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**The MIDDLE
GAME of GO**

Vol. 1 Sakata Eio, 9-Dan



THE ISHI PRESS GO SERIES

THE MIDDLE GAME OF GO

— Chubansen —

SAKATA EIO, 9-dan

edited by

Richard Bozulich

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PREFACE

In the opening stages of a game of Go, the standardized opening procedures known as joseki play a very important role. Thus, one can become quite proficient in the early stages, fuseki, simply by memorizing a hundred or so joseki and combining this with a knowledge of the few basic principles of fuseki. However, mastering the middle game is not so easy.

In the middle game, almost all games generate their own unique positions and the players are left to their own devices to work out the best move. It is quite common to find a player who is extremely strong in the fuseki but falls apart in the middle game. At the same time, a player who has developed a superior fighting sense can easily make up in the chubansen those losses he suffered in the fuseki. To be sure there are certain 'middle game joseki' that can be systematically applied to great advantage, and in fact a large portion of the first two chapters is devoted to an analysis of some of them, but these usually occur early on in the game and are not at all decisive.

A player about to embark on a study of the middle game is faced with the problem of how to start. Some sort of systematic approach is needed. My own method is to divide the study into three parts. These are the strategic concepts, timing and reading. What I mean by strategic concepts includes the ideas of aji, kikashi, sabaki, yosu miru, miai and furikawari (these terms are defined in the glossary at the end of this book). Some of these concepts were briefly touched on in the introduction of **Basic Techniques of Go** and a more detailed study will form the subject of the forthcoming book entitled appropriately **Strategic Concepts of Go**. Secondly, there is timing; for example, when and how to utilize aji; when to play kikashi, sabaki, yosumiru, etc., Lastly, we have yomi (reading). This means the accurate analysis of all the possible variations that can develop from a situation and must be made before the next move is played. Included in this category are the study of tesuji, shinogi, damezumari, etc. Perhaps the only way to perfect one's yomi is to solve large numbers of tesuji and tsume-go problems and combine this with constant practice in one's own games.

Clearly these three categories are interrelated and it is the purpose of this book to illustrate this interrelation by using examples of games played by some of the strongest players in the world. It is essential for any player who wishes to improve his strength to study professional games like these but while game records are readily available, the actual percentage of the moves that an average amateur can fully understand is very small indeed. Accordingly, the explanations accompanying these games are extremely thorough, leaving no part of the game untouched.

The games in this book continue from the point where **Modern Joseki and Fuseki** left off and although they can be read independently, this work is intended to be a companion to that two-volume book. The fuseki portions of the four games studied in this book were analyzed in detail there. Many of the other games in **Modern Joseki and Fuseki** will appear in subsequent volumes of this series but these future books will not be limited to only those games. In addition, it is planned to extend the series to cover games by other great modern master players, such as Kitani, Go Seigen, Takagawa, Iwamoto, Hashimoto Utaro, Fujisawa Shuko, Rin Kaiho and so on.

At this point, I would like to take the opportunity to express my sincere gratitude to those people who helped in preparing this book. In particular, Mr. John Power of the University of Sydney for translating the first and second chapters, Mr. Kohei Yoshida, editor of *GO Review*, who translated the third chapter and Mr. Stuart Dowsey of The Ishi Press for translating the fourth chapter. Finally, I remain immeasurably indebted to the Japan Go Association, whose help and encouragement have made all these books possible.

Richard Bozulich
Tokyo, February 1, 1971

CHAPTER 1: The Long and Winding Road

The middle game of Go is distinguished by the hand-to-hand fighting that takes place as both players strive to improve their positions. In the fuseki or opening phase, Black and White often sketch out their prospective territories and divide the area of the board between them. In this type of game, the first part of the middle game is to find some way of reducing or invading the enemy's territorial frame-work. In the execution of such maneuvers, severe fighting will usually result. Furthermore the attacker or invader is usually at a disadvantage in such fights as he is forced to struggle within the enemy's sphere of influence and there is the added danger that the fighting may spread and even spill over into the invader's own 'secure' territory. Consequently, good judgement and techniques are essential to the successful execution of such an operation.

The problem of how to carry out the reduction or invasion is so much part of every game that certain standard methods have been developed. These are what might be called joseki of the middle game and cover a vast range of possible variations which are applicable to the most commonly found situations. In this chapter therefore, a considerable portion of the discussion of the middle game will center around various ways to invade (and reduce) a large moyo based on the kogeima shimari.

Fig. 1 (1-19) The game chosen for this study was taken from the 2nd Judan Sen. Black was played by Fujisawa Hosai, 9-dan and White was Sakata. There was a $5\frac{1}{2}$ point komi. This figure recaps the opening moves (1-19) which were fully examined in **Modern Joseki and Fuseki Vol. 1** (Chapter 7; page 167). With 19, Black has built up a huge framework of territory on the lower and right sides of the board. Although White himself has a sizable area on the left side, with

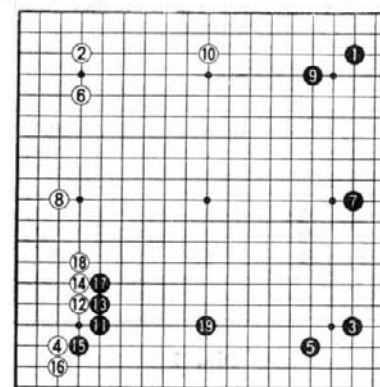


Fig. 1 (1-19)

prospects of more on the upper side, he cannot sit back quietly and allow Black to consolidate his area. This would be a perfect way to lose the game. Hence he must adopt an aggressive policy and resolutely invade Black's territory. The various means open to him form the content of the first part of this chapter.

Erasing a kogeima shimari

Dia. 1 (The time is now!)

As we have already indicated, it's about time White does something regarding Black's huge moyo. However, this moyo is very deep so White must be very cautious.

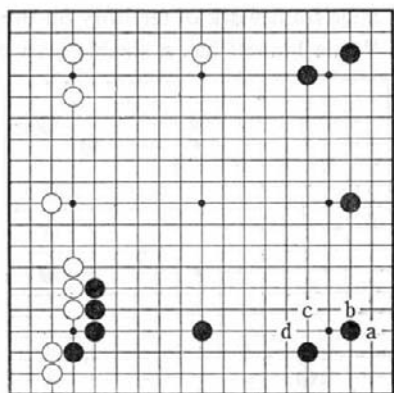
There are several feasible plays, all of which are concerned with the kogeima shimari in the lower right corner. There are the tsuke of 'a' and 'b', the boshi at 'c' and the kata at 'd'. White's next move must be somewhere hereabout because if he allows Black to play at 'c', his opportunity will be gone forever.

Dia. 2 (Shita-tsuke: attach underneath)

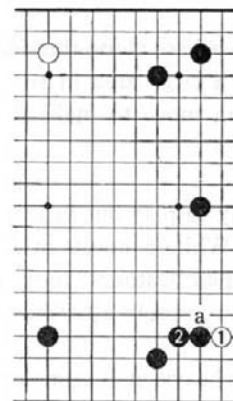
The shita-tsuke of White 1 is not very good. Black can respond by playing at 2 or with hiki at 'a'. Both of these responses confine White to the corner or the left edge and in either case White will be dissatisfied as Black is too thick on the outside. In any case, the problem here is Black's central strength so White 1 lacks relevance.

Dia. 3 (Yoko-tsuke: side attachment)

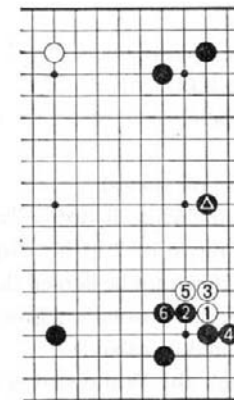
The yoko-tsuke of White 1 is another possibility but with the sequence up to 6, Black builds territory on the lower part of the board. In addition to this, due to the presence of Black \triangle , the three White stones are heavy. Therefore White 1 is also ruled out.



Dia. 1



Dia. 2



Dia. 3

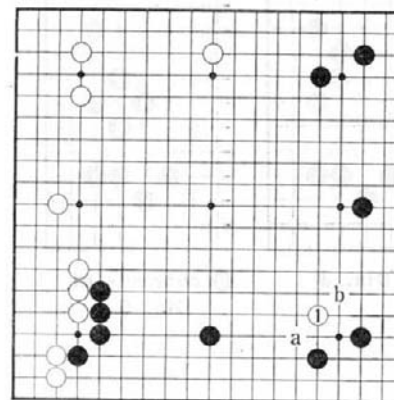
Reference Diagram (The point of keshi)

In this position, the boshi of White is universally recognized as the essential point for erasing the kogeima shimari. It can be stated in the form of the following rule: 'With a double-wing formation based on the kogeima shimari, the vital point is White 1'. In the actual game this move was not chosen but it is nonetheless important to study the consequences of this move.

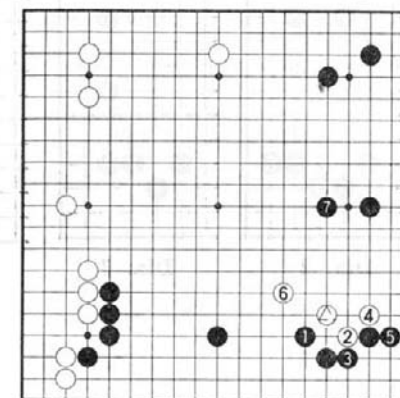
Against White 1, Black has two ways to respond: the kosumi at 'a' or the keima at 'b'.

Dia. 1 (Kosumi)

After Black plays the kosumi of 1 in reply to the boshi of White \triangle , there are several continuations and one of these is for White to play kikashi with 2 and 4 and then run lightly out into the center with 6. This seems reasonable but one must think in terms of the whole board. Given the present position, this course is not so good as now Black can play at 7 to create a large territory in the upper right, and at the same time it leaves the four White stones rather insecure.



Reference diagram



Dia. 1

Dia. 2 (Still insecure)

In this case, White plays 4 and 6 to establish a base along the side. However once again, Black can play the tobi of 7 forming a large area in the upper part while White's position appears to need one extra move to make it completely secure.

Dia. 3 (A pillar of stones)

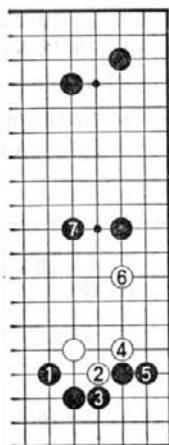
The tsuke of White is normally the right way to play but in this case Black has the strong move of 2 at his disposal. When White connects at 3, Black will attack at 4 and it cannot be denied that White's "pillar of stones" looks exceedingly heavy. There is one consolation, however, in that it cannot be attacked too severely.

Dia. 4 (White makes sabaki)

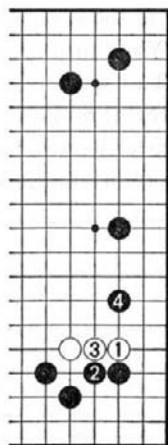
Even though the White stones have become heavy, it is comparatively easy to make sabaki with the ni-dan bane tesuji of White 1 and 3. The sequence continues up to 5 with White getting sabaki, but Black is not worried as his right side has been strengthened.

Dia. 5 (Black becomes overconcentrated)

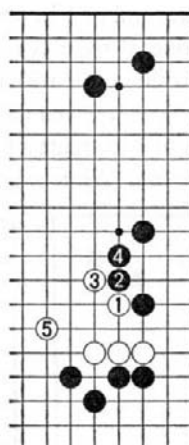
After the ni-dan bane of White 3, it is a mistake for Black to cut with 4 because now he will suffer the ate of 5 and 7. When Black connects at 8, his stones will have become overconcentrated. On the other hand, White can neatly make sabaki with a kaketsugi at 9.



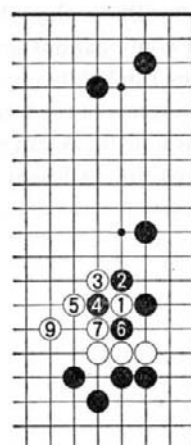
Dia. 2



Dia. 3



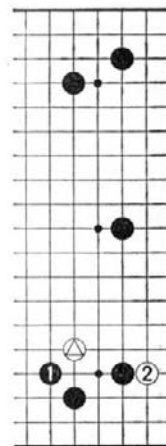
Dia. 4



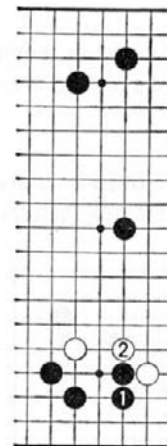
⑧ connects at ①
Dia. 5

Dia. 6 (Suji)

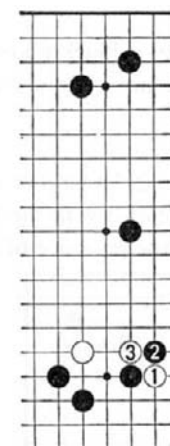
When Black answers White \triangle with the kosumi of 1, there is a special suji available in which White shifts to the tsuke of 2. The idea behind this move is to wait and see how Black responds and then decide upon a strategy. However, please bear in mind that this is a local suji and cannot be construed as a tesuji for the whole board.



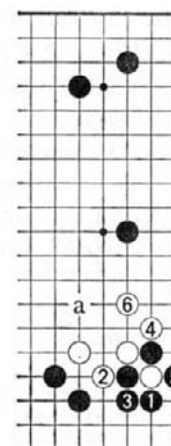
Dia. 6



Dia. 7



Dia. 8



Dia. 9

Dia. 7 (Black plays submissively)

Should Black submissively draw back with the hiki of 1, White will play up and out with the hane of 2. Black, it seems, has allowed himself to be pushed around and White has had everything his own way.

Dia. 8 (Cross-cut)

Black may therefore want to play more aggressively and one such way is with the osae from the outside at 2. White's cross-cut at 3 is to be expected and virtually guarantees him a sabaki shape.

Dia. 9 (Kikashi)

If Black captures the tsuke stone with the kakae of 1, then White 2 and 4 are kikashi and this is enough to make White happy. Finally, when White plays 6, his stones are almost safe. Also he could play lightly at 'a', instead of 6, attaching little importance to the stones which were kikashi.

Dia. 10 (Unreasonable)

Against the cross-cut of White \triangle , it is unreasonable for Black to play nobi at 1. White can easily break through with 2 and 4 and now Black is in trouble.

Dia. 11 (Depends on the shicho)

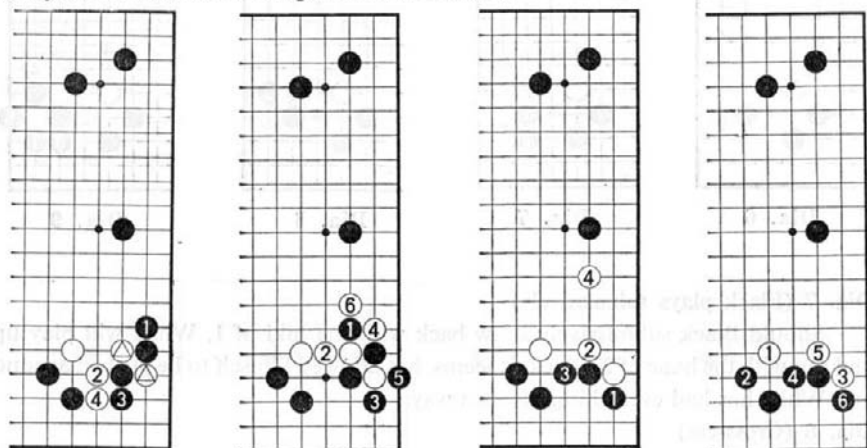
Black can also play ate with 1, on the outside, before capturing with 3, but now there is a shicho to consider. In this case, the shicho favors White so he will play from 2 to 6 without hesitation.

Dia. 12 (Inner osae)

How will White play if Black plays the osae from the inside at 1? The hane-age of 2 followed by 4 is not as good as it looks for the White stones are actually too heavy.

Dia. 13 (Sequence)

To understand Dia. 12, let us consider the order of moves in reverse. If Black had countered the tsuke of 3 with the hiki at 4, the hane of White 5 would be a heavy move because of the presence of Black 4.



Dia. 10

Dia. 11

Dia. 12

Dia. 13

Dia. 14 (White comes under attack)

Well, instead of 4 in Dia. 12, suppose White plays kaketsugi at 1 as here. Now because he has the stone at \triangle , Black can launch a strong attack with 2 and 4. While it may not be difficult for White to make these stones live, he must remain apprehensive lest the attack enables Black to build up his already substantial moyo in the upper part of the board.

Dia. 15 (Tesuji)

Against the osae of Black 1, the cross-cut of White 2 is the one and only tesuji by which he can make sabaki. White's idea is to try and avoid provoking a Black play at the vital point of 'a'.

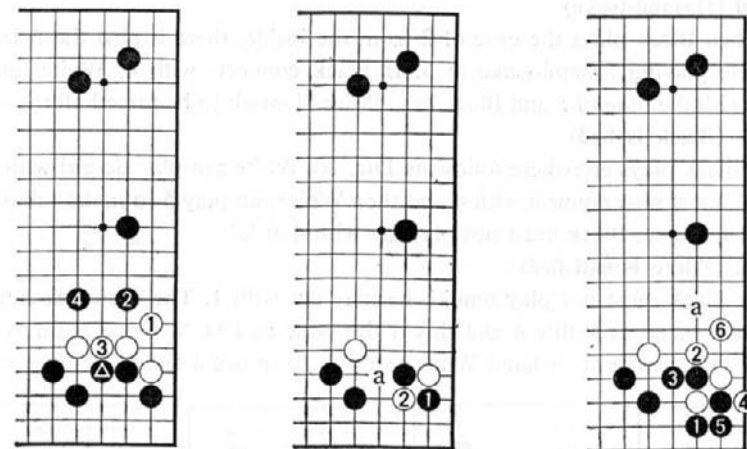
Dia. 16 (Sabaki)

If Black takes the corner with 1, White can play kikashi at 2 and 4. Of course after the kaketsugi of White 6, the attack at 'a' still remains, but White is satisfied

to have forced Black to play at 5 and in addition he is sure of at least one eye on the side of the board.

Dia. 17 (Comparison)

In this diagram we can see the result of Dia. 13 and comparing it with the last diagram, we quickly see why Dia. 13 is considered a failure. The source of White's insecurity is the threat of a Black ate at 'a'. Being short of eyes is a problem never to be dismissed lightly.



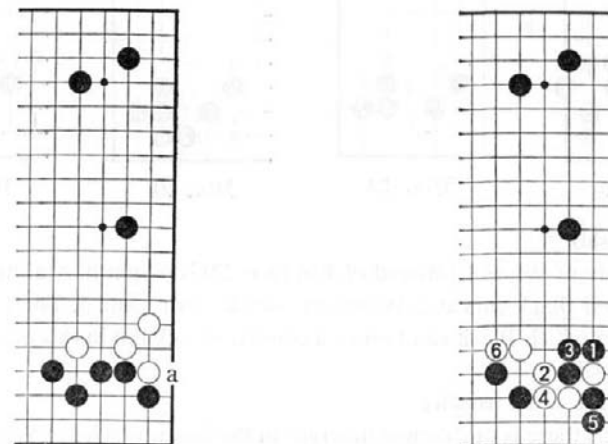
Dia. 14

Dia. 15

Dia. 16

Dia. 18 (Break through)

If Black takes the outer stone with 1, it is natural that White will break into Black's corner with the ate of 2 and the connection at 4. Black will now probably play nobi at 5 to avoid a White ate at that point and White gets a sabaki shape quite easily by playing oshi at 6.



Dia. 17

Dia. 18

Dia. 19 (Black oshi)

Should Black choose to play oshi at 5 instead, White will first play kikashi at 6. Now when White goes back to play nobi at 8, this move is not so painful for him to endure because he has the beginnings of an eye-formation in the corner in contrast to the previous diagram. i.e. White must not fail to play 6 in Dia. 18 because then he will suffer the oshi of Black 5 in this diagram and the result would be hideous.

Dia. 20 (Hasami-tsuke)

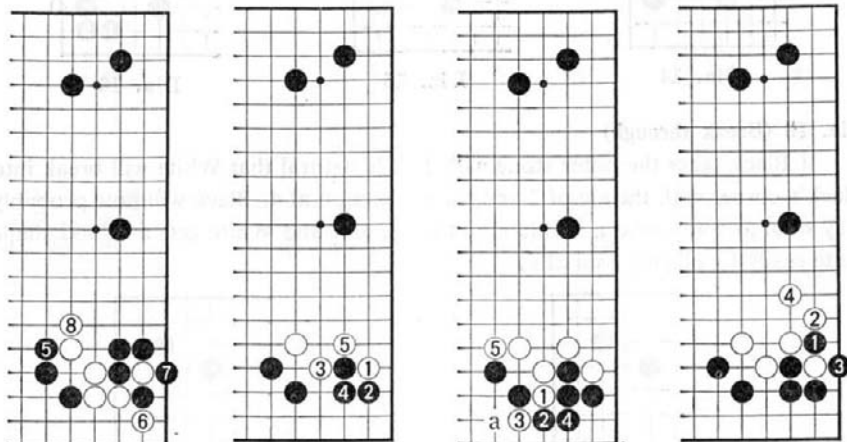
When Black plays the osae of 2 from the inside, there is also the possibility of White playing hasami-tsuke at 3. If Black connects with 4, White links his stones with the osae of 5 and Black has allowed himself to be forced all the way.

Dia. 21 (Black is bad)

If Black plays elsewhere following Dia. 20, White can play de-giri with 1 and 3. Black must now connect with 4 and then White can play 5 to make sabaki with sente. Of course, Black must not play ate with 4 at 'a'.

Dia. 22 (White is satisfied)

As Black must not play tenuki, he may cut with 1. The sequence continues to the kaketsugi of White 4 and this is the same as Dia. 9. Once again White is satisfied but on the other hand White can play his move 4 elsewhere if he wants.



Dia. 19

Dia. 20

Dia. 21

Dia. 22

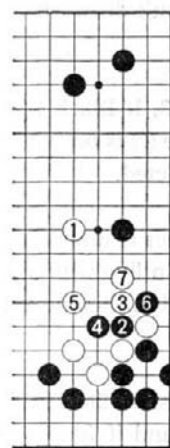
Dia. 23 (Boshi)

The boshi of White 1 (instead of 4 in Dia. 22) is a light play aiming at making sabaki. Now if Black cuts at 2, White gets sabaki with 3 and 5. There are probably other ways in which Black can launch a counter-attack but in this instance we have emphasized sabaki.

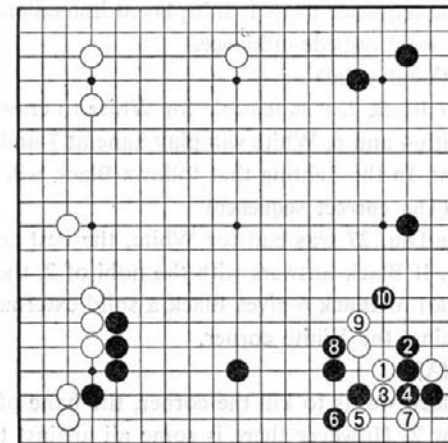
Dia. 24 (White is in trouble)

However, there is one danger inherent in the hasami-tsuke of White 1 and that is a possible counter-attack by Black with the nobi at 2. Thrusting through with

White 3 is natural but if White persists with 5 and 7, he becomes prey to moves like Black 8 and 10. Now White is in trouble. In cases like this it is well worth remembering that with all its innumerable variations, Go is an unpredictable game and one must always be on guard against complacency.



Dia. 23



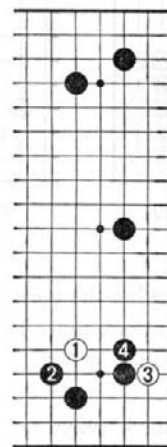
Dia. 24

Dia. 25 (Nobi)

Against the tsuke of White 3, Black can also defend with the nobi of 4.

Dia. 26 (White can live)

White can live in the corner with the hane of 1, the sagari of 3 and finally the kaketsugi of 5. However, it is not in White's best interests to make such a small corner. Black's external influence is much too great. This is something that White must take into consideration.



Dia. 25



Dia. 26

Dia. 27 (Ko)

When White plays 1, Black has the stronger move of 2 at his disposal. After White 3 and 5, the corner results in ko. However it is perhaps better for Black to defray playing at 'a' and simply connect at 6 to get rid of any aji. In any event, even if the sequence from 1 isn't played immediately, Black isn't dissatisfied as he can get a solid outside influence.

Dia. 28 (Vital point)

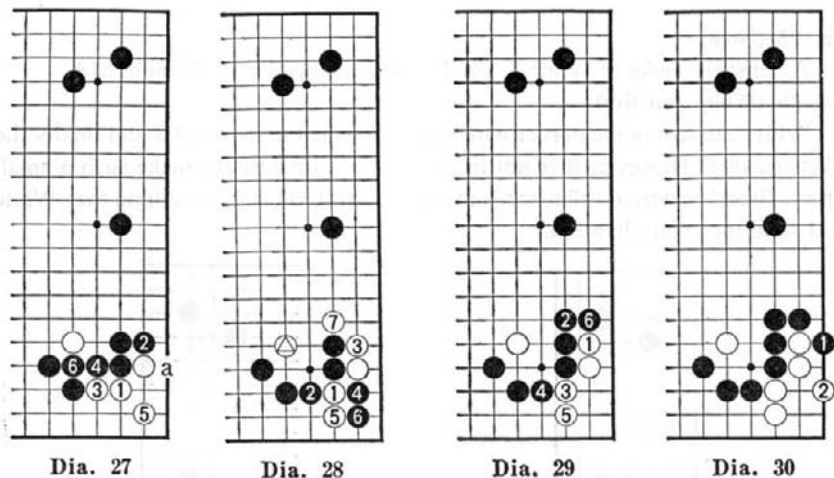
After Black 2, it is feasible for White to crawl out with 3. If Black takes the corner with 4 and 6, White will play hane at 7 and now White \triangle is occupying the vital point. In the fighting that follows Black will feel constricted.

Dia. 29 (The correct sequence)

Since Dia. 27 was bad for White, the best course for him is immediately to play at 1. If Black answers with the nobi of 2, then White can live with 3 and 5. The magari of Black 6 gives Black a solid external influence but this move is not sente against the White corner.

Dia. 30 (Aji)

If Black wants to kill the corner, the hane of 1 is useless. White can live by playing at 2. However there is some aji against the corner and if Black plays 1 in another way he can get ko (see Dias. 36 and 37).

**Dia. 31 (The vital point for attack)**

Continuing from Dia. 30, the vital points for attacking the corner are the oki of Black 1 and the tsugi of 3. But in spite of this, the attack fails. The correct response for White is to play horikomi with 4 and then osae at 6.

Dia. 32 (Life)

Continuing from the previous diagram; when Black plays sashikomi at 7, White takes two stones in the corner with 8. Of course White could have lived and saved his two stones by connecting at 'a' but then Black 'b' becomes kikashi.

The following three diagrams are for your reference.

Dia. 33 (Unconditional life)

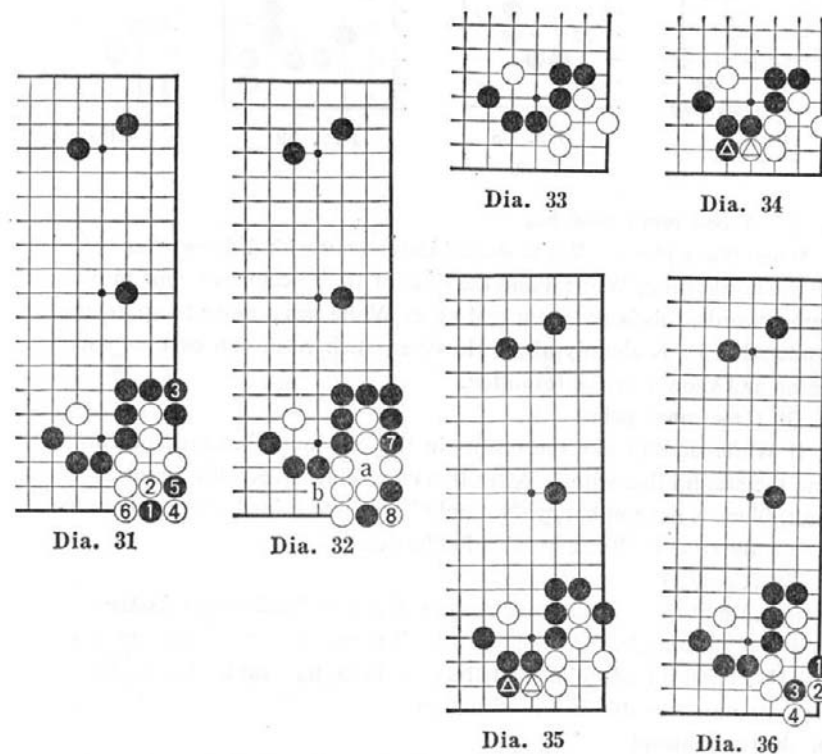
This is the same as Dia. 26 and as we saw White lives without problems.

Dia. 34 (Ko)

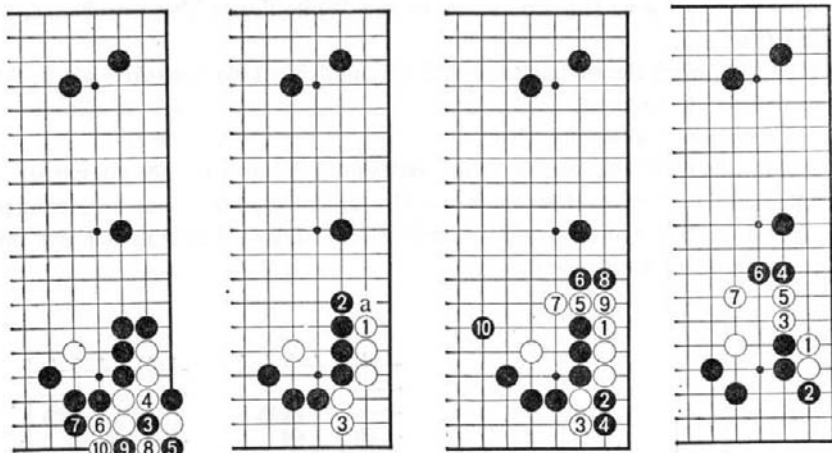
However, when the exchange of White \triangle and Black \blacktriangle has taken place, the corner degenerates into ko.

Dia. 35 (Still unconditionally alive)

But in this situation, even if White exchanges \triangle for Black \blacktriangle , the corner is still unconditionally alive. However it must be remembered that such an exchange is not good for White and a careful examination of Dias. 31 and 32 will give the reader a clue as to why.

**Dia. 36 (Ko?)**

In this configuration (see Dia. 29), the oki of Black 1 is tesuji. White responds with 2 and after Black 3 and White 4, a ko develops. But is this really the best end product?



Dia. 37

Dia. 38

Dia. 39

Dia. 40

Dia. 37 (A one move yose ko)

When Black plays 3, White should instead cut with 4. Now after the sequence with the horikomi of White 8 and the osae of 10, it becomes a 'one move yose ko'. In other words, this is not yet a real ko as White has a move to spare and he can consider that he is already alive. However, such cases can become useful as aji later on and should not be forgotten.

Dia. 38 (One more point)

If White doesn't like the results in the previous diagrams, he can still play along the second line with 1. After Black 2, White lives with 3 and as you might expect, Black is not too happy. Not only has White gained a large life in the corner but now the osae by Black at 'a' is ineffective.

Dia. 39 (Conflict)

Because of the result in the previous diagram, Black may take the corner with 2 and 4, permitting White the hane of 5. The sequence continues up to the keima of Black 10 and it looks like White has a difficult fight on his hands. Hence, White 1 may be unreasonable in this situation.

Dia. 40 (Lukewarm)

If Black plays osae on the inside with 2, against the hai of White 1, the hane of White 3 is the only feasible move. When Black presses with 4, White easily defends with 5 and 7. But in retrospect it seems that Black 4 is a little lukewarm.

Dia. 41 (Severe)

The hasami-tsuke of Black 1 is much more severe. After White 2, Black 3 deprives White of a base of operations and drives him out into the center. White is now in a difficult position. The tsukekoshi of White 'a' seems ominous but in the present position if Black connects at 'b' it comes to nothing. However, there is some aji hereabouts and Black must always keep it in mind.

Dia. 42 (Hiki)

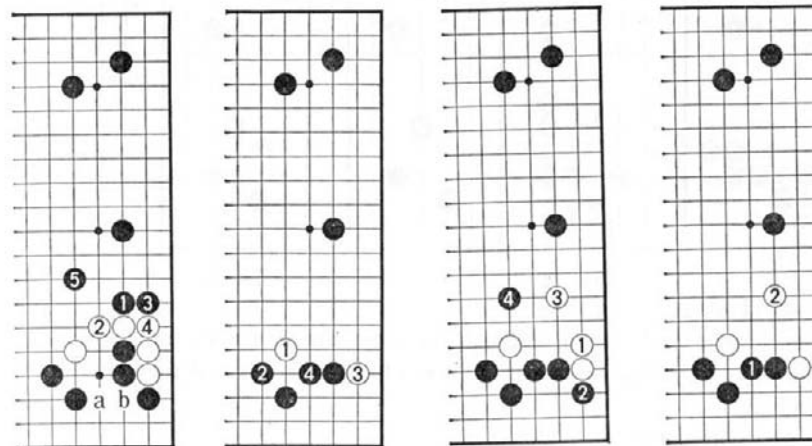
In response to the tsuke of White 3, another variation starts with the hiki of Black 4. This move also emphasizes outer thickness and White is hard put to make sabaki. Black is prepared to leave things as they are and wait to see how things will develop.

Dia. 43 (Heavy)

To play White 1 straight away seems a little heavy. After Black 2, when White defends at 3, he suffers the Black attack at the vital point of 4 and it seems as if his difficulties have just begun.

Dia. 44 (The way out)

If White intends to move out, it would seem better to play the ogeima of 2 as soon as Black plays the hiki of 1.



Dia. 41

Dia. 42

Dia. 43

Dia. 44

Dia. 45 (Flexible)

Continuing from the previous diagram, if Black plays 3 to immobilize the White tsuke stone, White can now play kikashi with the kosumi of 4. Finally, after Black connects at 5, White makes sabaki with 6.

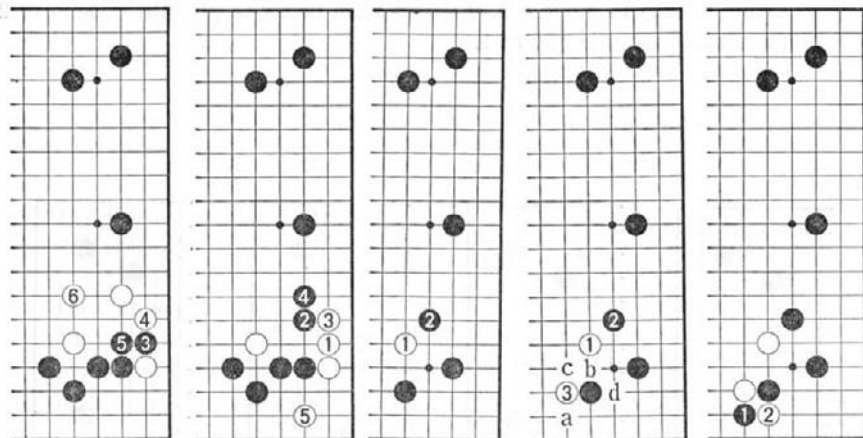
Dia. 46 (External influence)

When White plays nobi with 1 as in Dia. 43, Black may choose to emphasize external influence by playing the kake of 2. Following the exchange of White 3 and Black 4, White will be able to live in the corner with the keima of 5.

This ends the discussion of the kosumi response which started with Dia. 1. In this section we have seen how White could respond when Black chooses to put emphasis on his lower side. Next we are going to examine the other main alternative, in which Black declares his intention to control the right side with the keima response.

Dia. 47 (Keima)

Against the boshi of White 1, Black plays the keima of 2 to put emphasis on the right side. Let us study this response.



Dia. 45 Dia. 46 Dia. 47 Dia. 48 Dia. 49

Dia. 48 (Tsuke)

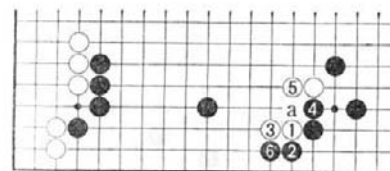
Following the keima of Black 2, the correct move for White is considered to be the tsuke of 3. Black has various ways to answer this and they are at 'a', 'b', 'c' and 'd'.

Dia. 49 (Shita-hane)

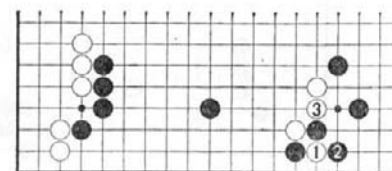
First of all let's consider the shita-hane of Black 1. This is the most usual response but White is able to get sabaki with the cross-cut of 2.

Dia. 50 (Too heavy)

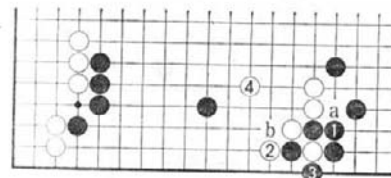
Instead of 2 in Dia. 49 the hiki of 3 makes White too heavy. This is because after Black plays 4 and 6, he can still aim at the de of 'a'. Above all, we must not forget the basic policy in any kind of keshi maneuver is to play lightly and avoid heavy moves.



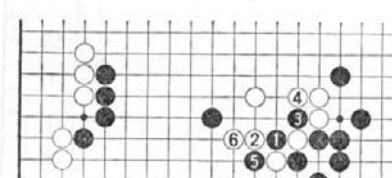
Dia. 50



Dia. 51



Dia. 52



Dia. 53

Dia. 51 (In answer to the cross-cut)

Well, if White plays the cross-cut of 1, Black usually captures with 2. But what happens when White plays the ate of 3?

Dia. 52 (Kikashi for White)

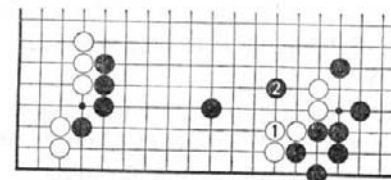
If Black simply connects with 1, it is natural for White to play kikashi with 2. To some extent Black's shape is not so efficient (i.e. Black 1 would be better placed at 'a') but as his corner is quite secure, it is not actually bad. For White to play lightly at 4 is good and he shouldn't worry about the cutting point at 'b'. What happens, though, if Black does indeed cut at this point?

Dia. 53 (The main point)

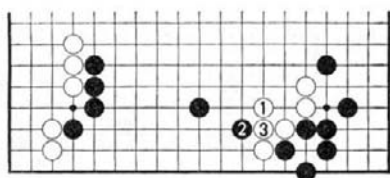
Against the cuts of Black 1 and 3, White plays 2 and 4. The essential point to remember is to play hiki with 6 in response to Black 5. So while Black is being tempted by small profit, White is becoming very thick, and this is the essence of sabaki.

Dia. 54 (Target for attack)

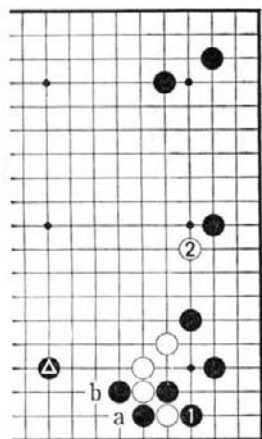
To connect at White 1 is a heavy move and Black will immediately thrust at the point of 2 to render the White group eyeless. In this way, White's group has become a prime target for attack and it is now impossible for him to play lightly to get sabaki.



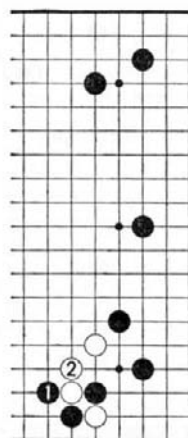
Dia. 54



Dia. 55



Dia. 57



Dia. 56

Dia. 55 (Same here)

The kakesugi of White 1 is also bad. Black plays the nozoki of 2 forcing White to connect at 3 and again the whole White group falls under attack. It has turned out this way because White has forgotten his original purpose in playing keshi which was to make sabaki and instead has made heavy moves along the way.

Dia. 56 (Shicho relation)

Black might also play the hane of 1 as here, however, when he does so he must pay attention to the shicho relation. Black 1 is ate so White will probably connect with 2 but subsequently White too must be on his guard as the situation is fraught with danger.

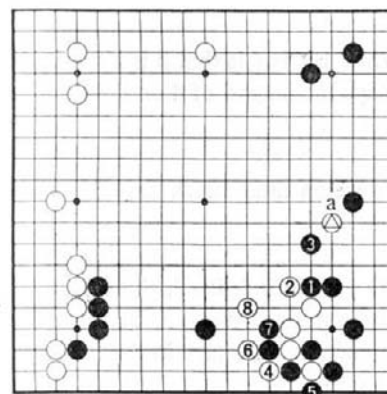
Dia. 57 (Shicho)

Black might next play the ate of 1 as well but he must first work out the shicho after White 'a' and 'b'. In this case it is no good for White due to the presence of Black \triangle so White must utilize some diversionary tactics in order to change the scene of battle. One way of doing this is to play White 2.

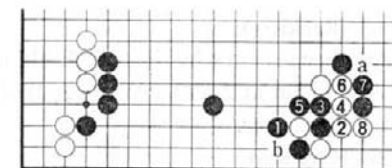
Dia. 58 (Sabaki but...)

The idea of playing White \triangle is to prepare for a White oshi at the point of 1. However, if Black prevents this with a move at 1 himself, White will play hane at 2 and after Black 3, White gets sabaki with 4, 6 and 8.

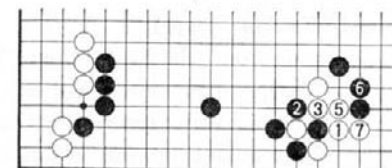
However in the present game, even though White makes sabaki, he cannot be satisfied because he has allowed Black to build up the right side. Furthermore,



Dia. 58



Dia. 59



4 connects Dia. 60

even if Black simply pays oshi at 'a', in response to White \triangle , it is still not good for White. We have given an example of sabaki in this situation but in practice one must consider the whole board before deciding where to play.

Dia. 59 (Shicho is bad for White)

So, in such a case, when the shicho is not good for White, the counter-ate of 2 should be played instead of the connection of 2 in Dia. 56. If Black plays 3, White lives easily with the sequence from 4 to 8. Also White has the cut at 'a'. On the other hand, White could have played 4 at 5 and then cut at 'b'. But in any case, Black 3 is not good.

Dia. 60 (Capture one stone)

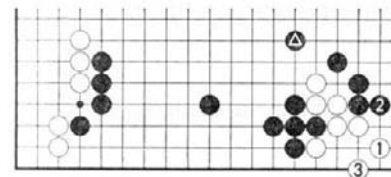
Against White 1, the nuki of Black 2 is the correct replay. Next White plays the ate of 3 and connects with 5. After the hiki of Black 6, if White plays the magari of 7, his shape in the corner cannot be easily attacked.

Dia. 61 (Life style)

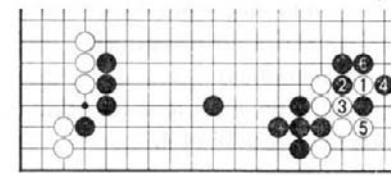
Suppose Black tries to confine his adversary with \triangle ; White 1 is a suji which gives him life. Against Black 2, White 3 gives the group eyes. In such a position, the onus is on Black to decide whether to try and confine White with a move like \triangle or to make him run away by depriving him of eyes in the corner.

Dia. 62 (Not tesuji)

After Black has connected with 4 in Dia. 60, White may feel tempted to play the tesuji of 1. However, the tsukekoshi of White 1 is not a tesuji in this case and is in fact uncalled for. It is a bad move as it gives Black an eye-shape. Tesuji always depend on the situation.



Dia. 61



Dia. 62

Dia. 63 (Reckless)

Another reason why the tsukekoshi of White 1 is bad is that it is also possible for Black to cut at 2. After White 3, Black plays the magari of 4 and obtains real profit in the corner.

Dia. 64 (Capture)

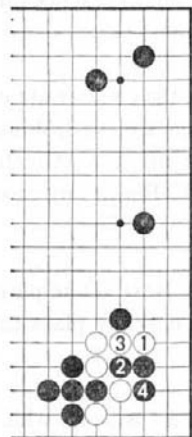
Now we come to the variations which develop after Black captures with 2 in response to White 1.

Dia. 65 (Adjust the shape)

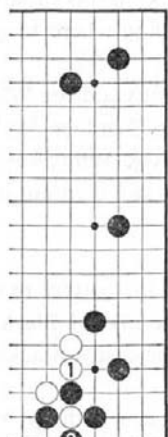
Continuing from Dia. 64, the ate of White 1 is natural. Black should not fight a ko in this case, so he connects with 2. After the nobi of White 3, Black captures 1 with 4 leaving his corner secure. Next White makes good shape in the center with 5. However, it may not turn out so simply for White.

Dia. 66 (Trouble)

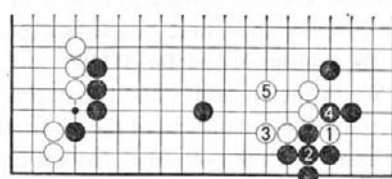
When White plays the nobi of 1, it becomes most annoying if Black thrusts at the vital point of 2. This move is well worth some study.



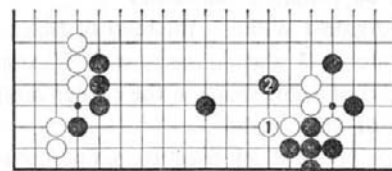
Dia. 63



Dia. 64



Dia. 65



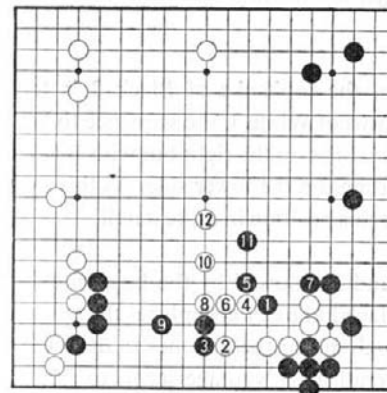
Dia. 66

Dia. 67 (Dissatisfied)

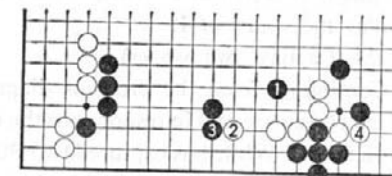
With Black occupying the vital point, White must counterattack. The exchange of 2 and 3 is a loss for White but is necessary if he wishes to get out into the center with 4 and 6. After Black takes the key point of 7, the sequence up to White 12 can be anticipated but now the Black moyo on the right has become secure. In addition to this, White hasn't really accomplished anything with his own moves so he remains a bit dissatisfied.

Dia. 68 (Variation)

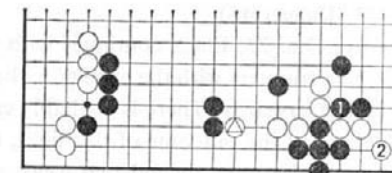
Thus White must look for other measures and after the exchange of 2 and 3, he may try the nobi of 4.



Dia. 67



Dia. 68



Dia. 69

Dia. 69 (Kosumi tesuji)

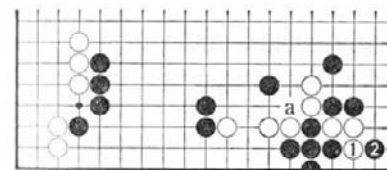
Black has no course but to cut at 1. Because of White \triangle , the kosumi of White 2 seems to be tesuji but actually things are not so simple.

Dia. 70 (Hara-tsuke)

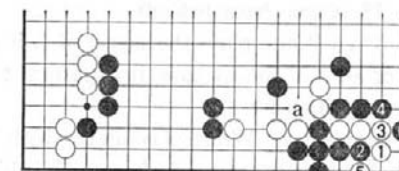
It goes without saying that the osae of White 1, instead of the kosumi of 2 in Dia. 69, is completely useless. Black 2 is the well-known hara-tsuke tesuji and White is unable to do anything to save these stones. After this, White again must turn his attention to the cut at 'a' but now there is no aji in the corner.

Dia. 71 (Loses by one move)

Black 2 and 4 are the only answer to the kosumi of White 1. Even though he plays hane at 5, White loses the fight by one move when Black plays hane at 6. Now the cutting point at 'a' is as severe as before.



Dia. 70



Dia. 71

Dia. 72 (Sagari)

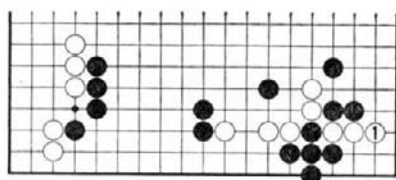
Finally it seems as if White should forget about the kosumi of 2 in Dia. 69 and play the sagari of 1.

Dia. 73 (Capture two stones)

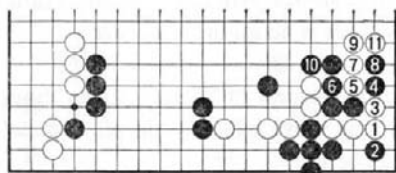
Continuing from the previous diagram, the tobitsu of Black 2 is tesuji. If Black plays osae at 4 in response to the magari of White 3, the sequence to White 11 with follow. White has captured two Black stones on the right but with Black 10, it appears that White has to give up all the stones on the lower side. As this would be unsatisfactory for White, we must examine this position in more detail.

Dia. 74 (Dangerous)

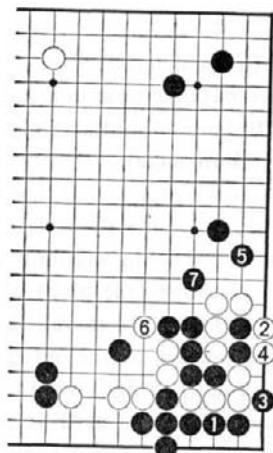
After Dia. 73, Black continues with 1 and 3 followed by the kosumi of 5. If White now counters with the hane of 6, the Black kake at 7 also places the stones on the right in jeopardy. There is probably enough aji for these stones to live but it is difficult to tell the outcome of this fight. Overall the advantage seems to rest with Black as White must defend two weak groups.



Dia. 72



Dia. 73



Dia. 74

Dia. 75 (Come from behind)

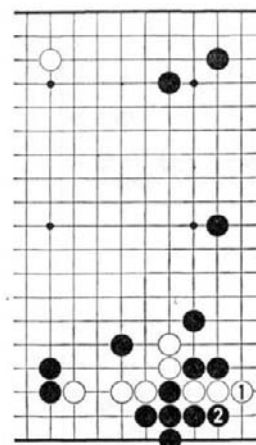
When White plays the sagari of 1, it is also feasible for Black to pursue from behind with 2. In any case, it is natural to fill up the dame as this is a semeai.

Dia. 76 (Maneuvers)

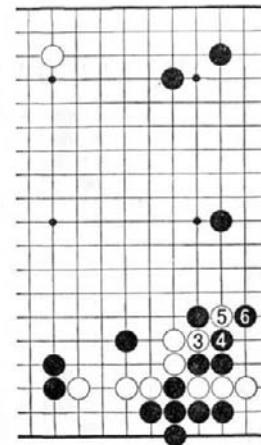
In this case, White plays degiri with 3 and 5. If he wants to get these moves in, he has to play them now because it is his last chance.

Dia. 77 (Shibori is no good)

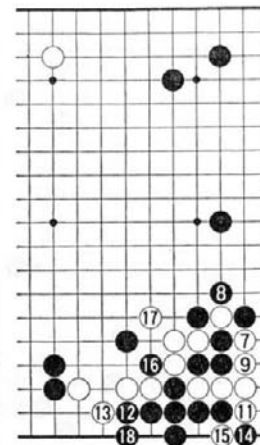
It is useless for White to play the shibori of 7 and 9. The fight continues to the horikomi of White 15 but then Black cuts at 16 forcing the kosumi of White 17. After the sagari of Black 18, the situation becomes 'me-ari me-nashi' (Black has eyes, White doesn't) so White will be captured first.



Dia. 75



Dia. 76



10 connects Dia. 77

Dia. 78 (Trouble)

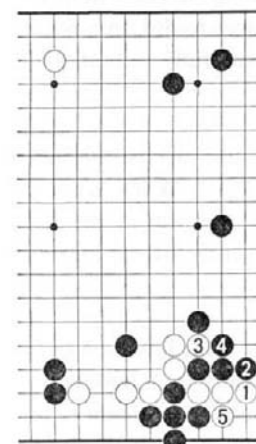
When White plays sagari with 1, it is dangerous for Black to play osae from the outside with 2. After this White will play osae at 5 and now Black is in real trouble.

Dia. 79 (Captured)

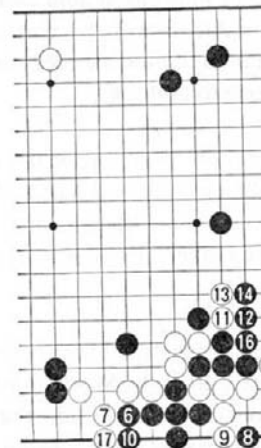
Following from the previous diagram, Black plays 6 and then the oki tesuji of 8. Black must make an eye with 10 when White defends with the sagari of 9, but now White can cut with 11 and this allows him to get in the crucial kikashi of 15. After 17, it is obvious that White wins this semeai by one move.

Dia. 80 (Conclusion)

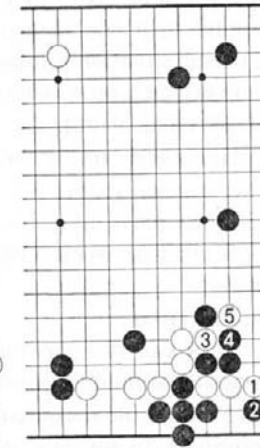
In conclusion, the best way to play is for White to make the sagari of 1; after the tobi-tsuke of Black 2, White plays degiri with 3 and 5.....



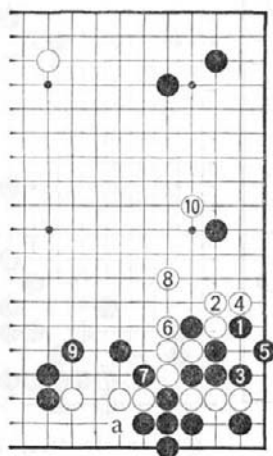
Dia. 78



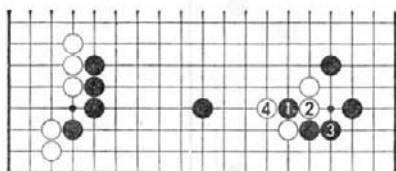
Dia. 79



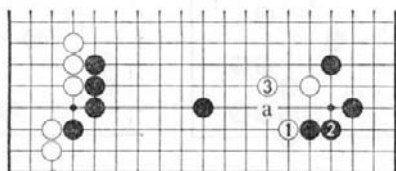
Dia. 80



Dia. 81



Dia. 82



Dia. 83

Dia. 81 (A possible development)

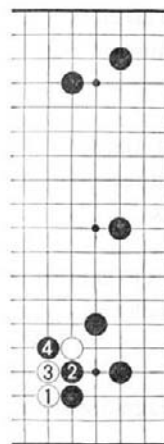
Black 1 and 3 are necessary and after the osae of White 4, Black secures the corner by playing 5. Next White captures one stone with the kakae of 6. Black now takes the lower side with 7 and 9. Finally White shifts the fight to the right side with 10. This is only one possible development for you to look at because when Black plays the thrust of 2 in Dia. 66, it is almost impossible to tell how the game will progress. However, when Black omits the cut of 4 in Dia. 65, he runs a risk of leaving bad aji in the corner. A brief survey of the moves in the corner has been shown in the preceding section from Dia. 69 to Dia. 80. In most cases, White is behind by one move in the fights that occur but if he should ever manage to get a stone at 'a' or on the right side, he may be able to bring his corner stones to life. In any event, the overall situation is important and must be considered carefully by both players before deciding on which course to embark.

Dia. 82 (Hane-dashi)

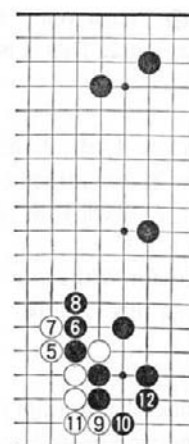
Going back to the earlier problem of answering the tsuke against the shimari stone, another answer is for Black to play the hane-dashi of 1. When White cuts at 2, Black plays hiki with 3. Of course Black cannot play this way if the shicho at 4 is good for White. Please make sure of such relationships before playing in this way.

Dia. 83 (Hiki)

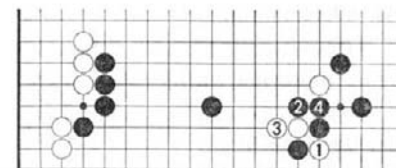
Black can also play the hiki of 2 straightaway when it is his intention to keep things simple and uncomplicated. In reply, White jumps lightly to 3, making saba-ki. If White could make territory on the lower side, the kosumi of 'a' might be more appropriate. In any case, White may be slightly better if only because Black seems to have played too submissively.



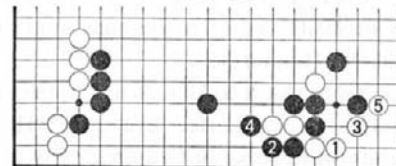
Dia. 84



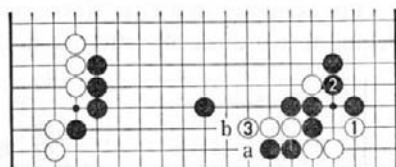
Dia. 85



Dia. 86



Dia. 87



Dia. 88

Dia. 84 (Tsuki-atari)

The tsuki-atari of Black 2 is a vulgar play which is usually not good but can be applicable to cases like this. Of course Black cuts at 4.

Dia. 85 (Straightforward)

The sequence from the ate of White 5 to the tsugi of Black 12 is the only reasonable one. In the present game, Black may choose this way because when he defends with 12, his profit on the right side is very large. Although in general one can talk about vulgar suji, it depends on the actual circumstances of each game, a concept which is all important to Go.

Dia. 86 (Ate from above)

Earlier in this discussion, we saw the kirichigae (cross-cut) of White 1 and in the previous instance (Dia. 51, etc.) this was answered by atari against the cutting stone on the inside but now we are going to take a look at the ate against the outer stone. After the ate of Black 2, White plays nobi at 3 and Black connects with 4. Let's study this variation.

Dia. 87 (Give and take)

Continuing from Dia. 86, the nobi of White 1 is good. In reply to the hai of Black 2, White plays the kosumi-tsuke of 3 and then the exchange of 4 and 5 takes place.

Dia. 88 (If Black fights..)

If Black perseveres with 2 when White plays 1, it is good for White to extend with 3. Should Black then crawl to 'a', White will extend to 'b'. Now if Black keeps on crawling, White will keep on extending. Even if the corner stones are captured, White cannot lose.

Dia. 89 (Caution)

However, suppose Black has a stone at \triangle . Then White has no choice but to live in the corner with 3 and 5 when Black plays at 2. This is because an extension by White at 'a' runs head on into Black \triangle .

Dia. 90 (Hanekomi)

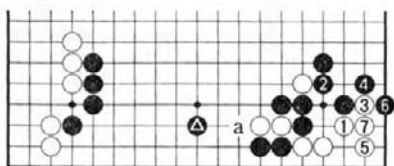
In response to the kosumi-tsuke of White 1, the hane of Black 2 is too greedy. In this case, White 3 is the best move. The sequence continues to Black 6 by necessity and after the hanekomi of White 7, Black is in ruins.

Dia. 91 (Capture)

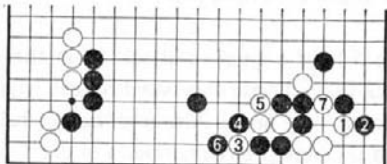
Going back to Dia. 86 again, the safest way for White to play is to capture with 1. This gives a perfect eye shape. However as this is rather small and cramped White will probably be unhappy with it.

Dia. 92 (Blockade)

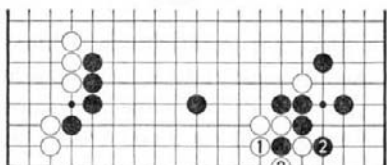
For example, after Dia. 91, the osae of Black 1 gives him a magnificent blockade and this is especially effective in the game we are studying.



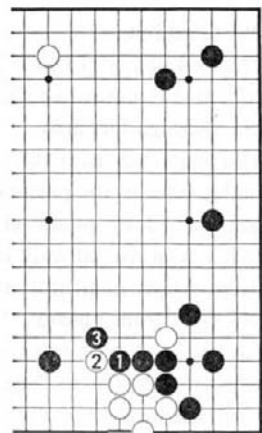
Dia. 89



Dia. 90



Dia. 91



Dia. 92

Dia. 93 (Pillar of stones)

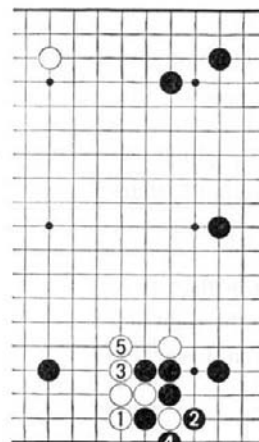
After the ate of Black 2, if White tries to avoid the blockade by playing 3, Black may capture with 4. Even though its head is sticking out into the center, the White formation has become a pillar without a secure foundation. So we see again how everything depends on the circumstances.

Fig. 2 (20)

After all our research into the boshi of White 1 in the reference diagram on page 3, it seems that this move doesn't turn out so well for White in the present

game. Consequently, White chose instead to play the kata of 20. This move too embodies the concept of keshi.

There are various other ways of playing keshi and we will touch briefly on a few of these before passing on.



Dia. 93

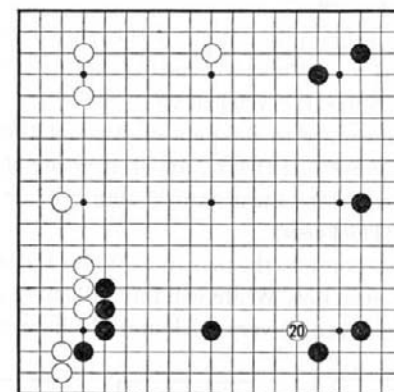


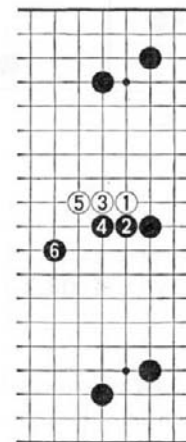
Fig.2 (20)

Dia. 1 (Katatsuki)

First of all there is the kata of White 1. In the present game, this doesn't work out too well as Black is able to build up a huge area on the lower right side of the board.

Dia. 2 (On the other side)

It is also possible to play the kata of White 1 on the other side, but in this variation Black makes territory on the upper right side.



Dia. 1



Dia. 2

Dia. 3 (Uchikomi)

White 1 is an uchikomi rather than keshi, but in the broader sense it is also keshi since the main intention is to lay waste Black's territory. It would however be a bad choice in this game as Black builds up the upper right side and White finds himself completely under attack.

Dia. 4 (Pointless)

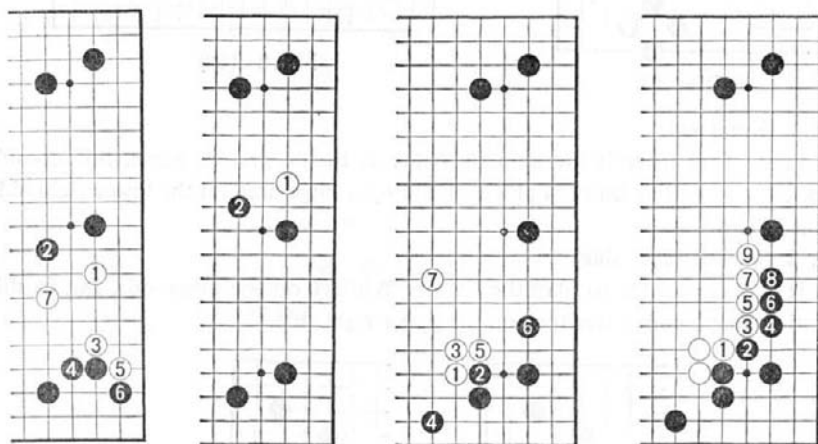
The uchikomi of White 1 is even worse. Now Black is building up the lower right part and White will have a doubly hard time escaping with his one stone.

Dia. 5 (Natural development)

In response to the kata of White 1 (White 20 in the actual game), the most obvious moves are Black 2 and 4. If White plays the magari of 5, Black 6 and White 7 seem to be the most natural course of development.

Dia. 6 (Thickness)

In response to the magari of White 1, it is not good for Black to play the fukure at 2, because now White will force Black to crawl along the right side from 2 to 8. White has become very thick and Black never profits from this sort of exchange.



Dia. 3

Dia. 4

Dia. 5

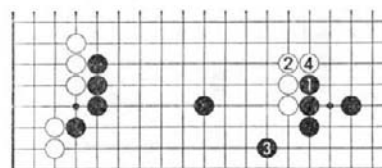
Dia. 6

Dia. 7 (A thick move)

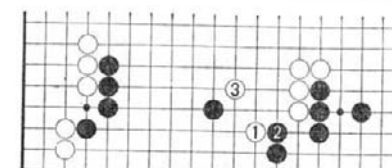
If Black wishes to avoid the magari of White 1 in the previous diagram, he may play one more oshi at 1. White will naturally play nobi at 2. After the suberi of Black 3, White again plays magari at 4 but now White is thicker since his magari is one line higher than before.

Dia. 8 (Sabaki)

Since White is thicker than before, he can now play the kake of 1 if he gets the chance. White expects Black 2, against which he side-steps by playing at 3. Please try to grasp the feeling of sabaki here.



Dia. 7



Dia. 8

Dia. 9 (Too thin)

In answer to the oshi of Black 1, the tobi of White 2 is also possible. The sequence comes to a temporary halt after the hasamitsuke of Black 3. In this example, White has achieved his purpose of playing quickly and lightly, however he suffers the disadvantage of being thin. After this, White really doesn't have any good moves in this area.

Dia. 10 (Kikashi)

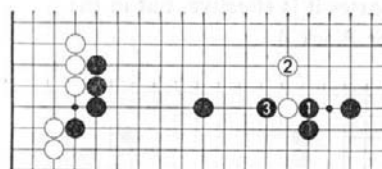
White might try the hane of 1. If Black answers with the sagari of 2, then White 1 has become kikashi. Bear in mind that Black 2 is not the only way of answering but it has the virtue of avoiding complications.

Dia. 11 (Atari)

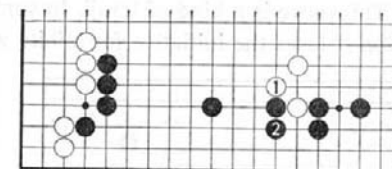
For instance, Black could play the ate of 2. White counters with another ate and Black captures with 4. Note that White must on no account play ko at 'a'.

Dia. 12 (Fruitless)

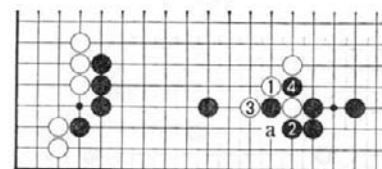
Later, when White has to play the kaketsugi of 1, Black will play watari with 2. On the one hand Black has secured a large profit on the lower side, while on the other hand White has accomplished next to nothing. It would have been better if White had never played these moves.



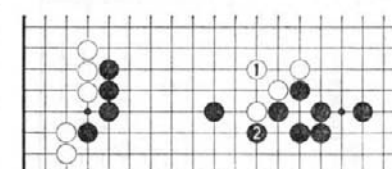
Dia. 9



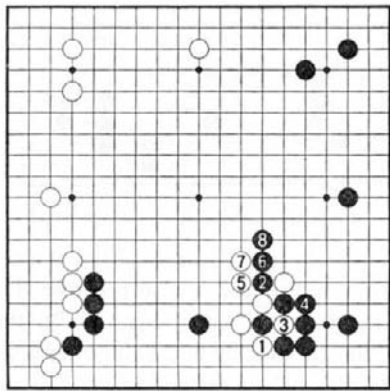
Dia. 10



Dia. 11



Dia. 12



Dia. 13

Dia. 13 (A huge right side)

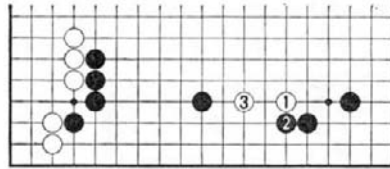
In Dia. 11, we said that White must not force a ko. We show here what is likely to happen if he does. After White 1, Black cuts with 2 and the sequence continues to the nobi of Black 8. As a result the Black moyo on the right side has become incredibly bulky. There would be some relief if White could attack the Black stones on the lower side, but in the present circumstances he is unable to. Hence we must conclude that this was not the right position for this method.

Dia. 14 (Too low)

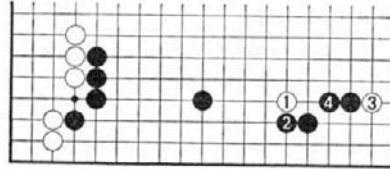
Black hesitates to play the oshi underneath at 2 in response to the kata of White 1. This is because his posture is too low and now the tobi of White 3 becomes a good move.

Dia. 15 (Tesuji)

After White 1 and Black 2, White can also shift the scene of action to the tsuke of 3. This move is a kind of tesuji. In some cases it is effective, but in the present position it loses the initiative for White after Black 4.



Dia. 14



Dia. 15

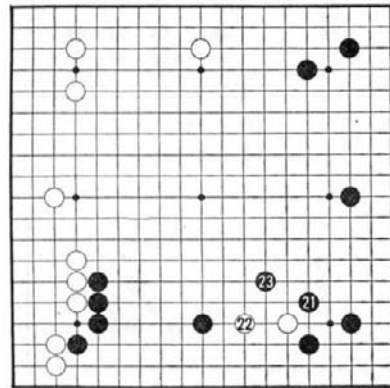
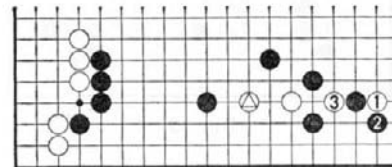
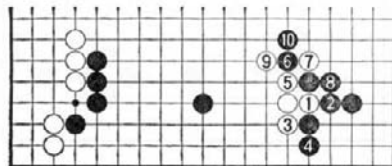


Fig. 3 (21~23)



Dia. 1



Dia. 2

Fig. 3 (21-23)

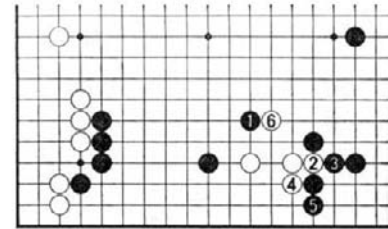
Black attacked by jumping to 21. This way does not correspond to our previous studies but then every game has its own unique way. It looks as if both players are trying to frustrate the other's intentions. Black 21 may be somewhat thin but the purpose of this move is to keep one step ahead of White and to aid in the development of the moyo on the right side. The same applies to the keima of Black 23.

Dia. 1 (Aji)

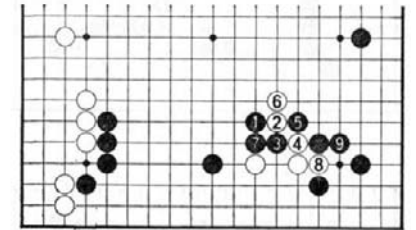
By defending himself at \triangle (22 in Fig. 3), White manages to stretch his legs, so to speak, and reinforce himself. This leaves the aji of 1 and 3 for later, but first of all, White must escape or find life for his stones on the left.

Dia. 2 (Very bad)

For White to play 1 and 3 is a typical example of a vulgar suji. In the sequence up to Black 10, Black becomes solid while White loses all the aji in the corner and his stones still remain under attack.



Dia. 3



Dia. 4

Dia. 3 (Boshi)

In the current position, the boshi of Black 1 is unjustifiable. After preparing the way with 2 and 4, White gets out with the tsuke of 6. Black is now chasing White towards the Black territory on the right side and his dreams of building a moyo there are shattered.

Dia. 4 (Insufficient preparations)

However, if White doesn't play 2 and 4 in Dia. 3, but simply pushes out with the tsuke of 2 backed by no preparation, Black can persist with his attack with 3 and 5 and then connect with 7. At this point, White 8 is inadequate since it is nullified by Black 9.

Dia. 5 (Even worse)

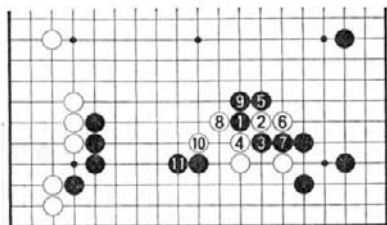
If White cuts with 4 as here, Black will play the ate of 5. The sequence continues to the nobi of Black 11, but in this case it is even worse for White, since Black's right side is strengthened and White can escape only with a false eye.

Dia. 6 (Ni-dan bane)

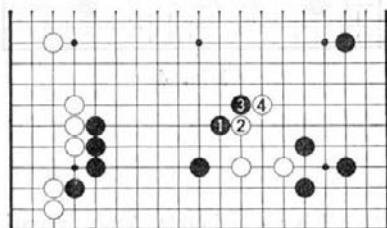
The kake of Black 1 is also bad as White will answer with the ni-dan bane tesuji of 2 and 4 and now White's stones are running away right into Black's potential territory.

Fig. 4 (24-30)

When Black plays the hane of 25, he is aiming to secure a large piece of territory on the right side. The sequence to the sagari of Black 29 is to be expected and when White runs away with the keima of 30, he is aiming at the cut of 'a'. In any event, both players show their preoccupation with the right side.



Dia. 5



Dia. 6

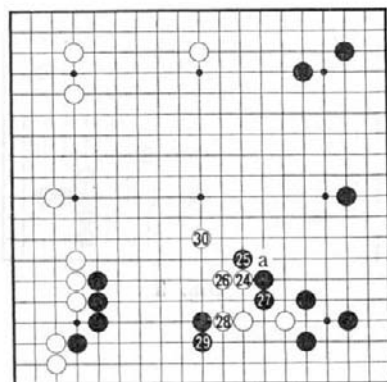


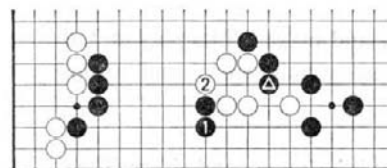
Fig. 4 (24-30)

Dia. 1 (Strange way to play)

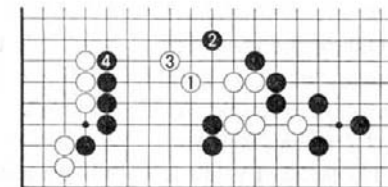
In response to the sagari of Black 1, the osae of White 2 is a strange style of playing. Black will never play at 2 because this, in combination with Black \triangle , would make a double nozoki against a bamboo connection. Hence, there is no sense in playing at a point where Black has no intention of playing either.

Dia. 2 (Alternative)

If White wants to play towards the left, the proper move is the tobi of 1. However, after Black 2 and White 3, Black gets the lead with 4. These are the reasons why White played 30 in Fig. 4.



Dia. 1



Dia. 2

Dia. 3 (Degiri)

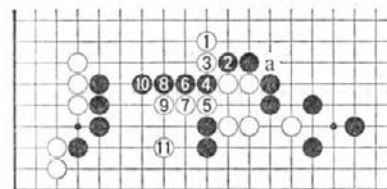
Of course when White plays 1, Black cannot play the degiri of 2. If this were possible, White would never have played at 1. With the sequence to White 11, the two Black stones on the bottom are captured and the Black group on the left finds itself in a ridiculous position. Furthermore, with the cutting point at 'a', Black's position is untenable.

Dia. 4 (Consistent)

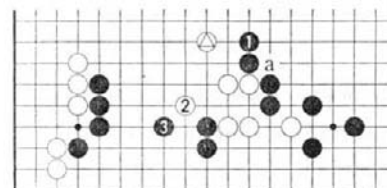
However, when White plays \triangle , Black can play the narabi of 1 reinforcing the cutting point at 'a' and at the same time emphasizing the moyo on the right side. With this move, Black's strategy is consistent. However, on the other hand, White can play kikashi with 2 and for Black to have to answer at 3 will be rather painful for him.

Fig. 5 (31-37)

Black 31 aims at nullifying the effect of a White kake at the point of 32 (see previous diagram). White 32 is a sacrifice stone with which he intends to make good shape while still keeping his eyes on the cut at 'a'. This cutting point is the focus of the present maneuvers. First of all, White plays at 36, but Black unexpectedly resists with 37 and now the position becomes very complicated.



Dia. 3



Dia. 4

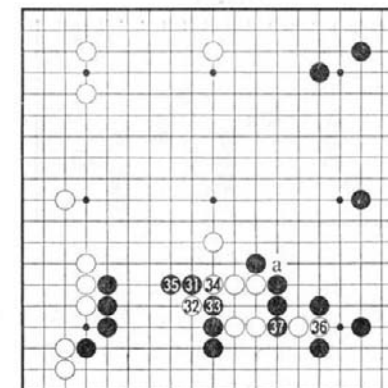


Fig. 5 (31-37)

Dia. 1

One of the ideas behind Black 1 is to try and make White play at 2, thereby provoking Black 3. This will eliminate the cutting point at 'a' and so under no circumstances should White play at 2.

Dia. 2 (Hasami-tsuke)

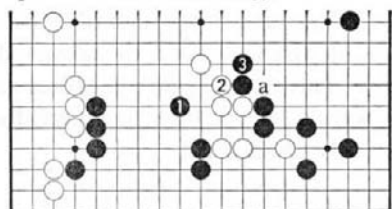
The tsuke of White 2 looks like a tesuji but it isn't any good either. The cutting point is again eliminated and after Black 5, the area on the right side is very large. This cutting point constitutes bad aji for Black, and White must try to utilize its existence, combining it with other threats. To eliminate such bad aji is bad policy and such moves are referred to as 'aji keshi'.

Dia. 3 (Hidden meaning)

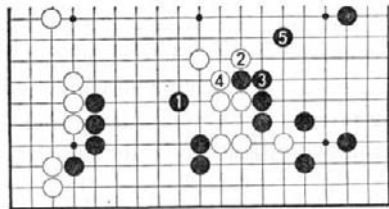
When White plays 1 (36 in Fig. 5), his hope is that Black will play 2. Next White plays magari at 3 forcing Black to defend with 4. It is now possible to cut at 5.

Dia. 4 (Big hole)

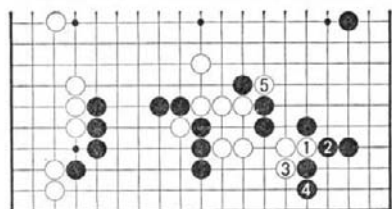
Continuing from Dia. 3, if Black plays 2, the sequence proceeds up to White 9 and a large hole has opened for White on the right side. There may be other variations, but whatever happens Black is sure to be bad. The last two diagrams serve to show how threats made against one group can tie in with the bad aji at some other point. Please think carefully about this concept as it is of fundamental importance in Go strategy.



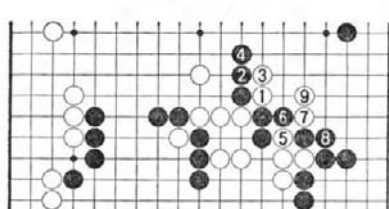
Dia. 1



Dia. 2



Dia. 3



Dia. 4

Dia. 5 (Real profit and safety)

So after the magari of White 3, Black must play the narabi of 4. If such is the case, White will capture with 5, gaining real profit and security. Furthermore, Black has lost his chance to attack the White group.

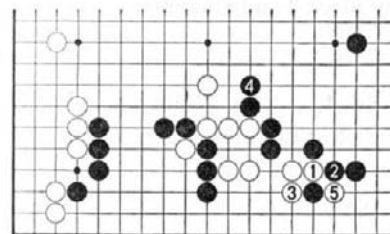
Dia. 6 (Counter-attack)

Black plays 1 as a counter-attack and its aim is to cut at 3 if White plays the

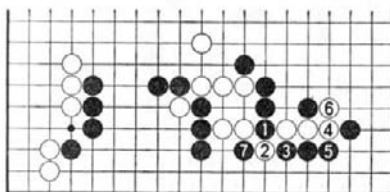
osae of 2. After the moves up to White 6, Black cuts at 7; now White has two groups in trouble and is completely lost. Consequently, the osae of White 2 cannot be played.

Fig. 6 (38-41)

The sequence to Black 41 is the only one possible but each move is very risky. It is like treading on the tail of a tiger, with White the more apprehensive about what is going to happen.



Dia. 5



Dia. 6

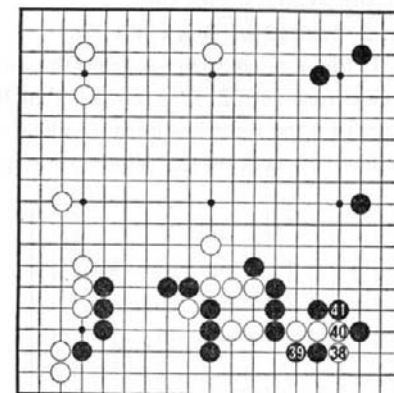


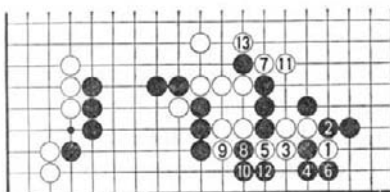
Fig. 6 (38-41)

Dia. 1 (Central dominance)

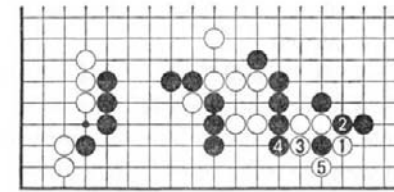
If Black cuts at 2 in response to the hane of White 1 (38 in Fig. 6), the sequence from 3 leads to the cut of White 7. Although Black can succeed in catching the four White stones by cutting at 8, he has suffered greater damage because White can now play up to the kakae of 13 to establish a base in the center.

Dia. 2 (Accrued interest)

If instead of the sagari of 4 in Dia. 1, Black plays 4 as here, White will be course capture one stone with 5 to make a living shape in the corner. White is satisfied and will now run lightly away into the center.



Dia. 1



Dia. 2

Fig. 7 (42-47)

White does not want to play the sagari of 42 but it is unavoidable, being preparation for the cut at 44. Both Black and White are involved in serious in-fighting but when Black plays the osae of 47 the problem is gradually becoming bigger and bigger. The fight is so fierce that it is impossible to tell which side will win.

Dia. 1 (Instead of White 42)

In place of 42 in Fig. 7, it would be nice if White could simply cut at 1 as here. However he would then be seriously pressed by Black 2 and after Black 8 it is clear that the White stones die.

Dia. 2 (Instead of Black 47)

If Black plays the osae from the outside with 1, as here, White will easily live in the corner with 2. It is obvious that Black has lost out in this sequence because his area on the right has been significantly decreased and in addition he now lacks an effective attack on the White group in the center.

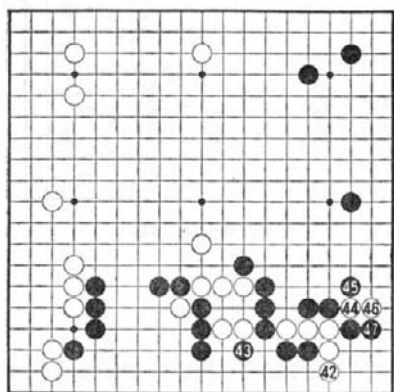
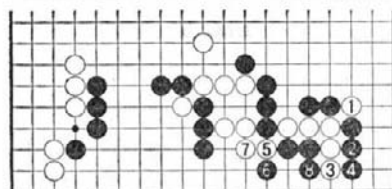
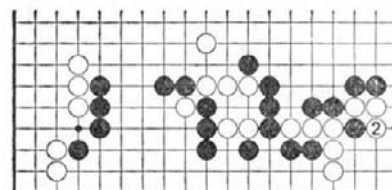


Fig. 7 (42-47)



Dia. 1



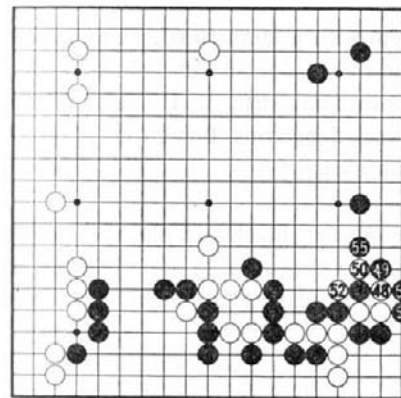
Dia. 2

Fig. 8 (48-55)

As might have been expected, this has now become a very severe fight. White 48 is the only move and the shibori sequence to the watari of Black 53 follows quite naturally. Black plays 55, fully aware that it might be the source of bad aji for him, but by this time he is almost desperate. If White should escape, it could spell his doom. However, it is still too difficult to tell how this fight will turn out.

Fig. 9 (56-65)

White 56 and 58 are kikashi which give White some breathing space. White 60 was a very astute move. No one else realized it at the time but the key to the whole game seems to have lain concealed at this point. Next White 62 is kikashi and with the tsuke of 64, White just manages to get life in the corner. To be sure, White's life in the corner is not unconditional but with the bewildering changes taking place on the board, neither Black nor White has time to worry about the corner.



54 connects Fig. 8 (48-55)

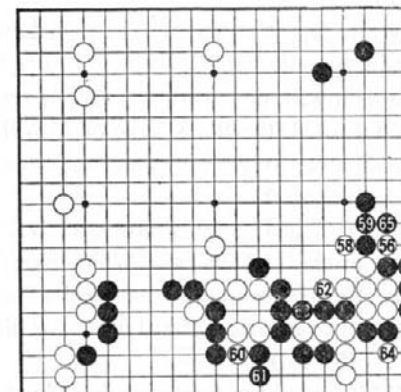


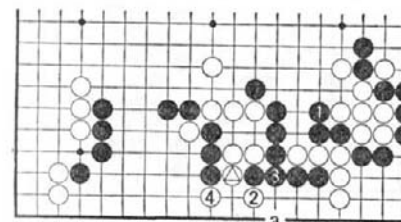
Fig. 9 (56-65)

Dia. 1 (Fire hazard)

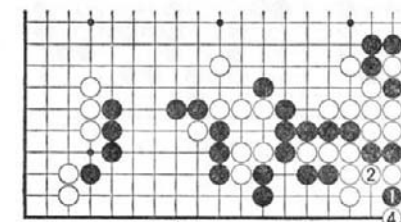
In response to White \triangle (60 in Fig. 9), if Black plays 1, White will play 2 and 4 and he still has the chance of making watari at 'a'. But what is most serious of all is that the Black group on the lower left will probably catch fire. Black just can't go through with 1.

Dia. 2 (Ko)

After Fig. 9, the White group in the lower right corner is alive with ko. The key point is the tsuke of 1. After White plays 4, it is ko. There is however a problem of timing and Black can't play here too soon. This complication makes the ensuing fight all the more difficult.



Dia. 1



Dia. 2

Fig. 10 (66-77)

White jumps to 66 and Black matches him with a jump to 67. The position has now become what is known as a 'ryo-garami' (a double intertwined battle). It is a fight with no breathing space, a real life or death struggle. If White fails to jump out to 74, the Black kake of 75 will be very dangerous. Black then plays 77 to snatch away White's eyes and the conflict unfolds.

Dia. 1 (Effective)

Black 67 in Fig. 10 is most effective. Suppose that Black had played 1 and 3, as here, instead. In this case, White doesn't have to play at 'a' in reply to Black 5. In Fig. 10, the result was that White was made to play at 'a', which eventually turned out to be an awkward move for him.

Dia. 2 (The cut)

White should not cut with 1, as in this diagram, instead of playing 68 in Fig. 10. After Black 2, 4, and 6, White may well be able to live but he is sealed in. In addition, Black need not worry about his group on the lower side as long as the watari of 'a' remains. Now the White group in the center is open to severe attack.

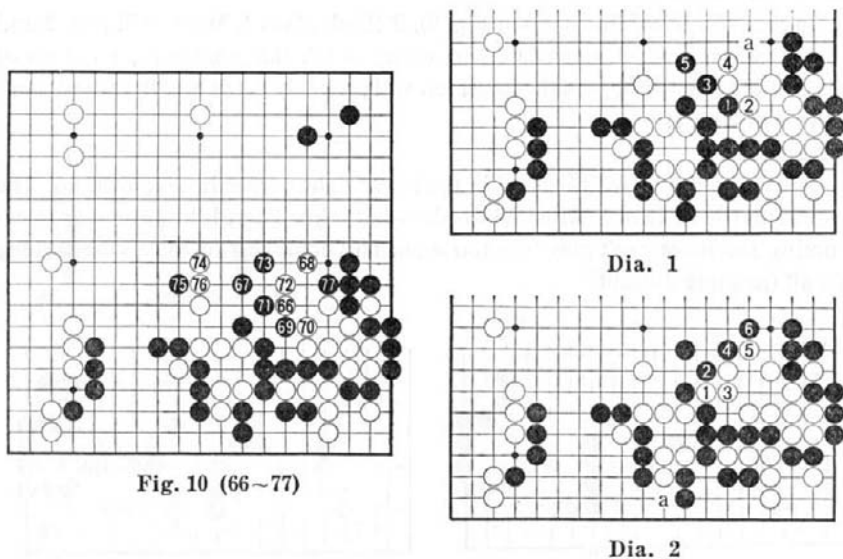


Fig. 11 (78-82)

The connection at 78 is natural; White can hardly be expected to answer at 'a'. The pressing move of Black 79 was a bit dubious. Black it seemed had some doubts about his central group in the fighting that must follow. Now the complexity of the fight has decreased but it is still serious.

Dia. 1 (One line difference)

Instead of 79 in Fig. 11, it might have been better for Black to attack with 1 as in this diagram. After White 2, Black can play the nobi of 3 and the right side becomes his, for the reason that White cannot now play at 'a'. If White plays 4

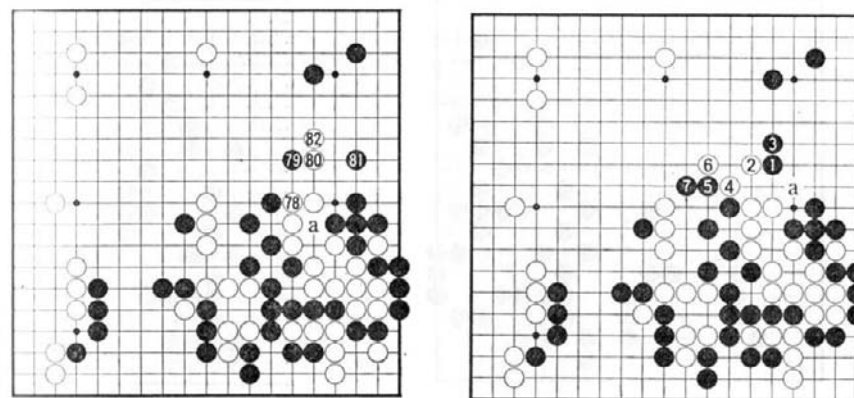


Fig. 11 (78-82)

Dia. 1

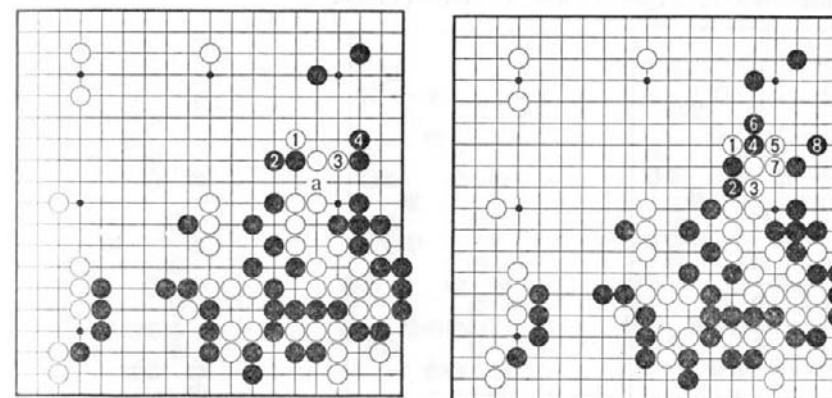
and 6, the nobi of Black 7 has a somewhat serious effect on the White group in the center. This is only a difference of one line but the difference between profit and loss is not so slight.

Dia. 2 (Hane)

The nobi of White 82 in Fig. 11 is the correct move even though it may seem a little slow. If, instead, White plays the hane of 1, he will have difficulty finding a good answer to the hiki of Black 2. If he strengthens the cut at 'a' with the tsuki-atari of 3, he is still in trouble after the nobi of Black 4. In addition to this, the White group in the center is getting more isolated move by move and its prospects are not so good.

Dia. 3 (Forceful)

White is also apprehensive about Black 2 and 4 after the hane of 1. White plays 5 and 7 but Black can defend at 8. Now White is up to his neck in trouble. Hence we see that the nobi of White 82 in Fig. 11 is necessary.



Dia. 2

Dia. 3

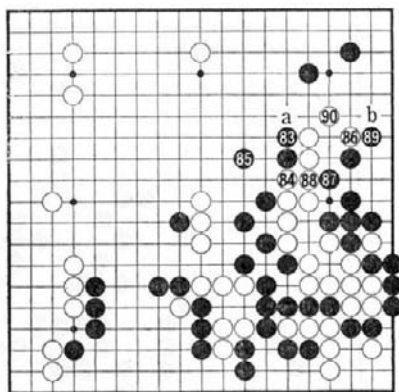
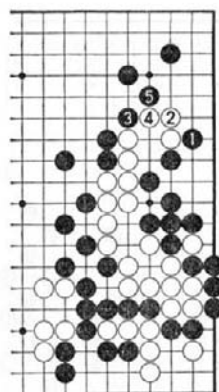


Fig. 12 (83~90)



Dia. 1

Fig. 12 (83~90)

Black's error when playing 79 in Fig. 11 becomes more apparent in this figure. That is to say, the attack from 83 to 89 has the effect of driving White into Black's territory, thus greatly diminishing it. Black has only one recourse and that is to capture the White stones. But 90 is the right move to get White out of danger. The two hane at 'a' and 'b' are miai.

Dia. 1 (Last gasp)

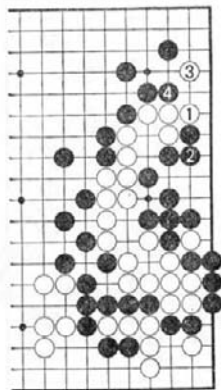
White must not play the nobi of 2 in response to the hane of Black 1. Black in this case will play 3 and 5 and White dies as we can see in the next diagram.

Dia. 2 (Impossible)

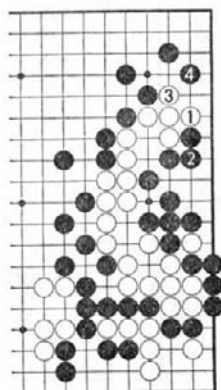
This sequence shows how futile it is for White to try and live. In response to the osae of White 1, Black simply connects at 2. When White jumps to 3, Black 4 removes all hope of making eyes.

Dia. 3 (Also useless)

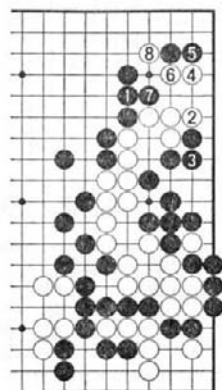
To play White 3, after 1, also fails since Black plays the kosumi of 4 and again White cannot make eyes. 3 and 4 are points of miai.



Dia. 2



Dia. 3



Dia. 4

Dia. 4 (Loose)

However, for Black to connect at 1 is a loose play. White 2 and 4 are the same as before, but now after Black 7, White has the hanedashi of 8, which presents Black with a very difficult problem to solve.

Fig. 13 (91~100)

Black can do little but play nobi at 91 and hold back his tears while White emerges with 92. Of course Black isn't about to give up his attack and so he presses on, sticking close to White with 93 and 95. White 98 looks like a connection but Black plays tsuke with 99 and redirects his attack against White from this direction. The tsuke of White 100 is a probing move.

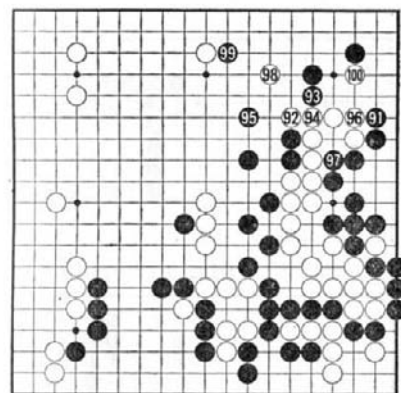
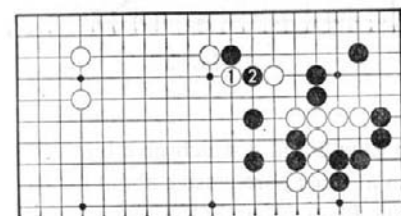
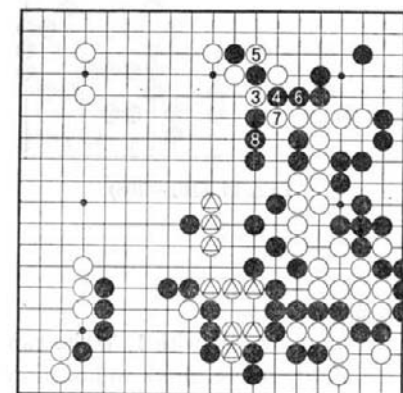


Fig. 13 (91~100)



Dia. 1



Dia. 2

Dia. 1 (Hanekomi)

The meaning behind the tsuke of Black 99 in Fig. 13 is that if White plays the hane of 1, Black can disconnect with the hanekomi of 2.

Dia. 2 (Cut off)

Continuing from Dia. 1, if White then plays 3, the sequence with Black 4 and 6 will cut off the large White group. If White then plays 7, Black will firmly bolt the gate with 8. On the other hand, if White plays 3 at 7, Black will connect at 3 and then at 8. He gives up two stones but now his shape is perfect for an attack on the White group marked \triangle in the center.

Fig. 14 (101-108)

Black 1 through 5 are natural responses. White 8 is a move for which he has been preparing. He plays 8 in the hope that Black will respond defensively.

Dia. 1 (Becomes kikashi)

If Black defends with \triangle against White \triangle , this will permit White to play the hane of 1 after all. When White plays 5, Black 6 doesn't work anymore since it has been foiled by the cut of White 9. This illustrates that White \triangle is quite a timely move.

Dia. 2 (Black captures \triangle)

Of course Black can capture White \triangle with 1 and 3, but again after 4, White is able to play the hane of 6.

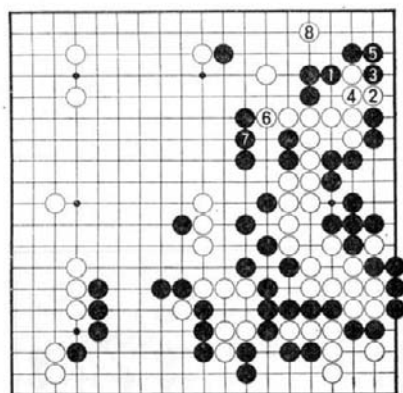
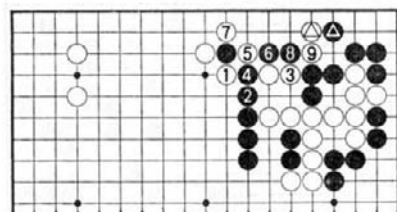
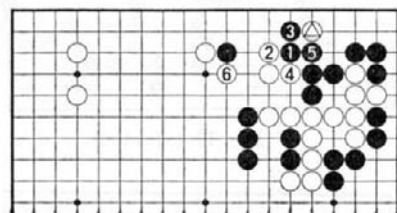


Fig. 14 (101-108)



Dia. 1



Dia. 2

Dia. 3 (Alive)

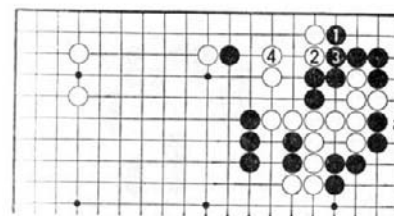
If Black replies with 1, White can also play 2 and 4 which give him a living shape. Furthermore, Black will be more than a little apprehensive about his corner as White can play the hane of 'a', isolating the Black group in the corner.

Dia. 4 (Annoying)

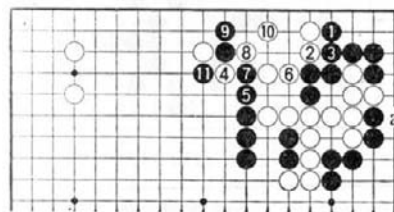
However after Black 3, White must not play hane at 4. If he does then Black can play sagari at 9 when White plays ate with 8. Next Black cuts at 11 and this move is doubly potent as it can be thought of as leading to an attack on the White stones in the center of the board.

Fig. 15 (109-118)

White is out and the game is almost his. However the real cause of Black's defeat was in the way he rushed to make territory with 9 and 11. White 14 is tesuji and the connection of Black 17 is unavoidable. Black has recovered much of the territory he lost in the upper part of the board but actually he had a much better way to play.



Dia. 3



Dia. 4

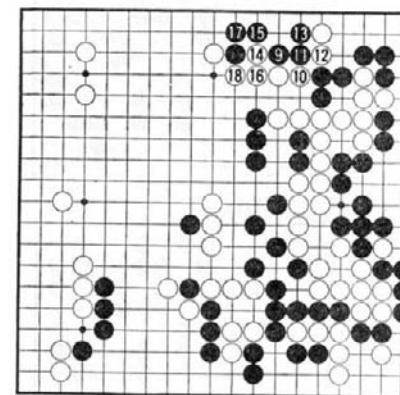


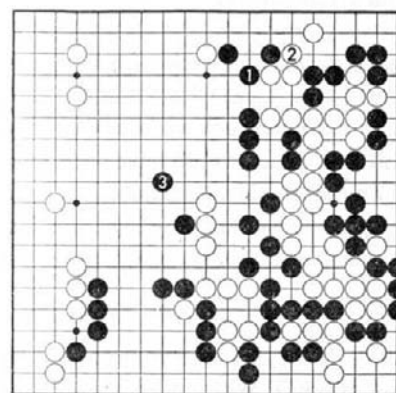
Fig. 15 (109-118)

Dia. 1 (Continuity)

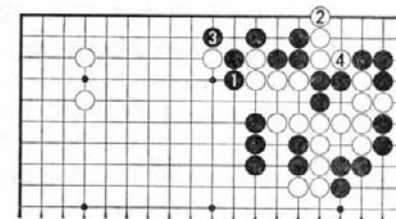
Instead of 11 in Fig. 15, it would have been preferable for Black to have played 1 as in this diagram. After White defends with 2, Black can press on with an attack against the central White group with 3. At any rate, it was quite understandable that Black, having lost so much ground, should start worrying about territory. It is impossible to say how the game would have finished if Black had attacked with 3 but this variation has more potential. Actual profit is permanent but that is all. If this profit is not enough to win then more risky maneuvers must be employed.

Dia. 2 (The reason for Black 17)

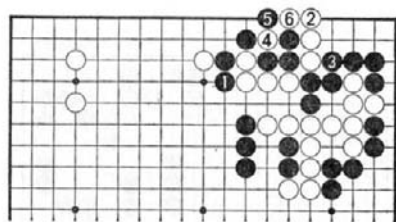
Why did Black play 17 in Fig. 15 and not the oshi of 1, as here? The reason is the tesuji of White 2, against which Black must defend at 3. Next White captures three stones with 4.



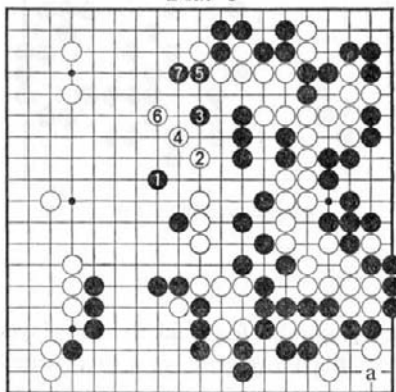
Dia. 1



Dia. 2



Dia. 3



Dia. 1

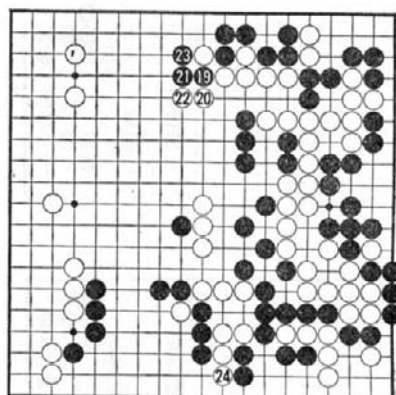
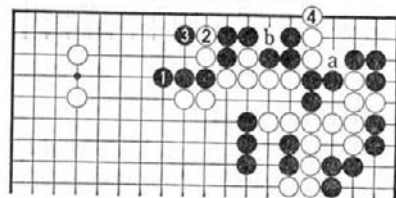


Fig. 16 (119~124)



Dia. 2

Dia. 3 (Tesuji)

After White plays 2, Black cannot connect at 3 for if he does, White will play the horikomi tesuji of 4 and after White 6, Black cannot prevent the loss of at least three stones.

Fig. 16 (119~124)

I consider Black 19 to be the decisive mistake. In order to maintain the territory gained by 19 and 21, Black 23 becomes necessary. White plays 24 and the tables are turned. It is now Black who is subject to a severe attack.

Dia. 1 (Last chance)

Instead of 19 in Fig. 16, Black should have started an attack with 1, as in this diagram. If White plays the tobi of 2, Black will play 3, cut with 5 and then make the nobi of 7. This was Black's last chance to launch such an attack and force White to run away in order to seek life. In this way, Black would have been able to start an invasion against the White territory on the left side. Of course it still can't be said that Black would win, but at least the game would be difficult and Black would get a new lease on life. Don't forget that Black still has prospects of playing ko in the lower right corner.

Dia. 2 (Black 23)

Black 23 in Fig. 16 is absolutely necessary. If he plays the nobi of 1, as here instead, White will play 2. After the tsuke of Black 3, White plays sagari with 4 and the points 'a' and 'b' are miai.

Dia. 3 (No danger of a cut)

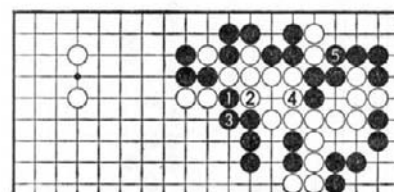
Please note that in Fig. 16, White can play 24 without worrying about the cut of Black 1 in this diagram. Should Black cut, White will merely make another eye with sente and then go back to attacking the Black group in the center.

Fig. 17 (125~131)

The painful part of White's descent at \triangle is that the Black jump to 25, instead of being an attack, has, on the contrary, become a means of escape. Go has a terrible aspect; it only takes one small cog-wheel to go out of order for the whole structure to be damaged.

Fig. 18 (132~138)

White is able to extricate himself comfortably with the tsuke of 32 and 34. Black tries to run away with 35 but actually he has no place to go with every exit blocked by White stones. Next, White makes perfect shape for a connection with 36. Black plays 37 and White neatly checks this stone with 38, a move which also aims at the large central Black group.



Dia. 3

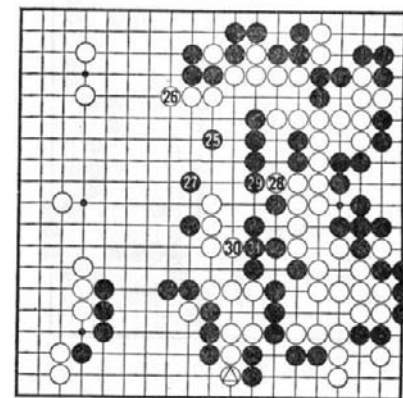


Fig. 17 (125~131)

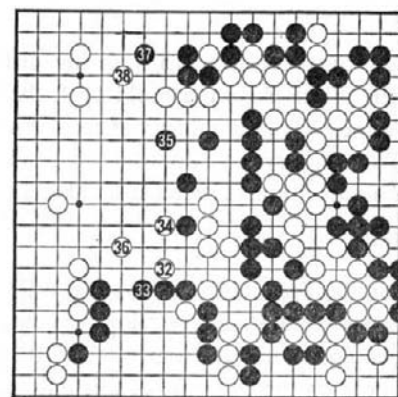


Fig. 18 (132~138)

Fig. 19 (139~143)

Black 39 and 43 are an attempt to do something but these moves do not enter deeply into the left side and constitute no more than an irritation. Against White 40, withdrawing with 41 is painful for Black, but he has no choice as he has to think about eyes. White calmly gathers profit with 42 and Black's grave position is evident to all.

Dia. 1 (Black 41)

If instead of Black 41 in Fig. 19, he had played the tsuki-atari of 1 in this diagram, the tsuke of White 2 at once makes his eye-shape uncertain. If Black connects with 3, White plays shibori from 4 to 8 and Black doesn't have enough time to save his three stones. He would have to resort to playing 9 in order to make a base for his group. However, White will take this opportunity to make unconditional life in the corner with 10, 12 and 14 and the ko is eliminated.

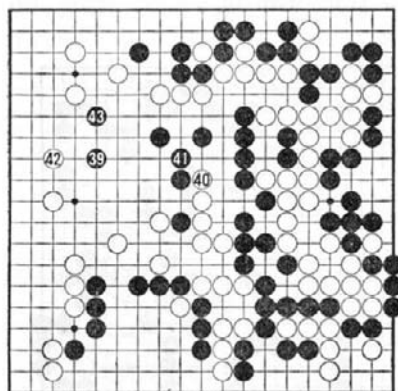
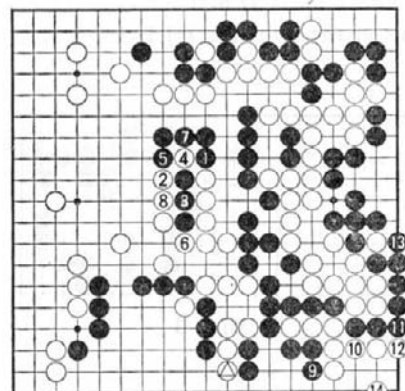


Fig. 19 (139~143)



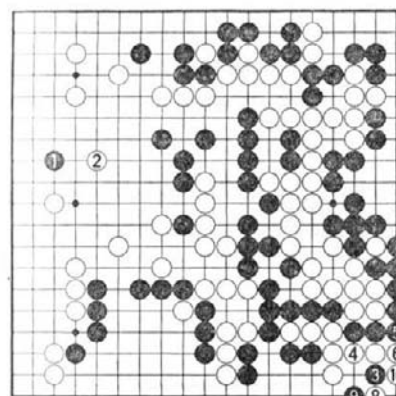
● at ④ Dia. 1

Dia. 2 (Invasion)

With 39, Black would have preferred to have invaded more deeply with 1 in this diagram. But when White plays the boshi of 2, the large Black group is endangered. Black would then have no choice but to play the tsuke of 3 and try to live by means of ko. This is a very large ko, which, if Black loses, will lead to the death of his whole large group. Hence, regret it as he may, Black cannot afford to invade so deeply.

Fig. 20 (144~153)

White 44 is a sacrifice play to stabilize his shape and this is just the right time for such a maneuver. Black 49 and 51 are for reinforcement but in any case Black was planning the invasion of 53 as his last desperate try. It is not too much to say that Black pins all his hopes on the outcome of this one move.



Dia. 2

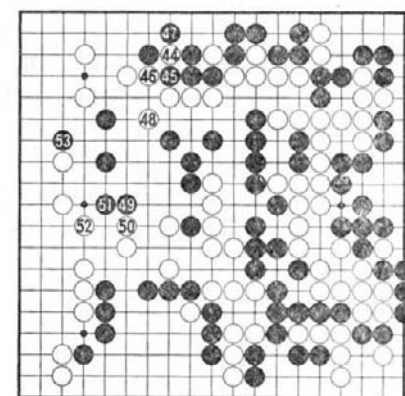


Fig. 20 (144~153)

Dia. 1. (Reason for the sacrifice)

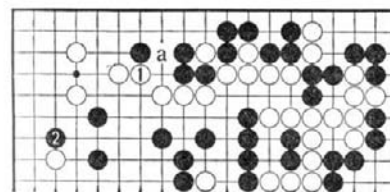
If White simply plays at 1, instead of 44 in Fig. 20, Black will not respond but will play the tsuke of 2 immediately. The hanekomi at 'a' will be very large later on but it is a yose move and the middle game is still very much in progress. So we can see why White 44 was such a timely move.

Dia. 2

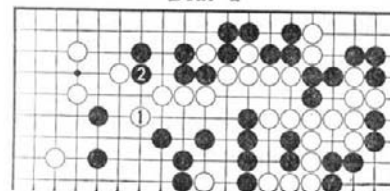
On the other hand, if White plays the kosumi of 1 first, Black will play the de of 2 and this hidden move completely lays waste White's attacking formation.

Fig. 21 (154~162)

The sequence from White 54 is the last small fight. Black has no choice but to play 55 and with White 60, the upper left hand side is settled. Black 61 aims to break through on the left but when White plays 62, the Black group in the bottom left is threatened.



Dia. 1



Dia. 2

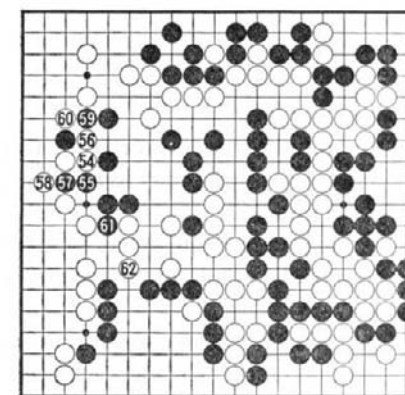


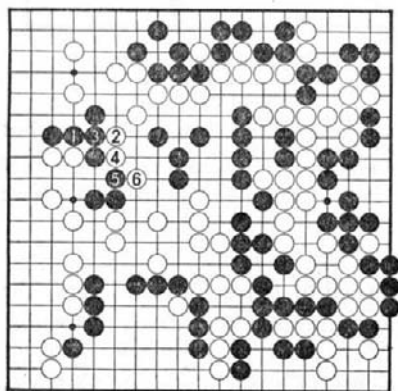
Fig. 21 (154~162)

Dia. 1 (Cut apart)

Of course Black cannot play 1 as here, instead of 55 in the figure. White will play 2, 4 and 6 in succession and Black will find himself cut into two groups. Both of them will be captured if he fails to make a move to defend them. Black can't afford to lose either so he must play as in Fig. 21.

Fig. 22 (163-170)

With the sequence from 63 to 69, Black broke through on the left side, but this led in the end to the White uchikomi of 70 and this was the decisive move.



Dia. 1

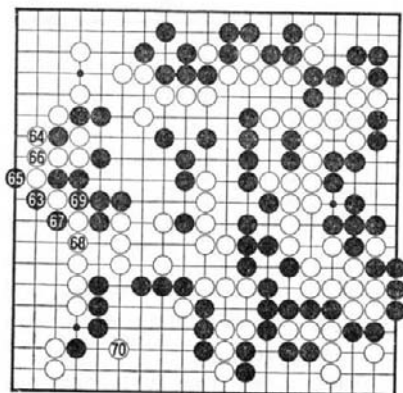


Fig. 22 (163-170)

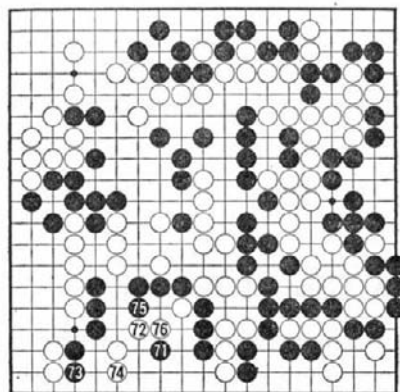


Fig. 23 (171-176)

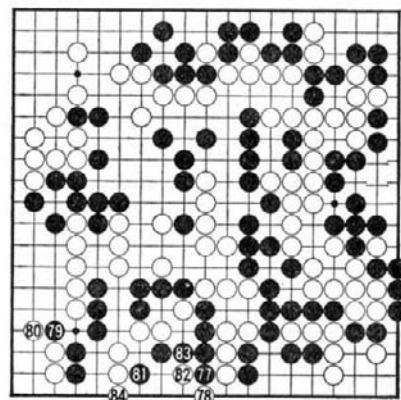


Fig. 24 (177-184)

Fig. 23 (171-176)

Of course it is useless for Black to fight on with 71 and so on. However, he is waiting for an opportunity to resign gracefully.

Fig. 24 (177-184)

The game ended with White 84, when the Black group in the lower part of the board was killed. Thus Black resigned without the ko in the lower right corner being played.

This game which developed from the lower right corner into a terrific fight was a close and thrilling chase; each player being now the pursuer, now the pursued. The tables turned and Black tumbled to defeat because he opted for territory and relaxed his attack. This game teaches how important it is to choose with the utmost care and deliberation the right moment for a change in tactics.

CHAPTER 2: A Case of Bad Aji

In the previous chapter, a considerable amount of space was devoted to middle-game joseki arising from various attacks against a kogeima shimari. In the game chosen for this chapter, we cover the same ground with respect to the ogeima shimari.

Fig. 1 (1-19)

The game presented here is from the 6th Honinbo Sen played between Hashimoto Utaro (Black) and Sakata Eio (White) on May 17 and 18, 1951. There was a $k\bar{p}mi$ of $4\frac{1}{2}$ points. The fuseki (or opening stage) of this game was studied in detail in *Modern Joseki and Fuseki Vol. 2*, from page 199 to 216. As was mentioned there, Black 17 is the vital point to begin the attack against the ogeima shimari of White 4 and 6. The combination of Black 17 and 19 comprise a tesuji, but perhaps it was too early for Black to have launched this operation. But, this criticism aside, this is the perfect opportunity for us to study this method of attacking the ogeima shimari.

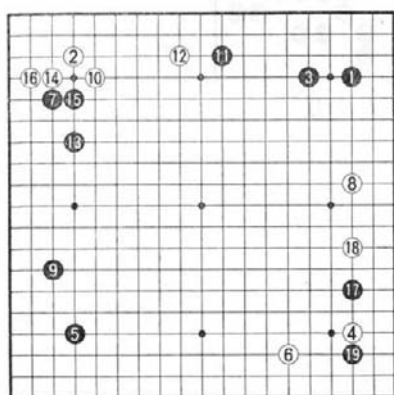
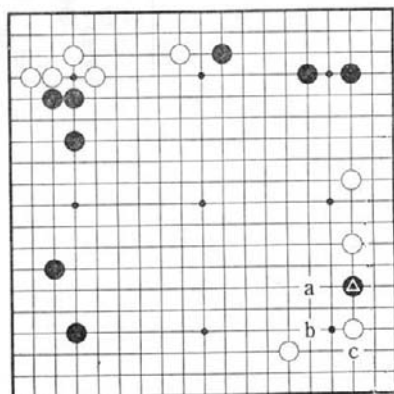


Fig. 1 (1~19)

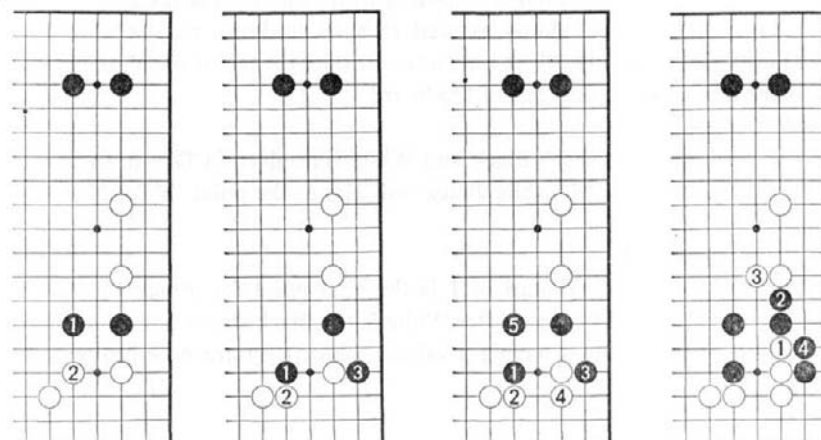


Reference Dia.

Attacking the ogeima shimari

Reference Diagram

Black's stone at \triangle is in the midst of White's sphere of influence. Hence Black should use this stone to make sabaki in this area. There are essentially three moves which Black can conceivably play: ikken tobi at 'a' in order to run away, kata at 'b' to make good shape and the tsuke at 'c' to wrest the corner away from White. We will examine each of these moves in turn.



Dia. 1

Dia. 2

Dia. 3

Dia. 4

Dia. 1 (Ikken-tobi)

First of all, what about the ikken tobi of Black 1? This move only seeks to escape. White will simply defend with 2 and then wait for a suitable chance to attack these stones. This move lacks imagination and is really beneath discussion.

Dia. 2 (Combination)

The kake of Black 1 is kikashi and White is really obliged to answer with 2. The tsuke of Black 3, in combination with Black 1, comprises a tesuji, the object of which is to make good shape.

Dia. 3 (Submissive)

Against the tsuke of Black 3, the hiki of White 4 is not good. It is too submissive and allows Black to make good shape with 5.

Dia. 4 (The reason why)

The next point for White to attack is the tsuki-atari of 1. However, Black also plays tsuki-atari with 2 and after the tachi of White 3, which is natural, he can play 4 making his stones almost safe.

Dia. 5 (Black is satisfied)

Instead of White 3 in Dia. 4, the magari of White 3 is also possible. But now Black takes the point of 4 and he is quite satisfied with this result. The points of 3 and 4 are miai.

Dia. 6 (Joseki)

In response to the tsuke of Black 1, the osae of White 2 is the best move. The sequence continues up to Black 5 and this is joseki.

Dia. 7 (Bad)

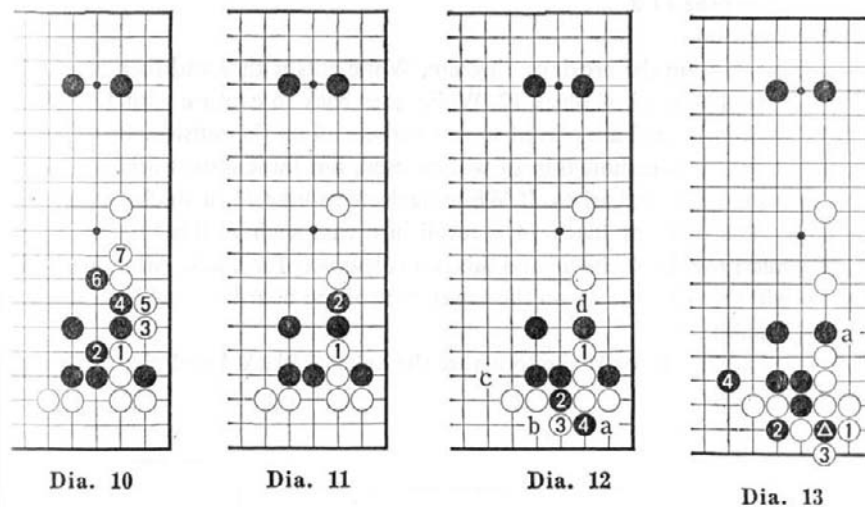
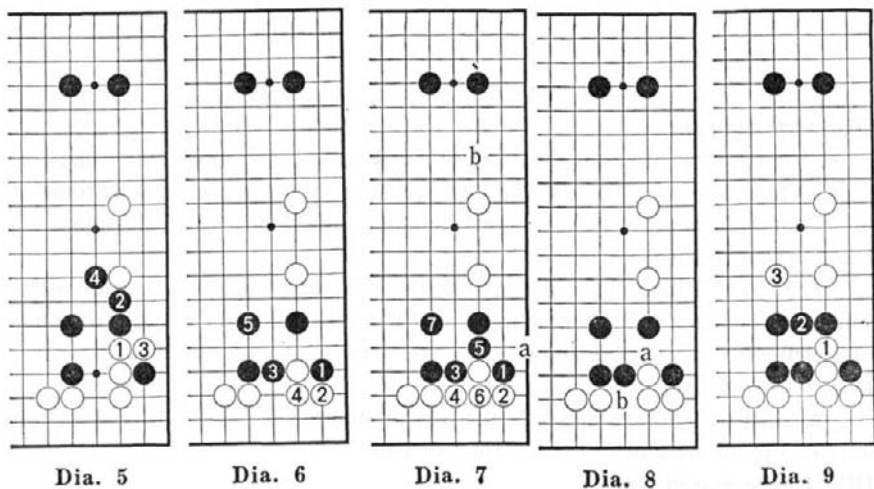
Against Black 3, White 4 is a bad move as it allows Black to take the vital point of 5. White must defend by connecting with 6 and then Black plays 7 making good shape, with two eyes almost assured. (n.b. he need only play at 'a' to make a second eye). Consequently, Black may next consider the tsume of 'b', to attack the two White stones along the edge of the board.

Dia. 8 (Correct result)

The best answer for both Black and White is as given in Dia. 6. In this case, White aims to play at 'a', while Black will aim at the point 'b' for his counter-attack.

Dia. 9 (Heavy shape)

To continue; the tsuki-atari of 1 is the vital point for attack by White. In response, Black 2 is bad because, after White 3, the Black stones come under attack and instead of these stones having a sabaki shape, they are now heavy and unwieldy.



Dia. 10 (Also bad)

Black 2 is also bad as a response to White 1. The reason is that White can easily connect underneath making all his stones strong.

Dia. 11 (Another tsuki-atari)

Against White 1, the tsuki-atari of Black 2 is the point to be aimed for. However to play this move immediately is a bit vulgar. Black must first make some preparatory moves.

Dia. 12 (Efficient)

When White plays the tsuki-atari of 1, Black should first play kikashi with 2 and then cut with 4. This way of playing is called 'yosu-miru' (wait and see). White has two ways of answering the Black cut at 4: he can capture by playing at 'a' or he can connect at 'b'. Black's strategy on the outside will depend on which of these two moves White plays. If White plays at 'a', Black will aim for the kake at 'c'. On the other hand, if White connects at 'b', then Black will immediately play the tsuki-atari at 'd'. In this way he can decide which is the most efficient way to utilize his stones. We will now study the details of this problem.

Dia. 13 (White captures)

First of all, we will consider what happens when White captures Black Δ with 1. In this case, Black plays kikashi with 2, followed by the kake of 4. Now the hane at 'a' is of little importance as the fighting will shift to the bottom side of the board.

Dia. 14 (Development)

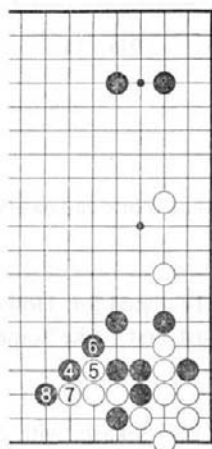
Against the kake of Black 4, White can resist confinement with 5 and 7 thereby creating cutting points on the outside. However, Black will keep up the pressure by playing the osae of 8.

Dia. 15 (A battle)

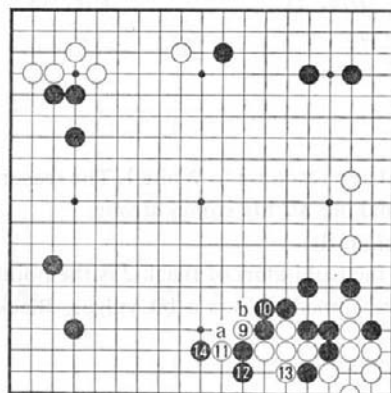
Continuing from the previous diagram, White cuts with 9 and then plays ate with 11. After the sagari of Black 12, White goes back to capture with 13. White 9 and 11 are kikashi and are played so as to create aji on the outside. It is impossible to tell at this stage how this aji will be used, but these moves are important just in case the need ever arises. If White neglects to play 11, a shicho at 'a' will materialize. The tsuke of Black 14 is tesuji in a case such as this. To cut at 'a' instead would provoke White 'b' and this is a vulgar way for Black. After Black 14, the game will focus on the aji on the lower part of the board.

Dia. 16 (Tenuki)

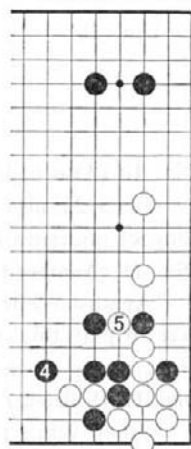
It is not advisable for White to ignore the kake of Black 4 and play the hane-komi of 5.



Dia. 14



Dia. 15



Dia. 16

Dia. 17 (Tesuji)

Black should not directly respond to the hane-komi of White 1 but instead should play at 2 which is a sacrifice tesuji. After White 3, Black tightens the noose about White and up to Black 8, White is forced to capture the two Black stones with 5, 7 and 9. Finally Black completes the confinement with the keima-tsugi of 10 and White has none of the aji that we saw in Dia. 15 with which to break through the encirclement.

Dia. 18 (Weakness)

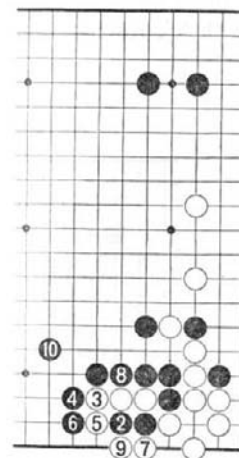
The sacrifice play of Black 2 in Dia. 17 is very important to understand. If Black doesn't play that way but instead simply plays osae with 1 and 3, White 'a' will become a very good point in the future with which to separate the Black stones. Further, Black 'a' is not necessarily kikashi as White may decide to give up three stones, especially in the early part of the game. The chances are that White will get to play at 'a' before Black.

Dia. 19 (Flexibility)

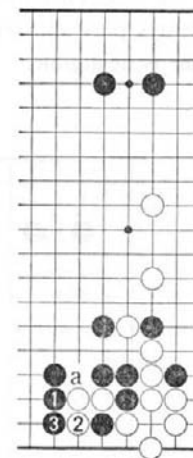
If White simply plays 5 in reply to the kake of Black 4, the tsume of 6 is a good way to play next. If White persists with the de of 7, Black will jump lightly to 8, placing little importance on the fate of Black 4. As a general rule one should not become fixated upon stones which have been used as kikashi like Black 4 and \triangle .

Dia. 20 (Connection)

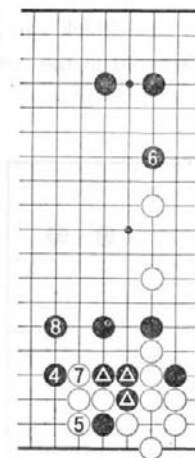
If White dislikes the kake of Black 'a', then he had better connect at 4. How does Black play now?



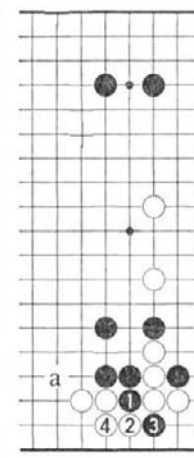
Dia. 17



Dia. 18



Dia. 19



Dia. 20

Dia. 21 (Stability)

The tsuki-atari of Black 5 now becomes the key move. White must play tachi with 6 and next Black can play 7, keeping sente because of the presence of Black \triangle . If White doesn't play 8, Black will play there capturing four White stones. Next Black plays hane-tsugi with 9 and 11 securing life for his stones. Finally White must extend to 12, so as to stabilize his stones on the right side and Black makes shape with 13.

Dia. 22 (Change of sequence)

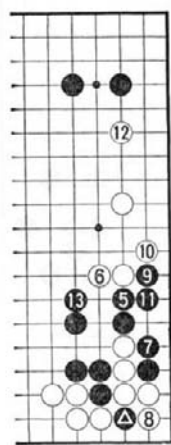
After White 4 in Dia. 6 (White \triangle in this diagram), Black can play kikashi with 1 and 3 immediately and then play the tobi of 5, if White has responded with 4. Black will rarely get into trouble because the points 'a' and 'b' are miai. i.e. if White plays 'a', Black can play at 'b' followed by 'c', resulting in the same situation we had in Dia. 13.

Dia. 23 (Confinement)

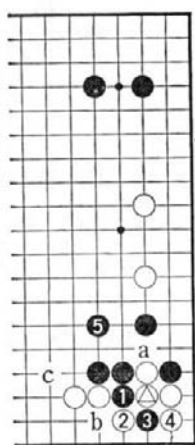
However, if White connects with 4 in response to Black 3, Black can play 5 with sente and then shut White into the corner up to Black 11. After White 12, Black makes good shape with 13.

Dia. 24 (Aji)

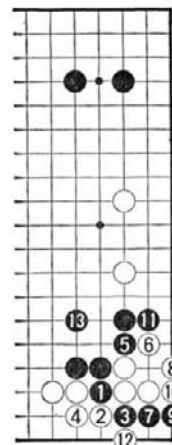
After the sequence in Dia. 23, there is some interesting aji to notice. The kosumi of Black 1 aims at two points; the ko at 'a' and the nozoki at 'b' which robs the two White stones of their base on the side. Of course these moves may not materialize, in which case Black can always play shibori with 'c', forcing White o play at 'd'. White's profit in the corner is negligible.



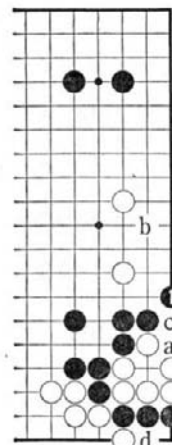
Dia. 21



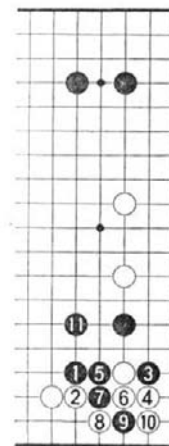
Dia. 22



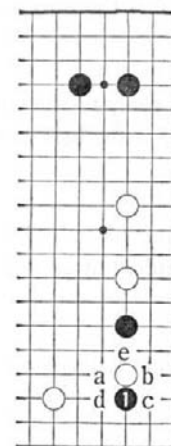
Dia. 23



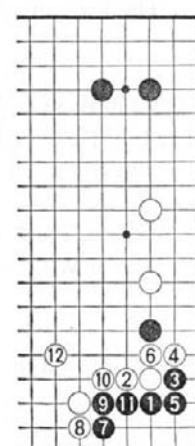
Dia. 24



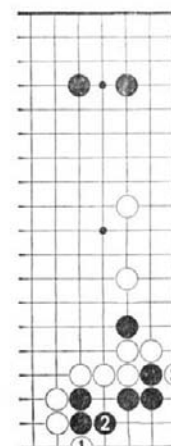
Dia. 25



Dia. 26



Dia. 27



Dia. 28

Dia. 25 (Summary)

To summarize; after the kado of Black 1, there are many possibilities for both sides, but the sequence in this diagram seems to be best for both.

Dia. 26 (Tsuke)

Now we come to the tsuke of Black 1, White has five ways to answer, starting with the tachi of 'a', the sagari of 'b', the hane of 'c', the osae of 'd' and finally the tsuki-atari of 'e'.

Dia. 27 (Furikawari)

When White plays the tachi of 2, his intention is to give up the corner to Black in exchange for outside thickness. The sequence to Black 11 is straightforward and finally, White connects with the keima-tsugi of 12. This is just what happened in the game we are now studying.

Dia. 28 (Death in the hane)

Black must not fail to connect at 11 in the previous diagram, other wise White will play the hane of 1 and 3 and Black is dead. This is a perfect example of the proverb, 'There's death in the hane'.

Dia. 29 (How to connect)

The solid connection of White 1 in this diagram is not so good as the White stones look too heavy. The keima-tsugi at 'a' is the only way to connect in this situation.

Dia. 30 (Sagari)

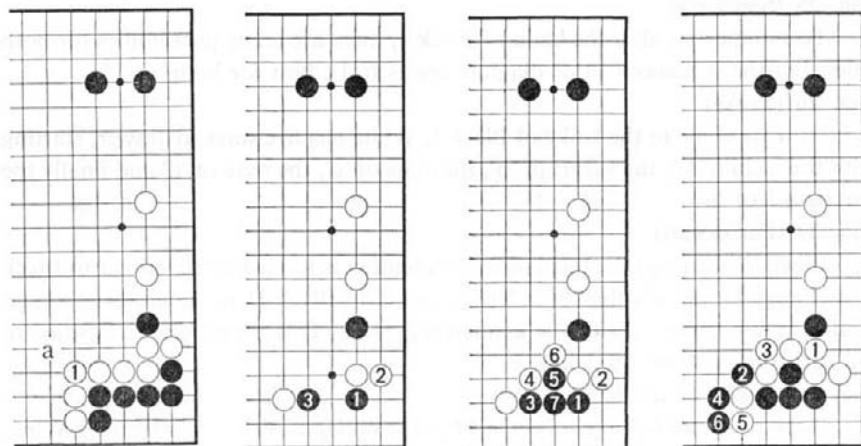
The sagari of White 2 is also possible in reply to the tsuke of Black 1, but it really isn't so good. The tobi-tsuke of Black 3 is the best response and he will encounter no problems in any variation.

Dia. 31 (Hane-komi)

After the osae of White 4, Black plays hane-komi with 5 and then connects with 7. Now it is impossible for White to defend all three cutting points at the same time.

Dia. 32 (Very big)

White has almost no choice but to connect at 1. Black plays ate with 2 and then makes a large profit with 4 and 6.

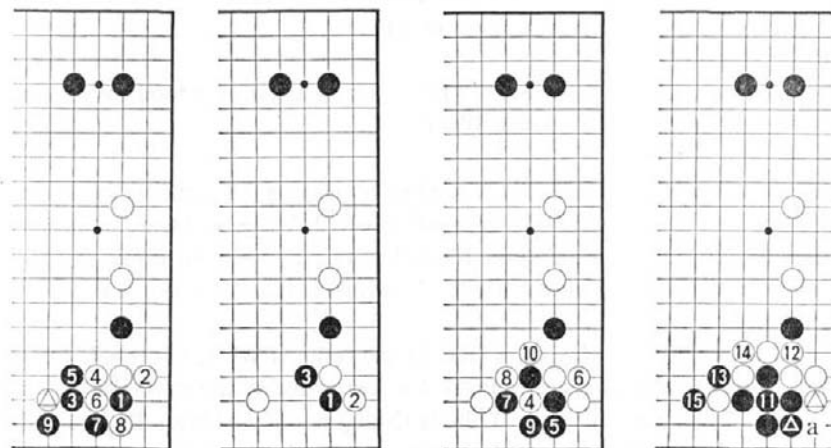


Dia. 29

Dia. 30

Dia. 31

Dia. 32



Dia. 33

Dia. 34

Dia. 35

Dia. 36

Dia. 33 (Nobi)

In answer to the tobi-tsuke of Black 3, White can also play the nobi of 4. Black naturally pushes out into the center with 5 and White takes some profit in the corner with 6 and 8. Finally Black nullifies the effect of White \triangle with the kaketsugi of 9. This result is also devoid of interest for White. Hence, we conclude that the sagari of White 2 in Dia. 30 is rather lukewarm.

Dia. 34 (Shite-hane)

When White replies to Black 1 with the shita-hane of 2, the position becomes quite different. The best Black response is the counter-hane at 3. What will happen now?

Dia. 35 (Tesuji)

White 4 paves the way for the tsugi at 6. This is a strong move as it forces Black to capture one stone with 7. Now White has what seems to be a good tesuji in the ate of 8 and 10. However, is it really all that good?

Dia. 36 (Avoid the ko trap)

In Dia. 35, White is trying to entice Black into a ko fight. However, if the ko is unfavorable for Black, all he need do is connect at 11. White has no choice but to connect at 12. Next Black will capture with 13 and 15 and we have almost the same position as in Dia. 32. The only apparent difficulty is that when making the exchange with White \triangle , Black would prefer to have \blacktriangle at 'a'. However, in spite of this, Black is quite satisfied.

Dia. 37 (An enormous ko)

On the other hand, if the ko is good for Black (i.e. if he has an abundance of ko threats), he can play at 1. White starts the ko with 2 but this ko is so large that whoever loses it may also lose the game. So when White plays the hane of 2 in Dia. 34, he must be prepared for such an eventuality.

Dia. 38 (Heavy)

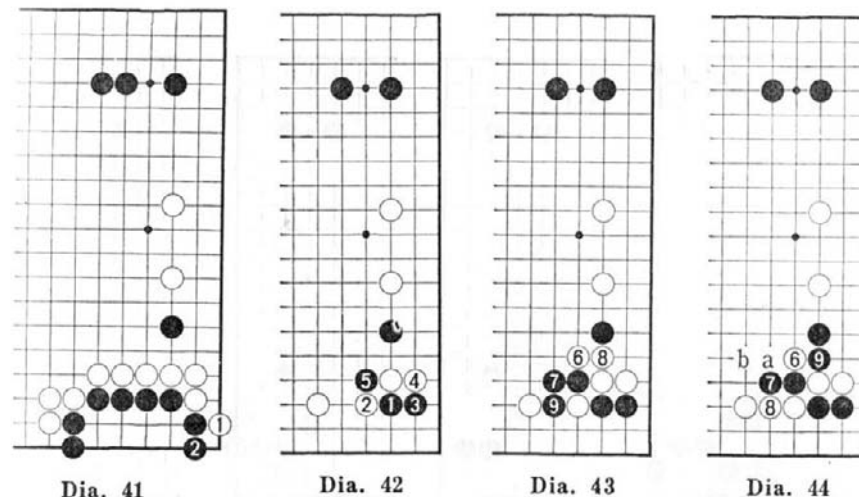
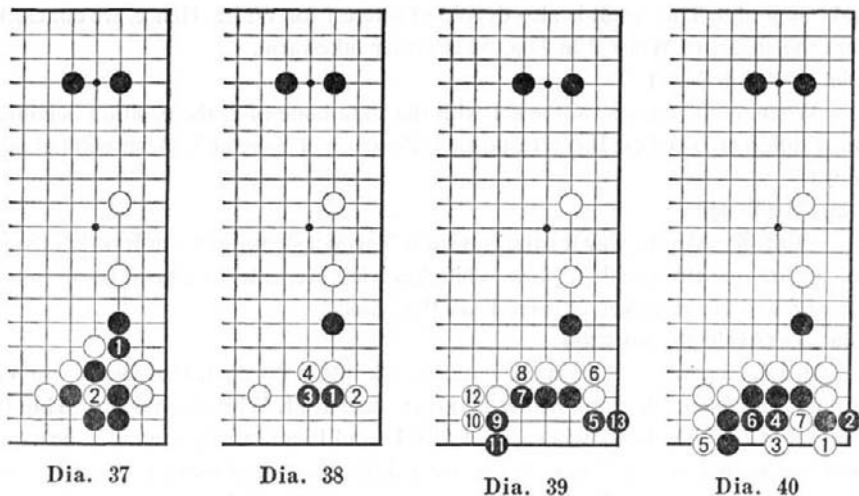
In answer to White 2, the nobi of Black 3 is no good. It is too heavy and after White 4, the result will be bad for Black.

Dia. 39 (Bad news)

Continuing from Dia. 38, Black can live by playing the sequence from 5 to 11, but this is bad because after the connection of 12, White's outside influence has become too powerful. In addition, Black has to play an extra move at 13, thus ending in gote. If he neglects this move, the whole corner will become ko.

Dia. 40 (Ko)

If Black neglects to play 13 in Dia. 39, the tsuke of White 1 is tesuji. After the sagari of Black 2, the sequence to Black 6 is forced and White starts the ko with 7. This ko is very bad for Black as White is risking nothing whereas Black stands to lose the whole corner. Even if Black wins the ko, he must resign himself to a loss somewhere else on the board.



Dia. 41 (Mistake)

White must not unwittingly play the hane of 1 as Black can get unconditional life by playing the sagari of 2.

Dia. 42 (Osae)

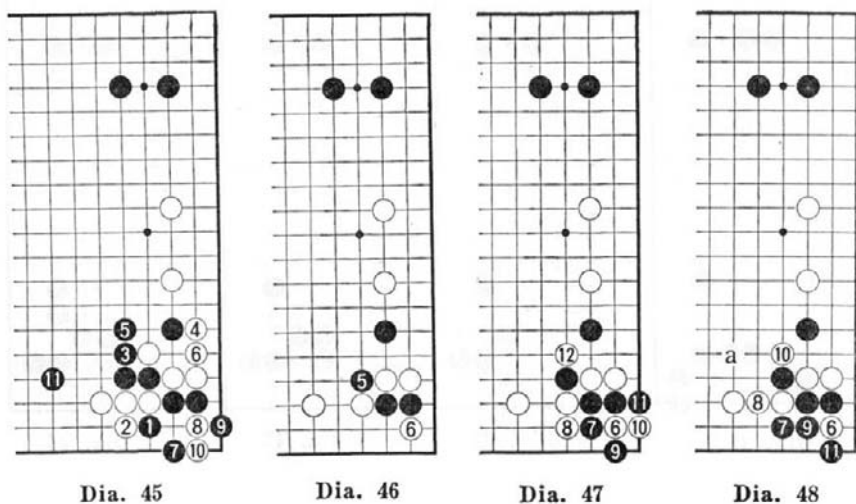
The third variation starts with the osae of White 2 in response to the tsuke of Black 1. The sagari of Black 3 is, in this case, the best reply. Next if White plays 4, Black will cut with 5.

Dia. 43 (Big profit)

White 6 and 8 are not good since after 7 and 9, Black's profit in the corner is too large so White must think of another way.

Dia. 44 (Shicho)

After Black 7, White should connect with 8, in place of the 8 in Dia. 43. When Black cuts with 9, White has a shicho at 'a'. Even if the shicho is unfavorable for White, he can play geta at 'b' after Black 9. In the subsequent maneuvers, White will play shibori and effectively confine Black in the corner while gaining a huge outside thickness. This may be satisfactory to Black.



Dia. 45 (If shicho is bad for Black)

If the shicho is bad for Black, he can play the sequence from 1 to 11 instead of Black 9 in the previous diagram. Note that Black 5 forces White 6. In this diagram, the Black stones in the corner may be dead but they still possess considerable aji and the Black stones on the outside have made sabaki shape.

Dia. 46 (Hara-tsuke)

Against the cut of Black 5, White can also play the hara-tsuke of 6, which is tsuji. This is a very ingenious move which is often useful in close fighting.

Dia. 47 (Intention)

The aim of White 6 is to lure Black into playing the magari of 7, White plays osae at 8 and when Black tries to live with 9, White prevents him from making an eye shape by playing the sagari of 10. Finally White plays ate with 12 and Black collapses completely.

Dia. 48 (Black fails again)

So, in consideration of the result in Dia. 47, Black may try to live with the ate of 7 but this allows White to connect at 8. Next Black must connect at 9 and White is free to make a fine outside thickness by capturing one stone with either shicho at 10 or geta at 'a'. Furthermore, Black is forced to play 11 and live with gote, but this corner is very small and such a sequence is thought to be a failure for Black.

Dia. 49 (Correct)

The correct reply to the hara-tsuke of White 1 is to play Black 2 and 4. After White plays 5, Black plays kikashi with 6 and then goes back to make good katachi with 8.

Dia. 50 (Good)

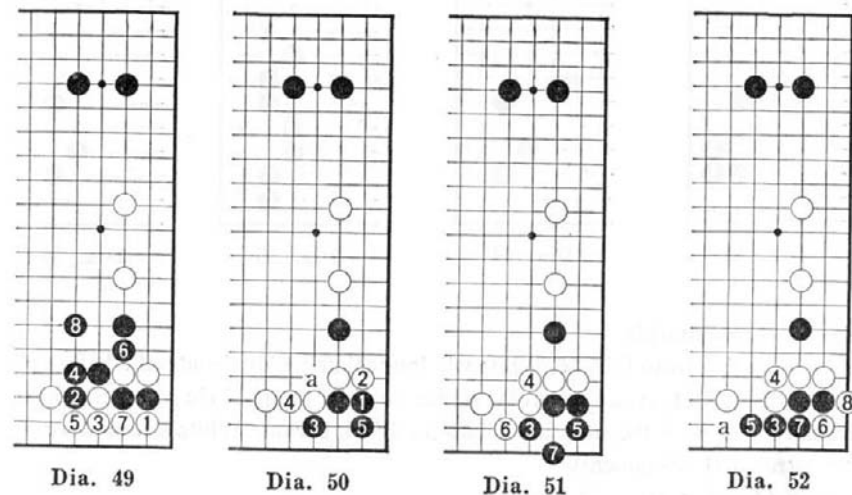
After White 2, how about the hane of Black 3? If White connects at 4, Black lives with 5. This position is slightly better than Dia. 48, but only because there is the defect at 'a'.

Dia. 51 (Bad)

However, White could just as well connect at 4, here, instead of as in the previous diagram. Now Black is in trouble. If Black lives with 5, White plays 6 forcing Black to play at 7 and now there is no weakness in White's outside shape.

Dia. 52 (Blinded)

If Black inadvertently plays nobi with 5, in response to the tsugi of White 4, White will destroy Black's eyes with 6 and 8. Now Black must run along the second line in order to make eyes. Needless to say, this is catastrophic for Black.



Dia. 53 (Self-evident)

Going back to the sagari of Black 1. If White responds by connecting at 2, Black will play magari with 3 and, as you can see, this is quite satisfactory for him.

Dia. 54 (Cross-cut)

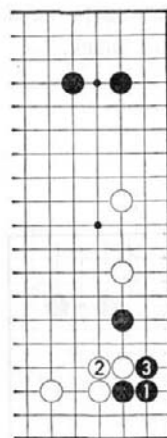
Against the osae of White 2, Black can also make sabaki with the cross-cut of 3. In case White plays at 'a' and Black replies at 'b', this transposes into the variation given in the previous diagrams. Let us study some of the other possibilities.

Dia. 55 (Heavy)

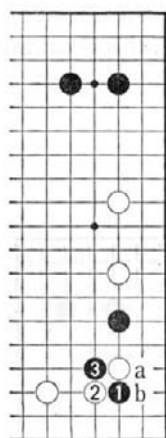
If White plays ate with 1, it is bad for Black to answer with the nobi of 2, as this makes his shape too heavy. A sequence like this one, from 3 to 9, can be expected but Black's shape is deficient. He mustn't allow his stones to become so heavy.

Dia. 56 (Counter-ate)

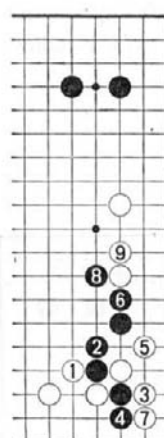
Therefore, in response to the ate of White 1, Black will play another ate from below. This allows White to make a ponnuki with 3, but next Black ensures his base by playing kake-tsugi with 4 and this is a feasible way for him to play.



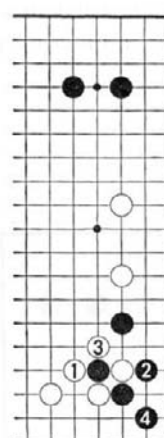
Dia. 53



Dia. 54



Dia. 55



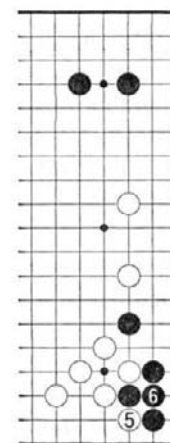
Dia. 56

Dia. 57 (Kori-gatachi)

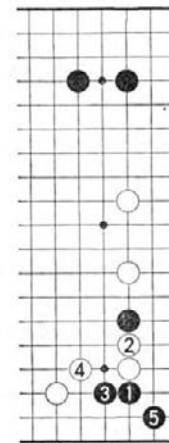
Continuing from Dia. 56, White will immediately play the ate of 5 before playing elsewhere. But, even though White has made a ponnuki shape on the outside, one cannot say that the situation is bad for Black because White's stones are over-concentrated (kori-gatachi).

Dia. 58 (Tsuki-atari)

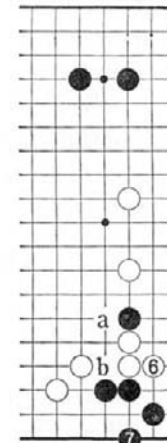
The last response to Black 1 that we will consider is the tsuki-atari of White 2. This is a move which has little effect on the corner so Black lives easily with 3 and 5.



Dia. 57



Dia. 58



Dia. 59

Dia. 59 (Contentment)

If White plays sagari at 6, then Black 7 is one way in which to live. All in all, White is not so good here as Black is left with the aji of the nobi at 'a' and the de at 'b'.

Fig. 2 (20-32)

In the actual game, White chose to play the tachi of 20 and the sequence up to the keima-tsugi of White 30 ensued. As a direct result of this, White became extremely solid so there was some doubt about Black's timing in launching this operation. Next Black sealed off the lower left corner with the kosumi of 31 and with the uchikomi of White 32 we are plunging steadily into the middle game.

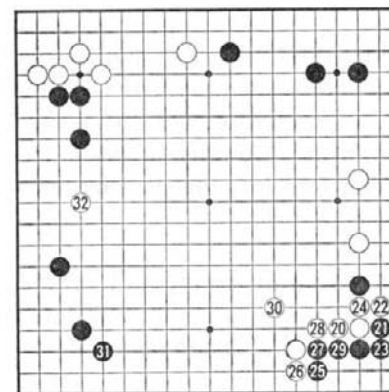


Fig. 2 (20-32)

Fig. 3 (33-37)

Black extended to 33 on the lower part of the board, making no direct reply to the uchikomi of White 32 in Fig. 2. Actually he was waiting to see how things develop on the left side. The boshi of White 34 feels like the right move, especially since Black 33 was played high. Black 35 is a strong counter-attack. White doesn't reply to Black 35 directly, but first exchanges 36 for 37. Gradually it is developing into a severe fight.

Dia. 1 (Passive)

It is too passive for Black to respond with the kosumi of 2, against the boshi of White 1. Even though the corner becomes secure, having one's hand forced like this is completely intolerable in an even-game of Go.

Dia. 2 (Unreasonable)

In response to the tsuke of Black 35, the hane-dashi of White 1 feels a little unreasonable. Black \triangle is lying in wait and even if the variations after Black 2 are bound to be difficult, it seems as if White is trying to force the issue too much.

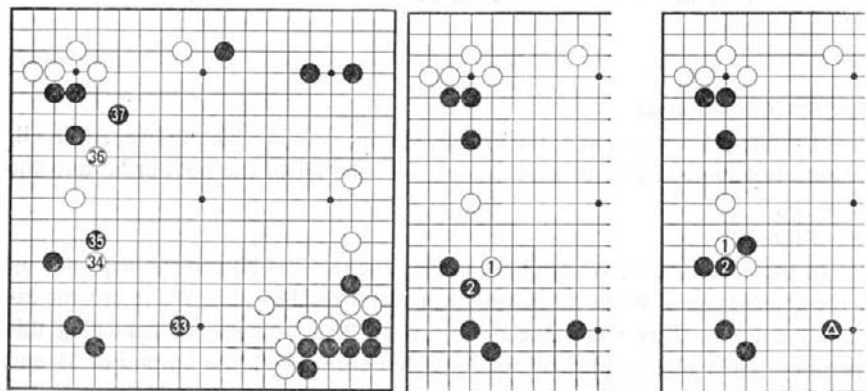


Fig. 3 (33-37)

Dia. 1

Dia. 2

Fig. 4 (38-44)

Now that White has managed to play \triangle , the hane-dashi of 38 is alright and a fierce fight is developing in the center. Black 41 was a dubious move. Black was worried about bad aji in the lower left corner after White 40 and he thought that this move would rectify the matter. However, in spite of this move, he was destined to be troubled by this bad aji for a long time to come and it was this same aji that contributed to his eventual downfall.

Dia. 1 (Alternatives)

It was also possible for White to play osae at 1, instead of 38 in the figure, and if Black had played 2, White would switch the attack to the other side with the hane of 3. For Black to play 2 at 'a' is also quite feasible.

Dia. 2 (Variation)

If Black wishes to protect his shape with the sagari at 2, White will play shibori starting with 3 and 5.

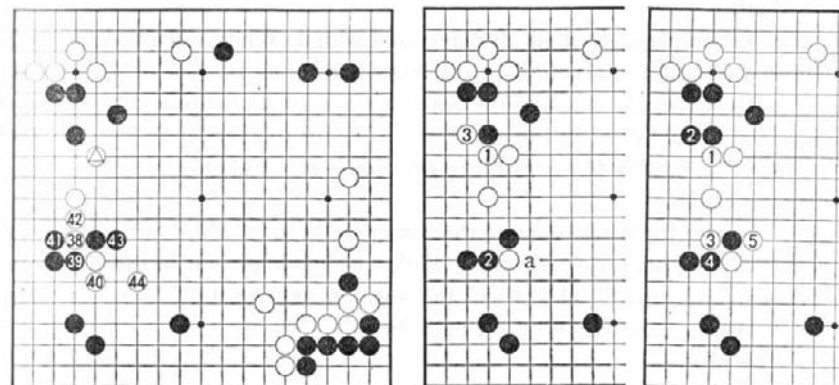


Fig. 4 (38-44)

Dia. 1

Dia. 2

Dia. 3 (Shibori)

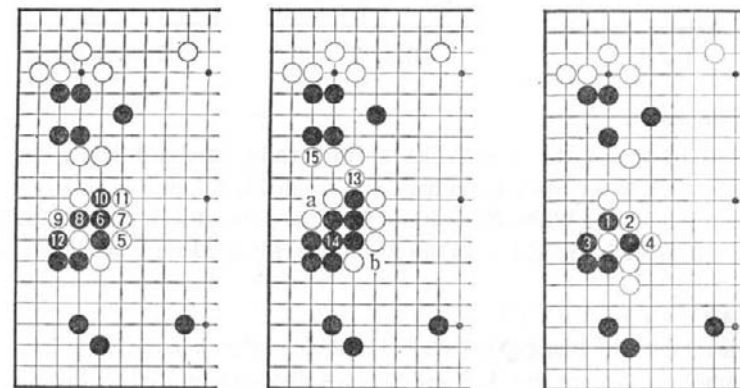
The idea is that after Black 8, White squeezes with 9. Black plays de at 10 and in reply to 11, goes back and takes 12.

Dia. 4 (Combination)

Continuing from Dia. 3, White plays shibori with 13 and then plays at the vital point of 15. For White to connect at either 'a' or 'b' is cowardly as he must think of attacking Black's upper group. Now White has become quite thick and this result is almost too good for him.

Dia. 5 (Famous suji)

Now what about Black 41 in Fig. 4? Of course Black can't play ate with 1 from this side as he will be confined by the well-known suji of 2 and 4.



Dia. 3

Dia. 4

Dia. 5

Dia. 6 (Settled shape)

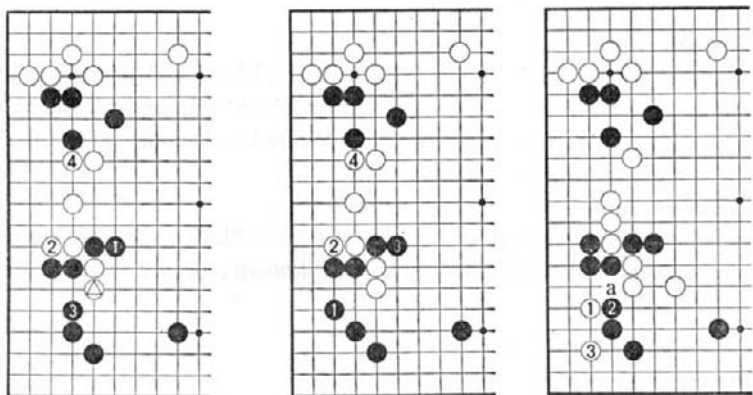
After White plays \triangle , if Black plays nobi with 1, White will play osae at 2 forcing Black 3 and the situation on the lower left corner is more or less settled. Now White switches his attack to the upper left by playing the osae of 4. Perhaps Black played the ate of 41 in Fig. 4 out of dislike for this sequence. Even so, the sequence in Fig. 4, with 41 leaves Black with some very bad aji.

Dia. 7 (Protection)

The best way for Black to guard the corner seems to be with 1. If White plays 2, Black plays the nobi of 3 with the intention of fighting it out in the center. In any event, White can still play 4 and the position resolves itself into something similar to Dia. 6. However this can't be helped.

Dia. 8 (The aji)

After White 44, the aji in the corner is assured. White may be able to utilize it later in the game and 1 is the vital point. After Black 2, depending on the circumstances, White can either play at 3 or with the de at 'a'. Black will have to be constantly on the alert lest these moves materialize into real threats instead of being mere aji.



Dia. 6

Dia. 7

Dia. 8

Fig. 5 (45-53)

As we have seen, the aji of White 'a' is not to be dismissed lightly but at this point it is too late for Black to go back and repair his defect. Black 45 is the vital point in this fight and White 46 is natural from the point of view of both attack and defense. Black 47 is katachi and the sequence to Black 53 becomes inevitable for both.

Dia. 1 (Reason for Black 47)

The reason why Black \triangle is katachi is related to the aji in the lower left corner. For example, if White plays 1, 3 and 5, Black \triangle works to produce the hanekomi tesuji of Black 6. In short, Black is still trying to alleviate the bad aji in his lower left corner by every means possible.

Dia. 2 (Inefficient)

For Black to try and escape by simply playing the tobi of 1 has no effect comparable to the previous diagram, and besides it is not the most efficient way to run away.

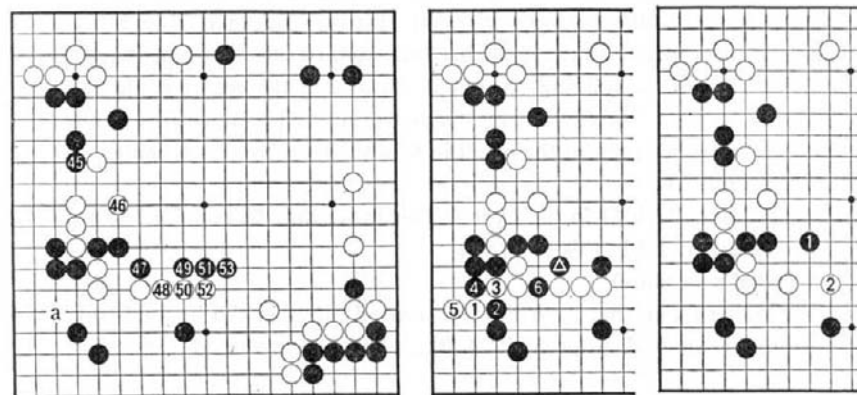


Fig. 5 (45~53)

Dia. 1

Dia. 2

Fig. 6 (54-61)

It was shrewd of White to choose this moment to strike a swift blow with 54. When White plays this move he is aiming at degiri from 57 and so the connection of Black 57 is unavoidable. With 59 and 60, both players stick their heads out to assure their escapes. What about Black 61? The fight in the center is bigger than the lower side and the kosumi at 'a' is perhaps the natural move for Black to make. But then again, there is still the aji in the lower left corner to consider. Let's study this in a little more detail.

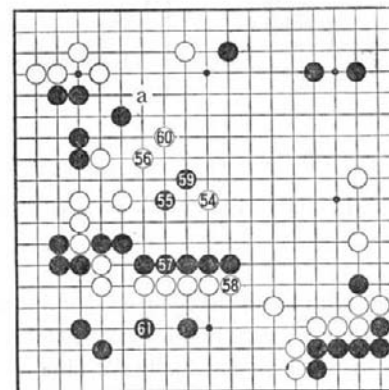


Fig. 6 (54~61)

Dia. 1 (Black's head start)

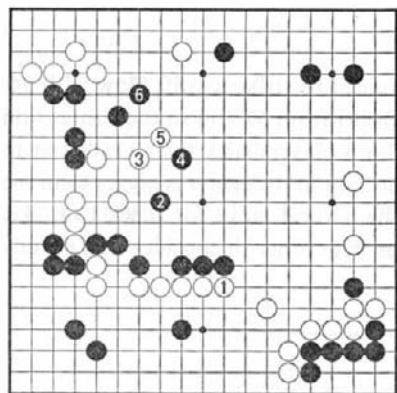
Instead of 54 in Fig. 6, White could have connected his stones to the outside by playing 1 in this diagram. However, in this case, Black can get a good attack with 2 and 4. Next Black smoothly advances his stones with the kosumi of 6. Please compare this diagram with the development in Fig. 6. The speed is different for a start. The shape is different too, with a White stone stuck in at 54 and this turned out to be very important in the fight that followed. In this diagram, Black has got a head start and he is building up potential profit in the center while attacking. Such a way is basic to middle game maneuvering and a move like White 54 is especially designed to prevent the result in this diagram from happening.

Dia. 2 (Precaution)

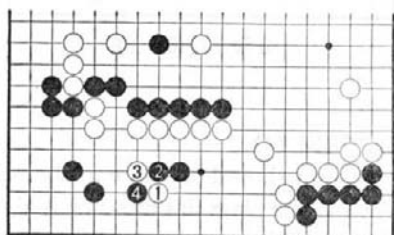
What about Black 61 in the figure? This move may be regarded as a defense against White 1 and 3 in this diagram.

Dia. 3 (What's in store)

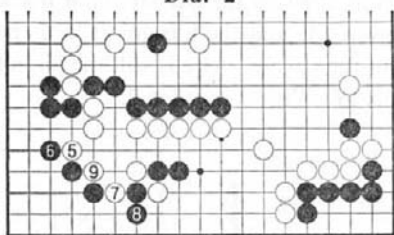
Continuing from Dia. 2, White has a good move in the kosumi-tsume at 5, followed by the ate of 7. After White 9, Black has no really good response.



Dia. 1



Dia. 2



Dia. 3

Dia. 4 (Breakthrough)

To connect with Black 1 is out of the question as White can breakthrough with the double atari of 2.

Dia. 5 (Trapped)

So Black must descend with 1 and the sequence continues up to the connection of White 6. The resulting shape is very bad for Black and no matter which White stone he tries to capture, it will turn out badly for him.

Dia. 6 (Not so serious)

On the other hand the uchikomi of White 1, here, is not very good as White

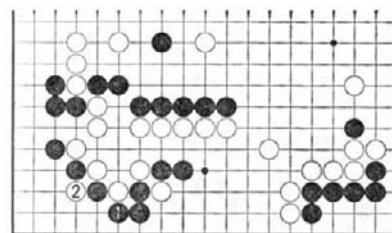
doesn't make much profit. If White was going to play in this way, there would be no necessity for Black to reinforce the lower area. However, it is the sequence shown in Dias. 2, 3 and 5 which is ominous.

Dia. 7 (Steady)

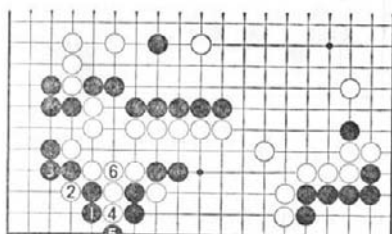
However, instead of 61 in Fig. 6, if Black is going to defend the lower area, Black 1 and 3, here, are much more trustworthy as they remove all the aji in the corner. As will be seen, this aji is still present and because of it Black had a lot of trouble in this part of the board.

Fig. 7 (61-67)

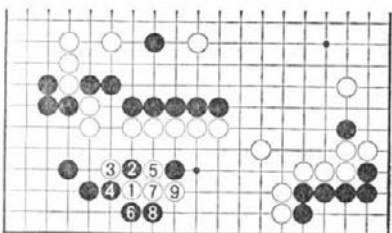
As Black had stressed his concern for the lower side with 61, White needed no further invitation to play 62 and 64. Black now has to guard against a White play at 'a' by playing the suberi of 65. But there is also the aji of a White nozoki at 'b' and Black's course has become confused. The next two moves of White 66 and Black 67 are most dubious.



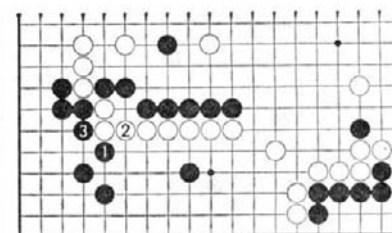
Dia. 4



Dia. 5



Dia. 6



Dia. 7

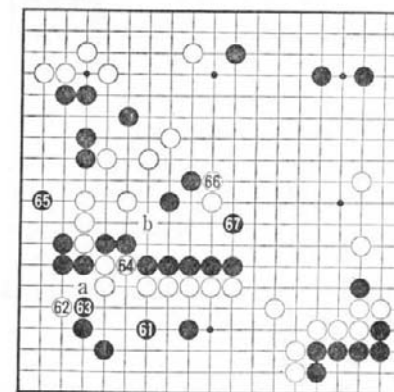


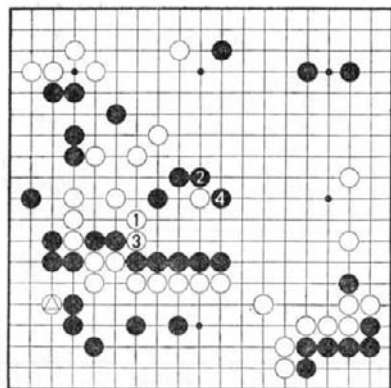
Fig. 7 (61-67)

Dia. 1 (Thickness)

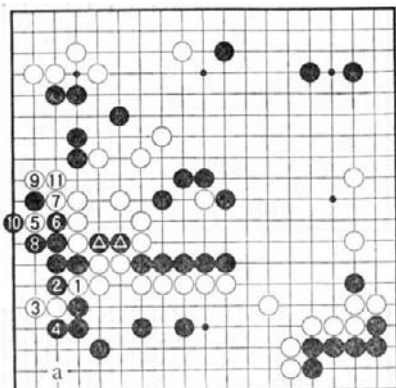
Instead of 66 in Fig. 7, White should have simply captured two Black stones with 1 and 3, in turn allowing Black to play 2 and 4. By taking these two crucial stones White makes a solid connection and this implies an attack against the Black stones in the upper left. (Note in the next diagram how the aji in the lower left comes into play in this attack). Furthermore, although Black has gained breathing space in the center, this is not quite genuine life and White can still look forward to attacking. Now let's reconsider the aji of White \triangle in the lower left corner.

Dia. 2 (Separation)

After Dia. 1, White can utilize the aji in the lower left corner by playing the sequence to 11. In response to 3, Black must play 4 or else the corner catches fire as White plays 'a'. After the tsuke-koshi tesuji of 5, the sequence to 11 is forced and now the attack on the isolated Black stones will become intense. In addition, because White has captured the two \triangle stones, his own group will not be in any danger during this attack.



Dia. 1



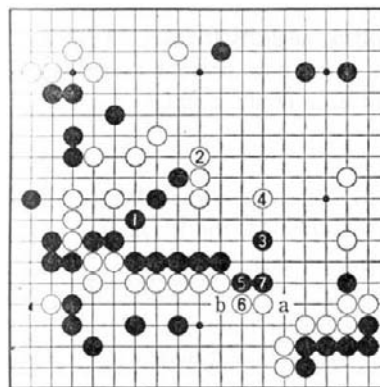
Dia. 2

Dia. 3 (Connection)

As a result of the above analysis, what can we say about Black 67 in Fig. 7? Black should defend against the threat of the nozoki of White 1 in Dia. 1 by playing at the point of 1 himself. The sequence to Black 7 can be anticipated. Black can expect to live in the center as White must worry about a Black hane at 'a', followed by a cut at 'b'. In any event, Black can be satisfied as White now has various defects in his position.

Fig. 8 (68-74)

White has finally played nozoki at the vital point of 68. Black at this point has no time to connect at 'a' and the sequence from 69 shows the hard road of defense. Black seems to be faltering along the way. The White stones on the right have proven to be very well placed and one has the feeling that Black's mistake in the fuseki (the premature 17 and 19 in Fig. 1) has come back to haunt him.



Dia. 3

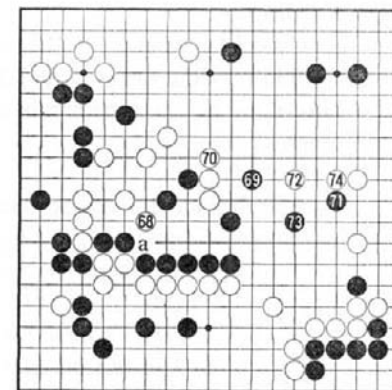


Fig. 8 (68 ~74)

Fig. 9 (75-83)

In the sequence from 75, Black is intent on somehow saving his center stones. In light of this, White 82 is a very good move since, while pursuing the Black stones, he is building up momentum to attack the Black stones in the upper left (utilizing the aji we saw in Dia. 2, page 70). It was at this point that Black felt he had to play the connection of 83 removing all the bad aji in the corner. But at a busy juncture such as this, there was no time to play such a slow move. What else could he do? The bad aji in the lower left corner, which has haunted Black throughout the middle game, has finally been laid to rest but at the expense of letting the initiative pass into White's hands.

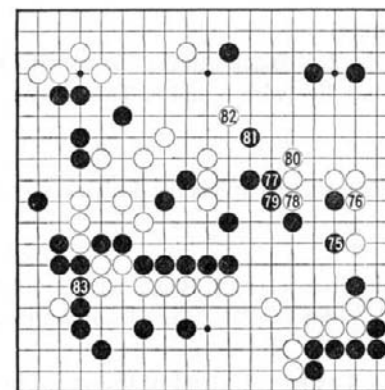


Fig. 9 (75 ~83)

Dia. 1 (Alive)

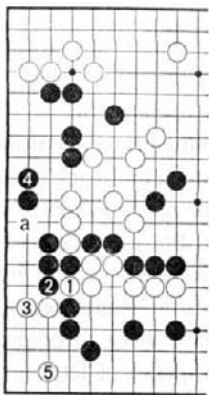
Let's consider what might happen if Black neglects to play 83 in Fig. 9. White would play the suji of 1 and 3. Black must now prevent the tsuke-koshi of White 'a', so he plays the narabi of 4. But now White jumps to 5 and lives in the corner.

Dia. 2 (Cut off)

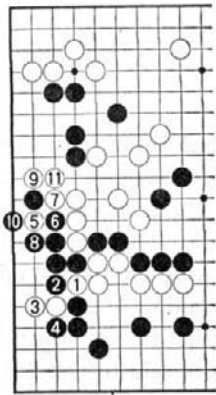
On the other hand, if Black plays at 4 to secure the corner, White will play the tsuke-koshi of 5 and with the sequence to White 11, the Black stones in the upper part of the board are in worse trouble than ever.

Dia. 3 (Invite the fight)

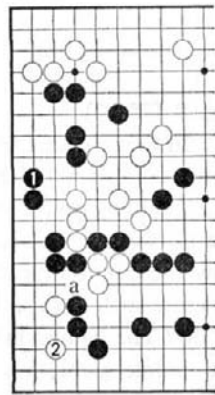
For a moment, let's examine the aji in the corner from the point of view of playing Black 83 at 1 in this diagram. In this case, White 2 would be the proper continuation.



Dia. 1



Dia. 2



Dia. 3

Dia. 4 (Alive in the corner)

Continuing from Dia. 3, if Black attacks the corner in the conventional way with 1, 3 and 5, White can live with 6 and 8. This means that Black's tsuke at 3 is a mistake.

Dia. 5 (Death)

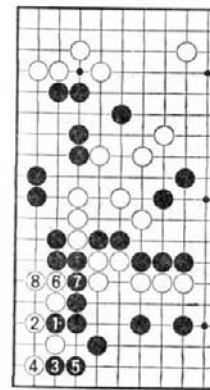
After the de of Black 1, the oki at 3 is the decisive move and there is no chance of life for White.

Dia. 6 (No hope)

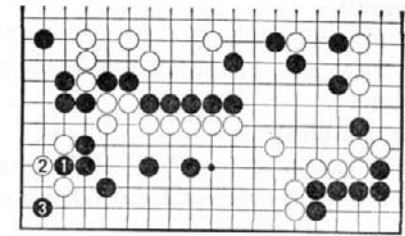
To continue, if White connects at 1, Black plays 2 and 4. The aji in the corner looks a little bad at this point but Black need not worry as he is in no danger.

Dia. 7 (Annoying)

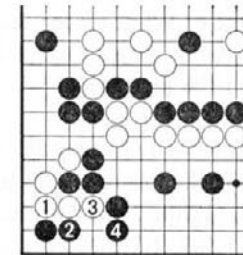
Black must not play 4 as here, instead of the sagari in the previous diagram, since there is the shibori of White 5, 7 and 9. Next, White plays 11, 13 and 15 and this is rather annoying for Black.



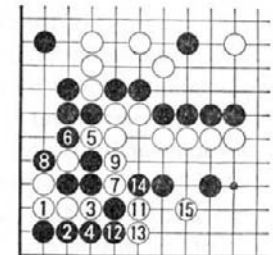
Dia. 4



Dia. 5



Dia. 6



Dia. 7

Dia. 8 (Resistance)

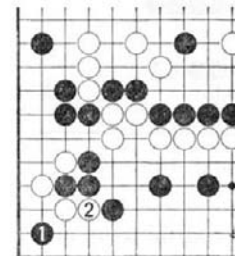
If White stubbornly resists the oki of Black 1, the atekomi of 2 will prove to be the most confusing. However, if Black doesn't make a mess of it, nothing will go wrong.

Dia. 9 (Mistake)

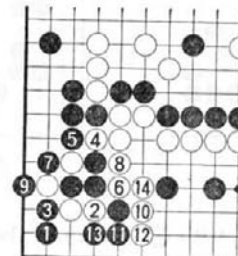
It would be a very bad mistake for Black to cut with 3. White plays shibori with 4 and 6, and after the sequence to 14, White has made a large profit.

Dia. 10 (Also wrong)

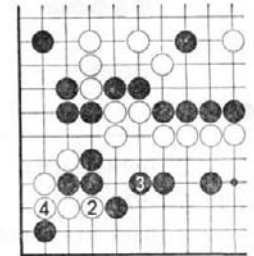
Black 3 in this diagram is also wrong, since when White connects with 4, the corner comes back to life.



Dia. 8



Dia. 9



Dia. 10

Dia. 11 (Sagari)

The correct reply to the atekomi of White 2 is for Black to play sagari with 3. White may try to play shibori with 4, 6 and 8, but after Black 13, White's efforts come to nothing.

Dia. 12 (Combination)

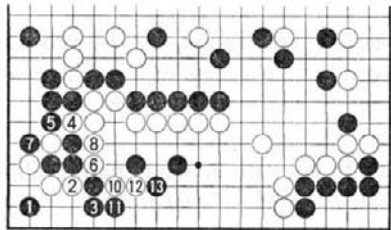
The investigation we have conducted above leads us to consider the nozoki of White 1. If Black connects at 2, can White now successfully play the atekomi of 3?

Dia. 13 (Reward)

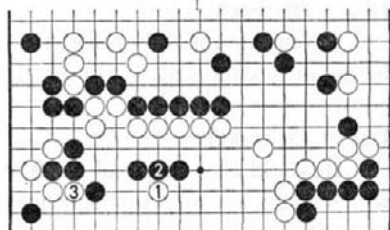
Continuing from Dia. 12, Black answers the atekomi of White 1 with the sagari of 2. Again White plays shibori with 3, 5 and 7. But this time, when White plays 9 and 11, the effect of the exchange of White \ominus for Black \triangle becomes apparent. Black 14 is useless as White can easily connect his stones with the hasami-tsuke of 15 obtaining a huge reward on the lower side.

Dia. 14 (Aji everywhere)

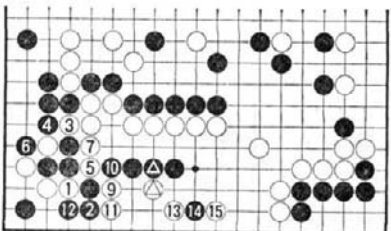
To summarize, White's best course is to play the nozoki of 1 at the outset, instead of 2 in Dia. 3 on page 72. Black must respond with the osae of 2 to avoid the result in the previous diagram. Next White 3 and 5 are natural. Suppose Black plays tenuki with 6; in that case there is still the aji of 7 and 9 with which White can live in the corner. So after all, it appears that Black's connection at 83 in Fig. 9, ('a' in this diagram), was the only way to play.



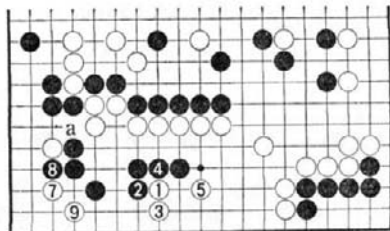
\ominus connects Dia. 11



Dia. 12



\ominus connects Dia. 13



\ominus tenuki Dia. 14

Fig. 10 (84-92)

Since Black has connected with \triangle , the aji of the tsuke-koshi tesuji at 'a' no longer exists and in light of this the kosumi of White 84 is natural. Black has to make eyes so the maneuvers from 85 to 89 are unavoidable. On the other hand,

White captures the two Black stones in the center with 86 to make both his groups absolutely secure. Also, the fact that White could invade and seize the large points of 90 and 92 is due directly to his new-found security in the center.

Fig. 11 (93-100)

Against the White invasion, Black has no way to play other than 93 and what follows. Suddenly what used to be Black territory is now White's. The reason for this radical change of events lies in Black's weak and unsettled group in the center, and this in turn, as we saw, had its roots in the bad aji of the lower left corner. Added to this, there was the premature exchange in the lower right corner, in which Black took the corner and White gained outer thickness, the same thickness which is now standing him in such good stead in invading the upper right corner.

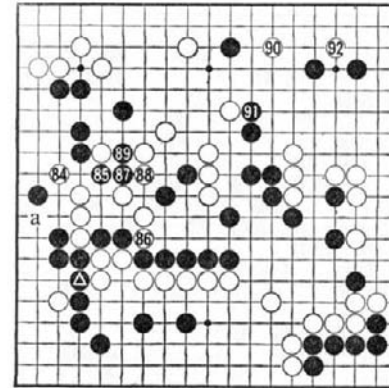


Fig. 10 (84 ~92)

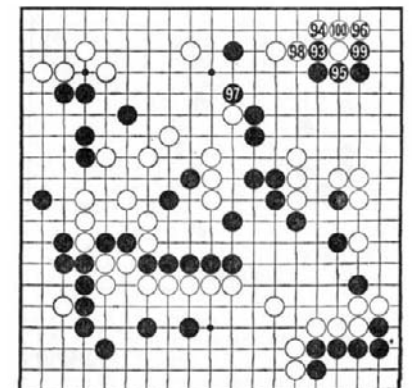


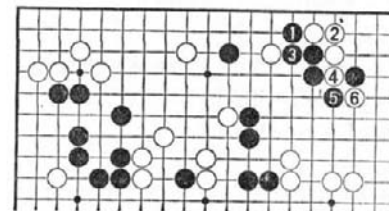
Fig. 11 (93 ~100)

Dia. 1 (Furikawari)

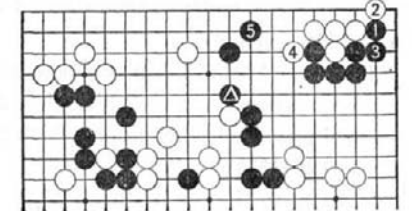
In response to White 94 in Fig. 11, there is also the osae of Black 1, but this leads to the cut of White 6, allowing White to make a large profit. Black cannot play like this.

Dia. 2 (Dangerous)

Black \triangle (97 in Fig. 11) forces White to respond with 98 in the figure. Should White omit this move, he will be attacked by Black 1, 3 and 5 and the White group will be almost dead. Besides this, there was another aim to Black \triangle as we shall see in a moment.



Dia. 1



Dia. 2

Fig. 12 (101-110)

The reason that Black played at 1 was to strengthen himself in preparation to playing the sashikomi of 'a'. Also this is why White defends at 2. Against the hane of Black 3, White has no choice but to live with the sequence from 4 to 10. White 6 and 8 take their proper place in the order of things and White 10, a kaketsugi, gives life.

Dia. 1 (Aim)

The other aim of Black 97 in Fig. 11 (Black \triangle here) was to play the sashikomi of 5 preceded by the kikashi of 1 and 3. White must play 6 but after the sequence to Black 9, it is clear that the center White stones are isolated. Hence, White 2 in Fig. 12 was a necessary defense.

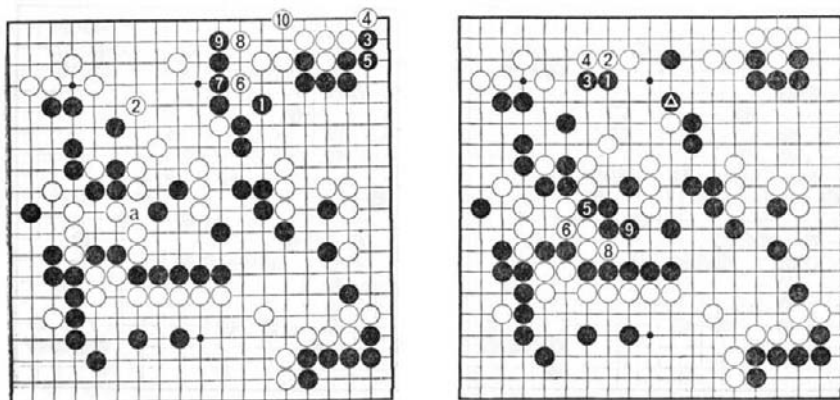


Fig. 12 (101 ~110)

Dia. 1

Fig. 13 (111-124)

Black was finally able to realize his aim of playing the sashikomi of 11, but this can now only be regarded as a means whereby he can play Black 17 to give life to his group in the upper left. Please note that Black 17 is necessary in view of White \triangle which prevents Black from getting any eyes. As a consequence, White was able to launch a good attack on the center group with the sequence from 18 to 24.

Dia. 1 (Dead)

If Black fails to play 17 in Fig. 13, White will play the keima of 1, in this diagram, and Black meets sudden death with the result up to White 5.

Dia. 2 (Also no use)

The tsuke-koshi of 2 in response to the keima of White 1 doesn't help either. The attack proceeds up to White 11 and Black is left with an isolated group with three White stones in the middle which destroy his eye shape.

Fig. 14 (125-133)

In reply to the ate of Black 25, the cut of White 26 is tesuji. Black can do nothing but play ate at 27. White 28 and 30 are the correct order of moves. The play continues to Black 33 with the situation turning from bad to worse for Black.

Not only his group in the upper right corner but also his large central group have, as yet, no definite eyes.

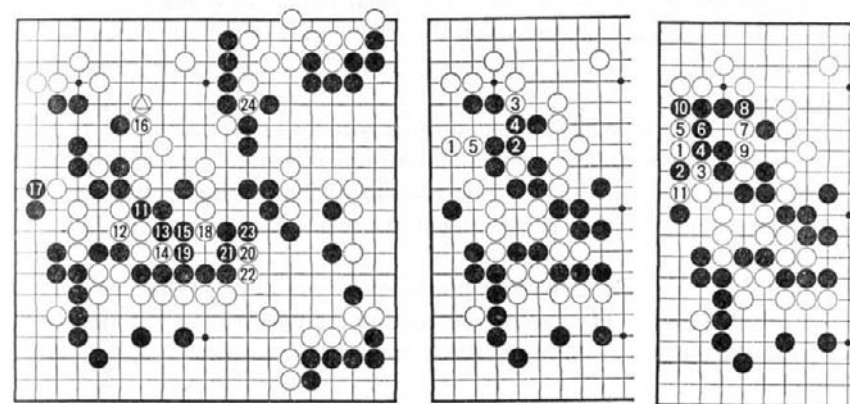


Fig. 13 (111 ~124)

Dia. 1

Dia. 2

Reference Diagram Practice in Reading

White has played \triangle ; can Black live in the upper right corner? This is a difficult problem but one that Black has to consider before he can decide what to do next. We are going to spend the next few diagrams on this problem so imagine that you are playing this game and work out all the variations you can. There seems to be a chance because the gap at 'a' is still open. The main possibilities for Black are the keima at 'b', the kosumi at 'c', the tsuke at 'd', and the warikomi at 'e'. In addition to these, please think about the possible effects of a move like a Black ate at 'f'.

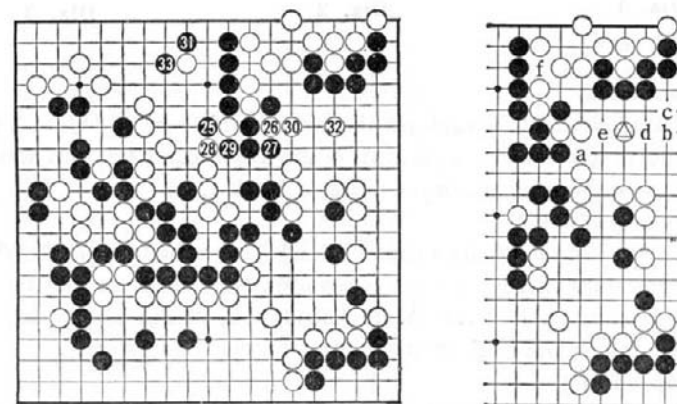


Fig. 14 (125 ~133)

Reference Dia.


Dia. 1 (1: keima)

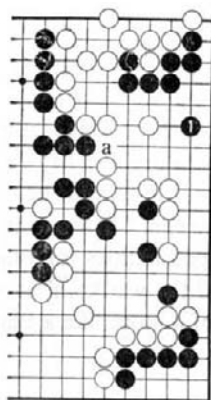
First of all let's look at the keima of Black 1. Do you think it is possible for Black to live with this move? Before we proceed I must warn you that whatever chance there may be, it is dependent on the gap at 'a'. If this gap is closed then it's all over.

Dia. 2 (Dead)

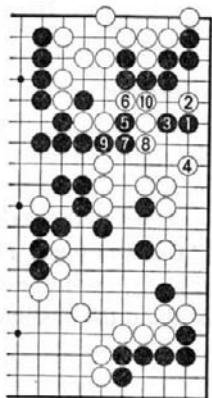
The tsuke-koshi of White 2 is a good answer to the keima of Black 1. If Black plays 3, White steals eyes from afar with the kosumi of 4 and Black can't live. Even if Black plays warikomi with 5, White is quite willing to give up two stones in order to capture the main Black group with the sequence from 6 to 10.

Dia. 3 (Irrelevant)

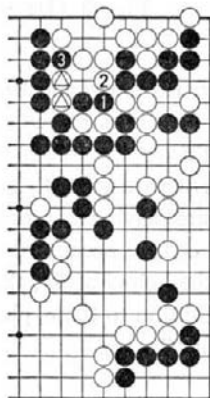
Continuing from Dia. 2, Black captures two stones with 1, White cuts with 2. Against Black 3, White plays elsewhere because the two White  stones are irrelevant to the life and death of the Black group in the corner.



Dia. 1



Dia. 2



Dia. 3

Dia. 4 (Conclusion)

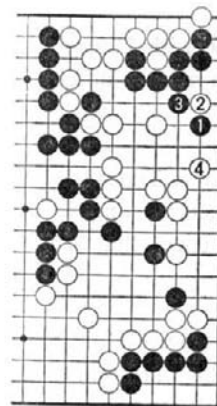
What happens if Black captures the tsuke-koshi stone of White 2 with 3? Again White simply snatches eyes with 4 and Black can't live this way either. Consequently, we must abandon the move of Black 1.

Dia. 5 (White's mistake)

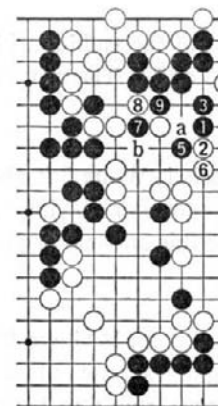
White must not answer the keima of Black 1 with the tsuke of 2. White 4 is absolutely necessary after Black 3 to destroy eyes. Now Black can play the hane of 5 and the warikomi tesuji of 7. If White defends at 8, Black plays ate at 9 and the points of 'a' and 'b' are miai, so Black lives through White's error.

Dia. 6 (Also alive)

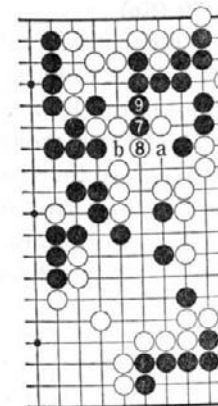
Also if White plays his osae from the outside with 8, Black connects at 9 and lives again as the points of 'a' and 'b' are now miai.



Dia. 4



Dia. 5



Dia. 6

Dia. 7 (2: kosumi)

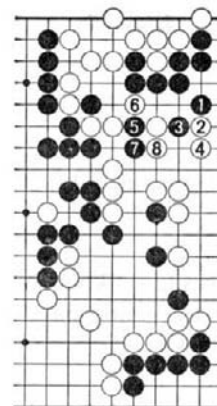
Next we will consider the kosumi of Black 1. White has no choice but to play the tsuke of 2. When Black plays 3, the hiki of White 4 is just the right spot and Black must die. Black might think of trying the warikomi of 5 for a last ditch attempt but after White 8 Black is devoid of good moves. Please check this for yourself.

Dia. 8 (Be careful with White 4)

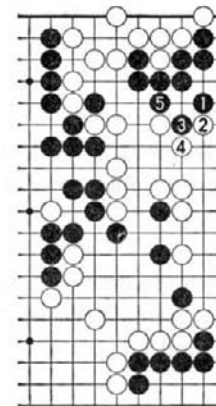
If White carelessly plays 4 as osae in this diagram, it will become ko with Black 5. Of course, to permit a ko is a failure on White's part when Black plays 1.

Dia. 9 (3: tsuke)

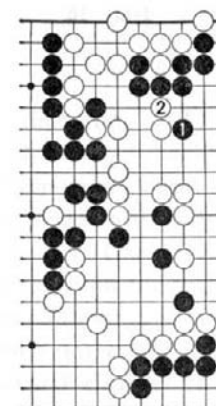
There is also the tsuke of Black 1. This is a difficult move for White as he must read it out very carefully. The correct way for White to respond is with the tsuki-atari of 2.



Dia. 7



Dia. 8



Dia. 9

Dia. 10 (Ko)

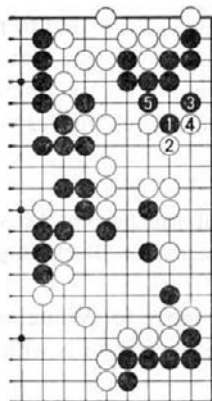
If White plays osae, instead of the tsuki-atari in Dia. 9, with 2 in answer to Black 1, Black can get ko with 3 and 5. The order of moves may be different but it is the same as Dia. 8.

Dia. 11 (Another error)

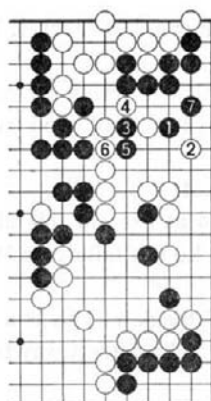
In reply to the tsuke of Black 1, White 2 is also a mistake. The warikomi of Black 3 is the correct response and after playing 5, Black gets unconditional life when he plays 7. Please examine this answer for yourself to check that White has no way of killing Black.

Dia. 12 (Correct)

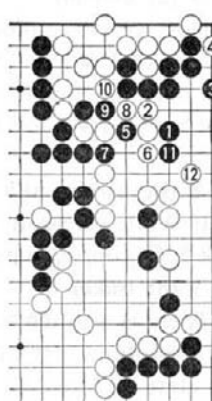
Let's go back to the correct way for White to kill Black. As we said before the tsuki-atari of White 2 is the right response. Black 3 and the warikomi of 5 are strong moves but with the sequence from 6 to 12, White sacrifices two stones and kills the whole Black group. Obviously the tsuke of Black 1 isn't any good either.



Dia. 10



Dia. 11



Dia. 12

Dia. 13 (4: warikomi)

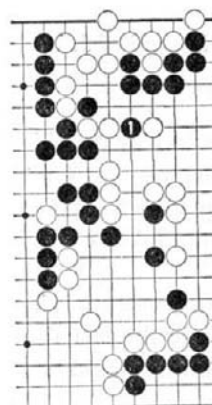
Finally we come to the warikomi of Black 1 and this is the only move which saves the Black stones in the upper right corner. It is not unconditional life but with this move he can just manage ko.

Dia. 14 (Easy)

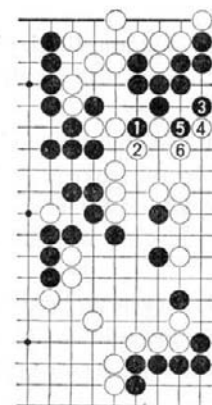
If White answers Black 1 with the osae of 2, Black can easily get ko with the kosumi of 3, followed by 5 and 7. Actually White 2 is a little too gentle and there is another way for White to try and kill Black.

Dia. 15 (Black's failure)

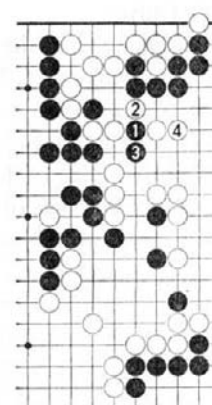
When Black plays the warikomi of 1, White should play ate with 2, as here. The nobi of Black 3 is a mistake since when White plays 4, Black is dead.



Dia. 13



Dia. 14



Dia. 15

Dia. 16 (White 4 is wrong)

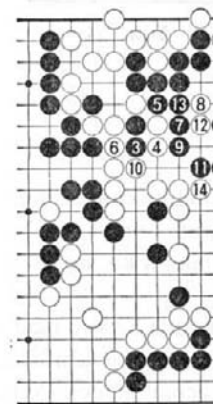
Although the nobi of Black 3 is a mistake, White 4 is also wrong. The sequence from Black 5 is very complicated but in the long run we arrive at the tsuke of Black 17 and it is either ko or seki.

Dia. 17 (Understanding)

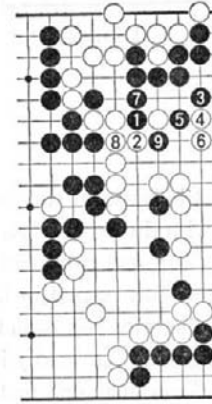
Going back to Dia. 14 for a moment, White must not play hiki with 6, instead of the osae there, because Black lives easily with the sequence to 9.

Dia. 18 (Both sides are correct)

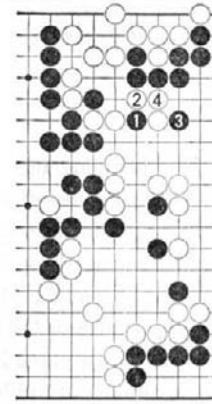
The sequence up to Black 3 is the best for both sides. At this stage, the connection of White 4 is the one which produces the most complications so let us examine it first.



Dia. 16



Dia. 17



Dia. 18

Dia. 19 (Alive)

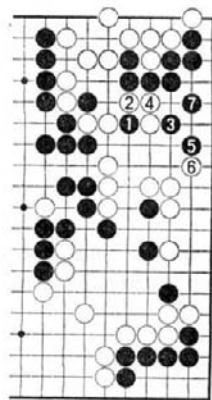
Continuing from the previous diagram, Black plays the kosumi of 5. If White simply plays tsuke at 6, Black can easily live by playing 7.

Dia. 20 (Complications)

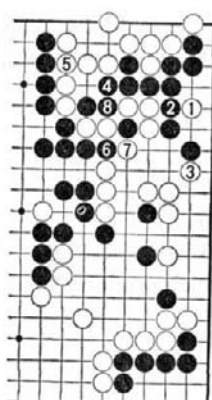
So in order to try and capture, White has no choice but to play the oki of 1, instead of 6 in Dia. 19, followed by the tsuke of 3. Next Black plays at 4, forcing White to connect at 5, (do you recall our earlier remarks about the point 'f' in the reference diagram?). Now Black plays at 6 and White must take at 7 but...

Dia. 21 (Capture)

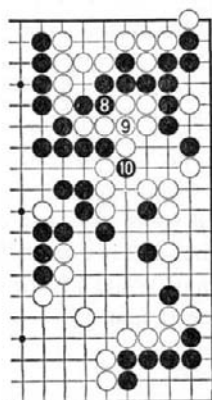
Black plays 8 and 10 capturing seven White stones. Consequently, it is impossible for White to capture Black unconditionally. Please note the fact that the point 6 in Dia. 20 is crucial. If White had a stone there, then there would be absolutely no way for Black to live.



Dia. 19



Dia. 20

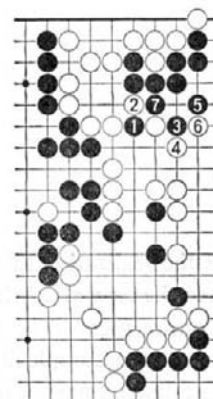


Dia. 21

Dia. 22 (Summing up)

In conclusion, we state that because of the gap at 'a', White cannot hope to kill Black and must be satisfied with the ko in either this diagram or that or Dia. 14. Please note that although Black can feel confident of obtaining a ko in this area, this does not mean that the game has turned in his favor.

The purpose of the last 22 diagrams has been to demonstrate how to read out positions while a game is in progress. Admittedly it is not easy but remember that all professionals are able to perform just such feats during actual games. Perhaps the best way to develop this power is by constant practice in solving tsume-go (life and death problems).



Dia. 22

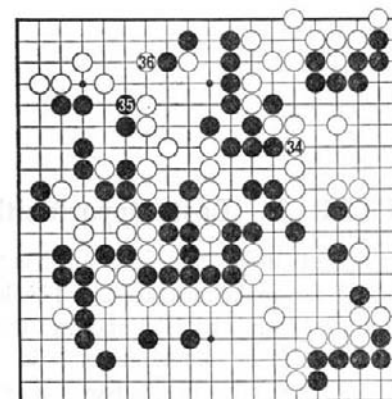


Fig. 15 (134-136)

Now let us return to the final stages of the game in progress.

Fig. 15 (134-136)

From our analysis above, it is clear that the game is over when White connects at 34. When Black switches his attack to the upper side of the board with 35, we can safely assume that he is just looking for the appropriate chance at which to resign. The tsuke of White 36 is tesuji and assures White of a connection between his two groups.

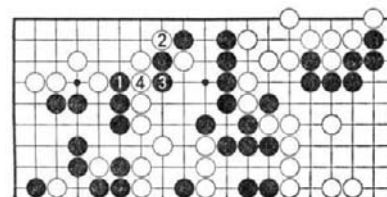
Dia. 1 (Ate-tsugi)

If Black plays de with 1, White will play ate-tsugi with 2 and 4 to connect his group to the corner.

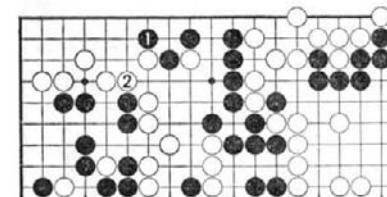
Dia. 2 (Connection)

On the other hand, if Black plays hane at 1, White simply connects with 2. When White played the tsuke of 136, Black resigned.

In this game Black made his first error in the fuseki stage with 17 and 19. Later on he failed to eliminate the bad aji in his bottom left corner and when White played at 82, he was forced to go back and repair his defect. This gave White the chance to overwhelm Black in the center and upper right corner of the board and this led to his eventual victory.



Dia. 1



Dia. 2

CHAPTER 3: Lost Opportunities

One thing that will come as a surprise to many is the realization that professional Go players make mistakes too. This is quite often the case even with champions such as Meijin and Honinbo and these mistakes are most likely to occur during the chuban or middle game. It is a comment on the complexity of Go itself and a reminder that the chuban is after all the most difficult part of the game. Your studies of the middle game start with the first game of your life and never end. In this chapter, we are going to examine a game which was characterized by lost opportunities on both sides.

The object of our attention is the 2nd game of the 2nd Meijin Sen which was played between Fujisawa Shuko, then Meijin, who held Black, and Sakata Eio, who at that time held the Honinbo title, in 1963. As is customary in the Meijin Sen, there was a komi of 5 points with the game being handed to White in the event of a draw.

In studying this game, we are going to examine the lost chances and the potential that existed for better and more interesting moves. It is instructive for the reader to follow the reasoning in each analysis because this will help him to introduce the same process into his own games.

Fig. 1 (1-46)

The opening moves of this game were thoroughly studied in Chapter 3 of *Modern Joseki and Fuseki, Vol. 1* from page 86. After White 46, the focus of the game rests on Black's attempt to escape at 'a'.

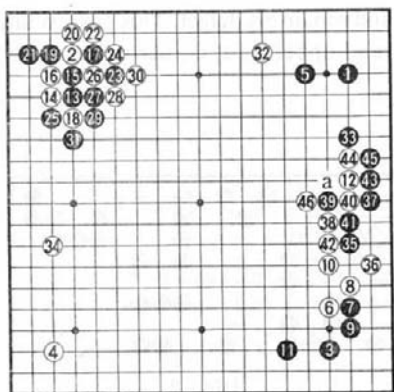
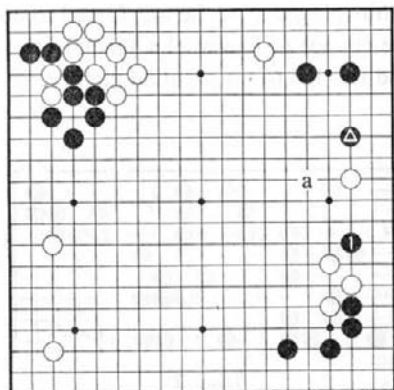
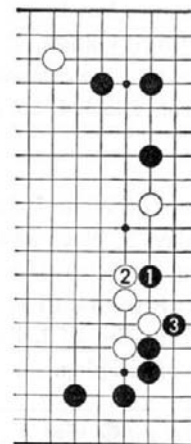


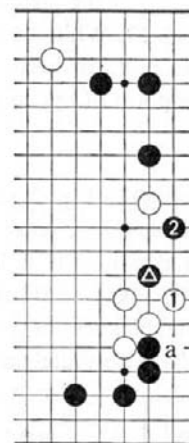
Fig. 1 (1-46)



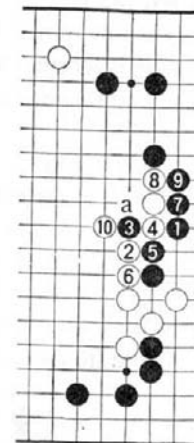
Reference Diagram



Dia. 1



Dia. 2



Dia. 3

Reference Diagram

With the tsume of Δ , Black can next aim at the invasion point of 1. If White wishes to avoid such an incursion he will normally answer Black Δ with a jump out to 'a'. The invasion at 1 or the defense at 'a' are the two main results of the tsuke-hiki joseki as is seen in this configuration and as such they fall into the category of joseki.

Dia. 1 (Unthinkable)

The uchikomi of 1 occupies the vital point so that if White blocks it off from the outside with the osae of 2, Black can easily connect underneath with 3. Such an answer is quite out of the question.

Dia. 2 (Both play suji)

Therefore White will usually play the kosumi of 1. This is not only a good attack against Black Δ but it also paves the way for a hane at 'a' later on. Black 2 is a good suji, which aims at a connection along the right side; failing that Black will succeed in cutting White into two floating groups.

Dia. 3 (The actual sequence)

After Black 1, White 2 is katachi and when Black plays the tsukekoshi tesuji of 3, this leads into the variation which was played in the actual game. The stage is now set for the middle game fighting to start and all attention will be on Black's attempt to secure an escape route for his stone at 3, when it runs out at 'a'.

Fig. 2 (47-59)

Black 47 and 49 were played with the idea of escaping at 57. After the cut of Black 49, the kosumi of White 50 is the strongest resistance but Black 51 is also a very strong move. After Black 57, White 58 is a well timed kikashi. The big question now is whether White can pull his three stones out into the clear with a move at 'a' and this was the whole point of the encounter from Black 47 to White 56.

Dia. 1 (A vulgar suji)

In response to the cut of Black 49 in Fig. 2, the ate-komi of White 1 and the tsugi of 3, in this diagram, are a vulgar suji. After White plays 5, Black adds one more stone with 6 and then plays kikashi with 8. The sacrifice tactic that follows with Black 10 and 12 is called shimetsuke and Black's corner is secure. In addition when Black plays 14, because of the thickness of the Black formation of 2, 4 and 8, the three White stones marked ⊙ have absolutely no chance of escaping.

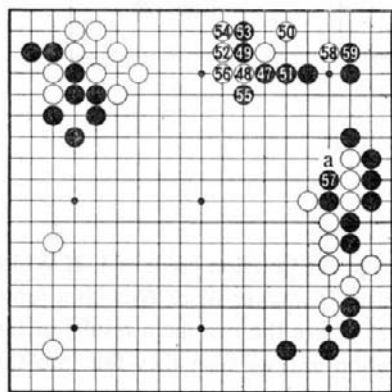
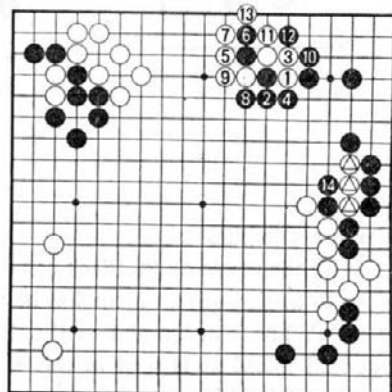


Fig. 2 (47-59)



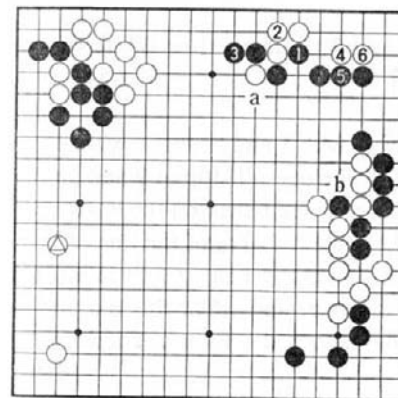
Dia. 1

Dia. 2 (Black 51)

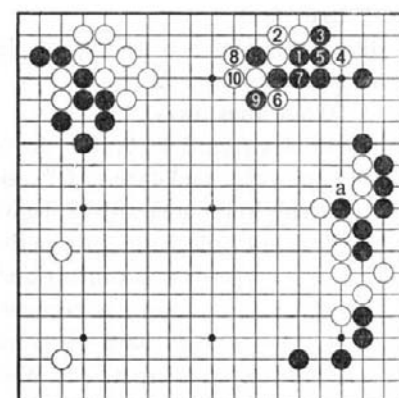
Instead of playing 51 in Fig. 2, it might appear that Black has a stronger counterattack in 1 and 3, but this has no prospect of success. Once White has established himself in the upper right corner with 4 and 6, Black must turn his attention to his two stones now isolated in the upper part of the board. At the moment the shicho at 'a' is unfavorable because of White ⊙ and there is no other appropriate way of settling this problem satisfactorily. Furthermore, the hiki-dashi of 'b', which Black has been aiming for is no longer viable so the sequence in this diagram must be rejected.

Dia. 3 (No escape)

Black can of course try to keep the corner with 1 and 3. In this case, White will play kikashi with 4 and 6, in that order, and the sequence continues up to White 10. With this resulting shape, it is very doubtful that Black can escape at 'a', especially because of the presence of White 4 and 6. The details will become clear in the following diagrams.



Dia. 2



Dia. 3

Dia. 4 (The correct move)

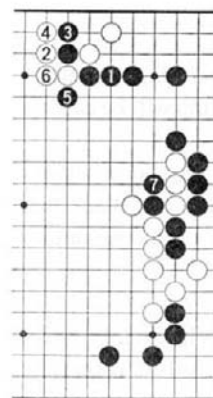
The connection of Black 1, as played in this game, is the correct move. The sagari of Black 3 and the kikashi of Black 5 are played in preparation for the escape at 7, which was Black's aim all along.

Dia. 5 (Greedy)

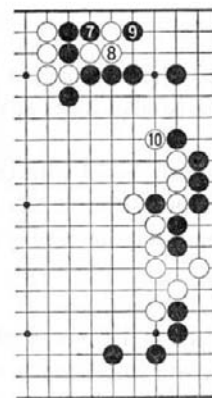
It would be greedy of Black to play 7 and then attempt to play shimetsuke with the tsuke of 9, rather than with 7 in Dia. 4. Should Black play this way, White will play the hane of 10 and Black loses his chance on the right side. Clearly, the right side is a greater problem than the upper side.

Dia. 6 (Alternative for White)

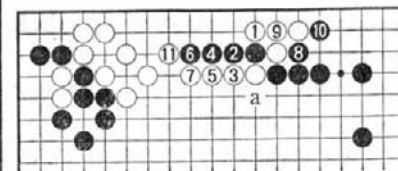
Instead of 52 in Fig. 2, White could have also played ate from below with 1. Black is warned not to play ate at 'a' as this will allow White to make a ponnuki and so he should play nobi with 2. White wins the fight in the sequence to 11 and this result would be unbearable for Black. However, in place of the nobi of 4, Black has another way of playing.



Dia. 4



Dia. 5



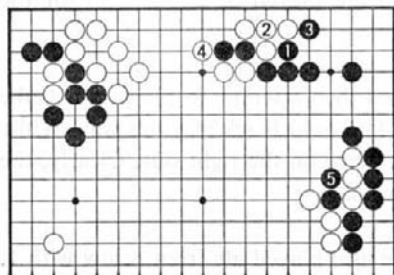
Dia. 6

Dia. 7 (Sacrifice)

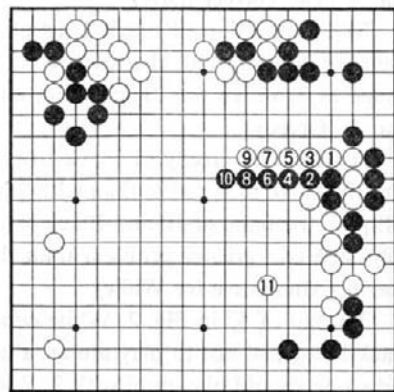
Black sacrifices two stones and plays 1 and 3 as here. After White 4, Black turns his attention to 5.

Dia. 8 (White runs away)

Continuing from Dia. 7, if White runs away with 1 and 3, Black will keep on playing nobi with 2 and 4 etc... Of course, if White doesn't stop at 9 and go back to reinforce his lower area with 11, he will suffer a severe attack on the lower group which will then be placed in great peril. In the present diagram, the line of White stones in the center is still drifting and the lower group is also a little insecure. In short, White's position has become thin all over, and while this may be unavoidable, he is bound to have some misgivings about the future. Therefore, we ought to consider an alternative to White 3.



Dia. 7



Dia. 8

Dia. 9 (Captured)

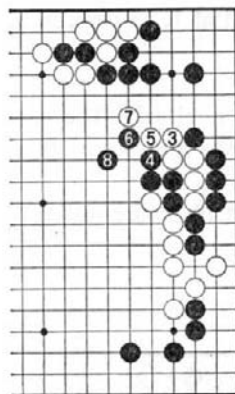
Instead of 3 in Dia. 8, White may try the oshi of 3 in this diagram. Black 4 is a very strong response and after the kake-tsugi of Black 8, White will be captured.

Dia. 10 (White loses the semeai)

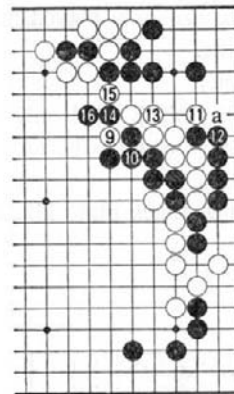
Continuing from Dia. 9, if White tries to resist with the sequence beginning with 9, Black will cut at 14 and even though White can attack the Black group on the right side with an osae at 'a', he doesn't quite have enough liberties and will lose the semeai.

Dia. 11 (Too hasty)

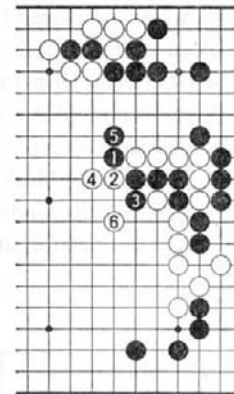
Black must be careful not to play osae at 1 (instead of 6 in Dia. 8) because this move is too hasty and as a result he will lose everything. White responds by cutting at 2 and now the nobi of 4 is a good tesuji. If Black plays nobi at 5, he will lose the semeai by one move.



Dia. 9



Dia. 10



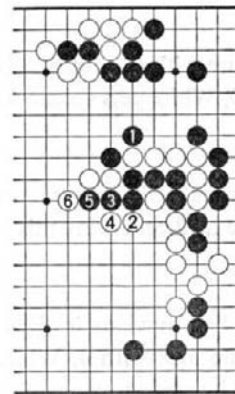
Dia. 11

Dia. 12 (Shicho)

If Black plays hane at 1, instead of the nobi of 5 in the previous diagram, White springs the shicho on him with 2, 4 and 6. Please assure yourself that this is in fact a real shicho.

Fig. 3 (60-70)

A severe fight starts with White 60. After White 62, Black plays 63. This was a bad move, and White was allowed to escape comfortably with the kikashi of 64, 66 and 68. White has also taken the initiative. All because of 63, Black is in a real bind. White has made real profit on the upper side in the earlier exchange which was started by Black and his aji is good there also. So Black is most dissatisfied by this turn about.



Dia. 12

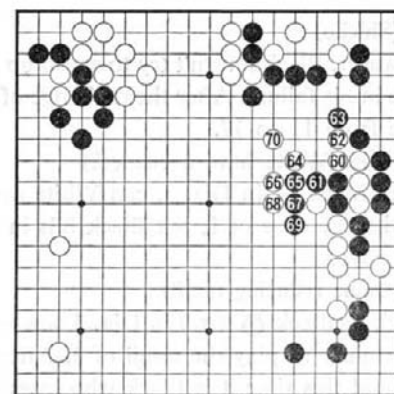


Fig. 3 (60-70)

Dia. 1 (Capture)

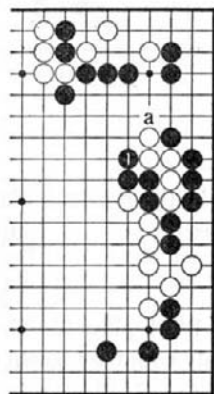
As we saw before, if Black had only played magari at 1, as here, he would have been able to capture White.

Dia. 2 (If White tries to escape)

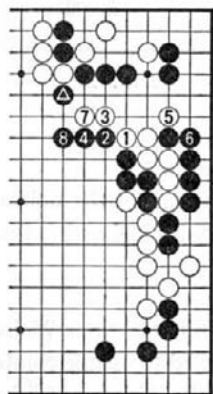
When White tries to escape, Black need only play nobi at 4. The sequence ends with Black 8 and White has no outlet because of the presence of Black \triangle .

Dia. 3 (A complete blockade)

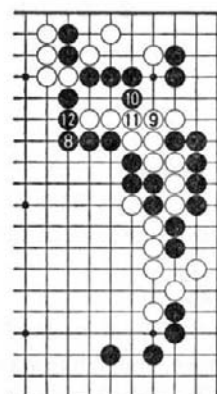
Next, if White connects at 9, Black plays kikashi at 10 before sealing White off with the connection at 12.



Dia. 1



Dia. 2



Dia. 3

Dia. 4 (Shicho)

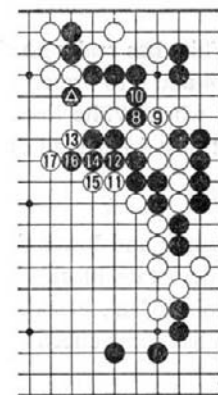
However, Black mustn't try to speed up the capture with the cut of 8 because this ends in his failure. After the exchange of 9 and 10, White gets shicho with the sequence from 11 to 17.

Dia. 5 (Does White have a chance?)

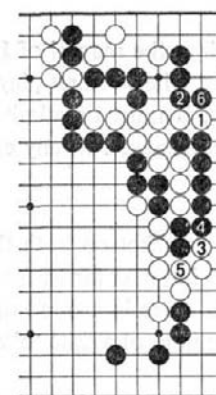
After Black 12 in Dia. 3, can White save his stones? His only chance is to attack with the osae of 1, but Black fills in the dame at 2 and wins this version by one move.

Dia. 6 (Dame reducing tesuji)

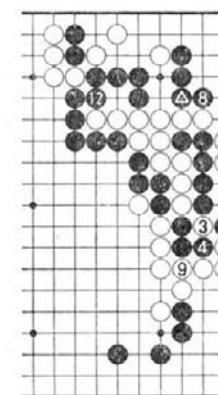
Black 2 (Black \triangle here) in Dia. 5 was actually a bad move as it gives White an opportunity to play the tesuji of 3. After Black captures with 4, White plays 5 and 7 and this time it is Black who loses the fight by one move.



Dia. 4



Dia. 5



10 connects
Dia. 6

Dia. 7 (Victory for Black)

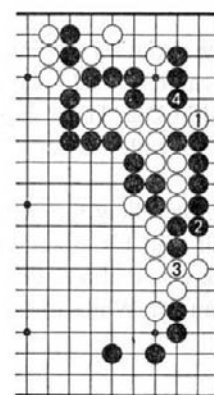
In reply to White 1, it is first necessary for Black to connect at 2. After White 3, Black plays 4 winning the semeai. If this were the actual result, Black would have the game in the bag by this stage.

Dia. 8 (A slight problem)

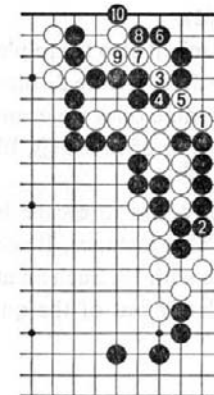
There exists a slight problem in the degiri of White 3 and 5 but if Black plays correctly, it won't amount to anything. The result after Black 10 shows that the five Black stones in the middle are in no danger of capture.

Dia. 9 (Useless)

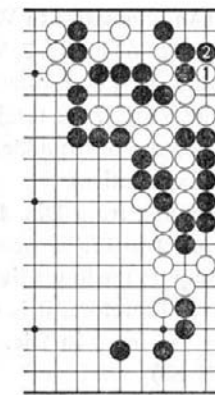
Following Black 6 in Dia. 8, White may try to get an eye with 1 and 3. Black 4 and 6 put an end to this resistance, the point being that White has had to fill up his own liberties to make the eye and consequently he has hardly any moves left with which to fight.



Dia. 7



Dia. 8



Dia. 9

Dia. 10 (Sacrifice)

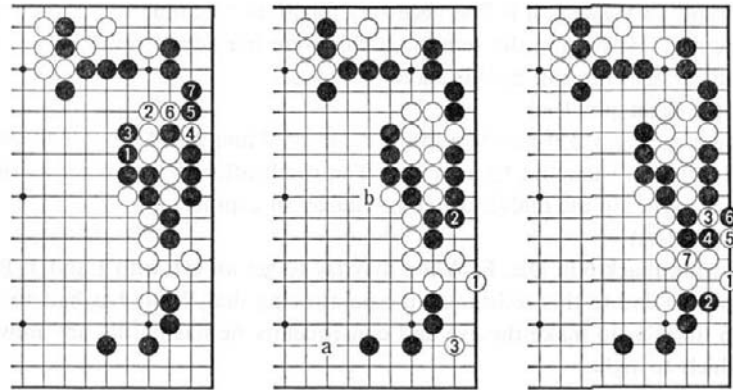
In conclusion, when Black plays the magari of 1, White has really no choice but to abandon his stones. Naturally he will first play 2, 4 and 6 to preserve some aji before moving elsewhere. But, it must be admitted, when White loses these stones he is placed at a great disadvantage. In any event, just what kind of aji is left in this position?

Dia. 11 (Aji)

The kosumi of White 1 has an effect on both the upper and lower sides. If Black connects with 2, White can jump as far as 3 and devastate Black's corner. If White can also manage to get a move in around the point of 'a', Black's whole corner will be in dire danger. The nobi of White 'b' also has some effect.

Dia. 12 (Ko)

If Black chooses to defend the corner with 2, White will cut with 3 and the moves 5 and 7 lead to a large ko. This is a sample of the aji left behind by these stones.



Dia. 10

Dia. 11

Dia. 12

Dia. 13 (An alternative to White 62)

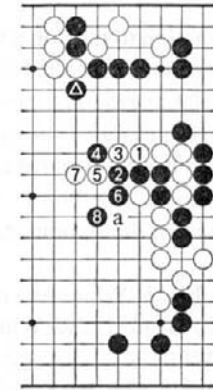
In place of 62 in Fig. 3, White might also try to play the variation starting with the oshi of 1. However, after the oshi of White 3, Black can effectively play osae at 4. White 5 and 7 are tesuji, the same ones we examined in Dia. 11 on page 89, but now because of the added presence of Black \triangle , Black may play at 8.

Dia. 14 (Explanation)

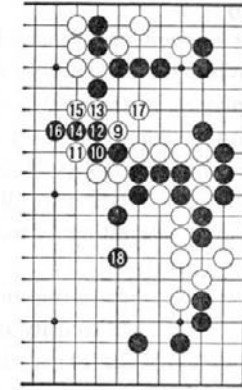
Continuing from Dia. 13, for White to escape he must follow the order of moves from 9 to 17. However, in this instance, Black will shift his attack to the White group on the lower right side with 18. Such an attack would almost certainly be decisive. Therefore, it is completely out of the question for White to try and escape by playing 1 in Dia. 13.

Fig. 4 (71-88)

Black played 71 to start a vicious fight on the lower right part of the board. After 73 and 75, Black makes good shape by playing at 77 which also defends the



Dia. 13



Dia. 14

cutting point of 'a'. For White to continue running along the lower side after 86 only benefits Black, so White plays the hane of 88 with the prospect of settling his endangered group as soon as possible. In addition, this hane also threatens to intrude into Black's corner at 'b'.

Dia. 1 (An overplay)

The osae of 1 in this diagram, instead of 77 in Fig. 4, is an overplay, as we see demonstrated in the sequence to White 10. At this point, 'a' and 'b' have become miai so White can live easily.

Dia. 2 (White is alive)

White 88 in Fig. 4 secures life for White's group. With 4, White gets an eye with sente, after which he can make another with 6. Black may consider omitting 5 and using this move to destroy White's second eye but White's shape is such that it will not be easy to kill these stones.

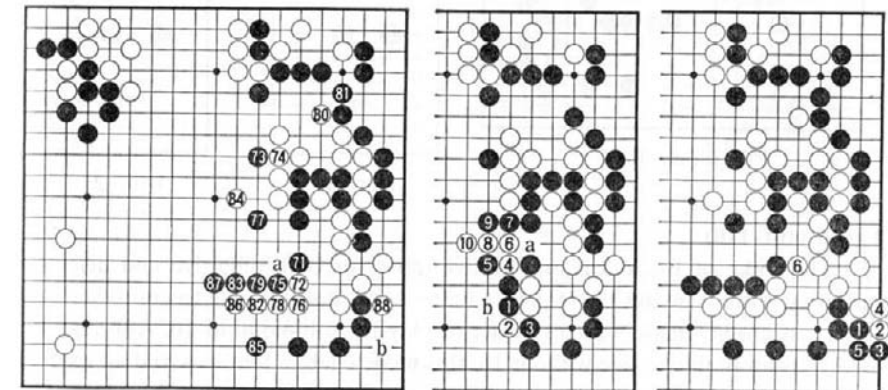


Fig. 4 (71-88)

Dia. 1

Dia. 2

Fig. 5 (88-100)

Black 89 is a severe uchikomi and causes the situation to take on a very complicated aspect. White 92 is the proper shape for these circumstances. It contains the possibility of playing at the vital point of 'a', as well as reaching out to help the White group in the central part of the board. This type of move shows the essence of middle game thinking in Go. Not only should it be a good move locally but it must have an organic relation to all the other stones on the board. Such moves will make the fight interesting as well as confusing for the opponent.

Dia. 1 (Narrow vision)

For comparison, suppose that instead of 92 in Fig. 5, White had played niken biraki with 1 emphasizing security on the left side. Black 2 and White 3 form a natural exchange but when Black plays 4 and 6, White is in hot water. In short, White has placed too much importance on securing a firm base with 1 and has neglected to consider the overall situation. It would be inconsistent for White to play 5 at 'a' because Black would then have played 6 at 5 forming a wall which would then serve as a net in which to snare the central White group.

Dia. 2 (Quick escape)

When White plays 92 in the figure, he need not fear Black 2 as he can quickly escape into the center with the tobi of 3. In addition, if White's group gets into trouble, he can seek safety by playing at 'a'.

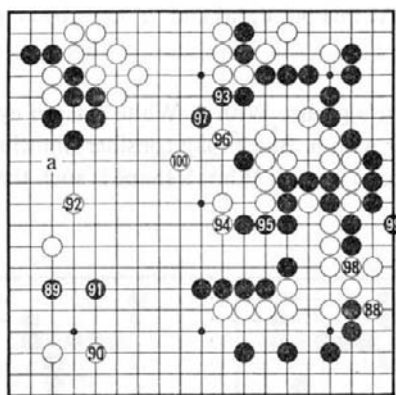
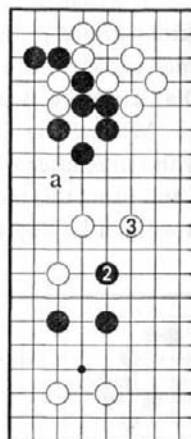


Fig. 5 (88-100)



Dia. 1



Dia. 2

Fig. 6 (101-110)

The tsuke of Black 3 is an effective move for both offensive and defensive purposes, since it invites the sequence up to 9 and Black is able to consolidate his lower left group. Black 9 forces White to play the tobi-komi of 10. Although the White group is able to live without 10, this move enables him to avoid all sorts of problems. In any case, this invasion is sufficiently large in itself to be worthwhile for White even though he ends in gote.

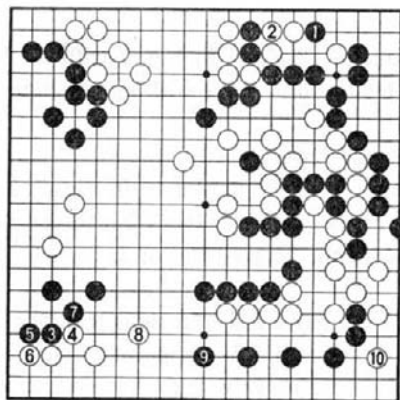


Fig. 6 (101-110)

Dia. 1 (Unfavorable for White)

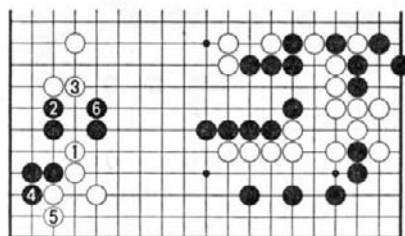
In answer to the sagari of 5 in Fig. 6, White might be tempted to play the nobi of 1 in this diagram, but the resulting sequence to Black 6 will be unfavorable for him as Black achieves a stable position.

Dia. 2 (The threat)

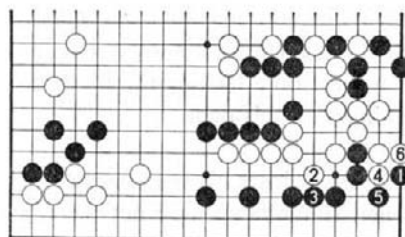
If White neglects to play 10 in the figure, Black will take the offensive with 1 and so on until White ends in gote as he has to play 6 to get eyes.

Fig. 7 (111-125)

The tsuke of Black 11 was a shrewd play. White put up a staunch resistance with 12 through 20 but the cut at 21 gives Black substantial profit on the left side and the game appears to turn in Black's favor. Now White's only hope is to exploit the weakness in Black's group in the center and in the lower left.



Dia. 1



Dia. 2

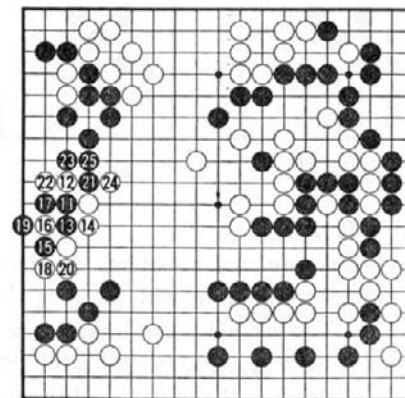


Fig. 7 (111-125)

Dia. 1 (No meaning)

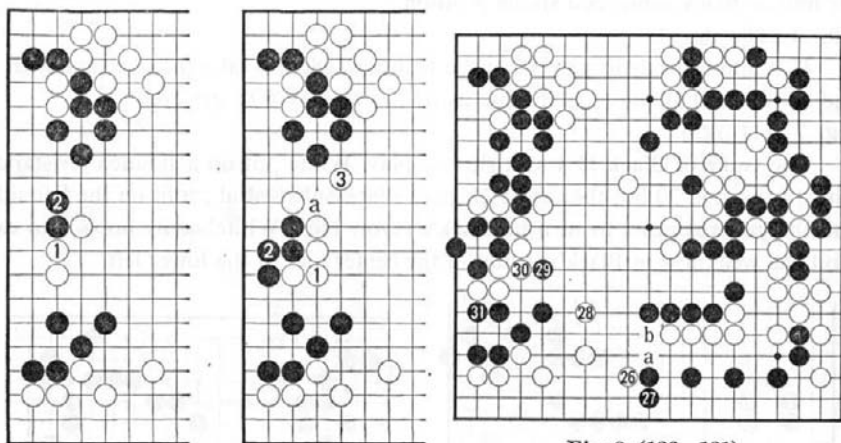
To answer the tsuke of Black 11 in Fig. 7 with the hane of White 1 here is out of the question. This is a dull move with no meaning and is totally irrelevant to this situation.

Dia. 2 (How White should have played)

White made an error when he played 16 in Fig. 7. Instead of this he should have played the simple connection of 1. Black 2 is forced and next White can cover his weak point at 'a' with the keima-tsugi of 3.

Fig. 8 (126-131)

White 26 is a pertinent move as it threatens the life of the Black group on the lower side. Black 27 is natural. From the point of view of profit, Black 27 at 'a' must be rejected. Also such a move would allow White to protrude at 'b'. White 28 aims at keeping the two Black groups to the left and the right separated and prepares for the moment when White will open an onslaught against either one or the other. Black 29 and 31 are defensive moves designed to strengthen his group in the lower left corner. In the meantime, the Black group in the center is not yet in danger.



Dia. 1

Dia. 2

Fig. 8 (126-131)

Fig. 9 (132-139)

White launches his attack on the central Black group with 32. Next when Black tries to run away with the kosumi of 33, White prevents him from connecting with 34. The sequence continues to 39 with Black securing his lower left group. Now White is going to bring his full power to bear on attacking the Black group in the center and the outcome of the game hinges on this fight.

Dia. 1 (The meaning of White 34)

Because of White \triangle (White 34 in Fig. 9), Black loses his only means of connecting with his group in the lower left corner. If White \triangle were not there, after Black 1, 3 and 5, the points of 'a' and 'b' would be miai.

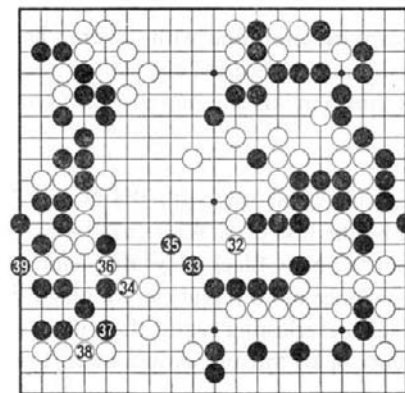
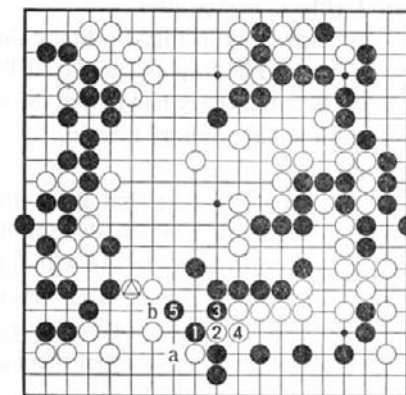


Fig. 9 (132-139)



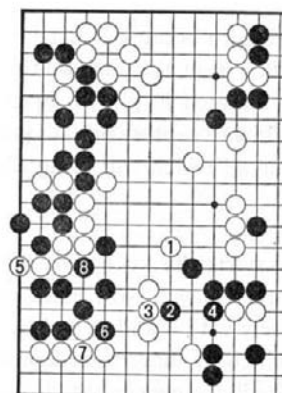
Dia. 1

Dia. 2 (Not so good)

White 1 in this diagram, instead of 34 in Fig. 9, does not work very well since Black can connect with his group on the lower side by playing 2 and 4. In addition, Black's group in the lower left corner can still live with Black 6 and 8, even after White plays the sagari of 5.

Fig. 10 (140-150)

Black 41 was a grave mistake. White immediately plays the warikomi of 42 inflicting Black with the loss of half an eye. Black 49 was also a bad move. If it had been played at 50, life would have been much easier for him. For Black, 41 and 49 represent two crucial oversights, and so we are now going to take time out out to explore the potential that lay hidden at these points before carrying on with the rest of the game.



Dia. 2

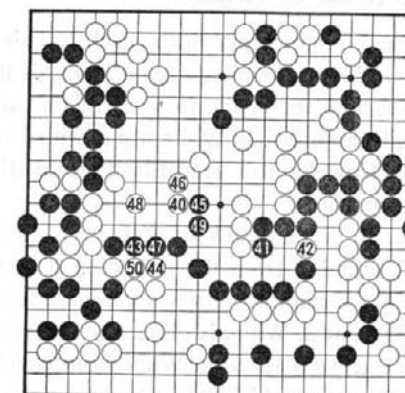


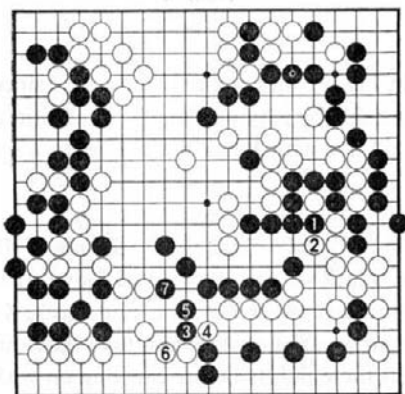
Fig. 10 (140-150)

Dia. 1 (Black makes life)

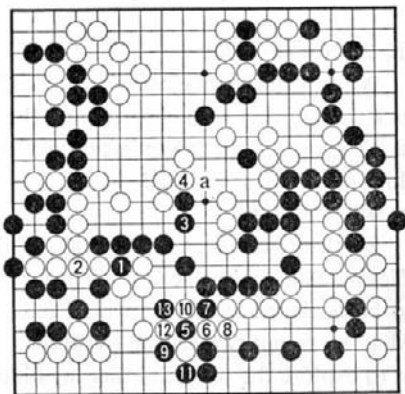
In place of 41 in Fig. 10, Black should capture one stone with 1 here. This move forces White to play 2 and next Black can form his second eye with 3, 5 and 7. In any event, if Black had played the moves shown in this diagram he would have retained a small winning margin.

Dia. 2 (Ko)

The second mistake that Black made at this point was with the move 49. He should have played it as 1 here, followed by the hiki of 3. White must play at 4 as Black is threatening to live with a stone at 'a'. Now Black plays the sequence from 5 to 13 resulting in ko. Black has an abundance of ko threats so winning this ko would have been no problem. It is to Black's everlasting regret that he failed to spot this ko. Having said that there are plenty of ko threats, we had better look and see what are available.



Dia. 1



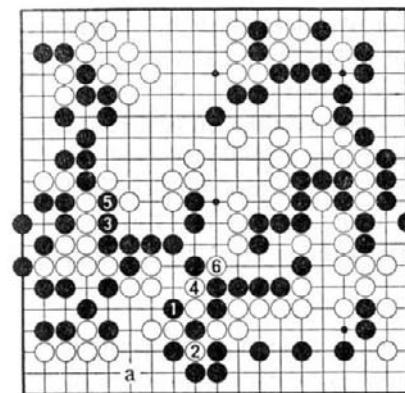
Dia. 2

Dia. 3 (Local ko threats)

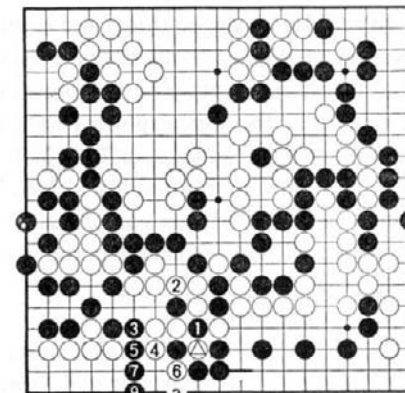
The ko fight begins with Black 1. This is a very big ko because if Black wins then he still has the big move of 'a' up his sleeve. Black 3 is an adequate ko threat. It seems wise for White to settle this ko with 4 and threaten to play 6. Black in turn will capture eight White stones with 5 allowing White to capture half his group with 6. However this dead Black group still has some aji which will bring Black further profit.

Dia. 4 (Ko comes back to life)

Continuing from the preceding diagram, Black starts the ko again with 1. Since White can't hope to win this ko as it stands, he must play 2. Now Black plays tsuki-atari at 3. White is obliged to answer submissively with 4 and 6, and by the time we get to Black 9 the White stones in the lower left corner have been captured. Black 9 is a very skilful move because not only does it kill the corner but also aims at the connection at 'a'.



Dia. 3



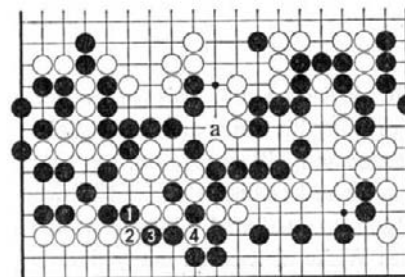
⑧ takes 2 stones at △
Dia. 4

Dia. 5 (The ko isn't finished yet)

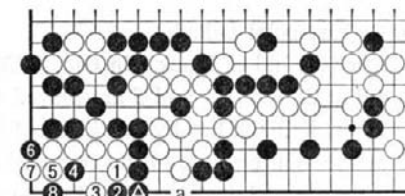
White must answer the tsuki-atari of Black 3 with 4 in Dia. 4 and not play hane with 2 in this diagram. When Black cuts at 3, the ko starts again. Black has lots of moves such as 'a' with which to threaten to save his 15 stones in the center and White cannot compete in this fight.

Dia. 6 (White can't live)

As we said before, Black △ was an excellent move since it not only kills the corner but also allows a connection at 'a'. Even if White plays 1, the corner dies with the tesuji of Black 4 to 8, all because of Black △.



Dia. 5



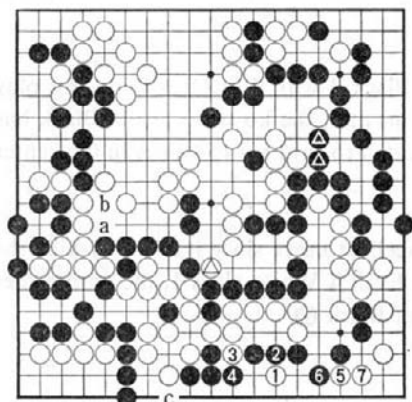
Dia. 6

Dia. 7 (Other ko threats)

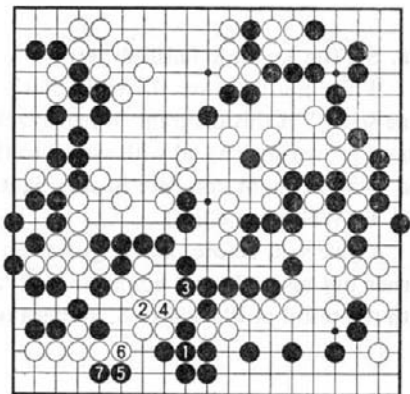
In addition to the ko threat and capture at 'a' and 'b' which was then followed by the cut of White \triangle which was considered in Dia. 3, Black could also make a similar threat and capture at the points marked \blacktriangle on the other side. Again White would cut at \triangle this time capturing eight Black stones in the left center. The result here is almost the same as in Dia. 3. If the sequence continues along the same lines as in Dia. 4, as this diagram shows, it will again be good for Black as he kills the stones in the lower left corner. Later on, White can play 1 to 7 as a yose maneuver, but as long as Black has the watari connection at 'a', he can tenuki and play 8 elsewhere.

Dia. 8 (Avoiding ko)

Instead of 13 in Dia. 2, which starts the ko, it would be bad for Black to try and avoid the ko by connecting at 1, here. In reply, White connects at 2 and after the sequence to Black 7, a large scale semeai will result between the two opposing groups.



Dia. 7



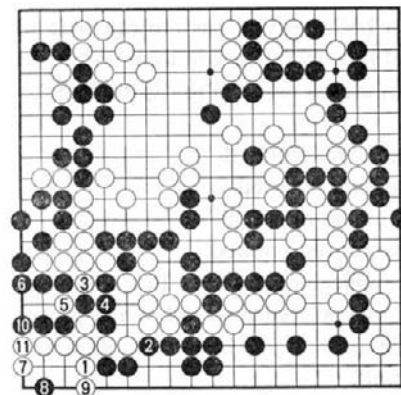
Dia. 8

Dia. 9 (Five-point nakade)

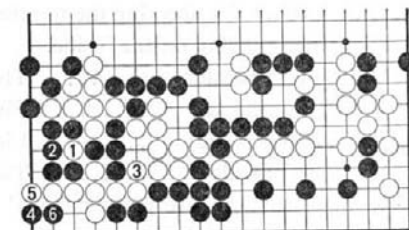
After the hai of Black 7 in Dia. 8, White plays osae at 1. This forces Black to respond at 2. White 3 and 5 are played to prolong his life span. After White 11, it seems as if Black has by far the most liberties and will surely win, but let's not neglect the White shape in the corner. Here White has been deprived of eyes by one of the life and death patterns known as 'go-moku nakade'. This means literally 'in the middle of five points' and guarantees White at least as many liberties as Black.

Dia. 10 (Variation)

Black may realize that 'go-moku nakade' is going to result in Dia. 9, so in trying to avoid it, he has to take one stone at 2. Next Black attacks with 4 and 6 but unfortunately this way does not work out too well for him.



Dia. 9



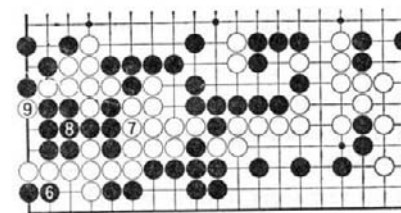
Dia. 10

Dia. 11 (Oi-otoshi)

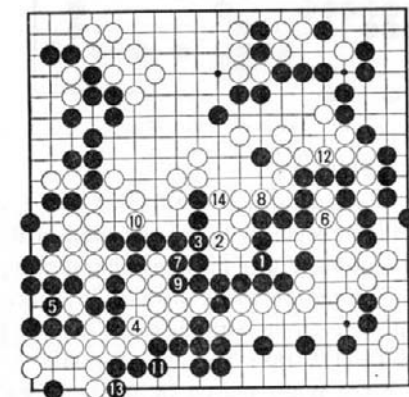
Continuing from Dia. 10, after Black 6, White plays 7 and the oi-otoshi tesuji of 9 and Black has lost.

Dia. 12 (The semeai: 1-14)

As we saw in the last two diagrams, the best that Black can do is the semeai in Dia. 9. The botsugi of Black 1 gives him more liberties. White plays 2 and 4 to force Black 3 and 5, and after White 6, the maneuvers to White 14 are simply liberty-filling moves. However, please note that in playing 7 and 9, Black is filling up his own breathing space. Also, Black has to play 11 before 13. This is quite painful for Black as in the meantime White is filling in his liberties from the outside.



Dia. 11



Dia. 12 (1~14)

Dia. 13 (15-18: White is one move ahead)

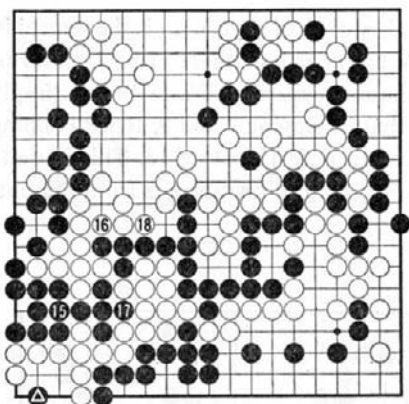
When the sequence reaches White 18, it becomes very easy to calculate who will win this semeai. Black has 6 liberties but how many do you think White has? Below we give a table showing the number of moves required to capture a nakade situation when playing on the inside.

Three point nakade	Three moves required
Four point nakade	Five moves required
Five point nakade	Eight moves required
Six point nakade	Twelve moves required.

In this situation 'five point nakade' is applicable. However Black \triangle has already been played so the actual number of moves needed to kill White is seven. Consequently, White will win this fight by one move. If you have any doubts about this, please play it out and prove it to yourself.

Fig. 11 (151-166)

Having missed two golden opportunities, Black is now forced to make do with what he has left. White has connected at \triangle , so now the focus of attention is on the maneuvers commencing with Black 51 in the upper central part of the board. Black's intention is to start a ko fight at 'a' and in that way save his central group of stones.



Dia. 13 (15-18)

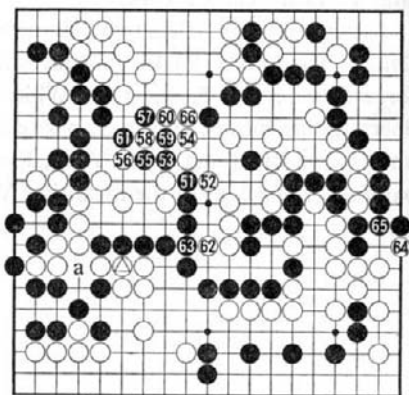


Fig. 11 (151-166)

Fig. 12 (167-177)

Black 67 and 69 are forcing moves which will not result in any loss. At last a ko fight begins with the horikomi of Black 73. Black makes a ko threat with 75 which seeks to give his large central group life. White decides to settle the ko with 76 and after the kakae of Black 77, these maneuvers seem to have brought White a bit more profit, with the result that the game has become very close indeed.

Fig. 13 (178-188: The final stages)

Since White played 78, the sequence to Black 87 was a natural consequence. We have now reached the point where the yose or end-game begins. The last two chapters depicted games in which the chuban fighting ended with the resignation

by one party, but in this case, the middle game did not decide the result and the outcome became dependent on the yose. Yose is largely an extension of the middle game so let us examine the yose of this game in that light.

By simplistic standards of calculating, White 88 is the biggest yose move but in fact it is not the best move to be played at this time. Of course, in yose, one wants to start with the biggest moves but there are other considerations, such as the sente, gote and gyaku yose relationships, to be taken into account and this makes things just a little difficult.

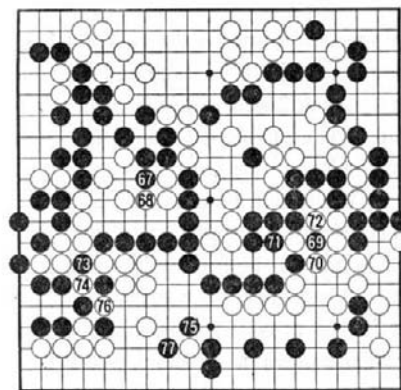


Fig. 12 (167-177)

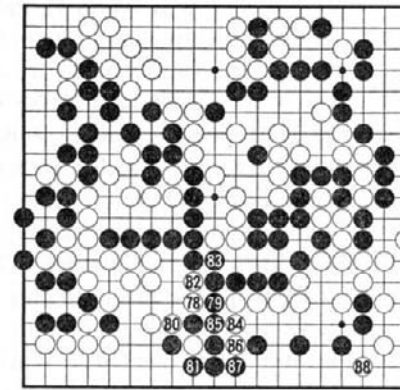
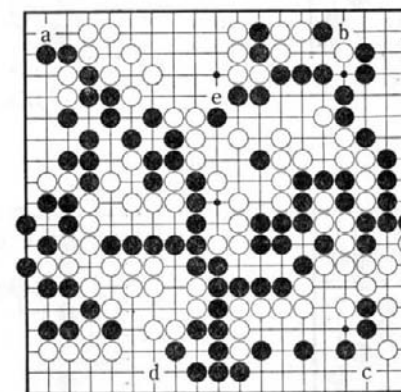


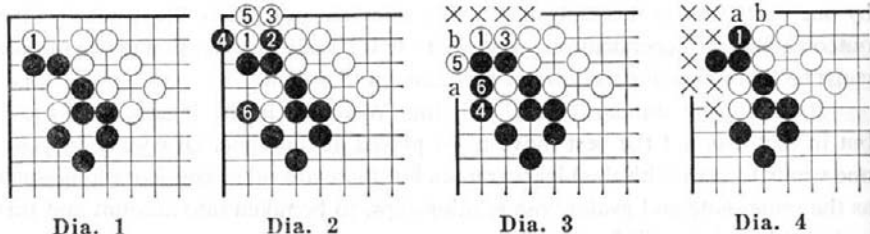
Fig. 13 (178-188)

Reference Diagram: The biggest yose points

Common sense tells us to play the biggest yose points first. In this case it is White's turn to play and the biggest points on the board for him are 'a', 'b', 'c', 'd' and 'e'. Which of these should he choose? Remember to include in your decision sente, gote and gyaku-yose. Before looking at the right answer, let us examine each one and find out how big they are.

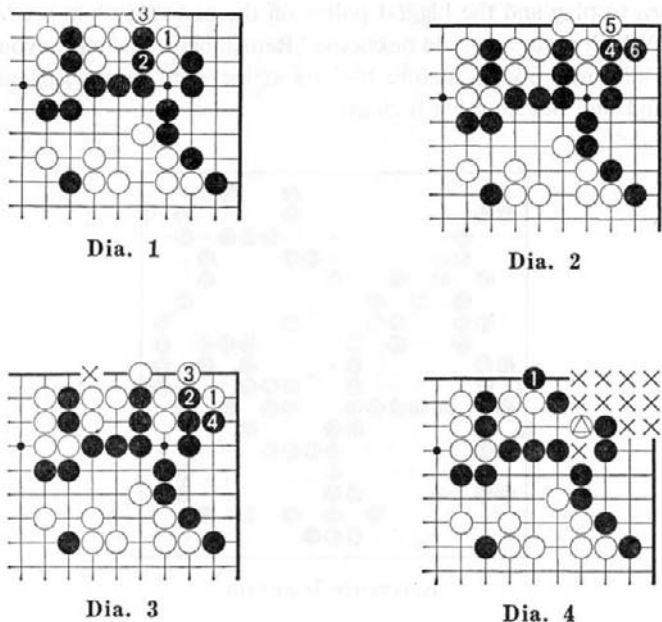


Reference Diagram



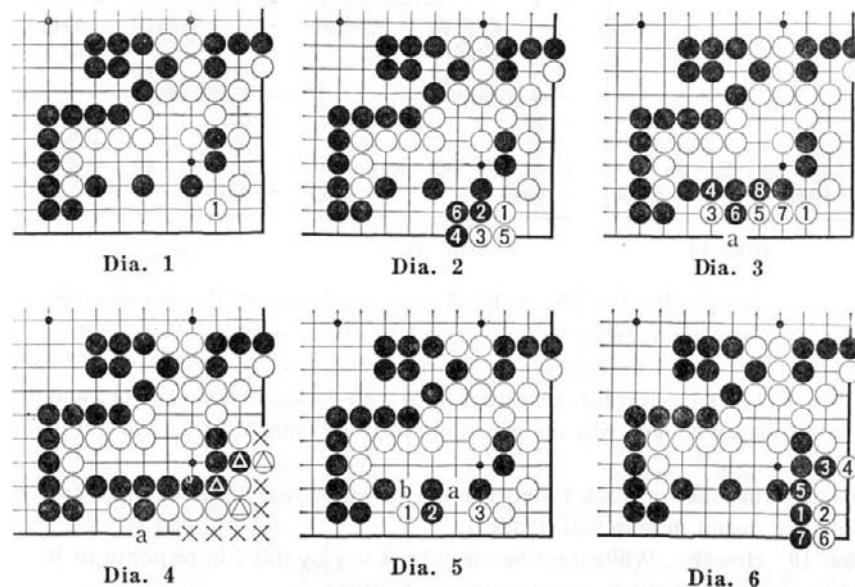
The Upper Left Corner is Worth 12 Points

Dia. 1 The point for White to play in the upper left corner is the tsuke of 1.
Dia. 2 If Black responds with 2, the sequence to 6 is to be expected but Black ends in gote. Therefore, Black probably won't play at 2 and will instead take some other large point. For this reason, White 1 itself is equivalent to gote and cannot be recommended for the situation we have in the Reference Diagram.
Dia. 3 Since Black will not play 2 in Dia. 2, White will be able to play 3 and 5 later on with sente. After this, it is Black's prerogative to play at 'a' and White will answer with 'b'. In this instance, White has gained the four points marked X.
Dia. 4 If Black has the chance to play first in this corner, his correct move is the osae of 1. Comparing this result with that in the previous diagram, Black has gained the seven points marked X. Whether White plays 'a' or Black plays 'b' can be regarded as a toss-up, so we leave them out of our calculations. The total value of this yose is equal to the total of the points gained by each player in Dias. 3 and 4. Consequently, as Black gains 8 points in this diagram and White gets 4 points in Dia. 3, this yose is worth 12 points to whoever plays it.



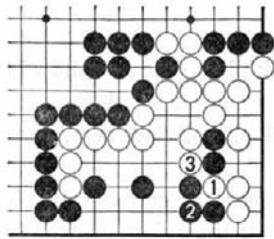
The Upper Right Corner is Worth 14 Points

Dia. 1 White 1 is the proper yose move in this case.
Dia. 2 After the wataris of White 3 in Dia. 1, when Black plays osae at 4, he will be forced to play 6 in gote.
Dia. 3 Naturally he doesn't want this gote so he will play 4 elsewhere, thus allowing White to invade with 1 and 3.
Dia. 4 On the other hand, if Black plays first in this corner, the correct move is the hane of 1. Black's area will be enlarged to the extent of the points marked X plus the captured stone marked \triangle . Adding to this the point marked X in Dia. 3, we find that this yose is worth 14 points.

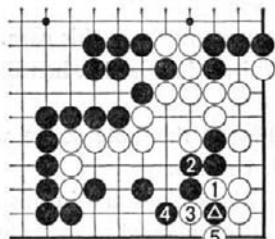


The Lower Right Corner is Worth 18½ Points

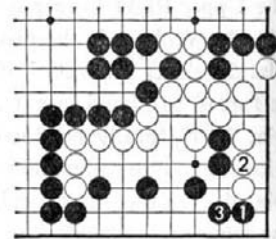
Dia. 1 The kosumi of White 1 is the correct yose for this corner. However, as there are a large number of factors affecting this situation, we must be satisfied with an approximate value only.
Dia. 2 Black 2 will result in gote for Black with the sequence up to 6, so he will play elsewhere.
Dia. 3 When Black leaves the kosumi of White 1 in Dia. 1 unanswered, White is free to play the sequence up to 7, which ends in Black's gote as he plays 8.
Dia. 4 The moves \triangle by Black are by right his and White must answer with \triangle . White's wataris at 'a' is worth 5 points.
Dia. 5 Note that Black cannot answer the oki of White 1 with the osae of 2 for then White will play 3 which threatens to play at either 'a' or 'b'.
Dia. 6 If it is Black's turn to play yose in this corner, Black 1 here is conceivable. If White responds with 2, the sequence to 7 ends in Black's gote.



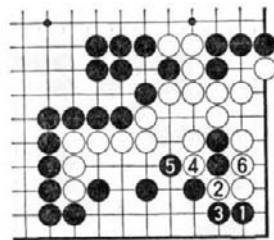
Dia. 7



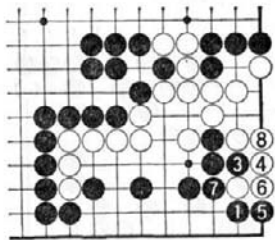
Dia. 8



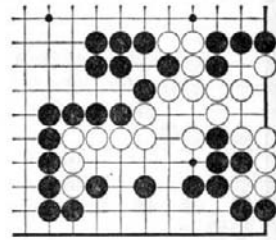
Dia. 9



Dia. 10



Dia. 11



Dia. 12

Dia. 7 After playing 1 in Dia. 6, Black must continue with the sequence up to 7 because if he doesn't, White will play 1 and 3 as here and this is bad for Black.

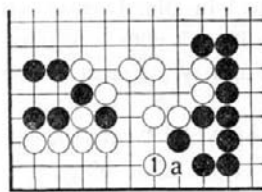
Dia. 8 Instead of 2 in the previous diagram, Black may think of playing as here. However, Black has lost the stone marked \triangle with the sequence to White 5 and this again is reason enough why the procedure in Dia. 6 should be carried out to the end.

Dia. 9 The tsuke of Black 1 is also another possible yose move for Black but this ends once again in gote with Black 3.

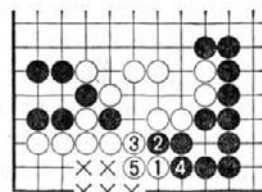
Dia. 10 However, White must be careful not to play this 2 in response to Black 1 because up to White 6, the sente reverts to Black.

Dia. 11 It might happen that White will choose to ignore the tsuke of Black 1, in order to take another large yose point. Black could then take the initiative by forcing the sequence up to White 8 to his advantage.

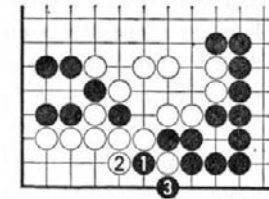
Dia. 12 When we calculate the yose from this diagram, comparing it with Dia. 4, we get a maximum gain of $18\frac{1}{2}$ points for the yose in this corner.



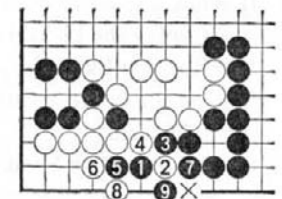
Dia. 1



Dia. 2



Dia. 3



Dia. 4

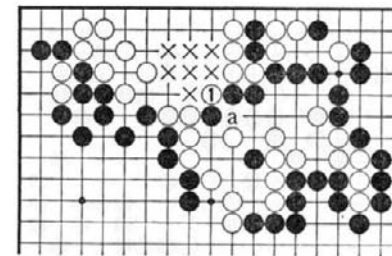
The Lower Left Corner is Worth 8 Points

Dia. 1 White's yose in this corner is 1. Since it would be bad for Black to let White play at 'a', he is sure to play at 2 as in the next diagram.

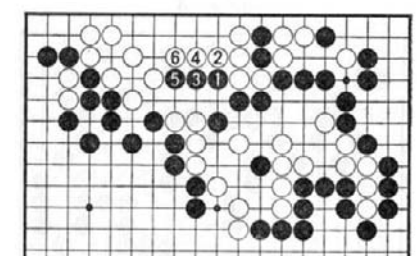
Dia. 2 Black plays 2 and 4 and when White connects at 5, he is left with 5 points of territory marked X.

Dia. 3 If White fails to connect at 5 in Dia. 2, Black will play 1 and 3 which is worth about 6 points to him.

Dia. 4 On the other hand, if Black can play in this area first, he will play yose at 1. White will play the tesuji of 2 in order to end with sente when Black captures with 9. If the border between this and the result in Dia. 2 is marked by X, Black has earned 3 points. Added to the 5 points White gained in Dia. 2, this yose is worth 8 points.



Dia. 1



Dia. 2

The Upper Side is Worth 10 Points

Dia. 1 White 1 is worth 10 points; the seven points marked X plus the three points that White will get when he plays at 'a', which is his prerogative.

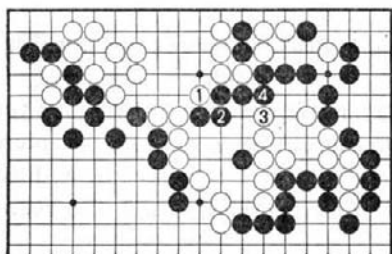
Dia. 2 In contrast, when Black plays the sequence from 1 to 5, White loses the 10 points he had in Dia. 1. Most important, Black keeps sente.

Dia. 3 If Black should respond to White 1 in Dia. 1 with the connection of 2, then White can play the kikashi of 3 and Black ends in gote when he connects at 4. For Black to play like this, saving 3 points with gote, when there are much bigger things on the board is out of the question and this yose can be included in White's profit instead.

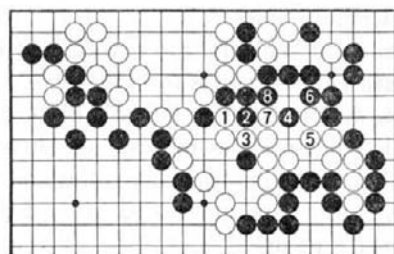
Dia. 4 On the other hand, when White cuts at 1, the sequence continues up to White 7 which forces Black to play 8. Once again White is destined to keep sente.

Dia. 5 In face of the atekomi of White 1, Black's resistance with 2 and 4 will end in failure. Black's last chance to get the advantage hereabouts lies in the move of 6 which aims at the cut of 'a', but White 7 frustrates his intentions.

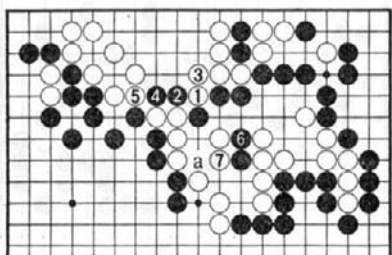
Dia. 6 Similarly, Black may change the order of moves and play at 4, after White 3, but this does no good either. With 7, White makes sure of his profit and Black still has to connect at 8.



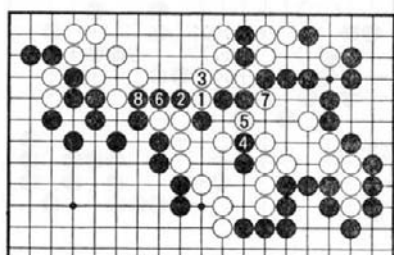
Dia. 3



Dia. 4



Dia. 5



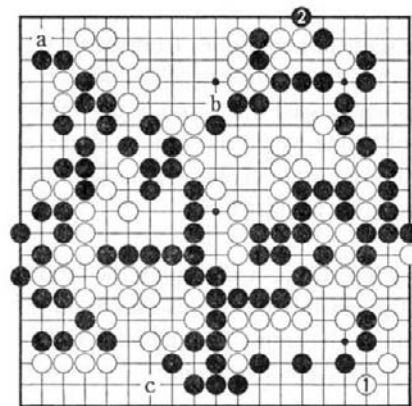
Dia. 6

Dia. 7 From the preceding investigation, we found that White 1 in the lower right corner is the biggest yose, being worth perhaps as much as $18\frac{1}{2}$ points. Black 2 is the next big point which is worth 14 points. However, one must remember that it is not always desirable to play yose moves strictly in the order of their magnitude.

Having completed our study, let's see how the game actually proceeded.

Fig. 14 (188-200)

In this instance the kosumi of White 88 was the wrong way for him to play. Instead he should have first played the atekomi at 'a'. Black 89 to 95 are the best moves available now. White 96 and 98 are his for the taking, after which he plays the next biggest point with 100.



Dia. 7

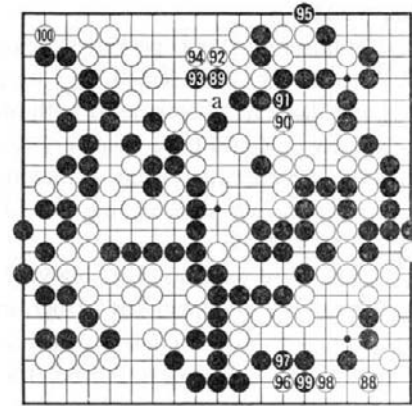


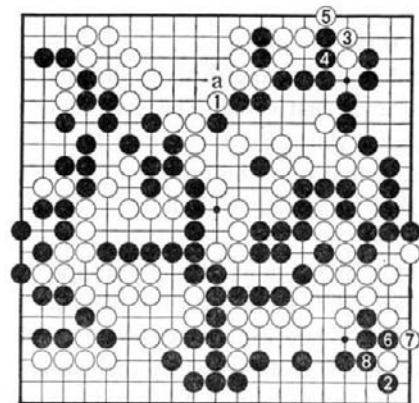
Fig. 14 (188-200)

Dia. 1 (The correct order of yose: 1-8)

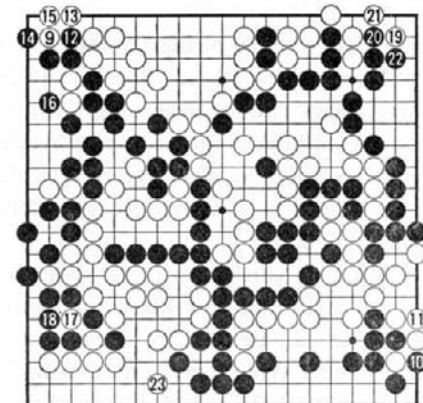
The first yose move that White should have made in this situation was the atekomi of 1. Although it ranks only fourth in order of magnitude, it is really the biggest as it prevents Black from inflicting a 10 point loss on him. Note that Black retains sente in making that attack. However, when White plays this yose first, he can regard the yose points in the upper and lower right corners as miai of almost the same size. In other words, when Black plays 2, White will play 3.

Dia. 2 (9-23)

The yose play at 9 is followed by the exchange of Black 10 and White 11. This exchange belongs to Black. Next, since Black has no bigger yose plays he responds to White 9 playing the sequence to 16. After this White plays the effective moves from 17 up to 23 with the result that Black has gained only in the lower right corner while White has made profit on the upper side and the lower left corner. Yose maneuvers other than this are conceivable but they can't possibly be more profitable for White than these.



Dia. 1 (1-8)



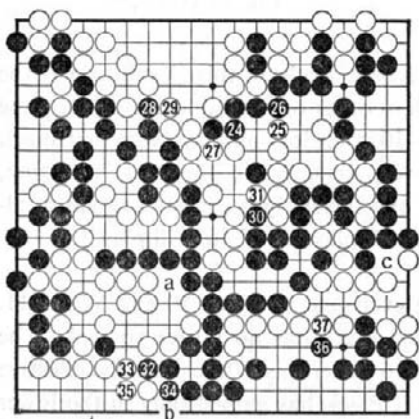
Dia. 2 (9-23)

Dia. 3 (24-37)

To finish off this hypothetical yose, the sequence continues from 24 to White 37. After this the only remaining yose points are at 'a', 'b' and 'c'. 'a' and 'b' are miai and Black at 'c' is sente. If both players had played their yose in this manner, the game would still have been very close but White would have had a slight edge on points. In the actual game, White made the bad error of starting his yose in the lower right corner so the game should have gone against him.

Fig. 15 (201-213)

Since there were no other big yose plays left, Black had to play the sequence from 1 to 5 in the upper left corner, even though this meant his ending in gote. Black 9 and 11 were the moves which cost Black the game. Had he used 9 to connect at 13, he would have secured the game by a small margin.



Dia. 3 (24-37)

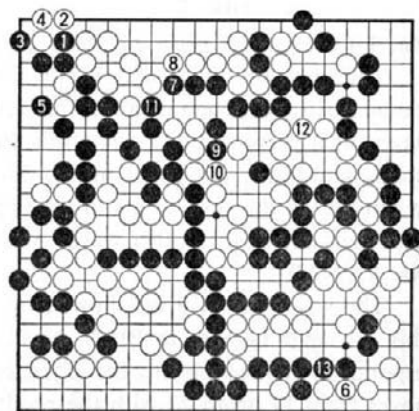


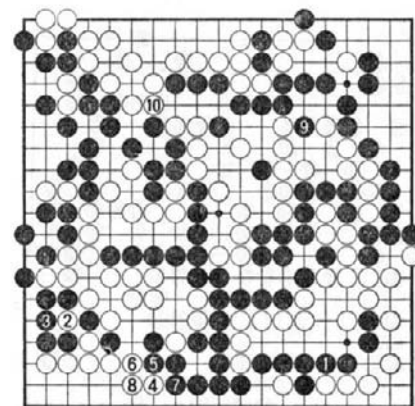
Fig. 15 (201-213)

Dia. 1 (Correction of Black's losing moves: 1-10)

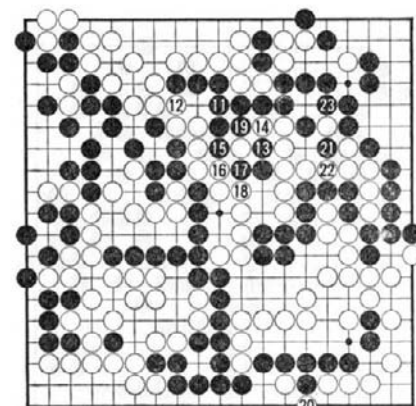
When Black played 13 in Fig. 15 he ended in gote and this was his final undoing. Black should have simply connected at 1, first of all. The yose sequence would then have continued up to White 8, after which Black can take sente with the hanekomi of 9. White is forced to play at 10 to connect his central stones to the upper side. If these stones get separated at that point, they will all die.

Dia. 2 (11-23)

Black 11 can be used as a kikashi anytime. White must answer with the connection at 12 and now Black can capture one White stone with the sequence up to 19, (as can be seen from the next diagram, White cannot possibly save this stone). Next White plays watari with 20 which is then followed by the capturing moves of Black 21 and 23. If Black had followed this procedure, he would certainly have won.



Dia. 1 (1-10)



Dia. 2 (11-23)

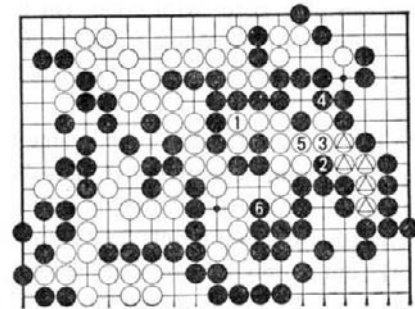
Dia. 3 (Catastrophe)

White must not connect at 1 as here, instead of 18 in the previous diagram, because this attempt to save one stone will end in disaster. When Black plays the sequence from 2 to 6, White will find himself a victim of damezumari and will have to give up the five stones marked ⊙ rather than accept a greater loss.

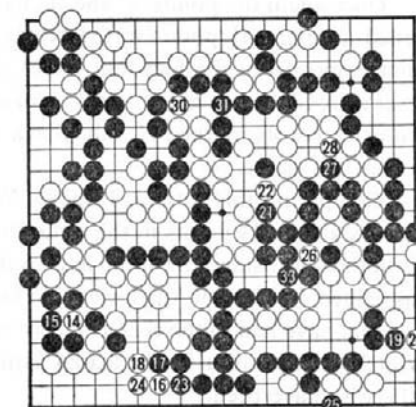
In any event, Black lost out due to his failure to play as in Dias. 1 and 2. Let's find out the actual value of this loss.

Fig. 16 (214-233)

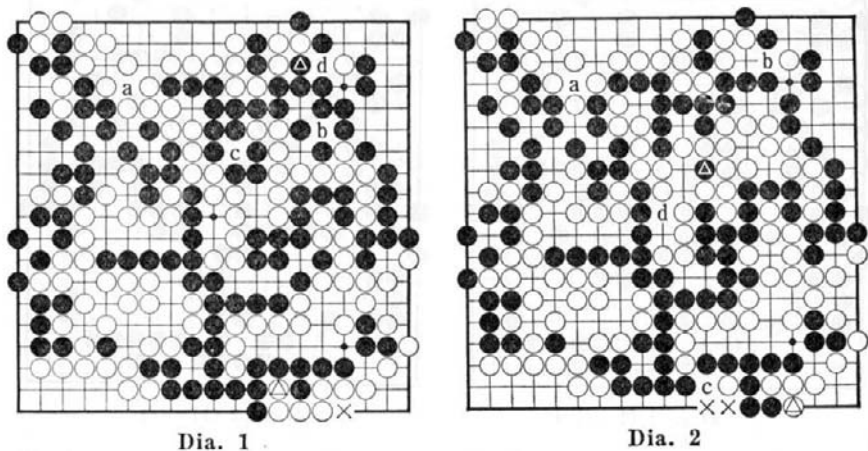
Black's mistake in the center proves too large and even though he got to play the big yose point of 25 on the lower side, he can't make up the leeway. After this, the remaining yose plays are all worth only one or two points each and can't have any effect on the final result of the game.



Dia. 3



29 and 32 take ko
Fig. 16 (214-233)



Dia. 1 (Comparison)

This diagram shows the result after Dia. 2 on p. 111, to which the final plays have been added. Firstly, the points 'a' and 'c' represent one point gains to either side and thus cancel each other out. In the center, the combined total Black gain from the points 'b' and 'd', where two White stones were captured, is three points. On the lower side, White has gained one extra point of territory at X and Black has lost four points because White \triangle has escaped.

Dia. 2 (The actual game)

Once again the points 'a' and 'b' have no connection with gain or loss. White earned an extra $4\frac{1}{2}$ points in the center through the capture of Black \triangle , (the $\frac{1}{2}$ point comes from the fact that either player can play at 'd' with gote). On the lower side, Black has got 4 points through the capture of one White stone plus the two extra points marked X. n.b. Black must play another stone at 'c' eventually so this is a dame.

Comparing this to Dia. 1 above, White has improved in the actual game to the tune of the $4\frac{1}{2}$ points in the center minus the 1 point he would have gained at \triangle on the lower side; an overall improvement of $3\frac{1}{2}$ points. At the same time, Black has gained 4 points on the lower side but suffered a loss of 3 points for the profit he could have had in the center. His gain works out at only 1 point. Consequently, White's final position in the actual game was a full $2\frac{1}{2}$ points more than it might otherwise have been.

Fig. 17 (234-258)

The game ended with White 258. Black has 5 more points showing on the board but when the komi of 5 points is taken into account the game becomes a draw. However as is the rule in the Meijin Series, when a game ends in a draw, White is adjudged the victor.

This game is instructive because it demonstrates that even the strongest Go professionals are not infallible. However in their fallibility there are countless lessons to be drawn by which the humble amateur can benefit. Study this game, pay close attention to what is considered to be a mistake by professional standards and examine the recommended sequences thoroughly. In this way the reader can get a glimpse of true professional thinking in action and hopefully this will be mirrored to some extent in his own games.

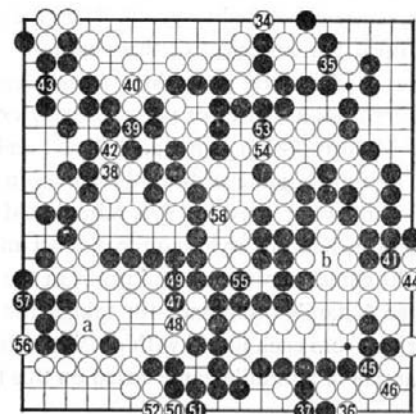


Fig. 17 (234~258)

CHAPTER 4: Profit Versus Influence

The opening stages of most games usually comprise a selection of joseki which are played around the corners of the board. These corner encounters are for the most part a device whereby the opponents divide the corner area between them. Such a partitioning is characterized by one player taking the corner and a small but real territory, while the other gets thickness or influence on the outside although this cannot yet be construed as profit. The type of middle game that develops out of such a fuseki is the subject of this chapter.

Whether one chooses thickness or profit in a joseki depends on the overall situation but it is also sometimes a matter of personal taste or style. In this game, the players were Kitani Minoru, 9-dan, who held Black, and Sakata Eio, 9-dan, who was White. It was the fourth game of the 4th championship series to decide the highest ranking player and was played in 1959. Kitani held the title at that time and Sakata was the challenger. Kitani's style is quite distinct and almost unique. He prefers to play a very tight game, aiming for real profit in the corners at the early stages of the game. Given Kitani's preference for taking the corner, it was only natural that Sakata emerged from each joseki with outside influence, and this game becomes an excellent example of a middle game based on this type of fuseki strategy.

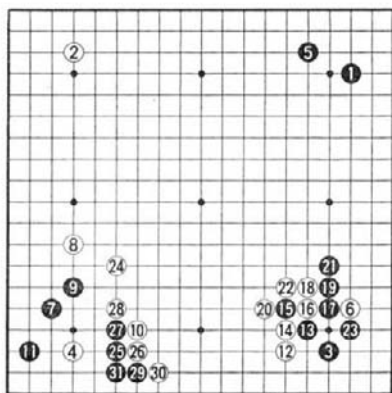


Fig. 1 (1~31)

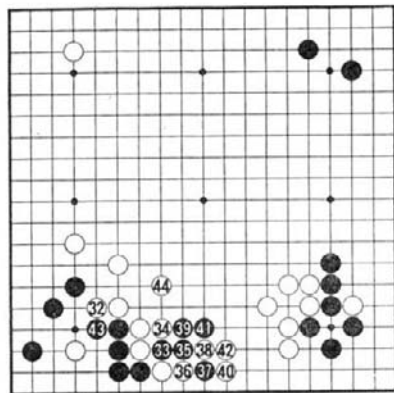


Fig. 2 (32~44)

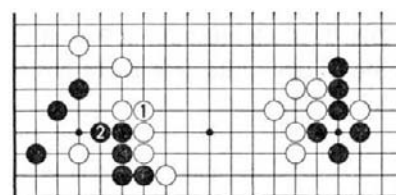
Fig. 1 (1-31)

The opening moves of the game are shown here. A complete analysis up to this point can be found in *Modern Joseki and Fuseki, Vol. 1* in Chapter 1 from pages 41 to 59. By Black 31, the pattern of profit versus influence is well defined. Kitani has already staked out three corners for Black while Sakata has built a sizeable moyo between his two opposing walls on the lower side. This central influence also extends along the left side.

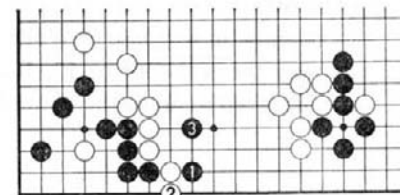
The Middle Game

Fig. 2 (32-44)

When White plays nobi-dashi at 32, Black answers with the seemingly impossible cut at 33. The middle game has now commenced and has immediately taken a difficult turn. Both players have strategies they are following. Black is looking for aji with which to reduce White's area, while White on the other hand is trying to prevent this from happening. This sequence ends with White 44 as both players reach a compromise. The necessity of this sequence will become clear in the ensuing discussion.



Dia. 1



Dia. 2

Dia. 1 (Awkward)

Instead of the nobi of 32 in Fig. 2, White could have simply connected at 1, here. Black will respond with the awkward looking move of 2, but as we shall see in the next diagram, there is a very good reason for playing it.

Dia. 2 (Black has a move)

Black 2 in Dia. 1 is a very powerful move as it leaves the threat of the hasami-tsuke at Black 1 if White fails to strengthen his lower side. White will answer with the sagari of 2 but now Black jumps lightly out with 3 and White's hard earned territory on the lower side turns to dust. Hence a defensive move by White is necessary after Black 2 in Dia. 1. Of course White is looking for a chance to make a shimari in the upper left corner but if he plays the connection of 1 in the previous diagram, he is bound to lose that chance. For this reason, White 1 in Dia. 1 must be rejected.

Dia. 3 (Kikashi)

Against White 1, Black 2 is just the sort of move White wants him to make. That is to say, White plays 3 forcing Black to cut at 4. Following this White can calmly connect at 5 and then play hane at 7 to solve the problem of a Black hasami-tsuke at 'a'. Please note also, that as White 7 is sente, he will be able to make his shimari in the upper left corner. In fact, White 1 (32 in Fig. 2) is a move which allows White to end this encounter with sente and make a shimari in the upper left corner.

Dia. 4 (Too greedy)

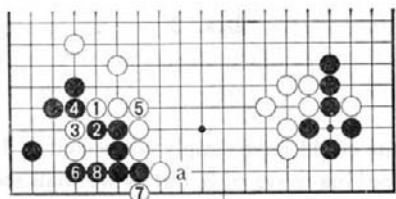
Instead of the connection of 5 in the previous diagram, it is bad for White to try and capture with the kosumi-tsuke of 5. In such a case, Black will cut with 6. Let's consider some of the sequences resulting from this move.

Dia. 5 (Careless!)

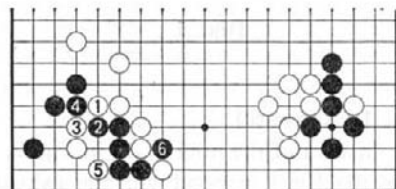
Continuing from the previous diagram, the moves up to White 8 are inevitable. However, Black 9 is a mistake which lets White capture the five Black stones with 10. Now, even though he can make a ponnuki capture at 'a', Black's loss will leave him at a distinct disadvantage.

Dia. 6 (Alright)

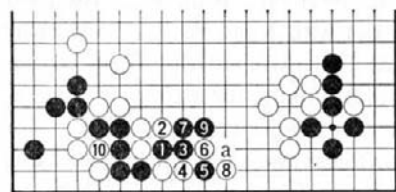
Consequently, in response to White 8 in Dia. 5, Black must cut at 9 as in this diagram. After the sequence to 13, Black's stones are quite safe as he has the option of the shicho at 'a' or the ponnuki at 'b'.



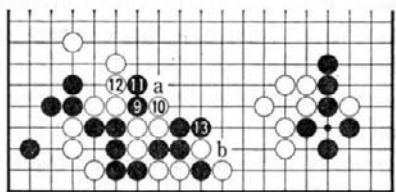
Dia. 3



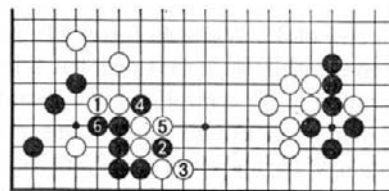
Dia. 4



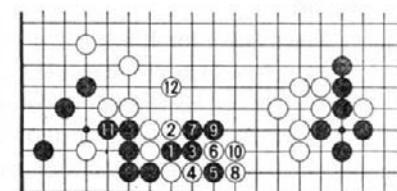
Dia. 5



Dia. 6



Dia. 7



Dia. 8

Dia. 7 (Bad aji)

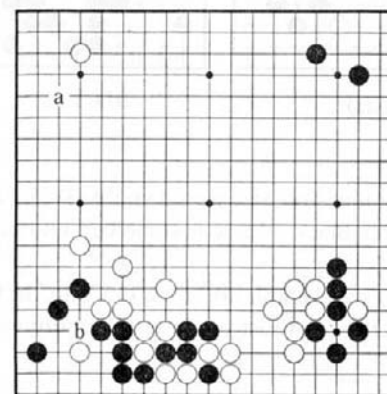
In response to the cut of Black 2 (Black 33 in Fig. 2), the nobi of White 3 is a bad move. Black immediately cuts at 4 and then plays 6 leaving White's shape on the outside with very bad aji.

Dia. 8 (Actual development)

This diagram shows how the actual sequence was played in the game we are studying. Careful study of the preceding diagrams will clarify the meaning of each move enabling the reader to understand how the final result was arrived at.

Next Play: Where should Black play 45?

The struggle on the lower side has reached an impasse and Black wants to play a kakari against the upper left corner with 'a'. Unfortunately, White will then capture five Black stones on the bottom side with a play at 'b', and Black cannot leave the situation there as it is. He must find some means of rectifying his weakness and furthermore, he should try and do it in some way that will leave White with bad aji. Needless to say, a simple defensive move like 'b' won't do. Taking all these considerations into account, please work out where to play Black 45.



next play?

Fig. 3 (45-48)

The correct move for Black is the warikomi of 45. White 46 forces Black to connect at 47, after which White makes a niken takashimari in the upper left corner with 48. White chose this shimari in consideration of his centrally oriented strategy. Although Black 47 ends in gote allowing White to make his shimari, this move is not without its compensations. For example, if White plays at 'a', Black 'b' is sente. In addition, the tsuke of Black 'c' may eventually become a tesuji. In this way Black has succeeded in introducing some defects into White's surrounding shape.

Dia. 1 (Black takes sente)

In reply to the warikomi of Black 1, White 2 is unreasonable. Black would then be able to take sente and play a kakari at either 3 or 'a' in the upper left corner.

Dia. 2 (The efficiency of Black \triangle)

After Black plays the kakari in the previous diagram, White will be unable to attack with 1. Black cuts at 2 and now because of the presence of Black \triangle White is forced to go back and mend his defect at 'a'. Black can now save his five stones in good time.

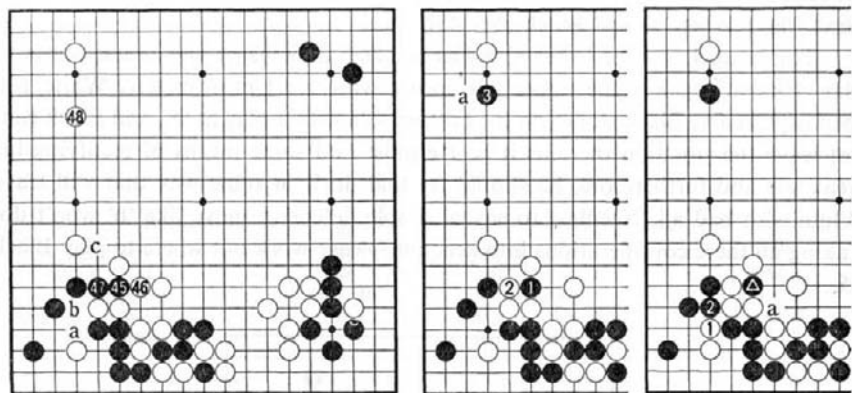


Fig. 3 (45-48)

Dia. 1

Dia. 2

Dia. 3 (Bad aji)

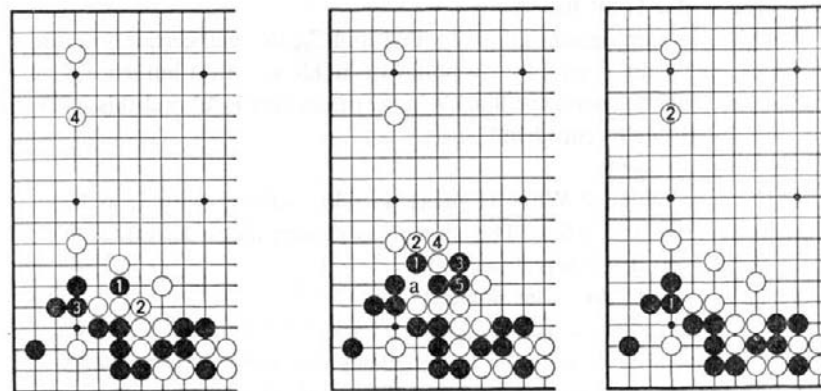
It is true that the connection at 2 would enable White to take sente and form a shimari with 4 but after Black 3 there is some bad aji that cannot be ignored.

Dia. 4 (Damezumari)

After Dia. 3, Black will be able to break out into the center with 1, 3 and 5 and White will be powerless to resist because of damezumari when he tries to cut at 'a'.

Dia. 5 (No such aji)

Black 1 is an unimaginative move which has only one meaning: defense. It possesses none of the aji of Black 45 in Fig. 3, and hence is rejected.



Dia. 3

Dia. 4

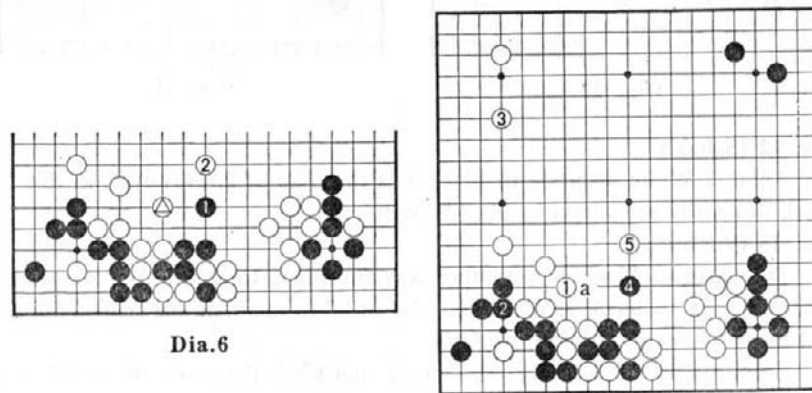
Dia. 5

Dia. 6 (No escape)

It should be noted that after White \triangle , it would be the height of foolishness for Black to try and run away with theikken tobi of 1. The boshi of White 2 neatly blocks off Black's escape route.

Dia. 7 (Sabaki)

Instead of playing 44 in Fig. 2 ('a' in this diagram), White might have thought of playing the kake-tsugi of 1. This would have served to prevent Black 45 in Fig. 3 and also forced Black to defend directly at 2. White is now free to make a shimari with 3. However, in this case, Black can easily run away with the ikken tobi of 4 because the boshi of White 5 doesn't work as well. Black can make sabaki by playing at the vital point of 'a'.



Dia. 6

Dia. 7

Dia. 8 (The center is all important)

If White plays an ogeima shimari with 1 and △, this will certainly secure the corner area but White must follow a policy of building central influence if he expects to win. The vital point for Black's keshi maneuvers is 'a' and this will completely nullify White's central influence.

Dia. 9 (Ikken shimari)

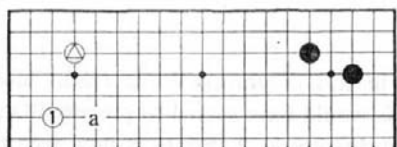
It is also possible for White to make an ikken shimari with 1, as here, but again it feels a bit incomplete. This shimari is susceptible to an attack from 'a' and for this reason it too was discarded.

Dia. 10 (Weakness of the niken shimari)

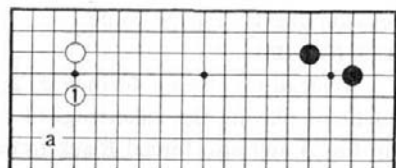
Although the niken shimari of White △'s has a strong bearing toward the center it is deficient in securing the corner. Black can wrest the corner away from White with the sequence from 1 to 5 and this amply demonstrates the weakness inherent in the niken shimari. To cite the proverb; "Where there is light, there is shade".

Dia. 11 (Still alive)

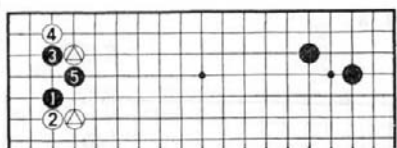
If White plays 1 here, instead of the osae of 4 in the previous diagram, Black can again obtain life with the sequence from 2 to 6.



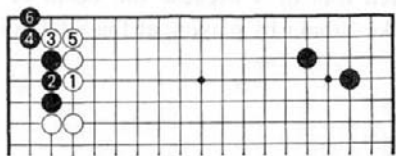
Dia. 8



Dia. 9



Dia. 10



Dia. 11

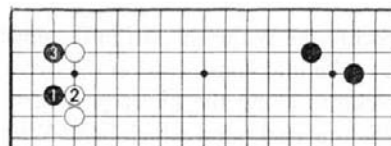
Dia. 12 (Sabaki)

Another White response to Black 1 is the osae of 2. However, in this case Black can easily get sabaki by playing at 3.

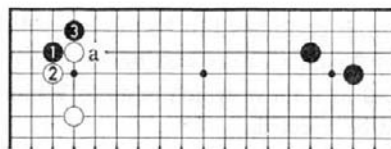
Dia. 13 (Variation)

The tsuke of Black 1 is another way for Black to attack White's shimari. After the hane of Black 3, White can play at 'a' to maintain his central influence and Black will easily live in the corner.

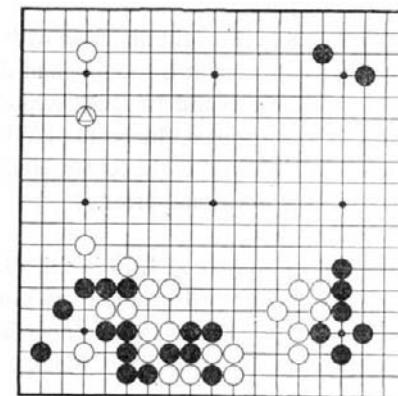
From the above diagrams, we can see that while the niken shimari does not secure the corner, it has the advantage of maintaining a strong posture in the center. White chose this type of shimari since he was anticipating a fight in the center.



Dia. 12



Dia. 13



Next play ?

Next Play: Where is the best point for Black 49?

After White has made his shimari with △, the game seems to have returned to the fuseki stage again, so in a sense this is a fuseki problem. However, in choosing this next move, Black must take into account the results of the encounters on the lower part of the board. It has become abundantly clear that White's strategy is based upon the construction of a central influence.

Fig. 4 (49-51)

The correct point for White to play is 49 at the hoshi point on the upper side. This move not only nullifies the effect of White's shimari along the upper side, but also, because of its high placement on the fourth line, serves as a counter to White's center-oriented strategy. White 50 is natural since it prevents Black from playing at 'a', which would be unbearable for White. Next, Black plays 51 taking the last big point left from the fuseki. In a sense, Black, in playing this move, adopts a "wait and see" attitude placing the onus of attack on White.

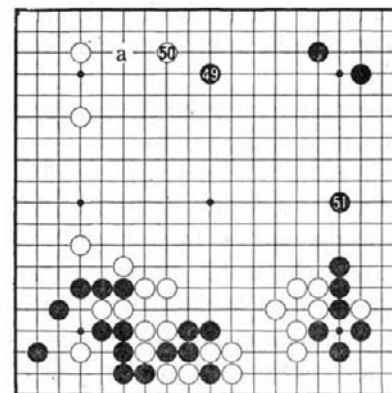


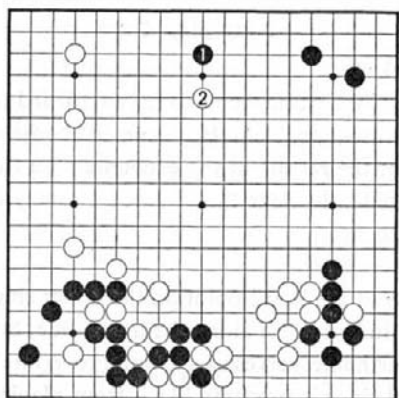
Fig. 4 (49-51)

Dia. 1 (Too low)

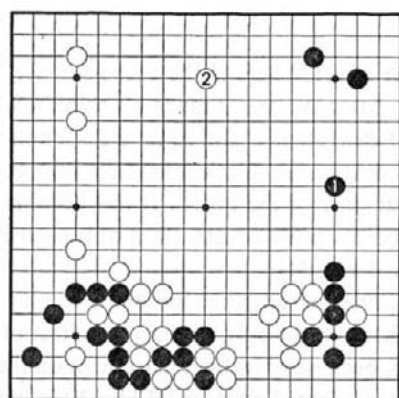
Black 1 is in the right direction with respect to the White shimari in the upper left corner. However, it is too low and doesn't take into consideration the overall conditions of the board (namely White's thickness along the lower part of the board). In this instance, the boshi of White 2 is the ideal point which helps White enhance his command of the center. Hence Black 1, although in the right direction, suffers from a positional error.

Dia. 2 (One-sided)

For Black to play at 1, as in this diagram, is considered to be too one-sided. In response, White will take the key point of 2 which works well both as an extension from the shimari in the upper left and as a move which adds to White's central influence. Consequently, Black 1 must be rejected.



Dia. 1



Dia. 2

Fig. 5 (52) Where should Black play 53?

With 52, White plays uchikomi on the upper side. This move starts the fight in the center which the game has been gradually building up to. How should Black respond to this move? This is really a very simple problem.

Dia. 1 (At the cross-roads)

White 52 in Fig. 5 was the turning point of the game and accordingly it was a very difficult move for White to decide on. Another possible move was the tsuke of White 1. Such a move is called 'yosu miru' (probe). The idea of this tsuke is to force Black to commit himself to a definite strategy. If Black plays at 2, this means he will place emphasis on the outside. In such a case, White will immediately counter with something like the kake of 3 to widen his own influence in the center, yet leaving the aji of 'a' undisturbed. White may still live in the upper right corner with 'a' and this will be a constant annoyance to Black. However, as we will see in the next diagram, this will not work out well for White.

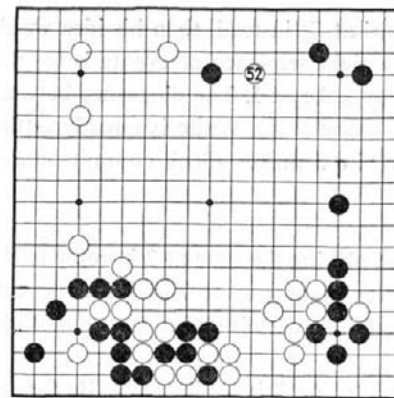
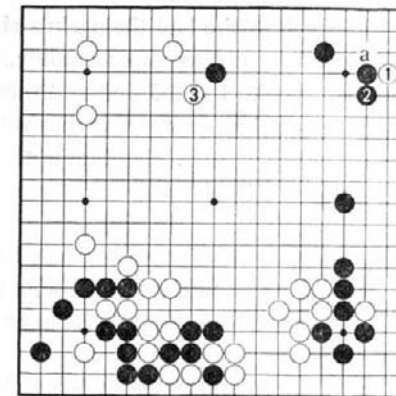


Fig. 5 (52)



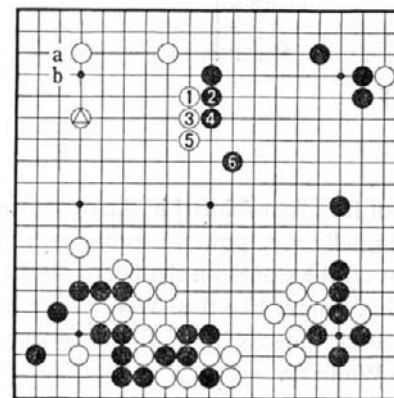
Dia. 1

Dia. 2 (Imperfect)

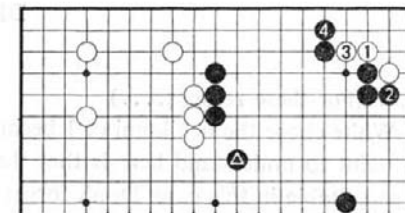
Continuing from Dia. 1, the sequence will be played up to Black 6 and this last move, as can be seen in the following diagram, is really excellent for Black. On the other hand it seems as if White has bolstered his area in the upper left portion of the board. However, don't forget that because of the looseness of the niken shimari, Black can still eat away the corner with such moves as 'a' or 'b'. Consequently, White cannot play this way as it may be construed as too passive. In addition, Black 6 has serious bearing on White's maneuvers in the upper right corner.

Dia. 3 (Captured in the corner)

With a stone at \triangle , Black is in a good position to counter any attempt by White to live in the upper right corner. For example, if White plays 1 and 3, Black will play osae at 2 and 4 sharply restricting White's living space. It doesn't look as if White will be able to live and Black \triangle will block the escape route.



Dia. 2



Dia. 3

Dia. 4 (On the other hand)

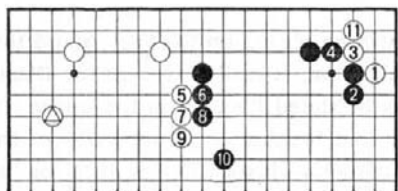
However if White had the ogeima shimari at \triangle instead, then his idea would have an excellent chance of succeeding. The right sequence of events is to play kikashi with White 1 and 3 first and then play kake at 5. The difference between this and the previous example is that with a stone at \triangle , White is already settled in the upper left corner. Please note that White 3 makes Black commit himself with 4 before 10 is played.

Dia. 5 (Kikashi)

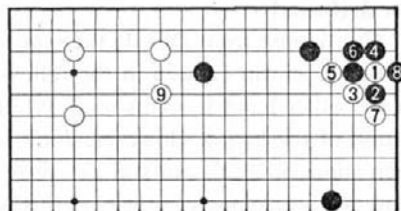
Black should think more carefully before playing the osae at 2 in reply to the tsuke of White 1. White would be able to play kikashi up to 7 and now the tobi at 9 is a very good idea. Here White has been able to use his stones most efficiently.

Dia. 6 (Heavy)

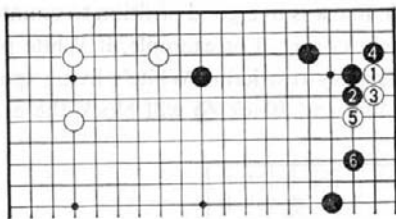
For White to run out with 3 and 5 after Black 2 is a bit heavy. By forcing Black to fight with 4 and 6, White's plan for the center fighting is radically upset.



Dia. 4



Dia. 5



Dia. 6

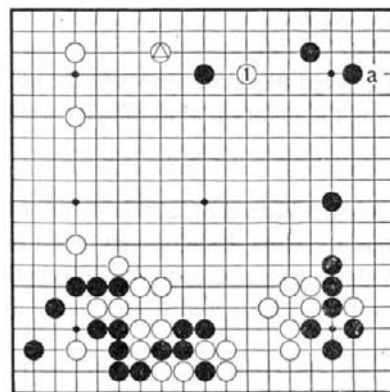
Dia. 7 (For these reasons...)

White chose the uchikomi of 1 because of his niken shimari in the upper left. The point to understand here is that the normally very powerful probe at 'a' is not so suitable in this case. Don't forget that all the stones on the board must be taken into account even when choosing a single move like this. Well, White has issued his challenge and jumped into the Black moyo with 1. It goes without saying that this stone has a connection with White \triangle .

Black's next move is one of the common ways used to sever this connection between White 1 and \triangle .

Fig. 6 (53-58)

The kosumi of Black 53 is the proper move. It prevents White's watari along the upper edge. While he is getting settled with 55 and 57, Black is coming ever closer to White's moyo and the game is beginning to look promising for him. In all probability, this was a good time to play the yosu miru (probe) of White 58.



Dia. 7

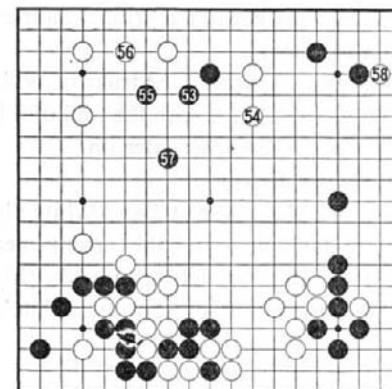


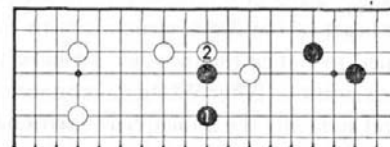
Fig. 6 (53-58)

Dia. 1 (Bad sense)

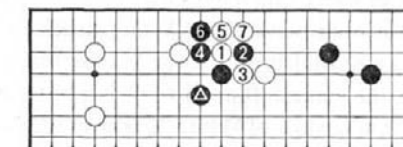
Simply to jump to Black 1 is very bad. All White has to do is play tsuke at 2 and he can connect quite easily. After this, Black can play many different ways but no matter which he tries, he cannot expect a good result.

Dia. 2 (Separated)

When he has the kosumi at \triangle , Black will play hane-dashi with 2 against a White tsuke at 1 and White cannot succeed. The reason being that Black can play tsuki-dashi at 6 confident in the knowledge that he has Black \triangle to back him up.



Dia. 1



Dia. 2

Fig. 7 (59-66)

The osae of Black 59 was the first doubtful move in this game. From 60, White plays the usual kikashi and then neglecting the tobi at 'a', plays directly at 66 attacking the Black group on the upper side and at the same time giving support to the White stones on the lower side. In fact, we still can't say that the game has turned in White's favor but at least White 66 is the optimum fighting move available and this has become a critical moment for White.

Dia. 1 (Meaning)

The meaning behind the tsuke of White 1 is when Black answers with the nobi of 2, White can escape with the tobi of 3 leaving the point of 'a' as aji with which he can live in the corner later on.

Dia. 2 (Don't hurry)

If Black plays osae at 2 and White plays 3 and 5 instead of 'a' then Black will play nobi-dashi at 6 and this arrangement has somehow become very good for Black. Following through steadily like this, White has no chance to develop rhythmically. In the figure, by contrast, White's development proceeded very smoothly.

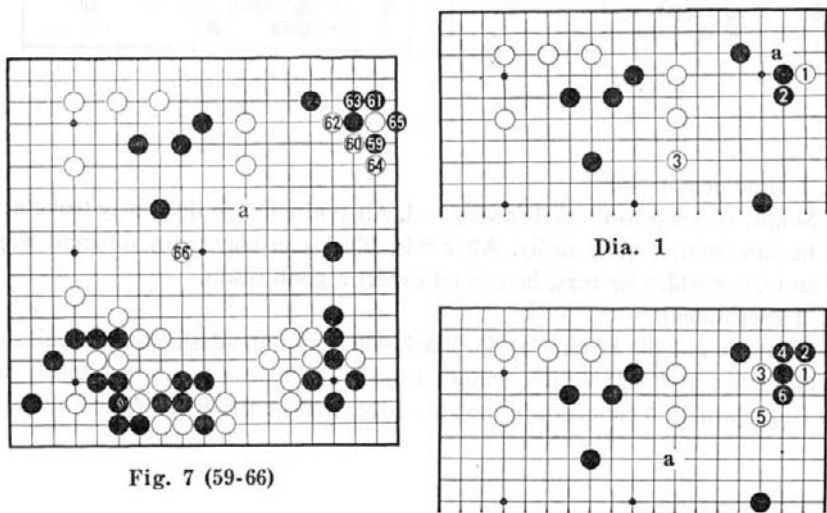


Fig. 7 (59-66)

Dia. 1

Dia. 2

Fig. 8 (67-72)

The counter-attack of Black 67 was the second dubious move. This is the sort of move one makes according to one's disposition at the time, but no sooner had it been played than White struck at the heart of the Black structure with the severe nozoki tesuji of 68. Maybe Black failed to notice this nozoki. To have to play the makeshift move of 69 is a bitter pill to swallow. After White has connected at 70, the tsuke of White 72 is easy to play and suddenly the atmosphere surrounding this game has become hotter.

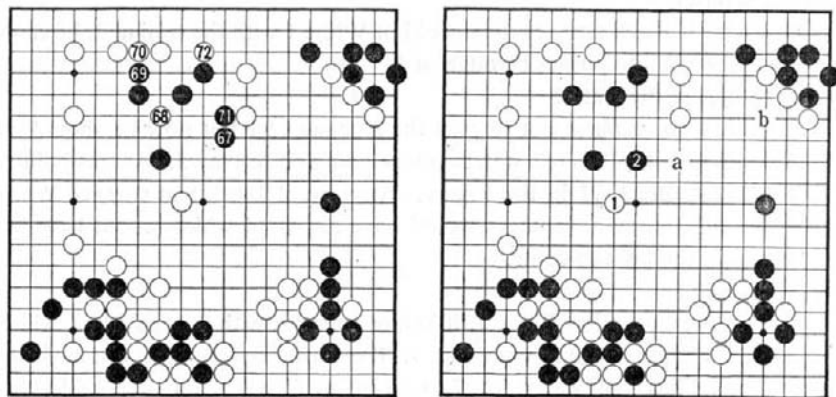


Fig. 8 (67-72)

Dia. 1

Dia. 1 (Simply)

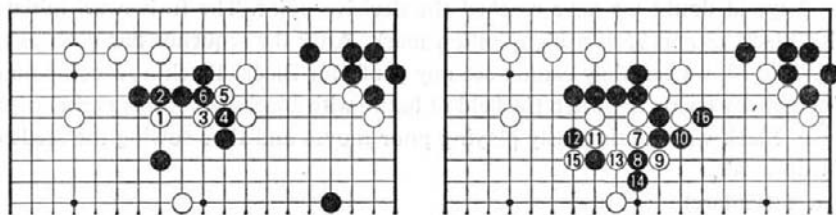
When pressed by White 1, it might be better to simply play the routine move of Black 2. When the play proceeds like this White cannot retain his tempo. If White plays the tobi of 'a', Black may be able to run down into White's lower moyo with a good feeling. On the other hand, for White to play the heavy kake-tsugi at 'b' is not good either. After all, it is difficult for White to achieve a good condition. In Fig. 7, Black's temperamental move of 67 had the opposite effect of fanning the flames of White's counteroffensive.

Dia. 2 (A melee)

When Black plays the calm tsugi of 2, White answers with 3 and the fighting takes another stormy turn. Next White 5 and Black 6 assume the cross-cut formation.

Dia. 3 (White's hope)

The fight continues and we can assume the result up to Black 16. This is a very difficult fight but from White's point of view, seeing as he was in trouble before, this kind of breaking up of groups is just what he hoped for.



Dia. 2

Dia. 3

Dia. 4 (Naturally)

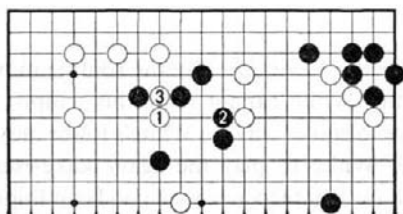
Of course if Black answers the nozoki of White 1 with the oshi at 2, he cannot complain when White pushes through at 3.

Dia. 5 (Stopping the watari)

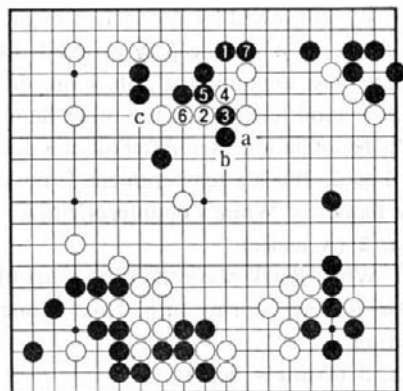
Black has no recourse but to play the stopgap of 1 but now he should play one move at 3 to stop White's watari before going on to play 5. (At this point we are referring to Black 71 in the Figure.) Anyway, if Black had stopped White's watari like this, many advantages would have appeared which would have been most useful in the fight to come.

Dia. 6 (Battle)

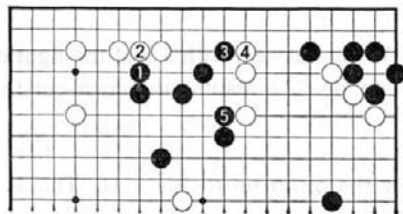
Against the kosumi of Black 1, if White counters with 2, then Black will cut with 3 and 5 and finally play watari at 7. The battle has commenced but when Black already has the watari at 7, he can go forward full of confidence. If White plays oshi at 'a', Black will answer with the nobi of 'b' or he could also play at 'c' and this will become a very difficult fight for White to handle. Although the result is not clear, this seems to be a fight that favors Black.



Dia. 4



Dia. 6



Dia. 5

Fig. 9 (73-79)

Beyond doubt we have reached the decisive point. The furikawari initiated with Black 73 and 75 is a big question mark. After the sequence has gone as far as White 78, we certainly cannot see any profit for Black. Black now compounds his errors by trying to switch the field of battle with Black 79. At this period of the game, Black was continuously playing poor moves and thus sowing the seeds of his downfall.

Dia. 1 (Failure)

If Black had played the hane-dashi of 1 first, he could have cut White in two. However after separating the White stones, Black still has to go back and connect

at 7, which allows White to settle his group with 8.

Dia. 2 (Tenacious)

However, we must point out that it is possible for Black to hold out with 1 and 3. After White 4 and 6, Black simply connects at 7 and waits to see whether White plays sagari at 'a' or the tsugi of 'b'. He will decide his future course after White plays one of these.

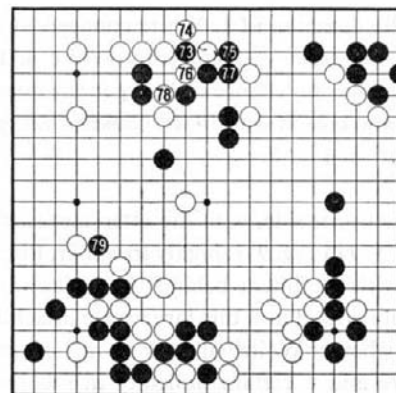
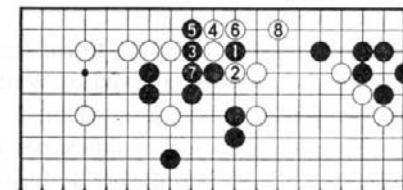
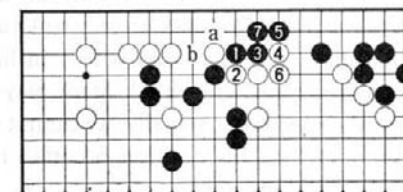


Fig. 9 (73-79)



Dia. 1



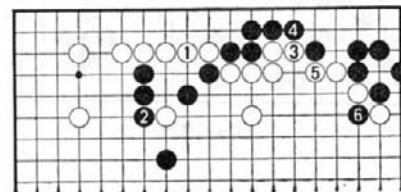
Dia. 2

Dia. 3 (It is possible to fight)

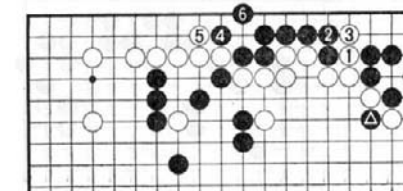
Next, if White connects with the botsugi of 1, Black will play a preparatory move at 2. Even if White plays 3 and 5 to settle his stones in the upper right, Black can cut at 6 and he can carry on the fight from here.

Dia. 4 (Alive)

Black can fight because he need not fear being cut off on the upper side. If, for instance, White cuts with 1 and 3, Black may be isolated but he can easily live with 4 and 6. By the time the game reaches this point, White is in dire straits because Black \triangle poses a severe threat.



Dia. 3



Dia. 4

Dia. 5 (However)

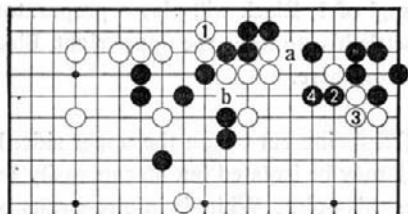
But if White plays the sagari of 1, it becomes more difficult. One way that Black might consider is to cut with 2 and then play nobi at 4. However, this comes unstuck as White has the kikashi of 'a' up his sleeve and can couple it with the unpleasant tsuki-atari of 'b'. Black cannot play so simply and must search for a wider and more farsighted way of tackling this campaign.

Dia. 6 (Dangerous)

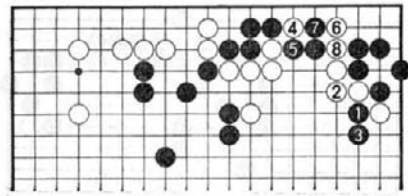
It is dangerous for Black to cut from the direction of 1. White connects at 2, Black plays 3 but now the oki of White 6 has some meaning after White 4. In this case, with the result up to White 8, Black has no chance of living in the upper side. This accumulation of difficulties was the reason why Black chose to accept the simpler if slightly unfavorable furikawari in Fig. 8.

Dia. 7 (Consistent)

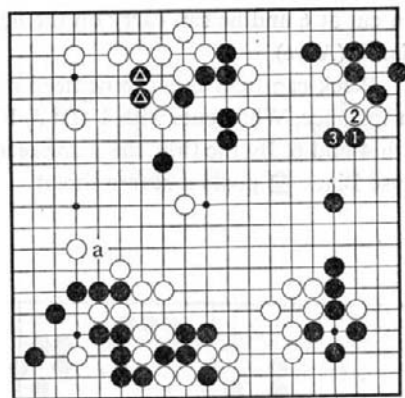
Having decided on the furikawari in the upper side, with the attendant sacrifice of the Black Δ stones, to play tsuke at 'a' (79 in Fig. 9) is highly irregular. Black should have played nozoki with 1 in line with the intent behind the furikawari. When White answers with 2, Black plays nobi with 3 and this large-scale attack is perfectly consistent. Actually, we cannot say whether White will connect at 2 or not. If he does then his position becomes heavy and a certain difficulty in securing life becomes apparent.



Dia. 5



Dia. 6



Dia. 7

Dia. 8 (Mystery)

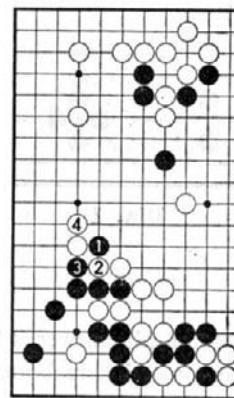
On the left side, where Black played the tsuke of 1, it may seem quite strange but White has merely to interrupt his progress with 2 and Black has no really good way of playing. The same applies when Black cuts at 3 for White answers with the nobi of 4.

Dia. 9 (Continuation)

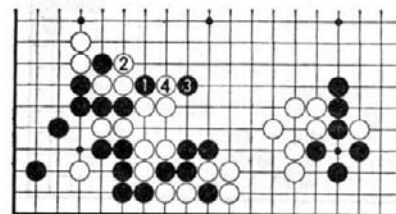
Black cuts with 1 and then plays 3 which has all the appearances of being a tesuji, but again after White 4 Black is in a bind. Although White is quite safe in this cutting sequence, he actually has more urgent and necessary points to play. Therefore, he played tenuki at this time, as we can see in the next figure.

Fig. 10 (80-83) Where should White play 84?

White decided to play 80 and 82. This means that White must have already worked out what his next move was going to be. White has made Black stronger so his next move must be connected with finding a suitable sabaki for the stones on the right side. Go ahead. Try and find the right move yourself.



Dia. 8.



Dia. 9

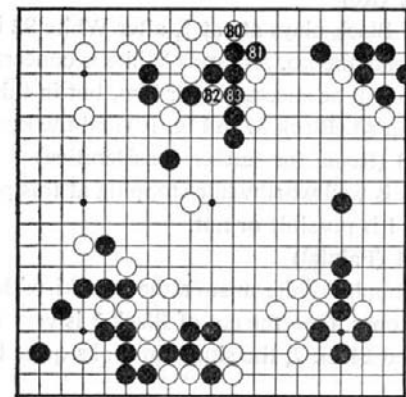


Fig. 10 (80-83)

Fig. 11 (84~92)

White 84 was the next move. This means that White has driven a wedge right in the middle of Black's moyo and it is not reasonable to think in terms of Black killing White. The sequence proceeds up to White 92 after which a ko is inevitable. Even so, the consequences of Black \triangle continue to weigh heavily on Black's conscience. Just because of this one bad move, Black's state of affairs has shown a sharp decline.

Dia. 1 (Heavy)

A move such as the kaketsugi of White 1 is a heavy way of playing. Black can play nozoki at 2 and White's chances of life are uncertain.

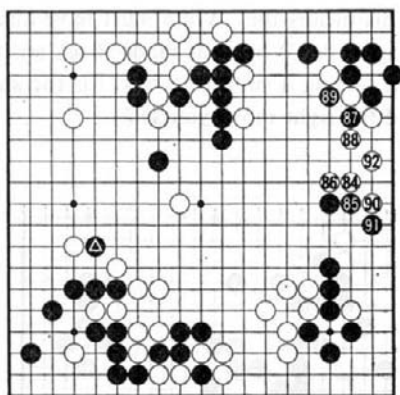
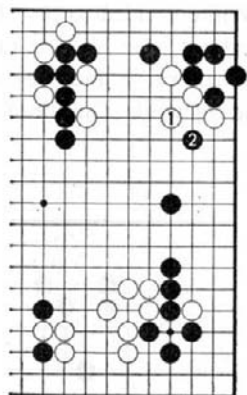


Fig. 11 (84~92)



Dia. 1

Dia. 2 (Ko)

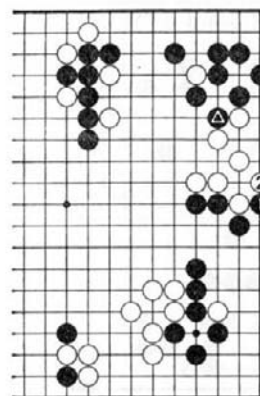
If Black plays at 1, after White 92 in Fig. 10, White will answer at 2 and must play the ko. As far as White is concerned, if he has some aji hereabouts then the ko will be successful for him, but in this case, Black has already captured one stone at \triangle (Black 87 in Fig. 10) and the ko may present some problems for White.

Dia. 3 (Room for further consideration)

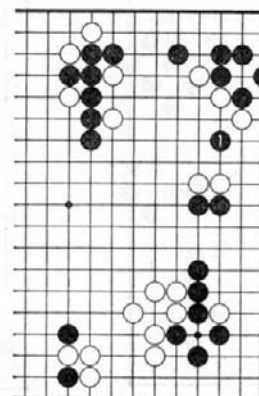
It is well worthwhile stopping at this point to consider whether the nozoki of Black 1 is possible or not.

Dia. 4 (Painful)

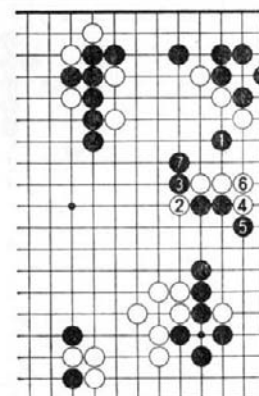
Should White answer the nozoki with the hane of 2 at the head of Black's two stones, then the cut of Black 3 is very powerful. By the time the sequence has reached Black 7, the situation looks quite hopeless for White.



Dia. 2



Dia. 3



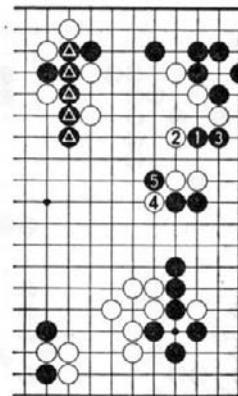
Dia. 4

Dia. 5 (This too)

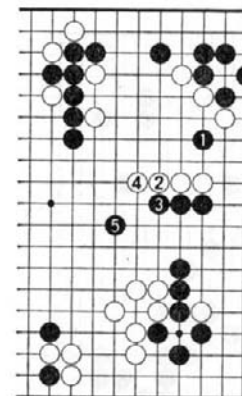
If White resists at 2, Black continues with 3, and after White plays hane with 4, once again Black cuts with 5. Anyway, White's position is very awkward, especially because Black has the strength of his stones \triangle to back him up.

Dia. 6 (Incursion)

Therefore, White would have had to simply play nobi with 2 and 4, but in this case Black will play 3 and 5 to run straight into the White moyo on the lower side. Black really would have liked to have played like that.



Dia. 5



Dia. 6

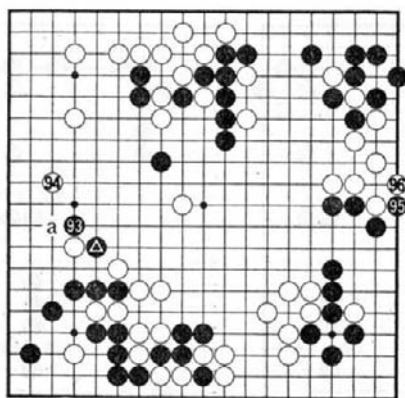
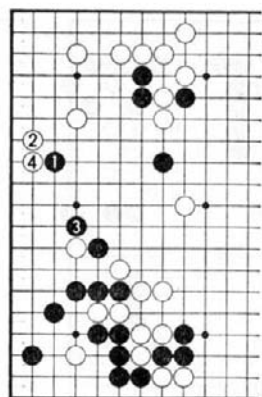


Fig. 12 (93-96)



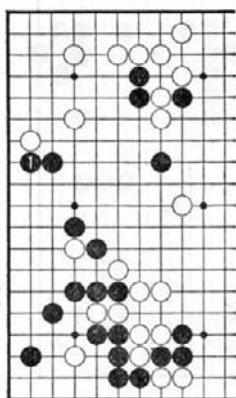
Dia. 1

Fig. 12 (93-96)

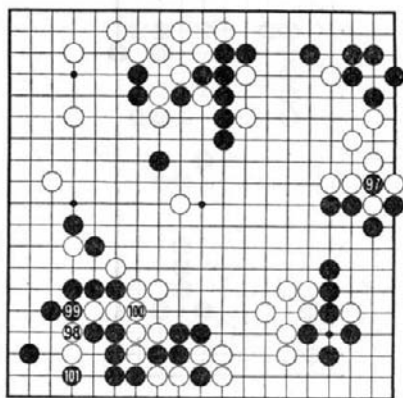
Black plays kakae at 93 to save the honor of Black \triangle , but even this move is a sort of failure. White plays tsume at 94 and this has the additional value of creating aji at 'a' which contributes to Black's sense of loss. Due to the proliferation of poor moves made by Black during this period, the game has turned in White's favor and when Black played 95, the ensuing ko took on the form of a gamble to decide the outcome of the whole game.

Dia. 1 (As far as here)

Instead of Black 93 in the figure, the right way to play is for Black to extend as far as 1 first. After White 2, Black must then come back and play at 3. After White 4, it is still not too late to start the ko fight on the right-hand side.



Dia. 2



102 takes ko

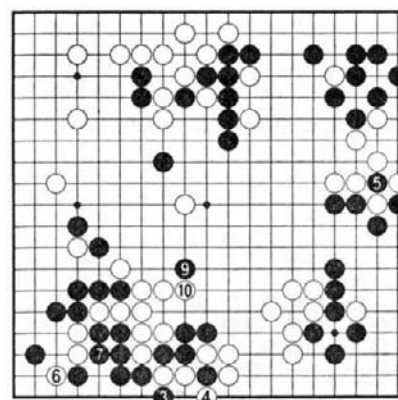
Fig. 13 (97-102)

Dia. 2 (Very big)

On the other hand, if White decides to skip the move at 4, in the previous diagram, Black can take the point of 1 and his left side area will become extremely large. White cannot stand such a result so his move at 4 in Dia. 1 is quite reasonable after all.

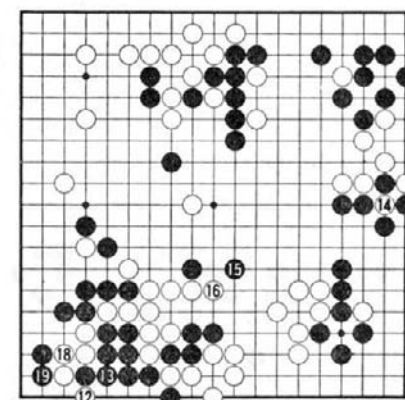
Fig. 13 (97-102)

The ko fight starts with the capture of Black 97. The number of ko threats available is always a delicate problem and must be carefully calculated before a fight commences. When White cuts at 98, he gets plenty of material for his ko threats. Of course, White has to connect immediately at 100.



8 and 11 take ko

Fig. 14 (103-111)



17 and 20 take ko

Fig. 15 (112-120)

Fig. 14 (103-111)

The knack in fighting a ko is to find ko threats that don't leave you with any disadvantage later on. In the threats up to 9, neither player has brought any disadvantage on himself. Especially noteworthy is Black 9 which succeeds in forcing an entry into White's moyo all by itself. White's strong point is that he has lots of ko threats in the lower left corner.

Fig. 15 (112-120)

The ko threat of Black 15 doesn't leave Black with any disadvantage but there was a case for keeping this move in reserve. White answered at 16 because he was justifiably afraid of a Black hane at this point. Next White plays 18, even though this is a loss for him; the ko has assumed such proportions that this move is quite necessary.

Fig. 16 (121-132)

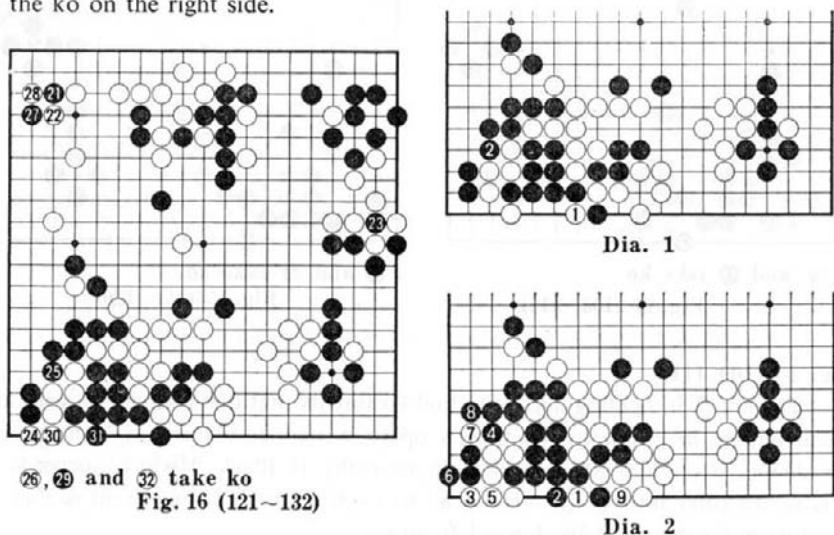
White knows full well that 24 and 30 are disadvantageous for him (about 2 or 3 points loss) but he plays them anyway. He realizes that Black is unwilling to give this corner up in place of the ko on the right side. For Black's part he is gradually running out of threats. He tries to find material in the upper left corner but surprisingly enough there isn't much in the way of good threats around there.

Dia. 1 (Uchikaki)

Instead of 124 in Fig. 16, White could have played the uchikaki of 1 without any appreciable loss at all. However, the way in the figure is much more complicated and was chosen for that reason. In this diagram, Black will of course play 2 against the uchikaki of White 1.

Dia. 2 (Reference)

However if Black greedily gobbles down the bait and captures the uchikaki stone with 2, it will become a horrendous mess. White plays 3, 5 and the kirikomi of 7 and then with 9 it becomes a gigantic ko. Now Black has no time to think of the ko on the right side.



26, 28 and 32 take ko
Fig. 16 (121-132)

Fig. 17 (133-144)

The sagari of Black 33 is aji keshi but he was forced to play this as he had no other threats available. White still has one more ko threat at 'a'. However, White proceeds to give up the ko when he plays 36. He has calculated that he already has a winning chance and this was granted to him by the Black move of 33. Any aji that Black might have had in that corner has completely disappeared after White 34 and White can think of it as real territory. Black shouldn't have played 43, since it gives White the opportunity to play 44 and now White is out of danger. Black 41 was also bad as will be seen in Fig. 20.

Dia. 1 (Aji)

Some time later, there will occur the hane-tsugi of Black 3 and 5 after Black 1.

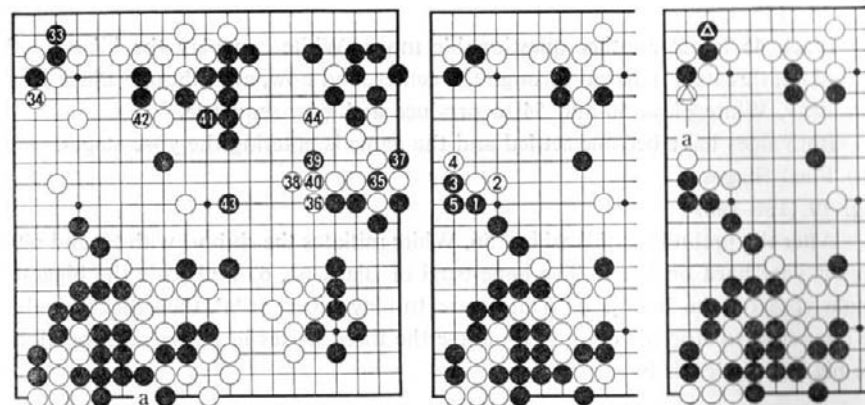


Fig. 17 (133-144)

Dia. 1

Dia. 2

When this happens, the disadvantages incurred by the ko threat in the upper left corner are vividly demonstrated.

Dia. 2 (Devaluation)

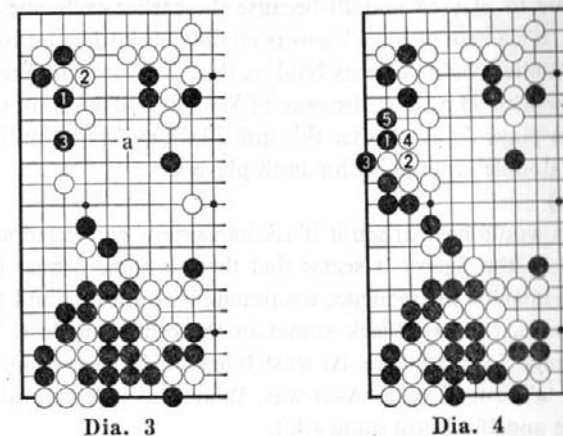
That is to say, with the exchange of Black \triangle and White \circ already completed, the value of the tsuke yose move at 'a' has sharply diminished. What is more there is absolutely no way for Black to live in the corner no matter what is tried and from this point of view also, the exchange of Black \triangle and White \circ is a failure.

Dia. 3 (What about this way?)

As far as Black 1 and 3 go, it seems a little unreasonable to play them without a Black stone at 'a'.

Dia. 4 (Half saved)

However after using Black 1 in Dia. 3 as a ko threat and after the hane-tsugi of Dia. 1, then the yose of Black 1 in this diagram is a little different because it becomes possible for Black to save half of the corner stones up to 5. After Dia. 3 the recurring problem of ko threats raises its head again and is more serious than before.



Dia. 3

Dia. 4

Fig. 18 (145-155)

Black 45 is yet another questionable move. White can play the kikashi of 46 and 48, threatening to cut through the center, and now, even though Black can run away, White plays 50 and 54 to produce a shibori sequence.

Both sides have become settled and the game is entering the yose stages.

The Final Stages

Fig. 19 (156-165)

After the preliminary kikashi of 56, White initiates the shibori with 58 and 60. This is very hard on Black. The hane-tsugi of Black 61, 63 and 65 is the biggest single yose on the board. If White were to play suberi at 'a', then Black would be powerless to stop his defeat. Of course the three stones in upper right portion are big but the left is larger by far.

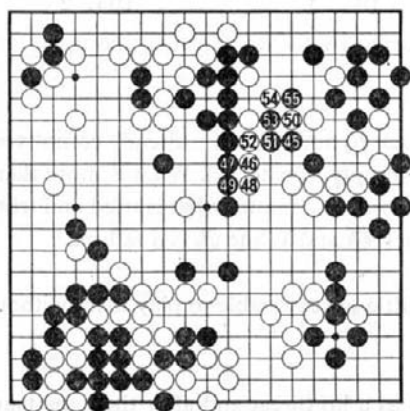


Fig. 18 (145-155)

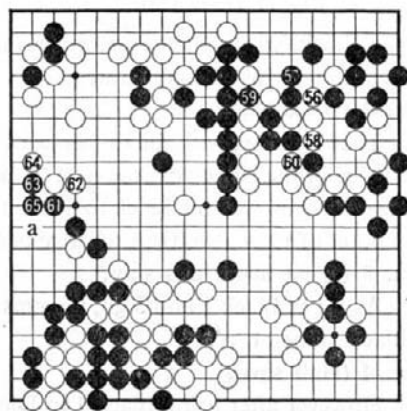


Fig. 19 (156-165)

Fig. 20 (166-177)

White is able to play 68 and 70 because the earlier exchange of \triangle and \triangleleft had taken place. It's a case of Black's errors coming back to haunt him. In normal circumstances, White wouldn't be as bold as this. It was a mistake for Black to defend the center with 73 against the osae of White 72. Black's move is quite unnecessary. White plays de at 74 after this and Black suffers a double loss at this point. 76 was a double sente point for both players.

Dia. 1 (Problem)

No problem would have arisen if Black had simply connected at 1, instead of defending at 73 in the figure. It seems that there is some danger from a White tsuke at 2. If we imagine the sequence continuing with Black 3 and 5, then by the time White plays 6, the two Black stones in the center are lost. However, the connection of Black 5 is a mistake. At least Black could have connected by playing the tobi of 'a' instead of 5. As it was, White was able to push into the left side in the figure and Black lost quite a lot.

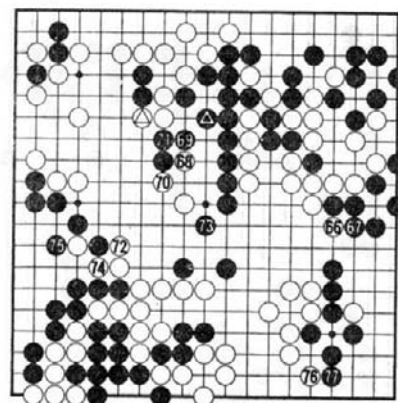
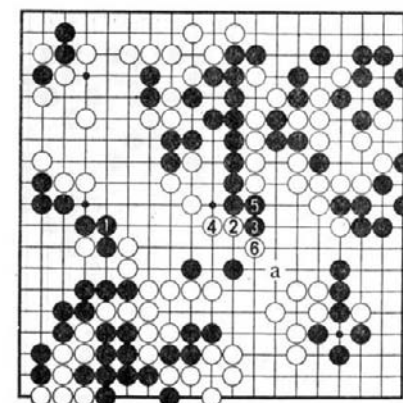


Fig. 20 (166-177)



Dia. 1

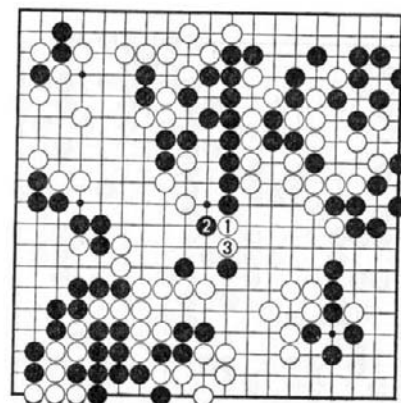
Dia. 2 (Resistance)

In addition, Black can consider playing the hane of 2 on the other side but a White tsuki-atari at 3 is rather dangerous.

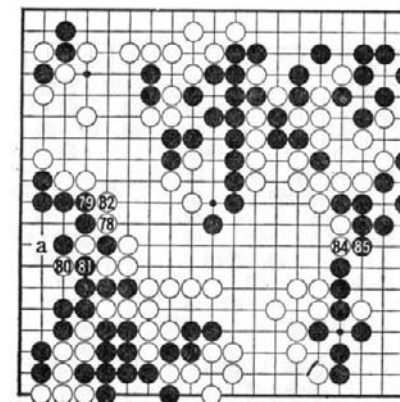
Anyway, things don't look to bright for Kitani, 9-dan, and the string of mistakes in the middle game is not quite what we have come to expect from him.

Fig. 21 (178-185)

After the hane-dashi of 80, White plays the osae of 82 and hopes for a chance to play ate at 'a'. Of course, Black can't afford to let this happen and is forced to play the ko. However Black may not be able to win this ko, and so White 80 was not a complete waste of time.



Dia. 2



\ominus takes ko
Fig. 21 (178-185)

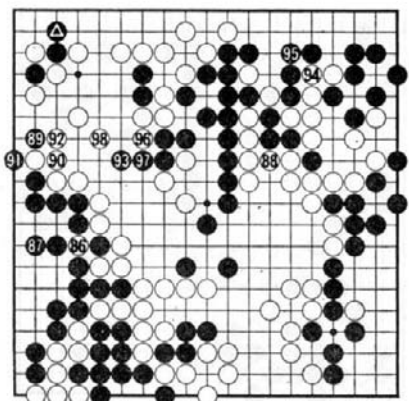


Fig. 22 (186~198)

Fig. 22 (186-198)

When White retakes at 86, Black is obliged to descend to 87 to avoid further trouble. White promptly takes the three Black stones left in the upper right center and the final victory is no longer in doubt. White cannot help but connect with 90, against the hasami-tsuke of Black 89, and after Black 91 the loss suffered with \triangle is obvious.

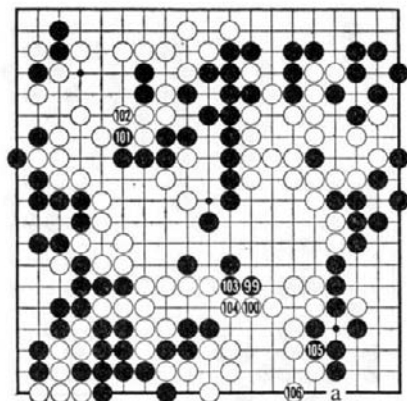


Fig. 23 (199~206)

Fig. 23 (199-206)

Both players have done their best and from here on the yose points seem very small. Still one must remember that the basic principle involved is to play the large moves first, and so on. This is the common sense of yose. White played the kake-tsugi of 106 in order to have the hane at 'a' at his disposal if he needed it. Actually it wasn't necessary after all.

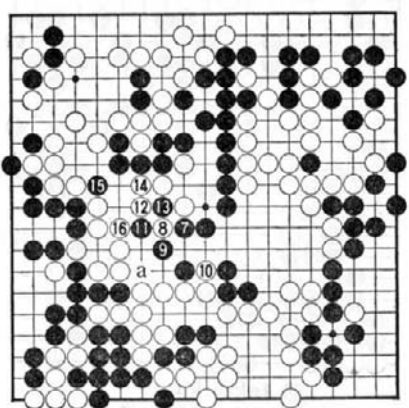


Fig. 24 (207~216)

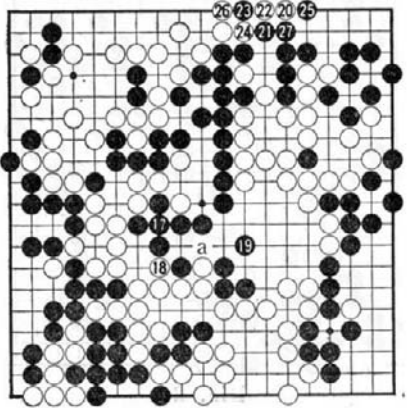


Fig. 25 (217~227)

Fig. 24 (207-216)

From Black 7 and 9 to 16 is a kind of tidying-up sequence. Here we have a common situation in which both players struggle with might and main in the middle of the board but neither gets anything. By giving up one stone at 8, White was able to connect safely. It is now impossible for Black to cut at 'a'.

Fig. 25 (217-227)

When Black connected at 17, White had to play 18 to protect against the cut. Black is bound to defend at 19 sooner or later, and this is much better than the tsumi at 'a'. The reason for this will be apparent later on. White 20 is the famous 'monkey-jump'. The sequence from Black 21 is a common suji.

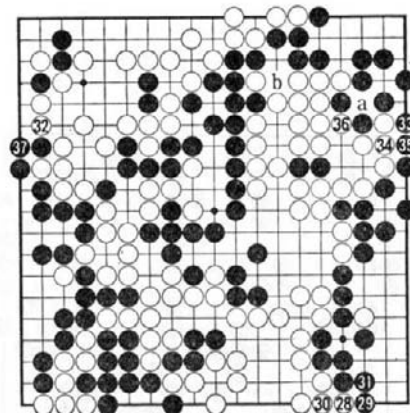
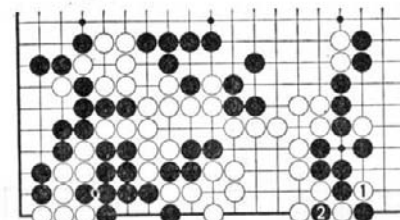
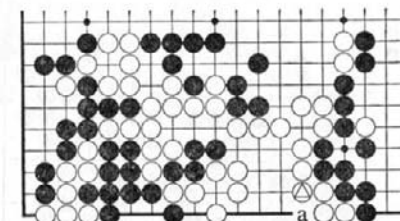


Fig. 26 (228~237)



Dia. 1



Dia. 2

Fig. 26 (228-237)

White is not going to cut at 31 with 30 and start a ko fight. From White's point of view such a ko is bad medicine and viewed correctly, he has no business playing it. Black played watari with 33 and 35, which made the captures at 'a' and 'b' miai.

Dia. 1 (If things look bad)

If the game is going badly for White, he can cut at 1 and start the ko but he must bear in mind that losing the ko is very large indeed. Therefore, this is a needless exercise.

Dia. 2 (Good aji)

In fact, the tsumi of White \triangle is better aji and is a superior move. In the actual game, White \triangle is at 'a' and this is potentially two extra ko threats for Black. This is a typical case where one must consider the overall situation carefully before deciding where to connect. It is this type of thing where amateurs seem to make so many of their mistakes.

Fig. 27 (238-246)

White plays 38 and the sashikomi of 40 because he is looking for safe and solid moves, keeping in mind that 41 and 44 are miai. Black plays nozoki with 45 provoking the connection of White 46 but by now it doesn't really matter what happens because the victory has already been decided. White seems to be so much better. Work it out for yourself as an exercise.

Fig. 28 (247-253)

In this game, White made a very poor start while Black was busily carving out solid chunks of real profit to left and right. Even though Black made some unsound moves in the fighting on the upper side allowing White to make a comeback, still Black was in the lead.

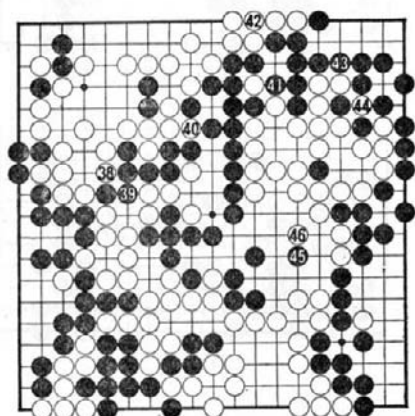


Fig. 27 (238-246)

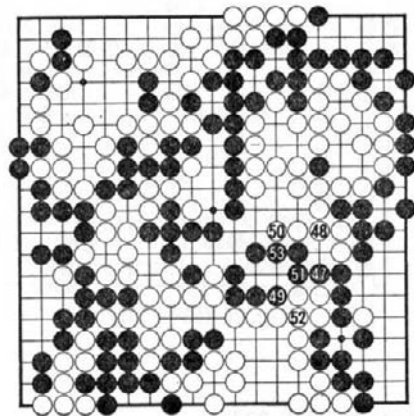


Fig. 28 (247-253)

Fig. 29 (254-263)

However when Black made his non-urgent losing move on the left side with 79, White immediately invaded the Black moyo on the right side. In the chaotic fighting that followed, the players true strengths became obscured. At this point in the play, Black made a large number of poor moves and finally victory came into White's hands.

Fig. 30 (264-269)

White won by 8 points. In this game there was no komi. As is usual when you calculate the final score of an example game like this, please be careful not to forget the captured stones.

Play ended with move 269.

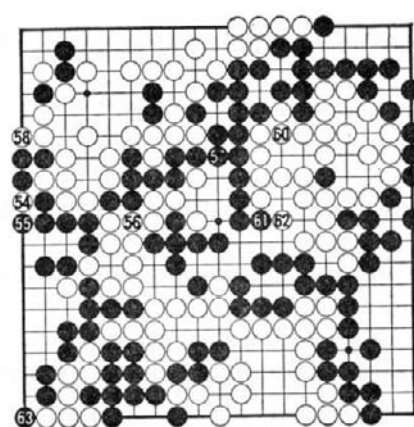


Fig. 29 (254-263)

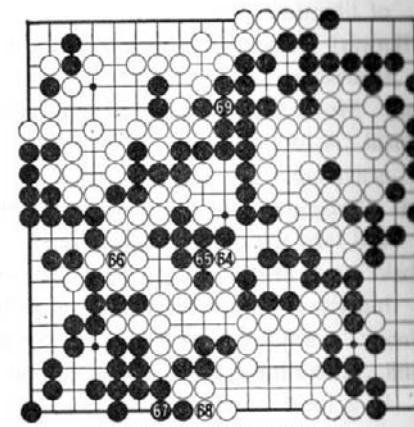


Fig. 30 (264-269)

GLOSSARY

The following is a short list of the major concepts which occur throughout this book. A more complete treatment of these topics and other Japanese Go terms are to be found in **GO: International Handbook and Dictionary**, also published by The Ishi Press.

aji (lit. 'taste') Aji refers to the possibilities existing in a situation.

damezumari A position where a player cannot make a move due to a shortage of liberties.

furikawari A sequence in which the players trade territory and/or groups of stones.

keshi Moves which are played so as to reduce the opponent's territory.

kikashi A forcing move which must answered. Usually only one way to answer is available.

miai Two points are miai if when one player occupies one of them, his opponent will take the other and vice-versa.

sabaki A light style of playing which doesn't place so much importance on saving individual stones but rather on achieving a long range objective.

shinogi A sequences of moves to give a group good eye-making shape.

tesuji A skillful move enabling one to make the maximum use of one's stones in a local situation.

yosu miru A probing move which is used to find out what the opponent's strategy is going to be.