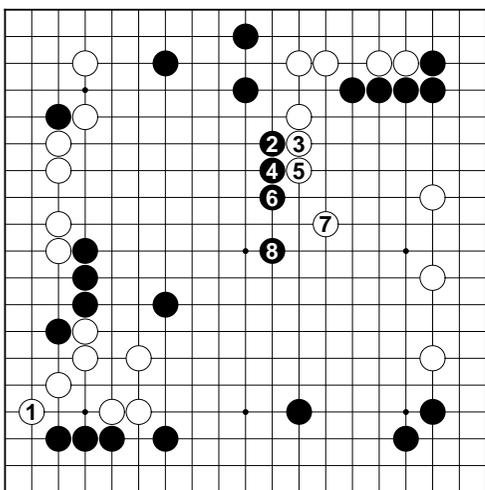


Game Record 4
2nd Meijin Title Match, Game 6
White: Sakata Eio
Black: Fujisawa Shuko

Game Example 4: Diagonal Move

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

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



Variation: A shoulder press by Black would be vicious.

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

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

Viewed this way, ① in the game record is more than just a developing move. It is a vital point to determine whether each of three groups will become thin or thick. As such, it prevents the game from becoming instantly bad for White and prepares to conduct a protracted resistance.

TESUJI FOR TAKING SENTE

Game situations often arise in which you are willing to take a bit of a loss locally in order to take a big point elsewhere. There may be a proper move available if you are willing to spend a move, but if you misapprehend the situation a proper move may well end up being slack.

Of course, if you play nothing at all in a local area you have sente to play elsewhere. But in cases where ignoring a local situation leaves you open to a heavy blow it is necessary to take some sort of temporizing measure to soften the blow. These are tesuji played in order to take sente. If you accept too large a loss in order to get sente, the value of sente itself is lessened.

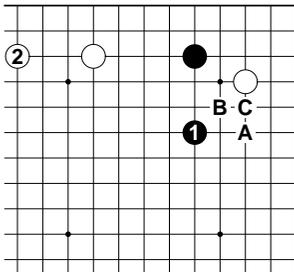


Diagram 1: *Tenuki*

If your opponent's threat is not too severe, you can just ignore it and play elsewhere. This is just basic common sense, and requires no tesuji *per se*. For example, the two space jump at ① aims to enclose the corner next with A. But White can still live in the corner after this and so can ignore the threat, switching to the upper side to play ②. Instead of ①, if Black plays B, the threat of C is too severe for White to ignore.

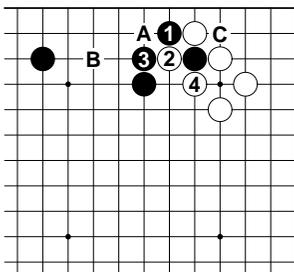


Diagram 2: Block

Instead of ①, if Black pulls back to ②, then White at ①, Black A, and Black ends in gote. That said, if Black just ignores the situation and plays elsewhere, the jump to White A or an invasion at White B would be quite large. Therefore, Black plays the block at ①, threatening to cut at C. If White now plays ② and ④, Black can play elsewhere, having lessened the urgency of the situation. White for his part can also skip the capture at ④.

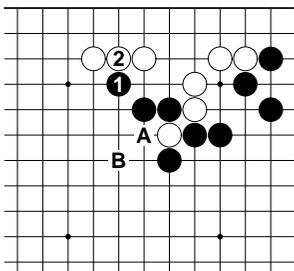


Diagram 3: Peep

To prevent White from escaping at A, capturing with Black A would be the proper move, but a bit slack in this case. In this shape, Black should peep with ①, and if White responds with ②, Black can play elsewhere. With ① on the board, if White tries to escape with A, Black can capture with a net at B. The value of being able to play elsewhere is greater than the loss incurred by solidifying White on the upper side.

TESUJI FOR STRIKING BACK

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

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

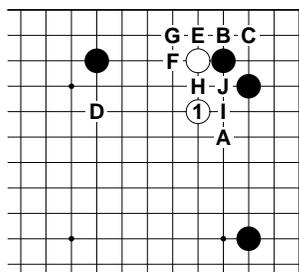


Diagram 1:
Light *Sabaki*

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

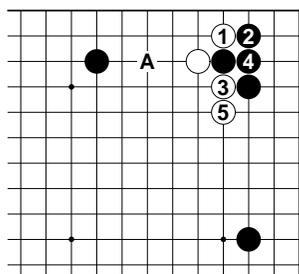


Diagram 2:
What White Wants

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

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

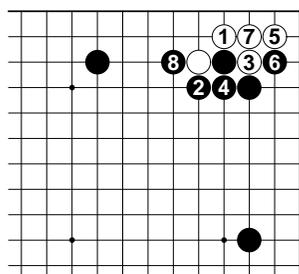


Diagram 3:
② is the tesuji.

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

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

TESUJI FOR SOLIDIFYING A BASE

From the opening through the middlegame, whether a base can be taken away or solidified is an extremely important issue. In many cases this requires only basic techniques, hardly worthy of being called tesuji, but still you need to learn certain defensive shapes to prevent attacks that would chase you out into the center.

In creating a base, you should strive to make one that is as large as possible with the best possible *aji* and at the same time to create weaknesses in your opponent's camp. In some cases, the issue will revolve around making shape or getting sente. Let's look at some fundamental examples.

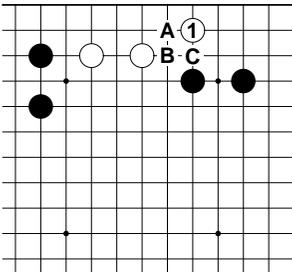


Diagram 1: Slide

There is nothing tricky about the knight's move slide to ①. This move not only exploits Black's open skirt to reduce Black's territory, it also performs valuable duty in solidifying White's base. If White does not play here, Black can choose from among Black A, B, or C, driving White out into the center where he will have to play on *dame* (neutral) points just to escape.

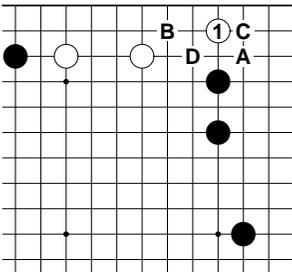
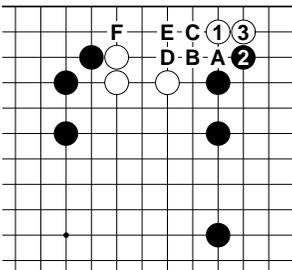


Diagram 2:
Large Knight's Move

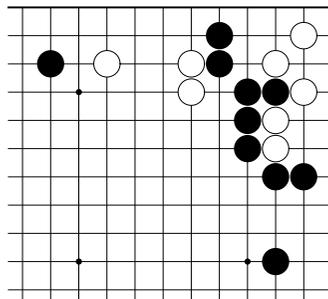
The large knight's move slide is much the same as the small knight's move slide. However, it is a bit more ambitious and a bit thinner as well. For example, after Black defends at A, he has a follow-up with the placement at B. Crawling once more with White C removes the threat of the placement, but ends in gote.

Before White plays ①, Black D would be a big move that looks to attack.



Problem 5: Hanging Connection

When you have a choice of ways to live, an alternative that gives you a somewhat bigger space while creating weaknesses for your opponent is better. Likewise, it is better to choose a way to live that does not cause problems for your other groups in the vicinity.



White to Play

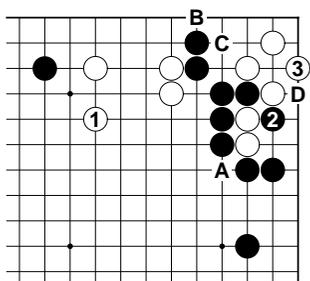


Diagram 1: *Tenuki*

The corner is alive even if White does not play there. White can play a move like ① to reinforce the upper side. But then Black can capture two stones in sente, which means that White can no longer aim for the cutting point at A, and besides the loss of territory is too big—this is not promising for White at all. If White lives with ③, Black can still force with B. Instead of ③, if White C, Black can start a ko later with the atari at D.

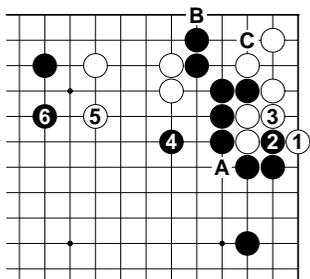


Diagram 2:
Lives, But Loses Points

The connection at ① is sente. ④ guards the cutting point at A while also attacking, an attempt to recover the loss incurred by letting White live in the corner. In this shape the descent to Black B is sente (threatening C), and this has a big effect on the fighting on the upper side.

Instead of ①, ③ or White at ② would lead to much the same result.

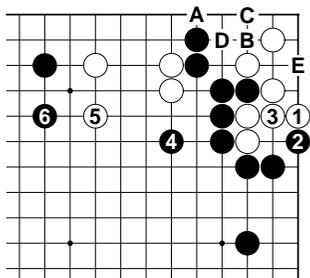
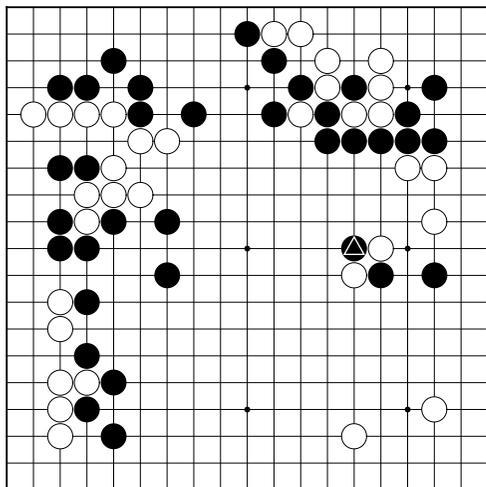


Diagram 3:
① is the tesuji.

Crouching down to defend the two stones with ① is the correct shape. If we then follow the same sequence as before, even if Black plays A followed by the attachment at B, White lives with White C, Black D, White E.

This small finesse in living in the corner completely neutralizes the descent to Black A, which is otherwise a rather unsettling forcing move.



Game Record 2
1706
White: Inoue Inseki
Black: Honinbo Dochi

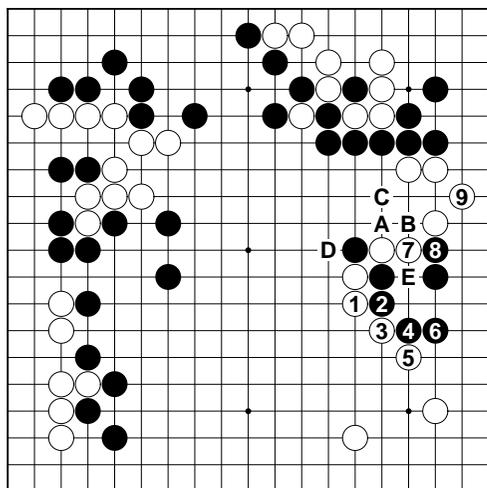
Classic Game 2: Meijin Inseki's Masterpiece

Dosaku's disciple Kuwabara Dosetsu became the head of the Inoue family and became the third Inoue Inseki. The second Inseki (Yamazaki Dosa) had been Dosaku's younger brother.

Dosetsu Inseki later became Meijin *Godokoro* (Minister of Go) and so is called Meijin Inseki. He assembled a history entitled *Dengonroku* (Record of Oral History) as well as a book of life and death problems, *Hatsuyoron*, and spent considerable effort in training Dosaku's heir, Kamiya Dochi. During Dochi's training

the two played a ten game match with Dochi taking Black in each game. The tenth game is known as Inseki's Masterpiece.

In the game record, Black has just played the cross-cut at \triangle . White's next move is a surprising one, and a forceful way to handle the situation.



Game Continuation

With the extension to ①, White suddenly grabs the upper hand. Usually White would extend to A, but after ②, White would face a difficult fight. Instead of ②, even if Black pushes through at ⑦, followed by White A and Black B, White plays C and now Black needs to play D, so White can seal him in with White at ②, Black E, White at ⑥. This would not be good for Black.

With ⑨, White finds a stylish way to live.