

Elementary *Go* Series, Vol. 2

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**38**  
**BASIC**  
**JOSEKI**

by Kiyoshi Kosugi  
and James Davies

**THE ISHI PRESS, INC.**  
Tokyo

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## PREFACE

To the beginner, the game of go appears as a jungle of confusion, full of pitfalls past which only Providence could possibly guide him. As he gains experience, he may learn to sort out the events of the middle and end games, recognize patterns, and play rationally, but the opening is apt to remain a mystery to him. Indeed, it remains something of a mystery even to professional go players, and there are no tabulations of go openings comparable to the books on chess openings, which tell how to play from move one onwards.

There are, however, patterns which arise in parts of the board again and again during the opening. They occur in especially large numbers in the corners, where the initial fighting of the game generally takes place. These corner formulas, which have been discovered by trial and error, and worked out through centuries of go playing, and are still being added to and discarded, are called joseki.

This is intended as a first book on joseki, so it contains only the more common of them. In choosing our material, we have taken pains to avoid the kind of long, complicated sequences that one can spend hours learning, and then go for months without using. We have also decided not to spend time on doubtful or ‘trap’ moves, although occasionally a mistaken play is shown to explain the meaning of a good one. These

commissions will limit this book's usefulness as a reference work for advanced players, but they should be welcomed by readers at the sub-shodan level, for whom we are writing. There are no major gaps in our coverage of joseki, and we hope that our explanations are clear enough for even beginners to understand.

With the exception of chapter four, we have limited ourselves to those joseki in which one player plays a stone in the corner, and before he has a chance to reinforce it with a second stone, his opponent moves in after him. The first stone ordinarily goes on one of these five points:

- the 3-3 point (san-san)
- the 3-4 point (komoku)
- the 4-4 point (hoshi)
- the 3-5 point (mokuhazushi)
- the 4-5 point (takamoku)

We shall take them in that order, starting with the three-three point and moving out toward the center. We shall stop at the four-five point because, although it is not necessarily bad to start farther out from the corner, it is rather unusual, so there are no joseki built specifically around such moves.

The reader of this, or any other joseki book, may be dismayed at the large number of variations it contains. Let him be reassured that he need not worry about forgetting them; in fact, it is a good idea to forget them. Too much dependence on rote learning of joseki stifles a player's imagination, and blinds his overall vision of the board. It is best to remember pieces of

joseki—shapes of stones, individual moves, and concepts that can be put to use in many situations. Joseki books, like other books, should be looked upon as sources of ideas, not as texts to be learned by heart.

Even professional players read joseki books, at the apprentice stage of their development. Watching these student professionals, we can see them using and misusing joseki that they have picked up from their reading, but do not yet really understand. This gives their games an awkward appearance. A full-fledged professional, having read dozens of go books and played and watched thousands of games, no longer studies joseki much, but relies on his accumulated experience. He plays joseki not from memory, but from his general feeling for what moves are good in any given situation. He may not know, when he plays a stone, exactly what makes it a good move, or what is going to follow it, but he is confident that the subsequent moves will bear out his judgment. He adapts his joseki to the surrounding positions, and therefore regularly produces moves not found in, or even criticized in, joseki books. He may pull new surprise moves on his opponents, and they are more likely to be thought up on the spur of the moment than to be the product of secret study the night before.

Amateurs must learn joseki in the same way, starting with sequences they remember from books or from stronger players' games, testing them out in their own games, varying them, coming to understand them, and finally being able to play on their own with confidence.

This book has been designed to encourage that development: rather than just compile long lists of joseki, we have taken a relatively few number of them and tried to explain them, and show how they should be altered to meet varied situations. We expect the reader to use his head a little, applying what appears in one place to positions arising in other places without having to be told, and not taking what he reads to be blanket statements covering all situations.

Concerning the authorship of this book, most of the diagrams and ideas in it were supplied by Kosugi in a series of consultations stretching from April to October, 1972. The text was written by Davies, who also contributed what diagrams he could.

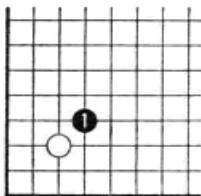
We are indebted to the Japanese Go Association for the use of their facilities, and to Richard Bozulich of the Ishi Press for offering suggestions on parts of the manuscript.

Tokyo, October, 1972

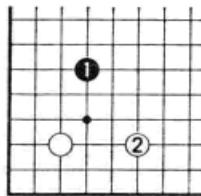
Kiyoshi Kosugi  
James Davies

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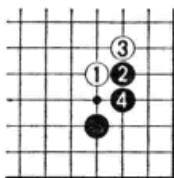


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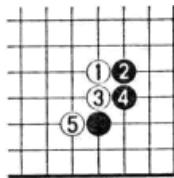


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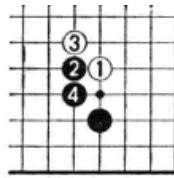
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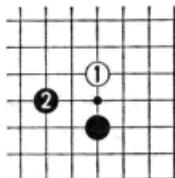
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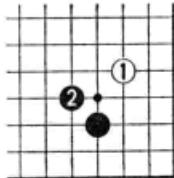
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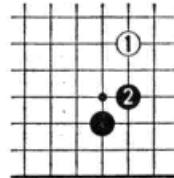
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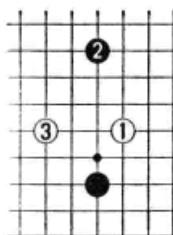
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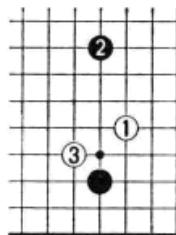
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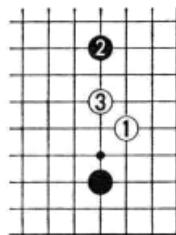
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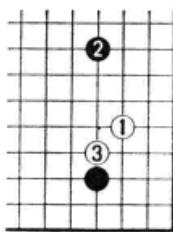
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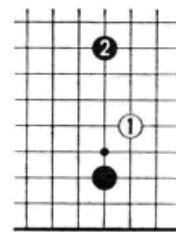
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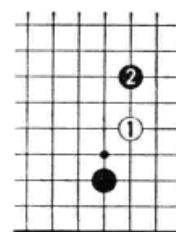
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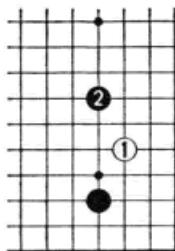
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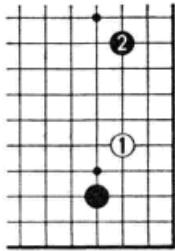
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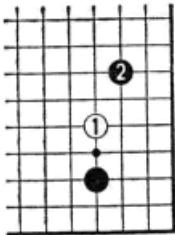
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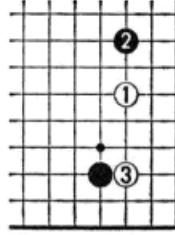
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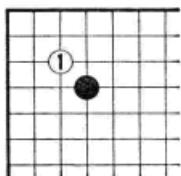


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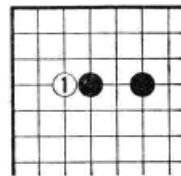


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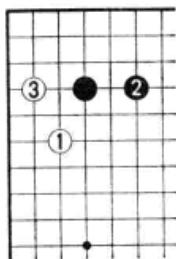


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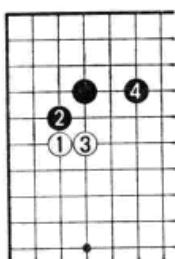


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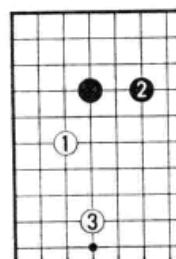
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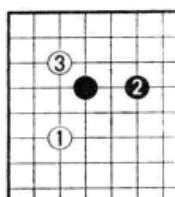
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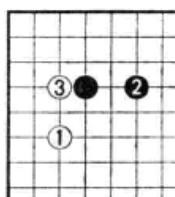
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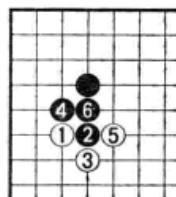
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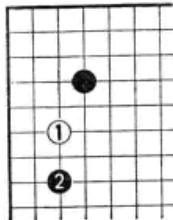
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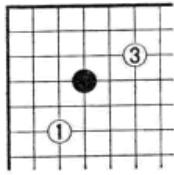
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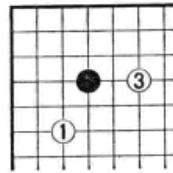
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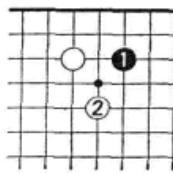


② tenuki

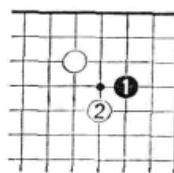


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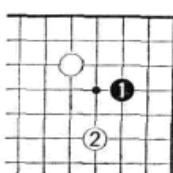
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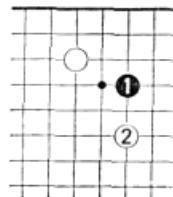
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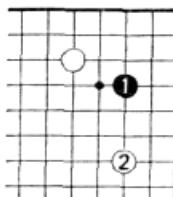
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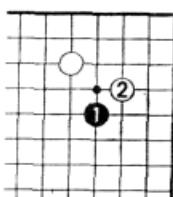
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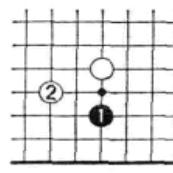


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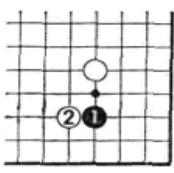


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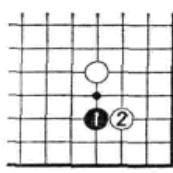
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## ***ABOUT THE AUTHORS***

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### **KIYOSHI KOSUGI**

was born in 1939 in Tokyo into a large, go-playing family. His parents and all six of his brothers and sisters know how to play go, and three of them—his father, mother, and younger brother—are professional go players.

Under his father's tutelage, he became a professional shodan in 1957, reached 2-dan the next year, and 3-dan the year after that. In 1967 he took second place in the second division of the Oteai tournament, which determines a professional player's rank, and was promoted to 5-dan. He is known to foreign go visitors to Japan for his good command of English and his lively sense of humor.

At present he lives in Ota-ku, Tokyo, with his wife and two daughters. Besides go, he likes to read and play mah-jong.

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### **JAMES DAVIES**

was born in 1945 in Philadelphia. He graduated from Oberlin College in 1967 and entered graduate school at the University of Washington, only to have a mathematics professor interest him in the game of go. In 1970 he came to Japan, where his go playing has advanced to the amateur 5-dan level.

Besides writing for the Ishi Press, he is a regular contributor to Go Review magazine. He now lives with his wife in the suburbs of Tokyo.

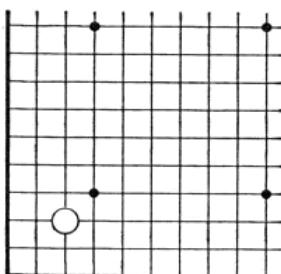
# CHAPTER 1

## Three-three point joseki

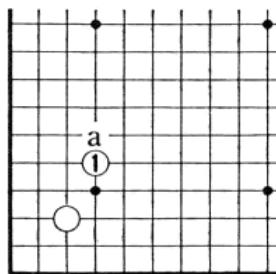
### INTRODUCTION

Generally speaking, the simplest joseki start with a stone on the three-three point, as in Dia. 1. This used to be considered a poor play, but that belief has been dispelled in the present century, when professional players have come to make frequent use of three-three point joseki.

The virtue of the stone in Dia. 1 is easy to understand: it denies Black access to the corner. If Black attacks, he will have to build his position in the center or along one side of the board, where it is harder to find security. The drawback of a play on the three-three point is that, tucked so far back in the corner, it does not give much help in developing into the center. The two sections of this chapter will show what happens when Black approaches the white stone in Dia. 1.



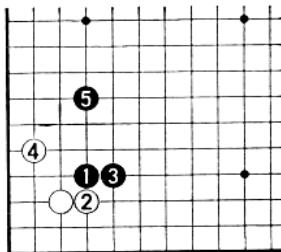
Dia. 1



Dia. 2

If Black does not get around to playing against White's stone, then sooner or later White will want to make a shimari, by adding a stone at 1 or 'a' in Dia. 2. Such a move, reinforcing the corner, reaching out into the center, and preparing for wide extensions on both sides, is of great value.

## SECTION 1



Basic joseki 1

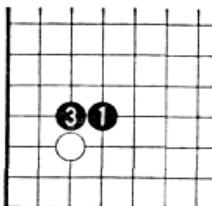
Black 1 is our first example of a kakari, a move which approaches an isolated enemy corner stone from the outside. It is worth quite a lot for White to push back against this particular kakari with 2, and Black 3 to 5 are the standard continuation. White makes a modest amount of corner territory, while Black gets a center-facing position.

This is the basic joseki pattern, but it is often altered to fit surrounding circumstances. In particular, Black 3, White 4, and Black 5 are often played differently. We shall examine the meaning of the moves in the basic joseki, and then look at some of the variations.

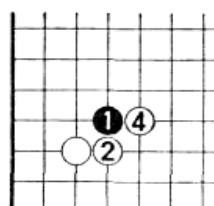
## The basic joseki

Dia. 1. White 2 in the basic joseki is a big move, for if White leaves it out and Black gets a chance to play 3, then although White can still live in the corner, he will be confined much more tightly than before; see section 19. White 4 is important for the same reason.

Dia. 2. If Black omits 3 and White gets to play 4, then Black 1 becomes almost useless. This formation is better for White than just a shimari would be. Therefore Black 3 in the basic joseki is another important move.

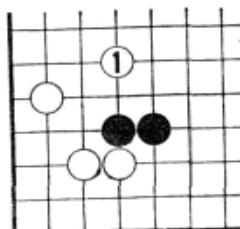


**Dia. 1**  
② tenuki

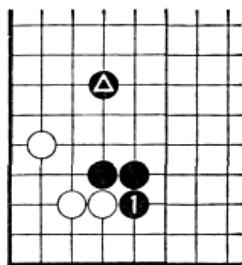


**Dia. 2**  
③ tenuki

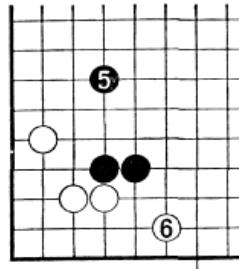
Dia. 3. Black 5 in the basic joseki is easier to leave out than the three moves which preceded it, but it does prevent White 1 in this diagram, a move which prepares both to attack the black stones and to make territory on the left side.



**Dia. 3**



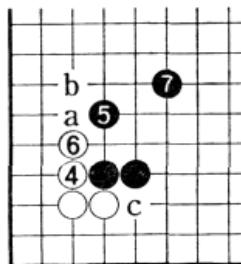
Dia. 4



Dia. 5

Dia. 4. After the joseki, Black 1 here is a big move, preparing to make territory and eye shape on the lower side, and stopping White from enlarging his corner in that direction. Sometimes it is best to play 1 instead of  $\Delta$ .

Dia. 5. To prevent Black 1 in the last diagram, White often continues the basic joseki by playing 6, although that gives Black sente.



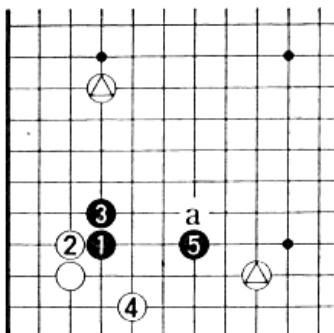
Dia. 6

#### White 4: variations

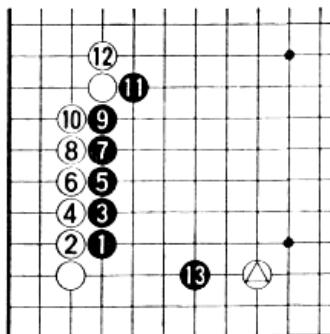
Dia. 6. Here is one variation in the basic joseki. Black 7 prepares to wall off the left side at 'a', so White usually plays 8 at 'b', leaving Black to take 'c' or some other point.

Dia. 7. Black 1 is especially appropriate when White has made two extensions like  $\Delta$  from his corner stone. After 5, White can attack the stones Black has played, but unless by some chance he succeeds in actually capturing them, he cannot get a lot of territory here. Compare his prospects in this diagram with what they would be if he could make a shimari at 3. Incidentally, this is a situation where Black might play 5 at 'a' for a faster get-away into the center. Either way is joseki, but ...

Dia. 8. Instead of following the basic joseki pattern, in this situation White might well play 4 and so on to take territory on the left side. Black can finish the sequence with 13, giving himself some room for eyes and getting ready to attack White  $\Delta$ .



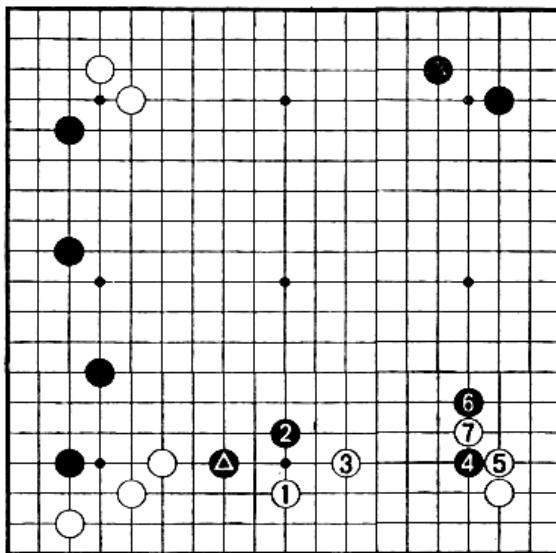
Dia. 7



Dia. 8

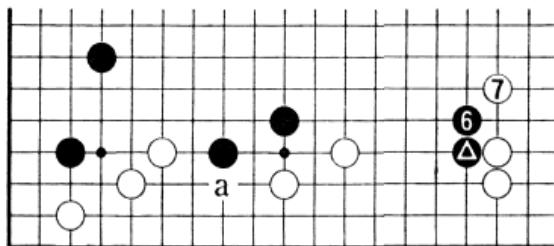
### Black makes a one-point jump

Dia. 9. By way of introducing some of the other variations in this joseki, let's examine this sequence, taken from a professional game. White attacked Black  $\Delta$  with 1, and Black 2 and 4 made a nice reply. Against White 5, Black jumped out to 6, and White wedged in at 7.

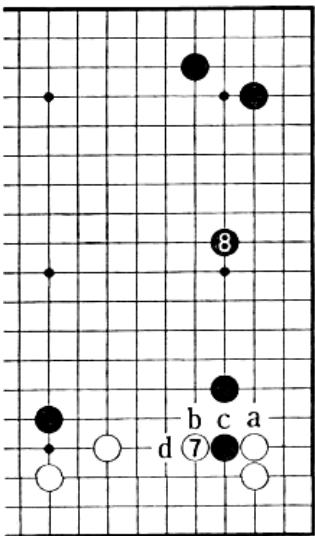


Dia. 9

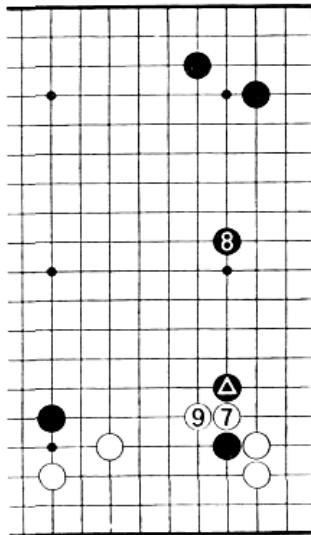
Dia. 10. If Black had played 6 here White would have skipped out to 7, and it would have been hard for Black to do much of anything with 6 and  $\Delta$ . He could not very well attack the white stones in the middle of the lower side, because they could connect to the left hand corner at 'a'.



Dia. 10



Dia. 11



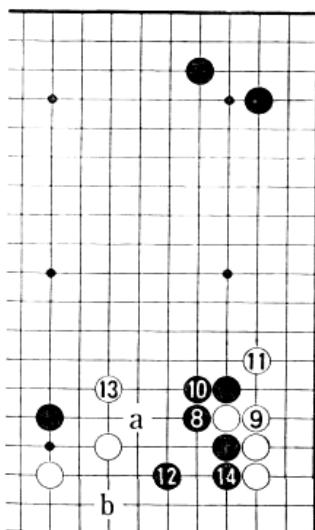
Dia. 12

Dia. 11. In one variation of this joseki, White plays 7 as shown to take territory on the lower side, but in the present game that would let Black get a big point at 8 on the right side. Later Black could play 'a' or 'b' in sente, even if White first played 'c', and there would remain ways, such as Black 'd', for him to break into the lower side.

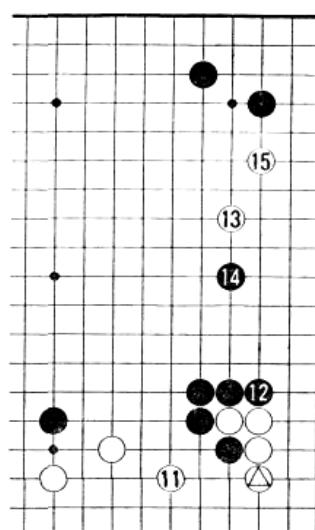
Dia. 12. But it would not have been good for Black to play 8 after White 7 here, because then White 9 would have taken a large lower side and left Black Δ very weak.

Dia. 13. So the actual game continued this way. Next Black was able to live on the lower side by playing 'a' and 'b'.

Dia. 14. White could have secured the lower side territory by playing 11 here—the connection between it and Δ could not be broken—but then Black would have played 12 and White would have been faced with the need to make an invasion on the right side. White 13 looks like the best point, since White does not want to be pushed toward Black's strong wall in the lower right, but however he invades, he cannot get the worry-free position he had in Dia. 13. 11 is a joseki move for White, but in these circumstances it would have been an unnecessary addition to his stones on the lower side and an invitation to trouble on the right.



Dia. 13

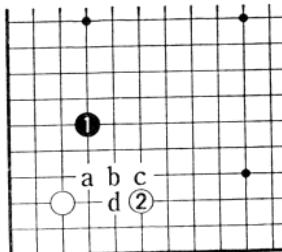


Dia. 14

## In conclusion

These sequences can be used not only in the corner, but whenever a stone anywhere on the third line is attacked with a shoulder-hitting move like Black 1. Since such shoulder-blows are one of the common ways of reducing large potential territories, the patterns of this section turn up frequently in the opening and early middle game.

## SECTION 2



Basic joseki 2

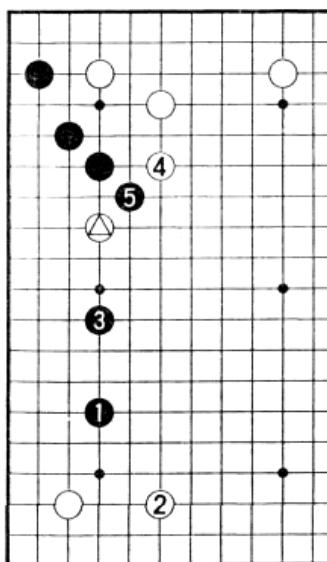
It often happens that Black wants to approach White's stone from one side or the other, instead of attacking at 'a'. The exchange of Black 1 for White 2 forms a simple joseki. Depending on the situation, White may answer Black 1 at 'a', 'b', 'c', or 'd' instead of at 2, or he may choose not to answer Black 1 at all. Also, instead of Black 1, there are other similar kakari which we shall look at.

As a rule, Black should make a kakari like 1 when his purpose is to do something constructive on the left side. When his aim is to destroy white territory, however, the shoulder-hitting kakari of section 1 is better.

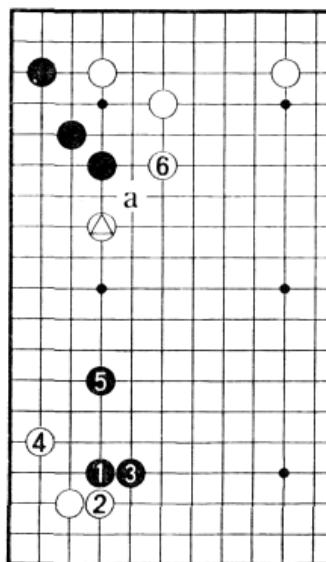
## Ogeima kakari

Dia. 1. In this common position Black 1 is often played. It and Black 3 give Black a position on the left side, weakening White  $\Delta$ . 4 is a good point for White, but  $\Delta$  still does not have room to make two eyes on the side, and Black can attack it with 5.

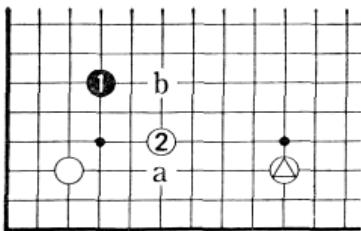
Dia. 2. If Black played this joseki, then he would be putting much less pressure on White  $\Delta$ ; this time, after White 6, Black 'a' would pose very little threat to White.



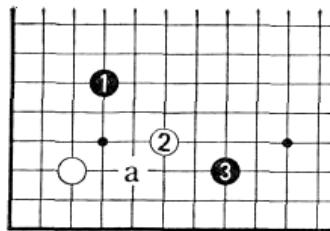
Dia. 1



Dia. 2



Dia. 3

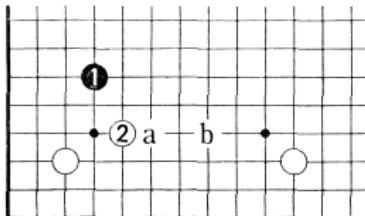


Dia. 4

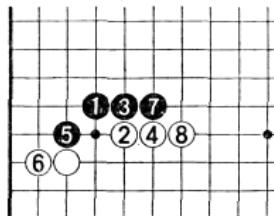
Dia. 3. When White has made an extension like  $\Delta$  from his corner stone, Black 1 may be used to reduce the size of his prospective territory. Compare its size now with what it would be if White made a shimari at 1.

Here White should definitely play 2 on the fourth line, for this builds toward a larger territory than White 'a' would. Next, 'b' is a good point for either player.

Dia. 4. The reason White does not always play 2 on the fourth line is that Black can then attack from the other side with 3. This aims at 'a', from which point Black can connect to either 1 or 3.



Dia. 5

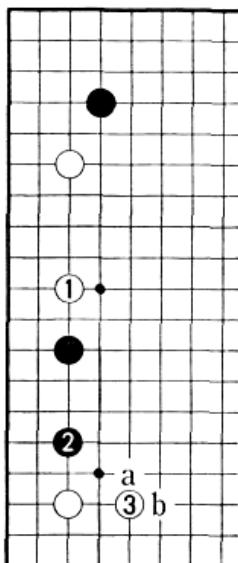


Dia. 6

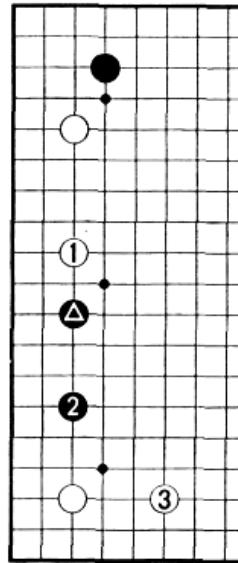
Dia. 5. In this case White might answer 1 at 2 instead of 'a'. The argument for doing so is that even if White extended to 'a', Black would still be able to invade the lower side, at 'b' for instance. Since White needs two stones to defend the side anyway, 2 and, later, White 'b' make a well-balanced formation, and 2 makes the corner stronger than White 'a' would.

## Other kakari

Dia. 6. When Black approaches White  $\Delta$  from the side, he need not always use the ogeima kakari. The kogeima kakari is possible too, although it must be used with discretion, since it provokes this sequence, in which White makes a lot of secure territory on the lower side.



Dia. 7



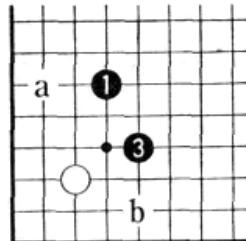
Dia. 8

Dia. 7. In this situation Black 2 would be the correct kakari. White could play 'a' or 'b' instead of 3.

Dia. 8. If we move White 1 and Black  $\Delta$  a line higher, then Black 2 should be moved accordingly.

## Tenuki

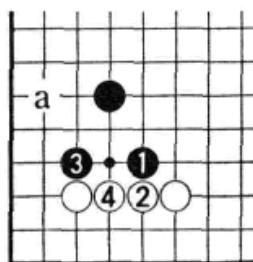
Dia. 9. When White fails to respond to 1, the keima at Black 3 is the standard play. White can slide out to 'a' or 'b', but he is being pressed into a very low position.



Dia. 9  
② tenuki

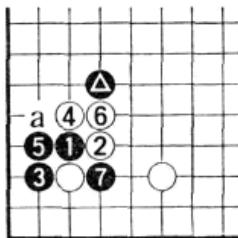
## Later on

Dia. 10. After the basic joseki, Black can play kikashi at 1 and 3, useful points because they interfere with White's extending to 'a'. However, these moves make White solid and strong, and Black should not play them too early, since there are other things he may want to try against the corner.



Dia. 10

Dia 11. This shows one of those other possibilities. Black 1 and 3 aim at exchanging the corner territory for the outside, and might be used if Black  $\Delta$  became hard to defend. If White played 4 at 7, Black could play 5 at 4 or 'a', and in one way or another it should be possible for him to make eye shape.



Dia. 11

## In conclusion

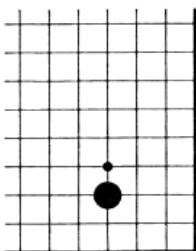
Generally speaking, Black's plays in this section are much more loose and open than his ones in the previous section. For that reason they allow White to build toward larger territories than before, but at the same time they leave more possibilities for Black in the corner itself. Dia. 11 is just one example of the kind of thing that can happen there later on.

## CHAPTER 2

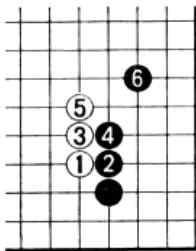
### Three-four point joseki: part 1

#### INTRODUCTION

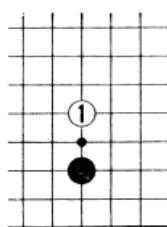
The black stone in Dia. 1 rests on the 3-4 point, which has long been the most popular starting point in the corner. A stone placed here, like one on the 3-3 point, protects the corner territory, but it is not as likely to be shut in from the outside. If White attacks with 1 in Dia. 2, copying the idea of the joseki in section 1 of chapter 1, Black will be more than happy to reply with 2, 4, and 6, getting a favorable result. Rather than have Black solidify such a large corner, White usually attacks with one of the plays shown in Dias. 3 to 6.



Dia. 1

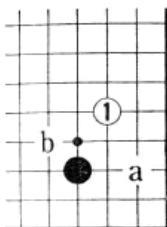


Dia. 2

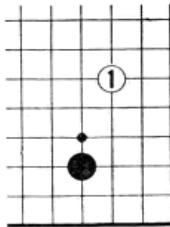


Dia. 3

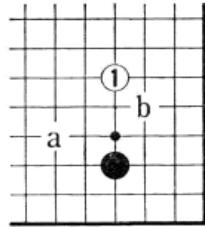
If we think of the black stone as a stone on the third line, then White 1 in Dia. 3 is a natural way to attack. White's general aim is to establish a position on the right side or in the center, while Black takes the corner territory. All of the joseki in this chapter illustrate that idea, and most of them start with White 1 in Dia. 3.



Dia. 4



Dia. 5

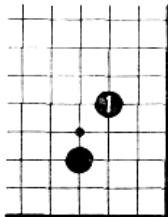


Dia. 6

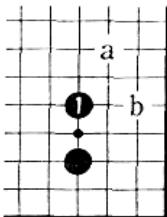
If we think of the black stone as a stone on the fourth line, then White 1 in Dia. 4, aiming to slide in to the point 'a', is natural. Most of the joseki starting this way have Black answering with a squeeze play on the right side, and are to be found in chapter 3. In this chapter, (section 7), will be found Black's reply at 'b'.

The ogeima kakari in Dia. 5 is used when White puts special emphasis on the right side, as opposed to the corner. Section 8 of this chapter and section 18 of the next are devoted to this play.

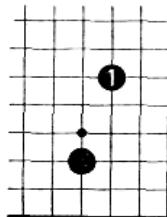
The kakari in Dia. 6 stresses side and center at the expense of the corner. It is sometimes used by those who like a quick opening development, their idea being to ignore whatever reply Black makes, ('a' and 'b' are typical replies), and rush on to some other part of the board. We shall forego any further discussion of this kakari.



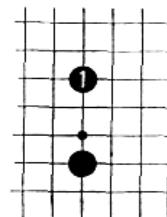
Dia. 7



Dia. 8



Dia. 9

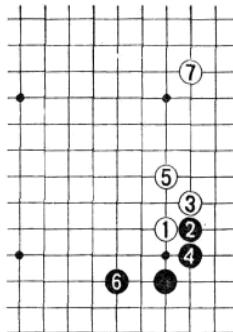


Dia. 10

One of the advantages of playing on the 3-4 point is that a stone there is in an excellent position for making a shimari. Dias. 7 to 10 show the four shimari plays that Black has available. The one in Dia. 7 defends the corner best. Black 1 in Dia. 8 is stronger toward the center, and makes a better wall from which to extend along the lower side, but suffers from the disadvantage that White can play at 'a', threatening to run into the corner at 'b'. The shimari plays in Dias. 9 and 10 stake out larger territories, but they are a bit open as compared with the previous two. After any of these four shimari, an extension on the lower side becomes a large move for either player. There are special joseki starting from these four shimari, but they are not part of this book.

In this chapter we shall see what happens when White attacks the single stone on the three-four point and Black answers by defending his corner. There is another large group of three-four point joseki in which Black answers White's kakari by counterattacking with a squeeze play, but that is the subject of the next chapter.

## SECTION 3

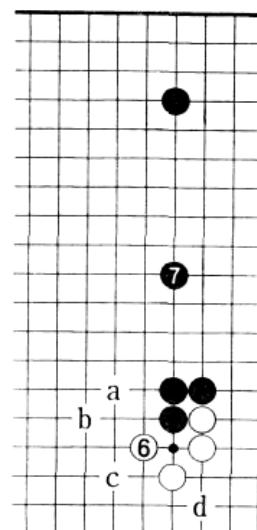
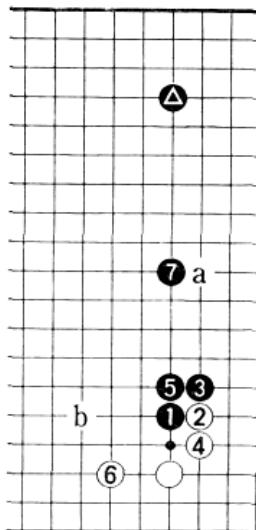
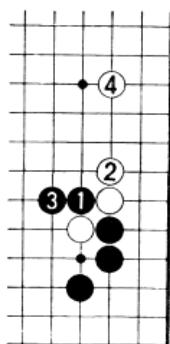


Basic joseki 3

White 1 tries more for a position on the outside than for corner profit, and in fact Black can get all the corner territory by playing 2. White plays 3 if he is interested in the right side; in the next section we shall see an alternative choice for 3 which builds more toward the center and lower side. Black 2 is a tsuke and Black 4 is a hiki, so this joseki is usually called the tsuke-hiki joseki. White 5, Black 6, and White 7 are one way to finish it, the spacing of 5 and 7 being Rood, but of course there are variations.

## Some variations

Dia. 1. The basic joseki ends in White's gote. If White wants sente he can play tenuki after Black's hiki, for if Black cuts at 1 in this diagram White can still make a position for himself with 2 and 4. Black, however, has much greater prospects on the lower side and in the center than before.



Dia. 2. Black can make a solid connection with 5 and then extend to 7, (or 'a'), as shown here, keeping the three-line interval between 7 and 5. In this situation, the spacing between 7 and  $\Delta$  is also just right. The point 'b' may become another good extension for Black later on.

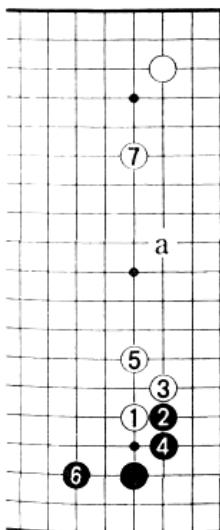
Dia. 3. Sometimes White plays 6 as shown here, so as to be able to play 'a' later. White 6 gets in the way of Black 'b', and so is suitable if White wants to build territory on the lower side, but it is not as solid as White 'c'. By and by Black may annoy White by playing 'c' himself, aiming at 'd' in the corner.

Dia. 4. After the kaketsugi at 5 White need not always extend at 'a'. In this situation he might choose to make a shimari at 7 instead.

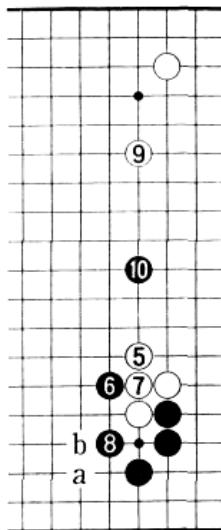
Dia. 5. Thinking of this, Black can play 6 and 8, (or 6 and 'a', or 6 and 'b'), instead of just 'a'. Then after White 9 he can attack with 10, and Black 6 should turn out to be useful in the fighting to come. He must play 6 right after White 5 if he wants White to answer it at 7.

Dia. 6. It is futile for Black to play 1 after Dia. 4. White will reply at 2, building a wall which works beautifully with his shimari. Of course Black is getting territory too, but not as much as White. Black  $\Delta$  turns out to be almost completely wasted.

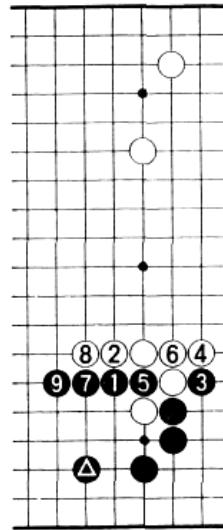
White could even apply this sequence in answer to Black 6 in Dia. 5, but then Black  $\Delta$  would not be on the board, and so Black could be satisfied.



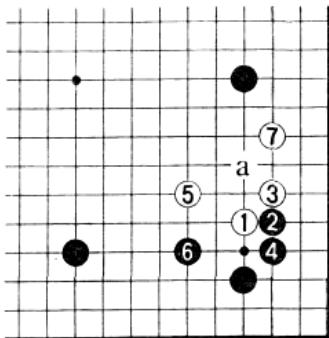
Dia. 4



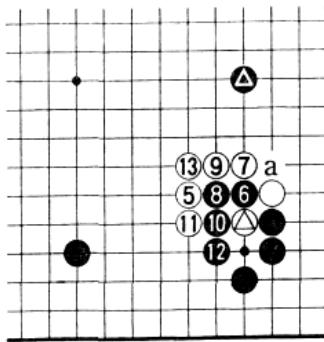
Dia. 5



Dia. 6



Dia. 7



Dia. 8

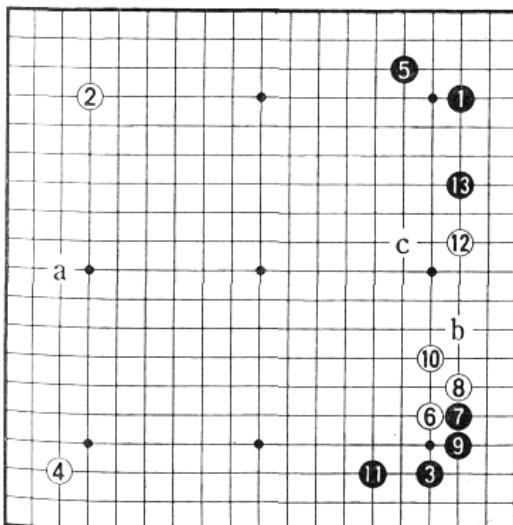
Dia. 7. Sometimes White is unable to extend up the right side, and then he must change his tactics accordingly. In this situation, for example, White should jump out into the center with 5 instead of playing 'a', making a quick escape. Black takes the vital point at 6. If White were allowed to play there he would make good shape for his stones while destroying a lot of Black's lower side territory. White 7 establishes room for two eyes on the right side.

Dia. 8. When he jumps out to 5, White need not fear this Black 6. Even if he is unable to capture the cutting stone in shicho, (White 9 at 10), he can make shape as shown, and Black  $\Delta$  begins to look very weak, while the lower side is still open. The loss of  $\Delta$  costs White very little, and if Black cuts at 'a' and captures another stone, again it is not so important.

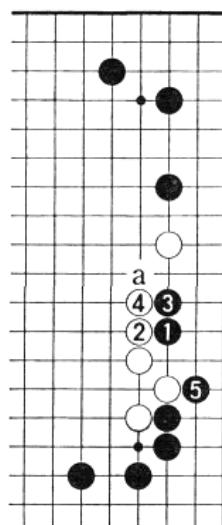
## A common opening pattern on the right side

Dia. 9. Here is one common opening pattern in which the joseki we have just been studying is often played. Black 13 is a big point, although Black 'a' would be big, too. The reason that Black 13 is so big is that it prepares for an invasion at 'b'. Of course White can defend with 'c', but then Black will play 'a', happy with the exchange of 13 for 'c', so maybe White should play 14 at 'a'.

Dia. 10. That gives Black the chance to invade at 1. It is not so good for White to reply by pressing from above with 2 and 4, since Black can connect underneath at 5, and the hane at 'a' still threatens White.



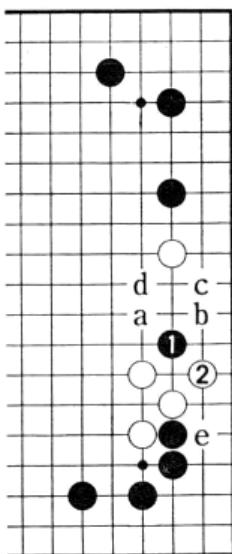
Dia. 9



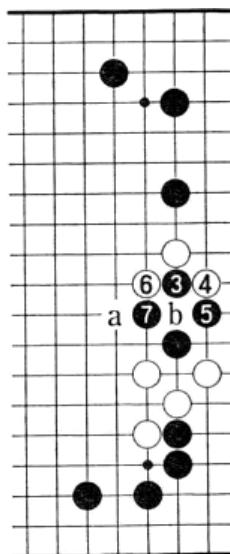
Dia. 10

Dia. 11. White 2 here is the correct answer to Black 1. Now White is ready to play either 'a' or 'b' to connect his position. If Black plays 3 at 'c' White will play 'a', and if Black plays 3 at 'd' White will play 'b'. At the same time, White 'e' has become a strong move for later on.

Dia. 12. If Black is determined to make trouble he can play tsuke at 3, leading to a ko. White can play 8 at 'a' or 'b'. Black had better be sure of his ko threats before starting this fight.



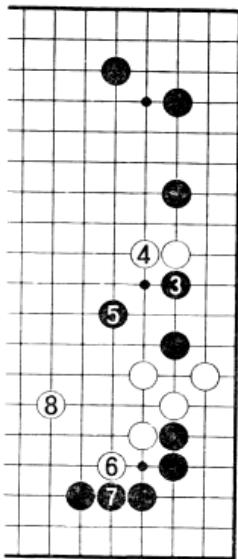
Dia. 11



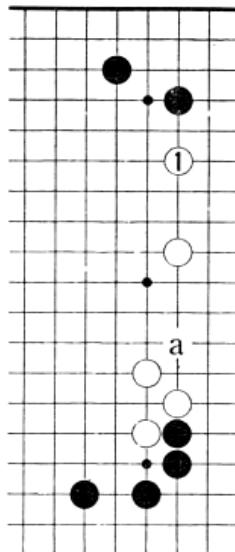
Dia. 12

Dia. 13. If White lacks ko threats he cannot play 4 and 6 in the last diagram, but must submit to being cut in two as shown here. He can still fight in his separated shape, but it will be hard for him.

Dia. 14. Thus White 1 is quite large, for after it the invasion at 'a' is not likely to pose any threat at all.



Dia. 13

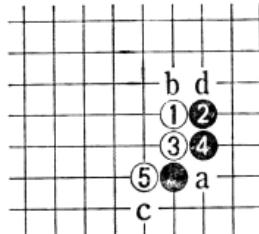


Dia. 14

## In conclusion

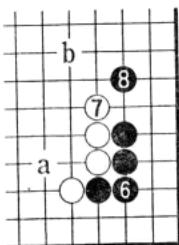
This is a simple and satisfying joseki for Black, since he gets a strong corner while White's shape is still open to attack. But on the other hand, White comes out of it with a higher position, and it is easier for him to develop a really large territory than it is for Black, so there is nothing unfair about it. There are many opening situations where it is a reasonable choice for both Players.

## SECTION 4

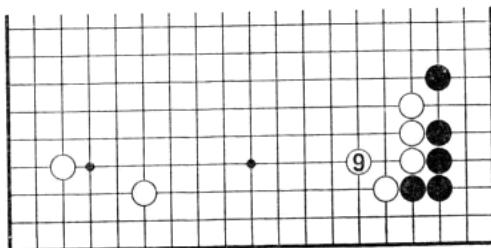


Basic joseki 4

This joseki starts out like the one in the last section, but now White slides along the top with 3 instead of playing hane at 'd'. No variation is possible in Black 4 and White 5. This joseki is known as the nadare, which means avalanche in Japanese. It does not stop here, for Black has a serious weakness in the cutting point at 'a', while White is vulnerable to a hane at 'b'. Black has four choices for his next play; 'a', 'b', 'c', and 'd'. We shall concentrate on Black 'a' and 'b'.



Dia. 1

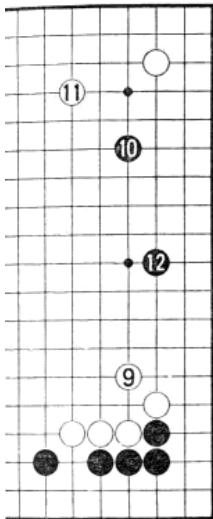


Dia. 2

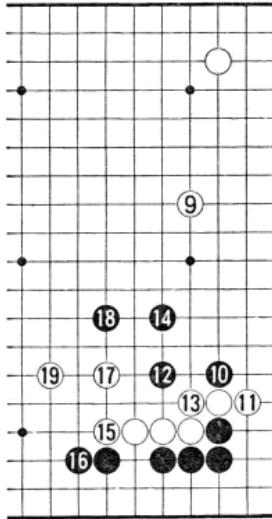
### Black 6: simplest variation

Dia. 1. Black defends his weak point at 6, and White does likewise at 7. After Black 8, White has good plays at 'a' and 'b', and he can also play tenuki.

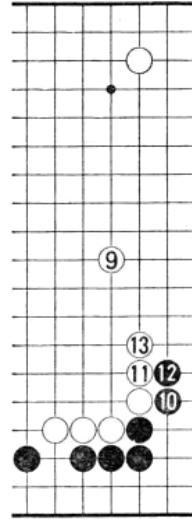
Dia. 2. With this shimari in the lower left corner it is a good idea for White to make the kaketsugi at 9, working toward a large territory across the lower side.



Dia. 3



Dia. 4



Dia. 5

Dia. 3. With the joseki turned on its side, this is the same situation as before, except that White has only a single stone in the other corner. White 9 is not a bad move, but now Black can easily make a position on the side with 10 and 12.

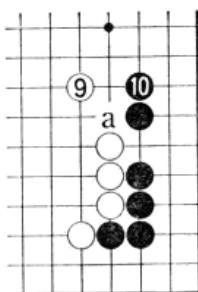
Dia. 4. So White may prefer to make a play like 9 here. Black can attack with 10, but the fight is a fair one, both the black and the white groups being weak.

Dia. 5. White must be careful not to play 9 too close to the lower right corner. If he plays it here, Black will just push out with 10 and 12. Now it is obvious that there is too little territory below White 9 and too much open space above it.

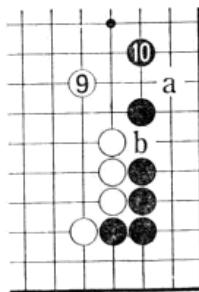
Dia. 6. The other key point for White is at 9. This play enlarges White's wall and, by preventing Black 'a', reduces Black's prospects on the right side. If Black answers White 9, he should do so at 10.

Dia. 7. If Black plays 10 here he leaves a serious weak point at 'a' which White can exploit if he has a stone further up on the right side. Do you see the relation of 'a' to White 'b'?

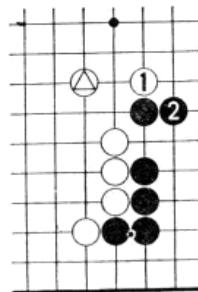
Dia. 8. If Black fails to answer  $\Delta$ , White can play kikashi at 1. Black's best response is 2, but this exchange by itself hinders Black in the expansion of his territory along the right side.



Dia. 6



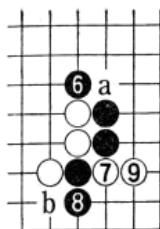
Dia. 7



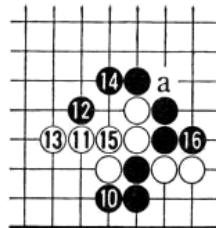
Dia. 8

## The small nadare joseki

Dia. 9. Black attacks with 6 and White counter attacks with 7, forming the so-called small nadare joseki. White 9, threatening both 'a' and 'b', is the key to this variation.



Dia. 9

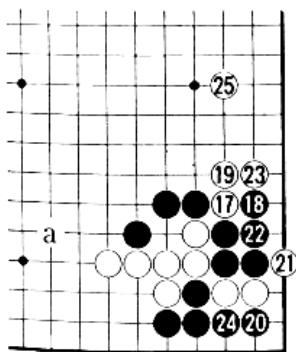


Dia. 10

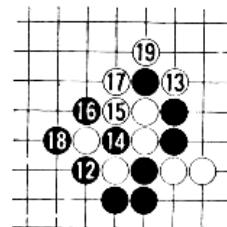
Dia. 10. Black 10 threatens to capture all the white stones, and White 11 defends. Black 12 is a good tesuji and Black 16 takes the corner, but the cutting point at 'a' remains.

Dia. 11. White cuts and makes a position for himself on the right side, and after this the joseki continues with a fight involving the weak black stones in the center. One idea for Black's next move is 'a'.

Dia. 12. After White 11, this is another possible variation.

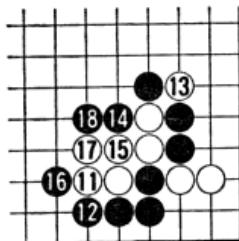


Dia. 11



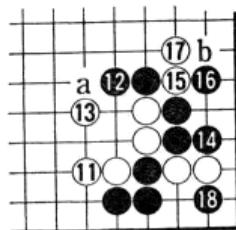
Dia. 12

Dia. 13. What happens if White plays nobi with 11? The feasibility of this move depends on a shicho. Black can crawl out at 12, and when White cuts at 13 Black attacks with 14, 16, and 18. If the shicho works, White loses everything. If White plays 13 at 16, then Black 13 captures the corner stones, and this is not so good for White either. So if the shicho favors Black, White 11 is impossible, but on the other hand if the shicho favors White, this diagram is not very good for Black.



**Dia. 13**

Dia. 14. When the shicho is against Black, he must play as shown here, taking the corner. Next White should take the vital point at 'a', and of course 'b' is his sente on the right side.

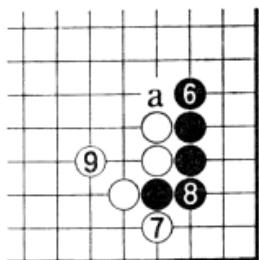


**Dia. 14**

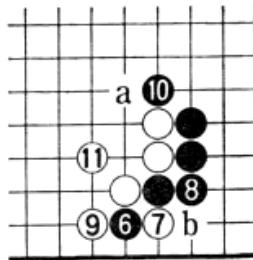
## **Black 6: the other two variations**

Dia. 15. Black 6 here forms the so-called o-nadare, (big nadare), joseki. This move is not as aggressive as the hane at 'a', so White will often answer it by playing tenuki. If White does continue with the joseki, then this diagram shows the simplest way. Another idea is to exchange 7 for 8 and then tenuki, without playing 9.

Dia. 16. Finally there is this double hane variation, which leaves Black with good plays at 'a' and 'b'. Perhaps you can figure out what happens if White does not answer Black 'a'.



**Dia. 15**

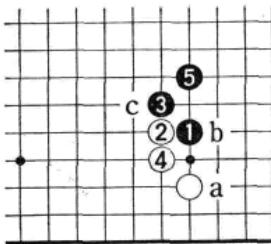


**Dia. 16**

## **In conclusion**

White is offering Black a modest amount of corner and side territory in return for a wall, basically a simple idea, but there are many complicated variations to the nadare joseki, including a whole family arising from the o-nadare which we have not mentioned.

## SECTION 5



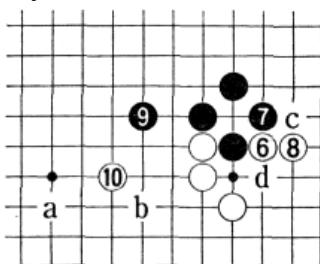
Basic joseki 5

In answer to Black's kakari at 1, the tsuke on the outside is also possible. The sequence up to Black 5 is the usual joseki, although there is a difficult variation, not to be found in this book, in which Black plays 3 at 'a'. After Black 5, White can continue by playing 'b' or 'c', or he can leave the shape as it is. We shall look at all three of these possibilities, as well as a variation in which Black plays 5 at 'c'.

Let's start with the two ways of playing White 6.

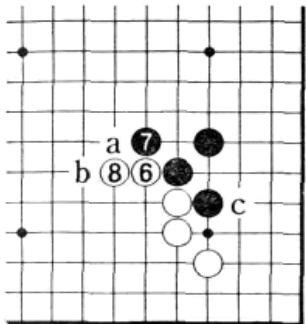
### White 6: first choice

Dia. 1. The tsuke at 6 secures the corner territory. You may be impressed with White's large profit in this sequence, but Black has sente, (if White fails to play 10 then Black can play there himself and completely

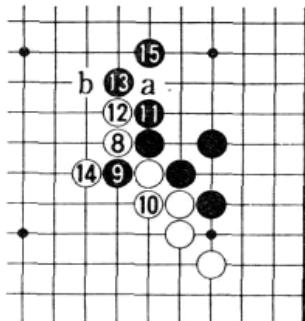


Dia. 1

encircle White's corner), and strength to use on the right side and in the center. White's position is not solid: Black can play 'a', threatening to continue with 'b'. and in addition Black 'c', (threatening 'd'), is sente if played at the right time.



Dia. 2



Dia. 3

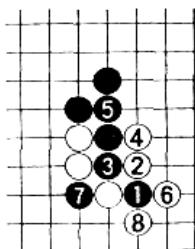
### White 6: second choice

Dia. 2. The idea behind this White 6 is to build a wall over the lower side, and after White 8 Black typically makes some move on the lower side to reduce the amount of white territory there. Before doing so, he may push White a bit farther, (Black ‘a’, White ‘b’. etc.), to build up his own strength over the right side. White can still play ‘c’ later on to take the corner.

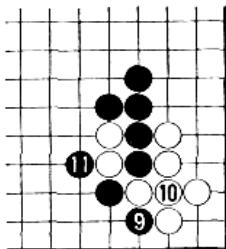
Dia. 3. Instead of 8 in Dia. 2, White can play the double hane shown here if he likes. The sequence may continue this way, although 13 at ‘a’, (to take sente), and 15 at ‘b’ are other possibilities. White has a higher wall than before, but Black is also stronger, and he may be able to put Black 9 to use later.

## White plays tenuki

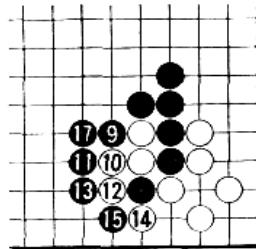
Dia. 4. If White lets Black have the next play after the basic joseki, then Black will play the tsuke at 1, and White 2 to 8 are the correct response. In this sequence, which is not finished, if Black plays 7 at 8 then White will play 8 at 7, and although the ensuing semeai in the corner may be difficult, if played correctly it ends in Black's defeat.



Dia. 4



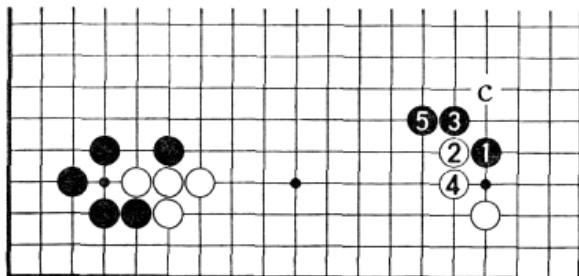
Dia. 5



Dia. 6  
16 connects

Dia. 5. Continuing from the last diagram, Black captures two stones in shicho. White is confined to a small corner, but since he gets to play a shicho-breaking move in the upper right corner, he is not so badly off.

Dia. 6. If the shicho does not work, Black can still confine White with these plays.

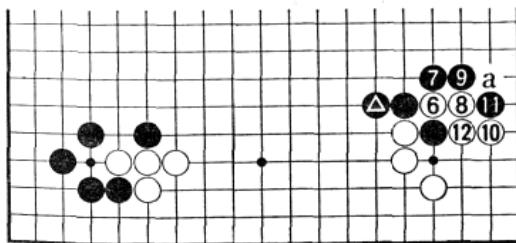


Dia. 7

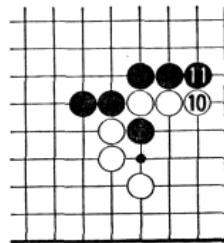
### Black 5: variation

Dia. 7. Here is one situation in which Black should play 5 instead of 'c', for if he plays 'c' and gets into Dia. 2 or 3, White will get too much territory on the lower side.

Dia. 8. This variation of the joseki continues with White cutting at 6 and taking the corner. Black has sente and can build territory on the right side, and from  $\Delta$  he can easily invade the lower side. White 10 is a tesuji in this shape, and Black 11 an important kikashi, making 'a' White's gote.

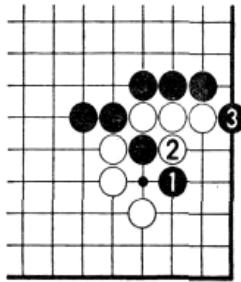


Dia. 8



Dia. 9

Dia. 9. You may wonder why White doesn't play 10 here. After all, doesn't that allow him to take sente?



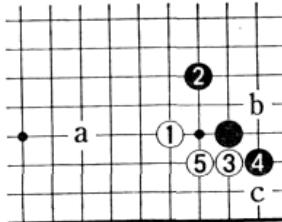
Dia. 10

Dia. 10. Yes, but then Black can play 1 and 3 here (in sente), which do terrible damage to the corner.

### In conclusion

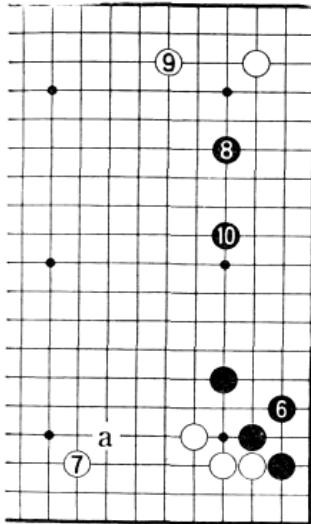
This simple joseki, which is a favorite with the famous professional player Sakata, can occur not only as shown in the corner, but anywhere along the side of the board, so its basic moves are well worth learning.

## SECTION 6

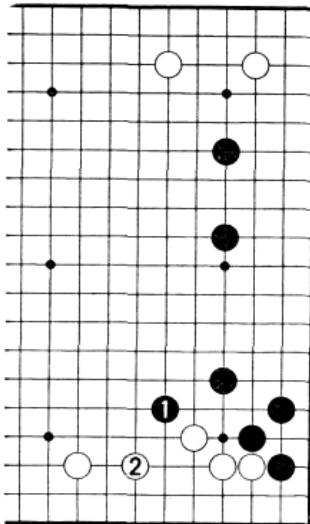


Basic joseki 6

The keima at Black 2 is a less forcible response to White 1 than the tsuke moves we have studied previously, but it is no less a good move. Sometimes White plays tenuki after it, but then a second attacking move at 'a', or thereabouts, makes it difficult for him to form eye space on the lower side gracefully. Therefore White usually continues with 3 and 5, after which this joseki has three variations. Black can play 'b' or 'c', or tenuki.



Dia. 1

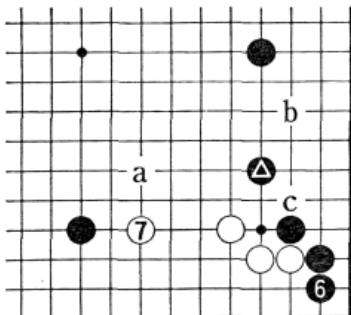


Dia. 2

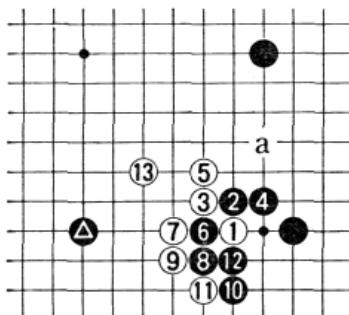
### Black 6: first variation

Dia. 1. This Black 6 is suitable for building territory on the right side, since it leaves Black with no weak points. If White fails to extend to, or in the direction of, 7, then again Black can attack at 'a'. Black 8 and 10 are consistent with Black 6, and are typical follow-up moves to this joseki.

Dia. 2. Later on, Black can play kikashi with 1, flattening out White's territory on the lower side while expanding his own area.



Dia. 3



Dia. 4

### Black 6: second variation

Dia. 3. This Black 6 is more suitable for attack and is especially good when Black already has stones on the sides, as in this diagram. The idea is to keep White weak by interfering with his eye space along the lower edge. In this particular situation White might extend on the fourth line to 7, so as to make a quick march into the center at 'a' next.

The drawback of Black 6 is that it leaves the possibility of White 'b', which threatens White 'c', but with his weak group on the lower side to look after. White may never get a chance to exploit this weakness.

The original keima, (Black  $\Delta$ ), is thought to be a good way to start the attack, in line with the general principle of not playing in contact with the stones to be attacked.

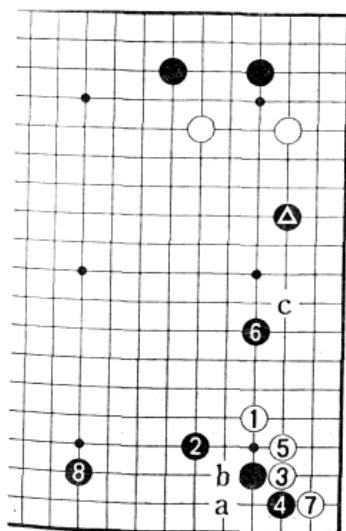
Dia. 4. The tsuke at Black 2 is much less effective, for White can make excellent shape by following the sequence up to 13. In comparison with the last diagram Black has made more corner profit, but White is already out into the center, Black  $\Delta$  is looking very weak, and the right side is still open to White 'a'.

## Black 6: tenuki

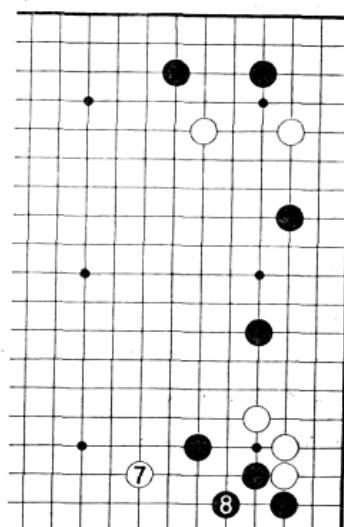
Dia. 5. Here is one case in which, after White 5, Black should play neither 'a' nor 7, but should play 6 to help his stone Δ. White now plays 7 in the corner, to keep Black from taking that point and also preparing to play 'b' and capture two stones, but Black can defend his position with 8. This is much better for him than White 5, Black 'a', White 'c'.

There are other ideas in this situation: White might be inclined to play 3 at 'c' to attack at once, or for that matter Black might play 2 at 6, to forestall such action.

Dia. 6. Maybe we are pointing out the obvious, but it would be a mistake for White to try to counter-attack with 7 in this diagram, for then Black would defend his shape with 8, leaving both White 7 and the three stones in the corner weak.



Dia. 5

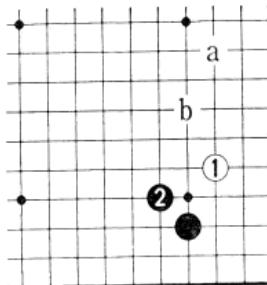


Dia. 6

## In conclusion

The keima response to White's kakari looks like a quiet move, but there is nothing peaceful about Black's intentions in playing it. Aggressive action often starts slowly like this; when you appreciate that fact you will have learned something about go.

## SECTION 7



Basic joseki 7

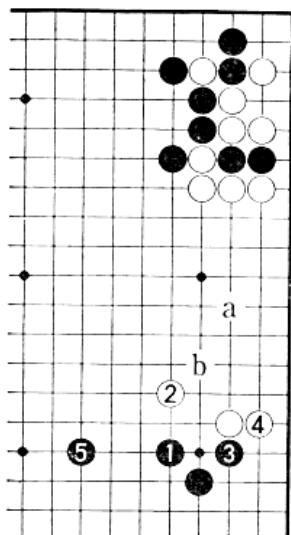
When White makes a kogeima kakari with 1, the diagonal play at Black 2 is the simplest reply. It has three purposes: it prevents White from making another attack on the corner, it makes ready to put pressure on White 1, and it prepares for a wide extension on the lower side. White usually answers it, if at all, by extending up the right side to 'a', 'b', or some such point.

## When the diagonal play is needed

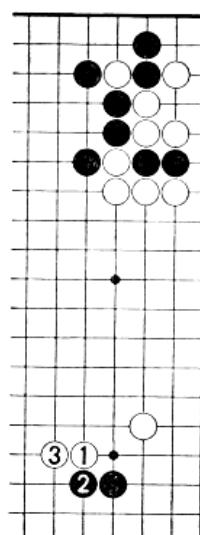
Dia. 1. Here is an example of one kind of position in which the diagonal play is particularly necessary. White has a solid fortress in the upper right corner, and Black 1 is urgently needed to keep the white territory on the right side from growing too large. In this sequence White makes his most ambitious defense, but Black has brought the situation under control.

In this case White 2 at 'a' would be far too timid. White 'b' would be better, but with the strength he has in the upper right, White should try for the greatest possible territory by playing 2 as shown.

Dia 2. If Black fails to make the diagonal play, then White will land on the vital point at 1, and his territory takes on gigantic proportions.

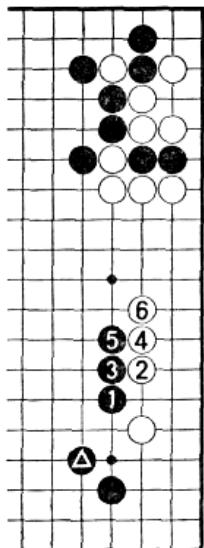


Dia. 1

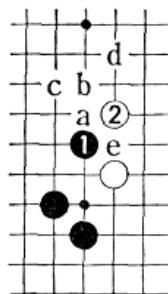


Dia. 2

Now let's see what Black can do if White doesn't answer his diagonal play. There are two ways for him to attack.



Dia. 3



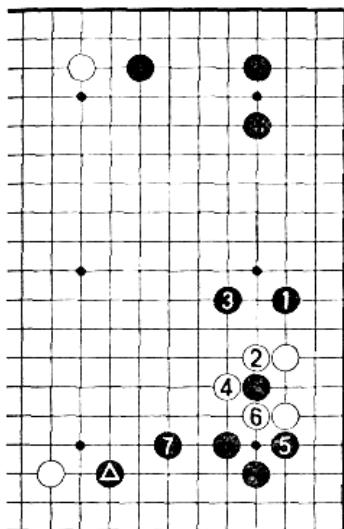
Dia. 4

### White plays tenuki

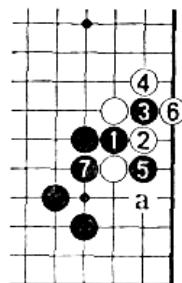
Dia. 3. If White plays tenuki after  $\Delta$  in this position, Black will press him with 1. White's strength in the upper right goes completely to waste, and Black has a wall to use for building territory over the lower side. This is not at all good for White.

Dia. 4. Let's take a closer look at Black 1 and White 2. Black has many ways to proceed from this exchange. We have just shown 'a'; 'b' and 'c' are similar, and 'd' and 'e' are other possibilities. Black may also play tenuki. The exchange of 1 for 2 by itself is usually good for him. If White makes the next play after 2, he should play 'a'.

Dia. 5. Here Black 1 and 3 are appropriate. Because of the nearness of Black  $\Delta$  there is no sense in playing 1 at 2 to build a wall.



Dia. 5

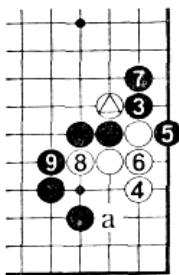


Dia. 6

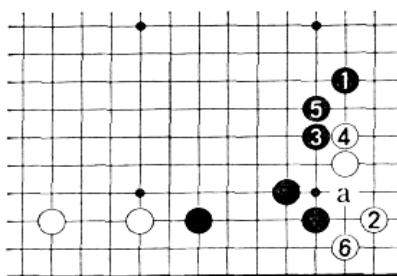
Dia. 6. If Black pushes through and cuts, White will usually capture the cutting stone, making good shape on the outside. Black has the corner, but he also has gote. This is not bad for White—note the endgame point left for him at 'a'.

Dia. 7. It is possible for White to resist Black 3 with White 4, but is not really so smart of him to do so. Even though he can fight a little bit on the outside with  $\Delta$ , he will soon have to play 'a' to live in the corner.

Dia. 8. Sometimes Black may want to attack from the side instead of playing as in Dia. 4. Here is one likely setting for such a move. Against this Black 1, White could run out at 3 if he had any chance of counterattacking, but Black might get to play 'a' and White could find himself fighting a running battle without any base on the side. It may be better for him to look for eye space than just to run away into the center, and if so, he should play 2. Black can confine him with 3, but he lives comfortably with 4 and 6.



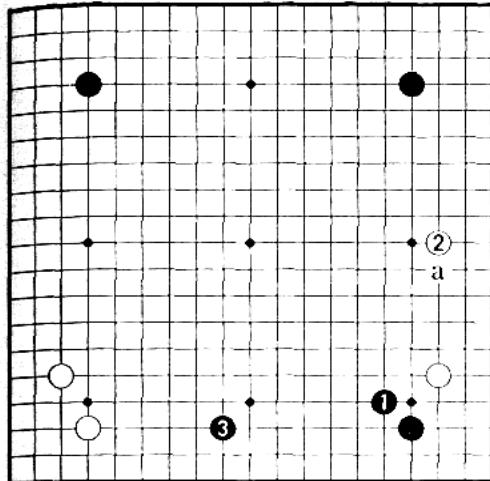
Dia. 7



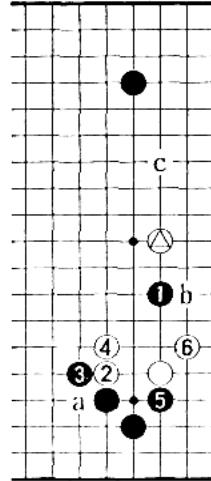
Dia. 8

## Another example

Dia. 9. Whereas in Dia. 1 Black 1 was the only good move, here it is just one among many possibilities, but it is easy to understand. If White defends on the right side at 2, then Black can extend toward the shimari with 3. If White plays 2 on the lower side, then Black can attack on the right side at 'a'.



Dia. 9



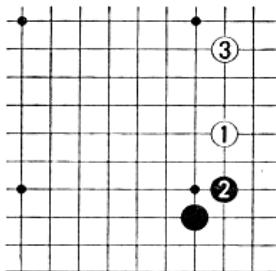
Dia. 10

Dia. 10. White's four-line extension to  $\Delta$  may look unsafe, but if Black invades at 1, White has 2 and 4 to play, which give Black the cut at 'a' to worry about. If he plays 5 to defend against it, then White answers at 6, which opens up the possibility of a connection underneath at 'b'. Considering that there is still room for White to extend upwards from  $\Delta$  to 'c', he is in no danger. It would be better for Black first to play 'c' and then think about 1.

## In conclusion

Although most of the joseki stemming from the kogeima kakari involve squeeze plays and are postponed to the next chapter, the diagonal move is of basic importance, absolutely necessary in situations like Dia. 1.

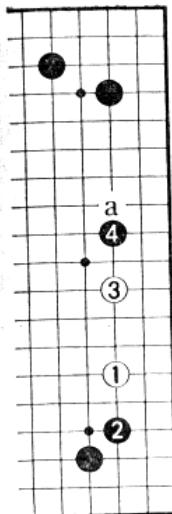
## SECTION 8



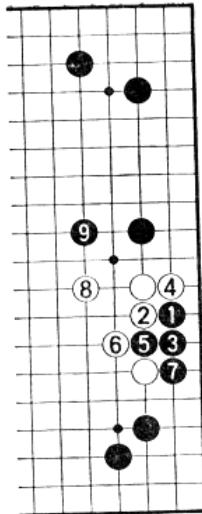
Basic joseki 8

The ogeima kakari at 1 is not usually as good as the other two kakari considered in this chapter. Black can simply defend the corner at 2. After White 3, his corner is larger and safer, and has more potential for development, than White's side position, so White 1 is reserved for situations where White has a special need to occupy the right side. Of course in those situations Black may want to answer White 1 by playing at or around 3, but then White has an easy way to handle the corner, as we shall see in section 18.

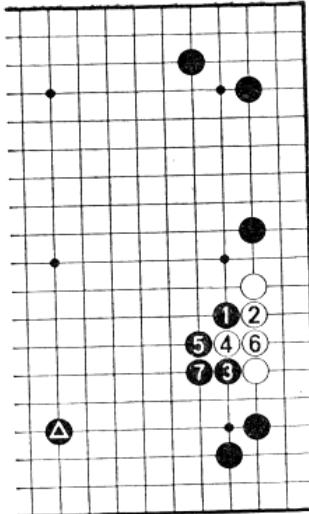
Dia. 1. The ogeima kakari is understandable in this position, although it is at least temporarily out of style. White 1 and 3 do something to reduce the effectiveness of Black's shimari in the upper right corner, but Black can still make a good extension to 4.



Dia. 1



Dia. 2



Dia. 3

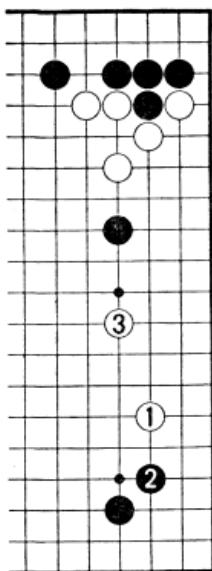
If he does not play 4, then White will approach closer at 'a', after which Black can neither make much territory in front of his shimari nor attack White. After 4, however, Black has various strong-arm tactics to use against White's two stones.

Dia. 2. He can hit them from underneath by playing Black 1, making profit on the edge while attacking.

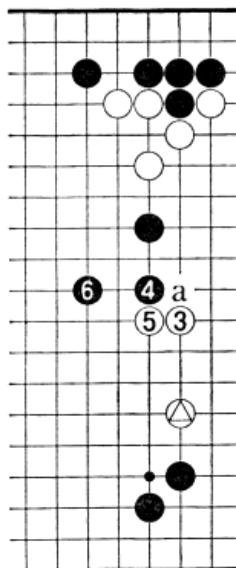
Dia. 3. Or he can hit them from the outside, looking for profit in the center. Black 1 to 7 in this diagram would be appropriate if there were an extension like  $\Delta$  on the board.

Dia. 4. This time White uses 1 and 3 to attack on the right side. There is a good reason for his playing 3 on the fourth line instead of the third.

Dia. 5. If 3 is played on the third line, Black will lose no time in striking with 4. After 6 his stones have better shape than they could possibly get in Dia. 4, and the space between White 3 and 5 and White  $\Delta$  is too narrow. If White played 3 correctly at 5 and Black played 4, White would answer with 'a', not 3.

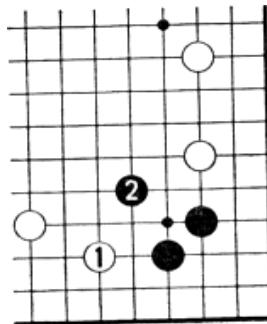


Dia. 4



Dia. 5

Dia. 6. If after the basic joseki White advances on Black's corner with 1 here, Black 2 is a good reply. It is not that Black's eye shape is endangered, but if White were allowed to play at 2 himself, he could make territory in the center, and Black could not attack.



**Dia. 6**

### In conclusion

The ogeima kakari looks rather lukewarm so far. White's real intention is usually to provoke a squeeze play, and then he has some good maneuvers, which we are coming to in section 18.

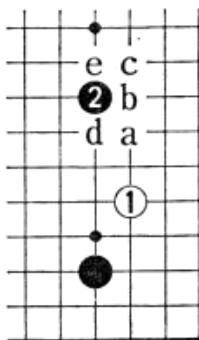
## CHAPTER 3

### Squeeze plays

#### INTRODUCTION

In the last chapter we saw what happens when Black answers White's kakari by defending the corner in one way or another, letting White extend unhindered along the side. In this chapter we come to the joseki in which Black stops that extension with a squeeze play.

Squeeze plays are particularly often used against the kogeima kakari, (White 1 in Dia. 1). Black 2 in Dia. 1 is one squeeze play, and 'a', 'b', 'c', 'd', and 'e' are others. Which of these is best in any given situation is a hard question—the choice may be more a matter of taste than of anything else. Black 'a' and 'b' are the oldest, and the most thoroughly studied. Black 'c' was introduced by Dosaku, a famous Japanese professional go player, around 1700. The squeeze plays on the fourth line are the creations of the present century, in fact, they did not become really popular until the post-World-War II era. Black 'e', the newest, was not much played until a year or two ago.

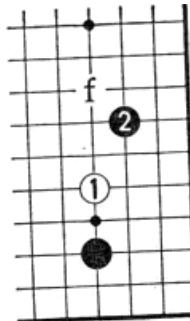


Dia. 1

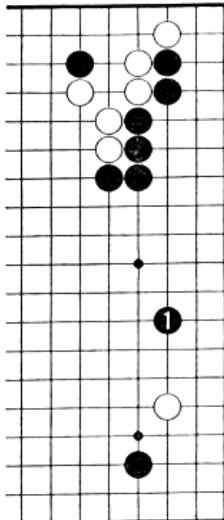
Squeeze play joseki are difficult, and branch out into a large number of variations. To keep this chapter from being longer than it is, we will concentrate on Black 2 in Dia. 1, (sections 9 to 13), which is the most representative squeeze play, and happens to be currently the most popular. Sections 14 to 16 contain brief surveys of the joseki starting with Black ‘a’, ‘d’, and ‘c’. Black ‘b’ is too much like Black 2 to need a separate section, and Black ‘e’ is too new for us to be able to say much about.

Squeeze plays can also be used against other kakari, such as Black 2 against White 1 in Dia. 2, (section 17). Black ‘f’ is a modern play often made against White 1, but the joseki proceeding from it are not yet really well worked out, so we are leaving it out of this book.

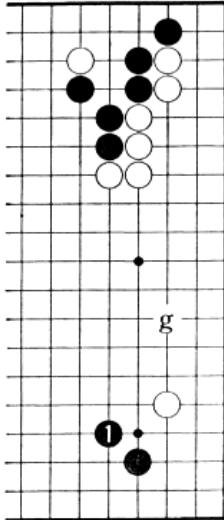
The ogeima kakari, too, since it is played when the side is important, is often met with a squeeze play, and that is the subject of the last section of the chapter.



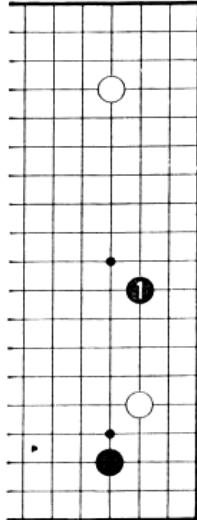
Dia. 2



Dia. 3



Dia. 4



Dia. 5

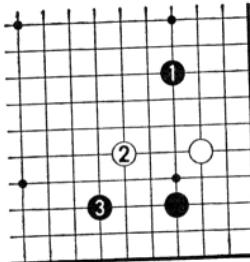
A squeeze play is most effective in a situation like Dia. 3, where it serves both to attack White's stone and to extend from a Black position in the other corner. If we reverse the colors up there, as in Dia. 4, then a squeeze play is no longer so good; it is better for Black to play at 1, as in section 7. If Black wants to keep White from making a large territory on the right side by playing 'g' in Dia. 4, he can easily do so, but he can not take away all of White's territory, nor make much territory of his own there, and by attacking Black 'g'

White can build up strength for use in other directions, without having to worry about his strong stones in the upper right corner.

In Dia. 5, however, where White has only one stone in the upper right corner and Black can aim to attack it, a squeeze play would be above criticism.

Now let's start sampling the joseki that begin with White 1 and Black 2 in Dia. 1.

## SECTION 9



Basic joseki 9

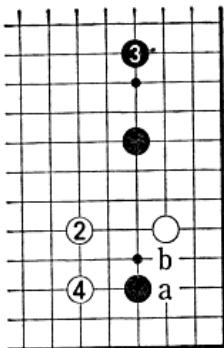
Black plays 1, White jumps between Black's stones at 2, and Black runs along the lower side with 3—this is one of the most interesting of the squeeze play joseki. There is not a solid connection between White's two stones, but there is a lot of flexibility in his position.

After jumping well out into the center with 2, he can do any of four things: he can attack Black 1; he can pressure Black's two stones on the lower side; he can play at the 3-3 point to get eye shape in the corner; or he can do nothing at all. We shall take up these four possibilities one by one after looking at two of the variations in the basic joseki.

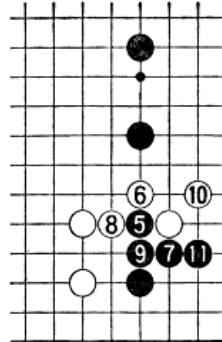
## Two variations

Dia. 1. If Black uses 3 on the right side, White will play 4, and now it is White, not Black, who can make territory on the lower side. This is a very large shift in circumstances, but sometimes it may be more important for Black to defend the right side than to play 3 on the lower side. The Black stone in the corner is not dead, as you will see in the next diagram, and in fact Black can even allow White to play another stone against it. If White plays 'a' Black can still cause trouble by playing 'b'.

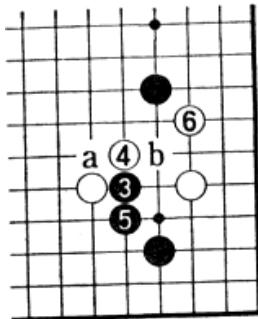
Dia. 2. If Black wants to, he can play these moves after the last diagram, but while he is living in the corner, White is getting stronger on the outside.



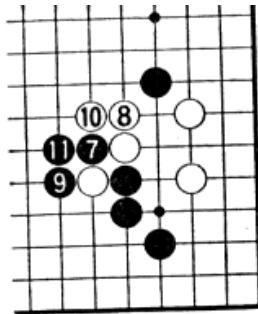
Dia. 1



Dia. 2



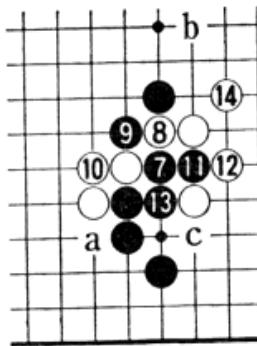
Dia. 3



Dia. 4

Dia. 3. Instead of playing 3 as in the basic joseki, Black can slice into White's position this way. After Black 5 he is ready to cut at either 'a' or 'b'. White can next play 'b', or he can play 6, a recent invention.

Dia. 4. This is the usual continuation, in which both sides make good shape.



Dia. 5

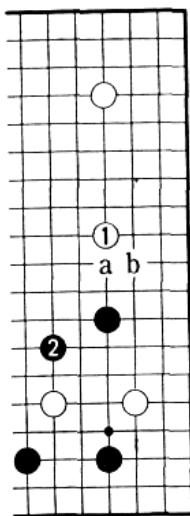
Dia. 5. There is also this messy continuation. It may be joseki, but the fighting gets difficult, and not much is known about it. White has good points at 'a', 'b', and 'c' but it is Black's turn. Now back to the basic joseki and the four possibilities left after it.

## 1. Attack on the right

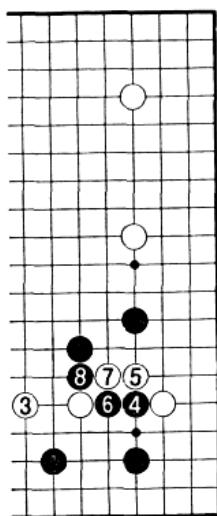
Dia. 6. When White has a stone in the upper right corner he need lose no time in playing 1, (or 'a', or 'b'), making a good extension while attacking. Black 2 is the usual defense, since it threatens to cut White.

Dia. 7. For example, if White plays 3, Black will cut him with 4, 6, and 8. White should not allow this, so before jumping further out into the center he must do something to tighten the connection between his stones. There are several ways in which he can do so.

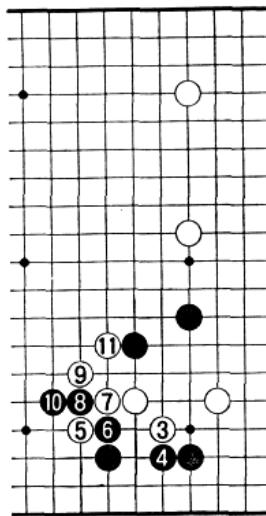
Dia. 8. Here is one of them. White 3 prevents the cut, and the sequence up to 11 is a good way for both sides to continue.



Dia. 6



Dia. 7

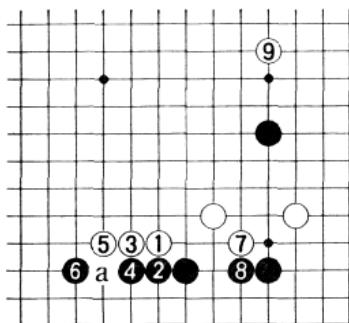


Dia. 8

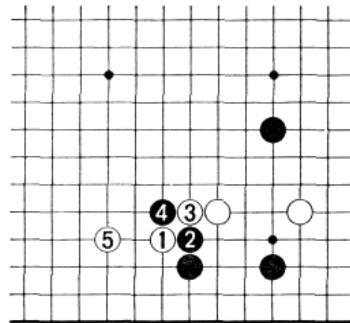
## 2. Pressure

Dia. 9. Before making his attack White can play 1, inviting Black to help himself to some territory along the third line. If Black accepts the invitation by playing 2, then this sequence may follow, and now when White attacks with 9 he has a big wall to push Black's stone against. Of course Black can play 6 at 9, but then 'a' is a large point for White. Incidentally, if Black jumped out too hastily by playing 4 at 'a', then White 5 at 4 would give him plenty to worry about.

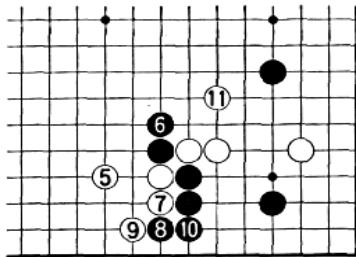
Dia. 10. Black does not have to follow the easy course of the previous diagram, for he can push through and cut with 2 and 4 here. White 5 is a way of making good shape in this kind of situation.



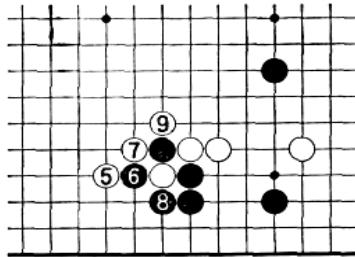
Dia. 9



Dia. 10



Dia. 11

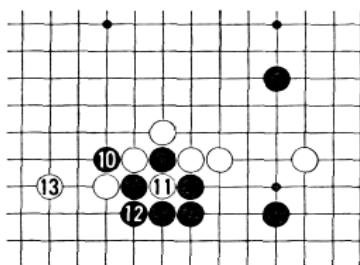


Dia. 12

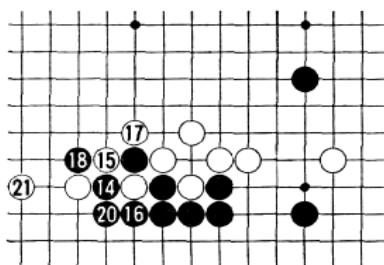
Dia. 11. Black should answer 5 with 6; White has to play 7, Black has to answer at 8, and White can exchange 9 for 10 before running out into the center at 11. After this, the fighting follows no set course.

Dia. 12. You may be wondering why Black does not answer 5 with 6 in this diagram, but this play has no merit. White counters with 7 and 9.

Dia. 13. Black cuts at 10, but when White plays 11 Black is hardly likely to have any ko threats big enough to fight the ko. After Black 12, White plays the same tesuji as before at 13.

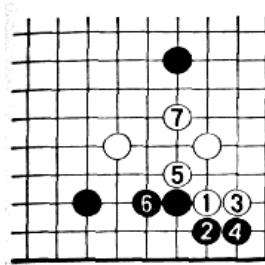


Dia. 13

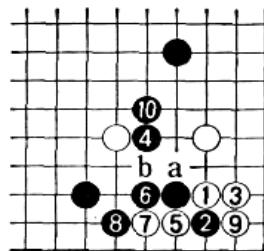


Dia. 14  
19 takes ko

Dia. 14. This kind of thing can go on all the way down the side of the board, with White getting tremendous thickness.



Dia. 15

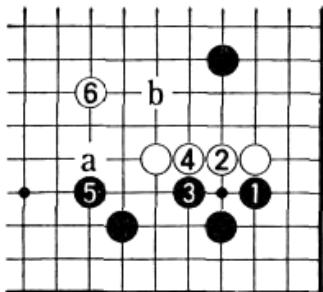


Dia. 16

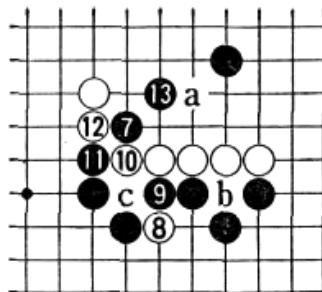
### 3. Defense

Dia. 15. There are times when White must think of defense rather than attack, and then 1 and 3 become appropriate. If Black answers with 2 and 4, White can make eye shape with 5 and 7. (If he omits 7, then a black stone on that point spoils his shape.)

Dia. 16. But instead of playing 4 on the 2-2 point, Black usually takes the opportunity to cut off White's center stone, as in this diagram. White 5 then takes the corner, for if Black plays 6 at 7, White can connect by playing 'a' and 'b'. The exchange up to Black 10 is a fair one, considering that White has sente.



**Dia. 17**



**Dia. 18**

#### 4. Black attacks

Dia. 17. If Black gets to attack White's two stones after the basic joseki, he generally begins by playing 1 to block White from the corner, and continues with 3 and 5. White 6 makes good shape, although it may look a bit strange. Next White has good points at 'a' and 'b', so if Black plays one of them White plays the other and all is well.

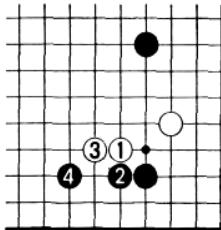
Dia. 18. The danger in a diagonal jump is that the opponent will come through the middle of it, but if Black plays 7 White has adequate resources in the tesuji at 8. If Black answers at 9, White pushes on with 10, and after Black 13 he has 'a' on the outside and 'b' and 'c\*' in the corner to work with.

#### In conclusion

We have here the basic defense against the squeeze play—White jumps up into the center, separating Black's stones and preparing to attack on either side.

We shall see this strategy repeated numerous times in the rest of this chapter. The unique feature of the joseki in this section is that White makes a two-space jump, sacrificing solidity for speed of development.

## SECTION 10



Basic joseki 10

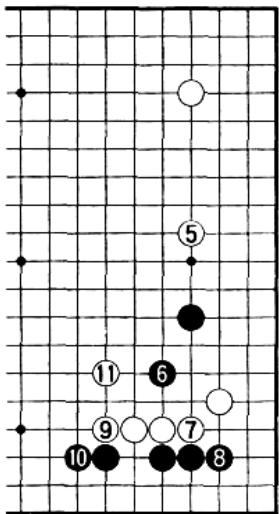
In contrast to the two-point jump of the last section, which left both sides with many options, the keima at 1 is a move with a definite purpose. It puts heavy pressure on the lower side in preparation for a heavy attack on the right side, a kind of reverse strategy often found in go.

Black plays 2 if he is willing to engage in a running battle. There is another variation in which he gives up his stone on the right side, getting a good position on the lower side in return. We shall explain both of these variations.

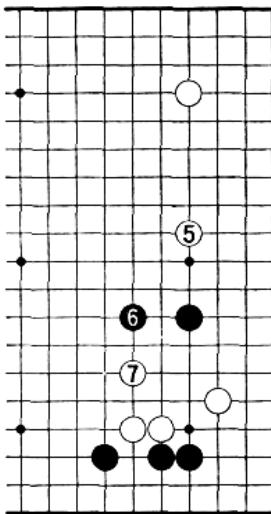
## Running battle

Dia. 1. White should only play the keima when he is in an attacking position on the right side. In this diagram, for instance, when he attacks with 5 he is making a good extension from his stone in the upper right corner. If the stone up there were black instead of white, then his position would not be so attractive.

Black plays 6 to keep White from making eye shape. White has to play 7, 9, and 11, and how it continues from there is up to you. The black and white groups both lack eyes, and so must run out into the center.



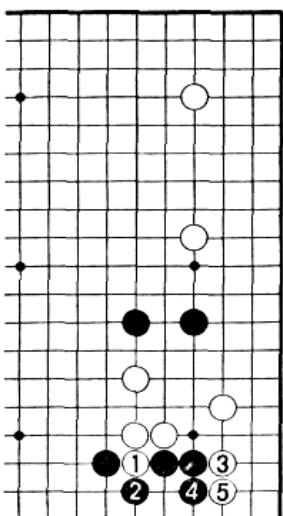
Dia. 1



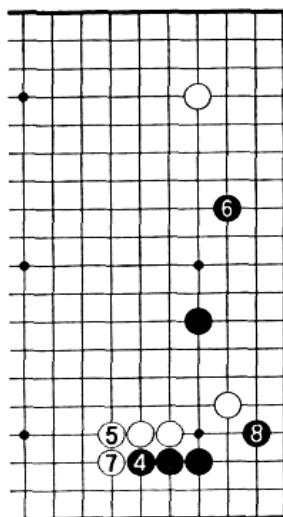
Dia. 2

Dia. 2. Black 6 in Dia. 1 is fairly necessary. If Black just jumps upward with 6 here, White can make shape with 7. This puts him in a strong position because . . .

Dia. 3. He is threatening to carry out this sequence, which gives him a safe group between two vulnerable black ones.



Dia. 3



Dia. 4

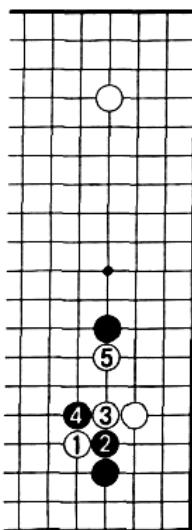
Dia. 4. Black can play 4 this way, forcing White 5, and then protect the right side with 6, but when he does so he is not making territory—he is just defending—and White 7 is a big move made in sente.

## Exchange

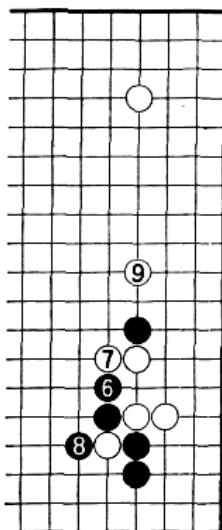
Dia. 5. Instead of playing as above, it would be more circumspect of Black to push through and cut with 2 and 4 in this diagram, the alternative mentioned at the head of the section. White 5 is a skillful way of handling Black's tactics.

Dia. 6. The joseki ends this way, with both sides getting good positions. It is much easier for Black to make a fair trade like this than to get involved in an unfavorable fight on the right side.

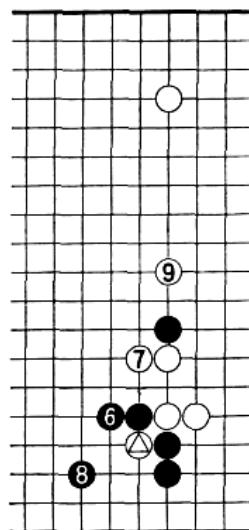
Dia. 7. Here is another version of the joseki. Black 8 is necessary to capture White  $\Delta$ .



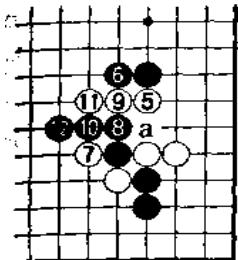
Dia. 5



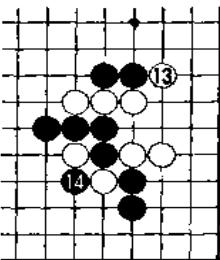
Dia. 6



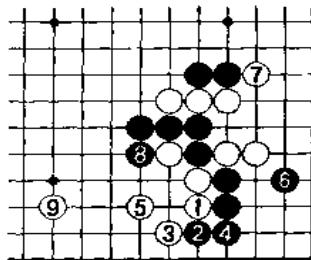
Dia. 7



Dia. 8



Dia. 9



Dia. 10

Dia. 8. The tesuji of White 5 is worth remembering. For the sake of explaining it a little more, see what happens when Black answers it at 6. White can push him around with 7, 9, and 11.

After these strong-arm tactics, White must give thought to Black 'a'. Whether or not Black can successfully push through there and cut or not depends on a shicho, which we ask you to figure out for your-self.

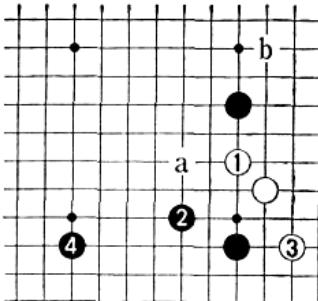
Dia. 9. If the shicho favors Black, White should defend with 13, and Black should do likewise with 14. This is another fair trade.

Dia. 10. But if the shicho favors White, he can play 1 here, and this time he gets much the better of it, having two reasonably good side groups while Black has just a small corner and some weak stones in the center.

## In conclusion

White's keima at 1 is a rather aggressive move, but Black can dodge around it if he decides it would be best not to get into a running fight. You will learn more about this joseki in section 31. For the present, remember the tesuji at White 5 in Dia. 5.

## SECTION 11



Basic joseki 11

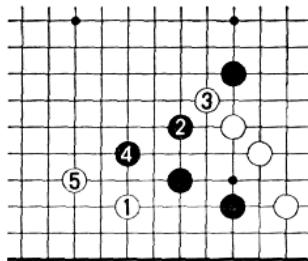
In answer to any squeeze play, it is natural to run out into the center, preparing to counterattack on one side or the other. So far we have seen two examples of this strategy in the two-point jump and the keima. A third is the diagonal play at 1 featured in this section.

Black 2 is the simplest response to it. At this point, White has accomplished his purpose of separating Black's stones, so instead of running further out into the center at 'a', it is better for him to slide into the corner at 3. (Another idea is to attack at once at 'b'). 'a' remains a big point for either side.

All the same, White 3 is not without its aggressive intentions. If Black fails to play 4 ...

## The reason for Black 4

Dia. 1. White can attack with 1 in this diagram, taking away Black's room for eyes at the side. There is no good way for Black to answer White 1; it is most annoying to have a large, drifting group of stones like this.

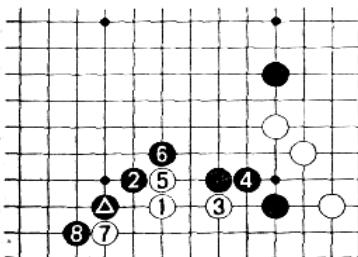


Dia. 1

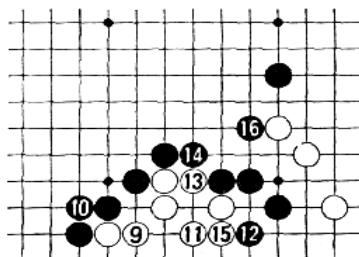
Dia. 2. But with Black  $\Delta$  on the board, White 1 loses its sting. Black can answer it at 2 or 5.

Following Black 8 ...

Dia. 3. White manages to live, but while he is struggling to occupy a small territory on the side, Black is becoming strong around the outside, which is more important, and White's corner group is suffering.



Dia. 2

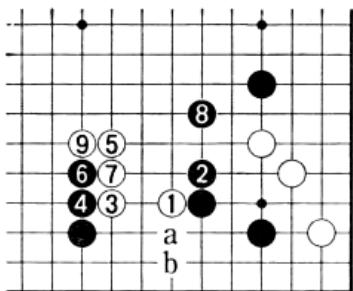


Dia. 3

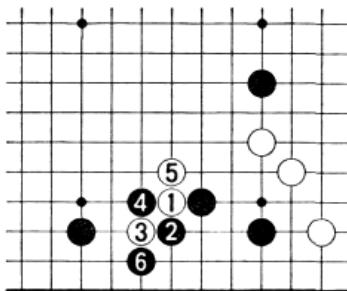
## The right way to attack

Dia. 4. If White wants to attack on the lower side after the basic joseki, he should play 1 here. Black can answer strongly at 2, but White plays 3 and jumps out into the center at 5. After exchanging 6 for 7 Black takes a good point at 8, but then White can play at 9, or at some point in the lower left, to fight. This time he has done his damage to the lower side and gotten out into the center as well.

Notice a tesuji which occurs in this shape: if Black later plays 'a', White will answer at 'b'.



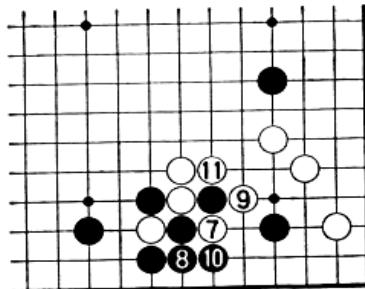
Dia. 4



Dia. 5

Dia. 5. If Black does not feel like fighting, he can answer White 1 with 2 in this diagram to connect along the lower side. White 3 is a sacrifice stone.

Dia. 6. The sequence begun in the last diagram ends in this way, or in something similar. White has built up a lot of power in the center while pressing Black's territory down to the edge of the board. Usually Black prefers Dia. 4 to this.

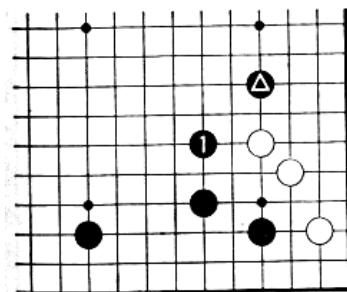


Dia. 6

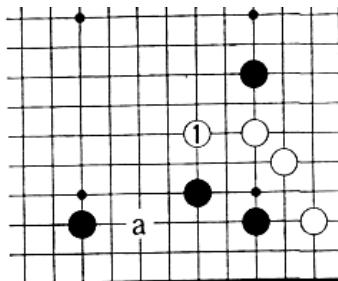
### A large point

Dia. 7. If he has a good chance to play it, 1 is a big point for Black. It prevents the nonsense of Dias. 4-6, it enlarges Black's territory, and it protects Black Δ.

Dia. 8. 1 is also a big point for White. For one thing, it prepares for an attack on the single black stone on the right side. For another, it revives the possibility of White 'a', as will be seen in the next diagram.



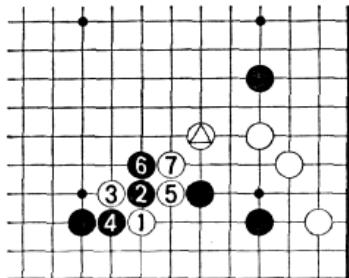
Dia. 7



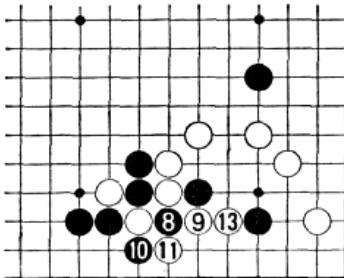
Dia. 8

Dia. 9. Considering the presence of White Δ, Black had better answer White 1 by playing 2 right on top of it.

Dia. 10. The invasion ends in White's getting the corner.



Dia. 9

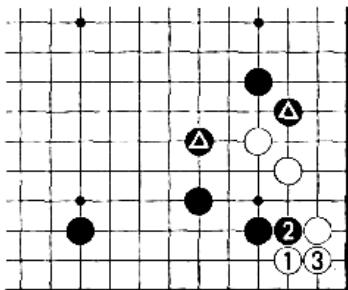


**Dia. 10**  
② connects

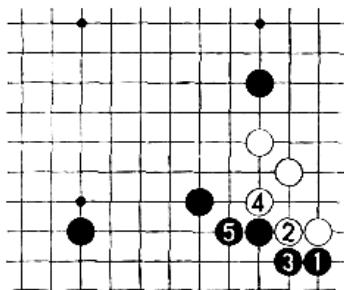
## White is safe

Dia. 11. The white stones in the basic joseki are almost indestructible. Even if Black gets in the two moves  $\Delta$  shown in this diagram, White can live easily by playing 1 in the corner.

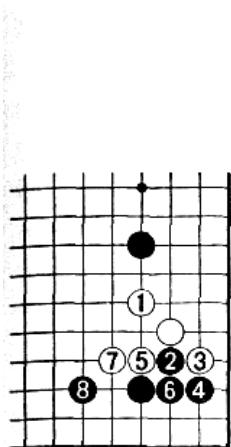
Dia. 12. If Black attacks this way, he gains corner profit, but in gote. White 4 gives the White stones excellent eye-making potential.



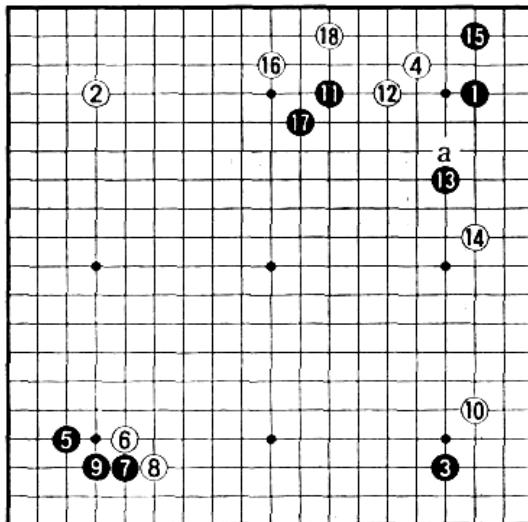
Dia. 11



Dia. 12



Dia. 13

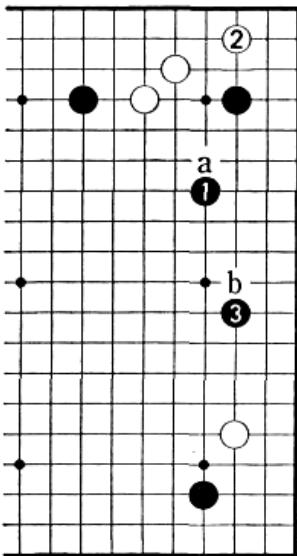


Dia. 14

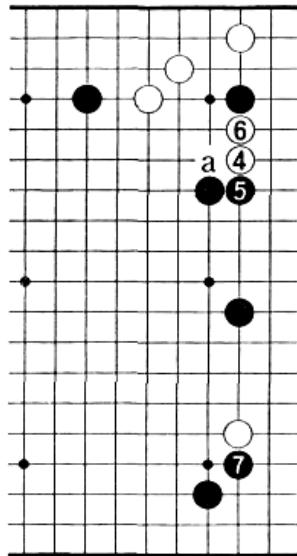
## Variations

Dia. 13. One variation in the basic joseki occurs When Black plays 2 at the three-three point to keep White out of the corner. This gives him corner profit, but White is more out into the center than before.

Dia. 14. This professional game illustrates another of the variations of the basic joseki. Black made his squeeze play at 11, and White made the diagonal move at 12, but now Black played 13 instead of 'a', for a reason explained in the next diagram. White confronted Black's stones at 14 and Black took the key point in the corner at 15. White attacked at 16, and answered Black 17 by connecting underneath at 18.



Dia. 15



Dia. 16

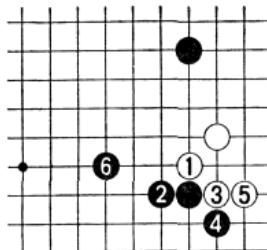
Dia. 15. Black's reason for playing ogeima at 1, instead of kogeima at 'a', was that if White played 2, he could play 3 instead of 'b'. Black 3 is a stronger attack on the white stone in the lower right corner than 'b' would be.

Dia. 16. The drawback of the ogeima is that it leaves the weak point at White 4. In this situation, however, if White played 4 after the last diagram, Black would answer it at 5, and then use sente to make another attack against the stone in the lower right. (If he did not care so much about sente, he could play 5 at 'a' to reduce his loss in the corner).

### In conclusion

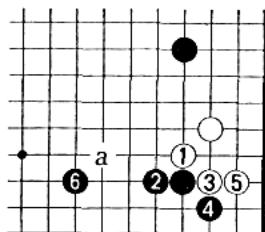
Taken together, these variations illustrate the main themes of the joseki. The key move is White 3 in the basic joseki diagram, the sliding move into the corner. In squeeze play joseki there is often competition for room to make eyes at the side of the board, and it is well worth White's while to take what room there is, even if it does mean playing on the two-three point.

## SECTION 12

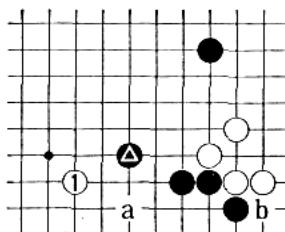


Basic joseki 12

When White wants to settle the situation, he can do so with the diagonal tsuke at 1. If Black responds at 2, the usual move, White plays 3 and 5 and is safe in the corner. Black can cause trouble by playing 2 at 3, but White has ways to deal with that, which are shown at the end of this section. Let's begin our study of this joseki by looking at Black 6, for which there is another choice.



Dia. 1

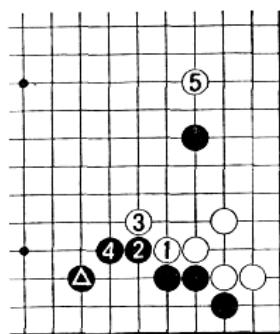


Dia. 2

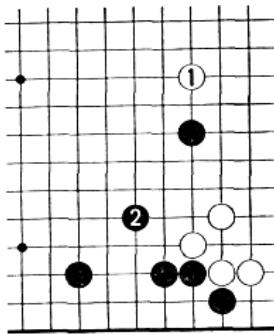
### Black 6: third line or fourth?

Dia. 1. An important variation in the basic joseki occurs when Black plays 6 on the third line, instead of at 'a'. This variation is biased toward defense on the lower side.

Dia. 2. With Black  $\Delta$  on the fourth line, White can attack at 1, aiming to slide under to 'a'. If he gets 'a' or 'b' in addition to 1, then Black's group is short of eye space.



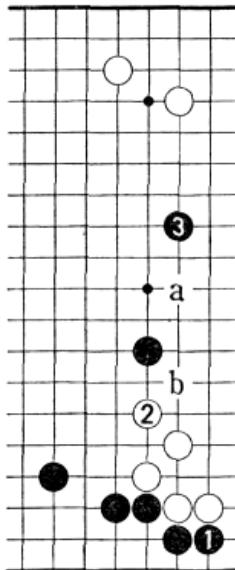
Dia. 3



Dia. 4

Dia. 3. With Black  $\Delta$  low, White cannot attack so well on the lower side. However, he can play kikashi at 1 and 3, then attack at 5. When playing  $\Delta$ , Black has to choose between defending one side and defending the other.

Dia. 4. This diagram shows the reason for White 1 and 3 in Dia. 3. If White simply plays 1, Black has a good reply at 2.

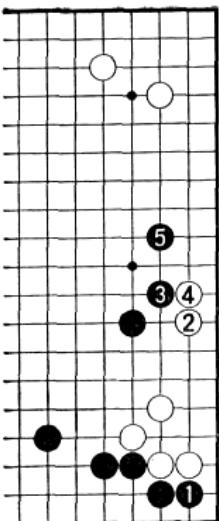


Dia. 5

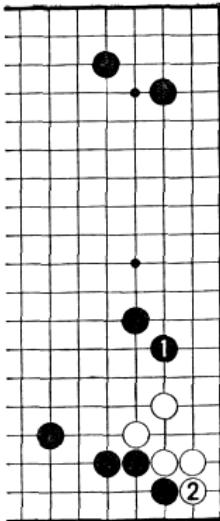
### **Black takes the offensive**

After the basic joseki, Black has three ways to attack the white group, which are shown in the next four diagrams.

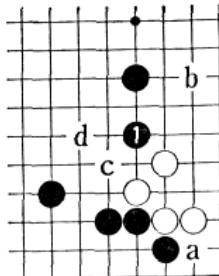
Dia. 5. Black 1 is a large point in the corner, as regarding both territory and the safety of the black and white groups. Here Black plays it to get White's reaction before extending toward the shimari in the upper right corner. White 2 makes good shape and leaves open the possibility of an invasion at 'a', but then 'b' is almost sente for Black.



Dia. 6



Dia. 7



Dia. 8

Dia. 6. White 2 here is another way of answering Black 1, although in a way White is reducing the value of his own shimari by pushing Black toward it. White 2 would be more appropriate if the shimari in the upper right corner were black, but then Black would not play 1.

Dia. 7. Instead, he would play 1 from this direction, working towards a large territory on the right side. White would respond by taking the big point in the corner.

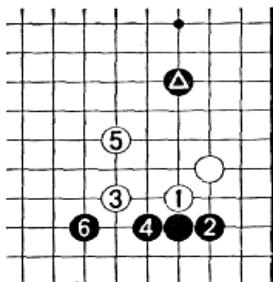
Dia. 8. If Black is concerned with the center, he can attack with 1 here, a vital point in this shape. White can reply at either 'a' or 'b'. He cannot get out into the center past Black 1—for instance, White 'c', Black 'd'.

As you can see, Black's attacks in the last four diagrams are far from being killing attacks; indeed, if Black attacks from one direction, he provokes a strengthening of White's position, and a weakening of his own, in some other direction. It follows that Black should not launch into any of these attacks without reason, and not before he can make an intelligent choice among the three of them.

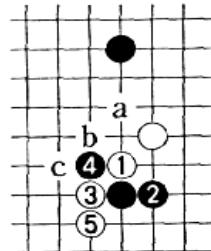
### Black 2 at the three-three point

Dia. 9. Now we come to the variations in which Black plays 2 on the three-three point. One way for White to proceed is shown here. While Black makes some territory on the lower side, White gets out into the center and prepares to attack the stone  $\Delta$ .

Dia. 10. But the fun comes when White plays 3 here to put up a fight for the corner. Black should cut at 4, and after White 5 it gets complicated. Next Black can play 'a', 'b', or 'c'. We shall confine ourselves to Black 'a', which is the cutest of the three, but first . . .



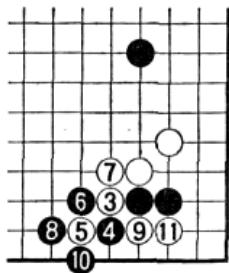
Dia. 9



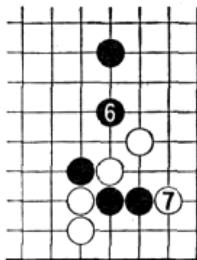
Dia. 10

Dia. 11. Before getting involved in the difficulties which follow Dia. 10, we should point out that Black 4 in this diagram, (instead of the cut at 7), is not very good. White has a powerful reply at 5.

Dia. 12. Continuing from Dia. 10, if Black plays 6, White should answer at 7, a strange-looking play, but the only good one White has.



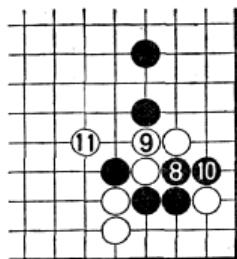
Dia. 11



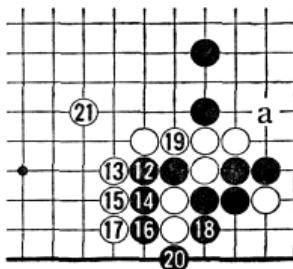
Dia. 12

Dia. 13. There is only one branch in this variation. Black must play 8 and 10, and White must play 9 and 11. After these moves, you can probably see what is coming next.

Dia. 14. The finish of this variation: White's wall is imposing, but Black has a good point left at 'a'.



Dia. 13

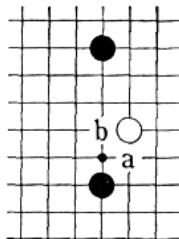


Dia. 14

## In conclusion

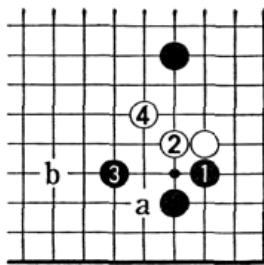
Complicated variations aside, White's purpose in this joseki is to gain safety in sente before moving on to some other part of the board. White 1 and the rest can be used not only against the two-point squeeze play shown in this section, but against any squeeze play except, perhaps, the one point-squeeze play on the third line.

## SECTION 13

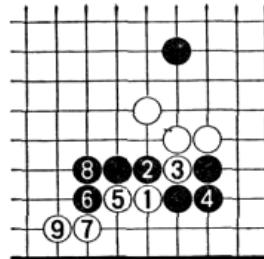


Basic joseki 13

The last variations of the two-point high squeeze play we are going to consider are the ones in which White plays tenuki, giving Black a chance to put another stone into the corner. Black's next play is usually either 'a', which drives White out into the center, or 'b', which lets White live easily but gains outside strength.



Dia. 1

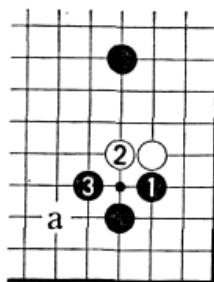


Dia. 2

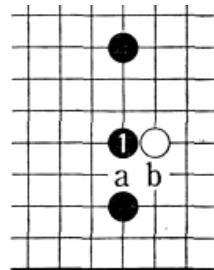
### Black plays tsuke at the three-four point

Dia. 1. When Black plays 1 at the three-four point, this is the expected result. White 4 may look like a feeble move, but White has possibilities at 'a' which he is trying not to disturb. Black generally plays 5 at 'b' to defend against White 'a', and then White can think about attacking on the right side.

Dia. 2. This explains the weakness that exists after Dia. 1. After White 9 it is Black's turn, but he has lots to worry about: his stones on the outside are weak and his corner is not yet alive.



Dia. 3

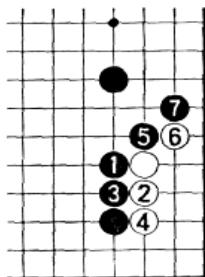


Dia. 4

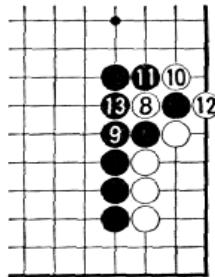
Dia. 3. Black can avoid having to worry about the possibility of Dia. 2 by playing 3 here. The only drawback of this shape is that if White later gets to attack at 'a', Black will find himself cramped in the corner.

### **Black plays tsuke on the outside**

Dia. 4. When Black plays 1 here, it is not hard for White to make two eyes in the corner or on the right side. For White 2, 'a' is the most desirable point, but that play depends on a shicho, (see Dia. 9), and so White may have to play 'b' instead.



**Dia. 5**



**Dia. 6**  
**(14) connects**

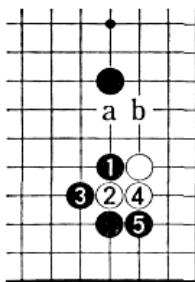
Dia. 5. Here is one variation. White plays 2, Black connects at 3, White takes the corner with 4, and Black plays double hane at 5 and 7. In another variation, Black plays 3 at 4.

Dia. 6. Black's double hane in the last diagram enables him to make a perfect wall on the outside, and he has sente if White connects the ko. If Black is worried that White might not connect and wants to be sure of sente, he can omit Black 13, or play 11 at 13.

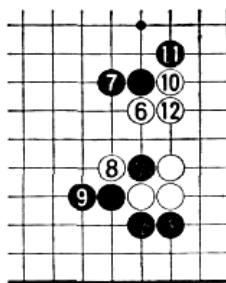
Dia. 7. When possible, White pushes in between the black stones at 2 to put some cutting points into Black's shape. After Black 5 this variation gets complicated White is barred from the corner, but he can make shape on the side by playing 'a' or 'b'. A similar situation occurs when White plays 2 at 4 and Black plays 3 at 5.

Dia. 8. Here is one possible continuation from Dia. 7. In comparison with Dia. 6 on the previous page, Black has all sorts of weaknesses for White to aim at.

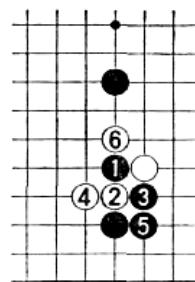
Dia. 9. White cannot play 2 unless the shicho in this diagram is good for him. If it is, then of course he is more than happy with this result, but if it is not, then he is in great trouble.



Dia. 7



Dia. 8



Dia. 9

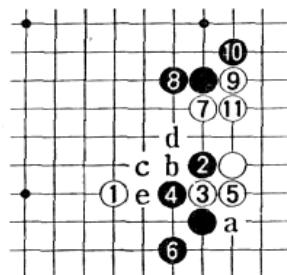
These are the basic variations; now let's see how they apply in a couple of actual situations.

### White makes a counter-squeeze play

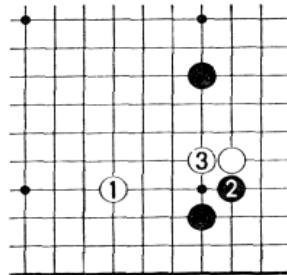
Dia. 10. White 1 in this diagram is not a tenuki, but a counter-squeeze play, so if Black plays 2 and White plays 3, the sequence of Dias. 7 and 8 has to be modified a bit. Since White 1 is so close, it is more prudent of Black to play 6 than 'a', (although 'a' is not impossible). White 7 and Black 8 are the same as before, but now White simply plays 9 instead of 'b'.

This is because White ‘b’, Black ‘c’, White ‘d’, Black ‘e’ would weaken White 1 too much.

Dia. 11. In answer to White 1, Black 2 at the three-three point is bad. After White 3, Black has no good move.



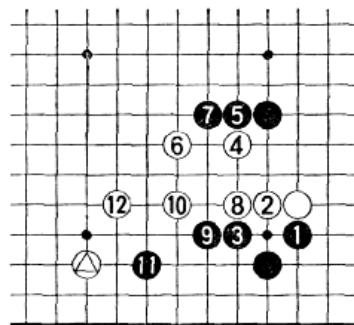
Dia. 10



Dia. 11

### White’s stone is farther away

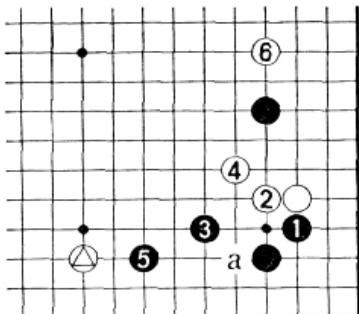
Dia. 12. Here White has a stone out at  $\Delta$  on the lower side. Let’s see how this affects the joseki. This time Black 1 is correct, and if White plays 2, Black should play 3. White 4 to 12 are one way to proceed from here.



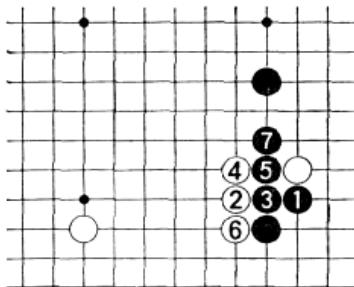
Dia. 12

Dia. 13. If Black plays keima at 3, then after White 4 he wants to play 5 as shown to confront White Δ while defending against White 'a'. On the third line, however, Black 5 offers no resistance to White's movements in the center, which does not bode well for the fighting that should develop from White 6.

Dia. 14. If he wishes, White can answer Black 1 more loosely at 2, inviting this exchange.

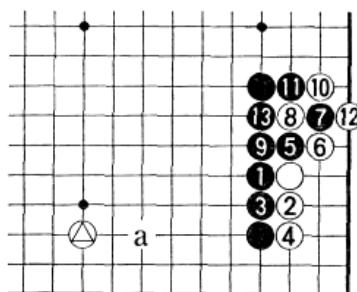


Dia. 13



Dia. 14

Dia.15. White Δ makes Black 1 a doubtful move, for after the usual joseki shown here, Black cannot make good use of his wall. Black 'a' would be too close to it to be efficient.



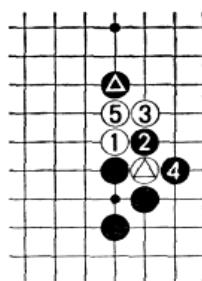
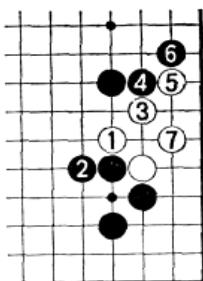
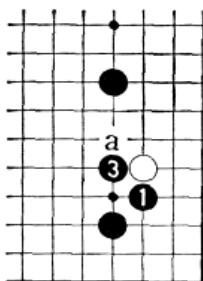
Dia. 15  
⑯connects

## A second tenuki

Dia. 16. When Black plays 1, White can play another tenuki and let Black have 3, too. He still has ways of breaking up Black's position, starting with White 'a'. The order of Black 1 and 3 may be reversed.

Dia. 17. After Dia. 16, White can probably live with this sequence, provided that Black is not too strong in the surrounding area.

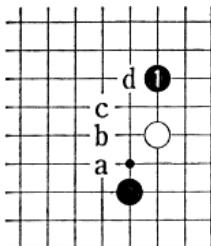
Dia. 18. If Black answers White 1 by capturing White  $\Delta$  then Black  $\Delta$  becomes greatly weakened, and White has again cut into Black's prospective territory.



## In conclusion

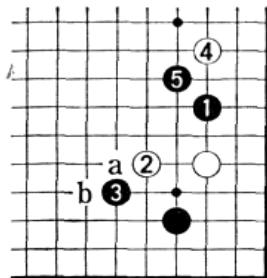
By playing tenuki, of course White is giving Black a local advantage, but he is by no means giving up the corner. Even when he plays tenuki twice, he still has good chances of reviving his original stone.

## SECTION 14

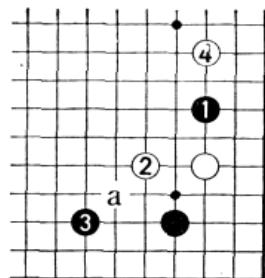


Basic joseki 14

After spending the last five sections on the two-point high squeeze play, we will use this section and the next two to look at three other squeeze plays often used against the kogeima kakari. Black 1 above is the most aggressive of them all, for it gives White the least room in which to operate. White can answer at 'a', (which works out about as in section 10), or at 'b', 'c', or 'd', or he can, as always, ignore Black 1. We shall restrict ourselves to White 'b' and 'd', starting with the former.



Dia. 1

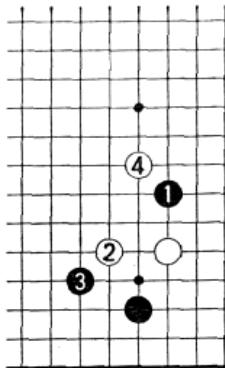


Dia. 2

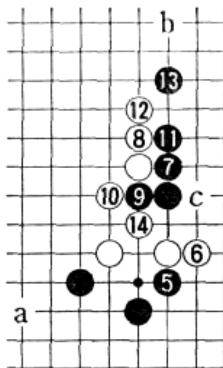
### White 2: one-point jump

Dia. 1. White's one-point jump to 2 is the most generally useful answer to Black 1. Black defends the lower side with 3, and now it seems natural for White to attack the other side with 4, but Black fights back with 5. White should not try 4 unless he is backed up in the upper right corner and can expect a good profit on the right side, for in the running fight to come, he is likely to find himself pushing Black along the fourth line, (White 'a', Black 'b'), on the lower side.

Dia. 2. When Black plays 3 on the third line, which is also joseki, then there need be no reservations about playing 4. If a chase into the center develops, White has a kikashi at 'a' he can use, and Black will be making third-line territory, rather than fourth-line territory, on the lower side.



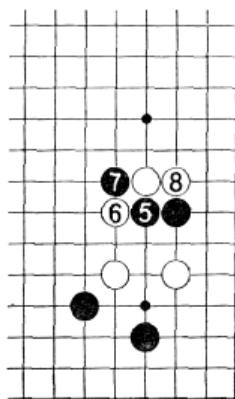
Dia. 3



Dia. 4

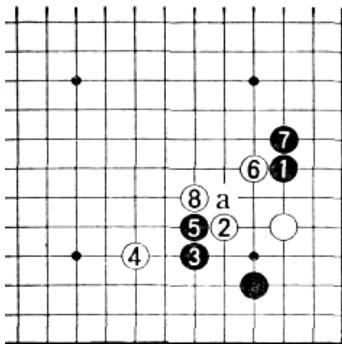
Dia. 3. But when Black plays keima with 3, White may prefer to play 4 this way, trying to avoid a running battle.

Dia. 4. When he plays 4 in the last diagram, this sequence is what White expects. Be careful of the order of 7 and 9. If Black plays 9 first, White can answer it at 7 instead of 10. At the end of this diagram White is in a position to attack either at 'a' or at 'b'. and he can make an eye for his group by playing 'c' when the time comes.

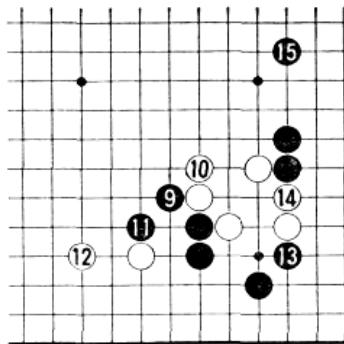


Dia. 5

Dia. 5. Instead of passively playing the previous sequence, Black can push through and cut with 5 and 7, but this can get very difficult. We will not even try to go through the variations, although you can probably see some of the possibilities for yourself.



Dia. 6



Dia. 7

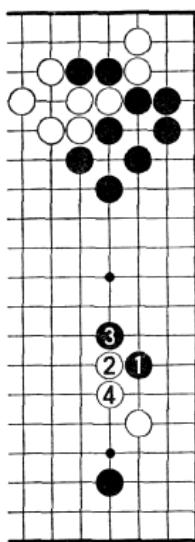
Dia. 6. Even though Black plays 3 to defend the lower side, it is common for White to attack from that direction with 4. Black naturally answers with 5. White 6 and 8 are a good combination, bending around Black 5 and protecting the cutting point at 'a'.

Dia. 7. The joseki usually ends about like this. White has good shape for making eyes on the right side.

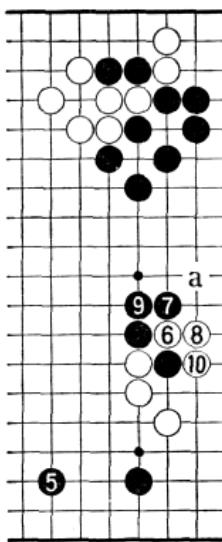
## White 2: tsuke

Dia. 8. Although it is always hard to say which squeeze play would be best, here is one situation in which Black 1 looks appropriate. Black wants his territory on the right side to be as large as possible, so he plays 1 as far down as he can. White resists by pushing Black back toward his strong position in the upper right with 2. After White 4 there are essentially two variations.

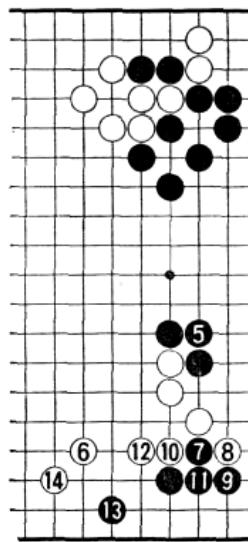
Dia. 9. In one of them, Black plays 5 to defend the lower side, and White cuts at 6. This is joseki, but in the present circumstances Black's strength in the upper right goes to waste. He cannot use it to attack White's group, which is alive, and he has not made much territory with it, especially considering the possibility of White 'a'.



Dia. 8



Dia. 9



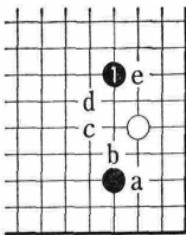
Dia. 10

Dia. 10. So in this case Black had better choose the other variation and connect at 5. White can attack on the lower side at 6. Black's simplest course is to live in the corner with 7 and the rest.

### In conclusion

When Black makes his squeeze play as close as this, he is putting maximum pressure on White, but at the same time it becomes possible for White to push back on Black in one way or another, as seen in many of the diagrams of this section.

## SECTION 15



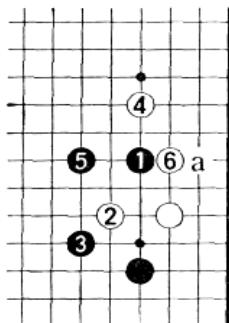
Basic joseki 15

This squeeze play is like the one in the previous section, except that it is played on the fourth line. White has five different ways to answer it, marked 'a' to 'e', of which 'c' and 'd' are the most interesting.

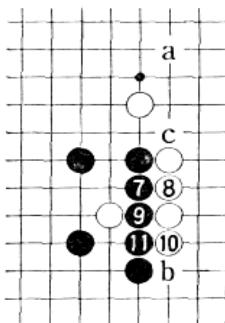
## White 2: one-point jump

Dia. 1. White 2, straight up between Black's two stones, looks like the most natural answer to Black 1. In the usual joseki White attacks at 4, Black jumps out to 5, and White connects underneath at 6. If Black has some strength in the upper right corner, however, he might play 5 at 6 to start a fight, and if Black has a lot of strength in the upper right corner we imagine White playing 'a' instead of 4, taking no chances.

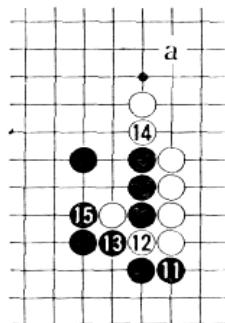
After this diagram Black can play tenuki, or he can carry on as in one of the next two diagrams.



Dia. 1



Dia. 2



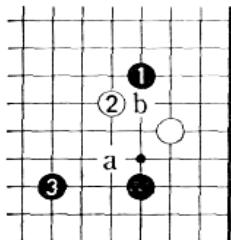
Dia. 3

Dia. 2. Black can play 7, 9, and 11 to strengthen his position, after which White will probably play on the lower side to counter Black's wall. Black can attack at 'a', and in the corner 'b' is a very large point. Both Black 'a' and 'b' threaten a hane at 'c'.

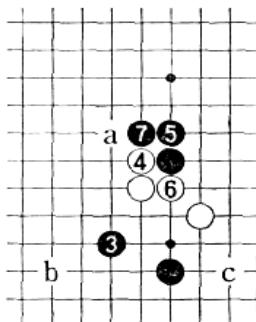
Dia. 3. Instead of playing 11 as in the last diagram, Black can play it on the three-three point. This gains corner profit, but now Black's 'a' is not as menacing as before.

## White 2: keima

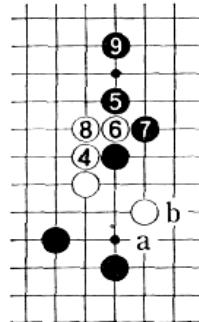
Dia. 4. The keima at 2 is more flexible than the one-point jump. Black 3 is one good answer to it, and now White can continue by attacking Black 1, or he can leave the position as it is. He often does this last, since he has a good play at 'a' to use if Black attacks. By the way, Black cannot answer White 2 at 'b' because of White 'a'.



Dia. 4



Dia. 5

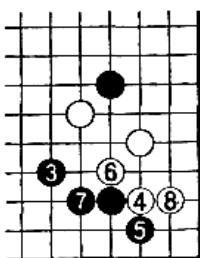


Dia. 6

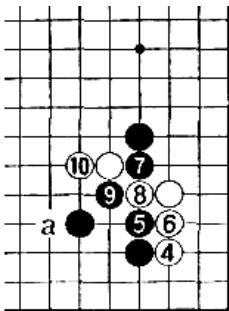
Dia. 5. When Black plays keima with 3, another good move, White cannot ignore it. One thing he can do is to play 4, and the sequence shown here is joseki. After Black 7, White might continue at 'a'. Black's three stones on the right side do not have eye shape yet, but White has not made eyes yet either. On the lower side, White has 'b' or 'c' to play.

Dia. 6. Black 5 here is a lighter answer to White 4. After 9, Black has more room on the right side, although he also has some cutting points, and this is joseki, too. Before playing 5 Black should think about playing 'a' in the corner, hoping White will answer at 'b'.

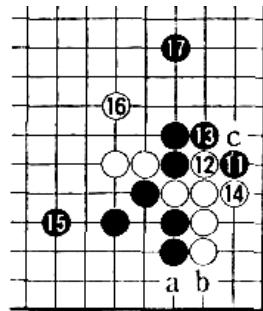
Dia. 7. White can answer Black's keima at 3 by playing 4 at the three-three point, so as to live quickly in the corner. This sequence is a simple joseki.



Dia. 7



Dia. 8



Dia. 9

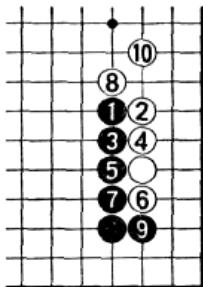
Dia. 8. A more complicated joseki occurs when Black answers White 4 by cutting with 5, 7, and 9. White is alive in the corner, and he fights on the outside by playing 10, which threatens 'a'.

Dia. 9. Continuing from the last diagram, Black plays kikashi at 11 before defending the lower side, and the joseki usually ends with Black 17. In the early endgame White 'a' is a very large play. Black can prevent it by playing 'b', but he may not want to provoke White 'c' by doing so, since he may need to connect at 'c', (which forces White 'a'), to live on the right side.

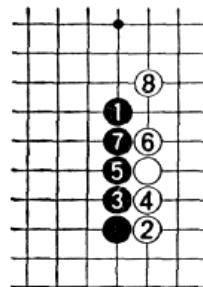
## White 2: tsuke

Dia. 10. Here is one joseki stemming from a white tsuke at 2.

Dia. 11. And here is a similar one starting with the tsuke at the three-three point.



Dia. 10

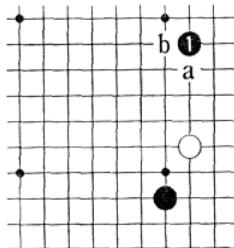


Dia. 11

## In conclusion

Black 1 is the most forceful of all the squeeze plays. Because of this, it tends to lead to solid and settled positions more often than the other squeeze plays, as can be seen from the joseki shown in this section.

## SECTION 16



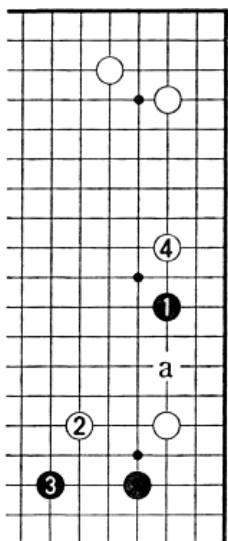
Basic joseki 16

Our discussion of the kogeima kakari ends with Black 1, the three-point low squeeze play. We are skipping over Black's squeeze plays at 'a' and 'b' for reasons mentioned in the introduction to this chapter. Plays farther up the side than Black 1 or 'b' are possible, but they are too far away to have a strong effect on the corner.

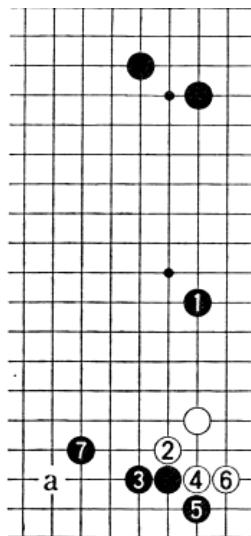
## Two Common joseki

Dia. 1. One way to meet Black 1 is with the two-point jump to 2 and the counter-squeeze play at 4. This would be appropriate if, as shown, White has a shimari in the upper right corner. In this shape Black can get some room for eyes by playing 'a', but his stone is under attack all the same. Many players would play 1 at 4, or on the point between 1 and 4, to avoid this kind of attack.

Dia. 2. If White is not in a position to take the offensive, he can settle for making good shape in the corner with the sequence that starts with 2 and ends with Black 7 or 'a'. For example, if there is a black shimari in the upper right corner, White would certainly prefer this way to Dia. 1.



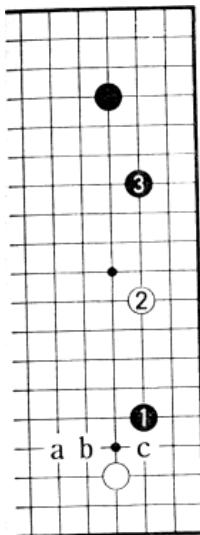
Dia. 1



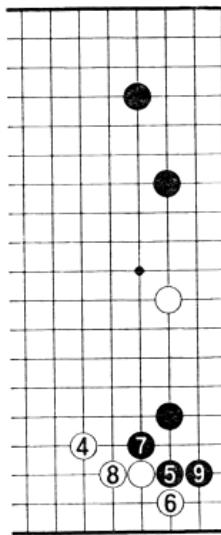
Dia. 2

## Tenuki

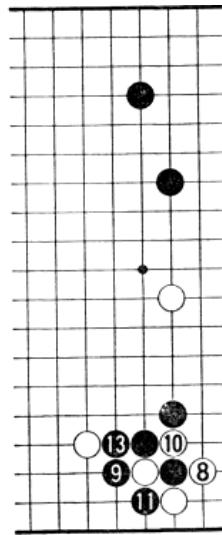
Dia. 3. Here is a situation in which the three-point squeeze play is often made. Since White 2 does not really put much pressure on Black 1, Black frequently plays a move like 3, instead of following Dia. 1 or 2. For White 4 there are three possibilities—'a', 'b', and 'c'—which we shall look at in turn.



Dia. 3



Dia. 4



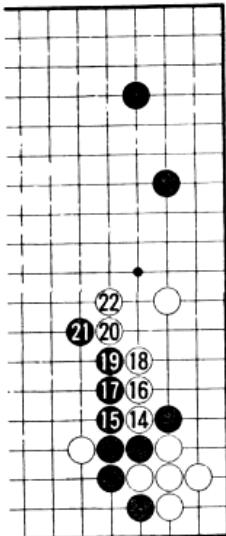
Dia. 5  
⑫ connects

## Keima

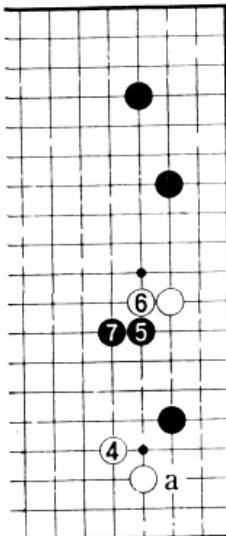
Dia. 4. When White plays keima at 4, Black can make shape in the corner with 5. The sequence up to Black 9 is almost like the one in Dia. 2, but White can play 8 at 9, which changes things considerably.

Dia. 5. When White plays 8, Black must not connect at 10, for then White 9 would leave him with no eye shape. He has to play atari at 9, and after another atari at 11 he connects at 13.

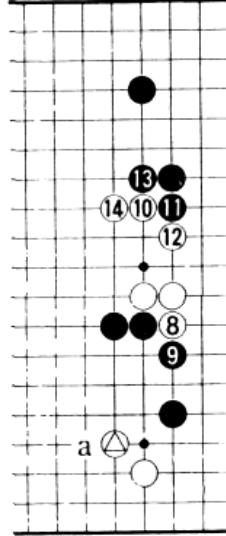
Dia. 6. Continuing, White cuts at 14 and Black has to play 15. White makes a satisfying amount of territory as Black pushes him along the side, but Black has a big wall and sente to make a wide extension on the lower side.



Dia. 6



Dia. 7



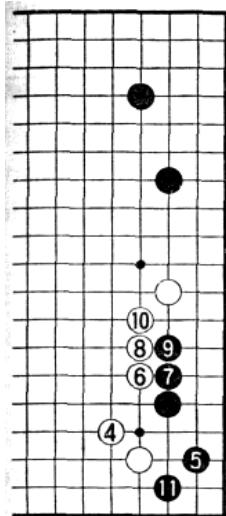
Dia. 8

## Diagonal play

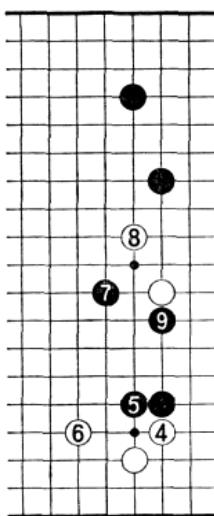
Dia. 7. Now we come to the diagonal play at White 4. Black can no longer accomplish much by playing 'a' in the corner, so he will fight with 5 and 7 instead.

Dia. 8. The fighting might continue this way. Notice that White would now prefer to have  $\Delta$  at 'a', to give himself more room on the lower side. (This does not mean that  $\Delta$  was a bad play to begin with).

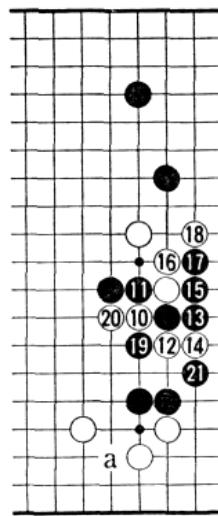
Dia. 9. Another way for Black to answer White 4 is to dive into the corner at 5, a defensive way of playing. This is joseki in some situations, but here, considering that Black has two stones in the upper right corner, it is rather cowardly.



Dia. 9



Dia. 10



Dia. 11

## Tsuke

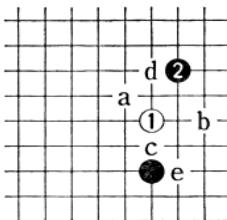
Dia. 10. If White wants to keep Black out of the corner, he can do so by playing 4. This is the most aggressive way to attack, but it provokes Black 5, and with his two-stone wall Black can cap White's stone on the right side at 7. After White 8, Black plays 9 to build a living position, and it gets complicated.

Dia. 11. Continuing from Dia. 10, this is one possibility. After settling his own position, Black is aiming at the point 'a', (just as in section 13, Dia. 2), and White needs to defend.

## In conclusion

This and other long-range squeeze plays give both sides a fair amount of room to work with. That makes them especially useful as invasions between the kakari stone and a position in the adjacent corner, as in Dias. 1 and 3.

## SECTION 17



Basic joseki 17

Of the squeeze plays that can be used against White 1 above, Black 2 is the oldest, and the only one that is going to find its way into the present book. White can reply to it with ‘a’ or ‘b’, either of which separates the two black stones, or with a tsuke at ‘c’, ‘d’, or ‘e’. The last of these is the subject of this section.

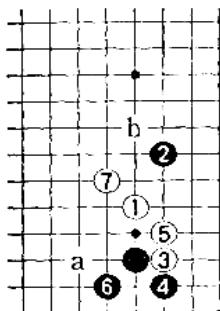
### Running fight

Dia. 1. Against White 3, Black announces his intention to engage in a running fight by playing 4 and 6. White’s defense is at 7, a double-threat move which prepares for either White ‘a’ or White ‘b’.

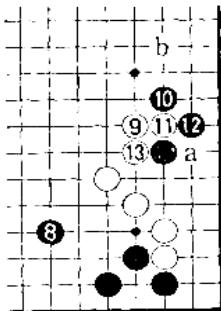
Dia. 2. If Black defends the lower side with 8, White strikes on the right side at 9. One way to continue is with 10 to 13. White 13 is a solid play, one which makes it a bit hard for Black to get good shape on the right side. If Black connects at ‘a’, for instance, White will attack him with ‘b’, or if Black plays ‘b’,

then White has 'a'. In another variation White uses 13 to cut at 'a', which can lead to a hard and desperate battle.

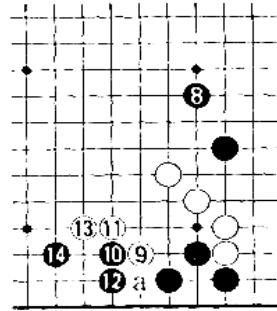
Dia. 3. If Black defends the right side with 8, then White attacks on the lower side with 9. Black can handle this onslaught with 10, and this sequence is joseki. (If White tries to play 11 at 'a', Black still plays 12).



Dia. 1



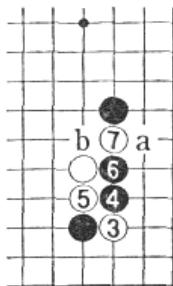
Dia. 2



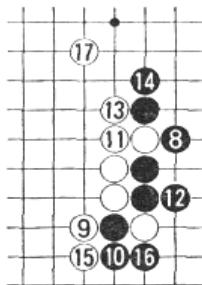
Dia. 3

In Dias. 1 to 3 we have a typical running fight provoked by a squeeze play, similar to the many other running fights that have appeared so far in this chapter, and similar to ones that develop when White plays 3 at 'a', 'b', or 'c' in the diagram at the head of this section. In the present joseki, however, as in some others, if Black does not want to assume a separated shape, there is a way for him to avoid it, as we shall see next.

## Black moves to connect



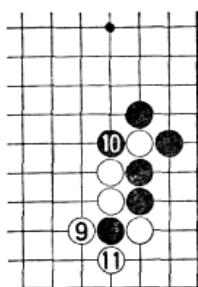
Dia. 4



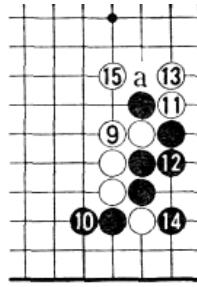
Dia. 5

Dia. 4. Black joins up his position by cutting in behind White 3 and reaching up the side with 4 and 6. White's only way to fight is to push in between Black's two stones at 7. Black can next play either 'a' or 'b', both of which, unfortunately, lead to complications. Black plays 8 underneath

Dia. 5. When Black plays atari underneath with 8, White should reply with a counter-atari at 9. The joseki continues as shown up to Black 16, and White can finish it by playing 17, or by making a wide extension on the lower side.



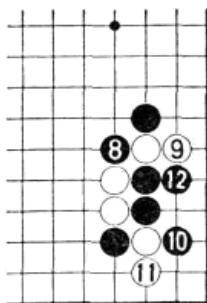
Dia. 6



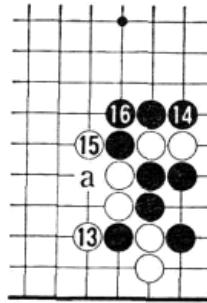
Dia. 7

Dia. 6. When White plays atari at 9, Black has a chance to capture with 10, but then White does likewise. Considered in isolation, this exchange is good for White.

Dia. 7. If White just connects with 9, then Black can play 10, and while White captures one stone on the right side, this exchange is generally good for Black. If White can capture the stone in shicho by playing 'a' instead of 13, that improves things somewhat, but Black is still happy.



Dia. 8

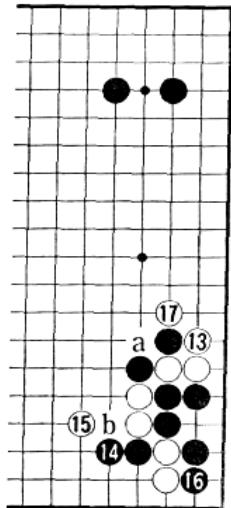


Dia. 9

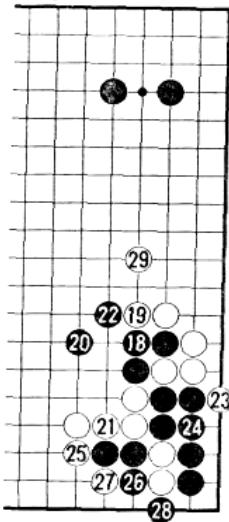
### Black plays 8 from above

Dia. 8. And now there is the case in which Black plays 8 from above. White plays 9, and Black has no choice but to play 10 and 12. At this point the joseki branches into two variations.

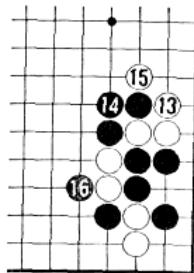
Dia. 9. In the simpler one, White captures at 13 and Black captures at 14. Black has the stronger position, and he can cut off White 15 by playing 'a', but White has sente.



Dia. 10



Dia. 11



Dia. 12

Dia. 10. If there is, say, a black shimari in the upper right corner, then the variation in Dia. 9 would be rather good for Black, and White would like to avoid it. Depending on a shicho, (see Dia. 12), he can do so by playing 13. Black gets the corner with 14 and 16, but then White continues to develop on the right side with 17. Now again Black has two choices. He can connect his two stones at 'a', or he can give them up by pushing through with 'b' and onwards, capturing White 15 in return. This second possibility we leave you to figure out for yourself.

Dia. 11. This diagram shows the first possibility. Black connects at 18, White continues at 19, and the fight goes on. These moves are not hard to understand.

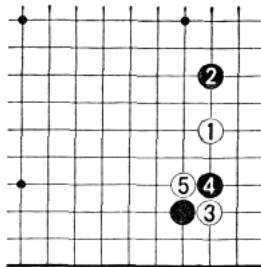
At the end of this diagram there are three weak groups on the board, and the battle continues until they become stabilized.

Dia. 12. White cannot play 13 if the shicho shown here works for Black.

## In conclusion

If Black wants to embark on a protracted running fight, he can choose the variation of Dias. 1 to 3. If he wants to strike a bargain with White and settle the situation quickly, he can choose from among the other variations of this joseki.

## SECTION 18



Basic joseki 18

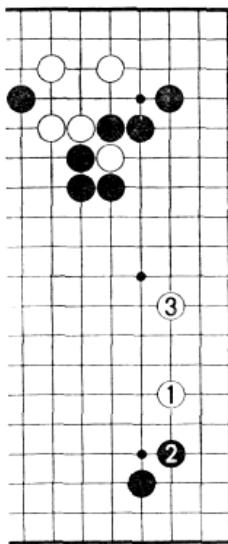
In the last section of the chapter we see Black making a squeeze play against the ogeima kakari. White can handle the situation with a tsuke at the three-three point. After the cross-cut at 5 there is, for a change, only one variation.

## The idea behind the ogeima kakari

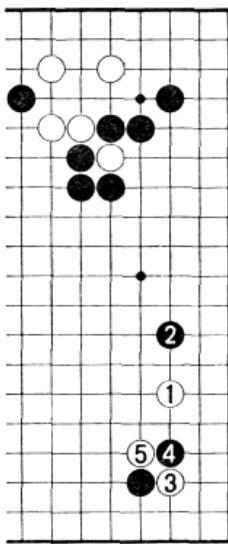
Dia. 1. The ogeima kakari is appropriate when Black has a large, strong position in the upper right corner. If Black answers it at 2, White will be quite satisfied to extend up the right side at 3, forming a safe position which greatly reduces the effectiveness of Black's strength.

Dia. 2. White rather expects a squeeze play like 2, but he knows that 3 and 5 will give him a good position in the corner.

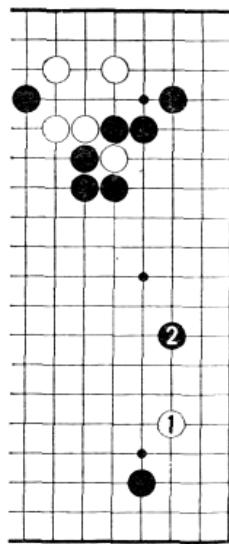
Dia. 3. By comparison, if White plays a kogeima kakari at 1 and Black makes the same squeeze play at 2, it is not as easy for White to handle his stone.



Dia. 1



Dia. 2

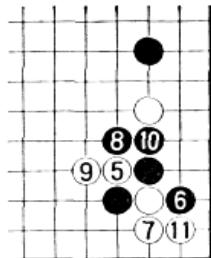


Dia. 3

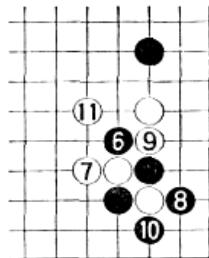
# The joseki

Dia. 4. To continue with the joseki, after the cross-cut at 5, Black plays atari at 6 and 8, then connects at 10. White 11 is a possible stopping-place for the sequence. Be careful of the order of Black 6 and 8.

Dia. 5. If Black reverses the order of 6 and 8, White will play 9 and dominate the corner by capturing Black 6.

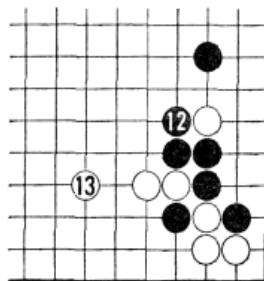


Dia. 4



Dia. 5

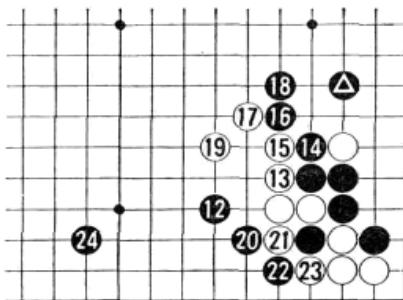
Dia. 6. Black can play tenuki after Dia. 4, but if he keeps on, one thing he can do is to exchange 12 for 13. This is simple, but whatever the strategic merits of Black's position on the right side, his opponent has taken the corner.



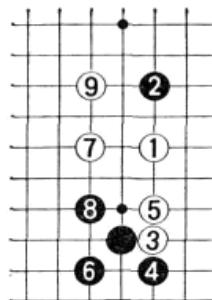
Dia. 6

Dia. 7. Especially considering the closeness of  $\Delta$ , Black may want to play 12 on the lower side to provoke some fighting, which could go about like this.

Dia. 8. Black can stubbornly play 4 and 6 to make White fight on the right side, but White has nothing to complain of as he springs out into the center. It is not hard for him to make two eyes on the side, should that become necessary.



Dia. 7



Dia. 8

## In conclusion

This section illustrates the kind of thinking that makes for good go strategy. White anticipates Black's squeeze play and deals with it by giving Black what he wants on the right side, taking his own profits in the corner where the taking is easier.

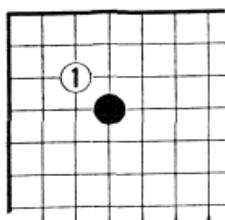
# CHAPTER 4

## Four-four point joseki: invasion and tsuke

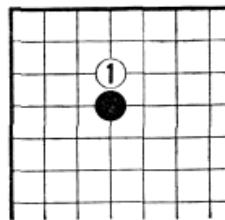
### INTRODUCTION

A stone on the four-four point, like the black one in Dia. 1, is in a considerably different position from one played closer in to the corner. The difference is that now White has enough room to invade at 1 in Dia. 1, instead of making a kakari from the outside. Of course a kakari is still possible, but in this chapter we will be talking only about White 1 in Dia. 1 and a similar play, White 1 in Dia. 2.

White 1 in Dia. 1 is not always a good play. Black can hold White to a small territory in the corner and along one side while building himself a strong, center-facing wall. Such an exchange can be bad for White if made, say, at the very beginning of the game, or when there are some white stones near enough to be endangered by a newly-created, strong black position. On the other hand, if White stays away from the corner too long, Black will close it off by adding another stone. Let's look at a couple of situations in which the three-three point invasion is appropriate.

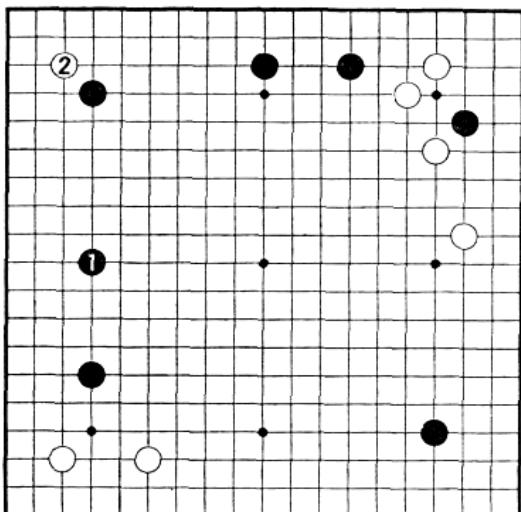


Dia. 1

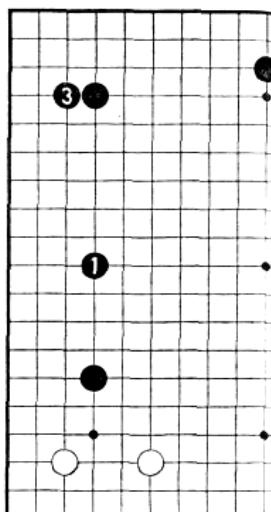


Dia. 2

When Black makes a double wing formation around his stone, as in Dia. 3, the three-three point is the key point for reducing it. Black will come out of the joseki with a good deal of probable territory on the outside, but that cannot be helped. If White lets Black play 3 in Dia. 4, then there will be no easy invasion route left open into the huge, black area.

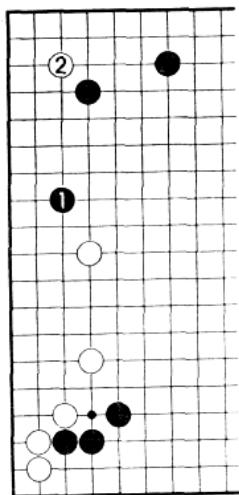


Dia. 3

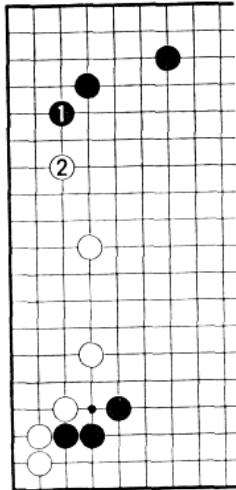


Dia. 4  
② tenuki

Dia. 5 shows the same idea on a smaller scale. Here White 2 is especially destructive, for it will eat up more than half of Black's prospective territory. (This does not mean that Black 1, which aims into White's territory on the side, is a bad play. Black could more or less secure his corner territory with 1 in Dia. 6, but then White would be happy to play 2).



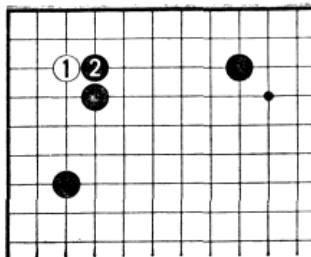
Dia. 5



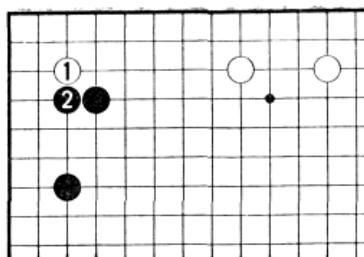
Dia. 6

As these two examples may hint, the three-three point invasion is a weapon for taking away the opponent's territory; the invader can expect to get only a small area for himself. For building territory, the kakari to be studied in the next chapter is better.

How is a three-three point invasion answered? Almost always a contact play like Black 2 in Dia. 7 or 8 is best. The problem, then, becomes which side to push on, but generally it is easy to see which is better. In



Dia. 7



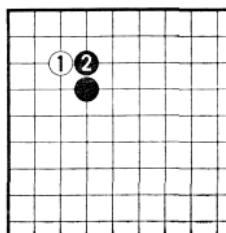
Dia. 8

Dia. 7, for instance, Black has more room for territory on the upper side than on the left side, so naturally he plays 2. ‘Block in the direction of your widest extension’ is the general rule.

In Dia. 8 Black has no extension, and no chance to make territory, on the upper side, so he plays 2 to get what little he can on the left side.

And what comes after Black 2? Let’s take a look.

## SECTION 19

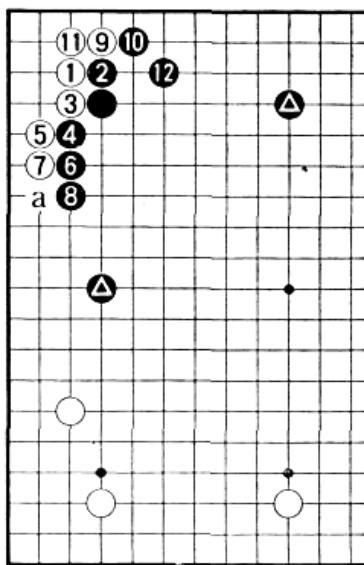


Basic joseki 19

There are a good many variations to the three-three point invasion. In this section we will show the major ones, each in an appropriate setting.

## Basic variation

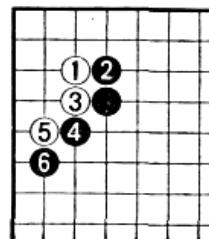
Dia. 1. This sequence might be called the basic variation, although it is not the most common. Black holds White down into the corner, building a wall in the center which here works well with the stones marked  $\Delta$ . White, however, has gotten to play the fairly large hane at 9 and can later push out further from the corner at 'a', all this in sente.



Dia. 1

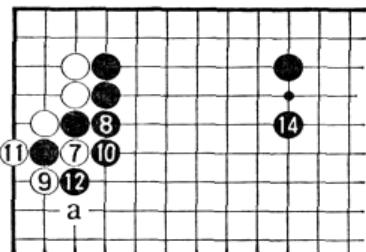
## Double hane

Dia. 2. If Black wants to stop his opponent from getting so much profit in sente, as he usually does, he can play this double hane. Three variations follow.

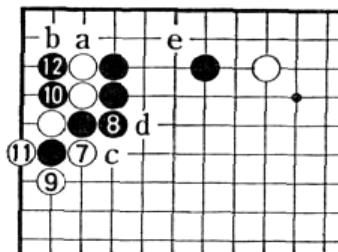


Dia. 2

Dia. 3. In the first one, White plays atari at 7, and Black builds his wall in sente with 8, 10, and 12. White can hardly help but connect the ko at 13, and then Black can play 14, 'a', or some other point on the outside.



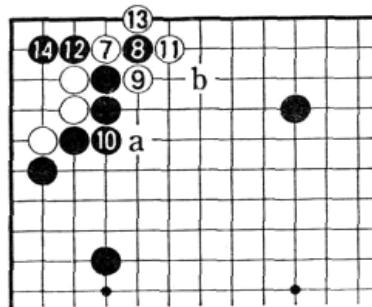
**Dia. 3**  
**⑬connects**



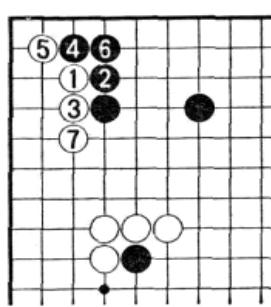
**Dia. 4**

Dia. 4. In the second variation White plays 7 and 9 as before, but this time Black chooses to take the corner in gote with 10 and 12. Black plays this way if he has no particularly good use for sente, or if he needs the corner to secure room for two eyes. White can be satisfied because his two captured stones still have some life left in them—visualize the exchange of White 'a' for Black 'b'. For example, White can play 'c', and then play 'd' in sente because of the threat of White 'a'. He can also play on the point 'e' to good effect.

Dia. 5. In the third variation White breaks out of the corner by playing 7 and 9 on the upper side, threatening a double atari at 10. After Black 14, if White wants to play another stone in this area he has a good point at 'a', which exploits the dead stones left in the corner. If he plays tenuki, which of course he can do with his pon-nuki shape, then 'b' will be a good point for Black. White uses this joseki when the upper side is more important than the left, for example when Black's extension on the upper side is wider than his extension on the left, as in this diagram.



Dia. 5



Dia. 6

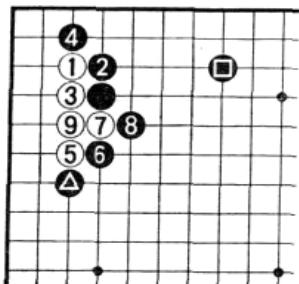
### **Black 4: hane in the corner**

In the variations so far Black played his fourth move at the open end of White's stones, but there are times when it is better to play hane at the other end, in the corner.

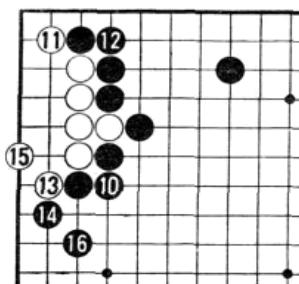
Dia. 6. Here, for instance, Black has no prospects on the left side, where White is very strong, so he answers White 3 at 4, taking sente and defending the largest possible amount of territory on the upper side.

Dia. 7. When Black has an extension to  $\Delta$  on the left side and wider one, like  $\square$ , on the upper side, the hane at 4 is again appropriate. The joseki continues as shown in this diagram and the next, and White has just enough room to live in gote in the corner.

Dia. 8. White has to be careful not to play 11 until Black has connected at 10, for if he exchanged 11 for 12 first, then Black might be able to kill the corner by playing 10 at 13.



Dia. 7



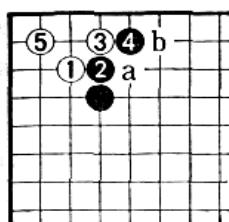
Dia. 8

### White plays hane first

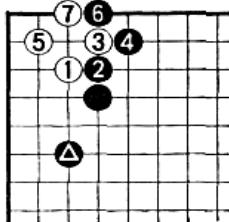
Dia. 9. If White wants to avoid the hane of Black 4 in Dias. 6 and 7, he can do so by playing 3 and 5. This gives him the cut at 'a' or the squeeze-tsuke at 'b' to aim at.

Dia. 10. If Black plays 6, White should be ready to answer with 7, making a large ko. This ko is, in fact, the usual joseki when Black has a stone at  $\Delta$ , for White does not have enough room to live in any other way.

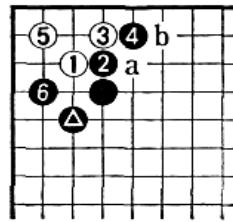
Dia. 11. When Black  $\Delta$  is as close in as this, White can still play 1, 3, and 5. Black 6 deprives the white group of room for two eyes, but even dead stones can be put to use. White will aim at the points 'a' and 'b' as before, and his corner may yet live.



Dia. 9



Dia. 10



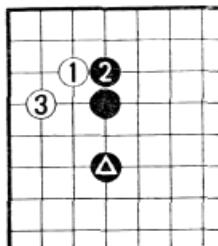
Dia. 11

### Diagonal play

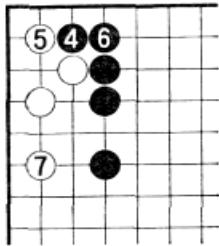
Dia. 12. When Black has added a stone at  $\Delta$ , the diagonal play at White 3 becomes the proper way to live.

Dia. 13. If Black plays 4 and 6, then White can get room for eyes by hopping down the side to 7.

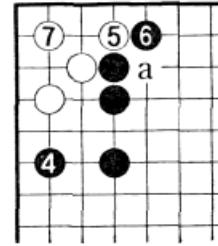
Dia. 14. Or if Black blocks White's extension down the side, White can live with the hane at 5. White 7 does not quite assure him of two eyes in the corner, but Black cannot attack as long as the cutting point at 'a' remains undefended. We leave this life and death problem for you to work out on your own.



Dia. 12



Dia. 13

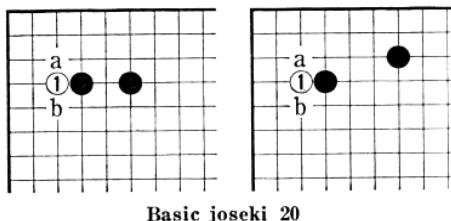


Dia. 14

## In conclusion

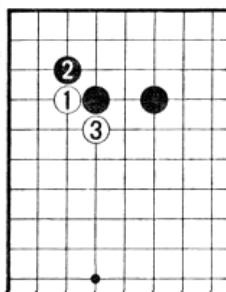
This is what to expect of a three-three point invasion made out of the blue, so to speak. Except in cases such as Dias. 10 and 11, the invader can live quite easily. In the next chapter we will return to this invasion, seeing how it works in combination with a kakari from the outside.

## SECTION 20

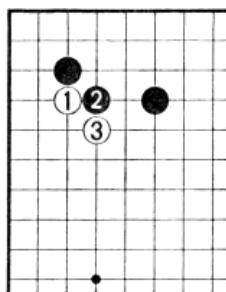


When Black has made a two-stone shimari based on a stone at the four-four point, as in either of the two diagrams above, one way of attacking it is with the tsuke at White 1. Another way, as you have seen in the last section, is with a three-three point invasion at 'a', but White 'a' aims only at living in the corner, while White 1 has more to do with the outside.

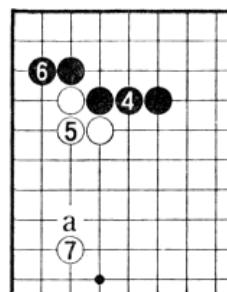
The usual answer to White 1 is either ‘a’ or ‘b’. If Black plays ‘a’, then White can develop a position on the left side while slightly reducing Black’s corner territory. If Black plays ‘b’, then he may be able to keep White in the corner, but there will be cutting points left in his shape which White can take aim at from the outside. White 1 has a way of leading to very complicated sequences, and what follow are only the most common of them.



Dia. 1



Dia. 2



Dia. 3

### Inner hane

Dia. 1. Let’s start by considering the case in which Black answers White 1 by defending his corner with 2. When Black has the formation shown here, the standard joseki calls for White to play hane at 3.

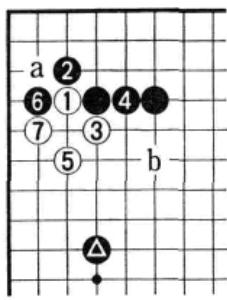
Dia. 2. The same pattern can arise from an attack on an ogeima shimari based from the three-three point.

Dia. 3. In the simplest continuation, Black and White connect at 4 and 5, Black plays 6, and White extends on the left side to 7 or, if there are other Black forces in the area, to ‘a’.

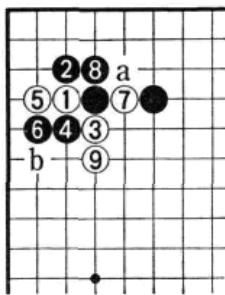
Dia. 4. Here Black has a stone at  $\Delta$ , and so White does not have room for a satisfactory extension on the left side. Instead of following Dia. 3, he now makes a kaketsugi at 5, inviting Black to start a ko fight. If Black does not play 6, White can get eye shape by playing there himself; or he can play ‘a’, again expecting Black 6, White 7, and a ko fight; or he can jump out to ‘b’.

Dia. 5. What if Black answers White 3 by cutting at 4? This too is joseki. The way for White to handle it is to play 5, 7, and 9, threatening both ‘a’ and ‘b’. If Black protects against the former by playing 10 in the next diagram . . .

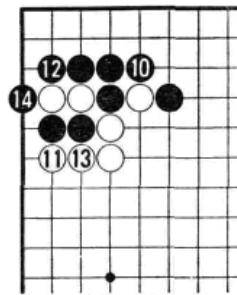
Dia. 6. White will make a wall with 11 and 13. This gives him a very nice base from which to extend down the left side or, depending on the surrounding positions, into the center.



Dia. 4



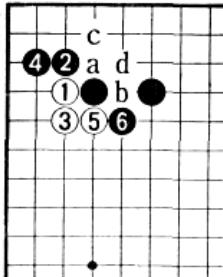
Dia. 5



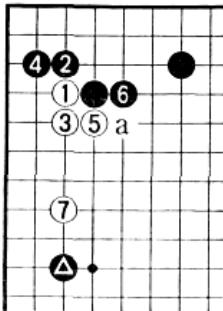
Dia. 6

Dia. 7. The order of playing 3 and 5 is important. If White reverses them, as here, then Black can play 6.

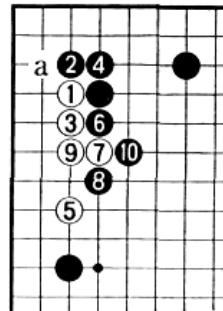
He need not be afraid of the cut at ‘a’—White ‘a’, Black ‘b’, White ‘c’, Black ‘d’, and White dies—and Black 6 prevents White from extending into the center.



Dia. 7



Dia. 8



Dia. 9

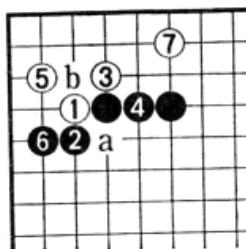
Dia. 8. But here Black has an *ogeima shimari*, and now White can play 3, since he is not afraid of Black's playing 6 at 'a'. This joseki is frequently used when Black has an extension like  $\Delta$ , and White does not want to invade at the three-three point for fear that Black will get too much territory on the outside.

Dia. 9. In this variation Black plays 4 instead of 'a'. This gives up points in the corner, but has the advantage that White cannot play 6 in sente. If White simply extends to 5, Black can pressure him with the sequence from 6 to 10.

There are a good many other variations besides the ones above, but we will leave them in order to go on to the case in which Black answers White 1 by playing hane from the outside.

## Outer hane

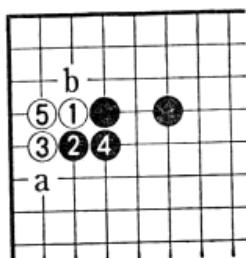
Dia. 10. Once again, when Black has a one-point-jump shimari, the standard joseki calls for White to play counter-hane. In this diagram White gets a good life in the corner, and can aim to cut at 'a' later. We leave you to find for yourself what happens if Black plays atari at 'b' instead of 4, which is sometimes correct.



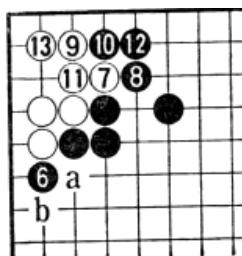
Dia. 10

Dia. 11. There is a second way for White to play counter-hane with 3, as shown here. If Black connects at 4, then White's connection at 5 is the usual play, although 'a' and 'b' are other possibilities.

Dia. 12. Next Black plays 6, and White lives in the corner, with the cut at 'a' or the squeeze-tsuke at 'b' left as sizeable threats.



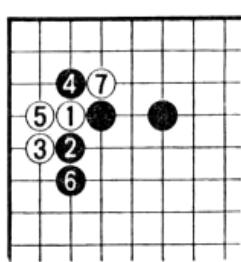
Dia. 11



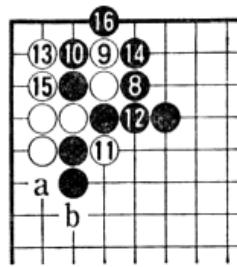
Dia. 12

Dia. 13. This is one of the more complicated variations. Black seems to be trying to kill all the White stones when he plays 4 and 6, but White can cope by cutting at 7.

Dia. 14. Sacrificing two stones, White can play 11, 13, and 15 in sente, and then live by crawling along the second line, (White 'a', Black 'b', etc.).

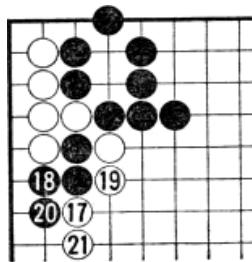


Dia. 13



Dia. 14

Dia. 15. If he cannot afford to live so humbly, White can play 17 here, a tesuji worth taking note of. If Black answers at 19, then White plays 18 and gets up to the third line and out into the open. If Black plays 18 as shown, then a crawling battle develops on the left side, the outcome of which will be determined by the presence or absence of other stones in its path.

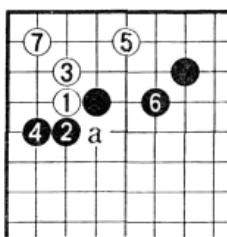


Dia. 15

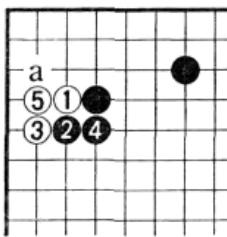
Dia. 16. The last combination of possibilities is when Black has an *ogeima* *shimari* and answers White 1 from the outside. The *joseki* shown here is about like the one in Dia. 10, except that now White gets his best result by playing *nobi* with 3 instead of *hane*. He has something to aim for in the cut at ‘a’.

Dia. 17. As before, White can also play 3 like this. The mutual connections at 4 and 5 form one *joseki*. Another, surprisingly complicated family of variations starts when White plays ‘a’ instead of 5, but we leave that for a more advanced book.

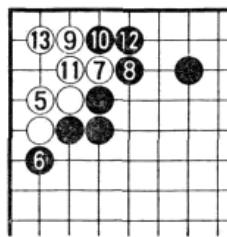
Dia. 18. Following the last diagram, Black will play 6, and White can live safely with 7 to 13.



Dia. 16



Dia. 17



Dia. 18

## In conclusion

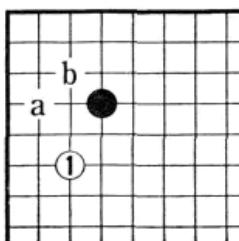
The *tsuke* at 1 yields far more complications than the simple three-three point invasion of the last section, reflecting the fact that its purpose is less clearly defined—it can lead either to life in the corner or to a battle on the outside. It is, however, an important tool for getting into a territorial framework based around a stone on the four-four point.

## CHAPTER 5

### Four-four point joseki: kakari

#### INTRODUCTION

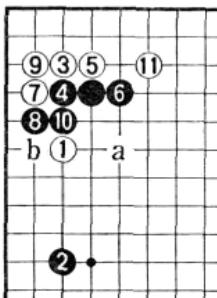
In the last chapter we studied the three-three point invasion and the three-four point tsuke, moves which make an immediate penetration into the corner. More often than not, however, when White plays against a stone on the four-four point, he is more concerned with making shape on one side or the other than with ravaging the corner territory, and then he will make a kakari from the appropriate direction.



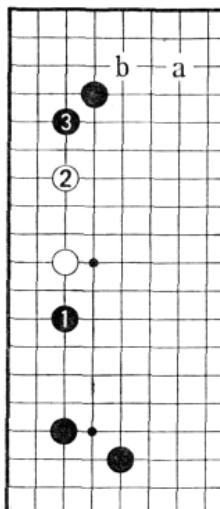
Dia. 1

All other things being equal, White 1 in Dia. 1 is the best kakari to make against a stone on the four-four point, for two reasons. The first is that from 1 White can slide into the corner by playing 'a'. The second reason is that White 1 works well with an invasion at 'b'. For example, if Black answers White 1 with a squeeze play at 2 in Dia. 2, White can go right to 3. After White 9, Black would like to make a kaketsugi by playing at the point on which White 1 rests, but he cannot, so he has to make do with the shapeless tight connection at 10, and White comes skipping out of the corner at 11. White 1 has been cut off, but it

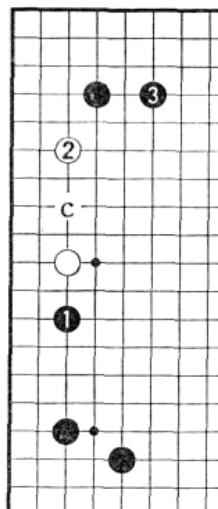
need not go to waste. White can play 'a', attacking Black's eyeless group, and he has a useful move at 'b', too.



Dia. 2

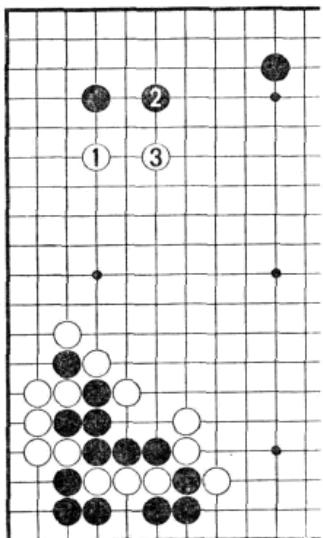


Dia. 3

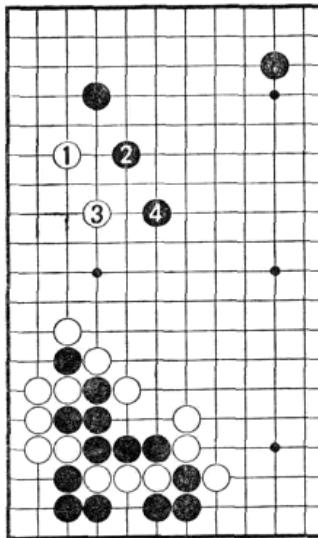


Dia. 4

But a kakari is made in order to develop on the side, and frequently the conditions dictate some choice other than White 1 in Dia. 1. In Dia. 3, a common opening position, White would like to deal quickly with the left side, which is mostly Black's domain, then turn to some other part of the board where he has more of a chance to make territory. Usually he plays his kakari at 2. Black may answer at 3, but White can then leave the left side as it is and turn elsewhere. Later, (or right away), he can play another ogeima kakari at 'a', expecting Black 'b', and Black's corner territory will not be unduly large. If White made a kogeima kakari, as at 2 in Dia. 4, he could not expect to keep sente. After Black 3 he would still have to defend against the possible invasion at 'c'.



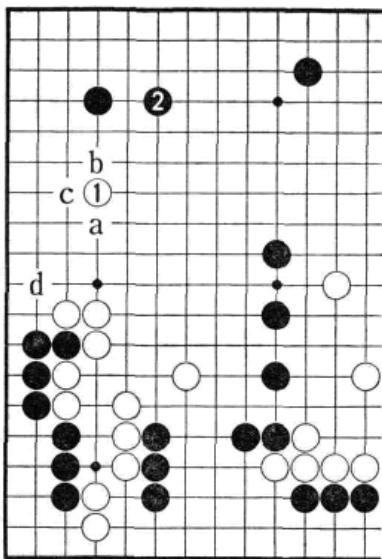
Dia. 5



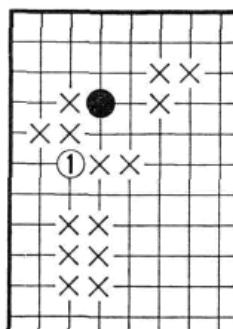
Dia. 6

Dia. 5 shows one kind of position in which White should make a high kakari at 1. Black 2 is the usual answer, and White can continue with 3, using his wall in the lower left to develop a huge potential area. If White played a kogeima kakari, as in Dia. 6, Black would answer with 2 and 4, reducing White's left side to easily manageable proportions, and starting to make a large area of his own on the upper side.

In Dia. 7 we see the 2-point high kakari being used to give room for eyes to the White group on the left side and to reduce Black's potential area in the upper left. Compare this with Black 'a'. The choice of White 1 is easily understood. If White played any higher up, say at 'b', then after Black 2 he would be vulnerable to an invasion behind 1. There would be no point in playing 1 on the third line, (at 'c'), because Black can always jump out to 'd' to keep White from getting any territory on the left side. Better to have 1 up on the fourth line, where it will be of use in the fighting to come in the center.

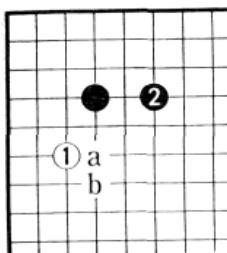


Dia. 7

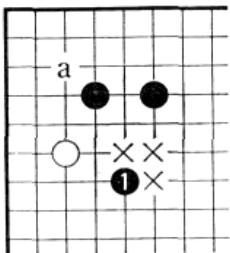


Dia. 8

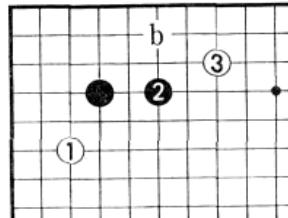
There is a wide choice of ways to answer a kakari; all of the points marked in Dia. 8 are reasonable answers to White 1 in various circumstances. You have already seen a couple of them in the preceding diagrams. Now let's look at a few more.



Dia. 9



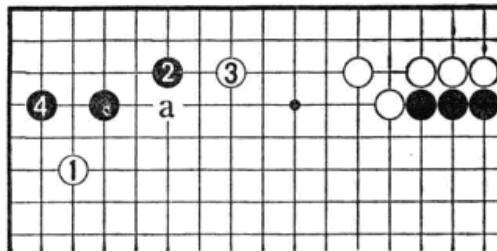
Dia. 10



Dia. 11

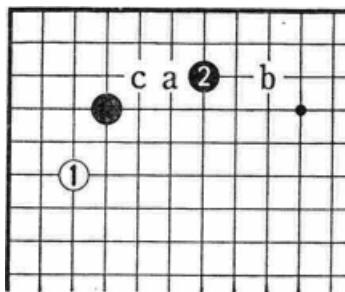
The standard answer to a kakari at 1, 'a', or 'b' in Dia. 9 is the one-point jump at Black 2, and it will be treated in sections 21, 23, 24, and 25. Besides starting to build territory on the upper side, Black 2 makes a good base for jumping out into the center, supporting an extension to 1, or to one of the points marked x, in Dia. 10. The chief weakness in this move is that White can still invade the corner easily at 'a'. Another weakness is that White may sooner or later play 3 in Dia. 11, aiming to slip under Black's stone to 'b'. Considered in isolation, Dia. 11 is not very good for White, who will have to care for two weak groups while Black attacks from his own strong one, but if there are some additional white stones in the surrounding area, then White 3 becomes very effective.

In Dia. 12, for instance, Black would do well to play 2 on the third line instead of at 'a', for defensive purposes. Then if White attacks with 3, Black can make a secure corner enclosure with 4.



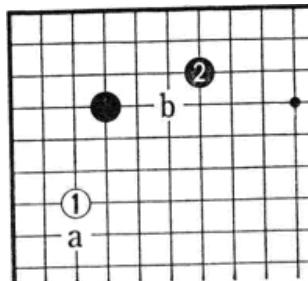
Dia. 12

Black 2 in Dia. 13 used to be the standard reply to White 1, and it is still used. It aims at making a larger corner territory than Black 'a', but it is not as strong on defense. White 'b', for instance, threatens an invasion at 'c'. Black 2 is often used when White plays 1, or 'a', in Dia. 14. With the white stone so



Dia. 13

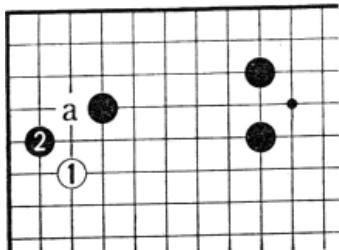
far removed from the corner there is not much point in Black's advancing toward the center, and so there is not so much point in his playing 2 at 'b'. This Black 2 and the Black 2 in Dia. 12 will be mentioned alongside the one-point jump in sections 21, 24, and 25.



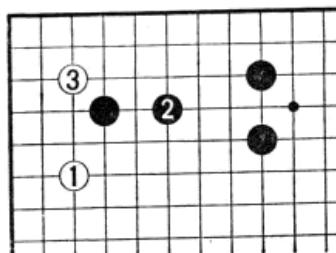
Dia. 14

In Dia. 15 we have a good case where Black 2, or Black 'a', is correct. Black should play this way whenever he already has a strong formation around the middle of the upper side. Black 2 secures the corner, and of course it also attacks White 1.

Black 2 in Dia. 16 would be incorrect here. It would be an over concentration of strength, and White could easily invade at the three-three point.

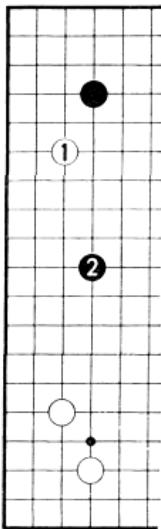


Dia. 15

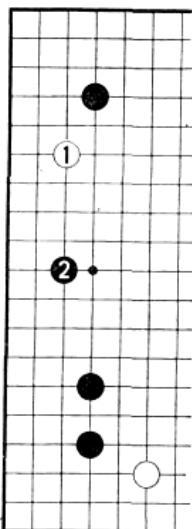


Dia. 16

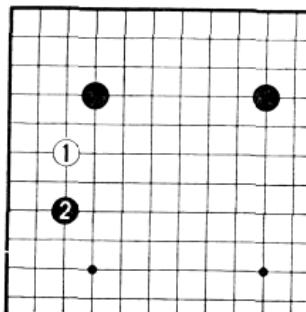
The tsuke responses to a kakari are treated in sections 22 and 26. Squeeze plays are common, too. A squeeze play may be used to keep White from building territory on the side, as in Dia. 17, or to construct black territory there, as in Dia. 18. The squeeze play in Dia. 19 is also made for constructive purposes, an interesting idea that we will be looking at in section 27.



Dia. 17



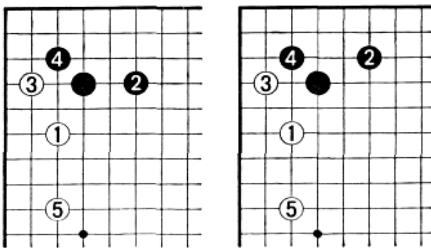
Dia. 18



Dia. 19

Finally, one common answer to a white kakari is no answer at all. A kakari is not as pressing an attack as the three-three point invasion or the three-four point tsuke, and nothing too serious will happen if Black lets White attack a second time. White usually makes his second move from the other side, and we shall study these double-kakari joseki in sections 28 and 29.

## SECTION 21



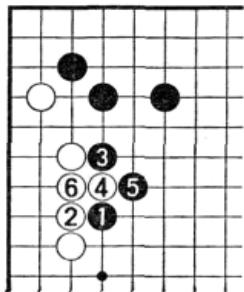
Basic joseki 21

If we survey recent Japanese professional games, it seems that the most frequently used four-four point joseki is the one on the left above, in which Black answers White's kogeima kakari with a one-point jump to 2, White slides into the corner at 3, Black defends at 4, and White makes a two-point extension to 5. Both sides get stable, easily defended positions. The variation on the right, in which Black makes a kogeima with 2, is quite similar and will also appear in this section.

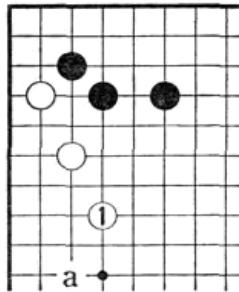
### White's weakness

Dia. 1. (next page) Since we will have lots to say shortly about Black's weaknesses in this joseki, let's get White's main weakness out of the way first. Observe that White's stones in the basic joseki are all on the second or third line. This means that it is not so easy for him to extend upwards into the center. If Black does not mind solidifying White's position, he can make it even harder for White to reach the center by playing the moves in this diagram.

Dia. 2. If White wants a higher position, he can play 1 here instead of extending on the third line. The drawback of this move is that it gives Black a good attacking point at 'a'.



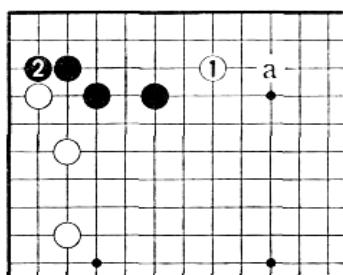
Dia. 1



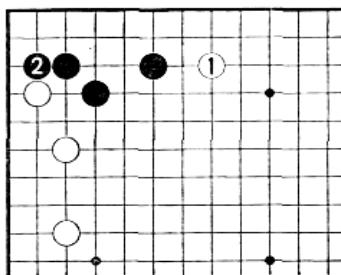
Dia. 2

### On the upper side

Dia. 3. A black extension to the point 'a' is a large move; it can almost be considered as part of the basic joseki. If Black does not get around to playing 'a', White has a good move at 1. Black 2 is usually the correct answer to White 1, since if Black lets White play both 1 and 2, he will find himself short of eye space.

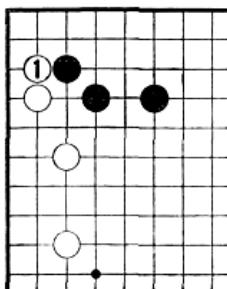


Dia. 3

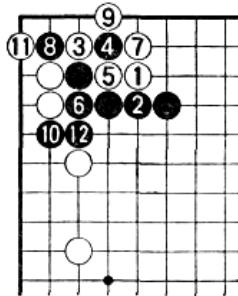


Dia. 4

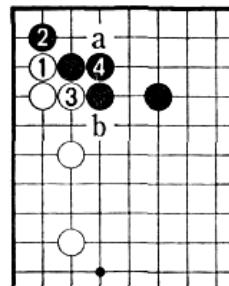
Dia. 4. Even when Black has made the defensively stronger kogeima, it is a good idea for him to answer 1 at 2. Just from the standpoint of corner territory, 2 in this diagram and the last is such a big point that Black should seize any reasonable excuse to play it.



Dia. 5



Dia. 6



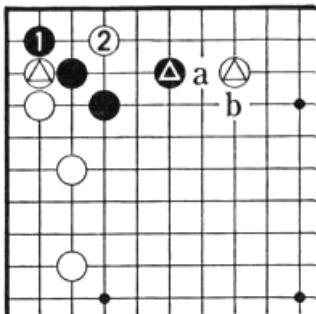
Dia. 7

### White plays the key point in the corner

Dia. 5. Since it is so large, let's see what happens when White plays 1. This is more a middle game move than an endgame move, although it is usually too slow to be worth playing in the opening.

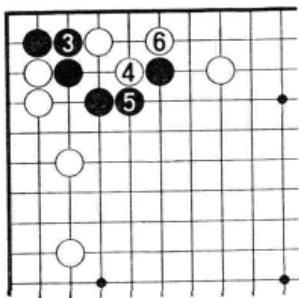
Dia. 6. If Black fails to answer White 1 in the previous diagram, he may fall victim to this sequence. If White cannot afford to have his two stones on the left side cut off, 5 at 8 still gives him a big profit.

Dia. 7. Even if Black does answer White 1, by playing 2, White has made a big gain as compared with a black play at 1. Later, he can gain some more by exchanging 3 for 4, although this solidifies Black's corner somewhat. Occasionally Black plays 4 at 'a' to make eye shape, but that gives White the play at 'b'.

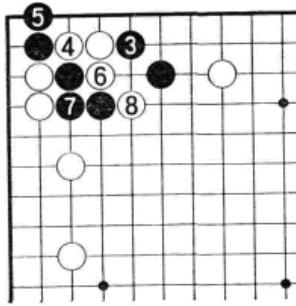


Dia. 8

Dia. 8. To point up one of the principal dangers in this joseki, suppose that Black has let White play both of the stones marked  $\Delta$  in Dia. 8. (What we have to say here applies equally to the case where Black  $\Delta$  is on the fourth line.) Now it is too late for Black to make eye shape by defending at 1, since White can play 2.



Dia. 9



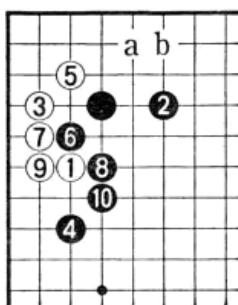
Dia. 10

Dia. 9. If Black connects at 3, White easily connects to his stone on the upper side, and Black is in trouble. Black could follow this way if he had exchanged Black 'a' for White 'b' before playing 1 in Dia. 8, but of course that would strengthen White on the upper side.

Dia. 10. Another idea is to play 3 and 5 this way, but when White plays hane at 8, Black is in trouble again.

### Variation in the basic form

Dia. 11. There is one major variation in this joseki: instead of defending his corner, Black can play 4 on the outside, letting White take the three-three point with 5. The simplest continuation is the one shown, a straightforward exchange of corner territory for an outer wall. In other variations, White plays 9 at 'a' or 'b', or at 10.

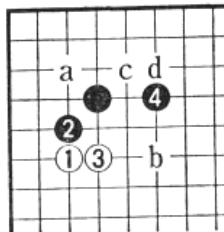


Dia. 11

### In conclusion

The key move in this joseki is White 3, which slides into the corner and, coupled with the extension down the left side or the play at the three-three point in Dia. 11, gives White plenty of room for two eyes. In the next section, we will see what happens when Black prevents White 3.

## SECTION 22

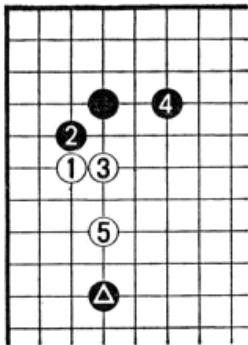


Basic joseki 22

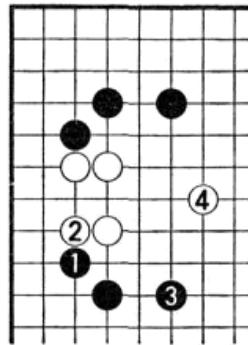
When Black wants to keep White from playing the keima of the last section, he exchanges 2 for 3 above before jumping out to 4. The purpose of Black 2 is not to defend the corner territory—as we shall see, White can still invade at ‘a’—but rather to attack the white stones on the left side by making it hard for them to get eye shape. Black 4 is also an attacking move, preparing for a capping play at ‘b’. Black ‘c’ or Black ‘d’, which leave White less room to make trouble in the corner, are sometimes appropriate instead of Black 4, but they have little offensive meaning.

### When to play the diagonal tsuke

Dia. 1. When there is a black stone at or around  $\Delta$ , Black 2 is standard practice. White can make no better extension than 5 on the left side, but it is obvious that his three stones are badly overcrowded.

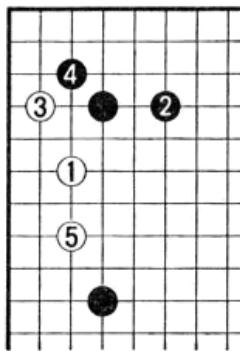


Dia. 1



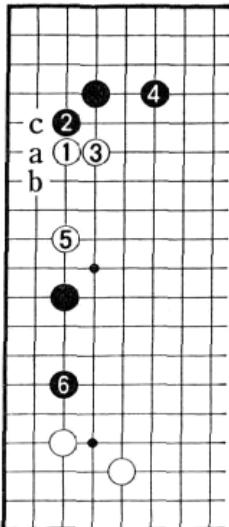
Dia. 2

Dia. 2. Black can continue his attack as shown. Compare White's narrow shape here with what is in the next diagram.

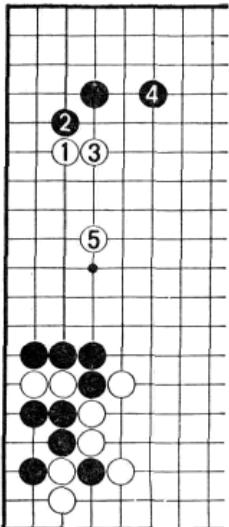


Dia. 3

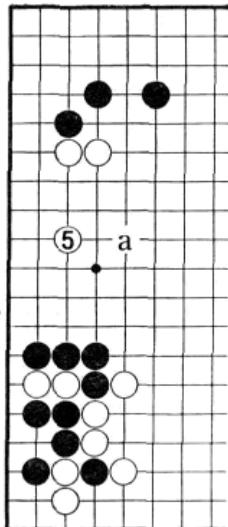
Dia. 3. If Black lets White broaden his base by sliding into the corner at 3, the white stones will be much safer.



Dia. 4



Dia. 5



Dia. 6

Dia. 4. Here is a common opening position in which the diagonal tsuke is used. The space between White 1 and 3 and White 5 is still too narrow for comfort. Later on Black 'a', White 'b', Black 'c', which defends the corner while damaging White's shape, will become a good maneuver for Black.

Dia. 5. Black 2 and 4 are also appropriate here, for White is afraid to extend any farther down the side than to 5 because of Black's thickness in the lower left corner. Notice that White plays 5 on the fourth line, getting ready for activity in the center.

Dia. 6. If he played 5 on the third line, his position would be too cramped, and Black could attack from the outside at 'a'.

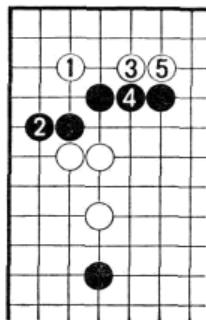
## The three-three point invasion

We now come to the problem of White's invasion at the three-three point in this joseki, and since it is so common, we are going to spend some time going through the fairly complicated family of variations.

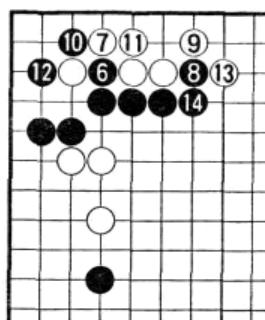
### Black 2: first variation

Dia. 7. When the white stones on the left side are still weak, the three-three point invasion is a bit dangerous. Black should reply at 2. White can live on the upper side by playing 3 and 5, but . . .

Dia. 8. The joseki continues this way, and after Black 14 White still needs another play on the upper side. Black is alive in the corner and has become very strong on the outside, and it is not going to be much fun for White to take care of his original three stones on the left side. Indeed, White 1 in Dia. 7 was played too early in the first place. White should have waited until his stones on the left were a little bit safer.



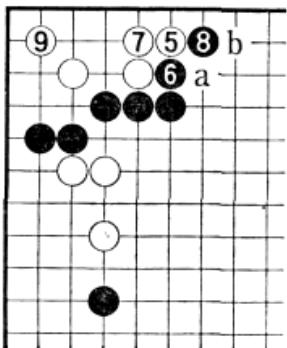
Dia. 7



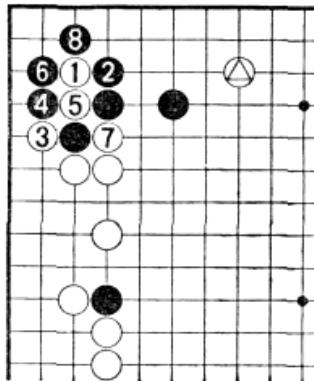
Dia. 8

Dia. 9. In the last two diagrams, White broke out along the upper side, but Black lived in the corner and was left with no weak points at all to worry about. Another way for White to play is shown here, starting with the diagonal play at 5 instead of the previous move at 6. Now Black confines White to the corner, but there remains the possibility of White 'a' or 'b', and the black stones do not have two eyes yet.

Usually White plays the three-three point invasion when his stones on the side are still a bit weak, and Black 2 in Dia. 7, attacking them, is the best reply. Sometimes, however, the white position is safe beyond all attack, and then Black should play 2 as follows.



Dia. 9

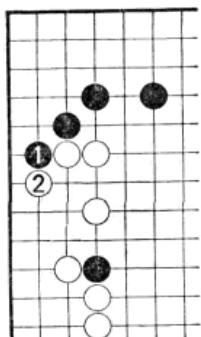


Dia. 10

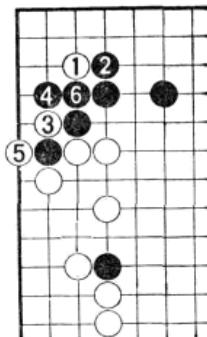
### **Black 2: second variation**

Dia. 10. Especially with White  $\Delta$  on the board, it is important for Black to preserve some eye space in the corner, and that he can do by sacrificing one stone in the way shown.

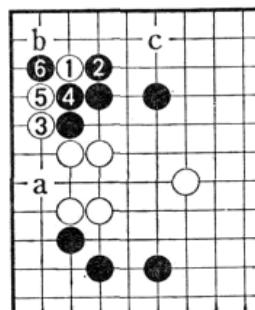
Dia. 11. In this kind of position, if Black has a chance to do so before White comes crashing into the corner, he should exchange 1 for 2. After this, the corner is safe. White may not bother to answer at 2, but that is another matter.



Dia. 11



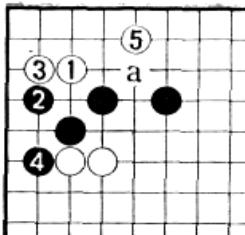
Dia. 12



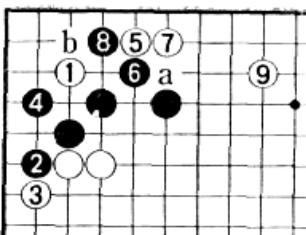
Dia. 13

Dia. 12. White gets to make a pon-nuki in sente, but his eye shape was already secure, so it does not matter very much.

Dia. 13. Here we have another joseki starting with Black 2. This time Black connects at 4 instead of playing hane at 5. He is aiming at the point 'a', of course. The only drawback of this joseki, as compared with the one in Dia. 10, is that there are weak points like 'b' and 'c' in the corner.



Dia. 14

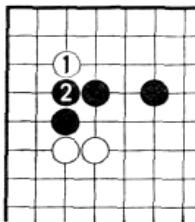


Dia. 15

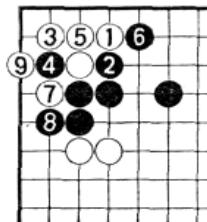
## Black 2: other variations

Dia. 14. There are yet other ways to answer the three-three point invasion; this diagonal play is often a strong move. White may be able to live in the corner with 3 and 5, (or by playing 3 at 5, or at 'a'), but he is going to suffer from Black 4.

Dia. 15. A similar idea is to reverse the order of 2 and 4. After answering Black 2, White can no longer live in the corner, but he can make shape with 5, 7, and 9 on the upper side. His extension to 9 is safe because 'a' is his sente, and of course there may develop the possibility of White 'b'.



Dia. 16



Dia. 17

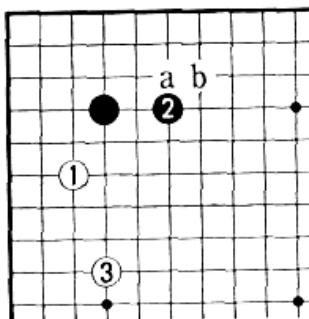
Dia. 16. One final answer to White 1 is the connection at 2. This is sometimes the best move, but unlike the moves studied previously, it in no way strengthens Black's position or attacks White's. The exchange of 1 for 2 has not cost White anything, and he can leave the corner as it is with a clear conscience, waiting for the right moment to put White 1 to use.

Dia. 17. At the right time, White can live in the corner by playing 1 to 9. He lives rather small, and Black 8 undermines his position on the left side.

### In conclusion

Aggression is the theme of this joseki. White should look for the earliest good opportunity to challenge Black at the three-three point, and Black should not be afraid to trade his territory for a chance to attack on the outside.

## SECTION 23

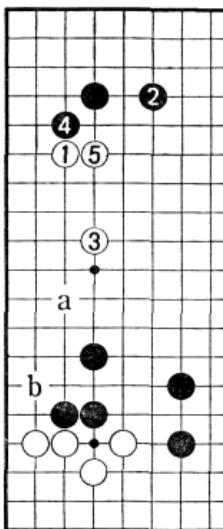


Basic joseki 23

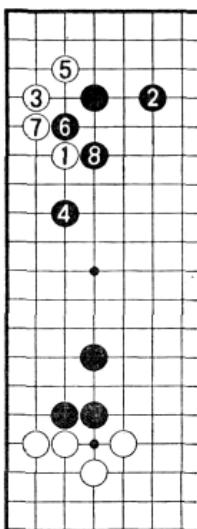
When Black extends to 2, (or 'a' or 'b'), it is not unusual to find White just making an extension of his own on the left side. The point of extension varies, of course, according to circumstances, although 3 above is the one most often correct, and the rest of this section will be spent looking at some of the various extensions and their meanings.

Dia. 1 shows one setting for the joseki above. White does not want to extend any farther than 3 for fear of an invasion between 1 and 3. Notice that 'a', the usual vulnerable point of an extension on the fourth line like White 3, is almost worthless to Black since White can jump out to 'b' from the lower left corner. Black can play kikashi at 4, but although this move has some value in cramping White's style, White can still invade the corner at the three-three point, as you will remember from the last section.

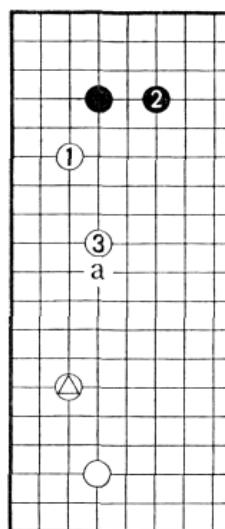
Dia. 2. What if White plays into the corner with 3? This may not be necessarily a bad move, but Black can build a large prospective area in the center with the joseki up to 8.



Dia. 1



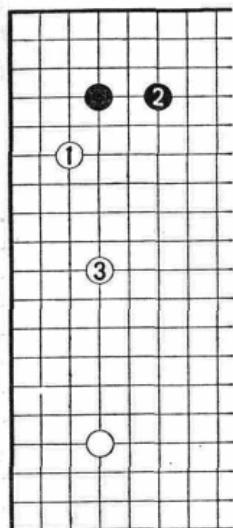
Dia. 2



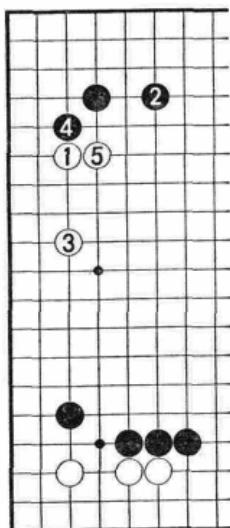
Dia. 3

Dia. 3. Another setting for White 3. As the mid-point between White 1 and Δ, 'a' might seem like a better extension than 3, but there would be room for a Black invasion between White 1 and White 'a'. With the present white structure, if Black invades, he will have to do so between 3 and Δ, and there will be two strong white stones on either side of him.

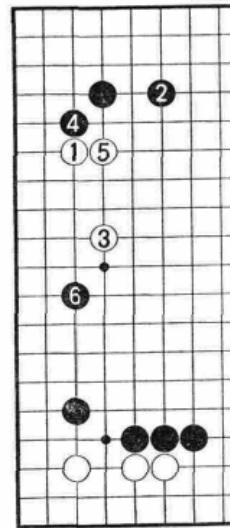
Dia. 4. Here, however, White 3 seems to strike the right balance on the left side. The joseki of section 21 would be another good choice.



Dia. 4



Dia. 5



Dia. 6

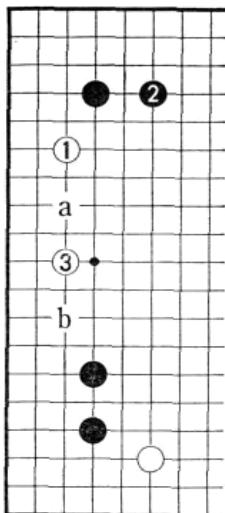
Dia. 5. This is about like Dia. 1, except that now White has played 3 on the third line for reasons shown in the next diagram.

Dia. 6. If White played 3 on the fourth line, Black 6 would become too good an attacking move.

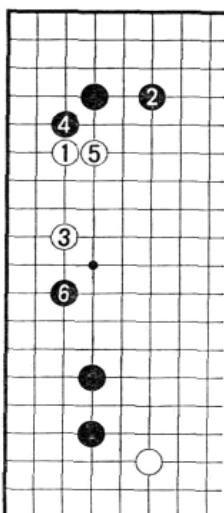
Dia. 7. Here White makes a three-point extension on the third line, which in this particular case seems to be right. There is some danger from a Black invasion at 'a', but with the upper left corner open and an extension from White 3 to White 'b' still possible, White should be able to handle Black 'a' well enough. To extend any farther than 3, however, would be just a bit reckless.

Dia. 8. A two-point extension is thinkable, but then Black could play 4 and 6, and White's position would be too narrow.

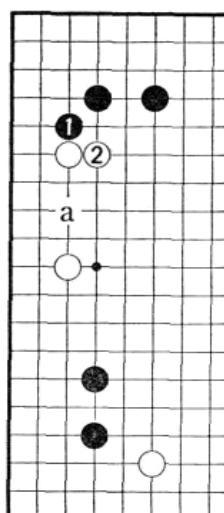
Dia. 9. Black should not play 1, (after Dia. 7), because that greatly lessens his chances for a successful invasion at 'a'.



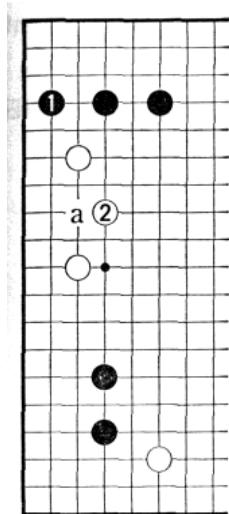
Dia. 7



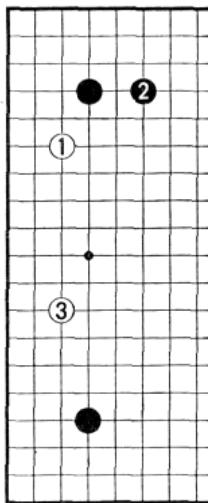
Dia. 8



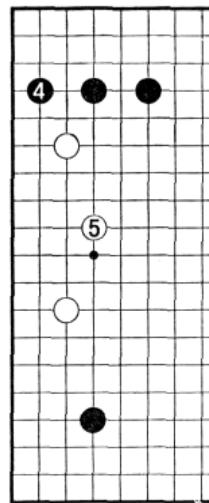
Dia. 9



Dia. 10



Dia. 11



Dia. 12

Dia. 10. Instead, he should look for an opportunity to play 1 here. This strongly defends the corner, and if White fails to play 2, Black can invade at 'a' and almost surely capture the upper one of White's stones.

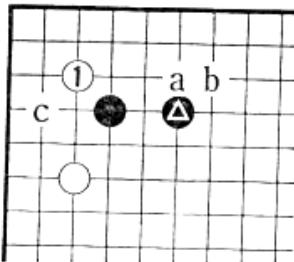
Dia. 11. With this much open space on the side, we see White making a five-point extension.

Dia. 12. The reasoning is that if the exchange of 4 for 5 is made later, White will have a satisfactory shape, as compared with his cramped one in Dia. 10.

### In conclusion

White's immediate extension down the side leaves a rather unsettled position, mainly because the corner is still open. Often the main point of this joseki becomes whether Black gets to defend the corner, as in Dia. 10 or 12, before White invades it at the three-three point. White's invasion is the subject of the next section.

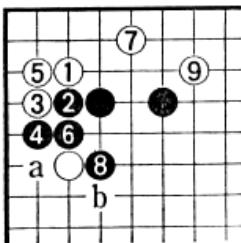
## SECTION 24



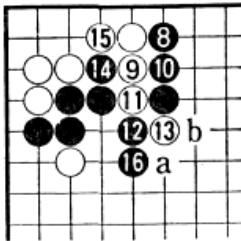
Basic joseki 24

In this section we will consider what happens when White has made a kakari, Black has extended to  $\Delta$ , 'a', or 'b', and White invades at the three-three point. White 1 is an alternative to White 'c', and when White does not play 'c', it may be because he wants to keep open the possibility of playing 1. Both White 1 and White 'c' are quite large, and so is Black 'c', which prevents them.

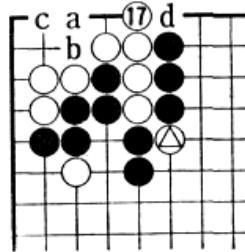
Dia. 1 shows the most typical joseki. Black cuts White 1 off from the outside with 2 and 4, but is forced to connect in bad shape at 6. White lives with 7, Black plays 8 to take command on the left side, and then White can come out of the corner to 9 on the upper side. Later White may be able to do something on the left side by playing 'a' or 'b'. Obviously White had better consider what is going to become of the left side before starting in on this joseki, but he can afford a moderate loss there since he has completely taken over the corner and the upper side.



Dia. 1



Dia. 2



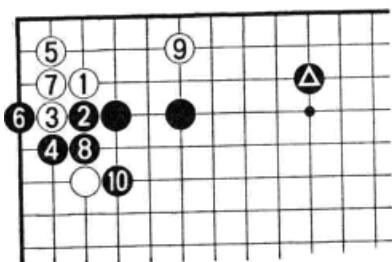
Dia. 3

Dia. 2. Instead of letting White run out along the upper side as in the last diagram, sometimes Black can play 8 and pen White up in the corner. This is suitable mainly when Black already has a stone somewhere around the middle of the upper side, and can hope for territory between it and the wall he builds. The draw-back of this idea is that even though White's corner is not alive after Black 16, White can sometimes fight by playing 'a' or 'b', threatening to capture one of the two black groups he has cut apart.

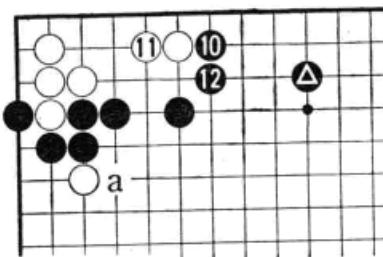
Dia. 3. Or White can just play 17 to live, leaving Black to deal with the cutting stone  $\Delta$  as best he can. 17 is an interesting move; on the one hand, Black can reduce White's corner to seki in sente, starting with Black 'a', White 'b'. Black 'c', but then White can push out at 'd'. On the other hand, Black can play 'd' in sente, but then White plays 'a' and gets the maximum possible amount of corner territory.

Dia. 4. When Black has a stone at  $\Delta$ , White may not want him to play as in the last two diagrams, making territory on the upper side, and what he can do to prevent it is to play kaketsugi at 5, then jump out to 9. Black cannot cut the connection between 9 and the corner because of White 5. Presumably he will not try, but just play the important point at 10.

Dia. 5. He can play 10 and 12 here to hold White into the corner, but in this case these plays come too close to Black  $\Delta$  to be worth much, and Black 'a' looks bigger.

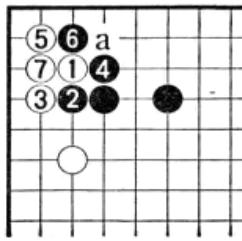


Dia. 4



Dia. 5

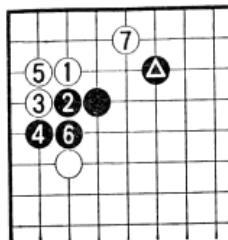
Dia. 6. A completely different way for Black to deal with White's corner invasion is to let White connect to the outside, in return for sente. Black should do this only when he has some particularly good use for sente, or some good reason for hanging on to his territory on the upper side, since he has given up the corner and gained nothing on the left side. In this joseki 'a' is left as a large endgame point. The exchange of Black 6 for White 7 is played to make sure that 'a' will be White's gote, should he get to play it.



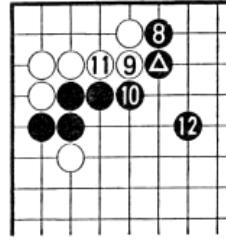
Dia. 6

Dia. 7. Here we see the three-three point invasion into the kogeima formation made by Black  $\Delta$ . Up to White 7, the moves are the same as they were in Dia. 1.

Dia. 8. Black can often continue by playing 8. After White lives with 9 and 11, Black defends his cutting point with 12, making excellent shape on the outside. Because of this, White may be not so willing to invade as he was when Black  $\Delta$  was on the fourth line. Black cannot always play this way, however; see the next two diagrams.



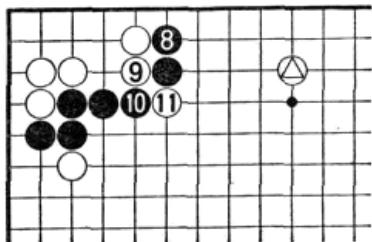
Dia. 7



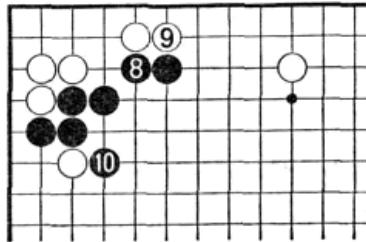
Dia. 8

Dia. 9. When White has a stone at  $\Delta$ , Black is in considerable danger after the cut at 11, even though White is not yet alive in the corner.

Dia. 10. Instead of trying to block White, Black should play 8 this way, pressing from above and then playing 10 to defend his shape.



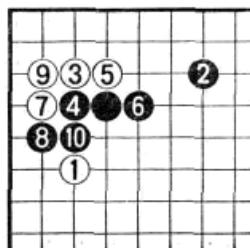
Dia. 9



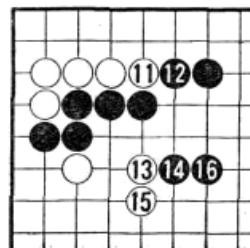
Dia. 10

Dia. 11. When Black makes the ogeima extension at 2, it is joseki for White to invade the corner immediately at 3. This time he crawls out at 5 before playing the hane at 7.

Dia. 12. The joseki continues with White living in the corner and making shape on the left side with 13 and 15. After Black 16, a white extension on the left side and a very wide black one on the upper side are to be expected.



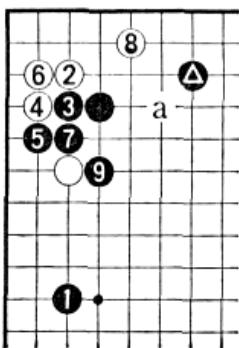
Dia. 11



Dia. 12



Dia. 13. The three-three point invasion is often used to answer a squeeze play. This time, White would have no room to extend on the left side if he followed Dias. 11-12, so rather than burden himself with weak stones there, he plays 4, 6, and 8, letting Black have the point 9. There is the compensating advantage that White can, perhaps, play 'a' later and cut off Black Δ.

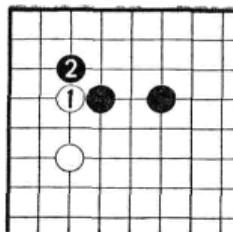


Dia. 13

## In conclusion

Such is the size of the corner that the invasions of this section are played quite early, generally in the late opening stage of the game. Provided that making territory on the outside is not essential to his overall strategy, and that he will not be giving Black too grand a territory there, White should not hesitate to jump into the three-three point.

## SECTION 25

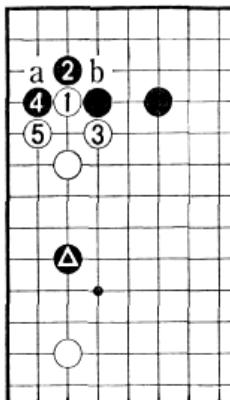


Basic joseki 25

After a white kakari and a black extension, the tsuke at White 1 is another possibility worth considering. The purpose of this move is to make shape on the left side when there is not room enough for an ordinary extension. Black almost has to play 2, else White takes the same point, and then there are two possibilities for White 3.

### White 3: first variation

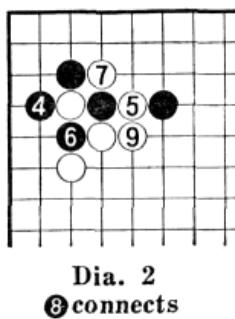
Dia. 1. White 1 could be used in the presence of Black  $\Delta$ . Another possibility would be to invade at the three-three point and take the corner, but then



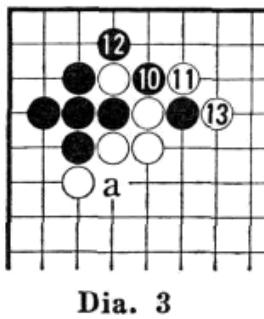
Dia. 1

White would lose any chance of attacking Black  $\Delta$ . White 3 and Black 4 are both good, aggressive moves, and when White plays 5, a big ko fight is in the offing.

If White ignores a black ko threat he can cut at 'a', and provided he has a ko threat of his own big enough to keep Black from then taking and connecting the ko, he can next capture the corner with 'b'.



Dia. 2. Sometimes there is another way for White to answer Black 4, as shown in this diagram and the next.



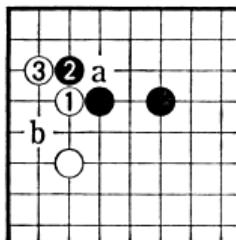
Dia. 3. White should only play this way if the shicho in which the sequence ends works for him, and even then he may not like this result, because Black can cut at 'a'.

### White 3: second variation

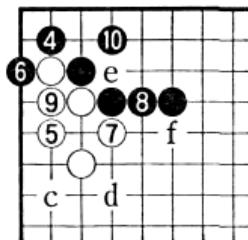
Dia. 4. Another possibility for White is the hane at 3, which aims at handling the situation without re-course to ko fights or shicho. Faint-hearted Black players sometimes answer White 3 by connecting at 'a', but this makes life too simple for White, who can get excellent eye shape with 'b'.

Dia. 5. One better way for Black is to play a second hane at 4. Now when White plays 5, Black can play atari at 6. At the end of this diagram White has made an eye, but at the same time Black's corner has become secure, and there remain the points 'c' and 'd' at which Black can attack. Black 8 at 'e' would be another possibility, but then White could extend to T.

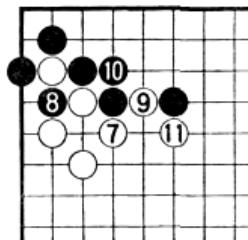
Dia. 6. Black could answer White 7 by capturing, but then White would develop upwards with 9 and 11.



Dia. 4

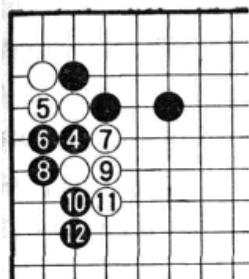


Dia. 5

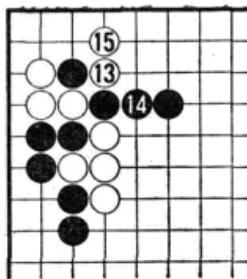


Dia. 6

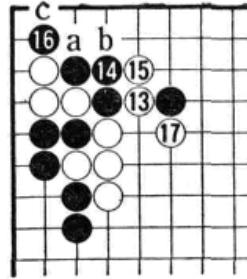
Dia. 7. More aggressive than the previous Black 4 is the move shown here. By playing this atari and pushing through at 6, Black separates White's stones into two weak groups. While cuts at 7, connects at 9, and pushes at 11 to give himself some room for the outside group, then . . .



Dia. 7



Dia. 8



Dia. 9

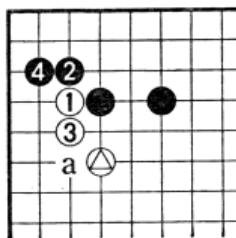
Dia. 8. One way for White to continue is to live in the corner with 13 and 15. Of course this leaves his outside stones pretty weak.

Dia. 9. Another way is for him to give up the corner but make shape on the outside. Notice the possibility of ko left behind, (starting with White 'a', Black 'b'. White 'c').

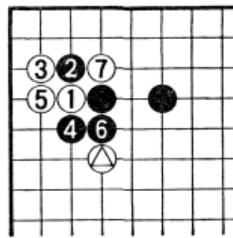
### Other settings for the tsuke

Dia. 10. When White has played his kakari at  $\Delta$ , the three-four point tsuke is the usual way for him to bite into the corner. The exchange shown here is often played before making an extension down the left side, since it keeps Black from playing a similar tsuke at 'a'.

Dia. 11. There is also a hane variation, in which White plays 3 to trade the corner for the outside.

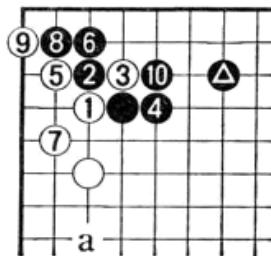


Dia. 10



Dia. 11

Dia. 12. This is the standard joseki for making shape on the left side when Black has played an ogeima extension at  $\Delta$ . White cross-cuts at 3. Black 4 is a strong and sure answer, and White plays 5, 7, and 9 in sente. Although he can now play tenuki, his position can be attacked with some force at 'a'.

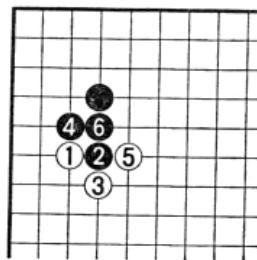


Dia. 12

### In conclusion

Bear in mind that in most cases, the purpose of the tsuke is not to make territory, but to defend against attack. If Black seems to come out ahead in some of these sequences, it is an indication that White should save them for use in real emergencies, when he is threatened with annihilation.

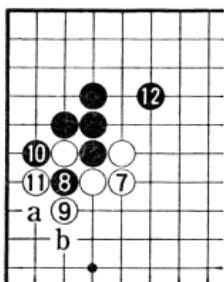
## SECTION 26



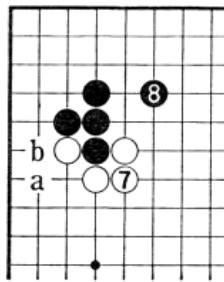
Basic joseki 26

As has been seen in the last few sections, when Black answers White's kakari simply by extending, he leaves White a lot of room to play around in the corner. A joseki that solidifies the corner immediately is the tsuke-osae above. (Black 2 is a

tsuke and Black 4 an osae, hence the name.) After playing atari with 5, it behooves White to defend one of his cutting points, and he has at least three choices as to how to continue.



Dia. 1



Dia. 2

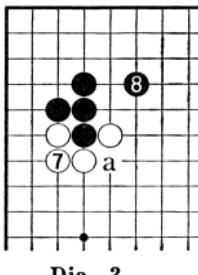
### White 7: first variation

Dia. 1. When White connects here with 7, Black can capture one stone in sente, then extend along the upper side to or in the direction of 12, with a ko left behind for later. If White plays 11 at 12, Black gets to play 'a', or even 'b', on the left side.

Dia. 2. Black can also just answer 7 at 8. This leaves him the possibility of playing 'a' later, although there is the danger that White may play 'b' before Black gets into action.

## White 7: second variation

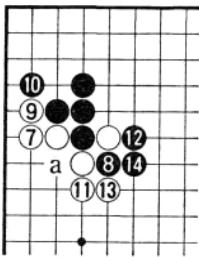
Dia. 3. When White connects at 7 in Dia. 3, again Black usually extends to 8. The cut at 'a' is another possibility to consider if the conditions are right. White 7 is one move that White employs when he is in a position to make the left side his territory.



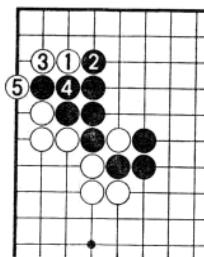
Dia. 3

## White 7: third variation

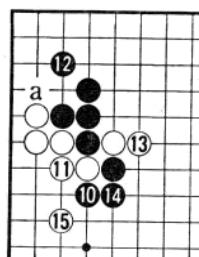
Dia. 4. Another move that defends the left side territory, and one which threatens an incursion into the corner, too, is this White 7. Black can answer by protecting his corner at 9, but if he is willing to risk a loss there, he has an excellent opportunity to cut at 8 instead. Black 10 threatens Black 'a', so White has to



Dia. 4



Dia. 5

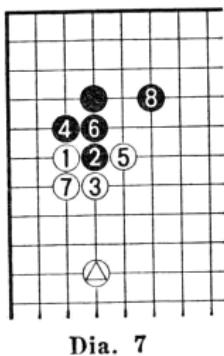


Dia. 6

play 11, and then Black captures a white stone with 12. This looks very good for him.

Dia. 5. Actually, it is not as good as it looks, because White can invade the corner with 1. If Black plays 2 at 4, White will play 2 and live.

Dia. 6. Black can also play atari with 10 instead of blocking at 'a'. His corner is better defended by 12 than it was in the previous variation, but needless to say, Dia. 6 is the beginning of a long and hard fight in the center.



Dia. 7

### White 3: another possibility

Dia. 7. Here White already has a stone at  $\Delta$  when he plays his kakari, and that makes the tsuke-osae especially appropriate. In this diagram White  $\Delta$  comes out at least one line too close to the white wall to be efficient, and Black has gained a definite advantage.

White could choose one of the other variations studied above, but any of them would produce the same kind of over-concentration as shown in this diagram.

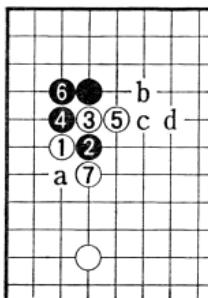
Dia. 8. There is a way for White to deal with this problem, although it depends on shicho. If the shicho works, he can push in between Black's stones at 3. After atari at 4, Black must connect at 6, and White gets to come into the corner at 9. If Black tried to play 6 at 9, White would cut at 6 and Black would be in a little trouble.

Dia. 9. This is the shicho. If it does not work, Black will definitely play 4 from underneath, and instead of 7 White will have to play 'a'. Then, even without putting 2 in motion, Black can take a large upper side with Black 'b'. White 'c', Black 'd'.

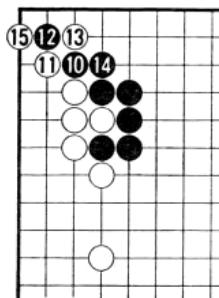
Dia. 10. There is an interesting sequel to the sequence in Dia. 8, which we have shown here. Black plays double hane at 10 and 12 in sente, limiting White's take in the corner and leaving him with some cutting points. After this, the next order of business for Black is an extension on the upper side, but later he can come back and cut at 1 in the next diagram.



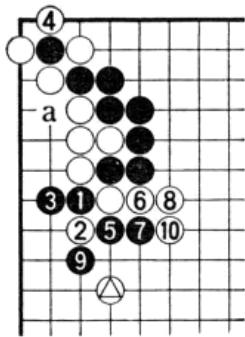
Dia. 8



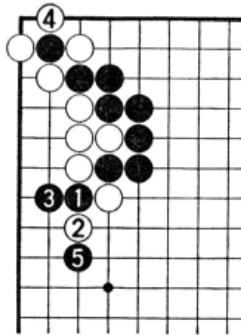
Dia. 9



Dia. 10



Dia. 11



Dia. 12

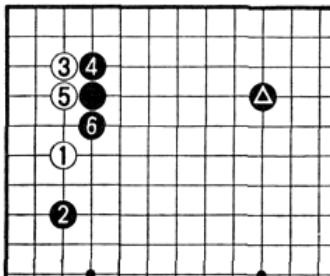
Dia. 11. After Black 3, White has to capture the stone in the corner, (else Black plays ‘a’), and then Black can make shape on the left side. White Δ is in his way, but at least he has destroyed most of White’s left side territory. If White Δ were not on the board, Black could do still better, as shown in the next diagram.

Dia. 12. With more open space on the left side, Black plays the squeeze-tsuke at 5 and makes quite good shape all around. This, incidentally, is why White does not normally play Dia. 8 without having a stone already in place around the middle of the left side.

## In conclusion

Black’s tactics in this joseki may lack the light touch, but they defend the corner strongly and are often used by professional players. The tsuke-osae, but the way, is a maneuver that can be played anywhere along the side where Black has territory to defend, not just in the corner.

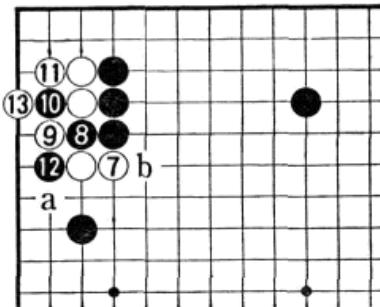
## SECTION 27



Basic joseki 27

There are many occasions on which Black answers a white kakari with a squeeze play; he may want to make territory on the left side, or to keep White from doing so, or even to make good shape on the upper side. The last of these cases is illustrated in the sequence above. Black is trying to make full use of his stone  $\Delta$  by building a wall facing it, and the one-point squeeze play happens to be a good way to start. Other cases would call for other squeeze plays.

The easiest way for White to answer any squeeze play is to go in to the three-three point, as above. Black 6 is the key move of this joseki; a white stone there would completely reverse the situation. To understand the power of Black 6, look at what happens when White tries to push out toward the center with 7 in Dia. 1.

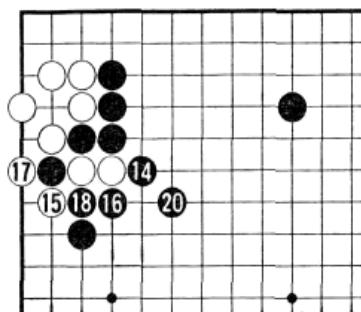


Dia. 1

### White's failure

Dia. 1. Black pushes through and cuts on both sides with 10 and 12. After White 13, he can, if he is strong enough in the area, play 'a' and let White try to get away with 'b'. More simply, he can play 'b' himself.

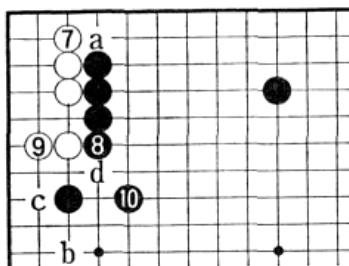
Dia. 2. That leads to this position, in which Black has built a strong wall and can look forward to a large territory on the upper side. White has maybe ten points in the corner, with little chance for growth.



Dia. 2  
⑯ connects

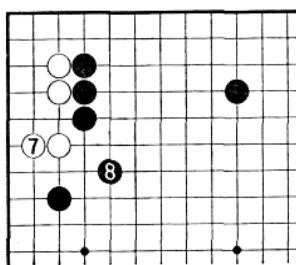
## Joseki

Dia. 3. The last two diagrams are not joseki. Instead, White should play 7 in this diagram. Again Black makes a good wall with 8 and 10, but this time his territory on the upper side is not complete until he plays 'a'. Notice that if White plays 'b' on the left side, he is threatening to connect at 'c'. In this joseki Black can sometimes omit, or postpone, 10, although that leaves the threat of White 'd'.



Dia. 3

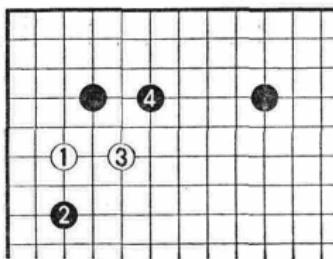
Dia. 4 is also joseki. White does not have the way into Black's upper side that he had before, but his prospects for breaking through on the left side are slightly better, and Black does not have the chance to play tenuki that he had in Dia. 3.



Dia. 4

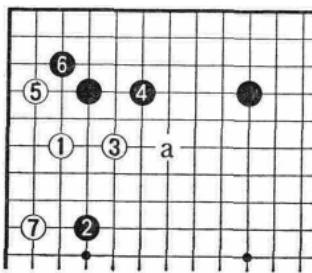
### White 3: one-point jump

Dia. 5. If White had a strong position in the lower left he might answer Black's squeeze play with this one-point jump, intending to follow with an attack on the left side. The danger in playing 3 is that if Black 2 gets away, White does not have enough room on the left side to make two eyes.

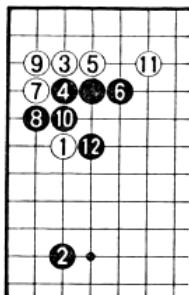


Dia. 5

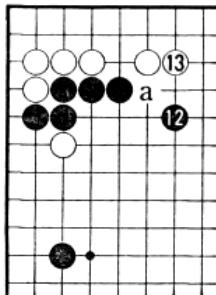
Dia. 6. The one-point jump is more appropriate when Black has made his squeeze play on the fourth line, for then White can get eye space for his group by slipping under Black's stones at 5 and 7. In this joseki, 'a' is left as a big point for either side. When Black plays 2 there is also a variation in which White plays 3 at the three-three point, and a sequence something like the one in Dias. 1 and 2 is followed.



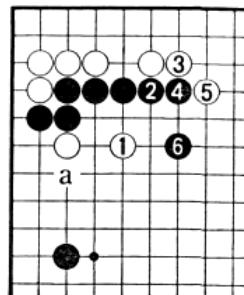
Dia. 6



Dia. 7



Dia. 8



Dia. 9

### **Black goes for the left side**

Dia. 7. When Black makes his squeeze play in order to take territory on the left side, he does things a little differently. The main difference is that when White invades the corner at 3, Black cuts him off from his stone at 1. In addition, Black makes his original squeeze play a bit farther from the corner than before, if possible, so as to leave more territory between it and the wall he makes. Black 12 is one way of ending the sequence.

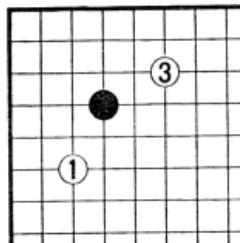
Dia. 8. Black 12 here is another way. This kind of play was studied in section 4, you may recall. Black is aiming at a larger territory than in Dia. 7. Black can also just push White along by playing 12 at 'a', another way of lengthening his wall.

Dia. 9. For that matter, Black can play tenuki. If White starts to attack the black stones with 1, Black may lose some of his territory, but he can counterattack with the sequence shown. He also has the squeeze-tsuke at 'a' to use if he gets into trouble.

### **In conclusion**

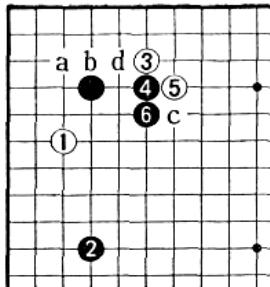
In answer to any squeeze play, the three-three point invasion featured in most of the diagrams above is rarely a bad move. There is, however, another way—one that is often used in handicap games because it can lead to complications—and that is to make a second kakari. Double kakari joseki are the subject of the next two sections.

## SECTION 28

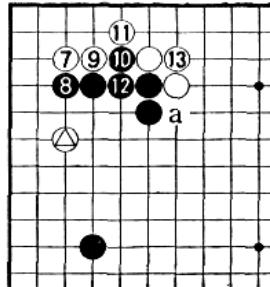


Basic joseki 28

There are many times when, for one reason or another, Black makes no direct answer to White's kakari at 1. A second kakari at 3 is a good way for White to continue his attack on the corner. In this section we will see what ways Black has to deal with White 1 and 3, and in the next one we shall look at similar situations in which one or both of White's stones are on the fourth line.



Dia. 1



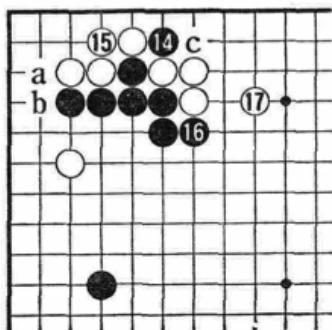
Dia. 2

### Tsuke-nobi

Dia. 1. A second kakari is one way of answering a squeeze play. The usual counter-measure against this double kakari is to push against the stronger of White's stones, building up power to use against the weaker one. That is the idea behind Black 4, (tsuke), and Black 6, (nobi). At this point White has at least four choices, 'a', 'b', 'c', and 'd', for his next play, and the joseki gets a little complicated. Since this formation is so common, especially in handicap games, we shall take the time to go through the variations from 'a' to 'd'.

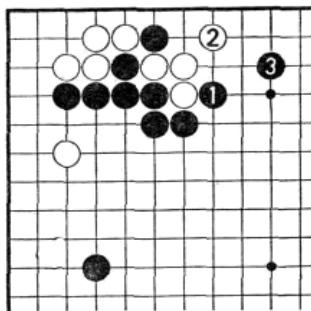
Dia. 2. When White plays 7 at the three-three point, it is natural for Black to block at 8. Up to White 13, Black has made his wall and is in a position to swallow up the left side, including the white stone  $\Delta$ . Before doing anything else, however, he has a chance to play 'a', the key point for enlarging his left side while reducing White's upper side.

Dia. 3. First Black plays kikashi at 14, and then he takes the key point at 16. White answers at 17 or suffers the fate shown in the next diagram. Black has already gotten something out of his kikashi at 14 in that he has played 16 in sente; later, he may be able to put 14 to use again. If he played 16 without playing 14, White might answer by exchanging ‘a’ for ‘b’, after which a cut at 14 could be answered by White ‘c’, and Black would have gote.

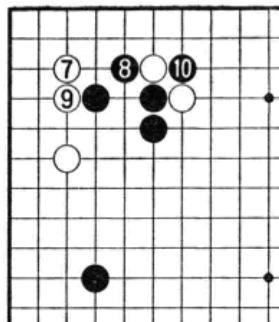


Dia. 3

Dia. 4. If White omits 17 in the last diagram, Black can surround him with these plays.

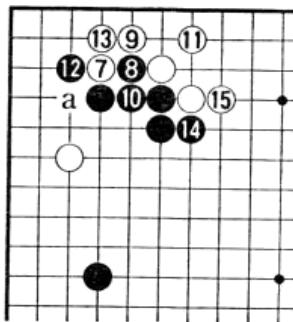


Dia. 4



Dia. 5

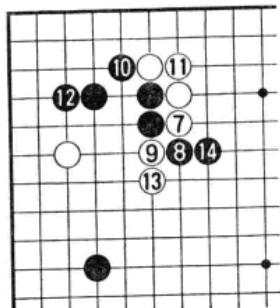
Dia. 5. Although it may seem inconsistent with the original idea of going after the left side, Black can also answer White 7 with 8 here, letting White live in the corner and on the left with 9. By playing 10 Black gets a high, strong position with power on the upper side and in the center, and this is joseki. There are some variations in which White plays 9 at 10 and Black plays 10 at 9, but let's leave those, which are a bit tricky.



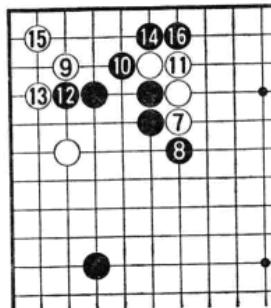
Dia. 6

Dia. 6. This brings up the tsuke at the three-four point. The end result of this joseki is about like Dia. 3. Later, White can cut at 'a' and take the corner.

Dia. 7. When White plays 7 here, Black blocks his thrust at 8. He need not fear the cut at 9, for he can live in the corner with 10 and 12, then fight on the outside with 14.

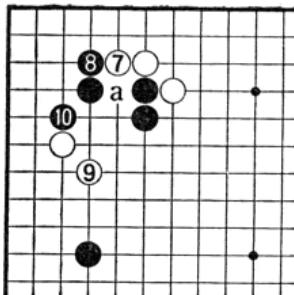


Dia. 7



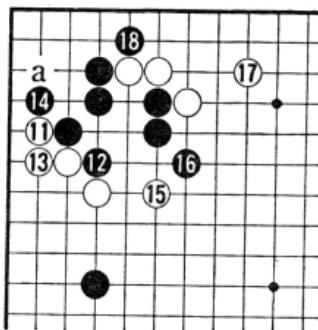
Dia. 8

Dia. 8. What if White invades the corner with 9? For Black to answer by playing 10 at 12, following the course of Dia. 2, would involve a loss, since White has already usurped the point 7 which Black took for himself, (at 16), in Dia. 3. Better to play 10 as shown. After exchanging 7 for 8, White does not want to let Black cut at 11, (he would hardly exchange 7 for 8 if Black had already cut at 11), so he connects there and Black plays 12, getting into one of the tricky sequences alluded to earlier. At the end of this diagram White has the corner, but his stones on the upper side are in rather bad shape. Both Dias. 7 and 8 are joseki.



Dia. 9

Dia. 9. Finally, there is this White 7, which Black must block at 8. In one well-established joseki, White plays 9, threatening to push through at 'a'. Black 10 defends, and the sequence continues as in the next diagram.



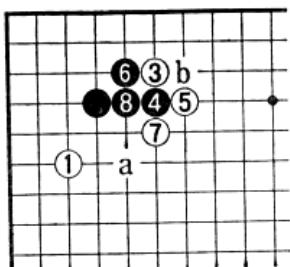
Dia. 10

Dia. 10. Black lives in the corner and gets out into the center, while White makes weak, but hopefully manageable groups on both sides. Black 18, by the way, is necessary to keep White from invading the corner at 'a'. See if you can work that out for yourself.

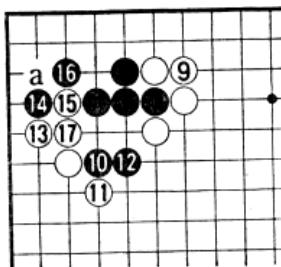
## Tsuke-osae

Dia. 11. When Black is not interested in attacking either of White's stones, he can play tsuke-osae instead of tsuke-nobi to make sure of the corner. After Black 8, White can wall Black in by playing 'a', but then Black will cut at 'b', and White's wall will be a bit flimsy.

Dia. 12. More often White connects at 9, letting Black move out into the center by playing tsuke-nobi at 10 and 12. The diagonal play at White 13 happens to be good in this position. After White 17, Black can make a living shape in the corner by connecting at 'a', which is sente since it forces White to extend down the left side, or he can wait to play on the left side himself. If White captures at 'a', Black can still live in the corner.



Dia. 11  
② tenuki



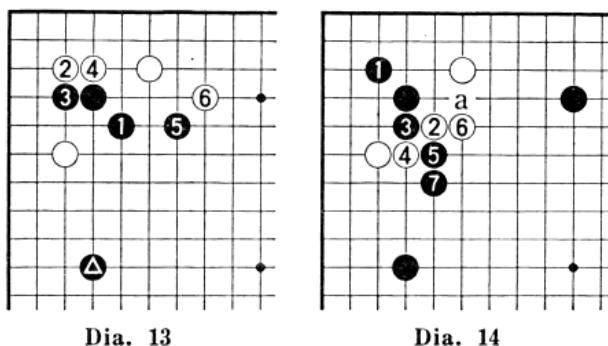
Dia. 12

## Diagonal plays

Although tsuke-nobi and tsuke-osae are the most generally useful ways of answering White's double kakari, they are not the only ways.

Dia. 13. There is also, for example, this diagonal play toward the center. White can answer it by playing 2 at the three-three point, from which he can connect to either of his two kakari stones. The result in Dia. 13 is rather like some of the previous ones in this section, with Black going for the left side, where he already had the stone  $\Delta$ .

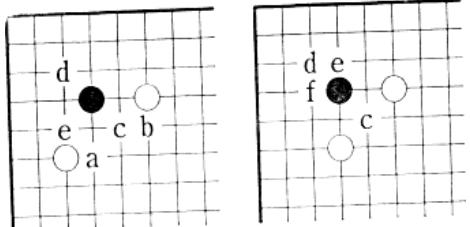
Dia. 14. When Black already has stones on both sides, the diagonal move at the three-three point is good. If White tries to blockade Black with 2, Black will push and cut with 3 and 5, (or 3 and 'a'). He is alive in the corner, and White has two weak groups to try to save.



## In conclusion

There is little to fear from a double kakari. (Even a triple kakari, for that matter, is not fatal to the corner stone.) If Black has any strength in the surrounding area he can often capture one of White's kakari stones with the tsuke-nobi or a diagonal play, and if he does not, at least he can get a living shape in the corner with the tsuke-osae joseki.

## SECTION 29

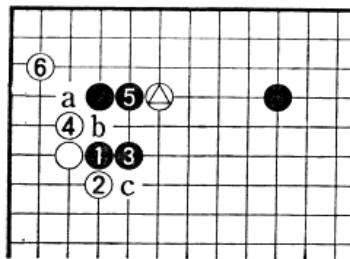


Basic joseki 29

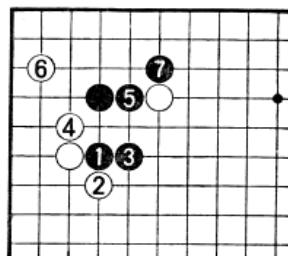
The double kakari formation on the left above, where White has one stone on the fourth line, is much like the one studied in the last section. Black can make tsuke plays at 'a' or 'b', which are similar in purpose to the tsuke plays before. He has diagonal plays at 'c' and 'd', which are exactly similar to the diagonal plays in Dias. 13 and 14 of the last section. The only new idea is the tsuke at 'e'.

The double kakari formation on the right above is the hardest one for Black to handle, since his only way of coming out into the center is 'c', which is not always very good. Often a play at 'd', 'e', or T in the corner is preferable.

Getting back to the formation on the left, if Black wants to attack on one side, he should begin by playing tsuke against the white stone on the other side. We shall see him doing that in the next few diagrams.



Dia. 1

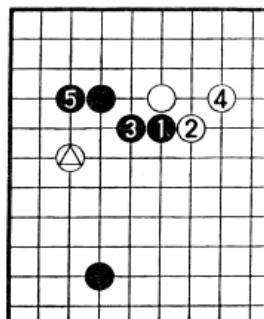


Dia. 2

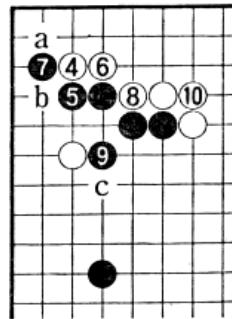
### Black plays tsuke

Dia. 1. Here Black plays 1 in order to attack White  $\Delta$ . He cannot play 5 at 'a', (White would push through at 'b'), but after White 6 Black has made a wall which works well with his stone in the middle of the upper side. Next he might play 'c', lengthening his wall and further isolating White  $\Delta$ .

Dia. 2. This sequence can also be used when Black is not interested in attacking, but just wants to make a safe position. Then, after White 6, he plays 7, not a large-scale move, but one which makes it easy for him to get two eyes.



Dia. 3

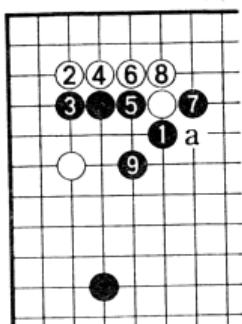


Dia. 4

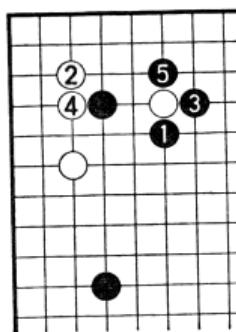
Dia. 3. Now Black wants to attack on the left side, so he uses the tsuke on the right. One way for White to respond is with the hane at 2 and the kake-tsugi at 4. Black 5 takes the corner, and if

White tries to escape with  $\Delta$ , he will be in for a hard running fight.

Dia. 4. Instead of connecting with 4 in Dia. 3, letting Black take the corner, White can play 4 at the three-three point. Before connecting at 10, White can exchange ‘a’ for ‘b’. but since that would solidify Black’s shape, it would mean less chance for success with White ‘c’, or anything else White might use to try to break up Black’s territory.



Dia. 5



Dia. 6

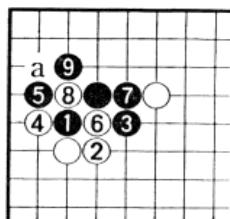
Dia. 5. It is also joseki for White to play at the three-three point immediately after Black’s tsuke at 1. When Black blocks at 3, the sequence comes out about like the one just before, with White eyeing the cutting point at ‘a’.

Dia. 6. There is also the possibility of Black’s trading the corner for a high, strong position on the upper side by playing this way.

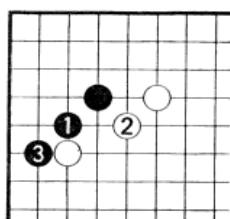
## Diagonal tsuke

Dia. 7. This joseki, which starts from the tsuke at 1 and the diagonal play at 3, ends with a ko shape. Whether it is good or bad for Black depends on whether White has enough ko threats to cut at 'a' or not. If he does, he will have no trouble managing his stones on the left side. If not, they may be rather cumbersome, and of course Black has taken the corner and severely weakened White's stone on the upper side.

Dia. 8. If White lacks the ko threats, he may want to avoid the result of the previous diagram, in which case he plays White 2 in this diagram, (or tenuki). Black naturally plays 3, and White might continue with an extension on the upper side.



Dia. 7



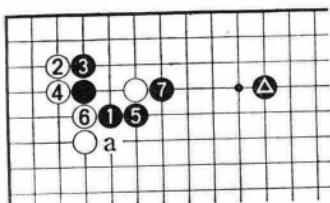
Dia. 8

## Double high kakari

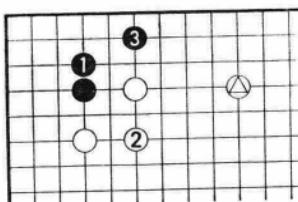
When both of White's stones are on the fourth line, the number of possible joseki is much smaller than before.

Dia. 9. When Black comes out toward the center at 1, White naturally enters the corner at 2, and the joseki ends with Black capturing one of White's original kakari stones. Black 5 at 'a', an attempt to make a larger-scale capture, might be better if Black  $\Delta$  were closer.

Dia. 10. With White  $\Delta$  on the upper side, Black would do best to take the corner at 1. That lets White build on the outside with 2, but Black 3, spoiling White's territory on the upper side, is compensation enough.



Dia. 9



Dia. 10

## In conclusion

This concludes our study of the four-four point joseki. They figure not only in all handicap games, but frequently in even games as well. Among professional players, the four-four point is second in popularity after the three-four point for the opening play in the corner.

The four-four point was much in vogue during the 'shinfuseki' period of the nineteen thirties, when high-speed opening development was the style, because it supports large-scale extensions without the making of a shimari.

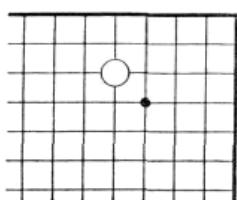
# CHAPTER 6

## Three-five point joseki

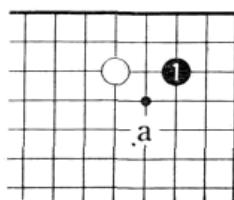
### INTRODUCTION

This chapter is devoted to the joseki which start with a stone on the three-five point, like the white one in Dia. 1. Two things can be said about a stone so placed. Firstly, (and obviously). White is aiming at the upper side rather than the right side. Secondly, he is going for quick outside development rather than corner profit, and in order to make best use of the stone in Dia. 1, his whole opening strategy should proceed along those lines.

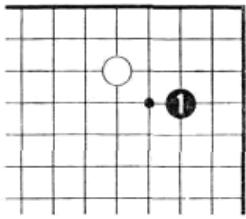
There are three common ways to attack a stone on the three-five point. The invasion at 1 in Dia. 2, (section 30), is the easiest. Black expects White to answer at 'a', and will be satisfied to make a simple trade of corner profit for an outside wall. He can make the opposite exchange if he wishes, by attacking at 'a' instead of at 1, (section 35).



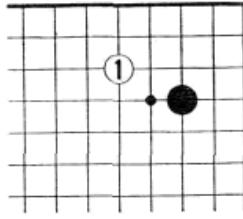
Dia. 1



Dia. 2

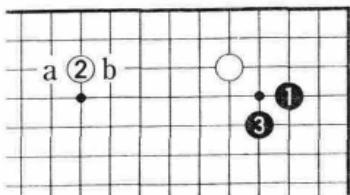


Dia. 3

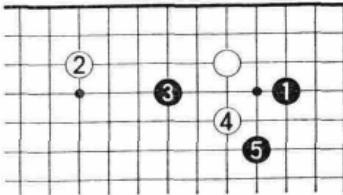


Dia. 4

When Black wants to get his share of both the corner and the outside, he attacks at 1 in Dia. 3. White has several squeeze and pressure plays to use against Black 1, and the resulting joseki have a way of becoming complicated, (sections 31 to 34). This pattern, of course, often arises when White 1 in Dia. 4 goes unanswered.

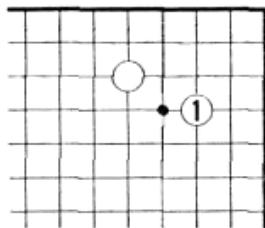


Dia. 5

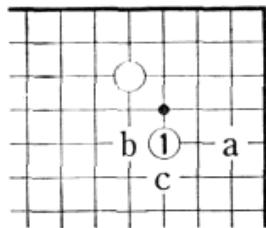


Dia. 6

If White's sole purpose is to develop on the upper side, he may answer Black 1 by just extending to 2, (or 'a', or 'b'. etc.), in Dia. 5. Black 3 is the key point; if White played there he would greatly expand his area. Black can also answer White 2 by invading, as at 3 in Dia. 6, if he wants to make matters complicated. In the rest of this book, however, we have nothing special to say about the joseki which follow from White 2.



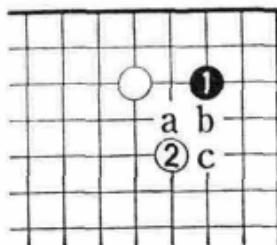
Dia. 7



Dia. 8

If Black does not get around to making any attack, White can form a shimari with 1 in Dia. 7. Or, if he wants his shimari to face across the upper side, he can play 1 in Dia. 8, although that shimari has a weakness at 'a'. Instead of White 1 in Dia. 8, various players have experimented with White 'b' or 'c' with mixed success. All three of these plays are strong toward the center but weak in the corner, the opposite of White 1 in Dia. 7. Since we are not going into shimari joseki in this book, we shall drop the subject of Dias. 7 and 8 here.

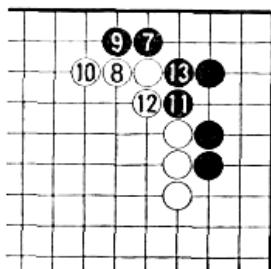
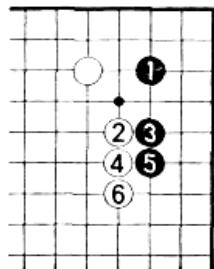
## SECTION 30



Basic joseki 30

Black 1, an invasion at the three-three point, is the simplest way to attack a stone on the three-five point. This move may be compared with the three-three point invasion under a handicap stone, described in section 19, but now the invading group cannot be confined as closely as it was there. This makes Black 1 rather attractive. White 2 is the usual

response, but keep in mind such other possibilities as ‘a’, ‘b’, ‘c’, or tenuki.

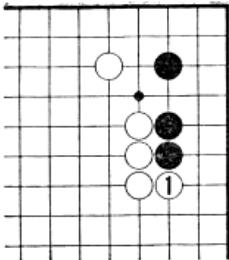


#### White 4: nobi

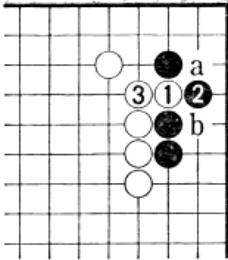
Dia. 1. Shows the basic joseki pattern. Black pushes along the third line with 3 and 5, and after White 6, he has sente. In many cases he will make his next play somewhere on the upper side to counter the wall White has gotten.

Dia. 2. However, it is also joseki for Black to continue with these moves, expanding his corner territory. In this sequence, if White plays 8 at 9, Black should not hesitate to cross-cut by playing 9 at 8, for the ensuing fight will turn out well for him.

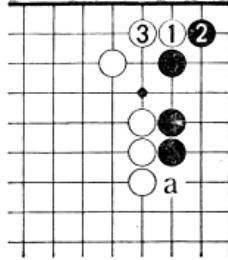
If Black does not play Dia. 2, but leaves the position as it is in Dia. 1, then White may be the one to play next in the corner. What can he do?



Dia. 3



Dia. 4



Dia. 5

Dia. 3. To begin with, White 1 is a fairly large move, putting White in a position to profit on the right side as well as in the center and on the upper side. White 1, however, is gote. Black's corner is still perfectly safe.

Dia. 4. White 1 here is another possibility. If Black answers at 2, then White, after 3, is threatening the twin cutting points 'a' and 'b', and Black is at a loss to find a good answer. If he plays tenuki after this diagram, White can capture either the black stone on the three-three point or the two black stones below White 1. Black may, in many situations, do better to answer White 1 at 3 instead of at 2; you can investigate that possibility on your own.

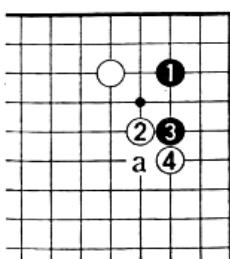
Dia. 5 shows a third way for White to assail Black's corner. White 1 and 3 are gote, but after them 'a' becomes White's sente. Looking at the last three diagrams, you can appreciate the value of the moves in Dia. 2.

## White 4: hane

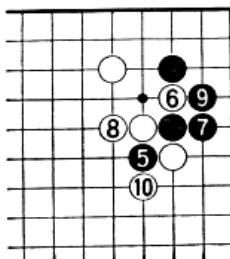
Dia. 6. It would be unfair to leave this joseki without showing what happens when White plays hane at 4, instead of nobi at 'a'. Unfortunately, this gets a bit complicated, since Black may be able to cross-cut at 'a'.

Dia. 7. If Black does cross-cut at 5, White would like to answer with 6 and 8. Black 9 is necessary, but if White can capture Black 5 in shicho by playing 10, he has by far the better position. This sequence is not joseki: if the shicho works it is bad for Black, and the cross-cut at 5 is wrong, while if the shicho is broken then White 8 and 10 are incorrect.

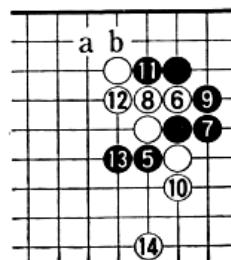
Dia. 8. With the shicho not working, this is the standard joseki. Black is alive in the corner, and a fight in the center involving Black 5 and 13 and the two separated white groups is about to take place. On the upper side White can play 'a' or 'b' in sente, (either of them threatens to kill the corner), which is a great help to him in managing his stones there. White 12 at 'b' is also possible in this joseki.



Dia. 6



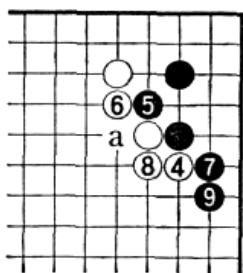
Dia. 7



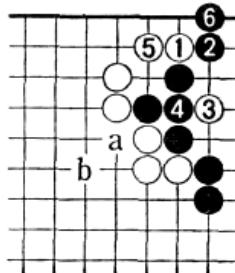
Dia. 8

Dia. 9. When the shicho works for White, he will definitely play the hane at 4, and Black will have to reply with 5 to 9. Black's position is very low, but since White still has the cutting point at 'a', this is joseki.

Dia. 10. As a sequel to the last diagram, White can push his opponent in with the tsuke at 1. Observe that after White has played 5, if Black tries to cut at 'a', White can capture the cutting stone in geta with 'b'.



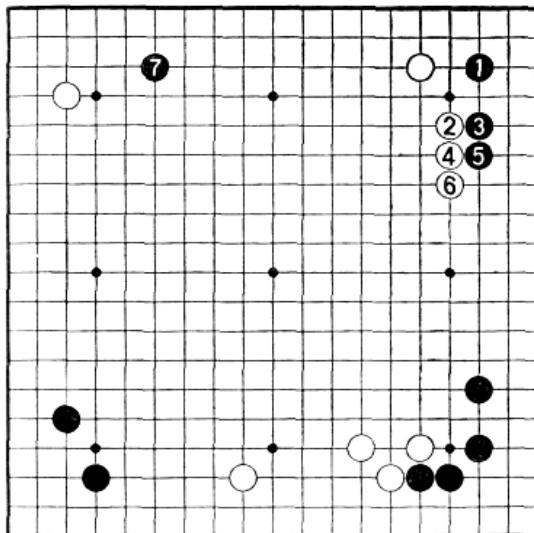
Dia. 9



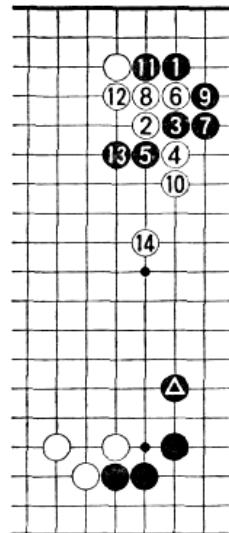
Dia. 10

Dia. 11. Before leaving this section's joseki, let's look at it in operation during an actual game. Black invades at 1, White plays 2, 4, and 6, and then Black plays 7, or some such move, on the upper side. Why does White let himself be pushed around like this, instead of playing hane with 4 at 5?

Dia. 12. If White did play hane at 4, Black would cross-cut at 5. The shicho is against White, so he has to connect at 8 and follow the sequence shown. What makes it disagreeable is that with the strong black stone at  $\Delta$ , White cannot do much on the right side. His weak stones at 10 and 14 will be nothing but a worry for him.



Dia. 11

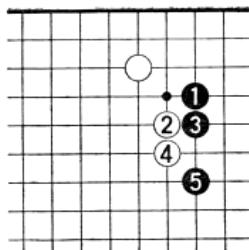


Dia. 12

### In conclusion

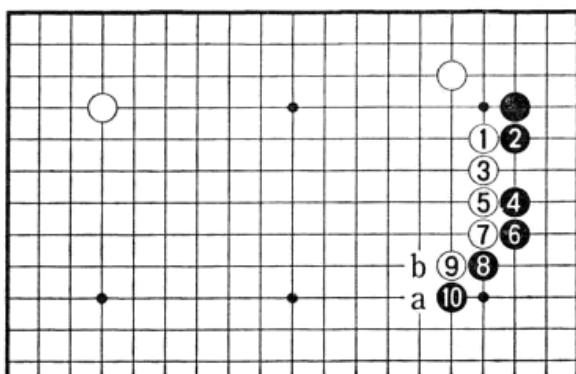
There is considerable difference between the three-three point invasion which occurs in four-four point joseki and the three-three point invasion of this section. The former is largely a tool for destroying the opponent's territory, and is made in the late opening or middle game. The latter is a constructive play, leading to a more active position, and can be made without hesitation in the earliest stage of the opening.

## SECTION 31



Basic joseki 31

When Black plays the kogeima kakari at 1, he cannot be confined to the corner as he was when he played the three-three point invasion, but White can still press him down with 2 and 4, so as to build territory on the upper side or in the center. In this section we shall discuss the continuation from the position above, and consider alternatives which exist to White 4 and Black 5.

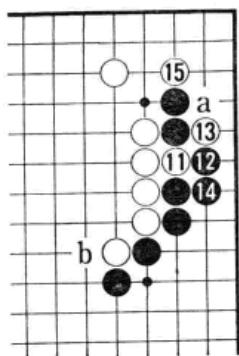


Dia. 1

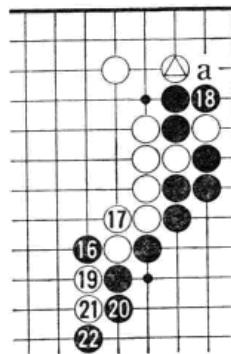
## Continuation

Dia. 1. This position might appear at the beginning of the game. White's plan is to cordon off the entire upper side, so after Black 4 he continues pressing with 5 and 7. Since Black cannot allow himself to be pushed forever along the third line, he plays 8 and 10 to turn White's advance and reach a higher altitude.

White intends to keep on with his wall by playing 'a' or, better yet, 'b'. but at this point he has some kikashi to make on the right side.



Dia. 2

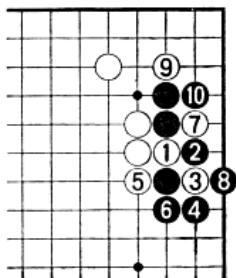


Dia. 3

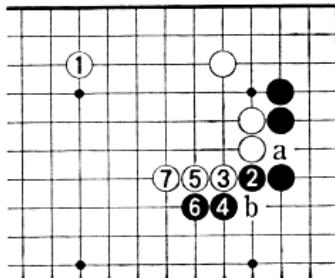
Dia. 2. The purpose of 13 and 15 is to give White profit in the corner. Next, Black has to defend at 'a', but first he has a chance to play a kikashi of his own at 'b'.

Dia. 3. If White played 17 at 18, Black would capture at 17 and be very happy with his exchange of some points in the corner for a pon-nuki in the center. The sequence continues through Black 22 and onward, and we leave you to devise subsequent moves for yourself. The effect of White's plays in Dia. 2 is that White  $\Delta$  keeps Black from making any corner territory, and White can later play 'a' to take the corner for himself.

Dia. 4 shows another way of playing, using the same ideas as in Dia. 2, but starting from the basic joseki position.

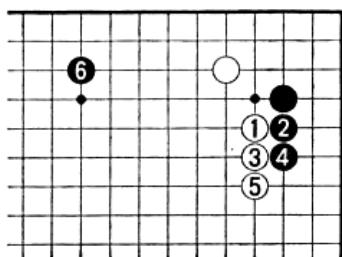


Dia. 4

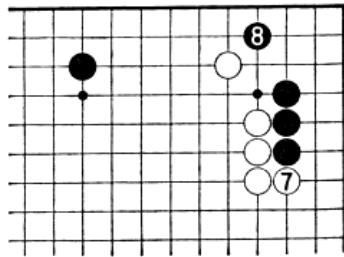


Dia. 5

Dia. 5. After the basic joseki, instead of continuing to push down the right side, White may just extend to 1 on the upper side. Black can then bend White around with 2, 4, and 6, but White need not necessarily complain, for he has the possibility of pushing at 'a' and cutting at 'b' to work with on the right side.



Dia. 6

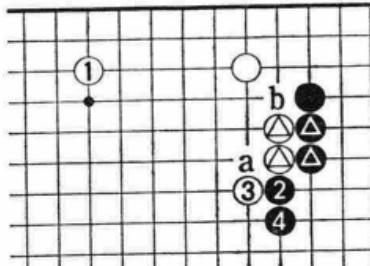


Dia. 7

### **Black 4: variation**

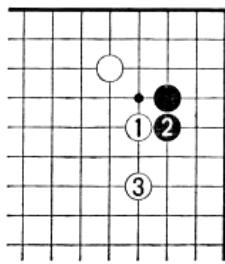
Dia. 6. If Black wants to keep White from making an extension on the upper side, he should play 4 this way. White 5 is forced, (see Dia. 8), and then Black can play on the upper side himself. At times this maneuver is necessary, but it has a big drawback.

Dia. 7. The drawback is that White can play 7 in sente. If Black fails to answer, his corner can be killed. Now it is White, not Black, who is in a position to make territory on the right side.

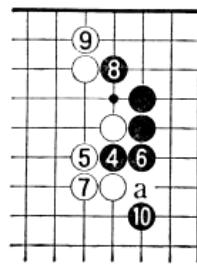


Dia. 8

Dia. 8. An experienced player feels instinctively that White 5 in Dia. 6 is necessary, but you may want more of an explanation. If White extends to 1 after the moves marked  $\Delta$  and  $\Delta$ , Black will take the key point at 2. With the exchange of White 3 for Black 4 it may seem that nothing special is going on, but think what will happen if Black cuts at 'a' or pushes at 'b'. It is easy to see that the exchange of  $\Delta$  for  $\Delta$  is solidifying Black's position, while helping White very little at all.



Dia. 9

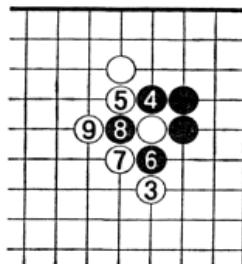


Dia. 10

### White 3: one-point jump

Dia. 9. White can vary this joseki by making a one-point jump with 3. This way of playing looks a little bit loose, but it is quite safe.

Dia. 10. This variation of the joseki continues up to Black 10, and White should now make a very wide extension on the upper side. If Black played 10 on the upper side to stop White's extension, White 'a' would be sente.



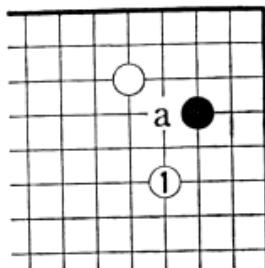
Dia. 11

Dia. 11. If Black tries to push out with 4 and 6, he will get into the same kind of pattern as in section 9, Dias. 12 to 14.

## In conclusion

The main purpose of White's pressure play at 2 is to build on a large scale toward the center, but two other points about this joseki should be borne in mind, (i) White presses Black into a low position on the right side. Therefore, this joseki can be used to reduce a developing black territory to a moderate size, (ii) White more or less gives up any hope of making territory on the right side for himself. If he wanted to develop there, he would not choose the pressure play at 2, but one of the squeeze plays in the next three sections.

## SECTION 32



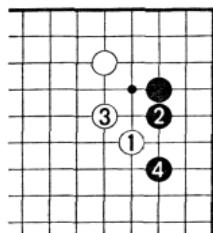
**Basic joseki 32**

White 1 above begins the taisha, (great slanting), joseki, the most notable feature of which is complexity. The taisha is known as the joseki of a thousand variations, and there is space in this book for only about one percent of them.

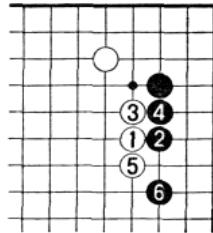
Fear of the taisha prompts some Black players to tenuki after White 1, but that is not usually such a good idea, for White can then get a very strong formation by playing 'a'.

## Avoiding trouble

Dia. 1. If Black is looking for a simple answer to the taisha, he can play 2 this way. Then there is only one variation, which bears a close resemblance to the basic joseki of the last section.



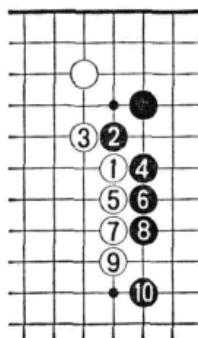
Dia. 1



Dia. 2

## First tsuke

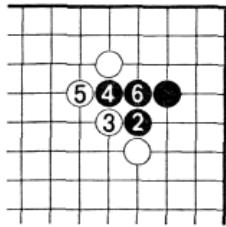
Dia. 2. For Black 2, tsuke plays are more in keeping with the spirit of the taisha. This one can lead to White 3 and 5, which duplicate one of the variations in the last section. Black may continue his progress down the right side at 6.



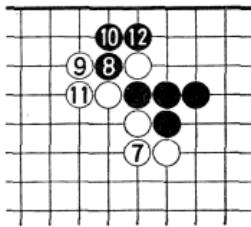
Dia. 3

## Second tsuke

Dia. 3. Here is another way for Black to play tsuke at 2. If White answers at 3, Black can again come marching down the side, with 4 to 10.



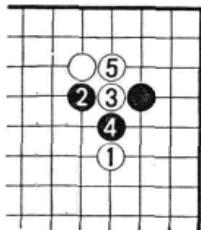
Dia. 4



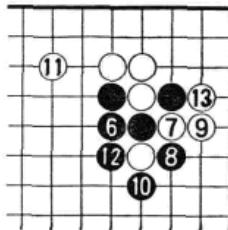
Dia. 5

Dia. 4. Or Black can play 4 this way, creating three cutting points in White's position.

Dia. 5. In the most typical variation of this variation, White connects at 7 and makes an outer wall in sente, while Black cuts and gets a large corner.



Dia. 6



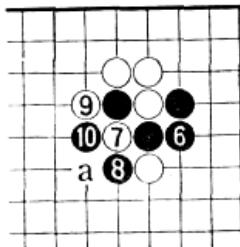
Dia. 7

### Third tsuke

Dia. 6. The real fun begins, however, when Black separates White's two stones with this tsuke. White 3 is standard. After White 5, Black has to connect on one side of Black 4, and White will cut on the other.

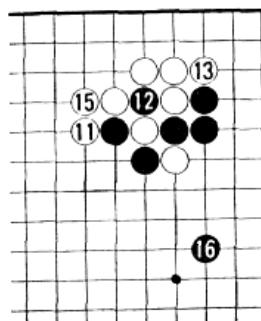
Dia. 7. Before Black connects on the outside at 6, he must make sure that the shicho works, but if it does, he has an easy exchange of corner territory for outside strength and sente.

Dia. 8. When Black connects on the inside and White cuts at 7, the simplest continuation sees Black sacrificing a stone and playing 8 and 10. Here there is the gruesome possibility that White will play 11 at 'a', starting a ko fight, but he needs some truly large ko threats to carry this off.



Dia. 8

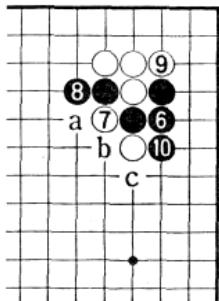
Dia. 9. Usually White continues with this 11, letting Black capture and connect the ko, but obviously getting a perfectly satisfactory result. Black's eye shape is not very good, so an extension like 16 is called for.



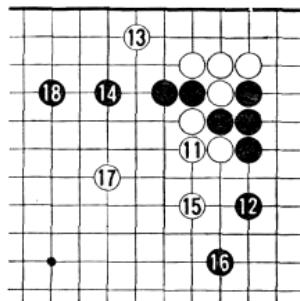
Dia. 9  
⑯ connects

Dia. 10. More complicated variations follow when Black answers White 7 by drawing out of atari at 8. The next two moves are fixed, but at the end of this diagram White can choose from among 'a', 'b', and 'c' for the eleventh move, and thereafter the variations become too numerous and involved for any but the most devoted to learn thoroughly.

Dia. 11. This is one of the shorter variations. It is sometimes considered as the standard taisha joseki.



Dia. 10

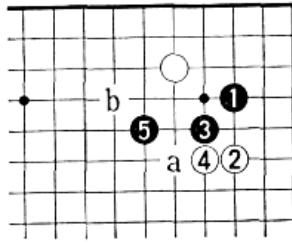


Dia. 11

## In conclusion

Thus ends our cursory glance at the taisha joseki. Generally speaking, the taisha has no particular strategic meaning, for it can lead to almost any kind of pattern. Those who play it often have nothing more in mind than to lure their opponents into complicated fighting, from which they hope to emerge victorious.

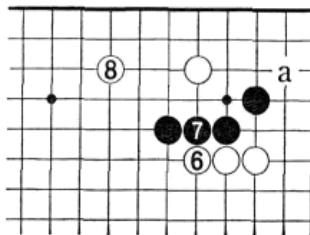
## SECTION 33



Basic joseki 33

The one-point squeeze play at White 2 is, like the taisha of the preceding section, a difficult joseki. Although Black has various ways of answering it, the diagonal play at 3 will serve the purpose on most occasions, and we shall stick to it in this book. Another possibility is to play tsuke with Black 3 against the stronger of White's stones, much as was done in some of the joseki of sections 28 and 29.

White 4 and Black 5 are standard after Black 3, but for White 6 there are two choices, 'a' and 'b'. We shall take them in that order.



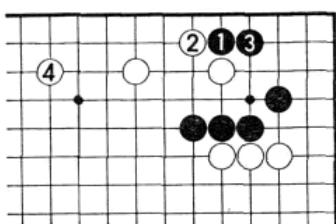
Dia. 1

### The time-honored play

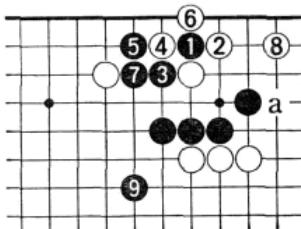
Dia. 1. White 6 used to be the only recognized continuation from the basic joseki diagram, so its variations have been well worked out. In the first one, Black just connects at 7, and White defends on the upper side at 8.

There are then two things for Black to consider in choosing his next move. One is the line of white stones on the right side, which he may be able to attack. The other is

'a', the weak point in the corner. If White plays 'a', he can connect to either the upper side or the right side, and Black will be left with neither territory nor a place to make two eyes.



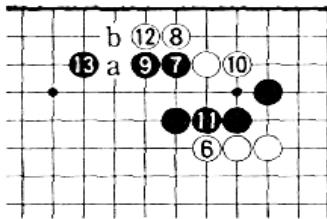
Dia. 2



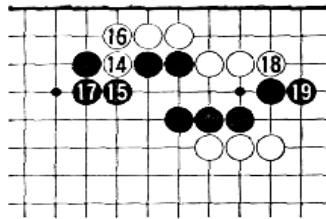
Dia. 3

Dia. 2. Therefore Black sometimes plays 1 before going into action on the outside. If White answers at 2, Black secures the corner with 3 and White's upper side needs defending at 4.

Dia. 3. If White plays 2 and so on this way, Black gives up the corner, but makes a wall on the upper side and gets sente, to be used at 9, perhaps. From White's point of view, the main advantage of this exchange is that he can connect at 'a' if his three stones on the right are attacked.



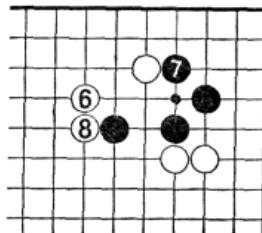
Dia. 4



Dia. 5

Dia. 4. Black has to make some answer to White 6 to keep White from pushing through at 11, but it need not be the solid connection. Black 7 here also does the trick. White answers with 8, 10, and 12. Black 13, rather than Black 'a', is correct in this joseki, since if Black later plays 'b', it is better for him to have 13 and 'b' than 'a' and 'b'. (The latter reach one line less toward the left.)

Dia. 5. Usually, however, White continues with 14 and 16. Black can connect at 17, preparing for an extension to the left, in which case White should defend the corner by exchanging 18 for 19, or Black can use 17 to attack on the right side, in which case White may get a chance to cut on the upper side.

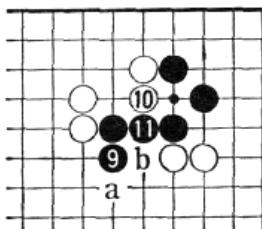


Dia. 6

### The new-fangled play

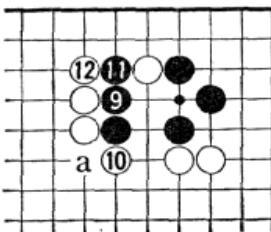
Dia. 6. White 6 in this diagram has been in use for less than a decade, but there is no doubt about its being a sound play.

Although a bit passive, the diagonal tsuke at 7 is one possible answer to it. White 8 becomes a good blockading move.



Dia. 7

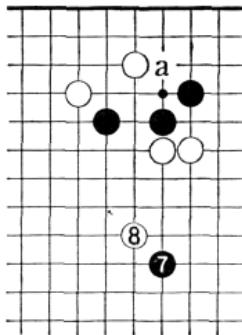
Dia. 7. After the last diagram there is no good way for Black to get out into the center from his corner position. If he plays 9 this way, for instance, White will immediately exchange 10 for 11, making Black 9 into a bad move. Clearly Black 'a' would now be better than Black 9, but of course if Black had originally played 9 at 'a', White would have answered at 'b'. Black 9 at 'b' would be no good either, for exactly the same reason. It would be better for Black to do nothing at all than to play 9 or 'b'.



Dia. 8

Dia. 8. The best continuation from Dia. 6 for Black is to play 9 and 11 and allow himself to be surrounded. At least he has the cutting point at 'a' to aim at.

Dia. 9. Rather than get barricaded into the corner, Black often answers White 6 with an attack on the right side at or around 7, leaving the diagonal tsuke at 'a' for possible use later. White 8 starts a running fight, and what comes next depends on the position in the lower right corner.

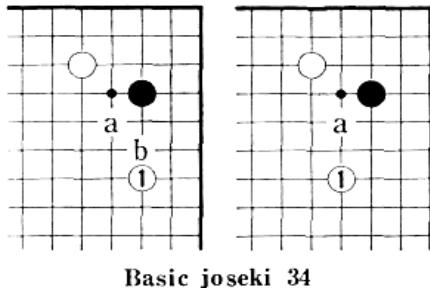


Dia. 9

### In conclusion

The one-point squeeze play is suitable when White is in an aggressive frame of mind and wants to try for territory on both sides of the corner. It is best made when White is backed up with some stones in adjacent parts of the board.

## SECTION 34

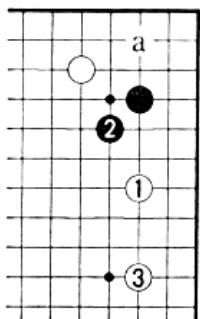


The pair of White 1's above can both be classified as two-point squeeze plays, but they lead to rather different joseki. White uses the squeeze play on the third line when he wants to develop on the right side, and the squeeze play on the fourth line when he wants to develop on the upper side.

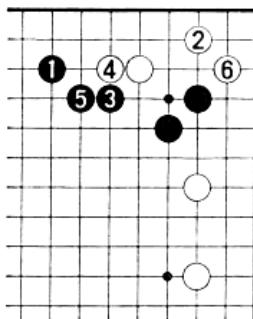
In answer to either of them, the most natural thing for Black to do is to advance toward the center with a diagonal play at 'a', just as in the previous section. Against the squeeze play on the third line, however, there is also the tsuke at 'b' to be considered.

## The squeeze play on the third line

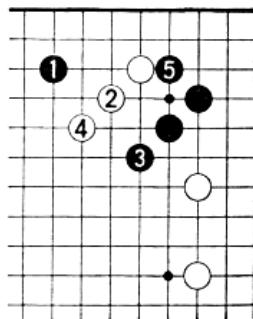
Dia. 1. Given that White's intention in playing 1 is to develop on the right side, he will reply to Black 2 by extending to 3. The issue now becomes the attack and defense of the one white and two black stones in the corner. White will look for a chance to play 'a' and rob Black of his eye space. Before White has time to do so, Black should try to attack with some move like 1 in the next diagram.



Dia. 1



Dia. 2

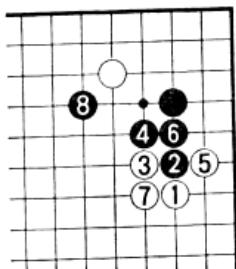


Dia. 3

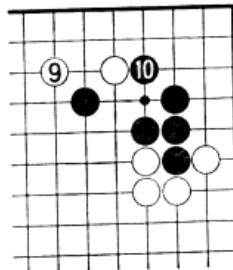
Dia. 2. The safe way for White to answer Black 1 is to dive into the corner at 2. Black can be expected to close White in at 3, and then White lives with 4 and 6. Black is left in a good position to gain territory on the upper side, which makes up for his losing the corner.

Dia. 3. The aggressive way for White to answer Black 1 is to come out toward the center with 2. Black must play 3, lest White enclose him by playing at the same point, and White must play 4, lest Black enclose him there. Now that both sides are out into the center, Black should take the valuable eye space in the corner with 5.

If Black is not in a good attacking position on the upper side, it may be better for him to play 5 in the first place, instead of 1. You will see how that goes in Dia. 6.



Dia. 4



Dia. 5

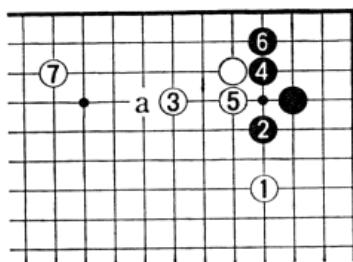
Dia. 4. This brings us to Black 2, the second way of answering White's squeeze play on the third line. White 3, 5, and 7 are natural, and so is Black 8. Unless there are some other white forces in the surrounding area not only is White's single stone on the upper side in danger, but his four stones on the right side are rather weak, too.

Dia. 5. Assuming the danger on the upper side to be the more serious, White plays 9, and Black, unless he is in a strong position to attack on the right, takes the corner with 10. White's groups are both still in need of attention.

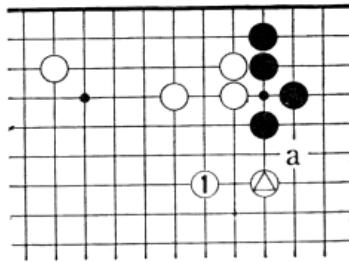
## The squeeze play on the fourth line

Dia. 6. When White puts 1 on the fourth line, he really has the upper side in mind, and so he answers Black 2 by playing 3. Black 4 and 6, taking the corner, are important; imagine the situation if they were omitted and White got in to the two-three point. Now, however, White has sente and can extend to 7, or whatever point he has his eye on the upper side.

The purpose served by White 1, 3, and 5 is to make it hard for Black to get into White's extension. If White had just played 7, without going through the preliminaries, Black could easily invade, at 'a', for instance, but now there is not so much open space. The reason for playing White 1 on the fourth line can be seen in the next diagram.



Dia. 6



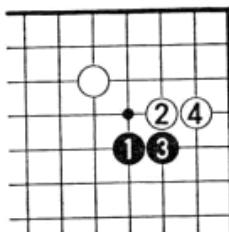
Dia. 7

Dia. 7. White 1, loosely confining Black to the corner and linking up White's positions, is an excellent point; having this resource, White need not be afraid of being attacked on the upper side. White 1 would not be so good if White  $\Delta$  had been played on the third line. By the way, 'a' is another point for White to aim at in this joseki.

## In conclusion

Being one line further from the corner than the one-point squeeze play and taisha of the preceding two sections, the two squeeze plays of this section are less aggressive. White wants to handle the corner with just a few moves, leaving lots of possibilities open for the future.

## SECTION 35



Basic joseki 35

In the three-five point joseki seen so far, the usual pattern has been for Black to take the corner while White develops on the outside. If Black has some reason for preferring the opposite exchange, however, he can play 1, inviting White to defend the corner with 2.

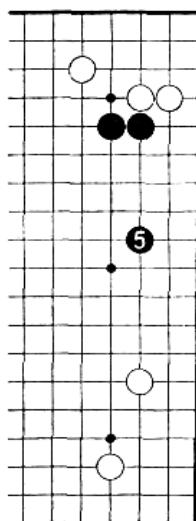
Following the exchange of 3 for 4, Black can play tenuki, or extend down the right side, or extend up into the center. We shall look at both ways of extending, and then take up a possible variation in White 4.

## Black 5: extension down the side

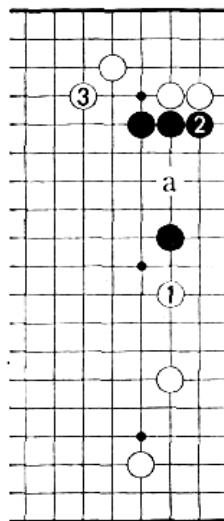
Dia. 1. When Black wants to give himself some room for his stones on the side, as he does here, this extension is good. The three-line interval between Black 5 and the two-stone wall is correct.

Dia. 2. At the proper time—in answer to White 1, which threatens an invasion at ‘a’, for example—Black can play 2 in sente. Black 2 is sufficient defense against the threat of White ‘a’.

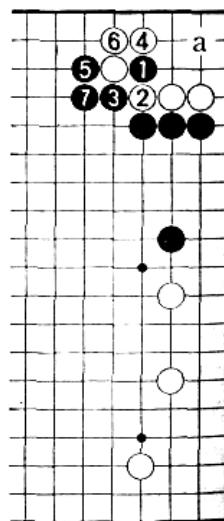
Dia. 3. Black 2 in the last diagram is not absolutely sente, but if White fails to answer it, Black can play 1 and so on in this diagram, elbowing his way around White’s corner and leaving White with the threat of Black ‘a’ to worry about. See if you can work out the effect of Black ‘a’ for yourself.



Dia. 1

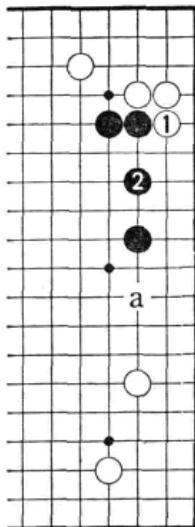


Dia. 2

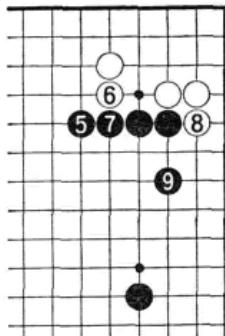


Dia. 3

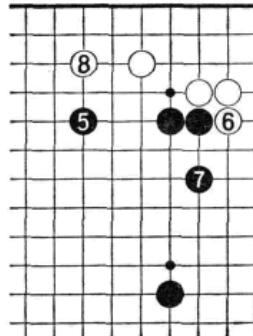
Dia. 4. White can play 1 himself to forestall a Black play there, and thereby gain profit at the edge of the board. In this situation, however, by provoking Black 2 he is reducing the value of his possible extension to 'a'.



Dia. 4



Dia. 5

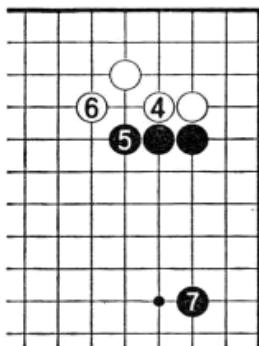


Dia. 6

### Black 5: extension into the center

Dia. 5. Here Black already has a stone on the side, so if he wants to make an extension, he should go into the center. Black 5 to 7 are standard joseki plays. This time, White should definitely exchange 8 for 9, lest Black's side territory grow too large.

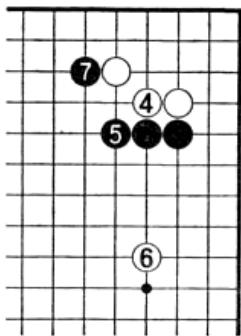
Dia. 6. The two-point jump to 5 is also joseki. If White omits 8, that will be a good point for Black to take.



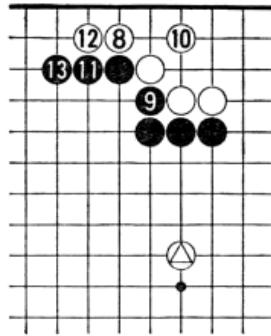
Dia. 7

### White 4: a variation

Dia. 7. White 4 here is also joseki. It practically forces Black 5, by threatening a White play there. White 6 and Black 7 are one way to finish this joseki.



Dia. 8



Dia. 9

Dia. 8. One use for White 4 is to give White the chance to play 6 on the right side, if he feels that is necessary. Black will answer with the tsuke at 7.

Dia. 9. Here is the normal continuation from Black's tsuke. It is obviously undesirable for White to have to play 8, 10, and 12 on the second line while Black plays 9, 11, and 13, so he should

choose this variation only when the situation on the right side urgently calls for a white stone at or near  $\Delta$ .

## In conclusion

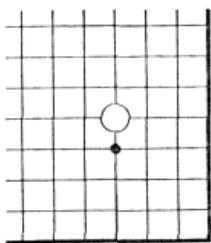
Black's plays in this joseki have the virtue of simplicity, but they give up a fair amount of corner territory. Therefore, they should be part of a sound plan for development on the outside. There are ways for White to steer this joseki into complications, (starting with his playing tsuke at move 2), but they are rarely an improvement on the natural moves shown above, so we shall skip over them and go on to the next chapter.

## CHAPTER 7

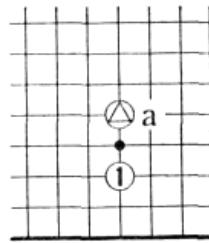
### Four-five point joseki

#### INTRODUCTION

A stone is played on the four-five point, like the one in Dia. 1, to make profit on the side rather than in the corner, and in that way the joseki of this chapter bear some resemblance to those of the last chapter. Compared with the three-five point, the four-five point gives a better chance to develop toward the center, but it is weaker in the corner. This can be seen by comparing the shimari formed by Δ and 1 in Dia. 2 with the one that would be formed by 1 and White 'a'.



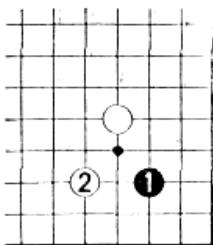
Dia. 1



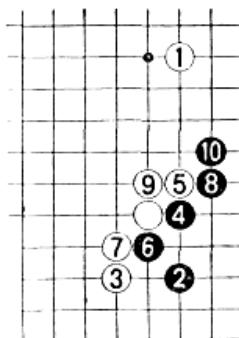
Dia. 2

As you might expect, a play on the four-five point invites the invasion at 1 in Dia. 3. White 2 is the usual answer, and since it produces the same joseki as in section 30 of the last chapter, there will be no section on the three-three point invasion in this chapter, even though it is quite commonly used. One occasion for the

three-three point invasion is shown in Dia. 4. White 1 almost cries out for Black 2, because the usual joseki through 10 turns out extremely well for Black. He has ruined the territory White was trying to make on the right side.

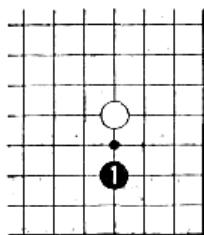


Dia. 3



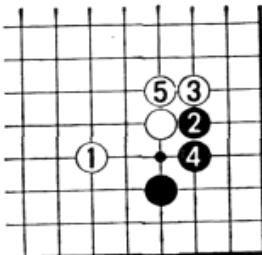
Dia. 4

Another way of attacking a stone on the four-five point is Black 1 in Dia. 5, and the three sections of this chapter will all be spent on the joseki which come from it.



Dia. 5

## SECTION 36



**Basic joseki 36**

The keima at 1 best keeps to White's original intention in playing his first stone at the four-five point, which was to develop toward the center. The simple exchange that follows from Black 2 to White 5 leaves Black alive in the corner, but his small territory there is worth much less than White's outer wall. The equalizing factor is, of course, that Black has played only three stones to his opponent's four, and has sente.

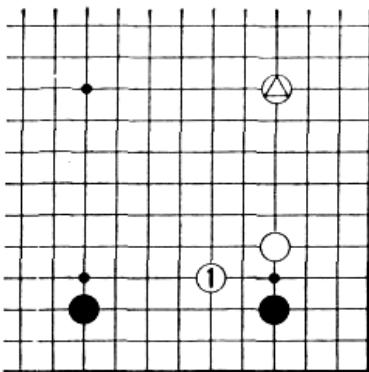
Among the variations in this joseki, there is a long and complicated one in which White plays 3 at 4. We are not going to get involved in it, but we shall mention a couple of the other variations that White can choose, and finish by showing what can happen if Black plays tenuki instead of 2.

## The nature of White 1

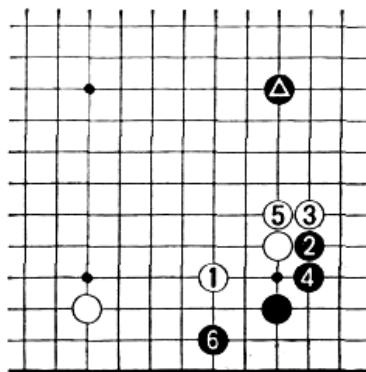
To help you see what kind of move White 1 is, we shall show one situation in which it is very good, and one in which it is rather poor.

Dia. 1. This shows White 1 at its best. With White Δ it builds toward a large territory on the right side, while keeping Black from making anything much of the lower side. It would be a good point for Black, too, in this formation.

Dia. 2. Here White 1 is not so good. On the right side Black Δ keeps White from making a satisfactory extension, and on the lower side Black 6 spoils his chances for getting territory. Even if Black does not actually play 6, the fact that he could do so is enough to show that White 1 is on the wrong point. A better move would be the three-three point tsuke described in section 38.



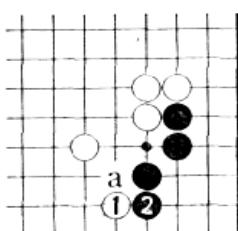
Dia. 1



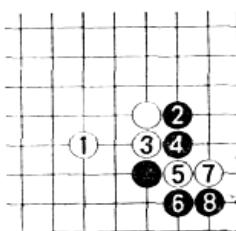
Dia. 2

## Kikashi

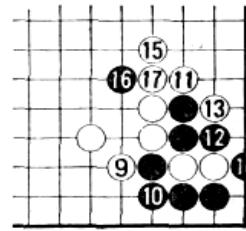
Dia. 3. After the basic joseki, if White wants to interfere with Black 6 in the previous diagram, he should play kikashi at 1 in this diagram. White 1 by itself is enough to get in Black's way, but if White does not mind giving up sente, he can follow with White 'a' and confine Black securely to the corner.



Dia. 3



Dia. 4



Dia. 5

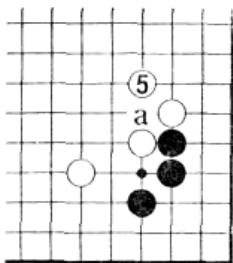
### White 3: a variation

Dia. 4. In one variation of this joseki, White plays 3 here and cuts with 5. His plan is to use 5 and 7 as sacrifice stones to help him build up his outer position.

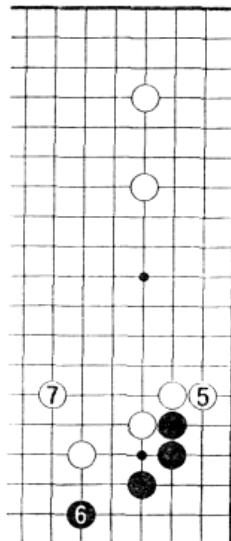
Dia. 5. While giving up his two stones, White gets to play 9, 11, and 13 in sente, after which he connects at 15. Black immediately plays kikashi at 16 on the chance that this stone may come in useful later, and White 17 finishes the joseki. This technique of sacrificing two stones to make a strong shape is worth knowing, since it can be used anywhere along the side of the board.

This variation seems to be a favorite with amateurs. Professionals, however, tend to shy away from it, because even though Black's corner is not very big, it is absolutely safe; White cannot do much as make a ko threat against it. Professionals do

not like to see their opponents' positions become so solid if they can help it.



Dia. 6



Dia. 7

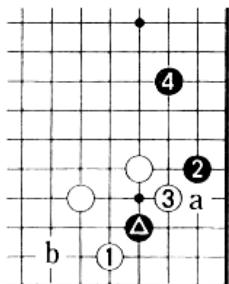
### White 5: variations

Dia. 6. White can connect this way with 5, instead of at 'a'. There is little to choose between the two moves.

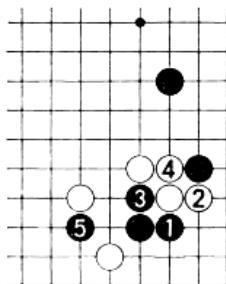
Dia. 7. White 5 here is another possibility. Since it threatens Black's eye shape in the corner, he had better play 6 at once, and White can finish with 7. If 5 and 7 give White a good territorial framework on the right side, as they do in this diagram, then they are good moves. Otherwise, however, they would be open to suspicion, since Black has gotten to play 6 in sente.

## Black plays tenuki

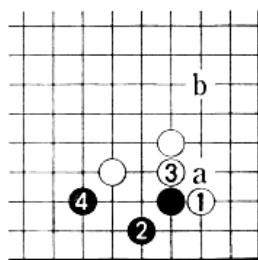
It often happens that Black lets White's keima go without an answer. How then should White proceed?



Dia. 8



Dia. 9



Dia. 10

Dia. 8. White 1 in this diagram is one possibility. Black could still make his stone  $\Delta$  live, but he would find himself tightly shut into the corner, and it is better for him to jump down to 2, planning to exchange the corner for a base on the right side. Even if it dies, Black  $\Delta$  is not going to waste, because it enables Black to play 'a' or 'b' effectively.

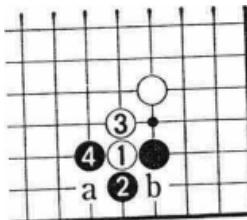
Dia. 9. Something else to keep in mind after the last diagram is this combination, with which Black can break out of the corner. As long as he thinks he might want to use this sequence, Black should refrain from playing unnecessarily at 'a' or 'b' in Dia. 8.

Dia. 10. Instead of 1 in Dia. 8, White can play 1 at the three-three point. Now Black's countermove is the diagonal play at 2, which threatens the hane at 'a'. White 3 defends, and then Black extends to 4. Another idea would be for Black to try to get a stone on the point 'b', after which he could play 'a' instead of 2 and make a base on the right side.

## In conclusion

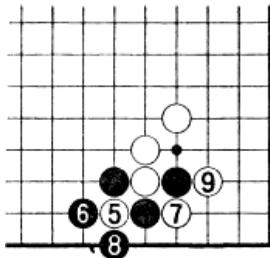
The tenuki variations of this joseki are important. White's keima is a move with a large-scale meaning, and there will be many times when Black will want to counter it from the outside, leaving his corner stone to be attacked again. As the last three diagrams make clear, he still has lots of ways to fight, and even if he plays tenuki again, letting White kill the corner with a fourth stone, he will not have made an unfair trade.

## SECTION 37

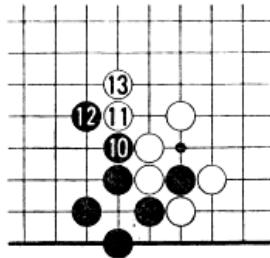


Basic joseki 37

White's second way of answering Black's kakari is the outer tsuke at 1 in the diagram above. The hane at 2 is correct, and White's best reply is to draw back at 3. Black 4 may seem strange, since it leaves the double cutting points 'a' and 'b'. but it is Black's plan to have White cut at one of them or the other, then capture the cutting stone, making eye shape.



Dia. 1

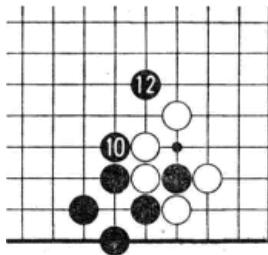


Dia. 2

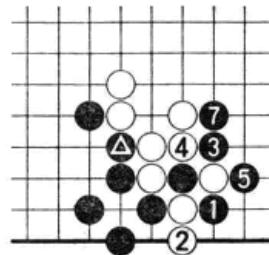
### White cuts on the outside

Dia. 1. The most common variation of this joseki has White cutting on the outside at 5, Black capturing the cutting stone, and White taking the corner. Considering that White has played one more stone than Black, the exchange is fair. Black has sente, and with his good eye shape he can leave this part of the board and play elsewhere.

Dia. 2. However, Black can also continue with 10. If White answers as shown, then Black has built up his position in sente.



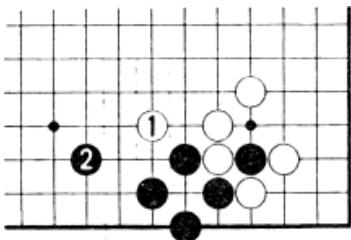
Dia. 3  
⑪ tenuki



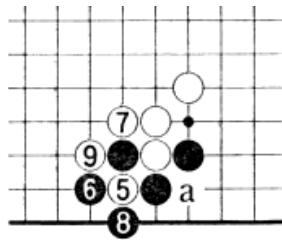
Dia. 4  
⑯ connects

Dia. 3. If White does not answer Black 10, then Black can play the point 12, blocking White from the center.

Dia. 4. Another reason for playing Black 10 in the last two diagrams is that it makes possible Black 1 in this diagram. Because of Black  $\Delta$ , White has to answer Black 3 at 4 instead of at 5, and Black should be able to live on the right side with 7. If White cannot kill the black stones, he may have to prevent the invasion by capturing at 4 immediately when Black plays 1, allowing Black to connect at 2.



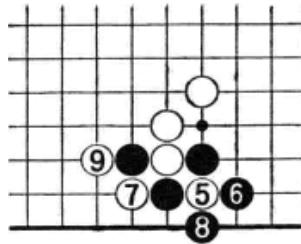
Dia. 5



Dia. 6

Dia. 5. If Black does not play 10 as above, White has a kikashi at 1. This play does not threaten the life of the black stones, but Black wants to defend at 2 anyway, to forestall a stronger attack. The 1-2 exchange hurts Black's eye shape and pushes him down along the side, and is profitable to White.

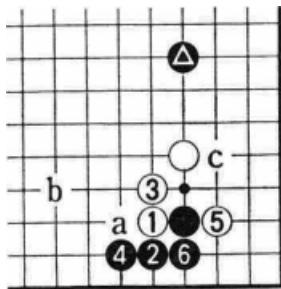
Dia. 6 shows another variation of the joseki, in which White follows the cut at 5 with 7 and 9, trying for an outer wall instead of the corner. This variation can be something of a puzzler because of the ko. Black should not play 8 at 9, because then White would cut at 'a', taking the corner, and having played 7, his position would be markedly better than in Dia. 1.



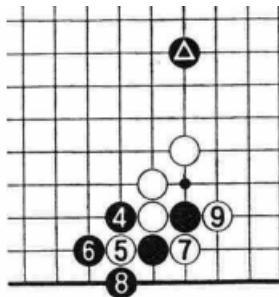
Dia. 7

White cuts on the inside

Dia. 7 shows the variation in which White cuts on the inside with 5. Naturally he must make sure that the shicho works.



Dia. 8



Dia. 9

## Variation

Dia. 8. Black has made a squeeze play at  $\Delta$ , and White has countered with the tsuke at 1. Black 2 is still good, but this time Black should play 4 on the second line instead of at 'a', avoiding White's cut.

After the 5-6 exchange White has various possible moves—'b', 'c', etc.—but he has poor eye shape and Black's stones are working effectively, squeezing White from both sides.

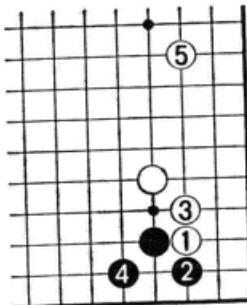
Dia. 9. If Black mistakenly played 4 in the usual way, White would happily cut and take the corner, (or just as happily cut on

the other side if the shicho in Dia. 7 worked), and make a stable position. Black  $\Delta$  would then lose its attacking force, and would be left too close to the strong white position for comfort.

## In conclusion

There is a go saying which tells us to ‘capture the cutting stone’, and another which says that ‘pon-nuki is worth thirty points’. This joseki provides good illustrations of both of them. No matter how big and strong White’s positions in Dias. 1 to 7 may look, Black has good eye shape and sente and a perfectly equal result.

## SECTION 38



Basic joseki 38

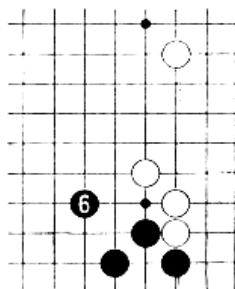
White’s third way of answering Black’s kakari is the inner tsuke in the diagram above. Black 2 and White 3 are fixed. Black 4 makes a strong shape, and is a good move even though it is played on the second line. An extension to or around 5, giving White some room on the side, is fairly important. For Black 6 there are several possibilities, including tenuki, which are shown below.

## Black plays 6

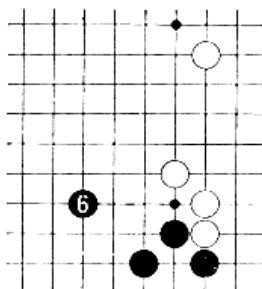
Dia. 1. This is one possibility for Black 6; it gives the same position as in Dia. 1 of section 6.

Dia. 2. Black often plays 6 here, reaching a little farther to the left. With his first three stones on the second and third lines, Black must extend "high with 6."

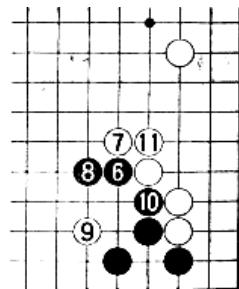
Dia. 3. This is a more aggressive choice for Black 6. After 7 and 8, White plays 9 so as to provoke Black 10 and give Himself a good excuse to connect at 11. He has reached a firm shape, and now Black has to figure out what to do about the white stone left on the lower side.



Dia. 1



Dia. 2

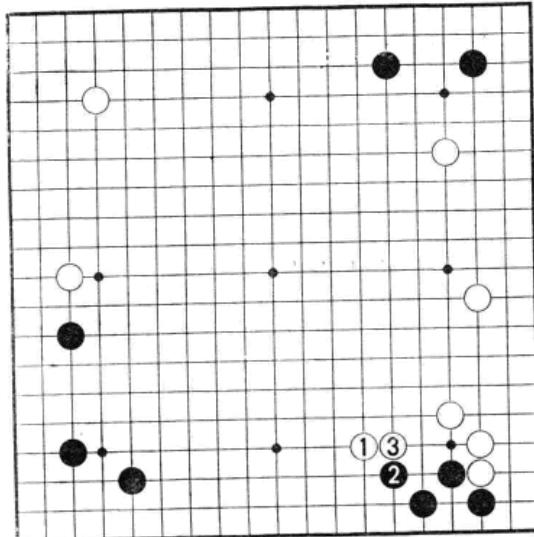


Dia. 3

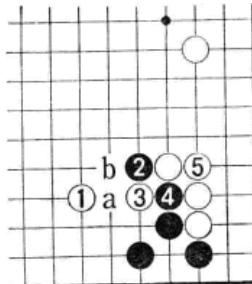
## Black 6: tenuki

If Black does not make one of the moves in the last three diagrams, White will look for a chance to attack as in one of the next few diagrams.

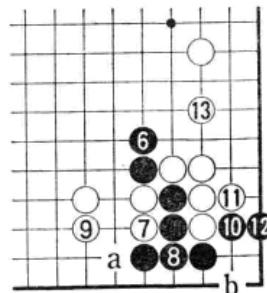
Dia. 4. Here White would play 1. Black 2 and White 3 are joseki, and White is very pleased to have swelled his area on the right while aiming a spearhead into Black's territories on the lower and left sides.



Dia. 4



Dia. 5

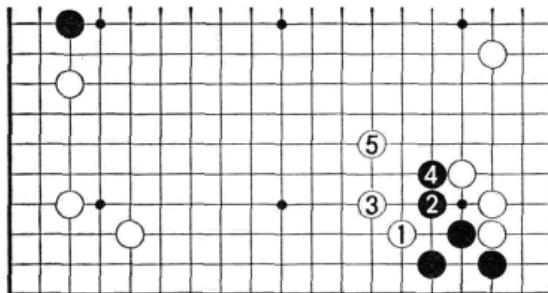


Dia. 6

Dia. 5. Black may prefer to fight back with 2 and 4 in this diagram, which are also joseki. White 5 is a good connection. If Black now plays 'a', White will play 'b'. We have been through that pattern before, (in section 9), and seen that it does not work for Black.

Dia. 6. So Black will play 6 this way, and start a fight in the center. White 7 and 9 are necessary for making shape on the lower side, and then Black 10 and 12 are necessary to live in the corner. Later, 'a' is White's sente; Black must reply at 'b' or be killed by a White play at that point.

Dia. 7. With the situation in the lower left corner reversed, White's aims are different from in Dia. 4. Now he will attack with 1, hitting right at Black's sore spot. Continuing with 3 and 5, he builds a vast area across the lower side, and still Black's group is not safe.



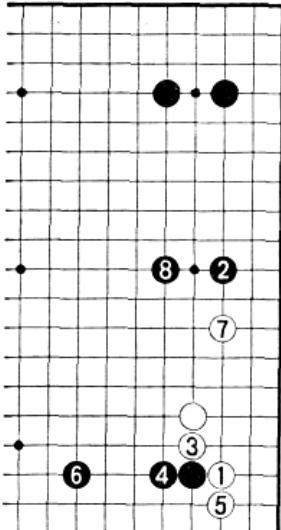
Dia. 7

### Black 2: tenuki

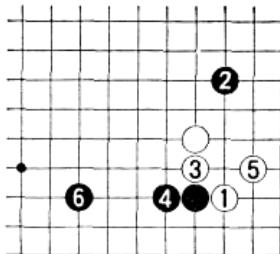
Dia. 8. If Black prefers to ignore White's original tsuke at 1, there is no great problem about it. Here, for instance, we see him playing 2 on the center point on the right side, so as to make full use of his shimari. White 3, 5, and 7 are natural, and although Black's position on the lower side is none too strong, he has sente to play 8.

Dia. 9. When Black plays 2 closer, White should change his tactics slightly by playing 5 as shown. This gives him good eye shape, and prepares for a possible counterattack against 2.

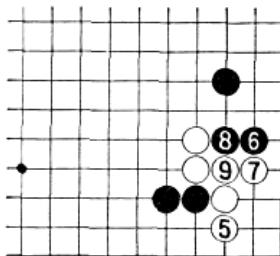
Dia. 10. If White played 5 as here, Black could strengthen himself in sente with 6 and 8, leaving White without certain eye shape in the corner.



Dia. 8



Dia. 9



Dia. 10

## In conclusion

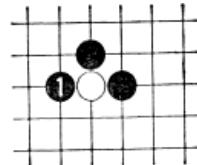
While the joseki of the preceding two sections stressed development toward the center, White's plays in this section stress development along the side. That is, whereas before White played as though the envisioned areas stretching high and far across large portions of the board, now he is only going for a modest side position. Both styles are joseki, and both have their places in the opening.

# GLOSSARY OF TECHNICAL TERMS

**Note:** The parentheses give Japanese alternatives for English terms, or English alternatives for Japanese terms, or pronunciation of Japanese terms.

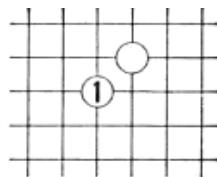
## Atari

(check): an immediate threat to capture.



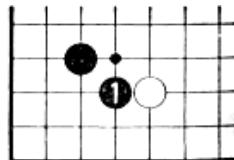
Atari

**Diagonal play** (kosumi): an extension like the one in the diagram.



Diagonal play

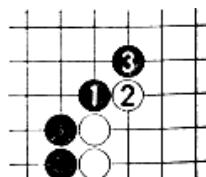
**Diagonal tsuke** (kosumi-tsuke): a diagonal play which is also a tsuke.



**Double hane** (nidan bane): Two successive hane plays.

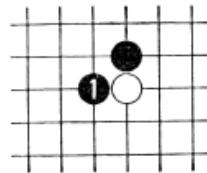
Diagonal tsuke

**Gote** (go-teh): A move is gote if it does not evoke an answer from the opponent. A player has gote if his opponent has the initiative. Gote is the opposite for sente.



Double hane

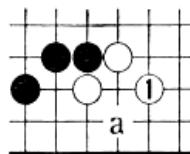
**Hane** (ha-neh): A move which bends around an opponent's stone.



**Hane**

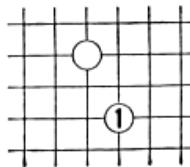
**Kakari** (approach): a move that approaches a single enemy corner stone from the outside.

**Kaketsugi** (hanging connection): a connection like the one in the diagram. The virtue of a kaketsugi is that it makes some eye shape. The drawback is that Black can play 'a'.



**Kaketsugi**

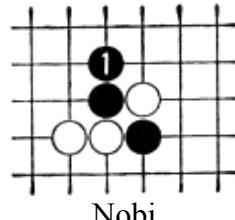
**Keima** (knight's move): see the diagram



**Keima**

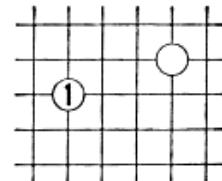
**Kikashi:** a forcing move made, (usually), outside the main flow of play. After it has been answered, a kikashi play is typically ignored for a while, but the expectation is that it will turn out to be valuable later on.

**Nobi** (no-bee): an extension away from an opponent's tsuke, cross-cut, etc.



Nobi

**Ogeima** (large knight's move): as in the diagram.

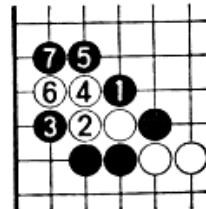


Ogeima

**Sente** (sen-teh): A move is sente if it calls for an answer.

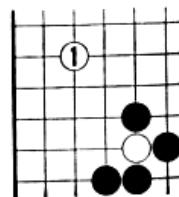
A player has sente if he has the initiative, that is, if it is his turn and there are no threats he need answer.

**Shicho** (ladder):  
a zig-zag pursuit, as in the diagram.



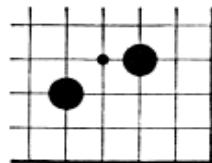
Shicho

**Shicho-breaking move:** a stone played in the path of a potential shicho, threatening to make it fail.



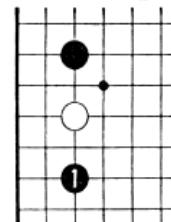
Shicho-breaker

**Shimari** (closure): a two-stone corner formation. The diagram shows a typical example. A shimari does not exactly secure the corner, but it does make a base around which it is hard for the opponent to gain a foothold.



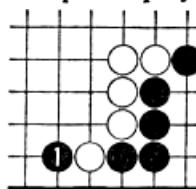
**Squeeze play** (hasami): a play that attacks by preventing the opponent's extension down the side.

Shimari



**Squeeze-tsuke** (hasami-tsuke): as shown in the diagram

Squeeze play

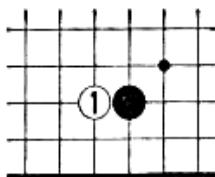


**Tenuki** (teh-noo-key): A player plays tenuki if he ignores his opponent's last move, and turns elsewhere.

Squeeze-tsuke

**Tesuji** (teh-soo-djee): the best play in a local position; a tactically sound move.

**Tsuke** (tsoo-keh): a play made in contact with one of the opponent's stones, but not in contact with any friendly stones.



Tsuke

## **Bibliography**

Elementary books are marked with a single asterisk, intermediate books with a double asterisk and advanced books with a triple asterisk.

All the books listed below are available from the Ishi Press, Inc., CPO Box 2126, Tokyo, Japan or in North America from Ishi Press International, 1400 North Shoreline Blvd., Building A7, Mountain View, California 94043. Tel. 415-964-7294.

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