
*Dia. 2 (key point).* The key point for both is now 1. White 7 is the proper move, as it protects the cutting point under 1 and also reduces Black's liberties. This makes White 'a' an effective move later.

*Dia. 3 (inroad).* Supposing that Black has surrounded with  $\triangle$ , then White 1 becomes a skilful endgame tesuji. White effects a large territorial transformation in sente. The sequence to 14 is forced. If Black omits 14—

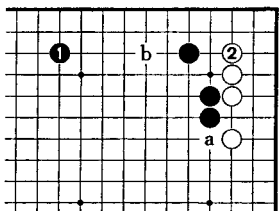
*Dia. 4 (breakthrough).* The tesuji of White 1 puts Black in dire straits. White 7 makes miai of 'a' and 'b'. Cutting at 3 with 1 is also possible.

*Dia. 5 (the vital point).* Black can also make the wider extension of 1. This makes White a little reluctant to push at 'a', as the ensuing sequence works more efficiently for Black with the wider extension. In this case White 2 is a strong move. This is the vital point and aims at an invasion at 'b'.

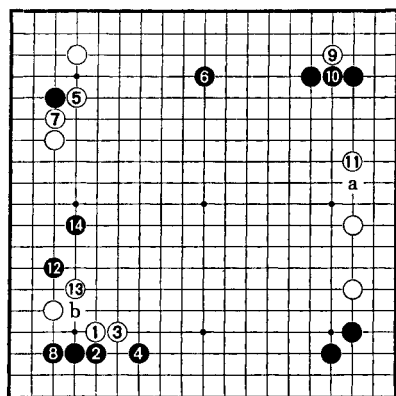
*Ref. Fig. 47.* White 1 was natural, as Black's position in the lower right corner was low. After 3, White switched to 5 and then captured with 7. Black 'a' next is usual, but Black played 8, making miai of 'a' and 12. White cannot counterattack against the severe move of 12. If White plays elsewhere with 13, Black easily connects with 'b'. White 9 before 11 was correct timing.



*Dia. 4*



*Dia. 5*



*Ref. Fig. 47*

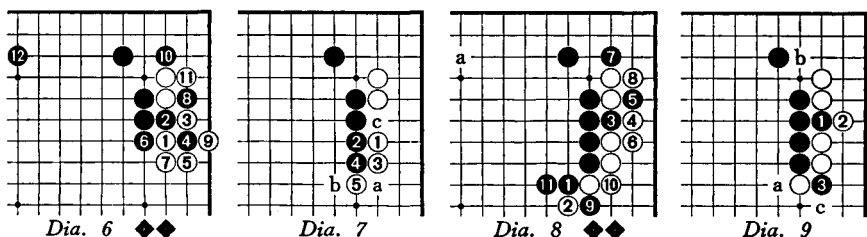
*2nd Meijin Title (1963), Game 6*  
*White: Sakata; Black: Fujisawa Shuko*

*Dia. 6 (set pattern).* Black can settle the right side with the joseki to 11 before extending to 12. Black 10 is an efficient forcing move, but White is satisfied with his solid position. White 7 at 9 is bad, as Black gives atari at 7.

*Dia. 7 (Black keeps pushing).* Black 2 and 4 are strong moves. White 5 is natural — 5 at 'a' is usually rejected as too submissive. Next, Black 'b' is the standard move. Pushing at 'c', then cutting at 'a', leads to a difficult variation.

*Dia. 8 (joseki).* White 2 is an unyielding move. The combination of 3 and 5 is a tesuji and is correctly timed, as at this stage connecting at 6 is the only move. Black forces with 7, then plays 9 and 11. If Black already has an extension at 'a', this creates a magnificent moyo.

*Dia. 9 (challenge).* Black 3 is a tough move. White can answer at 'a', 'b' or 'c'. The first two are not so difficult, but 'c' leads to complicated variations.

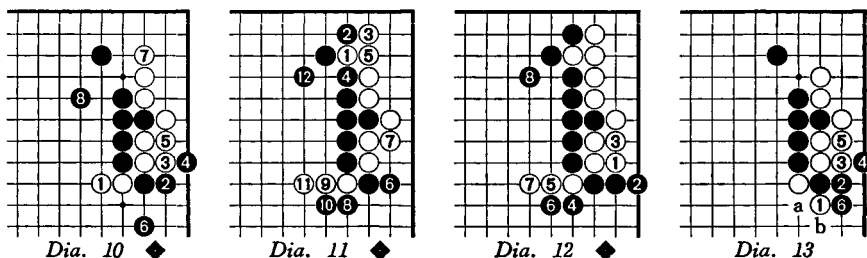


*Dia. 10 (White extends).* If 1, 2 to 6 follow; 7 cannot be omitted. After 8, the fighting prospects are equal, though in some positions things may be a little harder for White, as his centre stones are floating.

*Dia. 11 (the diagonal attachment).* When White seeks a base in the corner, Black forces with 2 and 4, then plays 6 to 10 before reinforcing at 12. This is alright for Black, for the same reasons as in *Dia. 10*. In both cases, White 1 can be regarded as a compromise move.

*Dia. 12 (descending).* If White plays 7 in *Dia. 11* at 1, filling in a black liberty, Black 2 is a good move, threatening a throw-in at 3. White must connect there, so Black plays 4 to 8, getting a similar result to *Dia. 11*. Black 2 defends the cutting point to the right of 4.

*Dia. 13 (the strongest move).* The strongest way for White to resist is to play 1 and 3. This makes a complex and difficult follow-up unavoidable. If White 'a' after 6, Black 'b'—this is out of the question.

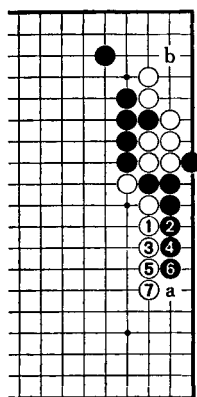


*Dia. 14 (the turning point).* Up to 7 neither side can give way. Now Black has to choose between 'a' and 'b'.

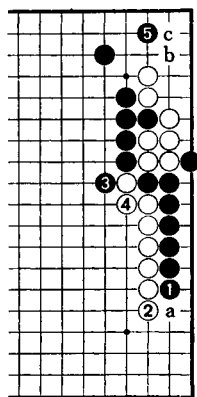
*Dia. 15 (Black crawls).* If Black 1, White must be careful. If he carelessly plays 2, collapse is unavoidable. After 3 and 5, it's all over. If White 'a', Black wins the fight with 'b'. If White 'b', Black 'c' stops him from getting two eyes.

*Dia. 16 (variation).* This leaves only White 1, but Black attacks bluntly with 2 to 6.

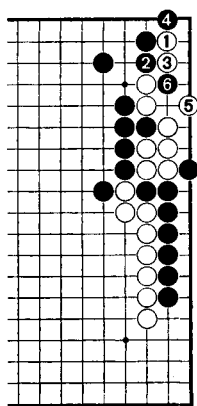
*Dia. 17 (White dies).* In this position White 1 usually secures life but it fails because of shortage of liberties. In other words, there is no way for the white group to live.



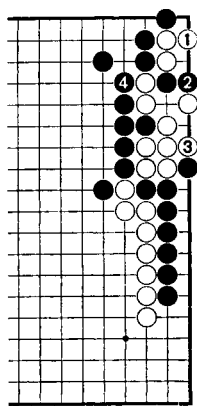
*Dia. 14*



*Dia. 15*



*Dia. 16*



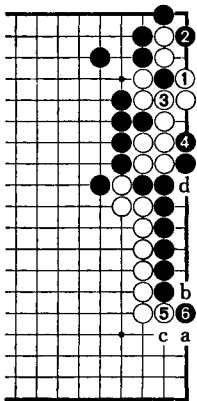
*Dia. 17*

*Dia. 18 (capturing race).* White gets one eye, then blocks at 5. But Black has the good move of 6. White 'a' is bad, as Black 'b' makes miai of 'c' and 'd'.

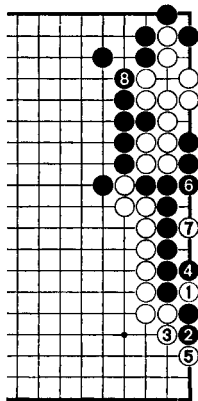
*Dia. 19 (Black's tesuji extension).* So, White 1 is the only move, but Black 2 is a clever response. The following moves are forced. If after 8, White captures two stones at 1 and Black recaptures—

*Dia. 20 (White loses).* White clearly loses by a move after 4. Black 2 in *Dia. 19* served to increase his liberties.

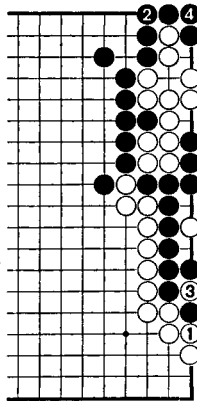
*Dia. 21 (equal).* White must answer Black 1 at 2 in the corner. Black forces with 3 to 7, then plays 9. The result to 20 is equal. White gets thickness with 20, but Black has sente.



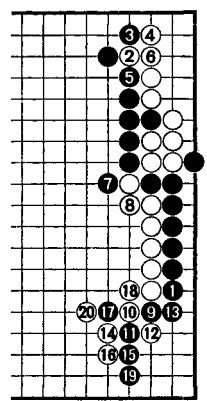
*Dia. 18*



*Dia. 19*



*Dia. 20*

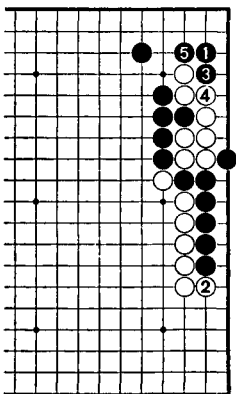


*Dia. 21* ♦

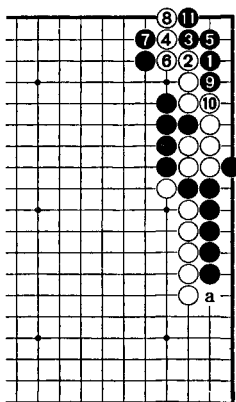
*Dia. 22 (a sudden attack).* Black can omit crawling at 2 in order to attack at 1. White must be careful—if 2, he is captured by 3 and 5.

*Dia. 23 (capturing race).* The sequence to 11 is forced. As before, White 'a' leaves him one move behind, so this means a capturing race with the corner group. Black has four liberties, while White has five, but White is in more trouble.

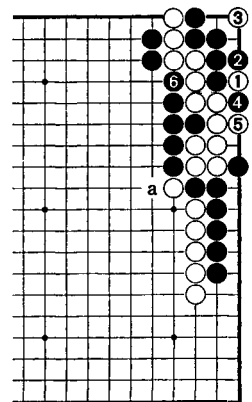
*Dia. 24 (White loses the ko).* 1 to 6 sets up a ko fight but it will be Black's turn to take it after the liberties are filled in and White will not have a big enough ko threat. Even if he has one, Black has one certain threat at 'a'.



*Dia. 22*



*Dia. 23*



*Dia. 24*

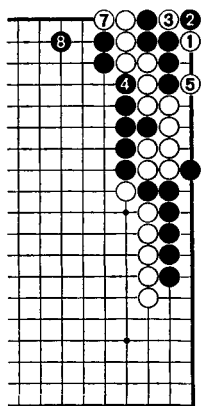


*Dia. 25 (the contact play).* White 1 is more like a tesuji. This creates a proper ko (i.e. no approach moves) with 3 and 5. Black can answer the ko threat of 7 at 8.

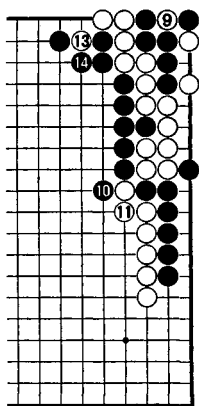
*Dia. 26 (continuation).* It is painful to have to play 13, but White has no other ko threat.

*Dia. 27 (good for Black).* Black is also out of ko threats, but he can afford to give up the ko, as 16 to 20 give him an adequate result. Assuming the same continuation after 20 as in *Dia. 21*, the result here is better for Black, as the  $\triangle$  $\triangle$  exchange is terrible for White.

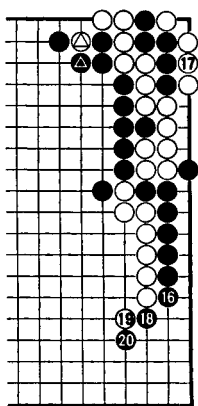
*Dia. 28 (White's countermeasure).* Embarking on a direct capturing race with the corner group ends in failure for White, so he counters with 1 (instead of 1 in *Dia. 25*). If 2, White crosses under with 3 etc. and gets to poke his head out. After 11, the captures at 'a' and 'b' are miai.



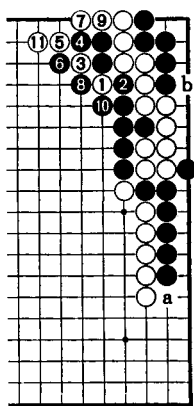
*Dia. 25*  
⑥ takes ko



*Dia. 26*  
⑫ takes ko  
⑮ " "



*Dia. 27*

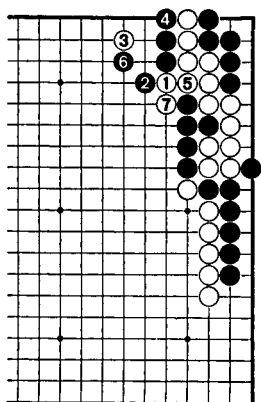


*Dia. 28*

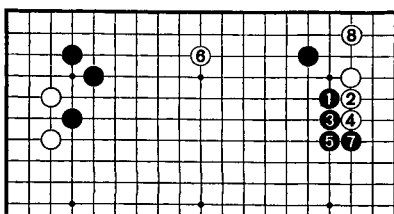
*Dia. 29 (timing).* If Black resists with 2, White 3 before 5 is a nicely-timed tesuji. After 7, White cannot be caught.

*Dia. 30 (fuseki strategy).* With this kind of position at the top left, crawling at 4 is conceivable. White takes sente in order to make the splitting play of 6. If Black 7, White 8.

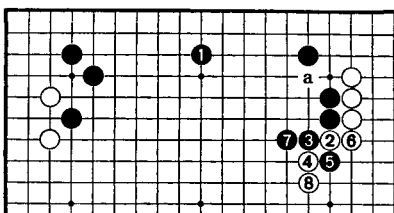
*Dia. 31 (variation).* Black plays 1 if he dislikes the white splitting play, but then White plays the two-step hane, which in most cases is unfavourable for Black. After 8, White is left with the tesuji of 'a'.



*Dia. 29*



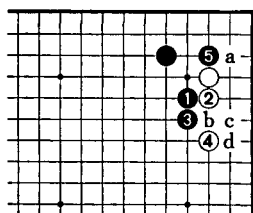
*Dia. 30*



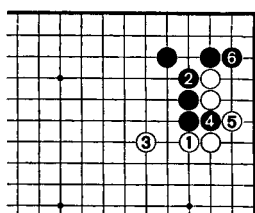
*Dia. 31*

*Dia. 32 (corner attachment).* Black can attach immediately at 5. Again, White must be careful. White 'a' is bad because of Black 'b', White 'c', Black 'd'.

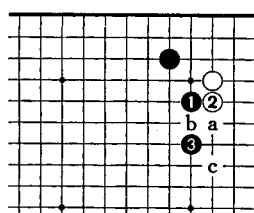
*Dia. 33 (one pattern).* Pushing up at 1, ignoring the corner attachment, is correct. White 3 is the correct answer to 2. Black goes for profit with 4 and 6, but White switches elsewhere, forgetting about the two stones. If instead of 6, Black cuts above or below 5, White captures the cutting stone.



*Dia. 32*



*Dia. 33* ◆



*Dia. 34*

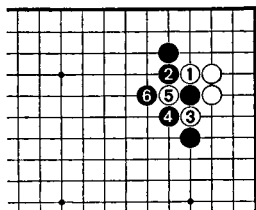
## Section 2. Pressing and Jumping

*Dia. 34 (speedy).* Black 1 and 3 are a standard combination to develop more rapidly than the simple extension. White 'a', Black 'b', White 'c' in response is not to be recommended. This means crawling an extra space, whereas if Black plays 3 at 'b', White jumps out immediately.

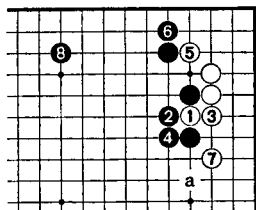
*Dia. 35 (vulgar).* White 1 and 3 are irredeemably vulgar. Black of course plays 4 and 6 and White has no continuation. If he cuts on the outside and starts a ko, there cannot be any ko threats big enough, while connecting makes awfully bad shape. White 1 and 3 are impossible.

*Dia. 36 (joseki).* Playing in at 1 is the tesuji. White 5 after 2 and 4 is correct timing. If 6, 7 cannot be omitted. Up to 8 is the basic pattern and 'a' is now a good point for both.

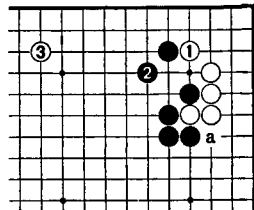
*Dia. 37 (efficient).* Black 2 is a steady but mild answer to 1. Black 'a' is no longer effective, so White plays first at the top with 3, giving him an efficient result. Black 'a' is still a good point but it is gote.



*Dia. 35*



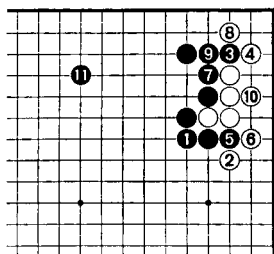
*Dia. 36* ◆◆



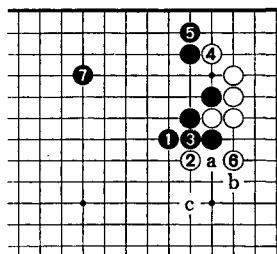
*Dia. 37*

*Dia. 38 (careless).* White must answer 1 in the corner. If White 2, Black promptly plays the sharp move of 3. White has to respond submissively with 4 to 10. If White 4 at 7, Black connects at 9 and White has no follow-up.

*Dia. 39 (joseki).* Black 1, striving for a little extra efficiency in the centre, is also possible. The drawback is the white forcing move at 2. The continuation from 4 is the same as in *Dia. 36*. Later Black can play Black 'a', White 'b', Black 'c' if he wants to build thickness in the centre.

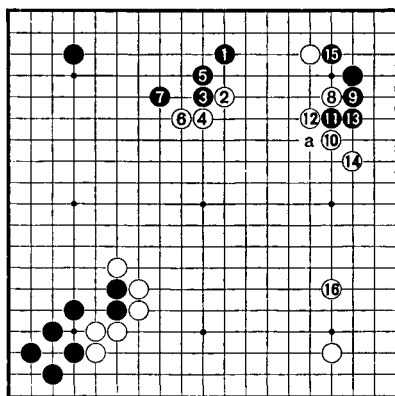


*Dia. 38*



*Dia. 39* ◆

*Ref. Fig. 48.* This famous game, played on the 200th anniversary (by the Buddhist count) of the death of the first Honinbo Sansa (1565–1623), was discontinued on move 119 and is known as “the eternally unfinished game.” The sequence to 14 shows the power of Jowa. White 14 is usually unreasonable, due to the black cut at ‘a’, but White’s thickness in the centre prevents Black from making this challenge. Black 15 is essential, so White builds a large moyo with 16.



*Ref. Fig. 48*

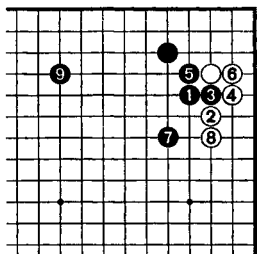
*Game played at the 200th memorial mass for Sansa (1822)*

*White: Honinbo Jowa*

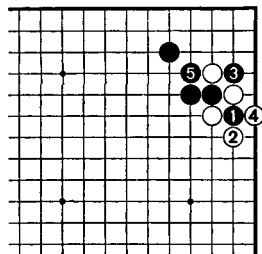
*Black: Toyama Sansetsu*

*Dia. 40 (wrong).* White 2 is a bad move which perhaps comes from a confusion with the 3-4 joseki in *Dia. 25*, p. 9, Volume I. The sequence to 9 is good for Black—he takes the key point of 5 and has no defects in his shape, while White’s position is too low.

*Dia. 41 (good for Black).* Settling the shape by cutting at 1 is also possible. Regardless of the ladder, White has to take with 2 and 4, so Black gets the corner profit.



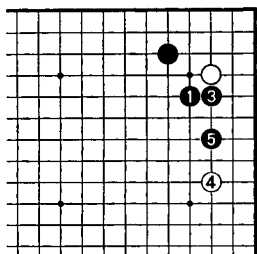
*Dia. 40*



*Dia. 41*

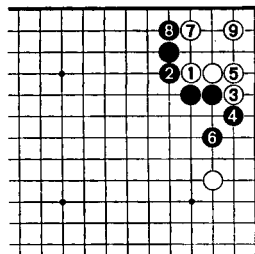
*Dia. 42 (playing elsewhere).* Ignoring Black 1 is only conceivable when it is a ko threat. Letting Black capture with 3 is a terrible loss locally. If White later plays around 4, Black completely secures the capture with 5. If he omits 5—

*Dia. 43 (resurrection).* White can secure unconditional life in the corner, as Black must defend at 6.



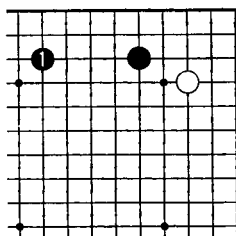
*Dia. 42*

② elsewhere



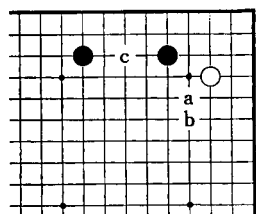
*Dia. 43*

## CHAPTER II THE THREE-SPACE EXTENSION

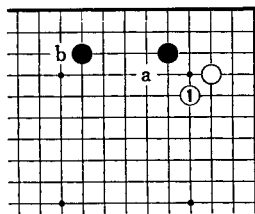


It is also correct for Black to extend first, without moving directly against White's approach stone. Three spaces is the minimum extension. Two spaces is too mild, as White then attaches against the 5-3 stone.

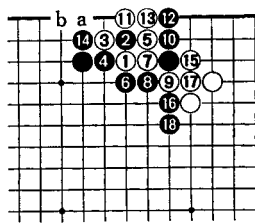
*Dia. 1 (White's responses).* White can choose between 'a', 'b' and 'c' and playing elsewhere.



*Dia. 1*



*Dia. 2* ◆◆



*Dia. 3* ◆◆

### Section 1. The Diagonal Move

*Dia. 2 (steady).* Above all, White 1 is a steady move which prevents Black from trying anything. Black usually plays elsewhere. He can answer at 'a' but then his extension would be better at 'b'.

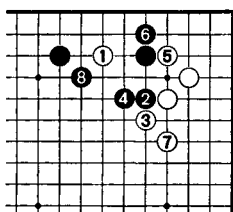
*Dia. 3 (joseki).* White can of course invade at 1 when Black plays elsewhere. The sequence here is the same as given in the 3-4 section (Dia. 15, p. 6, Vol. 1). Black sacrifices four stones but gets central thickness and has sente moves at 'a' and 'b', so the result is reasonable.

*Dia. 4 (joseki).* If Black answers with 2 and 4, White plays 5 and 7, lightly discarding his stone. He is satisfied with getting nice shape and keeping sente.

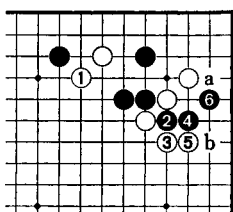
*Dia. 5 (unreasonable).* Trying to escape with 1 is an overplay, as Black has a severe cut at 2, followed by the standard tesuji of 6 if White tries to capture. If White 'a', Black 'b' and White cannot save the situation, but if White 'b', Black captures with 'a'.

## Section 2. The Knight Move

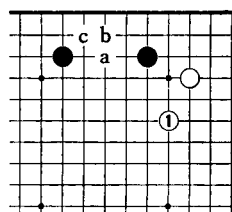
*Dia. 6 (a pause).* White 1 is a peaceful move. Black plays elsewhere and both players leave the position as it is. If White 'a', Black 'b', White 'c'—see *Dia. 3* for the continuation.



*Dia. 4* ◆◆



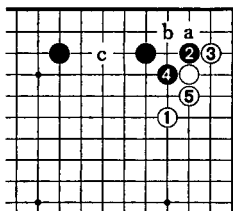
*Dia. 5*



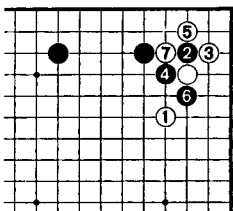
*Dia. 6*

*Dia. 7 (Black's forcing moves).* Black can respond to 1 by attaching at 2. If he can make White answer at 3 and 5, he has gained, so he now plays elsewhere. If White 'a', Black 'b' is a resilient answer. Black has reduced the effectiveness of a white invasion at 'c'.

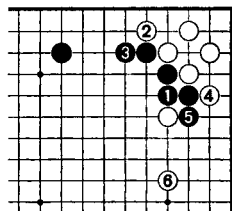
*Dia. 8 (counterattack).* If answering 4 at 6 is too submissive, White must counter-attack at 5. Black 6 is natural—he cannot connect. After 7, Black can choose between war and peace.



*Dia. 7*

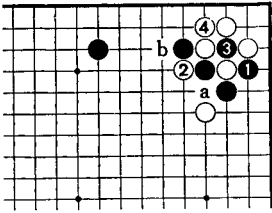


*Dia. 8*

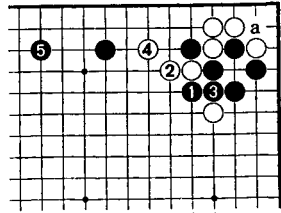


*Dia. 9*

*Dia. 9 (cowardice).* Black 1 indicates timidity rather than a desire for peace. Permitting both 2 and 4 is bad, as the corner expands too much. Black's thickness is not very impressive either, as White lightly reduces the effectiveness of 5 with 6.



*Dia. 10*



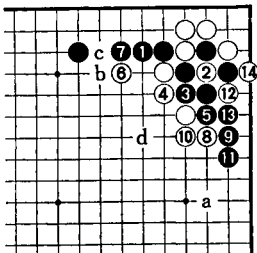
*Dia. 11* ◆◆

*Dia. 10 (atari)* Black 1 is the only move. If White connects at 3, Black connects at 'a' and if White then cuts at 2, Black can resist by extending to 'b' as he has an ally at the top. White 2 immediately is probable. The turning point comes after White 4.

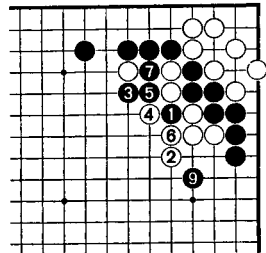
*Dia. 11 (peace).* Black 1 and 3 are straightforward. The result to 5 is equal. Cutting at 'a' later to start a ko is quite a strong move. The burden of the ko will be less for White if he plays 4 one space to the right, but this is painfully slow.

*Dia. 12 (war).* Black 1 is the fighting move, but a favourable ladder is a prerequisite. The sequence to 14 is more or less forced. If the ladder is unfavourable, Black has to make a safety first move around 'a', but White then makes shape with White 'b', Black 'c', White 'd'. This would be uninspiring for Black.

*Dia. 13 (feasible for Black).* If the ladder is favourable, Black can make the fierce cut of 1. White 2 is correct shape, but Black 3 is a skilful tesuji. The squeeze fixes up Black's shape while forcing White into bad shape. Black 9 next is a good move.



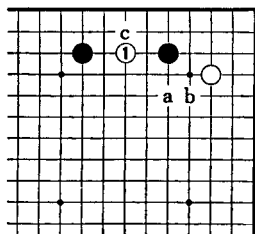
*Dia. 12*



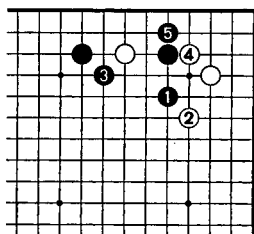
*Dia. 13*

Ⓢ connects

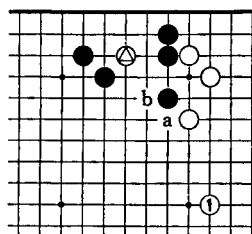




*Dia. 14*



*Dia. 15* ◆◆



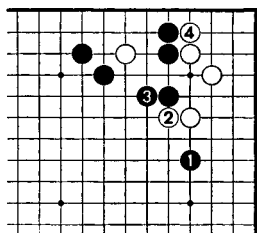
*Dia. 16*

### Section 3. The Invasion

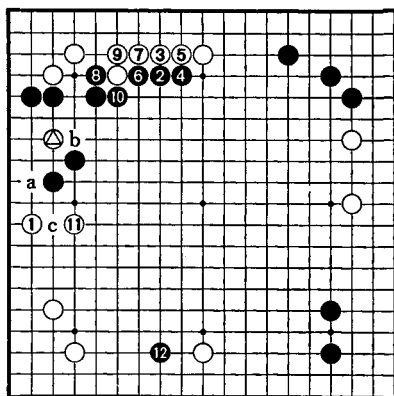
*Dia. 14 (sacrifice).* White's aim in invading immediately at 1 is not to start a fight but to make good shape. Black answers at 'a' or 'b'. Playing 'c' at once is too mild.

*Dia. 15 (joseki).* This is a basic pattern. White makes good shape in sente with 2 and 4. The invading stone has served its purpose.

*Dia. 16 (a large point).* White 1 is indisputably a good point to use his sente on. Depending on the position, White may even extend a space further, as White 'a' is sente, forcing Black 'b'. However, White keeps 'a' in reserve until it is necessary, thus maintaining a spark of life in △.



*Dia. 17*



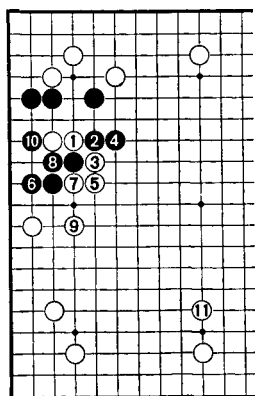
*Ref. Fig. 49*

*Jubango, Game 1 (1953)*

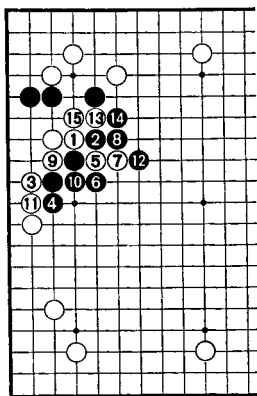
*White: Go Seigen; Black: Sakata*

*Dia. 17 (natural flow).* Black 1 is a good point if Black gets a chance to play here. White has no choice but to push at 2, so Black secures his capture with 3. White 4 cannot be omitted. The one thing Black must not do is push at 2.

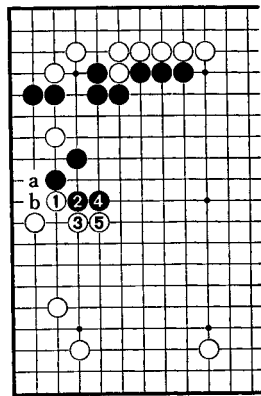
*Ref. Fig. 49.* White followed the sequence in *Dia. 16* with 1. This move aims at exploiting Black's weak point at 'a' by pushing up at 'b' from  $\triangle$ , then cutting if Black answers with a hane on top. Black forestalled this by creating thickness with 2 to 10. In subsequent games, Black 2 at 'c' was also experimented with. White 11 was perhaps dubious, being too straightforward. The severe attack at 12 initiated some crucial middle game fighting.



*Dia. 18*



*Dia. 19*



*Dia. 20*

*Dia. 18 (supplement).* If Black ignores White's low checking extension, White cuts and uses his two stones as a sacrifice to squeeze in sente. This enables him to complete his moyo with 11. Trying to resist White's good move at 5 is unreasonable for Black.

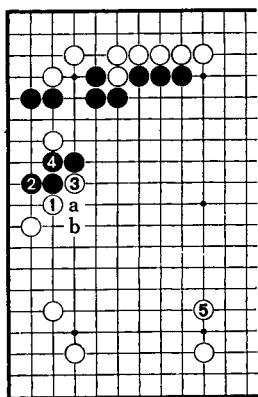
*Dia. 19 (White connects).* White can also connect under by attaching at 3. If 4, 5 is a well-timed cut. White uses 5 and 7 as sacrifice stones to secure corner profit.

*Dia. 20 (a nice tesuji).* White 1 instead of 11 in the Figure is a strong move. The sequence to 5 turns White's moyo into territory. White has the move at 'a' left, while Black 'b' only strengthens White.

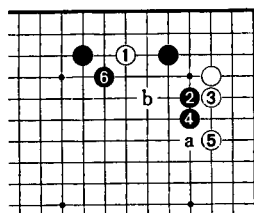
*Dia. 21 (another tesuji).* If 2, 3, is a clever move. If Black cuts at 'a', White of course is ready to fight by extending. If 4, White builds up his moyo with 5. If Black now cuts at 'a', White answers with 'b', as the stone at 3 has served its purpose.

*Dia. 22 (Black presses).* If White makes the standard moves of 3 and 5, Black seizes 1 with 6. This stone cannot escape, so White's continuation is at 'a', which Black answers at 'b'.

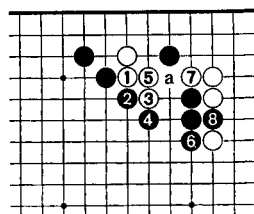
*Dia. 23 (trying to escape).* Black 4 is the vital move if White tries to escape. With 6 and 8, Black plays for an exchange and his result is good enough. There are cutting points in Black's shape, but White cannot break through because of Black 'a'.



*Dia. 21*



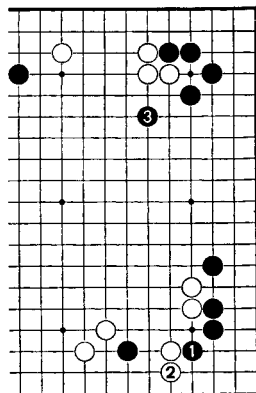
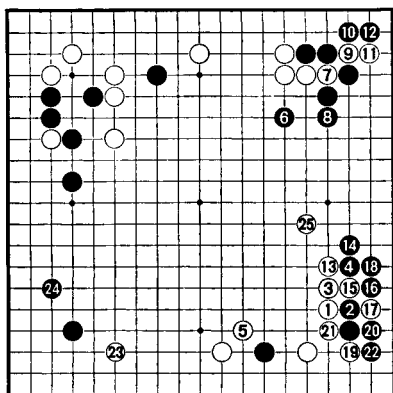
*Dia. 22* ◆◆



*Dia. 23*

*Ref. Fig. 50.* Rin apparently dislikes the move one space to the left with 1. After the joseki to 5, I tried to expand my right side with 6, but this turned out to be bad when White played the sequence from 13 on. I had to connect at 18, thus allowing the painful forcing moves of 19 and 21. I was outplayed by White in the sequence to 25. If 22 at 25, White will need no second invitation to give atari at 22.

*Dia. 24 (supplement).* When White played 5 in the Figure, I should have attached at 1 before playing 3. I hesitated to play 1 because the play one space to the right is correct style.

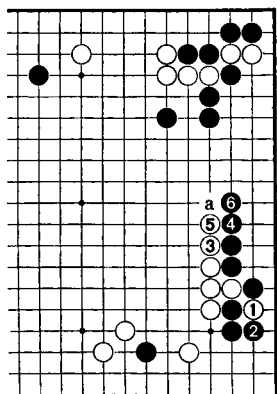


Ref. Fig. 50  
 12th Meijin Title (1973), Game 4  
 White: Rin; Black: Ishida

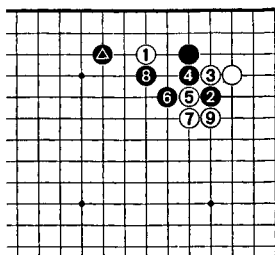
Dia. 24

*Dia. 25 (pushed around).* If Black plays 18 in the Figure at 2, White loses the forcing moves in the corner but can push at 3 and 5 in sente. Black's position is painfully low, but if he plays 6 at 'a', White cuts at 6, a move which easily succeeds.

*Dia. 26 (the push and cut).* If 3 and 5, up to 9 is joseki. If one compares this to the one space pincer to the 3-4 point (Dia. 2, p. 23, Vol. I), one finds that  $\triangle$  is too slack, leaving White some scope for action here. This stone is better placed one space to the right.



Dia. 25

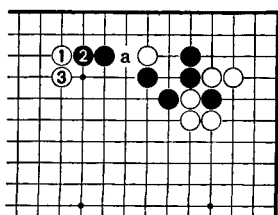


Dia. 26  $\blacklozenge$   $\blacklozenge$

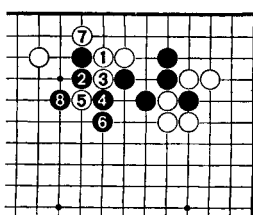
*Dia. 27 (White's aim).* If, for instance, White plays at 1, Black must add a move. Black 'a' is too inefficient, so he tries 2, but letting White extend to 3 is clearly a loss.

*Dia. 28 (excavation).* If Black ignores White 1 in *Dia. 27*, White hollows out his position. Black must extend at 6, so White crosses under with 7. If the ladder with 8 is unfavourable, Black is in trouble.

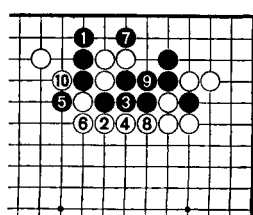
*Dia. 29 (squeeze).* Black can capture the three stones by playing 6 in *Dia. 28* at 1, but White builds a wall of steel by squeezing with 2 etc. Letting White connect at 8 with atari is distressing. When White cuts at 10, Black is already losing the game.



*Dia. 27*



*Dia. 28*

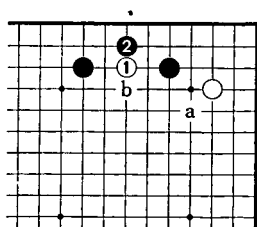


*Dia. 29*

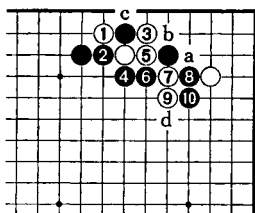
#### Section 4. The Contact Play

*Dia. 30 (submissive).* Attaching at 2 seems undeniably submissive. White can look on 1 as a forcing move and play elsewhere or he can make the exchange White 'a'–Black 'b'. If Black ignores White 'a', White launches into the sequence in *Dia. 31*.

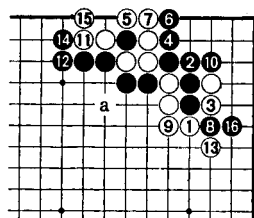
*Dia. 31 (the ladder).* A favourable ladder is the prerequisite for White 1. That is, it is bad for White if Black 8 and 10 are possible. The ladder in question is White 'a', Black 'b', White 'c', Black 'd'.



*Dia. 30* ◆

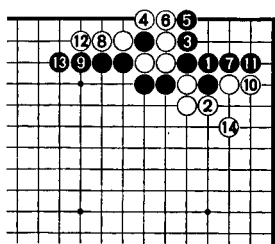


*Dia. 31*

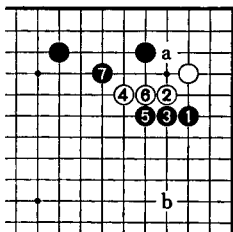


*Dia. 32*

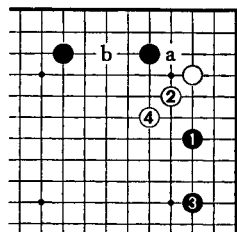
*Dia. 32 (good for Black).* If the ladder is unfavourable, White's only way out is to play 1, but after 2 and 3, there are a lot of cutting points in his shape. The sequence to 16 is favourable for Black because of his large corner. Black 12 at 13, followed by White 12, Black 'a', is probably also possible.



*Dia. 33*



*Dia. 34* ◆◆



*Dia. 35* ◆◆

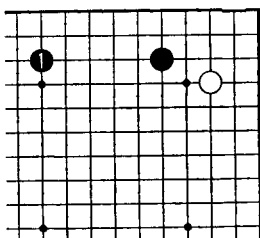
*Dia. 33 (good for White).* If the ladder is unfavourable for Black, he must play 10 in *Dia. 31* at 1, letting White block at 2. This makes quite a difference—there is now no way for Black to get a good result. The sequence to 14 favours White. Moreover, he can get *seki* in the corner.

## Section 5. White Plays Elsewhere

*Dia. 34 (one-space pincer).* Black usually makes a pincer when White plays elsewhere. If Black 1, White moves into the centre. The sequence to 7 is *joseki*. Next White seeks a base with 'a' or makes a pincer at 'b'.

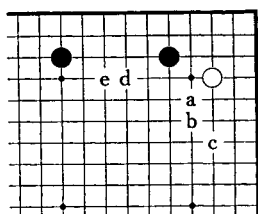
*Dia. 35 (two-space pincer).* This is the pattern for the two-space pincer. White 4 is a good, calm move. Defending at 'a' is more solid but 4 aims at invading at 'b'. If Black defends against this, White intends then to play 'a'.

## CHAPTER III THE FOUR-SPACE EXTENSION

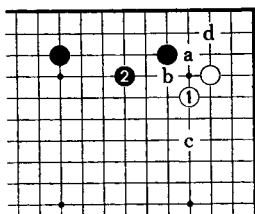


The choice between the three and the four-space extension is mainly influenced by the position in the top left corner. White has no particularly severe attack against the wider extension.

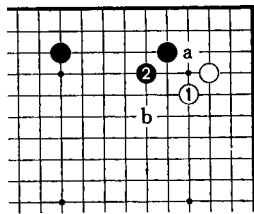
*Dia. 1 (responses).* White can answer at 'a', 'b' or 'c' or invade at 'd' or 'e'. The variations are not very troublesome. White can also play elsewhere.



*Dia. 1*



*Dia. 2* ◆◆



*Dia. 3* ◆

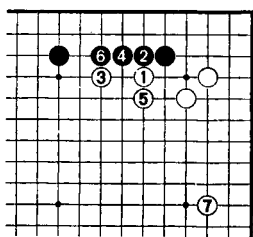
### Section 1. The Diagonal Move

*Dia. 2 (steady).* 1 and 2 are both steady moves. Next White continues with White 'a'—Black 'b'—White 'c' or simply extends on the right or plays elsewhere. The difference between White 'a' and Black 'd' is around 20 points.

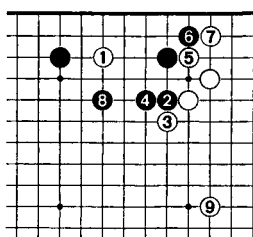
*Dia. 3 (one pattern).* Black 2 also makes correct shape. When White attaches at 'a', Black can now ignore him or jump to 'b' or press to the right of 'b'. Black 2 is often seen in ancient games.

*Dia. 4 (Black plays elsewhere).* White has a choice between pressing and invading. The sequence here is shown with the 3-4 point (p. 8, Vol. I). White 3 and 5 are correct shape. Black can also play 2 lightly at 4.

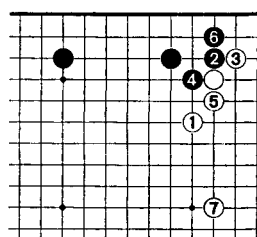
*Dia. 5 (invasion).* This is also the same at the 3-4 pattern (p. 9, Vol. I). As with the three-space extension, White uses his invading stone as a sacrifice to fix up his shape in the corner.



*Dia. 4* ◆



*Dia. 5* ◆



*Dia. 6* ◆◆

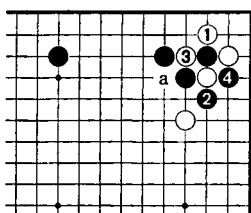
## Section 2. The Knight Move

*Dia. 6 (joseki).* Black ignores White 1 or plays 2 and 4. Black 6 is a splendid move in combination with the wide extension. Having settled himself, Black is not afraid of an invasion.

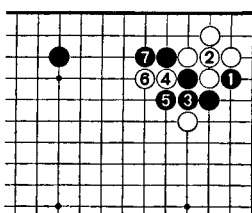
*Dia. 7 (returning the hane).* For the continuation if White cuts at 'a', refer to the three-space extension chapter. The variation is virtually the same despite the wider extension.

*Dia. 8 (a fight).* White 2 and 4 lead to a fight, but this should be feasible for Black.

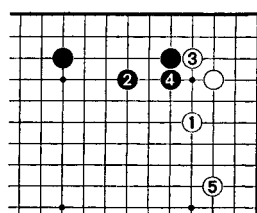
*Dia. 9 (better for White).* In contrast to the diagonal move, Black 2 is too straightforward and mild in answer to 1. White forces with 3, then extends to 5. The positions of both are free from defects but White's four stones are more developed and are working more effectively than Black's.



*Dia. 7*



*Dia. 8*

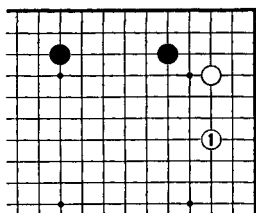


*Dia. 9*

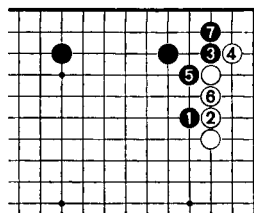


### Section 3. The Two-Space Extension

*Dia. 10 (stable).* The accent of White 1 is on stability. It is played when White cannot expect to develop down the right side from the high diagonal or knight move. With White 1 the right side is “played out”, i.e., there is no good developing move for White or attacking move for Black. Therefore Black is in no hurry to play here.



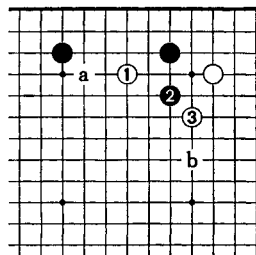
Dia. 10



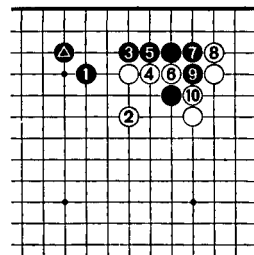
Dia. 11

### Section 4. The Close Invasion

*Dia. 12 (urgency).* As before, White seeks to gain momentum for playing on the right, but the difference is that his invading stone is not easily captured. Black continues with ‘a’ or ‘b’.



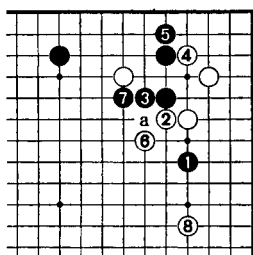
Dia. 12



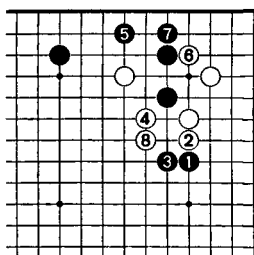
Dia. 13

*Dia. 14 (the black checking extension).* Black 1 induces 2, whereupon Black plays out with 3. White 2 helps Black to split White into two, but this cannot be helped. White 6 makes correct shape—White must not play 6 at 'a', as this only helps Black to make the move at 7 that he wants to play anyway. White starts a fight with 8.

*Dia. 15 (variation).* White exchanges 2 for 3, which is a loss locally, so that he can press at 4. Since he has already made profit with 3, Black patiently crosses under at 5. Black 5 and 7 seem submissive but Black has maintained balance by playing on both sides.



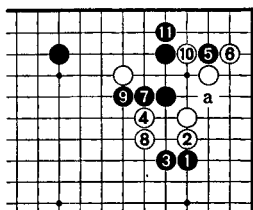
*Dia. 14* ◆◆



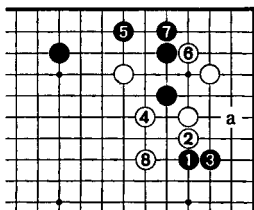
*Dia. 15* ◆

*Dia. 16 (equal).* If Black wants to break through on the 4th line, he exchanges 5 for 6 and is then able to move out with 7 and 9. In return White can play 10. If White 8 at 9, Black pushes through at the right of 4 and cuts and then attaches at 'a'. White cannot resist.

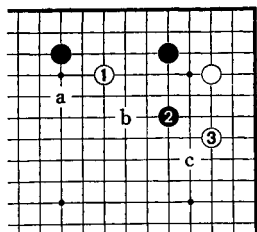
*Dia. 17 (one pattern).* Black 3 is a tight move which aims at 'a'. White presses at 4 as before and now 5 is the only move. If Black attaches in the corner as in *Dia. 16*, the threat of 'a' is diminished. The sequence to 8 is a joseki.



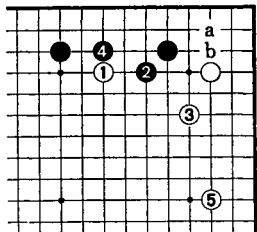
*Dia. 16* ◆



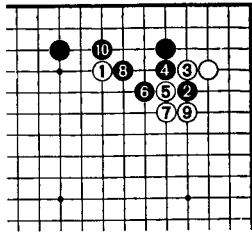
*Dia. 17* ◆



*Dia. 18* ◆◆



*Dia. 19* ◆



*Dia. 20* ◆

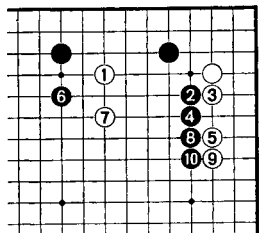
## Section 5. The Distant Invasion

*Dia. 18 (reversion).* This pattern reverts to the two-space high pincer with the 3-4 stone. Black 'a'–White 'b' follows joseki; Black 'c' is of course also possible.

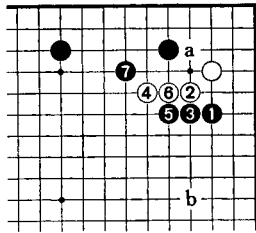
*Dia. 19 (incident-free).* Black 2 is a solid move. Up to 5 is a peaceful sequence. Black can also play 'a' or 'b' instead of 4.

*Dia. 20 (Black presses).* If 2, 3 and 5 are likely. Black 6 and 8 would usually be criticized as vulgar but are permissible here because of the connection at 10. This is an even result, with both sides getting settled.

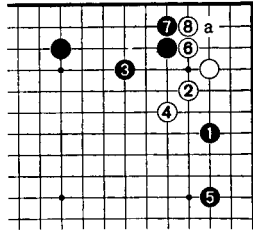
*Dia. 21 (fighting).* White 3 is also possible, but note that White is a move behind, unlike in the two-space pincer joseki, so the follow-up may be more difficult. Following *Dia. 20* is easier. After 8 a struggle begins.



*Dia. 21* ◆



*Dia. 22* ◆◆



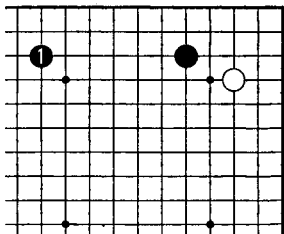
*Dia. 23* ◆

## Section 6. White Plays Elsewhere

*Dia. 22 (one-space pincer).* This is the same as with the three-space extension. After 7, White plays 'a' or 'b'.

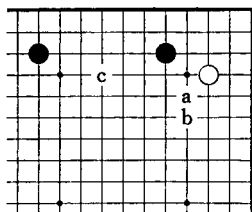
*Dia. 23 (two-space pincer).* Black is able to play on both sides with 3 and 5, but this is the price White pays for playing elsewhere. Black 'a' is too serious a threat for White to omit 6 and 8, so White secures his base in the corner.

## CHAPTER IV THE FIVE-SPACE EXTENSION

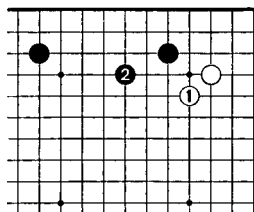


Five spaces is the limit for an extension, but if one bears in mind that Black can press down on the 3-4 stone, there is no reason to feel insecure. Black's choice of this extension is influenced by the position in the top left corner.

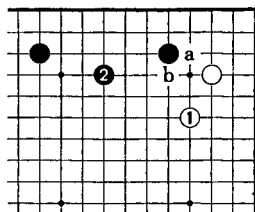
*Dia. 1 (responses).* White can answer at 'a' or 'b' or make the high invasion at 'c'. Playing elsewhere is not favourable, as Black will make effective use of his five-space extension. This is a relaxed extension so there are no fierce variations.



*Dia. 1*



*Dia. 2*



*Dia. 3*

### Section 1. The Diagonal Move

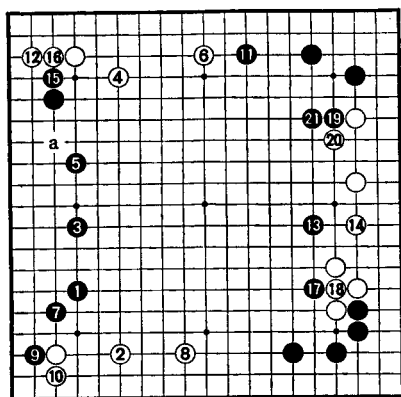
*Dia. 2 (sagacious).* Nipping any black plan in the bud with 1 is a wise policy. Black 2 is the correct answer. Needless to say, White's continuation here is an extension on the right.

### Section 2. The Knight Move

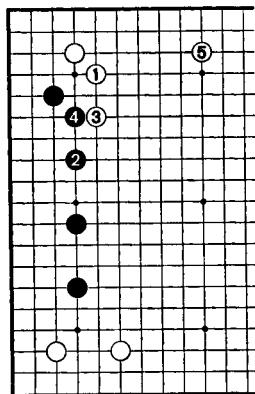
*Dia. 3 (set pattern).* If White 1, Black 2 is correct shape. If one hypothesizes White 'a'—Black 'b' at some stage, Black 2 is more effective here than one space to the right. Answer the diagonal with the knight move, the knight with the large knight—this is commonsense in this pattern.

*Ref. Fig. 51.* The extension to 3 from 1 also became a five-space extension from Black's 5-3 stone, so answering 4 with 5 was natural. From 6 to 11, both sides played large fuseki points, then White jumped to 12, aiming to invade at 'a'. Black 15 forestalled this in sente. He then switched to 17 and 19. Playing like this makes a close, drawn-out game inevitable.

*Dia. 4 (supplement).* If White 1, Black 2 is wrong. White needs no second invitation to jump to 3 and Black has to answer submissively. He will probably play 4 but this exchange is obviously good for White.



*Ref. Fig. 51*  
*12th Meijin League (1973)*  
*White: Ishida; Black; Kada*

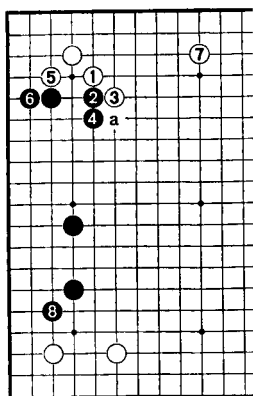


*Dia. 4*

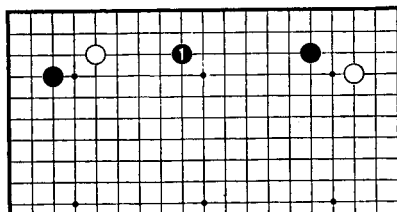
*Dia. 5 (the diagonal move).* In this game Black would probably have answered White 1 with 2 and 4. After the sequence to 7, Black 8 is still a good point. It is difficult for White to reduce the left side, as he is reluctant to push at 'a'.

*Dia. 6 (the relationship with the left).* This is the kind of position in which the five-space extension is considered appropriate. Black 1 is also a three-space pincer and thus kills two birds with one stone.

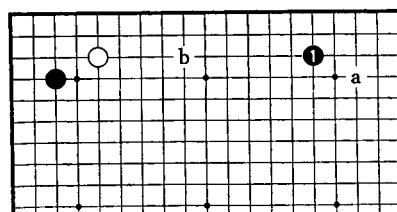
*Dia. 7 (application).* If one has understood the relationship described in *Dia. 6*, it should be apparent that in this position the most suitable move for Black in the empty corner is 1. Black's aim is to make White approach at 'a', whereupon he plays 'b'.



*Dia. 5*



*Dia. 6*

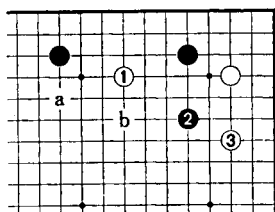


*Dia. 7*

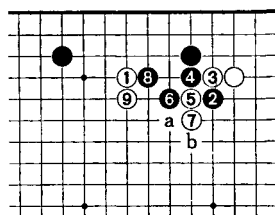
### Section 3. Invasion

*Dia. 8 (set pattern).* This pattern is the same as with the four-space extension. Black 'a' next is usual, but 'b' is a possible alternative.

*Dia. 9 (not to Black's liking).* Black 2 is not interesting with the five-space pincer, as after the sequence to 8, White extends at 9 and Black cannot connect on the third line. Pushing out with Black 'a'—White 'b' is an obvious loss for Black.

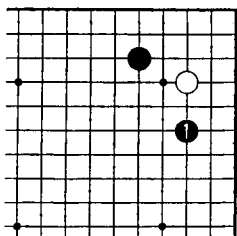


*Dia. 8* ◆



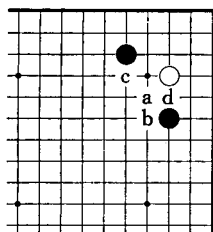
*Dia. 9*

## CHAPTER V THE ONE-SPACE PINCER

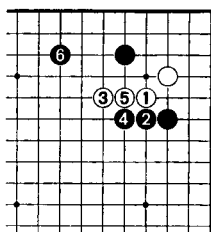


The aim of playing the close pincer of 1 is mainly to build up influence on the right. Therefore a black position in the lower right corner, a stone on the star-point, for example, is desirable when making this pincer.

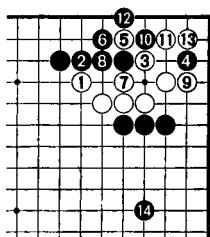
*Dia. 1 (responses).* White 'a' to 'd' are possible in reply. White 'a' is most popular. The other moves indicate a special strategy. White cannot play elsewhere, as Black 'a' gives him a very unfavourable result.



*Dia. 1*



*Dia. 2* ◆◆



*Dia. 3* ◆

### Section 1. The Diagonal Move

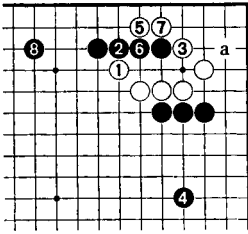
*Dia. 2 (the basic pattern).* The pattern to 6 provides a starting point. The continuation depends on the overall position, but seeking to secure himself would be natural for White.

*Dia. 3 (the old pattern).* White 1 and 3 are one way for White to settle himself. Black 4 is a tesuji worth remembering. This is a sacrifice but it enables Black to capture a stone in sente. With 14 Black gets an adequate result, having played on both sides. This is a traditional joseki.

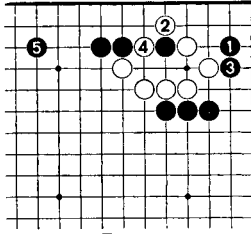
*Dia. 4 (good for White).* If Black extends to 4, from ignorance of the tesuji at 'a', White can settle himself with profit by peeping at 5.

*Dia. 5 (slightly better for White).* Following 1 with 3 is questionable. Taking away White's corner is big, but White gets good eye-shape with 4. Black extends to 5 but his position here is a little lacking in stability, so this result is inferior to *Dia. 3*.

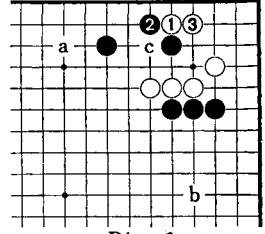
*Dia. 6 (inferior for Black).* After *Dia. 2*, White can also attach at 1. Black 2, letting White settle himself with 3, is too mild. Black must next play at the top, as permitting White to check at 'a' is unbearable, but then White plays at 'b'. Note that there is also a cutting point at 'c'.



*Dia. 4*



*Dia. 5*

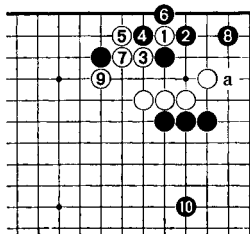


*Dia. 6*

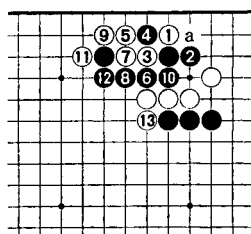
*Dia. 7 (swap).* Black should resist more strongly with 2. The swap that follows gives an equal result. Black can connect under with 'a'.

*Dia. 8 (a fight).* Black 2 is also a strong move. The moves to 13 are forced. Cutting at 10 with 9 is reckless. Black 9-White captures-Black 'a' is then good enough for Black.

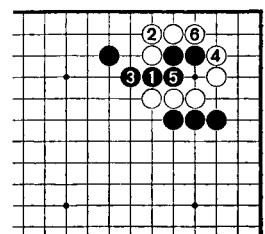
*Dia. 9 (good for White).* Playing 4 in *Dia. 8* at 1 here may seem just as good, but then White can connect at 2. Black cannot stop him from crossing under with 4 and 6 and his group is now much too heavy.



*Dia. 7* ◆



*Dia. 8* ◆

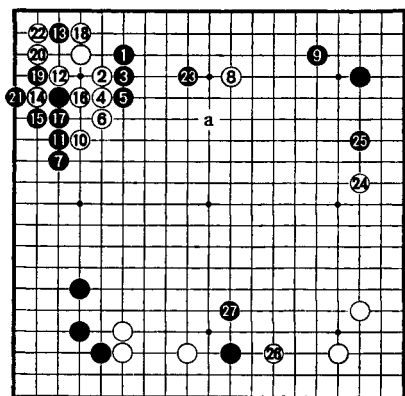


*Dia. 9*



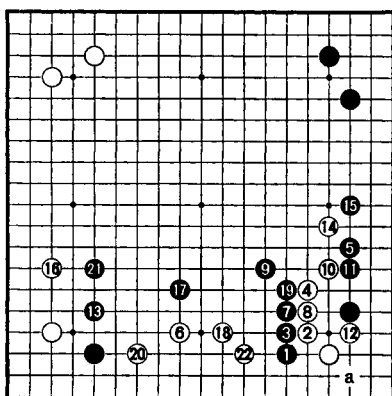
*Ref. Fig. 52.* Black 1 was natural, as Black had a stone in the top right corner. White played 8 before following *Dia. 3*. The result in the corner was better for Black, but White saved face with 8. The effectiveness of this move was seen in the fact that Black had to make the narrow extension at 23. Black played 25 aiming at attacking at 'a'.

*Ref. Fig. 53.* The combination of 2 and 4 was invented in this game. Shusaku mentioned in a letter that he thought about it for six hours. Black should have played in at 'a' before 13. His failure to do so gave White the chance to make the forcing move at 14, giving him an efficient result. Shusaku won this game and thus forced Yuzo to the handicap of Black-White-Black.



*Ref. Fig. 52*

*13th Meijin League (1974) White: Fujisawa Shuko; Black: Ishida*

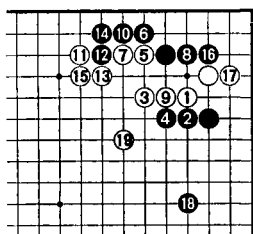


*Ref. Fig. 53*

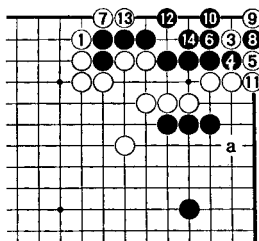
*Thirty Game Match, Game 17 (1853) White: Shusaku; Black: Ota Yuzo*

*Dia. 10 (jumping and attaching).* Answering 4 at 5 is also possible. Black 8 is the vital point. Playing in at 12 after 11 is the correct order. It is important for White not to let Black take the point of 19. This sequence is a joseki.

*Dia. 11 (the corner).* White 1 is not sente. If White 3, Black can live. However, Black should remember that White can play 'a' when he gets a stone at 11. Black can also live by just playing 4 at 12, but then White gets profit in sente with White 6, Black 14, White 10.



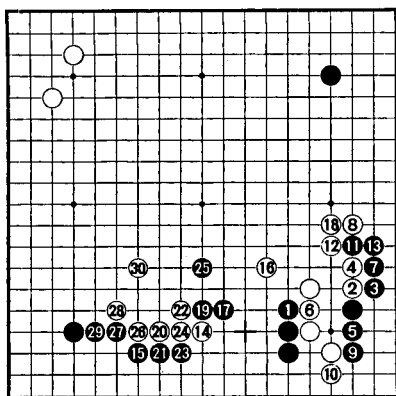
Dia. 10 ◆◆



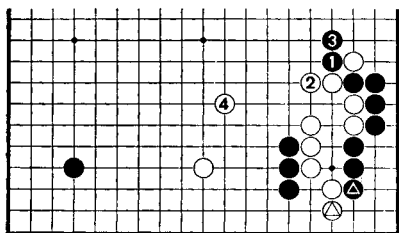
Dia. 11

② elsewhere

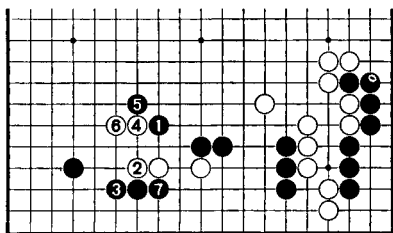
*Ref. Fig. 54.* This is one of my failures. Up to 8 was joseki, but playing 9 before 11 was a bad mistake in order. 11 should of course be played first. White took advantage of my carelessness with the good move of 14. The answer at 15 made 14 a forcing move. With 16 and 18, White has quite outplayed Black. 21 etc. was also not good enough. The game already looked promising for White.



*Ref. Fig. 54*  
 26th Honinbo Title (1971), Game 2  
 White: Rin; Black: Ishida



*Dia. 12*

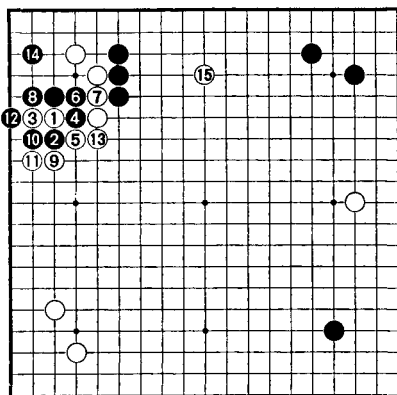


*Dia. 13*

*Dia. 12 (supplement).* Fighting spirit calls for cutting at 1 instead of 15 in the Figure. However, it is difficult to look after the three black stones when White surrounds them with 2 and 4. Playing  $\blacktriangle$  and  $\triangle$  was a very bad exchange, as it restricts Black's own freedom of movement.

*Dia. 13 (how to attack).* Black should have attacked at 1 in the centre instead of 21 in the Figure. If 2 to 6, Black then crawls at 7. Playing this way would make up a little for the mistake in order.

*Ref. Fig. 55.* In this game Black tried the clamping move of 2. After the natural moves of 3 and 4, there was no room for variation in the sequence to 14. Black took profit by capturing two stones, while White secured outside influence. The local result was equal, but White was probably satisfied. The relationship between his bottom left enclosure and his wall at the top was good and he succeeded in playing first at the key point of 15. If White 3 at 4, Black gets a light shape by crossing under at 3.

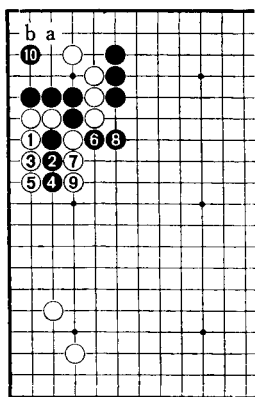


*Ref. Fig. 55*

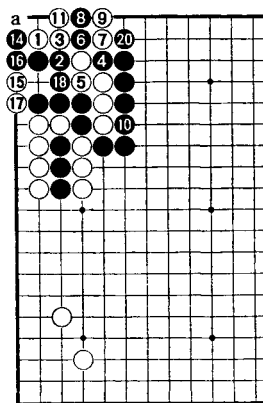
*5th Top Position League (1959)*  
*White: Sugiuchi; Black: Nakamura*  
*Yutaro*

*Dia. 14 (supplement).* For White to try and hang on to his two stones with 1 etc. is too greedy. Black plays 6 to 10 and wins the corner fight. White 'a' is no good because of Black 'b', so—

*Dia. 15 (White loses the ko).* White 1 is the only move but Black cuts and squeezes. The sequence to 20 is forced. White can start a ko with 'a' but he has no ko threats.



*Dia. 14*

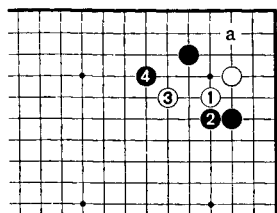


*Dia. 15*

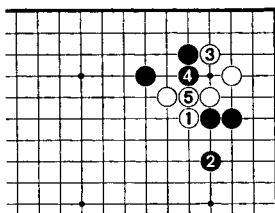
⑫ plays in ⑬ takes  
⑱ connects

*Dia. 16 (a new pattern).* This is a new pattern developed by Kitani disciples. It is still in the experimental stage, so there is no definitive continuation. Black 'a' next is a severe move, but for White to try and prevent it is just what Black wants.

*Dia. 17 (bad shape).* If 1, Black replies at 2 and White has no suitable move for securing a base in the corner. If 3, Black 4 forces White to make bad shape with 5. Moreover, Black can aim at pushing in at the star-point. This result is what Black is hoping for.



*Dia. 16*

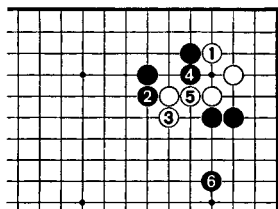


*Dia. 17*

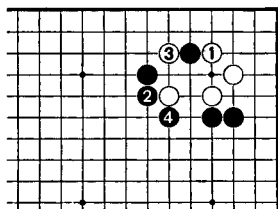
*Dia. 18 (good for Black).* If White plays 1 first, Black probes his intentions with 2. This is very nice timing. If 3, then Black 4 and 6. White has again been forced into bad shape, since White 3 should be the jump one space lower.

*Dia. 19 (encirclement).* White's best move locally is probably the clamp of 3, but Black seals him in with 4. White's stones are all on the inside, while Black's are on the outside, so Black has hardly any cause for dissatisfaction.

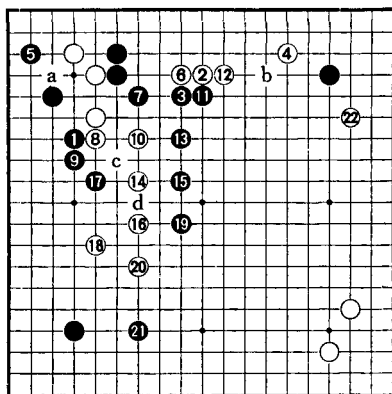
*Ref. Fig. 56.* Black most often plays the one-space pincer when he has a star-point stone on the other side to back him up. Also, in most cases, White responds to the knight move of 1 with the splitting attack of 2. In this game White had to allow Black 5, for if he plays 4 at 'a', Black 'b' becomes an excellent move. The sequence to 10 was a good natural flow. White 16 was thin—Black 17 was the vital point. This aims at moves such as 'c' and 'd'.



*Dia. 18*



*Dia. 19*

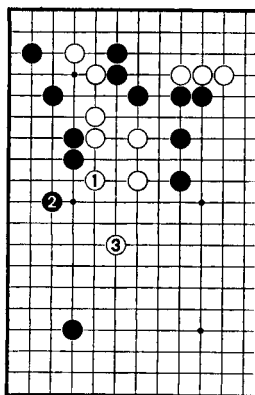


*Ref. Fig. 56*

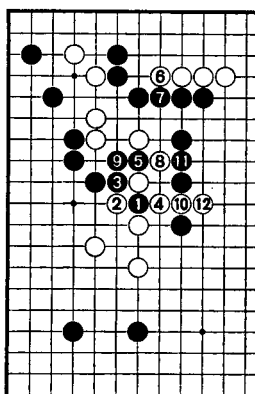
*9th Meijin Title (1970), Game 2*  
*White: Rin; Black: Fujisawa Shuko*

*Dia. 20 (supplement).* Rather than 16 in the Figure, White 1 was the most urgent point. Black has to answer at 2, so White moves out at 3, making this a leisurely game.

*Dia. 21 (Black's aim).* After 17 in the Figure, White has a very shaky position. For example, Black 1 is possible immediately. Black can separate White with 5, but White gets a strong position by bursting through with 12, so Black will keep this sequence in reserve.

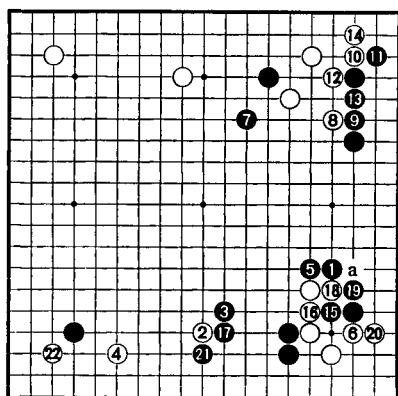


*Dia. 20*

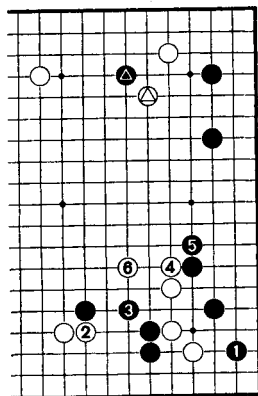


*Dia. 21*

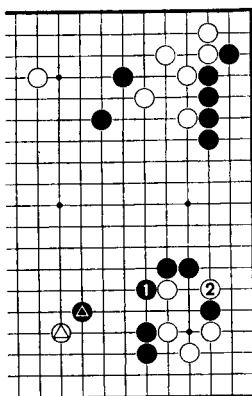
*Ref. Fig. 57.* In this game also there was a star-point stone to back up the one-space pincer. White made the splitting move of 2, then approached at 4. Black pushed at 5 instead of running into the corner because of the position at the top. White attached at 6 to get immediate life, a natural move in this position. Black then switched to the top. Settling himself with 18 and 20, leaving a cut at 'a', was nice timing on White's part.



*Ref. Fig. 57*  
*9th Pro Best Ten playoff, Game 4 (1971)*  
*White: Iwata; Black: Ishida*



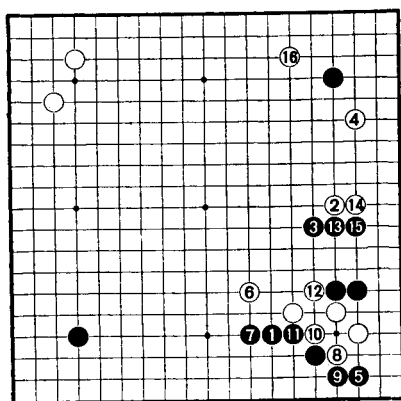
*Dia. 22*



*Dia. 23*

*Dia. 22 (supplement).* In this position Black cannot hope to attack effectively by playing 1 instead of 5 in the Figure. The reason is the existence of the  $\blacktriangle$   $\triangle$  exchange at the top. If Black attacks in the same way as in Ref. Fig. 56 after 6 here, White's stones work nicely with  $\triangle$  at the top, making escape easy.

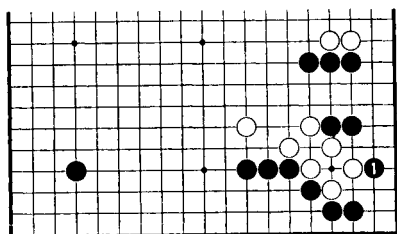
*Dia. 23 (over-concentrated).* Blocking at 1 instead of 15 in the Figure is pointless in this position. The potential expansion of Black's moyo is already limited by the  $\blacktriangle$   $\triangle$  exchange, so 1 makes Black over-concentrated.



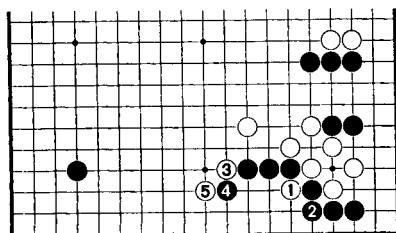
*Ref. Fig. 58*

*11th Pro Best Ten (1973)*

*White: Hane; Black: Takagawa*



*Dia. 24*

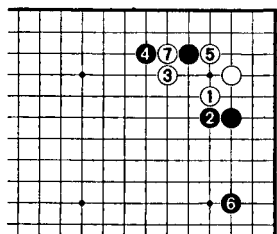


*Dia. 25*

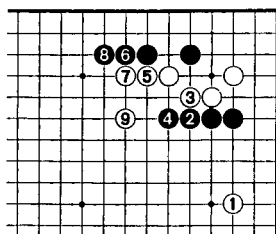
*Ref. Fig. 58.* The position is similar to Figure 56 and 57, with black stones in diagonal corners. The white sequence from 6 on was an experiment. Black 7, forestalling a contact play here, was the only move. After 8 to 15, White enlarged the battle-front with 16. White's position may have been a little thin, but he had sente.

*Dia. 24 (supplement).* The drawback for White of this new pattern is that Black is left with the contact play of 1. If White tries to stop Black from crossing under, a ko results, but White's shape if he loses is so bad that fighting the ko is quite unreasonable.

*Dia. 25 (White's aim).* On the other hand, if his group is reinforced later, White can aim at playing 1, 3 and 5. This is a very strong sequence, so the merits and demerits of the pattern cancel each other out. One can say that the new pattern gives a 50-50 result.



*Dia. 26* ◆



*Dia. 27* ◆

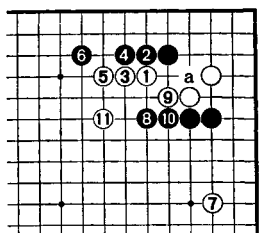
*Dia. 26 (White presses).* White 3 is also possible. Black 4 is a light move. If Black 6, capturing with 7 is a good move, taking profit and also settling the position. Black has sente but this result is adequate for White.

*Dia. 27 (equal).* White can also play more aggressively with 1 instead of 5 in *Dia. 26*. This move is probably appropriate when White occupies the bottom right corner. The sequence here is a natural flow—Black gets territory at the top but his pillar of stones on the right is just a little uncomfortable.

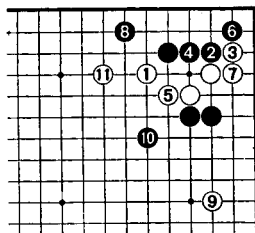


*Dia. 28 (one pattern).* Crawling at 2 gives a similar result to *Dia. 27*. After 6, White 7 is the only move. Assessing this result is a problem for the middle game. If White omits 9, Black cuts with 'a'.

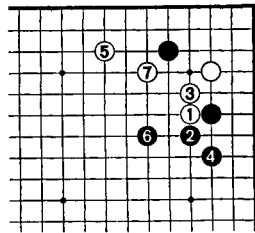
*Dia. 29 (low position).* Black 2 is a territory-oriented move but this over-emphasizes the corner. Black gets the corner but his position with 8 is too low. With 9 and 11, White is developing better.



*Dia. 28* ◆



*Dia. 29*



*Dia. 30* ◆◆

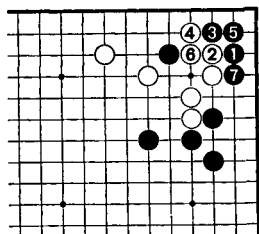
## Section 2. The Contact Play

*Dia. 30 (joseki).* Playing on top of the pincer stone with 1 is also possible. Black 4 is solid. Black 6 is the key strategic point. His solitary corner stone retains some potential.

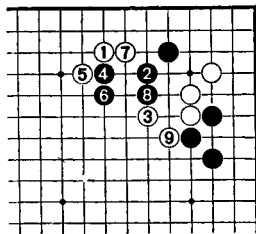
*Dia. 31 (invasion).* White's corner in *Dia. 30* seems large, but Black has the placement of 1. White has no choice but to block at 2, so the corner is transformed into black territory. If 2 at 7, White lives with 3.

*Dia. 32 (a fight).* Giving up his stone is the simplest way to play but moving out with 2 is not out of the question, though it seems a bit of an overplay. The sequence to 9 can be hypothesized. Both sides are busy, each shouldering two burdens.

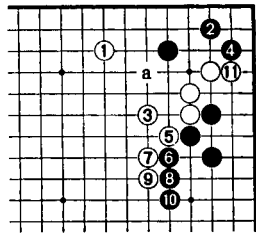
*Dia. 33 (feasible for White).* Black 2 shows narrowness of vision. If 3, Black can live with 4, but White 5 helps him to build central thickness. If 4 at 5, White presses at 'a'. Having to live in gote is not interesting for Black.



*Dia. 31*



*Dia. 32* ◆

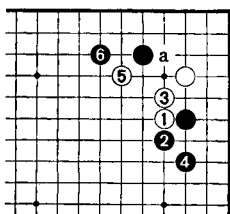


*Dia. 33*

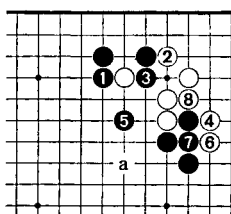
*Dia. 34 (taking sente).* If White wants to play a good point elsewhere, he can take sente by pressing at 5. Consequently, continuing with 'a' would be inconsistent with pressing at 5. The idea is to switch elsewhere, answering Black lightly if he plays here.

*Dia. 35 (the follow-up).* Black 1 is regarded as the proper continuation when White plays elsewhere. Playing 2 and 4 to get life quickly is good. Black blocks White's path with 5 and White gets settled with 6 and 8. Adding a move at 'a' rounds off Black's shape here but this move may not be necessary.

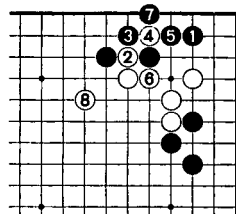
*Dia. 36 (low position).* Taking away White's base with 1 has the drawback of being low. White 2 to 6 is a standard sequence which makes Black's shape over-concentrated. White gets good shape with 8 and is not open to any severe attack.



*Dia. 34* ◆◆



*Dia. 35* ◆

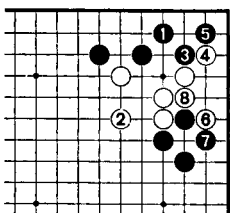


*Dia. 36*

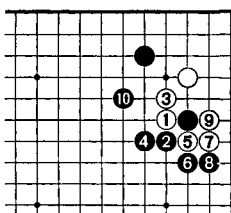
*Dia. 37 (small-scale).* Black 1 also takes away White's base but this is a trivial move. White makes shape with 2. If 3, White prevents Black from crossing under with 4 to 8. White 8 is a disagreeable move for Black.

*Dia. 38 (variation).* Extending at 4 is also possible. White settles himself by capturing a stone, while Black blockades with 10. This shows a defiant approach—Black's outside wall is not very solid but he hopes to make up for this with fighting strength.

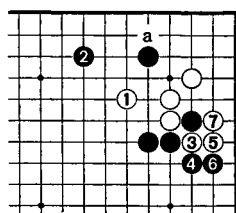
*Dia. 39 (avoiding encirclement).* If the position makes being sealed in undesirable, White jumps first at 1 before cutting. Later White has the tesuji of 'a' in the corner.



*Dia. 37*



*Dia. 38*

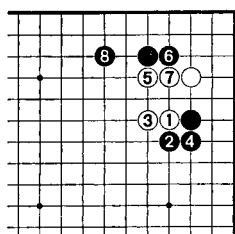


*Dia. 39*

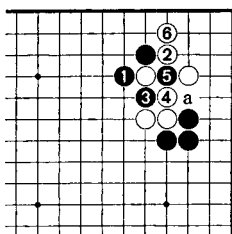
*Dia. 40 (White attaches and extends).* If White 1 and 3, Black makes the safe and sure connection of 4. White 5 is the only move that is correct shape: Black must not be allowed to take this key point. The moves to 8 are the best for both.

*Dia. 41 (Black in trouble).* Playing hane against a contact play is a basic principle, but here Black 1 is a bad move. White blocks at 2 and though Black can capture with 3 and 5, he has no answer to 6. Cutting at 'a' for a ko is out of the question but connecting is also terrible, as White plays 'a'.

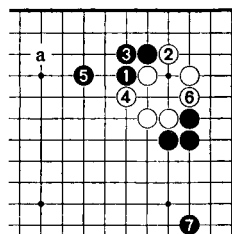
*Dia. 42 (good for White).* Black 3 is about the best he can do. White fixes up his shape with 4 and 6. Black gets to play on both sides, but all of White's stones are working at maximum efficiency and he can continue with White 'a', so this sequence is feasible for him.



*Dia. 40* ◆◆



*Dia. 41*

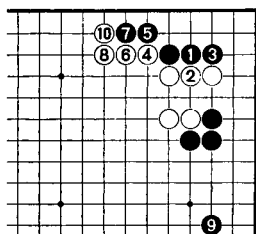


*Dia. 42*

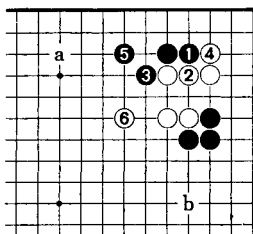
*Dia. 43 (not to Black's liking).* Extending at 1 is the only move, but 3 over-emphasizes profit. White gets thickness with 4 to 10.

*Dia. 44 (miai).* The hane of 3 is also pointless, as White's position here is as solid as a rock. Letting White play 4 in sente is a loss. White 6 makes miai of 'a' and 'b', so this result is satisfactory for White.

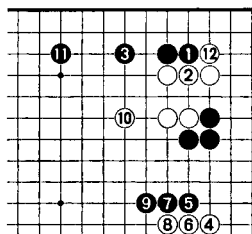
*Dia. 45 (position equal).* Thus, jumping to 3 is the correct move. The continuation depends on the overall position. The pincer of 4 is a standard approach. With 5, 10, 11 and 12, both sides take the key points.



*Dia. 43*



*Dia. 44*

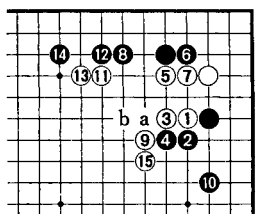


*Dia. 45* ◆

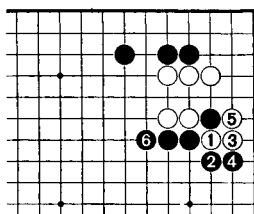
*Dia. 46 (Black pushes).* Black 4 is also possible. As before, 5 is an urgent point for White. White 9 shows fighting spirit. The sequence to 15 is considered equal. If Black 'a', White 'b'; if Black extends, White plays through one space above.

*Dia. 47 (slack).* Being in a hurry to cut with 1 instead of 9 in *Dia. 46* shows timidity. This lets Black make the splendid extension of 6. As this is at the head of two stones, it is a crucial point for both sides.

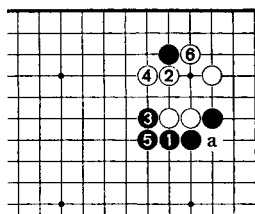
*Dia. 48 (large profit).* Black 3 is also at the head of two stones but it is an overplay. It shows fighting spirit but White 4 forces the connection of 5, so White gets a large corner with 6. White also has the cut at 'a' left, so Black's thickness is not enough to compensate for his loss.



*Dia. 46* ◆



*Dia. 47*

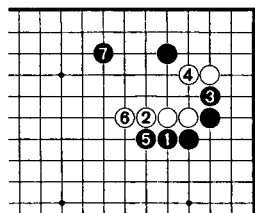


*Dia. 48*

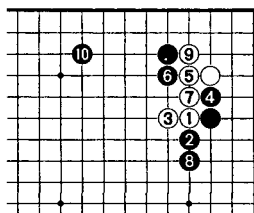
*Dia. 49 (good for Black).* White 2 lacks forcefulness and is clearly a submissive move. Black neatly defends the cutting point with 3, then plays 5 and 7. White's shape is quite inefficient.

*Dia. 50 (joseki).* Poking in at 4 is also possible. White 5 is natural, so Black forces with 6, then reinforces with 8. White 9 is solid—this move at 10 precipitates a fight.

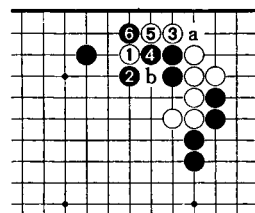
*Dia. 51 (follow-up measure).* After 10 in *Dia. 50*, White should immediately invade at 1 to probe Black's response. If 2, Black must give way at 4 in answer to 3. If 4 at 5, then White 4, Black 'a', White 'b'. If White does not play 1 immediately, Black extends to 3.



*Dia. 49*



*Dia. 50* ◆◆

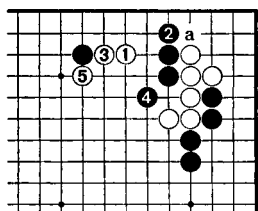


*Dia. 51*

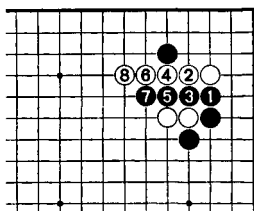
*Dia. 52 (unreasonable for Black).* Considering just this area, resisting with 2 is unreasonable. White 3 forestalls a connection, so a fight starts with 4 and 5, but whereas White can settle himself with one move at 'a', Black is worried that the fighting may affect his group on the right.

*Dia. 53 (pointless).* If Black tries to cut with 3, White just gives way with 4 etc. Black achieves nothing, while White effortlessly secures territory. The result to 8 is clearly unfavourable for Black.

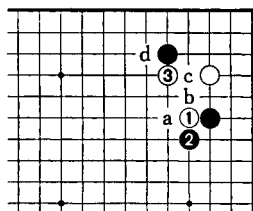
*Dia. 54 (light).* Switching from 1 to 3 seems haphazard but this way of playing is feasible. If Black 'a', White 'b' and Black does not achieve anything. If Black 'b', White plays 'c', making miai of 'a' and 'd'.



*Dia. 52*



*Dia. 53*

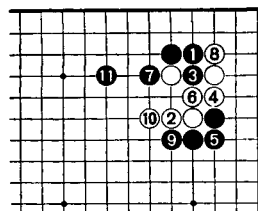


*Dia. 54*

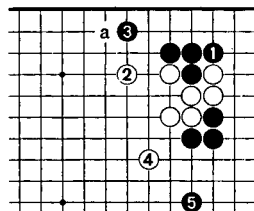
*Dia. 55 (set pattern).* 1 and 2 are both vital points. The sequence to 11 follows. Black has played on both sides but White has taken the key point of 8 and has sente, so this result is equal.

*Dia. 56 (good for White).* If Black plays 7 in *Dia. 55* at 1, White 2 is a good move. Black has no choice but to run at 3—giving atari is gote as White blocks one line below. White makes shape in the centre with 4, getting a slightly favourable result. White 'a' is a severe move.

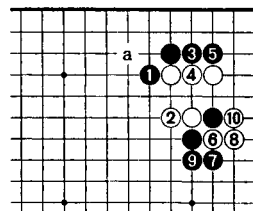
*Dia. 57 (equal).* Black 1 is an unyielding answer to the second contact play. If 2, Black secures solid corner profit with 3 and 5, while White settles himself with 6 to 10. This result is equal.



*Dia. 55* ◆



*Dia. 56*

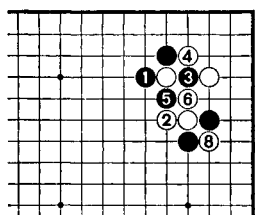


*Dia. 57* ◆

*Dia. 58 (the strongest move).* Black's strongest response is the atari of 3. This seems bad, as White squeezes with 4 and 6, but this position is quite different from *Dia. 41*. Black connects with 7 and is content with bad shape here. After 8—

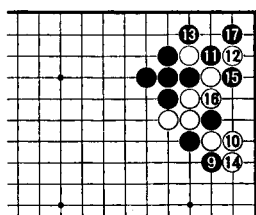
*Dia. 59 (Black's profit).* White has no good continuation after Black 13. If he plays 14, which is about the best he can do, Black expands his corner area by taking another stone. Black is satisfied with this result.

*Dia. 60 (good for Black).* Blocking at 2 is no good because of Black 3. Cutting off a stone with 5 is good enough for Black, so he can permit White 6. After 8, 'a' is a good point for Black. If Black 5 at 6, White splits Black into two with 'b'. If White omits 8, Black plays 8 then squeezes.

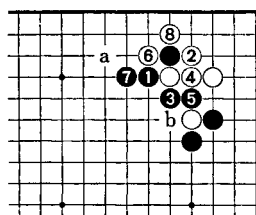


*Dia. 58*

⑦ connects



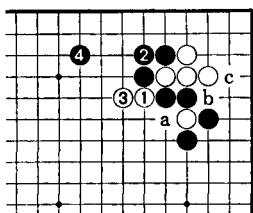
*Dia. 59* ◆



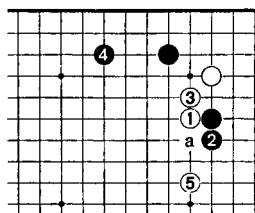
*Dia. 60*

*Dia. 61 (unreasonable for White).* Cutting at 1 instead of 6 in *Dia. 60* is unreasonable. After 4, Black has nothing to fear, while White has to worry about his cutting stones. White would like to play 'a', but Black 'b' threatens 'c', so he cannot do so.

*Dia. 62 (drawing back).* The idea of 2 is not to give White any momentum but it does not do much for Black either. White 3, making miai of 4 and 5, is good enough. If 4 at 'a', the same variations as in *Dia. 30* etc. follow.



*Dia. 61*

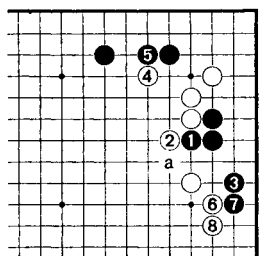


*Dia. 62*

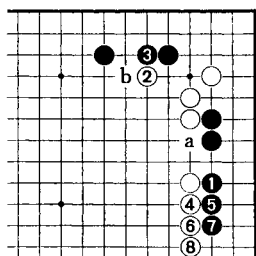
*Dia. 63 (a low position for Black).* Black has no good way of settling himself after White 5 in *Dia. 62*. If 1 and 3, White presses once at 4, then forces Black into a painfully low position with 6 and 8. White 4 prevents Black from playing 'a'.

*Dia. 64 (white thickness).* When the ladder is favourable, Black can attach at 1, but White is satisfied with extending along the fourth line. His thickness is superior to Black's profit. As before, White 2 forestalls Black 'a', so the standard continuation is Black 'b', White 'a'.

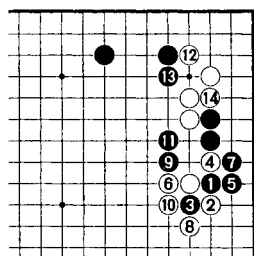
*Dia. 65 (ponnuki).* If the ladder favours White, he blocks at 2. If 3, he sets up a ladder with the standard sequence to 8. Black pokes his head out with 9, but making a ponnuki is good enough for White. He can secure the corner with 12 and 14.



*Dia. 63*



*Dia. 64*

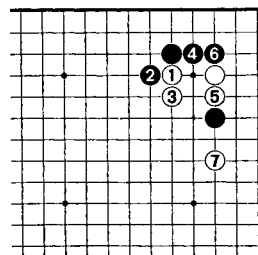


*Dia. 65*

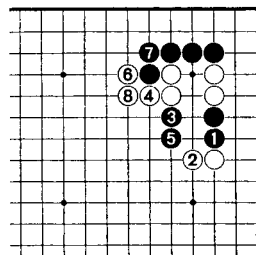
### Section 3. Attaching and Extending

*Dia. 66 (joseki).* White 1 is a simple move but for this very reason gives a slightly less than satisfactory result. In the standard sequence to 7, Black settles himself with profit and should be happy.

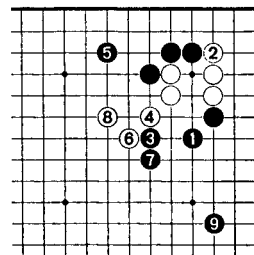
*Dia. 67 (too soon).* The single black stone retains some potential but Black must consider carefully when to set it in motion, as White 4 is sente. If Black plays 1 and 3 immediately, he does not have the time to answer 4. Suffering White 6 is painful.



*Dia. 66* ◆◆

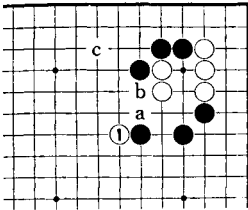


*Dia. 67*

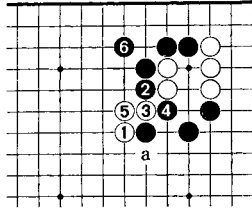


*Dia. 68* ◆◆

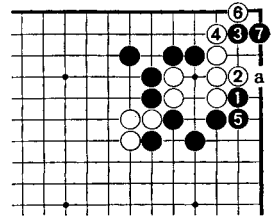
*Dia. 68 (joseki).* If Black does not want White to play on the right, he plays 1, which is correct shape here, instead of blocking at the 3-3 point. White 4 is a tesuji forcing Black to defend the cutting point. White then makes shape with 6 and 8.



*Dia. 69*



*Dia. 70*

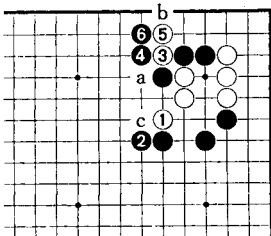


*Dia. 71*

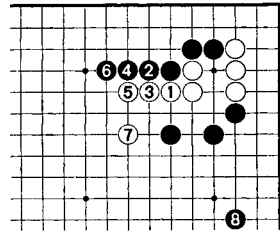
*Dia. 69 (dangerous).* White 1 is a well-known tesuji. Black cannot resist because of the weakness of his group at the top (if Black 'a', White 'b'). If Black answers at 'c', White 'a' gives the same result as *Dia. 68*, but White cannot rely on this. White must analyse the position carefully before playing 1.

*Dia. 70 (the cut).* There is the possibility that Black will resist strongly by cutting with 2 and 4. Black is rarely able to play like this, as the white atari at 'a' is very painful, but it may be possible when his right side position is stronger than here. White has to bear this in mind, as he does not have two eyes.

*Dia. 71 (the corner).* The 1-3 combination is often seen in life and death problems. The sequence to 7 kills White. If Black plays immediately at 3 instead of 1, White 4, Black 1, White 6 and Black 7 follow. White then lives by playing at 'a'.



*Dia. 72*



*Dia. 73*

*Dia. 72 (variation).* Consequently White attaches solidly at 1 but there are problems involved in this move also, as Black may play strongly with 2. If 3, Black 4 and 6; if next White 'a', Black connects with 'b'. If White 'b', capturing the two stones, Black plays 'a' in sente, followed by 'c'.

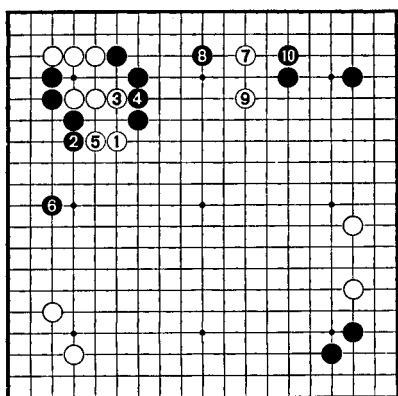
*Dia. 73 (vulgar moves).* White 1 and 3 go against the logic of Go. Black's territory expands each time White pushes. White 7 has no effect on Black, as he extends to 8. Black is already ahead.



*Ref. Fig. 59.* This is an example of the knight move. Black 2 in response makes correct shape. In the sequence to 6 Black takes profit but White gets sente. Presumably Miyashita played this way because he wanted to invade at 7. The special black enclosure in the top right corner was probably a factor in his decision. With 8 and 10 the middle game began.

*Dia. 74 (supplement).* If White follows the usual sequence here, Black 6 works perfectly with  $\triangle$ . This was what Miyashita wanted to avoid.

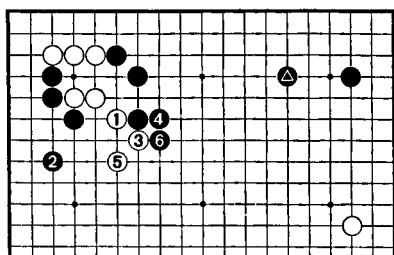
*Dia. 75 (an alternative for Black).* After the game Kajiwara commented that he should simply have extended at 1 instead of 4 in the Figure. White naturally cuts with 2 and 4, but Black patiently extends at 5. This would make it harder for White to reduce the top area.



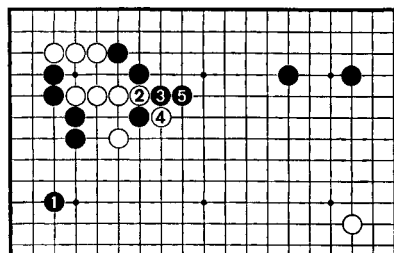
*Ref. Fig. 59*

*1st Top Position League (1955)*

*White: Miyashita; Black: Kajiwara*



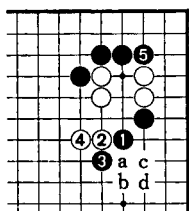
*Dia. 74*



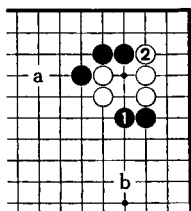
*Dia. 75*

*Dia. 76 (not to White's liking).* If Black 1, White must without fail block in the corner. Moving out with 2 and 4 is pointless, as Black takes the vital point of 5. In this kind of position, the 3-3 is the key point for both sides. If White later cuts at 'a', Black sacrifices two stones with 'b', White 'c', Black 'd'.

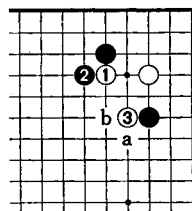
*Dia. 77 (wrong).* Black 1 is the wrong line of play, as Black is now peeping twice at a bamboo joint. Since one can hardly cut, this is not efficient. White settles himself with 2, making miai of 'a' and 'b'.



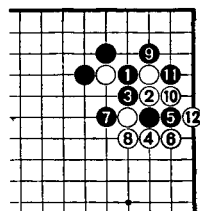
Dia. 76



Dia. 77



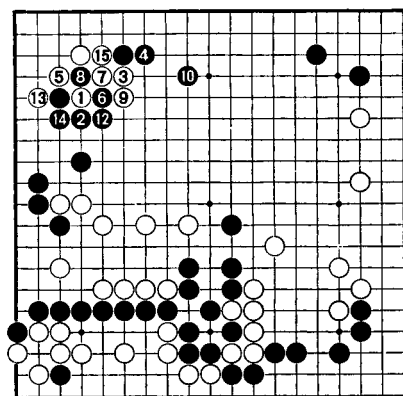
Dia. 78



Dia. 79

*Dia. 78 (attaching twice).* The combination of 1 and 3 is also possible. The pattern in which White attaches at 3 first, then plays 1 after Black 'a', was discussed in *Dia. 54* etc., but this is quite different in content. The exchange Black 'a'–White 'b', giving the same result as *Dia. 57*, is bad for Black.

*Dia. 79 (equal).* Black continues with 1 and 3, after which the sequence to 12 is a one-way street. This result is equal—White has thickness, Black an efficient shape.



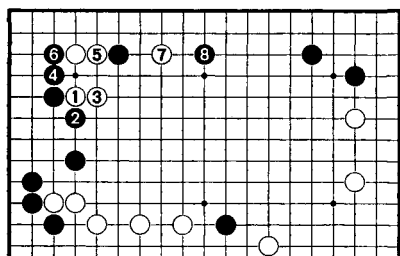
⑪ takes ko

Ref. Fig. 60  
5th Pro Best Ten playoff (1967), Game 1  
White: Fujisawa Shuko; Black: Sakata

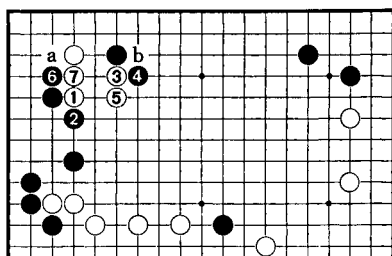
*Ref. Fig. 60.* White 1 and 3 were well-timed moves in settling the solitary white stone. Black drew back at 4 in order not to give White momentum, whereupon White set up a ko. Black 10 was necessary to prevent White from pressing here. With 11 to 15, White got a reasonable bit of territory. White's play here was exceptionally skilful—he played at his peak.

*Dia. 80 (supplement).* Playing 1 and 3 is resourceless. After the basic pattern to 7, 8 is a perfect checking extension for Black. This is just what Black wants.

*Dia. 81 (White gets settled).* If the sequence to 7 here is played, White secures his position, as 'a' and 'b' are miai. One can expect Black to follow *Dia. 79* instead of 4.



*Dia. 80*



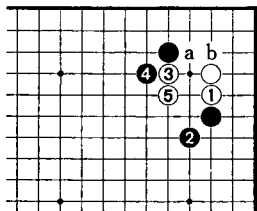
*Dia. 81*

#### Section 4. The Thrusting Move

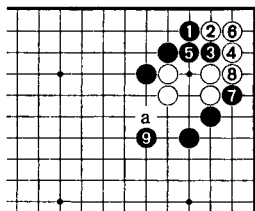
*Dia. 82 (correct shape).* White 1 seems rough but this is also correct shape. Black 2, anticipating 3 and 5, is correct. If Black 'a' and White 'b' follow after 5, we get the same result as when White plays 1 at 3.

*Dia. 83 (set pattern).* In this position Black 1 is correct shape. If White moves out with 'a' after 9, Black has a more efficient shape than in *Dia. 68*. If Black omits the forcing move of 7, White gets nice shape by playing there.

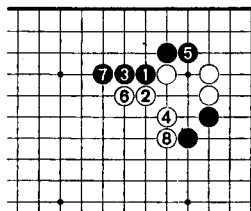
*Dia. 84 (equal).* White also has the tesuji of 2 in answer to 1. If Black answers peacefully at 3, White makes shape with 4. Simply extending at 5, without giving atari, is correct, so White continues with 6 and 8. This sequence seems feasible for White, though it permits Black to get nice shape.



*Dia. 82*



*Dia. 83* ◆

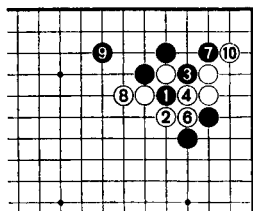


*Dia. 84* ◆

*Dia. 85 (good for White).* Cutting at 1 is also possible. White naturally answers with 2, but capturing with 3 is not good. The result to 10 favours White. Playing 8 before 10 is correct timing.

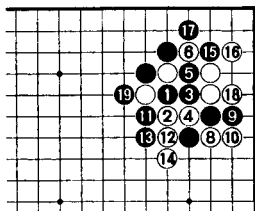
*Dia. 86 (equal).* Black should extend at 3. The rest is forced. Black compensates for his bad shape with 5 and 7 by capturing at 19. Of course White is also satisfied, as Black has played one move extra.

*Dia. 87 (variation).* If White answers 1 with 2, Black must without fail cut at 3. The sequence from 4 is forced. This result is more favourable for Black than *Dia. 85*, as he has played 1 and 11.



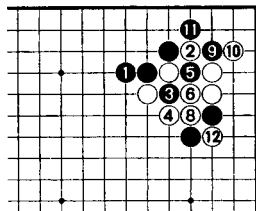
*Dia. 85*

⑤ connects



*Dia. 86* ◆

⑦ connects

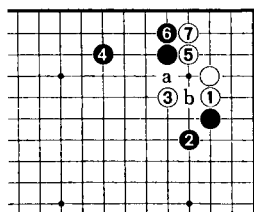


*Dia. 87*

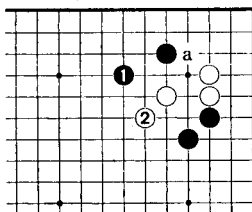
⑦ connects

*Dia. 88 (a variant).* The flexible move of 3 is also reasonable. Black 4 is likely, whereupon White settles himself securely with 5 and 7. Next Black will probably extend down the right side. If Black 6 at 'a', White 'b'.

*Dia. 89 (the black knight move).* Black 1 aims to keep balance with a position on the left, but this makes 2 a good move for White. Black will probably extend down the right next, so White gets a base with 'a'.

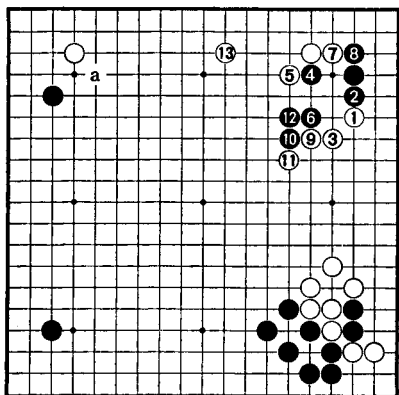


*Dia. 88* ◆

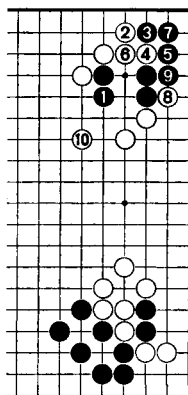


*Dia. 89*

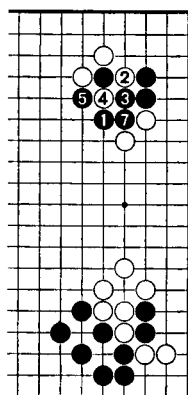
*Ref. Fig. 61.* Since Black played the approach move in the top left corner, White 1 was natural—Black could have extended one space below 1 instead of playing at the top left. Black 6, probably a new move, worked well. The new joseki to 13 followed. The aim of 6 was to move into the centre without letting White solidify the right side. Black got sente and pressed at 'a'.



*Ref. Fig. 61*  
*2nd Top Position Title, Game 3 (1957)*  
*White: Kitani; Black: Sakata*



*Dia. 90*

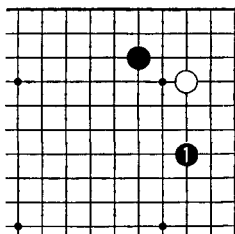


*Dia. 91*  
 ⑥ connects

*Dia. 90 (supplement).* If Black follows the ordinary joseki with 1 etc., White 10 is an excellent move. Black's result in the Figure is clearly superior to this.

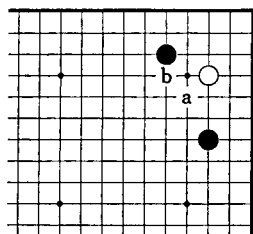
*Dia. 91 (the atari is vulgar).* Giving atari with 2 is very bad. After 3 to 7, White's plans to construct a large moyo on the right have been completely upset. White 2 at 4 is the same, as Black cuts at 5.

## CHAPTER VI THE TWO-SPACE PINCER

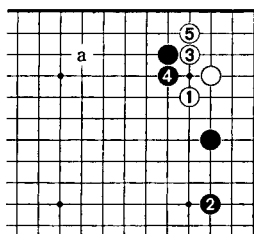


Black 1 is the most commonly played pincer with the 5-3 stone. It is a more relaxed move than the one-space pincer and does not lead to such tense variations. As a follow-up, Black can extend down the right side.

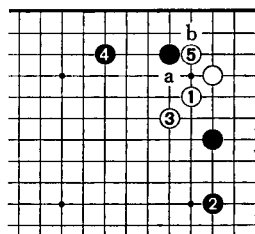
*Dia. 1 (responses).* White can answer at 'a' or 'b'. He must not permit Black 'a' by playing elsewhere. He may be able to live in the corner but being completely sealed in is a big disadvantage.



*Dia. 1*



*Dia. 2* ◆◆



*Dia. 3* ◆◆

### Section 1. The Diagonal Move

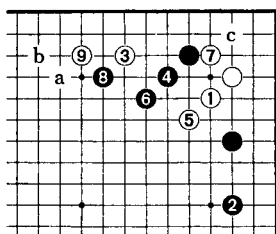
*Dia. 2 (joseki).* Black 2 is a good extension if he has an enclosure or a star-point stone in the bottom right corner. White 3 and 5 are solid. Black 'a' next is the proper move but he can also play elsewhere.

*Dia. 3 (joseki).* White 3, maintaining a high position, is also an excellent move. If 4, White settles himself with 5. If next Black 'a', White 'b' is the proper move but playing this immediately tends to make 'a' a forcing move, so White will probably play elsewhere.

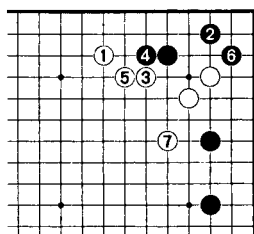
*Dia. 4 (joseki).* White can also make a pincer at 3 before answering in the corner. The “flying geese” formation of 4 to 6 follows, whereupon 7 is correct timing. If White extends at the top with 7, Black runs in at ‘c’. Black’s continuation after 9 is ‘a’ or ‘b’.

*Dia. 5 (adequate for White).* If Black answers 1 at 2, White seals him in with 3. Black easily lives with 4 and 6 but White builds centre thickness with 7, so this result is not to Black’s liking.

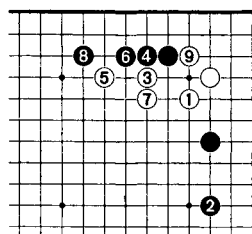
*Dia. 6 (White presses).* Pressing at 3 is not to be recommended. The sequence to 7 is meant to be played when there are no stones on the right, but the black two-space extension there nullifies White’s thickness. White ends up defending the corner with 9 but this is uninteresting.



*Dia. 4* ◆◆



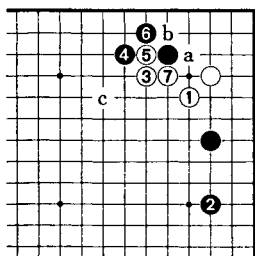
*Dia. 5*



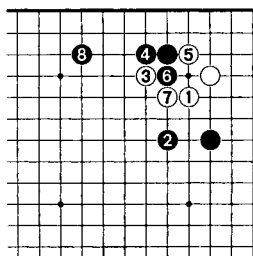
*Dia. 6*

*Dia. 7 (respectable).* If Black jumps to 4, White gets a respectable result with 5 and 7. If Black ‘a’, White cuts at ‘b’; if Black then connects 4 and 6, White crawls to the right of ‘b’ and captures two stones. If Black answers 7 at ‘b’, then White ‘c’.

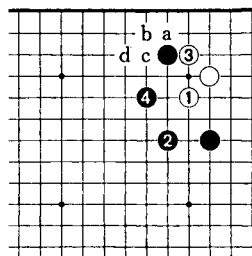
*Dia. 8 (equal).* The aim of 2 is to build a moyo on the right. In this case White 3 is a good move but it is important to attach next at 5. White secures his group and Black cannot block off the outside with one move.



*Dia. 7*

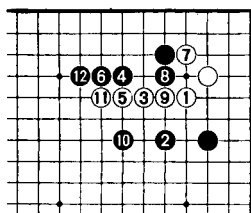


*Dia. 8* ◆◆

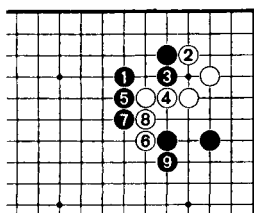


*Dia. 9* ◆

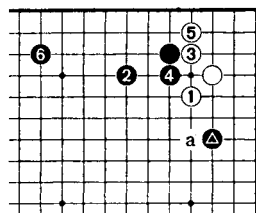
*Dia. 9 (later problem).* If White plays 3 first, he must be prepared for a black blockade at 4. White leaves the position as it is, putting off till later the problem of how to attack Black's thinness. If White plays 'a' immediately, Black answers with 'b', White 'c', Black 'd'. This only solidifies Black.



*Dia. 10*



*Dia. 11*



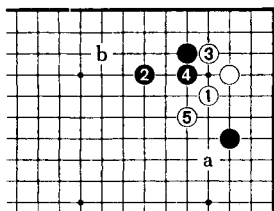
*Dia. 12* ◆

*Dia. 10 (good for Black).* White 3 is open to criticism, as it makes 4 a good move. Pushing at 5 is painful for White. White ends in gote as he has to connect at 9, so Black jumps to 10, making another push at 11 necessary.

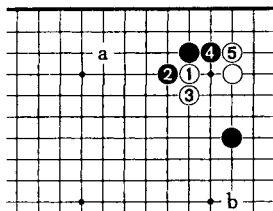
*Dia. 11 (good for Black).* If White plays 2 immediately in answer to 1, 3 to 5 follows. Black answers 6 with 7 and 9, giving White an inefficient, unpleasant shape. Black 7 at 9 is bad, as it permits White 7.

*Dia 12 (a variant).* Answering 1 with 2 is possible but Black's play is a little inconsistent. At any rate 3 to 6 is a set pattern, but if Black is going to emphasize the top, his pincer  $\triangle$  is better located one space higher at 'a', theoretically speaking.

*Dia. 13 (miai).* White 5 is a strong move for the purpose of taking advantage of Black's mistake in making the low pincer. This makes miai of 'a' and 'b'.



*Dia. 13* ◆



*Dia. 14*

## Section 2. The Contact Play

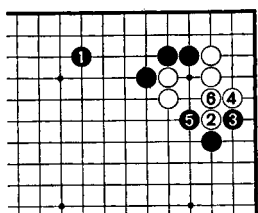
*Dia. 14 (the standard pattern).* The idea of White 1 is to settle the shape quickly. In general, professionals are not fond of moves such as this, because while they strengthen oneself, they also strengthen the opponent. After 5, Black plays 'a' or 'b'.



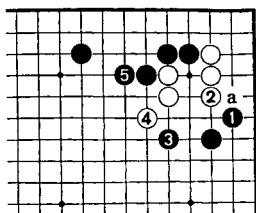
*Dia. 15 (joseki).* If 1, White gets a solid base with 2. After 6, Black plays elsewhere. White's play seems just a little passive but he settles himself first and looks forward to action later.

*Dia. 16 (attack).* If White does not settle himself as in *Dia. 15*, Black attacks with 1. White 2 is about all he can do. Black fixes up his shape with 3 and 5, moves which will play a part in his attack. White can hardly add a move at 'a'.

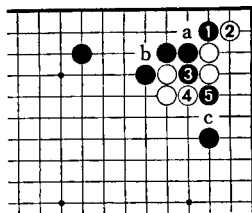
*Dia. 17 (cut).* Black 1 is also possible. White must be careful. If he carelessly answers at 2, Black 3 and 5 put him on the spot. If next White 'a', Black 'b'. Even if White plays 'c', Black can squeeze and White is in trouble.



*Dia. 15* ◆◆



*Dia. 16*

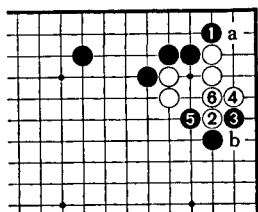


*Dia. 17*

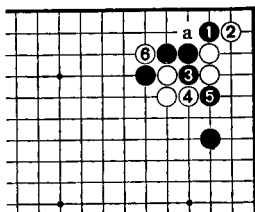
*Dia. 18 (countermeasure).* It is not too late to play 2 to 6. After 6, 'a' and 'b' are miai for White, so he has nothing to worry about. If Black 3 at 'a', White plays a hane one space below 5.

*Dia. 19 (resistance).* If Black plays 1 after *Dia. 14*, that is, without extending at the top, blocking at 2 is absolutely necessary. White answers 3 and 5 by cutting at 6. White 6 at 'a', letting Black connect at 6, is weak.

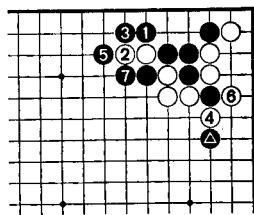
*Dia. 20 (slightly better for White).* Black has no choice but to play 1 and 3. White 4 now is correct timing. Black has little choice but to play 5, so both capture. White has played one stone less and Black  $\triangle$  is now useless, so this result is a little in White's favour.



*Dia. 18*



*Dia. 19*

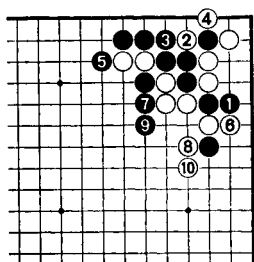


*Dia. 20*

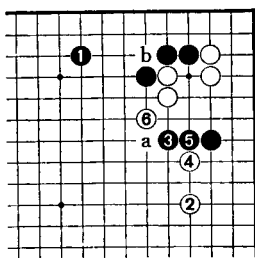
*Dia. 21 (good for White).* If Black plays 5 in *Dia. 20* at 1, White captures with 2 and 4. When this corner group lives, Black has to add a move at 5, so White is able to play 6. This result is even more clearly in White's favour than *Dia. 20*.

*Dia. 22 (a fight).* The pincer at 2 is possible if White is dissatisfied with making self-preservation his primary objective, as in *Dia. 15*. If 3, White peeps, then plays 6. If next Black 'a', White cuts at 'b'.

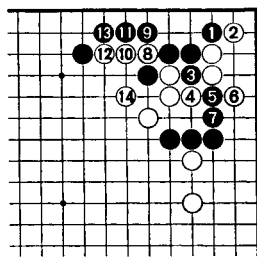
*Dia. 23 (feasible for White).* If Black counters with 1 to 5 after *Dia. 22*, White can cope with the attack by playing 6 and 8. He lives in the corner and after 14, Black must find eye-shape for his group on the right.



*Dia. 21*



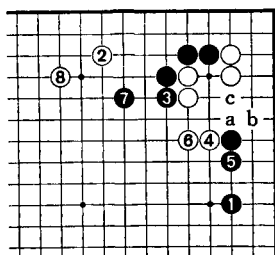
*Dia. 22*



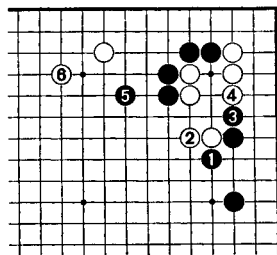
*Dia. 23*

*Dia. 24 (equal).* If Black extends at 1, White 2 is a good guess. White 4 is a tesuji and is also correct shape. 5 and 6 are both correct. The result to 8 is equal. If Black 'a' or 'b', White answers at 'c'.

*Dia. 25 (similar).* Black 1 instead of 5 in *Dia. 24* gives a similar result. The only thing is that since White is going to play 2 anyway, there is no need to help him by playing 1. Black 5 in *Dia. 24* is a more subtle move.



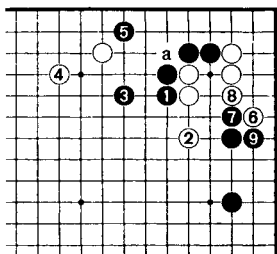
*Dia. 24* ◆



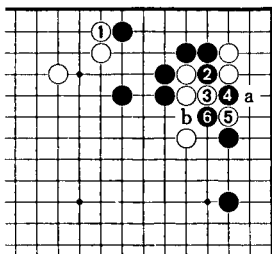
*Dia. 25*

*Dia. 26 (leaves a defect).* White 2 is wrong. White's shape is thin and there is a defect that Black can exploit. After Black defends the cutting point of 'a' with 5, White has no time to play at the top as he must reinforce at 6. Letting Black strengthen himself with 7 and 9 is a minus.

*Dia. 27 (Black can cut).* If White blocks at the top at 1, Black can cut. Answering 6 at 'a' is terrible, as Black plays 'b', but connecting at 'b' is also terrible, as Black captures 5. This is why jumping at 2 in *Dia. 26* is wrong.

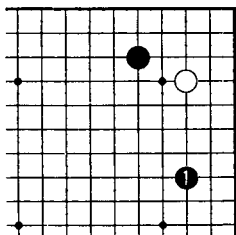


*Dia. 26*



*Dia. 27*

## CHAPTER VII THE THREE-SPACE PINCER

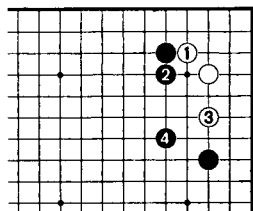


The choice of Black 1 is mainly influenced by the position in the bottom right corner. It indicates a special strategy and is not seen very often. In the local context it is a slack move.

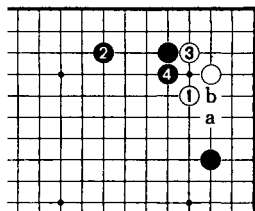
*Dia. 1 (joseki).* White secures a nice area with his three stones and gets sente. In exchange Black gets thickness and lightly seals White in.

*Dia. 2 (one pattern).* White 1 is also possible. Descending to the second line from 3 in answer to 4 is solid but White can play elsewhere, as the pincer is three spaces away. However, Black can play 'a', forcing White 'b'.

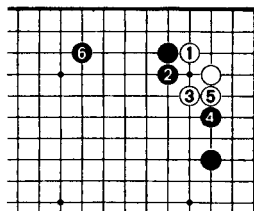
*Dia. 3 (bad timing).* Playing 1 before 3 is the wrong order. Black gladly plays 4, then extends an extra space at the top. The difference from *Dia. 2* cannot be overlooked. Dias. 1 and 2 must not be confused.



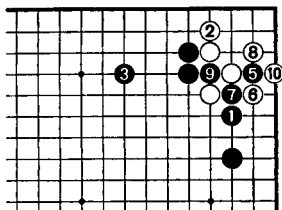
*Dia. 1* ◆◆



*Dia. 2* ◆

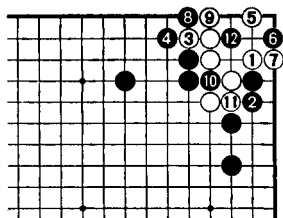


*Dia. 3*



*Dia. 4*

④ elsewhere

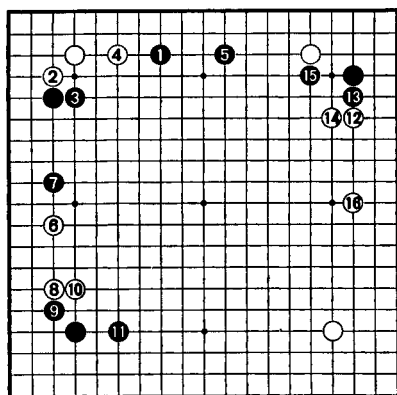


*Dia. 5*

*Dia. 4 (the contact play).* If White tries to gain efficiency by answering 1 at 2, Black switches to 3. Later Black can attach at 5. White can play safe with 6 to 10, but letting Black amputate a stone in sente is a big loss. White 2 is not a valid move.

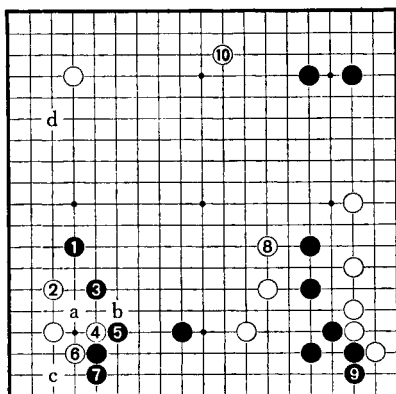
*Dia. 5 (eyeless).* If White plays 1, he does not have eyes in the corner. This is demonstrated by the sequence to 12. In other words, Black can kill White with this sequence if his outside stones are later reinforced. Black 8 is a basic technique.

*Ref. Fig. 62.* Black played the three-space pincer of 1, then after 2 to 4, played 5 which is also a three-space pincer against the top right white stone. Since Black was already settled at the top, White treated his approach stone lightly and made a counter pincer at 12. The sequence to 16 shows an interesting contrast between the perfectionist Kajiwara and the simplifier Takagawa.



*Ref. Fig. 62*

*7th Honinbo Title, prelim. round (1952)*  
*White: Takagawa; Black: Kajiwara*

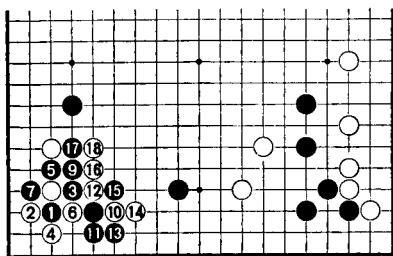


Ref. Fig. 63  
 7th Honinbo Title, Game 2 (1952)  
 White: Takagawa; Black: Hashimoto U.

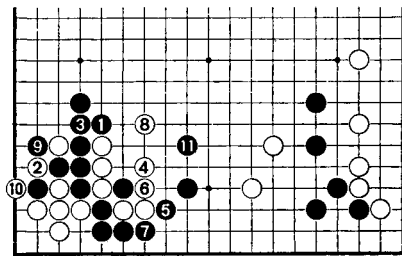
Ref. Fig. 63. This is an example of the high three-space pincer at 1. White answered simply at 2—if 'a', Black plays 'b' or 'c' or switches to 'd' at the top. Encircling White with 3 was a very slack move. White forced with 4 and 6, then took the large points of 8 and 10. Although the game is close, it is more promising for White.

Dia. 6 (supplement). Since White neglected to play the diagonal attachment, Black should have played 1 instead of 3 in the Figure. This leads to the sequence to 9. White 10 is the only move. After 18—

Dia. 7 (splitting attack). The sequence of 1 to 11 can be regarded as a one-way street. Black has succeeded in launching a splitting attack. This makes things hard for White. If White 8 at 9, Black presses one space to the left of 11 and it is all over.



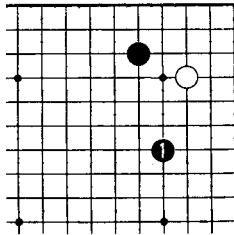
Dia. 6



Dia. 7

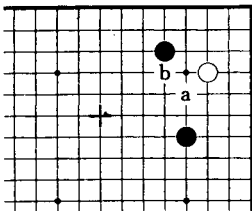
⑧ connects

# CHAPTER VIII THE LARGE KNIGHT PRESSING MOVE

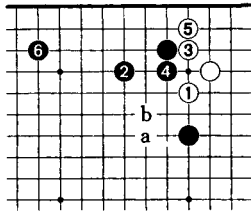


Black 1 is both a large knight pressing move and a two-space high pincer. The aim of the low two-space pincer is to continue with a move on the right, but the aim of this move is to take advantage of White's response to play at the top.

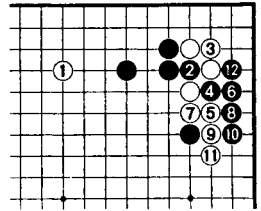
*Dia. 1 (responses).* White 'a' is more common. White 'b' is the same as the one-space pincer variations.



*Dia. 1*



*Dia. 2* ◆◆



*Dia. 3*

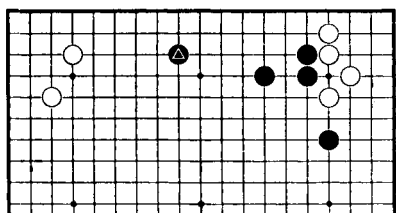
## Section 1. The Diagonal Move

*Dia. 2 (joseki).* Up to 6 is a joseki. When playing like this at the top, it is preferable for Black's stone on the right to be high. Next, 'a' is a good point for Black, while 'b' is good for White.

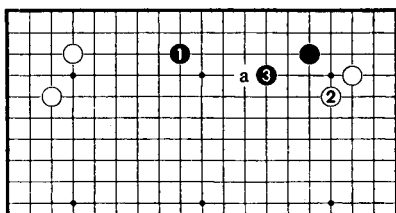
*Dia. 3 (captured).* Even though letting Black play at the top may be disagreeable, White cannot check at 1 instead of 5 in *Dia.2*. Black 2 is a severe move. Up to 12, Black captures the corner stones.

*Dia. 4 (suitability).* The joseki of *Dia. 2* works well for Black when White has an enclosure in the top left corner. Black's concluding move  $\triangle$  nicely reduces the influence of the enclosure and so is appropriate in this fuseki.

*Dia. 5 (the simple extension).* Black simply extends to 1, without seeking momentum from the large knight pressing move. If White 2, he is satisfied with playing 3. However, there is a danger that White will invade at 'a' instead of 2, thus creating a tense position.



*Dia. 4*

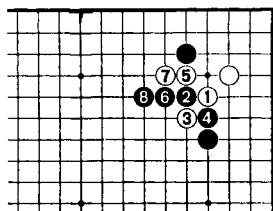


*Dia. 5*

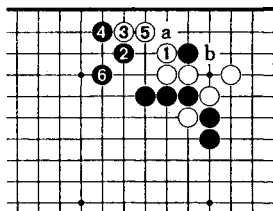
*Dia. 6 (resolute).* The slightly violent cut with 2 and 4 is also possible. Once he plays 2, Black must cut at 4—extending instead at 6 is out of the question. White 5 and 7 are natural. After 8—

*Dia. 7 (equal).* The solid block at 1 is the proper move. Playing 3 and 5 is painful, as they help Black to strengthen himself, but this secures White's position in sente. If White does not mind gote, he plays 3 at 'a'. If White ignores 2, Black 'b' is a nasty move.

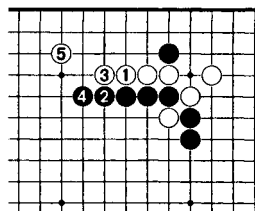
*Dia. 8 (unfinished business).* Continuing after *Dia. 6* with 1 etc. is not correct. It would be different if 1 to 5 secured all the territory at the top, but . . .



*Dia. 6*



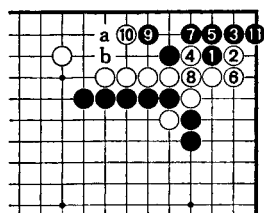
*Dia. 7* ◆



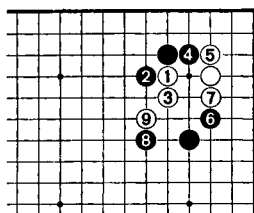
*Dia. 8*



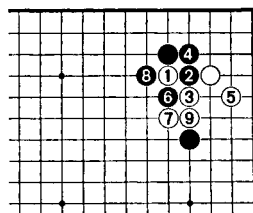
*Dia. 9 (Black lives).* Black has a clever two-step hane. White tries to destroy Black with 4 and 6, but Black 7 and 9 are sente, so he lives with 11. If White 10 at 11, then Black 10, White 'a', followed by the tesuji Black 'b'. White has no choice but to play 6 at 7, letting Black live in the corner.



*Dia. 9*



*Dia. 10* ◆

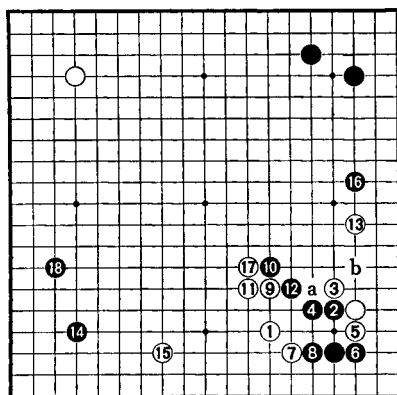


*Dia. 11*

## Section 2. The Contact Play

*Dia. 10 (joseki).* The pattern with 1 and 3 reverts to the one-space pincer pattern. The result here is the same as in *Dia. 68* on page 176.

*Dia. 11 (good for White).* Black 2 is bad, regardless of the ladder. White 5 is a good, resilient move which is worth remembering. After 6 to 9, Black's pressing stone has atrophied, a loss which outweighs his gain from the ponnuki.

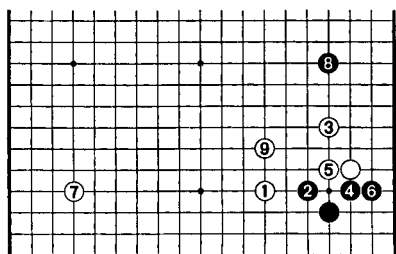


*Ref. Fig. 64*

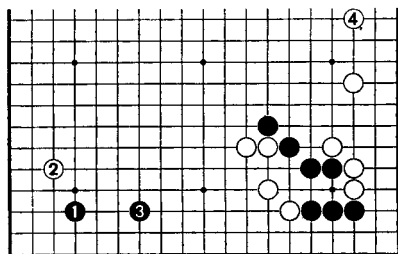
*29th Honinbo Title, Game 5 (1974)*

*White: Takemiya; Black: Ishida*

*Ref. Fig. 64.* White 1 seems a logical approach, since there is a black enclosure in the top right corner. There was a reason behind my answer with 2 and 4. When Black attaches at 10, White will not push at 'a' and cut at this stage. Black 14 is a large fuseki point and 16 is also a good move. White 17 indirectly protects the weak point at 'b'.



*Dia. 12*

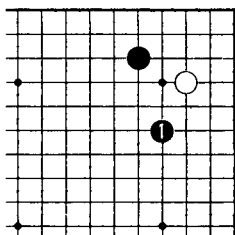


*Dia. 13*

*Dia. 12 (supplement).* The reason for playing 2 and 4 in the Figure is that if I follow the pattern to 6 here, White will switch to 7 instead of extending up the right side. If then Black 8, White 9 leads to the kind of central game that is Take-miya's forte.

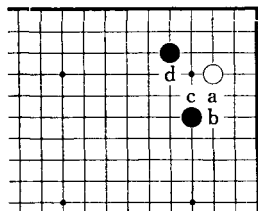
*Dia. 13 (the empty corner).* Black played on the star-point in the Figure but Black 1 is also possible. On the one hand Black nullifies White's thickness at the bottom, but on the other White extends to 4.

## CHAPTER IX THE TAISHA THE SIMPLE VERSIONS

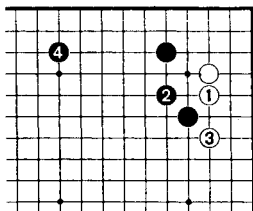


The large knight pressing move has traditionally been known as the “taisha” or “large slant” joseki. It has always been regarded as one of the most complex josekis and is noted for its multitude of variations. This chapter deals with simple variations which avoid complications as far as possible.

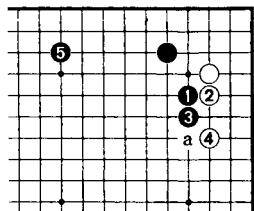
*Dia. 1 (responses).* The white answers at ‘a’, ‘b’ and ‘c’, plus playing elsewhere, do not lead to very difficult variations. However, these are compromise moves, so slight disadvantages cannot be avoided. There are compromise moves even after attaching at ‘d’.



*Dia. 1*



*Dia. 2* ◆◆



*Dia. 3*

### Section 1. The Solid Extension

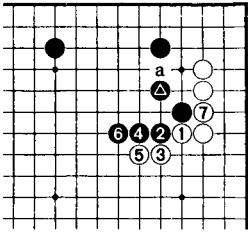
*Dia. 2 (joseki).* White 1 avoids all the bothersome problems of the taisha. The pattern to 4 is simplicity itself. The late Takahashi Toshimitsu 8-dan invariably answered the taisha with 1.

*Dia. 3 (comparison).* The comparison with the basic joseki here helps in an evaluation of the joseki in *Dia. 2*. If Black wants to build thickness in the centre, the only way is to push at ‘a’. This is also the key point for White. However, this is not so in the previous diagram.

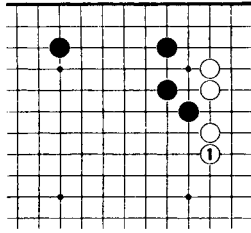
*Dia. 4 (good shape for Black).* If White pushes up at 1, Black 2 becomes a diagonal connection. With 4 and 6 Black gets nice shape. Moreover, White 7 has no effect on Black. If Black  $\triangle$  is one space to the right, White can aim at 'a' (see *Dia. 3*, p. 133).

*Dia. 5 (calm).* Since pushing up has little effect, making shape with 1 is the move here. White gets a solid position, while not giving Black any help. It is surprising how often this kind of solid extension is a good move.

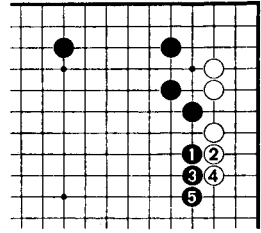
*Dia. 6 (pressure).* Pressing at 1 is the follow-up for Black. This is clearly more efficient than pushing one space above. White has no way of counterattacking, so Black keeps one step ahead with 3 and 5 and builds overwhelming thickness.



*Dia. 4*



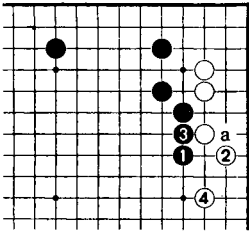
*Dia. 5*



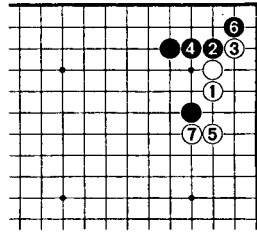
*Dia. 6*

*Dia. 7 (correct shape).* White 2 is the correct answer to Black 1. Black 3 is the proper move, so White moves out with 4. While White 2 and 4 are correct, they give White a painfully low position, so responding here is not absolutely necessary. If Black continues with 3 when White plays elsewhere with 2, White descends to 'a'.

*Dia. 8 (a variation).* Black may try to confuse the issue by attaching at 2. If Black 4, the simplest thing to do is to jump out to 5, without worrying too much about the corner. Even if Black blocks at 6, 7 gives White an equal result.

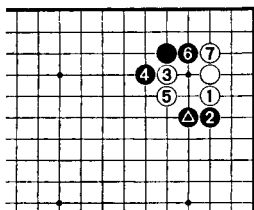


*Dia. 7* ◆

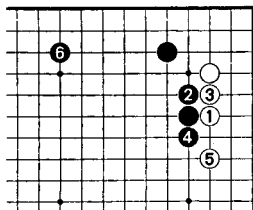


*Dia. 8* ◆◆

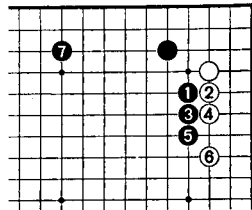
*Dia. 9 (poor style).* Blocking at 2 can only be called an overplay. The sequence to 7 leaves Black peeping twice at a bamboo joint. To make correct shape, Black  $\triangle$  should be one space lower.



*Dia. 9*



*Dia. 10*



*Dia. 11*

## Section 2. Attaching Underneath

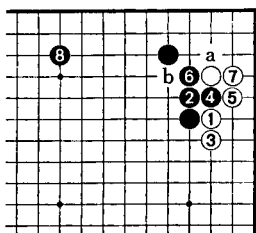
*Dia. 10 (slightly better for Black).* Attaching at 1 is another straightforward move. If 2, 3 is correct. The result to 6 is regarded as slightly favourable for Black.

*Dia. 11 (tewari).* Changing the order gives the same result. After 3, White should jump one space instead of crawling at 4. This means that White has played submissively, though this makes his position all the stronger.

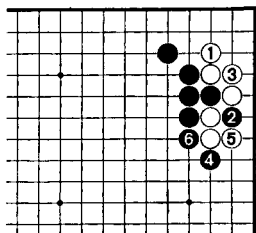
*Dia. 12 (good for Black).* White must connect in answer to Black 2. White 3 here is wrong. Black gets a strong, flawless shape with 4 to 8, while White is forced into a low position. Black 6 at 'a' is wrong—White 6, Black 'b', White 7 is a loss for Black.

*Dia. 13 (the cut).* White has no choice but to play 7 in the previous diagram. If he extends at 1, Black cuts at 2, followed by the tesuji of 4. The result to 6 is bad for White but playing 5 at 6, letting Black connect under at 5, starts a fight in which White has little prospect of success.

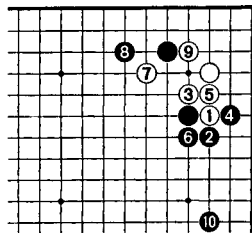
*Dia. 14 (joseki).* Black can also block at 2. White 3 severs his connection but the atari of 4 is compensation. White 7 before the solid defensive move of 9 is correct timing. Making a pincer around 10 instead of 9 is also conceivable.



*Dia. 12*



*Dia. 13*

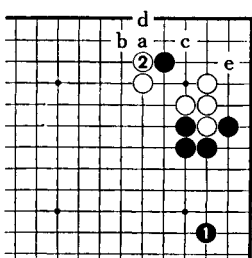


*Dia. 14*

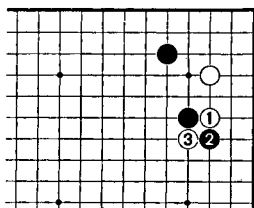
*Dia. 15 (variation).* In a position in which White is likely to make a pincer on the right, Black may extend to 1 instead of 8 in *Dia. 14*. Even if White blocks at 2, there is still some life left in the black stone—that is, Black ‘a’, White ‘b’, Black ‘c’, White ‘d’, followed by ko. If White does not want to play ko, Black simply plays ‘e’ and lives.

*Dia. 16 (attaching and cutting).* The ladder is important when White cuts at 3. Even if the ladder is favourable, however, this mischief-making cut contradicts White’s original intention of going for simplicity.

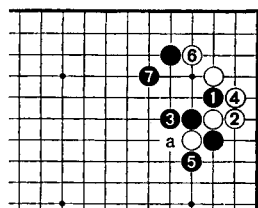
*Dia. 17 (set pattern).* If the ladder favours Black, he plays the standard sequence here. The thickness Black can get by capturing at ‘a’ makes this an adequate result for him.



*Dia. 15*



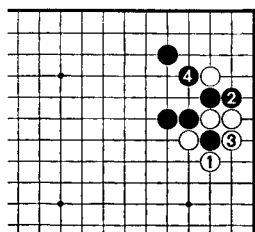
*Dia. 16*



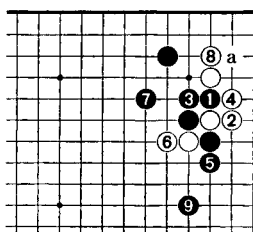
*Dia. 17* ◆

*Dia. 18 (large profit).* Playing 1 and 3 to prevent Black from capturing the white stone with the ladder lets Black get too much profit in the corner. In other words, White cannot follow *Dia. 16* when the ladder is unfavourable.

*Dia. 19 (a fight).* On the other hand, even if the ladder is unfavourable, Black can start a fight with 1 to 5 here. White 8, preventing the severe black move at ‘a’, is the vital point of this shape. With 9 Black has at least equal prospects in the fighting.



*Dia. 18*



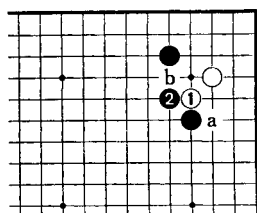
*Dia. 19* ◆

### Section 3. The Diagonal Attachment

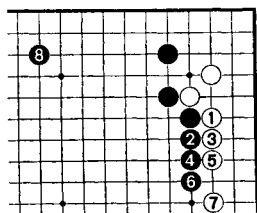
*Dia. 20 (the new and the old).* White 1 is another simple variation. If Black 'a', we have the same pattern as when White answers the one-space pincer with the diagonal move. If Black 2, White has an old established continuation at 'a' and a new move at 'b'.

*Dia. 21 (joseki).* If 1, the sequence to 8 is joseki. White must crawl twice at 3 and 5 before jumping to 7. Black naturally makes the maximum five-space extension to 8 because of all the thickness he has.

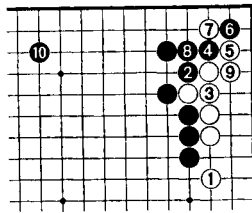
*Dia. 22 (premature).* White wants to jump on the third line as soon as he can, but 5 in the previous diagram is forced. If instead he jumps at 1 here, Black promptly plays 2 and 4. Black 6 is a tesuji, forcing White into submission with 7 and 9.



*Dia. 20*



*Dia. 21* ◆◆

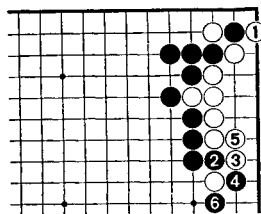


*Dia. 22*

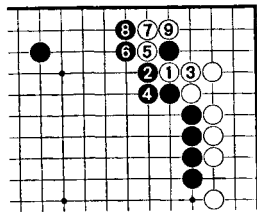
*Dia. 23 (cut).* White must submit—if 1 here, Black cuts with 2 and 4. White 5 is forced, so the white stone is cut off. This is why White must crawl an extra space.

*Dia. 24 (after the joseki).* An important point in this joseki is the question of who gets to settle the corner. If White plays first, he increases his corner area with the sequence here. However, playing it at an early stage is dubious, as it makes Black thick.

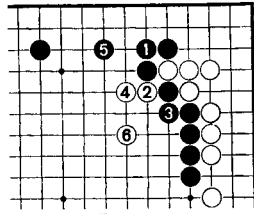
*Dia. 25 (playing all out).* Black might resist by connecting at 1, but this seems a little unreasonable. Black gets a low position with 5 while the two centre groups balance each other. Both will flee and in the process Black's moyo will be erased.



*Dia. 23*



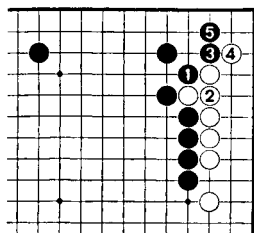
*Dia. 24*



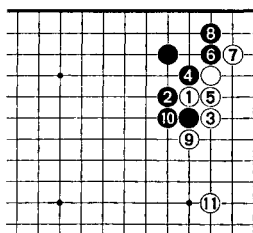
*Dia. 25*

*Dia. 26 (difference).* If he gets the chance, Black will play 1 to 5. The difference in territory to *Dia. 24* is almost beyond calculation. However, the opportunity to play a gote sequence like this is in general hard to come by. For his part White should play at least just 1 and 3 in *Dia. 24* at an early stage.

*Dia. 27 (joseki).* Black can also switch to 4 here after 1 and 3. The result to 11 is equal.

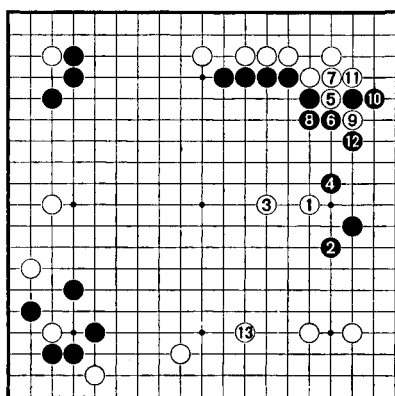


*Dia. 26*



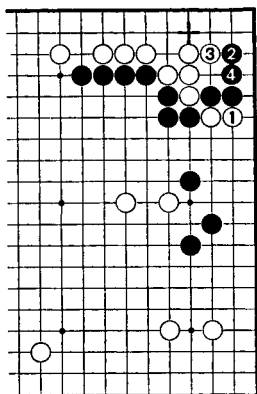
*Dia. 27* ◆

*Ref. Fig. 65.* After the joseki in *Dia. 21*, White came in at 1 to reduce Black's moyo. Black 2 was natural—if he simply answers at 4, White presses at 2. With 3 White succeeded in reducing the moyo but once he had played 4, Black was able to resist the cut at 9 with 10. This could not be helped—White could not expect to succeed on both sides here. The result to 12 seems to be about right for the position.



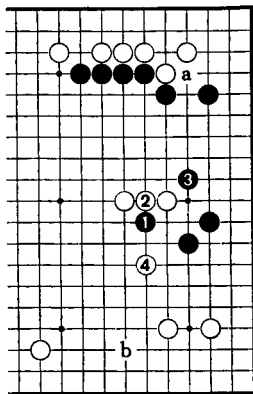
*Ref. Fig. 65*  
*20th Honinbo Title, Game 3 (1965)*  
*White: Sakata; Black: Yamabe*





*Dia. 28*

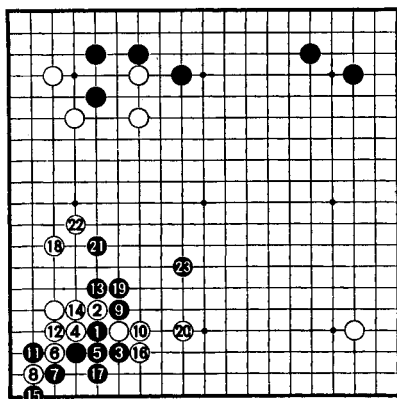
*Dia. 28 (supplement).* White can block at 1 but he has no continuation after Black 2. White 3 is sente but that is all. White looked upon 5 etc. in the Figure as forcing moves.



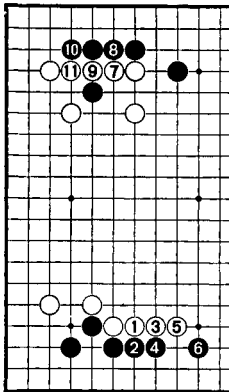
*Dia. 29*

*Dia. 29 (post-game analysis).* After the game Yamabe commented that he should have peeped at 1 before answering to 3 (4 in the Figure). Once White becomes heavy with 2, he will probably come back to 4 after 3. Black can then go through with 'a' or invade at 'b'.

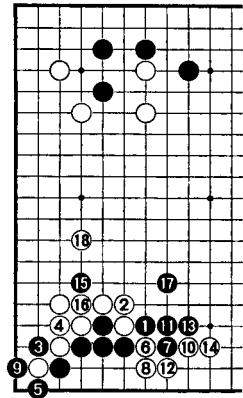
*Ref. Fig. 66.* The variation with 4 and 6 is shown in *Dia. 27*. In this game White played round the corner with 8. Black 9 on was the strongest resistance. With 11 and 13, Black forced White into bad shape before living with 15. A fight then followed. The hane at 8 led to a tense position. One can interpret it as an attempt by White to create complications in this no-komi game.



*Ref. Fig. 66*  
*2nd Strongest Player League (1958)*  
*White: Go Seigen; Black: Sakata*



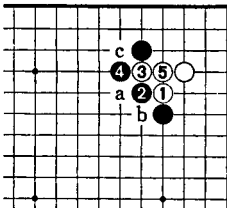
*Dia. 30*



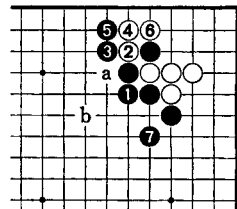
*Dia. 31*

*Dia. 30 (supplement).* If White follows the usual joseki with 1, his continuation on the left is a little difficult. If he adds a reinforcement, his position becomes a shade over-concentrated, while the sequence of 7 to 11 gives him a position which seems to be too open. However, perhaps this way of playing is possible.

*Dia. 31 (inferior).* The sequence of 1 to 5 (instead of 9 etc. in the Figure) is another variation, but the fight after White cuts at 6 is tougher for Black than the game variation. The extension to 18 gives White a comfortable position.



*Dia. 32*



*Dia. 33* ◆

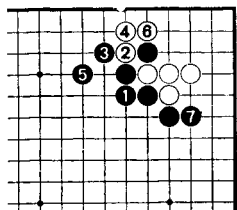
*Dia. 32 (the hanekomi).* The hanekomi of 3 was invented by Kitani Minoru and has become a well-established joseki. After 5 there are three cutting points in Black's shape. Black can connect at 'a', 'b' or 'c'.

*Dia. 33 (the first connection).* If Black connects here, White can cut at 2. The sequence to 7 was the first pattern to be established. Regardless of the ladder, White cannot cut at 'a'. If he does, Black gives atari on the left then plays 'b'.

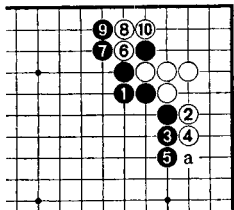
*Dia. 34 (emphasizing the right).* Black 5, followed by 7, is also possible. Whereas Black emphasizes the top in *Dia. 33*, here he emphasizes the right. The choice is influenced by the position in the top left and bottom right corners. The result is equal.

*Dia. 35 (not to White's liking).* If White does not want Black to play 7 in *Dia. 34*, he can play 2 and 4 first, but this is hardly a good plan as Black's added thickness is superior to White's added area. After White 10, Black has a good move at 'a'.

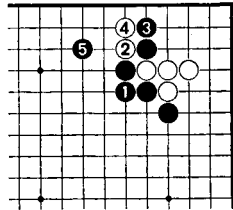
*Dia. 36 (a new idea).* Black 3 is a new invention in this joseki. White 4 is the only move, whereupon 5 is a tesuji. Black's aim is to squeeze by sacrificing his two stones. To continue—



*Dia. 34* ◆



*Dia. 35*

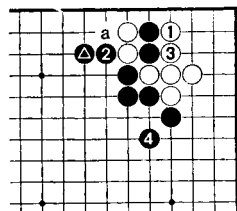


*Dia. 36*

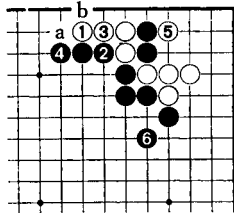
*Dia. 37 (joseki).* White meekly captures with 1. A comparison of the result to 4 with the earliest pattern (*Dia. 33*) shows that Black 'a' has switched to  $\triangle$ . This increases Black's central strength, so it is a step forward in the joseki.

*Dia. 38 (pointless).* Answering at 1 is pointless. This gains White nothing. He has to come back to 5, so Black plays 6. White has just helped Black to increase his central thickness. If Black later blocks at 'a', Black 'b' is then sente, so White does not even gain a point.

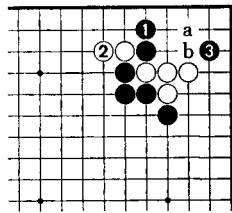
*Dia. 39 (bad).* White 2 is wrong. Black 1 would be unreasonable if this move were possible. The tesuji of Black 3 puts White on the spot. White 'a' is no good because of Black 'b'.



*Dia. 37* ◆◆



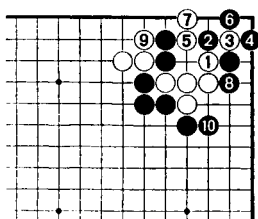
*Dia. 38*



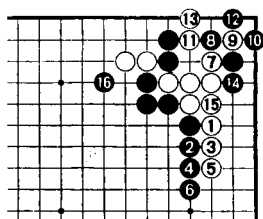
*Dia. 39*

*Dia. 40 (terrible for White).* If White 1 and 3, he can capture two stones up to 9 but Black crosses under. White's disadvantage is beyond dispute—Black has superior profit and superior outward influence. White does not even have definite eye-shape. One might go so far as to say that the game is over.

*Dia. 41 (good for Black).* White is more likely to play 1 to 9 here, but the result is still unfavourable. The instant White plays 13, Black turns the knife in the wound with 14, forcing White to connect at 15. Black thus succeeds in playing first at 16, getting a very good result.

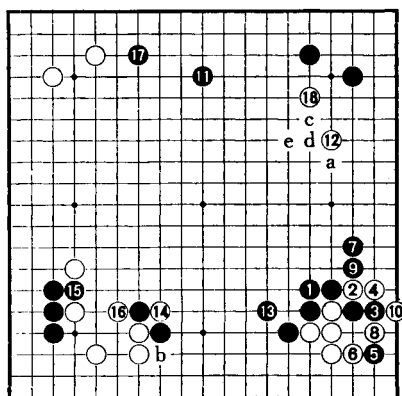


*Dia. 40*



*Dia. 41*

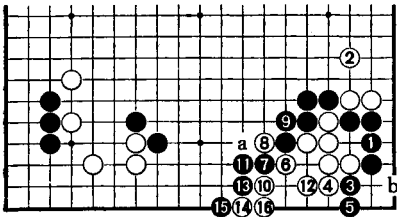
*Ref. Fig. 67.* Jumping to 5 before pressing at 7 was a novel move. Concerning Black 11, Rin commented: "I wonder if I should have enclosed at 'a', then blocked at 'b' if White responded at 11." After Black 13, cutting at 14 was necessary. Black 17 was too mild—he should have played Black 'c', White 'd', Black 'e'. The game became difficult for him when White reduced at 18.



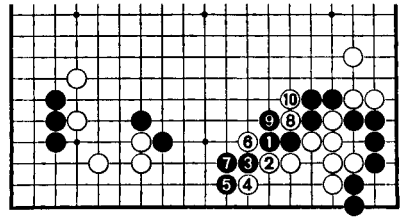
*Ref. Fig. 67*

*6th Meijin Title, Game 3 (1967)*

*White: Sakata; Black: Rin*



*Dia. 42*



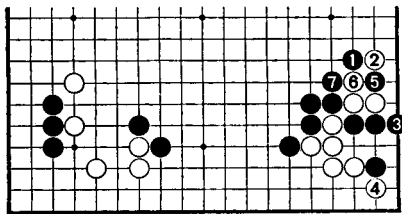
*Dia. 43*

*Dia. 42 (supplement).* Black cannot connect at 1 instead of 7 in the Figure. 3 and 5 do not give Black life. After White lives with 6 to 16, 'a' and 'b' are miai for him.

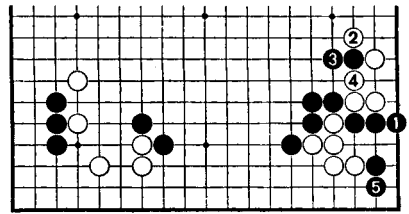
*Dia. 43 (variation).* The result is still unfavourable even if Black plays 7 in *Dia. 42* at 1 here. 3 and 5 are reckless—Black collapses after 6 and 8. The fact that the corner group is not alive makes things too difficult for Black.

*Dia. 44 (a fiendish move).* If White attaches at 2, Black has the fiendish move of 3. If White 4, Black 5 is a tesuji. Whatever White does, he loses his two pivotal stones.

*Dia. 45 (life).* Consequently White has no choice but to play 2 and 4, so Black gets unconditional life with 5. Compared with *Dia. 42*, Black has gained a move, so White is in for a tough time.

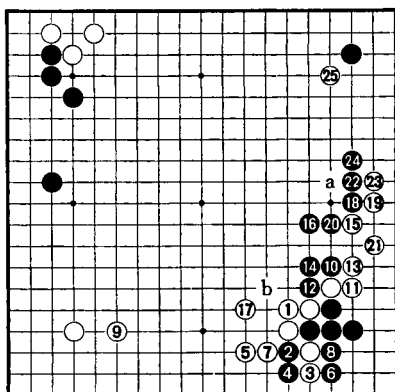


*Dia. 44*



*Dia. 45*

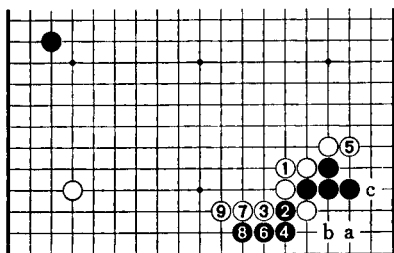
*Ref. Fig. 68.* Sakata often plays the variation of *Dia. 32*. After the sequence to 8, White omitted the diagonal connection at 14 and staked out his position with 9. The tesuji of 10 was the natural punishment for his sin of omission. White 11 was a bold answer which started a fight. The correct defence of 17 (a honte) is typical of Otake's style, but White 'a' on the right, followed by White 'b' if Black 17, was also possible.



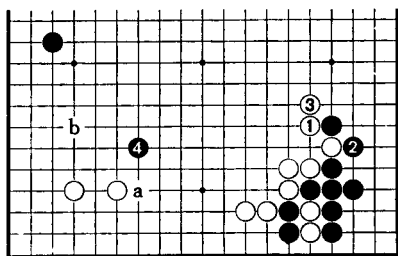
Ref. Fig. 68  
 8th Judan Title, Game 1 (1969)  
 White: Otake; Black: Sakata

*Dia. 46 (supplement).* Otake commented that simply giving atari at 3, then playing 5, was also a strong way to play. If 6, White extends with 7 and 9, while keeping an eye on the possibility of 'a' in the corner. If Black answers White 'a' at 'b', then White 'c' works.

*Dia. 47 (moderate).* White 1 is more solid than 11 in the Figure. This forces 2, whereupon White extends. Black will probably continue with the reducing move of 4 which makes miai of 'a' and 'b'.

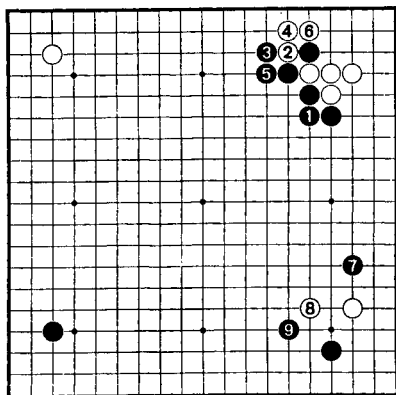


*Dia. 46*



*Dia. 47*

*Ref. Fig. 69.* Black 1 is the second point at which one can connect. The subsequent variations are very simple. Up to 6 is a joseki. In this position one does have the feeling that Black is open at the side on both sides but he has considerable thickness. The attraction of this variation is that he has taken sente. In other words, the idea behind connecting at 1 is to take sente. With his thickness to back him up, Black made the close-up pincer of 7.

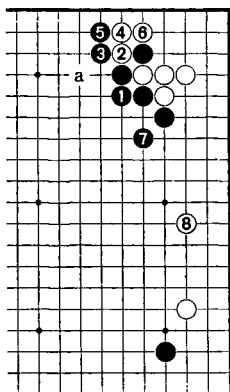


*Ref. Fig. 69*  
*12th Oza Title, Game 1 (1964)*  
*White: Sakata; Black: Kajiwara*

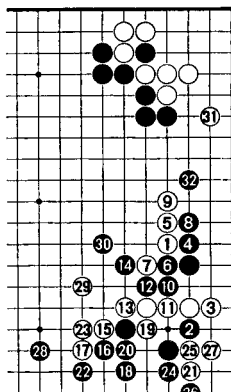
*Dia. 48 (supplement).* If Black connects at 1, White cuts at 2 and Black is bound to end in gote. If White extends to 8, Black's carefully constructed thickness does not operate efficiently. If Black plays 5 at 'a', forcing White 6, he can make a pincer at the bottom right but this is a bit of a makeshift measure.

*Dia. 49 (the game continuation).* This is how the game continued. Black 10 and 12 are forceful moves which make the most of the thickness at the top. The sequence to 32 is a success for Black.

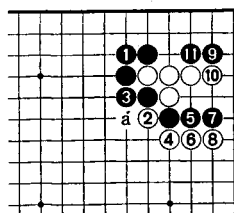
*Dia. 50 (the third connection).* Black 1, preventing White from cutting and capturing a stone here, clearly emphasizes the top. On the other hand, it lets White capture with 2 etc. Black 9 is a tesuji and the result to 11 is equal. Black keeps 'a' in reserve—



*Dia. 48*



*Dia. 49*

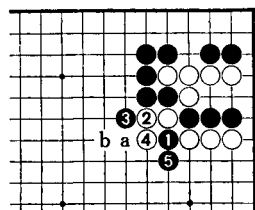


*Dia. 50* ◆◆

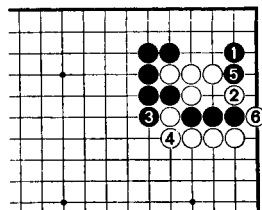
*Dia. 51 (Black's aim).* The reason is that he can aim later at cutting at 1. Depending on the surrounding position, 3 and 5 may prove troublesome for White. White 'a' next gives Black the nice move of 'b'. Since his three captured stones have three liberties, it would be a pity for Black simply to give atari at 2.

*Dia. 52 (a move difference).* If White wants to eliminate this potential, he plays at 2 but then Black goes ahead with 3 and 5. Since Black has his connection at the top as the position stands, he is now the one with sente. The difference of a tempo is not to be sneezed at.

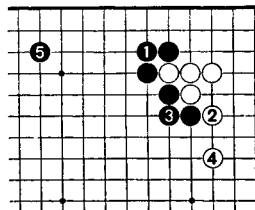
*Dia. 53 (good for Black).* Answering at 2 is too mild. 3 and 5 are good enough for Black. White has sente, while Black has played a move extra, but Black's magnificent position is ample compensation. Instead of 2, White must without fail cut at 3 and capture the stone.



*Dia. 51*



*Dia. 52*



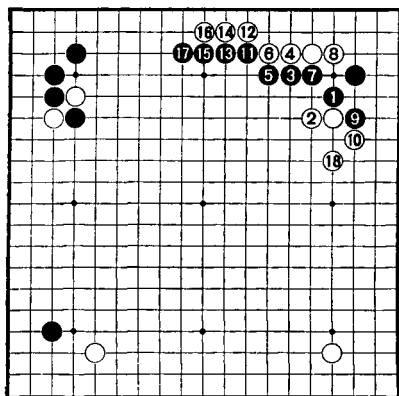
*Dia. 53*



*Ref. Fig. 70.* White 2 was an unusual response. Only Hashimoto Utaro could play such an original move. The moves from 3 on were of course a new pattern. If White played 12 at 13, Black intended to resist strongly by answering at 12. White concluded that this was unreasonable, so he took sente with 12 to 16, then switched to 18. Despite the new variation, a precise balance had been maintained.

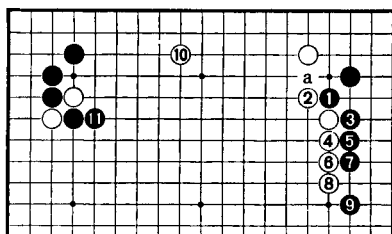
*Dia. 54 (supplement).* If White follows the old pattern to 10, Black gets to play 11. This would be a reasonable game but it seems likely that Black would play 3 at 'a'.

*Dia. 55 (variation).* Pushing at 3 is also possible. White seems to have no choice but to extend at 10, but 11 and 13 are severe moves. This is a strong way of playing for Black.

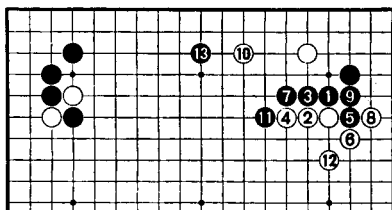


*Ref. Fig. 70*

*19th Honinbo League (1964)*  
*White: Hashimoto U.*  
*Black: Kitani*



*Dia. 54*



*Dia. 55*

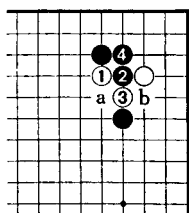
#### Section 4. The Contact Play

*Dia. 56 (White's options).* White 1 leads to the difficult variations. After 4 White connects at 'a' or 'b'. The former keeps things simple but even with the latter there are ways of avoiding complications.

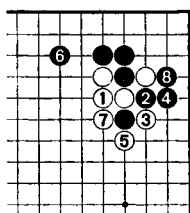
*Dia. 57 (joseki).* The connection in the middle at 1 requires that the ladder with 3 and 5 be favourable. Black gets considerable local profit but White gets thickness in sente. This is representative of the simple variations of the taisha.

*Dia. 58 (good for White).* Black cannot omit jumping at 6 in *Dia. 57*, as this permits White to make the two-step hane of 3 and 5. Black can cut at 6 but then he must connect at 8, so White greatly increases his thickness. Needless to say, Black cannot capture 5 instead of connecting at 8.

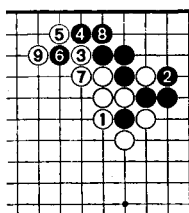
*Dia. 59 (slightly better for White).* Black can play 2 and 4, but playing so low and going out of one's way to make White capture the stone in the ladder is not to be recommended. White next extends from 5 to 9 and his thickness has the advantage over Black's overall low position.



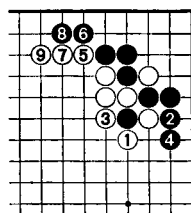
*Dia. 56*



*Dia. 57* ◆◆



*Dia. 58*



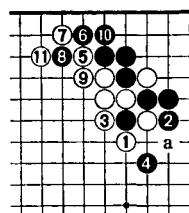
*Dia. 59*

*Dia. 60 (risky).* Black 4 is clearly a risky move. White plays the same continuation as in *Dia. 58*. The possibility of White 'a' is a time-bomb ticking away in Black's camp.

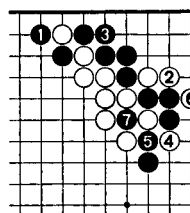
*Dia. 61 (a large ko).* If Black plays 10 in *Dia. 60* at 1, White 2 starts something. When Black connects at 3, a large ko starts. After 7—

*Dia. 62 (good for White).* White has a perfect ko threat at 8. Black 9 is the only move. After 10, he must add a move at 11. Black gets a better result than *Dia. 60* but the fact that White has sente is a big difference. If Black 9 at 10, White takes at 9 and ignores all ko threats.

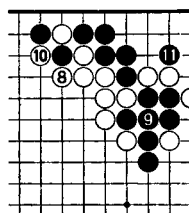
*Dia. 63 (Black in trouble).* Black eliminates the ko threat by capturing at 3 but this only makes things worse. White has a ko threat at 8. Black has to give up one lot of three stones.



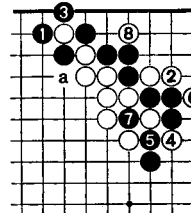
*Dia. 60*



*Dia. 61*



*Dia. 62*

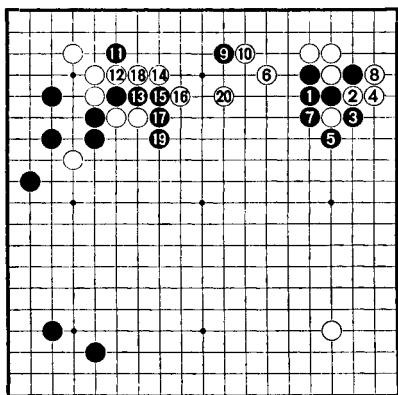


*Dia. 63*

*Ref. Fig. 71.* Since White had influence at the top left, Black naturally connected at 1. White played 6 with a view to maintaining balance with the top left. Black 9 was a good invasion but Black 11, though a standard tesuji, was a mistake. Apparently Rin overlooked White 14. Black could not push through at 18 as the ladder was unfavourable. White 20 made this a difficult game for Black.

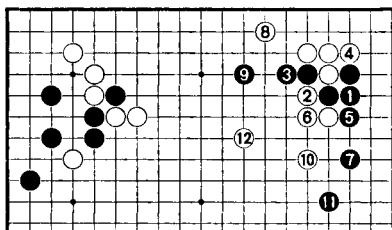
*Dia. 64 (supplement).* If Black connects at 1, his prospects after 2 are unpromising. The standard pattern has him heading towards a strong white position. Settling his stones will not be easy.

*Dia. 65 (variation).* The ordinary move at 1 instead of 11 in the Figure was good enough. White will reinforce at 2, so Black keeps things simple with 3. If White 2 at 'a', Black continues strongly with Black 'b', White 'c', Black 'd'.

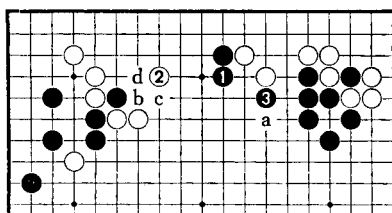


*Ref. Fig. 71*

*10th Meijin Title, Game 4 (1971)*  
*White: Fujisawa Shuko; Black: Rin*

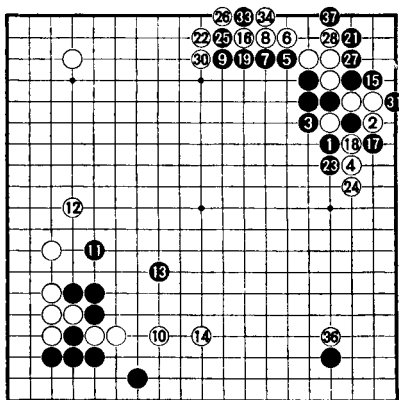


*Dia. 64*



*Dia. 65*

*Ref. Fig. 72.* The taisha appeared twice as White began by playing *mane* (imitation) Go. White 10 was an overplay—reinforcing at 18 was the proper move. When Black exerted his full strength with 15 and 17, White was plunged into a difficult fight. Black could also have settled the issue by playing 37 instead of capturing the ko with 29, but in any case he had the lead after 37.

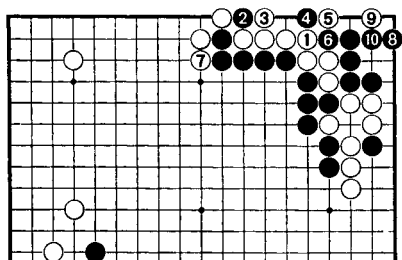


Ref. Fig. 72

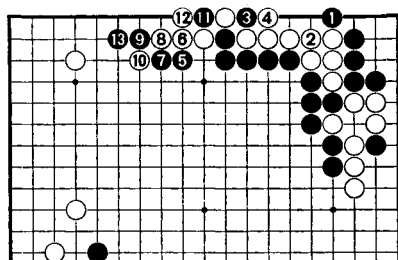
20 takes ko 22 " 32 " 35 "  
 12th Honinbo Title, Game 1 (1957)  
 White: Fujisawa Hosai  
 Black: Takagawa

*Dia. 66 (supplement).* If White plays 28 in the Figure at 1, Black lives in the corner. Even if White throws in at 5, he does not have time to capture the stone as he must push at 7. Black 8 is the vital point and he lives with 10.

*Dia. 67 (White collapses).* Black could have settled the issue by playing 1 etc. instead of 29 in the Figure. When Black plays 13, White can capture these two stones but he loses his pivotal group.



Dia. 66

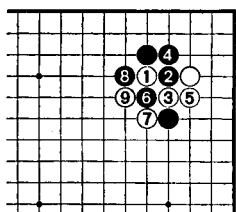


Dia. 67

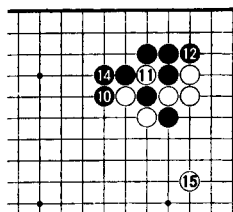
*Dia. 68 (connecting underneath).* If White 5, Black cuts but White avoids complications with 7 and 9. Extending at 8 instead of 7 leads to the difficult variations. Giving atari at 9 is important—one must not be timid.

*Dia. 69 (joseki).* Black has no ko threats, so he blocks at 12 instead. Up to 15 is a joseki. From the standpoint of *tewari*, this result is slightly favourable for Black.

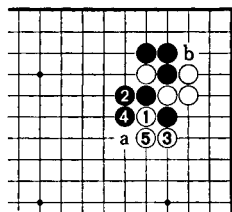
*Dia. 70 (equal).* Black can also answer at 2, whereupon 3 is the only move. The sequence to 5 is simpler for White and gives an equal result. Next 'a' and 'b' are *miai*, so neither side can play both.



*Dia. 68*



*Dia. 69* ◆◆  
⑬ connects

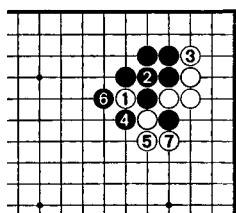


*Dia. 70* ◆

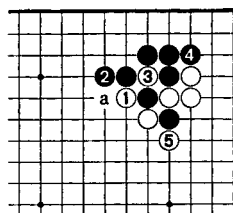
*Dia. 71 (good for White).* White 1 is essential when Black captures the stone. Connecting at 2 is out of the question for Black. White blocks at 3 and although Black gets a *ponnuki*, its value is small once he has made bad shape with 2. This result is favourable for White.

*Dia. 72 (equal).* Extending at 2 is possible. Up to 5 is equal. White 5 is the proper move—filling the *ko* is too heavy as Black has not turned at 'a'. Both sides will leave the position as it is.

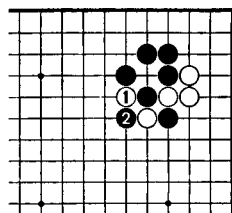
*Dia. 73 (a challenge).* The possibility of Black 2 is the alarming thing about this pattern. This challenge seems reckless but is possible when Black has a lot of *ko* threats, for example, when a large-scale *joseki* has been played elsewhere. The *ko* threats have to be quite large.



*Dia. 71*



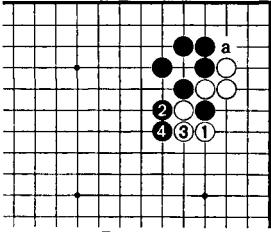
*Dia. 72* ◆



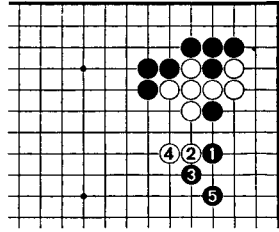
*Dia. 73*

*Dia. 74 (timorous).* Simply playing 1 from fear of a possible ko challenge by Black invites scorn for cowardice. Black will probably play 2 and 4. Even if White blocks at 'a', Black's ponnuki gives him a nice shape superior to that in *Dia. 70*.

*Dia. 75 (playing elsewhere).* Depending on the position, White may omit 15 in *Dia. 69*. Black then presses at 1. 2 to 5 is a standard pattern. White does not have to worry about life but it is not pleasant to have one's position eroded like this.

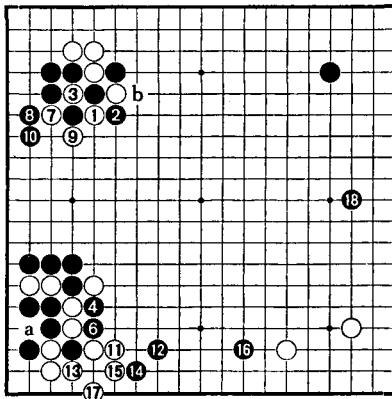


*Dia. 74*



*Dia. 75*

*Ref. Fig. 73.* This is the only game I know of in which Black challenges White to a ko by cutting at 2. Black 2 is quite appropriate here. After 3 White will ignore all ko threats but Black has an ideal threat at 4. Black 6 immediately gives him the lead in the game. If White plays 5 at 6, he has no ko threats when Black takes the ko. Black will ignore White 'a' and capture at 'b'.



⑤ connects

*Ref. Fig. 73*

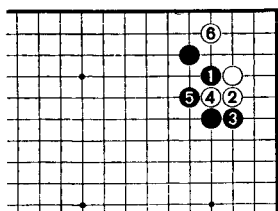
*Jubango, Game 9 (1956)*

*White: Go Seigen; Black: Takagawa*

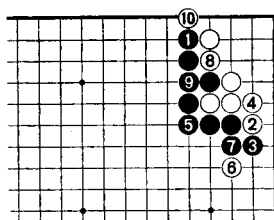
## Section 5. Playing Elsewhere

*Dia. 76 (blockade).* If simplicity is the only object, switching elsewhere is a feasible approach. Black responds by sealing White in with 1 and 3. White lives with 4 and 6. Next—

*Dia. 77 (joseki).* Up to 9 is joseki. White 10 is the strongest move—White plays this in place of adding a stone inside. If Black blocks and White connects, he is alive. White has played the best timing, including the effective peep of 6, but Black's outward influence is overwhelming.



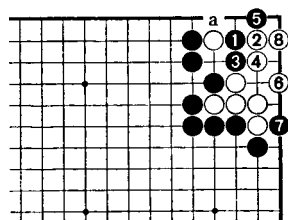
*Dia. 76*



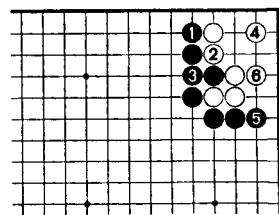
*Dia. 77* ◆◆

*Dia. 78 (barely eyes).* White 8 and 10 in *Dia. 77* can be omitted but only at a heavy cost. If Black plays the tesuji of 1, White manages to save himself with 2 etc. but he is reduced to the minimum two eyes. Black can also get a ko with Black 3 at 5, White 3, Black 'a'.

*Dia. 79 (timing).* Simply playing at 1 when White plays 6 in *Dia. 76* is correct. Giving atari at 2 is the wrong timing—now White has to defend at 4. Being forced to answer 5 at 6 is painful. White 2 at 5 is the correct order.



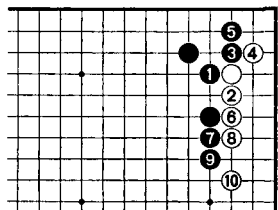
*Dia. 78*



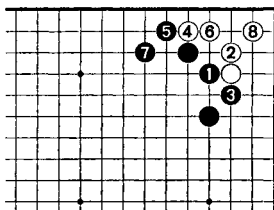
*Dia. 79*

*Dia. 80 (adequate for White).* Black 3 and 5 are mild. Poking his head out with 6 to 10 is good enough for White. He is happy to get a position like this after playing elsewhere.

*Dia. 81 (inferior for White).* Extending into the corner with 2 is bad, as Black gets nice shape with 3. Getting life with 4 to 8 is small. This result is very favourable for Black. If White ignores 1, Black captures him cleanly with 3. This is also very favourable for Black.



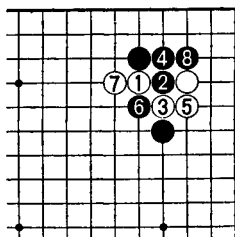
*Dia. 80*



*Dia. 81*

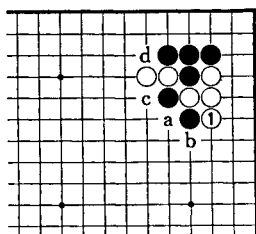


# CHAPTER X THE TAISHA THE DIFFICULT VARIATIONS

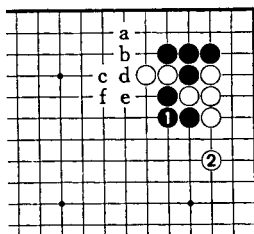


White 7 leads to the difficult variations. The consequences of this move cannot be predicted. Black 8 is the only move: this is the starting point.

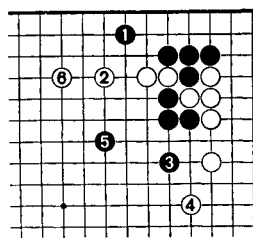
*Dia. 1 (the turning point).* White 1 is also virtually the only continuation. Black now has to choose between 'a', 'b' and 'c', each of which involves an important ladder. Since Black has adopted the taisha, these ladders must be unfavourable for White. White 1 at 'd' is also possible.



*Dia. 1*



*Dia. 2*



*Dia. 3* ◆◆

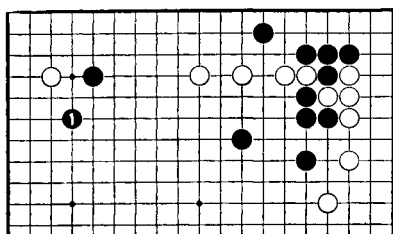
## Section 1. The Connection

*Dia. 2 (the second turning point).* If Black 1, White 2 and we come to another turning point. Black has the six continuations of 'a' to 'f'. Black 'b', 'c' and 'd' are close to being trick plays.

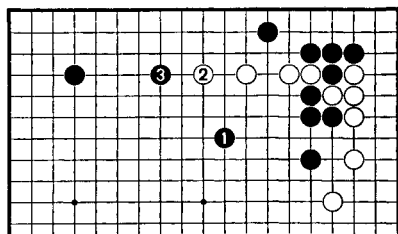
*Dia. 3 (the basic pattern).* If Black 1, the moves to 6 are considered the basic pattern. White gets profit on the right with 4 but he is then chased out towards the left, so a careful look at the position in the top left corner is essential. Black 5 one space to the left is also possible.

*Dia. 4 (the question of the top left).* Following the joseki of *Dia. 3* in this position makes things very awkward for White as pressing at 1 becomes an excellent move for Black. Looking after his groups on both sides will be difficult for White.

*Dia. 5 (inappropriate).* When Black has a stone on the top left star-point, he encircles White on a large scale with 1, then makes the excellent checking extension of 3. Following the joseki of *Dia. 3* was a strategic mistake by White.

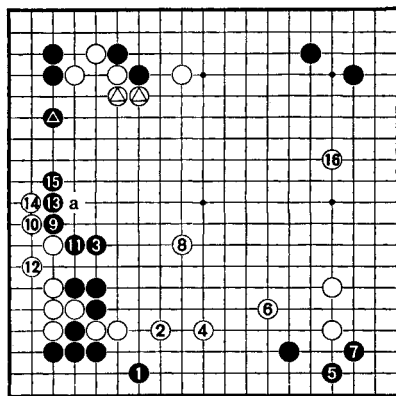


*Dia. 4*



*Dia. 5*

*Ref. Fig. 74.* White diverged from joseki with 4, an interesting approach in this position. If White answers 3 at 'a', Black  $\triangle$  is lying in wait in his path. Playing into the centre with 6 and 8 epitomizes Takemiya's style. Black 9 etc. was natural as White had omitted 'a'. The pattern to 15 is usually regarded as unfavourable for White but he patiently bore with being forced into a low position. White  $\triangle$  nipped the influence of Black's thickness in the bud. White 16 made it into a wide, open game.



*Ref. Fig. 74*

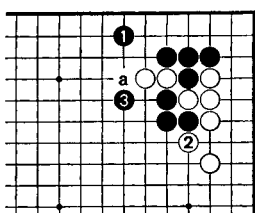
*8th Lightning Go Championship, round 1 (1975)*

*White: Takemiya; Black: Hashimoto Shoji*

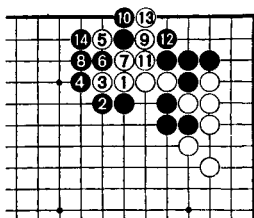
*Dia. 6 (good for Black).* When playing out with his two stones only creates a burden for White, he can resort to the expedient of White 2. However, this result, with Black taking charge of the two stones with 3, cannot be good for White. Blocking at 'a' later is an excellent move for Black.

*Dia. 7 (unreasonable for White).* White cannot do anything with his two stones. If he sets them in motion with 1, Black gives way at 2, taps him on the head at 4, then plays in at 6. Up to 14 White is captured. If 11 at 13, Black cuts at 11' and squeezes.

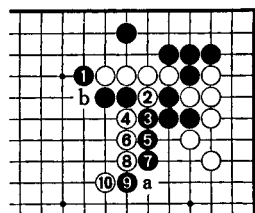
*Dia. 8 (variation).* Even if the ladder favours White, 2 and 4 do not succeed. If Black 9 at 'a', White gets a ladder with 'b'. White persists with 10, still aiming at 'b'.



*Dia. 6*



*Dia. 7*

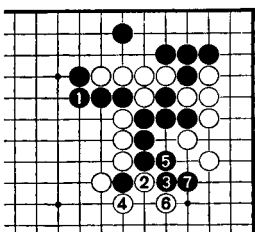


*Dia. 8*

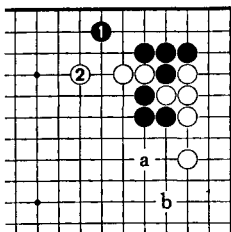
*Dia. 9 (good for Black).* Next Black connects at 1. He has to let White cut at 2 but he pokes his head out with 3 to 7 and cannot be stopped, so this is less than satisfactory for White.

*Dia. 10 (considering alternatives).* After 2 the joseki continues with Black 'a' and White 'b' but this exchange is a minus for Black, so if possible he would prefer not to play it. It is worthwhile seeing if Black can do anything else.

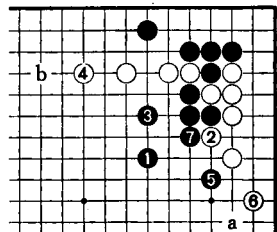
*Dia. 11 (one plan).* The diagonal jump of 1 is one possibility. White of course cannot go through the middle. If White 2, Black 3, then the vital point of 5. Black 7, making miai of 'a' and 'b', is the proper answer to White 6.



*Dia. 9*



*Dia. 10*

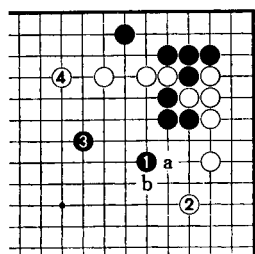


*Dia. 11* ◆

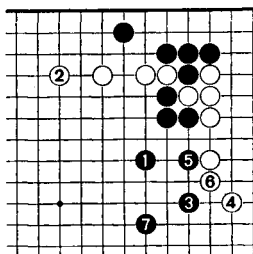
*Dia. 12 (an alternative).* Yamabe 9-dan, who is a specialist in the taisha, considers that Black 1 is also possible. If 2, 3 makes correct shape. If Black 1 were at 'a', White could now make a forcing move at 'b'. On the other hand, 'a' works better on the right than 1, so this move has a drawback as well as an advantage.

*Dia. 13 (feasible for Black).* If White answers at the top at 2, Black 3 is a good move. White cannot counterattack, so Black gets a strong position. This is satisfactory for Black, so White should follow *Dia. 12*.

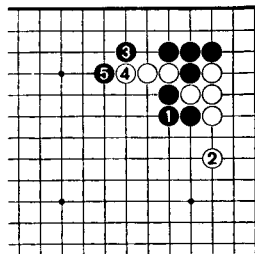
*Dia. 14 (Black jumps at the top).* If Black 3, White naturally pushes at 4. Black 5 is not so natural—this smacks of a trick move. Black must have something nasty up his sleeve.



*Dia. 12* ◆



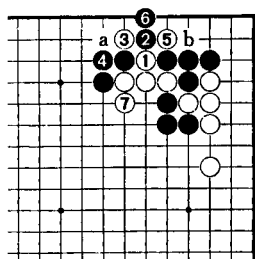
*Dia. 13*



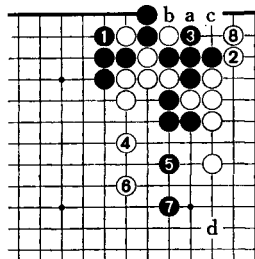
*Dia. 14*

*Dia. 15 (pulling back).* White plays 1 to 5 but then he must pull back with 7. Trying to capture the two stones will lead to his undoing. After 7, Black plays 'a' or 'b'.

*Dia. 16 (good for White).* If Black 1, White forces with 2, then jumps towards the centre. White 8 is extremely big. White 'a'-Black 'b'-White 'c' is absolute sente. White 8 at 'd' is also possible—either way is good for White.



*Dia. 15*

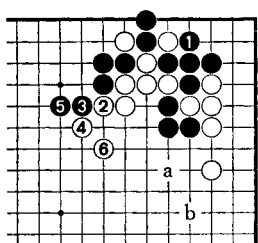


*Dia. 16*

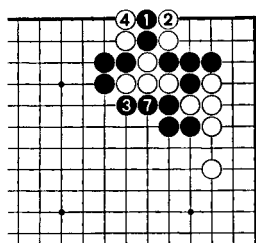
*Dia. 17 (left in the lurch).* If Black plays 1 to avoid losing any ground in the corner, White 2 is the vital point of this shape. Black gets a good position at the top with 3 and 5 but his three stones to the right have been deserted. Trying to escape will not be pleasant: if Black 'a', White 'b'.

*Dia. 18 (tricked).* If White attempts to capture with 2 (instead of 7 in *Dia. 15*), he falls into a trap. He has no one to blame but himself. After the standard sequence to 7—

*Dia. 19 (White is annihilated).* White may think that he can get seki with 10 and 12 but he is squelched by the tesuji of 13. The ko with White 12 at 'a', Black 12, White 'b', is out of the question.

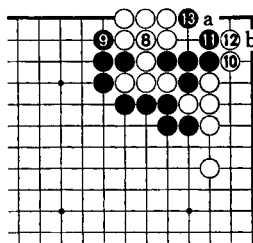


*Dia. 17*



*Dia. 18*

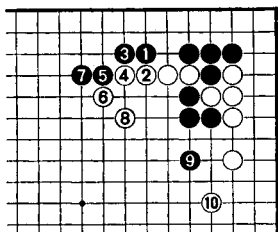
⑤ throws in ⑥ takes



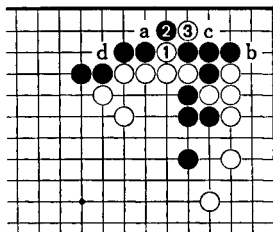
*Dia. 19*

*Dia. 20 (favourable for White).* 2 and 3 are conventional moves. White faceily makes shape with 4 to 8. As this group is strengthened, the three black stones are proportionately weakened. This is good enough for White. After 10, White will get ample compensation for what he has given away at the top.

*Dia. 21 (White's aim).* Black's shape seems complete in the previous diagram but this is not really the case. White can play 1 and 3. If Black 'a', the white forcing move of 'b' is unbearable, but if Black 'c', White separates the two stones on the right with White 'a' and White 'd'.



*Dia. 20*

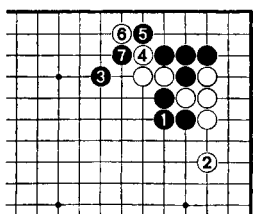


*Dia. 21*

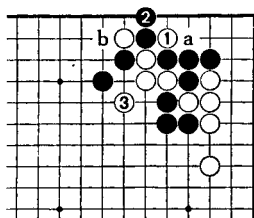
*Dia. 22 (Black's checking extension).* White defends against Black 3 in the same way as against the jump in *Dia. 14*. Simply letting Black connect is out of the question so blocking at 4 is the only move. 5 to 7 follow. There is no need for White to think about moves like 6 at 7.

*Dia. 23 (pulling back).* As seen in *Dia. 18*, White must not try to capture the two stones so he pulls back at 3. This avoids the trap. Next, Black 'a' or 'b'.

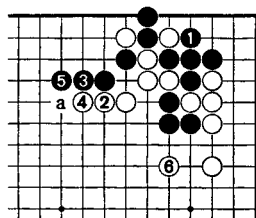
*Dia. 24 (good for White).* If 1 on the right, White pushes twice before jumping to 6. In this shape White 'a' is also sente, so it is difficult for Black to do anything with his three stones. Black has profit at the top but controlling the centre makes this result favourable for White.



*Dia. 22*



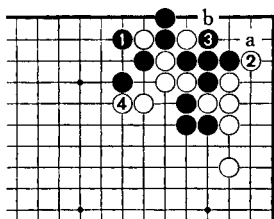
*Dia. 23*



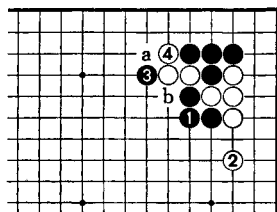
*Dia. 24*

*Dia. 25 (good for White).* If 1 on the left, White forces with 2, then pushes at 4. White has the large move at 'a', which rakes in excess profit with 'b' as indicated in *Dia. 16*, to look forward to in the corner. Once again it is difficult for Black to set his three stones in motion, so there is no doubt this result favours White.

*Dia. 26 (Black attaches).* Black seems to be making fun of White with the contact play of 3 at the nose of White's shape but this is a well worked-out trick play, so White must not treat it with contempt. White 4 is the only move. Next Black 'a' or 'b'—both must be treated with care by White.



*Dia. 25*

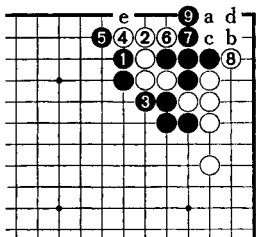


*Dia. 26*

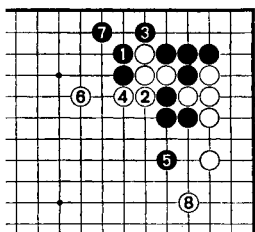
*Dia. 27 (tricked).* If White loses his temper with Black's high-handed block at 1 and plays through at 2, he cannot save the situation as he has no answer to 3. Up to 9 White is completely captured. White 'a' is no good because of Black 'b'; if he tries for ko with White 'c', Black 'b', White 'd', Black settles the issue with 'e'.

*Dia. 28 (the standard result).* White must coolly pull back at 2. The result to 8 can be expected. Black's shape at the top has no defects, while his centre stones are more comfortable than in *Dia. 20*, so the game is still open. White of course is satisfied with his position.

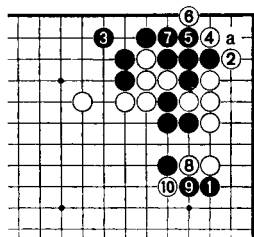
*Dia. 29 (a black overplay).* Black 7 in *Dia. 28* at 1 here is a strong move, but then White plays a probe at 2. If 3, he forces with 4 and 6, then cuts with 8 and 10. Even if Black cuts at 'a', White is not worried about his eye-shape. This fight will be too difficult for Black.



*Dia. 27*



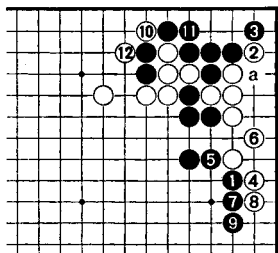
*Dia. 28* ◆



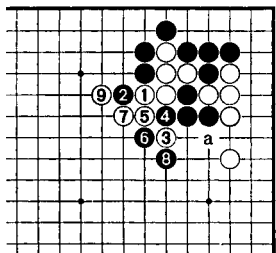
*Dia. 29*

*Dia. 30 (good for White).* If Black 3, White answers at 4, submitting for the time being on the right. Up to 9 Black gets a good position, but White gains overall by capturing with 10 and 12. White 'a' is also sente. One can say that Black 1 is an overplay.

*Dia. 31 (a painful blow).* Black 2 must also be called an overplay. Black's only defence against 3 is the sequence of 4 to 8, but then White raps him across the knuckles with 9. White is also left with the squeezing move of 'a'.



*Dia. 30*

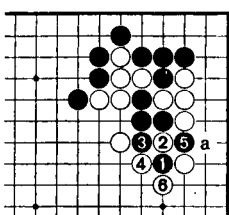


*Dia. 31*

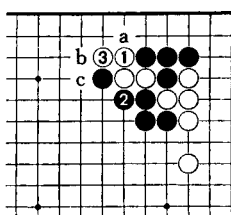
*Dia. 32 (an all important ko).* Trying to escape with 1 is imprudent. White can attack fiercely with 2 and 4. White 6 is the decider. If Black 'a' next, White takes the ko and there will be no ko threat big enough.

*Dia. 33 (blocking in the centre).* Black 2 does not smack of a trick play—this is getting more like a joseki. Of course if White plays 3 at 'a', Black fills a liberty with 3 and the pattern reverts to the trick play of *Dia. 27*. Black answers 3 with 'b' or 'c'.

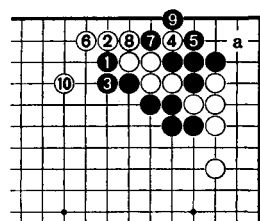
*Dia. 34 (equal).* The unyielding hane of 1 is a good move. The result to 10 is equal. If White simply plays 4 at 6, Black plays 4 in sente. If White 6 at 7, Black will not oblige by answering at 'a'. . . .



*Dia. 32*



*Dia. 33*

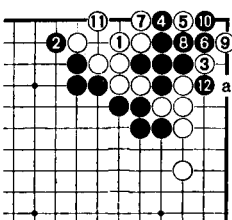


*Dia. 34* ◆

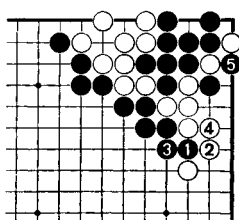
*Dia. 35 (capturing race).* That is, if White 1, Black is bound to counter with 2. The result to 12 is likely, with both sides living. White can later aim at 'a' but not immediately.

*Dia. 36 (reasonable for Black).* On the other hand, Black can play 1 and 3 at an early stage. Eliminating the possibility of ko with 5 is then a splendid move. Even allowing for Black's two extra moves, White's low position means that this way of playing is feasible for Black.

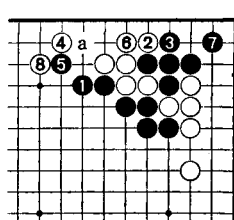
*Dia. 37 (reasonable for White).* If Black 1, White plays 2 and 4 and cannot be checked. If Black 5, White 6 is sente, so he can play out with 8. Black 7 at 'a' does not fill in a liberty, so he loses the corner fight.



*Dia. 35*



*Dia. 36*



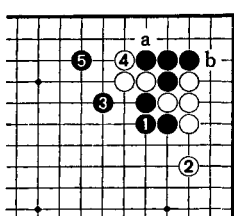
*Dia. 37*



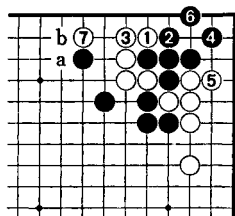
*Dia. 38 (Black presses).* When Black presses at 3, both sides must be prepared for a rough and rocky road ahead. After Black encircles him with 5, White can open hostilities by playing at 'a'—this is natural but has many variations—or he can play 'b', discarding the three stones.

*Dia. 39 (moving out).* White sets the three stones in motion with 1 and 3. Black 4 is tesuji and the sequence to 6 is a set pattern in this variation. Up to 7 is a one-way street. Black 'a' next is correct; Black 'b' incurs a disadvantage if answered correctly.

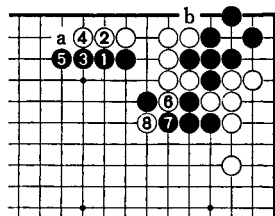
*Dia. 40 (a fight).* After crawling with 2 and 4, White starts a fight by cutting with 6 and 8. This pattern is joseki but there is no way of showing the continuation as it depends upon fighting ability. Even if Black blocks at 'a', White lives as 'b' is sente.



*Dia. 38*



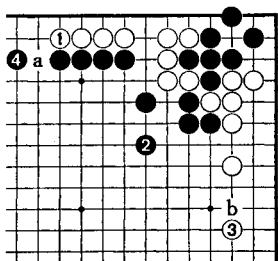
*Dia. 39*



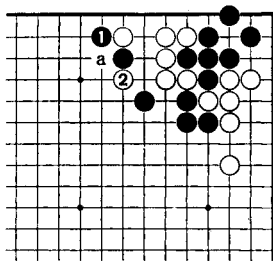
*Dia. 40* ◆

*Dia. 41 (peaceful).* White would like to be able to crawl an extra space with 1 but Black will play 2 instead of answering at 'a'. This gives a peaceful result but one cannot help feeling that White has been too restrained.

*Dia. 42 (resolute).* Blocking at 1 is unreasonable but if White does not know the counter, this one blow may finish him off. Although good style calls for the cut at 'a', this is just what Black wants—here the vulgar move of White 2 is best.



*Dia. 41* ◆

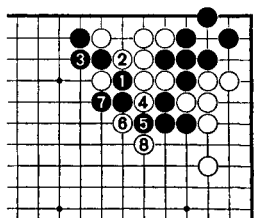


*Dia. 42*

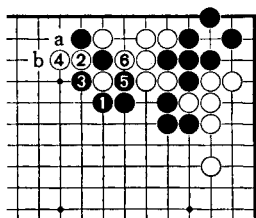
*Dia. 43 (Black collapses).* Black 1 is quite resourceless—White 2 to 8 brings about his immediate collapse. Note that White does not give atari to the left of 6. Since he is the one who initiated this pattern, Black should not collapse so feebly.

*Dia. 44 (Black fails).* Black must be prepared to resist White 2 in *Dia. 42*. Here he tries pushing at 1 but White extricates himself with 2 to 6. Black cannot fight the ko by crawling at 'a' as White 'b' is a ko threat.

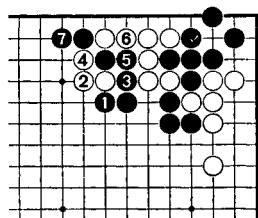
*Dia. 45 (White loses).* If White 2, he collapses after 3. White can do nothing after 7.



*Dia. 43*



*Dia. 44*

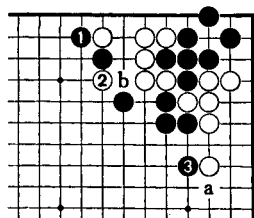


*Dia. 45*

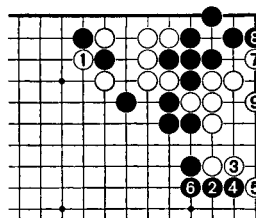
*Dia. 46 (Black's stratagem).* Black can answer 2 by attaching at 3. There is a secret plan concealed in this move which is very troublesome for White. Black's idea is to exchange 3 for White 'a'. He can then initiate the sequence in *Dia. 43* and this time his three stones are not captured.

*Dia. 47 (a success for Black).* White sees through Black's plan and hastens to forestall him with White 1 but this shows inadequate reading. Black blocks at 2 and 4 which is painful. White 7 is sente, so he lives with 9 but this result is a success for Black.

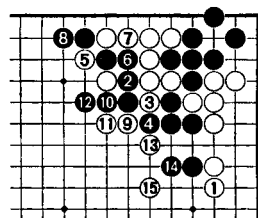
*Dia. 48 (a large-scale transformation).* White can go along with Black and extend at 1. Black naturally plays out at 2 but White plays 3 to 7. The ensuing sequence is forced. Black 14 saves these stones from being captured but White has foreseen this and presses at 15.



*Dia. 46*



*Dia. 47*

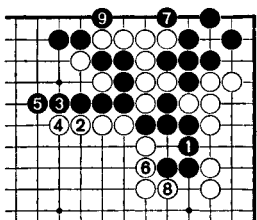


*Dia. 48*

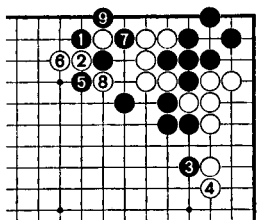
*Dia. 49 (better for White).* Black 1 gives him five liberties, putting him one ahead of White at the top, but White allowed for this. He pushes with 2 and 4, then squeezes. White's thickness is not inferior to Black's 30 points of profit and he has sente. This is good enough for White.

*Dia. 50 (following orders).* Crosscutting with 2 is a tesuji but in this case it is just what Black wants. Black 3 is a resourceful move forcing White 4. In the ensuing sequence White falls into the trap.

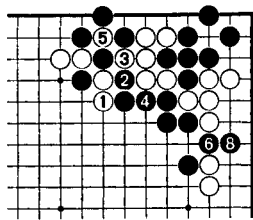
*Dia. 51 (White is outplayed).* If 1, Black starts a large ko and has an excellent ko threat at 6. White has no ko threats, so he has to connect, giving up the stones on the right. It should be clear that Black gains by the exchange.



*Dia. 49*



*Dia. 50*

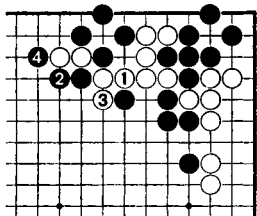


*Dia. 51*

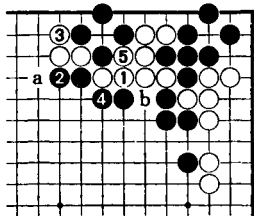
⑦ connects

*Dia. 52 (an immediate loss).* If 1, Black 2 makes miai of 3 and 4. The exchange of 3 and 4 will be followed by a fight in the centre but there is no guarantee that White can take the initiative there to make up for his initial loss. Exchanging the contact play for the white extension (3 and 4 in *Dia. 50*) is bad but this is outweighed by Black's profit from capturing at 4.

*Dia. 53 (good for Black).* Blocking at 3 is clearly bad as Black clamps the lid on with 4. Despite White's extra move at 5, there is still a ko left here. Extending at 'a' and waiting for an opportunity to play the ko is good enough for Black. Starting the ko immediately by filling at 'b' is also good as he will get to play two moves elsewhere.



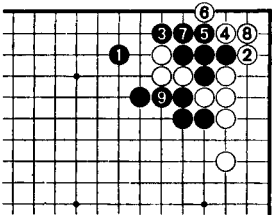
*Dia. 52*



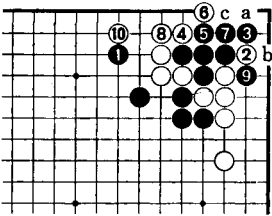
*Dia. 53*

*Dia. 54 (simple).* Answering at 2 avoids all complications. Black's only answer is 3, so White discards the stones and makes area in the corner. White gets sente and switches elsewhere. Connecting at 9 emphasizes central thickness.

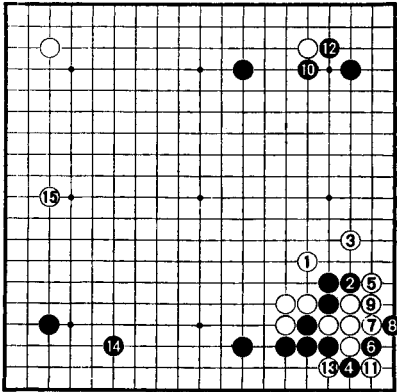
*Dia. 55 (a ko remains).* White may have made a concession by playing 2 but blocking at 3 is an overplay. White sets his stones in motion with 4 to 10. If this group later becomes secure, White has the "flower-viewing ko" of White 'a', Black 'b', White 'c'. This is a one-sided burden for Black.



*Dia. 54* ◆



*Dia. 55*



*Ref. Fig. 75*

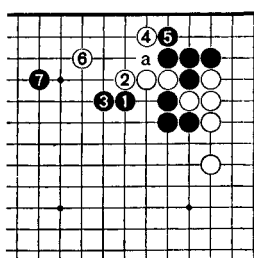
*2nd Judan Title, Game 3 (1963)*  
*White: Hashimoto Utarō*  
*Black: Handa Dogen*

*Ref. Fig. 75.* The combination of 1 and 3 is not seen very often in professional games. Black kept things simple by playing 4 to 8, then switched to 10. Handa's bold omission of the connection at 11 was based on a reading of his opponent's Go style. Even though Hashimoto knew that he was being invited to do so, fighting spirit still called for cutting at 11. He then obstinately continued by cutting at 13.

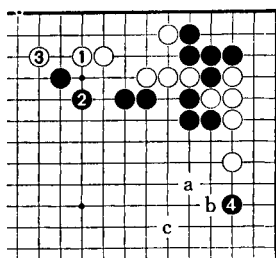
*Dia. 56 (a mistaken approach).* Pushing at 2 is the wrong way to play—White must block at ‘a’. After 3, White’s group is heavy. White 4 may be sente but 6 is just about his only continuation, so Black has the nice, large-scale pressing move of 7.

*Dia. 57 (favourable for Black).* White cannot counterattack—White 1 is about all he can do. White 3 puts him out of danger at the top but Black 4 makes things difficult for him on the side. When 4 is uninteresting, Black can play Black ‘a’-White ‘b’-Black ‘c’ in the centre.

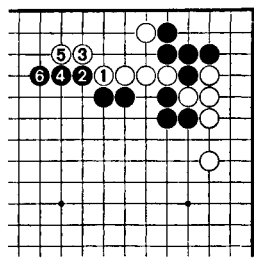
*Dia. 58 (good for Black).* The fact that Black has the good move of 7 in *Dia. 56* does not mean that White should crawl at 1 here, as this only makes him heavier. White has to push along underneath, helping Black to increase his thickness. This is clearly bad.



*Dia. 56*



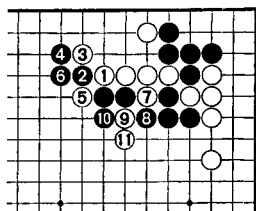
*Dia. 57*



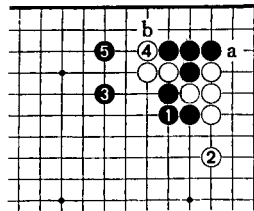
*Dia. 58*

*Dia. 59 (dangerous).* Pinching White’s nose with 2 is natural but if Black gets carried away and plays 4, White will counterattack at 5. If the ladder is unfavourable, Black cannot save the situation after 11. There is no need to take chances—following *Dia. 58* is good enough for Black.

*Dia. 60 (the two-space pressing move).* If Black 3, White 4 is as before the only move. Black again attacks strongly by sealing White in with 5, but the position of 3 makes a complete difference to the way White settles himself. Discarding his stones with White ‘a’-Black ‘b’ is the simple approach.



*Dia. 59*

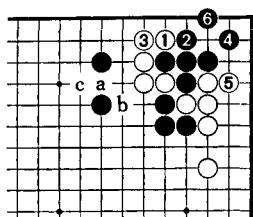


*Dia. 60*

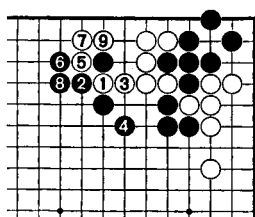
*Dia. 61 (moving out).* Up to 6 is the set pattern when White decides to hang on to his stones. If the ladder is favourable, White can next play the tesuji of 'a'; if it is unfavourable, he looks after his group with 'b'. He can also creep out at the top by peeping at 'c'

*Dia. 62 (joseki).* White 1 is the kind of tesuji worth remembering. Black maintains his connection with 4, so White settles himself by capturing a stone. Black has no choice but to play 6 and 8 when the ladder favours White. From the past this pattern has been regarded as joseki but it is believed by some to be slightly favourable for White.

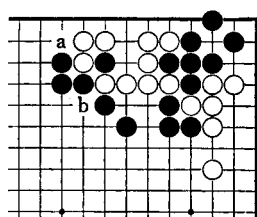
*Dia. 63 (observation).* One reason why White is regarded as gaining a little from this result is that 'a' is not sente for Black. Another is that Black's outside wall is not complete as there is a cutting point at 'b'. The possibility of White 'b' is certainly a burden for Black.



*Dia. 61*



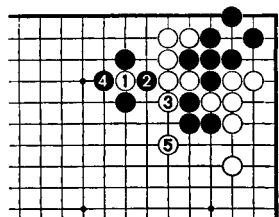
*Dia. 62* ◆



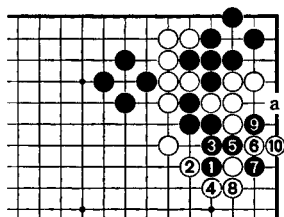
*Dia. 63*

*Dia. 64 (short-tempered).* Intercepting at Black 2 does not work, regardless of the ladder. White pushes out at 3 and though Black gets a nice ponnuki with 4, White 5 causes him a large loss. With this one blow White catches the three pivotal black stones.

*Dia. 65 (captured).* Black 1 is unavailing. Pushing through at 5 only leads to the familiar denouement. (If Black plays it through to the bitter end, remember that White wins with the diagonal tesuji at 'a'). White does not even have to play ko, so this is better for him than *Dia. 32*.



*Dia. 64*

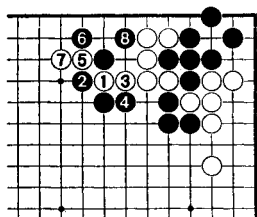


*Dia. 65*

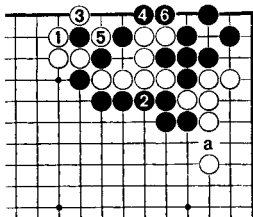
*Dia. 66 (a strong move).* Playing White 1 without checking out the ladder is dangerous as Black may play 4, filling in a liberty. He then answers the cut with 6 and 8. This is serious—if the ladder is unfavourable, White has had it.

*Dia. 67 (White collapses).* If White continues with 1, Black wins the capturing race with 2. Black 4 is a tesuji—6 sets up a snapback. White can get a ko by playing 3 to the left of 4 but not only is this a “flower-viewing ko” for Black, he also has a handy ko threat at ‘a’.

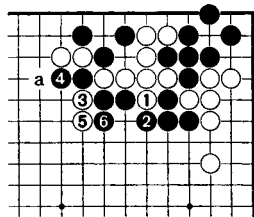
*Dia. 68 (the ladder).* Since White cannot win the capturing race, his only chance is to break through to the centre. When Black plays 6, the question of the ladder at ‘a’ is all-important. If it is unfavourable, White’s original wedging move (1 in *Dia. 62*) was wrong.



*Dia. 66*



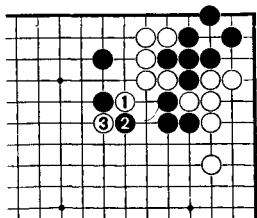
*Dia. 67*



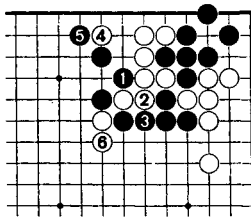
*Dia. 68*

*Dia. 69 (White's diagonal attachment).* White 1 is a strong alternative when the ladder is unfavourable. The ladder is irrelevant for this move and it cannot lead to a disadvantageous result. White might even opt for this move unconditionally, even when the ladder is favourable. After 3—

*Dia. 70 (attack and defence).* Black blocks White's way out with 1 and 3 but it is not so easy to catch this group. White 4 is an efficient move which greatly slows down Black in his attempt to capture White. White 6 is then a good move.



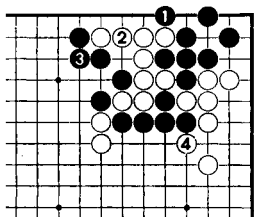
*Dia. 69*



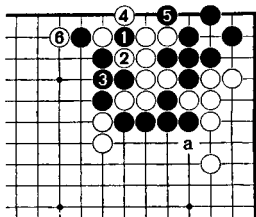
*Dia. 70*

*Dia. 71 (White wins).* Black's continuation after *Dia. 70* is difficult, as White's contact play is a very effective move. If Black hastens to capture with 1, White connects at 2. Black 3 is necessary so 4 puts White a liberty ahead.

*Dia. 72 (Black perplexed).* Black knowingly lets White get a double atari as he is pinning all his hopes on Black 5. This is in vain, however, as White cleverly attaches at 6. Black cannot prevent White from connecting at the top. He also has to watch out for White 'a'.



*Dia. 71*

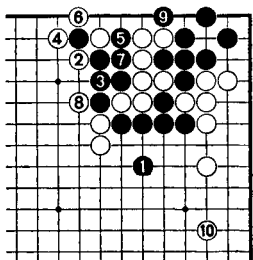


*Dia. 72*

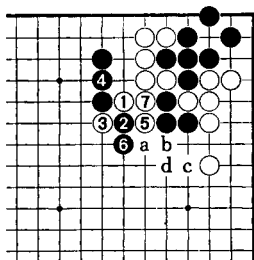
*Dia. 73 (favourable for White).* Precipitately trying to capture turns out badly, so Black leaves the top to White and moves out with 1. White goes ahead with 2, whereupon 3 is best; 4 on is forced. White discards seven stones but settles himself at the top and switches to 10. He is very satisfied.

*Dia. 74 (no follow-up).* Black cannot obtain a good result by connecting at 4. White answers simply with 5 and 7 and Black has no suitable continuation. If Black 'a', White cuts at 'b'; if Black 'c', White catches him with 'd'.

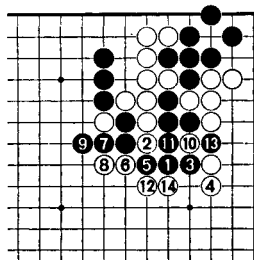
*Dia. 75 (a dismal fate).* This means that Black 1 is the only move left to escape, but after White 2 and 4, Black once again is hard put to find a continuation. Blocking at 5 is the only way to make shape, but in the sequence to 14 Black's whole group comes to a sad end.



*Dia. 73*



*Dia. 74*



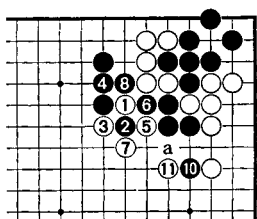
*Dia. 75*



*Dia. 76 (ineffective).* Answering 5 with 6 and 8 is not possible. White connects with 9 and has caught the three black stones. If Black 10, White 11; if Black 10 at 11, White plays in at 'a' and squeezes.

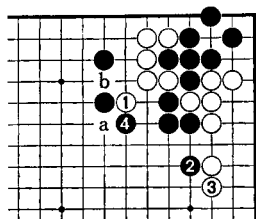
*Dia. 77 (Black tries something).* Blocking White 1 immediately turns out badly after White cuts, so Black tries playing a probe at 2 first. White 3 is an overplay—this falls for Black's stratagem. If White now answers 4 by cutting at 'a', Black connects at 'b' and White can do nothing.

*Dia. 78 (White captured).* There is no way out for White after *Dia. 77*. Black resists 1 to 5 with 6 and 8 and the ladder is irrelevant—White collapses. The capturing race is the same as in *Dia. 67*.

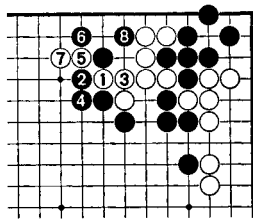


*Dia. 76*

⑨ fills ko



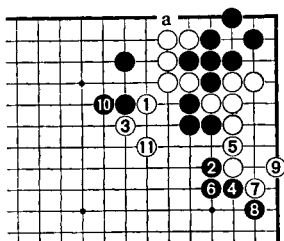
*Dia. 77*



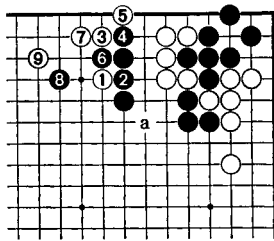
*Dia. 78*

*Dia. 79 (feasible for White).* In this pattern White has to ignore Black 2—poking his head out at 3 is the first priority. If Black 4, White 5 and the moves to 11 follow. White has been sealed in on the right but there are defects in Black's shape and White 'a' is sente. This result is reasonable for White.

*Dia. 80 (an old-fashioned pattern).* Peeping at 1 is an old-fashioned move. White connects at the top with the combination of 3 and 5. The sequence to 9 is joseki. White has been compelled to take up a low position but he has secured himself and can aim at 'a'.



*Dia. 79*

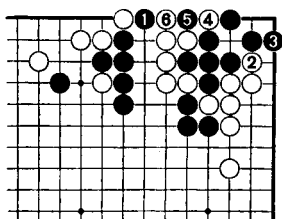


*Dia. 80* ◆

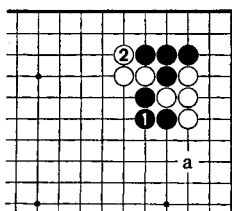
*Dia. 81 (connection).* Black 1 is unreasonable due to the white combination of 2 to 6. Black cannot prevent White from connecting unless he is prepared to play ko in the corner. Throwing in at 4 is correct timing, since this makes it White's turn to take the ko.

*Dia. 82 (expediency).* To go back to the starting point, White 'a' is the correct reply to Black 1. However, the forceful block at 2 does exist. This is not heterodox but it is certainly an expedient. If Black does not know the counter, he may well get his fingers burned.

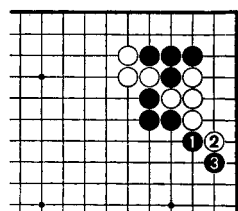
*Dia. 83 (resistance).* Answering with 1 and 3 is absolutely necessary. Since White has blocked at the top, Black must not let White slip down the side. The problem is how to continue.



*Dia. 81*



*Dia. 82*

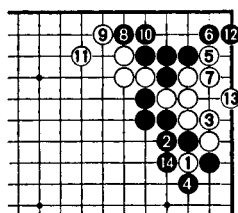


*Dia. 83*

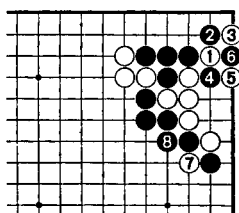
*Dia. 84 (terrible for White).* If White plays 1 and 3, there is no problem. Black 8 and 10 are sente, so Black plays 12 and both sides live. The result to 14 is very favourable for Black. One cannot expect White to play like this.

*Dia. 85 (ko).* Once having resorted to the drastic measure of 2 in *Dia. 82*, White cannot falter. He is bound to challenge Black to a ko with 1 and 3. If Black accepts the challenge immediately with 4, White has one absolute threat at 7. After 9—

*Dia. 86 (no ko threats).* Black has no ko threats in this area, so capturing a stone with 10 and 12 is about the best that he can do. His failure is made clear by White 13. With no ko threats, throwing in at 'a' does not do anything either.

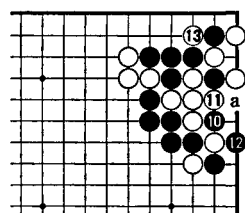


*Dia. 84*



*Dia. 85*

⑨ takes ko

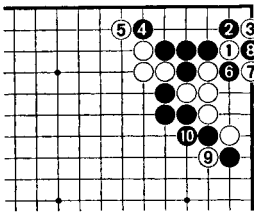


*Dia. 86*

*Dia. 87 (adding a hane).* The essential move for drawing White's fangs is the single hane at 4. This proves to be immensely effective. After White 5, Black follows the same sequence as in *Dia. 85*.

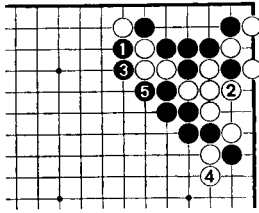
*Dia. 88 (capture).* The value of playing the hane beforehand is that Black has the ko threat of 1. If White dissolves the ko with 2, Black plays 3 then answers 4 by capturing at 5. Both in actual profit and in thickness this result favours Black.

*Dia. 89 (good for Black).* The previous result is too wretched for White so he will probably answer at 2. This time White is hard up for a ko threat after Black 3. If 4, the sequence to 8 follows. Black's strong point is that he can now extend at 9. The result to 13 favours him.

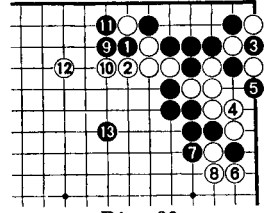


*Dia. 87*

⑪ takes ko



*Dia. 88*

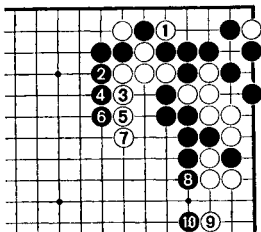


*Dia. 89*

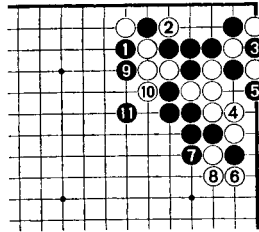
*Dia. 90 (variation).* If White plays 10 in *Dia. 89* at 1, Black turns at 2. White has to play 3 to avoid being sealed in, so Black will probably push twice more, then lean on White with 8 and 10 on the right. White is not yet settled at the top—this position is more promising for Black.

*Dia. 91 (inferior for White).* Answering Black's ko threat of 1 with 2 is even worse. The sequence to 8 is the only way for White to save the situation after Black 3 but then Black can play 9 and 11. This is worse than *Dia. 89*.

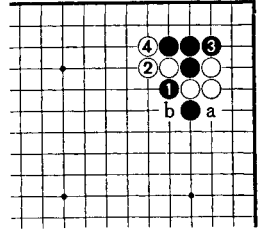
*Dia. 92 (a tough one).* Going back even further, there is one more problem that has to be dealt with. White can block immediately at 4 without making the exchange of White 'a'—Black 'b'. From the past this has been regarded as a trick play. It is quite a tough customer and is hard to deal with.



*Dia. 90*



*Dia. 91*

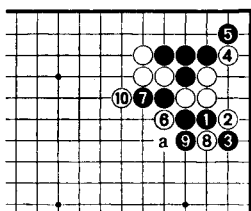


*Dia. 92*

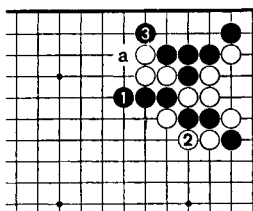
*Dia. 93 (tricked).* Let us begin by seeing what happens when Black falls into the trap. Black 1 looks like the only move but then White plays two hanes at 2 and 4. Black 3 and 5 are forced, so White catches two stones in a ladder with 6 to 10, as 'a' is atari.

*Dia. 94 (tricked).* Getting caught in a ladder is too much to take, so if he realizes along the way, Black will probably extend at 1. This leads to an exchange with 2 and 3. However, White makes a clean capture while he still has scope for moving out at 'a' at the top. One cannot say that Black has avoided the trap.

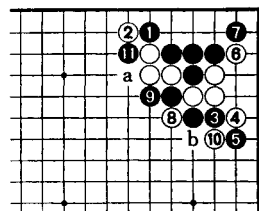
*Dia. 95 (foiling the trick play).* Black 1 to 3 is the traditional method for thwarting White's schemes. If the same sequence as in *Dia. 93* follows, Black can himself make a cut at 11. If White 'a', Black has an atari one space below, so he forestalls the ladder. If both capture with White 'b'—Black 'a', the result is regarded as favourable for Black.



*Dia. 93*



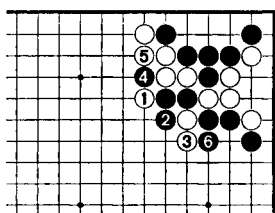
*Dia. 94*



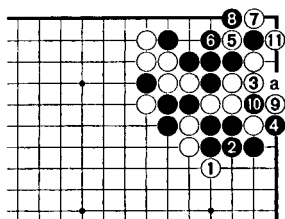
*Dia. 95*

*Dia. 96 (White resists).* However, things may not go so simply. There are further problems concealed in the traditional counter to the trick play. Playing White 10 in the previous diagram at 1, followed by 3, is very troublesome. Black just barely manages to forestall the ladder by cutting at 4 and filling a liberty with 6, but . . .

*Dia. 97 (persistent).* White obstinately continues to resist with 1 and 3, then tenaciously sets up two kos. His persistence is becoming a pain in the neck. Black cannot take at 'a'.



*Dia. 96*

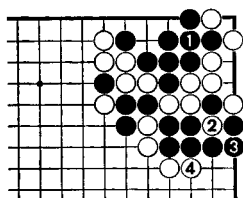


*Dia. 97*

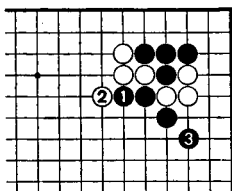
*Dia. 98 (ko).* Black will probably connect at 1, giving the result to 4. This is a favourable ko for Black, so it ends up as a failure for White, but one cannot help wondering if *Dia. 95* should be regarded as the definitive counter when there are so many complications.

*Dia. 99 (the best?).* I think that pushing at 1 is possible. There is a story attached to this move. I discovered it during the course of one of my games but did not go ahead and play it. The conclusion arrived at in the post-game analysis was that it was perhaps the best move. If White 2, Black 3 is nice and simple.

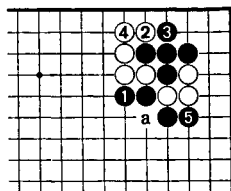
*Dia. 100 (subsequent variations).* Let us look at the possibilities after pushing at 1. If White 2 and 4, Black captures with 5, effecting an immediate solution to the problem. White has no way of fighting on—cutting at ‘a’ is not atari, so Black can resist strongly here.



*Dia. 98*



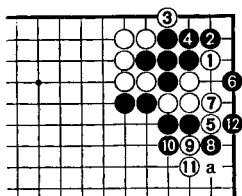
*Dia. 99*



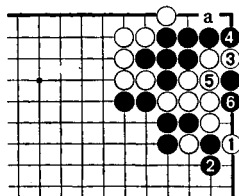
*Dia. 100*

*Dia. 101 (Black wins).* If 1 to 5, the placement of Black 6 stifles all opposition. This is the key. White has to connect, so Black blocks at 8. After 12, Black can answer White ‘a’ by connecting.

*Dia. 102 (no answer).* Playing 1 and 3 does not work either. Black wins with 4 and 6. If White 3 at 4, Black 5—White ‘a’ gives a ko but of course no ko threat will be big enough.



*Dia. 101*

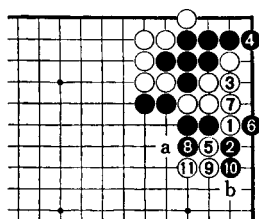


*Dia. 102*

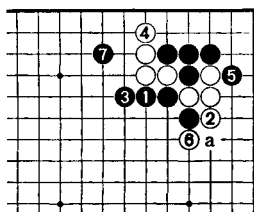
*Dia. 103 (Black fails).* If Black answers at 2, the new move loses its effectiveness as White breaks up Black's outside wall. White 11 makes miai of 'a' and 'b'. If Black makes a hane one space below instead of 4, White throws in at 4 and gets a ko or a seki.

*Dia. 104 (White crawls).* What about White 2? Black extends at 3, then makes miai of the left and the right with 5. Permitting Black 'a' would be unbearable, so White must answer at 6 but then Black plays 7. The white stones cannot live.

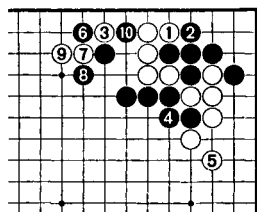
*Dia. 105 (captured).* White is unable to fight his way out with 1 and 3. Black plays 4 in sente, then polishes off White with 6 to 10. After being encircled in *Dia. 104*, there is no way for White to live or to escape.



*Dia. 103*



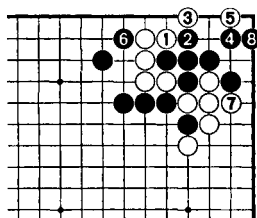
*Dia. 104*



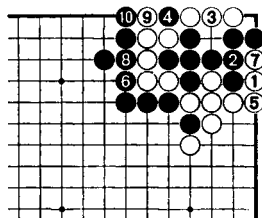
*Dia. 105*

*Dia. 106 (a capturing race).* The only remaining possibility is the fight with the black corner group. White 1, followed by 3, is a tesuji enabling White to take away Black's eyes with 5. However, Black calmly fills in a liberty at 6, then takes the vital point of 8.

*Dia. 107 (seki).* The result is a seki in sente for Black. The sequence from White 1 is merely given to confirm this. White may have avoided capture but his strength on the outside does not begin to compare with Black's—this despite the fact that both sides have played the same number of moves.



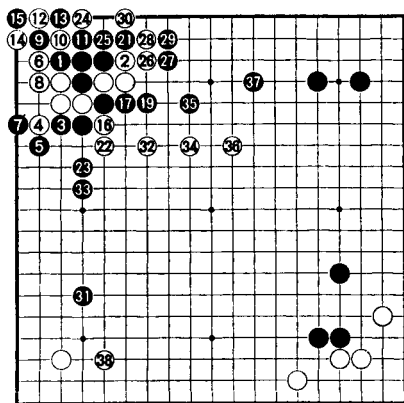
*Dia. 106*



*Dia. 107*

⑪ connects

*Ref. Fig. 76.* In this game I initiated the taisha. After 1, White blocked at 2. Sakata himself commented that this was “an extremely reckless move”—the ladder was unfavourable for White. Pushing at 17 instead of 3 would clearly have given me the advantage. Black 7 and 9 were carefully thought out (see *Dia. 108*). The sequence from 10 on was read out by both. Black 31 was a miscalculation. If this had been played at 32, the result would have been favourable for Black despite sacrificing the corner.



⑱, ⑳ take ko

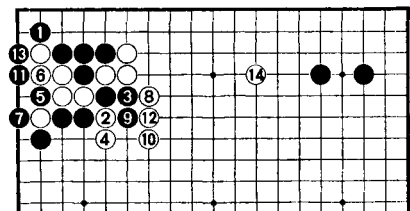
*Ref. Fig. 76*

*30th Honinbo Title, Game 1 (1975)*

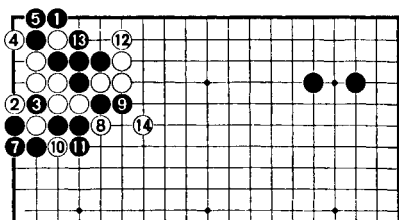
*White: Sakata; Black: Ishida*

*Dia. 108 (supplement).* If Black simply plays at 1 instead of 7 in the Figure, White plays 2 and 4. Since the ladder is favourable, Black can capture the corner with 5 and 7 but White builds thickness in the centre by pressing at 10. This means that Black's strategy of playing for influence is upset.

*Dia. 109 (variation).* Black cannot capture with 1 instead of 11 in the Figure. White starts a ko with 2, then when he takes it, connecting at 7 is the only move. White then picks up the two pivotal stones with 8 to 14.

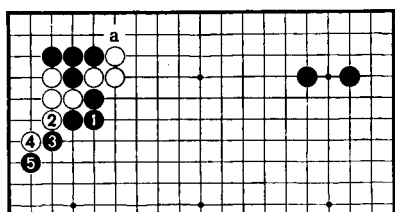


*Dia. 108*

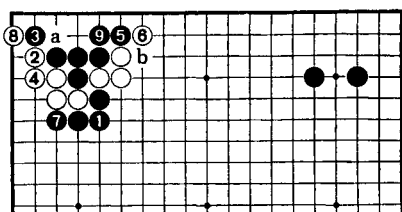


*Dia. 109*

⑥ takes ko



*Dia. 110*



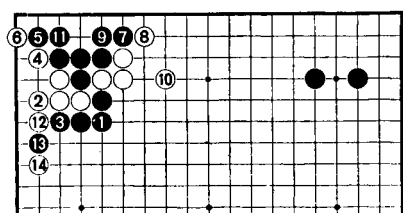
*Dia. 111*

*Dia. 110 (Black connects).* Beginning by connecting at 1 is another possibility. The sequence to 5 gives the same result as in *Dia. 83*. Provided solely that he does not mistake the timing of the hane at 'a', Black's advantage is undeniable.

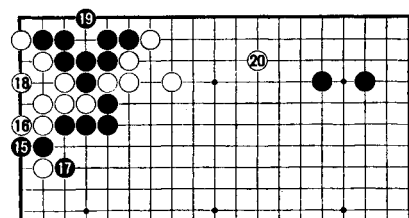
*Dia. 111 (good for Black).* If 2 and 4, Black hanes once at 5 then blocks at 7. Black 9 makes miai of 'a' and 'b'.

*Dia. 112 (tesuji).* In this game White will probably switch to the tenacious move of 2. 3 on is forced. Black cannot permit White to connect on the side after 14, so . . .

*Dia. 113 (a reasonable game).* He intercepts at 15. Both live and White switches to 20. There is no reason why this should be bad for Black but White 20 is a good extension in relation to Black's top right corner enclosure, so both sides have reasonable prospects.



*Dia. 112*



*Dia. 113*

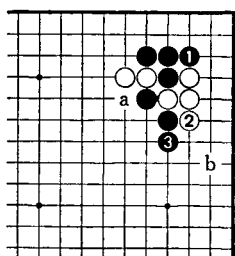


## Section 2. The Extension

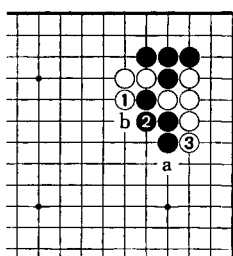
*Dia. 114 (a popular pattern).* The extension of Black 3 has been quite popular recently in the taisha. White's immediate problem is settling himself on the right. He can play 'a' first or simply run at 'b'. He must not forget about the ladder relationship.

*Dia. 115 (giving atari first).* Forcing White to connect in bad shape makes 1 a tempting move. Crawling at 3 emphasizes Black's shortage of liberties. Next, Black 'a' or 'b'.

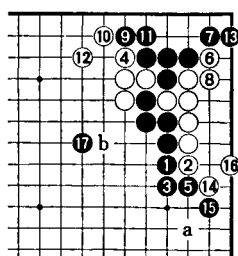
*Dia. 116 (joseki).* If Black 1, White crawls once then blocks at 4. Black also blocks at 5, so both sides live in the sequence to 16. Black 17 is the key point—he must not connect at 'a' as permitting White to play at 'b' is bad.



*Dia. 114*



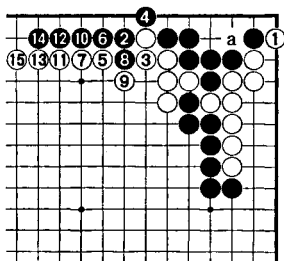
*Dia. 115*



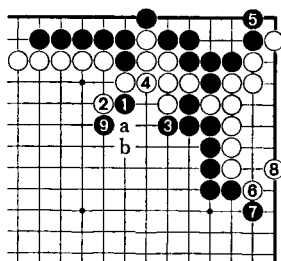
*Dia. 116* ◆◆

*Dia. 117 (variation).* White tries the hane of 1 instead of 12 in the previous diagram. Black contents himself with a low position by crawling at the top. Up to 15 is probably forced. If at any stage White plays 'a' instead of extending, Black plays a hane on the third line. This is unfavourable for White because of his shortage of liberties.

*Dia. 118 (erasing White's thickness).* White seems to have gained thickness by forcing Black into a low position but Black can erase it in sente by attaching at the vital point of 1. Submitting with 2 and 4 is forced. After both live with 5 to 8, Black 9 is tesuji. If White 'a', Black 'b' naturally.



*Dia. 117*



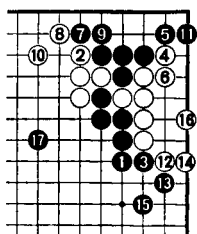
*Dia. 118* ◆

*Dia. 119 (good for Black).* Blocking at once at 2 is premature. After Black 3, a similar sequence to *Dia. 116* follows but this time White cannot live on the right with just one move, so Black has time to connect at 15. The necessity of adding a move at 16 makes this inferior to *Dia. 116*. If White omits 16, Black 16 kills him.

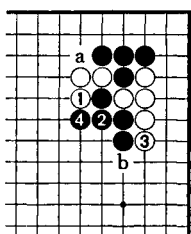
*Dia. 120 (blocking in the centre).* If Black 4, White usually blocks at 'a' but the hane at 'b' is not impossible. However, a favourable ladder is the prerequisite for 'b'.

*Dia. 121 (not yet settled).* If White 1, Black 2 and 4. White 5 and 7 are sente, so he can cut at 11 and capture. Up to 14 is joseki. There is not yet a definitive continuation—White's play at the top depends on the state of the top left corner.

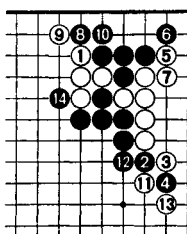
*Dia. 122 (heavy).* Regardless of the top left position, Black 1 makes it difficult for White to set his stones in motion. If 2, Black 3 etc. force White to crawl along the second line. If White 'a' in the corner, Black has the resilient answer of 'b'. White's overall shape is heavy.



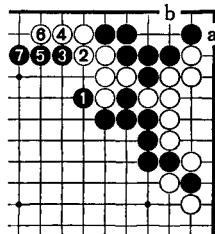
*Dia. 119*



*Dia. 120*



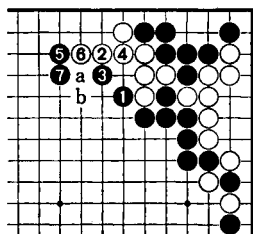
*Dia. 121* ◆



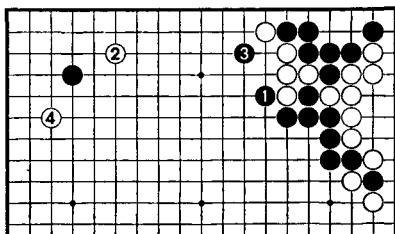
*Dia. 122*

*Dia. 123 (unreasonable for White).* If White 2, Black 3. Black then switches to the clever move of 5. If White 6 at 'a', Black blocks at 'b'. In the local context moving out is unreasonable for White.

*Dia. 124 (set pattern).* This joseki is most often played when Black has a star-point stone in the top left. The exchange of 2 to 4 is usual. Cutting instead of 3 is also possible.



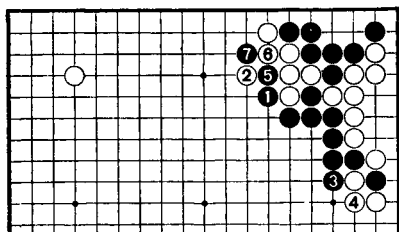
*Dia. 123*



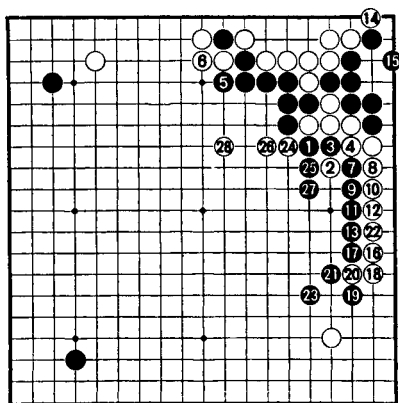
*Dia. 124*

*Dia. 125 (White moves out).* If White occupies the top left star-point, he can move out immediately with 2. Black plays 3 before cutting with 5 and 7. The continuation is a one-way street. Anything else but cutting is not enough for Black.

*Ref. Fig. 77.* White moves out with 2 because of his bottom right star-point stone. After crawling to 12, White can hane at 14. If Black 15 at 22, White cuts and wins the corner fight. White 16 is good—Black is reluctant to push through at 22 as it reduces his own liberties. Up to 23 seems to be what one can expect. White is alive on the right so he cuts at 24 and erases Black's thickness. Black 27 is the vital point. Letting White play here and squeeze is bad.



*Dia. 125*



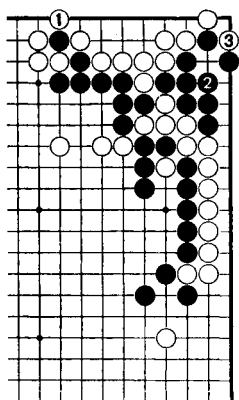
*Ref. Fig. 77*

*26th Honinbo League (1971)*

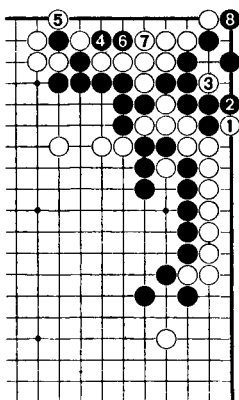
*White: Ishida; Black: Hoshino*

*Dia. 126 (life and death in the corner).* What about Black's group in the top right corner? White can get a ko but this is a bothersome two-stage ko, so Black is virtually alive.

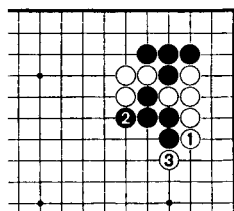
*Dia. 127 (a large ko).* Black will lose his temper if White tries to capture him outright with 1 and 3. With 4 to 8 he sets up a proper ko. If White loses, he suffers considerable damage, so it may be better to let sleeping dogs lie.



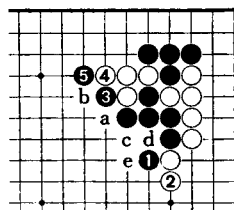
*Dia. 126*



*Dia. 127*



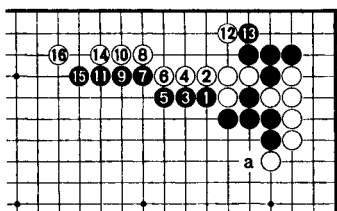
*Dia. 128*



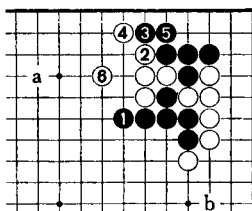
*Dia. 129*

*Dia. 128 (White hanes on the right).* Playing the hane at 3 feels great but ignoring Black 2 means that the three white stones at the top will be subjected to pressure. Playing 3 means that one is prepared to accept this. A favourable ladder for White is an absolute prerequisite.

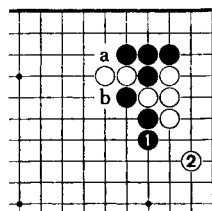
*Dia. 129 (the question of the ladder).* White suffers a decisive disadvantage if Black 3 and 5 are possible. The ladder with White 'a', Black 'b', White 'c', Black 'd', White 'e' must be favourable. If it is not, the three white stones have to be abandoned.



*Dia. 130* ◆



*Dia. 131* ◆



*Dia. 132*

*Dia. 130 (equal).* Naturally the ladder favours White, so Black plays 1 and 3. He keeps the hane of 'a' in reserve. The result to 16 is equal.

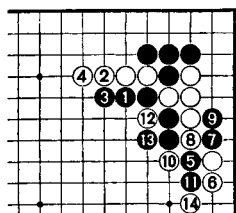
*Dia. 131 (composed).* Black 1 is a calm move. After 2 to 6, 'a' and 'b' are miai for Black.

*Dia. 132 (the knight's move).* White 2 is another move for which a favourable ladder is an absolute prerequisite. Black 'a' next is the usual move. Pushing at 'b' leads to the same pattern as when Black plays 1 at 'b', so the reader is referred to *Dia. 172* etc. in Section 3.

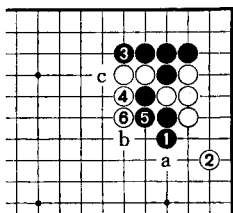
*Dia. 133 (the ladder).* Let us begin by looking at the ladder. If Black continues with 1 to 5, the ladder after 14 must be favourable for White. This is the basic point of this pattern.

*Dia. 134 (the old and the new).* Black crawls at 3. Previously, playing at 'a' after 4 to 6 was regarded as the only move for Black but recently the hane at 'b' has also been experimented with. White 4 at 'c' is also possible—there are not many variations (refer to *Dia. 168* etc.).

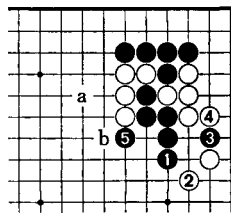
*Dia. 135 (Black extends).* Black 1 is the vital point of this shape. White 2 is also correct shape but when Black plays across at 3, White has to submit at 4. After 5 there are again two possibilities. White 'a' is the proper move and is safe. White 'b' is a strong move which leads to severe fighting.



*Dia. 133*



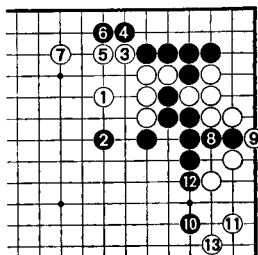
*Dia. 134*



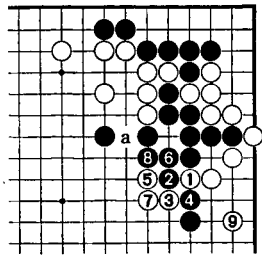
*Dia. 135*

*Dia. 136 (joseki).* If White 1, Black 2. White then fixes up his shape at the top with 3 to 7. Black plays 8 in sente then makes the nice move at 10. White 11 is forced so Black strengthens himself with 12. Up to 13 is joseki.

*Dia. 137 (an overplay).* Fighting spirit makes White want to counterattack with 1 but this does not work well. White 7 is sente—if Black omits 8, White catches the main body of his group with 'a'. So far so good but now there is no suitable move on the right. White can only run at 9 but . . .



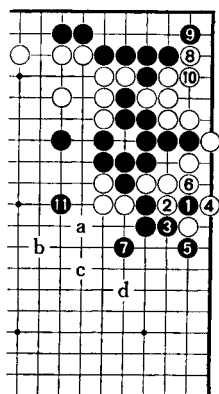
*Dia. 136* ◆◆



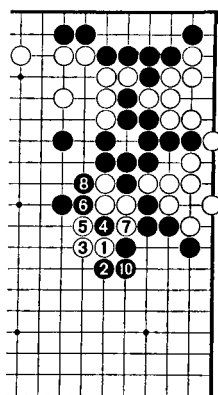
*Dia. 137*

*Dia. 138 (Black doing well).* Black can play across at 1, making nice shape with 3 to 7. White has to live in gote with 8 and 10. Occupying the central point of 11 makes it a difficult fight for White. One can expect White 'a', Black 'b', White 'c', Black 'd'. Things are going nicely for Black.

*Dia. 139 (difficult to escape).* It is difficult to do anything with the three white stones after 11 in *Dia. 138*. Playing 1 and 3 is very bad as Black forces White into an over-concentrated dumpling shape by playing in at 4.

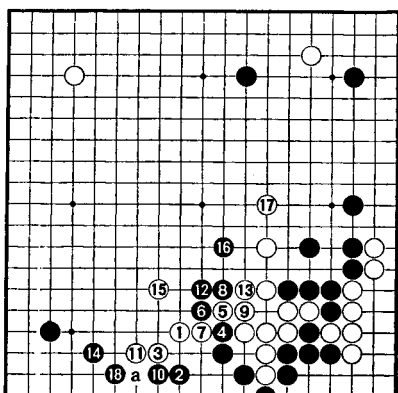


*Dia. 138*



*Dia. 139*

⑨ connects



*Ref. Fig. 78*

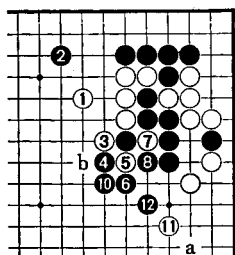
*4th Pro Best Ten, 3rd round (1966)*  
*White: Yamabe; Black: Sakata*

*Ref. Fig. 78.* After pressing at 1, White continued with 3. This aggressive move is typical of Yamabe's fighting style, but Yamabe reproached himself bitterly after the game. "White 3 was reckless. Reinforcing at 4 was the only move." The difficult fighting White let himself in for certainly shows that 3 was an overplay. Black 18 was a tight move—he did not want to permit White's sente block at 'a'.

*Dia. 140 (joseki).* Black can answer 1 by extending at the top at 2. If 3, Black returns the hane, squeezing with 6 and 8 if White cuts. Up to 12 is considered a set pattern. Black 10 at 12, followed by White 'a', Black 'b', is also possible. The problem with this pattern for White is that White 1 and his connection at 9 are a little over-concentrated.

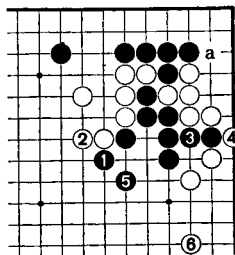
*Dia. 141 (omitting the cut).* White can avoid becoming over-concentrated by extending at 2. Up to 6 is a joseki. The question of whether White plays 'a' or Black hanes one space beneath 'a' is very important in regard to both profit and eye-shape.

*Dia. 142 (a fighting pattern).* Playing the hane at 6 requires considerable courage. Difficult fighting is inevitable when Black cuts at 'a'. There is also a ladder involved here. Black can also play 'b', 'c' or 'd' instead of 'a'.

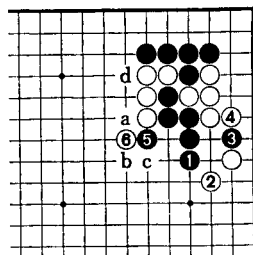


*Dia. 140* ◆

⑨ connects



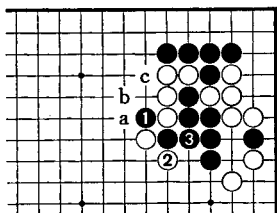
*Dia. 141* ◆



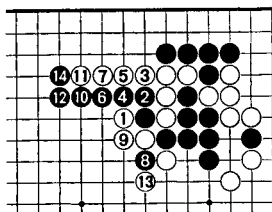
*Dia. 142*

*Dia. 143 (after the cut).* The natural momentum of the position makes 1 the only move. Any other move represents a concession by Black. After 3, White 'a', 'b' and 'c' could be considered but 'b' does not give a favourable result.

*Dia. 144 (White gives atari).* White 1 induces 2 so that he can move out with 3 and 5. Cutting at 8 is correct timing. Black then continues pushing. The precondition for White in this pattern is that the ladder with 13 is favourable. Black blocks at 14—his group on the right cannot be captured.



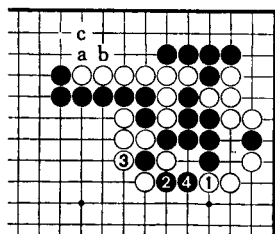
*Dia. 143*



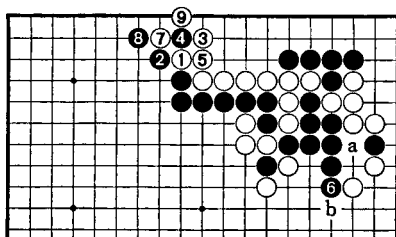
*Dia. 144*

*Dia. 145 (White collapses).* The sequence in *Dia. 144* leaves White with four liberties at the top. If he wants to capture Black, White has to push at 1. However, the cut proves its value by enabling Black to escape with 2 and 4. If White plays loosely with 1 at 4, Black plays 'a', White 'b', Black 'c' at the top and wins by one move.

*Dia. 146 (a fight).* Trying to capture leads to White collapsing himself, so prolonging his life-span with 1 and 3 at the top is the first priority. Black flees with 6 so White lives at the top. Next Black will probably play 'a' in sente, then extend at 'b'.



*Dia. 145*

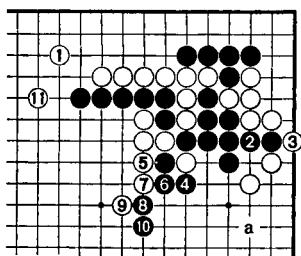


*Dia. 146*

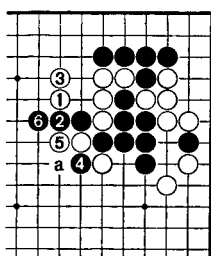
*Dia. 147 (future uncertain).* Playing at 1 instead of 13 in *Dia. 144* is also possible. The sequence to 11 is as likely as not. White is now on the offensive but Black is left with the checking move at 'a', so the outcome of this rough-and-tumble cannot be predicted.

*Dia. 148 (White jumps).* White 1 lacks forcefulness. White 3 is the only move in answer to 2. The moves 4 and 6 are quite delightful for Black. The existence of this combination means that White cannot get a good result. Even granted the precondition that Black does not have a ladder with 'a', White is hard put to find a continuation.

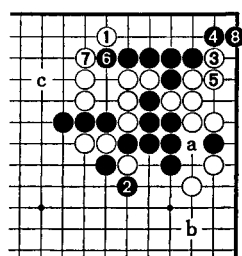
*Dia. 149 (favourable for Black).* White 1 is about all he has, but Black ignores it to capture with 2. Black has no trouble living with 6 and 8, while he is left with the threat of Black 'a', followed by 'b', on the right. He also has the threat of 'c' at the top. This result clearly favours Black.



*Dia. 147*



*Dia. 148*



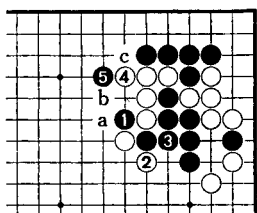
*Dia. 149*



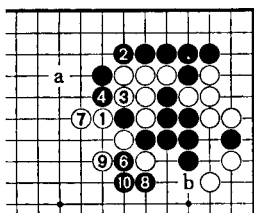
*Dia. 150 (White turns).* If White turns at 4, Black 5 is a tesuji and takes the vital point. Starting a fight by extending at 'a' is also possible but if the ladder is favourable, settling the position by attaching at 5 is better. White can answer at 'a', 'b' or 'c'.

*Dia. 151 (White captures).* White 1 is the most peaceful move. Permitting the squeeze is disagreeable but White gets nice shape with 7 and 9. Next White 'a' and 'b' are both good points, so this result is equal.

*Dia. 152 (the white hane).* White 1, another mild move, is not bad. Suffering 4 and 6 is disagreeable but White gets sente, as Black returns to play 8. White's shape, with one definite eye, is nice and strong. Next White plays 'a' or 'b'. The result is reasonable for both.

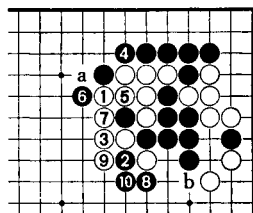


*Dia. 150*



*Dia. 151* ◆

⑤ connects

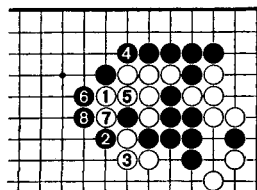


*Dia. 152* ◆

*Dia. 153 (feels good but . . .).* If Black answers 1 with the atari at 2, he is able to squeeze White. The three ataris of 4, 6 and 8, which force White into bad shape, feel good but Black is at a loss to deal with the situation after White connects at 9. His position is full of cutting points and his group on the right is in trouble.

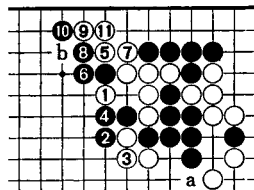
*Dia. 154 (unreasonable for Black).* Connecting at 4 is unreasonable. If this were possible, the white hane would be impossible. Simply playing 5 and 7 is good enough for White. White 11 puts Black on the spot as 'a' and 'b' are miai for White.

*Dia. 155 (Black loses).* If Black fills a liberty with 1, White increases his liberties by one with 2 and 4. White appears to have only three liberties but Black is forced to make an extra move, so there is no way that he can win.

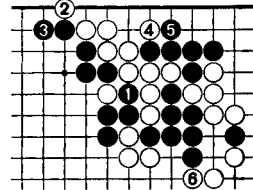


*Dia. 153*

⑨ connects



*Dia. 154*

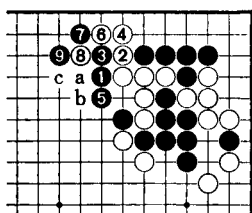


*Dia. 155*

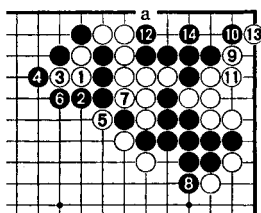
*Dia. 156 (White pokes through).* Poking through at 2 involves a ladder. After 4, Black defends at 5, then the ladder comes up with 6 and 8. There are two ways for Black to set up the ladder: he can answer White 'a' with 'b' or 'c'.

*Dia. 157 (a slight difference).* Even if the ladder is unfavourable, White has no choice but to play 1 and 3. He then gives atari at 5 and captures a stone. Black flees with 8, so 9 to 14 follow. Black 'a' is sente, so the corner is ko. Assessing the difference between the plus of 6 and the minus of the corner ko is very difficult.

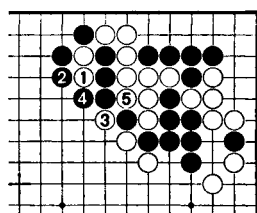
*Dia. 158 (feasible for White).* If playing 2 is the only way for Black to get a ladder, White captures with 3 and 5 and reduces his loss to just two stones. The follow-up is the same as in the previous diagram but naturally this result is an improvement for White.



*Dia. 156*



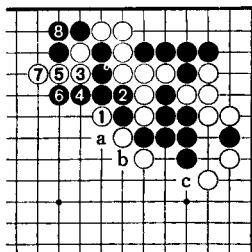
*Dia. 157*



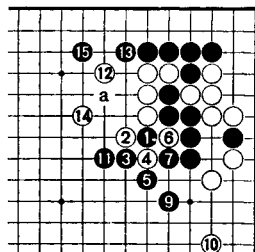
*Dia. 158*

*Dia. 159 (a fiasco).* Giving atari first at 1 is suicidal as Black links at 2. White can escape from the ladder but Black captures his main force with the sequence to 8. Black must not make the exchange of Black 'a'–White 'b' before White 1 (i.e. during the sequence in *Dia. 156*) as this makes White 'c' possible.

*Dia. 160 (avoiding hostilities).* There are no difficult variations if Black does not answer White 2 by cutting. Black 3, followed by squeezing with 5 and 7, is peaceful. The result to 15 is equal. White is satisfied as the omission of White 'a' means that his stones are not over-concentrated.



*Dia. 159*



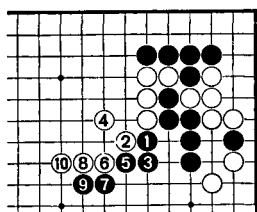
*Dia. 160* ◆

Ⓢ connects

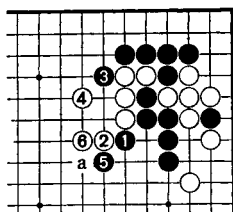
*Dia. 161 (Black extends).* Extending at 3 also keeps things simple. The sequence to 10 is reasonable for both. All the same, one cannot help feeling that Black 3 is a pusillanimous move.

*Dia. 162 (hane at the top).* Black 3 is also a straightforward move. Black's idea is to settle himself lightly in the centre. White 4 in response is correct style, so Black plays 5. White 6 is likely, so this is reasonable for Black as he can push at 'a'.

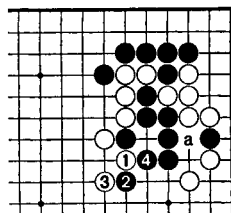
*Dia. 163 (bad style).* Answering 3 in *Dia. 162* by giving atari at 1 is poor style. Black makes good shape by attaching at 2. If 3, he gives atari at 4. Black has a perfect ko threat at 'a' so a disadvantageous result for him is inconceivable.



*Dia. 161* ◆



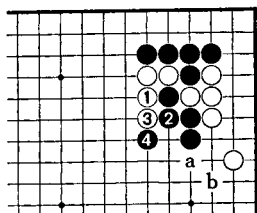
*Dia. 162*



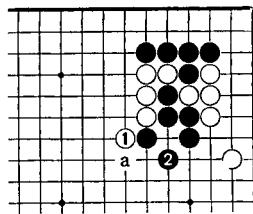
*Dia. 163*

*Dia. 164 (simply playing the hane).* Black can answer 3 at 4, omitting the Black 'a'-White 'b' exchange. This exchange helps White to move out, while Black has other sente moves besides 'a', so for these reasons he keeps it in reserve. His aim is to probe White's response with 4 to help him determine how to continue.

*Dia. 165 (giving way).* White 1 is the only move. If White plays on the right, permitting Black to hane one space above 1, White cannot do anything with his four stones. Giving way with Black 2 is an interesting move which makes miai of 'a' and a forcing move on the right. It is an invention of Kajiwarra Takeo 9-dan.

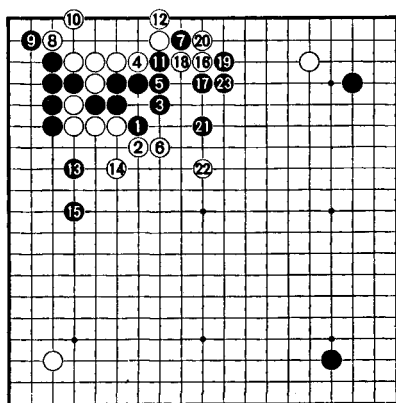


*Dia. 164*



*Dia. 165*

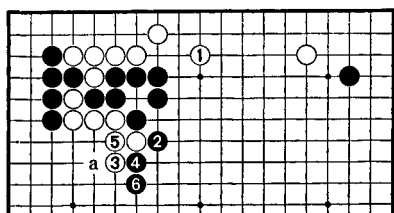
*Ref. Fig. 79.* This was probably the first game in which the combination of 1 and 3 was played. White exchanged 4 for 5, then extended at 6, but this meant that Black was able to attach at 7. On the other hand, playing 6 at the top, permitting Black 6, would have been unendurable. White was unable to counterattack at the top, so he lived with 10 and 12. Black then developed on the left side with 13 and 15. The play here is a good example of Kajiwara's uncompromising style.



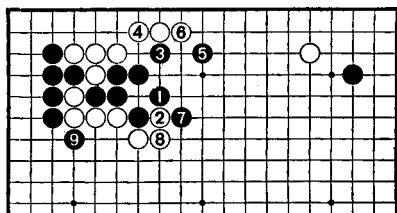
*Ref. Fig. 79*  
 12th Oza Title, 2nd round (1964)  
 White: Otake; Black: Kajiwara

*Dia. 166 (supplement).* If White plays at 1 at the top instead of 6 in the Figure, Black plays 2 and there is no way for White to make good shape. White 3 permits Black the disagreeable moves of 4 and 6. If White 3 at 4, Black 'a' is only too obviously the vital point.

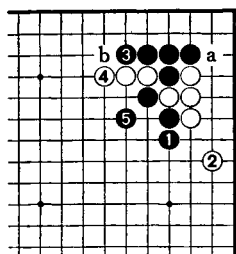
*Dia. 167 (reasonable for Black).* Trying White 2 does no good, as Black is hardly likely to connect. He lightly dodges with 3 to 7, then hanes at 9. Black can also play across at 4 instead of 3.



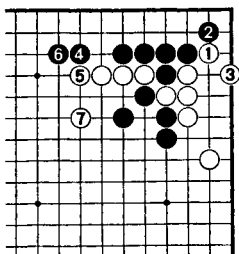
*Dia. 166*



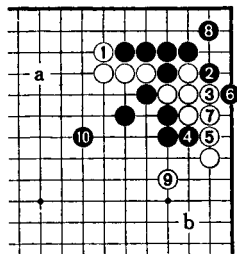
*Dia. 167*



*Dia. 168*



*Dia. 169* ◆



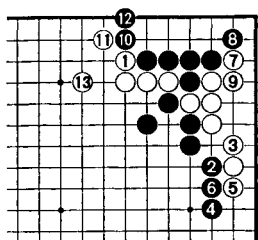
*Dia. 170* ◆

*Dia. 168 (White extends).* White answers 3 at 4. The idea is that it is illogical to make Black repair the defect of his cutting point to the right of 5 by giving atari: one should keep open the possibility of cutting by extending to 4. Black naturally defends at 5. Next White can choose between 'a' and 'b'.

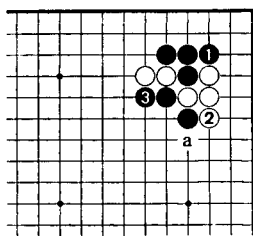
*Dia. 169 (equal).* If 1 and 3 in the corner, the sequence to 7 is likely. The position is balanced: both sides have floating groups in the centre, while neither gets much area with the groups on the side. This can be regarded as a joseki.

*Dia. 170 (a preliminary to fighting).* If White blocks at 1, Black can answer in the corner or play in the centre. If the former, he plays the sequence to 8. White then elevates his position with 9 and Black moves out with 10, making miai of 'a' and 'b'. If White wants to prevent Black 'b', he can play 9 at 'b'.

*Dia. 171 (one possible pattern).* If Black answers in the centre, attaching at 2 is the move. Regardless of the ladder, White 3 is the only move. The sequence to 13 is a natural flow and the result is equal.



*Dia. 171* ◆



*Dia. 172*

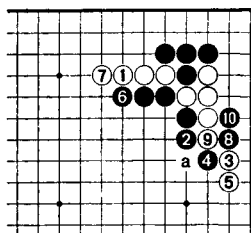
### Section 3. Black Pushes

*Dia. 172 (avoiding bad shape).* If Black plays 3 at 'a', White gives atari at 3, forcing Black into bad shape, so Black tries pushing at 3 first, aiming to extend at 'a' next. This pattern has many variations. The ladder must favour White.

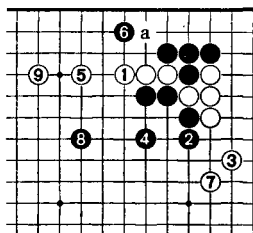
*Dia. 173 (the ladder).* White 1 is the only move. White then runs at 3 in answer to 2 but this involves a ladder. If 4, White extends at 5. The ladder comes up when White cuts at 'a' after Black 10. Refer to *Dia. 133* for the continuation.

*Dia. 174 (joseki).* Reinforcing at 4 is solid. The flow of moves to 9 is very natural. The difference between Black 6 and a white forcing move at 'a' is very big. White 7 makes correct shape. Black 8 is the key point for both. It is desirable to have white allies waiting on the left when White flees with 9.

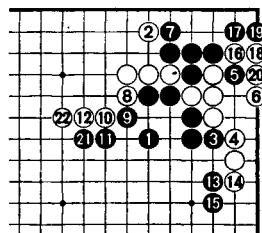
*Dia. 175 (equal).* Playing 2 the instant Black defends at 1 is also possible. Playing the sente moves of 3 and 5 before answering at 7 is efficient. Parrying with 6 is a tesuji. White settles his shape at the top with 8 to 12, then Black presses him to secure life with 13 and 15. The result to 22 is reasonable for both sides.



*Dia. 173*



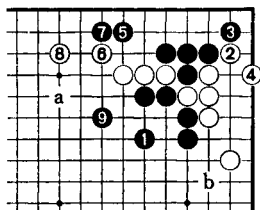
*Dia. 174* ◆◆



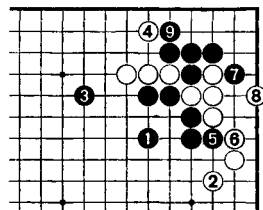
*Dia. 175* ◆

*Dia. 176 (not to White's liking).* Playing 2 and 4 in the corner is too petty. Permitting Black 5 leaves White with no good move at the top. About all he can do is play 6 and 8 but this gives him a forlorn-looking position. Black takes the good point of 9, threatening to attack at 'a'. If White forestalls him by jumping to 'a', Black applies pressure at 'b'.

*Dia. 177 (inferior for White).* White 2 is also a mistake. Black presses on a large scale with 3, giving White an even worse result than in *Dia. 176*. White has one forcing move at 4, but he has trouble settling his group after 9. This and the previous diagram should make apparent why *Dia. 174* is a "natural flow".



*Dia. 176*

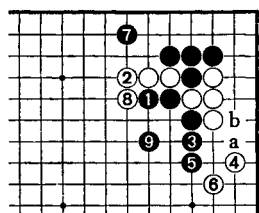


*Dia. 177*

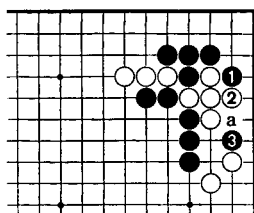
*Dia. 178 (joseki).* Black 5 makes good shape and is a vital point. The result to 9 is equal. Black can exchange 'a' for White 'b' at any time. Playing this before 7 is alright.

*Dia. 179 (creating confusion).* Black keeps the 'a'-'b' exchange in *Dia. 178* in reserve because he has another trick up his sleeve. Instead of running at the top, he can play the combination of 1 and 3. If he just plays 3 by itself, White answers at 'a', but if he plays 1 first, things are different. This creates confusion.

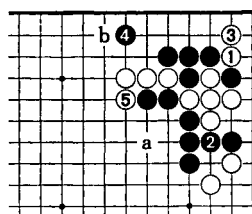
*Dia. 180 (the correct answer).* Cutting at 1 is correct. If Black connects at 2 through fighting spirit, White makes a trade by extending at 3. Giving up the whole corner is too much, so Black will probably extend to 4, but then White turns at 5, making miai of the vital point of 'a' and attaching at 'b'. This pattern is reasonable for White.



*Dia. 178* ◆◆



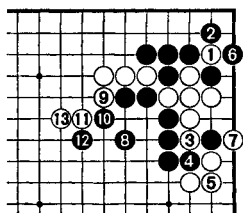
*Dia. 179*



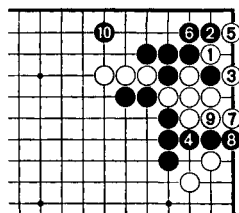
*Dia. 180*

*Dia. 181 (good for White).* If Black answers at 2, White plays through at 3 and can connect at 5. His gain from playing 3 and 5 outweighs the loss from Black 6. After 7 he has no worries about eye-shape. The result to 13 is not bad for White.

*Dia. 182 (good for Black).* The correct answer of 1 goes to waste if White captures at 3. It is painful to be forced to live with 7 and 9. Since Black 8 is sente, just about all life goes out of the two stones underneath. The result to 10 is favourable for Black.



*Dia. 181*

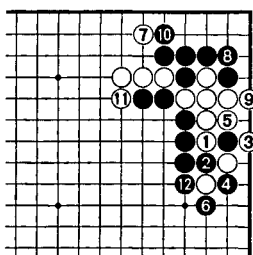


*Dia. 182*

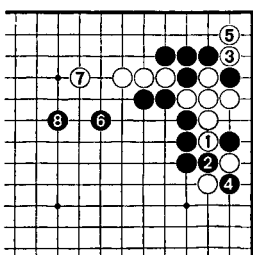
*Dia. 183 (good for Black).* Simply playing 1 from ignorance of the cut is just what Black wants. The sequence from 3 is forced. Black cuts off a stone with 4 and 6. If White tries to force with 7, Black connects at 8 in sente, which is painful for White. The result to 12 is favourable for Black.

*Dia. 184 (contrast).* White plays 1 before cutting at 3. If Black answers at 5, the sequence reverts to *Dia. 181*. Black will probably cut at 4 and discard the corner. He then expands his position with 6 and 8. White has considerable profit but there seems to be more future in Black's thickness.

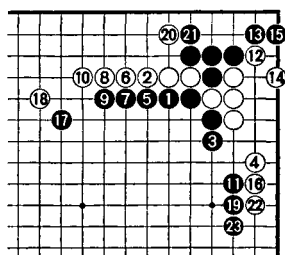
*Dia. 185 (joseki).* In answer to 4, Black forgets about subtleties and heroically pushes with 5 to 9. He then presses at 11, putting into effect a consistent policy of controlling the centre. Playing the forcing move of 20 at this point is correct timing. Up to 23 is joseki.



*Dia. 183*



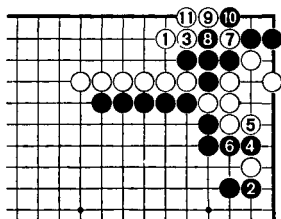
*Dia. 184*



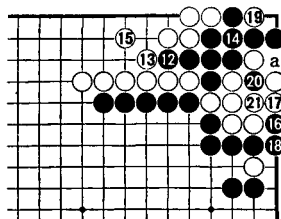
*Dia. 185* ◆◆

*Dia. 186 (timing).* Playing 1 instead of 16 in *Dia. 185* is premature. Black ignores it to make the forceful block at 2. With 3 and 4, the players rush into an unexpected fight. After the tesuji of 7 the moves are forced. After 11—

*Dia. 187 (sente seki).* Black pushes through at 12 to gain an extra two points. Up to 21 he gets a seki in sente. Needless to say, this result favours Black. Depending on circumstances, Black can also create an approach-move-ko by playing 18 at 20, followed by White 21, Black 'a'.

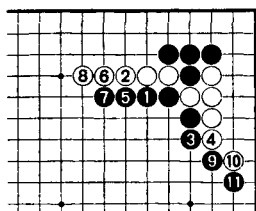


*Dia. 186*

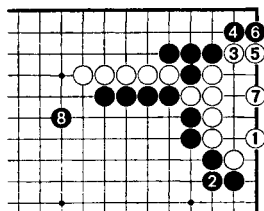


*Dia. 187*

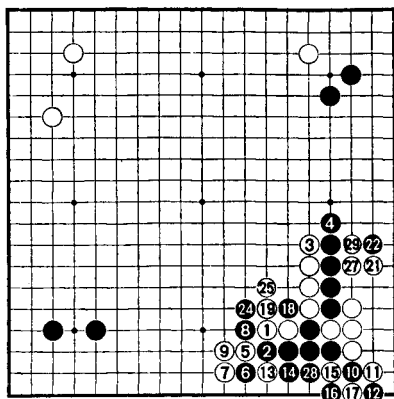




*Dia. 188*



*Dia. 189*



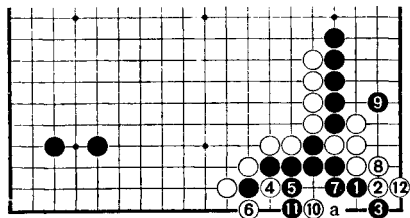
20, 23, 25 takes ko  
Ref. Fig. 80

White: Gen'an Inseki; Black: Shusaku

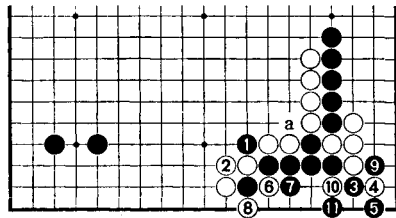
*Dia. 188 (ladder unfavourable).* White will find himself in difficulties if he cannot play 4 at 10 due to an unfavourable ladder. White must take great care about this point. Crawling at 4 is the only solution but Black pushes at 5 and 7, then blocks with 9 and 11. White is in for a tough time.

*Dia. 189 (favourable for Black).* Getting life is no problem but White ends in gote, so Black takes the key point of 8. One might even say that this decides the game. This pattern came up in a famous game between Gen'an Inseki (1798–1859) and Shusaku (1829–62).

*Ref. Fig. 80.* This game was played in 1846 between Shusaku, later known as the "saint of Go", who was then 4-dan, and Gen'an Inseki, the 11th head of the Inoue house. This pattern had been newly developed by the Inoue house and Shusaku fell for it. He desperately tried to fight back with 8 to 12, but Gen'an attacked with precision. Black dissolved the ko with 28 but this result was favourable for White. However, Shusaku won this game with the famous "ear-reddening move."



*Dia. 190*



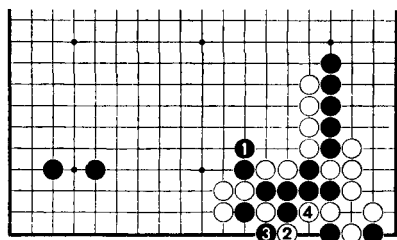
*Dia. 191*

*Dia. 190 (supplement).* Cutting at 8 in the Figure was a painstakingly worked out move. If Black begins with 1 and 3, White captures with 4 and 6 and in the sequence to 12 Black collapses. Black has no threats to fight the ko from Black 7 at 8, White 7, Black 'a'.

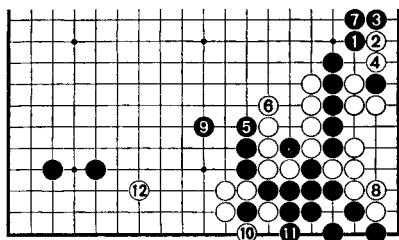
*Dia. 191 (Black wins).* If Black cuts at 1, White cannot capture at 8 in answer to 7. Black enlarges the ko with 9 and 11, then gets ko threats with 'a'. White will lose the fight.

*Dia. 192 (a fiendish move).* Black incurs a loss by cutting at 18 in the Figure but if he extends at 1, White has the fiendish combination of 2 and 4. The reader can confirm for himself that Black collapses.

*Dia. 193 (the game continuation).* This is the continuation from 29 in the Figure. Shusaku played the best possible sequence after 8 in the Figure but in spite of this, the result to 12 here clearly gives White the superior position.



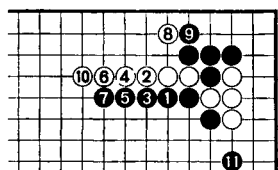
*Dia. 192*



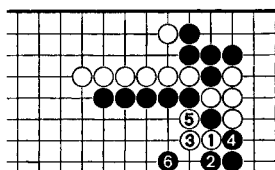
*Dia. 193*

*Dia. 194 (attacking from a distance).* Black pushes resolutely with 1 to 7, then attacks at 11. This has traditionally been regarded as a trick play and White can get into a horrible mess if he makes a mistake. However, it has been used in professional games by Yamabe 9-dan and others and is a perfectly valid strategic technique.

*Dia. 195 (Black's aim).* Trying to move out with 1 is quite natural. Black 2 is also the only move. White 3 next seems natural but this falls into the trap. Black seals White in with 4 and 6.



*Dia. 194*

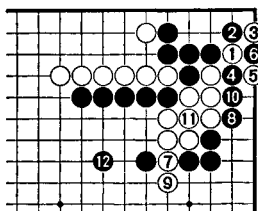


*Dia. 195*

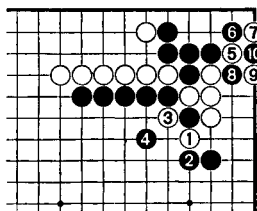
*Dia. 196 (tricked).* Since he cannot get out, White has no choice but to resort to the emergency measure of 1 and 3. He sets up a ko with 5 but when he makes the ko threat of 7, Black has ready the excellent move of 8. In the sequence to 12, White has been tricked.

*Dia. 197 (little difference).* White cannot obtain a better result by capturing at 3. When Black seals him in with 4, he has to make the ko challenge with 5 and 7 but after 10 his only ko threat is trying to slip out.

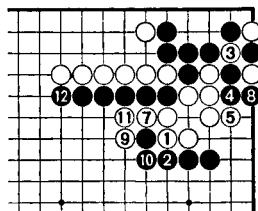
*Dia. 198 (good for Black).* If White 1, Black will probably answer at 2. He uses 4 as a ko threat, then ignores White 7 to dissolve the ko with 8. White sneaks out with 9 and 11 but can hardly be proud of himself. Black pushes at 12, aiming to continue his attack. This result is favourable for Black.



*Dia. 196*



*Dia. 197*



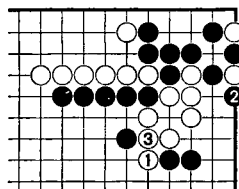
*Dia. 198*

⑥ takes ko

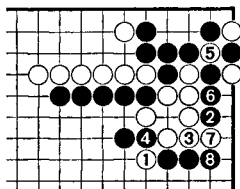
*Dia. 199 (feasible for White).* What about White 1 then? If Black 2 and White 3 follow, this seems reasonable. Black's two stones are not connected. This is better for White than *Dia. 198* or *Dia. 196*. However, Black is not likely simply to capture at 2.

*Dia. 200 (tesuji).* Black answers 1 with the tesuji of 2. For White to connect at 4, permitting Black to connect at 3, gives a similar result to *Dia. 196*, so the position calls for White to resist with 3. Black then plays 4 to 8.

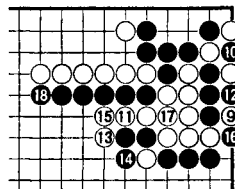
*Dia. 201 (tricked).* After 10, White's only ko threat is at 11. Black dissolves the ko with 12, then connects in sente with 16. This makes White's group into a gigantic dumpling. Black pushes at 18, turning the game decisively in his favour.



*Dia. 199*



*Dia. 200*

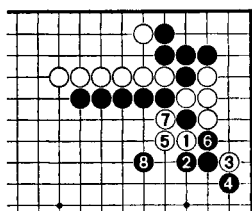


*Dia. 201*

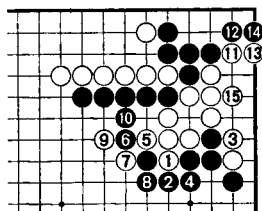
*Dia. 202 (correct timing of the counter).* Playing 1 and 3 is the correct order of moves for White to rescue himself. If 4, White extends to 5. Black still cuts at 6 and presses at 8 but now the 3-4 exchange proves its effectiveness, for White can take care of his group without resorting to ko.

*Dia. 203 (equal).* White continues with 1 and 3, creating cutting points in Black's wall. After 4, White plays the efficient sequence of 5 to 9, gratifyingly forcing Black into bad shape with 10. The sequence to 15, in which both sides live, is forced and the result is equal.

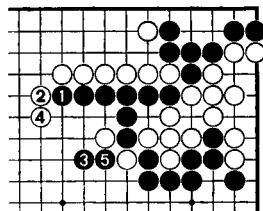
*Dia. 204 (the follow-up).* One could hypothesize the continuation to 5 after *Dia. 203*. Black gets powerful thickness but one must bear in mind that White has played one move less. White 2 at 5 seems a bit of an overplay, as Black extends at 2.



*Dia. 202*



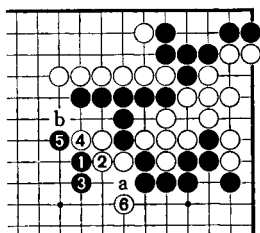
*Dia. 203* ◆



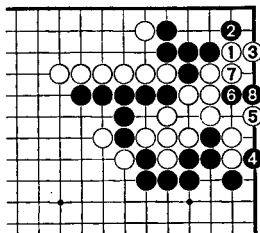
*Dia. 204*

*Dia. 205 (a fight).* If Black simply peeps at 1 without extending at the top, White resists with 2. If 3, 4 and 6 make the fight feasible for White. If Black next cuts at 'a', White cuts twice then moves out with atari at 'b'. Black 1 is an overplay.

*Dia. 206 (a capturing race).* The hane at 4 when White plays 1 and 3 prevents White from getting two eyes but trying to capture this group is unreasonable. After 8 White must start a capturing race in the corner.



*Dia. 205*

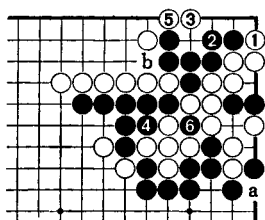


*Dia. 206*

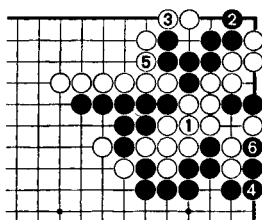
*Dia. 207 (good for White).* The important point is that White must not connect at 6 but instead fill a liberty with 5. This wins him the race. If Black 'a', White 'b'. This result gives White considerable profit.

*Dia. 208 (White loses).* If White tries to hang on to the five stones, he destroys himself.

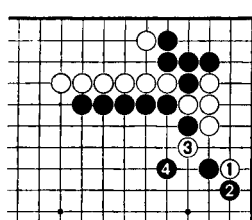
*Dia. 209 (changing the order).* Attaching first at 1 is bad timing as Black can now press at 4. We will not go into the variations here but White will be forced to get life on the side, permitting Black to get outside influence. In other words, White ends up tricking himself by changing the order.



*Dia. 207*



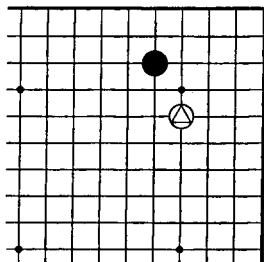
*Dia. 208*



*Dia. 209*

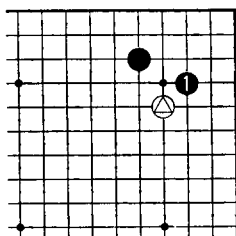
# PART SIX

## THE HIGH APPROACH MOVE



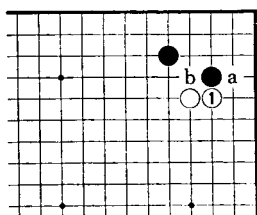
White plays the high approach move  $\triangle$  to prevent Black from gaining influence by pressing down on him. In the local context, however, this move entails a loss as White must abandon profit in the corner.

# CHAPTER I THE KNIGHT MOVE ANSWER

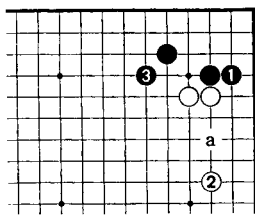


The idea of answering White  $\triangle$  with 1 is to secure the corner for Black. In the local content Black can have no possible cause for dissatisfaction.

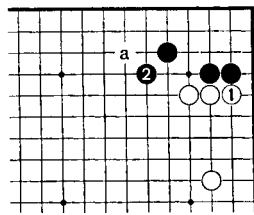
*Dia. 1 (responses).* White 1 is absolutely necessary—letting Black crawl here is inconceivable. Black can continue with ‘a’ or ‘b’, both of which aim at securing the corner. The former is simple while the latter sometimes leads to complicated variations.



*Dia. 1*



*Dia. 2* ◆◆



*Dia. 3*

## Section 1. Descending to the Edge

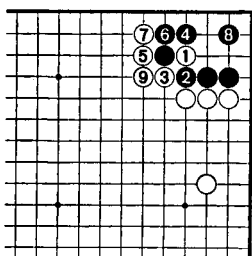
*Dia. 2 (joseki).* If Black 1, White 2 is a suitable extension. Black 3 is the proper move. White can also play 2 on the 4th line but in either case he now switches elsewhere. Since he is open at the side anyway, he is not worried about the invasion point of ‘a’. This is the basic pattern.

*Dia. 3 (essential).* Since Black is already settled, he can omit 3 in *Dia. 2* but if White then blocks at 1 here, answering at 2 is essential. This is important to remember. Black 2 at ‘a’ is also good.

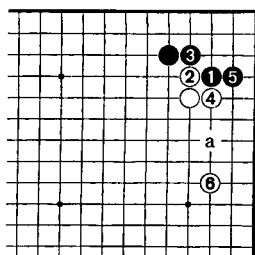
*Dia. 4 (a perfect blockade).* If Black ignores White's block on the 2nd line, White has the severe move of 1 which enables him to seal Black in the corner. Even if Black has a chance to cut at 9 with 8, White threatens to kill him with a placement at 8, so fighting on the outside will not work out the way Black wants.

*Dia. 5 (a vulgar move).* White 2 is about as vulgar as a move can get. The exchange for 3 only helps the opponent to strengthen himself, so White 2 has everything against it and nothing in its favour. In the sequence to 6, White has not only lost the tesuji of playing across shown in *Dia. 4* but has also made his own group heavy. The threat of Black 'a' is now a big burden for him.

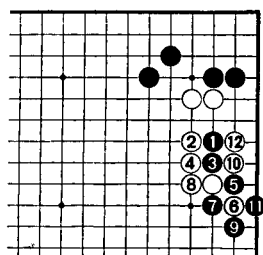
*Dia. 6 (after the joseki).* Invading at 1 after the basic joseki of *Dia. 2* does not prove to be very effective. White can simply attach at 2, then play a two-step hane at 6. Seeing that he originally played elsewhere, White is satisfied to catch two stones.



*Dia. 4*



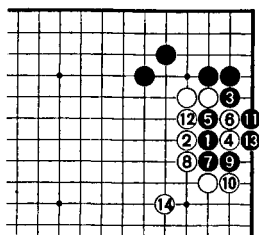
*Dia. 5*



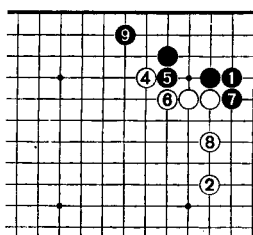
*Dia. 6*

*Dia. 7 (getting settled).* If Black answers 2 by turning at 3, White 4 is a tesuji. White sacrifices two stones and squeezes on top—this is a standard technique for settling oneself. The sequence to 14 is a success for White. If White 4 at 6, Black secures a connection with 4, so White's shape is spoiled.

*Dia. 8 (set pattern).* When Black plays elsewhere after 2, applying pressure with 4 is a commonsense continuation. Black solidifies his position with 5 to 7. This division of profit and outward influence is equal. Playing 9 one space above 4 is too heavy.



*Dia. 7*



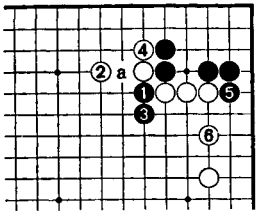
*Dia. 8* ◆  
③ elsewhere



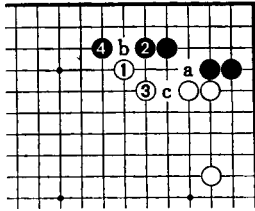
*Dia. 9 (overplay).* Cutting with 1 may feel good but it is a bit of an overplay. White makes the standard answer of 2, then blocks at 4. White's groups on both sides have their feet firmly on the ground while it is difficult for Black to look after his two floating stones. If Black 3 at 'a', White cuts below 'a' and squeezes.

*Dia. 10 (one possible pattern).* The large-scale pressing move of 1 is another possibility. Black is unable to counterattack as White 'a' is sente. The pattern to 4 is an application of one of the simple taisha patterns. This result is similar to *Dia. 8* and is equal. If White plays 3 at 'b', Black attaches at 'c'.

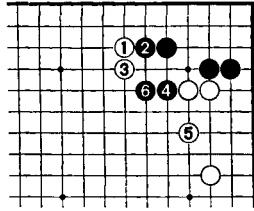
*Dia. 11 (split into two).* White may want to play 1 in conjunction with a position in the top left but in the local context it is unreasonable. If 2 and 3, the result is the same as the 'b'-'c' exchange in *Dia. 10*. Being split into two with 4 and 6 places White at a disadvantage.



*Dia. 9*



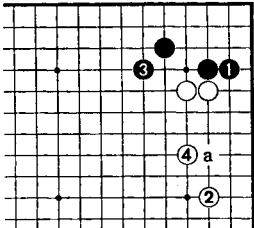
*Dia. 10* ◆



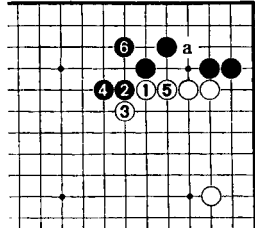
*Dia. 11*

*Dia. 12 (four-space extension).* White may extend to 2 from considerations of balance with the bottom right corner. This is obviously a weak extension. Black 3 and White 4 are both the proper moves. If Black omits 3, White presses there; if White omits 4, Black can make a severe invasion at 'a'.

*Dia. 13 (gaining efficiency).* Playing 4 in *Dia. 12* is a little painful as White is open at the side, so he tries to build up his position by leaning on Black with 1. If 2, returning the hane with 3 is a tesuji. If 4, White 5 is sente, making this an effective sequence for White. If Black omits 6, White plays 'a'.



*Dia. 12* ◆

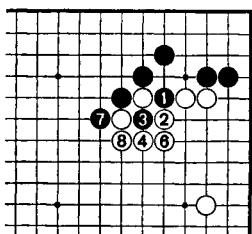


*Dia. 13*

*Dia. 14 (counterattack).* Black 4 in *Dia. 13* is too mild—he must counterattack with 1. White answers with the standard combination of 2 and 4. In the sequence to 8 White gets thickness but his extension now seems somewhat over-concentrated. Black has both thickness and adequate profit.

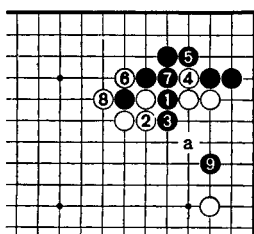
*Dia. 15 (favourable for Black).* If White connects at 2, Black of course pushes through. White gets a ponnuki but Black captures his three stones with 9. This profit is worth more than the strength of the ponnuki. If White 6 at 7, Black plays 'a' and captures White.

*Dia. 16 (White's follow-up).* When Black plays 1, White can look upon his two moves here as forcing moves and switch elsewhere for a while. If he wants to continue here, his options are not restricted to extensions on the right side: playing in the centre at 'a' and 'b' etc. is also possible. White 'c' and 'd' are a little unreasonable.

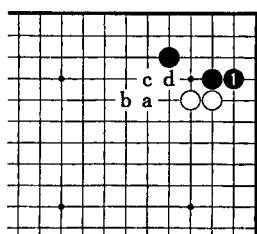


*Dia. 14*

⑤ connects



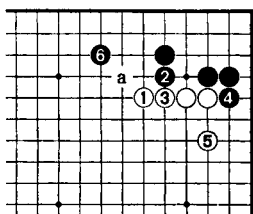
*Dia. 15*



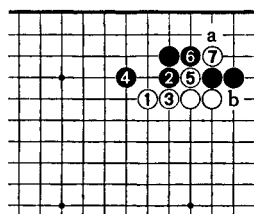
*Dia. 16*

*Dia. 17 (the one-space jump).* Heading for the centre with 1 builds thickness. It is essential for Black to respond by peeping at 2. Black 4 also cannot be omitted. Up to 5 is a set pattern. Instead of 6, Black 'a' and playing elsewhere are also possible.

*Dia. 18 (throwing in a cut).* Continuing with 4 after 3 is not the best order. White immediately plays the nice combination of 5 and 7. Answering this probe is troublesome. If Black 'a', White plays 'b' in sente.



*Dia. 17* ◆◆

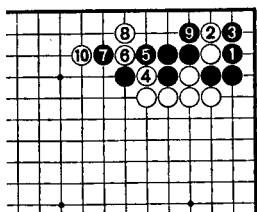


*Dia. 18*

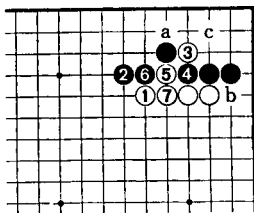
*Dia. 19 (favourable for White)*. Black cannot permit White to block in sente, so he will probably answer with 1 and 3, but now White 4 and 6 are possible. If 7 and 9, White plays the standard tesuji of 10. Black cannot hope for success in the subsequent fighting.

*Dia. 20 (careless)*. Black must without fail follow the order of 2 to 4 in *Dia. 17*. Simply answering at 2 is another careless mistake. White puts Black on the spot by playing across at 3. Black is in trouble after White 7. If Black 'a', White blocks at 'b', threatening to play 'c' later. This is bad for Black.

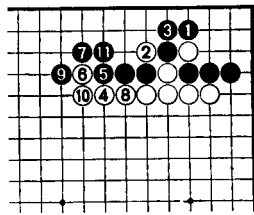
*Dia. 21 (imposing)*. Black has no choice but to play 1, whereupon White cuts at 2 and presses at 4. Black's area in the sequence to 11 is inferior to White's magnificent position. Moreover, Black has played one move more.



*Dia. 19*



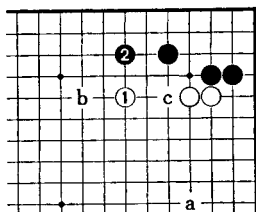
*Dia. 20*



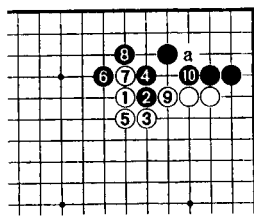
*Dia. 21*

*Dia. 22 (the two-space jump)*. White 1 is a relaxed, expansive move. That there are corresponding weaknesses cannot be helped. Black solidly secures himself with 2. Depending on the position, White continues with 'a' or 'b'. Black is aiming at 'c'.

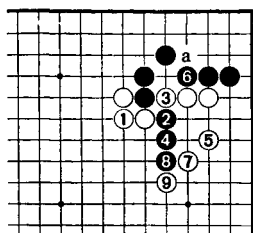
*Dia. 23 (equal)*. Attaching immediately at 2 is possible but the aim is to strengthen oneself rather than to strike at White's weak point. The result to 10 is equal: Black secures his territory while White fixes up his shape. Black 10 is necessary to defend against White 'a'.



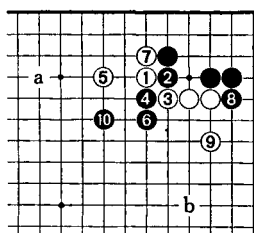
*Dia. 22* ◆◆



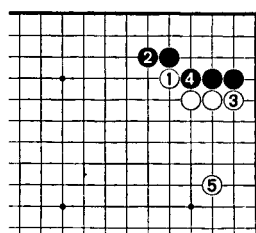
*Dia. 23* ◆



*Dia. 24*



*Dia. 25*



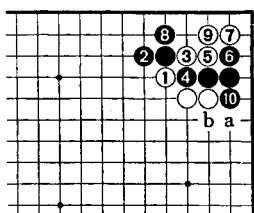
*Dia. 26*

*Dia. 24 (an unreasonable challenge).* Black cannot play through at 2. White 3 immediately makes White 'a' possible, so Black has to defend at 6. This enables White to seize the initiative. Black 2 is an overplay.

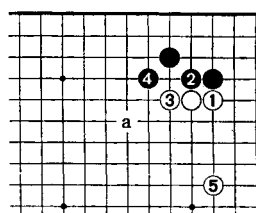
*Dia. 25 (feasible for Black).* Pressing at 1 without having made an extension on the right is, at least in the local context, unreasonable. Black naturally starts a fight with 2 and 4. The sequence to 9 is the same as in *Dia. 9* but the absence of the white extension makes him that much weaker on the right. Black 10 makes miai of attacking at 'a' and 'b'—White is in trouble.

*Dia. 26 (not to White's liking).* White 1 may look like correct shape but is actually a quite ineffective move. Black extends at 2 and White has no way to counterattack. White secures himself by blocking at 3 in sente, then extending to 5, but the exchange of 1 for 2 is obviously bad. This result is good for Black.

*Dia. 27 (reckless).* White 3 is reckless. If White 'a' after 10, Black cuts at 'b' and the situation is beyond saving.



*Dia. 27*



*Dia. 28* ◆◆

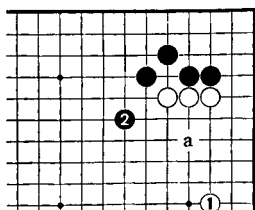
## Section 2. Filling the Gap

*Dia. 28 (joseki).* Filling the gap with Black 2 is another pattern. White 3 is just about absolutely necessary. Black 4 is a peaceful move and the sequence comes to a pause with 5. Next, 'a' is a good point for both.

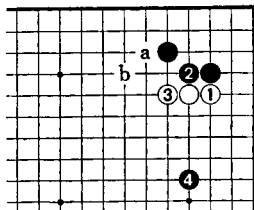
*Dia. 29 (extending too far).* According to the proverb (from a wall of two, extend three etc.), extending to 1 should be no more than commonsense in the fuseki. However, Black immediately plays 2, threatening the severe invasion at 'a'. Adding a move to prevent this makes the original extension meaningless.

*Dia. 30 (the black pincer).* White makes the high approach move with the intention of ceding the corner profit to Black and extending down the right side, so it is possible for Black to counter this strategy by making the pincer at 4. White continues with 'a' or 'b'.

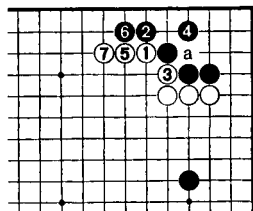
*Dia. 31 (contradictory).* White 1 is a strong move which shows that he is not afraid of a fight. Black 2 shows that Black has been intimidated by White's aggressive attitude. After 3 to 7, White is quite immune to attack. If Black 4 at 5, White captures two stones with 'a'. Black 2 is inconsistent with Black's policy in making the pincer.



*Dia. 29*



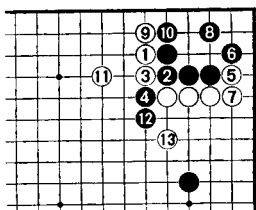
*Dia. 30*



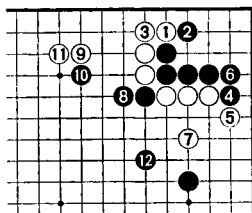
*Dia. 31*

*Dia. 32 (an equal fight).* Black must follow up the pincer by cutting with 2 and 4. White plays 5 to 7—this is the vital point. White 9 is also sente. If Black omits 10, White kills him by attaching between 8 and 10. The sequence to 13 leads to an equal fight.

*Dia. 33 (good for Black).* Playing 1 and 3 instead of 5 in *Dia. 32* is a mistake. Black plays 4 and 6, reducing White's liberties, then encircles White. If White struggles to live, Black automatically builds up his outward thickness.



*Dia. 32* ◆◆

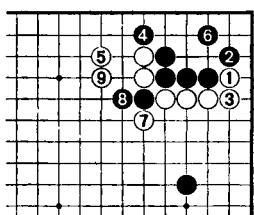


*Dia. 33*

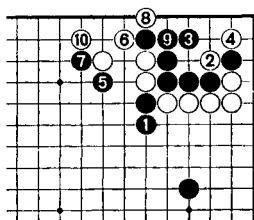
*Dia. 34 (good for White).* If Black plays 4 (instead of 8 in *Dia. 32*), White dodges with 5 and a reinforcement at 6 is necessary. This enables White to play 7 and 9, making the fight favourable for him. Instead of 6—

*Dia. 35 (unreasonable).* If Black extends at 1, White has the sharp move of 2 which puts Black on the spot. Black 3 is about all that he can do but he has no continuation after 4. The sequence to 10 only makes things worse. Securing life by crawling along the second line instead of 5 is out of the question.

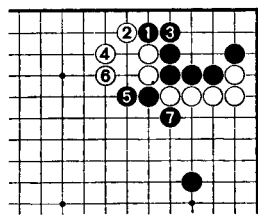
*Dia. 36 (self-destruction).* If White carelessly answers at 2, letting Black connect as 3, he is in for a hard time. White 4 is his only move but after Black 5 and 7, his five stones on the right have to struggle to save themselves. White 2 is suicidal.



*Dia. 34*



*Dia. 35*

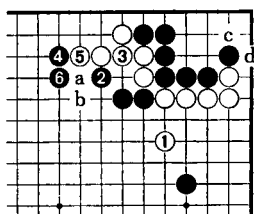


*Dia. 36*

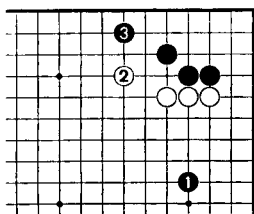
*Dia. 37 (White collapses).* If White plays 6 in *Dia. 36* at 1, Black has the standard combination of 2 and 4. If 5, Black 6; if 5 at 'a', Black 'b'. White can do nothing in the corner—if White 'c', Black 'd'—so he collapses.

*Dia. 38 (peaceful).* If White does not have enough confidence for the fight when Black cuts in *Dia. 32*, he plays 2. Black also answers peacefully at 3. However, Black may have a more forceful move if the ladder is favourable. Making a simple one-space jump instead of 2 is insipid.

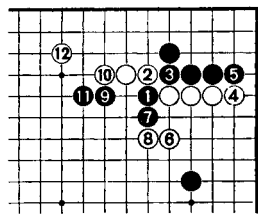
*Dia. 39 (Black's challenge).* Black can challenge with 1, the premise being of course that White does not get a ladder with 6 at 7. White 4 before 6 is the correct order. One cannot say in the local context whether the fight after 12 favours Black or White.



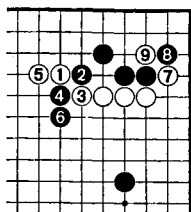
*Dia. 37*



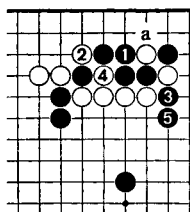
*Dia. 38* ◆



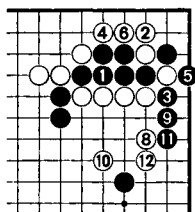
*Dia. 39* ◆



*Dia. 40*

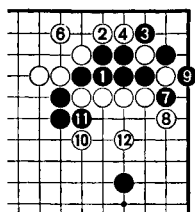


*Dia. 41*



*Dia. 42*

⑦ connects



*Dia. 43*

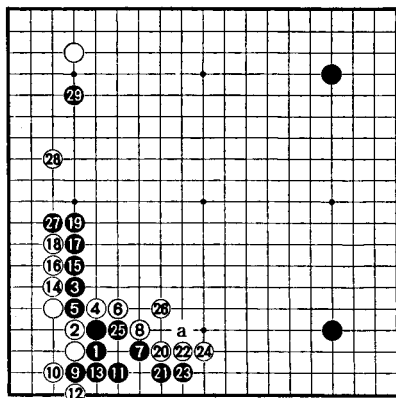
⑤ connects

*Dia. 40 (an exquisite move).* Cutting with 2 and 4 is irregular—White is bound to counterattack. White 5 and Black 6 are forced. White then has the exquisite combination of 7 and 9.

*Dia. 41 (captured).* Black is at a loss—if he plays either ‘a’ or 3, White has a double atari at 4, so 1 is the only move left. White then plays the probe of 2—if Black 3, White captures a key black stone, making this a great success for him.

*Dia. 42 (terrible for Black).* If Black obstinately answers the atari with 1, White extends to 2 and squeezes. The sequence to 12 is a disaster for Black. The existence of this counter makes cutting with 2 and 4 in *Dia. 40* unreasonable.

*Dia. 43 (not as good).* Being in too much of a hurry to squeeze gives an inferior result to *Dia. 42*. White has to add a move at 6, so Black easily settles himself with 7 and 9. White still gets a better result than Black by settling his group with 10 and 12 but Black is better off than in *Dia. 42*.

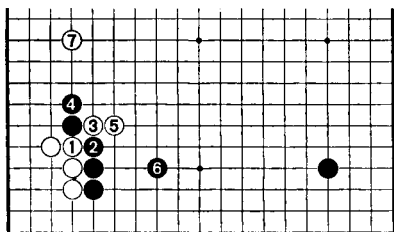


*Ref. Fig. 81*

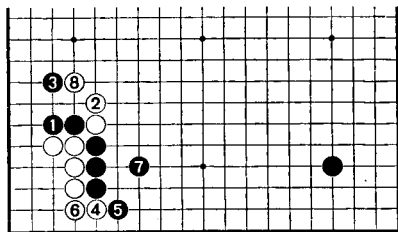
*2nd Top Position league (1956)*

*White: Miyashita; Black: Yamabe*

*Ref. Fig. 81.* When Black pressed at 3, White accepted the challenge to a fight. Presumably Black started the fight in order to make the most of the influence of his niren-sei (two star-point stones in a row) on the right. After 4 to 6, the sequence to 26 was quite natural. Yamabe's comment: "This is probably a new pattern but I think it gives an even result". Pushing to the right of 3 instead of 6 was probably also possible; likewise White 20 at 'a'.



*Dia. 44*



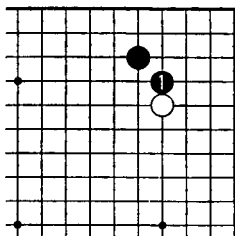
*Dia. 45*

*Dia. 44 (supplement).* White 1, followed by 3, is also possible instead of 4 in the Figure. The sequence to 7, again leading to immediate fighting, is likely.

*Dia. 45 (variation).* Black should not block at 1 instead of 4 in *Dia. 44*. White will be able to take the initiative by securing the corner in sente with 4 and 6, then attaching at 8.

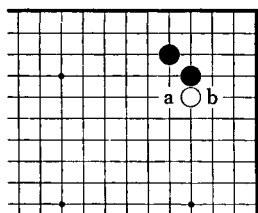


## CHAPTER II THE DIAGONAL ATTACHMENT

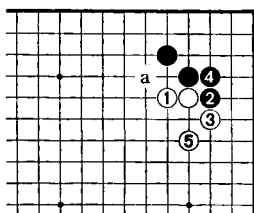


Attaching at Black 1 looks a little strange but this can be quite a practical move. It was played by Hashimoto Shoji when he was 6-dan in a game against Iwamoto 9-dan and its value was immediately recognized.

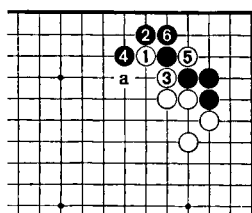
*Dia. 1 (responses).* White answers at 'a' or 'b'—anything else is inconceivable. Neither leads to particularly troublesome variations.



*Dia. 1*



*Dia. 2* ◆◆



*Dia. 3*

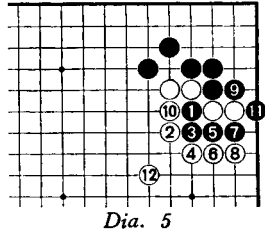
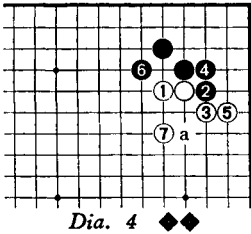
### Section 1. The Extension

*Dia. 2 (joseki).* The moves to 5 are joseki. If Black plays 2 at 4, permitting White 2, playing the diagonal move loses its meaning. Black 'a' next is a big move but he can take sente by omitting it.

*Dia. 3 (counterattack).* Even if Black switches elsewhere, White 1 has little effect. When White tries to force with 3, Black can counter with 4. After 6 White can do nothing—this is a big difference to *Dia. 31* in Chapter 1. The standard move is probably White 1 at 'a'.

*Dia. 4 (White descends).* Descending towards the edge with 5 is also possible. Now Black 6 cannot be omitted—if Black plays elsewhere, White plays 1 and 3 in *Dia. 3* and Black cannot counterattack. White 7 is the proper move—a black peep at 'a' would spoil White's shape.

*Dia. 5 (helping the enemy).* When White omits 7 in *Dia. 4*, Black should first of all peep, making White connect, and then worry about how to continue. If Black cuts at 1 because of a favourable ladder, White has a good answer at 2. White settles himself nicely in the sequence to 12 by sacrificing two stones.

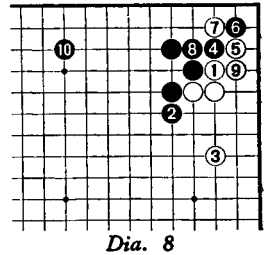
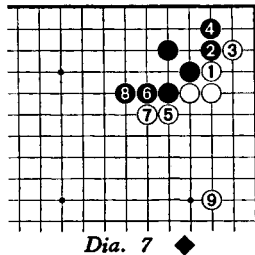
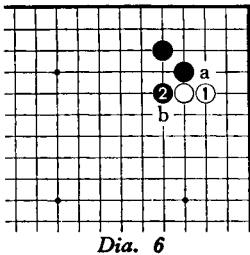


**Section 2. Playing Down**

*Dia. 6 (two choices).* White tries descending to the edge with 1. If Black 'a', White of course extends at 2. Black's natural continuation is the hane of 2. White can now choose between 'a' and 'b'.

*Dia. 7 (equal).* If White 1, the sequence to 9 is one possible pattern. Black's shape is settled and free from defects. In comparison, White's shape after 9 is a little thin but this is not an immediate problem.

*Dia. 8 (good for Black).* Answering White 1 at 2 is possible. White must be careful. If he extends down the right, at 3 for example, Black needs no second invitation to play 4 and 6 in the corner. White is compelled to make the submissive connection at 9, while Black extends to 10, satisfied with his effective play here.

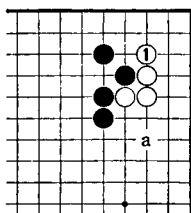


*Dia. 9 (the correct move).* Extending at 1 is the correct response. This steady move leaves him unaffected by any black attempt to seal him in with 'a'. Moreover, Black's shape will be thin whatever extension he makes at the top. All the same, Black will probably extend at the top next.

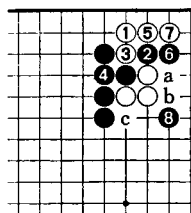
*Dia. 10 (an invalid move).* White 1 is not valid. Black 2 is a tesuji. If White 5 at 6, Black can block in sente at the top, so White has to play 5 and 7. Black 8 is the follow-up tesuji. Ignoring this is awful for White as Black squeezes with Black 'a', White 'b', Black 'c'.

*Dia. 11 (good for Black).* Permitting Black the excellent squeeze of *Dia. 10* is unbearable, so White will play the sequence to 6 here before capturing with 7. This complicates the position a little. Black 8 is a standard tesuji. White waits for a chance to play White 'a', Black 'b', White 'c', but Black does not find this very threatening.

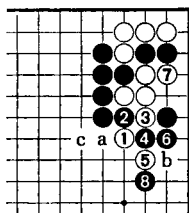
*Dia. 12 (the white hane).* When White plays 3, Black goes for profit with 4, while aiming at the cut to the right of 3. Playing this tight move means that suffering White 5 cannot be helped. White forces Black into bad shape at 6, then connects either side of 3.



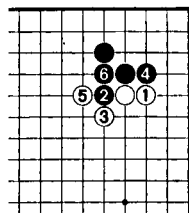
*Dia. 9* ◆



*Dia. 10*



*Dia. 11*

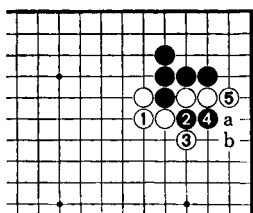


*Dia. 12*

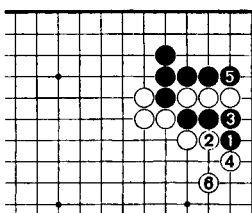
*Dia. 13 (sacrifice).* Connecting in the centre with 1 is correct. Playing 1 at 3, permitting Black to cut at 1, is bad. Black naturally cuts at 2 but White is happy to sacrifice the two stones. White 5 is correct—if Black 'a', White 'b'. Permitting this squeeze is bad for Black.

*Dia. 14 (joseki).* Black 1 is the tesuji to avoid being squeezed as flat as a pancake. This gives Black sente as White has to reinforce at 6. The division of profit and thickness is equal. White 2 at 6, followed by playing elsewhere when Black answers at 3, is possible but White's shape is thin.

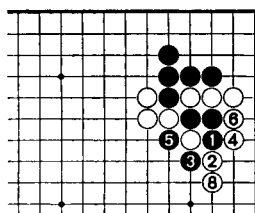
*Dia. 15 (poor style).* Black 1 is hopelessly vulgar. White squeezes with 2 to 6 and it is inconceivable that the subsequent fighting will be unfavourable for him. Even playing for outward influence by connecting at 5 with 4 is adequate.



*Dia. 13*



*Dia. 14* ◆◆



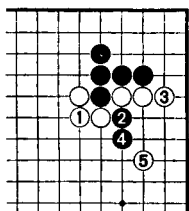
*Dia. 15*  
⑦ connects

*Dia. 16 (resistance).* White can also offer strong resistance by simply descending at 3 without giving atari. White awaits Black's response before deciding whether or not to sacrifice the three stones. If Black 4, White decides to fight with 5. The fighting prospects are equal.

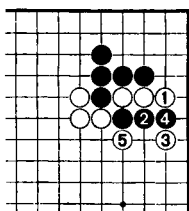
*Dia. 17 (Black tricked).* If Black 2, White 3 is an interesting move. Black 4 is a careless mistake as White now gets a perfect squeeze with 5. This is the same shape as *Dia. 13* after the 'a'-'b' exchange—Black has been tricked.

*Dia. 18 (future prospects uncertain).* Black 1 is the only move. The moves to 6 follow. It is difficult to predict the outcome of the fight but Black 'a', White 'b', Black 'c' is the natural flow in this position. Then White 'd', Black 'e' perhaps? The problem is how will White look after his three stones in the centre.

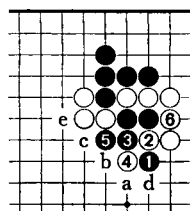
*Dia. 19 (the black pincer).* Black 1 is somewhat of an exception. White 2 is a straightforward answer. This gives the same result as when Black makes a two-space pincer against a white 3-4 stone. If White plays 2 one line higher, Black attaches on the star-point which is troublesome.



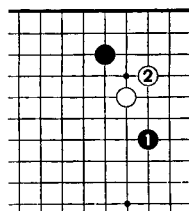
*Dia. 16*



*Dia. 17*

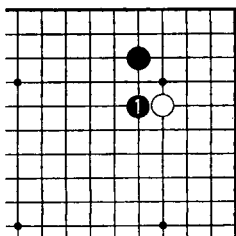


*Dia. 18*



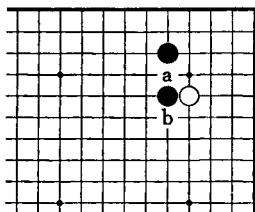
*Dia. 19*

## CHAPTER III THE CONTACT PLAY

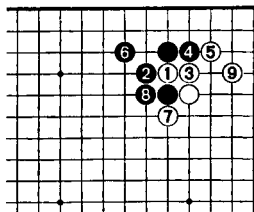


Black 1 is an aggressive move. Commonsense decrees that securing territory by playing in the corner is good enough. From this point of view, Black 1 is a mischief-making move.

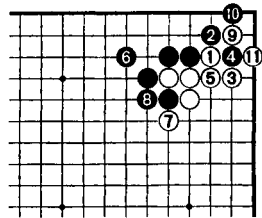
*Dia. 1 (responses).* White can answer at 'a' or 'b'. A favourable ladder is usually the premise for 'a', and is of course ideal here as well, but in this pattern an unfavourable ladder does not matter as White can still cope with the situation.



*Dia. 1*



*Dia. 2* ◆◆



*Dia. 3*

### Section 1. Playing in with a Hane

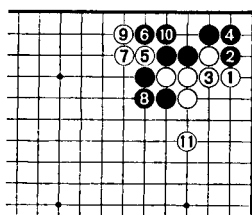
*Dia. 2 (joseki).* If Black 2, taking the vital point of 4 next is essential—he must not let White play here. Up to 9 is the basic pattern. White 9 forestalls both the black hane above 5 and the cut to the right of 7.

*Dia. 3 (good for White).* If Black 2, White 3 makes correct shape. Black has to defend at 6, so White captures a stone. Black has just helped White to strengthen himself. Capturing in the corner also defends the cutting point to the right of 7, so this result is favourable for White.

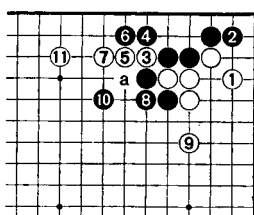
*Dia. 4 (feasible for White).* Black 4 is a very determined move but he must be prepared for White to cut at 5. Black 6 is the only move so a fight starts in the centre. Black's stones there are floating so he cannot expect a favourable result.

*Dia. 5 (not to Black's liking).* Black 2 gives a similar result as White still cuts at 3. In the sequence to 11 White fixes up his shape on both sides while Black's stones in the centre look forlorn. White 7 at 8, followed by Black 'a', White 7, is also possible. Black 6 in *Dia. 2* is the proper move.

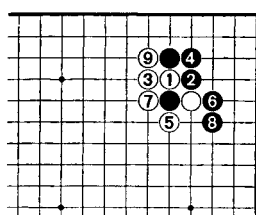
*Dia. 6 (joseki).* Black can also give atari at 2. If the ladder is favourable, White keeps things simple with 5. The result to 9 is equal but White's position is more solid.



*Dia. 4*



*Dia. 5*

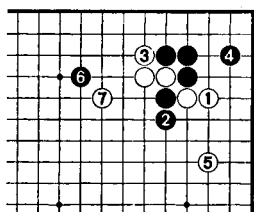


*Dia. 6* ◆

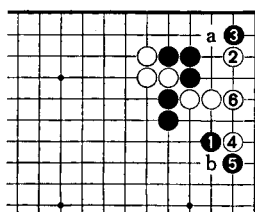
*Dia. 7 (a fight).* Even if the ladder is unfavourable, White can resist by descending to 1. Black 4 is a steady move. White extends to 5, then moves out with 7. The evaluation depends upon the subsequent play.

*Dia. 8 (attack and defence).* Black can also make the forceful move of 1. If 2, 3 is natural. However, Black cannot answer 4 at 5 as White then has the good move of 6 which makes miai of 'a' and 'b'. This is a move worth remembering.

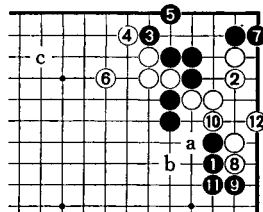
*Dia. 9 (equal).* Extending at 1 is the correct answer. The moves from 2 on are a one-way street. Both sides secure life. Next, Black will probably play 'b' to defend against White 'a', so White will extend to 'c'.



*Dia. 7* ◆



*Dia. 8*

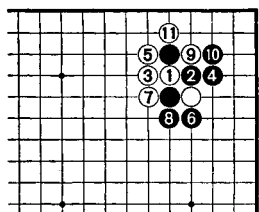


*Dia. 9* ◆

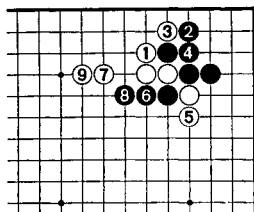
*Dia. 10 (favourable for White).* Black 4 seems to make correct shape but here it is a slack move. White 5 is the vital point and the sequence to 11 is good for him.

*Dia. 11 (unreasonable for Black).* If Black answers at 2, White unhesitatingly plays 3 and 5. There is no way for Black to make a severe attack on the two white stones after the sequence to 9, while Black's three stones are weak.

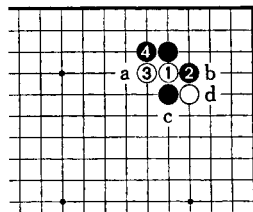
*Dia. 12 (caution required).* Black does have the difficult move of 4 which requires a cautious answer from White. If he facilely extends at 'a', Black can play 'b' as his centre stone is now light. If White 'c', Black simply gives up the stone by playing 'd'. White has been tricked.



*Dia. 10*



*Dia. 11*

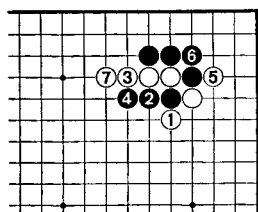


*Dia. 12*

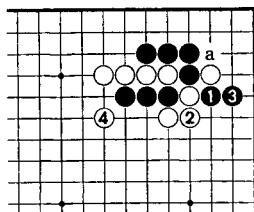
*Dia. 13 (the correct answer).* White must begin with the atari of 1 in order to prevent Black from lightly sacrificing his stone. White 5 before 7 is the correct timing. This sequence is the most accurate answer and frustrates Black's plans.

*Dia. 14 (good for White).* The sequence to 7 in *Dia. 13* puts Black at a loss for a continuation. If 1 and 3, White secures a large profit with 4. If Black 1 at 'a', White 2 is good enough—it is very awkward for Black to do anything with his three stones.

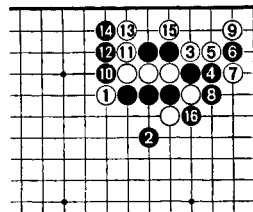
*Dia. 15 (White tricked).* If White plays 5 in *Dia. 13* at 1 here, Black 2 makes the continuation difficult. If 3 and 5, Black can hane at 6. After White takes gote with 7 and 9, Black cuts at 10. In the sequence to 16, White's profit is inferior to Black's outward influence.



*Dia. 13*



*Dia. 14*



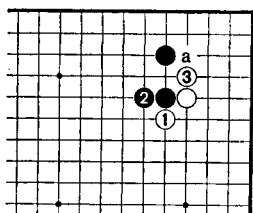
*Dia. 15*

## Section 2. The Hane

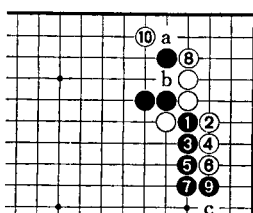
*Dia. 16 (Black extends).* If White 1, 2 and 3 are the standard moves. If next Black 'a', this reverts to the joseki in which White plays a one-space high approach to the 3-4 stone and Black attaches on top (p. 76).

*Dia. 17 (joseki).* Black's only alternative to blocking at 8 is to cut at 1. Up to 10 is joseki. White 10 is a tesuji—if Black 'a', White 'b' is good enough. Black 9 at 'a' is too mild as White jumps out to 'c'.

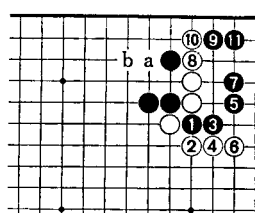
*Dia. 18 (cannot capture).* Trying to capture with 2 etc. is reckless. Black 5 is a standard tesuji which enables him to capture the two white stones. If White answers 11 with 'a', Black counters with 'b'.



*Dia. 16*



*Dia. 17* ◆◆

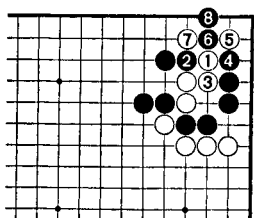


*Dia. 18*

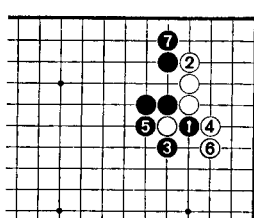
*Dia. 19 (helpless).* Black 7 in *Dia. 18* stops White from doing anything. Even if he tries 1 here, Black counters with 2 and wins the fight with the familiar sacrifice and squeeze sequence. If White 5 at 6, Black blocks at 5.

*Dia. 20 (inferior for White).* Blocking at 2 in answer to 1 shows bad timing. If the ladder is favourable, 3 is good enough for Black. White has no choice but to play 4 and 6. Black gets thickness with 5 and large profit with 7. If White answers 7 by blocking, Black looks upon 7 as a forcing move and switches elsewhere.

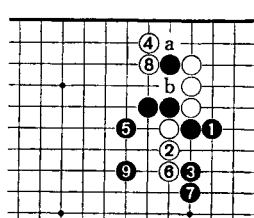
*Dia. 21 (hard fighting for White).* Black 1 is a strong move regardless of the ladder. It is hard to play 4 after 2 and 3. Black 5 is a good move which makes a reinforcement at 8 necessary. If White omits 8, Black plays 'a' then answers White 'b' with 8. Black 9 makes things difficult for White.



*Dia. 19*



*Dia. 20*



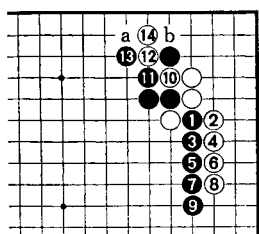
*Dia. 21*



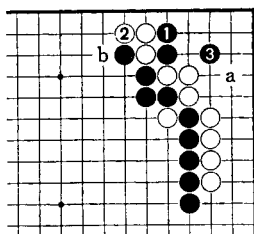
*Dia. 22 (an unreasonable cut).* 1 to 7 is joseki. White may then exchange 8 for 9, which is a loss for him, in order to cut with 10 and 12. This however is unreasonable—White cannot expect Black ‘a’-White ‘b’ after 14.

*Dia. 23 (Black’s counterattack).* Instead Black counters with 1 and 3. White can play ‘a’ or ‘b’ but he cannot hope for a favourable result with either.

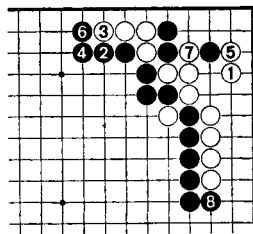
*Dia. 24 (imposing outward influence).* If White 1, Black 2—trying to live by blocking at 5 is too petty. Black 6 is sente so he can also play 8, giving him a magnificent position. White’s profit pales in comparison.



*Dia. 22*



*Dia. 23*

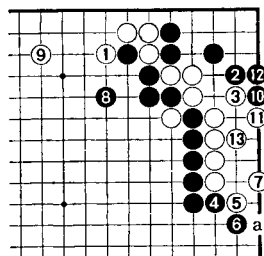


*Dia. 24*

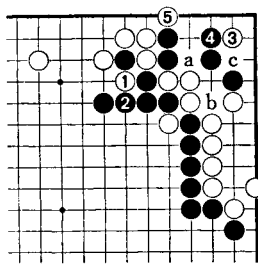
*Dia. 25 (living in the corner).* If White 1, Black lives in the corner. He is also able to make the big sente move of 4. Playing 10 and 12 simplifies the position although Black loses the sente move at ‘a’. White 13 is necessary so he ends in gote.

*Dia. 26 (a difficult point).* The corner is not perfectly alive if Black omits 10 and 12 in *Dia. 25*. White plays 1, followed by the placement at 3. If Black plays 4 at ‘a’, forcing White ‘b’, White ‘c’ becomes a threat, so 4 is necessary. After 5—

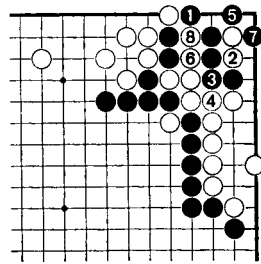
*Dia. 27 (captured).* Black 1 is absolutely necessary, but then White 2 is a clever move giving him the chance to connect at 4. Black has to secure life with 5 and 7 so White captures two stones. If this does not worry Black—White does end in gote—then keeping 10 and 12 in *Dia. 25* in reserve does not matter.



*Dia. 25*



*Dia. 26*

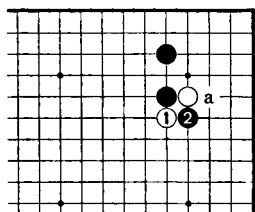


*Dia. 27*

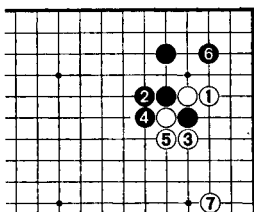
*Dia. 28 (Black cuts).* The ladder must be favourable for Black to cut at 2. White's correct answer is at 'a'. The position then closely resembles the pattern treated on p. 228 of Vol. I.

*Dia. 29 (simple).* White 1 to 3 keeps things simple. The result to 7 is equal. Once having made the cut in *Dia. 28*, however, Black is unlikely to let things end so tamely. He can be expected to try something.

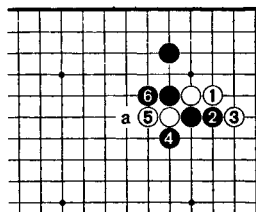
*Dia. 30 (Black tries something).* Doubtless Black will answer 1 at 2. If 3, 4 and 6. Naturally the ladder at 'a' has to favour Black. The continuation is similar to the pattern on p. 228 of Vol. I.



*Dia. 28*



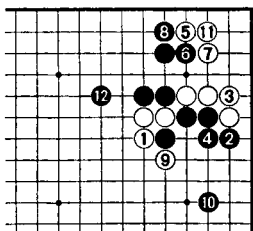
*Dia. 29* ◆



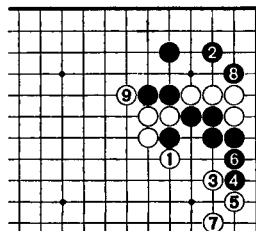
*Dia. 30*

*Dia. 31 (joseki).* White plays 1 to forestall the ladder. White 5 is a tesuji for living in the corner. Playing White 9 after Black 6 and 8 is nice timing. The exchange comes to a pause with 12.

*Dia. 32 (sacrifice).* If White simply plays 1 without answering in the corner, Black may attempt to catch him with 2. Black extends his liberties with 4 and 6, then plays 8, putting him ahead in the capturing race. However, White can force him to take the stones off the board by squeezing and also gets to play 9, so this cannot be bad for him.



*Dia. 31*

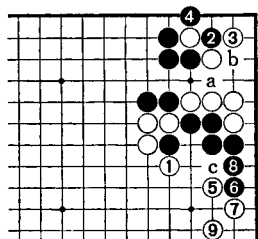


*Dia. 32*

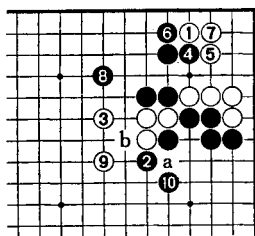
*Dia. 33 (White wins).* Once he plays 5 and 7 in *Dia. 31*, White does not have to worry about being captured. Even if Black tries 2 and 4, White wins by one move after 5 to 9. If Black 'a', White can connect at 'b'; if Black 'b', White 'c' and it's all over.

*Dia. 34 (variation).* Black may answer 1 with the hane at 2. If White carelessly cuts at 'a', Black sets up a ladder with 'b'. This is disastrous. White must avoid any trouble by calmly jumping to 3. White is satisfied with the sequence to 10.

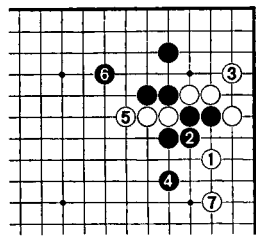
*Dia. 35 (bad for Black).* Following this pattern is completely wrong for Black if the ladder at 5 does not favour him. White does not have to do anything in the centre, so he has time to settle himself with 1 and 3. The result to 7 favours White.



*Dia. 33*



*Dia. 34*

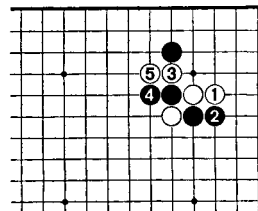


*Dia. 35*

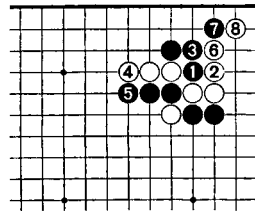
*Dia. 36 (vulgar but strong).* Playing through with 3 and 5 indicates an aggressive approach though it is hardly good style. If Black makes a misstep, White may get away with his unreasonable moves.

*Dia. 37 (forced).* Black 1 is absolutely necessary. Likewise Black 5. If Black gets these two moves right, White will not get away with it. Up to 8 is forced. Black now has two continuations—a simple one and a tenacious one.

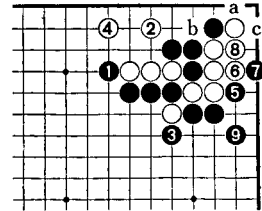
*Dia. 38 (simple).* Black 1 and 3 keep things simple. White 4 is likely, so Black forces with 5 and 7. He can afford to give up the corner. White has to add a move in the corner pretty soon. If he does nothing, Black has a "flower-viewing" ko with 'a', White 'b', Black 'c'.



*Dia. 36*



*Dia. 37*

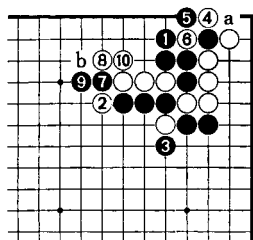


*Dia. 38*

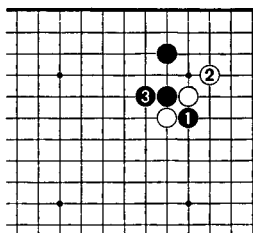
*Dia. 39 (persistent).* Black 1 is a tenacious move. Black plays ko with 5 and, as luck would have it, has a ko threat at 7. If Black takes the ko after 10, White is in trouble. If White 'a', Black blocks at 'b', persisting with the ko.

*Dia. 40 (invalid).* White 2 obviously will not work. A disadvantageous result cannot be avoided after Black 3. To change the order, this is as if White approached Black's 5-3 stone at 2, then answered the taisha move of 1 by making a diagonal attachment then cutting. There is no way this could be good theoretically.

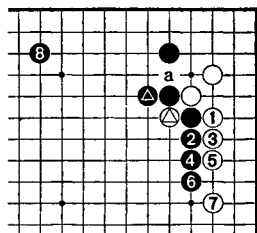
*Dia. 41 (favourable for Black).* White has no choice but to continue with 1. The sequence to 8 follows. This result is equivalent to *Dia. 21* on p. 200 except that White has made the terrible exchange of  $\triangle$  for  $\blacktriangle$ , thus losing the move at 'a'. This result is very favourable for Black.



*Dia. 39*



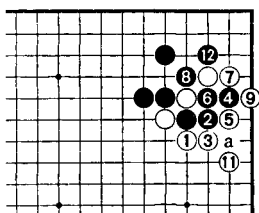
*Dia. 40*



*Dia. 41*

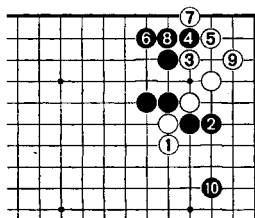
*Dia. 42 (good for Black).* If White attempts to capture with 1 and 3, Black has the standard tesuji of 4. White 5 to 7 is an ironic way of coping with the emergency. He barely manages to connect under with 9, then makes shape with 11, but when Black plays 12, White's disadvantage is obvious. If White 5 at 7, he is put on the spot by Black 'a'.

*Dia. 43 (good for Black).* Extending at 1 is also not good. Black plays 2, forcing White to live in the corner, then extends to 10. White is left with two stones floundering around in the centre. White cannot get a favourable result after *Dia. 40*.



*Dia. 42*

$\circ$  10 connects

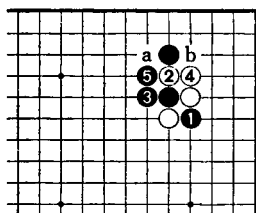


*Dia. 43*

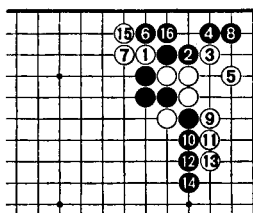
*Dia. 44 (vulgar).* White 2 and 4 are vulgar. After 5 White has 'a' and 'b' but in both cases Black gets a favourable result if he answers correctly.

*Dia. 45 (reversion).* If 1, Black 2. The subsequent order is different but the result is the same as the 3-4 joseki when Black attaches on top of the one-space high approach. See p. 78, where this pattern is treated in more detail.

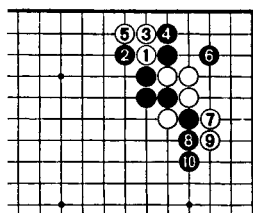
*Dia. 46 (good for Black).* Black 2 to 4 is a severe combination. The result to 10 favours Black and is equivalent to *Dia. 23* on p. 282.



*Dia. 44*



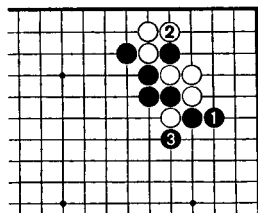
*Dia. 45* ◆



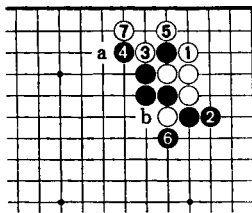
*Dia. 46*

*Dia. 47 (simple).* When Black finds the variation of *Dia. 46* too vexatious, he can go for simplicity with 1. White has no choice but to play 2, so Black gets a ladder with 3. White still has not secured the corner area, while Black gets tremendous influence by capturing the stone with a ponnuki.

*Dia. 48 (adequate for Black).* If White blocks at 1 without cutting, the sequence here follows. Answering 7 with either 'a' or 'b' is good enough for Black. In the local context this result is satisfactory for Black but in a position in which Black's outward influence does not do much, it is feasible for White to play like this.



*Dia. 47*

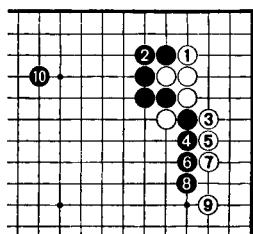


*Dia. 48*

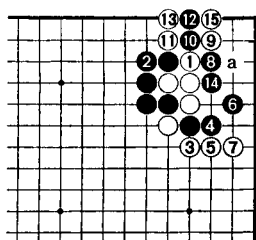
*Dia. 49 (good for Black).* Answering 1 at 2 is also possible. As before White has no choice but to play 3 etc. The sequence to 9 is likely but Black gets a magnificent position with 10. Compared to *Dia. 17* on p. 281, Black has played submissively in the corner but even so he is satisfied with this result.

*Dia. 50 (cannot capture).* Even though White can play 1 in sente, White 3 is still not possible. This is the sore point for White. Black plays the standard move of 6, followed by the tesuji of 8. White 9 at 10 is no good because of Black 'a', so White 9 is the only move, but Black cuts at 10 and . . .

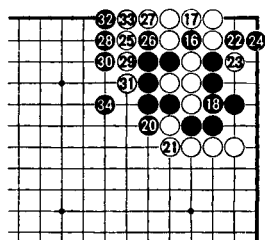
*Dia. 51 (White annihilated).* Trying to capture results in being captured. It is all over after Black 22.



*Dia. 49*



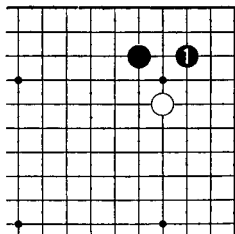
*Dia. 50*



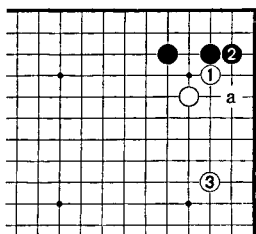
*Dia. 51*

⑱ connects

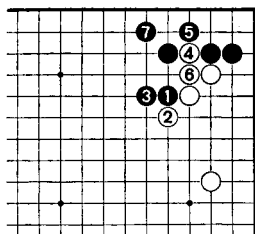
# CHAPTER IV THE THREE-THREE RESPONSE



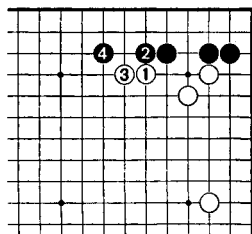
Black 1 shows a special strategy. The main idea is not to give White an easy continuation but this move is a little too smug and gives Black too low a position. One should not play like this voluntarily.



*Dia. 1* ◆◆



*Dia. 2* ◆



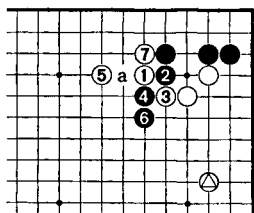
*Dia. 3*

*Dia. 1 (joseki).* White 1 to 3 is regarded as the basic pattern. If White simply plays 1 at 3, Black scoops out his base with 'a'. Black 'a' does not worry White so much once he has made the forcing move at 1. White can also switch elsewhere without doing anything here.

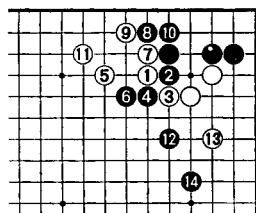
*Dia. 2 (follow-up).* The position is more or less played out after the sequence in *Dia. 1* but Black can continue with 1 and 3. Elevating his position like this is quite worthwhile. If White does not play 4 and 6, Black will play 6.

*Dia. 3 (a strong pressing move).* If Black does not play 1 and 3 in *Dia. 2*, White can force him into a low position with 1 and 3. There is an enormous difference between Black's position here and in *Dia. 2*.

*Dia. 4 (unreasonable for Black).* If Black cuts with 2 and 4, White answers with 5. If Black 'a', White gives atari underneath and squeezes. Black naturally plays 6, starting a fight, but White is secure on both sides as he has already extended to △. This is an unreasonable challenge by Black.



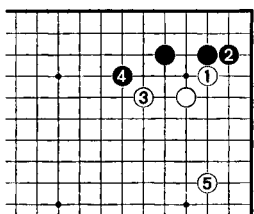
*Dia. 4*



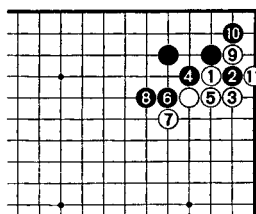
*Dia. 5*

*Dia. 6 (a variation).* 3 is possible when White wants to avoid the sequence in *Dia. 2*. The exchange of 3 for 4 is a minus but the additional thickness gives White a more comfortable position when he extends to 5. The result is not disadvantageous for White, so this variation is feasible.

*Dia. 7 (thick-skinned).* One can hardly condone Black 2 and 4. The sequence to 8 destroys all the subtlety and potential of the position. Capturing with 9 and 11 is good enough for White. Black may have sente but in view of the further loss he stands to suffer in the corner, he can hardly be proud of it.



*Dia. 6* ◆

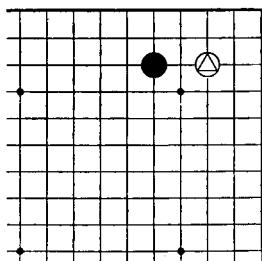


*Dia. 7*



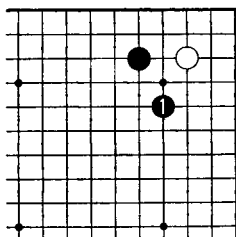
# PART SEVEN

## ENTERING AT THE 3-3 POINT



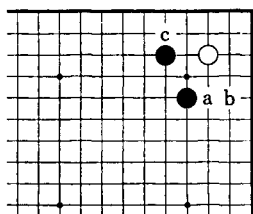
The primary objective of White  $\triangle$  is to take secure profit before Black and, if circumstances permit, to get sente. A favourable ladder is desirable for this move.

# CHAPTER I THE KNIGHT PRESSING MOVE

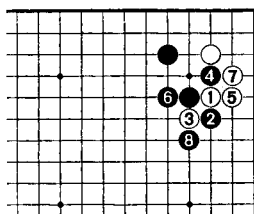


Pressing at Black 1 most often leads to a division of profit for White and influence for Black.

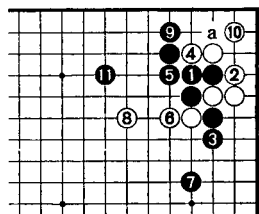
*Dia. 1 (responses).* The correct answer for White is attaching at 'a', though 'b' is possible on rare occasions. White 'c' is not good. This pattern is the same as the one in which White enters at the 3-3 point underneath a black 4-5 stone and Black responds with a knight pressing move. Consequently, the variations are the same.



*Dia. 1*



*Dia. 2* ◆



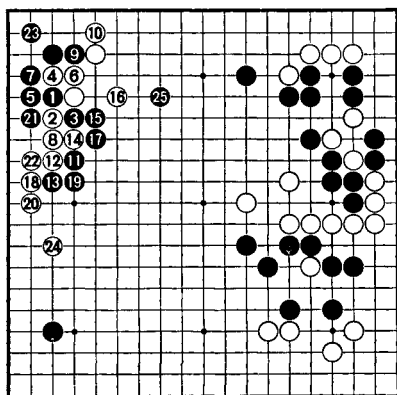
*Dia. 3* ◆◆

## Section 1. The Contact Play

*Dia. 2 (the question of the ladder).* It is only commonsense that one must consider the ladder when the sequence to 3 is played. The moves to 8 form a standard pattern but White gets an inferior result if the ladder favours Black.

*Dia. 3 (an equal fight).* White should not enter at the 3-3 point unless the ladder favours him. In that case Black plays 6 in *Dia. 2* at 1, then starts a fight with 3. White 4 is a tesuji which forestalls Black 'a' in sente. The result to 11 is equal.

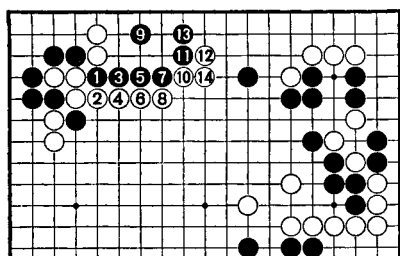
Ref. Fig. 82. Black cut with 1 and 3—needless to say, the ladder was favourable. White naturally tried to start a fight with 4 and 6. When Black played 9, I answered at 10 but this was complacent, to put it mildly. I should have followed joseki by connecting to the right of 6. Black punished me for my sin with the severe move of 11. White had no way of resisting as 15 was sente. The strong blow at 25 made it a difficult fight for White.



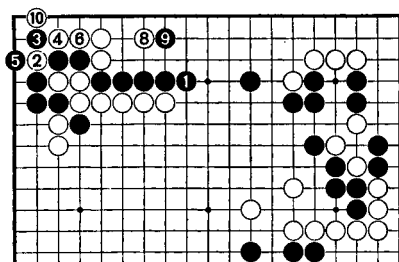
Ref. Fig. 82  
9th Pro Best Ten playoff, Game 3 (1971)  
White: Ishida; Black: Iwata

*Dia. 4 (supplement).* When I played 10 in the Figure, I expected Black to cut at 1. The sequence to 14 could then be expected. White builds thickness by sacrificing his two stones. He no longer needs to worry about Black attacking his eyeless group on the right.

*Dia. 5 (variation).* If Black extends once more at 1 instead of 9 in *Dia. 4*, White cuts at 2 and squeezes. White 8 is sente, so White can make things difficult for Black with 10. Black frustrated White's aims with the good move of 11 in the Figure.



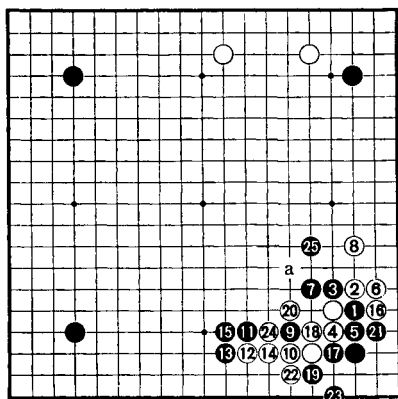
*Dia. 4*



*Dia. 5*

⑦ connects

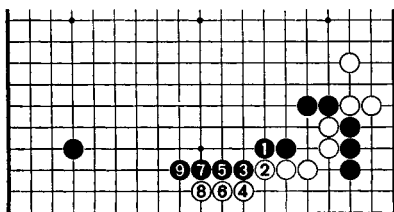
*Ref. Fig. 83.* White 4 was a new move invented by Hashimoto in this game. Up to 8 was forced. With 9 and 11, Black was prepared to sacrifice the corner if necessary. If Black 9 at 16, White 19, followed by White 13 after Black lives in the corner—Black did not want this. White did not try to take the corner but let it live with 23 and captured at 24. After 25 White peeped at 'a', whereupon Black pushed through underneath and cut, thus continuing the violent fighting.



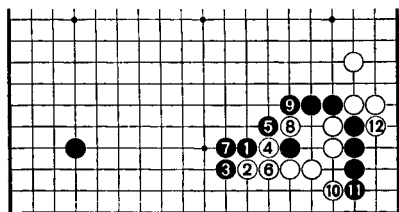
*Ref. Fig. 83*  
*20th Oza Title, Game 1 (1972)*  
*White: Hashimoto Utaro; Black: Sakata*

*Dia. 6 (supplement).* Black 1 etc. instead of 11 in the Figure is also a strong way of playing. Black's policy is of course to discard the corner but it is difficult for White to decide just how to capture it after 9.

*Dia. 9 (taking the corner).* Could not White have captured the corner after Black 1? White can play 2 to 8 in sente, followed by White 10 and 12. Sakata's view was that losing the corner would have been bad for Black.



*Dia. 6*

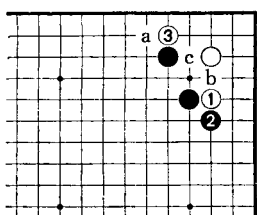


*Dia. 7*

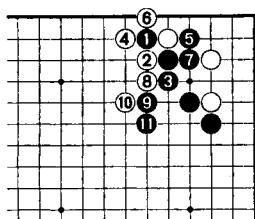
*Dia. 8 (attaching twice).* Attaching at 3, without cutting as in *Dia. 2*, is a very interesting move. Black 'a' in reply is usual but 'b' is also possible. Other moves, 'c' for example, are not good.

*Dia. 9 (joseki).* If Black 1, White settles himself by cutting. 3 and 4 are both forced, so the exchange to 11 results. Taking into account the fact that the two white stones in the corner are not completely captured yet, this result is equal.

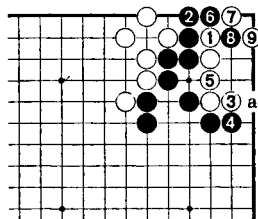
*Dia. 10 (ko).* White can get a ko. Note that White 5 is the best move. If 5 at 9, Black kills him unconditionally with Black 7, White 6, Black 'a'.



*Dia. 8*



*Dia. 9* ◆◆

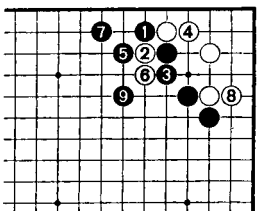


*Dia. 10*

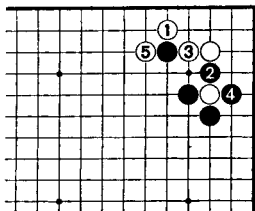
*Dia. 11 (good for Black).* White cannot play 4 even if the ladder is favourable. White has to add a reinforcement at 8, so Black captures the two stones with 9.

*Dia. 12 (Black captures).* Black may counter with 2 if he feels that following *Dia. 9* is doing just what White wants. The exchange to 5 results. This is slightly favourable for White from the point of view of tewari, but the thickness Black gets with 4 makes the result equal.

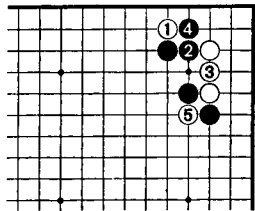
*Dia. 13 (vulgar).* Countering with 2 is bad. 3 to 5 is good enough for White. If Black 4 at 5, White of course connects at 4. Expecting White to answer 2 at 4, giving Black the chance to play 3, is rather unrealistic.



*Dia. 11*



*Dia. 12* ◆

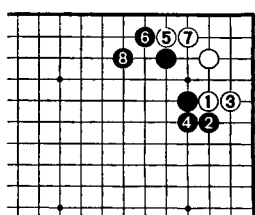


*Dia. 13*

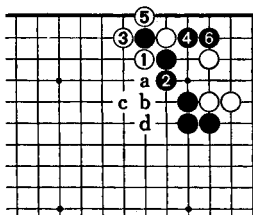
*Dia. 14 (favourable for Black).* Descending to White 3 is not to be recommended as it is too heavy. Black connects at 4 and now White has no scope for variation when he attaches at 5. He gets sente with 7 but his corner is small, so Black's well-ordered outward influence gives him the advantage.

*Dia. 15 (good for Black).* White cannot cut at 1 once he has made the exchange on the right. This time Black pulls back at 6 and there is almost no potential left in the corner. If next White 'a', Black 'b', White 'c', Black patiently extends at 'd'.

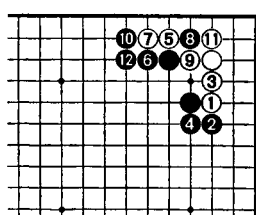
*Dia. 16 (good for Black).* White 3 is also a heavy move. 4 and 5 follow but this time Black avoids complications by pulling back at 6. Black 8 is also well timed, giving Black thickness with the sequence to 12. If Black 6 at 7, White 6 is troublesome.



*Dia. 14*



*Dia. 15*

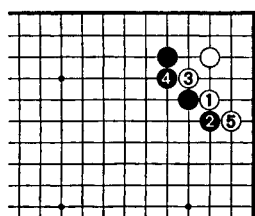


*Dia. 16*

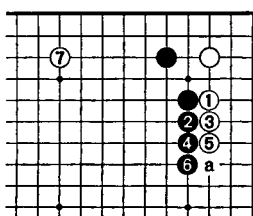
*Dia. 17 (a variant).* The variation of 3 and 5 is possible though a little vulgar. It is most often played when White enters at the 3-3 point under the 4-5 stone. For an explanation of the factors involved, refer to Chapter 1 in Part 9, Vol. III.

*Dia. 18 (Black extends).* Black extends at 2 in order to keep things simple when the ladder is unfavourable. This may seem mild but it cannot be criticized. White extends at 3 and 5, then erases Black's thickness with 7. Black 'a' is a good point but it is not sente.

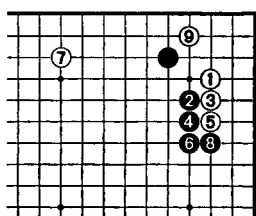
*Dia. 19 (comparison).* The comparison with this pattern shows that the sequence in *Dia. 18* is an efficient one for White. The reason is that here Black 8 is sente but it is not in *Dia. 18*.



*Dia. 17*



*Dia. 18* ◆



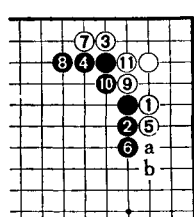
*Dia. 19*

*Dia. 20 (joseki).* White can also attach at 3 after Black extends at 2. Simply extending with 4 to 8 is correct for both sides. Up to 11 is joseki. Next 'a' is a good point for Black and 'b' for White. Simply playing 9 at 11 means a two point loss as Black plays 9 in sente.

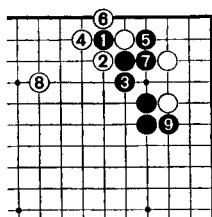
*Dia. 21 (good for White).* If Black plays 4 in *Dia. 20* at 1, White must without fail cut at 2. Pulling back at 5 instead makes the contact play meaningless. White gets a good position with 8 while Black ends in gote. White has the same ko potential as in *Dia. 10*, so this result is favourable for him.

*Dia. 22 (mistaken timing).* If White makes the exchange of 3 and 4 first, attaching at 5 is now wrong. White 3 has to be kept in reserve when making this attachment. The mistake in order makes Black 6 possible. White is at a loss after Black 8. If White 'a', Black 'b' puts him on the spot.

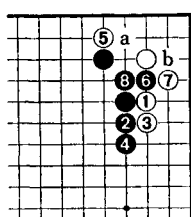
*Dia. 23 (good for Black).* Fighting spirit calls for White 2 but after 3 to 5, 6 is about all that White can do. With 7 Black gets superior profit and superior thickness. White cannot get a good result after Black 1.



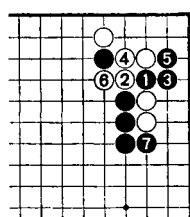
*Dia. 20* ◆◆



*Dia. 21*



*Dia. 22*



*Dia. 23*

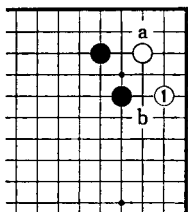
## Section 2. Running with the Knight Move

*Dia. 24 (a low position).* Following up the low 3-3 point move with the even lower move on the second line is painful. Black usually extends at the top next but attaching at 'a' first is correct timing. Black 'b' is also possible.

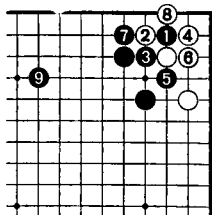
*Dia. 25 (set pattern).* Playing the forcing move of 1 before extending shows good timing. The result to 9 gives Black a more imposing position than White. However, White was obviously prepared for this result from the outset.

*Dia. 26 (low).* If White blocks at 2, Black will be quite happy to pull back at 3. White gets a low position in the sequence to 5. Black can also play 3 at 'a' if he wants to make his stones work more efficiently.

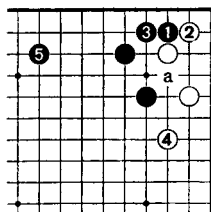
*Dia. 27 (pressure).* Black can also follow a consistent policy of applying pressure with Black 1. If White does not play 4 and 6, Black will initiate the sequence in *Dia. 25* by attaching at 'a'.



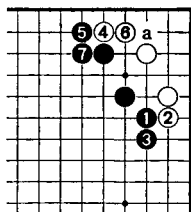
*Dia. 24*



*Dia. 25* ◆



*Dia. 26*



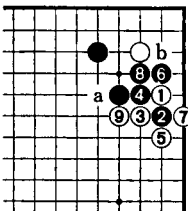
*Dia. 27* ◆

*Dia. 28 (not to Black's liking).* Black 2 is an overplay. Black is hard-put to find an answer to White 9. Black 'a' is painfully submissive yet if Black plays hane beneath 'a', followed by extending, White is easily able to do something with 'b'.

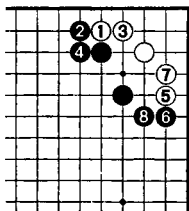
*Dia. 29 (a perfect blockade).* If White begins with 1 and 3, Black answers 5 with 6. White has no choice but to submit at 7, so Black seals him in perfectly with 8. This is clearly unfavourable for White. If White plays 7 at 8, he loses the corner.

*Dia. 30 (unyielding).* If White answers Black 2 by cutting at 3, he meets with the unyielding resistance of 4 and 6. In this position Black 4 at 'a' is too slack as White captures 2. Black could then intercept at 6 but since White has not played the attachment of 'b', this result would be better for White.

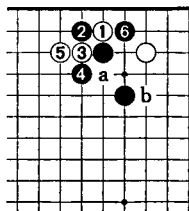
*Dia. 31 (considerable profit).* White's only continuation after *Dia. 30* is 1 to 3. The sequence to 11 follows. White makes correct shape with 11, which is the proper move here, but Black gets considerable profit. His corner is safe and he has sente.



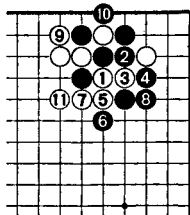
*Dia. 28*



*Dia. 29*



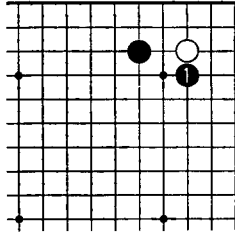
*Dia. 30*



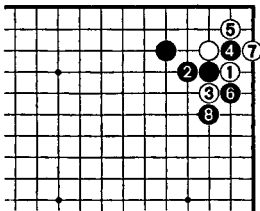
*Dia. 31*



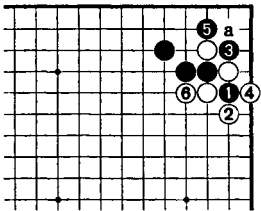
# CHAPTER II ATTACHING ON THE OUTSIDE



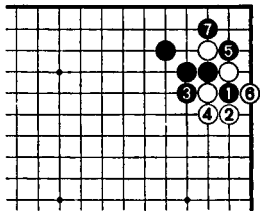
The idea of Black 1 is to settle the position as soon as possible. The precondition is a favourable ladder. However, this is rarely likely to be the case when White enters at the 3-3 point.



Dia. 1 ◆



Dia. 2



Dia. 3

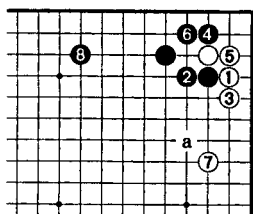
*Dia. 1 (set pattern).* White 1 to 3 is the same procedure as with the 4-5 point joseki. White of course captures the cutting stone. Black would like to be able to cut on the inside, then set up a ladder.

*Dia. 2 (unfavourable ladder).* Black must play this sequence, adapted from the 5-4 point joseki, when the ladder is unfavourable. However, he is dissatisfied with his smaller corner area. On the other hand, White is unable to aim at cutting at 'a', so this sequence is not out of the question for Black.

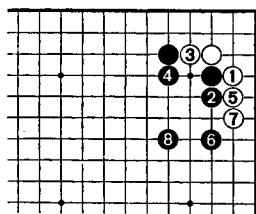
*Dia. 3 (variation).* Black 3 is a strong move. White 4 is very submissive, so Black is content to capture with 5 and 7. Consequently, White plays 4 at 6 and Black gives atari at 4. This pattern is analysed in *Dia. 16* etc., Chapter 2, Part 8, Vol. III.

*Dia. 4 (White extends).* White plays 3 in order to prevent Black from getting outward influence with the sequence in *Dia. 1*. He is prepared to put up with a low position. Black continues with 4 to 8. Black can play 6 at 'a' if he wants to go solely for influence.

*Dia. 5 (Black extends).* Black 2 is avoided as a vulgar move in the 5-4 variations but here it seems feasible when the ladder is unfavourable. 3 to 5 is the correct order. The result to 8 is equal. If 3 at 5, Black blocks at 3.



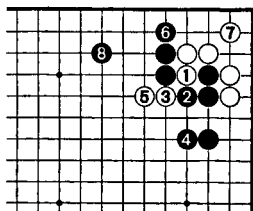
*Dia. 4* ◆



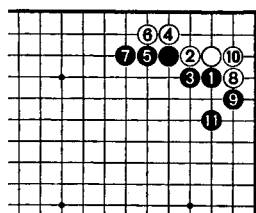
*Dia. 5* ◆

*Dia. 6 (reasonable for Black).* White plays 1 and 3 instead of 7 in *Dia. 5* when he is looking for a fight but he will not succeed in taking advantage of Black's defects. Black calmly defends at 4, forces with 6, then extends to 8. Black has no worries at the top (extending to the right of 6 is sente), so White is in for a difficult fight.

*Dia. 7 (black thickness).* White's sequence here is equivalent to invading at the 3-3 point underneath a black star-point stone. However, invading immediately, with no consideration of the surrounding position, is not orthodox. Black's thickness is superior to White's profit.

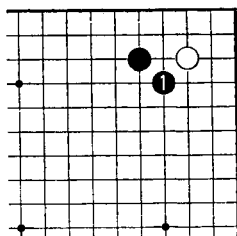


*Dia. 6*

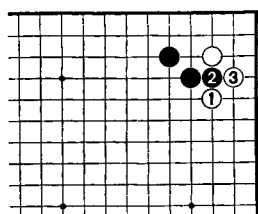


*Dia. 7*

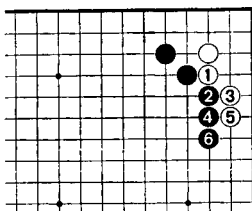
## CHAPTER III THE DIAGONAL PRESSING MOVE



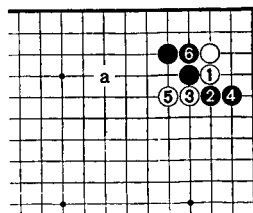
Black 1 is playable only in this pattern. This shape seems a little vulgar and so is not seen in other joseki. A favourable ladder for Black is desirable.



*Dia. 1* ◆



*Dia. 2*



*Dia. 3*

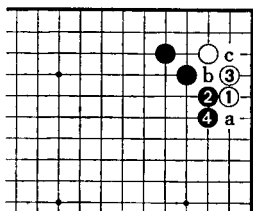
*Dia. 1 (reversion).* White 1 is the only move. If 2 and 3, this reverts to *Dia. 1* in Chapter II. White cannot get a good result with any other move besides 1.

*Dia. 2 (good for Black).* White 1 is a phlegmatic move. This is the same as if White had approached Black's 5-3 stone at 1, Black attached, then White extended into the corner. This is unreasonable as permitting Black 2 is bad. The simple extensions of 4 and 6 are good enough for Black.

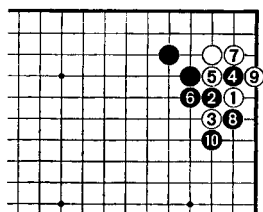
*Dia. 3 (reckless).* Cutting at 3 is reckless as White has no answer to Black 4. Merely living in the corner is ridiculous so White extends at 5, but with Black 6 the corner white stones are irretrievably lost. The lack of a white stone at 'a' makes this fight unreasonable for White.

*Dia. 4 (disadvantageous for White).* Running at 1 looks like a light move but Black's good move at 2 stops things from working out the way White wants. White 3 is a heavy move—White is confined to the corner by Black 4. If White 3 at 'a', Black 3, White 'b', Black 'c', and the corner is captured.

*Dia. 5 (good for Black).* Even if White plays 3, Black 4 is still good enough. The ladder with 10 should be favourable for Black. White may have lived in sente but the loss of 3 in the ladder makes this result unfavourable for him. If White 7 at 8, Black 7 causes him a large loss.

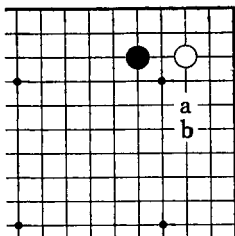


*Dia. 4*

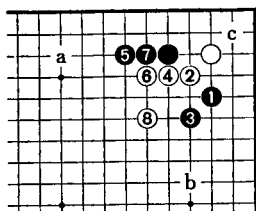


*Dia. 5*

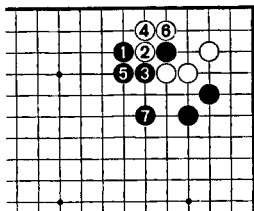
## CHAPTER IV THE PINCER



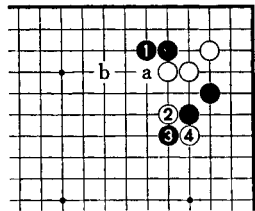
Black can make a pincer at 'a' or 'b'. The pincer is an attacking move so naturally there must be reasons in the neighbouring positions for attacking the 3-3 stone, which is the easiest to settle. On its own the pincer is a little unreasonable.



*Dia. 1*



*Dia. 2*



*Dia. 3*

### Section 1. The One-Space Pincer

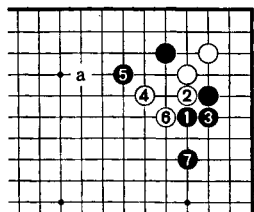
*Dia. 1 (set pattern).* The sequence to 8 can probably be regarded as a set pattern. Pincers at 'a' and 'b' are miai for White, so Black should have allies nearby when he initiates this pattern. White also must be careful as the black placement at 'c' prevents him from getting even one eye here.

*Dia. 2 (equal).* If White plays in at 2, Black switches to 3, sealing White in by sacrificing a stone. White gets a fair bit of territory, so the result can be regarded as equal. Black is reluctant to play 3 at 4.

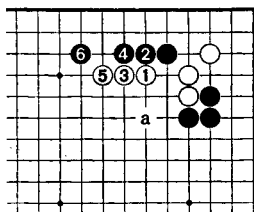
*Dia. 3 (quick-witted).* Black 1 is too slow-moving. White needs no second invitation to play 2 and 4. White 'a' is sente so Black has no way of resisting. If instead of 3, Black makes a one-space jump beneath 4, White gains nice momentum by pressing at 'b'.

*Dia. 4 (a variant).* If Black 1, White 2 is good style. The moves to 7 can perhaps be regarded as a set variation. If White wants to continue here, he checks at 'a'. If Black 3 at 6, White cuts at 3 and settles himself by capturing a stone.

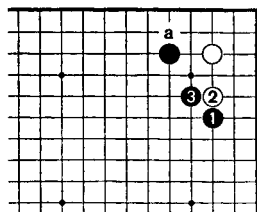
*Dia. 5 (tempting but . . .).* White 4 in *Dia. 4* is the correct move. White may be tempted to apply pressure with 1 etc. but this does not amount to much. Black 'a' is sente, so White's "thickness" is an illusion. White 1 is wrong.



*Dia. 4* ◆



*Dia. 5*



*Dia. 6* ◆◆

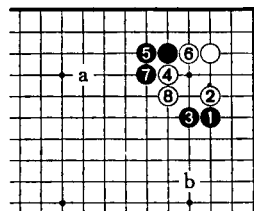
## Section 2. The Two-Space Pincer

*Dia. 6 (reversion).* White 2 is a straightforward answer to 1. If 3, the position reverts to *Dia. 2* in Chapter 1 (p. 291). Next White cuts below 3 or attaches at 'a'.

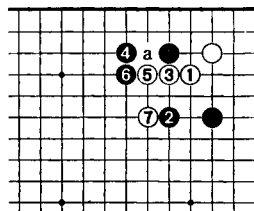
*Dia. 7 (issue undecided).* If 3, White pokes his head out with 4. White 6 is the vital point. White 8 makes miai of 'a' and 'b'. Evaluating this result is premature—it depends on later developments—but playing like this should be feasible for White.

*Dia. 8 (the diagonal move).* If White plays 1, he cannot be prevented from moving out towards the centre. Black 2 to 4 is the natural flow. If White 5 at 'a', Black cuts at 5 and the position reverts to *Dia. 2*.

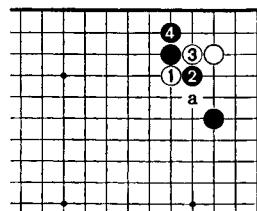
*Dia. 9 (unreasonable).* Trying to move out with 1 is bad as Black counters with 2. White 3 is the only move but Black 4 makes it difficult to look after the corner stones. White can play 'a' and sacrifice them but the material loss is too great.



*Dia. 7*



*Dia. 8* ◆



*Dia. 9*

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This brilliant and original survey of josekis, written by a top Japanese professional, is not only a practical, well-organized reference to help you chart your course through the myriad complications of standard josekis, but it is also an illuminating analysis of their vital components such as tesuji and shape. It covers all important josekis and also deals with mistakes and alternatives in josekis. It is equally valuable as a reference work and as a primer in the fundamentals of go theory which underlie josekis.