

GO WINDS

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Fall 2000

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GO WINDS

HI!

Welcome to Yutopian Enterprise's *Go Winds*, designed to add spark to the winds of your Go studies. If you have any suggestions for improvement please let us know. We are providing a series of translated articles from the Chinese and Japanese Go scene and a series of articles on the application of the principles of war to Go. Enjoy!

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NIE WEIPING'S INTRODUCTION TO GO

Lesson 15 Correct Shapes in Actual Games (2)

Most beginners lack understanding of correct shapes, and let crude plays (plays that lead to overdeveloped shapes or over-concentrated shapes and plays that reduce one's own liberties) hinder their progress. Making repeated crude plays leads to bad habits. Unless one makes painstaking efforts to correct these bad habits, it is very difficult for one to advance one's level of play.

Crude plays often result due to short sightedness and lack of thorough consideration. They are created as beginners try to capture the opponents' stones, or to avoid being captured without thorough consideration of the whole-

board position. On the other hand, a play that can immediately capture the opponent's dragon, or a play that can deliver the fatal blow is not considered a crude play, regardless of how bad the shape is. Such a play can only be considered as a practical play and not a crude play.

The goal of every Go player should be to look for the most effective play in every situation, from a whole-board point of view. By accomplishing such a goal, victory is within reach. Unfortunately, beginners often cannot grasp the importance of this concept. We hope the readers can learn to distinguish correct and bad shapes in this lesson.

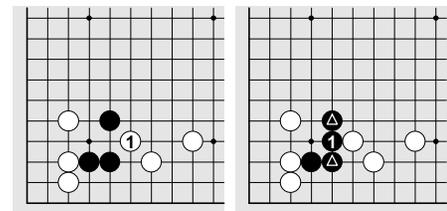


Diagram 1 - This is taken from the actual game of a beginner. Black's shape is not bad, without any obvious defects. White's peep at 1 is a good play aiming to make black's shape heavy. It's black's turn to play. What is the correct response?

Diagram 2 - Black's connection at 1 is the worst possible response. This a crude play because it forms an empty triangle with the • stones. Black's shape becomes heavy, and it does not pose any threat to the surrounding white stones.

Diagram 3 - The double up at black 1 is the only play, which serves two purposes. First of all, it helps black to escape. Second, it threatens) , forcing white to extend to 2, which allows black to jump to 3. Black's shape is vivid.

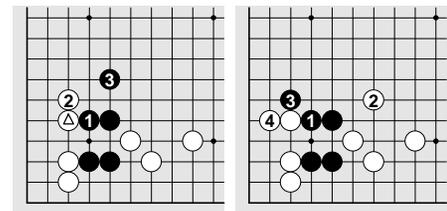


Diagram 4 - If white jumps to 2 instead, expanding his influence on the right, black hanes at 3, forcing white to descend to 4. This way, white is confined to the corner, and black can be satisfied.

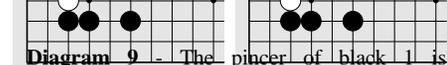


Diagram 9 - The pincer of black 1 is

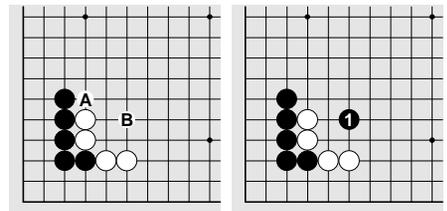


Diagram 5 - This shape is very common in games. Most beginners will turn at A, allowing white to reinforce at B. Black A helping white get strong at B did not grasp the importance of good shape. B is a vital point both sides should fight for.

Diagram 6 - Black 1 is like a dagger piercing white's heart. White's shape collapses instantly. One must grab the opportunity in a timely manner.

Diagram 7 - Black's peep at 1 aims to cut at 6. To protect the cut, white tigers at 2. Black's hane at 3 takes advantage of white's liberty shortage. After white's poke at 4 and black's block at 5, the sequence forces white into an overdeveloped shape, and black builds a magnificent outward influence.

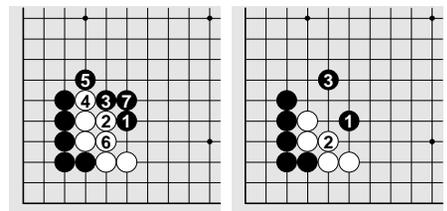


Diagram 8 - If white connects solidly at 2, black jumps to 3. White still ends up with a heavy shape.

Conclusion - Black 1 is a severe play which forces white into an overdeveloped shape. Otherwise white 1 will give white excellent shape.

common. After white extends to 2, the hane of black 3 forces white to turn to 4, forming an

empty triangle. Overdeveloped shapes often result due to a lack of consideration. White 4 seems to be unavoidable. However, the root of the problem was white 2.

Diagram 10 - A jump to white 1 is brilliant and light. It successfully spoiled black's plan of attack.

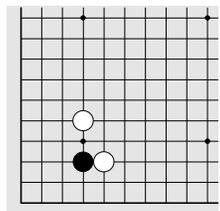


Diagram 11

Diagram 11 - This is a joseki of the 3-4 point. How should black reply when white attaches?

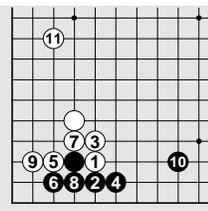


Diagram 12

Diagram 12 - The sequence of white 1 through 11 is a joseki. The characteristic of a joseki is that every play is reasonable, giving the best outcome to both sides.

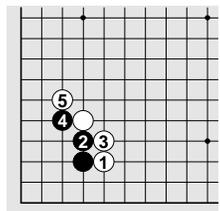


Diagram 13

Diagram 13 - The sequence shows a typical response of a beginner. Black 2 is a crude play reducing one's own liberties and can potentially lead to an overdeveloped shape. White 3 is inevitable. After the hane at black 4, white's counter hane at 5 keeps the attack on.

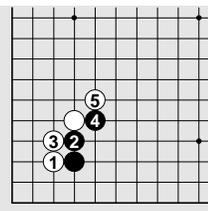


Diagram 14

Diagram 14 - If white attaches from the other side, a hit at black 2 is still a crude play. White blocks at 3 and after the exchange of black 4 and white 5, black also fails.

Diagram 15 - From the two previous diagrams, one can conclude that there might be a systematic

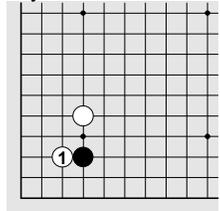


Diagram 15

way in distinguishing good shape from bad ones. What is the best response to white 1.

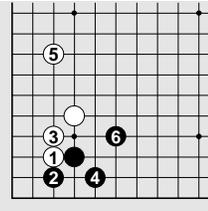


Diagram 16

Diagram 16 - If your first impression is black

2, then you got the correct solution. Although the variations that follow may be complicated, the concept is very similar to **Dia. 12**. This sequence shows one of the joseki in this situation.

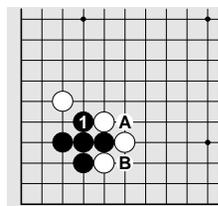


Diagram 17

Diagram 17 - Most beginners will push at 1 instead of cutting at either A or B. Black 1 is a crude play which leads to an overdeveloped shape.

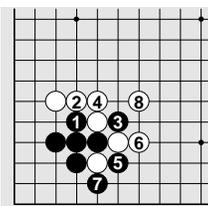


Diagram 18

Diagram 18 - Here is another sequence of crude plays by black. Black 3 should cut at 5. Black's crude plays help white to form a wonderful shape.

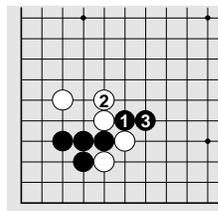


Diagram 19

Diagram 19 - Instead of the crude play, black cuts at 1, forcing white to extend to 2. After black extends to 3, the difference between **Dia. 18 & 19** is like night and day.

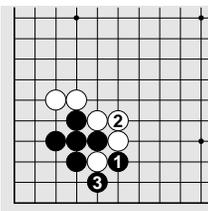


Diagram 20

Diagram 20 - After the crude play in **Dia. 17**, black should be careful not to play one crude play after another. If black cuts at 1, white connects at 2. After black captures at 3, white's outward influence is not as magnificent as in **Dia. 18**.

Diagram 21 - This diagram shows a joseki with an even exchange.

Diagram 22 - A beginner would tend to block at 7, forming an empty triangle with white 3 and 5.

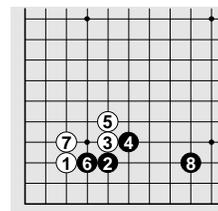


Diagram 21

Regardless of what happens, white's position would always be worse than that of **Diagram 21**.

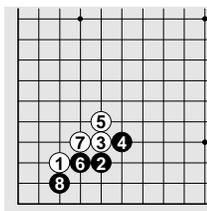


Diagram 22

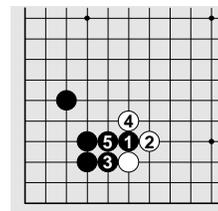


Diagram 23

Diagram 23 - Following the attachment of black 1 and the hane at 2, black 3 is a terrible play. White ataris at 4 and forces black into an overdeveloped shape. Black 1, 3 and 5 are all crude plays.

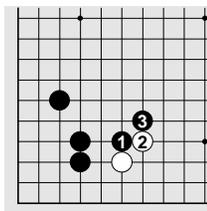


Diagram 24

Diagram 24 - Regardless of whether black 1 is a good play, black should counter-hane at 3, in reply to white's hane at 2.

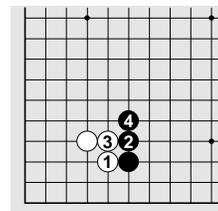


Diagram 25

Diagram 25 - This position often results in beginners' games who lack joseki knowledge. White 3 is a crude play forming an empty triangle.

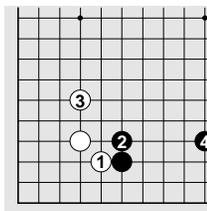


Diagram 26

Diagram 26 - Here the end result is satisfying to both sides and can be considered an even exchange.

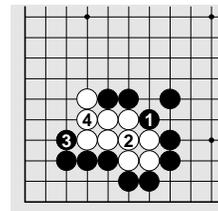


Diagram 27

Diagram 27 - This position appears

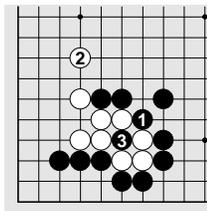


Diagram 28

frequently in beginners' games and handicap games. White should ignore black's atari at 1, because the three white stones under atari are unimportant. Connecting at 2 results in a heavy shape. It is like carrying heavy baggage.

Diagram 28 - White lightly jumps to 2 in reply to black's atari at 1. Black has to waste another play to capture at 3.

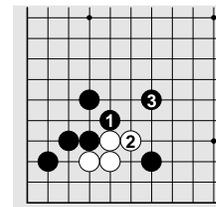


Diagram 29

Diagram 29 - Here is another example from a beginner's game. Black tigers at 1, attacking white. The turn at 2 is a typical crude play. Black jumps out to 3 with splendid shape, putting white in a miserable position.

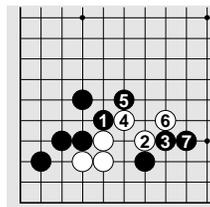
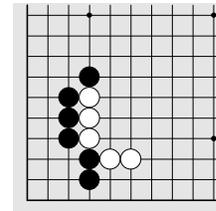


Diagram 30

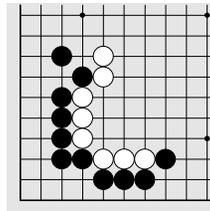
Diagram 30 - An attachment at 2 in reply to black's tiger at 1 is the vital point for good shape. The end result can be considered an even exchange.

EXERCISES



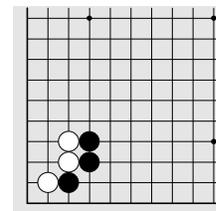
Problem 1

Problem 1 - Black to play. Where is the vital point for white in this position?



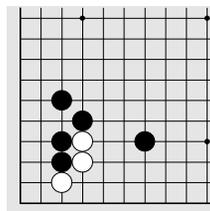
Problem 2

Problem 2 - Black to play. This position is slightly different than that of the previous diagram, however, the goal and the technique used are identical. Where is the vital point?



Problem 3

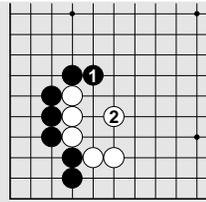
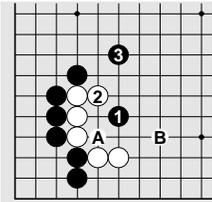
Problem 3 - Black to play. Where should black play next?



Problem 4

Problem 4 - White to play. Where is the location for good shape?

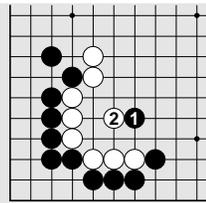
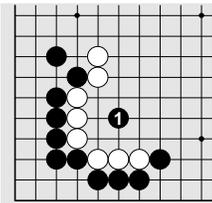
SOLUTIONS



Correct Solution 1

Correct Solution 1 - The peep at black 1 is the vital point. When white turns to 2, black jumps to 3 nicely. Black can choose to cut at A or jump to B in the future. Black has the upper hand.

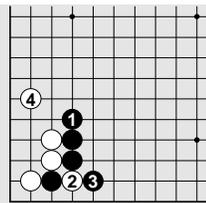
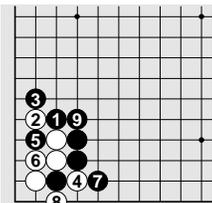
Failure Solution 1- Black's extension to 1 is too slow and ineffective. White reinforces at 2 and black fails.



Correct Solution 2

Correct Solution 2 - Black 1 is a severe play. White's shape instantly collapses.

Failure Solution 2 - A jump to black 1 is a crude play. White reinforces at 2 and black has no follow-up tactics.



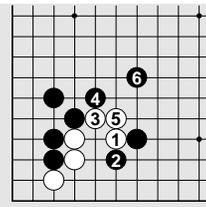
Correct Solution 3

Correct Solution 3 - The position came from a 3-3 invasion in the corner. A hane at black 1 is inevitable, as advised by the proverb, "hane at the head of two stones." The sequence from white 2 to black 9 is certain, with black confining white in the corner.

Failure Solution 3 - Black's extension to 1 is too loose. After the exchange of white 2 for black 3, white jumps out to 4. After this, it is difficult to confine white in the corner.

Correct Solution 4

Correct Solution 4 - The tiger at 1 is the key to good shape. After black hanes at 2, white makes life with 3 and 5. White can still cut at A.



Failure Solution 4 - An attachment at white 1 is a crude play. Black hanes at 2 and 4, forcing white to make an empty triangle at 5. After black 6, white ends up with an overdeveloped shape and fails.

Failure Solution 4

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Go World

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MA XIAOCHUN'S GO LECTURE 8

Fourth game in the 7th New Athletic Cup Finals

Black- Ma XiaoChun 9 dan, White- Cao Dayuan 8 dan. The game was played on Dec 6, 1985 in ShengZheng. This is a best of five match, with Ma leading 2:1.

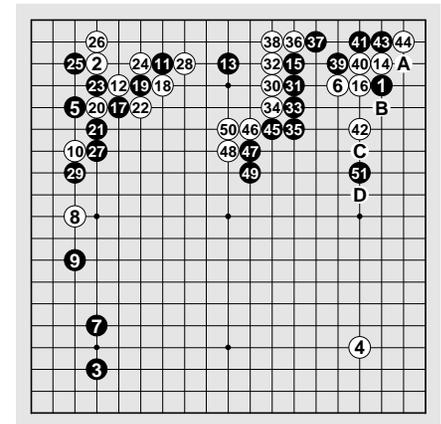


Figure 1 (1-51)

Figure 1 - White plays a splitting invasion at 8. This is a conservative approach. Black 19 is usually played as in **Diagram 1**. Black is satisfied with sente after white 8. It seems that black abandoned this ordinary approach trying to claim victory with an unexpected turn. This results in an unexpected exchange with the sequence through 29. Unfortunately the exchange of black 15 and white 16 slightly favors white. Black 15 would be played as a hane at A, if the sequence from black 19 to 29 on the upper left took place first.

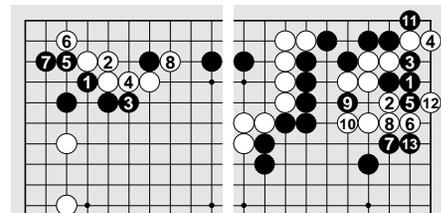


Diagram 1

Diagram 2

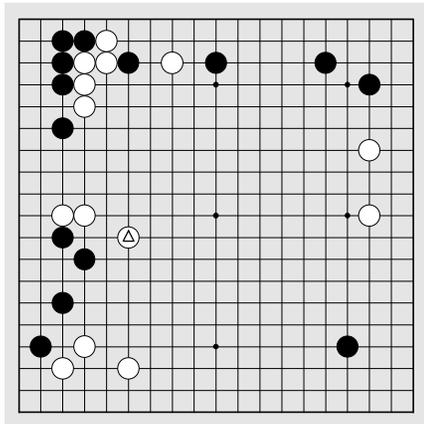
White 30 is premature and should be played at the bottom to take the big territorial point and wait for the opportunity to attack black's two point extension (black 11 and 13) at the top.

White 40 should atari at B since black can only form one eye in the corner with gote. White 42 should be at C. A forcing play at black D is far less powerful than black 51 in the game. Black 51 creates a weakness as shown in **Diagram 2**. When black descends to 1, white has no good reply; if white connects at 3, black

Lee Changho's ABC's of Positional Judgment

Part 3

10, white is satisfied.



Problem - Black to play

The 2nd game of the 37th Highest Rank Tournament. Lee Changho (Black), Cho Hunhyun (White)

Question: White just played). What is the biggest point for black?

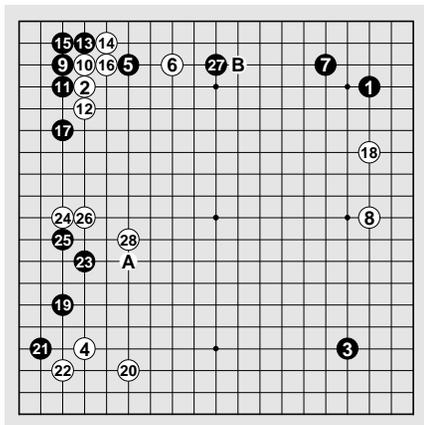


Figure 1 (1-28)

Figure 1 - White plays a two consecutive star-point opening against black's 3-4 and star opening. Black 7 in defending the upper right corner is a playable strategy against the pincer of white 6

Diagram 1 - Black's invasion at 1 is uninspiring. White's block at 2 is certain. With black jumping out to 9, the local exchange comes to a halt. Getting the approach play at

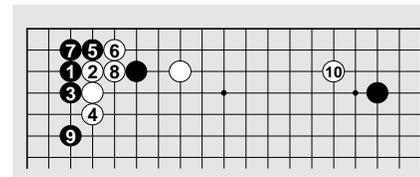


Diagram 1

In the game, after the exchange of black 7 and the splitting maneuver of white 8, black invades at 3-3 with 9 and successfully avoided the variation in **Diagram 1**.

The two-point extension at white 18 is clearly a big territorial point.

Black 19 approaching at 20 seems to better follow the Fuseki proverb: "play in open areas."

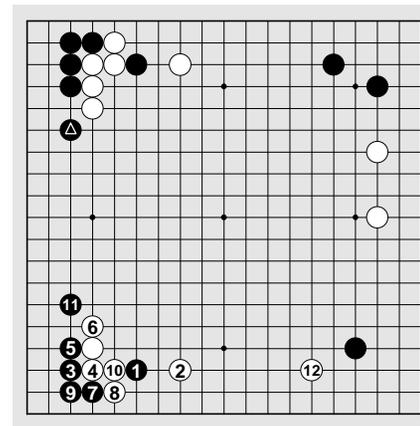


Diagram 2

Diagram 2 - If black approaches from this side, white plays a powerful pincer at 2. Black then invades at 3-3 aiming at an exchange. With the sequence through black 11, both black 1 and 11 are low and the correlation is not ideal for black. Moreover, in allowing white to approach at 12, black is not satisfied.

The jump to black 23 in the game is good shape. The invasion at white 24 is Korean style.

If black 27 jumps conservatively to A, white will extend two points to B. In the game, after black jumps to 27, white's attack at 28 is certain.

How should black reply?

Figure 2 - Solution (1-7, i.e., 29 - 35 in the actual game). The crawl to black 1 looks small but it is big.

White occupies the bottom big territorial points with the sequence from 2 to 6. Black jumps up to 7 and it's not bad from a whole board point of view.

There is another choice for black 1.

Diagram 3 - Black takes the big territorial point with 1, and takes another big territorial

point with an extension to 3. White blocks the corner with 2, and seals black in with 4. After black 5, white hanes at 6 and tigers nicely with sente at 8. Brilliant!

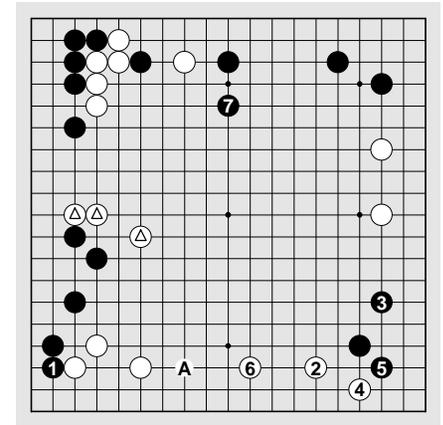


Figure 2 (1-7, i.e. 29-35)

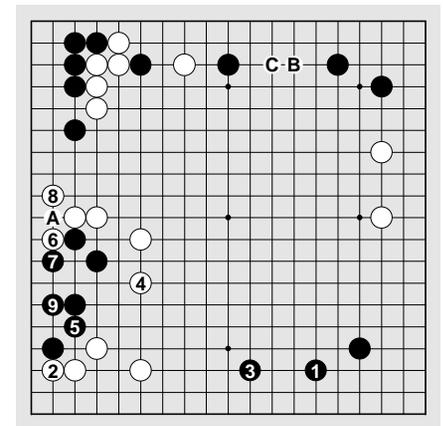


Diagram 3

Playing black 5 as a hane at A is the best tactic from a local point of view. White hanes at 8 and black connects at 6.

Black successfully obtains territory with 1 and 3 and limits the effectiveness of white 4. However, white can make good use of the thickness acquired by attacking the black group on the left. White can also complicate the game by invading at C or B and try to claim victory in chaos.

Black 1 in **Figure 2** is worth about 15 points. More importantly, it prevents white from building up thickness by attacking this weak black group. It also creates follow-up tactics for black at A. Although the approach at white 2 through the jump to 6 alleviated the effect of black's forcing play at A, black gets to jump up nicely to 7 at the top.

Summary: Black has territory all over the board and is thick everywhere. On the other hand, the three) stones did not make any territory and the upper left white group is still weak. The position favors black even if white has sente.

From the crawl at black 1, one can see that Lee stresses the importance of a solid base and playing a balanced game and by doing so takes control of the game. This reflects Lee's exceptional concept of whole board thinking.

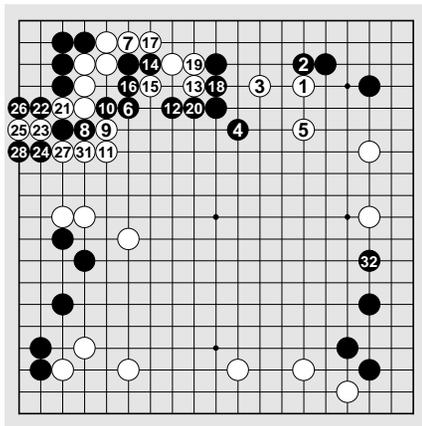


Figure 3 (1-32 i.e., 36-68) (29@23, 30@25)

Figure 3 - White makes a shoulder hit at 1, trying to reduce black's territory. Black 4 to 8 is a sequence of orchestrated plays, cutting off white and reaping up profit from attacking.

Black captures solidly at 30 with sente, before jumping to the vital point of 32. The game favors black.

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Analyzing Korean Games

Part 3

A Good Game of Lee Changho (5)

Lee Changho (Black), Cho Hunhyun (White)

Black won by 12.5 points.

It is noteworthy how Lee Changho handled his attacks in this game played in August 1993.

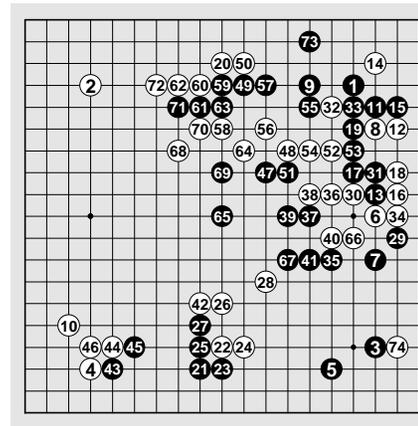


Figure 1 (1-74)

Focal Point 1: Diagonal Jump of black 11. White extended three points on the right without reinforcing. This of course prompted black to invade at 13. This is common sense. There are hundreds of games like this. Some may think this is crude, but mostly due to lack of exploration of this invasion. During the Super Go Tournament of 1994, Liu Xiaoguang played similarly against Yamashiro Hiroshi.

White 14 prepares to sacrifice two stones.

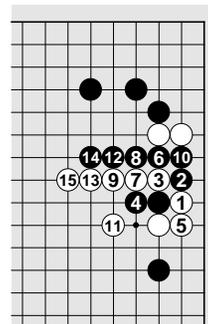


Diagram 1

form a thick and perfect shape. On the other hand, white is not completely alive. Realizing this, black begins his attack with 29.

Diagram 1 - Afraid that black may hane at 5, white hanes at 1. Although the sequence through 6 looks like crude play, the profit is big, and black maintains sente. Allowing black to succeed in the corner clearly does not favor white. This is why white resists with 14.

After the exchange of white 14 and black 15, black 17 and 19

Focal Point 2: How to Answer white 74 Cho Hunhyun is a powerful player, who can quickly strike a counter attack when the opportunity arises. White 74 is a perfect example. The situation seems to favor white regardless of black's response.

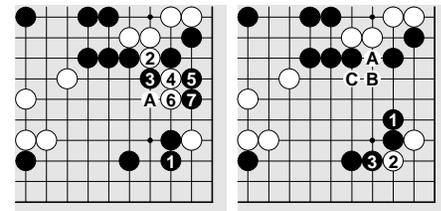


Diagram 2

Diagram 2 - The retreat of black 1 should have no problem in protecting the corner. However, when white thrusts and cuts with 2 and 4, black is forced to crawl along the second line at 7. Black is not satisfied. Black should have pressed at A with 7.

Diagram 3

Diagram 3 - The extension to black 1 is not appropriate at this moment. White can still make life in the corner after black 3. Moreover, there is still the cut of white A, black B and white C.

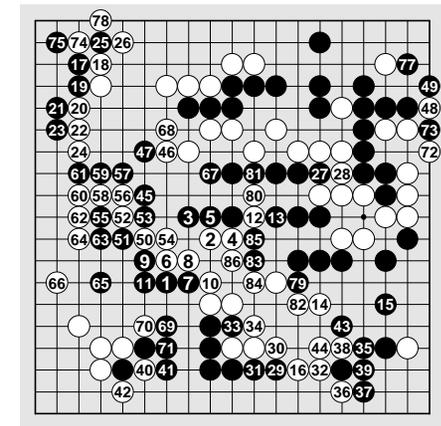


Diagram 4 - After white 1 to black 4, white can still make life.

Black 51 is played leisurely, going with the flow. black 79 is another brilliant endgame play, forcing white to give up territory. The victory is in the bank for black.

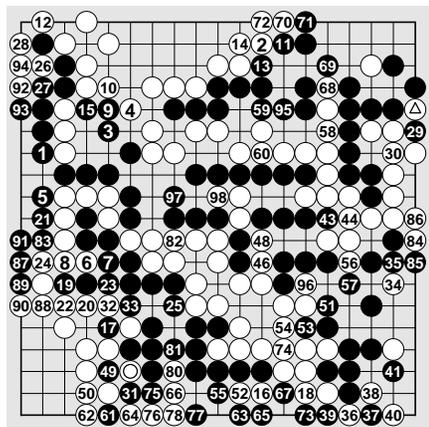


Figure 3 (1-99, i.e. 161-259)
(42,47@36, 45@37, 79@), 99@F)

Figure 3 - The exchange resulting from the ko fight of white 42 did not alter the game's outcome.

Lee Changho's Good Game (6)

Lee Changho (Black), Cho Hunhyun (White)

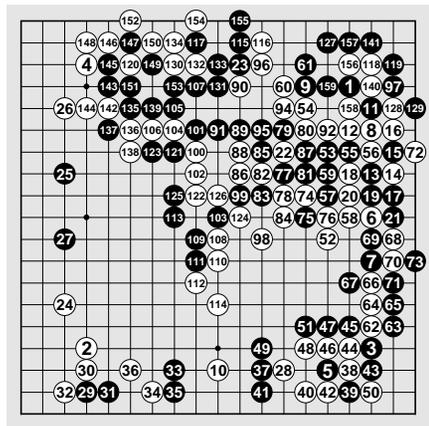


Figure 1 (1-159) (93@22)

Lee has to fight hard for this victory. However, Lee's opening is quite good.

Focal Point 1: Ascending Play of white 12
In the previous games, the diagonal play of black 11 was the focal point. After half a year, Lee makes the same play again, showing his confidence in this play. White changes his reply at 12, and this becomes the focal point of this

game.

Black 13 and white 14 show that both sides have done their homework. How should we judge the result after black 21?

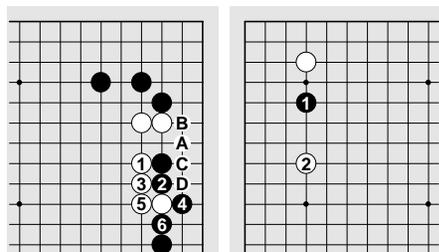


Diagram 1 **Diagram 2**

Diagram 1 - The attachment at white 1 through the hit at black 6 is a variation. Black 4 is equivalent to black 21 in the actual diagram. Although the exchange of black A and white B lead to big losses for the black corner, the exchange of white C for black D is a disadvantage for white and white 5 is gote. This result is worse than that of the actual game. This must be the reason for Cho's play in the actual game.

Focal Point 2: Splitting Play of black 25
The splitting play of black 25 is a smart choice.

Diagram 2 - Black's approach at 1 is not a bad play (the low approach also). However when white pincers at 2, the heat has stepped up another notch. It's difficult for black to maintain the initiative. It would be a disaster if white's attack on the upper right is interrupted.

Focal Point 3: The Hit of white 30
For Chinese and Japanese professionals, the reply to black 29 is almost systematic, but not for the Koreans.

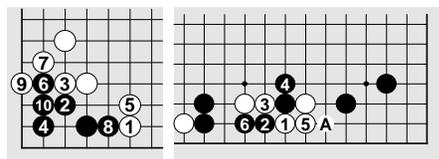


Diagram 3 **Diagram 4**

Diagram 3 - The block of white 1 is Korean style. The sequence through black 10 is the general response. However, with black's two-point extension on the side, white's outward influence is wasted.

Focal Point 4: Battle at the Bottom
The attack of white 34 leaves no reservation. Black 37 plays tic for tac.

Diagram 4 - If white 38 is a hane at 1, the two-step hane at 2 is a tesuji. White A is sente.

Focal Point 5: The Powerful Attack at black 53

Do the white stones on the upper right give white outward influence, or are they weak

stones? This is the key in deciding the game. Black abruptly starts an attack with 53 and 55. Lee annihilated a big white group on the upper right with 159, showing Lee's strength in battles.

Yoo Changhyeok on Attack

Part 2

Most amateurs love to attack the opponents' 'dragons' directly, however, this is far from the professionals' perception on attack. My definition for attack, here, is to come up with territory through the understanding of the opponent's train of thought, or to take initiative in developing the game according to one's plan. Therefore, please don't be too concerned about the term 'attack'. Please join me in exploring my thoughts during the games and see how one can take the initiative in developing the game. Maybe it is easier to understand if one changes the title of this article to "Yoo Changhyeok's thoughts of taking initiative."

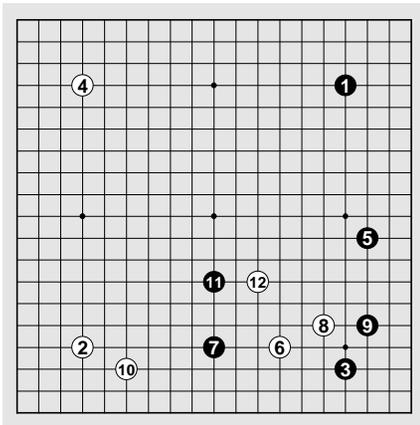


Figure 1 (1-12)

Figure 1 - This game was played not too long ago in the MBC Baduk Tournament, with Cho Hunhyun taking white against me. Black plays the Chinese Fuseki. When black pincers at 7, the fast paced responses of white 8 and 10 are typical of Cho. White 12 is flexible, aiming at the weakness of black's 7-11 two-point extension. Therefore black should not attack the three white stones forcefully.

The timing of attack is crucial. The window of attack is ephemeral like the sudden disappearing of a mirage. If one is not able to employ the right timing one cannot attack effectively.

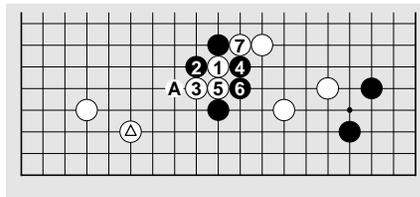


Diagram 1

Diagram 1 - (White's Aim) After the counter-attack of white 1 and white 3, black realizes that he is on the verge of collapsing.

Please note that due to the presence of , black cannot play a ladder at A, after white 7.

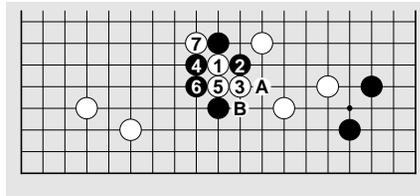


Diagram 2

Diagram 2 - (Still Fails) Even if black hanes at 2, black still fails if white hanes at 3. Black falls apart after white cuts at 7. If black ataris at A, white plays at B and black fails completely.

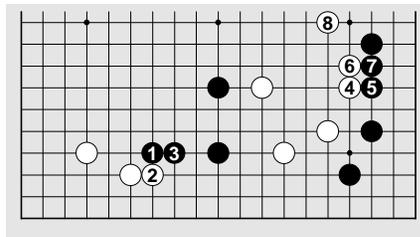


Diagram 3

Diagram 3 - (Playing defense is not good either) Black must reinforce the weak two-point extension, however, the defense at 1 and 3 is meaningless. With the sequence from 4 to 8, white rapidly escapes. The black center stones are still in danger.

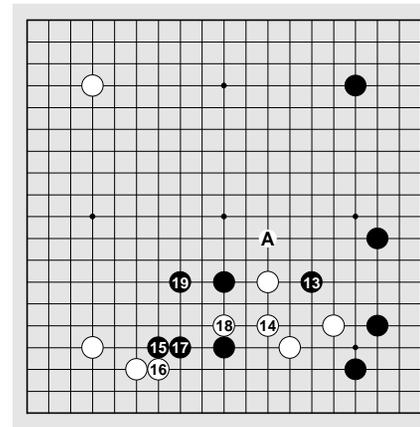


Figure 2 (13-19)

Figure 2 - (Yoo ChangHyeok's Attack) black 13 is an ambush of great location. If black misses this opportunity, he may never get a second chance.

The reinforcement at 14 is certain. Black naturally defends at 15 and 17. The purpose of black 13 is to flatten white's moyo. Black can be satisfied.

After black 17, a jump to white A is meaningless, and white counterattacks at 18. At this point, black 19 is the perfect location.

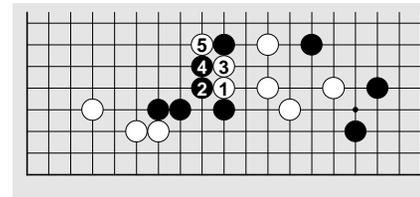


Diagram 4

Diagram 4 - (Danger) If black hanes at 2 and blocks white directly, white's cut with 3 and 5 is dangerous for black.

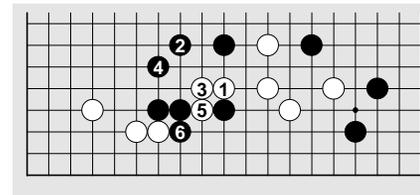


Diagram 5

Diagram 5 - (Good for black) After the exchange of 1 to 4, white thrusts at 5 and black turns at 6. It's good for black with no follow up tactics for white.

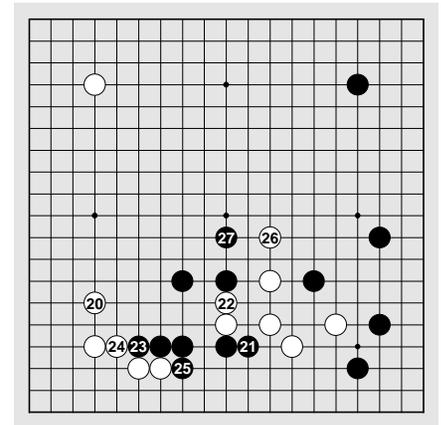


Figure 3 (20-27)

Figure 3 - (Good Pace) White is forced to jump to 20. Black begins his attack on white with 21 and continues a good pace attack with 27. Please notice the defensive plays of black 23 and 25.

Diagram 6 - (Both Attack and Defense) Black's shape is not weak. Therefore, if white tries to cut with 1 and 3, black can still connect at 4. Realizing one's own weakness during attack is the key.

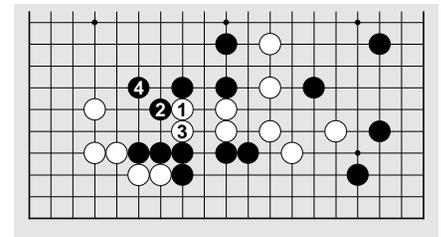


Diagram 6

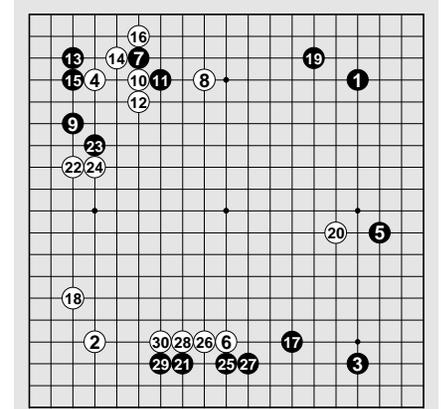


Figure 1 (1-30)

Figure 1- This game is taken from the 4th BC Cup Finals, with Lee Changho taking white, against me.

Black plays the Chinese style fuseki. Being desperate, black tries to connect at 25. White 26 is brilliant. If black allows white to build up more thickness, his position will not be optimistic.

How should black respond to white 20? White's huge framework extends all the way to the center. Black must take a powerful and effective approach.

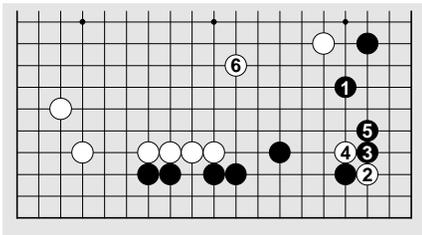


Diagram 1

Diagram 1- (Ordinary) The proverb says, "make a knight's play in response to a capping play." Black 1 is generally a solid play, but it is a bit slack here. White 2 and 4 create weakness on the lower right. White 6 helps to develop the central moyo, and is an exquisite play.

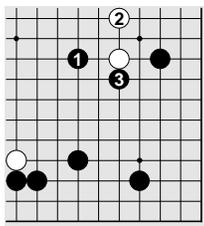


Diagram 2

Diagram 2 - (Yoo's Attack) Black's cap at 1 is the only play. If white 2, black attacks at 3.

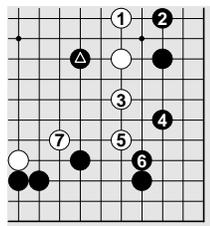


Diagram 3

Diagram 3 - (A Weak Response) Black 2 is not consistent with black's original plan of capping at •. The sequence of white 3 to 6 is inevitable. After white 7, • is completely isolated, and it's difficult to tell who is attacking whom.

GO STORIES

Part 7

Pressing on the Divine Head

Guo Shiyao of the Tang Dynasty was famous for his play which rescued two of his groups

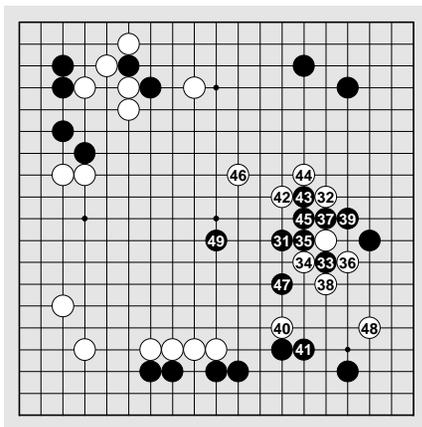


Figure 2 (31-49)

Figure 2 - White tries to escape with 34 and 36. The sequence through 39 is inevitable, with both sides showing great battle courage. Black cuts white apart and forces white to attend both groups. Black then threatens with 47 and successfully thrusts into white's framework with black 49.

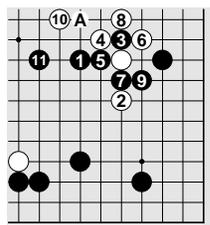
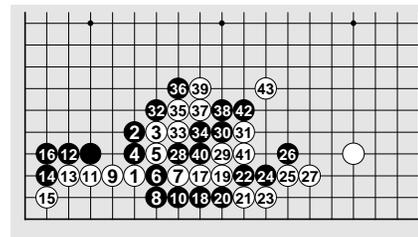


Diagram 4

Black takes the opportunity to jump into white's framework. The result is similar to the previous diagram.

trapped by ladders. This game has been passed on for hundreds of years and was first mentioned in *Du Yang Za Pian* written by Su E of Tang Dynasty.



A move that breaks two ladders

Guo, the best Weiqi player in China, was the Weiqi Administrator in Emperor Tang Xuan Zhong's palace. During the eighth year of Xuan Zhong's reign, a Japanese prince traveled to Zhangan and paid tribute to China, bringing precious gifts and musical instruments. The Japanese prince was also an exceptional Weiqi player. Emperor Xuan Zhong asked Guo to entertain the Japanese prince by playing a game of Weiqi with him. This might very well be the first international Weiqi game. As one can imagine, the pressure was on Guo. In representing China against the prince of Japan, Guo could very well lose his life if he lost. Guo played the game cautiously, like walking on thin ice. He was sweating furiously and made every play after careful considerations. When the prince played black 42, Guo was in a terrible position, with two of his groups trapped by ladders. If he makes a wrong play, he could lose the game. Staring at the board, Guo discovered an exquisite play (white 43) which could break two ladders. This was the play known as *Pressing on the Divine Head*. The Japanese prince was stunned and soon resigned. The prince asked the translator how did Guo rank among Chinese Weiqi players. The translator boasted that Guo was only ranked number three. The Japanese prince thus requested that he would like to meet the best player in China. The translator replied, "One must beat the third best to meet the second best, and beat the second best before meeting the best." The prince sighed, "The best in a small kingdom (Japan) is no match for the third best in a big kingdom (China). I truly believe now!"

According to the research of Japanese scholar Watanabe Yoshimichi, this international match did take place. Watanabe wrote in *Kodai igo no Sekai*, which was published in the *Kido Magazine*, "The thirteenth ambassador mission to Tang (Tang Dynasty of China) was accompanied by the prince (of Japan) in 835 A.D., who stayed in China for a total of 45 years. Therefore, the prince was indeed in China during Xuan Zhong's reign." However, Watanabe did not mention the *Pressing the Divine Head* play.

The sequence in this game record was a popular opening in ancient Chinese games, with one side approaching the corner at 3-6, and the

opponent replying at 5-6. This was also seen in the game record of *Ranka* (see *Go Stories in Go Winds 4:1*), and was very popular during the Ming Dynasty. Therefore some believe that this game was played in the Ming Dynasty instead. Others believe that this game was created by Wang Jixin between 713 and 756 A.D., who accredited this game record to Guo Shiyao in the book *Yi Zheng* Regardless of whose creation it is, the sequence is quite exquisite.

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The *Fuseki Small Encyclopedia* covers basic Go opening strategy. Thirteen chapters examine the full spectrum of go openings, which are divided into twenty-nine specific patterns and strategies. The traditional order of play is emphasized S (1) empty corners; (2) a corner enclosure (shimari); (3) an approach or pincer; (4) an extension along the side; then lastly, (5) a jump out into the center S but popular departures from this order, such as three star points in row (sanrensei) and the Chinese fuseki, are given considerable coverage. In addition, 94 openings are included from professional games for study.

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SANGIT'S COLUMN

Part 6.2

We will continue our study of three-stone games, where white starts on the komoku point and black approaches with a knight's play. White now plays the three-point low pincer and black plays the aggressive taisha. What follows is excerpted from my first volume of a four volume book called *Galactic Go*, co-authored with my teacher and friend Yang Hui ren, a professional from the PRC. You can write to me at Sangit@Chatterjee.com.

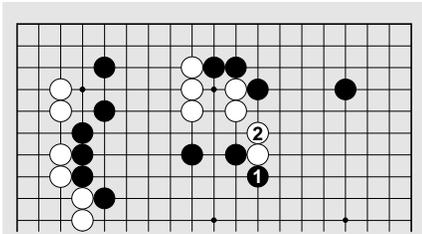


Diagram 7

Problem Dia. 7 - Black played the hane of 1 which is not a 100% play. White draws back with 2. How should black continue?

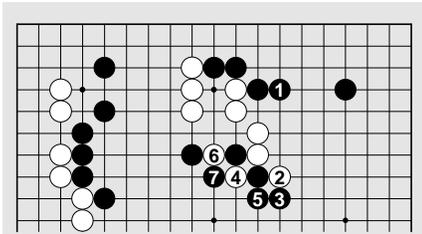


Diagram 7.1

Answer Dia. 7.1 - The extension of 1 is solid and correct here. If white hanes at 2, black double hanes at 3. After the atari of 4, white captures at 6 and black plays the tesuji of 7.

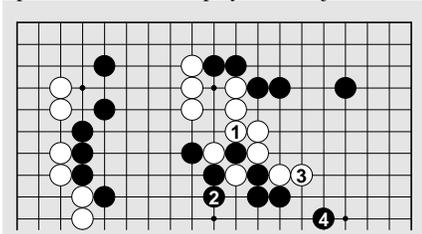


Diagram 7.2

Dia. 7.2 - When white captures at 1, black draws back at 2 and has an excellent opening. If white 3, black 4 follows. If white plays 3 on the bottom mid star point, a black atari at 3 is an excellent result.

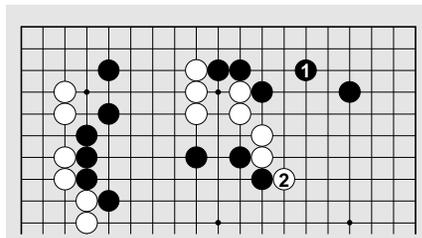


Diagram 8

Problem Dia. 8 - In response to white 2 in **Dia. 7**, black played the somewhat passive 1 here. When white hanes at 2, how should black answer?

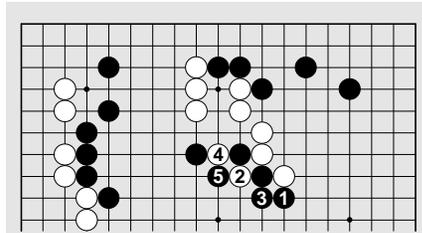


Diagram 8.1

Answer Dia 8.1 - Black should play the nidan-bane of 1 here. When white cuts at 2, how should black answer?

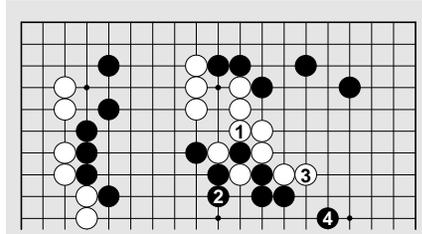


Diagram 8.2

Dia. 8.2 - When white takes at 1, black again draws back to 2. As before, if white 3, black keeps a lid on at 4. If white 3 takes the bottom mid star point, black ataris at 3 getting excellent thickness.

Problem Dia. 9. Black played the passive connection of 1 and the sequence proceeded to white protecting with 20. The hane of black 15 is greedy, and creates unnecessary bad aji. It should extend straight to the point left of 15. At any rate, it is black's sente. How should he continue?

Answer Dia. 9.1 - Black 1 is the big point.

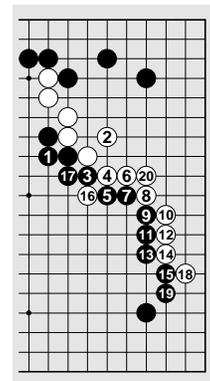


Diagram 9

Problem Dia. 10 - Game sequence. Black 1 makes the width of black's moyo too narrow. After white 2 - black 3, white 4 splits the bottom. After the sequence to black 9, white prematurely dives into the corner at 10. How should black respond?

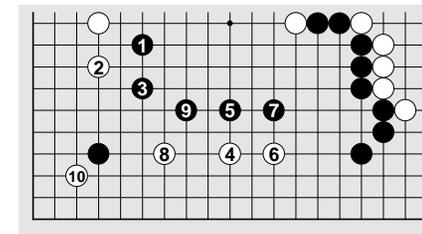


Diagram 10

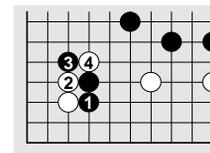


Diagram 10.1

Answer Dia. 10.1. After black 1, white 2, the black hane at 3 is unexpectedly cut at 4. How should black play after white's cut at 4?

Answer Dia. 11 - The black hane-connection of 1 and 3 are correct. White ataris with 4 and pushes with 6. Now how should black continue?

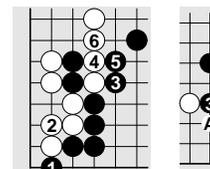


Diagram 12

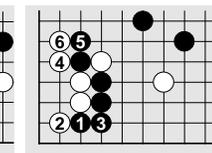


Diagram 11

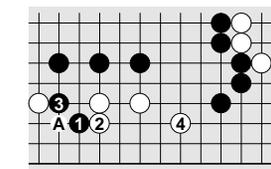


Diagram 13

Answer Dia. 12 - Black forces with 1 and sacrifices 2 stones with 3 and 5 aiming at the three right bottom stones. What should black do now?

Answer Dia. 13 - Black 1 hits white where it hurts most (1 at A is also correct). If white 2, black 3 forces white 4 to make life. Black wins the game.

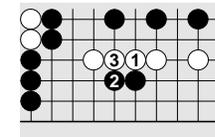


Diagram 14

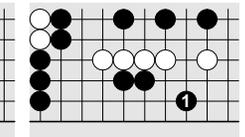


Diagram 14.1

Problem Dia. 14 - When white does not play honestly but plays 1 here, he will suffer an inevitable loss after black exchanges 2 for 3. Where should black play now?

Answer Dia. 14.1 - Black 1 is nice and light. It leaves black more than one way to connect while white has almost no eye-shape. White will soon have to contemplate resignation.

Conclusions: The game is instructive in the way black fails to attack using his thickness. Black's intention of wanting to enclose territory in the center with his moyo on a small scale shows poor judgement and you must learn to avoid such propensities.

NEW YUTOPIAN BOOK GALACTIC GO

Galactic Go, Volume 1, systematically teaches you how to play a 3-stone handicap game when white plays first on the 3-4 point and black replies with a knight's approach. This book contains many new josekis showing how you should change existing josekis when you have three stones placed on the star points.

Whether your rank is 4k or 4dan, Galactic GO will guide your intuition to develop a whole board vision, sharpen a keen sense of direction, spot sparkling tesujis and make shape in various stages of the game. Developing and using thickness to attack your opponent is a recurrent theme in the twenty chapters. Each joseki is analyzed in the context of a game with more than 400 full board analyses.

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GO — AN APPLICATION OF THE PRINCIPLES OF WAR

Part 12

Excerpts from *Go Notes* by Craig R.
Hutchinson

SITUATION AND COURSES OF ACTION

Here is an outline to help tickle your fancy for analyzing Go situations and courses of action. A plays purpose is a function of multiple attacks that threaten or succeed to create or destroy and/or expand or reduce basic connection links, life bases, potential influence, and/or territory borders.

Situation and Courses of Action (Where am I At)

- a. Considerations affecting possible courses of action
 - i. Characteristics of the area of operation
 - (1) Game Strategy
 - (a) Closed vs Open
 - (b) Territory vs Influence
 - (2) Board Strategy
 - (a) Opening
 - (i) Fuseki
 - (ii) Joseki
 - (b) Middle
 - (i) Joseki
 - (c) End
 - (i) 2nd line
 - (ii) 1st line
 - (iii) Joseki
 - (3) Corner - Side - Center
 - ii. Enemy Situation/Own Situation
 - (1) Disposition
 - (a) Bases
 - (b) Walls
 - (c) Influence
 - (d) Territory
 - (2) Composition/Formation
 - (a) Shape
 - (b) Links
 - (c) Potential
 - (d) Framework
 - (3) Strength
 - (a) Status
 - (i) Stable/Unstable
 - (ii) Thick/Thin
 - (iii) Light/Heavy
 - (iv) Efficient/Inefficient
 - (b) Points of exchange (Miai)
 - (c) Ko threats
 - (4) Peculiarities and Weaknesses
 - (a) Move order (Tewari)
 - (b) Inefficiency

(5) Recent/present significant activities

- iii. Relative Combat Power
 - (1) Score
 - (2) Numerical Strength
 - (a) Stones
 - (b) Liberties
 - (c) Ko threats
 - (3) Links
 - (4) Points of exchange (Miai)
 - (5) Balance
 - (6) Coordination
 - (7) Influence
 - (8) Potential
 - (9) Harmony
- iv. Players
 - (1) Reading Ability
 - (2) Health
 - (3) Moral
 - (4) Resolution
- b. Enemy Capabilities/Own Capabilities
 - i. Why attack (Offensive) to gain
 - (1) Bases (Life)
 - (2) Links (Connection)
 - (3) Influence
 - (4) Territory
 - (5) Aji
 - (6) Sente
 - (7) Points of exchange (Miai)
 - ii. What to attack
 - (1) Liberty, Eye
 - (2) Link, Connection
 - (3) Wall, Border
 - (4) Points, Territory
 - iii. Where to attack
 - (1) Direction
 - (2) Strategical Maneuvers
 - (a) Reconnaissance
 - (b) Frontal
 - (i) Block
 - (ii) Invade
 - 1) Sacrifice
 - 2) Escape
 - 3) Connect
 - 4) Live
 - 5) Semeai
 - (iii) Reduce
 - (c) Envelopment
 - (d) Penetration
 - (e) Pursuit
 - (f) Infiltration
 - (g) Exchange (Furikawari)
 - (3) Tactical Maneuvers
 - (a) Foundation/Base
 - (i) Deployment
 - (ii) Shape
 - (iii) Potential
- (b) Contention
 - (i) Approach
 - (ii) Fighting
 - (iii) Invasion
 - (iv) Reduction
 - (v) Escape
- (c) Connection
 - (i) Strings (Connected Stones)
 - (ii) Chains (Linked Stones)
- (d) Capture
 - (i) Blocking
 - (ii) Amputate
 - (iii) Life & Death
- (e) Forcing/Fixing
- (f) Tesuji
 - (i) Attachment
 - (ii) Liberty Shortage
 - (iii) Placement
 - (iv) Snap Back
 - (v) Spiral Ladder
 - (vi) Under the Stones
- (g) Finesse/Tricks
- iv. How to Attack
 - (1) Direct
 - (2) Roundabout
 - (3) Multiple
 - (4) Flexibility (Sabaki)
 - (5) Exchange (Sacrifice)
 - (6) Forcing (Kikashi)
 - (7) Multiple Options (Miai)
 - (8) Move order (Tewari)
 - (9) Mass
 - (10) Economy of Force
 - (11) Security
 - (12) Simplicity
- v. When to attack (Surprise)
- vi. Defense last resort

(To be continued with Analysis of Opposing Courses of Action)

IN PREPARATION FROM YUTOPIAN

NIHON KIIN'S MINI STAR JOSEKI ENCYCLOPEDIA

An index of the star joseki to help you understand the various opening corner tactics and strategies.

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