

Tesuji for Destroying Eye Space

You play on your opponent's key point to divide his area in two, defeating his aim of making two eyes. Or, just as your opponent is on the verge of making two eyes, you strike at the weak point and create a false eye. Killing techniques all follow these fundamentals. What's important is to develop the power to discern the key point in your opponent's shape. Make sure you don't become confused by shapes that appear similar on the surface but are actually different. You can often apply the proverb "the opponent's key point is your key point" because your opponent's move to live is quite frequently the move you should play to kill.

Let's start by looking at some examples of fundamental tesuji.

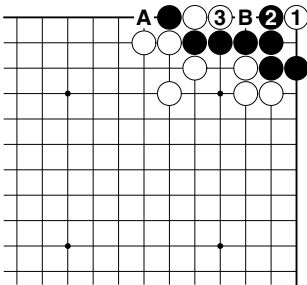


Diagram 1: Placement

After White makes the placement at ①, Black dies. If ②, ③. Instead of ①, if White captures at A, Black lives by blocking at ③. Instead of ①, if White extends inward to ③, Black captures with B, threatening to either make two eyes in the corner or to make a second eye along the side. ① is the solution, hitting the key point for dividing Black's area into two eyes.

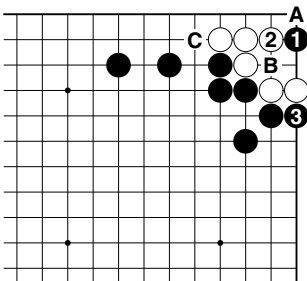


Diagram 2: Placement

① is, among other things, the 1-2 key point. If ②, ③ takes a liberty from the outside. Due to the special characteristics of the corner White cannot play A. If White plays B to avoid the snapback, Black plays C, and White does not have enough room to live.

Instead of ②, if White B, Black can just quietly play C.

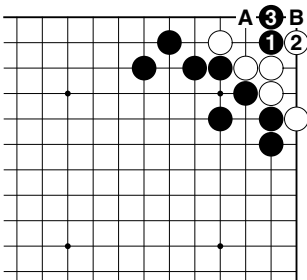
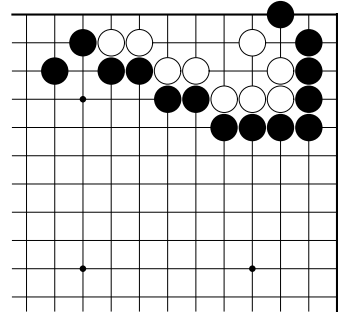


Diagram 3: Attachment

① attaches at the 2-2 point. Now if ②, then ③; instead of ②, if White at ③, then Black at ②—either way, White dies unconditionally. Instead of ①, if ③, then White at ①, Black A, White B, and White lives by pinning Black down in the corner. Instead of ①, if Black at ②, then White at ①. Instead of ①, if Black A, then White at ③. Only ① eliminates all White's chances to struggle on with a ko.

Problem 12: Attachment and Descent

This is a famous position from *Xuanxuan Qijing* (*GenGen Gokyo* in Japanese). With a subtle sequence, Black increases White's shortage of liberties while relieving his own.



Black to Play

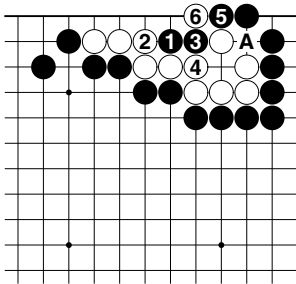


Diagram 1: Alive

There is no doubt that the attachment at ① is a vital point. White is forced to play ②, and Black links up with ③ and ⑤. However, it is not enough to kill White after White forces with ⑥ followed by A.

Instead of ①, if Black crawls to ⑤ instead, White gives way at ③ and lives. Instead of ①, if Black tries jumping in at ⑥, White lives at ③.

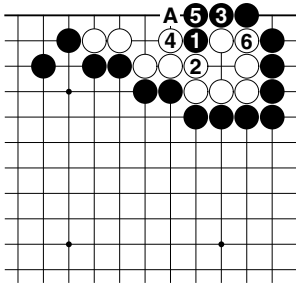


Diagram 2:
Links Up on the Edge

For the time being, ① is a vital point. Instead of ②, if White blocks Black's retreat at ③, the cut at ② is decisive. However, after ②, if Black rushes to play ③, White lives neatly with ④ and ⑥. The atari at White A is forcing so the eye on the side cannot be taken away.

Rather than linking up, Black should exploit White's shortage of liberties.

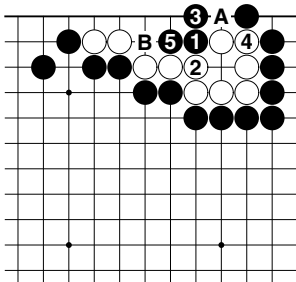


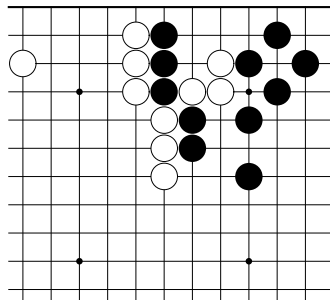
Diagram 3: ③ and ⑤
are the right order.

Black plays the descent to ③, looking to respond to White A with a play at ④. If White plays ④ to solidify his eye in the center, Black next pushes in once with ⑤. Now if White B, Black links up at A, and this time White's eye on the side is ruined.

Instead of ④, if White at ⑤, then Black at ④, ruining White's eye shape while linking up.

Problem 5: Diagonal Move

When you capture stones, some ways to capture are more profitable than others. That said, if you are too greedy, you may suffer a reversal, so you need to read the situation out completely. This position is from *Gokyo Shumyo*.



Black to Play

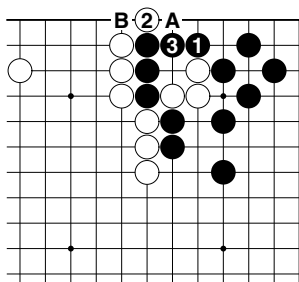


Diagram 1:
Loses Two Points

If Black plays the hane at ①, there is no question that the white stones are captured. That said, it is painful to be forced by the hane at ②. Instead of ③, even if Black blocks at A, after White B, Black will still need to defend at ③. For White's part, (after ①) there is no chance for him to wiggle free by moving the captured stones with a play at ③.

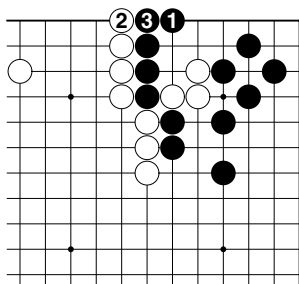


Diagram 2:
① is the tesuji.

After the diagonal move at ①, the three white stones are captured. Even if White forces with ②, Black defends with ③. This shape is clearly superior to the previous diagram by two points.

Because this is a more ambitious way to capture White, it grants White a considerable number of ko threats, but it would be unbearable to give away two points.

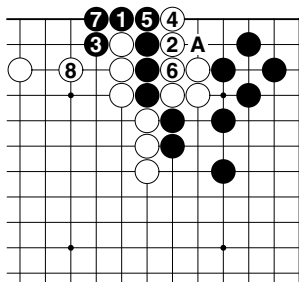


Diagram 3: Greedy

The hane at ① is too greedy. After White plays the diagonal attachment at ②, Black loses the capturing race. Instead of ①, even if Black just descends to ⑤, he still loses the capturing race after the diagonal attachment at ②.

With ①, Black is hoping for a block by White at ⑦, followed by ⑤, White at ③, and Black A, but that is not likely to come to pass.

Tesuji for Forcing Removal

These are tesuji in which you force your opponent to remove stones by winning a capturing race. In order to take the stones off the board, your opponent needs to play extra moves—when these fall inside what should have been your opponent’s territory, you gain points.

The basic ideas behind these tesuji are to maximize the liberties of the stones that will be captured, or to prevent your opponent from making an eye, etc. They require a sharp eye for the resilient shapes. These tesuji are not showy, but they are effective.

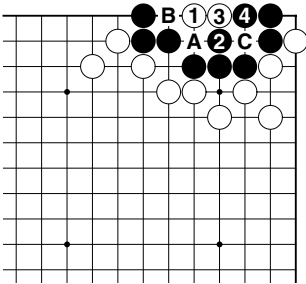


Diagram 1: Placement

White makes the placement at ① and forces the exchanges through ④. Doing this means Black will need to play both A and B, giving Black a territory of five points. If White does not make these exchanges, Black will defend at ② and have six points of territory. A couple of simple forcing moves gain White a point. Instead of ②, if Black at ③, then White at ② and Black C lead to a ko—this is trouble for Black.

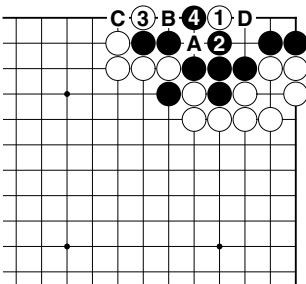


Diagram 2: Placement

White makes the placement at ①, and has already made a profit after forcing with the hane at ③. Instead of ①, if White just plays the hane at ③, Black connects at A. Eventually Black B and White C will occur, so Black will have seven points of territory. However, with ① there, Black will have to capture at D and will have only six points. If White can make the connection at C before Black D, Black will get only five points.

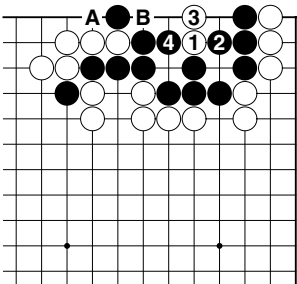
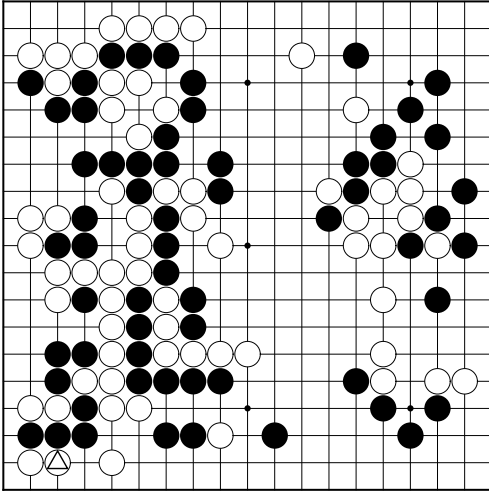


Diagram 3: Attachment

After White attaches at ①, Black needs to play ② and ④ in order to live unconditionally. In this shape, Black will eventually need to capture the two stones to avoid a seki, so we can consider that Black has six points of territory. Instead of ①, if White first plays out White A, Black B, then when White attaches at ①, Black has a good defense with a clamp at ③—Black will get seven points of territory.



Game Record 2
1653

White: Yasui Sanchi
Black: Honinbo Sanetsu

handicap the match was played, but in any event the sixth game was played with Sanetsu taking Black.

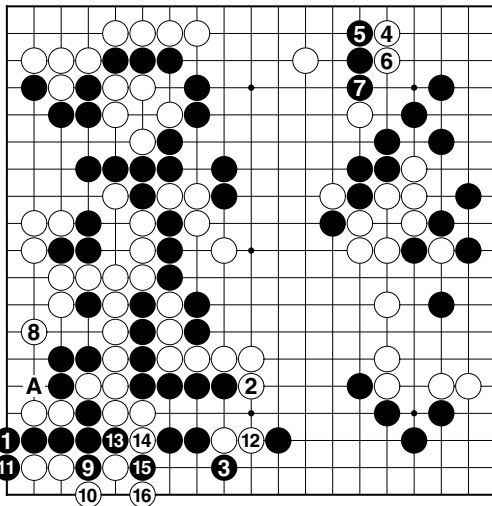
White has just linked up with \triangle , and Black's stones on the left are threatened.

Classic Game 2: Game-Reversing Tesuji

After the death of Sansa, leadership of the Honinbo school passed to the young Sanetsu, who was instructed by the Meijin Godokoro Nakamura Doseki. In later years, Sanetsu applied to become Meijin Godokoro, but Yasui Sanchi II objected and a challenge match ensued.

However, that six game match was played at the rate of one game per year. There are presently some who doubt whether this was a true challenge match at all.

It is also unclear under what



Game Continuation

The descent to $\bullet 1$ is a brilliant move. Instead of this move, if Black A, $\circ 8$ kills unconditionally. After the sequence through $\circ 16$, the result is a ko, but White has no adequate ko threat.

It may have been during this game that Matsumoto Higonomori, who was watching this game, said "the Honinbo has a losing position" in response to which Sanetsu said "go is my way of serving the Shogun" and redoubled his efforts. The six game match ended in a draw.