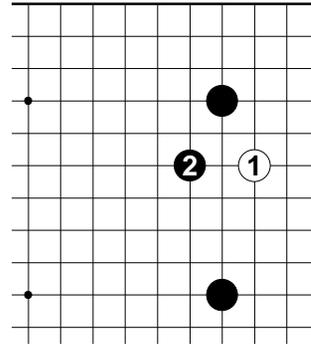


### Basic Position Twenty-four



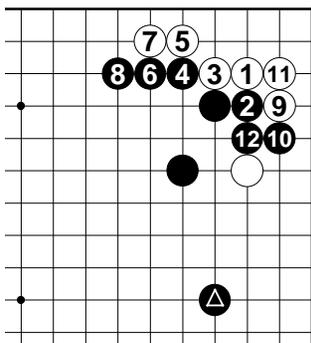
**WHAT ARE THE CORRECT CONTINUATIONS  
AFTER BLACK ANSWERS WHITE'S KAKARI  
WITH THE KNIGHT'S MOVE AT 2?**

**A thick move**

The knight's move at 2 is a move that's useful for certain special situations. However, if you don't know the correct continuations, you can't use this move effectively.

**Proper Black Attitude**

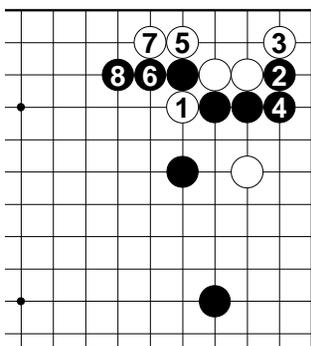
The action is within Black's sphere of influence, so Black should fight vigorously. In addition, Black should value thickness more than territory.



**Diagram 1 (White avoids a fight)**

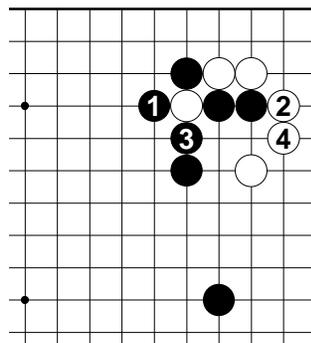
White can jump into the 3-3 point in the corner to avoid a direct fight. Because of the presence of the triangled stone, Black should block with 2. If play follows a normal course from 3 through 12, Black should have no complaints about the resulting position.

This sequence is a bit too conventional for White to play, so instead of 5 ...



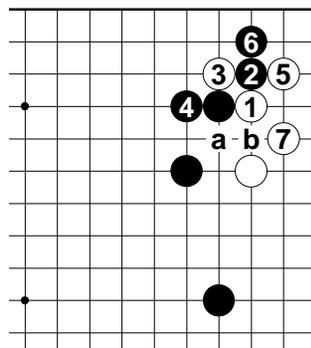
**Diagram 2 (A simple continuation for Black)**

White may look for complications by cutting at 1. It's important for Black to *hane* and connect in the corner with 2 and 4. White now has no choice but to give *atari* from underneath with 5, and after the extension to 8, the position is easy for Black to play.



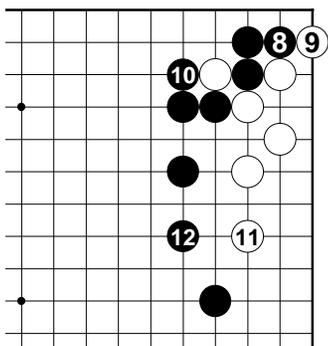
**Diagram 3 (White succeeds)**

If Black skips 2 and 4 in the previous diagram and grips a stone with 1 in the current diagram, this grants White's wish. After White *hanes* with 2, Black is forced to capture with 3, and White has a fine position after 4.



**Diagram 4 (A fighting move)**

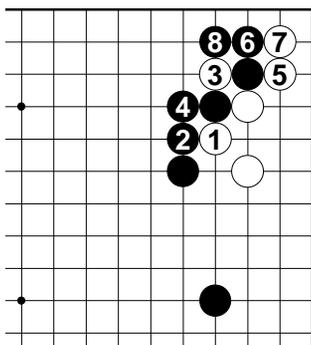
If White wants to fight, the best move is the attachment at 1. Now Black has two options. First, Black can fight with the block at 2. When White cuts at 3, pulling back with Black 4 is the standard move.



**Diagram 5 (Far superior for Black)**

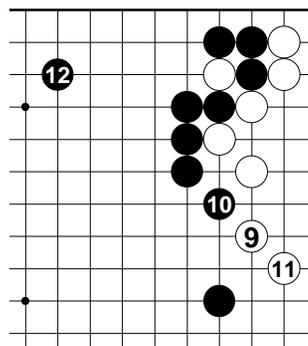
After bending at 8, Black plays 10. White can't leave out 11, and Black 12 completes a thick position. In this result, Black's thickness is superior.

Going back to Diagram 4, if Black want's to avoid fighting, then instead of 2 the move is to pull back at 3. If White plays 2, Black plays *a* and White plays *b*.



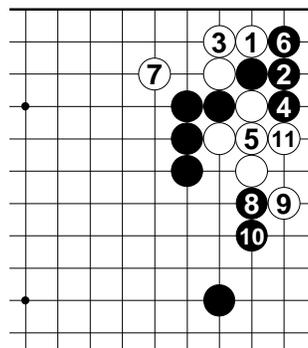
**Diagram 6 (A vulgar move)**

Instead of cutting at 3 in Diagram 4, forcing with 1 and then cutting with 3 is a vulgar sequence. White then has little choice but to give *atari* with 5 and then play 7. This is a slightly different result than the previous diagram. That is ...



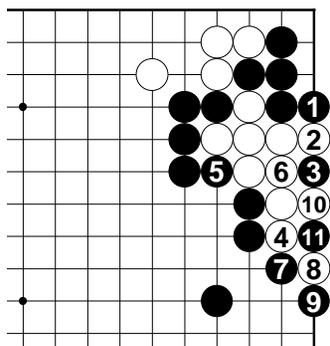
**Diagram 7 (Good for Black)**

About the best White can do is to take up a position with 9. But now Black 10 forces a response. When White defends with 11, Black has time to extend to 12, an even better result than the previous diagrams.



**Diagram 8 (White tries getting forceful)**

White's aim in playing the vulgar move at 1 in Diagram 6 was to play at 1 in this diagram and steal the corner. If Black plays 2, White connects with 3. Black 4 begins a capturing race and the attachment at 8 is the key point. When White blocks at 11...



**Diagram 9 (A favorable ko for Black)**

The descent at Black 1 is a good move for the capturing race. White blocks at 2, but Black can play the attachment at 3. White 4 through 8 is a forceful continuation that brings about a *ko*, but the *ko* is so favorable for Black that this continuation is out of the question.