

GO WINDS

Volume 5 Number 1

Spring 2001

\$3.00

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 17
Tesuji (1)

For most professionals, the art of go is not limited to tesuji alone. However, for general go fanatics, particularly beginners or elementary players, the difference of playing or missing the correct tesuji can have a tremendous impact on the game.

A game can be divided into three stages: beginning, middle, and end. The impact of tesuji will eventually prevail in any of these three stages, thus even professionals spend painstaking effort and time in coming up with the best tesuji shape in every game. This shows the importance of tesuji.

Unfortunately, most beginners tend to justify their faulty train of thought by their own interpretation, and they cannot comprehend even when advanced players try to point out their mistakes.

Because of this, we introduce basic various tesuji shapes here and hope the reader can be inspired.

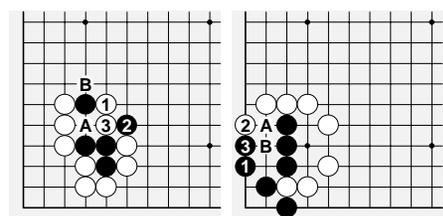


Diagram 1 - White to play. White clamps with the tesuji of 1. Black hanes with 2 and white ataris at 3. Now, black is doomed regardless of where he plays. If black connects at **A**, white captures at **B**.

Diagram 2 - Black to play. Black cannot escape and is forced to make life. The tiger shape at black 1 is an exquisite tesuji for making life. When white diagonals at 2, the extension to black 3 is a strong reply for making life.

Diagram 3 - Black to play. Black's jump to 1 is the only tesuji, making it impossible to kill black.

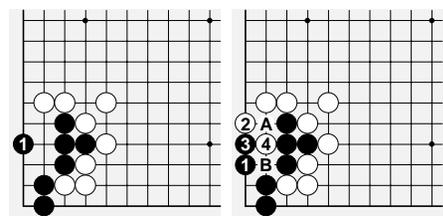


Diagram 3 - Black to play. Black's jump to 1 is the only tesuji, making it impossible to kill black.

Beginners may ask why the tiger shown in **Dia. 2** is not used? Can one make life this way?

Diagram 3 Variation - Black hangs at 1 and white diagonals at 2. After black extends to 3, a placement at 4 is brilliant. If a black atari at **A** then white captures at **B**. Therefore, in this situation, the tiger shape with black 1 does not work.

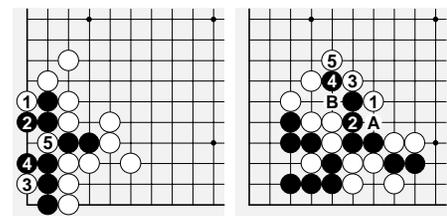


Diagram 4 **Diagram 5**

Diagram 4 - This is a common shape with white to play and kill black. White must consider what is the most effective way of destroying black's eye. In other words, where should white peep to kill black? White can only hane from the outside. After white throws in at 5, black dies. This is a typical example of killing by the reduction of eye space.

Diagram 5 - The attachment at white 1 is the vital point to capture black. After black connects at 2, white hanes at 3 and black wedges at 4. White 5 is the only play to capture the five black stones. If white plays 5 at **A**, black can rescue his stones at **B**.

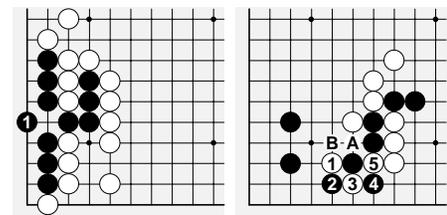


Diagram 6 **Diagram 7**

Diagram 6 - Black to play. Black's symmetrical shape in this example is very common. The proverb says to play in the center in case of symmetrical shapes. Knowing this proverb, it is not difficult to come up with the correct solution.

Diagram 7 - White to play. This example is known as a double cut position, and is a very basic shape. The attachment at 1 is the key. If black resists with a hane at 2, then white's cut at 3 is a tesuji for connecting by capturing two black stones. If black 2 at **A**, then white blocks at **B**.

Diagram 8 - White to play. This is a very common shape in a handicap game. White peeps at 1 and black connects at 2. The diagonal at white 3 is the only tesuji here for connecting his stones.

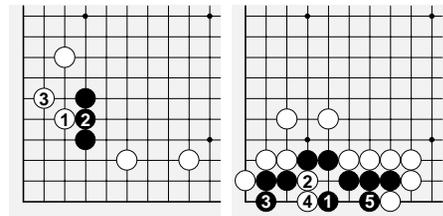


Diagram 8 **Diagram 9**

Diagram 9 - Black to play. This is another common shape in actual games. Black 1 is another tiger shape tesuji. When white cuts at 2, the key is black's descent to 3. It is a special technique in the corner. With the sequence through 5, black is unconditionally alive. The following diagram shows the result of black descending to 3 first,

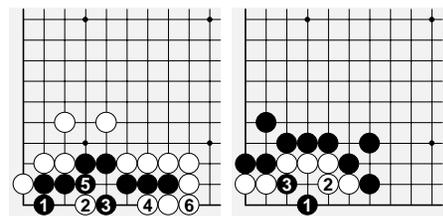


Diagram 9 Variation **Diagram 10**

Diagram 9 Variation - White 2 is a vital point. After the exchange of black 3 with white 4, black makes an eye with 5. White connects at 6 and there is no way for black to make two eyes.

Diagram 10 - Black to play. Black's peep at 1 is a tesuji that spoils white's plan for life. After the exchange of white 2 and black 3, white is dead.

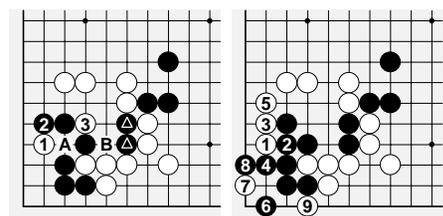


Diagram 11 **Diagram 11 Variation**

Diagram 11 - White to play. How can white connect his cut off stones? The peep at white 1 is a strong play. After black blocks at 2, white clamps at 3. Since white will certainly get to play at **A** or **B**, the two ▲ stones are captured, and the three central black stones are badly isolated. If black 2 connects at **A**, the following will result.

Diagram 11 Variation - If black connects at 2 then white retreats to 3. With the sequence through 9, black's big corner is captured.

Diagram 12 - White to play. There are only two choices for white, 1) to make life, or 2) escape

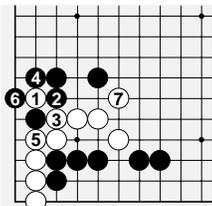


Diagram 12

towards the center. An attachment at white 1 is a tesuji, which connects the white stones and thus gain initiative. If white 1 is neglected, black cuts at 5.

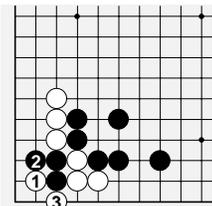


Diagram 13

Diagram 13 - White to play. It looks as if the bottom three white stones are dead. However if you can master the lesson discussed earlier, it is not difficult to come up with the correct tesuji. White's clamp at 1 should be easy to comprehend.

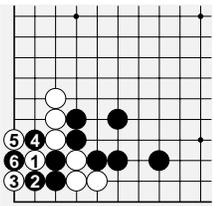
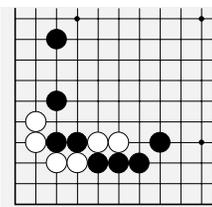


Diagram 13 Failure

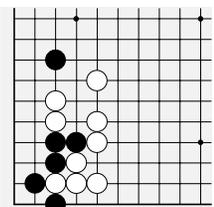
Diagram 13 Failure - The two-step hane of white 1 and 3 results in a ko fight. This technique may look impressive, but why play ko if you can unconditionally capture?

EXERCISES



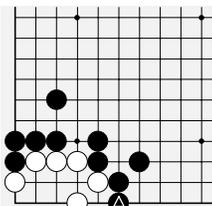
Problem 1

Problem 1 - White to play. How can white link back his two stones that have been cut off?



Problem 2

Problem 2 - Black to play. If one is familiar with the key of making life, it should not be difficult to solve this problem. Otherwise, it will be difficult to make life in the corner.

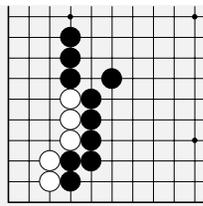


Problem 3

Problem 3 - Black to play. At a glance, white's corner group seems to be alive with good shape. If

one calmly studies the problem with ▲ in place, one will find the correct solution to kill White.

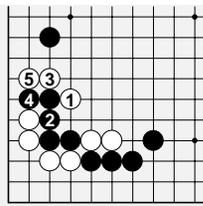
Problem 4 - White to play. How can white rescue his three stones in the corner?



Problem 5

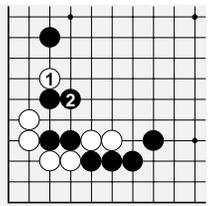
Problem 5 - Black to play. Where is the vital point to capture white?

SOLUTIONS



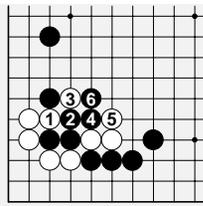
Correct Solution 1

Correct Solution 1 - The attachment at white 1 is the vital point for either side. With the sequence through 5, the five black stones are captured.



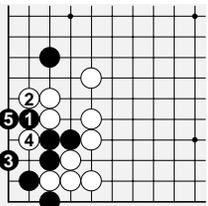
Failure Solution 1.1

Failure Solution 1.1 - The attachment at white 1 is crude. Black doubles up at 2 and easily escapes.



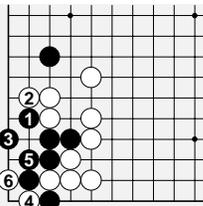
Failure Solution 1.2

Failure Solution 1.2 - The thrust at white 1 is also bad. Since the ladder does not work, white fails.



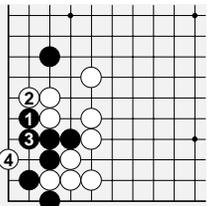
Correct Solution 2

Correct Solution 2 - The hane of black 1 and the block at white 2 are certain. The tiger at 3 is the key to good shape and making life.



Failure Solution 2.1

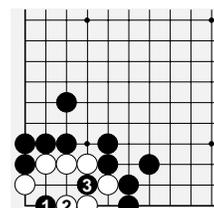
Failure Solution 2.1 - Black's tiger at 3 after black 1 and white 2 is a common mistake. White 4 and 6 force a ko and black fails.



Failure Solution 2.2

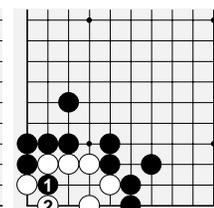
Failure Solution 2.2 - If black connects at 3 in

reply to white 2, white peeps at 4 and black dies.



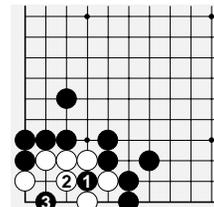
Correct Solution 3

Correct Solution 3 - Black 1 is the vital point. After the attachment at white 2 and the throw in at 3, white fails short of making two eyes.



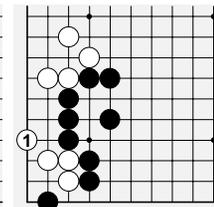
Failure Solution 3

Failure Solution 3 - Black's atari at 1 is impulsive. White's counter-atari at 2 forces a ko.



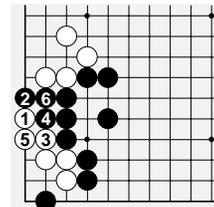
Reference Solution 3

Reference Solution 3 - Black throws in at 1 and white captures at 2. Black 3 is still the vital point to prevent white from making two eyes.



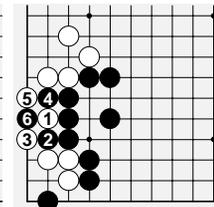
Correct Solution 4

Correct Solution 4 - The diagonal at white 1 is a common tesuji for connecting in actual games.



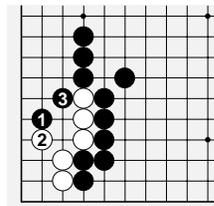
Failure Solution 4.1

Failure Solution 4.1 - The small knight jump to white 1 is crude. Black blocks at 2 and kills white with the sequence through 6.



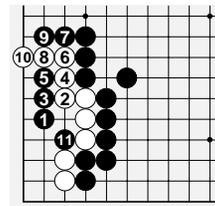
Failure Solution 4.2

Failure Solution 4.2 - White 1 is not good. Black 2 and 4 form a ko. White fails to cleanly connect.



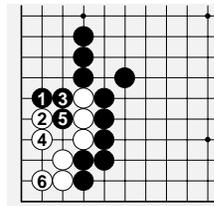
Correct Solution 5

Correct Solution 5 - Black 1 is the vital point. When white links at 2, black links back with a diagonal at 3. White has a dead shape in the corner.



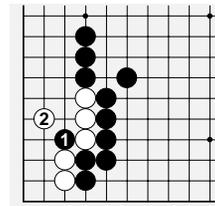
Variation Solution 5

Variation Solution 5 - If White resists stubbornly with 2, Black attaches at 3 with a strong play. After black 11, white fails.



Failure Solution 5.1

Failure Solution 5.1 - Black 1 is crude. White blocks at 2 and easily makes life with the sequence through 6.



Failure Solution 5.2

Failure Solution 5.2 - The cut at Black 1 looks severe. However, the jump to White 2 is exquisite. Black fails to kill White.

NEW YUTOPIAN SOFTWARE GO GAP FOR WINDOWS

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MA XIAOCHUN'S GO LECTURE 10

The 7th Round, 1991 AnTai Cup Tournament. Ma Xiaochun earned first place in the tournament and Yu Bin got second place. Black- Ma Xiaochun 9 dan. White- Yu Bin 9 dan. The game was played on September 13, 1991 in Beijing.

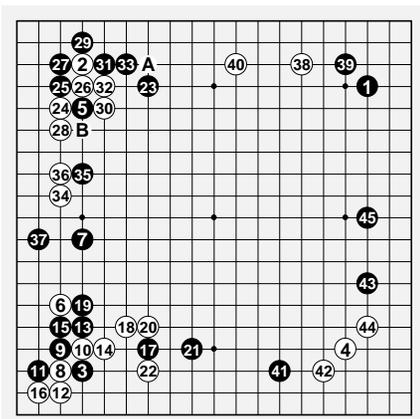


Figure 1 (1-45)

Figure 1 - Black's large knight cap at 23 is uncommon, but it's quite meaningful here.

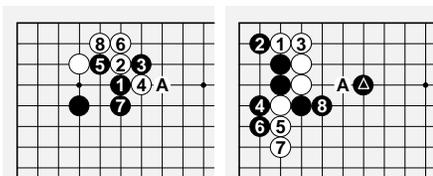


Diagram 1

Diagram 2

Diagram 1 - If black small knight jumps to 1, white attaches at 2. Playing black 3 at 4 is a little slow and does not fit Ma's style. Although the sequence through 7 leads to some follow-up tactics for black, the unfavorable ladder at A makes black 3 an undesirable maneuver.

If white 24 jumps to 33, black blocks at A. Since black has ample potential for territory on the top, white attaches at 24 instead.

The inside hane at 25 is a powerful maneuver. White must be careful in his response.

White 28 is a prudent play.

Diagram 2 - White's hane at 1 and connection at 3 are easy to come to mind. However, in the presence of ▲, this maneuver is not appropriate. When black extends to 8, the position of ▲ is clearly superior to that of black A. Due to the concentration of black stones on the left, white should not confront black directly here.

White 30 is a play that aims at retreating.

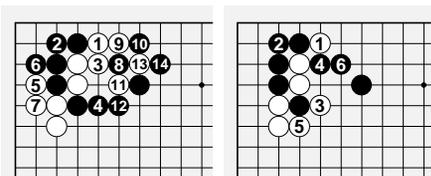


Diagram 3

Diagram 4

Diagram 3 - White 1 and 3 directly challenge black. If white fails to kill the black corner after extending to black 4, white is weak on either side. Black keeps the heat on with a diagonal at 8, and blocks strongly at 10. A ko results after black 14. Due to the lack of ko threats, white collapses.

Although the connection at white 32 is sente, it allows black 5 to escape. However, capturing at B would put white in gote. It seems like white 30 was played out of sequence.

Diagram 4 - White's hane at 1 before playing atari at 3 is the correct sequence. If a black atari at 4, white captures at 5 with sente.

Black first rescuing black 5 before reinforcing on the left is the correct sequence.

White 38 is a big territorial point.

White 42 defending the corner and aiming to attack the bottom black framework seems correct. However, this allows black to approach the corner at 43 and extend to 45. Therefore, white should look for a better alternative.

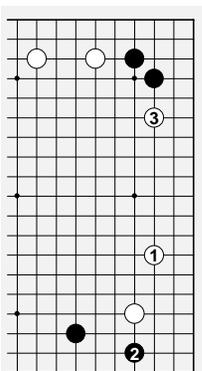


Diagram 5

Diagram 5 - White can consider a simple large knight jump to 1. Although the jump to 2 in the corner is big, white blocks at 3 and can be satisfied with his very flexible framework.

Figure 2 - White 46 is a pre-calculated play. A direct invasion at 48 is not effective due to a black inside hane at A. Black 47 is cool-headed. If 47 blocks at 60, white invades at 48 and black can't come up

with much territory. Such a maneuver seems to help white.

White 50 is slack.

Diagram 6 - It seems white can hit at 1 and jump out to 3 after black connects at 2. When black descends to 4, white patiently connects with the extension at 5. This way, white keeps the heat on in attacking black. If black 2 blocks at A, white can be satisfied by playing at B.

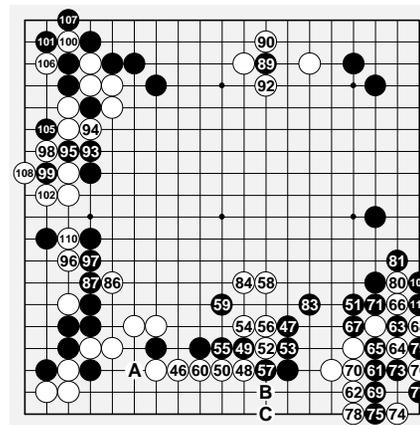


Figure 2 (46-111)

(72@63; 82, 88, 104 @ 76; 85, 91, 109 @ 79)

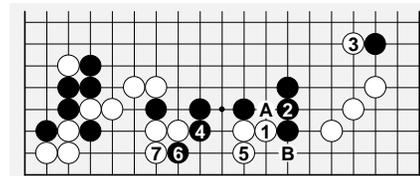


Diagram 6

White can defend the corner before the hane at 52.

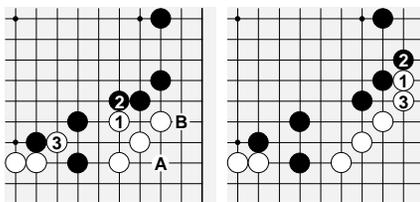


Diagram 7

Diagram 8

Diagram 7 - The diagonal at white 1 reinforces the weakness in the corner. If black invades at A, white descends to B. When black extends to 2 white can safely hane at 3.

After the game Yu Bin found an alternative for white 52.

Diagram 8 - White attaches at 1 and retreats to 3 for great endgame value. After white reinforces the corner, the outside black stones look weak. This is a passive tactic which takes control of the game.

Black 59 prompting white 60 is a reckless play. With this exchange, black misses the opportunities of sente at black B or C for attacking the corner. There is no urgency for this exchange at this time.

Although the invasion at 61 is a bit belated, there is still good potential. Allowing black to make life in the corner will take away white's precious territory needed to win the game. White thus proceeds to kill black, leading to an approach ko.

White gladly crawls along 80 as a ko threat. White 90 in reply to black's ko threat looks appropriate, but it's questionable. White 90 should hane at 92 and then black will have less favorable ko threats to exploit. The presence of the approach ko in the lower right puts black in a critical position.

In the actual game, the mistake of white 90 makes black 92 an excellent ko threat. This forces white to play atari at 92 instead. This converts the lower right corner into a regular ko fight.

Black initiates an attack with 93, hoping to create a huge ko while preventing white from coming up with new ko threats.

White 96 is a play of concealed intention. Black should be careful with his response. Locally, black 97 should connect at 110. However, globally, black 97 is an excellent ko threat.

When black cuts at 99, white ensures his connection at 100. In response to black's ko threat at 105, white 106 is a follow-up to the tesuji of white 100. Black is busy having to rescue both his upper right corner group and his group on the left. Locally white succeeded.

However globally, when black 109 captures, white fails to come up with a big enough ko threat. Black successfully carries out his plan for victory.

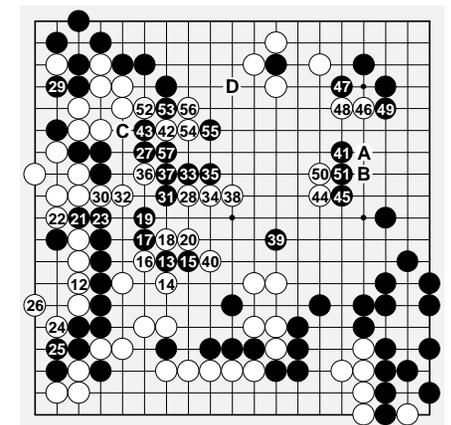


Figure 3 12-57 (i.e. 112-157)

Figure 3 If black 31 blocks at 32, a white peep at 31 is excellent timing.

Black does not hesitate to play 43, showing Ma's accurate calculation.

Black 47 and 49 are the correct sequence plays.

Diagram 9 - Without more white stones in the vicinity, it's easier for black to extend to 1. White can consider an attachment at 2. Then when black blocks at 3, white hangs at 4. White forms good shape with sequence through 10. After black 49, white A and black B would put white in a devastating position.

White 52 shows that Yu Bin was discouraged and thus lacked fighting spirit.

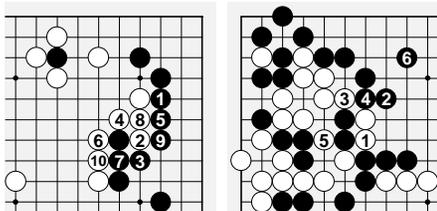


Diagram 9

Diagram 10

Diagram 10 - White 1 is a local tesuji. Black's diagonal at 2 fences white in with sacrifice tactics, and ensures connection of his stones. After black reinforces his side with 6, white still loses.

With the sequence through black 57 in the actual game, if white tries to save three stones by escaping at 42, black C captures five white stones (at 52). If white reinforces on the left, black jumps to D and the three white stones are still captured. White has no choice but to resign.

After 157 plays black wins by resignation.

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This book is a complete foundation course for essential Star and 3-3 Point Joseki, and presents basic strategies that can be used in either handicap or even game openings. Sanno Hirota 9 dan and Aiba Kazuhiro collaborated to produce a compilation of basic joseki that is easily read and understood. Naturally, this book is perfectly suited for lower kyu players, but upper kyu players who want to hone their basic skills will find it a valuable work to keep at hand.

By playing at either the star point or the 3-3 point, a corner is disposed of with a single play (meaning that a corner enclosure is not anticipated). This is a strategy for developing one's game rapidly.

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Go World

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Current issue #91 (Spring 2001)

Lee Changho's ABC's of Positional Judgment

Part 5 Lee Changho's View on Thickness

Thickness is quite an abstract concept. Sometimes, it can be as light as sand and as heavy as a tank. The key is how to set up thickness and how to apply it.

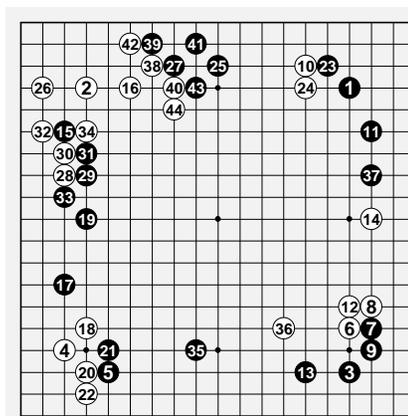


Figure 1 (1-44)

Figure 1 - This game was played in the 2nd BC Cup against Yang Jaeho (white). Yang is known for his accurate calculation, making every play strong. White 20 and 22 are a bit passive. White 26 should have been played at 27 instead.

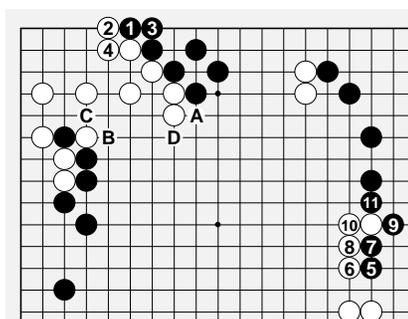


Diagram 1

Diagram 1 - (A Simple Approach.) With respect to territory, black 1 and 3 are simple and effective. Black 1 at A is also a good . If white ignores it, black B, white C and black D seal off white.

Diagram 2 - (Actual Game) Black extends to 1, forcing white to reinforce at 2. Black initiates a

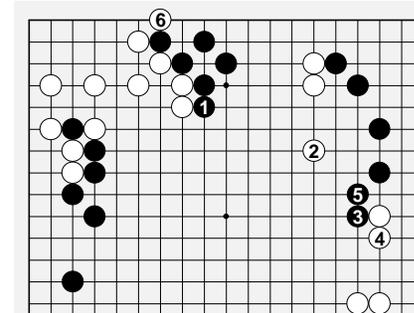


Diagram 2

two-pronged attack at 3 and 5. White 6 is big. What should black do next?

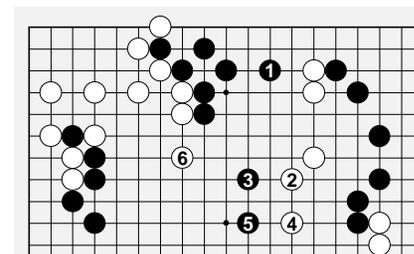


Diagram 3

Diagram 3 - (The Wrong Strategy) Black 1 aims at taking away white's base. White jumps out lightly to 2 and 4. Black jumps out accordingly to 3 and 5 expanding his framework. However, the jump to white 6 erases everything.

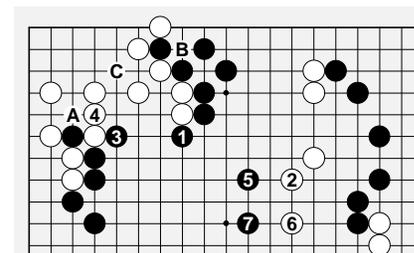


Diagram 4

Diagram 4 - (The Correct Play) The hane of black 1 looks slack, but it is a solid play which seals off the center. It also applies pressure on the three white stones and can be considered as the only maneuver in this situation.

White diagonally extends out to 2 and black plays sente at 3. (If white 4 at A, the sente connection at B aims to peep at C.) Black encloses the center with 5 and 7. This is not acceptable for white.

Diagram 5 - (Actual Game) Trying to establish a base at 2 shows lack of consideration. Black sets

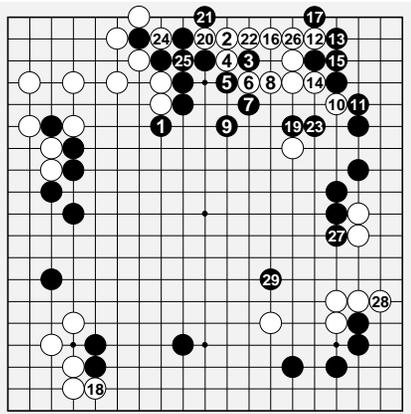


Diagram 5

up a huge center framework. Black 29 continues to expand his framework taking the lead in the game.

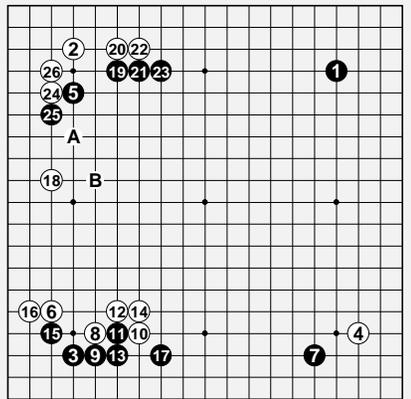


Figure 2 (1-26)

Figure 2 - This game is from the 33rd (Korean) Guoshou Tournament against Seo Nungwook (White). Seo is known for his attacking style.

Due to black 7 approaching in the wrong direction, white 18 at the vital point takes the lead.

After white retreats to 26 with the continuation of the joseki, white's framework on the left looks overwhelming. What should black do to contain it?

According to the joseki, if black tigers at A, white takes the excellent point of B and is clearly ahead.

Diagram 1- (A Global Vital Point) Although the exchange of black 1 for white 2 is slightly damaging to black (due to the possibility of a jump to white A), it allows black to take the global vital point of 3. This helps black to catch up in the game. If white defends at B, black reinforces at C. With the exchange of black 3 for white B, black reaps up profit with sente. Of course black can also play at D or E in reply to white B.

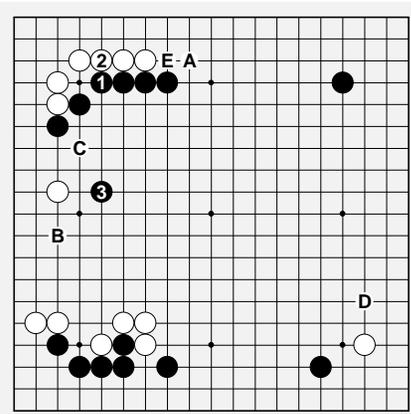


Diagram 1

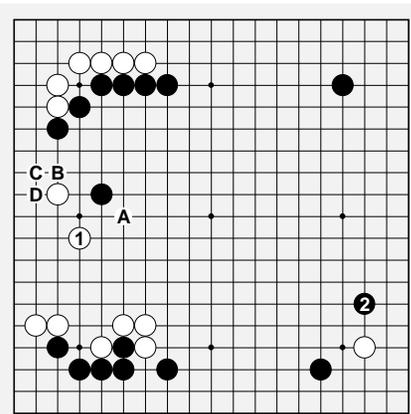


Diagram 2

Diagram 2 - (Thinness) White 1 aims at jumping to A. Black pincers at 2 and black can attach at B in sente. After white C and black D, black can attack white's weakness. Compared to Dia. 1 (with black 3 and white B), white appears to be thin here.

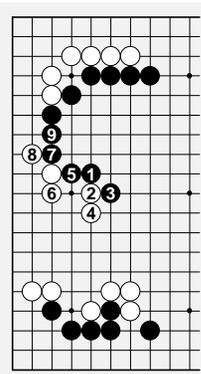


Diagram 3

Diagram 3 - (Actual Game) The attachment at white 2 looks appropriate. However, black builds up thickness in the center with sequence through 9.

Diagram 4 - (Continue to Expand) Due to white's weak left side, black can cut at 3 and expand his center framework with black's sente at 9 and 11.

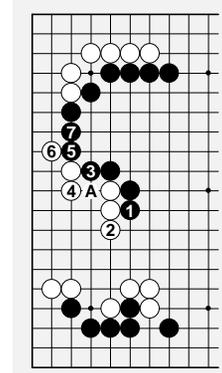


Diagram 5

Diagram 5 - (Black is Favored) There is a better alternative than Dia. 3. Black can press once more at 1, forcing white to extend to 2. This preserves the thrust at A and thus is more favorable to black.

Diagram 6 - (White is Unreasonable) Although white would love to cut at 1, allowing black to seal at 4, 6, and 10 is unbearable for white.

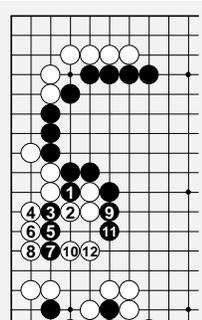


Diagram 6

Diagram 7 - (White is Satisfied) Instead of 24 in Fig. 2 white takes the vital point at 1. When black attacks the upper left corner with 2 and 4, white only needs to hane at 3 and connect at 5. Moreover, white can aim at attacking at A and can be satisfied.

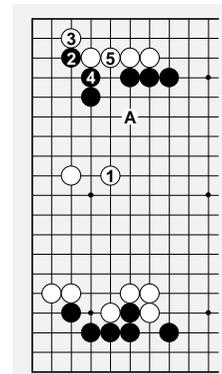


Diagram 7

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Analyzing Korean Games Part 5

A Good Game of Lee Changho (8)

Lee Changho takes white against Cho Hunhyun (white wins by 6.5 points with komi 5.5) This game was played in November of 1993. Lee is an expert in countering the opponent's attack.

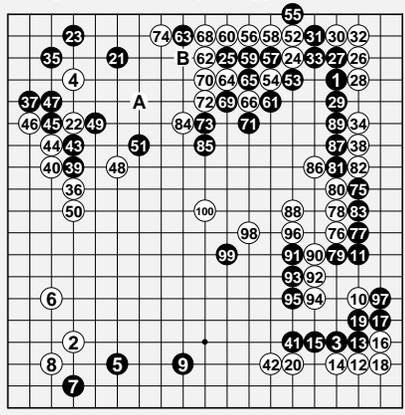


Figure 1 (1-100) (67@54)

Figure 1 - Focal Point 1: Two Space Pincer at 25 Black 25 alone is not worthwhile to be the focal point. Generally, it is Cho's style to pincer at 59. This is a new attempt by Cho. Due to the extra space, white 38 is not played at the normal position of A, but reinforces the other side instead.

Focal Point 2: The Challenge of Black 39

Black 39 shows Cho's aggressive challenging style. For black 43 to be successful, black must pave the way with 41 to prevent a ladder. Obviously, this is damaging to black. Although black seems to beef up the upper left corner, white's territory also increases just as much with the sequence through 51. With the damage of 41, black does not seem to have the upper hand here. It's noteworthy that white 48 is a coolheaded play that defuses black's attack.

Diagram 1 - Black can try to hane at 1 with 41. Knowing that the ladder does not work, black still ataris at 7. Black 9 to 13 are exquisite preparation that forces white 10 to 14, before playing atari at 15. Black sets up the ladder nicely at 17. White avoids the ladder at 18 and black captures at 19 with great profit. Black takes the upper hand.

Focal Point 3: Variations on the Top

Both sides engage in vigorous attack and defense on the top following white 52.

Black begins his attack with 55. It seems Cho never relents.

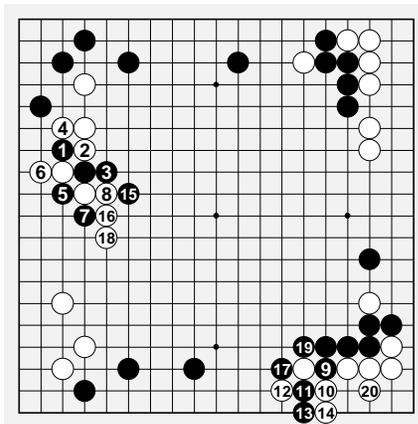


Diagram 1

Let's consider a variation to white 56.

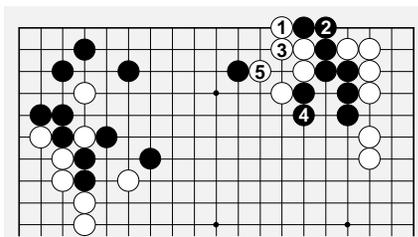


Diagram 2

Diagram 2 - When white ataris at 1, if black 2 is an atari at 3, white connects by capturing at 2 reaping up territory. This contradicts the original intention of black 55. That's why, the connection at 2 is quite logical. White 5 is a key to ensure an eye in settling the group.

White 56 is a play of deep consideration.

Please carefully analyze white 60 and its ramifications.

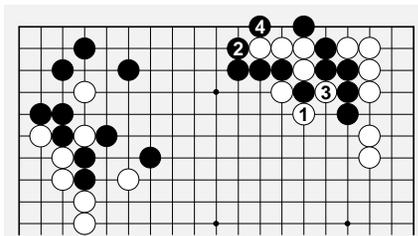


Diagram 3

Diagram 3 - It's almost irresistible to atari at 1. Even good players tend to play this way. Playing black 2 at 3, of course favors white because it makes white 1 a sente. However black is satisfied with a turn at black 2 and a connection at 4. On the contrary, white's stones are not effective at all.

White stubbornly plays 60 to annihilate black's side. Once Lee has his mind set, he will not let go.

Black is forced to play 61. There is no way he can kill white.

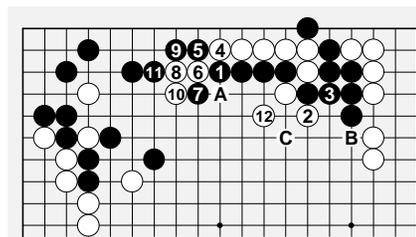


Diagram 4

Diagram 4 - Now white 2 responding to black's extension at 1 is correct timing. After black's hane at 5, white prepares with 6 through 10 before making a tiger at 12. White is certain to get either A or B. If black 5 retreats to 6, white reinforces at C and black loses the capturing race on top.

After white hanes at 62, the effect of reducing black's territory is seen.

White 72 and 74 are the correct sequence. Locally speaking, black does not seem to have a good response. If black tries to rescue a stone at B, white simply hanes at 84

Focal Point 4: Maneuver for life in the Center

Faced with the stubborn attacks of 81 and 91, white's maneuver for life in the center looks very natural. There is not a particular exquisite play in the sequence. It seems white has made all the correct calculations and defensive plays.

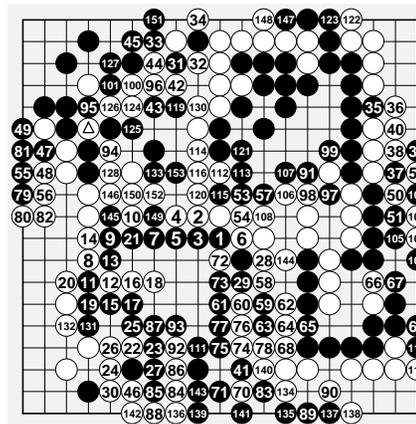


Figure 2 1-154 (i.e. 101-254) (110@104, 129@A, 154@37)

Figure 2 - Focal Point 5: Lee's Endgame Lee is known for his endgame technique. This game is no exception. Please refer to **Figure 2**.

After White 46, both sides are sure to get either black 47 or white 50.

White 72 and 74 are an exquisite sequence. If black 75 captures at 76, white extends to 75 and black is worse off.

White 86 is a play with a concealed intention up to the very last moment. One cannot be careless.

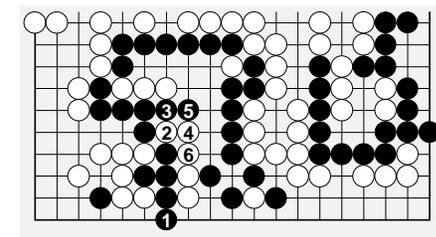


Diagram 5

Diagram 5 - Black 1 is unreasonable. White cuts at 2 and black fails.

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Yoo Changhyeok on Attack

Part 4

This game is taken from the first round of the Bao Hai Women Tournament with Yun Yong-son 1 dan (white) against Okada Yumiko 3 dan (black).

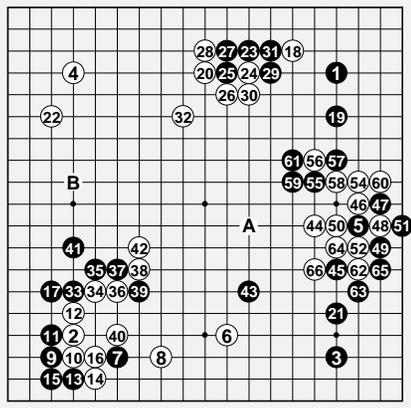


Figure 1 (1-66) (53@48)

Figure 1 - White just ataried at 66. How should black respond?

Due to the mistakes of Yun, black has the lead at this stage of the game.

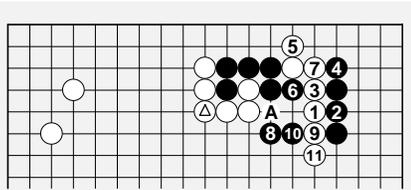


Diagram 1

Diagram 1 - (A Powerful Threat) If white 32 connects at Δ , white can cut with a powerful threat with white 1 to white 5. White then thrusts with 9 and 11 and black collapses. (If black 6 at A, White blocks at 8 and Black still fails).

Diagram 2 - (Correct Maneuver) If white 32 connects at 1, black is forced to press at 2. At this time, white turns to 3 and occupies the vital point.

Diagram 3 - (A Tenuki) The Δ stone in the actual game seems like a brilliant play. However, it allows black to play elsewhere. Although the sequence of white 1 to white 5 is identical to that of Dia. 1, the extension to black 6 is workable here. If white hanes stubbornly at 7, black annihilates white with the sequence through 16.

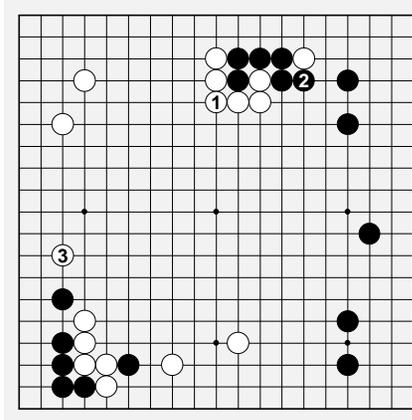


Diagram 2

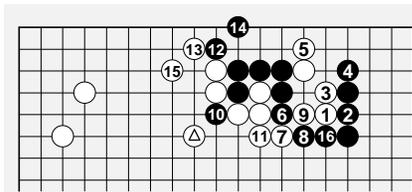


Diagram 3

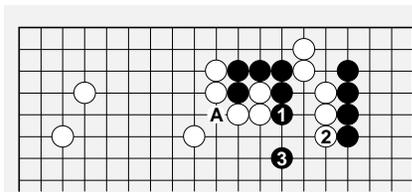


Diagram 4

Diagram 4 - (Good Pace for Black) In reply to black's extension to 1, an extension at white 2 is the best reply. After black jumps to 3, white has no follow up tactics. Due to the weakness at A, white will face a bitter battle.

The second white mistake came from the extension of 54. When black connects at 53, white should have lightly escaped to A and occupy B after black ataris at 54. Black's seizing the vital point of 55 was painful for white.

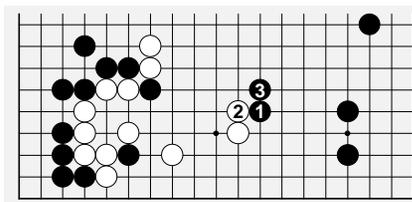


Diagram 5

Diagram 5 - (A Shoulder Hit) Black 43 was also

questionable. Black should have kept the heat on with the shoulder hit at 1 and the extension to 3. Let's return to the actual game following white 66.

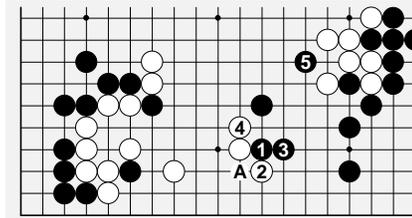


Diagram 6

Diagram 6 - (Yoo's Attack) The replies of black 1 and 3 are the first to come to mind in this situation. This two-prong attack turns out to be the best maneuver. Due to the cut at A, white is forced to extend to 4 and black attacks the vital point at 5.

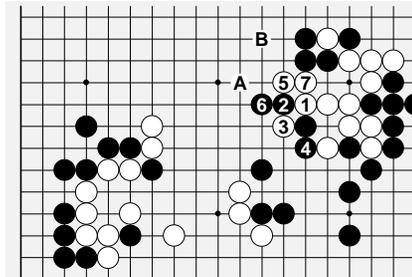


Diagram 7

Diagram 7 - (Optimistic for Black) White is forced to extend to 1. Both sides play the essential sequence through white 7. Regardless of whether black attacks at A or jumps to B, the outcome looks optimistic for black.

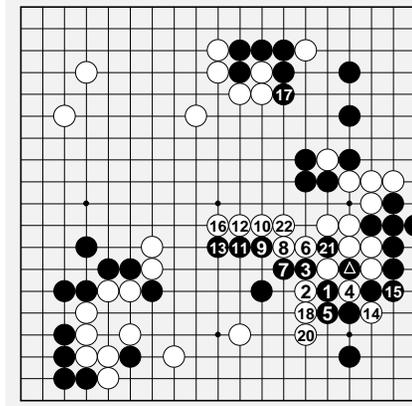


Figure 2 (1-22 i.e. 67-88) (19@ \blacktriangle)

Figure 2 - Black tigers at 1, trying to claim victory. This is a mistake. White captures a stone

beautifully with 2 and 4 before playing the sente sequence to white 12.

Since white 18 and 20 pose great threats to the central black group, black is forced to capture the ko at 21. After white connects at 22 black's attack plan falls through.

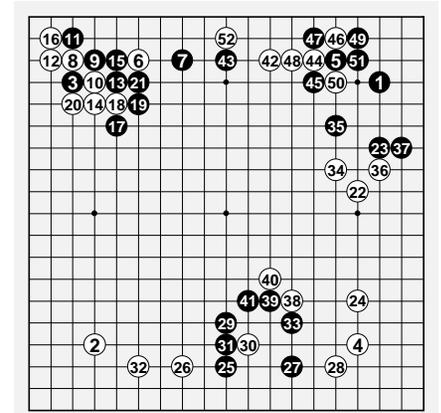


Figure 3 (1-52)

Figure 3 - This game was taken from the Oza Tournament between Cho Chikun and Kato Masao. How should black reply to white's attachment at 52?

White 6 approaches the upper left corner. The sequence from the one space pincer of black 7 through 21 is a joseki.

White exploits the right side with 22. Black makes a splitting play at 25. This opening is not very inspiring at all.

Cho expresses his splendid style with the sequence from 30 to 40. White invades at 42 and the stage is set for the final confrontation after white attaches at 52.

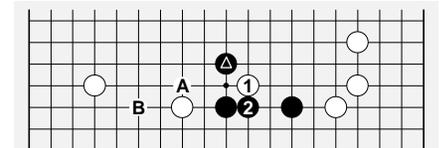


Diagram 8

Diagram 8 - (White Plays Tenuki) White alertly peeps at 1 in reply to the jump of \blacktriangle . Black 2 is a typical reply, however, it allows white to play tenuki. White A is sente which erases the threat of an invasion at black B.

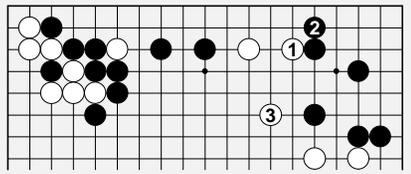


Diagram 9

Diagram 9 - (White 44 in the Game) White's attachment at 1 is a common tesuji. The descent to black 2 is too solid. White lightly jumps out to 3.

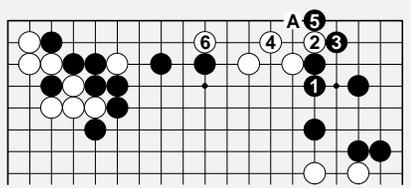


Diagram 10

Diagram 10 - (Extend Upward) If black extends upward to 1, then white hanes at 2 and tigers at 4 with great flexibility. White aims at the ko with A and can be satisfied with this result.

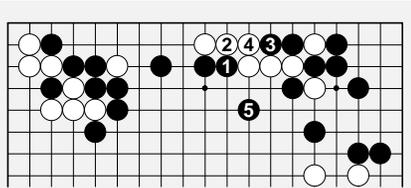


Diagram 11

Diagram 11 - (Yoo's Attack) Some ordinary plays may become brilliant replies in special circumstances. The hit at 1 looks crude, but, if white retreats to 2, black plays sente at 3 and seals off white with 5.

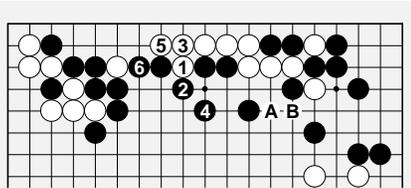


Diagram 12

Diagram 12 - Although white can wedge at 1, black seals with 2 and 4 and white dies. If white plays at A, black replies at B and vice versa.

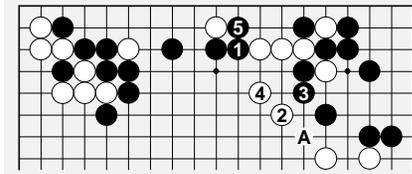


Diagram 13

Diagram 13 - The exchange of black 1 for white 2 is a common maneuver. However, in this situation, black 3 and 5 captures a white stone and is quite profitable. It also paves the way for a continued attack at A. Black is successful in his attack plan.

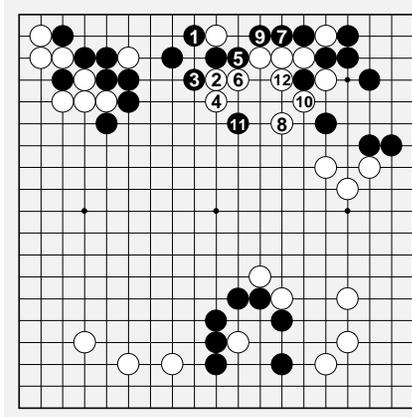


Figure 4 (1-12, i.e. 53-64)

Figure 4 - Kato's hane at black 1 is too passive and does not live up to his reputation of the 'Killer Cat'. The clamp of white 2 is a tesuji that settles the group. When black carries on the attack at 7, he is a step too late.

White jumps out lightly to 8, before making life by capturing a stone with 10 and 12. Black missed a great opportunity and this is a typical example of a failed attack.

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SANGIT'S COLUMN

Part 7

I want to share with you some research about a beautiful and amazing tesuji called the "Chinshinto" tesuji. We will get back to our three-stone handicap games in the next issue. For now, enjoy the Chinshinto and you can write to me at Sangit@chatterjee.com.

In the second game of the twentieth Kisei title match in 1996, a very special play was made by the great Cho Chikun against Kobayashi Satoru. The play was so special that Otake Hideo in discussing the Go content for the year described 1996 as the "year of the Chinshinto." Here we will review the Chinshinto tesuji played in that game, give some historical information about the move and then provide another example where the Chinshinto had appeared in a game approximately 1000 years ago.

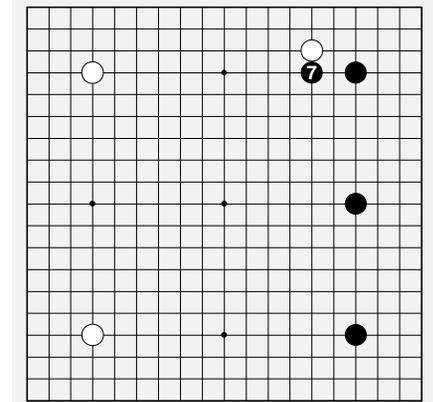


Figure 2

the move may provide a turning point in the understanding of the *sanrensei* opening.

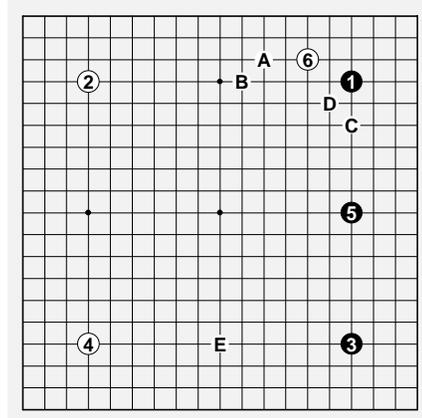


Figure 1

Figure 1 gives the beginning of the game. Black is Cho Chikun and his opponent is Kobayashi Satoru. The game has been analyzed in Go World 76 and commented briefly in Go World 77. Black plays *sanren sei* with 5 and white approaches with 6. The black pincer of A is quite common, and on rare occasion the pincer at B may be played also. Theikken-tobi C, the kosumi of D, and the extension at E, known as Takemiya's *yon ren sei* (four star points in a row) has become very popular. Cho however, does not play any of these moves but chooses the attachment of 7 in Figure 2. This attachment looks like a weak move played by a player who has taken a handicap. There is a good reason however for playing this move. Understanding the reasons may do wonders for your handicap games too, since such a situation can easily arise in a handicap game. More importantly,

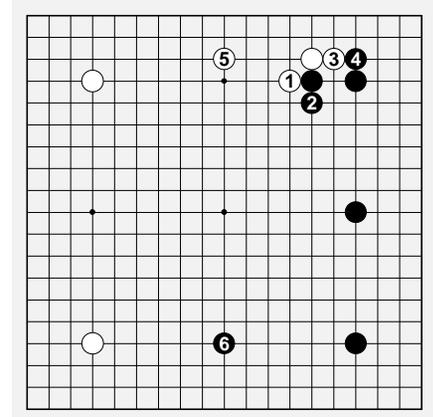


Diagram 1

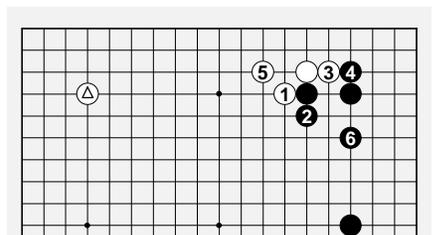


Diagram 2

Diagrams 1 & 2 - If white blocks with 1, the joseki sequence to 5 may be played. Black will then extend to 6. This is good for black because it may be difficult for white to invade the black moyo in the upper right because of the thinness of the white shape from the wide extension to 5. If on the other hand white makes the hanging connection of 5 in Diagram 2, black makes the protection of 6 and

becomes solid in the upper right. White 5 however, does not make a very good relation (balance) with respect to white's other Δ hoshi stone. Hence, neither **Diagrams 1 or 2** were considered desirable.

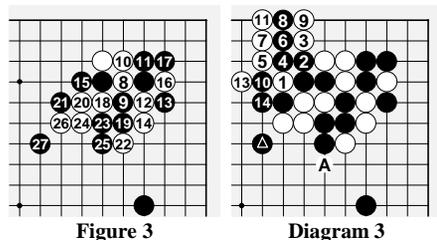


Figure 3 - White therefore wedges in with 8. Black's atari of 9 is mandatory. When white connects with 10, the push of black 11 is a must and white cuts at 12. The important variations up to black 11 are given in the Go World 76 issue. When black ataris at 13 the joseki has already reached unknown territory. White comes out with 14 and black 15 is the standard tesuji. White exchanges 16 for 17 before cutting with 18. The sequence reaches a very tense position when white turns at 26 and black plays 27. This black 27 which seems out of focus is not a typo but is indeed the famous Chinshinto tesuji.

The Chinshinto tesuji appeared in a famous ancient Chinese Go problem book called "Gengengokyo." The word Chinshinto has the following etymology: Chin : *to calm*; Shin: *God* and To: *head*; which possibly could be translated as the head that calms the God. The word Gengengokyo is derived from the words Gengen meaning *very deep* and gokyo meaning the *sutra of Go*. (The word sutra meaning *form* in Sanskrit can be translated as joseki in the context of Go.)

Black 27 can be described as a move that breaks two ladders simultaneously in a *local fight* with a *local move*. Breaking two ladders simultaneously that have arisen in two *different* parts of the board with a move on the *central* part of the board is quite easy to construct and can occur easily, particularly in a manego (imitation go) situation. An example can be found in Nagahara's *Strategic Concepts of Go* from Ishi Press (problem 22, page 65).

Diagram 3 - What are the two ladders and how are they broken? The ladder starting from white A is cleanly broken by the black \blacktriangle . The other ladder is much trickier because the ladder involves moving down to the first line and then reflecting back of the edge and on its return path encounters the Chinshinto, which is again the \blacktriangle stone!

Figure 4 gives the continuation in the game when the tesuji was played by Cho. White 28 is the best response. The sequence then proceeds up to white capturing the four black stones with 42 and black enclosing the right side with the steel post of 43. Black has great thickness and more profit. White still has some minor aji though. Incidentally, the

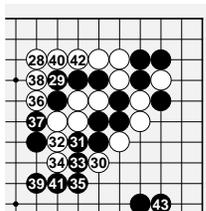


Figure 4

& 2. The criticism for black 7 (all numbers in this paragraph refer to **Figures 1 & 2**) has to be tempered also but then that questions the validity of white 6, which in turn points to the many faces of the *sanren sei*. It will be interesting to see how future professionals react to white 6 or are we going to see a branch point in the *sanren sei*? If black 7 cannot be refuted then is it possible that white 6 will disappear from professional play? In that case, the fuseki development from the *sanren sei* could very well take a completely different branch. It appears to me that this black 7 could also be an excellent strategy in handicap games too. Incidentally the wedge of white 8 is usually not considered joseki but the reason for such a move not being a joseki may very well be the hidden presence of the Chinshinto.

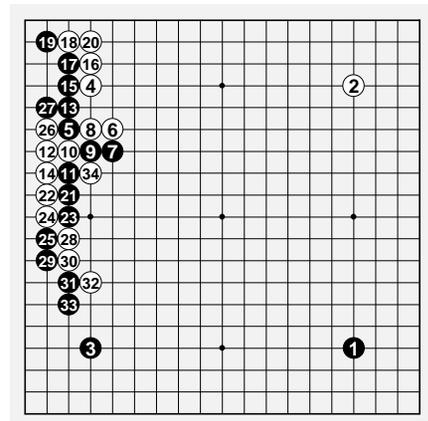


Figure 5

Another example where the Chinshinto appeared was in a game played before the Emperor about 1000 years ago. The white stones are played by Tomonoo Katsuo, the strongest Japanese player and black by Koshigen, the strongest Chinese player of the time. **Figure 5** gives the opening of the game. The slightly irregular cap of white 6 pushes the game in unexpected direction and the fighting soon spreads to the hair raising cut of white 34.

sequence to 42 allows no variation.

According to most professional opinions the game has already been decided in black's favor. If this is the case, we might have to reconsider the objection raised for **Diagrams 1**

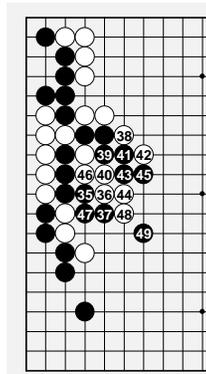


Figure 6

Figure 6 gives the continuation. When white turns at 48 black plays the Chinshinto with 49 which breaks both the ladders. The first ladder starts when white plays atari with Δ in **Diagram 4** and it is clear how \blacktriangle breaks the ladder.

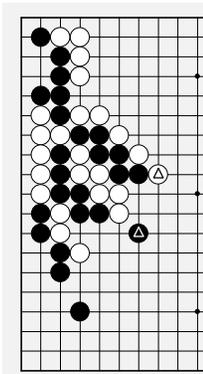


Diagram 4

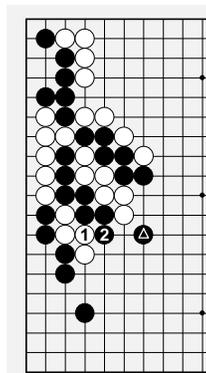


Diagram 5

If white plays 1 to capture the black stones in **Diagram 5**, black connects with 2 and \blacktriangle breaks the second ladder. I hope by now you are somewhat convinced why the move was called "as the head that calms the God." The head here may reflect the focal point where the two ladders meet, a Buddhist metaphor for the Ying and the Yang, a Mandala for balance.

GO STORIES

Part 9

Playing Weiqi With Zhiqi

As the Chinese saying goes, "there is nothing like finding a worthy Weiqi opponent, or a drinking pal". Indeed, many consider these to be worth dying for. Of course, a "worthy opponent" is not quite the same as a "drinking pal". The former is someone who matches well against your strength, making it fun to compete against. Good examples in history are the friendships between Fan Xiping and Shi Xiangxia of the Qing Dynasty and between Wang Feng and Du Mu of the Tang Dynasty.

Du Mu was a famous poet in the late Tang Dynasty and together with Li Shangyin were known as the "Little Li and Du". Of course the original Li

and Du refer to the renowned Li Bai and Du Pu. Du Mu was handsome, straightforward and he loved to play Weiqi. In particular, he loved to challenge Wang Feng, who was the best player in Tang Dynasty second only to Wang Jixin. Playing a game of Weiqi by the window rid all their earthly worries and troubles. Du Mu praised Wang Feng's skill as "unmatched", in his poem which goes like this, "There are not too many with unmatched skill like thee, and there are not too many who are free like me. With snow and wind outside the window, I sat alone and replayed the games we created".

The above poem describes the friendship between Du Mu and Wang Feng. There is very little in history about Wang Feng, and none of his games seemed to have survived the time. We can only learn about Wang's Weiqi style from Du's poems. The following is a poem written by Du and given to Wang as a gift. It goes like this, "As the rain hits on the bamboo outside of the window, jade stones are tangled up on the woven catalpa table. He settles weak stones like water popping up from underground springs; he spread his thickness across the board like wild fire. His defense is like Lao Zi defending Tao; his offense envies General Huo. If I can live another ten thousand days, I want to play Weiqi with him everyday."

Lao Zi was the famous master of the QingChiu Period, also known as the Warring States. General Huo is Huo Qiubing of the Xihan Dynasty. From this poem, we learn that Wang's skill is flexible, superb in both his offense and defense. Ma Yongqing of the Song Dynasty commented on this poem in Lai Zhengzi, "Greediness and timidity are sure ways to lose the game of Weiqi. To be not greedy is to know when to settle weak stones and when to give them up. To be not timid is to be able to build up thickness like wild fire. The comparison of Wang with Lao Zi and Huo Qiubing shows that he was not greedy nor timid, something that is very difficult to achieve in actual games."

Du Mu and Wang Feng went down in history as the best of friends. The last two sentences of Du's poem expressed how much he treasured this friendship and how he wished their friendship to last as long as possible. Du was about forty two or three when he wrote this poem. Adding another ten thousand days means that he wish this friendship to last another 30 years until he is in his 70's. Unfortunately Du died before he reached his fiftieth birthday. Good things never seem to persist in life...

GO — AN APPLICATION OF THE PRINCIPLES OF WAR

Part 14

Excerpts from *Go Notes* by Craig R. Hutchinson

GO ELEMENTS

GO - BADUK - IGO - WEICHI — The pursuit of Life, Liberty, Connection, Influence and Territory. Each player seeks to discover the strategy and tactics necessary to acquire the most territory. Ideally each play has multiple aims to threaten and/or succeed to create, destroy, expand, and/or reduce Life, Liberty, Connection, Influence, and/or Territory. **THE ART OF GO** — Finding the strategical and tactical maneuvers that equally divide a section of the board with respect to the whole board. **OBJECTIVES** — To help Go players: 1) Learn the basic language and elements of Go; 2) Understand what is happening on the Go board; 3) Develop their Go analytical reading ability.

OBJECTIVE

STATUS

Life: Liberty/Eye/Shape/Group/Base	Yes/No/Plenty/Shortage/Real/False/Light/Heavy/Stable/Unstable
Connection: Link/Mobility/Formation	Yes/No/Thick/Thin/Flexible/Inflexible/Settled/Unsettled
Influence: Vital Points/Key Points	Yes/No/Strong/Weak/Large/Small/Possibility/Latent
Thickness/Potential/Power/Pressure	
Territory: Points/Frame/Wall/Border	Yes/No/Profit/Loss/Plus/Minus/Efficient/Inefficient
Stage: Beginning/Middle/End	Lines 3 & 4/5 & 6/2 & 1
Area: Corner-Side-Center	Direction/Coordination/Balance
Offense/Defense: Attack/Defend	Multiple Options/Aims/Threats/First Play
Deployment: Urgent/Big/Follow-Up	Asset/Liability/Impetus/Harmony/Over Concentrated
Combat: Contend/Fight	Initiative/Favorable/Adverse/Complicated/Melee

STRATEGIC MANEUVERS

TACTICAL MANEUVERS

Deployment	Deployment: Light/Flexible/Firm/Solid/Calm/Peaceful/ Avoid/Dodge/Simultaneous/Ploy/Finesse/Trick/Counteraction
Connection	Shape: Force/Fix/Squeeze/Sacrifice
Expansion	Connection: Shape/Fill/Jump/Ladder
Reconnaissance	Expansion: Jump/Extend/Descend/Slide
Infiltration	Reconnaissance: Probe
Separation	Infiltration: Placement
Pursuit	Separation: Peep/Poke/Cut/Split/Wedge/Clamp
Envelopment	Pursuit: Jump/Chase
Penetration	Envelopment: Lean/Surround/Fence-In/Seal-In
Blockade	Capture: Ladder/Net/Loose Ladder/Squeeze/Wrap/Eye Field/ Hane/Throw In/Placement/Snap-back/Ko/Capture Race (3-5-8)
Invasion	Penetration: Move/Push/Crawl - In/Out/Through
Reduction	Blockade: Approach/Pincer/Check/Cap/Press
Exchange	Invasion: Sacrifice/Escape/Connect/Capture Race/Live
Combat	Reduction: Attach/Shoulder Hit/Cap
	Exchange: Sacrifice/Throw-In
	Combat: Placement/Attach/Hane/Double Hane/Crosscut/ Atari/Ko/Descent/Diagonal/Ladder Block

JOSEKI — A joseki is a set of plays, or maneuvers, that equally divides a section of the board taking into account the player's overall strategy and tactics. You will discover the implied definitions and meanings of some of the Go Elements above as you study maneuvers and joseki in games and books.

With the development of the art of Go in Western society over the last century, translations of Japanese, Chinese, and Korean Go books, as well as Western Go Club Magazines, have provided many valuable ideas and vocabulary to help understand how to play and enjoy the art of Go. It has been a struggle at times for the translators and editors to come up with the right words and concepts to use. Here is another arrangement of Go vocabulary to tickle your fancy. Enjoy!
(This concludes this series of articles)

NEW FROM YUTOPIAN ENTERPRISES

GO GAMES ON DISK (GOGO) SOFTWARE

Play over 1000 professional games to reach 1-dan, it is said. How about 6-dan? Games of Go on Disk now offers over 6000 professional games on disk, games that span the gamut of go history - featuring players that helped define the history.

All game collections come with DOS or Windows 95 viewing software, and most collections include the celebrated Go Scorer in which you can guess the pros' plays as you play (with hints if necessary) and check your score.

The star of the collection may well be "Go Seigen" - the lifetime games (over 800) of perhaps the century's greatest player, with more than 10% commented. "Kitani" 1000 makes an ideal matching set - most of the lifetime games of his legendary rival, Kitani Minoru.

Stars of the past feature in a monster collection covering Japanese go throughout the Edo period up to modern times - 1250 games "Sansa to Shusai". 300 games (out of just over 400 known) of Honinbo Shusaku form the "Shusaku" set. All the games in *Invincible* are there, but this disk includes corrected or extended versions of many of those games, using the latest discoveries.

Modern masters are not neglected. Two of the West's favorites appear in sets of over 300 games each - "Yi Ch'ang-ho" (Lee Changho) of Korea and "Takemiya Masaki" of Japan. Both sets include their earliest and latest games.

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.

The more serious student who wants to see "everything" is also catered for. Between 200 and 400 games covering the tournaments for various years in Japan and Korea are provided on disk.

The above files are in GO or Ishi format. GoGoD also has special collections in a GMX format. Volume1 offers the complete games of Huang Longshi, the "Chinese Dosaku", plus 50 games (about 40 per cent of those known) of Honinbo Dosaku. Volume 2 offers the complete games of Honinbo Shuho. GMX games come with a viewing program containing proverbs that you can call up - a unique and valuable study aid.

Available on Disk in GO or Ishi Format for Windows, DOS or Mac

Go Seigen - \$ 45	Huang Longshi - \$30	Yearbooks	Fuseki
Lee Changho - \$20	Chinese Fuseki - \$ 20	Kido 80-84 - \$39 ea	Mini Chinese - \$20
Sansa to Shusai - \$35	Takemiya - \$20	Kido 90-95 - \$39 ea	Nirensai - \$20
Shuho - \$20	Shusaku - \$20	Korean 92-93 - \$25 ea	

NEW YUTOPIAN SOFTWARE - WULU GO CHAMPION

The champion of the 2000 Ing Cup Computer Go Tournament, Wulu is one of the strongest software on the market. Playing levels from 7kyu to 15 kyu of strength with up to 25 handicap stones in each level, and three rules sets. Wulu is also a full game recording software that allows the user to add symbols, and variations to record games in SmartGo, Ishi, and HandTalk formats. The program's unique "Array Mode" play mode allows users to play on preset intriguing patterns. Patterns are 7dan to 19kyu strength. The "Test Your Strength Mode" allows the user to enter their rank, and based on the performance, the player will be demoted or promoted according (7dan to 19kyu). The game comes with four styles of stones, four boards and three melodies to choose from. A very good program indeed!
Price: \$69.00 + \$0.00 s/h

YUTOPIAN ENTERPRISES

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