

GO WINDS

Volume 4 Number 4

Winter 2001

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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 16 Correct Shapes in Actual Games (3)

After acquiring the basic concepts of overdeveloped shapes and crude plays, let's look at some real game examples. This lesson is devised to answer some questions that confront beginners regarding overdeveloped shapes and crude plays.

Most beginners unknowingly make overdeveloped shapes and crude plays. Even worse, they accredit such plays as winners when their opponents wrongly answer the crude plays.

When a player can avoid overdeveloped shapes and crude plays he will get stronger. Until then, he will win games by luck. Go is a science and one must discover certain absolute rules to be good.

Overdeveloped or over-concentrated shapes rarely happen in professional games. Therefore there is a clear relationship between shape and strength. The purpose of this lesson is to correct some common false shape concepts using actual game examples.

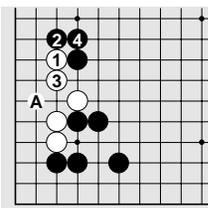


Diagram 1

Diagram 1 - Beginners often make crude plays like white 1. This attempt in making life is a common mistake which fails. A peep at black A is a severe attack.

Diagram 2 - Black should descend to 4 in reply to white's retreat at 3. At this point, the life or death of the white group is in question. Black is not afraid of a cut at A, and is prepared to fight.

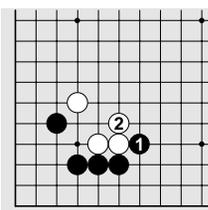


Diagram 3

Diagram 3 - This position is taken from an actual game. When black hanes at 1, white's turn at 2 is a crude play that results in an overdeveloped shape. This play poses absolutely no threat to Black.

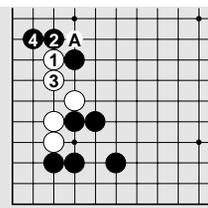


Diagram 2

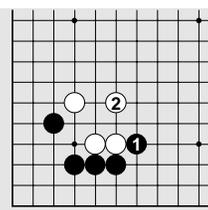


Diagram 4

Diagram 4 - In response to the hane of black 1, white 2 forms a beautiful shape. This play helps to cultivate the center and is a brilliant play.

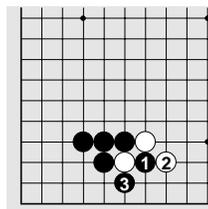


Diagram 5

Diagram 5 - This is a common shape in a handicap game. When black ataris at 1, the counter-atari at white 2 and black 3 are correct.

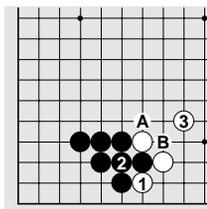


Diagram 6

Diagram 6 - However, when white ataris at 1, the connection at 2 is a crude play. Black should have ataried at A or B, or played elsewhere. Anyway, this result is the worst outcome.

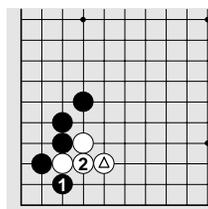


Diagram 7

Diagram 7 - This is a position from a common joseki. A reckless connection at 2 in forming an overdeveloped shape is a common beginner's mistake. Such overdeveloped shape has extremely low efficiency. Moreover, due to the low position of A, white wasted a play.

Diagram 8 - When faced with this situation, white should play elsewhere. If there are enough ko threats, white can consider playing a ko at 2.

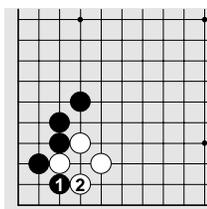


Diagram 8

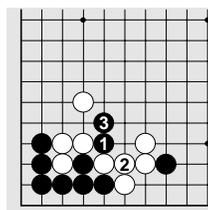


Diagram 9

Diagram 9 - A connection at 2 in response to black's atari at 1, is a crude play. After black extends to 3 and cuts white into two groups, white collapses. This local setback can be attributed to the connection at 2. Regardless of the development, white will be worse off.

Diagram 10 - When black ataris at 1, white's counter-atari at 2 is a key tesuji. White's wrapping tactic at 4 keeps the heat on. Locally, white makes

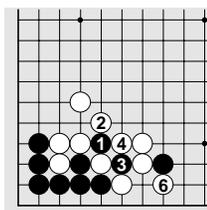


Diagram 10

use of black's greediness in keeping his stones and was successful with the sequence through 6.

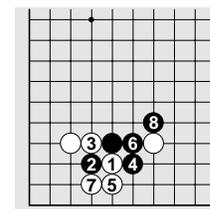


Diagram 11

Diagram 11 - This is a high one-point pincer attack. The attachment at white 1 is a common mistake of beginners. Regardless of which way black hanes, the result is unfavorable to white. The pincer attack stone's isolation leads to white's loss.

Diagram 12 - Stubbornly crawling along the second line is even worse than **Diagram 11**.

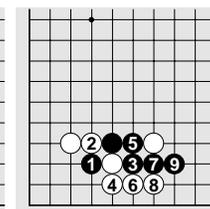


Diagram 12

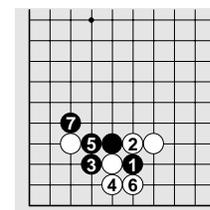


Diagram 13

Diagram 13 - If black hanes at 1, white is certain to cut at 2. Black ataris at 3, connects at 5, and secures the corner with 7. White suffers badly.

Diagram 14 - Although white can atari at 4, allowing black to live underneath is not acceptable to white. Conclusion: white 1 in **Diagram 11** is a bad play. Black has various replies, but none favors white.

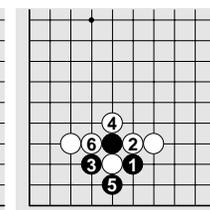


Diagram 14

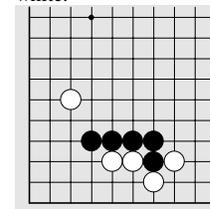


Diagram 15

Diagram 15 - This is a common position from beginners' games. How can black correctly play without making crude plays?

Diagram 16 - The press at black 1 is a typical crude play. White takes this opportunity to extend to 2. This exchange allows white to repair his weakness.

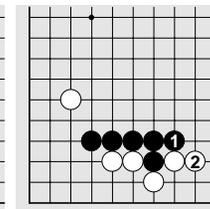


Diagram 16

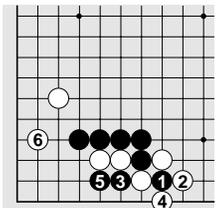


Diagram 17

Diagram 17 - Black cuts at 1 and uses sacrificing tactics to gain a better position than the previous diagram. White gets to strengthen his groups on both sides. On the other hand, black only captures two white stones, and his loss outweighs his gain.

Diagram 18 - The turn at black 1 restricting white is the only play in this situation,.

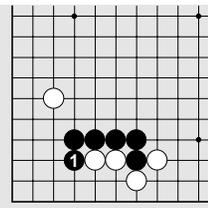


Diagram 18

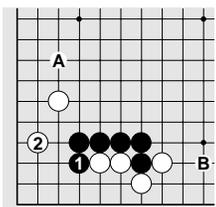


Diagram 19

Diagram 19 - If white approaches the corner at 2 this time, black does not need to respond and can attack white at A or B.

Diagram 20 - If white connects at 1, black attacks at 2. Regardless of whether black can capture white, he can be satisfied by occupying point A.

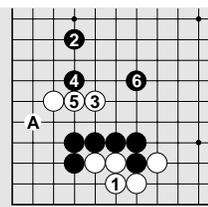


Diagram 20

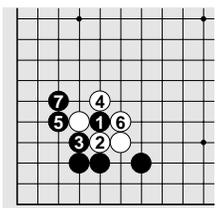


Diagram 21

Diagram 21 - Black attacks by jumping to 1. Both sides exchange cuts at 2 and 3. White gets the short end of the stick with sequence through 7. A white 4 descent to 5 will end up in a wild fight.

Diagram 22 - The thrust and cut at 2 and 4 are crude. When white extends to 5, black is in trouble.

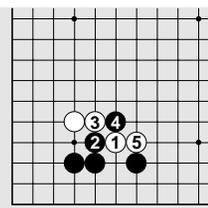


Diagram 22

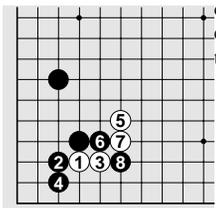


Diagram 23

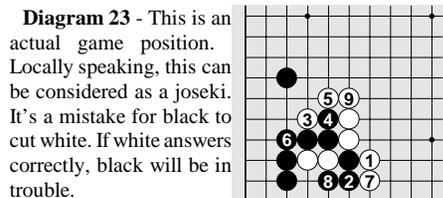


Diagram 23

Diagram 23 - This is an actual game position. Locally speaking, this can be considered as a joseki. It's a mistake for black to cut white. If white answers correctly, black will be in trouble.

Diagram 24 - White utilizes a sacrifice tactic and puts black in a bad shape. This variation may be too complicated for some readers. Hopefully this example can inspire others.

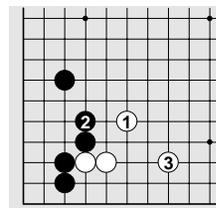


Diagram 24

Diagram 25 - This diagram shows the normal responses for both sides. A lot of joseki look simple, but involve complex capturing race.

Diagram 26 - The sequence through white 5 results in good shape for both sides. Since white has occupied 5, the press at black A is not big and black can consider playing elsewhere.

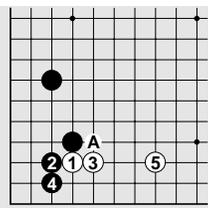


Diagram 26

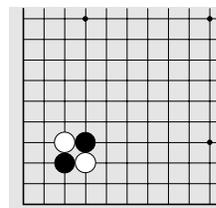


Diagram 27

Diagram 27 - Most beginners tend to make mistakes in a cross cut position. The side that plays next will have the advantage. Please remember the proverb, "extend in a cross-cut situation."

Diagram 28 - Please remember not to atari recklessly. The consecutive ataris at 1 and 3 are crude plays. With the sequence through black 6, white occupies the corner and generally black fails.

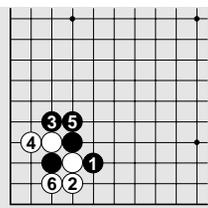


Diagram 28

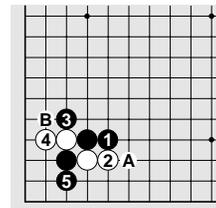


Diagram 29

Diagram 29 - The extension to black 1 is brilliant, putting white in a very difficult position. If white extends to 2, black ataris at 3, forcing white to descend to 4. When black descends to 5, he will certainly get either A or B. Thus white will certainly lose one side.

Diagram 30 - If white extends to 2 in this direction, black extends to 3. Therefore, one must first consider extending in a cross-cut situation.

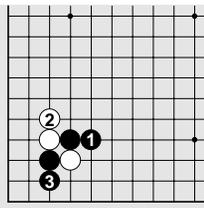
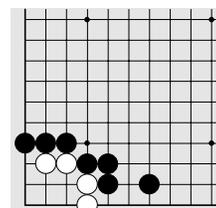


Diagram 30

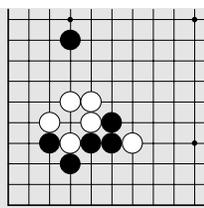
EXERCISES



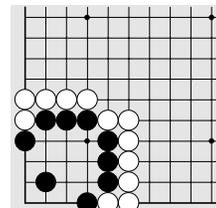
Problem 1

Problem 1 - White to play. This is a very simple problem of typical shape. How should White reinforce his corner group?

Problem 2 - White to play. This is a common shape in actual games. How should white repair his shape?



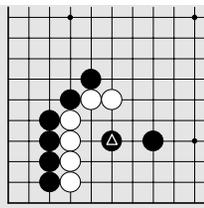
Problem 2



Problem 3

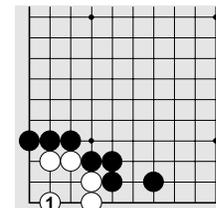
Problem 3 - White to play. At a glance, it looks as black has no weakness. However, if white knows the key position to peep, this problem can easily be solved.

Problem 4 - White to play. Black has just played the peep at ▲. White must come up with a brilliant play to repair his shape.



Problem 4

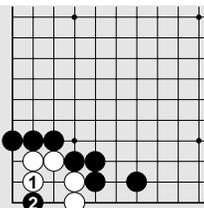
SOLUTIONS



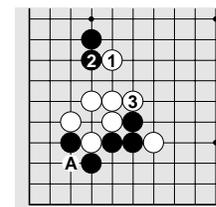
Correct Solution 1

Correct Solution 1 - White unconditionally lives with a jump to 1. White 1 is the key to white's shape.

Failure Solution 1 - White 1 looks like the key to white's shape. Black attaches at 2 and white is killed.



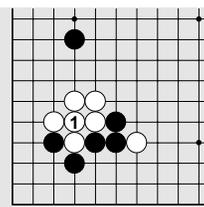
Failure Solution 1



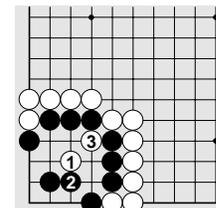
Correct Solution 2

Correct Solution 2 - The jump to white 1 is the key to white's shape. When black crawls at 2, white extends to 3. White can also atari at A.

Failure Solution 2 - A connection at white 1 is a crude play, forming an overdeveloped shape.



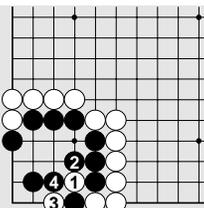
Failure Solution 2



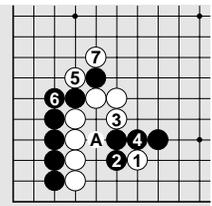
Correct Solution 3

Correct Solution 3 - White 1 is the key to black's shape. Black is annihilated.

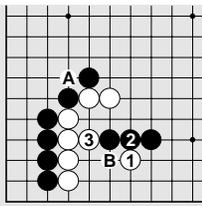
Failure Solution 3 - A reckless atari at white 1 is crude. Black stubbornly ataris at 2. After white captures a stone at 3, black ataris at 4 and forms a ko. White fails.



Failure Solution 3



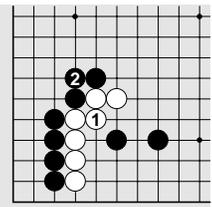
Correct Solution 4.1



Correct Solution 4.2

Correct Solution 4.1 - The peep at white 1 is alert. White then turns to 3 and ataris at 5. White traps a black stone by ladder with the sequence through 7.

Correct Solution 4.2 - When white peeps at 1 and black connects at 2, after white connects at 3, white will certainly get to play at A or B.



Failure Solution 4

Failure Solution 4 - The connection at 1 is a crude play that results in an overdeveloped shape. The white group is in trouble.

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Go World

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MA XIAOCHUN'S GO LECTURE 9

Third game Huida Cup Qi Wang Tournament

Black- Ma Xiaochun 9 dan. White- Cao Dayuan 9 dan. The game was played on December of 1993 in Chungxing. Ma led the series by 2:0.

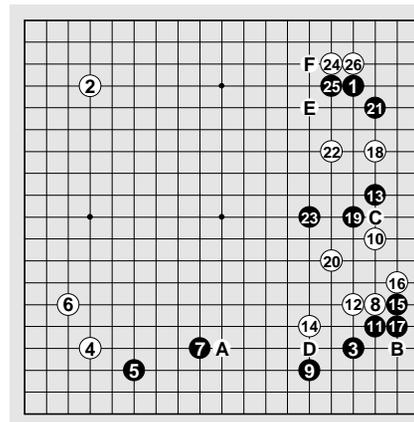


Figure 1 (1-26)

Figure 1 - In the past, black 7 was mostly played at A. Nowadays, black 7 has become very popular. In anticipation of the exchange of white 8 for black 9 (or in the vicinity of 9), black 7 is clearly better than A. However, after black 7, white can choose to approach at 9.

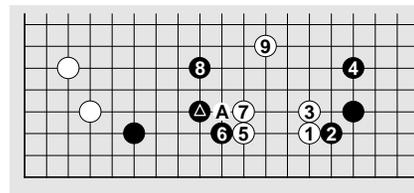


Diagram 1

Diagram 1 - An approach with white 1 on the other side is also possible. The sequence through white 9 is another common joseki. If ▲ is at A, than the approach play at white 1 would not be possible.

Diagram 2 - Due to the location of ▲, the pincer attack at black 2 is not appropriate. After 8, black has no good reply to the invasion at A. It would be better if ▲ was played at B instead.

The difference between black 7 and A determines the development.

White plays a two-point extension at 10, instead of jumping to B because he dreads the result of Dia. 3. Although white 1 and 3 seem good for white, the pincer attack at black 2 forms an ideal framework for black, and white is not satisfied.

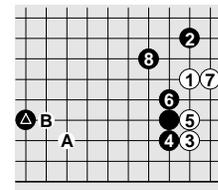


Diagram 2

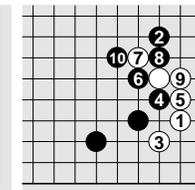


Diagram 3

After the game, Cao Dayuan said he considered a three-point jump to C, but finally decided to jump to 10.

Black diagonally attaches at 11 before forcing at 13. If white 8 was played as a splitting play at 10, the forcing play at black 13 would prompt white to jump to 8. This way black would not jump to 9, but would make a one-point jump to D. After Black 17, the game is up in the air.

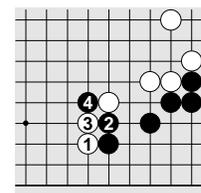


Diagram 4

Diagram 4 - White aims at attaching at 1. Although it seems premature, black is in bad shape if the hit and cut of 2 and 4 does not favor Black.

Diagram 5 - Black can also forcefully cut off a white stone. White 4 at A is an overplay. White should atari at 4. Cutting off a white stone is big.

Because of the above consideration, White stubbornly invaded at 18, to avoid the weakness in Dia. 5 and aim for the result of Dia. 4.

White welcomes black 21. It should have been played at 23 instead.

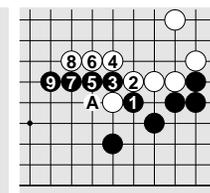


Diagram 5

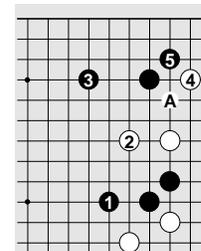


Diagram 6

Diagram 6 - In response to black 1, white should accordingly jump to 2. Black 3 should not extend diagonally at A. In reply to white's jump to 4, black extends diagonally at 5. The game is even.

White 24 in the actual game is extremely interesting. If black 25 is played at 26, white jumps to E, sealing off black. If white 24 is played as a direct jump to E, black jumps to F. This result is entirely different than that of the actual game.

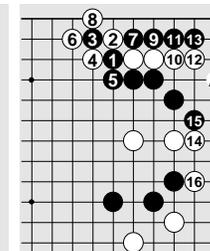


Diagram 7

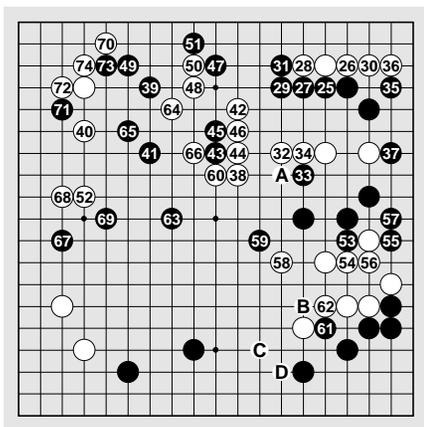


Figure 2 (25-74)

Figure 2 - Black 25 is the only play. The crawl to 26 is a play that is consistent with white's strategy in the previous figure.

Black 27 can also hane at black 1 in Dia. 7.

Diagram 7 - In reply to black's hane, white is forced to capture a stone. At a glance, black looks fine. However, since the descent to white 14 is sente (a diagonal jump at A threatens to link back four stones), black's three stones are isolated after white 16. Black fails.

This is the reason why black plays the way he did in Figure 2. White 30 in occupying the 3-3 point is the key. Since white can descend to 37, he is not afraid of black's attack.

After black turns to 31, the two white stones are cut off, because 35 is a sente.

The jump to white 32 is a bit heavy. This play should lightly jump to A.

After white jumped to 38, the battle on the upper right comes to a halt. As far as territory is concerned, white is not behind at all. Therefore, this approach is quite acceptable to white.

Black 39 and 41 seem unpractical, black 41 should be played at 45.

White 42 is a good point. The plays that follow black 45 seem crude, but black has little or no choice.

Diagram 8 - If there were a white stone at A, white could stubbornly hane at 1 and cut black apart. Therefore, black is forced to jump to 47 in the actual game.

In reply to white 48, the diagonal at 49 shows Ma's light and flexible style.

Diagram 9 If black 49 extends to 50, then white hits at 2 and hanes at 4. However white is worse off after black extends to 5.

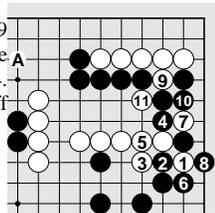


Diagram 8

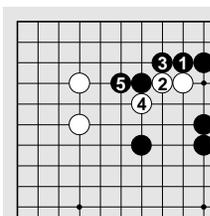


Diagram 9

Although black seems to suffer in territory in the actual game, he preserves white's weakness for future attacks.

After 52, white is ahead globally in territory. Due to the mistakes of black 21 (in Figure 1) and black 41,

white pulled ahead in the game.

With 53, black calmly takes away white's base and white's maneuver in Dia. 8.

Black 61 is alert. If white 62 is played as a retreat to B, black reinforces at C, and white lacks eye space on the right. In the actual game, white blocks at 62 and black plays tenuki, taking away white's maneuver of attaching at D.

Black 63 in allowing white 64 to make life easily, aims at invading at 67.

After black 69, the potential corners on the top and bottom left are huge. White picks the upper corner, because that's the pivotal point for the expansion and reduction of territory.

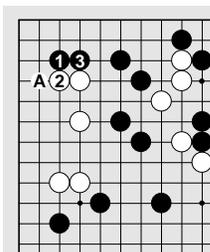


Diagram 10

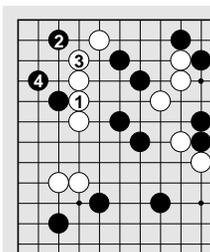


Diagram 11

Diagram 10 - When black invades at 1, white can only block at 2. If white 2 at 3, white dreads that black would stubbornly diagonally jump to A. After black 3, a hane at black A is a huge sente.

In reply to black's peep at 71, white 72 can only block from the inside.

Diagram 11- If white connects at 1, black plays exquisitely at 2, making it difficult for white.

Figure 3 - The invasion at 75 is the only play that can alter the outcome of the game. The sequence through 80 is inevitable.

Diagram 12 - Black 81 normally jumps to 1. White presses at 2 before the hane at 4, as planned. Maybe black is not satisfied with this result and

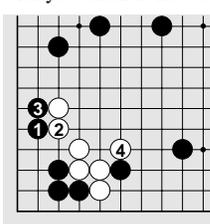


Diagram 12

chose to clamp at 81 first. This way, white is also satisfied and turns to 82.

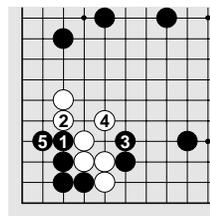


Diagram 13

It looks as if black can

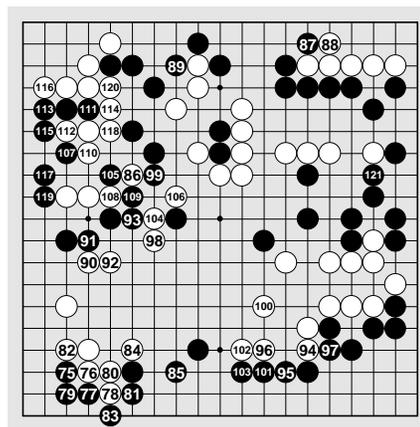


Figure 3 (75-121)

extend to 81 as in Diagram 13. After white attaches at 2, black extends to 3. After black makes life at 5, he can still attack White. Of course this would be ideal for black. However...

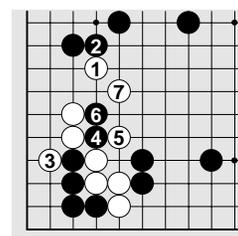


Diagram 14

development in Dia. 15.

Diagram 15 - To avoid black's furious attack, white can bluntly hit at 1. After white captures a stone with sente, black connects underneath.

This way, white is not behind in either territory or thickness. Objectively this is a close game.

On the right, the development in Dia. 16 is waiting to take place.

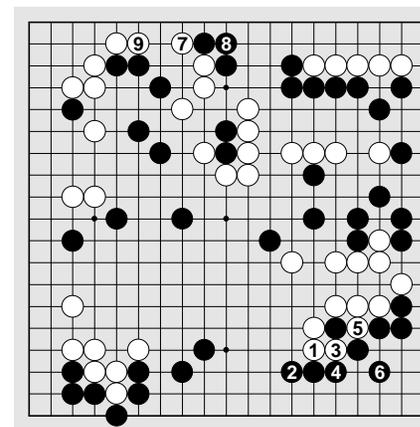


Diagram 15

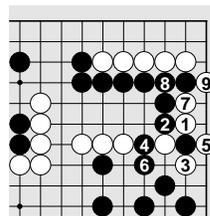


Diagram 16

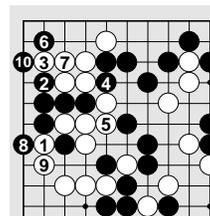


Diagram 17

Diagram 16 - After white hanes, he can clamp at 7. Therefore, black should not count all the territory to be his.

Unfortunately, white misses the simple way of claiming victory as in Diagram 15.

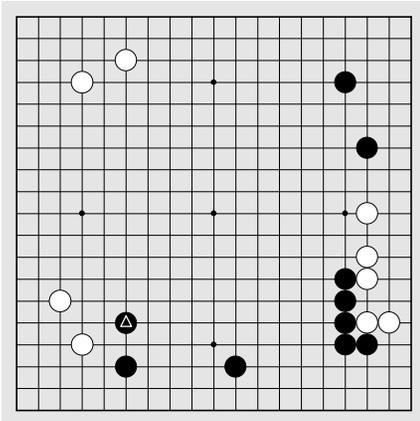
Of course white 86 is another good point, however it is not as good as Dia. 15.

With 98, white is close to defeat. This play should have been played at 100 followed by a press at 99. This way, white may still have the lead. After black blocks at 99, white was in a bad mood and soon made another mistake at 104. This play should have been played as in Dia. 16. In contrast, Black 105 is brilliant. If 106 is played calmly at 120, white may still be able to put up a fight. White 106 was the final losing play. After black jumps to 107, white is in a mess.

If white 116 tries to capture a stone at white 1 as in Diagram 17, black clamps at 6 and white still fails. Black destroys white's territory at 119, white loses as many as 20 points. After black reinforces at 121, white resigned.

Lee Changho's ABC's of Positional Judgment

Part 4



Question Diagram

Question Diagram - This game is taken from the 2nd game, 1st LG Cup International Tournament. Lee Changho 9 dan took white against Yoo Changhyok 9 dan. Black just played a one-point jump to ▲, creating a moyo. What maneuver should white employ to counter the moyo?

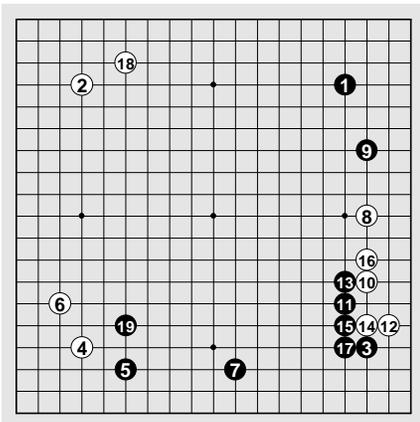


Figure 1 (1-19)

Figure 1 - The sequence through black 11 is quite a popular fuseki nowadays. The sequence from white 12 to black 17 is acceptable to both sides. White 18 in enclosing the upper left corner is a new attempt by Lee.

Diagram 1 - White's turn to 1 is a favorite play of Lee. A jump to A is also very popular. Both plays aim at strengthening the white group on the right and limiting the development of black's framework on

the bottom. White's approach is sound.

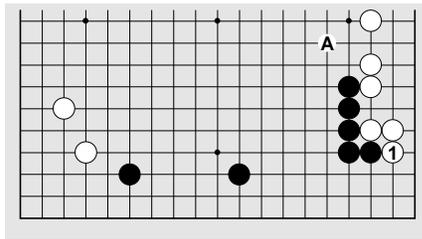


Diagram 1

In the game, black 19 maneuvers to build up his moyo. White is faced with a tough decision.

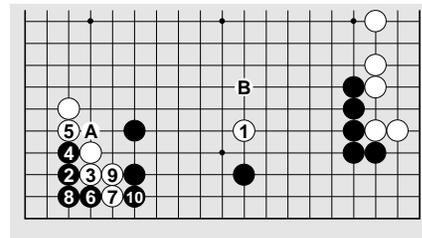


Diagram 2

Diagram 2 - The cap at white 1 is a vital point for reducing black's framework. However, it seems a bit reckless here.

Black 2 is a severe corner invasion. After black's clamp at 10, white loses sente because a cut at A works. With sente, black can attack white 1 with a pincer at B and black can be satisfied.

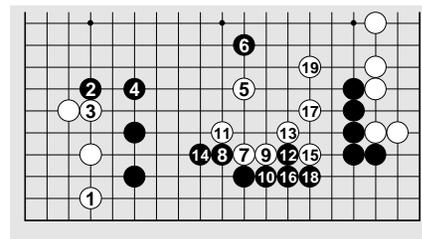


Figure 2 (1-19, i.e. 20-38)

Figure 2 - Correct solution. In the actual game, Lee elected to jump downward to 1. In light of the variation in Dia. 2, white 1 is a brilliant play.

Black continues to expand his framework with 2 and 4, in grand style.

The shallow reduction of white 5 is a brilliant play that shows Lee's accurate judgment. The cap at black 6 is certain.

The attachment at white 7 is a great maneuver in this situation.

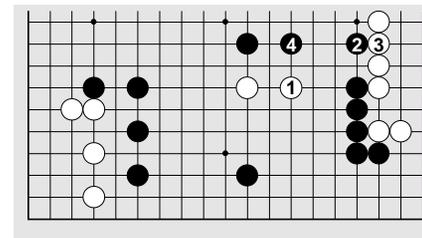


Diagram 3

Diagram 3 - The jump to white 1 is dull, black peeps at 2 and caps at 4. It's tasteless for white.

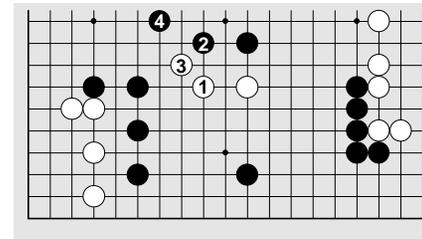


Diagram 4

Diagram 4 - A jump to the other side doesn't work either. Black blocks at 2 and 4, making it uncomfortable for white.

The shallow reduction at 5 and the attachment at 7 are follow-up plays to white 1 in Fig. 2. Not only does white secure territory with 1, it creates potential for other maneuvers such as an invasion or deep reduction. It probes black so that Lee can then decide to reply accordingly.

White 1, 5 and 7 are concerted plays that reflect Lee's accurate whole-board positional judgment. After white 19 (in Fig. 2) white can be satisfied with his territory reduction plan.

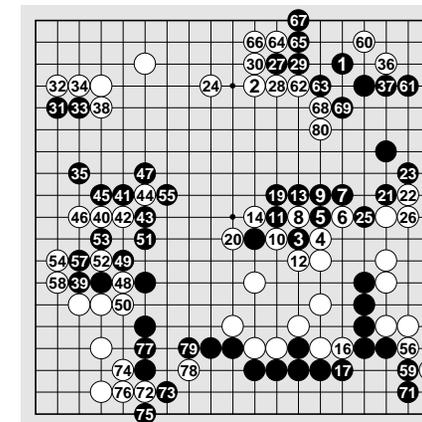


Figure 3 (1-80, i.e. 39-181)

Figure 3 - After the exchange of black 1 and white 2, black presses at 3 to flatten white. White's hane at 6 prompting black to hane at 7 seems questionable. White 6 can cut at 8 to counterattack, then, with black extending to 9 and white pressing at 13, white can make it a game. The sequence from white 6 to 20 clearly reflects Lee's style.

With his excellent endgame calculation, Lee won the game by 3.5 points in 234 plays.

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Analyzing Korean Games

Part 4

A Good Game of Lee Changho (7)

Lee Changho takes white against Seo Bongsoo (white wins by 13.5 points)

This game is quite complicated. In order to understand this game, one must spend time to study it carefully.

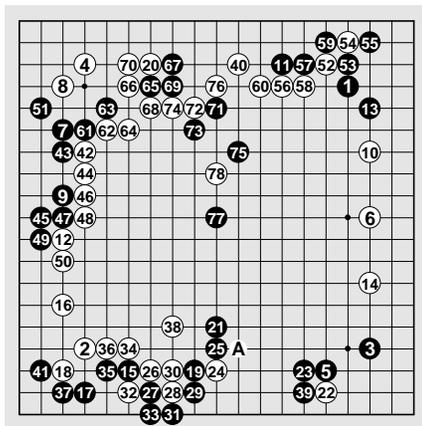


Figure 1 (1-78)

Figure 1 - Focal Point 1: White makes a two-point jump to 10.

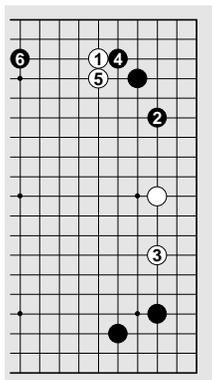


Diagram 1

Diagram 1 - This diagram shows a variation to the actual game. White 1 approaching the broader side is a common maneuver. A two-point extension to 3 is a solid pace. The end result is comparable to that of the actual game. The sequence to black 6 is an acceptable maneuver for both sides.

So what was the real intention of white 10?

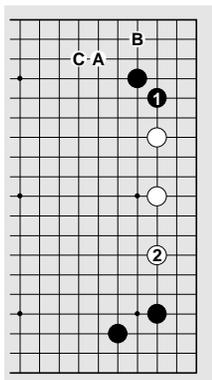


Diagram 2

Diagram 2 - If black diagonally extends to 1, white still jumps to 2. However, allowing white to approach the upper right corner at A is a big play which may lead to an invasion at B. Therefore, black still needs to reinforce the upper right corner (maybe at C). This way, the actual game is reproduced.

When white plays a splitting maneuver at 6, it is standard to play a three-point extension from the small-knight corner enclosure of black 3 and 5. However, white 10 exquisitely eliminates the threat of the three-point extension. No wonder when Seo Bongsoo was faced with the splitting play of white 6, he chose to play tenuki at black 7. Maybe he was worried about white 10.

Focal Point 2: White makes a two-point jump to 20.

Is another steadfast two-point extension necessary? According to Honinbo Shuei (who was considered a fuseki expert) one should leave two equally important points after each fuseki play. This way, one is certain to get one of these important points, and thus become invincible. White 20 has the characteristics of such a play. The two good points are, an extension from white 20, and a reducing or invading maneuver on the lower part of the board.

If black 21 reinforces at A, the framework is too flat, with limited development. This allows white to cultivate the upper part. Black 21 jumping towards the center in the game challenges white's plan.

Focal Point 3: White invades with determination at 22. An extension to 23 is a powerful reply.

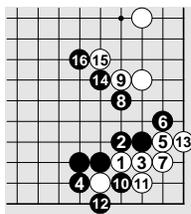
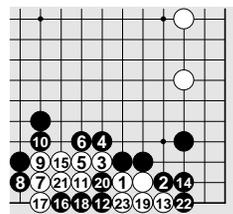


Diagram 3

Diagram 3 - White tries to make life with 1 and 3. However black turns to 4, making it difficult for white. Black gets the outward influence with the sequence from 8 to 16, reaping up profit.



Focal Point 5 - The attack of white 78

The attack of white 78 is practical and typical of the style of Lee Changho. In this situation, most people would choose to confine and not cut.

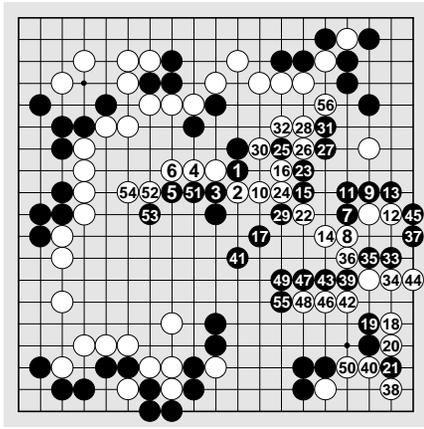


Figure 2 (1-56, i.e. 79-134)

Focal Point 6 - White 56

Figure 2 - Lee's accurate reading often gives his opponents headaches. White 56 is a typical example. Black 1 blocks stubbornly in Figure 3. White manages to atari at 2 and runs out with 8 and 12. There is no need to perform positional judgment at this point.

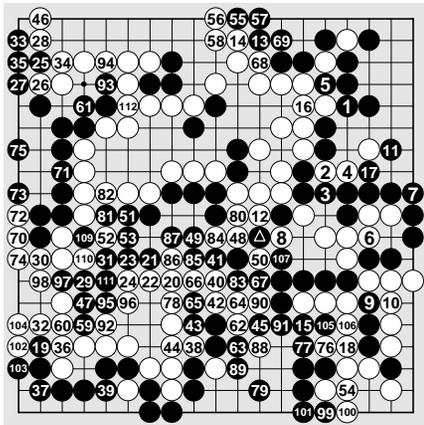


Figure 3 (1-113, i.e. 135-247)
(108@▲, 113@52)

Total Plays 243. White wins by 13.5 points.

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Yoo Changhyeok on Attack

Part 3
This game is taken from the second round of the 6th Tong Yang International Cup Tournament with Kim Dongyup 6 dan (black) against O Rissei 9 dan.

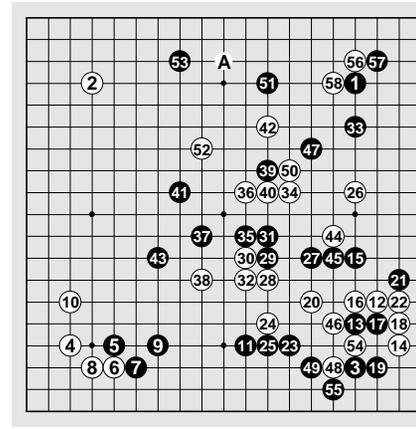


Figure 1 (1-58)

Figure 1 - The pincer of white 26 in the lower right joseki, is O's favorite play that fits his attacking style. However, this seems to be a slight overplay, and the position favors black. The exchange of black 47 for white 50 is questionable, giving white the opportunity to take a breather. Following that, white attaches at 56 and hanes at 58 threatening to turn the game around.

Next, white aims at invading at A. Therefore black must carry out a decisive counter attack.

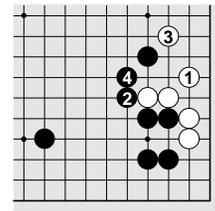


Diagram 1

Diagram 1 - (White is not satisfied) If white 20 of Fig. 1 is played as a tiger connection at 1, black fences white in with 2 and 4, setting up a good framework. White is not satisfied.

Diagram 2 - (Traditional Approach) The pincer of 26 in Fig.

1 is generally played as a jump to 1 in good shape. When black answers at 2, white approaches the upper corner at 3. This would be an even exchange.

Diagram 3 - (Cutting Off) The exchange of black 47 for white 50 in Fig. 1 helped white to connect his stones. Instead, black should have played 1 and 3 to cut off white. This will greatly limit white's mobility.

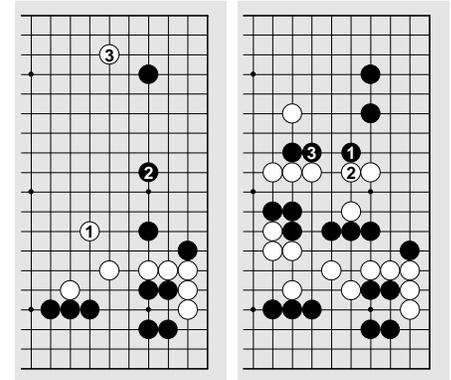


Diagram 2

Diagram 3

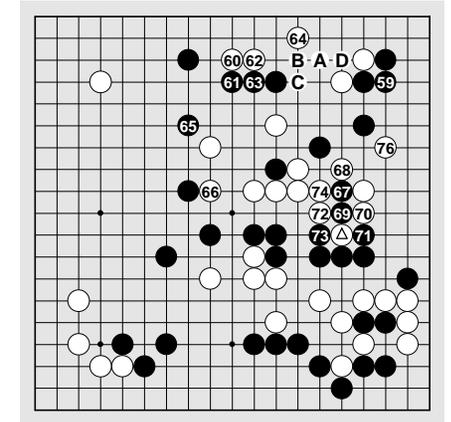


Figure 2 (59-76) (75@Δ)

Figure 2 - In the actual game, Kim connects submissively at 59, giving white a chance to invade at 60. White proceeds to wipe out black's territory on the upper part. The sequence of black A, white B, black C and white D is certain.

Realizing that he is behind, Kim plays 65 to threaten the central white dragon. Black 67 cutting forcefully is an overplay leading to white's counterattack at 68. Black is in terrible shape after white 76.

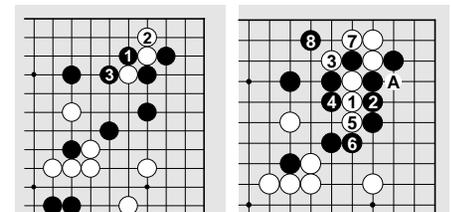


Diagram 4

Diagram 5

Diagram 4 - (Yoo's Attack) Under this situation, the best tactic is to play atari at 1 and 3, not giving

white the opportunity to rest.

Diagram 5 - (A Powerful Attack) White 1 is unavoidable. If white plays atari at A, black captures at 1. After black reduces white's liberties from 2 to 6, he grabs the vital point of black 8. This is a powerful attack, putting white in a miserable situation.

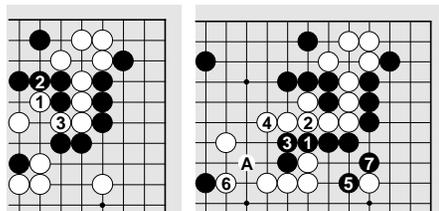


Diagram 6

Diagram 7

Diagram 6 - (The Only Way Out) White 1 and 3 are the only way out. It seems white is out of the wood, but...

Diagram 7 - (Black Leisurely Takes Control) Black beautifully links back a stone with 1 and 3. Black 5 is another brilliant play. White has to protect the cut at A with 6. Black then links with a tiger shape at 7 and takes control of the right side. Black is successful.

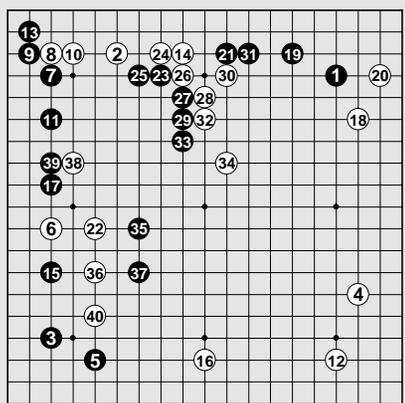


Figure 3 (1-40)

Figure 3 - This is a game between Yang Chon 2 dan and Yun Hyon-sok 3 dan, in the 3rd BaWang Tournament. White 2 and 4 are Yang's favorite plays. Black 15 should be at 16. White's shape is lively with the sequence through 20. The shoulder hit at 23 aims at maneuvering to attack on the lower left. Black builds up a solid framework with sequence through 33. Black initiates an attack with 35 and 37, and the game is at a decisive point.

Diagram 8 - (White Breaks Through) Black peeps at 1 and attacks at 3. White attaches diagonally at 4, hanes at 6, and blocks exquisitely at 8. Black is forced to capture two stones with 9 and 11. White breaks through easily with the cut at 12 and the hane at 14. (Black fails with black A and white B).

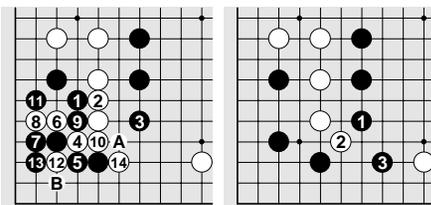


Diagram 8

Diagram 9

Diagram 9 - (Yoo's Attack) The jump to black 1 looks ordinary, but it's the most powerful attack. If white diagonally extends to 2, black jumps to 3.

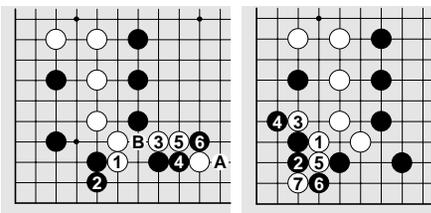


Diagram 10

Diagram 11

Diagram 10 - (Not Able to Connect) A descent to 1 and attach at 3 seem to work for white. But black can counterattack at 4 and 6. Black will certainly get to play at A or B, white collapses.

Diagram 11 - (Best Outcome for White) White cannot break through and can only expand his eye space with 1 and 3. After white cuts at 7...

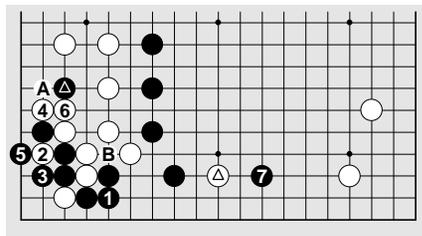


Diagram 12

Diagram 12 - (Black Can be Satisfied) Black connects at 1 and with the sequence through 6 white cuts off ▲. However black 7 plays a pincer attack on ▲, leaving weaknesses at A and B. Of course black is satisfied.

Figure 4 - In actual games, one can let opportunity slip away if one is too concerned about the opponent's counterattack. Yun was concerned about a white attack at A and butts up at 4, allowing white 42 and 44 to form good shape.

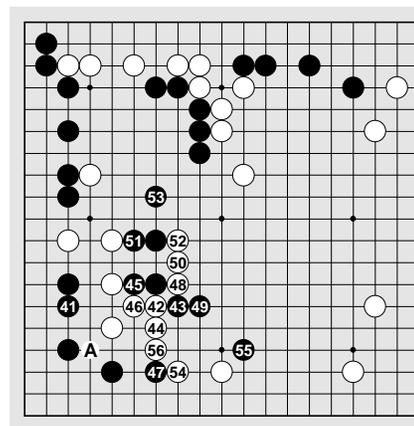


Figure 4 (41-56)

Black goes after white with 47 and white counter attacks at 48. After white 56, it difficult to tell who is attacking whom. This is a typical example of an attack turning sour.

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This is indeed the mother of all Go databases. More than 17,500 games, with traditional games (including over 800 games by Go Seigen) and current games, games from the Japanese Kido Yearbooks, Chinese Weiqi Yearbooks, and Korean Baduk Yearbooks. Games are easily searched by dates, players' names and results. A great software for replaying and studying professional games.

The importance of this software in studying Go cannot be overemphasized. Joseki patterns and full-board positions can easily be searched, giving one the frequency of a particular move played by the professionals and it's winning percentage.

GoDatabase contains ~1,000 games/year for most of the 90's and includes the following numbers: 347 Chang Hao, 1049 Cho Chikun, 776 Cho Hunhyun, 427 Fujisawa Shuko, 341 Ishida Yoshio, 743 Kato Masao, 737 Kobayashi Koichi, 673 Lee Changho. 610 Ma Xiaochun, 527 Nie Weiping, 735 Otake Hideo, 889 Rin Kaiho, 573 Sakata Eio. 441 Seo Bongsoo, 680 Takemiya Masaki, 449 Yoo Chang-hyock, 440 Yu Bin

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GO STORIES

Part 8

Those With Weak Eyes Should Not Study The Nine Games Of Jin Guyuan

In the *Tale of the Red Mansion*, Shi Chun thought she had the game in the bag. Unexpectedly, Miao Yu used the technique of ishi-no-shita to turn the game around (see cover art). After Miao Yu left, Shi Chun regretted deeply that she wasn't more careful and began to replay one of Wang Jixin's games in Wang's game collection.

Go was mentioned in quite a few places in the *Tale of the Red Mansion* and only the names of Kung Yung and Wang Jixin were alluded to. From this, we can see the importance of Wang in the history of Chinese Go.

Wang Jixin was the Weiqi Official during Tang Xuan Zong's reign (713-756 A.D.), and was born probably during the reign of Tang Empress Wu (690-713 A.D.). Wang Shizheng of the Ming Dynasty wrote in *Yuan Wei Yu Pian*: Bo Wu Zhi, "Wang Jixin of early Tang was the best player in the Tang Dynasty." His name was often mentioned in the writings of the Tang and Song Dynasties. In *Qi Tian Dong Lan*, it said, "Wang brought his Weiqi set with him everywhere he went and would play with any Weiqi player he met on the road. If he won, the opponent would pay for his meal and wine. This was probably before Wang became famous."

In the beginning of the Tang Dynasty, national Weiqi champion Feng Wang claimed to be invincible. He set up a board in the backyard (Jin Guyuan) of Chen Jiuyan's (a high ranking official) house, challenging all players and was undefeated. When Wang Jixin finally answered the challenge, the two played three nine-game tournaments, with Wang winning. Historians called the games the Nine Games of Jin Guyuan. Unfortunately, the game records were lost during the Song Dynasty. By beating Feng, Wang became famous overnight. Han Wu, a Tang poet wrote, 'If your hands are weak, don't study calligraphy; If your eyes are weak, don't study the nine games of Ji Guyuan.' Han praised Wang's Weiqi skill greatly.

During late Tang, the book of *Zha Yiji* (by Xia Yungya) mentioned a story about Wang Jixin encountering fairies playing Weiqi. When An Lushan rebelled against Tang Xuan Zong, the emperor fled with his concubines and officials to a village in Sichuan. Wang was among them. Most of the houses in the village were occupied by the high-ranking officials and the emperor's concubines, Wang had to find shelter up in the mountain area. One night Wang came to a house owned by an old lady and her daughter-in-law. Wang stayed in the living room and had difficulty falling asleep. Suddenly, he heard the old lady saying to her

daughter-in-law, 'I can't fall asleep, should we play a game of Weiqi?'. Her daughter-in-law replied from the other room, 'Let's play.' Wang was puzzled, for the two were in separate rooms and they did not turn on the light. Wang heard the daughter-in-law said, 'East-5, south-9.' The old lady replied, 'East-5, South-12'. The daughter-in-law said, 'West-8, South-10'. The old lady replied, 'West-9, South-10.' Wang finally realized that they were playing 'blindfolded' Weiqi. Both sides play each play after careful considerations. At dawn, the two have played about 36 plays. Wang tried to memorize every play. All of a sudden, the old lady said, 'I won the game by 9 points.' The daughter-in-law, remained silent for a while, and conceded. After sunrise, Wang greeted the two women and asked them to teach him Weiqi. The old lady told Wang to make some plays on the board. Wang tried his best in coming up with the most exquisite plays. After a dozen plays, the old lady told her daughter-in-law, 'This person's foundation is not bad. We can teach him.' The daughter-in-law thus taught Wang the techniques of attack, defense, killing, and rescuing, etc. Wang was quick in learning but thought the lessons were too elementary and wanted to learn more advanced techniques. The old lady replied, 'What you learned was more than adequate. In remembering these lessons, no one on earth can beat you.' Unwillingly, Wang said goodbye to the two women and proceeded to leave. After a dozen steps, Wang turned around and was shocked to find both the house and the ladies were gone. Ever since then Wang became such a good Weiqi player that no one could beat him. However, until the day he died, Wang could not comprehend the game (he memorized) that was played between old lady and her daughter-in-law. He couldn't understand why the old lady won the game by nine points. This game is known as the Deng Ai Kai Su record. The first play was neither near the corner nor the sides and was very intriguing.

This story of *Za Yi Ji* was also mentioned in Li Shao's *Tang Guo Shi Bu*, however, the description was much simpler, only alluding to Wang memorizing a 'blindfolded' game between two women. There was no implication of Wang studying Weiqi from the two (possible) fairies. Both Xia (author of *Za Yi Ji*) and Li (author of *Tang Guo Shi Bu*) were scholars of late Tang. We have no additional information on them other than the dates they became scholars. Li became a scholar during Xian Zong's (806-821 A.D.) reign and Xia during Mu Zong's (821-825 A.D.) reign. From this one can deduce that Li was probably older than Xia.

Thus, it is probable that Xia copied the story from Li and made it more mysterious. Because of its mystic nature, this story became famous, and was passed on for generations. It is interesting to note the powerful imaginations of these Tang scholars (more than 1000 years ago). To most laymen, it is quite incredible that one can memorize all the plays from a game, not to mention a "blindfolded" game! Although the credibility of the story may be questionable, it is quite an intriguing story.

GO — AN APPLICATION OF THE PRINCIPLES OF WAR

Part 13

Excerpts from *Go Notes* by Craig R. Hutchinson

ANALYSIS OF OPPOSING COURSES OF ACTION

Here is outline to tickle your fancy for Analyzing Opposing Courses of Action. The objective of a play is a create 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.

The ultimate objective of attacking is not to capture your opponent's stones, but to threaten them in order to secure influence and/or territory. Here is an outline to help determine what course of action to follow.

Analysis of Opposing Courses of Action (What am I doing)

- a. Eliminate possible enemy courses of action or capability that:
 - i. Affects all courses of action
 - ii. No effect regardless of the course of action
 - iii. Provides no means of choosing between courses of action
- b. Analyze each course of action against each retained enemy course of action or capability. (In summary this is strategic and tactical reading, which reflects your knowledge and understanding of the go stone shapes and skill in using their possibilities, i.e. the language and art of go.)
- c. Comparison of your own courses of action.
 - i. Capability
 - (1) Multiple Threats
 - (2) Sente/Gote
 - (3) Profit/Influence
 - (4) Flexible/Inflexible
 - (5) Future possibilities
 - ii. Advantages/disadvantages
 - (1) Thick/Thin
 - (2) Light/Heavy
 - (3) Stable/Unstable
 - (4) Settled/Unsettled
 - (5) Strong/Weak
 - (6) Efficient/Inefficient
- d. Decision

(To be continued with Go Elements)

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Recent sets have focused on "How the pros play the ...". So far there are sets covering the "Chinese Fuseki" Volume I (a second volume is in preparation), and "Nirensai", Volumes I and II. A "Sanrensei" volume is also in preparation. All these disks typically contain 300 games.

The latest addition to this series is a "specialty" item - so special GoGoD invented a new term for it. It is the "Sideways Chinese" fuseki, which incorporates the Mini-Chinese pattern. Very rarely seen in western publications yet played by most of the top pros, this opening is illustrated by over 130 games from Japan, China and Korea. Over half have brief comments. The next specialty item in preparation is a set of games featuring unusual fusekis - this will include rare New Fuseki games.

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