

# MODERN JOSEKI AND FUSEKI

## Volume One Parallel Fuseki

by

Sakata Eio, Honinbo-Judan

translated and edited by  
RICHARD BOZULICH

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## FOREWORD

I was very pleased to learn that this book, entitled "Modern Joseki and Fuseki", based on my writings, has been made available to Go players throughout the world through the translation efforts of Mr. Richard Bozulich, 3-dan.

I believe this is a wonderful thing for European and American Go lovers who, though eager to become masters of the game, cannot improve their skill due to the lack of proper text books on Go written in English.

I hope that this book will succeed in this respect and I look forward confidently to a time when Go will be as developed internationally as it now is in Japan.

**Sakata Eio**  
**Honinbo-Judan**

## PREFACE

The purpose of this book is to present for the first time in English a comprehensive and systematic study of modern even-game opening theory. This book is the first volume in a two volume set and covers all the basic komoku josekis. These josekis are studied in the context of professional games with appropriate emphasis being made on the choice of joseki considering the overall situation on the board. The main emphasis in the first volume will be joseki while in the second volume emphasis will be on fuseki. These two volumes will form the first part of a series of books on Go theory. In preparation is a two volume set on Chuban Sen (Middle Game), one volume on the Complete Yose (End Game) and others dealing with various phases of the game of Go.

The material for this book was obtained from the supplements to Kido which appeared from September 1965 to June 1967 entitled 'Sakata's Go School'. The contents have been arranged and edited by the translator to avoid redundancy and also to allow the material to flow forth in a logical, systematic and elegant order. Hopefully this has been achieved, while at the same time retaining Sakata's original meaning and intentions.

Many of the ways of playing discussed in this book are neither to be interpreted or construed as the only way to play nor as absolutely good or bad moves unless explicitly stated. These moves are given as those most commonly employed by professional masters and it is the reasons why they have been adopted essentially that we are discussing here. I would like to refer the reader at this point to an article in the October 1967 issue of Go Review entitled "Way to Sho-dan" written by Professor Ryuichi Akiba who has elaborated on this question in great detail.

At this point I would like to acknowledge my indebtedness to Nihon Kiin for use of their facilities and to Messrs. Makoto Ito, Kiyoshi Kuihara and Kohei Yoshida of the Nihon Kiin editorial staff without whose kind assistance and encouragement this book would have never been possible. I must also express my gratitude to Messrs. Mitsuru Nakada and Shunro Narazaki for their invaluable aid during translation.

**Richard Bozulich**  
**Tokyo. 1965**

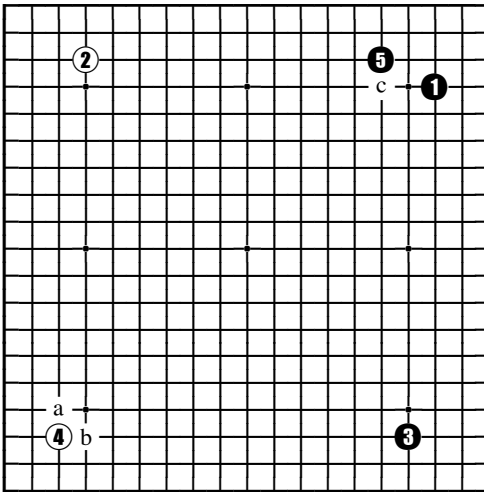
# PART I

## Fuseki Type 1: Black Shimari in the Upper Right Corner

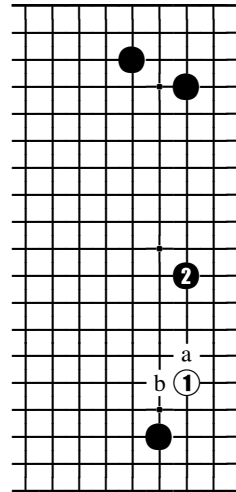
# INTRODUCTION: The problem of a White kakari

## Reference Figure for Part I.

The sequence up to White 4 is an example of a parallel fuseki; i.e., Black plays only on the right side while White plays only on the left side. White 4 at san-san has become quite fashionable recently, however White could also play this move at 'a' or 'b'. If White had played at 'b', the configuration formed by White in conjunction with his first move at 2 would be called mukai komoku. With his move 5, it is common for Black to form a shimari in the upper right corner. This shimari may be made at either the point 5 or at 'c'. The shimari of Black 1 and 5 is called kogeima shimari while the one formed with Black 1 and a Black stone at 'c' is called ikken shimari. Of course, it is possible for Black to play elsewhere and not make a shimari with 5, but the study in Part 1 will be concerned only with Black making a shimari with his move 5 in the upper right corner. Further White's move 4 will only be studied at 'a', 'b' or 4.



Reference Figure for part 1



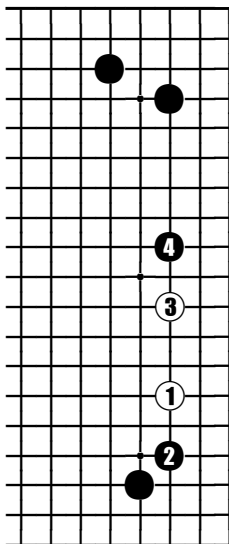
Dia. 1

## Dia. 1: Kogeima kakari

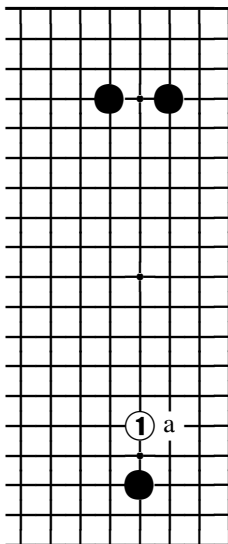
To allow Black to form two shimaris is considered to be, if not bad, then rather passive. Consequently, White will usually make a kakari at 1, 'a' or 'b'. In ancient times, it was considered bad for White to play the kogeima kakari at 1 since Black would then reply with the sangen basami at 2, making a good relation with the kogeima shimari in the upper right corner. However, modern Go theory no longer subscribes to this idea and the kakari at 1 is often played by professional players without any fear whatsoever.

### Dia. 2: Ogeima kakari

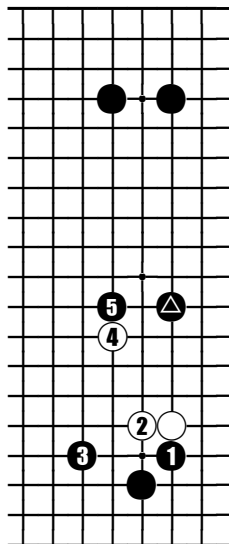
The belief that the kogeima kakari was disadvantageous, led to the adoption of the ogeima kakari of White 1 and this belief was held only until a few years ago. When White plays in this way, he resigns himself to giving profit to Black and hence it is considered to be a passive way of playing. After Black 2, White extends to 3 to avoid an attack from Black. After this, Black makes an ideal extension and blocking move at 4. This kind of fuseki was popular during the transition between ancient and modern Go. However, it is still played today.



Dia. 2



Dia. 3



Dia. 4

### Dia. 3: Ikken takagakari

In this diagram, Black has an ikken shimari in the upper right corner and now it is considered undesirable for him to play kogeima kakari at 'a'. In a configuration of this sort the proper move is generally felt to be the ikken takagakari of White 1. The reasons for this will now be shown.

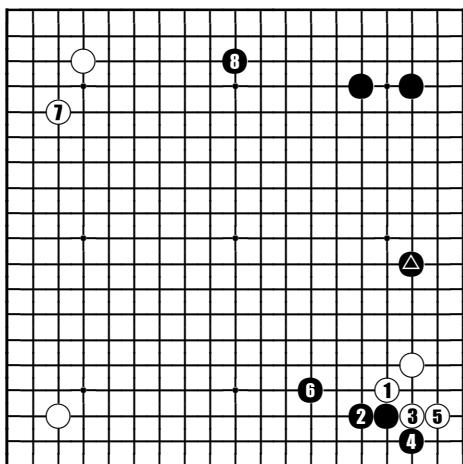
### Dia. 4: Tenuki

Because of the situation on the upper right side of the board after the Black hasami at  $\triangle$ , it would be unwise for White to play tenuki. If he does, then Black will play the kosumitsuke of 1, and after the White tachi at 2, he will attack these two White stones with 3. Now, of course, Black has no desire and also no chance of capturing these stones, but White must escape and if he does so with a move like 4, Black will play the tsuke of 5 and consolidate the upper right side. Black now has gained a huge profit and White must still be concerned with the safety of his three stones.

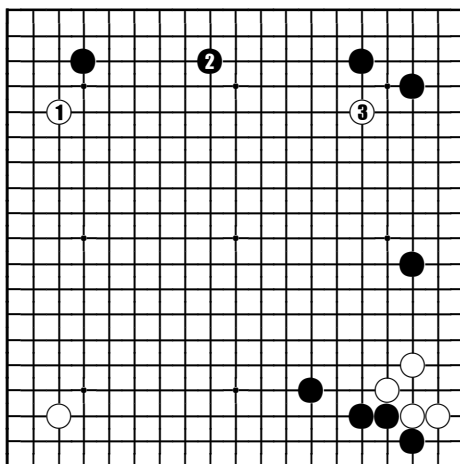


### Dia. 5: Double wing formation

Therefore, after the hasami of Black  $\triangle$ , White must stabilize his position in the lower right corner and play the kosumitsuke of 1. The sequence up to Black 6 will be adequate for Black, because after White makes a shimari with 7, he will have a golden opportunity to make a double-wing formation with 8. Besides giving Black a large prospective territory, Black 8 also opposes the White shimari in the upper left corner. Needless to say, in order to consistently carry through with his strategy, Black must not play sagari at 3 with 2, for to do so would cause unnecessary complications.



Dia. 5



Dia. 6

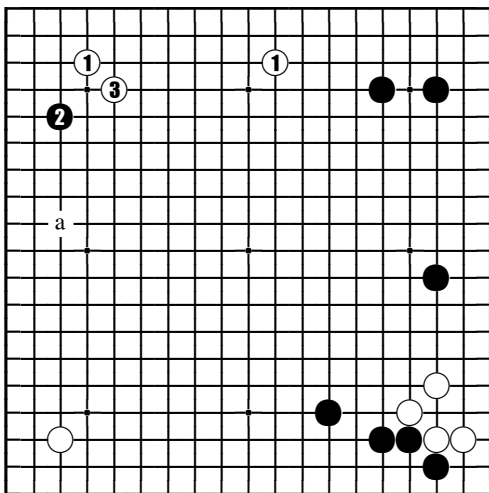
### Dia. 6: Double-wing formation with a kogeima shimari

On the other hand, suppose Black tries this same strategy when he has a kogeima shimari in the upper right corner. In this case, he can't expect the same good result as Dia. 5, because after the exchange of White 1 and Black 2, the keshi of White 3 diminishes the effect and territory of the double-wing formation. Because of this defect, the Black strategy has failed. Notice that there is no such weakness in the formation of Dia. 5.

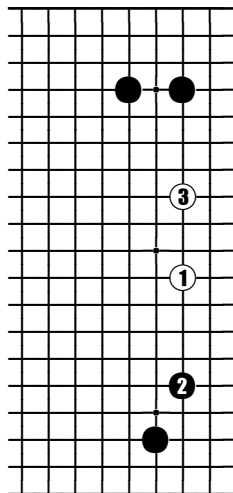
### Dia. 7: An easy fuseki for Black

So after the sequence up to Black 6 in Dia. 5, when Black has an ikken shimari in the upper right corner, White 1 in this diagram is a reasonable move that will prevent a double wing formation. But to play White 1 before making a shimari is premature, and so Black makes a kakari at 2. Now when White plays the kosumi of 3, Black 'a' suffices to make an easy fuseki for Black.

In conclusion, when Black has an ikken shimari in the upper right corner, White will play the ikken takagakari of 1 in Dia. 3. On the other hand, if Black has a kogeima shimari in this corner instead, both the kogeima kakari and the ikken takagakari are considered good.



Dia. 7



Dia. 8

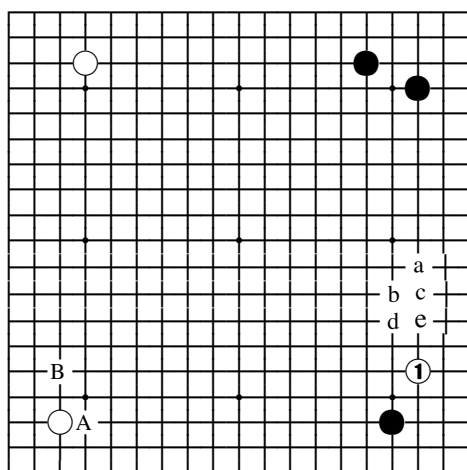
### Dia. 8: Wariuchi

The wariuchi of White 1 is also a way to play. This is a special technique, but to allow Black to form two shimaris would give him too large a profit. Besides, after the hiraki of White 3, Black has sente.

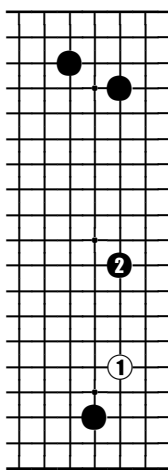
# CHAPTER 1: Kogeima Kakari

## Reference Figure for Chapter 1.

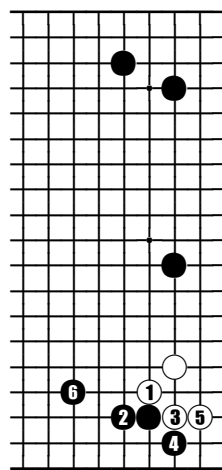
In this chapter, we will study the kogeima kakari of White 1. Against this move, the Black responses at `a`, `b`, `c`, `d` and `e` are the most common. Our study will be divided into three sections: in the first section we will study the sangen basami at `a`; the second section will be concerned with the niken takabasami at `b`. However, in the third section, Black makes no response to White 1 but plays a kakari at `B` against a White komoku at `A`. The josekis involved with the responses at `c`, `d` and `e` will be studied in different contexts, but after the study presented in this book has been completed, the reader should have the necessary knowledge to successfully utilize these josekis in any context.



Reference Figure for Chapter 1



Dia. 1



Dia. 2

## a) Sangen basami

### Dia. 1: Sangen basami

In this section we will study the josekis arising from the response of Black 2 to White 1. Black 2 is called sangen basami.

### Dia. 2: To live 1

Against the sangen basami, if White wants to live he will play the kosumitsuke of 1 and after the sequence to Black 6, no problems will arise.

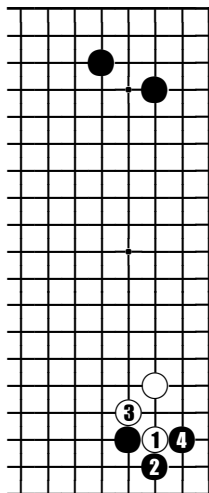
### Dia. 3: Hane-kaeshi

However, White must be careful of the order of moves in Dia. 2, for if he plays

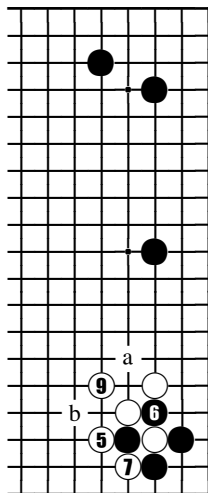
1 and 3 as in this diagram, Black will play the hane-kaeshi of 4 which will produce a bad result for White. Black 4 was not well thought of in ancient times, but nowadays it is considered to be a natural move and this is indicative of the progress of Go theory.

**Dia. 4: Continuation**

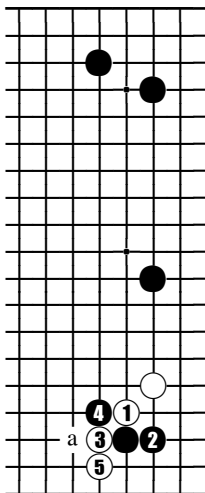
Continuing from Dia. 3, White plays ate at 5 and Black captures one stone with 6. Again White plays ate with 7 and now Black connects with 8, after which White plays the kaketsugi of 9. Black now has a good, strong shape in the corner, and in spite of White 9, there remain the nozokis of `a' and `b' for Black to play some time in the future. Thus we see that the White stones are still open to attack.



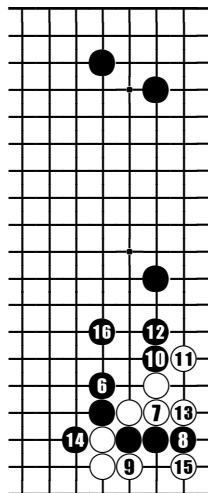
Dia. 3



⑧ Connects  
Dia. 4



Dia. 5



Dia. 6

**Dia. 5: Black's resistance**

If Black resists White 1 with the sagari of 2, then White will play the osae of 3 and Black must then play kiri at 4 because if he were to play this move at 5, White would play the nobi of `a' and thus the position of Black would be too low. Consequently, against the kiri of Black 4, White will also play sagari at 5 and the future fighting will be difficult for both since there are many variations which can be played.

**Dia. 6: One of the variations: profit versus a wall**

Continuing from Dia. 5, after Black plays 6, White can play 7 and 9, capturing three Black stones. After the sequence to Black 16, the result is even; for White has profit whereas Black has a thick wall.

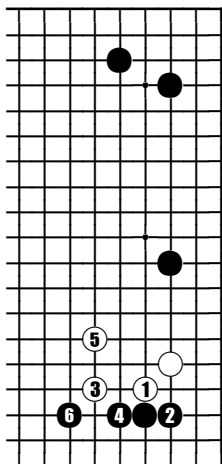
**Dia. 7: Unsatisfactory**

Against Black 2, White may sometimes play the tobi of 3. However, in this way Black gains some profit and the result will be unsatisfactory for White; and since

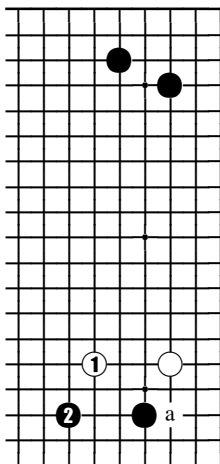
the Black sangen basami is far enough away from the resulting White wall to nullify it, it is now no longer considered sufficient compensation for the profit Black has made. Consequently, this sequence is thought of as loose play.

### Dia. 8: Niken tobi

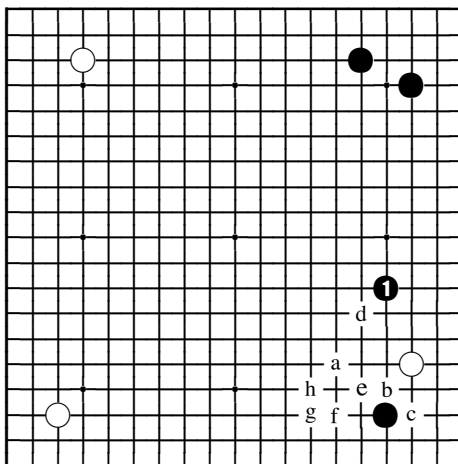
The niken tobi of White 1 has essentially the same meaning as the sequence in Dia. 7. However, opinions on this differ. White 1 was played in order to avoid a strong Black attack. Also, since White can easily live with a tsuke at 'a', it is a little different from Dia. 7.



Dia. 7



Dia. 8



Reference Figure for section b

## b) Niken Takabasami

### Reference Figure for section b

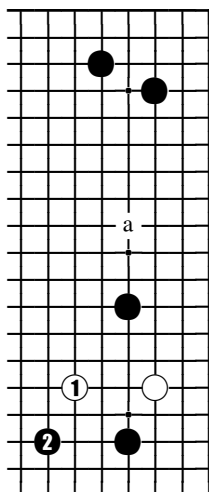
Against the niken takabasami of Black 1, White can choose one of the many responses from 'a' to 'i'. But this choice must always be made, of course, by considering the circumstances of the whole board.

### Dia. 1: First response; niken tobi

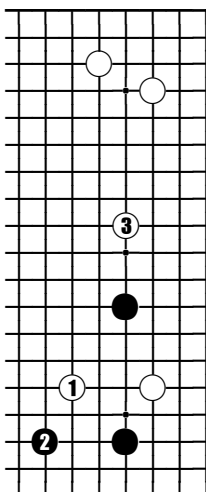
The niken tobi of White 1 induces the profit making move of Black 2, but at the same time, it lessens the effect of the attack by the niken takabasami. After this, the uchikomi at 'a' produces a very difficult fight, but when White chooses to play 1, he must be very sure of his intention to play here.

## Dia. 2: A positive way of playing

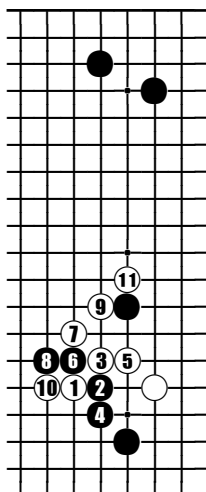
However, if White has a shimari in the upper right corner, White 1 and 3 form a pincer attack and thus the tobi of White 1 now becomes an extremely powerful and positive move. As one can see when comparing Dias. 1 and 2, the value of a joseki varies, depending on the disposition of stones throughout the whole board.



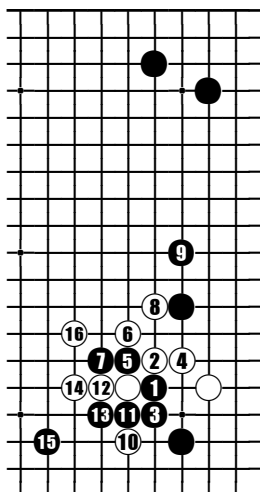
Dia. 1



Dia. 2



Dia. 3



Dia. 4

## Dia. 3: Joseki

Black can also play the tsuke of 2, but when we compare the sequence up to White 11 with Dia. 1, White seems to be in a more satisfactory position since he now has a strong thickness which cancels the effect of the Black shimari. This is a common joseki.

## Dia. 4: Tesuji

So, considering the bad result of Dia. 3, Black resists with 9. White 10 is tesuji and now the sequence continues to White 16. This is a playable way for both.

## Dia. 5: Bad for White

If White neglects to play the tesuji of 10 in Dia. 4 and instead plays 1 in this diagram, the sequence to Black 6 will result very badly for White.

## Dia. 6: Another variation

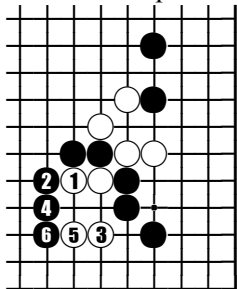
Instead of 13 in Dia. 4, Black can also play the move 13 of this diagram. The sequence up to White 18 is forced, and now Black plays 19 rather reluctantly as this move provokes the nobi of White 20. However, depending on the circumstances, this variation may be playable.

## Dia. 7: Second response; kosumitsuke

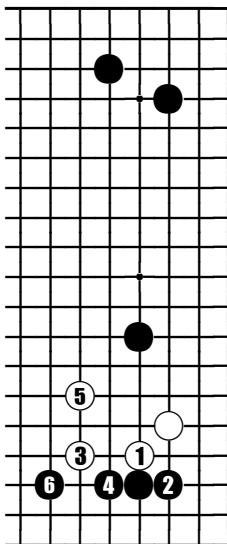
Against the kosumitsuke of White 1, Black can play the sagari of 2. If White plays 3 and 5, he will be compensated for Black's profit by the possibility of an uchikomi on the right side. But the time to play an uchikomi is another problem.

### Dia. 8: Profit versus outside thickness

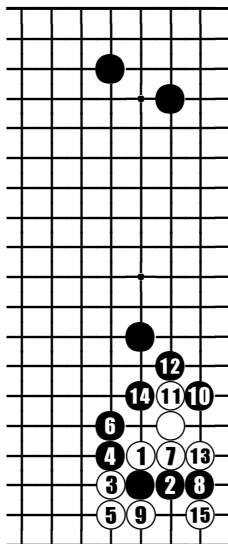
Against the osae of White 3, the only response for Black is to cut with 4. After the sequence up to White 15, White makes profit in the corner while Black gets outside thickness. Black had little choice but to play like this after White played the osae of 3, but he is compensated for this by the fact that White must end playing gote.



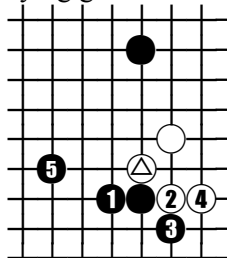
Dia. 5



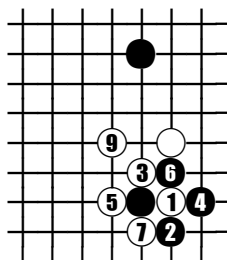
Dia. 6



Dia. 7



Dia. 9



Dia. 8

⊗ connects at ①  
Dia. 10

### Dia. 9: White stabilizes

Against White ⊕, Black can also play the hiki of 1, but then White can stabilize his stones with 2 and 4, and this is precisely what White hopes for when he plays ⊕. However, this doesn't mean that it's bad for Black. He may be irritated but then this is only a problem of personal preference.

### Dia. 10: Third response; tsuke

This time White responds with the tsuke of White 1. Black 2 is natural. Against White 3, if Black plays the ate of 4, the sequence up to White 9 is forced. After this, Black has the option of attacking with nozokis at 'a' and 'b'. If Black had played 4 at 5, this sequence would have reverted back to the sequence in Dia. 9, and the purpose of the kosumitsuke there was to avoid the sequence in this diagram.

### Dia. 11: Watari

Black will most likely play watari with 1 and 3 because Black ⊕ turns out to be on a good point.

### Dia. 12: Fourth response; Hazama tobi

The diagonal jump of White 1 is called hazama tobi. This sequence is important

and it should be memorized. After White 9, 'a' and 'b' are points of miai, i.e. if Black plays 'a', White will play 'b' and viceversa.


**Dia. 13: Settle the situation**

Black 1 and 3 settle the situation, but then Black cannot avoid the tobi komi of White at 'a' which is of great value.

**Dia. 14: Defending the corner**

If Black defends the corner with 1, White 2 is absolutely necessary. Not only are these points miai, but they must be played.

**Dia. 15: Tenuki**

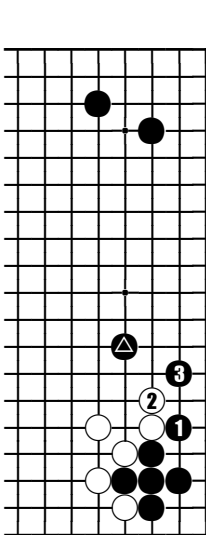
If White plays tenuki after Black , Black will play 1,3 and 5; and because of the cutting point at 'a', White can't play at 'b'. So White is divided into two groups and there is nothing he can do about it.

**Dia. 16: Another variation**

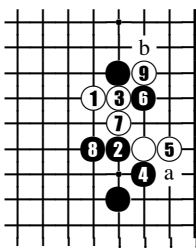
In this variation, after Black 6, White cuts at 7. Black captures two stones, but the ate of White 13 is rather irritating. However, the profit in the corner is large enough for Black to feel satisfied.

**Dia. 17: A good result for Black**

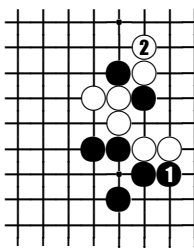
This time instead of 'a' White plays hane at 2. After this, Black captures one White stone with 3 while ignoring White 2, and this is favorable for Black. Now



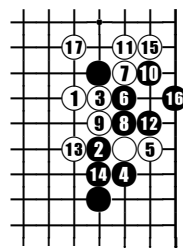
Dia. 11



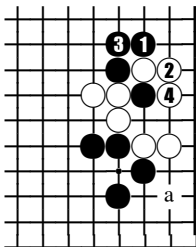
Dia.12



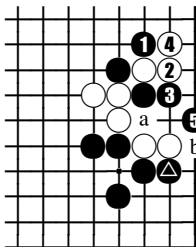
Dia.14



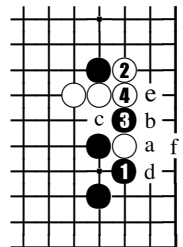
Dia.16



Dia. 13



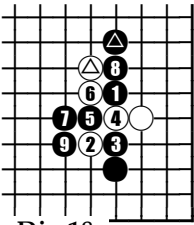
Dia. 15



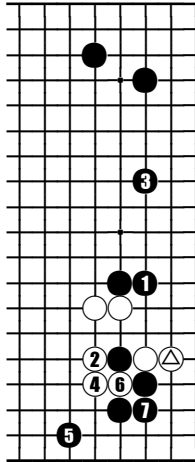
Dia. 17

White can play the tactics of shibori beginning with the sagari of 'a', but after completion of these tactics up to Black 'f', the White stone at 2 is no longer necessary and has become a wasted move.

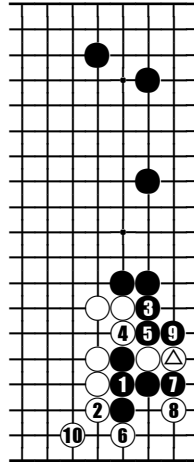




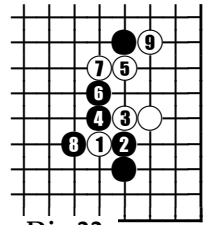
Dia.18



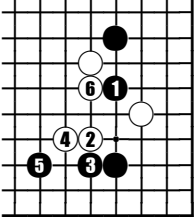
Dia. 20



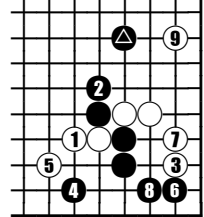
Dia. 21



Dia.22



Dia. 19



Dia. 23

**Dia. 18: Going through the middle**

If the hazama of Black 1 were good, White would never have played White  $\triangle$ . White 2 is the natural way to play against Black 1 and after the sequence up to Black 9, Black  $\triangle$  has become useless.

**Dia. 19: A steady way for White**

If Black responds with 3 and 5, White simply falls back to 6 and this is a steady way.

**Dia. 20: Utilizing the right side**

After White  $\triangle$ , (White 5 in Dia. 12), there is a way for Black to utilize the right side with Black 1. However, because of Black 3, he must give way in the lower corner with 5 and 7.

**Dia. 21: Tsugi**

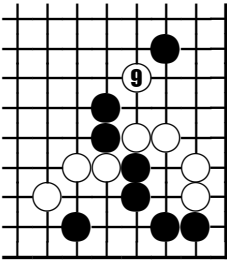
Instead of 5 in Dia. 20, Black plays tsugi at 1 and then White will play osae at 2. The sequence to White 10 is very straightforward and no one can say who has the advantage, but neither can anyone deny White's steadiness.

**Dia. 22: Fifth response; kake**

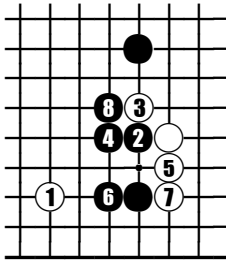
We will next study the kake of White 1 against which it is common for Black to play degiri with 2 and 4. After the sequence to White 9, it is difficult to evaluate the result at this early stage of the game.

**Dia. 23: Lower lines**

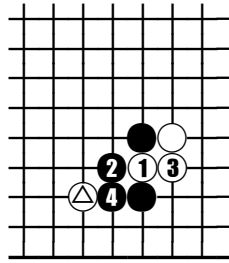
There is a theory that White is at a disadvantage in the battle which follows White 1, since White is forced to crawl along the lower line because of the high position of Black's stone  $\triangle$ .



Dia. 24



Dia. 25



Dia. 26

**Dia. 24: Played with a good feeling**

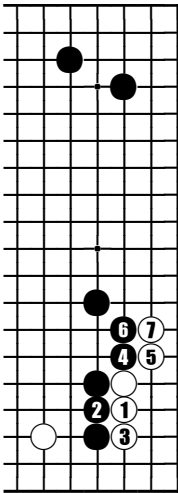
However, if Black  $\triangle$  were one point lower, then White could play 9 with a good feeling.

**Dia. 25: Sixth response; counter ikken basami**

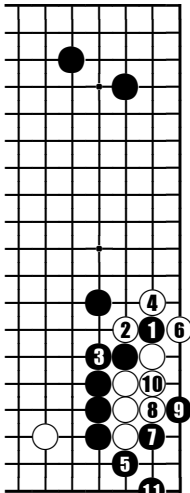
The counter ikken basami of White 1 can be regarded as a sacrifice stone used to make good shape in the corner if the sequence to Black 8 is followed. Note that the order of playing White 3 is important.

**Dia. 26: Unreasonable**

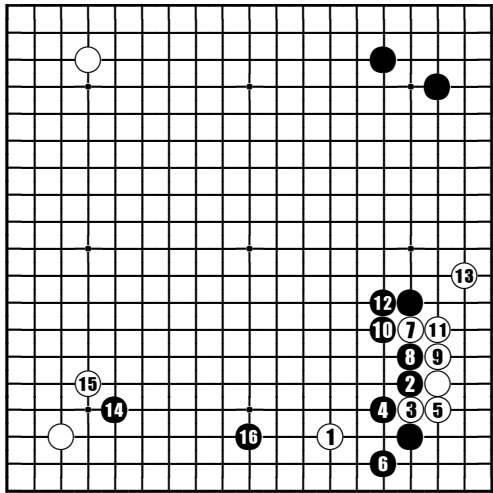
The hane-komi of White 1 should not be played, for the White  $\triangle$  becomes useless as a sacrifice stone after Black 4. Hence White 1 is unreasonable because of this bad result.



Dia. 27



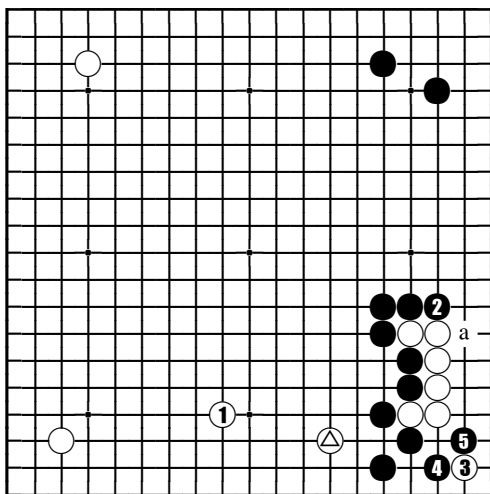
Dia. 28



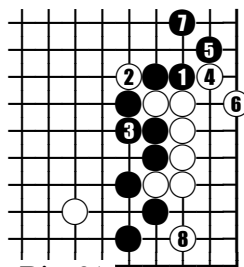
Dia. 29

**Dia. 27. Profit versus outside thickness**

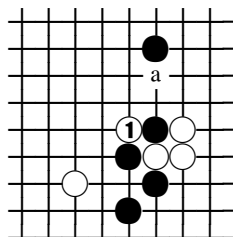
If White wants only the corner, then he must play the nobi of 1. Up to Black 14, White gets profit while Black gets outside thickness. However, instead of the nobi of Black 6, there is another way.



Dia. 30



Dia. 31



Dia. 32

### Dia. 28: Variation

In this variation, Black plays ni-dan bane With 1 and then against White 4, he plays the hane of 5. Black gets part of the corner and the result is not unsatisfactory for either side.

### Dia. 29: Seventh response; counter niken basami

There is a great difference between the sixth and seventh responses in that the counter niken basami of White 1 pays much attention to the lower left side. After Black 2, White should play the hanekomi of 3. White 7 is tesuji and the sequence up to White 13 is a direct way of finishing off the joseki. Black can now attack with 14 and 16 if he so desires.

### Dia. 30: Variation

Since White played  $\triangle$  to develop the left side, he will want to avoid the sequence in Dia. 29. So instead of 13 there, he will extend to the point 1 in this diagram. After Black 2, White must make life with 3 and 5 and Black will then defend his weakness with 6. Now Black can play the hane-tsugi at 'a' with sente and the space between the two Black positions on the right side is ideal. But it is natural that White should suffer here for having allowed Black to play 2.

### Dia. 31: Cut

However, Black should not play 1 immediately (instead of 12 in Dia. 29) because of the cut of White 2. The sequence which follows is not good for Black because White 2 leaves bad aji (i.e., taste) behind. White makes the corner safe and now waits to see how the game will develop.

### Dia. 32: Mediocre

White 1 is a mediocre play and he should play the tesuji at 'a', instead.


### Dia. 33: Unreasonable

Black can fight by playing 2 against 1 and the sequence which follows is very difficult. But when Black plays the nobi of 22, the situation becomes completely untenable for White.

### Dia. 34: Dissatisfied

Against the katatsugi of Black 1, White cuts at 2, and the sequence up to Black 7 is natural. However, Black is dissatisfied with this result because of White's large profit. Black should have played 1 at the point of 4 and this would have been a very sensible play.

### Dia. 35: Vital point

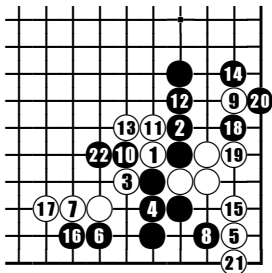
The hane of White 1 is not tesuji. Against this move, Black obediently responds with 2 and 4, and Black  is now on the vital point so White's result is unsatisfactory. Hence, White 1 must be played hanekomi at hoshi.

### Dia. 36: Trade

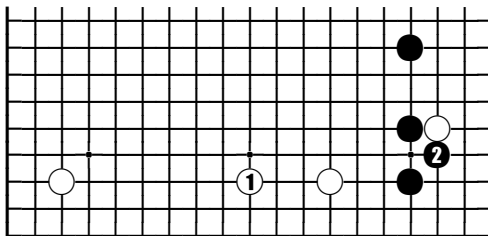
The obvious intention of White 1 is to trade. After the osae of Black 2, the situation will be better for Black in this area, but as far as the overall situation is concerned, it is difficult to decide who has the advantage.

### Dia. 37: A loose play

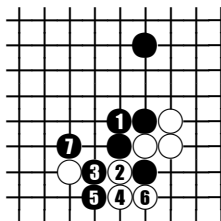
The kosumi of Black 2 is a loose play. After White 3, Black will not be pleased to have to play 4, and this diagram is obviously inferior to Dia. 36, which is in good style. Furthermore, if Black plays at 'a', White will play at 'b'.



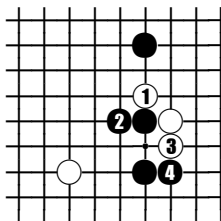
Dia. 33



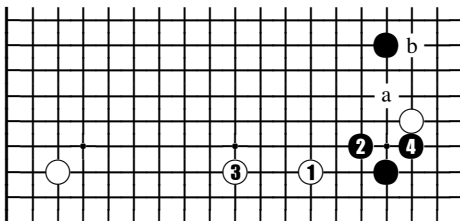
Dia. 36



Dia. 34



Dia. 35



Dia. 37

**Dia. 38: Eighth response; counter niken takabasami**

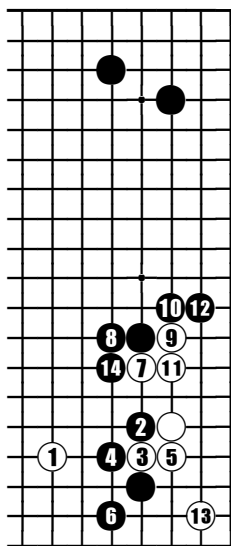
This response is distinctly different from the seventh response. Up to Black 6, the sequence is the same, but after the tesuji of White 7, Black should play the nobi of 8. Since White 1 was played high, the relation can be seen at once. After White secures the corner with 13, Black plays the osae of 14. The situation has stabilized and both should tenuki.

**Dia. 39: A variation**

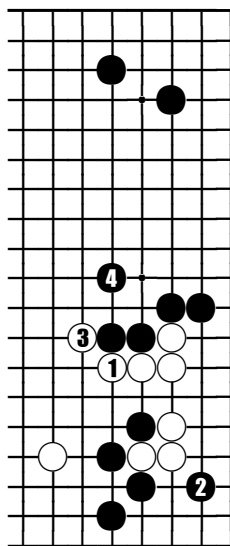
If White pushes out with 1, Black makes a profit in the corner with 2, and after the exchange of 3 and 4, both sides tenuki.

**Dia. 40: Bad**

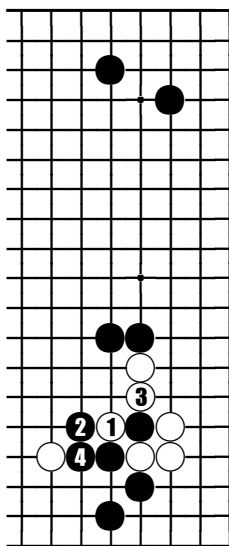
As before, White 1 is a bad play because after 2 and 4, White  $\triangle$  becomes useless.



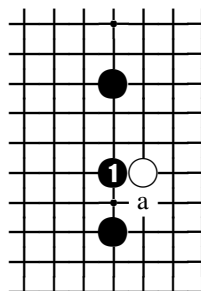
Dia. 38



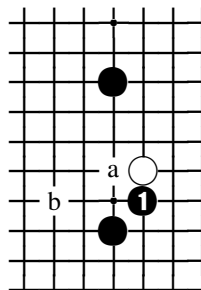
Dia. 39



Dia. 40



Dia. 41



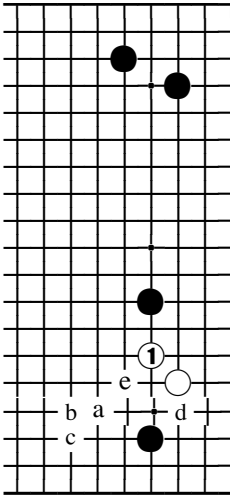
Dia. 42

**Dia. 41: Ninth response; tenuki**

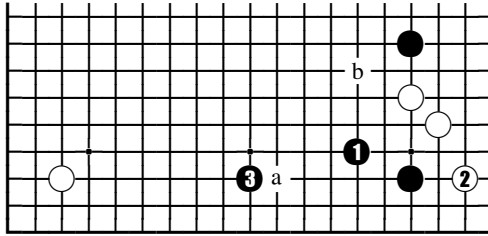
If White plays tenuki, Black will attack the one White stone with 1. If he can also play osae at 'a', his stones will work very efficiently.

**Dia. 42: Kosumitsuke**

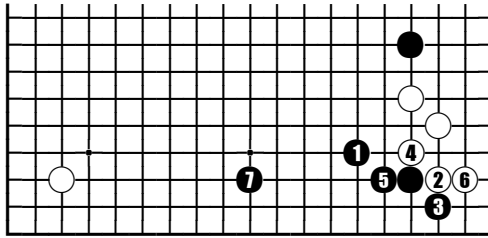
The kosumitsuke of Black 1 is also another way. If White plays at 'a', Black will attack at 'b' and chase the White stones into the center. The choice of Dia. 41 or 42 depends, of course, on the structure of the game.



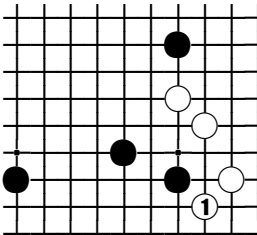
Reference Figure for the Tenth Response: Kosumi



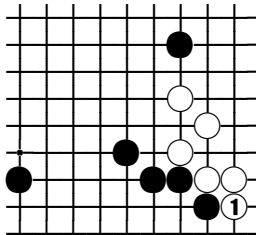
Dia. 1



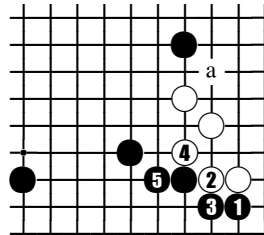
Dia. 2



Dia. 3



Dia. 4



Dia. 5

## Reference Figure for the tenth response; kosumi

Against the kosumi of White 1, the keima at `a' is the most common response. The ogeima at `b' can also be played as can `c', `d' and `e'. The kado of `e' is the most recently invented and is due to Go Seigen. A thorough study will be made of it.

### Dia. 1: First response; keima

The keima of Black 1 is the most common response against the kosumi. After Black 3, the situation stabilizes for the time being and both players should play elsewhere. Black 3 can also be played at `a', but this is a rather restrained way of playing. Against Black 3, the tobi at `b' is a good point.

### Dia. 2: Out of fashion

The tsuke of White 2 is an old joseki and is never played nowadays. White has certainly stabilized himself, but Black has also become strong and stable.

### Dia. 3: A good point

Continuing from Dia. 1, White 1 will become a very good point some time in the future and so White 2 in Dia. 1 is the better choice.

#### Dia. 4: Magari

However, after Dia. 2, the magari of White 1 is not such a serious threat. Certainly Dia. 3 is far more severe and furthermore....

#### Dia. 5: A non-urgent attack

The attack of Black 1 is non-urgent. Instead, the attack at 'a' is the one that should be played. So, in conclusion, the last three diagrams show the reason why the joseki of Dia. 2 has been abandoned. The principles involved should be studied for they have implications beyond these josekis.

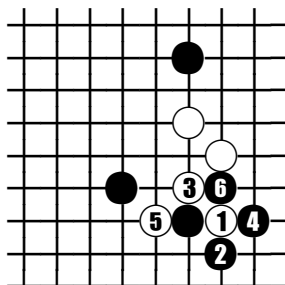
#### Dia. 6: Caution

After White 3, Black must not play hikuri-kaeshi with Black 4. When White replies with 5, Black plays 6....

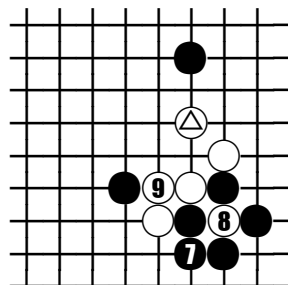
#### Dia. 7:

##### A good result & shape

After the tsugi of White 9, White's shape becomes very good and the result is bad for Black. White played kosumi at  $\triangle$  because he wanted to avoid this hikuri-kaeshi joseki. So the implication is that this is not a good joseki and this has been demonstrated here.



Dia. 6



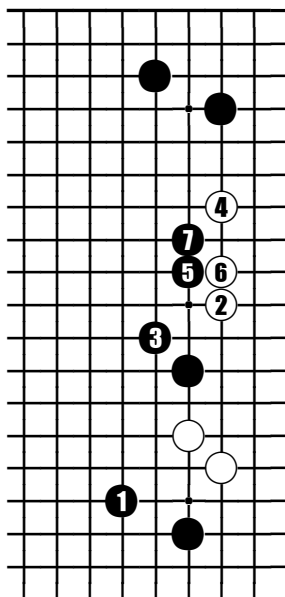
Dia. 7

#### Dia. 8: Hasami

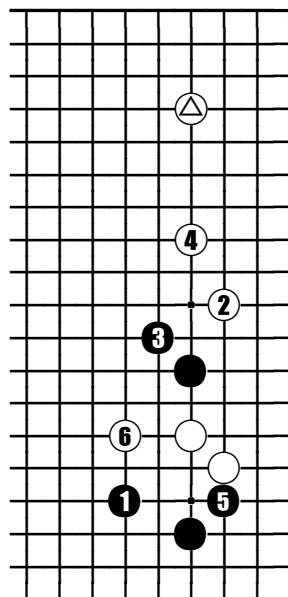
Before stabilizing himself in the lower corner, White may have a chance to play a hasami at 2. This move looks efficient but White will suffer on both sides after Black 3, 5 and 7. White 2 is a move that spreads effort too thinly and doesn't work well because of the Black shimari  $\triangle$  in the upper right corner.

#### Dia. 9: Playable

However, if White  $\triangle$  is there instead of a Black shimari, White 2 can be played. After Black 3, White defends with 4 and in reply to Black 5 he plays the tobi at 6.



Dia. 8



Dia. 9

### Dia. 10: Second response; ogeima

The ogeima of Black 1 depends on the taste of the player. The suberi of White 2 is again a common response. If the situation in the lower left corner is as here, then the hasami of Black 3 is a very good point.


### Dia. 11: Vital points

If Black can afford to play 1, the attack at 'a' will be very promising and also Black's territory becomes very large.

### Dia. 12: A good shape for Black

If White plays 2 and 4, in spite of the ogeima at Black 1, Black's shape becomes very good after 5. In regard to the historical development of this joseki, it was thought that against the ogeima of Black 1, White should play suberi with 2 at 6. On the other hand, if Black simply played keima at 'a', White should play as in Dia. 2.

### Dia. 13: A defect

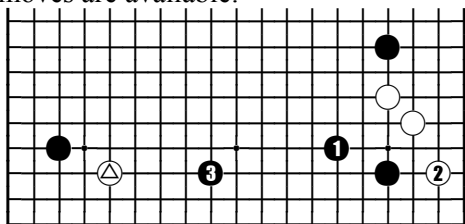
The ogeima of Black  has the defect of being attacked by White 1 and after Black 2, White plays the tsuki-atari of 3 and Black should simply abandon that one stone.

### Dia. 14: Third response, nikenbiraki

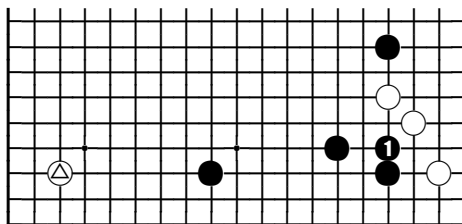
The nikenbiraki of Black 1 is played so as to finish the sequence in this corner with one move. In this case, White also plays suberi with 2. However, since Black played only once, he must resign himself to being attacked at 'a'.

### Dia. 15: Kikashi

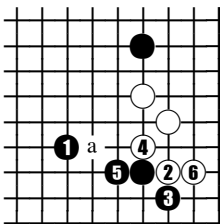
It is not necessary to play the kikashis of Black 1, 3 and 5 immediately, However, if White finds it useful for some reason or other to play on the outside, these moves are available.



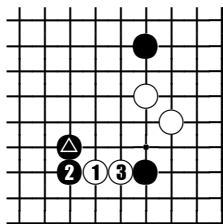
Dia. 10



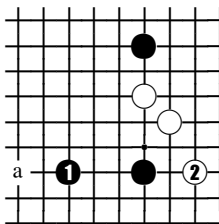
Dia. 11



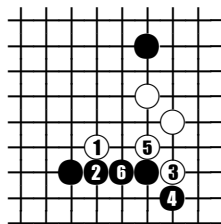
Dia. 12



Dia. 13



Dia. 14

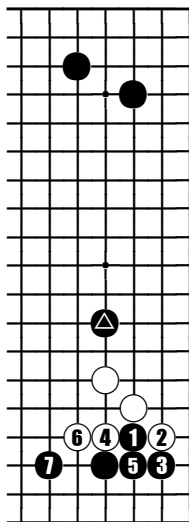


Dia. 15

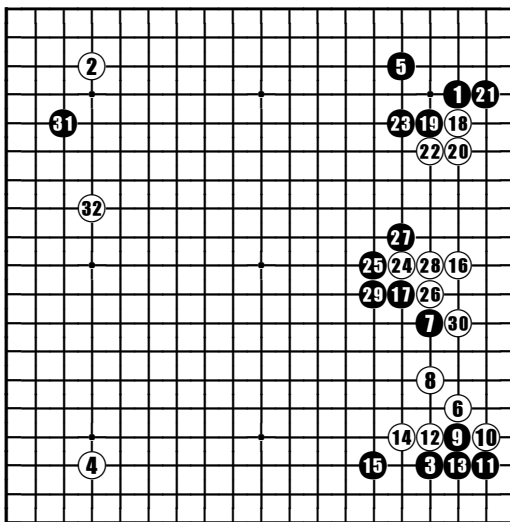


### Dia. 16: Fourth response; kosumitsuke

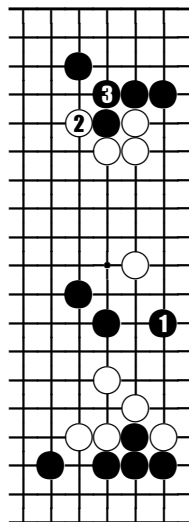
Playing the kosumitsuke of Black 1 depends on circumstances. The sequence up to White 7 gives Black a profit. Although this is the only variation of this joseki, White's formation is relatively safe. Further, since Black  $\triangle$  is a bit near to White's thickness, White should plan for early uchikomi on the upper right side.



Dia. 2



Dia. 3



Dia. 4

### Dia. 17: An example from an actual game

As an example and an application of the joseki in Dia. 16, we will study the opening maneuvers of a game played by Sakata (Black) and Kitani (White). This game was played without komi and so Black was satisfied to simply play this joseki in the sequence up to Black 15, taking profit in the corner. At this point, White immediately plays uchikomi at 16. With this move, it might seem that White is sticking too much to the right side, and one wonders why he doesn't play a shimari at 31 or 'a'. The reason is that these two points are miai and if Black plays one of these points, White will play the other. Against the uchikomi of 16, Black 17 is a good move. White plays the sequence to 22 with a plan in mind and Black must be careful. But Black 23 was a doubtful move and this is the move White expected when he played 22. Now White expands with the tsuke of 24, and after 26, there is no way for Black to stop White from securing territory with 30 and this was White's plan. After this sequence, Black plays a kakari at 31 and White responds with the niken takabasami of 32.

### Dia. 18: How Black should have played

Instead of Black 23 in Dia. 17, Black should have resisted White's plan by playing the tobi of 1. White has now been cut in two parts and in spite of the ate of White 2, his two formations will come under severe attack.

**Reference figure for the fifth response to the kosumi response; kado**

The kado of Black 1 was rather recently invented. Of White's replies, the oshi 'a' is the most easily understood, but its also the most disadvantageous and the other two replies at 'b' and 'c' become extremely complicated.

**Dia. 1: Oshi**

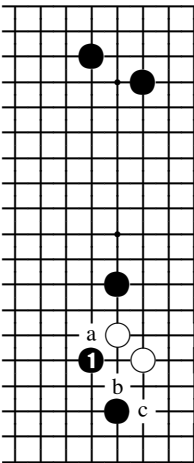
The oshi of 1 and 3 is quite common but is not good. Here White gets no profit and on the contrary suffers a great deal by letting Black play along the fifth line with 2 and 4, while White 5 only provokes him to reinforce his upper right side and this is even worse.

**Dia. 2: Still bad**

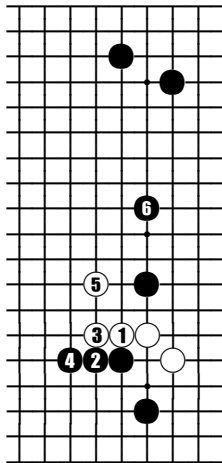
After White  $\triangle$ , if White tries to take root in the corner with 3, 5 and 7, the result is still bad. The exchange of White  $\triangle$  for Black  $\triangle$ , followed by Black 8 is very unsatisfactory for White.

**Dia. 3: Kosumitsuke**

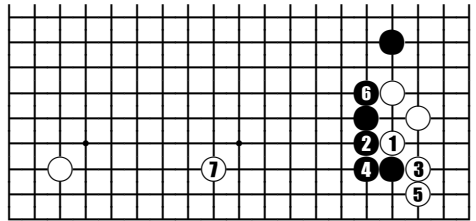
The kosumitsuke of White 1 is a reasonable play. Against Black 2, White plays the osae of 3 and the sequence up to 6, gives Black thickness, but White has the profit. In this fuseki, White will play 7.



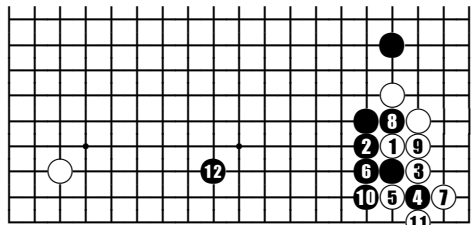
Reference Figure for the Fith Response to the Kosumi Response



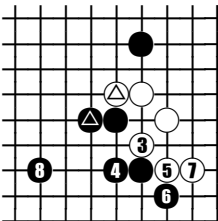
Dia. 1



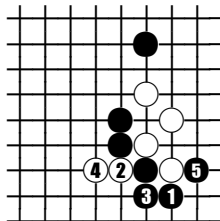
Dia. 3



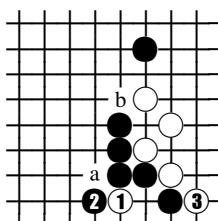
Dia. 3



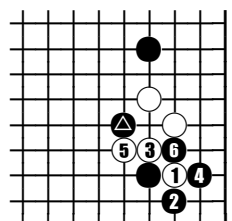
Dia. 2



Dia. 5



Dia. 6



Dia. 7

### Dia. 4: A variation

When Black plays ni-dan bane with 4, he is in a sense taking a risk. If White takes the one Black stone with 5 and 7, everything will turn out alright and after 12 it is better for Black.

### Dia. 5: Problem for White

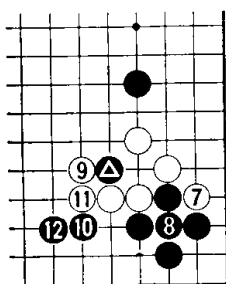
After the ni-dan bane of Black 1, if White tries the kirinobi of 2 and 4, Black will play the ate of 5 and it cannot turn out bad for Black. But on the other hand, White is left with many problems.

### Dia. 6: Creeping

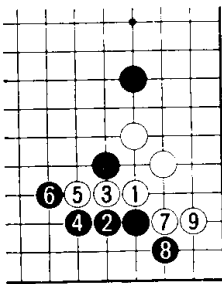
The creeping move of White 1 is frightening for Black and this is the risk he takes in playing the ni-dan bane of Dia. 4. It is almost unbearable for Black to play 2 because after White 3, there is the cutting point of `a'. So instead of 2, it is perhaps better to simply play the osae at `b'.

### Dia. 7: Tsuke

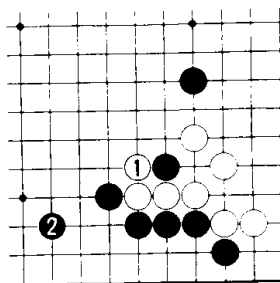
According to most people, the tsuke of White 1 is disadvantageous for White. After 3, Black will play the hane-kaeshi of 4 and after 6....



Dia. 8




Dia. 9



Dia. 10

### Dia. 8: A disadvantage for White

The result up to Black 12 is better for Black because of his profit. To sum up, there are three ways for White to respond to Black , but the best way is with the kosumitsuke of Dia. 3 and the other plays are not worth seriously considering.

### Dia. 9: Let White out

The kosumitsuke of White 1 has many variations. If Black lets White out with 2 and 4, White will stabilize with 5, 7 and 9 and the sequence ends here. Now both players should play tenuki.

### Dia. 10: A good point

Later, White 1 will become a good point and Black will have to defend with 2. But if Black doesn't play there, White will play at 2 and this will be very severe on Black.

**Dia. 11: Thickness**

However, it will also be good for Black to play 1; because after sticking out with 3, he will have thickness.

**Dia. 12: Giving up the cut**

Before securing the corner with 3, White can play here at 1. This is good for White since Black can't extend any further than 'a'. However, when White plays 1, it means that he has given up the cut at 'b'.

**Dia. 13: Thickness**

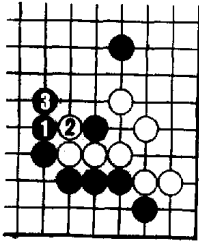
With Black 4, the joseki threatens to become very complicated. But after White 5, things will become quite simple if Black plays the kaketsugi of 6. And so, White will make profit and Black must be content with thickness after playing 8:

**Dia. 14: Complicated**

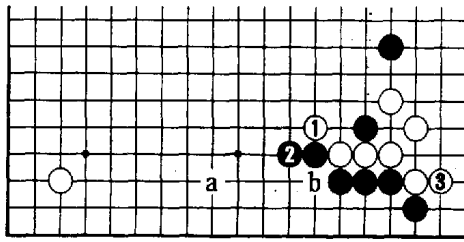
But if Black plays 6 against the hane of 5, White must cut at 7 and then it becomes very complicated. Please assure yourself that White 7 is the only good cut.

**Dia. 15: Confinement**

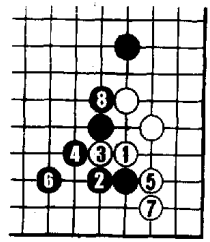
Against the cut of White 1, Black can't give up the corner so he plays the ate of 2 and then makes life with 4 and 6. After White 7, Black will try to confine White with 8.



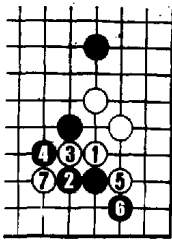
Dia. 11



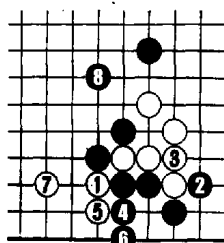
Dia. 12



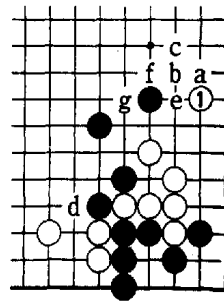
Dia. 13



Dia. 14



Dia. 15



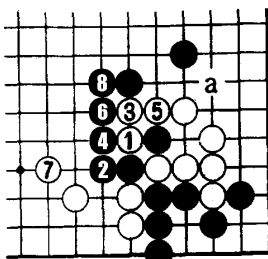
Dia. 16

### Dia. 16: Fifth-fifty

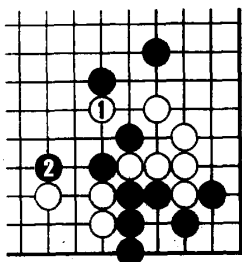
An easy way for White to play is to slide with 1 and against a at `a`, White can play hane at `b` and then trade after Black cuts at `e`. If Black plays kosumi at `b`, White will play `a` and after the Black nobi at `c` the equalizing point for White is at `d`. Following the tsuke at `a`, White can play `e`, Black at `b`, White `f`, Black `g` and then White can live easily.

### Dia. 17: Mediocre

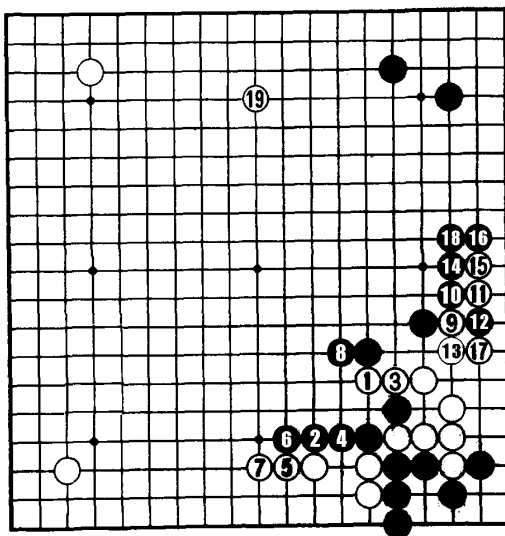
If White cuts and takes one Black stone with 1 and 3, the sequence up to Black 8 will be very disadvantageous. Next, Black has a good point at `a` and with this move he doesn't intend to kill White but rather to make some profit with sente. Also there is a pincer attack on the lower side which Black may play.



Dia. 17



Dia. 18



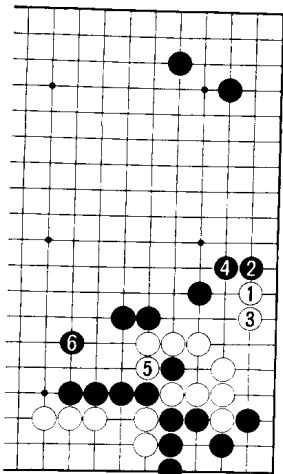
Dia. 19

### Dia. 18: Tesuji

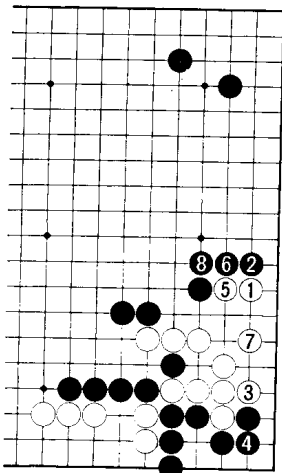
White 1 is tesuji. But the tsuke of Black 2 is also tesuji. What will happen?

### Dia. 19: An equal result

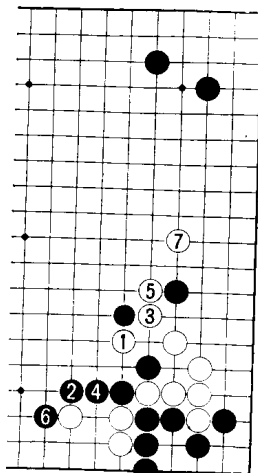
After the exchange of the two tesujis at 1 and 2 it is best for White to connect at 3. After the sequence to White 7, Black confines White with 8 and so White must make life with 9 and 11. The sequence after Black 12 is natural and after White captures with 17, he keeps sente and develops at the crucial point of 19. The result up to this point is not bad for White and can be evaluated as equal.



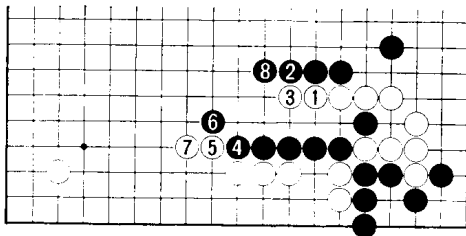
Dia. 20



Dia. 21



Dia. 23



Dia. 22

### Dia. 20: Bad for White

Instead of the tsuke of White 9 in Dia. 19 it would be bad for White to now play suberi at I. The difference between this diagram and Dia. 16 is that the form in the lower left is already settled. If White wants to play this way, he should do so without playing the sequence to White 7 in Dia. 19 first. A principle to remember is, "always slide (suberi) first." Since Black has played consistently, White can do nothing but play 3 and take one stone with 5 which is extremely bad for him.

### Dia. 21: Also bad

If White makes life with 3, 5 and 7, Black gets thickness with the tsugi at 8 and again the result is bad for White.

### Dia. 22: Confinement

Against White 1, Black can confine White with the sequence to Black 8 because of the forcing plays of 4 and 6. Hence the most White can expect is life and a small one at that. Thus, White 1 and 3 are useless and only allow Black to get more thickness.

### Dia. 23: Trade

After the exchange of 1 and 2, if White plays 3 and Black plays 4, White will play 5 and after 6 and 7 the result is a trade and this can never be disadvantageous for Black.

### Dia. 24: The wrong order

Instead of 1 and 2 in Dia. 23, suppose White plays the kosumi of 1 first. Black will then play osae at 2 and follow it by the nobi of 4. Now when White plays osae at 5, Black will answer with 6, and after 7 and 9, the result looks bad for Black, but this is not the case. Note after White 9, Black must not play nobi at 'a'.

### Dia. 25: Ko

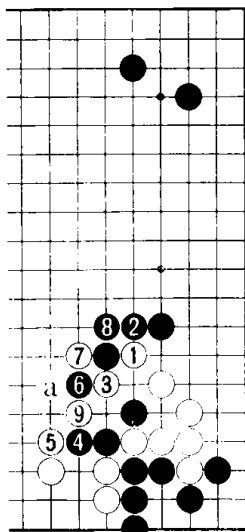
After Dia. 24, Black must play the ate of 10, and now the ponnuki of White 11 is absolutely necessary, so Black now plays the cut at 12 and White must connect with 13. Next Black takes ko with 14.

### Dia. 26: Black is ahead

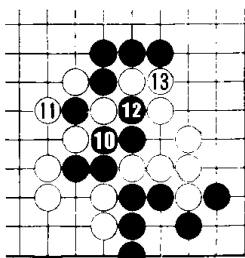
The biggest ko threat is at 15, but Black ignores it and plays 16 and 18 and White takes the corner stones with 17. After this, White can't omit 19, so Black can play the very good point of 20 and now Black is ahead. However, if White doesn't play 19....

### Dia. 27: Confinement

After 1 and 2, Black plays nozoki at 3 forcing White to play 4 and then Black plays kikashi with 5 and 7 ending with sente.

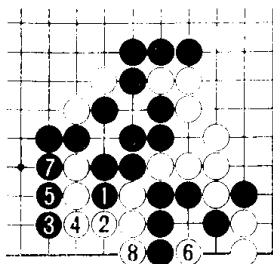


Dia. 24

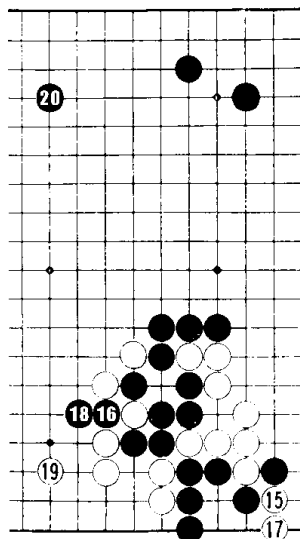


14 takes Ko

Dia. 25



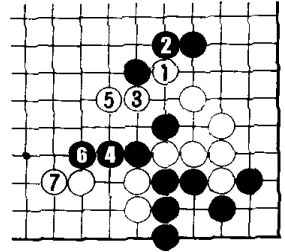
Dia. 27



Dia. 26

**Dia. 28: Another way**

So, after the sequence to Black 4 in Dia. 24, White must play nobi at 5 as in this diagram. Now Black will play oshi at 6 and this will develop in another direction.



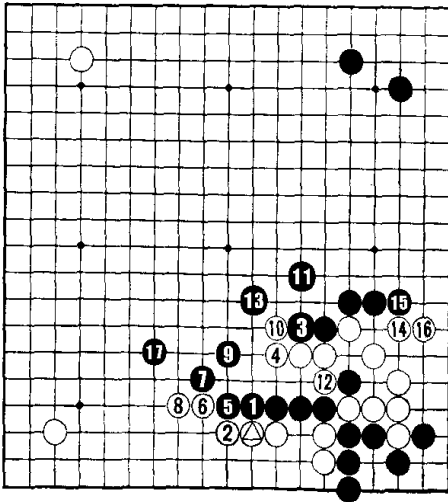
Dia. 28

**Dia. 29: Standard procedure**

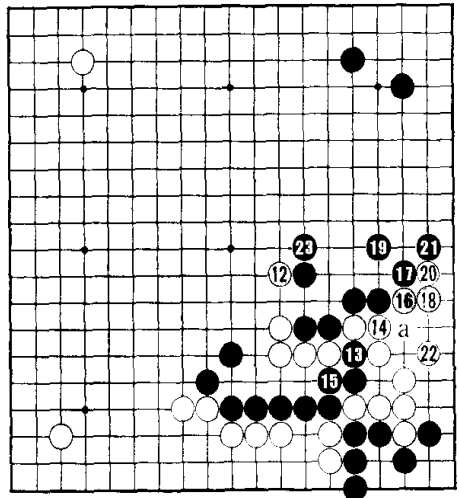
After White  $\triangle$ , Black plays the oshi of 1 and 3 and now White must play the nobi of 4. After that, the sequence to 17 is a standard procedure. In the process, White must play 12, 14 and 16 to live. However, to play as far as 17 is not always good for either Black or White and it is given only as a reference to aid in the understanding of this sequence.

**Dia. 30: Another standard procedure**

In this sequence, White doesn't cut at 12 as in Dia. 29 but plays the tsuke given here. Against it, Black cuts at 13 and plays tsugi with 15 and now White must play 16 and 18 to live. With the move 18 it seems as if it would be possible to play nidan bane at 20, but this can't be done because of damezumari and if White should play in this way, Black will play ate at 'a' and capture the White stones. Therefore, White must play the sequence to 22 and now the two groups in the center will fight it out and this fight will be the focal point of the game.



Dia. 29

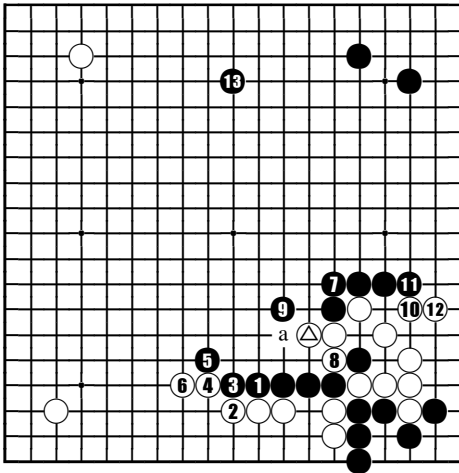


Di a. 30

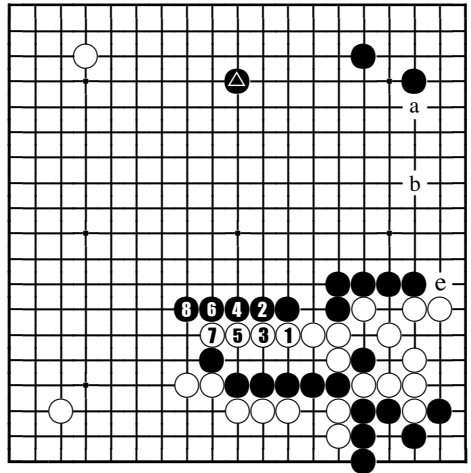


**Dia. 31: A problem**

Getting back to the nobi of White (△) in Dia. 28, there is another way for Black to play and that is with the kikashis of 1, 3 and 5 followed by the tsugi of 7. Now White must cut at 8 and Black plays the kake of 9 confining White to the corner forcing him to make life with 10 and 12. After this, Black plays the good fuseki point of 13. However, there is only one problem; what if White plays 'a'?



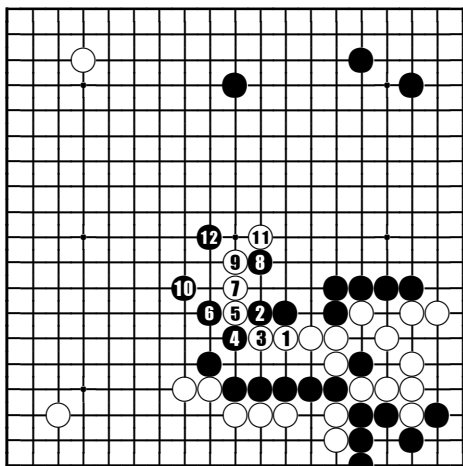
Dia. 31



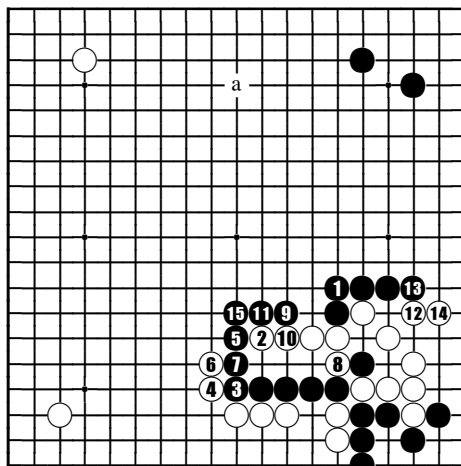
Dia. 32

**Dia. 32: Sacrifice**

After Black (△), if White plays 1, Black can consider playing the sequence to 8, sacrificing six of his stones hoping to make a large area. However, this is a huge sacrifice, because after 8, White can play uchikomi at 'b' or the tsuke at 'a' and these are good moves since the point of 'c' is not yet sealed off. And so, because of this large loss, the result will be disadvantageous for Black.



Dia. 33



Dia. 34

### Dia. 33: Fight

After the sequence to White 3, Black can play the osae of 4 and naturally White will cut with 5. After that, Black will ate with 6 and then play 8. The fight that will follow will be difficult for both but it's possible. If White plays 9, Black will play 10 and 12, attacking the White stones. Against Black 8, it would be bad for White to play `a` and provoke Black `b`. After Black 12, if White plays `c`, Black will play `d`.

### Dia. 34: White's disadvantage

If against Black 7 in Dia. 31, White doesn't cut with 8 but instead plays 2 as in this diagram, he can't expect a good result, because Black will play 3 and 5 and after 7 White must cut with 8. Now White will be confined with 9 and 11 and so he must make life with 12 and 14. After 15, Black's wall is very strong and Black will have the advantage even if White plays at `a`.

### Dia. 35: No cut

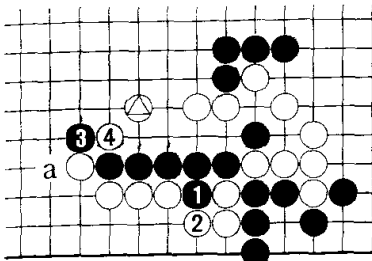
Against the kikashi of White  $\triangle$ , Black can play 1 followed by the hane of 3, and it will not be possible for White to cut at 4. But in Dia. 34, it's bad for Black to play this 3 because White will play `a` and get some territory. But what if White doesn't play `a` and cuts with 4?

### Dia. 36: Black captures the White stones

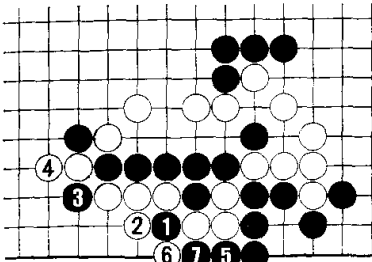
After playing 1 and 3, Black plays ate with 5 and 7 easily captures White.

### Dia. 1: A game with an unexplored joseki

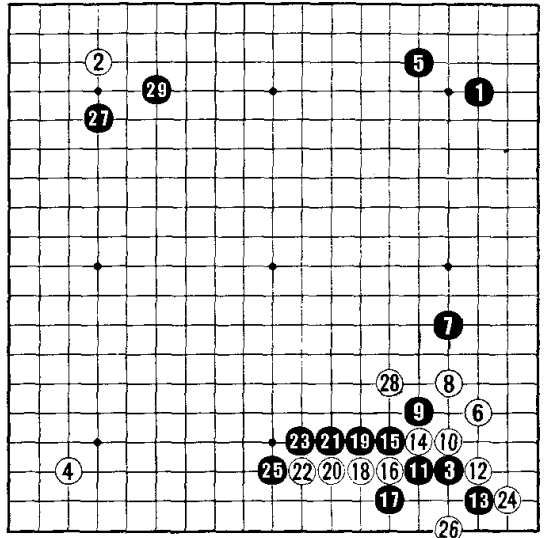
The game given in this diagram was played between Yamabe Toshiro, 9-dan (Black) and Sakata (White). The sequence up to White 16 is familiar to us. However, after White 16, Black has the freedom to choose the variation of this joseki that he desires. Very little is known about this joseki as no detailed or comprehensive study has been made of it so both players must be very careful as



Dia. 35



Dia. 36




Dia. 1

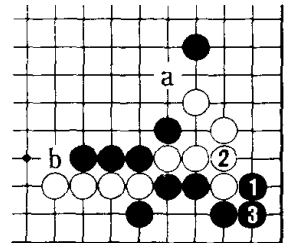
they venture on unknown ground. This game entered the middle stage almost without either player realizing it. After the ate of Black 17, the oshi at 19 was a new pattern. Actually this is not unknown but is rather rare. Black felt that by playing in this way, after playing oshi at 23 he would be on unfamiliar ground and because of this he would gain some advantage. Black 23 induced the counter attack of 24 and the sequence up to 26 was completely unexpected. White 28 was a necessary move and after this, the game has already passed the fuseki stage. We will now study this joseki.

**Dia. 2: The usual way**

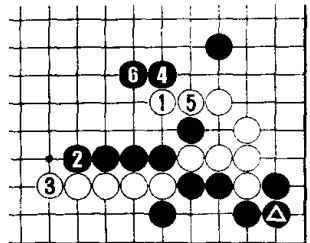
Instead of Black 23 in Dia. 1, the usual way to proceed is with Black 1 and 3 in this diagram giving Black life in the corner. Now White will respond at either 'a' or 'b'.

**Dia. 3: Undesirable**

After Black plays the tsugi of , White 1 appears to be tesuji but here it only invites disaster. After Black 4 and 6, because of the kikashi of 2, White will be shut in and thus White's position is undesirable.



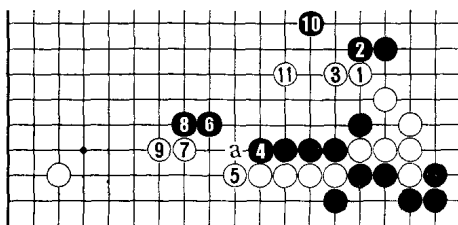
Dia. 2



Dia. 3

### Dia. 4: A Black defect

The correct move for White is the kosumi of 1, Usually, it's a rather mediocre play, but in this case it's good. Now Black forces White with 2, 4, 6 and 8 and then drives White out to the center with Black 10. But as White responds with the tobi of 11, aiming at the degiri of 'a' the result is disadvantageous for Black, so....



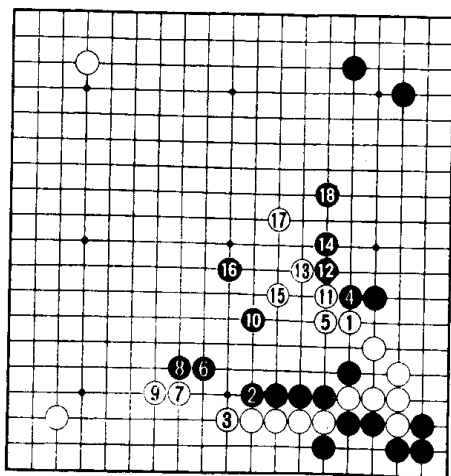
Dia. 4

### Dia. 5: A fight in which neither side can gain an advantage

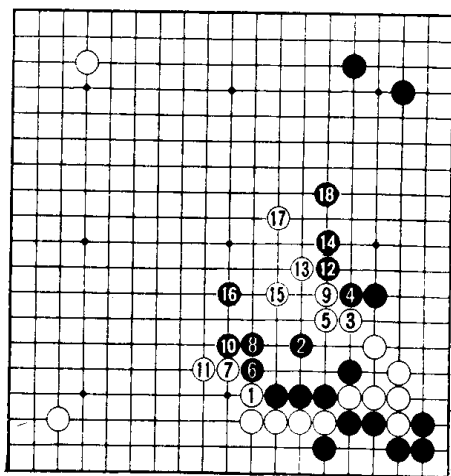
After the sequence to 9, Black declares war with 10. This move strengthens the Black stones on the lower side and the sequence after White 11 can't be omitted. Black runs after White with 16 and in response to 17, defends with 18. As a consequence White has made profit on the lower side while Black has made profit on the right side. In the center, the position is stalemated but is playable for both.

### Dia. 6: Magari

White can also play the magari of 1. If Black makes shape with 2, it will be natural to play the kosumi of 3 and then proceed into the center. The sequence after Black 4 is a straightforward exchange and there now doesn't seem to be any obvious distinction between this diagram and Dia. 5.



Dia. 5



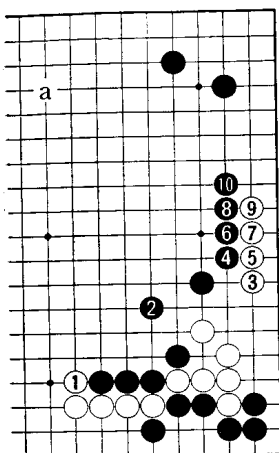
Dia. 6

### Dia. 7: Mature judgement

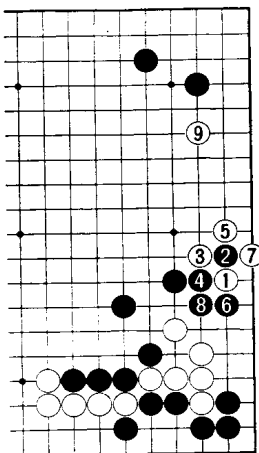
After the magari of White 1, if Black confines White with 2, White can live with the sequence up to 9. White's position would seem to be too low but even so it indicates mature judgement. Next, White may aim at the point of 'a'. Besides, the Black stones in the lower part seem to have extreme defects, but it's hard to say exactly what these defects are. We might simply say that they have bad aji (taste).

### Dia. 8: Trade

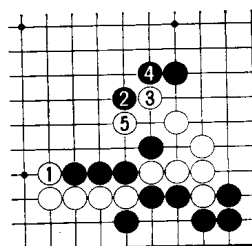
Against the tsuke of Black 2, White plays a vigorous trade up to the extension of 9. However, the shape of the Black stones is not good. Further, the captured White stones will continue to be a nuisance and Black may have to play another stone.



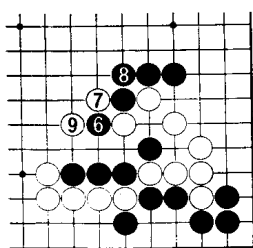
Dia. 7



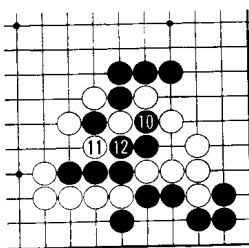
Dia. 8



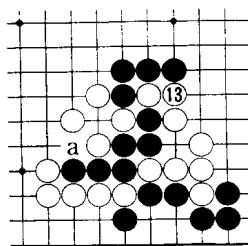
Dia. 9



Dia. 10



Dia. 11



Dia. 12

### Dias. 9, 10, 11 and 12: Complete loss for White

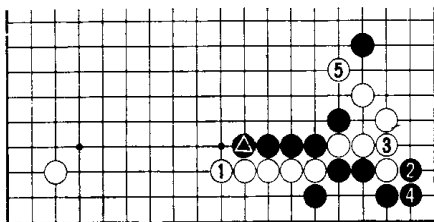
Against Black 2 in Dia. 7, it is unreasonable for White to play 3 and 5 for these moves will fail. Black 6 is natural and next White plays the ate of 7 and 9. It look likes a ko when White plays 11, but after Black 12, White must play the tsugi of 13. Now Black escapes with the ate at 'a' and since Black has escaped, White is almost completely lost.

### Dia. 13: Black's intention

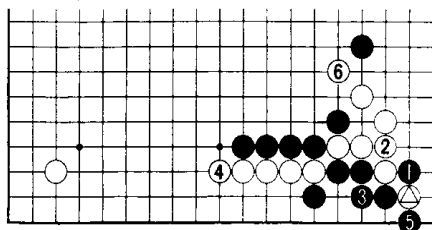
Going back to the actual game in Dia. 1; after forcing White to play 1 with the osae of Black (▲), Black intended to live with 2 and 4. The sequence up to 5 may not be bad for White but.....

### Dia. 14: Counter-counter kikashi

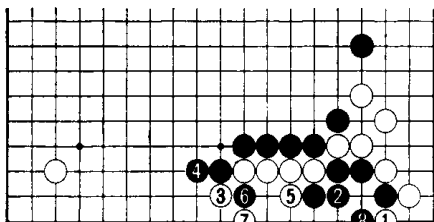
Against Black (▲) in Dia. 13, the osae of White (△) here is a counter kikashi. Now Black can't play 1 and 3 because after the nobi of White 4, Black 5 is absolutely necessary and because of the presence of White (△), Black will be at a disadvantage in all succeeding sequences. So in the game of Dia. 1, Black 25 and White 26 were counter - counter kikashis.



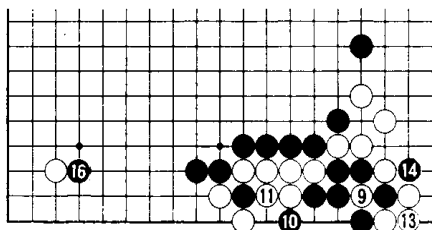
Dia. 13



Dia. 14



Dia. 15



Dia. 16

⑫takes Ko

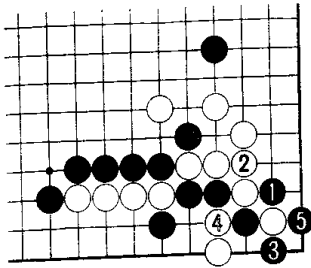
⑮takes Ko

### Dia. 15: White 26 in Dia. 1

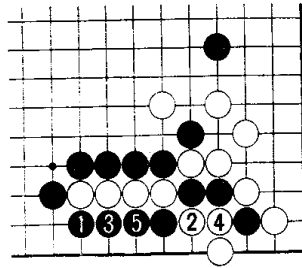
White 26 in Dia. 1 was absolutely necessary and without this move, White can't hope for a good result. For instance, if White plays the hane at 1 in this diagram, Black will connect at 2 and then 3 and 5 will be met by Black 6. This move will be used as ko material and then Black will start a ko fight with 8.

### Dia. 16: Trade

Black makes a ko threat with 10 and now if White connects at 13 Black 14 will lead to a bigger ko fight. Black 16 is a big blow to the White stone at sansan and this result is not good for White.



Dia. 17



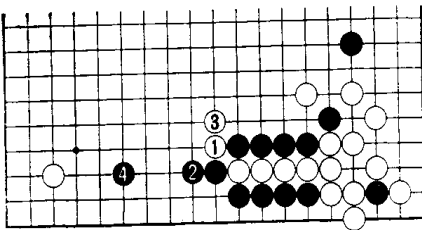
Dia. 18

**Dia. 17: Lower right corner**

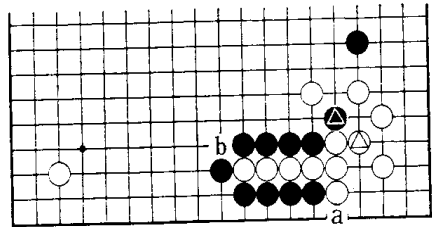
Black may be able to make part of his group live in the corner by playing 1 and 3, however, this will end in gote and since the territory is small, he can't play in this way.

**Dia. 18: Squeeze**

Black should play the squeeze up to Black 5 and his loss is not as big as it first appears.



Dia. 19



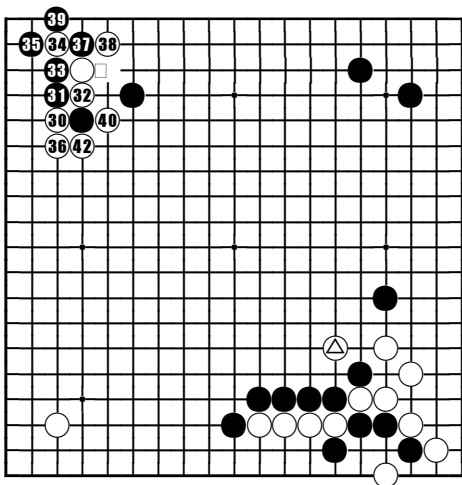
Dia. 20

**Dia. 19: Sabaki**

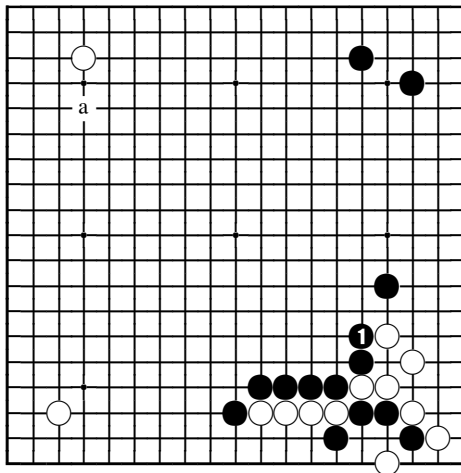
If White cuts at 1, Black should not try to save the 5 stones but give them up by playing sabaki with 2 and 4.

**Dia. 20: Efficiency of stones**

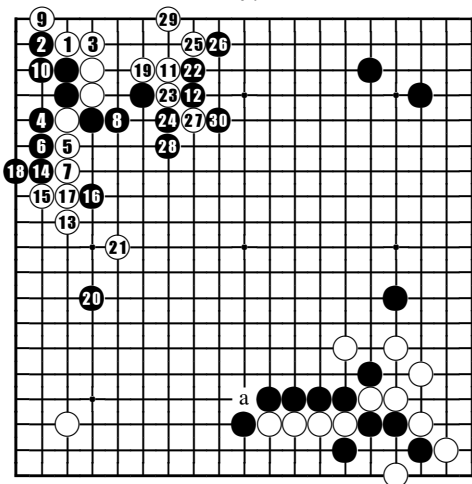
Going back to Dia. 18, in order to better visualize the gain and loss in the corner we subtract an equal number of Black and White stones and we see that White's gain is not really very large. If Black can play at 'a' then the exchange of Black  $\triangle$  and White  $\triangleleft$  is not favorable for White. This is one opinion. However, some people feel that because the cutting point at 'b' and the subsequent capture of the Black stones will be very large, the result is more favorable for White. So as we see, there are pro and con arguments on these results and it's difficult to decide who has come out better.



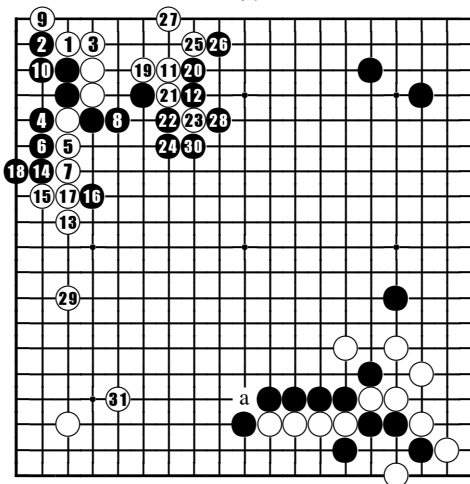
Dia. 21



Dia. 22



Dia. 23



Dia. 24

### Dia. 21: Chuban

We now continue the game started in Dia. 1. White 36 is a special variation of a well known joseki and White can play this way because the *shicho* at 'a' is good due to the presence of White  $\triangle$ . Black 37 and 39 were natural and the sequence up to White 42 is joseki.

### Dia. 22: A proper thick move

In this game, Black chose the point 'a' for his 27th move, but Black 1 would have been a very thick move. However, it is not easy to decide which is better. Superficially, Black 1 will not bring him any real gain, however, in future fights, such a play will contribute greatly to his strategic advantage. White 28 in Dia. 1 prevents Black from making such a move.



### Dia. 23: Joseki

The reason why White chose such a special joseki is that should he choose the common one shown in this diagram, after the forced sequence to White 19, Black will make a severe attack with 20. Now if a fight occurs on the lower left side, it is quite probable that it could soften or eliminate the cut at 'a'.

### Dia. 24: Disadvantage

However, if Black blindly follows joseki and plays osae at 20, this will make White very happy, because Black ends up with gote and White can play the two good points of 29 and 31. After White 27, Black 28 is a common point to play and White 29 is a defensive move. Now Black must capture one stone with 30 and when White plays 31, the result will be bad for Black because, even though he has a strong wall, White can make a large area on the left edge.

### c) Tenuki

We will now study a game in which against the kakari of White 1 in the reference figure for chapter 1. Black does not play hasami but plays a kakari on the other side of the board.

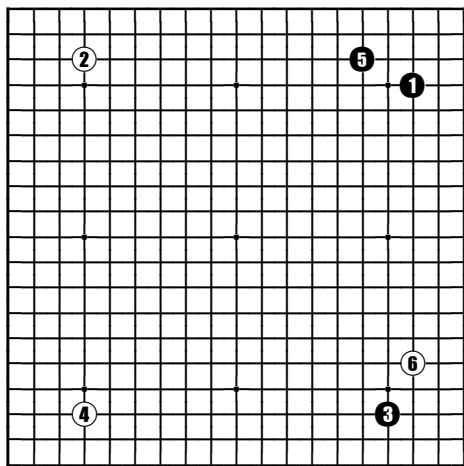
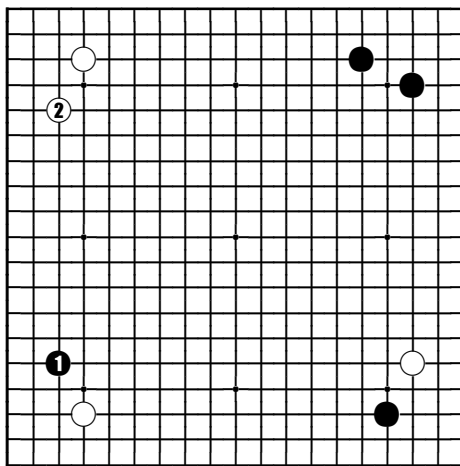


Fig. 1 (1-7)



Dia. 1

### Fig. 1: Opening stage (1-7)

The game we are going to study was played by Kitani Minoru, 9-dan (Black) and Sakata (White). In this game Black played kogeima shimari with 1 and 5 and komoku with 3, while White played mukai komoku with 2 and 4. Against the kakari of White 6, Black plays tenuki and attacks White 4 with a kogeima kakari at 7. We will now study the implications of this move.

### Dia. 1: White shimari

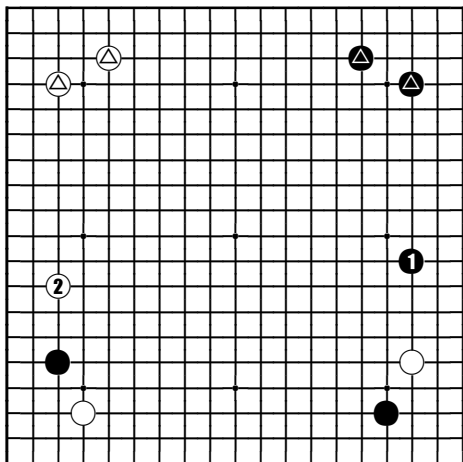
Against the kakari of Black 1, it seems natural for White to make a shimari with 2 in the upper left corner. At this point, Black will most certainly play a hasami at 3 and this will turn out to be disadvantageous for White.

### Dia. 2: Hypothetical diagram

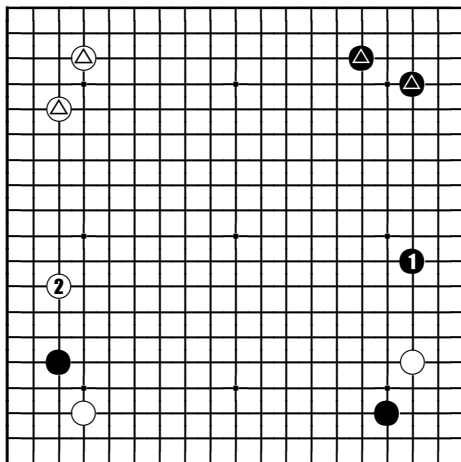
Consider the Black and White shimaris,  $\blacktriangle$  and  $\triangle$ , which are pointed in the same direction. Now if Black plays the hasami of 1, White will most likely play the hasami of 2 and these moves will have exactly the same value. (Of course, since Black has sente, he has some advantage.) So in this diagram, there is no value in playing a kakari instead of a hasami. However.....

### Dia. 3: The actual game

In the actual game, Black 1 is more valuable than White 2 and this is because of the directions of the shimaris. Black 1 is an extension as well as a hasami. However, White 2 is only a hasami and it's relation to White's shimari is not so good. When Black played the kakari of 7 in Fig. 1, his purpose was to make it difficult for White to play a shimari.



Dia. 1



Dia. 1

### Dia. 4: Preventing a shimari

So as we have seen, the purpose of Black 1 is to discourage White from making a shimari in the upper left corner. It is possible that White will extend to 2 instead. Now Black will play 3 and he has succeeded in his strategy of making one shimari while preventing White from making one in any of the other corners. Because of this, Black will be at an advantage.

### Fig. 2: (8-12)

Although it is difficult for White to make a shimari at 'a', he can't always be forced into a disadvantageous position and this problem is a natural consequence of the fact that White had to play second to begin with. After 8 and 9, White intends to play ogeima at 10. This is the key point in the strategy of this fuseki. When Black plays 11, White fully extends to 12, attacking the one Black stone.

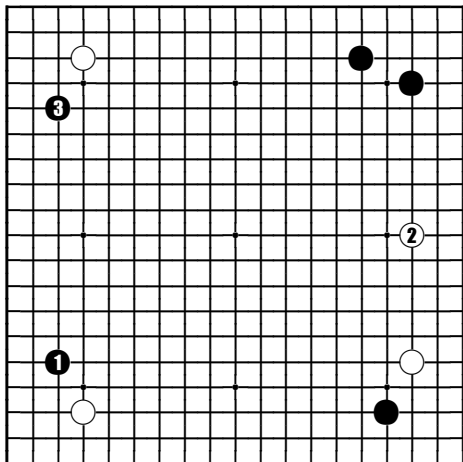
### Dia. 1: Common form

In this diagram, White plays kogeima at 1 and then extends to 3. This is a

common development and there are no interesting or unusual variations. Of course this is not a problem of good or bad style but now Black will probably play a kakari in the upper left corner.

**Dia. 2: Strategy**

The shape of 1 and 3 is not really very good and is rather loose. However, White's intention is to develop quickly and not allow Black to play a kakari in the upper left corner. Also, since White is behind by one move, its natural for him to play rather loosely.



Dia. 4

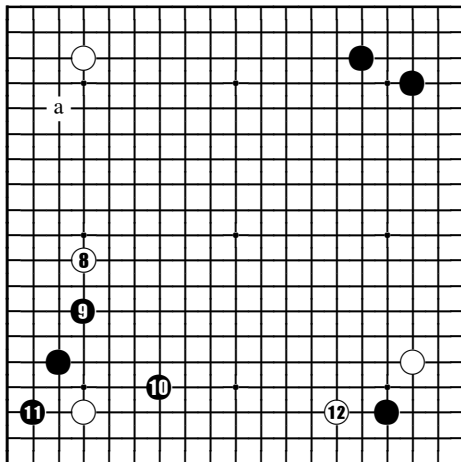
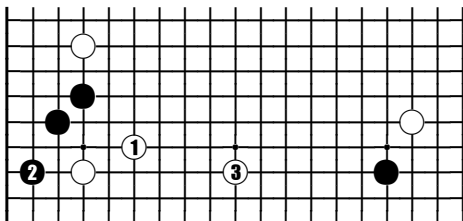
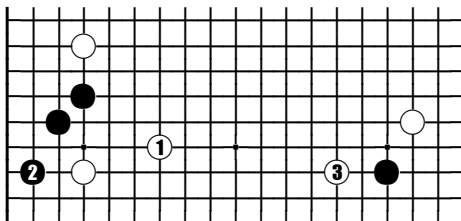


Fig. 2 (8-12)



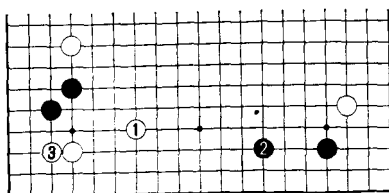
Dia. 1



Dia. 2

**Dia. 3: Prevention**

If Black wants to prevent White from playing the above strategy, he can play 2 and avoid White's hasami. But now White will play the sagari of 3 and attack the two Black stones. However, it's not necessary for Black to play in this manner because the development in Fig. 2 is not really disadvantageous for him.



Dia. 3

#### Dia. 4: The vital point

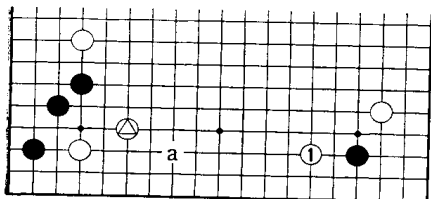
It is bad for White to play at  $\triangle$  and then extend to 1 because then Black will play at the vital point of 'a'.

#### Dia. 5:

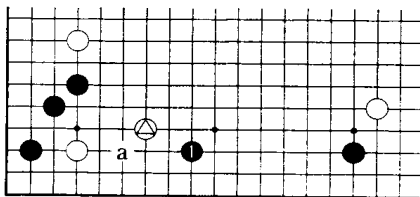
The question in Dia. 4 is interesting since against the ogeima of  $\triangle$ , Black 1 is not the only vital point. This is because the ogeima structure has two vital points, one at 1 and the other at 'a' hence the White shape is light.

#### Dia. 6: Intention to fight

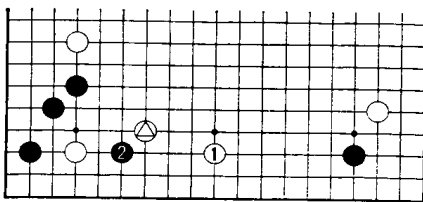
If White extends to 1, Black can then play uchikomi with 2. This means that once White plays ogeima at  $\triangle$ , there is no suitable point for White to extend in this area. White's attitude in playing  $\triangle$  is not to make shape in this area, but rather to begin a fight in the lower right corner.



Dia. 4



Dia. 5



Dia. 6

#### Fig. 3 (13-19)

Black's kosumi at 13 is one type of joseki, however the hane at 15 is a new play. Black plays 15 because of the loose shape of the ogeima. Now there is no other way except to cut at 16. After that the moves 17, 18 and 19 are standard procedure. Reference Figure Mokuhadzushi ikken basami

The situation of White  $\triangle$  against the komoku of Black  $\blacktriangle$  is called kogeima kakari. However, when White 1 is added to this configuration White  $\triangle$  becomes mokuhadzushi, although please note that the name of this configuration is not so important. White 1 is a severe hasami and there are various ways for Black to respond. We will now study the most common variations of this joseki.

#### Dia. 1: Natural

The intention of White is to play 3 when Black makes the kakari of 2 against White 1. After White 3, it is natural for Black to play 'a' or 'b'. Nevertheless.....

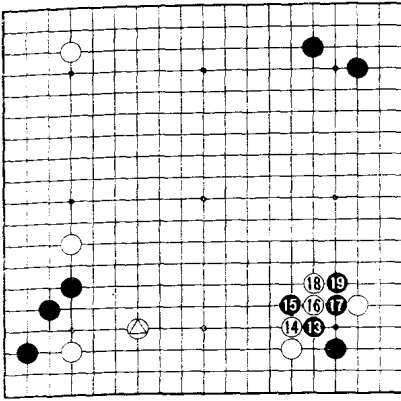
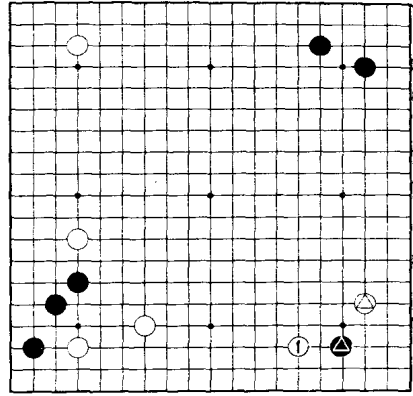


Fig. 3 (13—19)



Reference Figure: Mokuhazushi ikken basami

**Dia. 2:**

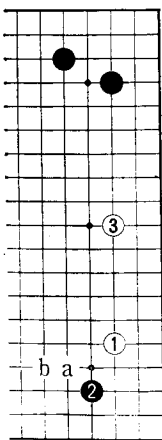
White 1 is a move which places emphasis on the lower part of the board and especially takes into consideration the situation of White  $\triangle$ . Situations such as this are often seen in actual games and Black must not tenuki.

**Dia. 3: Common**

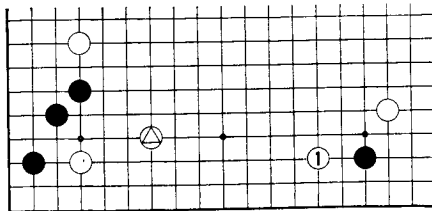
It is common for Black to play kosumi at 1 and then jump to 3. Against the nozoki of White 4, there are two ways for Black to respond. One way is with a tsugi next to 4 and the other is the tsuke of 'a'.

**Dia. 4: Tsugi**

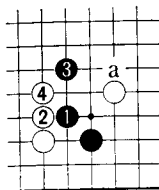
In case Black plays tsugi at 1, White 2 is natural. Now Black will make a living form with the kosumitsuke of 3 and White naturally extends to 4.



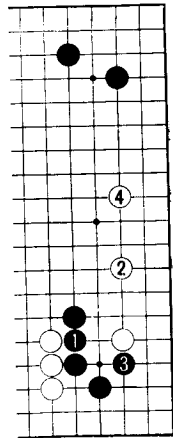
Dia. 1



Dia. 2



Dia. 3



Dia. 4

### Dia. 5: An old joseki

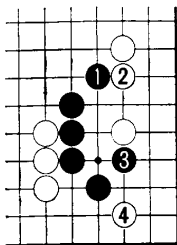
After the kikashi of Black 1, Black plays the kosumitsuke at 3. This is an old joseki and after Black 3, White has the move of 4 which he may play.

### Dia. 6: White develops on both sides

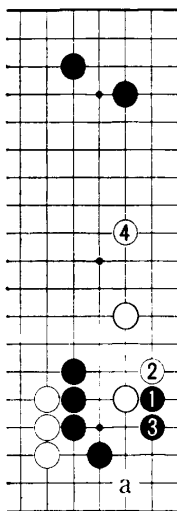
Following Dia. 5, Black plays 1 and 3 then captures the one White stone with 5. Now, in order to make himself stable, White captures Black 1 with 6 and 8, while Black stabilizes himself by playing 9. But now White plays 10, developing on both sides and the result is a bit more advantageous for White.

### Dia. 7: Efficient

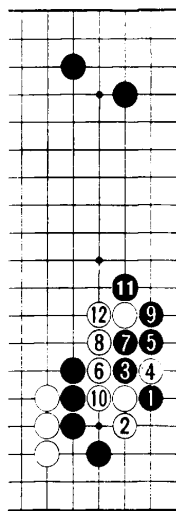
If Black dislikes the joseki in diagrams 5 and 6, Black 1 is a new play. Against White 2 Black plays 3 and the problem of the defect at 'a' is solved. This is an efficient result for Black.



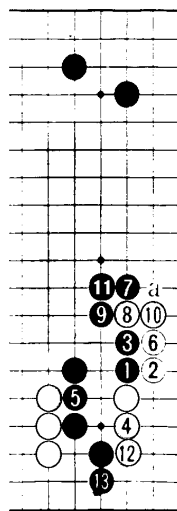
Dia. 5



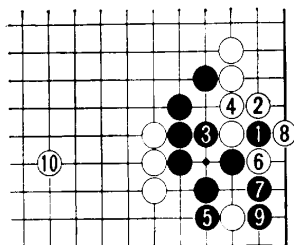
Dia. 7



Dia. 8



Dia. 9



Dia. 6

### Dia. 8:

Therefore, against Black 1 White will play 2 and against Black 3 he will cut at 4. This sequence is one of many variations and after White 12 it can't be decided who has the advantage.

### Dia. 9: Simple

The tsuke of Black 1 is simple and there are not many variations in this sequence. After Black 13, the White group can't be captured even if Black plays the osae at 'a', although in this case White must live with only two eyes.

### Dia. 10: Gote

It is also possible to live by playing the keima of White 1 instead of 12 in Dia. 9. In this case White can play watari at 'a', Black 'b', and White 'c'. However, White will end in gote, although this depends on the game.

### Dia. 11: Light play

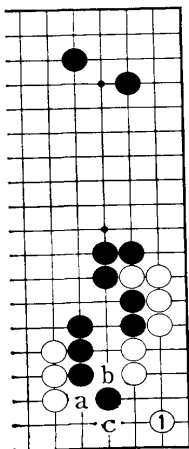
White can also play lightly at 2 against Black 1. Black 3 is natural and now White extends to 4. After this, the kosumitsuke by Black at 'a' is natural.

### Dia. 12: Making a living shape

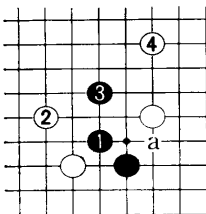
It is also possible for Black to simply play 3 and S in order to make a living shape. This same kind of sequence can also be played in the komoku ikken basami joseki. It is usual for White at this point to play tenuki, but if he wishes to play here, the tsuke at 'a' is the right point.

### Dia. 13: Kake

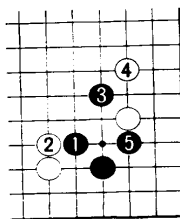
After 1 and 2, Black can also play a kake at 3. If White jumps to 4, Black S is a good point. After that, it will be difficult for White to find a good play.



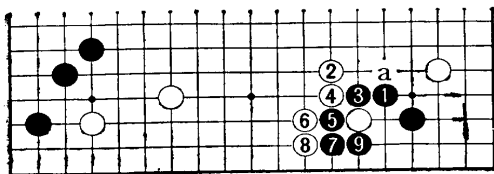
Dia. 10



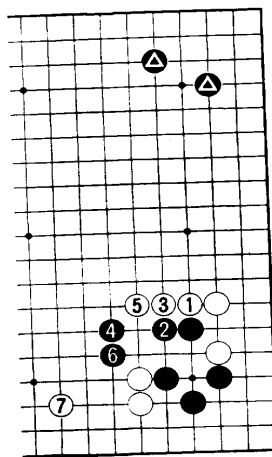
Dia. 11



Dia. 13



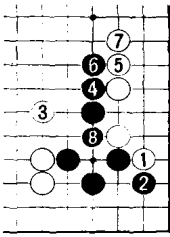
Dia. 12



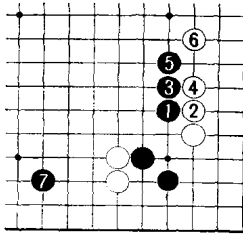
Dia. 14

### Dia. 14: Oshi

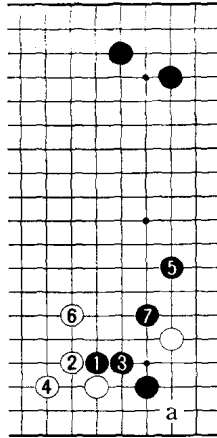
If, after Dia. 13, White plays the oshi of 1, the sequence will continue up to White 7. However, in this case, the Black shimari, marked (▲), cancels out the effect of the White thickness and these stones become inefficient. Thus again we see that a joseki must be selected with regard to each individual situation.



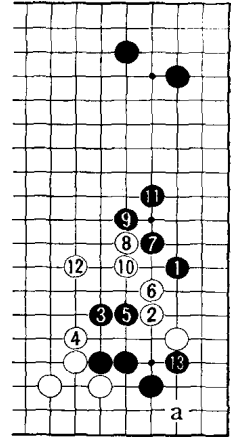
Dia. 15



Dia. 16



Dia. 17



Dia. 18

### Dia. 15: Atsumi

After the kikashi of White 1, if White plays 3, Black will play the kikashis of 4 and 6 and then play the good point of 8 and this gives Black a good thickness (atsumi). This sequence is also one which can be considered in the game now under discussion.

### Dia. 16: Fight

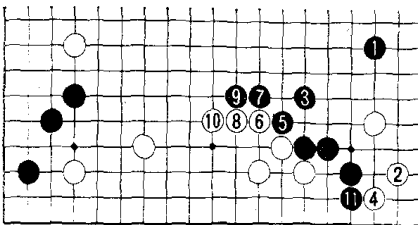
If White plays 2 against Black 1, Black will play kikashi at 3 and 5 and then attack with the hasami of 7. Of course, after this, a fight will ensue.

### Dia. 17: Tsukehiki

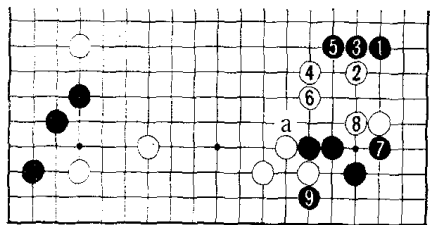
The tsukehiki of Black 1 and 3 is a formula. If White responds with the kake-tsugi of 4 placing emphasis on the lower side, Black 5 is the proper move considering the shimari in the upper right corner White 6 indicates a desire to trade and after Black 7 White has the point 'a', left for the future, with which to reduce Black's area.

### Dia. 18: Variation

If, against Black 1, White plays 2 in order to escape, a fight will result. After that, the sequence to Black 13 is standard procedure and again the point of 'a' is left for White. White may select this variation if the situation calls for it.



Dia. 19



Dia. 20

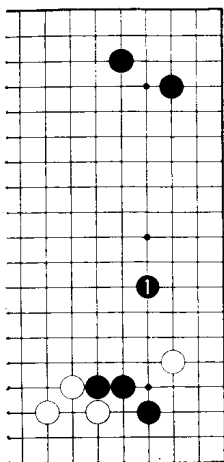


### Dia. 19: Solidifying the left side

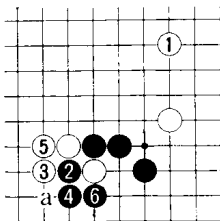
In this sequence, White intends to live by playing 2 and 4. After Black 3, which is good style, Black plays 5, 7 and 9 in order to make a strong wall. Now White's area on the lower side has become solidified.

### Dia. 20: Good for Black

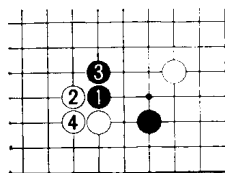
After the katatsuki of White 2, Black plays 3 and 5 making himself strong on the upper right part of the board. After this, Black makes a living form with 7 and 9. Black can now play the hanedashi at 'a' sometime in the future and since this will give White much trouble, White can't be considered to have too good a shape.



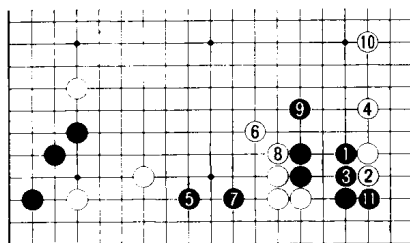
Dia. 21



Dia. 22



Dia. 23



Dia. 24

### Dia. 21: A high position

Black can also play the high hasami at 1. The variations will be omitted but whatever Black plays, he should consider the surrounding stones and he can also expect success.

### Dia. 22: Living

If White plays 1 in order to live, Black cuts with 2 and will also live with 4 and 6. White at this point should connect with 5 for if he plays 'a' instead, he will end in gote. Beginners must be careful about such things.

### Dia. 23: Nobi

In case Black plays the tsukenobi of 1 and 3, the katatsuki of 4 is a good move.

### Dia. 24: Fight

Continuing from Dia. 23, after Black plays tsuke at 1 it is joseki for White to play 2 and then jump to 4. If we only look at this section of the board, Black will play the uchikomi of 5 and the sequence will continue to 11. However, the the sequence changes, depending on the disposition of stones on the left side. In any case, a fight will result.

### Dia. 25:

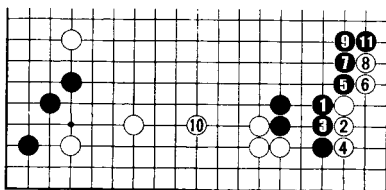
If we think carefully about the lower left part of the board, it may be good for White to play 2 and 4 so as to live in the corner. In this case, White can defend at 10 after playing 6 and 8. On the other hand, Black is not at a disadvantage since he can play the osae at 11 and make a good shape on the right side of the board.

### Dia. 26: Sudden fight

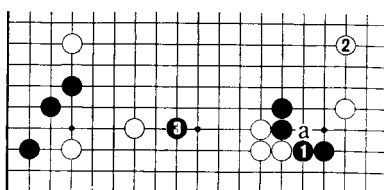
To play Black 1 is not very good since, after White 2, the cut at 'a' remains. However, in this game, it is possible for Black to play 1, since after the uchikomi of 3, he can expect an immediate fight.

### Dia. 27: Here and there

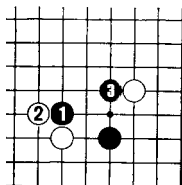
Black plays tsuke at 1 and then plays another tsuke at 3 after White plays 2. This is a possible way of playing but as Black plays first here and then there, it seems as if he is undecided in his plan. This was a popular form in ancient times.



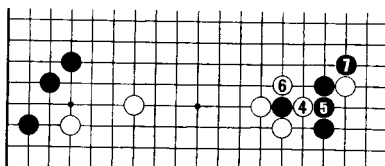
Dia. 25



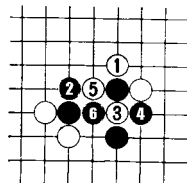
Dia. 26



Dia. 27



Dia. 28



Dia. 29

### Dia. 28: Disadvantage

It is bad for White to play the ate of 4. After the trade up to Black 7, the result for White is not good because of Black's large profit and the ponnuki is too far from the White stones in the lower left to work effectively. Instead of White 4, he could also play ate at 6, but please study this variation yourself.

### Dia. 29: Complicated

The main idea of Black's "here and there" tactics was to play the nobi of Black 2 against the hane of White 1 and then against White 3, Black plays the kirikaeshi of 4 allowing White to play a ponnuki at 5. Now Black plays the ate of 6 even though he can't win the ko....

### Dia. 30: Thinness on the lower side

White plays tsugi at 7, and up to 13 makes a large profit. However after the nobi of Black 14, White's two stones on the far left have become extremely weak.

### Dia. 31: Tesuji

White can also play the simple nobikomi of 3 and after the cut of Black 4,

White captures two Black stones with the sequence up to 9; now after the Black cut at 10, there appears to be an interesting tesuji.

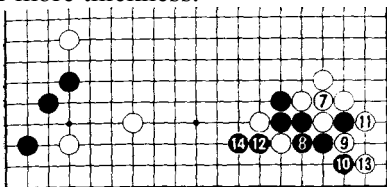
**Dia. 32: The appearance of territory**

Black cuts at 14 and then cuts again at 16 and then plays tesuji at 18. After White defends against shicho with 19, Black captures two stones with 20.

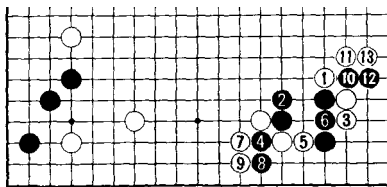
After this sequence, White will play watari at 'a' and from the local point of view the result appears to be fifty-fifty, but the lower edge has now become White's territory.

**Dia. 33: Trade**

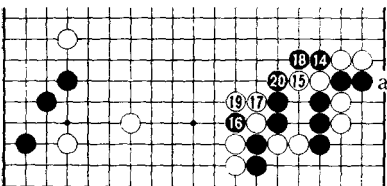
The sequence up to White 6 giving White profit in the corner results in a trade. White can certainly play kikashi at 8, but the disposition of the White stones cry out for more thickness.



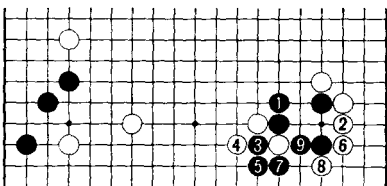
Dia. 30



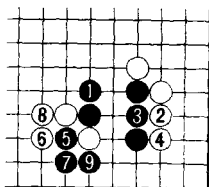
Dia. 31



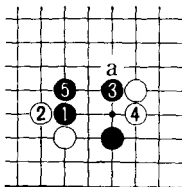
Dia. 32



Dia. 33



Dia. 34



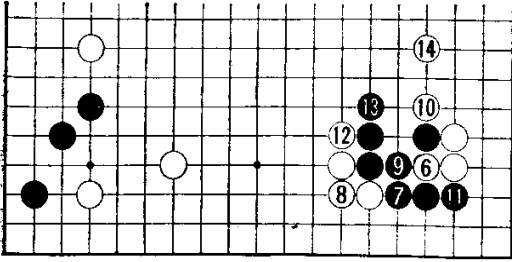
Dia. 35

**Dia. 34: Pin-tsugi**

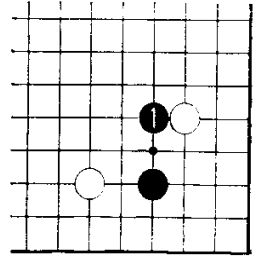
Against the pin-tsugi of Black 3, White may occupy the corner with 4. At this point, the cut of Black 5 forces White to play 6 and 8 and Black secures himself with 9. However, White has no reason to be dissatisfied.

**Dia. 35: Simple nobi**

Anyway, there are many variations and White can also play a simple nobi at 4 instead of the bane of 'a'. In any case, White has the option as to how to play.



Dia. 36



Dia. 37

**Dia. 36: Formula**

After White plays 6, Black plays 7 and then White connects at 8. After that, it's almost natural to play the sequence to White 14 and this is a formula for only this local area. In connection with the ogeima on the lower left side. This formula will work very well but the player must judge for himself.

**Dia. 37: Tsuke**

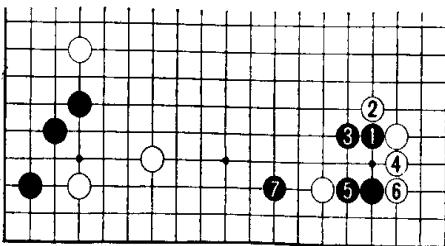
Black can also play the tsuke of 1. When he plays tsuke on the right side, his intention is really on the left, i.e., he intends to attack the stone on the left side. This is a principle of Go and the result in the next diagram will verify the principle.

**Dia. 38: Joseki**

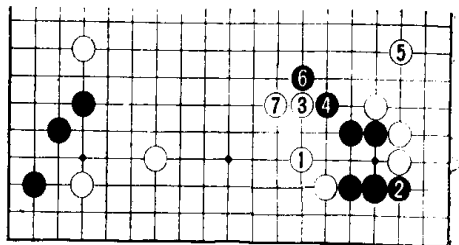
The have of White 2 is natural. When Black makes a bamboo joint with 3 and 5, White will obtain the corner area and then Black will play hasami at 7 and make a living form. This is a joseki, but in this case White will find it hard to develop his two stones in the lower left and hence, White shouldn't play this way.

**Dia. 39: Old joseki**

Instead of White 6 in Dia. 38, it is suitable for White to play the kosumi of 1. Black 2 is a miai point and it is natural for Black to play it. So as to make a large area White plays the tobi of 3. It is not certain that White's area will always materialize but this is a consistent way of playing.



Dia. 38



Dia. 39

### Dia. 40: Old style

In this variation, against White 1, Black plays the tsukenobi of 2 and 4. Although this is an old style, the intention of this configuration is almost the same as Dia. 39. The only problem is one of selection.

### Dia. 41: Changing the order of moves

After Black 1 and 3, if White plays 'a' the variations will be the same as in Dias. 29-34. However White can play differently now.

### Dia. 42: Equal

The difference begins with White 4 and this will result in White making area in the corner and Black making thickness. However, in this game, the White ogeima will become weak and so White will hesitate to choose this way. But, considering only the lower right corner, the result is equal.

### Dia. 43: Transposition

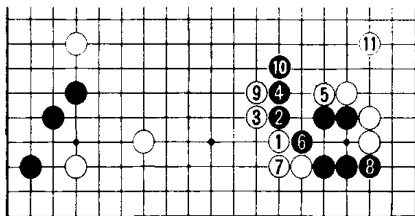
If the sequence in this diagram is followed the situation reverts back to Dia. 29.

### Dia. 44: Equal result

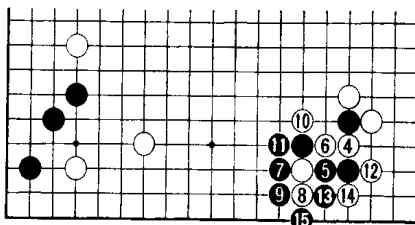
However, instead of 4 in Dia. 43, White can play tsugi at 2 and if Black plays 3, White can play osae at 4 so as to trade and in this local area the result is again equal, but of course the whole board must be considered.

### Dia. 45: Tsuki-atari

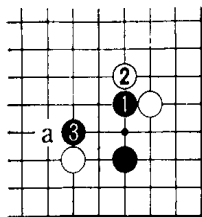
Black can also play the tsuki-atari of 1 and this is also an old joseki. At first sight, it seems to be a strange play, but this move is based on a principle of Go.



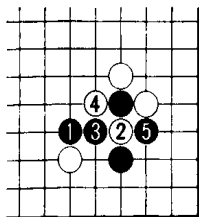
Dia. 40



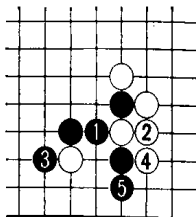
Dia. 42



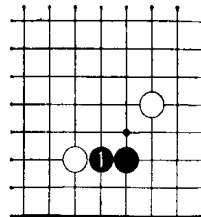
Dia. 41



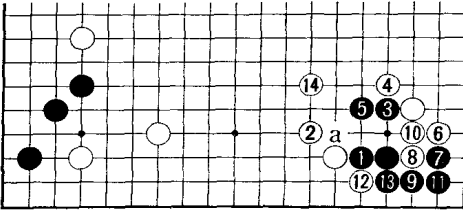
Dia. 43



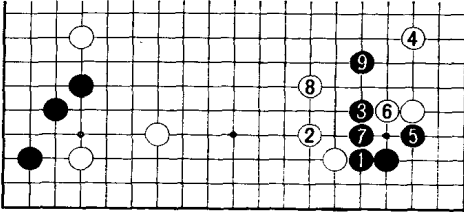
Dia. 44



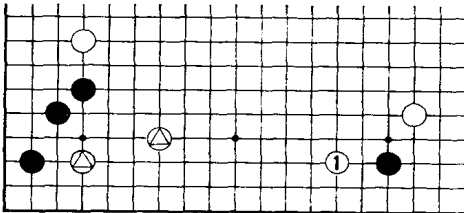
Dia. 45



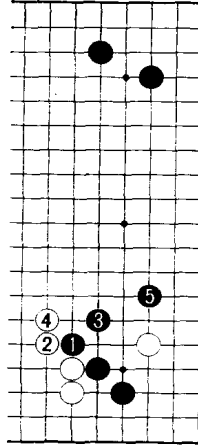
Dia. 46



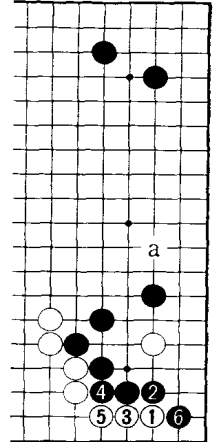
Dia. 47



Dia. 48



Dia. 49



Dia. 50

### Dia. 46: Old joseki

The kosumi of White 2 is a tesuji and the joseki continues to White 14 with White expanding the lower sector. White didn't play 2 at 'a', because if he had, the stones would have worked ineffectively since White would have had a double nozoki against a bamboo joint.

### Dia. 47: Variation

It is also possible for Black to play the tobi of 3. The sequence then continues up to Black 9.

### Dia. 48: Conclusion

After White 1, there are many variations. However, the intention of this move is to make the White stones  $\triangle$  work more efficiently. Hence, Black must choose a joseki so as to thwart White's intention. Of course the shimari in the upper right corner is related to this also, but it seems to be obvious that in this game, the point of focus is the two White stones  $\triangle$ .

### Dia. 49: Kaketsugi

Up to now we have studied various josekis. But Black 1 is a rather recant innovation which is not found in joseki books. If White plays hane at 2, the kaketsugi of 3 is very good. Now if White plays nobi at 4, Black will shut White in with 5 and the result will be very bad for White.

### Dia. 50: Strengthening

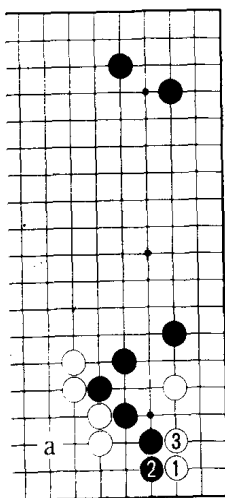
White 1 is an aggressive move by which he can reduce Black's corner area. However, as a result of this joseki, even though Black doesn't make much area in the corner, the effect of a White play at 'a' is nullified and Black has a deep valley of territory. This is why White is bad even though he has gained some profit.

### Dia. 51: Another way

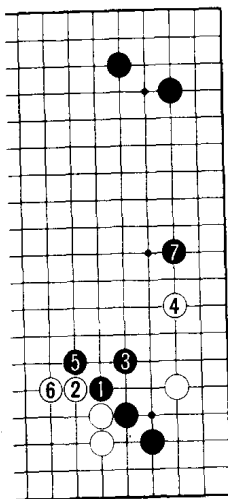
It may well be possible for Black to play 2 and allow White to live, because then Black plays at "a" and however White plays, it will be bad for him.

### Dia. 52: Good placement

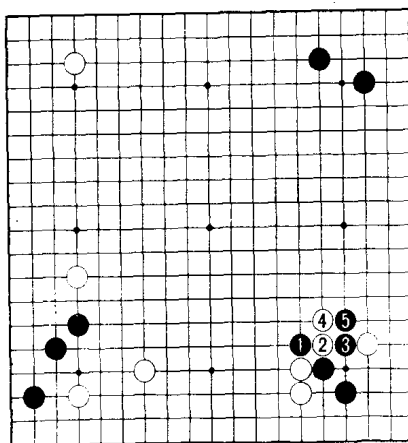
It is bad for White to extend to 4 because after the exchange of 5 and 6, Black fully extends with 7 making a good relation with the shimari in the upper right corner and so Black keeps the advantage of good placement.



Dia. 51



Dia. 52



NEXT PLAY

### Next Play: How should White play?

In conclusion, after Black plays 1, there is no other way except for White to cut with 2. Black 3 and 5 are natural. Where should White play 6? This is not difficult, as it is often seen in many games.

### Fig. 4: (20-24)

The ate of White 20 is the correct answer and this kind of move is useful in many instances. If Black plays the nobi of 21, White plays ponnuki at 22 and then Black will secure the corner steadily with 23 and will not feel any dissatisfaction with the result. White 24 intends to gain area on the lower part of the board and since he can't do this with only one stone, he plays rather loosely. It will now be difficult for Black to choose the next point.

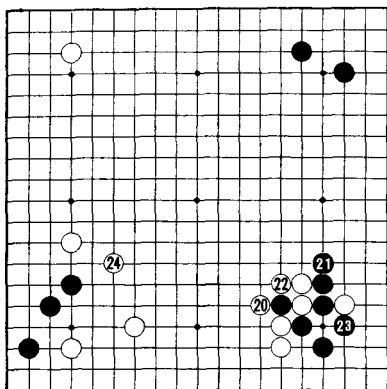
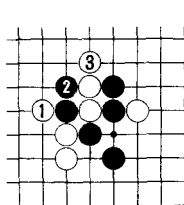
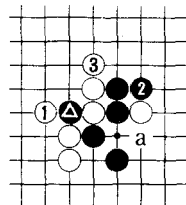


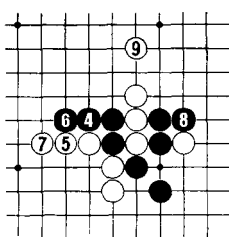
Fig. 4 (20-24)



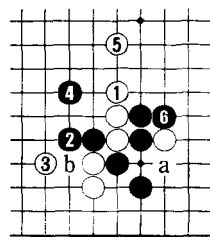
Dia. 1



Dia. 3



Dia. 2



Dia. 4


#### Dia. 1: A good way

After the ate at 1, if Black tries to escape with 2, the nobi of White 3 is a good way.

#### Dia. 2: Welcome

After Dia. 1, Black must play oshi with 4 and 6 and then-defend at 8. White then jumps to 9 and now a fight will certainly develop in the center. White will welcome this because his territory on the lower edge has now become very large.

#### Dia. 3: Katachi

Against White 1, if Black plays 2, White should play nobi at 3 and Black  can't escape (White captures by geta). Furthermore, White still has the aji at 'a'.

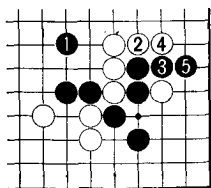
#### Dia. 4: Bad

It is bad for White simply play nobi at 1. Black 2 is the vital point in this figure. Now White must defend with 3 and Black can chase White with the tobi of 4 after which he can defend the corner with 6. There still remains some aji at 'a', but the degiri at 'b' is very severe on White.

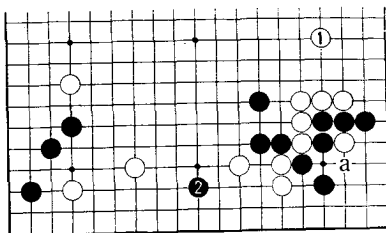
#### Dia. 5: No plan

Against Black 1, it makes no sense for White to simply play 2 and 4. This is not an adequate way to end this sequence.





Dia. 5



Dia. 6

**Dia. 6: Very bad for White**

Continuing from Dia. 5, White 1 can't be omitted and so when Black plays 2 White will be at a loss because he will not be able to develop the area on the lower side. The aji at 'a' is now entirely unusable.

**Fig. 5: (25-31)**

After the exchange in the lower right corner, which is equal, Black plays uchikomi at 25, the vital point. This move is typical of Kitani's style of play. White 26 would have been better played at the point of 27. The shitahane of Black 29 is a very good play and at this point, both players are considering their future strategies.

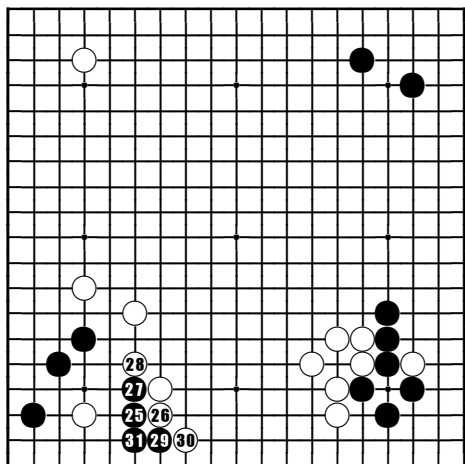
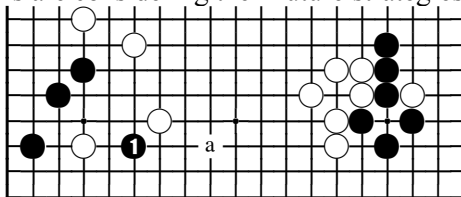
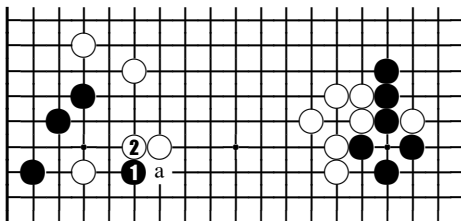


Fig. 5 (25-31)



Dia. 1



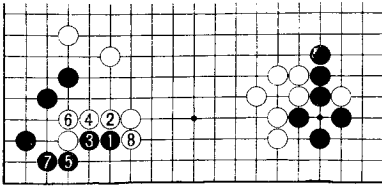
Dia. 2

**Dia. 1: Vital point**

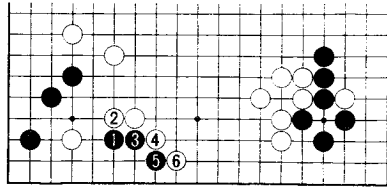
Besides Black 1, there is another vital point, the uchikomi of 'a'. However, White's wall on the right is thick and strong and so the uchikomi at 'a' is rather dangerous.

**Dia. 2: Upper Osae**

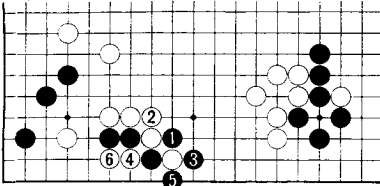
Against Black 1, it would have been better for White to have played osae at 2. There are only two ways to play now but in the actual game, both players were rather puzzled. Naturally Black would play 'a', so let's construct the situation and see what would have happened.



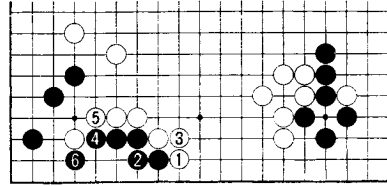
Dia. 3



Dia. 4



Dia. 5



Dia. 6

**Dia. 3: Very bad; beneath discussion**

Against White 2, it is very bad for Black to play 3 and 5 for when White connects at 6 and plays osae at 8, the relation between the two White groups is ideal.

**Dia. 4: Ni-dan bane**

Against White 2, Black 3 and the bane at 5 can naturally be expected. Now White plays the ni-dan bane of 6 and this is a good play because after that...

**Dia. 5: Trade**

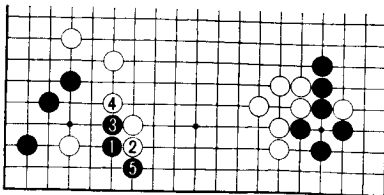
If Black cuts with 1 and captures the one White stone with 3 and 5, White will also capture two Black stones with 4 and 6 and a trade is made. However, Black must play one more stone to live in this narrow area and the stone he plays will have no effect on White and Black is annoyed by this.

**Dia. 6: Good aji**

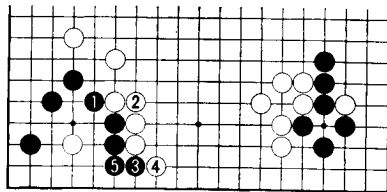
However, if Black connects at 2, then after White 3, Black will watari with 4 and 6 and the result will be bad for Black. Anyway the nidan bane is a very good move and Black should expect this play.

**Dia. 7: A good point**

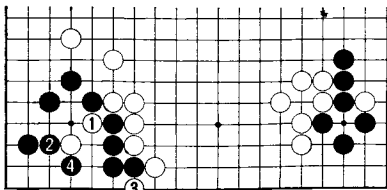
In this game, the sequence to Black 5 was played and 5 is a very good move. We will now examine this move.



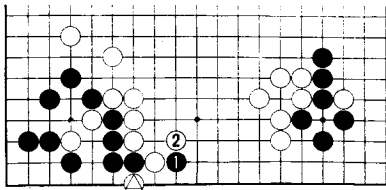
Dia. 7



Dia. 8



Dia. 9



Dia. 10

**Dia. 8: A natural move**

If Black first plays the hane at 1, White will connect at 2 and the hanetsugi of 3 and 5 are natural. These moves seem almost the same as the moves in Fig. 5, but they are different.

**Dia. 9: Available kikashi**

White cuts at 1. Now when Black answers with 2 which appears to be very solid, White 3 is still kikashi and this is a big difference.

**Dia. 10: No point in the future**

If White  $\triangle$  were not present, Black would aggressively play at 1 in the future. However, White  $\triangle$  is there so the White area has been solidified with good aji.

**Fig. 6: (32-44)**

It seems as if Black is playing an impossible cut at 33 against White 32. However there is a strategy involved in this move. In conclusion, these moves indicate that Black is looking for aji to reduce White's area but White is preventing this. The sequence ends with White 44 and both players reach a compromise.

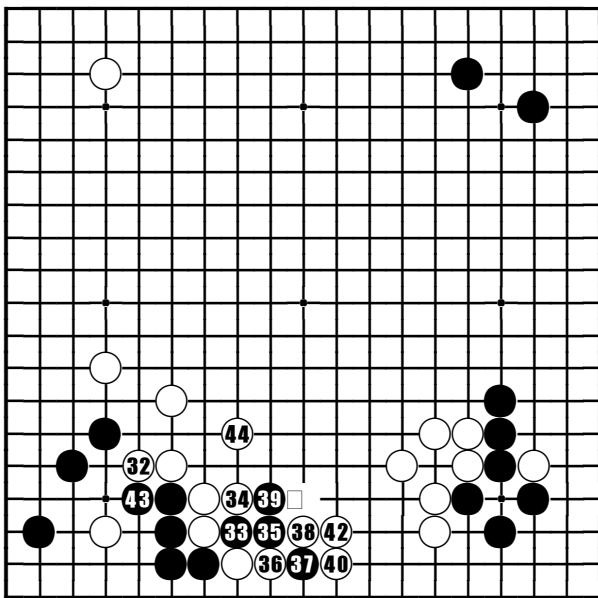


Fig. 6 (32-44)

# CHAPTER 2: Ogeima Kakari

## Fig. 1: Opening stage (1-10)

The game we will study in this chapter, was played between Hashimoto Shoji, 9-dan (Black) and Sakata (White). There was a komi of 4 1/2 points. The Black form of 1, 3 and 5 is commonly seen nowadays, but the formation of White 2 and 4 was very strange at the time this game was played, especially the san-san of White 2. White played 2 and 4 as sort of a whim, but he had his reasons. This was Sakata's second attempt at this form. Against the ogeima kakari of White 6, Black 7 is a steady response which pays more attention to profit than attacking. The hiraki of White 8 is expected. The kakari of Black 9 and the hiraki of White 10 are points of miai. Up to here the play has gone according to White's plan, but the situation is by no means unsatisfactory for Black.

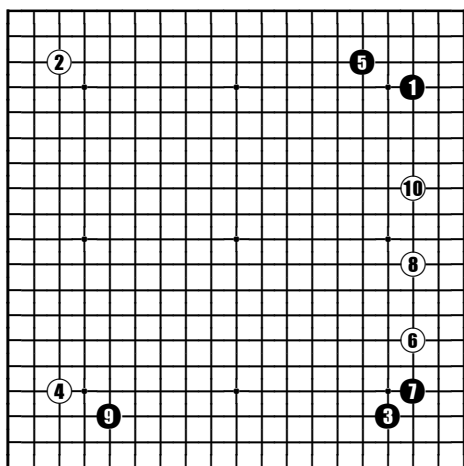
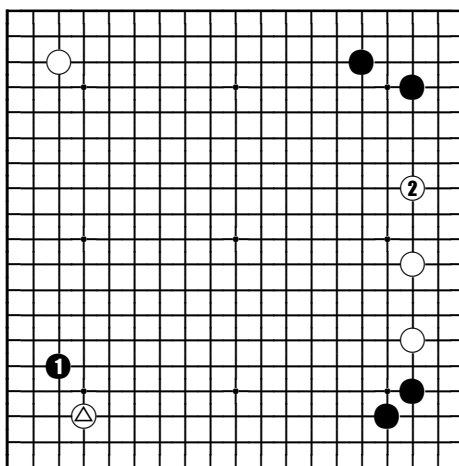
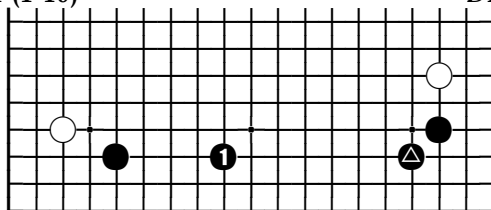


Fig. 1 (1-10)



Dia. 1



Dia. 2

## Dia. 1: Comparison

White 4 in Fig. 1 is a strategy by White. However, against the komoku of White △, Black can also play the kakari of 1 and White will still play the hiraki of 2.

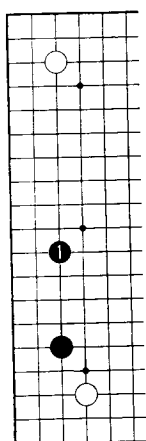
The point to be compared is the confrontation of the Black and White stones. The feeling that this diagram is better for White is a superficial impression and has no basis. This will be explained precisely.

**Dia. 2: The situation in Fig. 1**

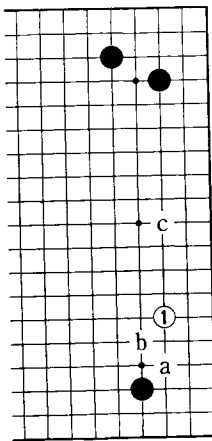
After the natural extension of Black 1, the effort on the third line is doubled. Also, Black's structure is inclined to be one sided. But....

**Dia. 3: The situation in Dia. 1**

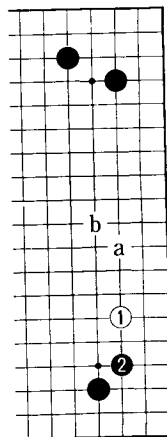
This time the structure with Black 1 feels good because it forms a wedge between the two White positions. Of course, we can't completely cover the situation with such simple comments, but this is intended only to give a feeling for the style of placement. There are countless variations but perhaps Dia. 3 is better for Black than Fig. 1.



Dia. 3



Reference Figure for  
Ogeima Kakari



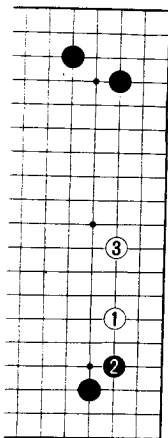
Dia. 1

**Reference figure : Ogeima kakari**

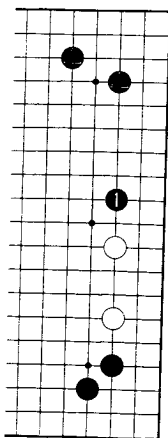
Although there was a time when the ogeima kakari was often played, it's not seen very much nowadays. This kakari may be classified as an abnormal one in that it has little effect on the Black stone at komoku. Further, because of this move, White may give Black profit. Hence, knowing these drawbacks, there must be an adequate reason to play this move. So, against White 1, Black has three responses: the kosumi at 'a'; the kata at 'b'; and the hasami at 'c'. We will now study these moves in detail.

**Dia. 1: Profitable and steady**

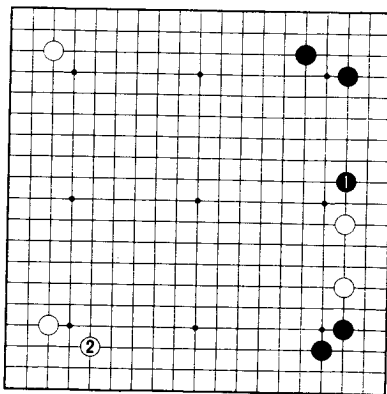
The kosumi of Black 2 is considered to be the most profitable and steady response against the ogeima kakari of White 1. There are only two responses for White: the niken hiraki at 'a' and the sangen takabiraki at 'b'.



Dia. 2



Dia. 3



Dia. 4

### Dia. 2: Niken hiraki

Black 2 is quite common as is the defense of the niken hiraki at White 3. Anyway, since the ogeima kakari at 1 is not a positive attitude, it's a bit hard to think of it as a kakari and it is played more from the point of view of a wariuchi. Dia. 3: A good point

In this configuration, the tsume of Black 1 is a good point since it is backed up by the Black shimari in the upper right corner. So White must make a plan so as not to allow Black to play 1.

### Dia. 4: Miai

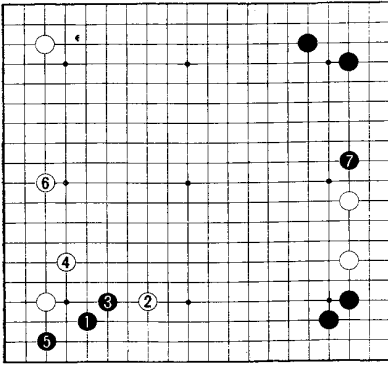
In the configuration of this game, against the immediate tsume of Black 1, White will respond by making a shimari at 2. The points of Black 1 and White 2 are called miai points and no matter how good the tsume of Black 1 may be, the shimari of White 2 is at least as good. Hence, in the sequence of figure 1 Black considered it urgent to play the kakari at 9 allowing White to play another hiraki at 10 and this sequence is considered to be perfectly natural.

### Dia. 5: Bad

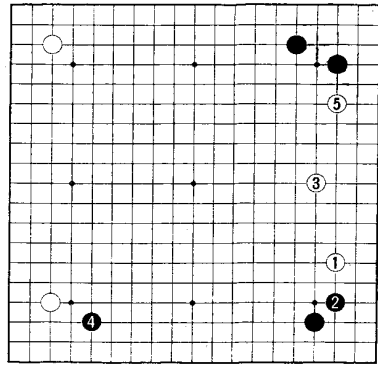
The kakari of Black 1 is certainly urgent, but for White to provoke a battle with an hasami at 2 is questionable. Considering a likely sequence from 2 to 6, we see that Black keeps sente and hence it results in giving Black the good point of 7. This is why it is considered urgent to play the hiraki of 10 in Fig. 1, leaving out an hasami in the lower left corner.

### Dia. 6: Sangen-taka-biraki

Against Black 2, White can also play the sangen-taka-biraki at 3. The idea of this move is to play 5 if Black plays at 4 as in this diagram. As the shimari of Black is kogeima, White will be satisfied with 5, but this does not mean that White has an advantage. There are many places where White is vulnerable to attack by an uchikomi in this area. We will now investigate these attacks.



Dia. 5



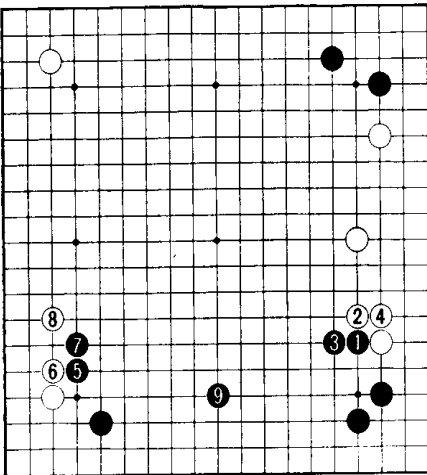
Dia. 6

**Dia. 7: One way of playing**

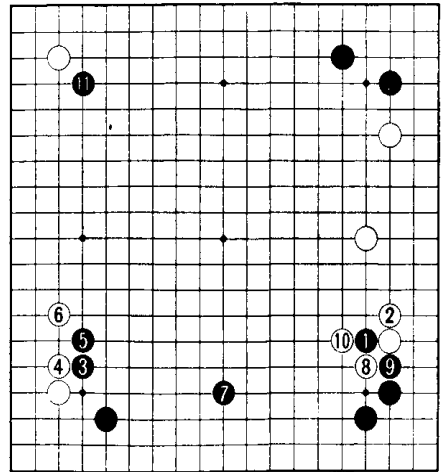
Continuing from Dia. 6, Black might continue with the tsuke of 1 and wait to see how White will play. This is a preparatory move before playing 5 and 7 on the left side. Hence if White responds with 2 and 4, Black will play as he wanted with 5, 7 and 9. Although the White stones in the lower left corner are safe, Black has obtained a large area on the lower part of the board. It can't really be determined which position is better, but both have obtained area and this is one way of playing Go.

**Dia. 8: Shicho strategy**

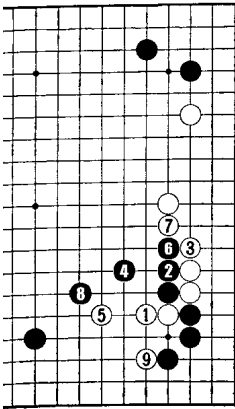
If White plays 2 against Black 1, this will satisfy Black and he will proceed with 3, 5 and 7. Now when White tries to capture Black 1 with 8 and 10, Black plays a shicho break with 11. As this move works very well in this particular game, the result will be disadvantageous for White. So, since this disadvantage was caused by the shicho maneuvers of 8 and 10...



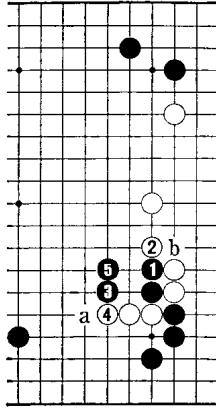
Dia. 7



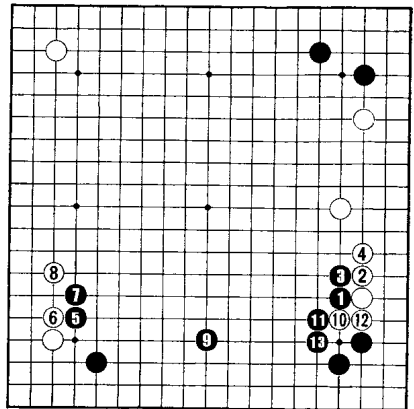
Dia. 8



Dia. 9



Dia. 10



Dia. 11

**Dia. 9: Difficult**

White can play the nobi of 1 and after that the sequence will be difficult.

**Dia. 10: Bad for White**

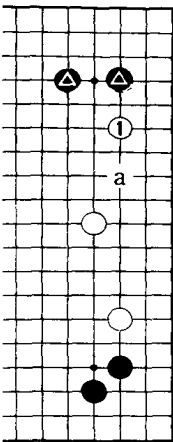
However, against Black 1, it's bad for White to play the hane of 2. After 5, Black can play either at 'a' or 'b' and White can't defend both these points.

**Dia. 11: Oshitsuke**

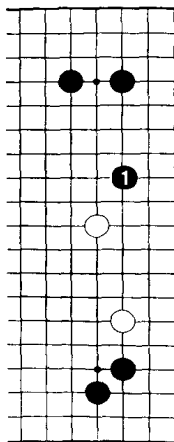
Black can also play the oshitsuke of 1 and 3. White 4 is natural and now Black can play 5, 7 and 9 to make a large area as in Dia. 7. Against White 10 Black can play the osae of 11. This is a common result against the White structure.

**Dia. 12: Ikken shimari**

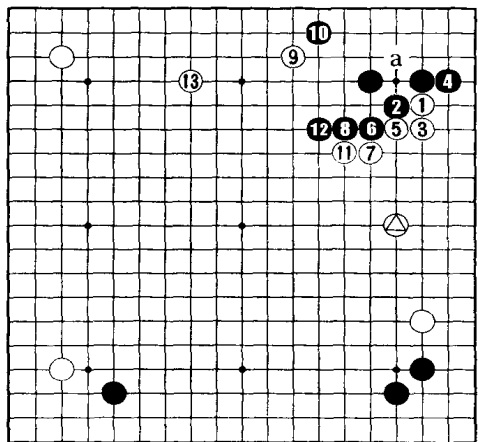
If the shimari is an ikken shimari the circumstances will change. In this case, White 1 will not have much effect on Black's shimari. Black will wedge at 'a' some time in the future.



Dia. 12



Dia. 13



Dia. 14



### Dia. 13: Tsume

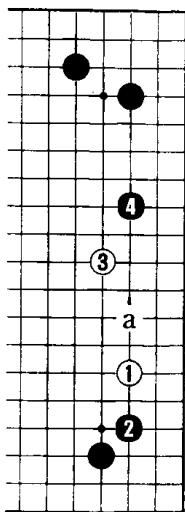
If White omits 1 in Dia. 12, the tsume of Black 1 is a very good point. Therefore, when Black has an ikken shimari in the upper right corner, the sangen-takabiraki is not good for White.

### Dia. 14: An emergency measure

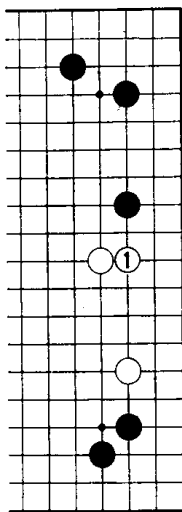
In this diagram, White 1 can be considered. The sequence after 2 is natural. In this sequence, White plays 9 forcing Black to play 10 (if Black doesn't play 10, White will play nozoki at 'a'). After this, White will play another oshi at 11 and then will extend to 13. However, this should be played only if absolutely necessary and is one variation after White  $\triangle$ .

### Dia. 15: Tsume

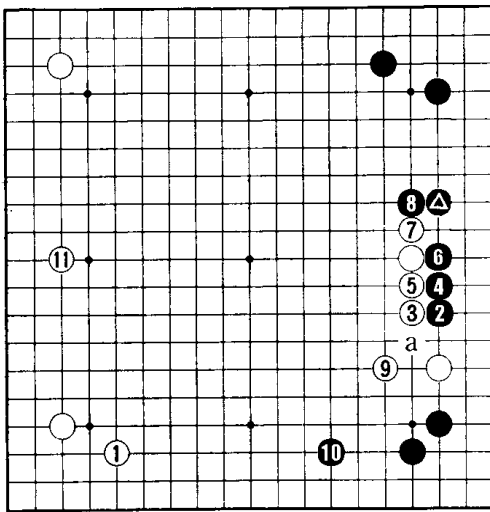
Against White 3, Black can also play the tsume of 4. This 4 is a severe point and aims at the uchikomi at 'a'. Against 4, White can't find a suitable response for defense.



Dia. 15



Dia. 16



Dia. 17

### Dia. 16: Force

Of course it is absolutely necessary for White to play 1 and this configuration makes a light form for White. But White will probably omit this move because.....

### Dia. 17: Quick development

In spite of the tsume of Black  $\triangle$ , White makes a shimari at 1. White plans to make a good shape on the right side after he is attacked with Black 2. Against 2, White plays tsuke at 3 and then plays to make a light form. Against White 7, if Black plays 8, White will make a good shape with 9 which defends the weak point at 'a'. Now when Black extends to 10, White plays 11 to make an ideal structure on the left side. This way of White shows that to play 1 is better than defending against Black  $\triangle$ .

### Dia. 18: Immediate attack

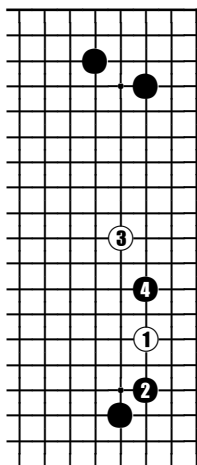
It is also possible to play 4 attacking the structure of White 1 and 3 immediately. This is very severe on White and because of this White 1 and 3 is a doubtful way of playing.

### Dia. 19: Hanekomi

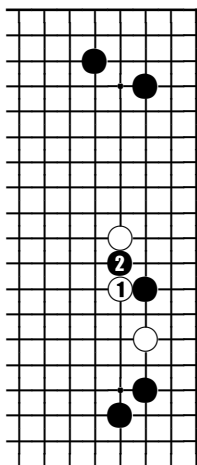
In response to the attack in Dia. 18, White can only play the tsuke at 1. Any other play would be bad, but even against 1 Black can still play the hanekomi of 2 and White will be at a loss as to how to continue. Black's style here should be memorized by everyone.

### Dia. 20: Shicho relation

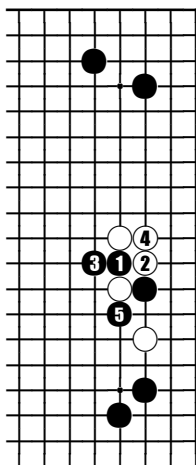
If the shicho is good for White, he can cut with 2 and connect with 4. However in this game the shicho is good for Black and he can capture the one White stone by playing 5 and the result will be bad for White even though he can play at 'a' and connect underneath. However, Black has a stronger way to play.



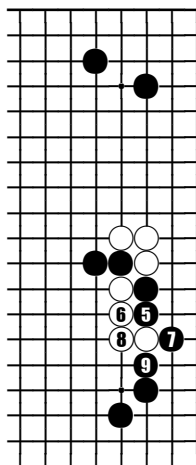
Dia. 18



Dia. 19



Dia. 20



Dia. 21

### Dia. 21: Separation

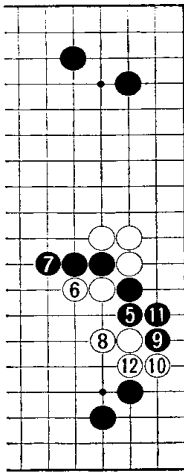
The stronger way is to play tsuki atari with Black 5. This is rather vulgar but there is no really suitable defense for White, as White has been separated into two groups, it's easy to understand how this result is entirely bad for White.

### Dia. 22: Resistance

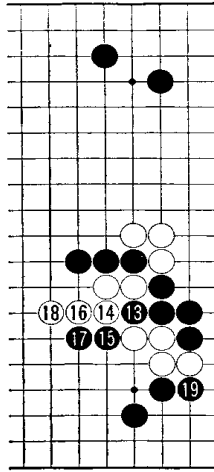
Against Black 5, White tries to resist with 6 and 8, but he still can't obtain a good result. After White 8, Black plays the hane tsugi of 9 and 11 and this is natural because....

### Dia. 23: Capture

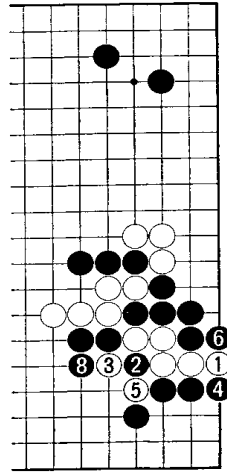
Now Black plays degiri with 13 and 15 and then after 17 plays the osae of 19 to capture four White stones. Further, White is left with two separated groups and not only has White lost the initiative but also the game.



Dia. 22



Dia. 23



⑦Connects at ②  
Dia. 24

### Dia. 24: Explanation

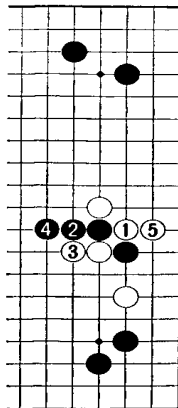
After the sequence in Dia. 23, it is impossible for White to escape by playing 1 because Black responds with the atekomi of 2. After White cuts with 3, Black plays atari with 4 and 6 then captures the White stones by shicho.

### Dia. 25: Sagari

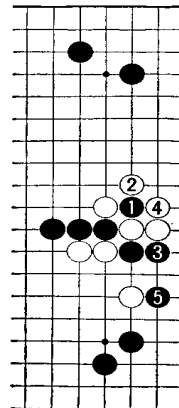
So White must play 1, 3 and 5 as this is reasonable and the only way, although it's still bad for him.

### Dia. 26: Watari

After Dia. 25, the cut of Black 1 is a good play. When White captures with 2, Black will force White to play 4 with 3 and then connect underneath with 5. Now the three White stones are under strong attack. Furthermore, the White group on the upper right side is still not completely secure.



Dia. 25



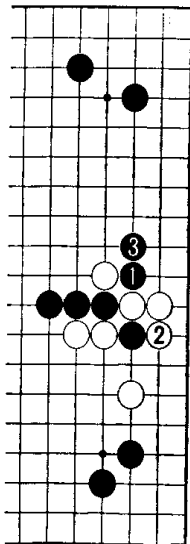
Dia. 26

### Dia. 27: Upper part

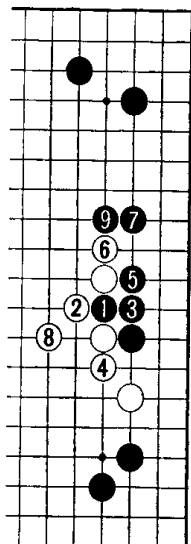
Against Black 1, if White plays magari at 2, Black will play nobi at 3 and the upper right will constitute a large sphere of Black influence. On the other hand, the White stones are cramped. It is easy to see that Black has the advantage.

### Dia. 28: Outer osae

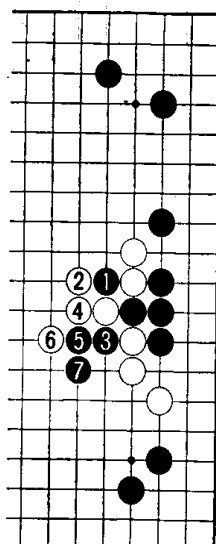
Consequently, against the hanekomi of Black 1, from the preceding discussion, we must conclude that White must respond with the outer osae at 2. The result gives Black a sizable area while White gets the thickness. After Black 7, White can't omit the kaketsugi of 8 so now Black can play 9 and the area to the right is now almost entirely Black's.



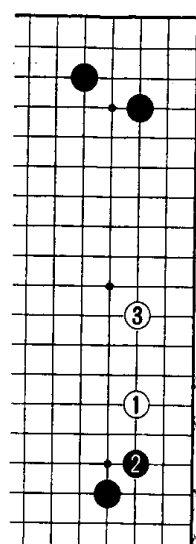
Dia. 27



Dia. 28



Dia. 29



Dia. 30

### Dia. 29: Cut

However if White doesn't play 8 in Dia. 28, Black will cut at 1 in this diagram. If White plays at 2, Black will cut on the opposite side with 3 and in spite of the bad shape will play 5 and 7. It is clear that since now White is separated, he is at a loss after this encounter.

### Dia. 30: Conclusion

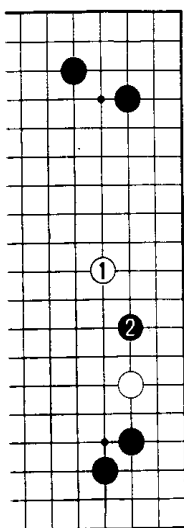
Consequently, when Black plays 2 against White 1, White should only extend to 3. Since Black secures the corner area with 2, White must play 3 to equalize the situation in this area. This is a principle of Go.

### Dia. 31: Uchikomi

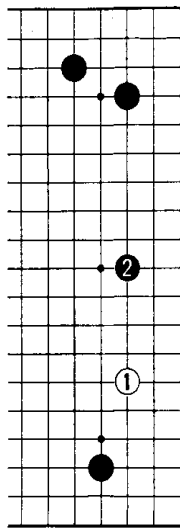
To play White 1 so as to maintain a high position is an overplay in this situation because of Black's severe uchikomi of 2. However if White has confidence and isn't afraid of a fight, he may play 1.

### Dia. 32: Hasami

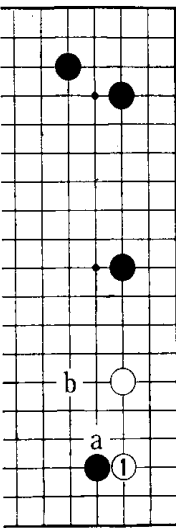
In this case, against White 1, Black has played the sangen basami of 2. But no matter which hasami Black chooses, the idea is to utilize his shimari.



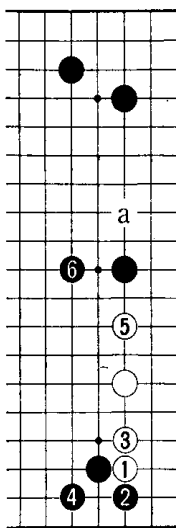
Dia. 31



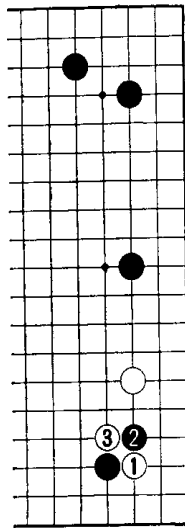
Dia. 32



Dia. 33



Dia. 34



Dia. 35

### Dia. 33: Tsuke

Against the hasami of Dia. 32, White may respond with the sansan tsuke of 1. White may occasionally play a tsuke at 'a' instead but this is dependent on circumstances. In this situation, White 1 is most common. A tobi at 'b' is not good because it is ineffective.

### Dia. 34: Submissive

The sequence from 2 to 6 is too submissive and is by no means good for Black as White may easily secure his stones with 5. Even if Black plays 6, White can wedge at 'a' without any fear.

### Dia. 35: Hanedashi

Black's proper response to White 1 is with the hanedashi of 2. White will then cross-cut with 3 and this leads to a frequently used joseki.

### Dia. 36: Joseki

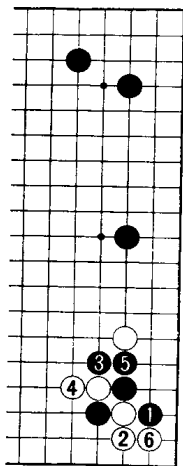
Shown here is the correct order of play and the result here ends in a trade. There is a proverb which says, "When caught in a cross cut, extend!"; but in this case Black has no time to abide by the proverb.

### Dia. 37: Wrong Order

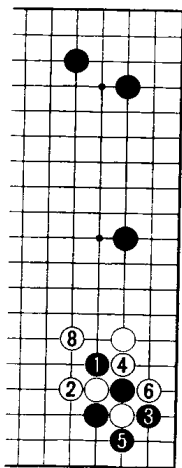
However, Black must be careful of the order of plays in this joseki. If he plays at 1 first as in this diagram, after the ate of 3, White will cut at 4 and now the sequence will continue to 8 and this will result in an influential outside thickness for White. However, if Black had played the moves in the proper order as in Dia. 36, this could never have happened.

### Dia. 38: A good result for White

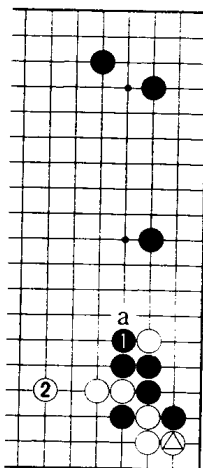
The magari of White (△) was absolutely necessary. Now if Black plays 1, White will play 2. The sequence shown here is by no means favorable to Black as White can effectively play 'a' on the right side at some future time.



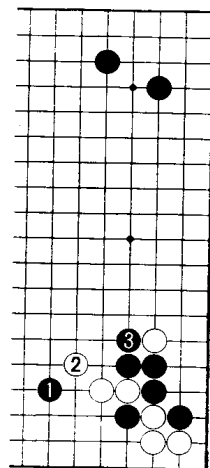
Dia. 36



Connects  
Dia. 37



Dia. 38



Dia. 39

### Dia. 39: Vital point

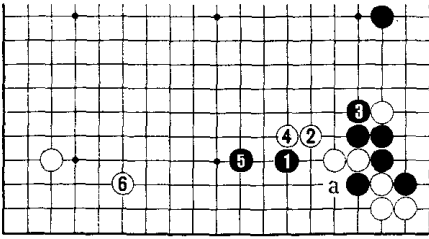
Instead of 1 in Dia. 38, Black should take the vital point of 1, in this diagram, first. This move invites White 2 and now Black plays 3. This is the proper sequence.

### Dia. 40: Continuation

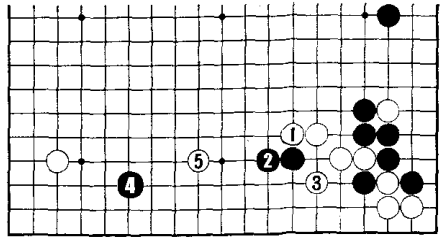
In response to Black 1 White can only play 2 after which Black plays 3. The exchange of 4 and 5 will allow White to make a shimari with 6 because it is not possible for Black to play 'a'.

### Dia. 41: Fight

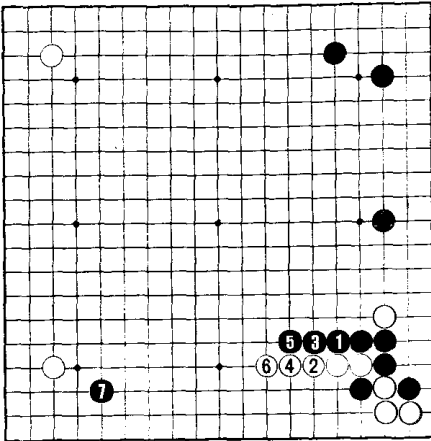
If Black plays nobi at 2 in response to White 1, White 3 is unavoidable. After this, if Black makes a kakari with 4, White wedges with 5 and starts a fight.



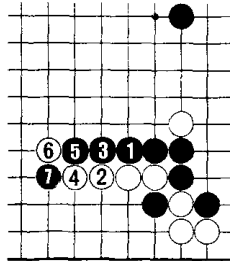
Dia. 40



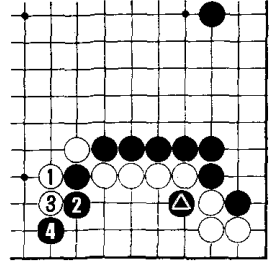
Dia. 41



Dia. 42



Dia. 43



Dia. 44

**Dia. 42: Another way to play**

Considering the distance of Black  $\triangle$ , Black can play the oshikiri of 1, 3 and 5 with resolution, although he gives White profit with the sequence up to 6. However, Black's outer wall is solid and has no cutting defects. Of course all this area on the right side can't be considered to be entirely Black's but he certainly has constructed a deep valley and White will have to contend with it sometime in the future. With the kakari of 7, Black changes the field of battle and the intention of this move is to erase the prospective White territory and Black will play lightly in this area. This is one way of playing. Now what about the nobi of White 6....?

**Dia. 43: Dangerous**

White may be inclined to play here at 6, but this involves a risk since Black will cut with 7....

**Dia. 44: Hane**

The attack of White 1 and 3 will be met with the Black hane at 4 and White will be at a loss as to how to continue because all the variations will be bad for him due to the presence of Black  $\triangle$ . Hence White must not play the hone of 6 but instead patiently play the nobi of 6 in Dia. 42.

### Dia. 45: Narrow hasami

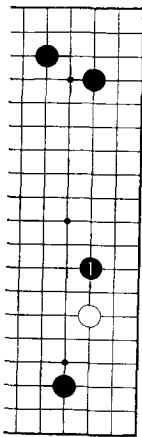
When Black plays a narrow hasami like 1 here, it indicates an attitude of placing more value on the upper right part. However, at this stage in the game, it's impossible to decide which is best, a wide or narrow hasami.

### Dia. 46: According to circumstances

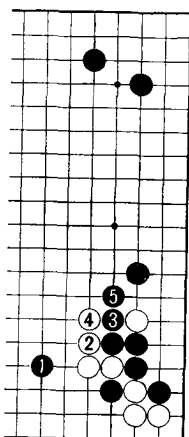
If Black plays 1 expecting the sequence of Dia. 40, White will instead play the oshitsuke of 2 and 4 and now the Black form doesn't work. Hence, once again one must play according to circumstances and not follow the joseki blindly.

### Dia. 47: Tsuke

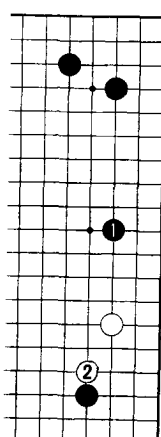
Against the hasami of Black 1, White can play tsuke with 2. This move must also be made according to circumstances and it is usually used only in case of emergency. Let's study this response.



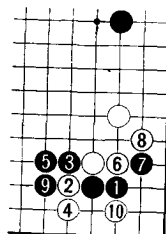
Dia. 45



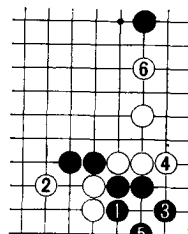
Dia. 46



Dia. 47



Dia. 48



Dia. 49

### Dia. 48: Capture

There are actually two responses: The nobi towards the corner and away from the corner. Against Black 1, the osae at White 2 is a natural response. The kiri of Black 3 as well as the sagari of White 4 are also natural but the sequence up to White 6 is bad for Black. Resistance with 7 and 9 only results in Black being captured with the tsuke of 10.

### Dia. 49: If Black tries to live

Black can avoid being captured by playing 1, but after the kikashi of White 4, White defends with 6 and two Black stones are left drifting in the center. These stones will be a problem for Black and it would have been better for Black to have let the corner stones die than to have played the sequence here.

### Dia. 50: Too low

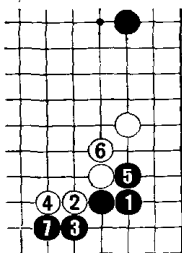
Instead of cutting, Black plays hane at 3 and the sequence up to 8 can be con-



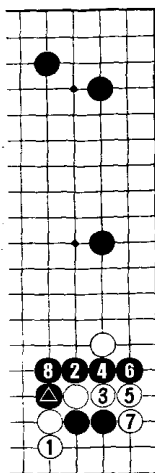
sidered as natural. However, this is rather unbearable for Black as his position is too low.

### Dia. 51: Trade

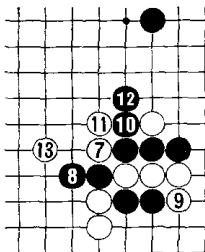
Since Dia. 50 is considered unsatisfactory, Black can consider playing 2, 4 and 6 against the sagari of White 1 giving up the corner stones. However, this sequence loses much for Black before he makes any actual gains and the White profit in the corner is very large.



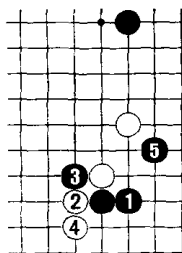
Dia. 50



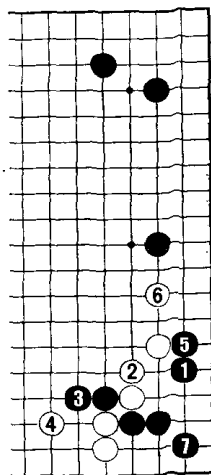
Dia. 51



Dia. 52



Dia. 53



Dia. 54

### Dia. 52: White's cut

White can cut at 7 and then capture with 9 because of his advantage in shicho. Black must play magari at 10 and from the immediate challenge of 11 and 13 Black gets no advantage.

### Dia. 53: Variation

After the sagari of White 4, the sequences which follow will not turn out good for Black. However, with the suberi of 5, Black seeks a better solution so as to avoid the problems previously mentioned.

### Dia. 54: Playable

With the sequence up to 7, Black secures himself in the corner. It seems as if the two Black stones in the center are drifting, but since Black  $\blacktriangle$  stops the four White stones from developing, the fight which now develops will not be unsatisfactory for Black.

### Dia. 55: Severe

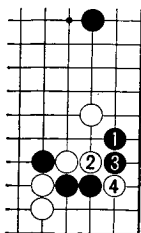
The 50-50 result of Dia. 54 is unsatisfactory for White, so he must choose a more severe way. Against Black 1, White plays 2 and 4. Now, what will happen?

### Dia. 56: Shibori

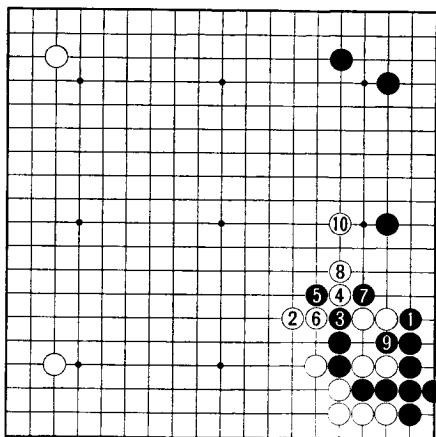
Black 5 is natural. Now White plays shibori with 6 and 8 and the sequence up to 12 is advisable for White.

### Dia. 57: Sacrifice stone strategy

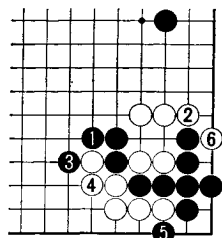
Continuing from Dia. 56, against the creeping play of Black 1, White plays kake at 2 which doesn't work as a geta because of the push at 3. However, against the osae at 4, Black must play a losing move at 5 and the nobis of 6 and 8 are the correct responses. Now considering the overall structure, White plays a large scale move with 10 and considers the four stones captured by Black 9 to be sacrifice stones. This is a very mature way of proceeding since all the White stones work very well.



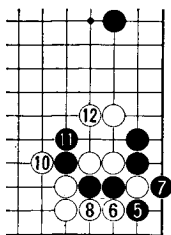
Dia. 55



Dia. 57

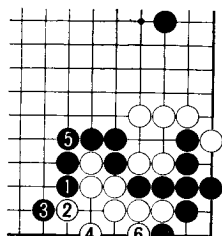


Dia. 58



9 Connects

Dia. 56



Dia. 59

### Dia. 58: Captured

If Black wants to avoid the sacrifice stone tactics of Dia. 57, he can try to resist with the magari of 1. However, after the osae of White 2, Black can't live in the corner and White will respond to the ate of 3 with the tsumi of 4. Further the exchange of 5 and 6 is useless for Black.

### Dia. 59: Large

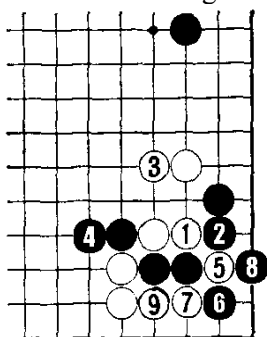
The sequence following 1 and 3 also doesn't pay because Black must lose time by defending the cutting point at 5 and now White lives by playing 6 and the capture of the Black stones in the corner is too large a loss for Black to endure.

### Dia. 60: Order of moves

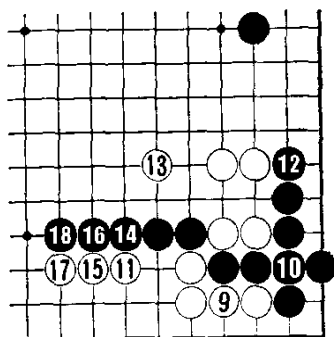
If White makes shape with 1 and 3, this will give another result since Black now has another way of playing. In this case, Black plays the nobi of 4 and after 5, White plays the shibori tactics of 7 and 9. . . .

### Dia. 61: Fight

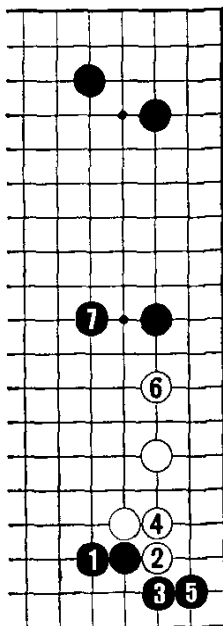
Against Black 10, White must play 11 and after living with Black 12, the sequence after White 13 develops into a fight in the center. This sequence is certainly playable for both, but a slight change in the order of moves can now change the result of the whole game.



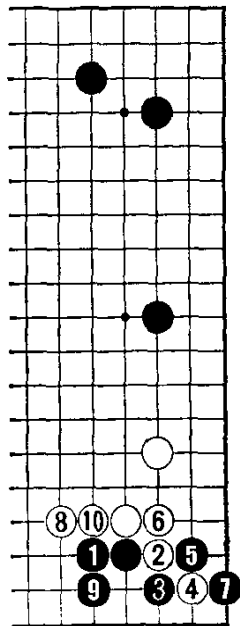
Dia. 60



Dia. 61



Dia. 62



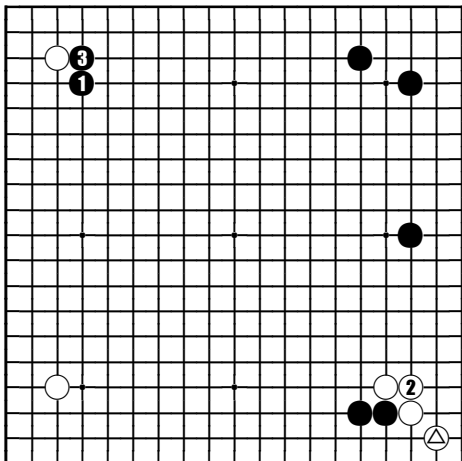
Dia. 63

### Dia. 62: Nobu away from the corner

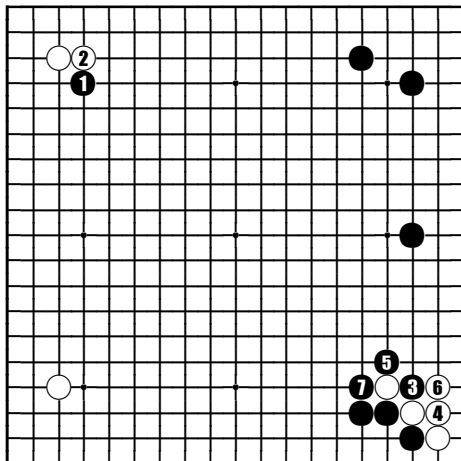
So from the preceding discussion, we see that it is not good for Black to play nobu into the corner at san-san. Hence, Black must play the nobu away from the corner with 1 and this is the correct response. Now White can't expect more than the result here up to 6. Black is satisfied with this sequence because the nobidashi at 5 takes the vital point.

### Dia. 63: Tesuji

Against Black 1, the ni-dan bane of 2 and 4 is tesuji. Against 5 and 7, White plays kake at 8 and up to the pin-tsugi of 10, this sequence gives White a light style.



Dia. 64



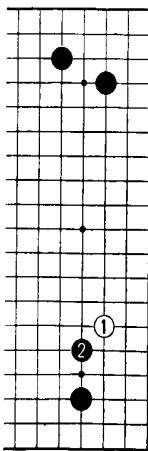
Dia. 65

**Dia. 64: Shicho-atari**

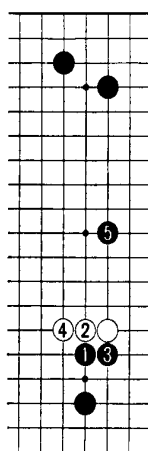
However, in the configuration of this game, after White  $\triangle$  Black can play the katatsuki at 1 immediately. This move is a shicho-atari and because of it the result will turn out to be unsatisfactory for White. If White now plays the tsuji of 2, he must suffer the osae at Black 3. So, no matter how good a tesuji the ni-dan bane of Dia. 63 may be, White can't play it without any regard to the the shicho relationships.

**Dia. 65: Concave shape**

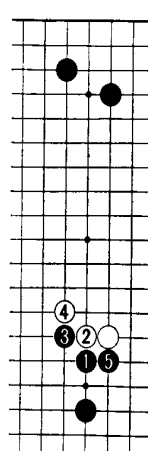
If White responds to Black 1 with 2, Black begins a shicho tactic with 3 and 5. The watari of White 6, letting Black play nuki with 7 is unbearable for White, but he can't choose otherwise. Even though White has a chance to play 8, the result is not good for White because of his concave shape in the lower right corner. Further even though White has made a profit; after the ponnuki of 7, the Black thickness is massive.



Dia. 66



Dia. 67



Dia. 68

### Dia. 66: Katatsuki

The last response against the ogeima kakari of White 1 is the katatsuki of Black 2, and depending upon the circumstances, this move is often played.

### Dia. 67: Playing on both sides

Against the oshi of White 2, the modori of 3 is the most advisable way to play. White 4 is natural and Black now plays a tsume at 5 to deprive White of a base in which he can take root. Hence, Black is satisfied as he was able to play on both sides.

### Dia. 68: Hane

Against White 2, Black can also respond with the hane of 3. If White plays 4, Black plays 5. The result here is unfavorable for White and this is because of his 4.

### Dia. 69: Fight

White 4 is a natural response to Black 3. Now Black plays osae at 5 and the sequence shown here follows. After this a fight will develop involving the two separated Black and White groups.

### Dia. 70: Nobikiri

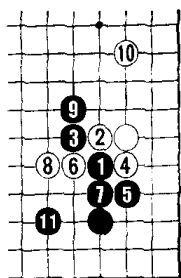
Against White 1, from the standpoint of shape Black 2 is natural. However, in the fight which follows, Black will be at a loss after White plays 7.

### Dia. 71: Real profit

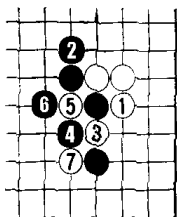
Continuing from Dia. 70, Black must capture with 8 and the sequence to 13 follows. However the territory that White has realized is too big in comparison to Black's outside influence.

### Dia. 72: Keima

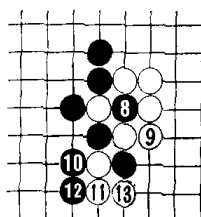
It is possible for White to play 2 in answer to Black 1, but in view of the Black shimari (△), Black 3 is a good move. This procedure is mentioned as a special technique to be used only when appropriate.



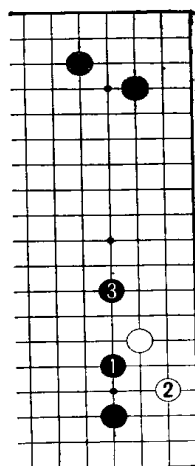
Dia. 69



Dia. 70



Dia. 71



Dia. 72

### Dia 73:

White 1 intends to gain the corner but it's no good because Black will proceed with 2 and 4 and then will make the good osae of 6.

### Dia. 74: A procedure

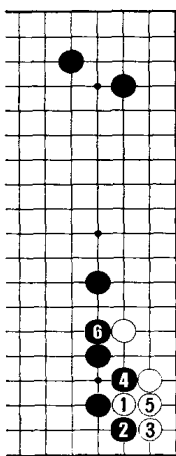
White 1 is the only good move and in response to Black 2 White must play 3. The sequence continues to White 7.

### Dia. 75: Common tesuji

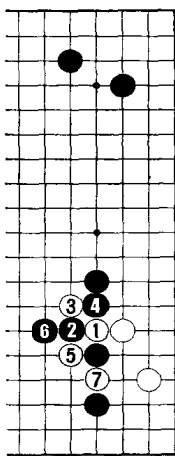
Continuing from Dia. 74, Black 8 and 10 are tesuji which are in common use. When Black suffers White 11, he takes with ko (Black 12 in the next diagram) and here White must stop to consider his next move.

### Dia. 76: Hane-kaeshi

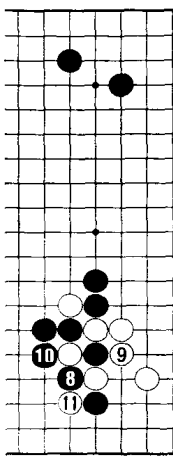
After Dia. 75, White must play 13 allowing his one stone to be captured by ko and now Black will take one more stone with 14.



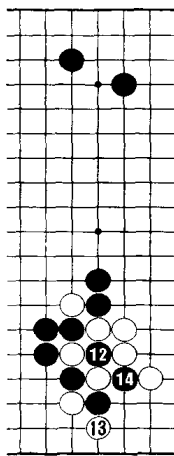
Dia. 73



Dia. 74



Dia. 75



Dia. 76

### Dia. 77: Black's thickness

After Black 14 in Dia. 76, White squeezes with 15 and 17. Next White plays the kaketsugi of 19 allowing Black to take one stone with 22 and now Black's outside influence is very thick. This is not really considered to be a joseki but is mentioned as an example.

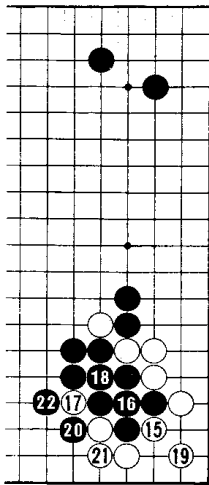
### Dia. 78: The reason

White's connection at 13 against 12 is not good as White  $\triangle$  now becomes a worthless move.

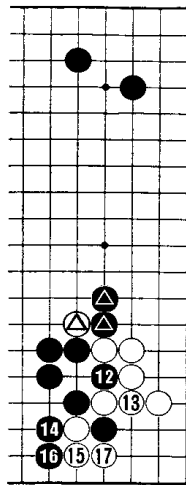
### Dia. 79: An unfavorable sequence for White

Back to Dia. 74 where this sequence began, instead of cutting at 3 as there, White may be inclined to cut with 1 as here. However, this will be met with Black's operations from 2 to 12 and the influence White has gained by the ponnuki of 9 is inferior to Black's huge profit.

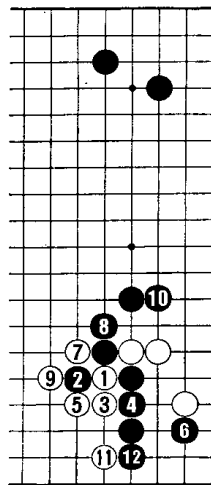
This completes our study of the ogeima kakari.



Dia. 77



Dia. 78



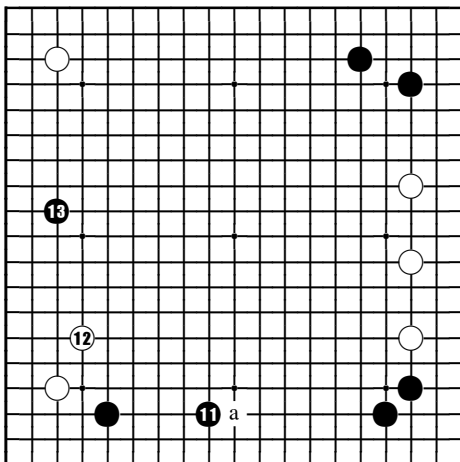
Dia. 79

**Fig. 2: (11-13)**

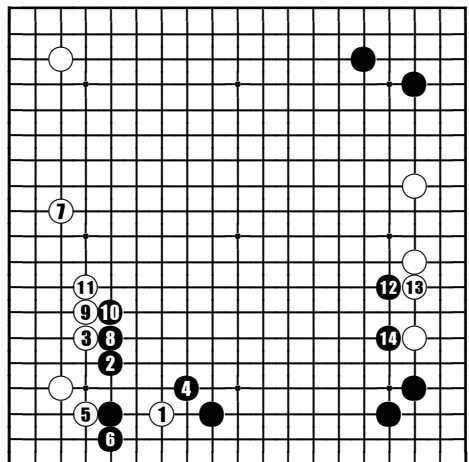
The key point of the fuseki of this game was White's ogeima kakari but now it's settled and Black holds sente. The sangen biraki of Black 11 is a calm play. Black could have also played one point wider at 'a'. After 11, White defends at 12 and Black plays wariuchi at 13.

**Dia. 1: Uchikomi**

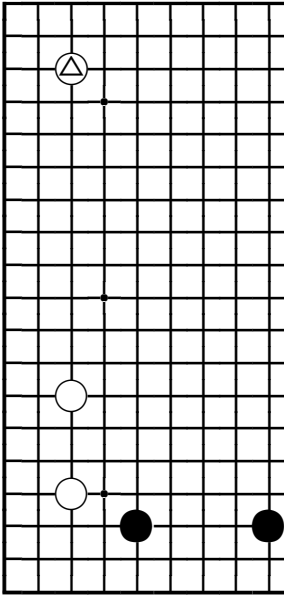
Instead of White 12 in Fig. 3, White could also have played uchikomi at 1 in this diagram and this is a very active play. Black will now play 2 and 4 and White will use the uchikomi to make shape with 3 and 5. Against the hiraki of 7, Black plays kikashi at 8 and 10 without any hesitation and the expansion with the moyo tactics of 12 and 14 will form a formidable sphere of influence.



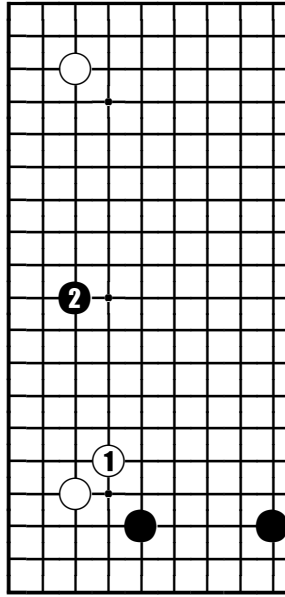
Dia. 1



Dia. 1



Dia.



Dia.

**Dia. 2: Lower lines**

The defense with the niken biraki at White 1 is to finish the situation with one move, but then the effort on the lower line has been doubled with the presence of White  $\triangle$  and so White may be unwilling to play this move.

**Dia. 3: Kosumi**

Another way is to play the kosumi of White 1. This is a good move but now Black's wariuchi must be at the point of Black 2.

**Fig. 3: (14-18)**

The uchikomi of White 14 is natural but it's basically a defensive move against Black  $\triangle$ . It is a principle of Go to lean on the stronger stones, thereby making them stronger and this is exactly what 15 and 17 do. It's also a principle of fighting to deprive one's opponent of roots for security as with White 18. Of course Black cannot play tsumi as this will make the bad shape of jingasa.

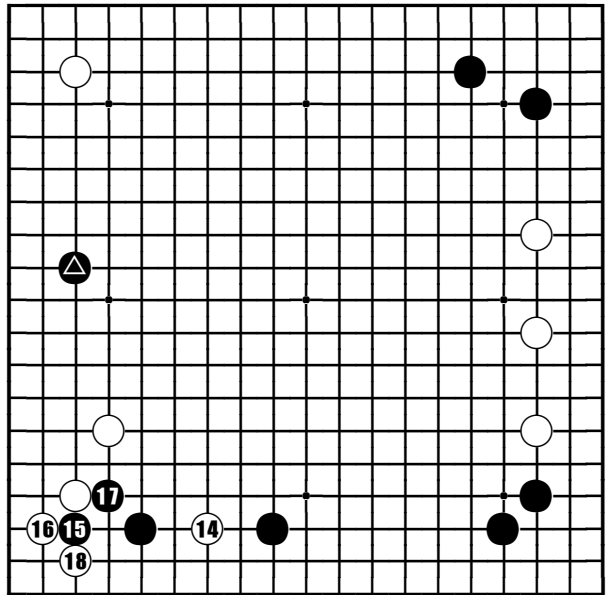
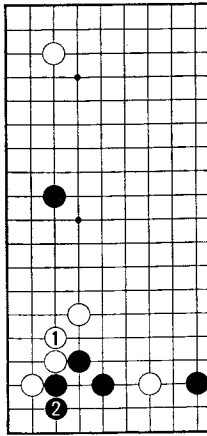
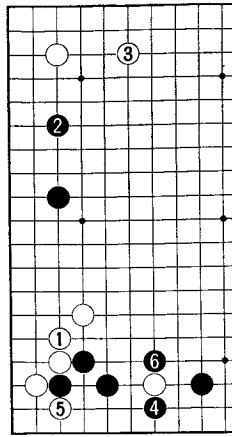


Fig. 3 (14-18)





Dia. 1



Dia. 2

**Dia. 1: Relieved**

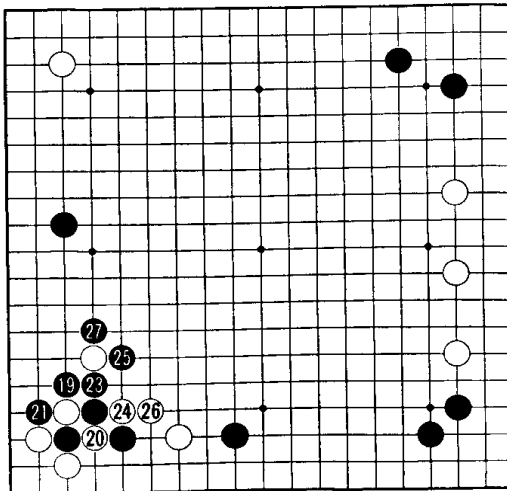
The hiki of White 1 allows Black to play sagari at 2 and this will relieve the urgency of the situation. White 1 is certainly a submissive play.

**Dia. 2: Effective**

Against White 1, Black can also effectively play 2, 4 and 6. Against 5, Black will defend with 6 and the White shape will be considered inefficient and ineffective.

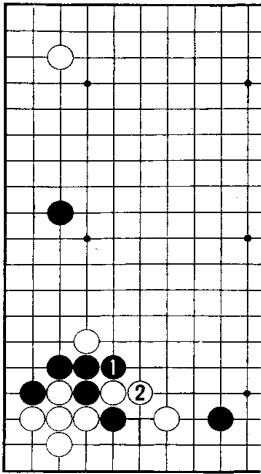
**Fig 4: (19-27)**

Considering the shape of the stones, the trade which follows the ate-kaeshi of Black 19 is a natural sequence. After checking the shicho relationship, Black 25 is a move that must be played and with the trade of 26 and 27 the situation is settled for the time being.



②Connects

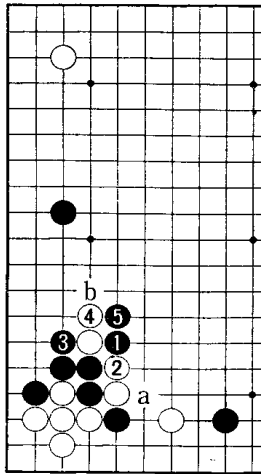
Fig. 4 (19-27)



Dia. 1

**Dia. 1: No meaning**

Black 1 only forces White to make the move he wants to make and it has no meaning. However, if the shicho relation is bad for Black he must make this move.



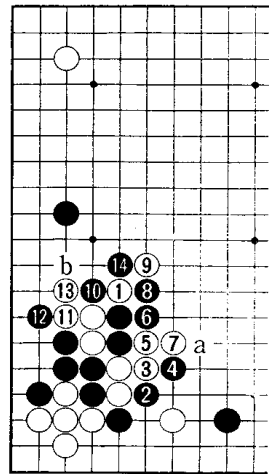
Dia. 2

**Dia. 2: Shicho**

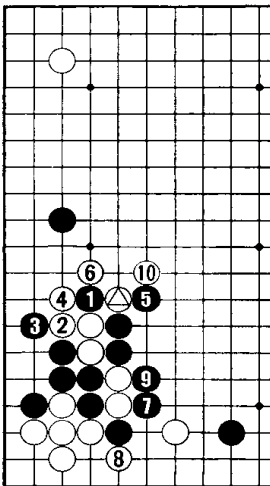
The shicho relation occurs with the sequence to Black 5 as now he can play either at 'a' or 'b'. We will now show why this situation is not good for White.

**Dia. 3: Bad for White**

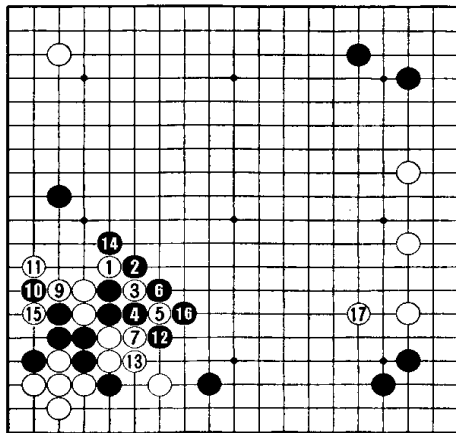
White tries to resist with the sequence from 1 to the ni-dan bane of 9, but after the ponnuki of Black 14 it will be bad for White because of the miai points at 'a' and 'b'.



Dia. 3



Dia. 4



⑧ Connects at ③

Dia. 5

#### Dia. 4: Black plays a wrong initial move

However if against the hane of White  $\triangle$ , Black begins with the kiri of 1, and the sequence up to the ate of Black 5 is natural. Next White will make a ponnuki at 6 and after the hane of White 10, White has managed to secure both his positions.

#### Dia. 5: Substantial

Against White 1, Black could also resist with the hane of 2 and after the ponnuki of Black 16, Black has thickness but White has profit. With the tobi of 17, White tries to diminish the Black thickness and this way for White is both substantial and practical. No one can really tell if this is good or bad and it depends upon how things will develop in the future, but this is certainly a playable way. Furthermore White has more than 30 points in the corner.

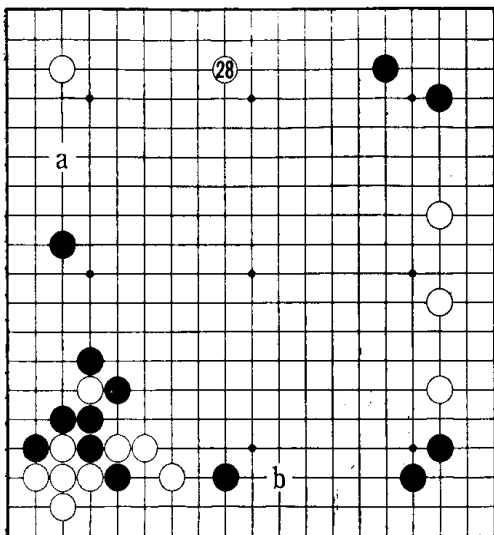
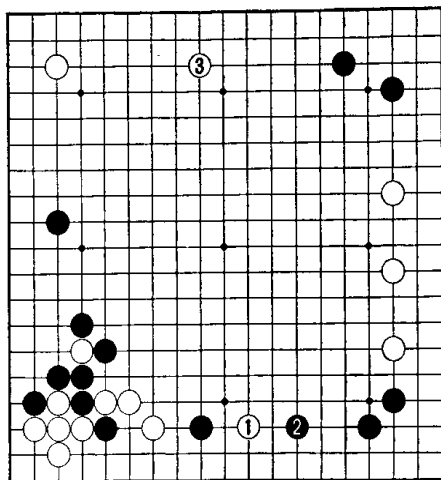


Fig.5 (28)



Dia. 1

#### Fig. 5: (28)

Where should White play 28? This is now the vital question and may be the turning point of this fuseki, but there are many possible variations. Many people would play 28 so one can't really say it's bad, but there may be alternatives. The tsume of White 'a' and the uchikomi at White 'b' are worth examining. Dia. 1: Wedge-in

The uchikomi of White 1 is another possible way and the intention of this move is wait and see how Black will reply. If Black responds with 2, White will develop in the upper edge with 3 considering the exchange of 1 and 2 as a kikashi. Furthermore, it is better for White to play this move first for no matter how well Black plays in the future this one White stone will interfere with Black's organization of this territory. White 1 involves many tactics but even if it's captured it will remain a thorn in Black's side and that is the idea of this move.

### Dia. 2: Left edge

The move of White 1 is also possible even though it seems to be too near to the Black thickness. But from here, there are many ways to start and attack in the future.

### Dia. 3: Strategy

For example the strategy of playing 1 and 3 aims at the division the Black stones, so the tsume of Dia. 2 is not bad. In any case, White 28 in Fig. 5 seems to be a little monotonous.

### Fig. 6: (29-36)

To play White  $\triangle$  without a preliminary move allows Black to play 29 and 31 which are very good points. The situation on the whole board is now simple so it's to Black's advantage. It's now or never for White to play 34. Right now Black will respond with 35 but in the future, there is no guarantee that Black would make this response. How should Black respond to 36?

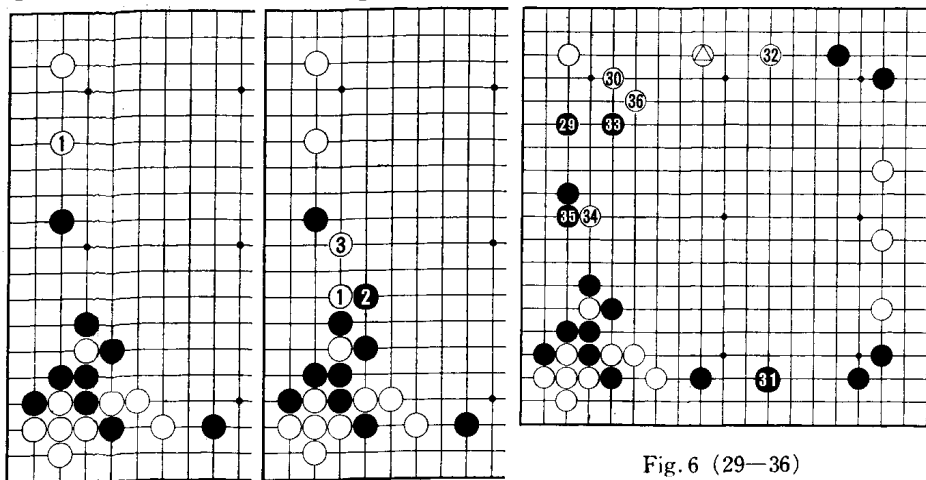


Fig. 6 (29-36)

### Dia. 1: Good point

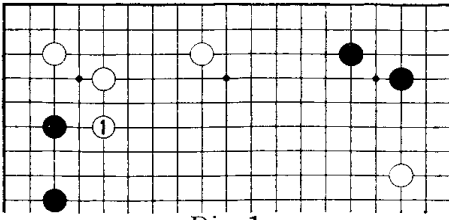
Instead of White 32 in Fig.6, he can play 1 in this diagram and this is a very good point. Besides erasing Black's thickness on the left side it has many other implications. White should have played this move.

### Dia. 2: Defective

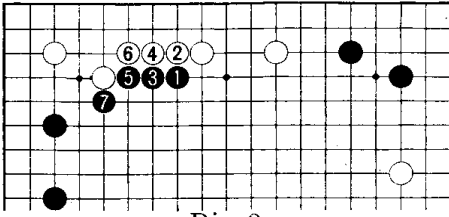
Hence it would have been more effective for Black to have played the kata of 1 in this diagram instead of 33 in Fig. 6. Against 2 and 4, Black enlarges his moyo with the osae of 5 and 7.

### Dia. 3: Counterattack

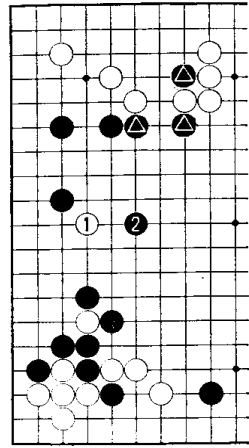
Black  $\triangle$ 's were played in the next figure and at this point White 1 is a move that expects too much. The counter attack of Black 2 is readily seen and this is why White 34 was played at just the right time, for Black can't but help respond with the submissive move of 35 in Fig. 6.



Dia. 1



Dia. 2



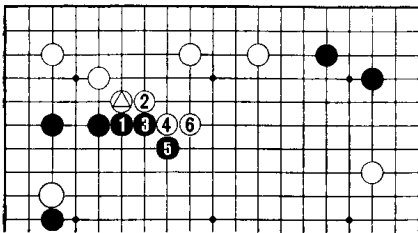
Dia. 3

**Dia. 4: Monotonous**

Against White (△), the oshi of Black 1 and 3 are bad moves which have a flat tone. White will be more than happy to respond with the effortless sequence of 2, 4 and 6 expanding his territory on the upper side.

**Fig. 7 (37-44)**

It's a good maneuver to begin operations with Black 37 and thanks to this move Black can stop White's procession into the center with 39 and 41 without any bad taste. Now, even though it's a bit narrow, Black 43 turns out to be a good point. White 44 is a move to escape with a light shape thereby avoiding an attack. The game now entered the middle stage.



Dia. 4

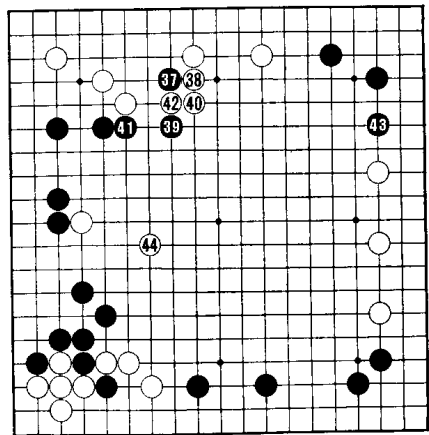


Fig. 7 (37-44)

## CHAPTER 3: Ikken Takagakari

In this chapter, we will study a game played between Fujisawa Shuko, 9-dan (Black) and Sakata (White). Using this game, we will study the josekis resulting from the ikken takagakari against komoku.

### Fig. 1: (1-6)

Black forms an ikken shimari in the upper right corner with 5. As we showed in the introduction, the ikken takagakari of White 6 is considered to be the most desirable type of kakari for White to make in this configuration. However, this is not an iron clad rule and no one can say that to play a kogeima kakari, or any other kakari for that matter, is definitely bad. Modern Go is not so dogmatic as to make such assertions. It is just that at this stage of the development of Go theory, it is felt that the ikken takagakari of White 6 is the most desirable move for White to make.

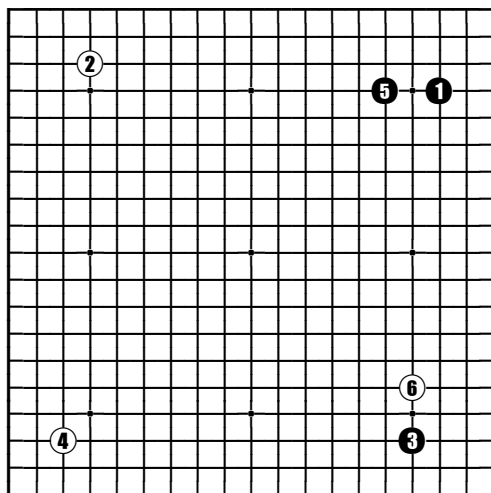
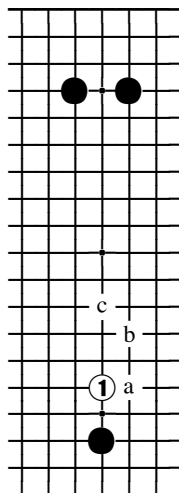
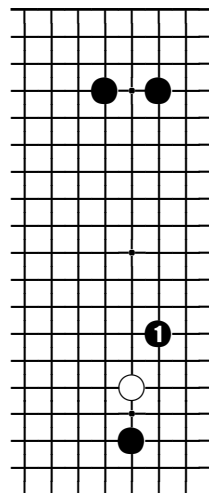


Fig. 1 (1-6)



Reference Diagram



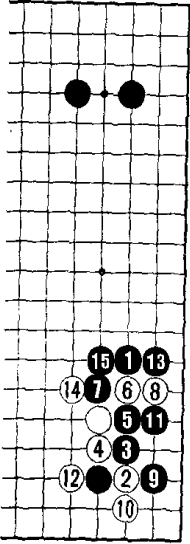
Dia. 1

**Reference diagram**

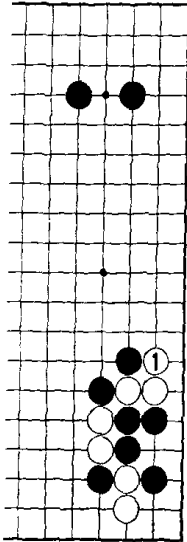
Against White 1, we will consider the Black responses at "a", "b", and "c"

**Dia. 1: Hasami**

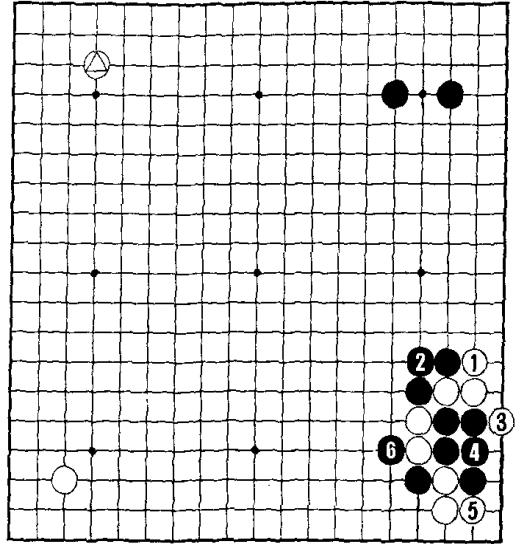
When Black plays the hasami of 1, White must not be indifferent to the ikken shimari in the upper right corner and must select a joseki with this in mind.



Dia. 2



Dia. 3



Dia. 4

**Dia. 2: A good result for Black**

Against the hasami of Black 1, White can play tsuke at 2. If the sequence up to Black 15 is played, the stones of 15, 1 and 13 make a thick shape which is ideally spaced with regard to the ikken shimari in the upper right corner. This result is considered to be advantageous for Black. Hence, the choice of this joseki was wrong and so it is necessary for White to choose another variation.

**Dia. 3: Magari**

Instead of White 12 in Dia. 2, he can play the magari of 1. However, there is a shicho relation for White to consider.

**Dia. 4: Shicho**

After the sequence to White 5, White must consider the capture of his two stones by Black 6. However, in this case, the shicho does not materialize because of the presence of White  $\triangle$ .

### Dia. 5: Exchange

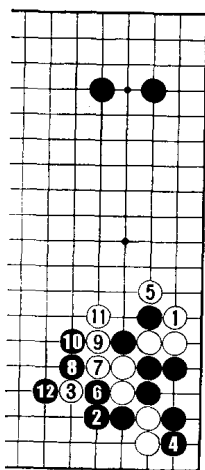
So we will continue our study of this joseki assuming the shicho is favorable for White. White 1 and Black 2 are natural moves. However, with 6, Black has decided to exchange. Of course this is not bad for White and the result is considered even.

### Dia. 6: Miai

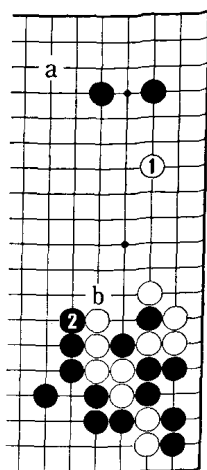
After Dia. 5, White plays 1 aiming at 'a', while Black plays 2 aiming at 'b'. The points 1 and 2 are points of miai.

### Dia. 7: Fight

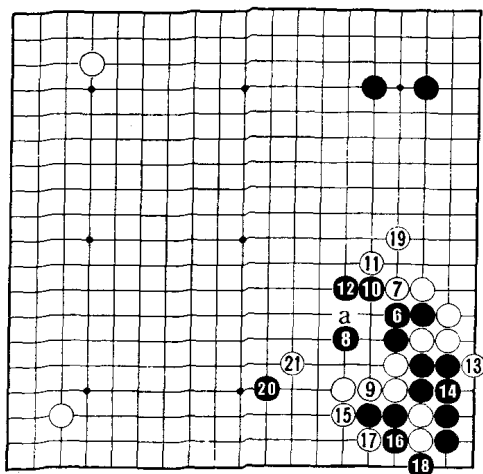
If Black dislikes the exchange in diagrams 5 and 6, he can play tsugi with 6 and a fight will result. White plays osae with 7 and Black plays tobi with 8, escaping to the center. Black could also play tobi at 'a' instead. White 9 is now absolutely necessary. Black 10 and 12 make shape and now White plays kikashi with 13 before sealing off the side with 15 and 17. After White defends with 19, Black attacks with 20 and after White 21, both sides have good shape for fighting.



Dia. 5



Dia. 6



Dia. 7

### Dia. 8: Variation

In this variation, Black plays 8 at 'a' in Dia. 7 and there really isn't much difference between these two diagrams. The moves up to White 17 are quite natural.

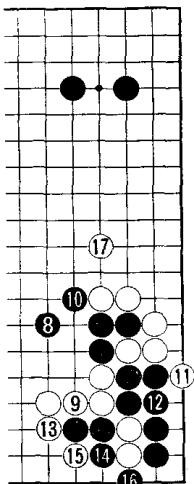
### Dia. 9: A pincer attack

Black now plays a pincer attack with 1 and 3 which starts a fight. However, in this variation White has the point 'a' which may be of value to him if he gets into trouble. Because of this, it is a little different from Dia. 7.

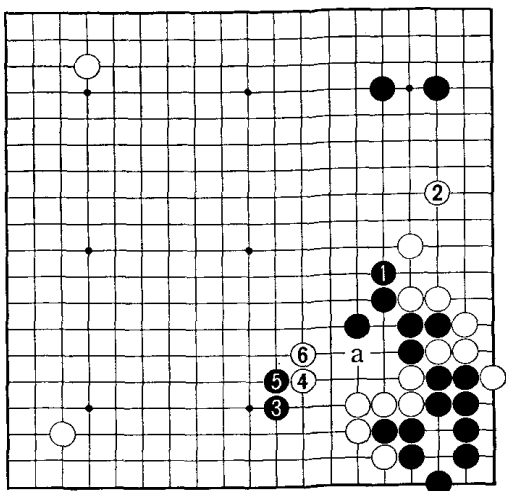
### Dia. 10: Kosumi

White can also play the kosumi of 2. This move could be used in case the shicho is disadvantageous for White. However, White can't expect a very good result from this move at this early stage in the fuseki.





Dia. 8



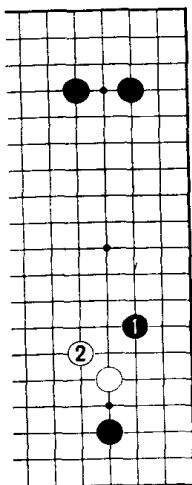
Dia. 9

### Dia. 11: Bootsugi

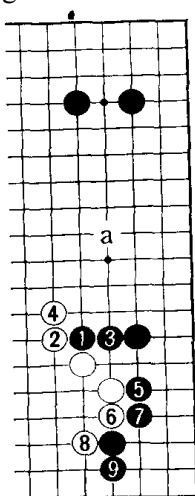
After the tsuke of Black 1, Black plays bootsugi with 3. If White now plays the nobi of 4, Black plays the sequence to 9 making a large profit. Moreover, Black now threatens to make more territory by playing at 'a'. On the other hand, if White plays at 'a', he will suffer an attack from Black since Black is strong on both sides.

### Dia. 12: Sacrifice

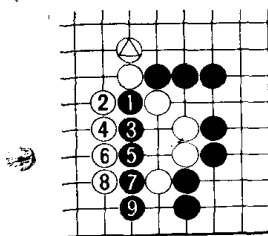
When White played the nobi of 4 in Dia. 11, it implied an attitude, of not caring about the cut at Black 1 in this diagram. If Black does cut, White simply sacrifices four stones with the sequence to Black 9. The result is not good for Black because he takes a few useless stones and gives White a large outward influence.



Dia. 10



Dia. 11



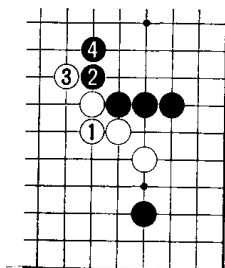
Dia. 12

### Dia. 13: Hane-nobi

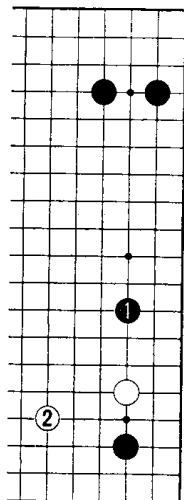
Hence, there is no reason for White to play tsumi with 1. But if he does, Black can form a large moyo on the right side with the hane-nobi of 2 and 4.

### Dia. 14: Niken takabasami

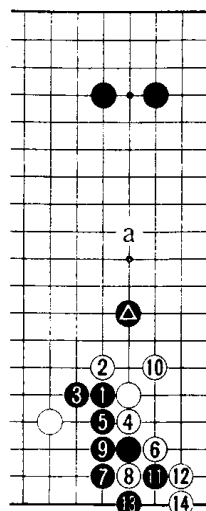
The niken takabasami of Black 1 is also possible. There are various replies to this move, but the taisha of White 2 is the most usual joseki for White to play.



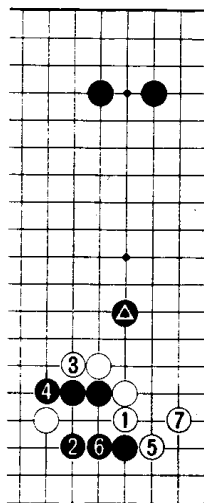
Dia. 13



Dia. 14




Dia. 15




Dia. 16

### Dia. 15: A bad strategy for Black

The tsuke of Black 1 is the most common response to the taisha of White 2 in Dia. 14. After which White is satisfied to allow the corner to become stabilized by the sequence up to Black 13. White should not play 14 immediately, but save this move for some future time. Now, since Black  is so close to White's strength it is no longer so good in relation to the ikken shimari of the upper right corner and Black must eventually make another move at 'a' or suffer an uchikomi around this point by White. Besides, Black has ended in gote. So it appears that this is not such a good strategy for Black after all.

### Dia. 16: Variation

After White 1, the tobi of Black 2 is a variation. White 3, 5 and 7 are good moves. However, again Black  has lost its significance and another move is needed to reinforce this stone.

### Dia. 17: Trap

When Black plays 2 in Dia. 16, there is the temptation for White to play the degiri of 1 and 3. But this is a trap and after the kiri of Black 4, White will be in trouble. The ate of White 5 is the only continuation and the result up to 10 has given Black a large outer thickness and White has been forced into a bad shape.

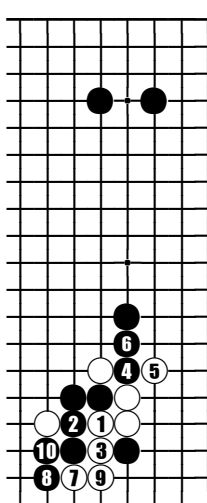
Further there is the tesuji of Black 'a' to reduce White's territory and to seal off the right side.

**Dia. 18: Black's failure**

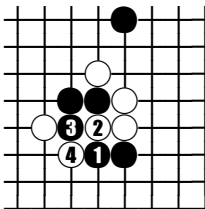
Black must not play hiki with 1, for this would end in failure after White 2 and 4 because of the shicho in the next diagram.

**Dia. 19: Shicho**

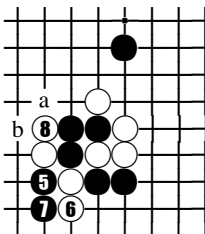
Black 5 and 7 is a futile attack because the shicho beginning with 8 is good for White. However, if the shicho is disadvantageous for White, he can play the shibori tactics beginning with 8 at 'a', Black at 8 and then White at 'b' and Black will end with a very bad shape.



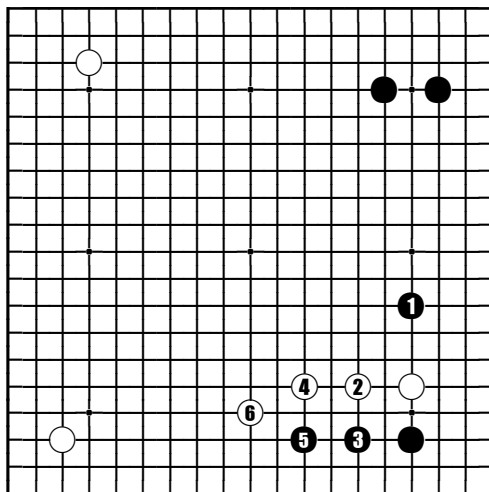
Dia. 17



Dia. 18



Dia. 19



Dia. 20

**Dia. 20: Another way**

After the hasami of Black 1, White can also quietly play the tobis of 2 and 4. After pressing Black with 6, White should wait for a chance to play an uchikomi on the right side. So just as in diagrams 15 and 16, Black 1 has become useless and has lost its original meaning.

### Dia. 21: Keima kake

In contrast to the taisha of White 2 in Dia. 14, the keima kake of White 2 in this diagram is not so good.

### Dia. 22: Black's profit

Black immediately plays tsuke at 1 and after the sequence to Black 7, Black's profit is far better than White's outside thickness. Furthermore, this profit is not confined to the lower right corner but has a very good relation with the ikken shimari in the upper right corner. Besides, White  $\triangle$  is a useless addition to the White ponnuki and this stone should have been played elsewhere from the point of view of efficiency. If White had played 4 at 5, the situation would develop as in Dia. 23 on page 17.

### Dia. 23: Black's failure

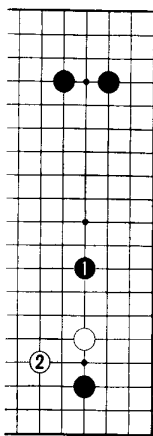
However, if Black responds to White 1 with 2, White will respond with the nobis of 3 and 5 and this will result in Black's failure as Black  $\triangle$  falls more and more into the shadow of White's thickness allowing for a more effective uchikomi which was mentioned in Dia. 20.

### Dia. 24: Overplay

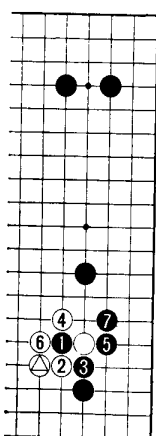
But, if White takes the offensive with the osae of 3, this will cause unnecessary complications as shown in the next diagram.

### Dia. 25: Shicho tactics

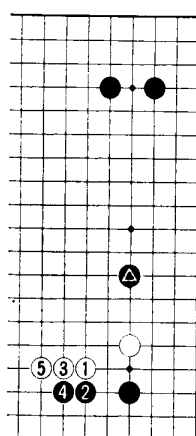
The sequence to White 6 appears to be favorable for White. However, there is a shicho relation to consider because Black can play the shicho atari of 7. White must take at 'a', and even though he makes a thick outer wall, he will suffer a big loss in the upper left corner. Thus, the overall result will be unfavorable for White. Furthermore, the capture of the one Black stone at 'a' has no effect on the life of the Black group in the lower right corner.



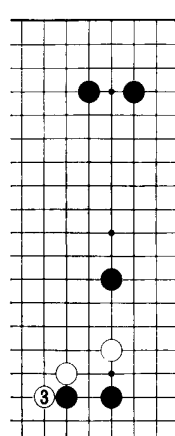
Dia. 21



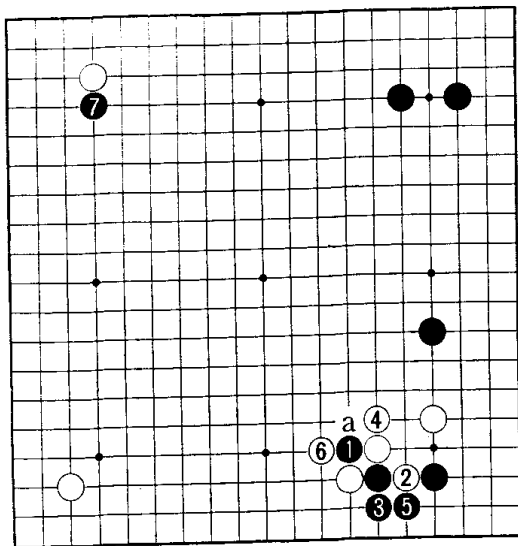
Dia. 22



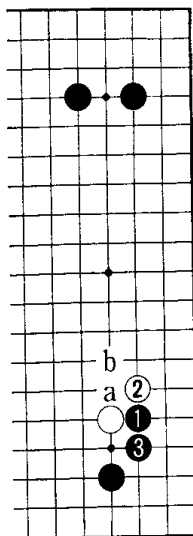
Dia. 23



Dia. 24



Dia. 25



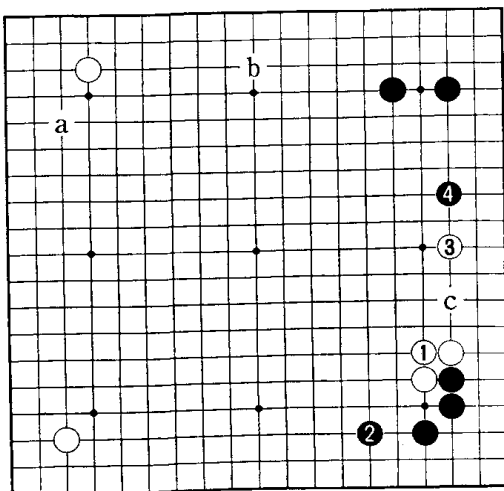
Dia. 26

**Dia. 26: Tsuke hiki**

When White plays 2 against the tsuke of Black 1, Black can respond with the hiki of 3. Now White must decide whether to play the katatsugi at 'a' or the kake-tsugi at 'b'.

**Dia. 27: Katatsugi**

First of all, we will consider the katatsugi of White 1. In response, Black secures his stones in the lower right corner with 2. Now White extends to 3 and Black immediately responds with the tsume of 4 to make an ideal extension from the ikken shimari in the upper right corner. If White now makes a shimari in the upper left corner at 'a', Black will play 'b' obtaining a good result with a double wing formation. Hence, after White makes a shimari at 'a' his position in this situation has deteriorated and Black can be proud of having utilized his ikken shimari to make a good fuseki. The cause of White's failure was the katatsugi of 1 which appears strong. Further, Black 4 also contains the threat of an uchikomi at 'c'.



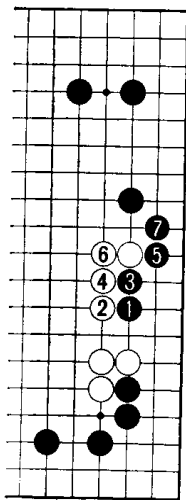
Dia. 27

### Dia. 28: Uchikomi

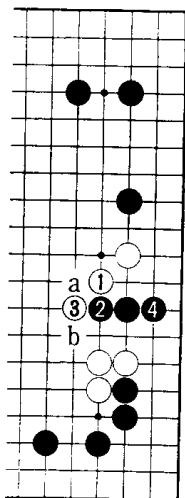
The uchikomi of Black 1 is a very strong move, however, Black must not play this move immediately but wait for the right time. If White answers with 2 and 4, then the basis for actual profit will be taken away in the sequence up to Black 7.

### Dia. 29: Kosumi

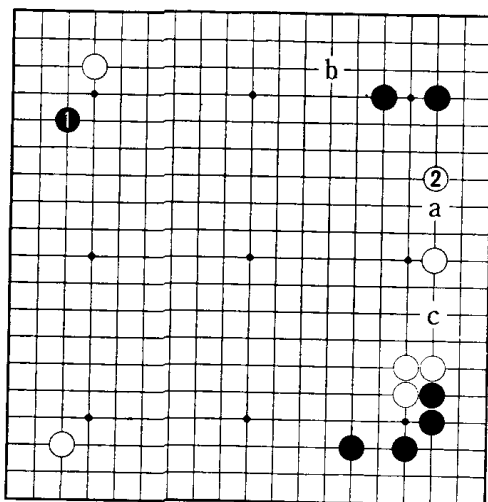
If White plays the kosumi of 1, Black will respond with the tachi of 2 and the sagari of 4 which will then enable him to connect on either side. Further, White has defects at 'a' and 'b' and so for him the play in this diagram is inferior to that in Dia. 28.



Dia. 28



Dia. 29



Dia. 30

### Dia. 30: Point of focus

Black neglects to play the tsume at 'a' and instead hastily plays a kakari at 1. In response, White plays 2, and this is a good move since it protects the weakness at 'c' and contains the threat of a kakari against theikken shimari at 'b'. Hence, we see that a kakari like Black 1 which is usually a big move at almost any time is not really the point of focus in this configuration.

### Dia. 31: Kaketsugi

On the other hand, in this configuration the kaketsugi of White 1 is a good move. After Black 2 and White 3, the tsume of 'a' also contains the threat of an uchikomi at 'b'. However, this move is now too narrow to make at this stage of the fuseki.

### Dia. 32: Variation

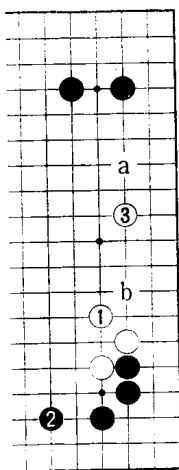
There is also a joseki where Black plays 2 and 4, but choosing this variation depends on the situation. However if Black plays in this way, he must consider the fact that he will lose the possible chance of playing an uchikomi at 'a'. In the next diagram we will give an example where Black 2 and 4 are very good moves.

### Dia. 33: A hypothetical situation

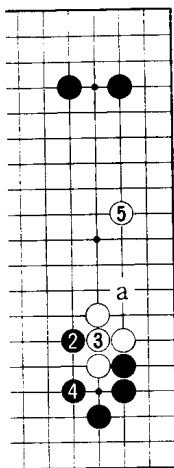
In this situation, Black 1 and 3 are appropriate since together with the Black shimari in the lower left corner a large area comes into being. For Black to play at 'a' here would be too low in relation to the Black shimari in the lower left corner and hence this way should be rejected.

### Dia. 34: Fight

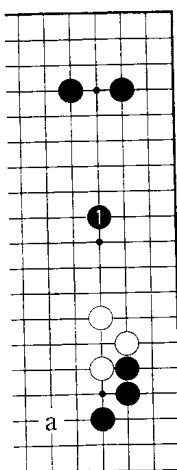
It is also possible for Black to omit playing 'a' and instead play the hasami of Black 1. The intention of this move is to cause a fight and one of the decisions Black must make is whether to start the fight immediately or not.



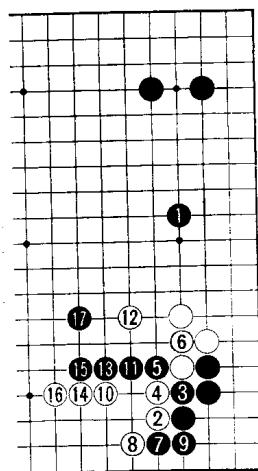
Dia. 31



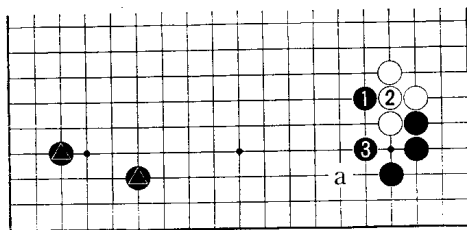
Dia. 32



Dia. 34



Dia. 35



Dia. 33

### Dia. 35: Leave for the future

White 2 is the most natural course and Black responds with 3 and 5. After the hane-tsugi of Black 7 and 9, White makes shape with 10. If Black now plays 11, the situation will develop immediately into a fight. White 12 is an important point and after Black 17 the fighting will be difficult for both sides. However, Black does not necessarily have to play 11 immediately but can leave it behind as a possible threat to be played when fighting conditions becomes more favorable for him.

### Dia. 36: An immediate fight

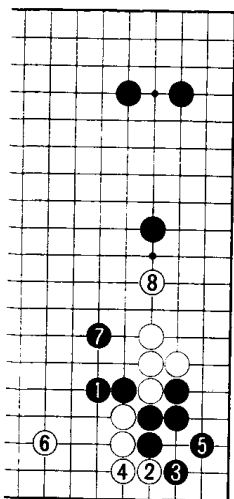
If Black plays I, then the fighting will begin immediately and as in Dia. 35, Black 7 is again the key point.

### Dia. 37: Another strategy

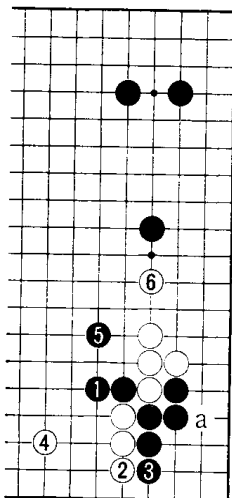
When White plays the sagari of 2, he has in mind the point 'a' which may become useful during the fight. But even so the fight will still be difficult.

### Dia. 38: White's thickness

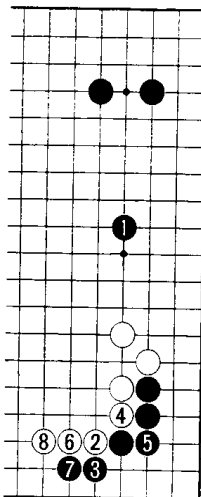
If in response to White 2, Black plays 3, it will be contrary to the intentions behind Black 1. White 4 is in good taste and the nobis of 6 and 8 are natural moves giving White a thick and desirable shape. Now, how about Black 5?



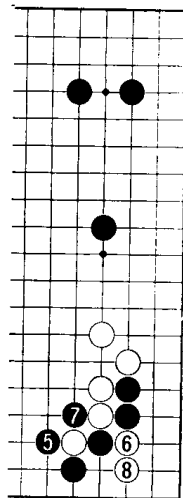
Dia. 36



Dia. 37



Dia. 38



Dia. 39

### Dia. 39: Black's bad play

If Black resists White 4 with Black 5, the exchange up to White 8 gives White a large territory. Further, Black's ponnuki is very weak and it has no relation to any of his other stones and so it must be concluded that Black has fared very badly in this diagram.

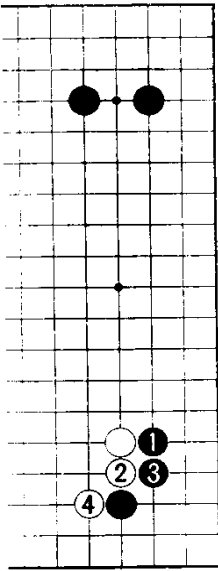
### Dia. 40: Nadare

It would also be possible for White to play nadare with 2 and 4 in response to Black 1, but we will study this joseki in the upper left corner and the reader should study by himself the relations of these josekis with the ikken shimari in the upper right corner.

### Fig. 2: (6-34)

So after the takagakari of White 6, the tsukehiki joseki up to the extension of White 12 is played and both sides are satisfied with the result. Now Black plays an ikken-takagakari with 13 and in response to the tsuke of White 14, Black plays





Dia. 40

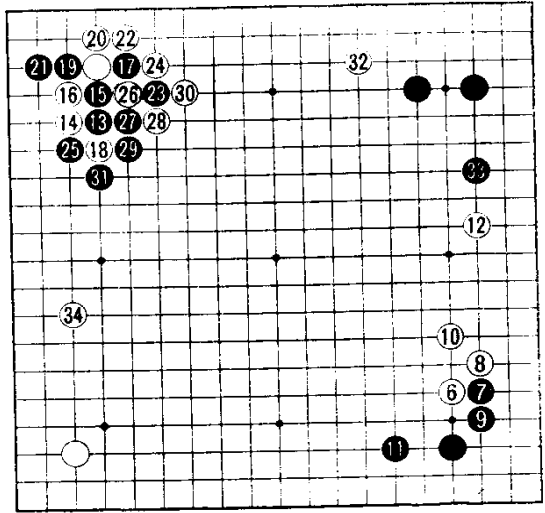
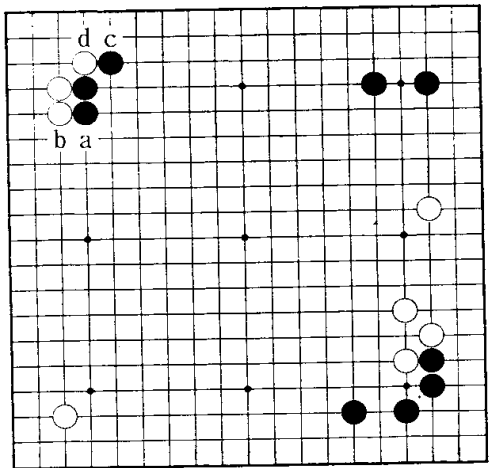


Fig. 2 (6-34)

nadare with 15 and 17 and the sequence up to 31 is one of the nadare josekis. After Black 31, White plays two important points at 32 and 34. Black 33 is also a good point to play at this stage of the game and is also necessary in response to White 32.

### Reference diagram for the nadare joseki

The configuration in the upper left corner is called "nadare" or landslide. If White next plays here at 'a' it will become the small nadare joseki. However, if White plays at 'b' and Black responds with 'a' it will become the large nadare joseki. Instead of 'a', Black can also respond to White 'b' by playing at 'd'. Further, there is also the variation of White 'c' instead of 'a' or 'b'. We will now study these variations.



Reference. Figure for the Nadare Joseki

### Dia. 1: Too narrow

After White 12, Black 1 is a good point because of the possible uchikomi in the future. However, because the ikken shimari is so strong, the extension of Black 1 is too narrow to be played immediately. Besides, the Black corner is still unsettled and Black must concern himself with White's attack at 'a' first. However, if Black has made a kogeima shimari with a move at 'b', then Black 1 becomes a most appropriate move at exactly the right time. Further, there is no longer the weakness at 'a'. These are some of the nuances between the two shimaris. So the proper move in the game we are studying seems to be a kakari in the upper left corner.

### Dia. 2: Kogeima kakari

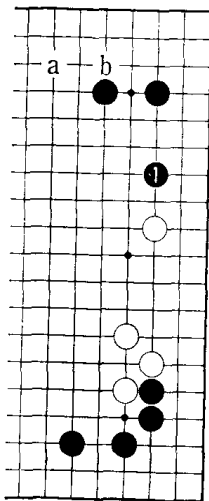
Because White has only a stone at san-san in the lower left corner, the kogeima kakari of Black 1 is also a good move and we will study this in the next chapter.

### Dia. 3: Osaе

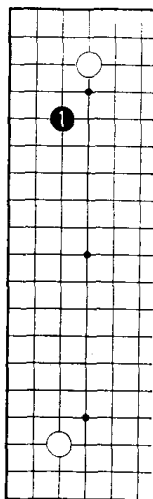
Instead of playing nadare, Black can play the osaе of 1 and this sequence up to White 6 is playable for both. However, when Black played the ikken takagakari of Black 13 in Fig. 2, he wanted to play nadare since he felt it would go well in relation to the ikken shimari in the upper right corner.

### Dia. 4: Kaketsugi

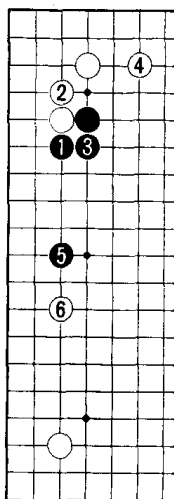
Black could also play the kaketsugi of 5 instead and after the tsume of White 8, the result is almost the same as Dia. 3.



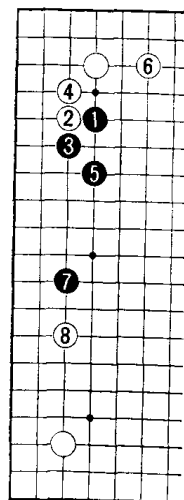
Dia. 1



Dia. 2



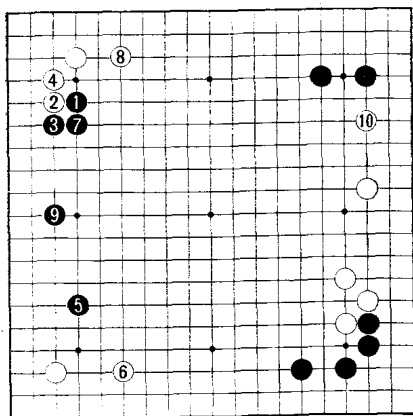
Dia. 3



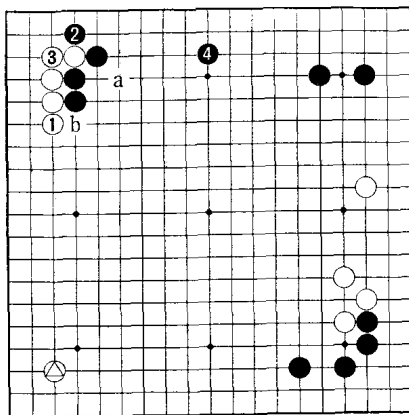
Dia. 4

### Dia. 5: One of many possibilities

Black could neglect to play tsumi with 5 and instead play the kakari at 5 in this diagram to see how White will respond. If White responds with 6, followed by the kaketsugi of 7, he will be forced to play 8 and then Black will play 9.



Dia. 5

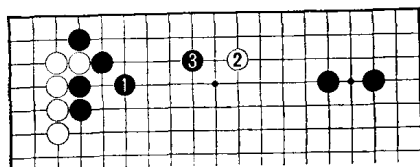


Dia. 6

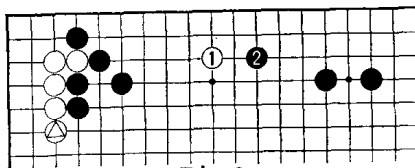
Of course things don't usually work out so neatly. At this point, White 10 becomes a very desirable point and White very much wants to play there.

**Dia. 6: Too low**

The nobi of White 1 is joseki, but in this situation White 1 and  $\triangle$  are too low and they give a feeling of being over-congested. So, after the ate of 2, Black can proceed to the central point of 4 and make good shape. Black could also play 2 at 'b', but then this would result in the large nadare joseki and this would probably not be as desirable as the Black 2 and 4 in this diagram. However, in a moment we will study the large nadare joseki. In the meantime, instead of Black 4, he could also play at 'a' and then White would be faced with the problem of how to play an uchikomi on the upper side.



Dia. 7



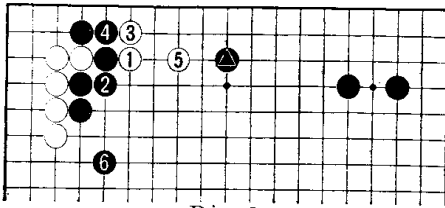
Dia. 8

**Dia. 7: Kaketsugi**

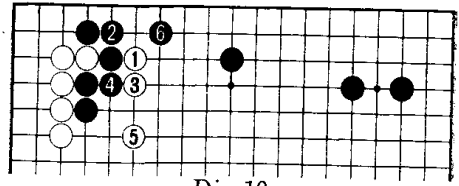
Black plays the kaketsugi of 1 making a good shape so as to prepare himself for an uchikomi by White. If White plays an uchikomi at 2, Black will play the tsume of 3.

**Dia. 8: Gote**

On the other hand, if White plays uchikomi at 1, Black will play tsume from the other side at 2 and White will end with gote and this will be disadvantageous for him. The choice of an uchikomi point is difficult and the cause of this difficulty is White  $\triangle$ .



Dia. 9



Dia. 10

**Dia. 9: Sudden fight**

After Black  $\triangle$ , if White wishes to attack Black, White 1 is the most he can do and with the sequence to Black 6 it will suddenly develop into a fight. But at this stage of the game, this fight will be very unfavorable to White so he should wait for a better time in which to play these tactics.

**Dia. 10: Bad for Black**

Against White 1, Black must not play the tsugi at 2 in this diagram because White will then play kikashi at 3 and then tobi at 5 and now Black will be compelled to play watari at 6 and this result will be very bad for him.

**Dia. 11: Large nadare joseki**

Against the oshi-tsuke of Black 1, White plays hane at 2 and with the sequence up to Black 5 it becomes the large nadare joseki. Nowadays, this joseki is not played very often but there was a time when it was very popular as a difficult joseki.

**Dia. 12: Avoiding the large nadare joseki**

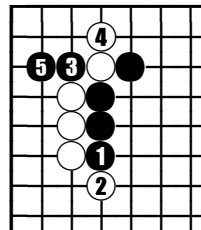
Of course against Black 1, it is possible for White to avoid the large nadare joseki by playing the nobi of 2. However, this is not very good for White as he is forced along the third line and this is an unbearably low position for him. So there is really no other way but for White to respond with 2 in Dia. 11 and this results in the large nadare joseki.

**Dia. 13: Magari towards the corner**

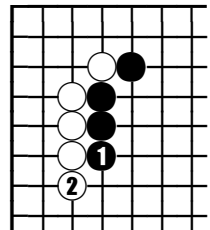
The magari of White 5 was first played by Go Seigen, 9-dan, in 1959 and since that time, the large nadare joseki has been considered to be bad for Black.

**Dia. 14: Old style**

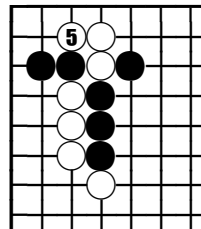
Before the new move of Go Seigen in Dia. 10, the magari towards the outside at 'a' or the tobitsuksu at White 1 had previously been played as joseki. In both cases the kiri of Black 2 is the most natural response and we will discuss the most common sequences in the next few diagrams.



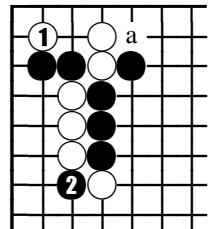
Dia. 11



Dia. 12



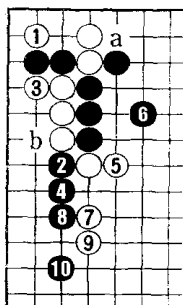
Dia. 13



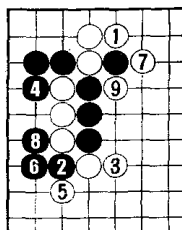
Dia. 14

### Dia. 15: Tobitsuke

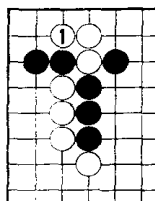
First we will consider the tobitsuke of White 1. After Black plays kiri at 2, White captures two stones with 3. There are many variations but the sequence to Black 10 is the most common and the oldest. In this variation, Black can play kikashi at either 'a' or 'b' and White is in a bad way on account of his four floating stones in the center.



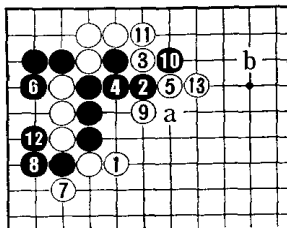
Dia. 15



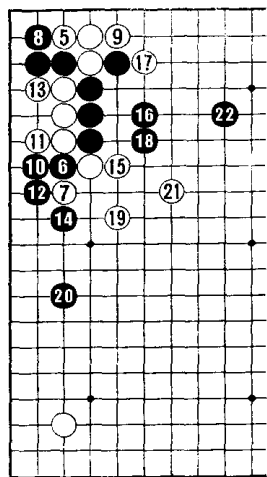
Dia. 16



Dia. 18



Dia. 17



Dia. 19

### Dia. 16: Magari towards the outside

This sequence begins with the soto magari of White 1 and ends with ponnuki of White 9. In this joseki; Black has gained a profit while White has made a thick wall, but the White thickness is far superior to Black's profit. This joseki was often played in the past.

### Dia. 17: Kaketsugi

The intention of the kaketsugi of Black 2 is to avoid being shut in without any aji. After the sequence to White 13, Black has aji at the points of 'a' and 'b'. This joseki was also played by the masters of the past. It has an unlimited number of variations and these have been thoroughly studied.

### Dia. 18: The correct way

The uchimagari of White 1, first played by Go Seigen, is now considered to be the correct way for White.

### Dia. 19: The large nadare joseki

Against the magari of White 5, Black should cut with 6. After the ate of White 7, the magari of 8 is very important and must be played in the proper order. This joseki ends with Black 22. White's profit is not small but he does not necessarily have an advantage and one should consider the whole board before deciding to embark on this sequence. Nowadays, this sequence is called the correct way, but there are many places where a player can go wrong, so some explanations are in order.

### Dia. 20: The order of moves is important

The most common mistake made in this joseki is when White plays the ate of 1. At this point, Black must play the magari of 2. If White plays at 'a', then Black can play at 'b'. This is very important and shouldn't be forgotten.

### Dia. 21: Careless play

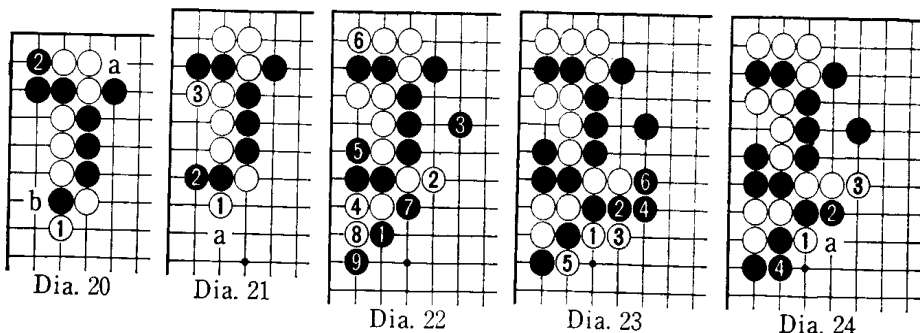
Against the ate of White 1, Black often carelessly plays the sagari of 2. White will play 3 and Black will be at a loss as to how to play. Now, Black at 'a' is tesuji.

### Dia. 22: Bad for Black

The tsuke of Black 1 is tesuji. However, against it, White plays tachi at 2 and Black must play 3 (this move can't be omitted). Then White plays osae at 4, Black plays kikashi at 5 and after that he must play 7 and 9, even though they are very bad, in order to utilize the sacrifice stones.

### Dia. 23: Thickness

After Dia. 22, White can play 1, 3 and 5 with good aji making a thickness on the left side. Furthermore, since Black can't omit 6, White has sense and there is no doubt that White has the advantage.



### Dia. 24: Shicho

If shicho is favorable for White, he can play 1 and then the nobi of 3 and Black will be completely lost since after the tsumi of Black 4, White plays at 'a', capturing the two Black stones by shicho.

### Dia. 25: Good for Black

However, White must not cut at 1 since he will be shut in by the sequence up to Black 10 and this will be a good result for Black. White's profit may be large, but Black is satisfied with his thick wall.

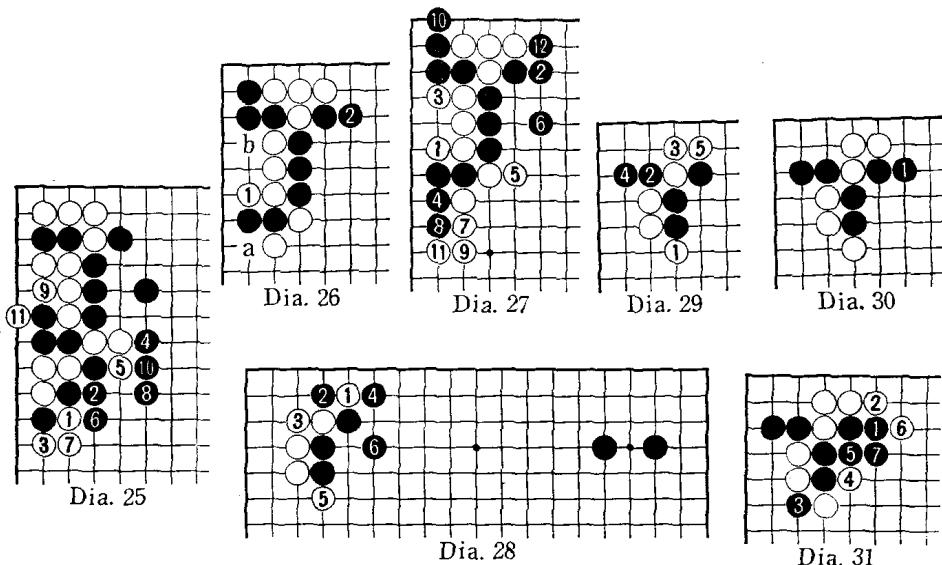
### Dia. 26: Variation

The next point we will consider is when White plays 1 and Black responds with the nobi of 2, how should White continue. The correct sequence is for Black to play at 'a' instead of 2, and then White plays 'b'.

### Dia. 27: Exchange

Against the nobi of Black 2, it's good for White to play 3 and after Black 4, White should play the tachi of 5. There are many variations here, but if White plays 3 and 5 correctly, no matter how he plays after that, it will end with a good result for him. Usually it results in the exchange up to Black 12 and this is a bit advantageous for White.

There are many variations of the large nadare joseki, but we have studied the most important ones.



### Dia. 28: Another variation

White might consider playing the hane of 1, but after the sequence up to Black 6, the relation between the two Black positions on the upper side is too good to be allowed.

### Dia. 29: Small nadare

In the discussions of this section, we see that after Black plays nadare with 13, 15 and 17 in Fig. 2, the nobi of White 1 in Dia. 6 and the hane of White 1 in Dia. 28 will turn out to be unfavorable for White. So we must study the hane of White 1 in this diagram and this move inevitably leads to the small nadare joseki. The sequence up to White 5 is natural but after this move, there is a shicho relation to be considered.

### Dia. 30: Shicho

If the shicho is favorable for Black, he can play the nobi of 1 in this diagram.

### Dia. 31: Irrevocable loss

White can't play 2 if the shicho is unfavorable for him for Black will cut at 3 and White's loss will be too large.

### Dia. 32: A thick wall

Hence, if the shicho is bad for White, he must play the tobitsuke of 1. Next Black cuts with 2, and then Black 4 and 6 will force White to play 5 and 7. Now Black plays 8, making a good shape and a thick wall which combines well with the ikken shimari in the upper right corner. So we see that if White is at a disadvantage with respect to the shicho relation here, he can't choose the small nadare joseki.

### Dia. 33: Bad for Slack

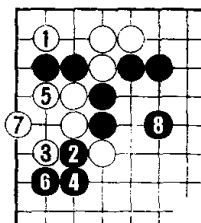
However, in the game we are studying, the shicho is favorable for White, so Black can't play the nobi of 1. If he does, White will play osae at 2 and Black must reluctantly play nobi at 3. Now White will play the tsugi of 4, capturing the corner area and leaving Black with a bad shape and a bad result.

### Dia. 34: Kaketsugi

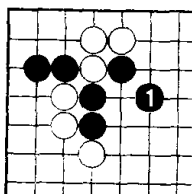
Hence, in this game, the kaketsugi of Black 1 is absolutely necessary.

### Dia. 35: The small nadare joseki

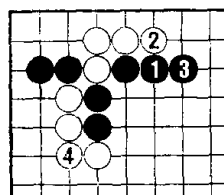
The sequence to the ponnuki of Black 9 is the natural sequence of the small nadare joseki and these moves should be memorized.



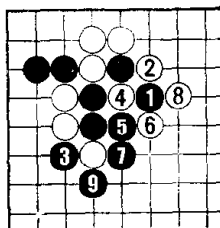
Dia. 32



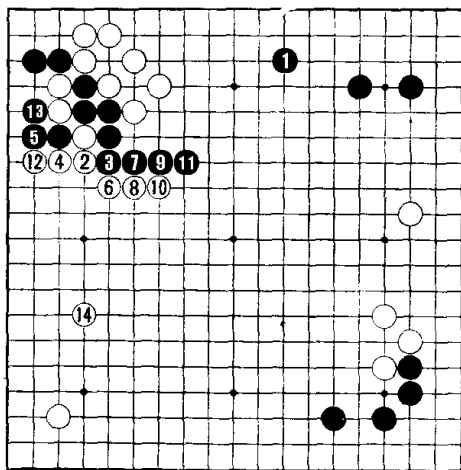
Dia. 34



Dia. 33



Dia. 35

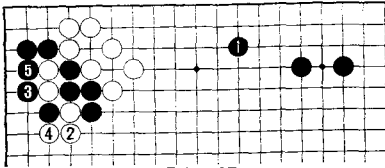


Dia. 36

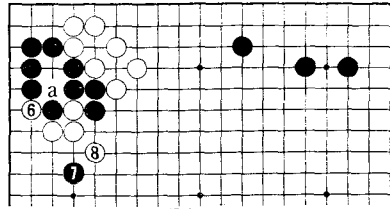
### Dia. 36: White's large area

In Fig. 2, after Black played ponnuki at 31, White took two ideal points at 32 and 34. Because of this, one may feel that it would be better to play Black 1 in this diagram and omit the ponnuki. However, in this case, it is not suitable. If Black does play 1, White will play nobi at 2 and if Black plays oshi at 3, White will play kikashi at 4, 6, 8, 10 and 12. Now White forms a large prospective area on the left side with 14. So we see that even though Black has played 1 before White could prevent this move, White has been more than adequately compensated by being able to construct a huge territory on the left and this is probably too high a price to pay for obtaining this desirable point.

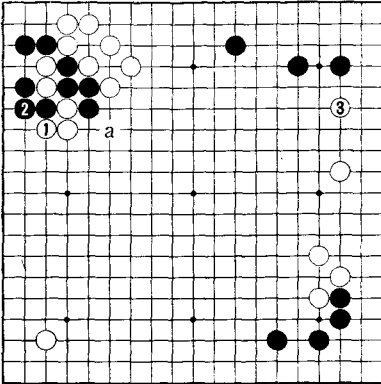




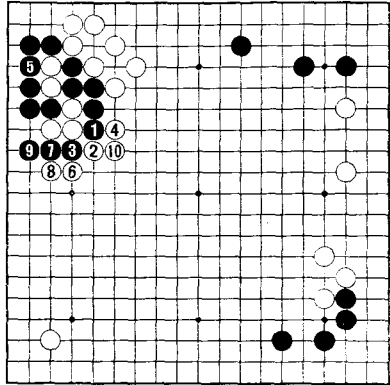
Dia. 37



Dia. 38



Dia. 39



Dia. 40

### Dia. 37: Variation

When White plays the nobi of 2, it is recommended for Black to play 3. White will perhaps respond with 4 and Black will take two stones with 5. In this way Black can avoid the forceful plays of Dia. 33. But is this really any good?

### Dia. 38: Not so good either

This is also not very good, for White tenaciously plays 6 and 'a' is too slow for Black to play, so he must attack with 7 and fight, as this is the only reasonable course left. But after White plays 8, Black is at a great disadvantage in this fight since he is deficient in eyes in his upper group and so he must fight for life on both sides.

### Dia. 39: Good style for White

So, against White 1, Black is forced to play 2. Now, White plays 3 and this is an important point in view of the overall situation. Besides this, there is the point 'a' which White can play to completely encircle Black. But Black can't allow this and he must find a way to avoid it. However, a suitable solution is hard to find.

### Dia. 40:

For example, if Black plays 1 and then cuts with 3, White will play the ate of 4 and will then sacrifice three stones with the kikashis of 6 and 8 concluding with the tsugi of 10. However such tactics for Black are good only if the game is in the yose stage. But this game is still in the fuseki. So, in spite of his gain of a few points of territory, this way is not so advantageous for Black for White's wall is more profitable.

### Fig. 3: Uchikomi (356)

With Black 35, the game enters the middle stage. When Black played  $\triangle$ , the uchikomi of Black 35 was intended and it is played at exactly the right time. The sequence up to White 46 is the result of deep thought and we will study this sequence in great detail.

#### Dia. 1: Out of the question

Against Black 1, White 2 is completely out of the question as it allows Black to make a connection with 3.

#### Dia. 2: Both sides play good suji

Against Black  $\triangle$ , White 1 is a good play since it not only attacks Black  $\triangle$ , but threatens to play at 'a'. In response to White 1, Black 2 is also a good move.

#### Dia. 3: Preventing Black's connection

White can't prevent Black from connecting with 2 as it will lead to the sequence up to Black 5 and it is now White who is separated.

#### Dia. 4: Still separated

Even if White plays 2 and 4, Black 5 still separates the two White groups .

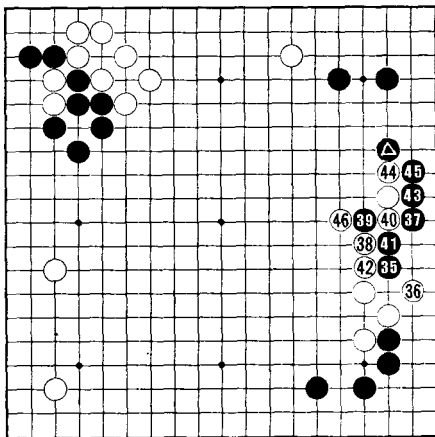
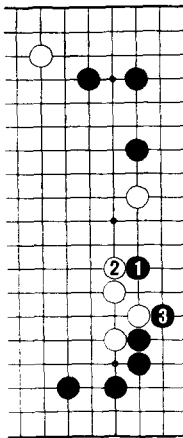
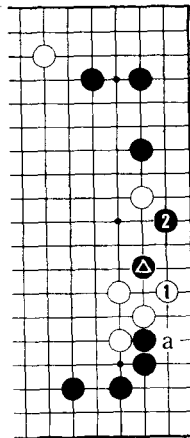


Fig. 3 (35-46)



Dia. 1



Dia. 2

#### Dia. 5: Thin formation

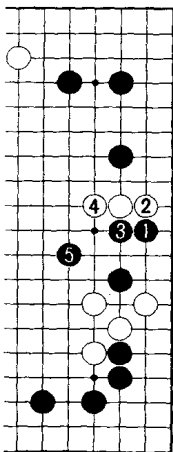
If White plays 4 as in this diagram, Black will connect with 5 and the White formation is too thin.

#### Dia. 6: Suji and katachi

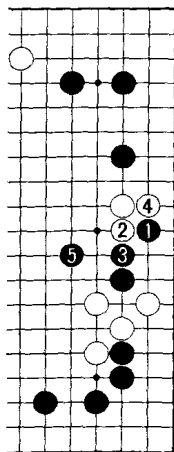
Against Black 1, the suji of White 2 makes good katachi. The reason why it's katachi will be shown in the following diagrams.

#### Dia. 7: Secure

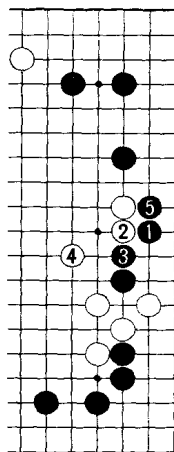
If Black tries to make a connection with 3, White 4 is a good move because it makes his group secure. So since White's group was originally thin, and White 4 makes him secure, White can consider this result satisfactory.



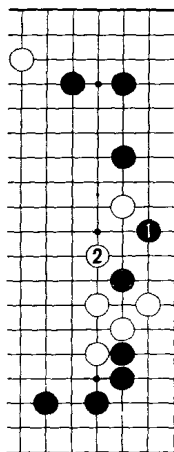
Dia. 3



Dia. 4



Dia. 5



Dia. 6

**Dia. 8: Degiri**

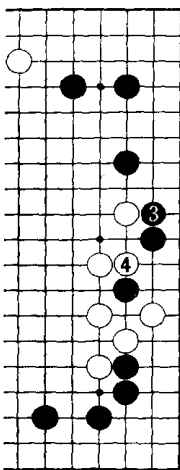
After White 2 in Dia. 6, if Black plays degiri with 1 and 3, White will play the sequence up to 8. The result here is more than satisfactory for White since he has secured his group and can still aim at 'a'.

**Dia. 9: Thickness**

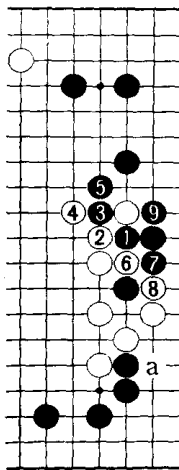
If Black plays the sequence through 5, White will play the kaketsugi of 6 making a thick wall. At this stage of the game White needn't worry about the cut at 'a' and Black has gained little.

**Dia. 10: Tsukekoshi**

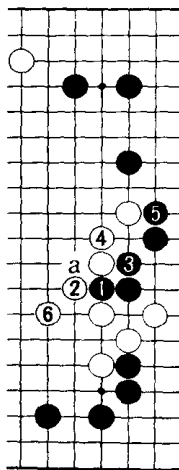
The tsukekoshi of Black 5 is a good tesuji in this case and this makes a superb sequence for both.



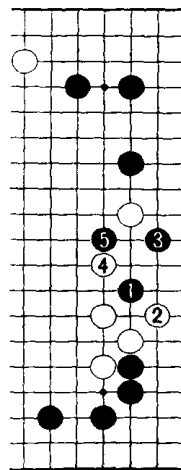
Dia. 7



Dia. 8



Dia. 9



Dia. 10

### Dia. 11: Bad for White

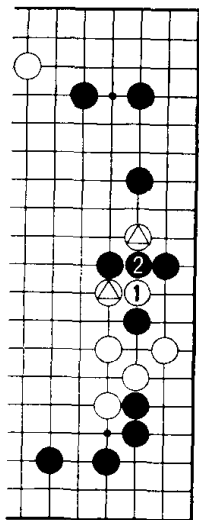
If White plays 1, Black will surely connect with 2 and White  $\triangle$  will have become a wasted move. When we compare this sequence with Dia. 7 the reason why it is bad for White becomes obvious.

Dia. 12: Absolutely necessary

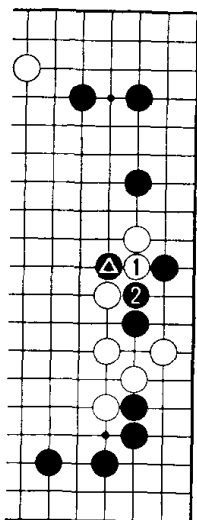
Against Black  $\triangle$ , White 1 is considered to be absolutely necessary. Black 2 is also natural and after this....

### Dia. 13: Ideal shape

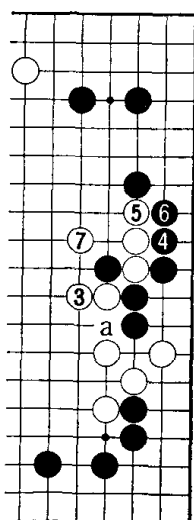
If White 3 is possible, White's formation will become ideal with the sequence up to White 7. However, White has a defect at 'a' and this will be a source of trouble.



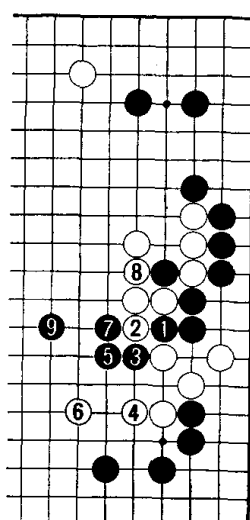
Dia. 11



Dia. 12



Dia. 13



Dia. 14

### Dia. 14: Two for one

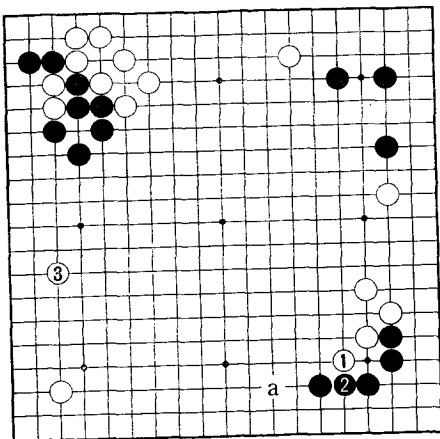
Continuing from Dia. 13, Black will play degiri with 1 and 3 and White can only respond with the clumsy move of 4 and then Black 7 and 9 are natural. When Black plays 9, White is in a difficult position, as he must consider the safety of two of his groups which are now separated. However, White has a way to prevent this degiri and although tentative, it sometimes works well in actual games.

### Dia. 15: Losing an attack

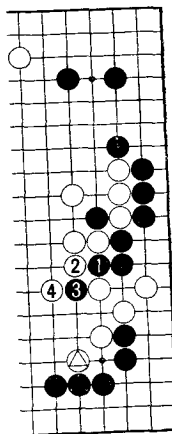
White can exchange 1 for Black 2 but the value of this exchange is dubious as White will lose a chance to attack Black from the left side at 'a'.

### Dia. 16: Black's failure to separate

However, when Black now attempts to play degiri with 1 and 3, White will play at 4 and capture Black 3 with the aid of White  $\triangle$ .



Dia. 15



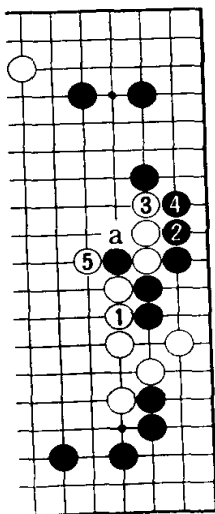
Dia. 16

**Dia. 17: Procedure**

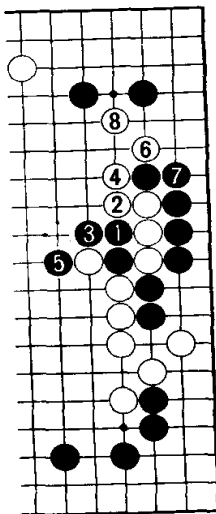
Hence, White is obliged to play 1. White 3 and 5 make a heavy shape but at this point of the game Black can't save his one stone by playing at 'a'. However, in the future, securing the escape of this one stone will become a chief of concern for Black.

**Dia. 18: No escape**

If Black does try to escape with the sequence to 5, White will play 6 and 8: and Black will be left very insecure. However, if Black has already developed thickness in the upper part, he may play in this way.



Dia. 17



Dia. 18

# CHAPTER 4: Kogeima kakari : Ikken Basami

**Fig. 1: (1-19)**

The game we will study in this chapter was the last game of the Saikyo Sen series which preceded the Meijin Sen. In this game Go Seigen played Black while Sakata played White. As was the custom in this series there was no komi. The sequence up to White 12 is exactly the same as the game studied in Chapter 3. However, instead of ikken takagakari, in this game Black plays kogeima kakari at 13. White plays the ikken basami of 14 and even though this is a severe hasami Black plays tenuki and plays the sequence to Black 19. He does so because he has a plan in mind and this plan will become clear as we continue our study.

**Dia. 1: Niken takabasami**

Against the kogeima kakari White could also play niken takabasami with 1 and the sequence up to Black 8 is a most natural way of developing. However, it is also a very slow way and since White is playing without any komi to compensate for his having moved second, he must choose a more severe way and that is why the ikken basami of White 14 was chosen in Fig. 1. So let's study the josekis which result from this hasami.

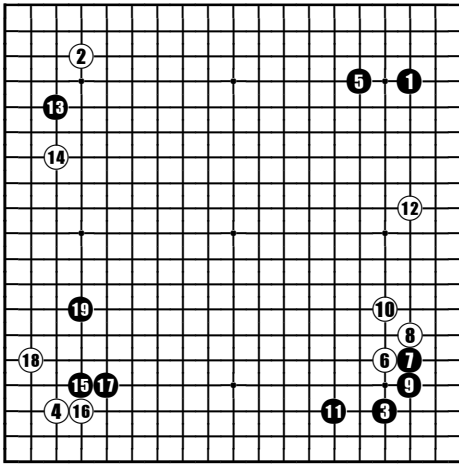
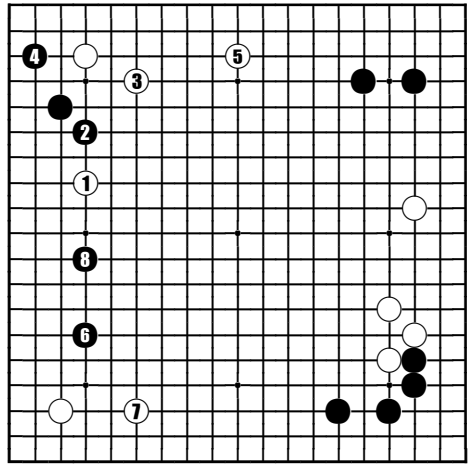


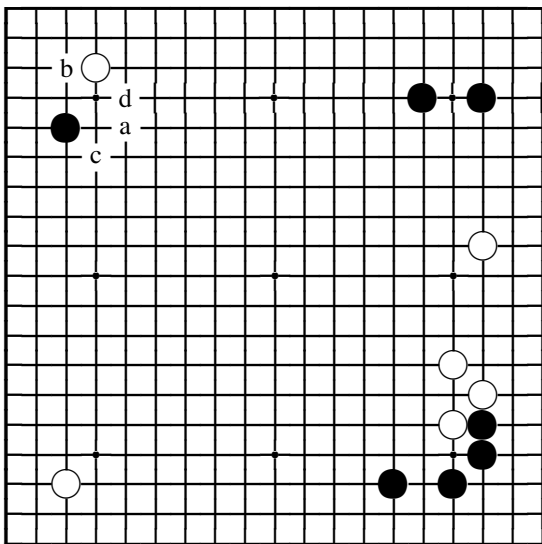
Fig. 1 (1-19)



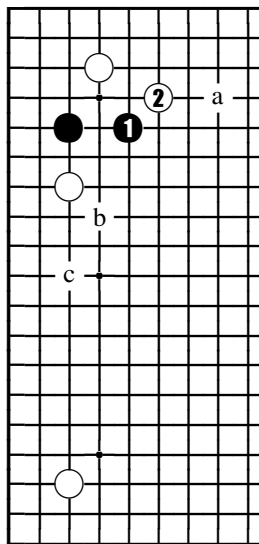
Dia. 1

## Reference figure for the ikken basami joseki.

The ikken basami joseki was invented in ancient times and despite the passage of time, it still remains one of the most frequently chosen. Black can answer in many ways; for example at 'a', 'b', 'c' or 'd'. In fact he may choose not to respond at all and play tenuki.



Reference Figure for Ikken Basami Joseki



Dia. 1

**Dia. 1: Ikken tobi**

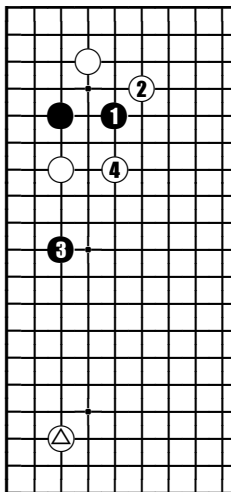
Our study will begin with the ikken tobi of Black 1, since this is the most common response. White 2 is natural and now Black can play at `a`, `b` or `c`.

**Dia. 2: Unreasonable**

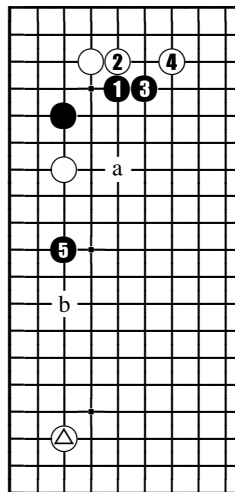
Because of White  $\triangle$ , the hasami of Black 3 is unreasonable for it provokes the ikken tobi of White 4. Now Black has two separate positions under attack and this is bad for him.

**Dia. 3: A similar result**

Black 1 and 3 puts pressure on White and again Black attacks with the hasami of 5, However, since White  $\triangle$  is in the lower corner, White may play at `a` or `b` and this plan will be of no benefit to Black.



Dia. 2



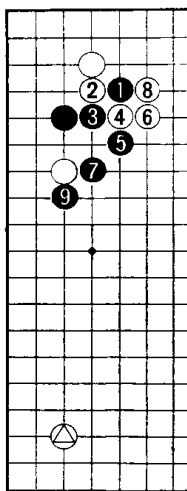
Dia. 3

### Dia. 4: Degiri

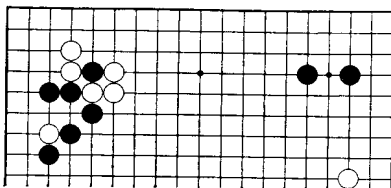
White should not respond to Black 1 with the degiri of 2 and 4 as then the value of White  $\triangle$  will be decreased by the resulting Black thickness with the sequence to Black 9.

### Dia. 5: Upper side

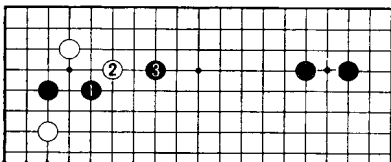
Further, White's thickness and the Black ikken shimari in the upper right corner cancel each other out and hence this choice of joseki is not appropriate to the game we are studying. This is a good example of why one must not play a joseki simply because one has learned it as this does not automatically make one a strong player. It is necessary to study the whole board and rack one's brain so as to come up with a really imaginative sequence which will effectively utilize all the stones on the board.



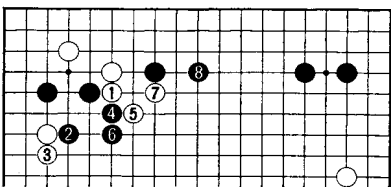
Dia. 4



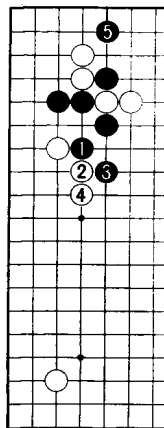
Dia. 5



Dia. 7



Dia. 8



Dia. 6

### Dia. 6: Difficult

However, after Black 1, White 2 is quite possible and after 3 and 4, the tesuji of Black 5 can be played. The continuation will be very difficult but in any event, one must always play with a firm idea of future developments.

### Dia. 7:

Backed by the ikken shimari in the upper right corner, one will often see Black 3 played. Whether or not it turns out well for Black depends on the relative strength of the two players.

### Dia. 8: Fight

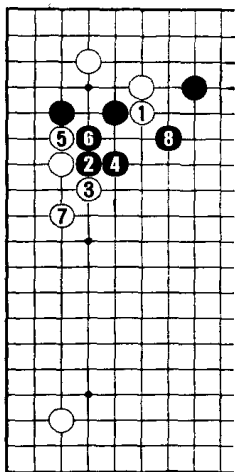
After Black 3 in Dia. 7, White plays osae at 1, and after the tsuke of 2, Black will play the hanenobi of 4 and 6. In response to White 7, Black plays tobi at 8



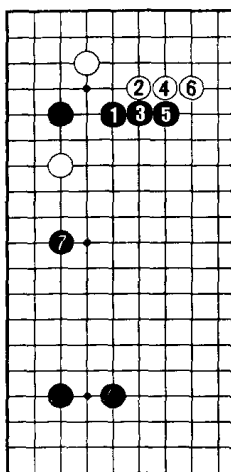
which gives rise to a fight and again the outcome here depends on the relative strengths of the players.

**Dia. 9:**

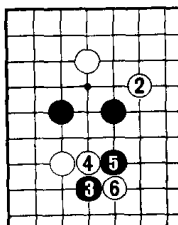
In response to the tsuke of Black 2, White plays hane at 3 and it will turn out very unprofitably for White. If White plays 5, Black will make shape with 6. Now White 7 is indispensable so now White is confronted by 8 and it appears quite bad for White.



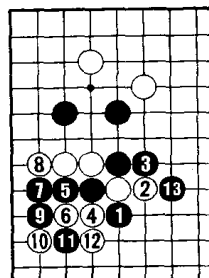
Dia. 9



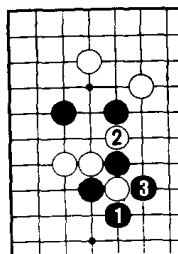
Dia. 10



Dia. 11



Dia. 12



Dia. 13

**Dia. 10: Very bad**

Suppose for a moment that Black has anikken shimari in the lower left corner. For Black to follow this sequence and push White on the 4th line would be very bad. For after Black plays 7, White has made certain profit while Black has only the prospect of gaining a lot in the future. Besides, because of this profit White need not worry about the loss of his single stone.

**Dia. 11: Kake**

Black can also play the kake of 3, but before White plays degiri with 4 and 6, he must be sure he has the advantage in shicho.

**Dia. 12: Shicho**

After Dia. 11, Black 1 and 3 are natural moves but with the hane of Black 13, the question of shicho arises and whichever side has the disadvantage will be crushed.

**Dia. 13: Ponnuki**

After Black 1, the ate of White 2 is extremely bad. It doesn't matter what his future plans are, because if White allows Black to make a ponnuki in the center it will be almost impossible for him to win the game.

### Dia. 14: Joseki

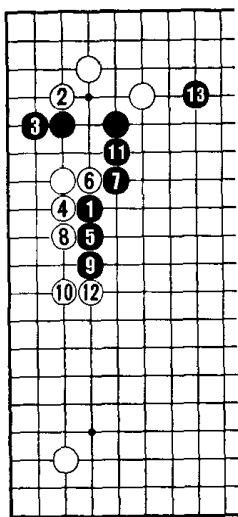
If the shicho is advantageous for Black, White can't avoid creeping with 4 and 8. Further, in this game, Black will almost certainly threaten the White stones with the attack of 13. However, this is joseki and White will play this way in certain situations.

### Dia. 15: Cramped style

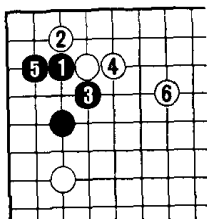
Hoping to avoid the hazards of a complicated joseki, Black expands with 1 and 3. The sequence up to White 6 is an ancient joseki, but it leaves Black cramped and hence can't be recommended.

### Dia. 16: White's severe play

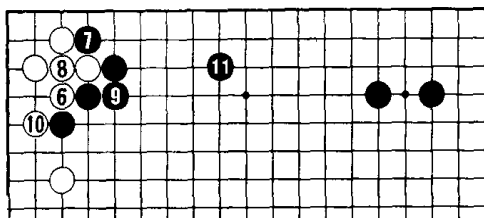
Nowadays, the hane-kaeshi of White 4 is almost always played. However, in ancient times, White 4 was taboo, but modern Go has progressed and this move is now rather common.



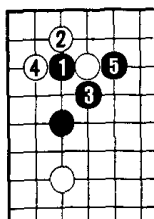
Dia. 14



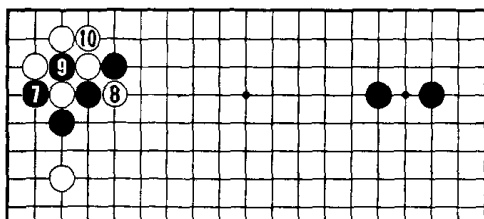
Dia. 15



Dia. 17



Dia. 16



Dia. 18

### Dia. 17: Black's proper way

After White 6, Black must play ate at 7 in this direction so as to force White to connect with his other stone. With the watari of White 10, White takes some profit and now it is probably correct for Black to play 11.

### Dia. 18: Black's mistake

It would be a mistake for Black to play the ate of 7 in this direction. Now White will play ate at 8, Black plays ko with 9 and after the tsugi of 10, Black is at a loss as to how to continue.

### Dia. 19: Outer tsugi

The outer tsugi of Black 1 has been popular for a long time and this joseki has many variations.

### Dia. 20: Hiki

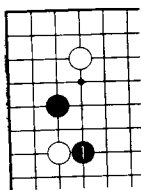
After Black 1, it is natural for White to play the hane of 2 and Black can play the hiki of 3. Now White develops the upper edge with 4 and Black will avoid trouble with 5, 7 and 9; but since White has developed on both sides and Black is very cramped, this is not such a good result for Black.

### Dia. 21: Variation

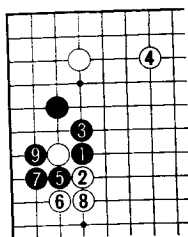
After the hiki of Black 3, if White wants to place more value on the left edge, he can play the kaketsugi of 4. Now that Black is at a disadvantage on this side, he must shift the scene of battle to the upper edge with 5. There are many ways of continuing after 5 and both players may feel satisfied with the result.

### Dia. 22: Nobu

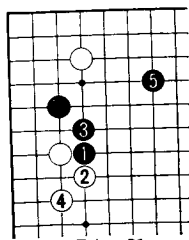
In response to the hane of White 2, Black can also play the nobu of 3. After the exchange of 4 and 5, there are many variations and we will now study some of them.



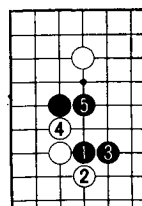
Dia. 19



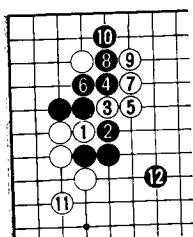
Dia. 20



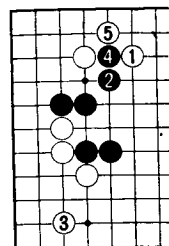
Dia. 21



Dia. 22



Dia. 23



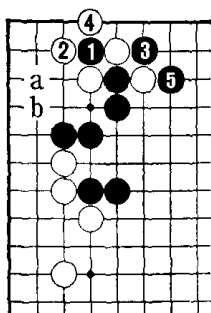
Dia. 24

### Dia. 23: Straightforward sequence

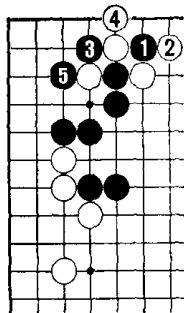
After Dia. 22, the most straightforward way is with the degiri of 1 and 3. It is also the most direct and the least confusing. The result can't be considered bad for Black since he has obtained profit in the corner besides having developed with 12. After this, White will use his move 13 to expand on the upper side.

### Dia. 24: Ikken tobi

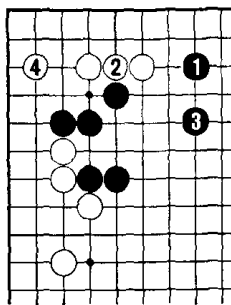
The intention of the ikken tobi of White 1 is to induce Black 2 and then to defend the left side with 3. (If Black doesn't play 2, White's degiri tactics will be very severe on him). After 4 and 5, the situation on the whole board must be considered when choosing which side Black will cut.



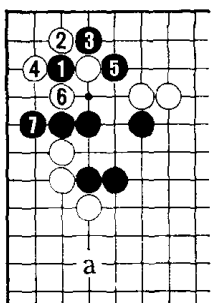
Dia. 25



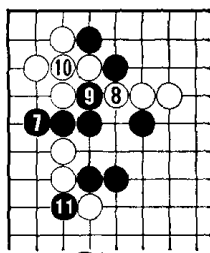
Dia. 26



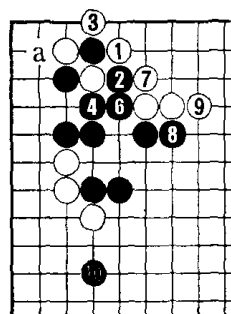
Dia. 27



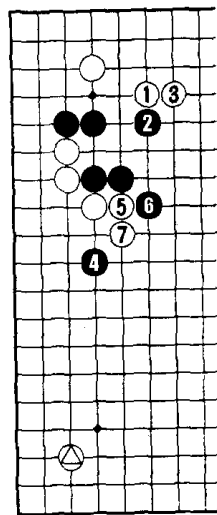
Dia. 29



Dia. 30



⑤ Connects  
Dia. 31



Dia. 28

### Dia. 25: Outside thickness

If Black intends to get outside thickness, he will cut on the inside with 1.. White will capture, applying the rule "take the cutting stone" and if the shicho is favorable for Black, he will get outside thickness. This shicho is one of the things Black must think about when deciding on which side to cut. After this, White no longer needs to defend the corner since he is alive for if Black plays 'a', White can answer with 'b'.

### Dia. 26: Black profit

When Black cuts on the outside with 1, he intends to make a profit in the corner and after 3 and 5 he has succeeded in his intention.

### Dia. 27:

Sometimes, Black plays 1 and 3 and is proud of his thickness. This pride may be justified, but of course it depends on the circumstances. Nevertheless, this style of confrontation has many faults.

### Dia. 28: Keima

Should White play keima at 1, Black responds with the tsuke of 2. This move is rather unprofitable for Black but at least it covers the threat of White's degiri gives him time to play 4 which is usually a good move. However, in this case, it doesn't work so well because of White  $\triangle$ . However, it's still a popular style of play.

### Dia. 29:

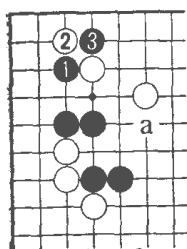
Instead of `a', Black can choose to play 1. White responds with 2 and the kirikomi of Black 3 is tesuji. When White plays ate at 4, Black plays 5 allowing White to take with 6. Now Black plays the sagari of 7. The order of moves in this joseki is very important, so study them.

### Dia. 30: Trade

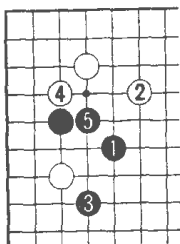
Continuing from Dia. 29, White must now reluctantly play 8 and Black will play ate with 9. Now Black cuts with 11 and captures two stones. This trade however is reasonable for both.

### Dia. 31: A living shape

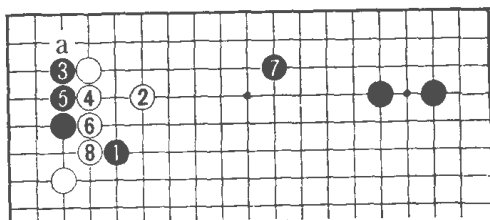
Instead of White 4 in Dia. 29, White can play 1 here and it is a sort of joseki for Black to respond with 2 and 4. After White plays tsugi at 5, Black will play kikashi at 6 and 8. Now Black can attack with 10 because he no longer needs to worry about the safety of his stones as he can make a living shape by playing at `a', even though it may be ko.



Dia. 32



Dia. 33



Dia. 34

### Dia. 32: Unknown

As was mentioned before, the tsuke at `a' is unprofitable for Black, but the question arises as to whether or not Black can play this joseki without this move. It may be correct to omit this move, but the ultimate outcome is unknown even amongst professional players.

### Dia. 33: Keima

Black can also play the keima of 1 but this is a special method. White 2 is natural and if Black plays the kake of 3, White plays the kosumitsuke of 4 compelling Black to play 5 thereby forcing him to make a bad shape. Hence, this is disadvantageous for Black.

### Dia. 34: Thickness

If Black plays tsuke at 3, White can divide Black with 4 and 6. In this particular game, Black would probably extend to 7 allowing White to play 8. This result will give White a rather good outside thickness and because of 8, White will be quite satisfied. It is also possible for White to play 4 at `a'.

### Dia. 35: Tenuki

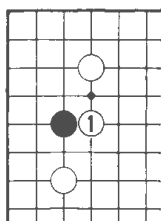
Since the ikken basami of White is very powerful and severe it is rare that Black will play tenuki, but if he does, it is best for White to play 1 in most cases. But as usual it always depends on the given situation and there are no absolute rules about this.

### Dia. 36: Joseki

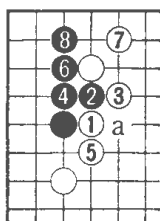
Against White 1, Black can play the hanekomi of 2 but before he plays in this manner, Black must consider a shicho relation. Black can play tenuki only if he can expect White to play 3 against 2 and this can only be expected if the shicho is favorable for Black. Black will live with gote by the sequence to 8, but he now has the future possibility of the kiri at 'a' if the shicho is favorable for him. However, even though Black finishes with gote, he must be patient and not try to take sente for if he does, the consequences will be disastrous.

### Dia. 37: Taking sente

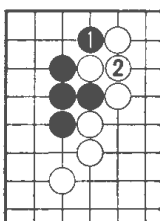
If instead of 8 in Dia. 36, Black plays the ate of 1, he can live in the corner and take sente. However, no matter how good a point he may have in some other place, he must not choose this way because of the losses described in the next three diagrams.



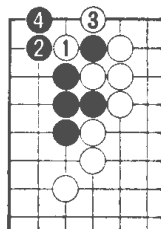
Dia. 35



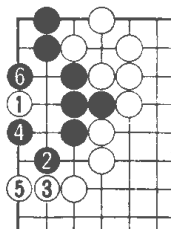
Dia. 36



Dia. 37



Dia. 38



Dia. 39

### Dia. 38: Cut and capture

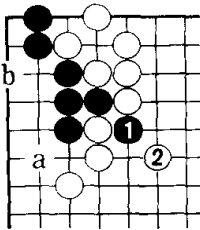
After Dia. 37, White can cut and capture one stone at his leisure making himself strong.

### Dia. 39: A strong wall

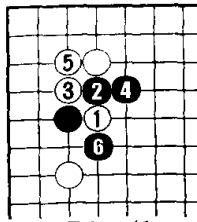
After Dia. 38, if White wants a very strong wall on the left side he can further play 1, 3 and 5 with sente. But in this situation, White does not need a strong wall and since White 1 is captured, he will not play this sequence.

### Dia. 40: Geta

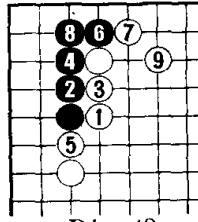
In addition, Black will lose the cutting point at 1 since White can capture with the gets tactics of 2. Besides, if White doesn't need a strong wall as in Dia. 39, he can play 'a' as yose and Black will have to defend with 'b'.



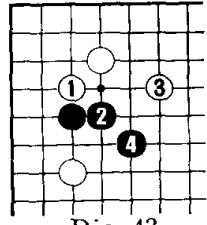
Dia. 40



Dia. 41



Dia. 42



Dia. 43

### Dia. 41: Shicho

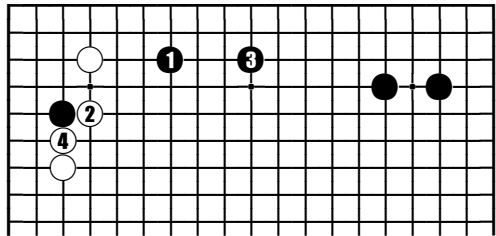
In this tenuki joseki, if White responds with 3 against the hane komi of 2, after the tsugi of White, the shicho relation appears with Black 6. So, if the shicho is disadvantageous for White, he shouldn't play 3 and 5.

### Dia. 42: Black's disadvantage in shicho

However, if the shicho is disadvantageous for Black, he must play the nobi of 2, but then Black will be confined with the sequence up to White 9 and this is bad for Black as White's wall is very strong. It would also be possible for White to play 5 to 8.

### Dia. 43: Chase into the center

However, if the result in Dia. 42 is not what White wants, he can also chase Black out into the center by playing the kosumitsuke of 1. This way is seldom used except for special situations, but it must be remembered.



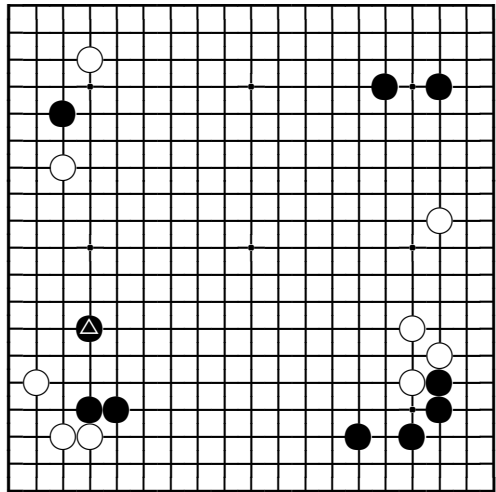
Dia.44

### Dia. 44: Trade

Black can also play 1 and 3 as a trade, but it is not usually good for Black to allow White to capture his one stone with 2 and 4. But again, it depends on the circumstances.

### Next play

We have spent much time studying the ikken basami joseki: Now try to apply what you have learned. Imagine yourself as the White player. Where would you play White 20?



NEXT PLAY

**Fig. 2: (20-24)**

The kosumitsuke of White 20 is the correct answer. There is a good reason why White plays here and not at the point of 21 and to understand this we must consider Black's intention in having played tenuki and we will consider this is the next few diagrams. After White 24, the game will enter the middle game stage.

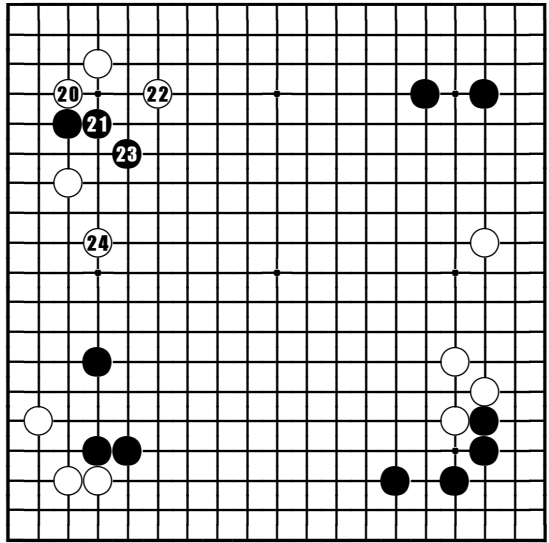
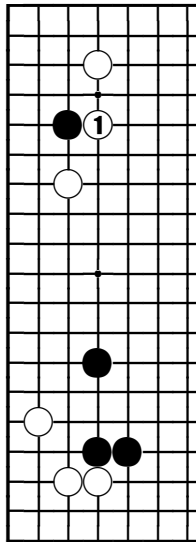


Fig. 2 (20-24)

**Dia. 1: What Black would have preferred**

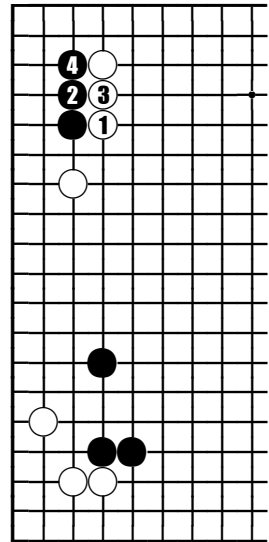
When Black plays tenuki, there is a fixed idea that playing White 1 is bad for Black and very good for White and hence most amateur players would make this move. But this is exactly what Black wants White to do.



Dia. 1

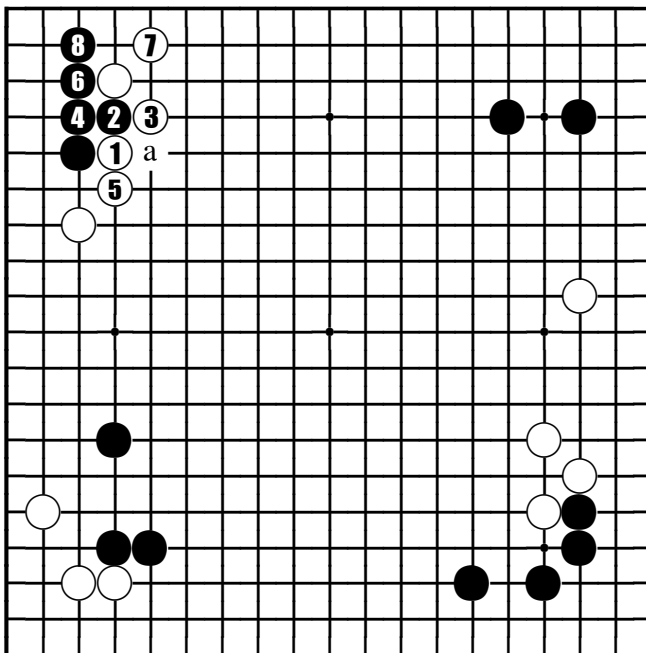
**Dia. 2: Lacking in imagination**

Against White 1, Black can certainly live in the corner by playing 2 and 4, but this sequence is lacking in imagination and of course Black won't play this way.



Dia. 2





Dia. 3

**Dia. 3:**

Instead, Black will play the hanekomi of 2. Considering that the shicho relation is advantageous for Black, White must play at 3 and after that Black will live with the sequence up to 8. This result leaves a cutting point at 'a' and furthermore, the three Black stones in the lower left, now work to nullify the White thickness and the corner area obtained by Black is not small. This is the reason why White played 20 in Fig. 2.

# PART II

## Fuseki Type 2: San-san and Komoku

# CHAPTER 5: A New Fuseki with Black at San-san

## Fig. 1: (1-6)

The game we will now study is an example of our new fuseki and was the second game of the 19th. Honinbo Sen played May 1 and 2, 1964 between Sakata (Black) and Takagawa Kaku, 9-dan (White). There was a komi of 4 1/2 points. Black begins by playing at san-san with 1 and up to White 6 there doesn't appear to be anything of interest on the whole board. But this isn't the case and as we proceed with our study we will become aware of the many problems involved in this configuration.

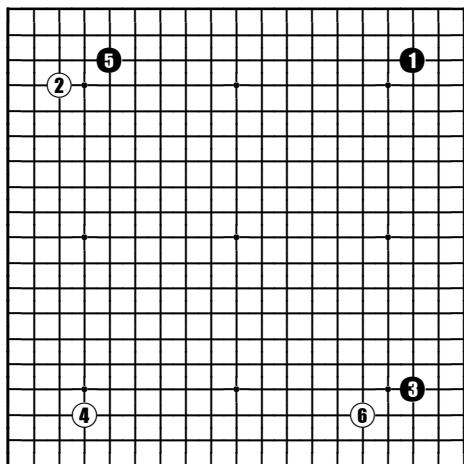
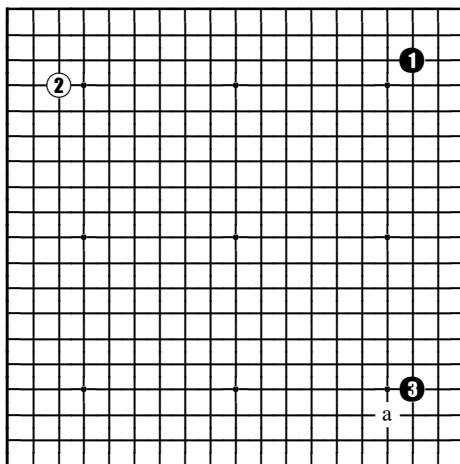


Fig. 1 (1-6)



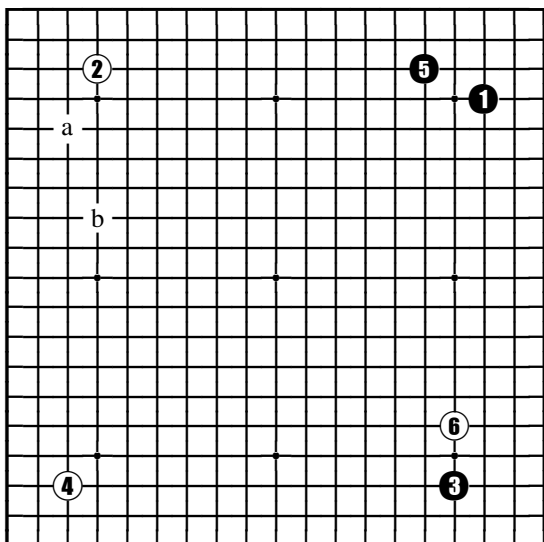
Reference Fig. 1

## Reference Figure 1: The contents of this fuseki

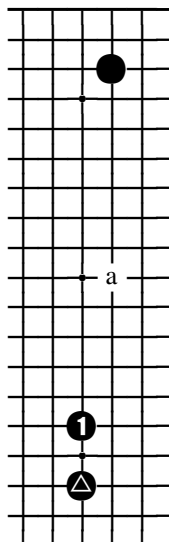
In playing Go a player must make the most efficient use of his stones. However at first glance, it appears that Black 3 in relation to Black 1 is too low and over-congested and for Black to play 3 at 'a' seems to be superior. But Black 3 has its reason and this will now be studied.

### Dia. 1: What White must consider

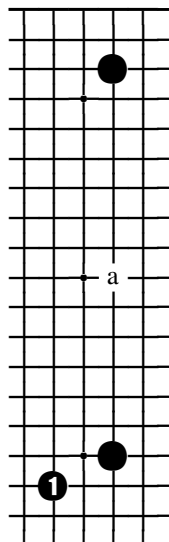
The sequence up to White 6 has become quite common in recent games and after White 6 the tsukehiki joseki, which was discussed in Chapter 3 usually follows, allowing Black to end with sente. Now Black's most likely play is a kakari at `a' which will be met by the niken takabasami at `b'. White should not expect to be able to make a shimari at `a', for if he does, Black will play at the point 6 making a double shimari. Further, Black will never choose a joseki where he will end in gote allowing White to play at `a'. Hence, White must arrange his stones in such a way so as to be prepared for a kakari by Black.



Dia. 1





Dia. 2



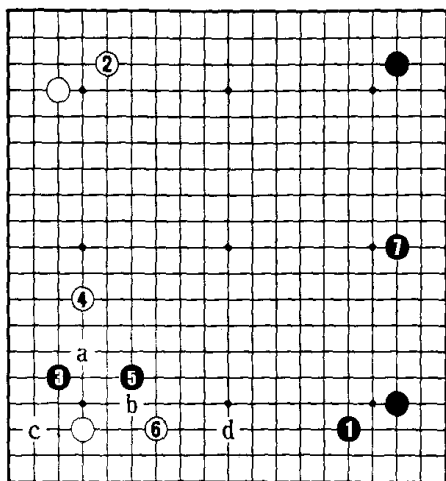
Dia. 3

### Dias. 2 and 3: Direction of shimari and the placement of Black 3

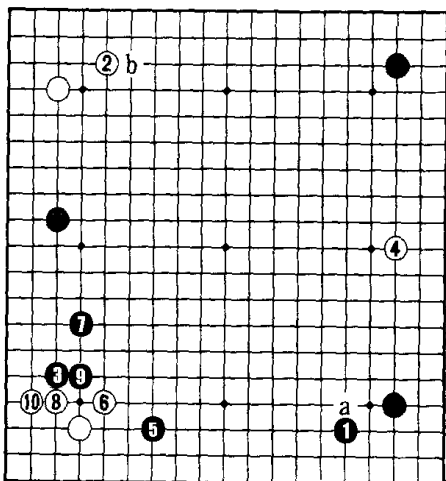
So while White must arrange his stones in consideration of a Black kakari, Black will be in a position to arrange his stones in any manner he chooses and will be able to make a shimari one step ahead of White. Consequently, when Black plays  as in Dia. 2, a shimari at Black 1 will work well only when he can play at `a'. On the other hand, if Black plays the move 3 in Fig. 1 and after White 4, Black plays 1 as in Dia. 3 making a kogeima shimari, when Black plays `a' it will make an ideal structure. So, in this sense, the komoku of Black  in Dia. 2 doesn't work as well as Black 3 in Fig. 1.

### Dia. 4: In case Black makes a shimari

So let's see what will happen if Black makes a shimari at 1. In response,, White will definitely make a shimari at 2. The reason why White chooses 2 instead of the shimari at 3 in the lower left corner is that after Black plays the kakari at 3, White 4 becomes both an extension and a hasami which is ideal. However, the sequence here will allow Black to proceed with the moves up to 7. He can, also play kosumi at `a` with 5 following the joseki up to White `d` and Black will end in sente. Anyway, Black will have no reason to complain about either of these sequences.



Dia. 4



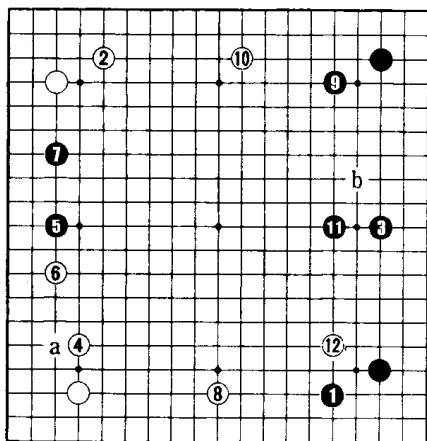
Dia. 5

### Dia. 5: A logical procedure

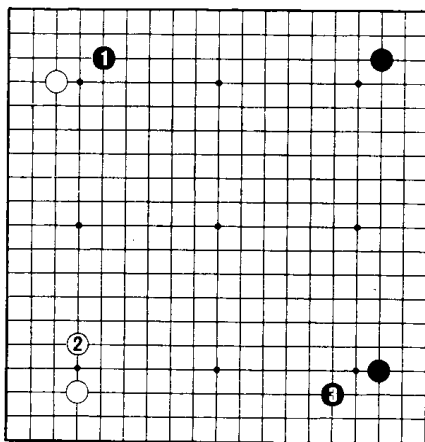
Against Black 3, White can omit the hasami of Dia. 4 and play the wariuchi of 4 in this diagram. Black 5 is logical and usually results in the sequence up to 11. Black's shape is ideal, but since White has sente his position is not unfavorable either. To the question of Black's and/or White's shimari at `a` and/or `b` the answer is that these shimaris will not be clearly manifested in this particular situation.

### Dia. 6: An ideal structure for Black on the right side

If Black allows White to make a double shimari with 2 and 4, Black can form an ideal structure on the right side with 1 and 3. However, White shouldn't make the shimari in the lower left corner with 'a' instead of 4 as then he would be liable to suffer an invasion by Black on the lower side, and his extension to 8 would no longer be ideal. After the wariuchi at 5, White plays 6, allowing Black to play the niken biraki at 7 and then he makes an ideal extension with 8. This is a common sense procedure. Now Black plays 9 expecting White 10 and then plays 11 visualizing an ideal structure on the right side. However, the trouble with this is that Black has allowed White to form a double shimari and further Black must now endure White's invasion at 12 and the outcome of this game will hinge on the result of the battle about to ensue. If White plays 10 at the point of 11, Black will answer at 'b'. Now White is allowed to play the next move and the game will proceed in another direction.



Dia. 6



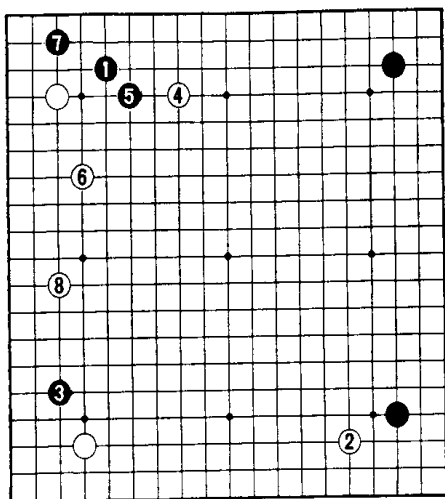
Dia. 7

### Dia. 7: Avoiding White's double shimari

Instead of making a shimari in the lower right corner, Black can play a kakari at 1. This move is more than a matter of taste and it is felt that this move has a greater effect at this point. However, it is not a question of good or bad. Now, if White makes a shimari at 2, Black will also make a shimari by playing at 3. In this situation, Black is in an advantageous position at least from a psychological point of view. However, Black can never hope for a sequence such as this as White would never play a shimari with 2.

### Dia. 8: The implications of White's kakari at 2

At this stage of the game, White 2 is the vital point. Now Black will make the last kakari at 3 and the exchange of 4 and 5 will be natural. White now plays ogeima at 6 and this implies an extension and a hasami at 8 and this is ideal. So Black will play so as to avoid this sequence. Now suppose the exchange of 2 and 3 is omitted and White plays 2 immediately at 4. The sequence up to 8 would follow and then Black would play the vital point of 2 and the result would be unsatisfactory in that the move 8 would only end up as an extension and not a hasami.



Dia 8

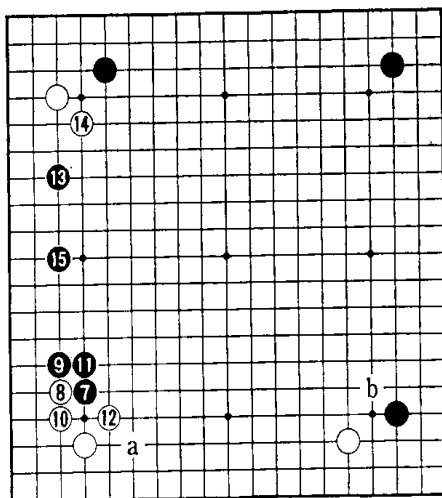


Fig. 2 (7-15)

### Fig. 2: (7-15)

So, considering the previous discussion, it seems as if the ikken takagakari at Black 7 is the more desirable kakari, however to play kogeima kakari is not necessarily bad and is often played by professional players. As a matter of fact this move will be considered in the next chapter. After the tsukehiki of White 8 and 10, Black plays the tight katatsugi of 11 and follows it with the hasami of 13 and the niken biraki at 15 forming an ideal basis on the left side. White plays 12 instead of 'a' as he has in mind the kake at 'b' so as to construct a large sphere of influence on the lower side.

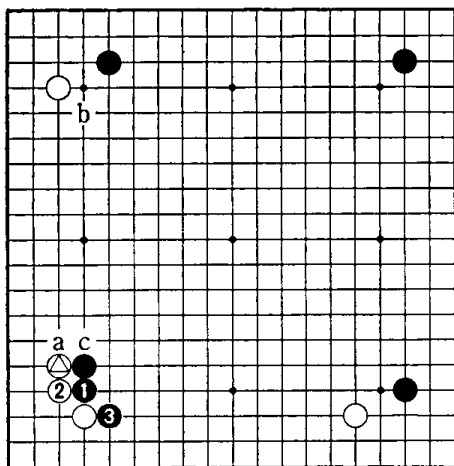
### Reference Fig. 2: Why Black shouldn't play the nadare joseki in the case

Instead of the tsukehiki joseki of Fig. 2, the nadare of 1 and 3 may be considered as one way to play. However, it's questionable as to whether or not this is the

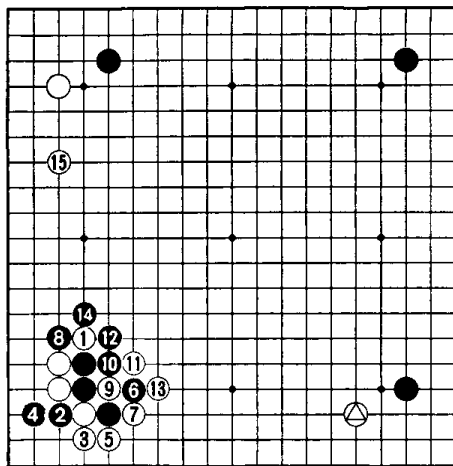
best way to play. Black can't hope for the large nadare since White would never play at 'a' as then Black would then play the kake at 'b' pressing White into a low posture. Hence White will play at 'c' leading to the small nadare joseki.

**Dia. 1: White's good result on the lower side**

The struggle in the lower left corner will lead to the sequence shown here. This is a very popular joseki handed down from ancient times. Considering the whole situation at this stage, White's influence, coupled with White  $\triangle$  turns out to be extremely good. Moreover, he has sente and may use it at 15 restricting Black's potential sphere of influence on the left side. So the result is by no means good for Black. Again we see, that one must choose a joseki considering both the disposition of the stones already played and whether it results in sente or gote.



Reference Fig. 2



Dia. 1

**Dia. 2: Leaving aji behind**

Suppose Black omits 14 in Dia. 1 and plays 1 as here. White will then play 2 and the sequence which follows will completely foil Black's intention to build area on the left side. Consequently, it is quite unfavorable for Black to play the small nadare joseki in this situation.

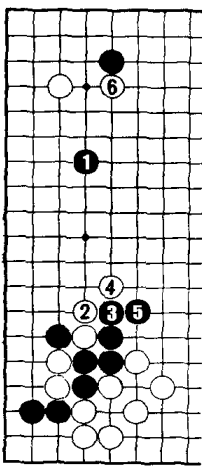
**Dia. 3: Another possible variation**

Instead of Black 6 in Dia. 1, Black may choose the nobi of 1 here and White is forced to take the corner with 2. Next Black may proceed from 3 to 11. Now the game enters the middle stage and the result is satisfactory for Black.

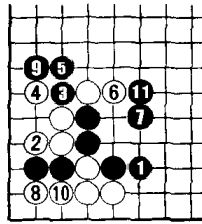
**Dia. 4: In reality....**

However, in this situation, White can resist with 2. Now Black must cut at 3 for if he plays this move at 6, White will connect at 3, capturing the corner and leaving Black with a bad shape. Now after Black 3, White 4 and 6 begin the shicho maneuvers which are successful since the Black stone at san-san is not a shicho breaker. In playing this joseki, one must always keep this shicho in mind.

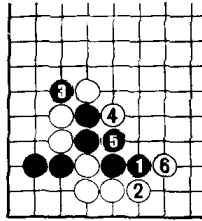




Dia. 2



Dia. 3



Dia. 4

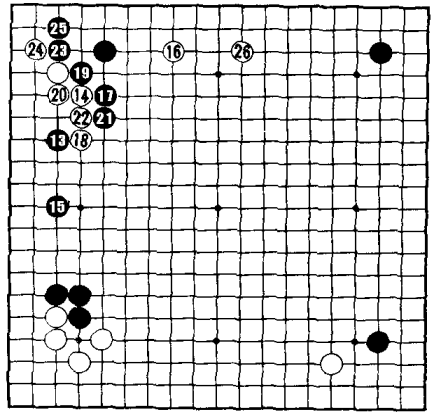


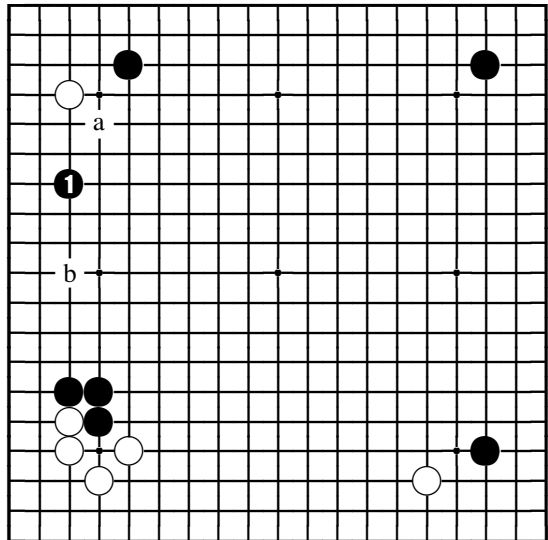
Fig. 3 (13-26)

**Fig. 3: (13-26)**

Black 13 and 15 is what he hoped for. Now White 16 and the following is the most natural sequence. White must now consider the safety of his group in the upper left corner while Black must find an effective way of attacking it and the outcome of the game will hinge on this.

**Reference Figure 3:  
Selection of a joseki—  
White's resistance**

The hasami of Black 1 will indubitably be followed by White 'a', and Black 'b' and this is exactly what Black wants. Hence, White must consider whether or not there is some other way of playing.



Reference Figure 3

### Dia. 1: Left side too loose

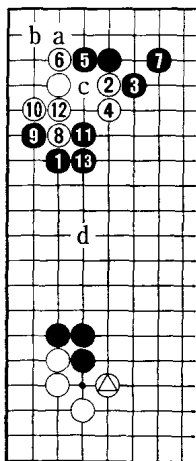
The tsuke of White 2 can be considered and if Black follows the common procedure of 3, 5 and 7 White will again attack at 8, preventing the degiri tactics at `c' after the exchange of `a' and `b'. Black will now be uneasy about the wedge at `d' and this move will work well in relation to White  $\triangle$ .

### Dia. 2: Passive

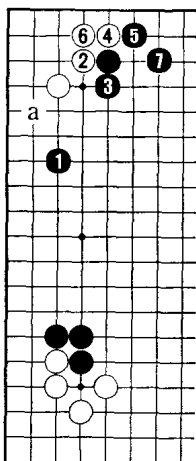
Although the sequence from 2 to 6 secures the corner territory, it's too passive. After Black 7, Black can aim at the point of `a' and then it will be difficult for White to make a wedge move on the left side.

### Dia. 3: Black can play both sides

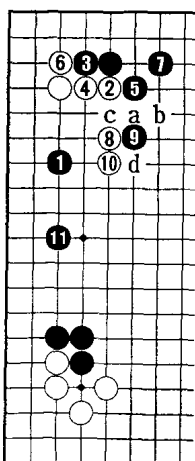
However, White must consider the nobi of Black 3. When the sequence reaches Black 7, White must play 8 to prevent being shut into the corner. Now Black will play 9 forcing White to play 10 and then Black will occupy the vital point of 11. So because of Black 3, White's tsuke at 2 must be rejected. If White 8 is shifted to `a', Black `b', White `c' and Black `d' will follow. Now White plays 10 and again Black answers at 11.



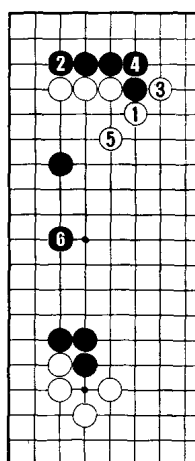
Dia. 1



Dia. 2



Dia. 3



Dia. 4

### Dia. 4: Still bad for White

Suppose White replaces 6 in Dia. 3 with White 1 here. Black will then play the vital point of 2 which forces White to play 3 and the kaketsugi at 5 and again Black takes the ideal point of 6.

### Reference Figure 4:

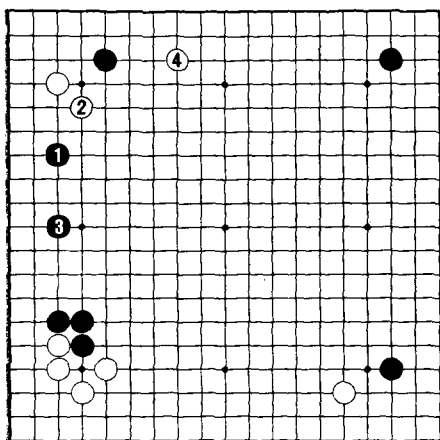
Hence, after the hasami of Black 1, White 2 is inevitable and this will be followed by Black 3 making an ideal formation on the left side. However, after White plays 4, he will control the upper left portion of the board. Let's consider the possible sequences after White 4 and moves other than White 4.

### Dia. 1: Black plays on both sides

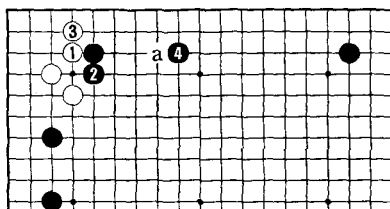
The kosumitsuke of White 1 is a very safe move, however Black's extension at 4 now gives him good development on both sides and so White 1 must be rejected as too passive an attitude. Even if White plays 3 instead of 1, the result will be the same as Black will simply respond at 'a'.

### Dia. 2: Unawareness of the situation

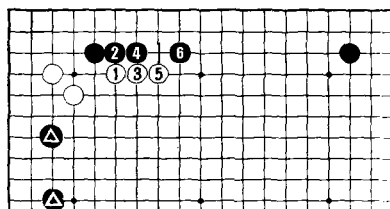
White's maneuvers from 1 to 5 provide a typical example of a player being unaware of the surrounding situation because the influence built up here will not be effective due to the presence of the two Black stones (△).



Reference Fig. 4



Dia. 1



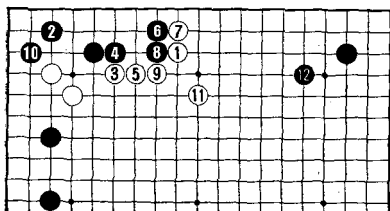
Dia. 2

### Dia. 3: Efficient maneuvers by Black

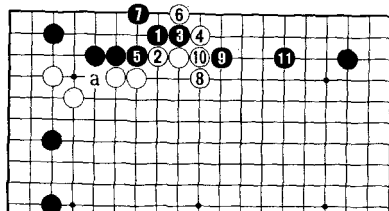
On the other hand, if White plays the hasami at 1 as in this diagram, Black will have ample room to maneuver and will play the sequence from 2 to 10 which allows him to live with ease. Furthermore, White must defend with gote at 11 and now Black plays 12 limiting White's prospective influence.

### Dia. 4: Same result

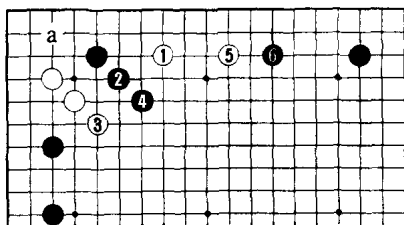
Against Black 6 in Dia. 3, White can also play 2 as here and this will result in the sequence shown in this diagram but the result is essentially the same as Dia. 3, that is, it ends in White's gote. Further the Black threat at 'a' will make White feel uneasy.



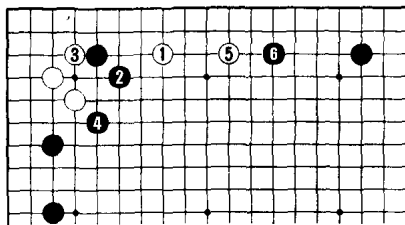
Dia. 3



Dia. 4



Dia. 5



Dia. 6

**Dia. 5: Playable for both**

The niken basami of White 1 is made to see if Black will play at 2 or 'a'. If Black plays at 2, White will respond with 3 and if Black further plays at 4, White will play the niken biraki at 5. After that, if Black plays at 'a', White will have no trouble meeting this attack.

**Dia. 6: Letting Black block**

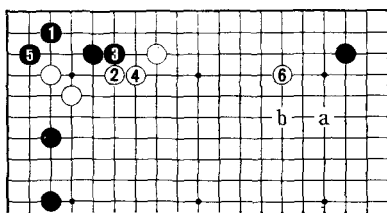
If White plays 3 in response to Black 2, he will be assured of the corner territory, however, Black's blockading move at 4 will have to be answered by 5 and Black 6 will be very severe on him.

**Dia. 7: The ideal kakari of White 6**

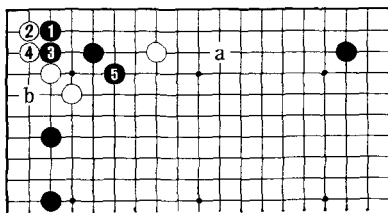
The suberi of Black 1 will be met by White 2 and after Black makes a living shape with 5, White's kakari at 6 will form an ideal structure for White. If Black responds at 'a' to White 6, White may well play at 'b', realizing a large prospective territory in the center. In other words, Black's disadvantage may be traced to his suberi of 1.

**Dia. 8:**

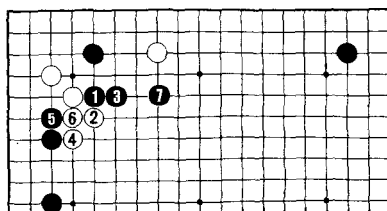
On the other hand, White must not play 2 and force Black to fight for life, as this will not be good since White can be attacked on both sides. So when White plays at 'a', Black will play at 'b' and vice versa.



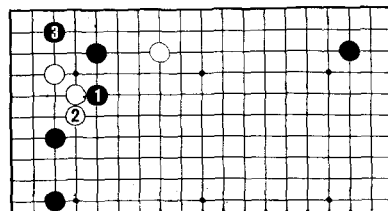
Dia. 7



Dia. 8



Dia. 9



Dia. 10

### Dia. 9: The sequence Black would like

The Black maneuvers from 1 to 7 are played with an eye to the upper part of the board and the sequence is favorable for Black as his form on the left side is already completed. Even so, the upper part is now more important than the left side and after the hane of White 2, which is what Black wanted, Black is satisfied to simply play the kikashi at 5 and then proceed to the upper part.

### Dia. 10: White's loose play

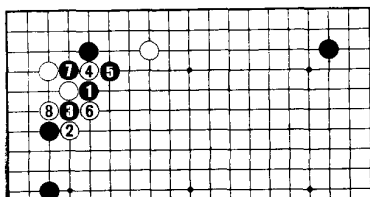
The nobi of White 2 seems steady but it's a loose play and Black will be quite Happy to play the suberi of 3.

### Dia. 11: The tesuji of White 2

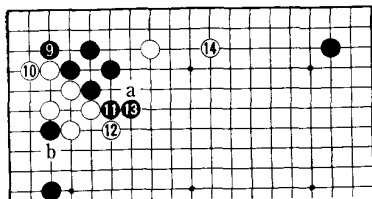
The tsuke-kaeshi of White 2 is a tesuji against the tsuke of Black 1. Black's first inclination will be to play the hanekomi of 3 so as to divide White but this is questionable because of White's counterattack at 4. After the double atari at White 6, both play ponnuki with 7 and 8....

### Dia. 12: Effective for White

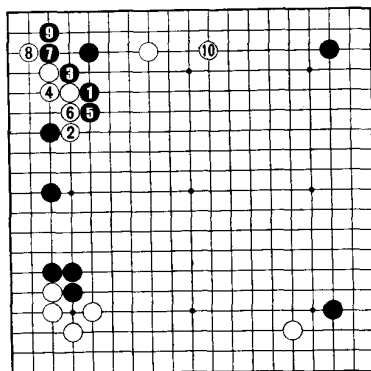
After the kikashi of Black 9, he avoids being confined by White 'a' by playing 11 and 13. But after the hiraki of White 14, White is developed on both sides. It may seem that White is defective in eyes when Black plays 'b', however White's shape is flexible.



Dia. 11



Dia. 12



Reference Fig. 5

### Reference figure 5:

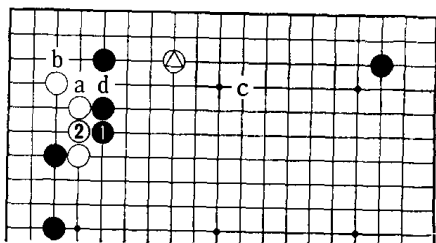
After the tesuji of White 2, the correct order of play is the kikashi of 3 and then the nobi of 5. Now if White connects at 6, Black will be content in leaving White with an ineffective shape and will secure himself with 7 and 9. Even though White is not so secure in the upper left corner, he still plays the ideal point of 10 ;and waits to see how Black will attack in the upper left. These tactics are called "amarigatachi" (loose). This was the sequence played in the actual game and we will now study this to see if any other variations are possible.

### Dia. 1: Out of step

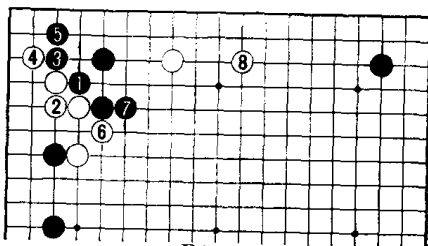
Black 1 is certainly a vital point, but to play this move immediately will leave Black at a loss as to how to play next after the tsugi of White 2. The move of Black 'a' now provokes the response of White 'b'. The three Black stones with Black 1 are insecure so Black can't expect much by playing the pincer attack at 'c'. Furthermore any attack on the left edge will be ineffective as long as there is a hole at 'd'.

### Dia. 2: The good shape of the kaketsugi

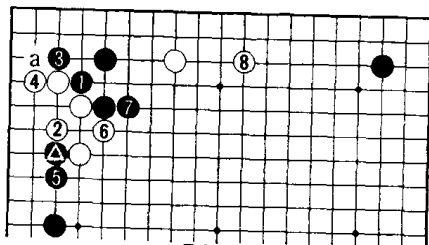
If Black plays 1 here instead of at 6, after Black 5, White can play 6 and this will make White secure on the left side since his shape will now be good and now he can play at 8 with satisfaction.



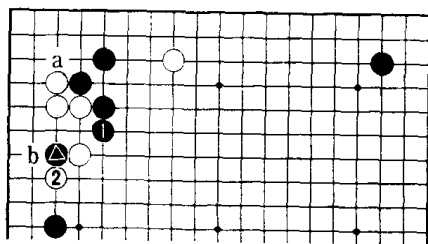
Dia. 1



Dia. 2



Dia. 3



Dia. 4

### Dia. 3: Difference of one move

Against the atekomi of Black 1, White 2 seems to be a formidable move against Black  $\triangle$ . However, when we compare this diagram with Dia. 12 in the previous section, we see that the situation in the upper part has changed because Black has been allowed to play the move 5. White should not have allowed this because now after Black plays at 'a', White will have to fight for eyes. Hence, this result is not good for White.

#### Dia. 4:

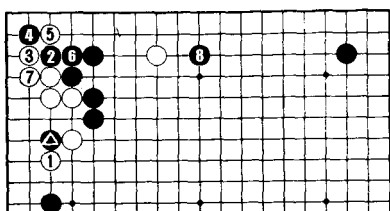
Against the nobi of Black 1, White may feel inclined to play 2 so as to confine the movement of Black  $\triangle$ , but Black has two counters at 'a' and 'b'.

#### Dia. 5: A strategy which might develop in the future

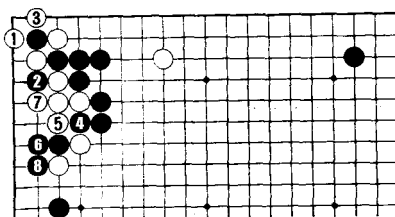
The nidan bane of 2 and 4 against the osae at 1 is tesuji and these moves still have a relation with Black  $\triangle$ . White can't expect much more than the tsugi at 7 and the pincer attack at 8 will be an extremely good point for Black.

#### Dia. 6: A useless counter attack

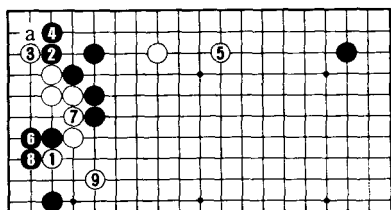
If instead of White 7 in Dia. 5, White plays 1 as in this diagram, Black will play ate at 2 and then rush to 4 and White must make up the defect with 7. Now the situation is unfavorable for White because of the thickness generated by the sequence up to 8.



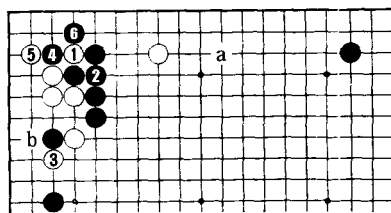
Dia. 5



Dia. 6



Dia. 7



Dia. 8

#### Dia. 7: Loose for Black

To play sagari at 4 is a loose move. The hane at 'a' should have been played instead, for this means that Black has given up the right to play first on the upper edge. Now after the hiraki of White 5, the attack of Black 6 only allows White to escape and develop into the center. Instead of 5, White can also play at 6 and this will also be good.

#### Dia. 8: For the benefit of beginners

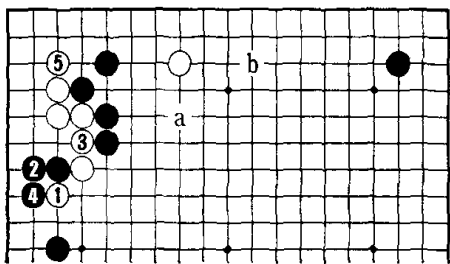
The ate of White 1, played so as to avoid the ni-dan bane of the preceding diagrams, is out of the question. The resulting Black thickness is three times better than before and if White plays 'a' after Black 6, there is still the Black move at 'b' for White to worry about.

### Dia. 9: Appearing favorable for White

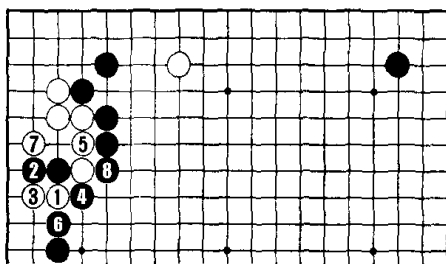
It is not advantageous to play the sagari at Black 2 immediately following the osae at 1. The tsugi of White 3 is a calm play which forces Black to play 4. Now White plays the point of 5 which both players want very much and this time it is the four stones of Black which are drifting without any roots. So Black must exchange 'a' for 'b', but this is in the wrong direction.

### Dia. 10: Too favorable for Black

The osae of White 3 is just the move that Black wants. The sequence from 4 to 8 confines White and this style of play is called amari-gatachi.



Dia. 9



Dia. 10

### Fig. 3: (26-36)

White at 27 instead of 26 will allow Black to play the tsume at 'a' and this would be bad for White. The vital question is now whether or not Black can successfully attack White after 27. But considering that Black has no effective attack with Black 33 after letting White play 32 on the upper edge, it is undeniable that White's tactics have proved successful. Hence, there is a question about the looseness of Black 27.

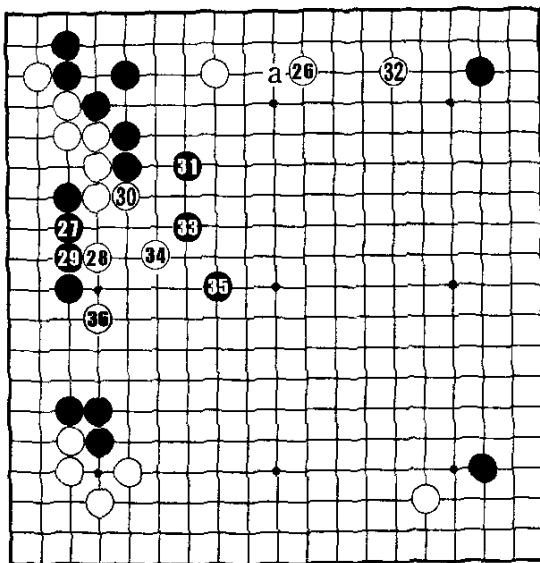


Fig. 3 (26-36)



# CHAPTER 6 Kogeima Kakari: Ikken takabasami

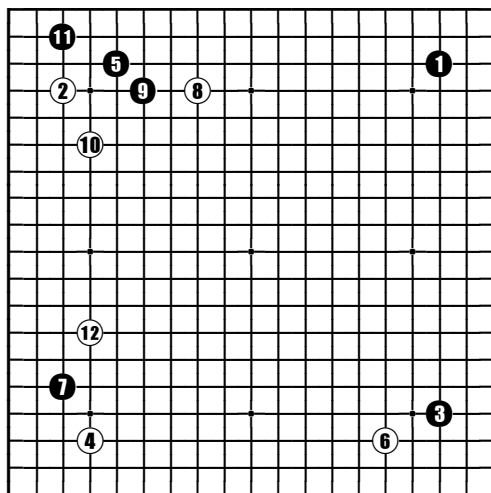
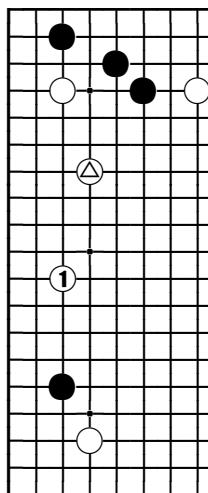
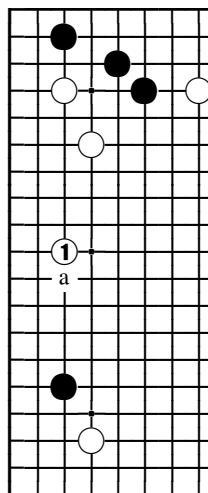


Fig. 1 (1-12)



Dia. 1



Dia. 2

## Fig. 1: (1-12)

In this chapter we will study the joseki resulting from ikken takabasami against kogeima kakari. The game we will use for this study was the second game of the third Meijin Sen. Sakata played the Black stones against Fujisawa Shuko, 9-dan, and there was a 5 1/2 point komi. The sequence up to White 6 is the same as the game in Chapter 5 and this was thoroughly studied there. In this game, Black played kogeima kakari with 7 instead of ikken takagakari against White 4. White shifts the scene of battle to the upper left sector with the niken takabasami of 8 and Black responds with the kosumi of 9 and the suberi of 11 which are quite common. Usually White 12 would be played on the middle left side, but White probably chose the severe ikken takabasami at 12 because of mood or temperament.

### Dia. 1: Just the point

Had White played ogeima at White  $\triangle$ , the sangen basami of White 1 would have been just the right point and this is a common way to play.

### Dia. 2: Not the point

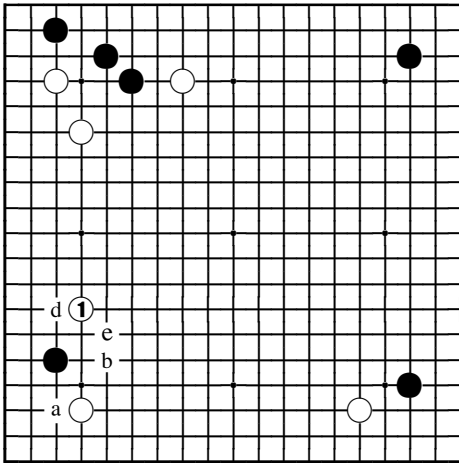
In the arrangement under study, White can't play at 'a' because then he can't prevent an invasion into his loose territory. White 1 is not a hasami because it's too far from the Black stone in the lower left corner and it is played only for the purpose of defense and this is why it is not the point. However, occasionally, a professional player may make such a vague move and it may be considered as a kind of a gambit.

**Reference figure: Ikken takabasami**

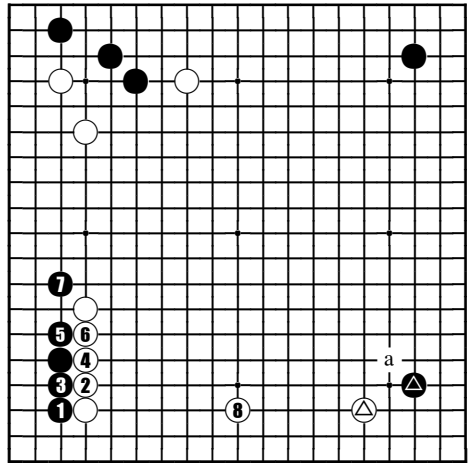
The ikken takabasami of White 1 is a very severe attack and this is a relatively recently developed joseki. Black's responses may be at `a', `b', `c' or `d'. In ancient times, if Black had played at `b', it would have been considered bad for White because he is separated. However, this opinion is no longer held. We will now proceed to study the josekis resulting from this hasami.

**Dia. 1: First response; san-san tsuke**

With the sequence to 6 after the tsuke of Black 1, White can build a strong wall and then extend to 8. Because of this configuration and the relative position of Black (▲) and White (△), the point at `a' in the lower right corner, is a very important point and if Black makes this move, his configuration on the lower side will become very large and effective. Although a joseki is a local exchange of moves, a player must always choose a joseki from the overall point of view. In this game White is in a favorable position on the lower part of the board, however in the upper left corner his two stones are liable to come under severe attack. So proper judgement must be left to good sense.



Dia. 1



Dia. 1

**Dia. 2: Rough shape**

The intention of the hanekomi of Black 1 is to create a cutting point at `a' leaving White with a rough and defective shape.

**Dia. 3: Detached**

However, if White plays ate from underneath at 2, the sequence up to White 10 is a kind of formula. Now Black 1 and 3 have become detached and White has been able to play on both sides. Hence the result is not good for Black.

**Dia. 4: Common**

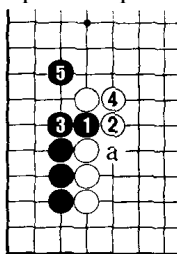
Against Black 1, White can respond with the hane of 2 and the sequence to White 6 is quite common.

### Dia. 5: Another variation

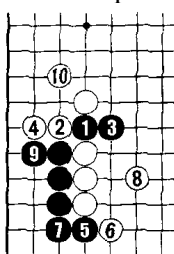
However, instead of 6 in Dia. 4, White can play the 6 in this diagram and then Black 7 and 9 is a kind of formula. After Black 13, Sakata suggests the sequence to White 16. Against Black at 'a', White at 'b' is natural. The continuation will be difficult for both, but the selection of this sequence is up to White.

### Dia. 6: Hanekaeshi

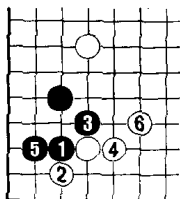
When White plays 4 against Black 1 and 3, Black 5 is naturally expected. If Black plays at 6 instead of 5, it will make a stupid shape which is called "jingasa". The sequence up to Black 9 completes this joseki for the time being.



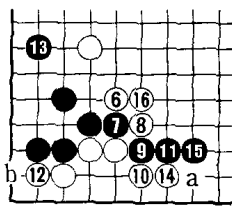
Dia. 2



Dia. 3



Dia. 4



Dia. 5

### Dia. 7: Redundant

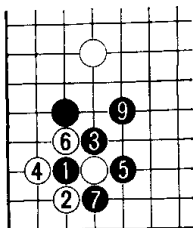
After Dia. 6, White can play nozoki at 'a' and 'b'. However, White might decline to play the nozoki of 'a' because this move would be redundant in connection with White  $\triangle$ . For this reason, the White maneuvers in Dia. 6 are not good.

### Dia. 8: The reasons for the redundancy

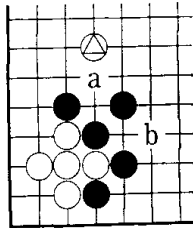
Suppose White attacks with 1 and 3, Black will resist with 2 and 4.

### Dia. 9: Too heavy

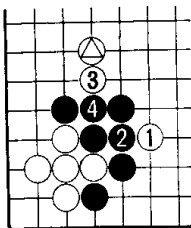
After Dia. 8, White will play 1 and Black will respond with 2. Now the two White stones with  $\triangle$  are too heavy.



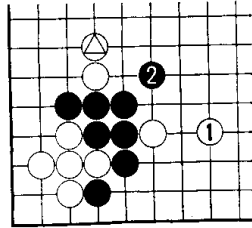
⑧Connects  
Dia. 6



Dia. 7



Dia. 8



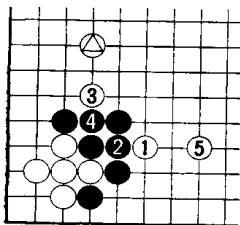
Dia. 9

### Dia. 10: Niken takabasami

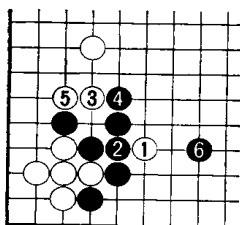
However, had White originally played niken takabasami with  $\triangle$ , then he could safely play the hanekaeshi joseki as the nozokis of 1 and 3 would be in good form.

### Dia. 11:

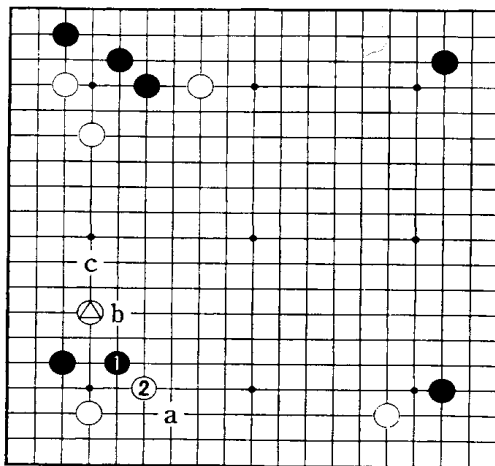
Since White has played hanekaeshi, the response of Black 2 to the nozoki of White 1 is unavoidable. However, in responding to the nozoki at White 3, Black is advised to play 4 and this will result in the sequence to Black 6. But this sequence is not favorable either and so Black must be careful of the hane kaeshi and devise a way to avoid it.



Dia. 10



Dia. 11



Dia. 12

### Dia. 12: Second response: ikken tobi

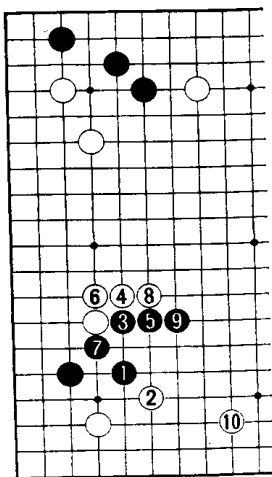
The ikken tobi of Black 1 is straight forward. White may respond at 'a' instead of at 2 but usually won't because White  $\triangle$  is too near the Black stones. The shape realized here is what we call separated and because of this shape, ancient players were adverse to playing the ikken takabasami of White  $\triangle$ . However, modern Go theory is prepared to handle the ikken tobi of Black 1 and once again we see that modern Go has a broader scope than ancient Go. After White 2, the tsuke at 'b' or the hasami at 'c' are playable.

### Dia. 13: Tsuke

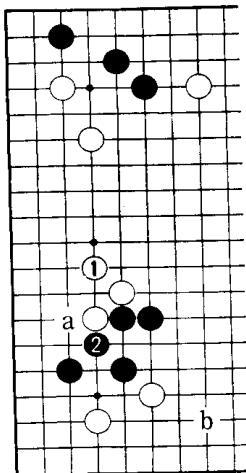
If Black plays tsuke at 3, White will naturally play hane at 4. When White plays tsugi at 6, he has two purposes. In response to White 6, Black will make shape with 7. Now White plays kikashi at 8 and then defends his lower area with 10. White's result is good as he is developed on both sides.

### Dia. 14: Kaketsugi

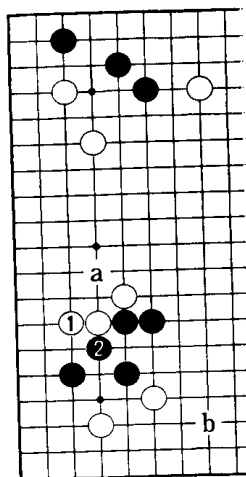
White 1 is not good because after 2, the ate at 'a' and the hasami at 'b' become points of miai.



Dia. 13



Dia. 14



Dia. 15

**Dia. 15: Sagari**

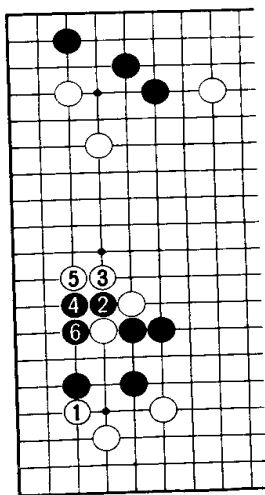
Another way to protect the cutting point is with the sagari of White 1. But again, as in Dia. 14, the nozoki at 'a' and the hasami of 'b' become points of miai.

**Dia. 16: Kosumitsuke**

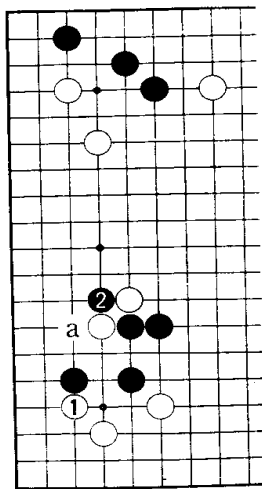
White 1 is played so as to take the corner and Black must now cut with 2. After Black 6, the result will be decided by the relative strengths of the two players.

**Dia. 17: Leave for later**

Against the cut of Black 2, White will sometimes play tenuki. This is because he can't decide at this time which is the best move; to play as in Dia. 16, or play at 'a'.



Dia. 16



Dia. 17

### Dia. 18: Giving Black a bad shape

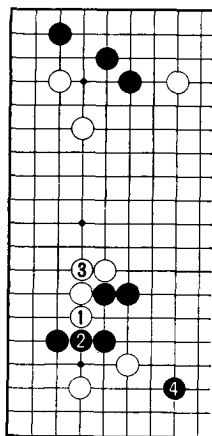
When White plays nozoki at 1 and connects at 3, his intention is to give Black a bad shape. But now Black makes a pincer attack with 4 and this is very severe on White. This may be playable although it depends on the situation.

### Dia. 19: Good shape on the lower side

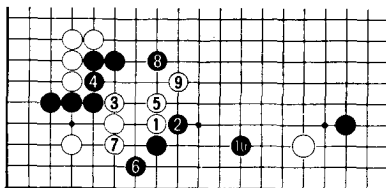
After Dia. 18, the sequence up to Black 10 is very easily understood. Black 10 makes very good shape on the lower side since it is now both an extension and a hasami.

### Dia. 20: A high pincer attack

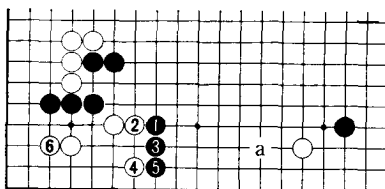
Black can also play a high pincer attack with 1. The sequence of White 2, 4 and 6 has the intention of preventing Black from making a sabaki shape with his stones. However Black can now play the hasami at 'a'.



Dia. 18



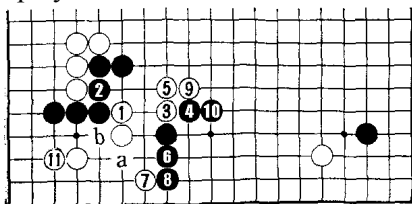
Dia.19



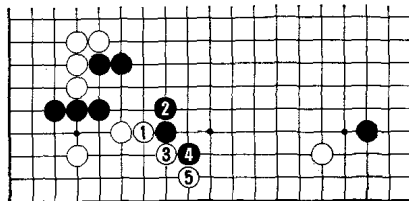
Dia. 20

### Dia. 21: Going out into the center

With 1 and 3, White can run out into the center. Black 6 is suji and now White must reluctantly play 7. After the nobi of Black 10, White plays sagari at 11 and this result is better for White than Dia. 20 because he is out into the center of the board and Black's stones on the left are heavy. However White's corner position is not as good as before and when Black plays at 'a' it will be very severe as White must play hiki at 'b'.



Dia. 21



Dia. 22

### Dia. 22: Tachi

If Black plays tachi at 2, White can play ni-dan bane with 3 and 5 which is sometimes tesuji. However, in this case, this is not so good since Black has an effective way to attack.

### Dia. 23: Bad taste

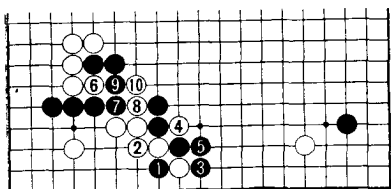
After White plays ni-dan bane, it is not good for Black to try to capture one stone with 3 and 5. Now White can get out into the center with the sequence to 10 and Black's stones on the left are heavy while he is also left with bad aji.

### Dia. 24: Good timing

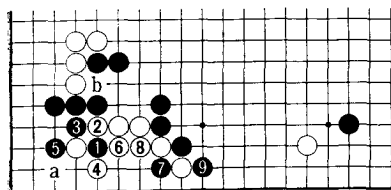
After White plays ni-dan bane, the correct way is for Black to immediately play 1 and this is good timing. If White plays 2, Black will play 3 and 5 now Black can capture with 7 and 9. In this situation Black can easily live by playing at 'a' so he need not be so concerned about the cut at 'b'. Besides, White's shape is bad everywhere so the result is very bad for him.

### Dia. 25: Hasami

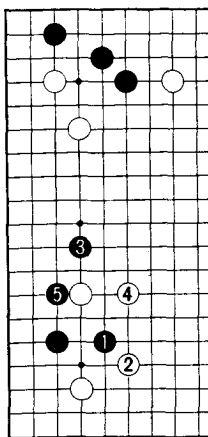
After the exchange of 1 and 2, Black 3 is the most common move and if White plays ikken tobi with 4, the tsuke of Black 5 is necessary. This is joseki and the result is even.



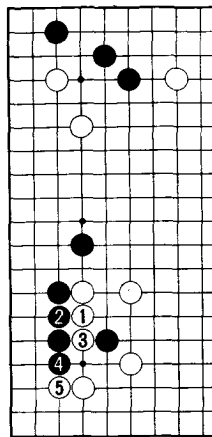
Dia. 23



Dia. 24



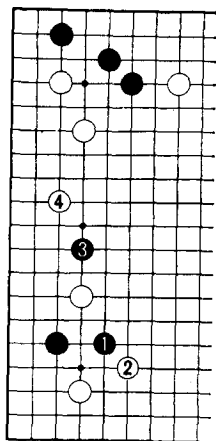
Dia. 25



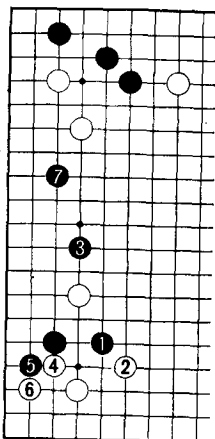
Dia. 26

### Dia. 26: Thickness

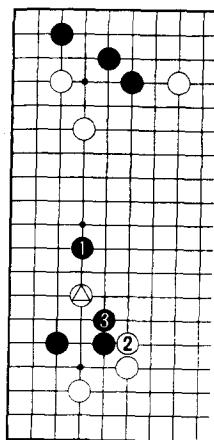
In the very near future, after the sequence in Dia. 25, White will play the sequence up to 5. Black must expect this sequence and take it into consideration when playing his moves.



Dia. 27



Dia. 28



Dia. 29

**Dia. 27: Imaginative play**

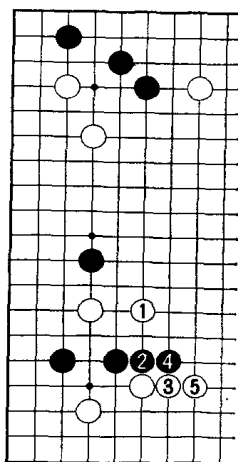
In response to the hasami of Black 3, White may play a counter hasami at 4 considering his position on the upper left, this is a very strong move. White 4 is a typical example of how a player should not stick to joseki and such flexible thinking will make one's game more imaginative.

**Dia. 28: Tsume**

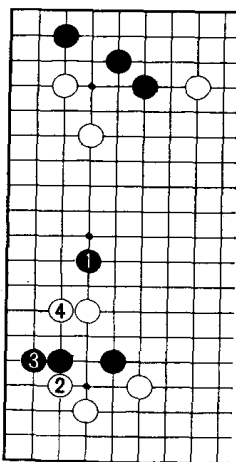
If after Black 3, White should play 4, then Black can proceed with 5 and 7. In this case, it is Black's tactics which are flexible.

**Dia. 29: Common-sense**

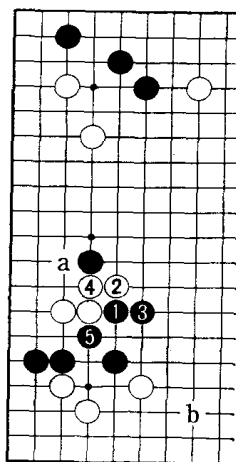
White should refrain from playing 2 after Black's hasami at 1 except for special situations. The reason for this is that White (△) becomes weakened.



Dia. 30



Dia. 31



Dia. 32



### Dia. 30: A undesirable point for both

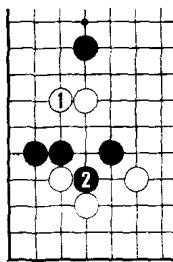
When confronted by White 1, Black should not play 2 either. In this case, in the sequence up to White 5, White has gained a large profit. Both players should choose their moves in such a way as to force the other to occupy this point.

### Dia. 31: Obstinate

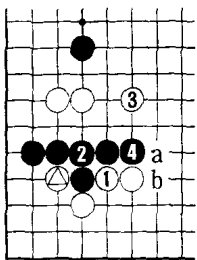
After the exchange of 2 and 3, White 4, although courageous, is too obstinate.

### Dia. 32: Feasible

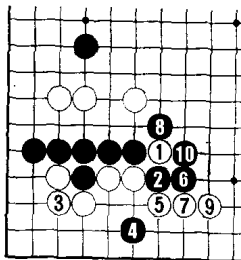
Because of White 4 in Dia. 31, the sequence to Black 5 is feasible. Now the points of 'a' and 'b' are miai.



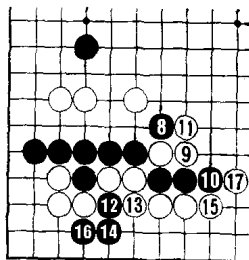
Dia. 33



Dia. 34



Dia. 35



Dia. 36

### Dia. 33: Belligerent

Black 2 in answer to White 1 has a touch of belligerence. How should White play after this ?

### Dia. 34: Decision

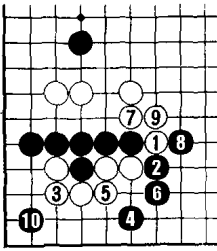
White 1 and 3 are natural and this is one way of playing. After the sequence to Black 4, White must decide whether to play 'a' or 'b' and he must consider this choice carefully.

### Dia. 35: Hane

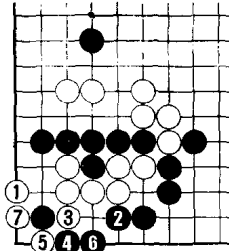
After White plays hane at 1, the kiri of Black 2 and the tsugi of White 3 are natural. Black 4 is just the right point and the sequence up to the ponnuki of Black 10 will probably result. However, the result realized here is regarded to be bad for White because his configuration contains several vulnerable points.

### Dia. 36: Resistance

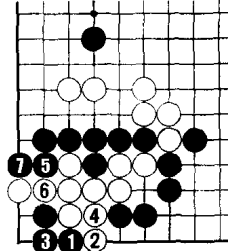
If White is adverse to the Black ponnuki in Dia. 35, he can play ate with 9 but then Black will take the corner with 12, 14 and 16. In addition, Black has sente and hence is in an advantageous position.



Dia. 37



Dia. 38



Dia. 39

**Dia. 37: Semeai**

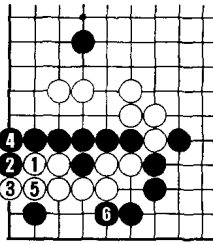
When White plays 5 it means that he is willing to engage in a semeai, expecting the sequence to 8. Black 10 now becomes the vital point.

**Dia. 38: Ko**

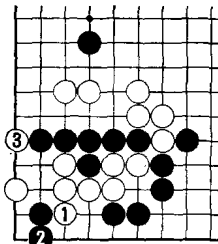
Although White 1 is a kind of suji, Black can play at 2 and deprive White of a liberty. After the exchange of 3 and 4, White 5 is also tesuji. Now, with the exchange of 6 and 7 it becomes ko; however this ko is too difficult for White to win.

**Dia. 39: White loses**

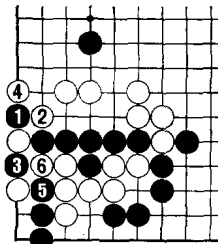
Against Black 1, the osae of White 2 leads to a loss with the sequence up to Black 7.



Dia. 40



Dia. 41



Dia. 42

**Dia. 40: Easy**

To begin with White 1 is out of the question as he will die unconditionally.

**Dia. 41: Resistance at the vital point**

Against White 1, it's dangerous for Black to play the sagari of 2 because of White's tsuke at the vital point of 3.

**Dia. 42: Loss**

After Dia. 41, the kiri of White 2 is a good move but difficult to see. The following sequence is very complex but it results in Black's loss. Please study this carefully.

**Dia. 43: Tolerable**

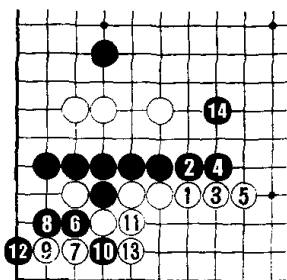
White 1 aims at a slow development. After playing kikashi with 2 and 4, Black settles the corner keeping sente. After the ikken tobi of Black 14, the outcome of this battle has yet to be seen.

**Dia. 44: Same as Dia. 43**

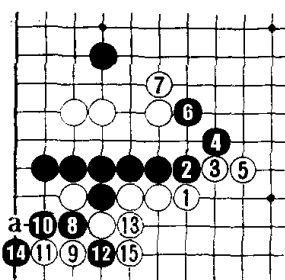
After the hane of White 3; the sequence continues as in Dia. 43. Black is not happy to play the hane of 4 but it's necessary and the result isn't really so bad. The sequence up to 12 is natural for keeping sente. Black 14 is also necessary as it would be unbearable to allow White to play hane at 'a'.

**Dia. 45: Difference in order**

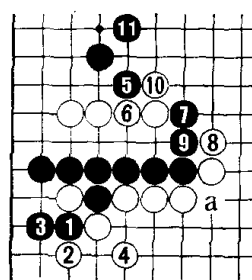
If Black omits 4 in Dia. 44, then after Black has captured one stone with 1 and 3, White 4 becomes indispensable because of the cut left at 'a' and this is the result of a difference in the order of Black's moves. Now in the sequence following Black 5, the situation in the center becomes stalemated.



Dia. 43



Dia. 44



Dia. 45

**Dia. 46: Work effectively**

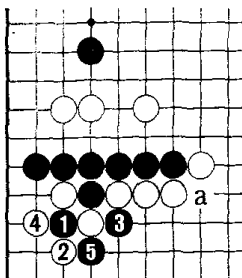
While there is a cut at 'a', Black might consider a counter cut at 3. The aim of this move is to make his stones work effectively in the sequences which follow. The nuki of 4 is natural and after Black plays the ate of 5, what will be the result?

**Dia. 47: Semeai**

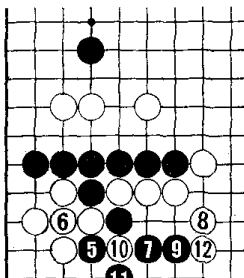
The sequence following the tsugi of White 6 is natural. White 10 is the vital point after which White plays osae at 12.

**Dia. 48: Absent minded**

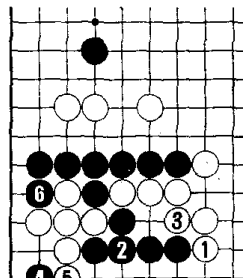
However White may absentmindedly play 1 instead of 10 in Dia. 47, and though the tsugi of Black 2 is a difficult move to spot, it's very good as now White loses in the semeai.



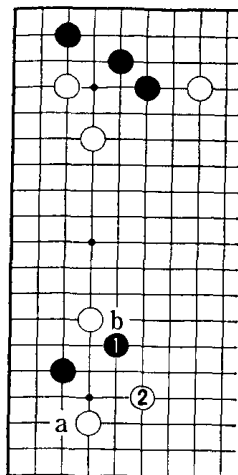
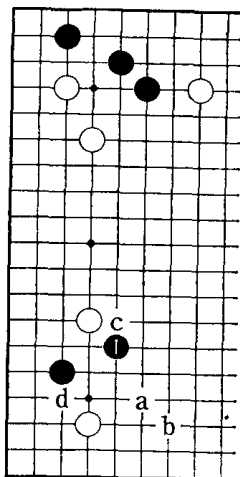
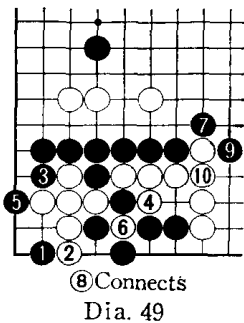
Dia. 46



Dia. 47



Dia. 48



### Dia. 49: Ko

Continuing from Dia. 47, the sequence up to White 4 results in ko, but Black doesn't have many ko threats and 7 and 9 seem to be unsatisfactory.

### Dia. 50: Third response-keima

The keima of Black 1 is a move frequently seen in modern games. White may respond at 'a', 'b', 'c' or 'd' and the choice will depend entirely on the circumstances.

### Dia. 51: Leave as it is

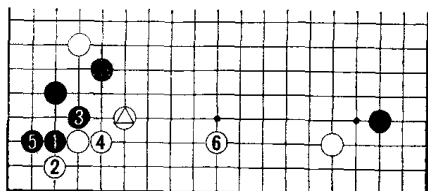
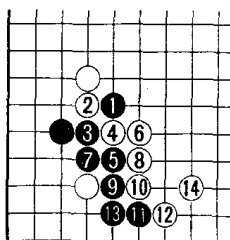
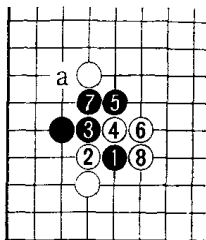
If White responds with 2, Black will play at 'a' or 'b' but if Black has already played 1 he may omit these moves and leave the situation as it is.

### Dia. 52: Kake

Black 1 is also a keima but it's no good because White will play degiri with 2 and 4 resulting in the sequence shown here. Next, White can play sagari at 'a'.

### Dia. 53: Degiri

However, it's not recommended for White to play degiri against the keima of Black 1 in Dia. 50. If he does, the sequence in this diagram will result and Black's corner territory will be too large.



### Dia. 54: San-san tsuke

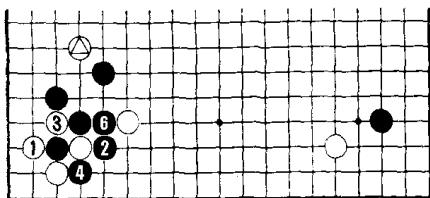
After Dia. 51, Black plays san-san tsuke at 1. This move is made so as to obtain a base in the corner. The sequence up to White 6 which follows is regarded as natural.

### Dia. 55: Hane-kaeshi

The hane-kaeshi of White 1 is not good in this situation because White  $\triangle$  is not on a good point. Besides, the one White stone next to Black 6 has been rendered useless.

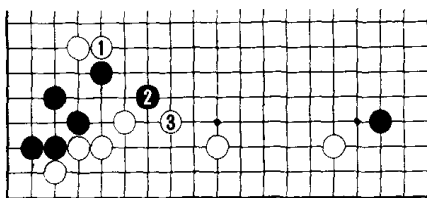
### Dia. 56: Katachi

After Dia. 54, if White plays oshi at 1, Black can respond at 2 and this will result in good katachi for Black.



Dia. 55

⑤ Connects



Dia. 56

### Dia. 57: Bad shape

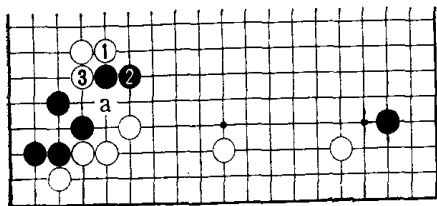
If in response to White 1, Black plays nobi at 2; this move will not be effective as White will play 3 and when Black plays at 'a' to defend himself he will finish with bad shape. Beginners often make these kind of errors.

### Dia. 58: Focal point

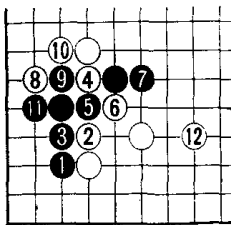
White can also play the sequence up to White 6 against the tsuke of Black 1. Black 9 is an elegant order of play. After Black secures his group by playing at 11, White will make shape with 12. Now the two Black stones on the outside will become the focal point of the game.

### Dia. 59: Miai

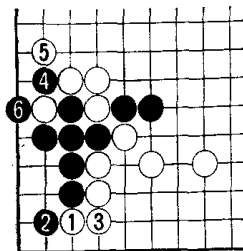
After Dia. 58, if White plays hanetsugi with 1 and 3, Black cuts and captures with 4 and 6 and these moves are miai.



Dia. 57



Dia. 58



Dia. 59

**Dia. 60: Same**

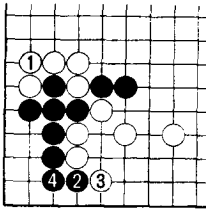
If White plays tsugi with 1, then Black will play hanetsugi with 2 and 4. The choice of these points will have a bearing on the future battles.

**Dia. 61: Efficient**

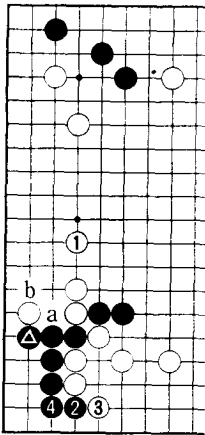
The reason why Black 9 is so important in Dia. 58 is because if Black simply plays osae at  $\triangle$  White will play the tobi of 1. Now if Black plays at 'a' White can play at 'b'. Now Black must live with 2 and 4, and since White 1 is such an efficient point, White will have the advantage in the center fighting.

**Dia. 62: Impossible**

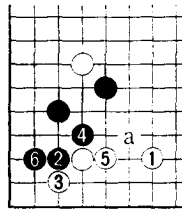
Against White 1, it's impossible for Black to play 2. If he does play here, White will play hanetsugi at 3 and 5 and the five Black stones will be captured. If Black continues to attack with the kiri of 6, White can cross cut with 7 and he can live gracefully and this will result in Black's complete loss.



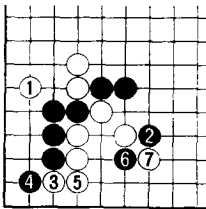
Dia. 60



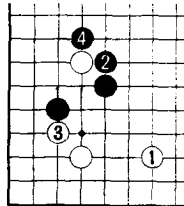
Dia. 61



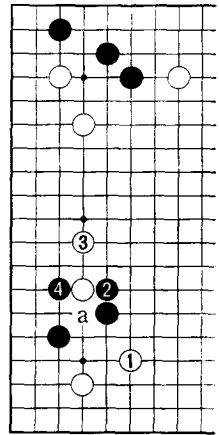
Dia. 63



Dia. 62



Dia. 64



Dia. 65

**Dia. 63: Niken biraki**

White can also play niken biraki at 1, but now against the tsuke of 2 he can't play degiri as before. Therefore, he must play 3 and 5 and the result will be judged by the difference between White 1 as in this diagram and White 1 at 'a'.

**Dia. 64: Oshi**

Against White 1, if Black plays oshi with 2, White will take the corner with 3 and this is what White expected when he played 1. Next Black will play hane at 4. In both Dias. 63 and 64, Black has the choice of which sequence he wants to play.

**Dia. 65: Tobi**

It is also possible to play oshi with 2 against the keima of White 1. If White plays the tobi of 3, Black will play hasami-tsuke at 4 and the sequence in this area will come to a temporary end. What will be the result if White plays at 'a' against Black 2? This is not easy to answer and the reader should study this problem on

his own.

**Dia. 66: An idle move**

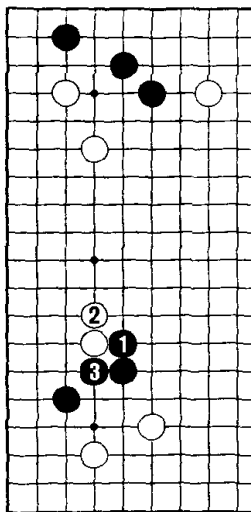
If White plays the nobi of 2 it will be good for Black to play 3 and because of this White 2 is an idle move.

**Dia. 67: Outer oshi**

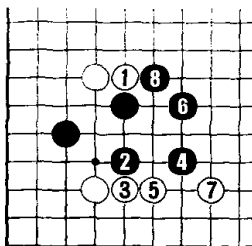
There's another way for White to play and that is with the oshi at 1. Against this move, Black is advised to respond with 2, 4 and 6 and these plays are sabaki. Black finally expands at 8 and the result can never be bad for him.

**Dia. 68: Nobi**

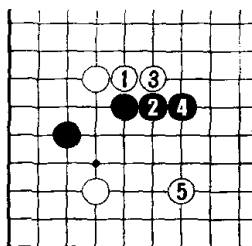
Against the oshi of White 1, Black can play nobi at 2 and 4. After Black 4, White 5 is absolutely necessary. The difference between this diagram and Dia. 67 is that Black has sente and in case Black chooses this sequence he should have a good point in mind at which to use this sente.



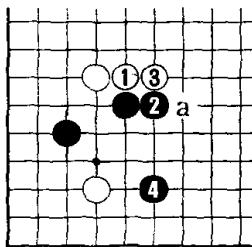
Dia. 66



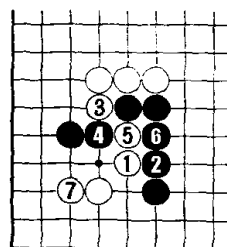
Dia. 67



Dia. 68



Dia. 69



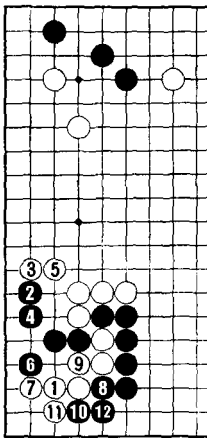
Dia. 70

**Dia. 69: A strong play**

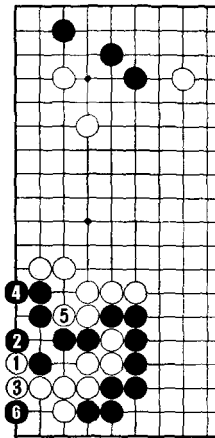
Against the oshi of White 3, Black can omit playing the nobi at 'a' and instead play 4. This is very aggressive and White must consider the result before playing in this way.

**Dia. 70: Degiri**

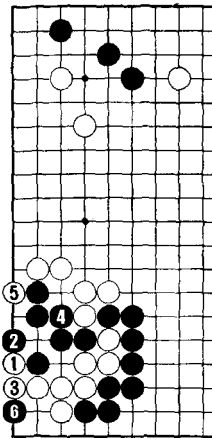
Next, White will play kosumi at 1 and then degiri with 3 and 5 and this is a formula. White 7 at san-san is a vital point and now he can easily make a living shape. What will be the outcome?



Dia. 71



Dia. 72



Dia. 73

**Dia. 71: Semeai**

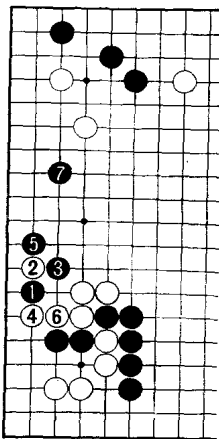
After Dia. 70, Black plays 2, 4 and 6 in order to give himself more liberties and then starts a semeai with 8. After Black 12, the fight becomes serious for both. But....

**Dia. 72: Seki**

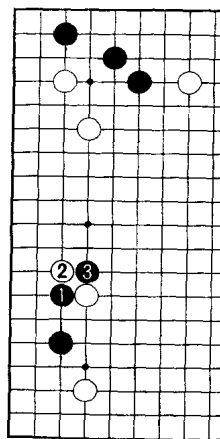
If White plays hane-tsugi with 1 and 3, the result will become seki after Black 4. If White plays 5, Black will play 6. Now, no matter how White plays, there is no other way than seki. So White has made a wall on the left side while Black has made a wall on the right, and the result in this corner is even.

**Dia. 73: Ko**

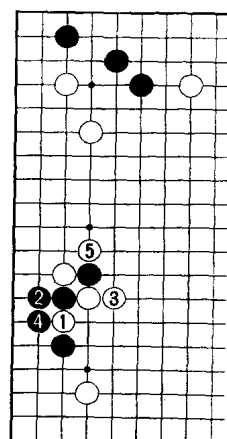
If Black wants ko, he can simply play 4 and if White plays 5, Black will play, 6 and the result will be ko. This ko is bad for Black, however the choice of ko is up to Black.



Dia. 74



Dia. 75



Dia. 76



### Dia. 74: The right time

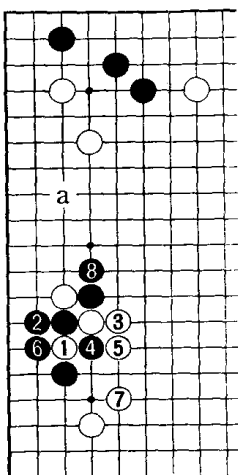
In this game, it would be appropriate for Black to give up two stones in the corner and trade with 3 and 5. After White 6, Black can play tsume at 7 so as to attack the two White stones in the upper left.

### Dia. 75: Fourth response-tsukegiri

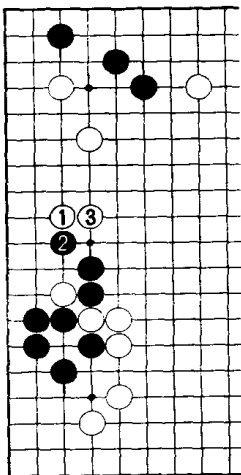
The tsuke of Black 1 can also be considered. Against this move White must play osae at 2 as there is no other point to effectively play and now the kiri of Black 3 is absolutely necessary. However, this sequence has a shicho relation.

### Dia. 76: Shicho

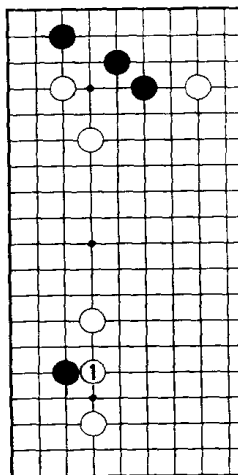
White 1 and 3 are tesuji and now if Black plays watari with 4, White will capture Black's one stone with shicho and the result will not be good for Black as he can find no good point to play.



Dia. 77



Dia. 78



Dia. 79

### Dia. 77: Formula

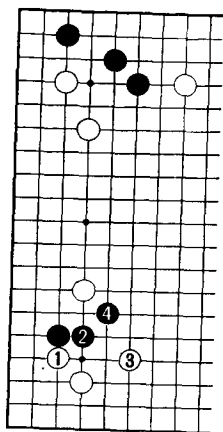
After White 3, it is a formula to capture White 1 with Black 4. Against White 5, Black will play ponnuki with 6 and White 7 is natural. After the nobi of 8, Black has in mind the attacking point of 'a' and if White uses his move 9 on the lower part of the board, Black will play here.

### Dia. 78: Miai

If White extends to 1, Black will exchange 2 for 3 and now Black will play on the lower part of the board and these points are miai. The point doesn't appear here in this diagram but it will be sangen basami.

### Dia. 79: Fifth response-tenuki

Black can also play tenuki, but the tsuke of White 1 is very severe and so Black must be very cautious when considering playing in this way.



Dia. 80

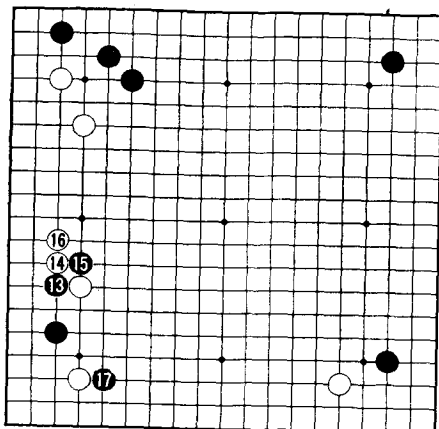


Fig. 2 (13-17)

**Dia. 80: Chase into the center**

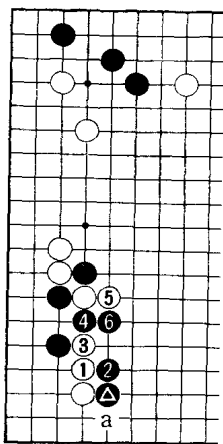
If White had stones in the center of the board, then it would be possible for White to chase Black with 1 and 3. In any event, tenuki is very dangerous, but we can't say never play tenuki because of the profound nature of Go.

**Fig. 2: (13-17)**

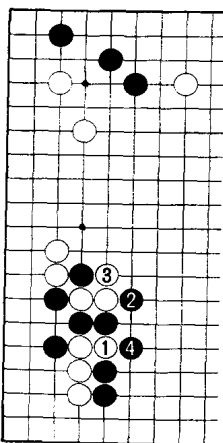
The tsukegiri of Black 13 and 15 expects the formula in Dia. 77. However, White foils Black's intention and plays hiki at 16. Now an unexpected variation arises as Black plays tsuke at 17 which in this case is tesuji.

**Dia. 1: Confinement**

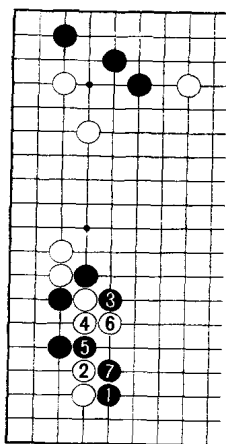
The reason why Black  $\triangle$  is tesuji is that if White plays 1, Black will play 2 and force White to play 3. Now Black can confine White with 4 and 6. White can live by playing hane-tsugi at 'a', but a small life is not good for him.



Dia. 1



Dia. 2



Dia. 3

### Dia. 2: No escape

If White tries to escape with 1, Black can force White with 2 and then he can confine White with 4. One might think that White could ignore Black 2 and play his 3 at the point 4, however if White allows Black to capture his two stones, he will be at a complete disadvantage.

### Dia. 3: Suji

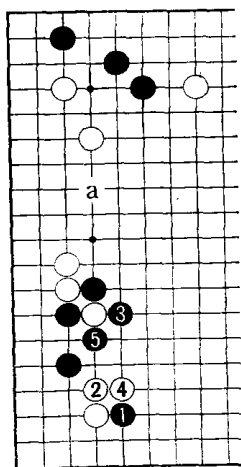
There is another way Black can play against White 2. Black plays ate at 3 and then confines White with 5 and 7. Some authorities say this is true tesuji but it can't be decided for certain.

### Dia. 4: Ponnuki

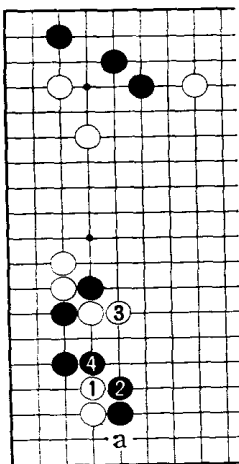
Disliking the sequence in Dia. 3, White can play magari at 4 and then Black will ponnuki at 5 and it's obvious that this result is bad for White since Black's thickness is huge. On the other hand, White's group of stones is not yet safe and Black can further play uchikomi at 'a'. This sequence is really beneath discussion.

### Dia. 5: Comparison

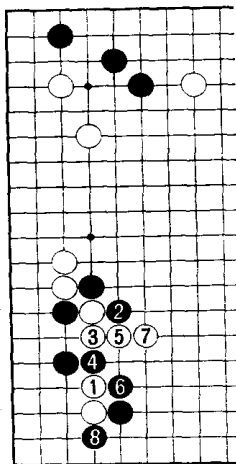
Now we must compare diagrams 1 and 3. In the case of Dia. 1, White can ignore Black 2 and play nobi at 3. The osae of Black 4 is natural and there is still room for White to live by playing hane at 'a'.



Dia. 4



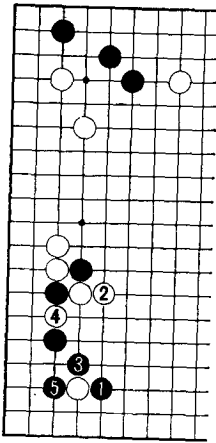
Dia. 5



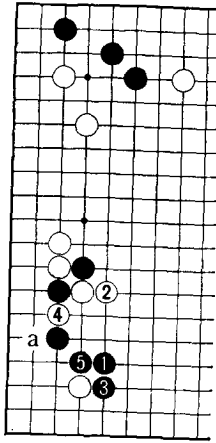
Dia. 6

### Dia. 6: Complete capture

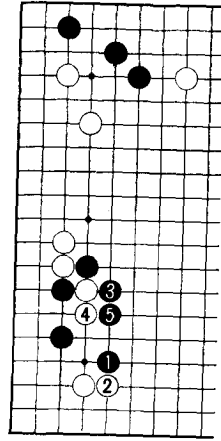
In the case of Dia. 3, after Black 6, White will play nobi at 7 and then Black can completely capture White with 8 and this is the difference between the two sequences. Although White has lost two stones, his shape in the center is efficient after 7 and so the advantages or disadvantages of the two sequences depend on the circumstances of the game.



Dia. 7



Dia. 8



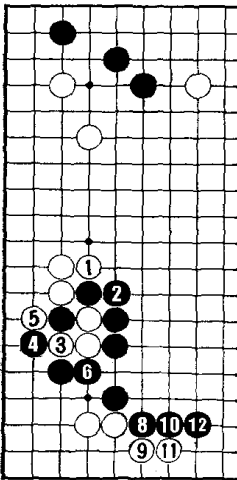
Dia. 9

**Dia. 7: Formula**

Hence, since White can't resist against Black 1, it seems as if he is compelled to play 2 and allow Black to play 3 and 5. Up to now, this sequence has been thought to be a formula and that the result was advantageous for Black. But ideas and opinions in Go are constantly changing and the formula which will now be given in Fig. 3 successfully destroys this notion.

**Dia. 8: Conclusion**

It would be better for Black to play kake at 1. White 2 is natural and after that, the sequence will result in a trade up to Black 5. Next, if Black has a chance to play sagari at 'a' he will be at a great advantage.



⑦ Connects  
Dia. 10

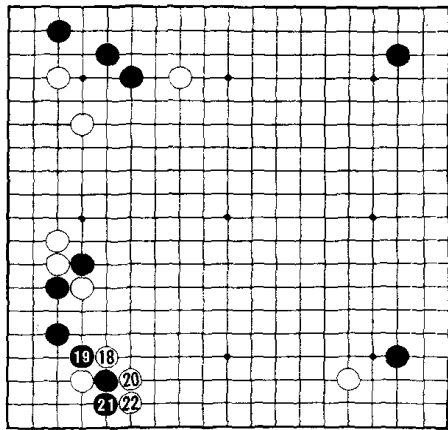


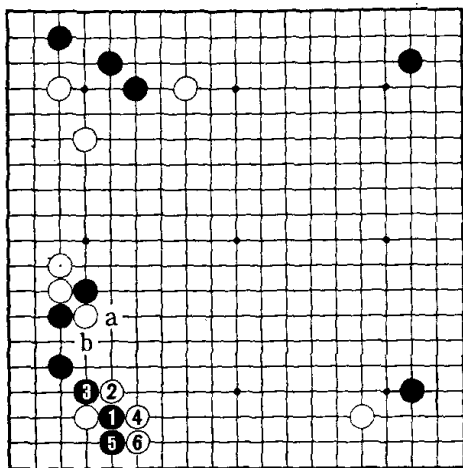
Fig. 3 (18--22)

### Dia. 9: Resistance

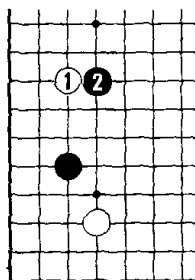
It's dangerous for White to resist with 2 immediately after Black 1 for Black will play ate at 3. This one White stone is very important and White must never lose it so he will try to escape with 4. But Black presses on with 5....

### Dia. 10: A low position

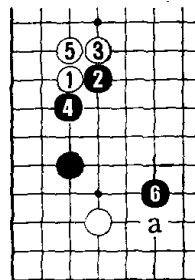
If White escapes with 1 and 3, Black will play shibori with 4 and 6 and will then play osae with 8, 10 and 12 forcing White to crawl to 11 with a low position, and this is very bad for White.



Reference Figure



Dia. 1



Dia. 2

### Fig. 3: (18-22)

Up to now, a way more severe than 18 and 22 has never been seen. Of course Sakata is familiar with these variations, but these remarks are directed to amateurs. As we have seen, it's no good for White to play the "formula" we just studied so we must consider another way and if White 18 and 22 are good, they may be played. But it seems as if all formulas are being upset nowadays.

### Reference Figure

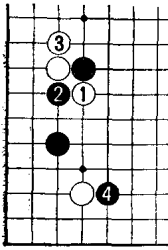
In this situation, it has long been thought that the tsuke of Black 1 is a good move leading to a favorable result for Black. However the appropriate counter-measure to this move is the sequence up to White 6. In this battle, the point 'a' becomes the focus with both players aiming at this point. The idea of Black playing ate at 'b' should not even be considered.

### Dia. 1: Niken basami

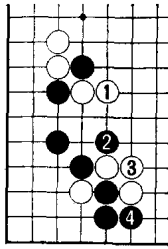
Against the niken basami of White 1, Black 2 is not very often played.

### Dia. 2: Resistance

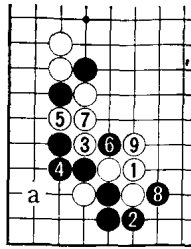
If White plays hane at 3, White 4 will follow and then after the tsugi at 5 Black will play at either 6 or 'a'.



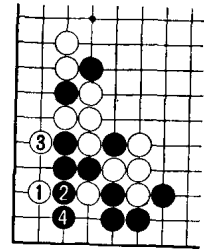
Dia. 3



Dia. 4



Dia. 5



Dia. 6

### Dia. 3: A set idea

To White's resistance at 1, Black has only to cut at 2 and if White plays, 3 then the tsuke of Black 4 is considered favorable for White and this sequence reduces to the game we are studying.

### Dia. 4: Vital point proves unfavorable

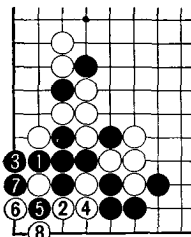
Instead of White 22 in Fig. 4, White might play nobi at 1, since this point is considered to be vital by both sides. However, the sequence up to Black 4 is by no means favorable for White as the area secured by Black is too large.

### Dia. 5: Tsugi

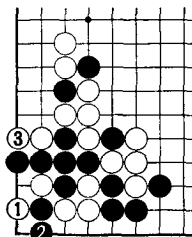
White's simple tsugi at 1 is also conceivable. Black will of course resist with 2. Now White plays 3 and 5 and then Black will play 6 and 8 which will be a bit irritating to White. However, White must be patient and play at 9 and later on look for a chance to play at 'a'.

### Dia. 6: A later problem

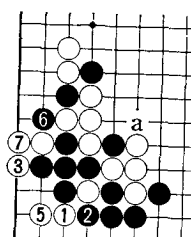
White 1 is a big yose point, but needless to say this is a problem for later. Faced with this move, Black's only response is at 2 and then White's hane at 3 will be sente. Black must play 4 because....



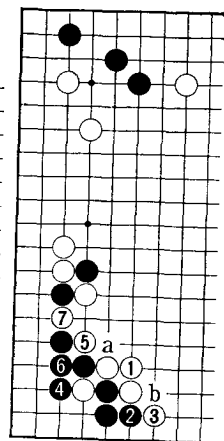
Dia. 7



Dia. 8



④Connects  
Dia. 9



Dia. 10

### Dia. 7: Ko

Against Black 1, White 2 is a good move and if Black plays 3, White may play tsugi at 4. Now after the ate of Black 5, White plays 6 and after Black 7 White 8 results in ko.

### Dia. 8: Tesuji

The ate of White 1 is tesuji and if Black plays 2, White plays 3 capturing Black by means of utegaeshi. Therefore, Black has no choice but to play the ko of Dia. 7.

### Dia. 9: Shibori

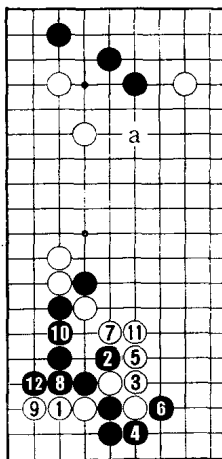
After White 1, if Black captures one stone with 2, White 3 makes an ideal shibori. After Black's connection at 4, White 5 will endanger Black's entire group of stones and even if Black plays 6, White may play 7 without any fear. However, Black can now aim at 'a', availing himself of White's damezumari and so White must be careful.

### Dia. 10: Loss of aji

After White 1, White should not respond to Black 2 with the osae of 3 since when Black plays 4, the aji of the last three diagrams is lost. To make things worse, after the ate of 'a', the kiri at 'b' is left and so White is left with bad aji in this area.

### Dia. 11: Nobu

The simple nobu of White 1 is certainly possible, but White will be captured with the sequence up to 12. After White plays at 'a', he may feel proud of his large prospective area in the center, but Black's area in the lower corner is not so small.



Dia. 11

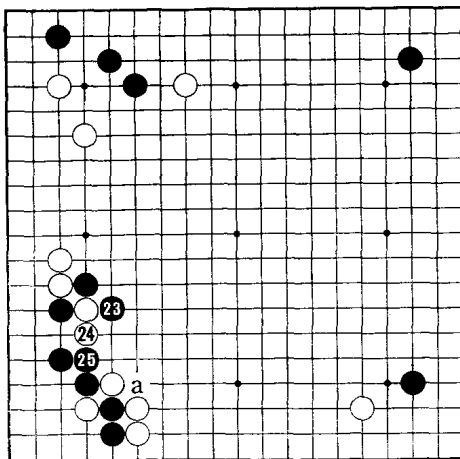
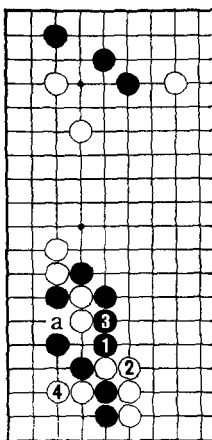


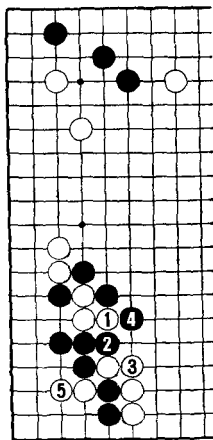
Fig. 4 (23-25)

### Fig. 4: (23-25)

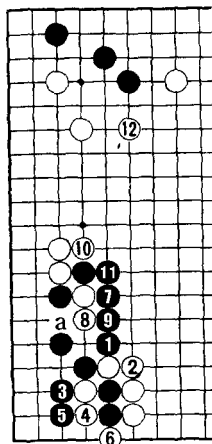
A psychological battle seems to be taking place here. Black plays 23 and 25 so as to stress the possible kiri at 'a'. Now instead of the point of 23, the point 'a' seems to become the focal point as it would be unthinkable to play ate from above, allowing White to play tsugi at 'a'.



Dia. 1



Dia. 2



Dia. 3

**Dia. 1: The worst variation**

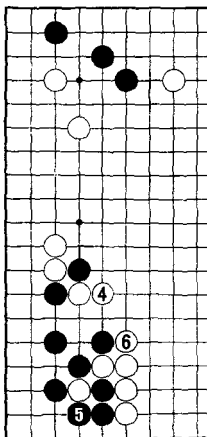
If Black plays ate at 1 and 3, White will play nobi at 4 and this will be bad for Black because White will gain a large area in the corner. Furthermore, the two White stones can escape by playing at 'a' and so this is the worst variation.

**Dia. 2: Can't escape**

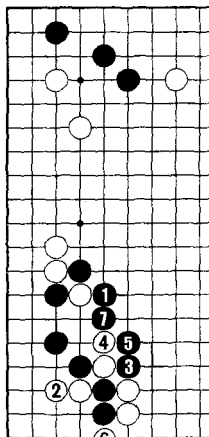
After Black 25 in Fig. 4, it is, of course, impossible for White to escape with 1 because of the kikashi of Black 2 and now White must play tsugi at 3 and Black captures 3 stones with 4.

**Dia. 3: Future plan**

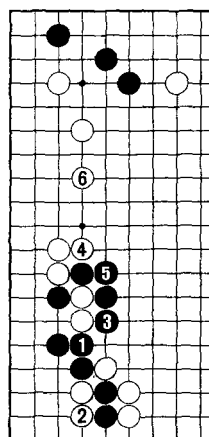
Against the kikashi of Black 1 and the settling of the corner by 3 and 5, White should capture at 6. Now after Black 7 and 9, White plays kikashi with 10 and then tobi at 12 and this is the most that White can expect. But this sequence is unsatisfactory for Black as White can save two stones by playing at 'a'.



Dia. 4



Dia. 5



Dia. 6



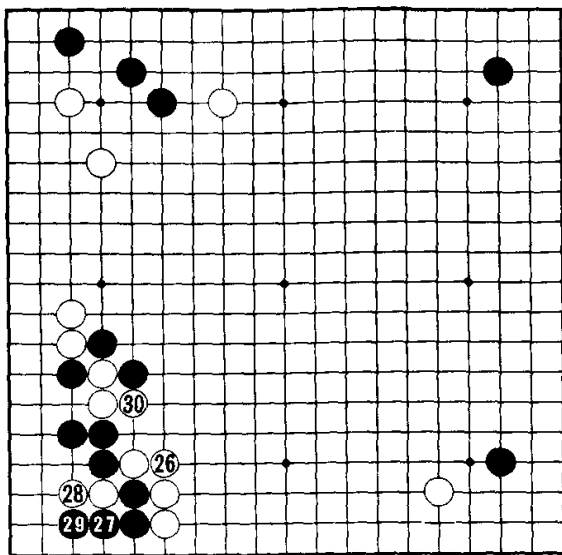
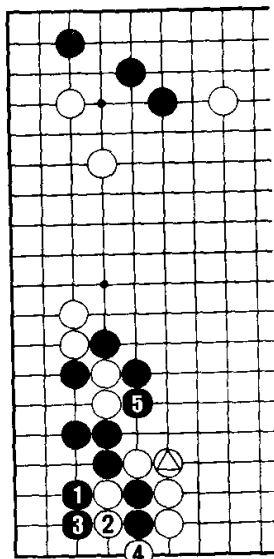


Fig. 5 (26-30)



Dia. 1

#### Dia. 4: Outside thickness

Instead of White 4 in Dia. 3, White could play nobi at 4 in this diagram giving Black territory in the corner. Now, when White plays osae at 6 he will get outside thickness. There is a sente difference between Dias. 3 and 4. In Dia. 3, White has sente after Black 11 whereas in this diagram Black has sente. However, Black's profit is not so large and so this sequence is not so good for Black.

#### Dia. 5: Unreasonable

White can't play the nobi of 2 immediately after the ate of Black 1. If he does so, Black will play shibori with 3, 5 and 7.

#### Dia. 6: Capturing

Against Black 1, it is possible for White to capture with 2. Now if Black plays 3, White will play kikashi with 4 and then defend the left side with 6. This method is dubious. However in the next figure, White has avoided this sequence.

#### Fig. 5: (26-30)

White defends his defect at 26 and waits to see how Black will play. White 26 is a playable tesuji. But Black plays contrary to White's will with 27 and 29 and so White plays 30. Hence this conflict of will leads directly to the middle stage of the game.

#### Dia. 1: White (△) becomes a wasted move

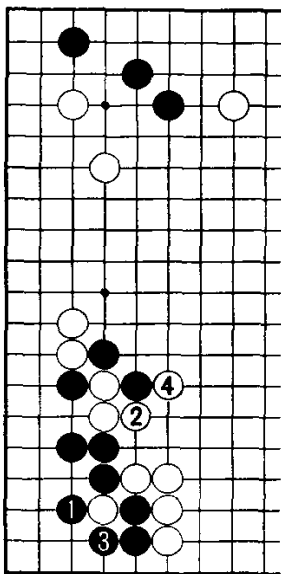
Black can't expect the sequence to Black 5 as then White (△) would become a wasted move and this result would be good for Black. Instead of capturing two stones with 2 and 4, against Black 1, White would play as in the next diagram.

### Dia. 2: Thickness

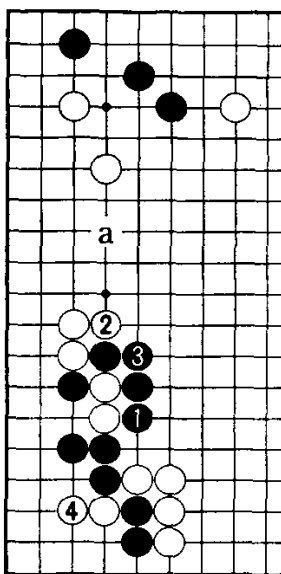
Against Black 1, White would play 2 and Black must capture one stone with 3. But now, after the ate of White 4, White becomes thick in the center and this thickness is better than Black's corner territory.

### Dia. 3: Discretion

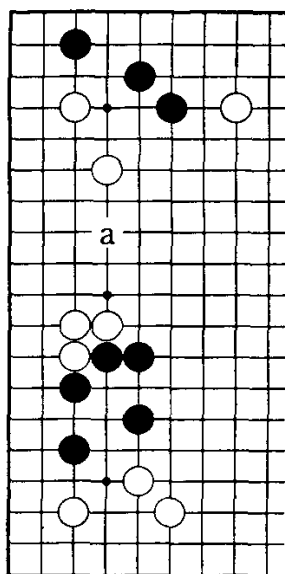
It probably would have been better for Black to have played at the point 1 instead of 27 in Fig. 5. After the kikashi of White 2, the nobi of White 4 appears to be very large and it is White's intention to play this move. Black played the sequence in Fig. 6 so as to counteract this intention. However, as the sequence eventually turned out, the variation in Fig. 5 was not so good for Black. After the sequence in this diagram, Black can play the uchikomi of 'a'. However, when actually playing a game, moves like White 4 seem to be very large and the tendency when actually playing is to exaggerate the scale of its importance. But it is difficult to think in any other way.



Dia. 2



Dia. 3

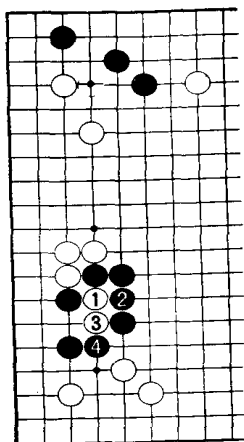


Dia 4

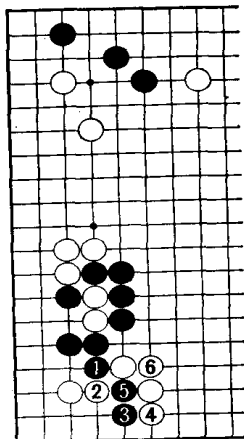
### Dia. 4: Tewari

This tewari diagram corresponds to Dia. 3. Attention must be paid to the fact that Black has one less stone than White, so Black can now play a stone wherever he wants. Also White's condition in Dia. 3, because of the situation in the corner, is settled. But Black is also settled and in this case it is more advantageous for Black to be settled than it is for White. Further, the sente of Black can't be ignored and the uchikomi at 'a' is powerful move. To understand this tewari diagram more

fully, let's add on the missing stones and try to find out which are unnecessary.



Dia. 5



Dia. 6

**Dia. 5: Exchange**

The exchange of 1 and 3 with 2 and 4 is bad for White since it is done near the center and it is really unbearable for White to play in this way.

**Dia. 6: Black's exchange**

Now Black in his turn exchanges Black 1, 3 and 5 with White 2, 4 and 6 and this is also bad for Black. So both players have had a bad exchange and the result has been evaluated in the tewari diagram.

**Fig. 6: (31-36)**

The battle rapidly continues with the sequence up to Black 35. Of course Black could play at 'a' instead of 35, but White 36 is absolutely necessary. The situation is very complex and one slight misstep will be fatal. Even though we are still playing joseki, this battle has taken on the appearance of a middle game fight.

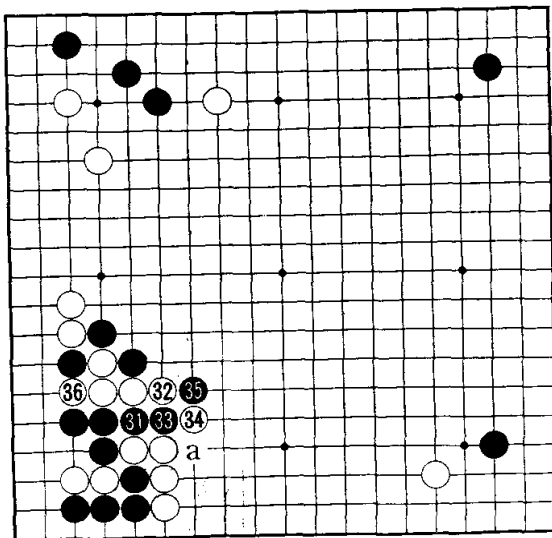
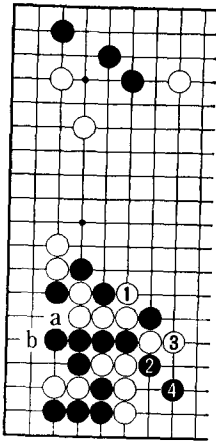


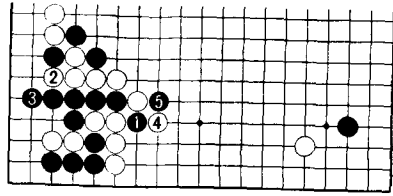
Fig. 6 (31-36)



Dia. 1

**Dia. 1: A four stone capture**

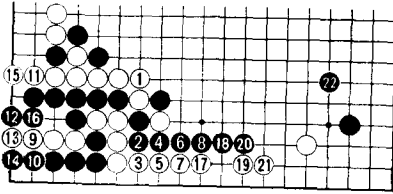
If instead of 36 in Fig. 6, White plays magari with 1 as in this diagram, Black will capture four White stones by the cut at 2 and the kosumi of 4 and now Black's profit will be enormous. When White plays at 'a' instead of 1, Black has no time to play 2 and 4 because White can play at 'b'.



Dia. 2

**Dia. 2: The other cut**

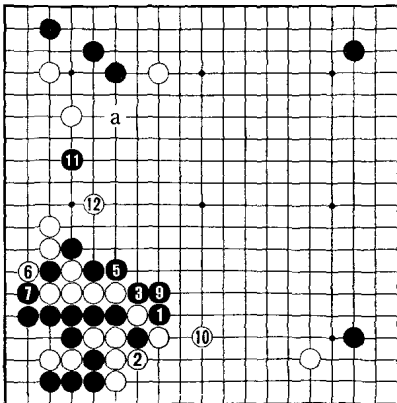
Against the cut of Black 1, White 2 is again the only possible play. After Black plays nobi at 3, White plays ate at 4 but now there is the tesuji of Black's counter cut at 5.



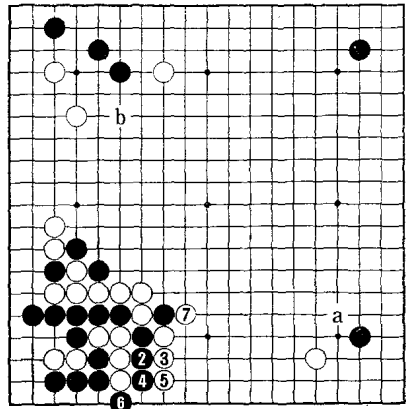
Dia. 3

**Dia. 3: Good for Black**

Against White 1, Black will play nobi at 2. After the sequence to Black 22 the result is good for Black as White's position is too low. But Black can't expect this sequence.



Dia. 4 (4), (8) Connects



Dia. 5

### Dia. 4: Difficult

White can also play by capturing with 2 against Black 1 and the tsugis of 4 and 8 are natural. After Black 9, White must defend with 10 and another battle will result after the uchikomi of 11. It would also be possible for White to play at 'a' instead of 12 but this is a very difficult decision and the result is impossible to predict accurately.

### Dia. 5: Sacrifice

It's also possible for White to make a sacrifice with 3 and 5 but it is very difficult to decide whether or not it is necessary to defend by playing the ate at 7. In any case, White's plan is directed to the center aiming to play kake at 'a' or tobi at 'b'. There are many variations and it's impossible to discuss them all so we will stop here and go on with the game.

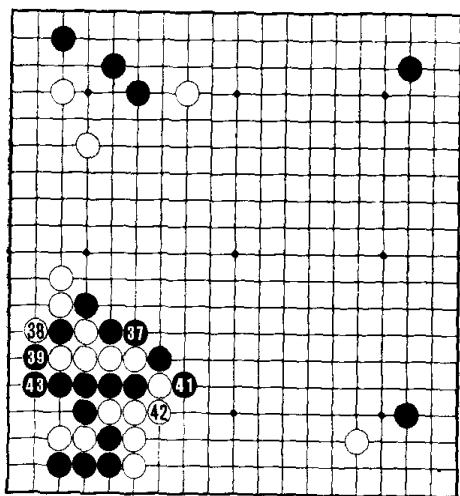
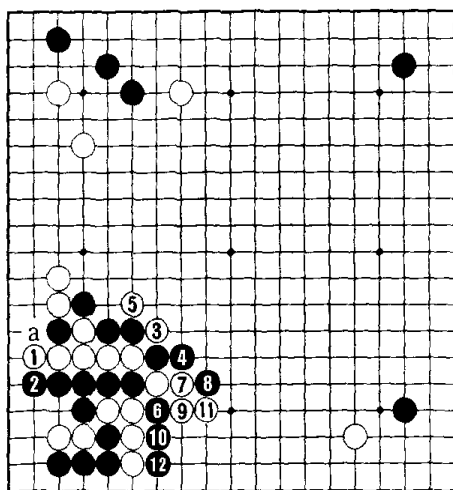


Fig. 7 (37-43)      40 Connects



Dia. 1

### Fig. 7: (37-43)

For White to play sagari at 39 instead of capturing with 38 doesn't pay, as White will be forced by Black at 43. Since Black had no chance to cut at 42. he played ate with 41 and if he doesn't play this move, he will be at a loss.

### Dia. 1: Complicated

Disliking the shibori in Fig. 7, White plays sagari at 1 but then he will be forced by Black 2 and since it's unbearable to simply play nuki with 'a', White will capture three stones of Black with 3 and 5. Now Black grabs his chance to cut with 6 and after the sequence to Black 12, Black captures four White stones and the result is not so good for White. Besides gaining a profit, Black has eliminated the bad taste in the center and even though it's complicated it's bad for White.

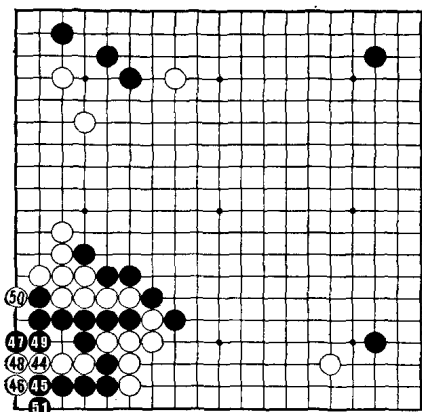


Fig. 8 (44-51)

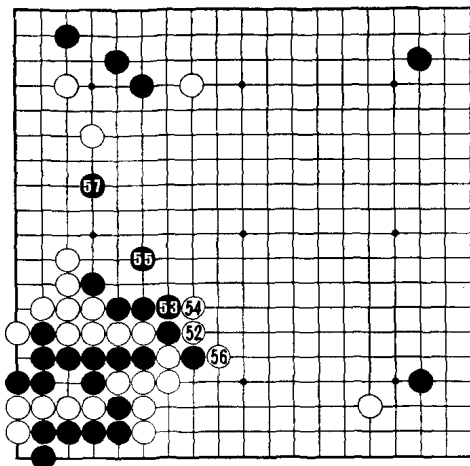
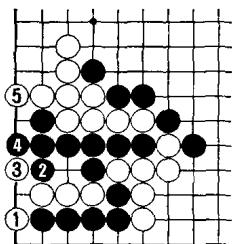
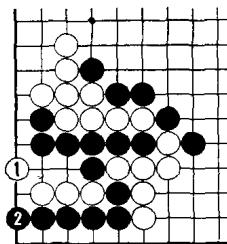


Fig. 9 (52-57)



Dia. 1



Dia. 2

**Fig. 8: (44-51)**

The reason why White settled the form in the corner with the sequence up to Black 51 becomes obvious later on. One reason is that if the battle later on becomes difficult, White may lose these kikashis. In any case, White still loses four ko threats.

**Dia. 1: Ko**

For the benefit of the amateur, if against the hane of White 1, if Black absentmindedly plays at 2, it will result in an unfavorable ko for Black after White takes the vital point of 3.

**Dia. 2:**

White 1 in this diagram would be unsuccessful since he would have no chance after Black 2 and White can now easily be captured.

**Fig. 9: Middle game (52-57)**

If White played 54 at the point of 56, Black could play at 54 and this would be unbearable for White. Black 55 is katachi and after White 56, Black 57 will result in a severe middle game battle.

# CHAPTER 7: A Large Scale Fuseki

## Fig. 1: (1-4)

The last game we will study in this volume is from the second Ju-dan Sen and was played between Sakata (White) and Fujisawa Hosai, 9-dan (Black). This fuseki was very strange because of the two san-sans at 1 and 4. At the time this game was played (1963), fuseki involving san-san was very much in vogue.

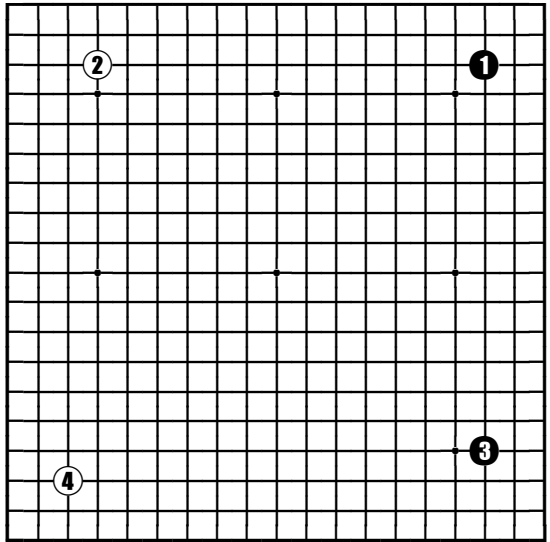


Fig. 1 (1-4)

## Fig. 2: (5-7)

Instead of a shimari at 5, a kakari in the upper left corner is also playable but to defend oneself first with 5 is a steady attitude on the part of Black. White 6 is an almost natural shimari and the defense at Black 7 is a good point because of the developing direction of the Black shimari in the lower right corner. Together with the san-san in the upper corner Black has a very well organized structure.

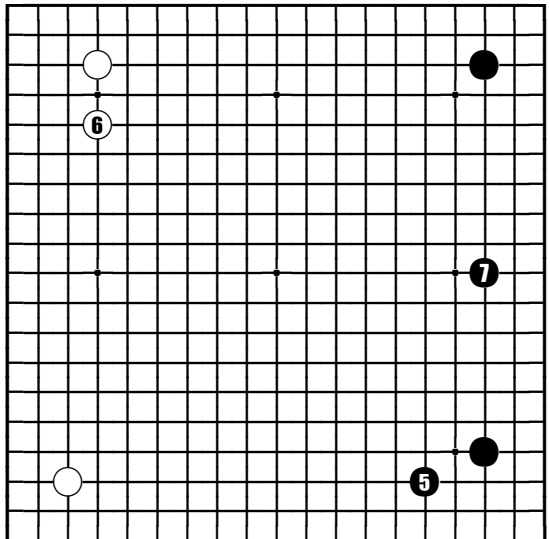


Fig. 1 (5-7)

### Dia. 1: Wrong direction

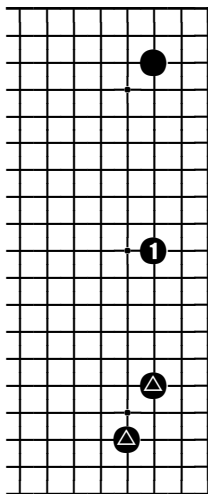
With the shimari of Black (▲)'s, the extension of Black 1 isn't a good point. The shape of this shimari develops in the direction of 'a' and the structure in this diagram is a flat one and....

### Dia. 2: Full dimensional development

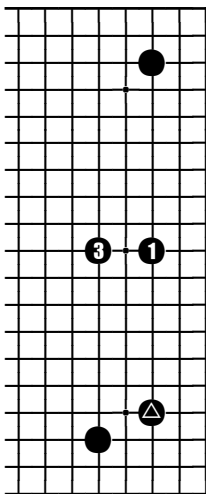
The extension in Dia. 1 can't expect the full dimensional development of this diagram with the moves of 1 and 3. The examination of these diagrams is done at the starting point of the fuseki and they show why Black has chosen the komoku of (▲).

### Dia. 3: Small scale Go

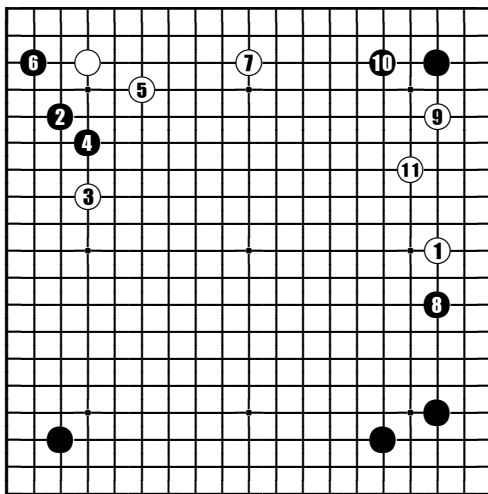
It is conceivable for White to play the wariuchi of 1 which is a good point for Black to also play. However, White must be prepared for the kakari of Black 2. The sequence after White 3 is a common joseki. The tsume of 8 is probably from the right direction and the sequence up to 11 completes one phase of the fuseki. These moves are quite common and nothing unusual has occurred. However, there is one thing to be noticed and that is that both White and Black are scattered throughout the board and this is called "ko aji" or "small scale Go".



Dia. 1



Dia. 2



Dia. 3

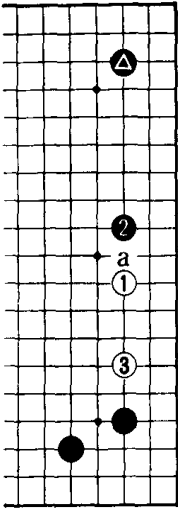
### Dia. 4: Wariuchi

If White wants to play wariuchi, the correct point to play is at 'a' and not White 1 as in this diagram. If White plays 1 as here, Black 2 becomes a very good move because Black (▲) on san-san is a very solid stone. Not only is Black 2 a good attack it is also a good extension from Black (▲) and the reader should think about this.

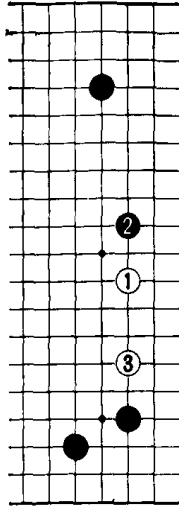
### Dia. 5: Black weaknesses

However, if Black has a stone on hoshi instead of Black (▲) in Dia. 4, White 1 is a very good point. The reason is that even if Black plays 2, there are a lot of weak points in the upper right corner and White will have no difficulty in making





Dia. 4



Dia. 5

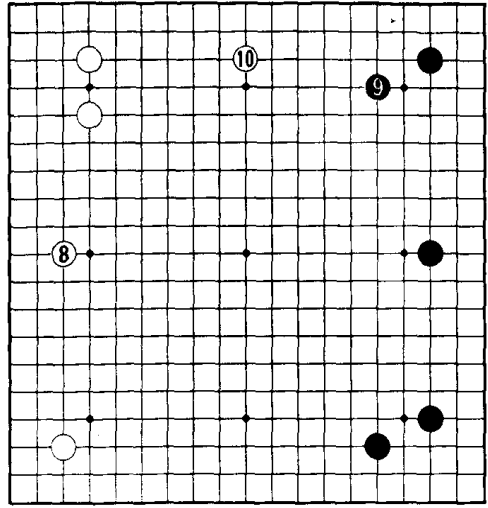


Fig. 3 (8-10)

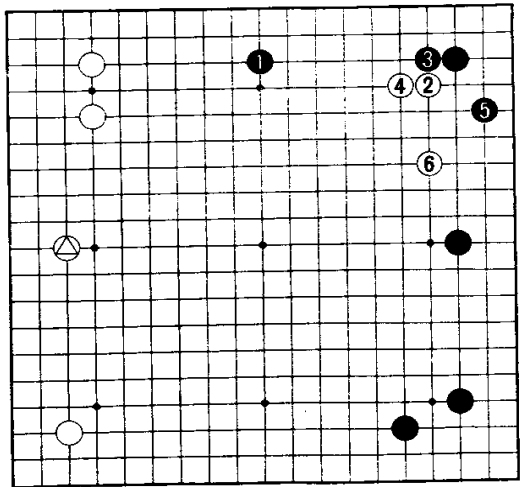
these stones work inefficiently. The differences between diagrams 4 and 5 should be compared.

**Fig. 3: (8-10)**

White 8 is the right direction to play with respect to the upper left corner. The reason he plays 8 before 10 is that he expects Black to play 9 after 8. White is very happy now to have a double wing formation but Black must not interfere with this by playing at 10 with move 9.




**Dia. 1: Black's weakness**

After White  $\triangle$ , if Black plays 1 so as to interfere with White's double wing formation, this will be the right time for White to play 2 at the shoulder of the stone at san-san and in this type of structure this is always the weak point. The sequence from 3 to 6 is joseki but now Black's overall position is too low. Besides which, Black 1 which was played with a definite purpose, now becomes meaningless and this is why Black should not play 1.



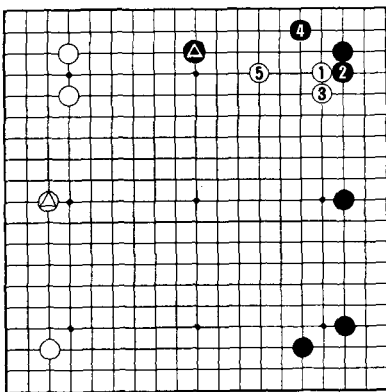
Dia. 1

### Dia. 2: Also not good

Black 2 in the other direction isn't any good either. The joseki up to White 5 has gone in the other direction but Black's position is still depressed and Black  is still as meaningless as in Dia. 1. In short, even if White plays at  first on the left side, he knows that it won't help Black to play Black . Black 9 in Fig. 3 reveals this kind of thinking. After this, if White doesn't occupy the point 10, Black will then rush to take this point.

### Fig. 4: (11-19)

Black 11 is the turning point of this fuseki stage. There are many alternatives at this point. The sequence up to Black 17 is played with resolve on the part of Black, in that he has given White profit up to White 18 and after 19 he awaits White's attack.



Dia. 2

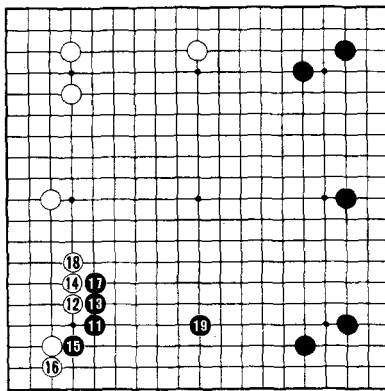


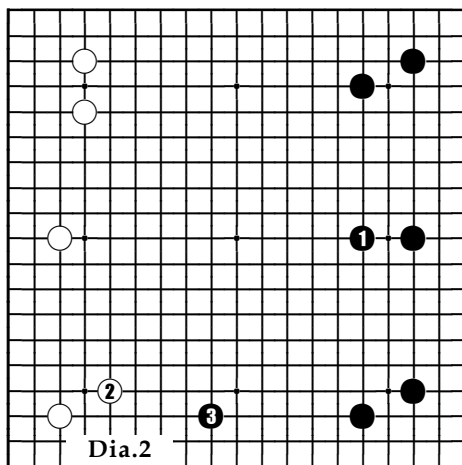
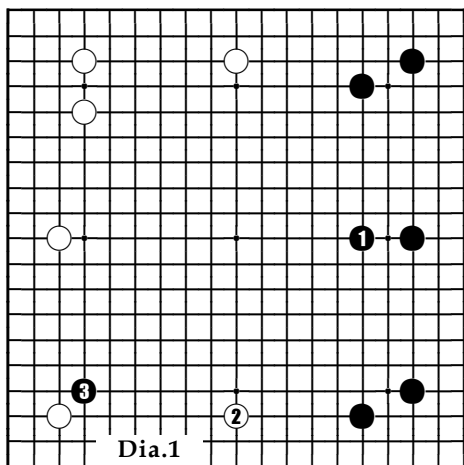
Fig.4 (11-19)

### Dia. 1: The shape of the battle field

The reason Black 11 is called the turning point in the discussion of Fig. 4 is that one of the alternatives is Black 1 in this diagram. Black's shape with 1 looks a bit over-concentrated but it is still a strong shape. Although this can't be considered as Black's area as of yet, it will be difficult for White to find a good invasion point. This way of playing reveals an attitude of "getting what can be gotten and then waiting to see how the game will develop". Suppose that White now plays 2 Black will then answer with the katatsuki of 3 which is now White's weakness so White will not be willing to play 2.

### Dia. 2: A magnificent sphere of influence

In order to make an extension on the lower side, White must first play 2, but then Black will lose no time in playing 3. Now the magnificent framework of Black territory on the right side will be a great problem for White. The sequence up to 3 certainly makes a fine fuseki for Black, however it can't necessarily be said to be superior to that of figure 4. What is preferable remains a matter of individual taste.

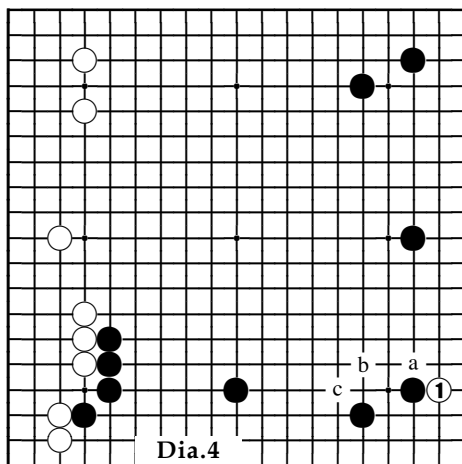
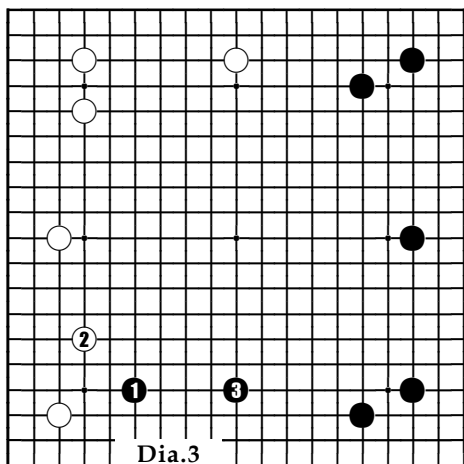


**Dia. 3: Undecided**

Black may also start with the 1 in this diagram and then in exchange for White 2, plays 3. In any case, Black's maneuvers are based on the idea of building up a gigantic sphere of influence. The reason Black avoids playing close to White in this diagram is to prevent him from consolidating his territory. On the other hand, Black 1 and 3 are also loose, so it is difficult to decide whether to play as in Fig. 4 or as in this diagram.

**Dia. 4: Invasion**

So, having progressed to this point it's about time White thinks about an invasion. Considering the depth of the Black configuration White must choose his move very carefully so as to prevent Black from making a huge profit. White 1, which is often seen, isn't too good here. Other plays which are conceivable are 'a', 'b' and 'c'. At this point, this study involves the middle game, so it will be omitted here.



## Definitions of Japanese Go Terms

- aji** — after-taste; a stone (or stones) has aji, if, though already lost it continues to be a source of annoyance.
- amari-gatachi** — loose but resilient shape.
- ate** — check. i.e. to threaten an enemy's stones with capture. e.g. Dia.15 p. 16
- atsumi** — thickness.
- bane** — see hane.
- basami** — see hasami
- biraki** — see hiraki
- bootsugi** — a three stone wall
- chuban** — the middle stage of the game.
- dame** — a common point between any Black and White positions which has no territorial value, thus making no difference who fills it.
- dame-zumari** — losing liberties by filling up dames and hence making one's own stones more vulnerable to capture.
- dango** — a formless and solid shape (literally: a 'dumpling' shape)
- de** — to push between two enemy stones
- de-giri** — to push between two enemy stones and then cut e.g. Dia. 22 p. 17
- fuseki** — the opening stage of the game
- gakari** — see kakari
- geta** — a tactic used for capture, made by jumping ahead of the stone(s)
- giri** — see kiri
- gote** — to play second or to make the last move in a local encounter, the opposite of sente.
- bamete** — a play which may be unsound but involves a trick
- bane** — a diagonal move played next to the enemy's stone e.g. Dia.17 p. 16
- hane-kaeshi** — a counter hane e.g. Dia. 3 p. 12
- hane-komi** — a hane between two enemy stones e.g. Dia.26 p, 18
- hane-dashi** — an outer hane e.g. Dia.20 p. 49
- basami** — a pincer attack e.g. :
- ikken basami — one point pincer attack Fig. 1 p.110
  - ikken takabasami — a one point high pincer attack Fig. 1 p.137
  - niken basami — two point pincer attack Dia. 1 p. 157
  - niken takabasami — two point high pincer attack Ref. Fig. p. 13
  - sangen basami — a three point pincer attack Dia. 1 p. 7
- hikuri-kaeshi** — a sequence which reverses itself
- hazama** — two stones on a diagonal separated by one point e.g. Dia. 18 p. 17
- hazama-tobi** — a one point diagonal jump e.g. Dia. 12 p. 16
- hiki** — to draw back e.g. Dia. 1 p. 81

**hiraki** — an extension e.g. Dia. 8 p. 10

**Honinbo Sen** — the second most important annual Go title match in Japan

**hoshi** — any of the nine points on the board marked by a dot

**ikken** — a one point interval

**jingasa** — a foolish shape consisting four stones in a solid pyramid

**joseki** — an opening formula usually restricted to the corner

**Judan Sen** — the "10th. dan" series, one of the top three yearly title matches in Japan.

**kado** — angular

**kakari** — attack on a single corner stone e.g. :  
     ikken takagakari — a one point high attack Dia. 3 p. 8  
     kogeima kakari — a small knight's attack Dia. 1 p. 7  
     ogeima kakari — a large knight's attack Dia. 2 p. 8

**kake** — an attacking move played diagonally above the enemy's stones. e.g. Dia.22 p. 17

**kaketsugi** — a diagonal connection e.g. Dia. 4 p. 12

**kata** — a shoulder move

**katatsugi** — a shoulder connection e.g. Dia.34 p. 20

**katatsuki** — a shoulder attack e.g. Dia. 20 p. 49

**keima** — knight shape e.g. Dia. 1 p. 22:

**keshi** — a move played to diminish the enemy's area e.g. Dia. 6 p. 9

**kikashi** — a forcing move which must be answered

**kiri** — cut e.g. Dia. 5 p. 12.  
     kiri nobi — to cut and extend e.g. Dia. 5 p. 27

**ko** — a repetitive situation, where Black and White have one stone in at alternate, and in which following a capture by one player the opponent is not permitted to recapture until he has made a move elsewhere on the board

**ko-aji** — small scale Go

**kogeima** — the small knight shape e.g. Dia. 1 p. 7

**komi** — a point handicap which Black gives to White to compensate him for having: moved second

**komoku** — a three-four point on the board

**kosumi** — a diagonal extension e.g. Dia. 7 p. 10'

**kosumi-tsuke** — a diagonal-touching move e.g. Dia. 4 p. 8

**magari** — a hooking move e.g. Dia. 4 p. 23

**Meijin Sen** — an annual championship, the most important in the Go world

**miai** — points points which if one is played by one player the other is taken by his. opponent and vice-versa

**modori** — to fall back e.g. Dia.67 p. 77•

**mokuhadzushi** — a three-five point, at a diagonal from hoshi

**moyo** — large prospective territory  
**mukai komoku** — opposing komoku e.g. Ref. Fig. p. 7  
**nadare** — literally-landslide. The name of a joseki discussed in Chapter 3.  
**nidan-bane** — a double hane e.g. Dia. 22 p. 143  
**niken** — a two point interval  
**nobi** — to extend one stone along a line e.g. Dia. 6 p. 14  
**nozoki** — a peeping move e.g. Dia. 4 p. 12  
**nuki** — a capture  
**pintsugi** — to connect two stones along a line e.g. Dia. 34 p. 51  
**ponnuki** — a four stone eye-shaped formation e.g. Dia.2s p. 50  
**ogeima** — a large knight's move e.g. Dia. 10 p. 24  
**osae** — a blocking move e.g. Dia. 8 p. 15  
**oshi** — to press e.g. Dia. 1 p. 26  
**sabaki** — a sequence of moves leaving one with a light resilient shape  
**sagari** — descending move, the player plays straight down towards the edge of the board e.g. Dia. 5 p. 12  
**sangen** — a three point interval  
**san-san** — the three-three point directly under hoshi  
**seki** — a life and death battle which can't be won by a either side and so remains on the board stalemated.  
**semeai** — a race to capture  
**sente** — to have the first move or to leave an encounter having the next move first  
**shibori** — a tactic by which a player forces his opponent to capture some sacrifice stone and thereby gains some advantage. e.g. Dia. 17 p. 17  
**shicho** — a capturing chase shaped like a ladder which ends with the capture of the pursued stones  
**shicho-atari** — a shicho break  
**shimari** — a corner enclosure consisting two stones e.g. :  
     ikken shimari — one point enclosure Ref. Fig. p. 7  
     kogeima shimari — small knight's enclosure Ref. Fig. p. 7  
**shita hane** — a hane underneath e.g. Fig. 5 p. 57  
**soto** — outer or outward  
**stuart dowsey** — see p. 174  
**suberi** — a sliding move, that slips under the opponent's stones e.g. Dia. 10 p. 24  
**suji** — see tesuji  
**tachi** — to stand up e.g. Dia. 4 p. 8  
**taisha** — a joseki in Chapter 3, characterized by an ogeima cover  
**taka** — high  
**tenuki** — to play in another part of the board ignoring one's opponent's last move  
**tesuji** — a clever move  
**tewari** — diagram an analysis diagram in which excess stones are removed and

the basic structure analyzed.

**tobi** — a jump or jumping move e.g. :

ikken tobi — a one point jump Dia. 1 p.111

niken tobi — a two point jump Dia. 8 p. 13

tobi-komi — a jump into the enemy's formation e.g. Dia. 13 p. 16

**tsugi** — to connect e.g. Dia. 21 p. 17

**tsuke** — to attach e.g. Dia. 8 p. 13

**tsuke-koshi** — to attach at the waist of a knight formation e.g. Dia. 10 p.107

**tsuke kaeshi** — a counter-tsuke

**tsuki atari** — to hit against an enemy's stone e.g. Dia. 13 p. 24

**tsume** — to extend and block or prevent the opponent from extending e.g. Dia. 3  
p. 62

**uchi** — inside

**uchikomi** — an invasion e.g. Dia. 1 p. 14

**uchi magari** — an inward magari e.g. Dia. 18 p.101

**utegaishi** — a snap-back tactic e.g. Dia. 8 p. 159

**wariuchi** — a wedging move e.g. Dia. 8 p. 10

**watari** — to connect underneath, literally 'to bridge' e.g. Dia.11 p. 16

**yose** — the end or closing stage of the game

