Go on Go:
The Analyzed Games of Go Seigen

Go Seigen
Translation and Additional Material by Jim Z. Yu

Contents

Preface

This book is a collection of stories and commented games published by Jim Z. Yu on the `rec.games.go` newsgroup in late 1993. Mr. Yu translated the games from Chinese from the book "Detailed Analysis of Wu's Famous Games." (Wu is Go Seigen's Chinese name.) Because I enjoyed the information so much, I wanted to put them in a format that would be easy to use along with a real board to replay the games, and easy to give to friends. The original games were distributed as `MGT` computer files, and the original stories as text files.

Virtually all of the remainder of the text is Wu's or Yu's, with a few exceptions. With the exception of the biographical appendix, all introductory material is by Mr. Yu. The biographical appendix is mainly by Wu's brother. The game commentaries are generally by Wu. However, they contain notes made by the original Japanese editor, Mr. Katsumoto Tesshuu. Mr. Katsumoto often introduces some background information at the beginning of a game, and some commentary on the moves towards the end, when Go Seigen 9 dan tends to comment less. His comments during the games are given in italics. Some additional notes for the sake of clarrification and made by Mr. Yu and are enclosed in square brackets, "[" and "]."

I have used both Jan van der Steen's `sgf2misc` utility and Daniel Bump's `sgf2tex` to typeset the games, and I typeset the stories by hand using LaTeX. The original source for the games and stories can be found on the Internet Go Archives, which are currently found at `ftp.joyjoy.net/Go`. The complete URL for the original source code is:

`ftp://ftp.joyjoy.net/Go/games/goseigen.sh.Z`

Links to the LaTeXsource code for this book, as well premade postscript and PDF version are available at:

`http://www.cs.arizona.edu/people/bridges/go/gobook.html`

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Patrick Bridges, Fall 1999
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bridges 8k* on NNGS

Chapter 1

A Fan's Introduction to Go Seigen

> He played like the birds fly: swift and light. Suddenly the position could get frozen though, and then one would get a glimpse of the universe of variations hidden below the sky that Wu had spanned in the earlier stages."
> *— A friend (Jan van der Steen) on Go Seigen's (Wu) game*

Go Seigen is my idol. For two simple reasons:

1. He won games

2. He won games in his unique manner. Always.

Maybe a few other professional players can qualify the above criteria. "Ancients" like Kitani Minoru and Sakata Eio, and the "super players" of the 80's: Rin Kaiho, Otake Hideo, Kato Masao, Takemiya Masaki, Cho Chikun, and Kobayashi Koichi. And don't forget the big man in China: Nie Weiping.

These are all big winners. But none of them is as big a winner as Go Seigen. Go Seigen once *ruled* Japanese Go profession for *one third* of a century! And that was a 1/3 of century when Japan was the only land where Go was blooming. I (Jim Yu) think it's fair to say that a new generation of professionals come out about every ten years. Then, Go Seigen would have to hold off the challenges from three generations of best Go players in Go history. And that he did: First there was Kitani Minoru, who, perhaps, would have been rated as great as Go Seigen had he not faded after World War II. Then there was Fujisawa Kuranosuke (who later changed his name to Fujisawa Hosai), the first ever professional 9 dan (Go Seigen was the second) after the death of the last Meijin, Shusai. Finally, in the 50's, Sakata Eio and Takagawa Shukaku emerged as the top challengers to Go Seigen. But none of them was able to take away the No.1 seat that belonged to Go Seigen.

And we can't say these challengers were weak. In fact, any of them was a definition of the *opposite* of "weak." Kitani, along with Go Seigen, discovered the revolutionary "New Openings." He might have been more famous of his magnificent disciples (5 of the 6 "super players of the 80's" mentioned above, except Rin, were his pupils), but as a player, according to Go Seigen, he was "first of [Go Seigen's] toughest opponents." They two together wrote the historical period called "Go-Kitani Era," a span of about a decade before WWII.

Fujisawa probably spent his entire playing career in Go Seigen's prime, and that produced another memorable rivalry. There was only one player who was strong enough and being strong *long* enough to play three 10-game series with Go Seigen, and his name was Fujisawa Kuranosuke (later Hosai). And let us not forget: Go Seigen lost only one 10-game series in his life, and that was to Fujisawa (it happened during WWII; Go Seigen was unbeatable in 10-game series thereafter).

Sakata Eio. We know his stories – the man has won more major championships than any other Japanese players in modern Go history. I don't remember the exact number, but it's close to "70 titles when he was 70 years old." How could he win so many?! One has to wonder.

Takagawa Shukaku, whose first name originally was "Kaku", without "Shu." In Japan, only Honinbo title holders would add a "Shu" in their names, and Takagawa certainly deserved this honorable character – he once won 9 straight Honinbo titles. And that was the time he started to challenge Go Seigen. There were total of seven 3-game series, or 21 games, between the two. Takagawa lost the first 11, and what he did? He won 7 out of the next 10. That spelled "tough."

So here we have the picture: Kitani, Fujisawa, Sakata, and Takagawa – any of them was a great player who was talented enough to dominate his era. Yet it did not happen. It did not happen because of one man: Go Seigen. Go Seigen was the winner of winners; Go Seigen was the genius of geniuses.

Watching Go Seigen's game always brings me pleasure. It's not that I fully understood his moves and was thus appreciated (that, in fact, is still a long way to go); rather, the shape of his stones and the tempo of his moves seem to always lighten me up.

Go Seigen seemed to have an extraordinary ability to simplify local (on the board) conflicts. Especially in openings. Often he would play "tenuki" moves – moves that locally ignore opponent's previous move – although that would lead to some local loss, globally speaking, he would gain. Because he preferred to play fewer moves at the opening corners, his games were usually on a fast pace. Quickly, middle-game fights started. That's the kind of game I would enjoy to watch (and play, of course, if I *can*).

Going to middle game, Go Seigen was again showing extraordinary power. He settled his weak groups quickly; he started to attack his opponent quickly. By "quickly" I don't mean he played twice or thrice as fast as his opponent (although he indeed often did), but I mean he could use only a few simple moves to start or end, again, a local conflict. Gradually, since his opponent was unable to catch up with his high efficiency, Go Seigen started to lead – a lead that he, in his prime time, would never surrender.

Thus Go Seigen's endgame very often became exceptionally simple. Well, endgame seems to be a phase that one cannot really simplify. If there are, say, such many unsettled boundaries, both players have to finish them off, unless – unless it's like in many of Go Seigen's games, the game was over before the endgame started.

That's all I can see from Go Seigen's game. I am unable to visualize his local or global "feelings", and I am unable to carry out his deep calculations. All I can see is a surface of his game – yet, it's a surface that's clear enough to reflect his manners.

Go is a game full of conflicts, and if a man could handle all these conflicts in a simple manner *and* win – I would say, he is a genius. This genius was Go Seigen.

This reminds me of a biography of Albert Einstein. The author convinced me that to describe Einstein, "simplicity" was the word. Einstein was a man who handled things in simple ways. I don't know if this book on Einstein had unconsciously helped me to understand Go Seigen, but as of today, I am convinced that, if these two geniuses of the 20th century had nothing else in common, they shared one word: "simplicity."

I suddenly feel sorry for being born 50 years too late. I want to play games with Go Seigen. I might lose every game to him, but I wouldn't care. When one gets a chance to play with a genius, it's not just a honor. It could well change his life: something deep inside his mind could suddenly light up... Yes, that's why I want to play with Go Seigen; the more I would learn from him, the closer I would be with the truth of Go.

Go Seigen is my idol.

Chapter 2

Go Seigen-Kitani Minoru

Go Seigen was surely one of the greatest, but a giant seldom stood all by himself. Indeed, there was at least one other giant of Showa [1] who could easily stand shoulder by shoulder with Go Seigen. His name was Kitani Minoru.

He might not win as many games as Go Seigen, but greatness is not determined by winning alone either. Youyi Chen, a friend of mine, wrote to me:

> When Greatness is measured by the influence ON and OFF the board, I am afraid that Kitani Minoru was as great as Go Seigen if not greater.

The "influence" Youyi mentioned here did not just mean the "New Openings" discovered by Kitani Minoru and Go Seigen, and it did not just mean the gut performance the stubborn Kitani put on when he faced Meijin Shusai in Meijin's retirement match [2], it also meant Kitani's influence to the future – do names like Otake, Ishida, Takemiya, Kato, Cho, and Kobayashi all sound familiar? They were all Kitani's pupils.

That's why, when I saw the book "Detailed Analysis on Wu's Famous Games" (Chinese) contained one game between Go Seigen (Wu) and Kitani, I decided to post it as Game 1 of this "Go Seigen Series."

The game was the first between these two giants after World War II. At the time, Go Seigen was unanimously No. 1 after beating one opponent after another in 10-game series. Meanwhile, Kitani, who was promoted to 9-dan just a year before, was winning games too. Thus this first meet between the two greats in 13 years became a big show. And it was a game in "Japan's Strongest Deciding Matches." At the end, Go Seigen once again came out as the winner, but no one would say Kitani was a loser – he had established himself forever as a winner.

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[1] Showa was Japan's last Emperor's title, and Showa Years spanned from 1925 to 1989. Currently, 1992 is Heisei (new Emperor's title) Year 4.

[2] See Appendix C for more information on this game.

1st Japan's Strongest Deciding Matches
Go Seigen vs Kitani Minoru
White: Go Seigen 9 dan
Black: Kitani Minoru 9 dan
April 14-15, 1957
Tokyo, Japan
Komi: 0
Result: W+Resign
Time: 10 hours each

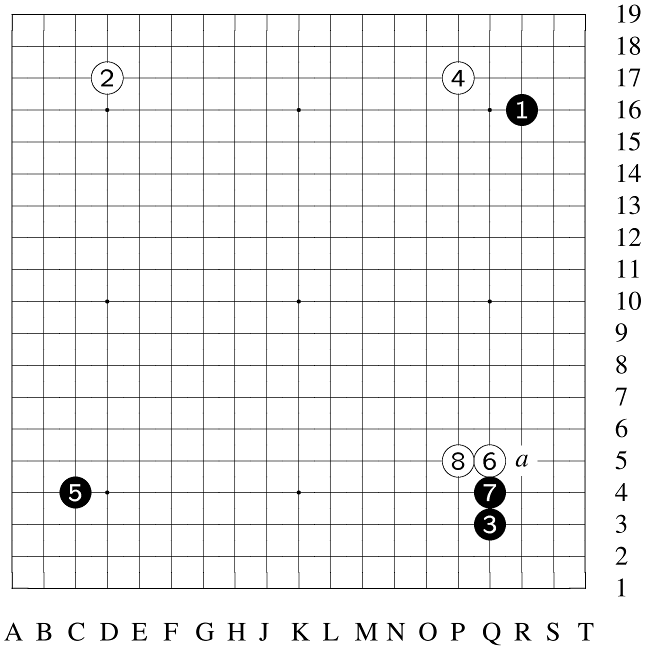
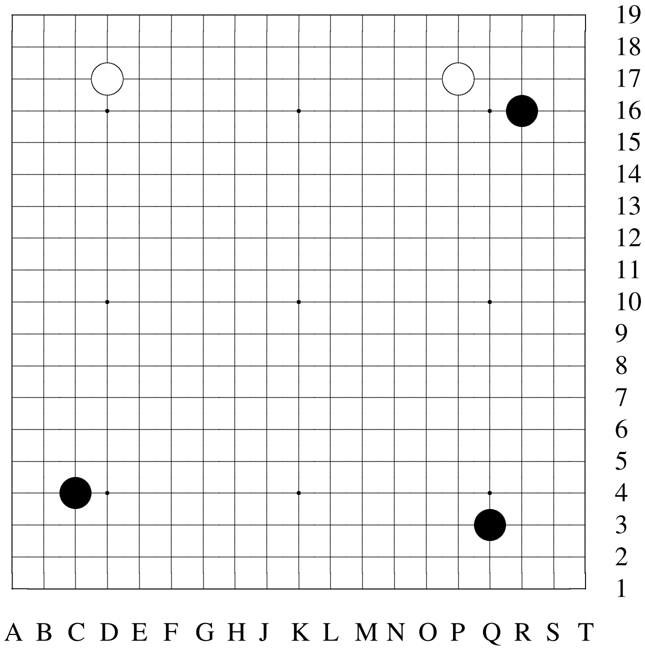


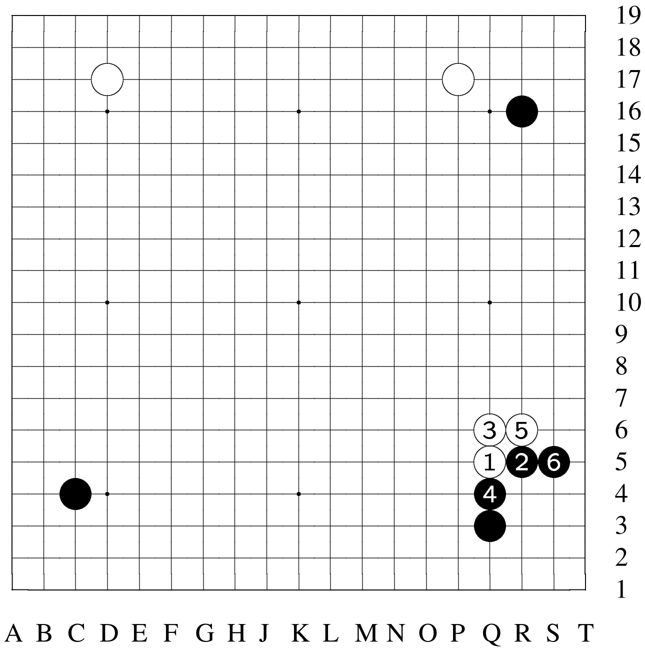
Diagram 1: 1-8

Go Seigen (Wu) vs. Kitani
(The 1st Japan's Strongest Deciding Matches)
Black: Kitani Minoru, 9d
White: Go Seigen (Wu), 9d
Date: April 14-15, 1957
Place: Tokyo
1: *Before WWII, in Japan, the most popular stars in sports were led by Futabayama of sumo [Japanese wrestling], Kawakami of baseball, Boriguchi of boxing, and Kimura Meijin of shogi. While in Go, the most honorable, at the top of the world, were none other than the discoverers of "new opennings", Kitani Minoru and Go Seigen [Wu].*
[Now it's post-war time.] Those famous stars [excluding Wu and Kitani], at one time or another, have either retired or faded, and only the home run king of baseball, Kawakami, is still able to live up with his fame; he is a rarity.
But Wu, since traveling to Japan in 1928 at the age of 14, has held the highest honor in Go, never faded in 30 years. He is truely a genius that would appear only once a few hundred years in Go history.
2: *Comparing with competitions in which outcome may be decided in a short burst or a split of second, a Go game takes much longer battles to yield a winner and a loser. This may have told us why Go players' professional careers are longer than that of other sports.*

3: *After WWII, Kitani Minoru's records were down for a while, but since he was promoted to 9 dan last year [1956], his once unbeatable form appeared again. Recently he posted an astonishing record of 14 wins and 5 losses. In major tournaments like the Highest Rank Deciding Matches, Honinbo Matches, and Tokyo Newspaper sponsored Championship Matches, he all recorded triumphs.*
4: *Is the once overwhelming "Wu-Kitani Era" re-emerging? Gradually recovered, rising giant Kitani Minoru, challenges Go Seigen for the first time in 13 years. This balanced struggle is indeed the most remarkable post-war battle since the Wu-Fujisawa 10-game series.*
5: This is the first game between Kitani 9 dan and me [me = Wu] after the War.
Before the War, we had a 10-game series when we were 7 dans; later, we also played 4 games. I remember these 4 games were three games in the Grant Meet (Nihon Ki-in's [Japanese Go Association] ranked players tournament) and one game sponsored by Yomiuri Newspaper. Finally in 1944 [during the War, that is], we met again in the ranked players tournament when we were 8 dans. This game now is my first against Mr. Kitani in 13 years.
6: This game is played in Tokyo Chiyoda District Kioi Street's Fukudake Inn on April 14-15, 1957. At the same time, the game between Sakata Eio 9 dan and Takagawa Honinbo 8 dan [another of Strongest Deciding Matches] is also held here. That game of theirs will end with Sakata 9 dan, playing Black, winning by 4 points.
7: B #7 [Q4] is Kitani 9 dan's unique move; other players rarely play it, but Kitani 9 dan has used it a few times in openings like the 1-3-5 [R16-Q3-C4] of this game.
B doesn't want to play B[a] so that W would play [Q4] to form the "avalanche shape", so [Q4] move applies the proverb "opponent's key point is also my key point."
8: If W #8 extends downwards [R5] —
[See the variation.]
W #8 extending upwards is solid.



Variation 1 at move 9 in Diagram 1



Variation 1 (continued): 1-6

reference
[Japanese editor, Mr. Katsumoto, gives us another angle to look at the way two players have played the corner so far.]
1: [This is a joseki.]
6: *The way two players have played so far is similar to this joseki.*

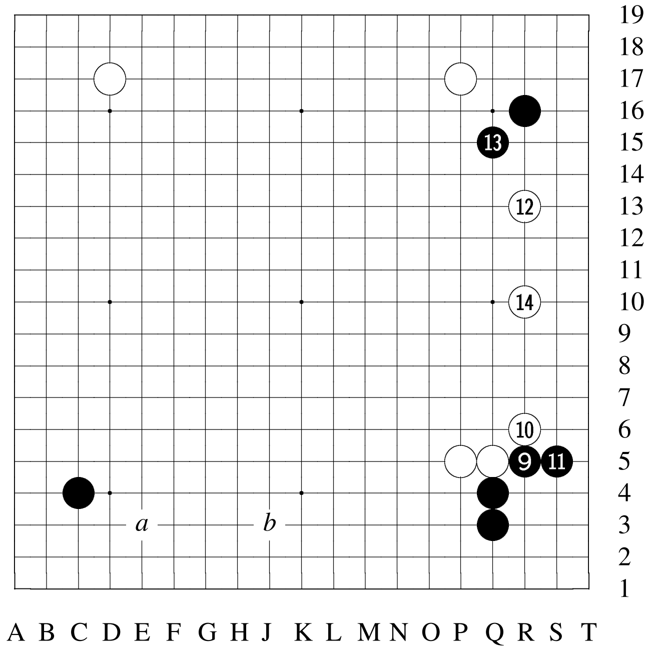
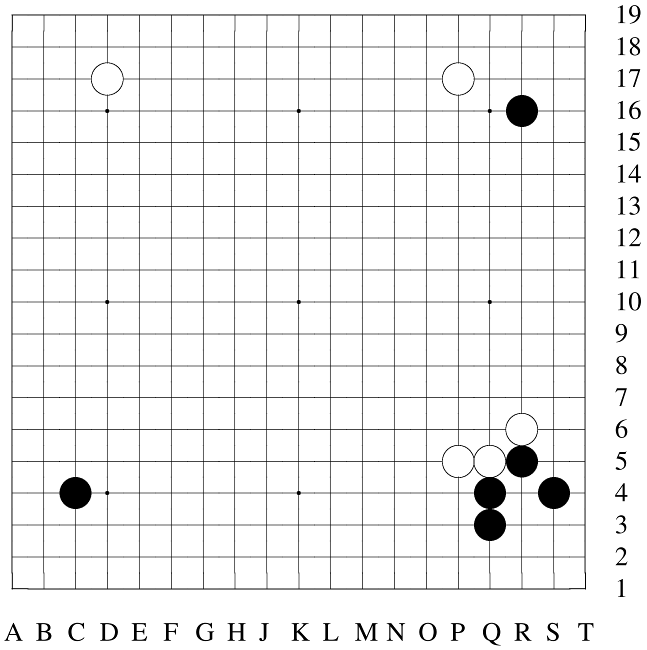
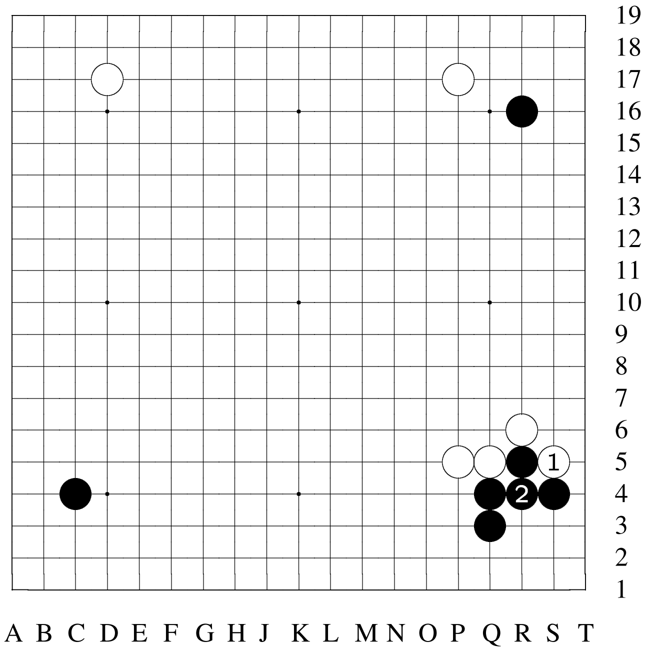


Diagram 2: 9-14

9: B #9 hane is big.
10: W #10 certainly.
[See the reference diagram.]
11: B #11 —
[See the variation.]
12: W #12 normally plays W[a].
Kitani 9 dan said in his post-game review that, if W[a], B had prepared to play B[b].
In the situation shown in this game, W #12 does have various ways to play.
13: B #13 of course.
14: W #14 is also normal.

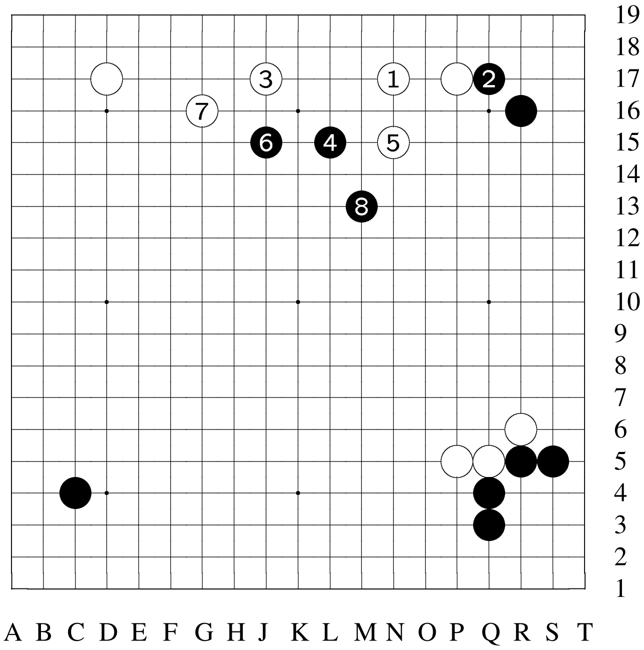


Variation 2 at move 11 in Diagram 2



Variation 2 (continued): 1-2

variation
If B plays [S4]...
2: The leak of W to the right is almost covered, so B [S4] is not as good as [S5], the way actually played.



Variation 3 at move 12 in Diagram 2: 1-8

variation (W #18)
[Wu says...]
1: W had considered to play [N17] jump...
2: Then B would certainly play [Q17]...
3: After that, if W [J17] to press...
8: We can then imagine a picture up to here. W would look thin, so I didn't adpot this way to play.

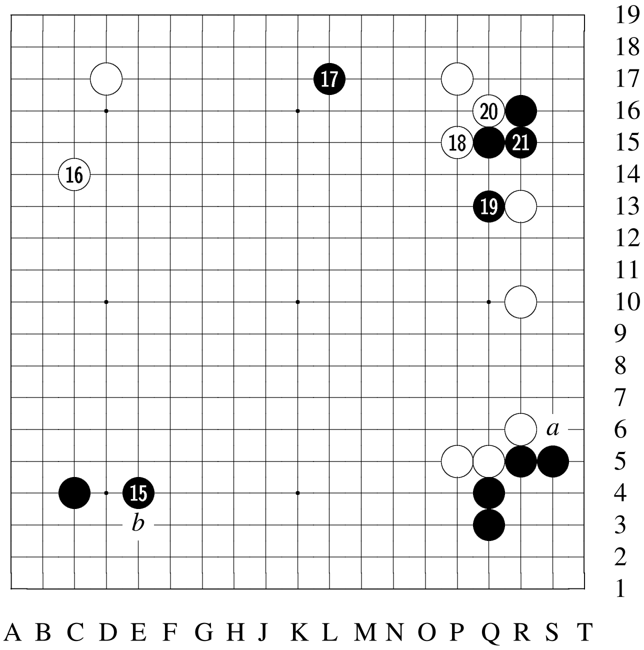
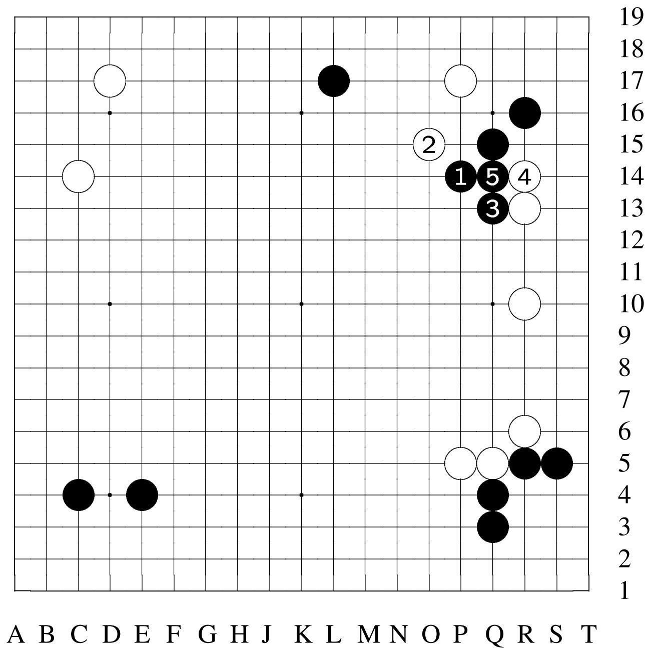


Diagram 3: 15-21

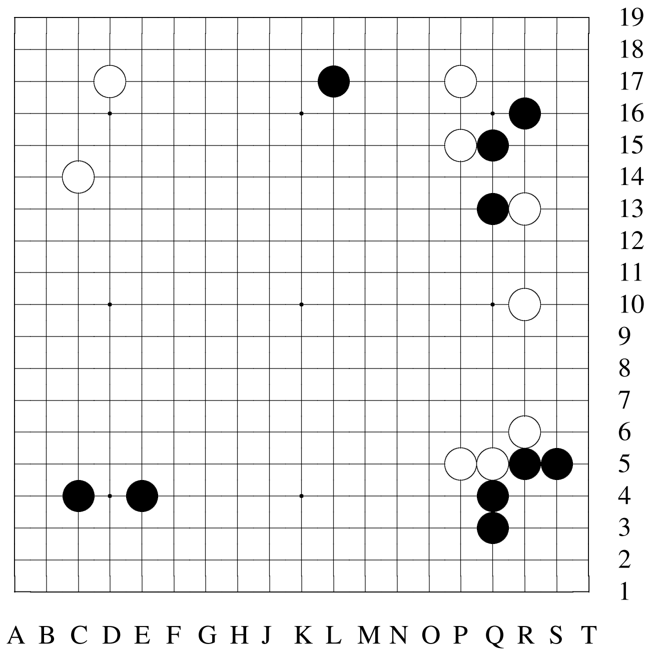
15: B #15 is a big point on the board. Had #15 been played B[a], W would certainly ignore it [tenuki] and play W[b].
16: W #16 is also a big point that cannot miss. This point and B #15 [E4] are miai [counterbalance moves of same weight].
17: B #17 is an extremely good point. Next move, W #18, is a difficult one. [difficult to find a good spot, that is.]
[The variation shows what Wu had in mind for a possible W #18.]

18: [Instead,] W adopted [P15] to attach. Next move —
[See the variation for B #19.]
19: So B simply presses at [Q13] is tesuji.
[See the reference diagram that explains more why B #19 shouldn't play at [P14].]
How should W play next move #20? —
[The variations show two possibilities.]
20: [Instead,] W #20 to squeeze here is a good move.
21: B #21 certainly.

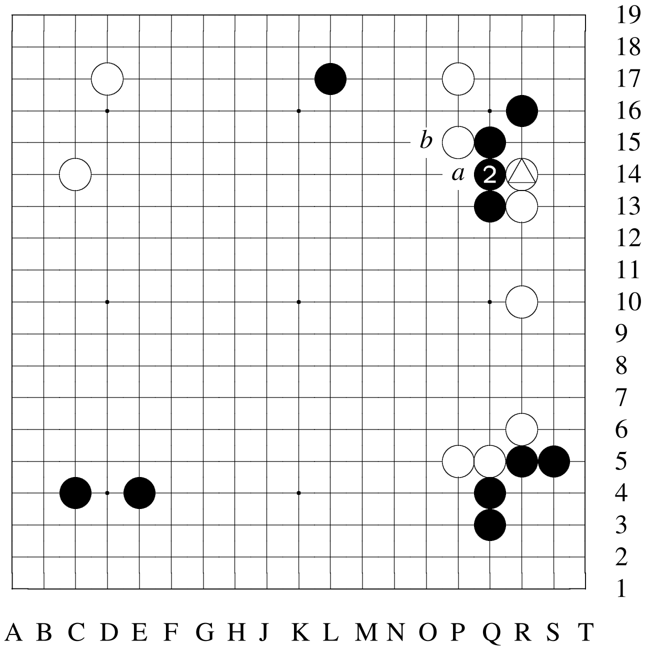


Variation 4 at move 18 in Diagram 3: 1-5

variation (B #19)
[After W [P15]...]
1: If B [P14] hane...
2: W would happily extend at [O15]...
5: It ends up with this shape; clearly, [P14] for B [#19] would be a mistake. [There is another explanation why [P14] would be wrong; see the reference at move #19.]



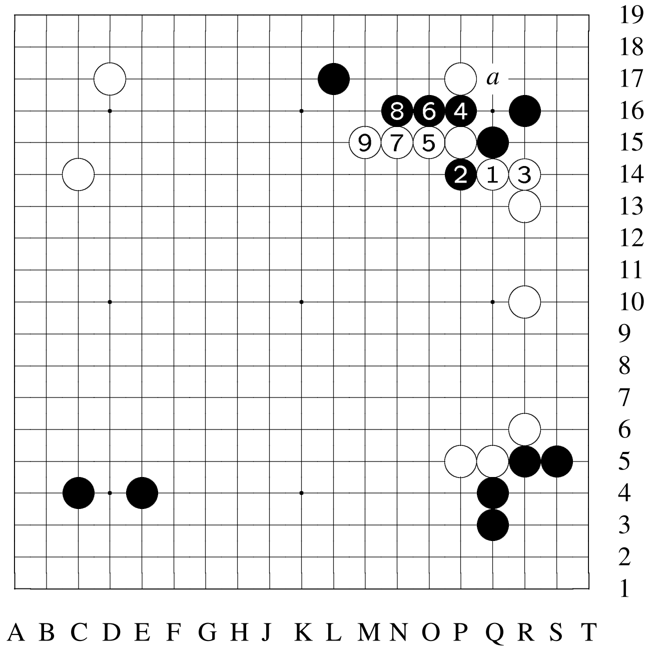
Variation 5 at move 19 in Diagram 3



Variation 5 (continued): 1-2

1 at △

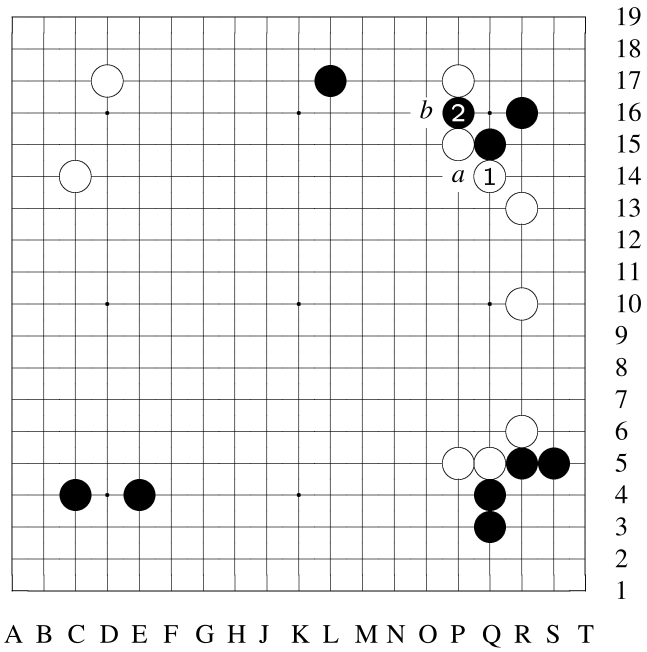
reference
[Here is more reason why [P14] instead of [Q13] for B #19 would be wrong.]
2: Think of this W [R14] and B [Q14] exchange. If B played #19 at [P14] as shown in the previous variation diagram [at move #18], it would be like B now does an exchage of B[a] and W[b] [which is clearly bad]. That's why [Q14] for B #19 would be wrong.



Variation 6 at move 19 in Diagram 3: 1-9

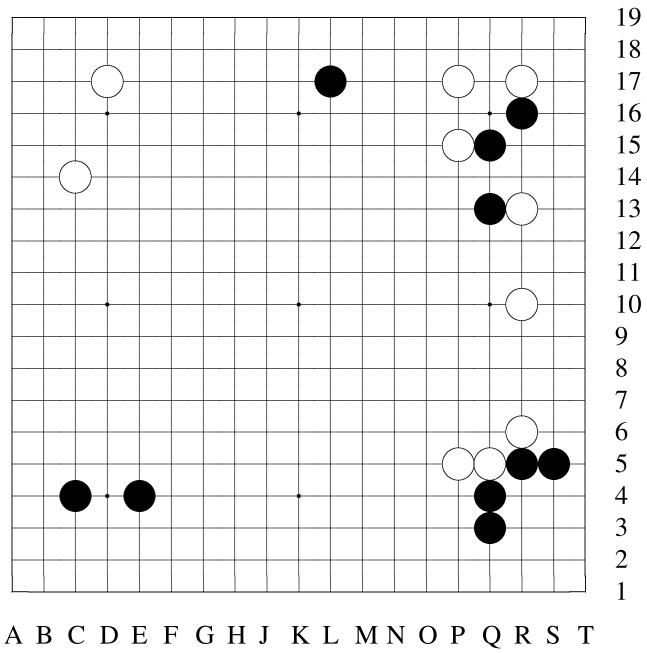
variation 1 (W #20)
[After B [Q13]...]
1: W [Q14] to wedge in seems to be severe, but will it have a satisfactoy result?
4: [P16] atari to get out is a mediocre move.
9: It's certain to get here. This way, not only W enlarged his moyo to the biggest extend, but also W left some aji at [a].

If so, W is of course better. However —
[variation 2 shows why W [Q14] wouldn't work this nicely.]

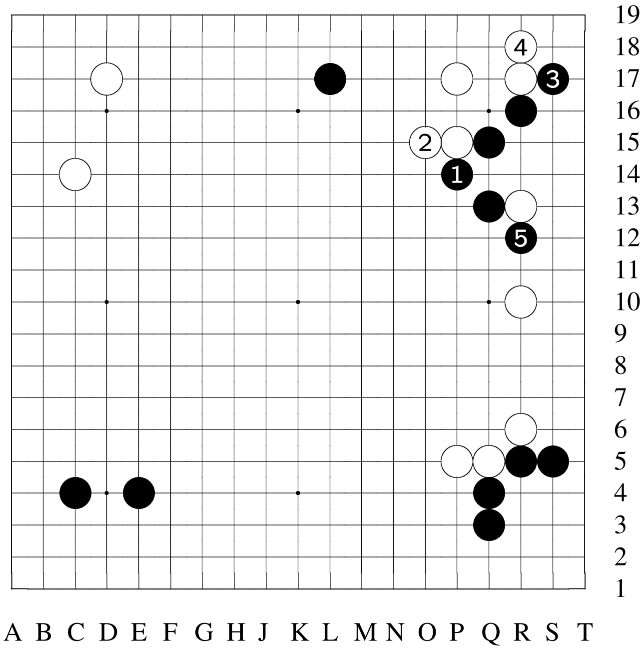


Variation 7 at move 19 in Diagram 3: 1-2

variation 2 (W #20) [Again, after B [Q13]...]
1: When W [Q14]...
2: B simply [P16] to wedge in is tesuji. Then if W[a], B[b]. This exchange would be in favor of B.
So W [Q14] [for #20] is not good.

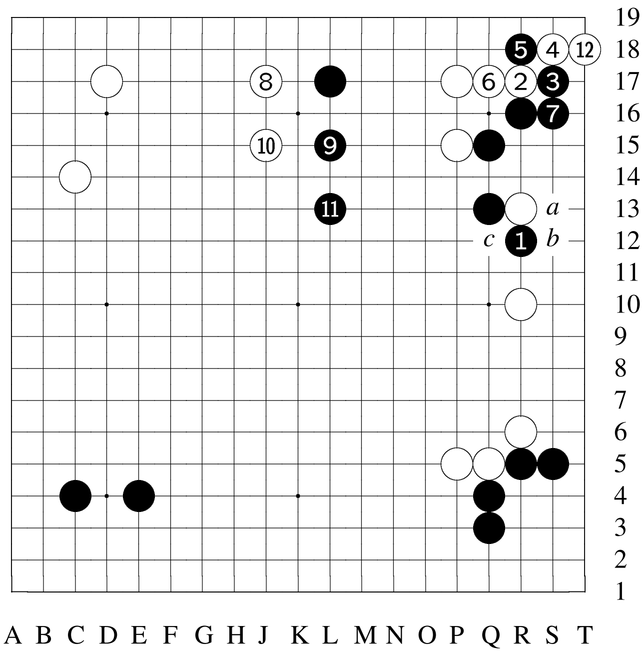


Variation 8 at move 20 in Diagram 3



Variation 8 (continued): 1-5

variation
[If W chooses [R17]...]
5: When B [R12] captures one W stone, B gets a good shape.



Variation 9 at move 20 in Diagram 3: 1-12

variation (B #23)
After W [P14]...
1: If B still wants to capture one W stone with [R12]...
4: ...W would have [R17] and [S18] double hane...
10: ...W first gains with [J17] and [J15]...
12: ...then settles the corner with [T18]. This way, W is better.
Besides, after this shape, W also has aji of W[a]-B[b]-W[c], aiming to reduce B's liberties from outside, thus sealing B inside.

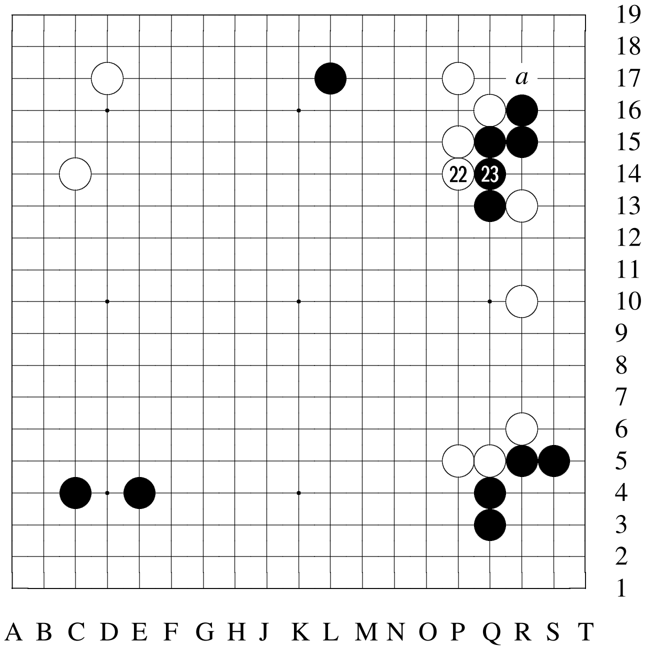
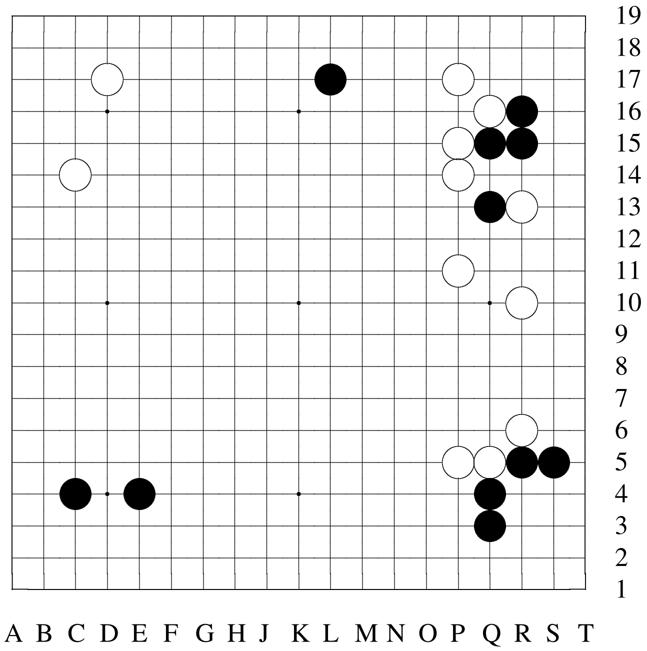
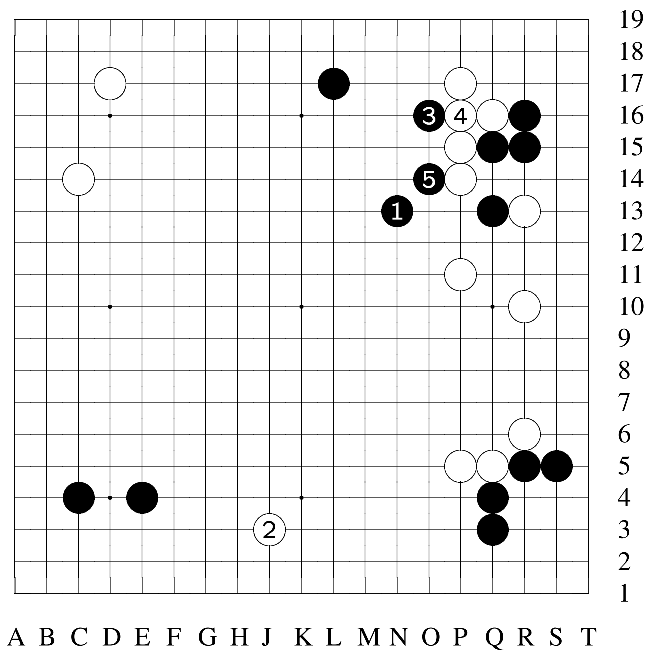


Diagram 4: 22-23

22: If W #22 hane with [a] —
[See the variation.]
So W #22 extends at [P14] is good.
[See the variation for B next move, #23]
23: Therefore, B #23 has no choice but [Q14].



Variation 10 at move 23 in Diagram 4



Variation 10 (continued): 1-5

variation

If W plays [P11] to exchange with B [N13]...

2: *Then* W plays [J3]...

5: B would have [O16] peep and [O14]. Now B's both sides are settled, and B becomes thicker.

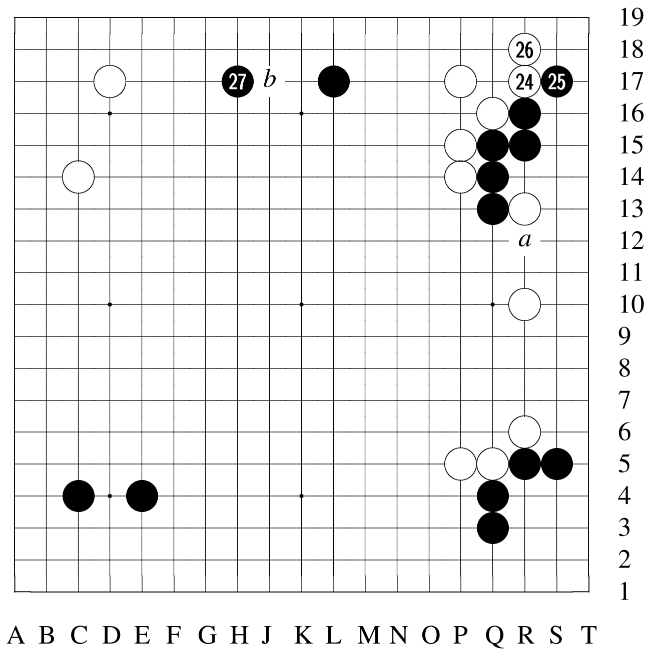


Diagram 5: 24-27

24: W, as a result, gets #24 and ...

26: ... #26 to settle down the corner. This local fight thus comes to a pause.

27: If B[a] for #27, that would be a good point too, but then W would certainly play W[b], and [b] is a point that cannot be missed.

B #27 as played [H17] is an extremely big point.

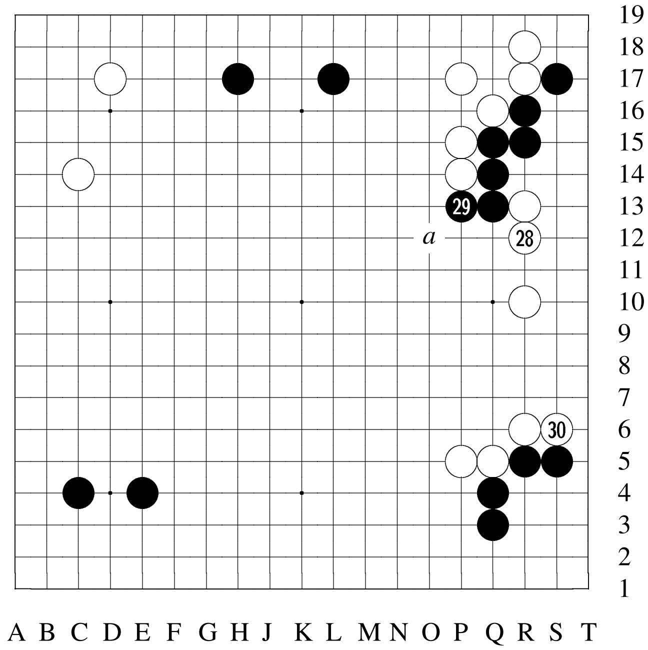


Diagram 6: 28-30

28: But then W gets #28 [R12] key point, and W is in a form to attack B.
29: If B #29 tenuki [plays elsewhere], W[a] and B big chunk is captured.
30: W thus finally gets #30 [S16]. During this period of conflicts, B never got a chance to play [S16].

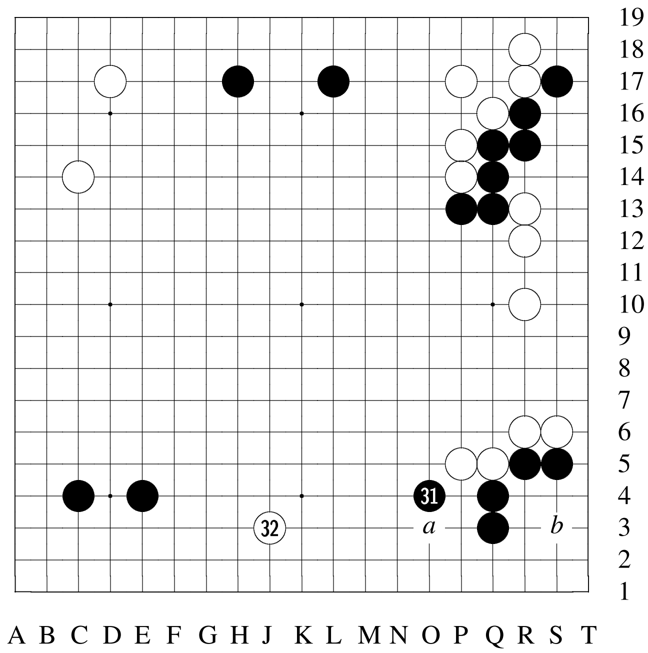
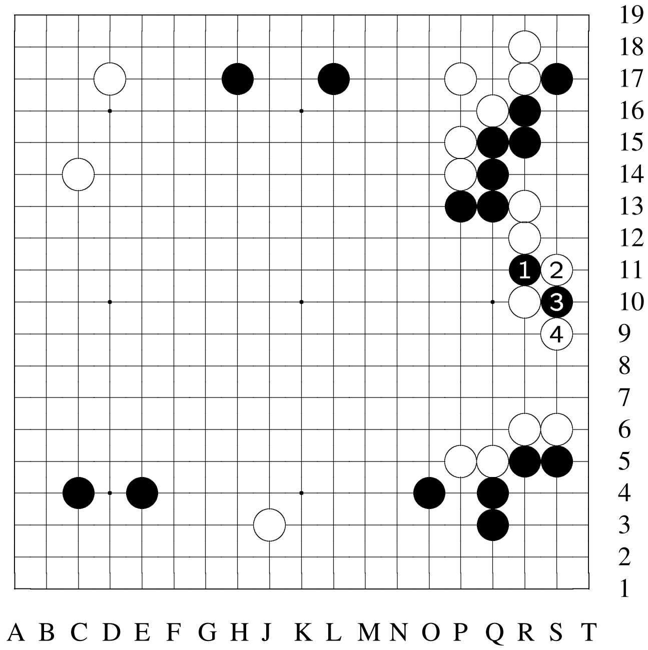


Diagram 7: 31-32

31: B #31 is absolutely the only move.
If B tenuki [plays elsewhere], when Wa[O3], B has to defend with Bb[S3]; letting W to seal B with sente is unbearable.
32: W #32 —
[See the variation.]



Variation 11 at move 33 in Diagram 7: 1-4

variation (B #35)
[After W [M3]...]
1: If B pushes and cuts...
4: W would atari from this side [S9], sacrificing the two stones [R12 and R13] above.

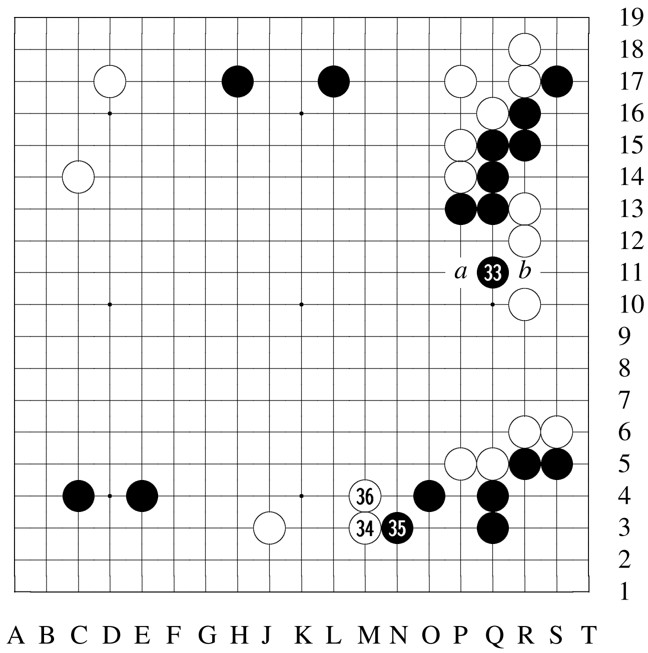
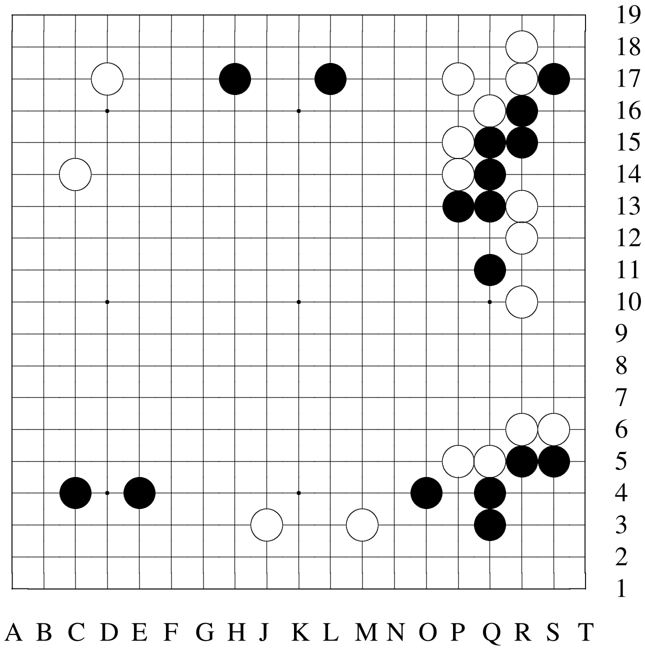


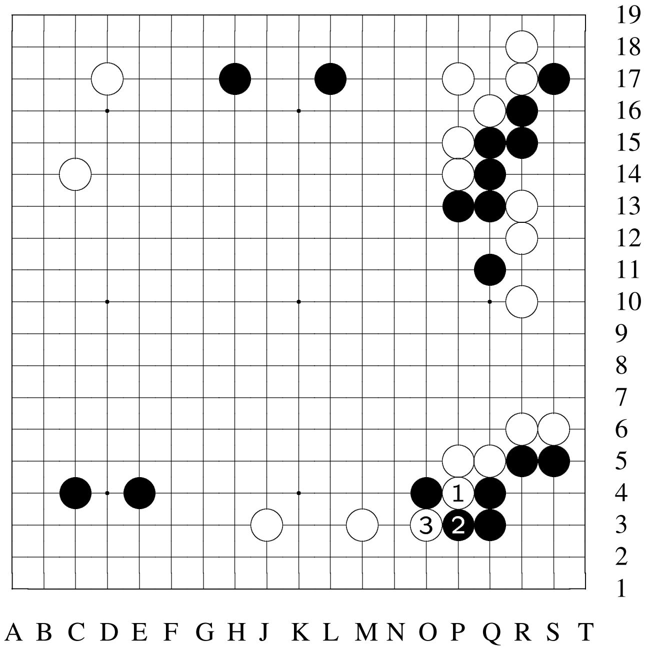
Diagram 8: 33-36

33: B #33 [Q11] on one hand prevents W[a] that was described previously [see variation at move #32], on the other hand aims at B[b] cut.
34: If W #34 plays at the right side [around R11], it would be slow.
[The variation shows how W would handle it if B plays [R11] now.]
35: B #35's purpose —

[See the reference diagram that shows one of B #35's goals.] Also...

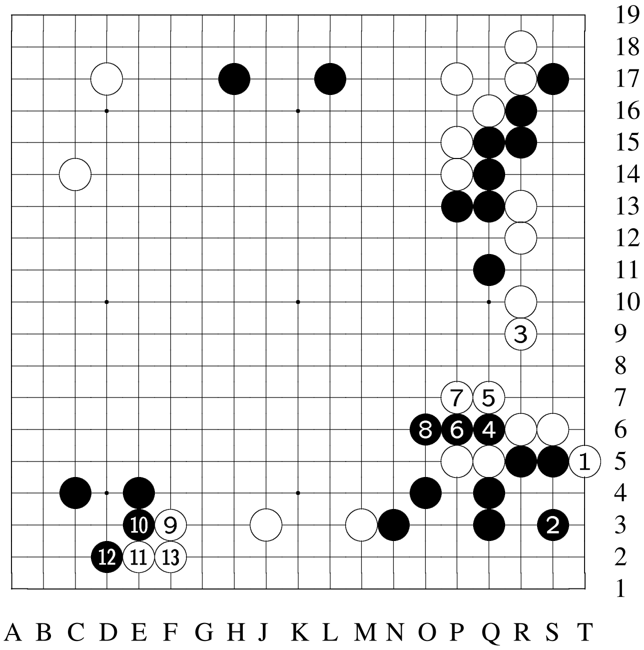


Variation 12 at move 35 in Diagram 8



Variation 12 (continued): 1-3

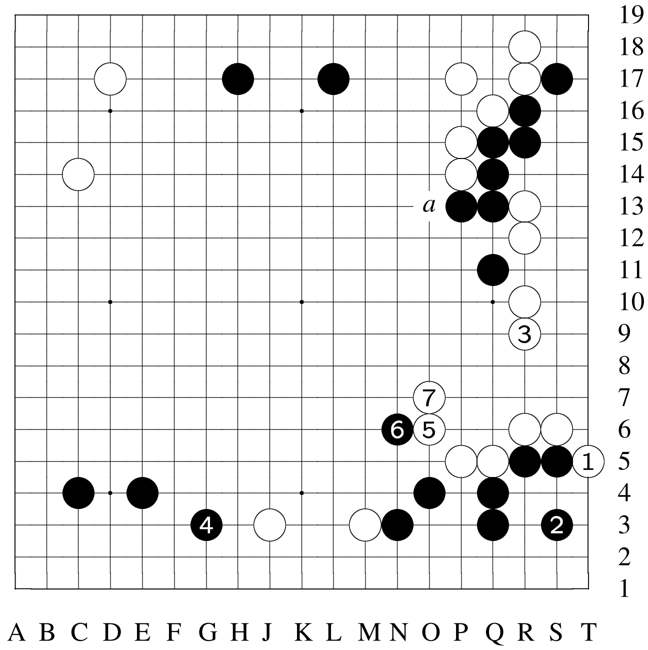
reference
[Imagine B is without [N3] ...]
3: W can [P4] and [O3] to cut.
[This shows the importance of #35 [N3] that B played.]



Variation 13 at move 36 in Diagram 8: 1-13

variation 1 (W #38)
[After B [O5] ...]
1: W hane sente to gain (this play's purpose is to sacrifice [P5][Q5] [marked] two stones when B cuts at [Q6])...
3: ...then extend at [R9], and W is settled.
4: If B cuts now...
7: ...W [Q7] and [P7] to sacrifice two stones...
9: ...then turn to [F3], an extremely good point...
13: ...this way, W gains a good deal. W is advantageous, needless to say.

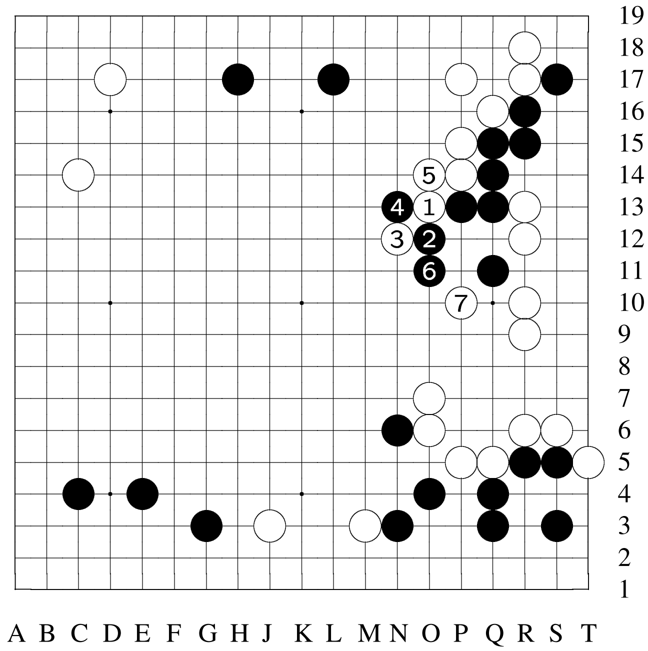
In order for B to avoid this...
[see variation 2 (get back to main branch first)]



Variation 14 at move 36 in Diagram 8: 1-7

variation 2 (W #38)
[Now look at another variation ...]
1: [W still [T5]...]
3: [...to here is the same as variation 1...]
4: B, instead of cut [Q6], plays [G3] here...
5: ...then W [O6] and...
7: ...[and] [O7] are appropraite moves. Now, W[a] becomes a severe attack.

[The variation shows the explanation of [O13]]



Variation 14.1 at move 8 in Variation 14: 1-7

reference
[Let's see what if W gets chance to play O13...]
7:

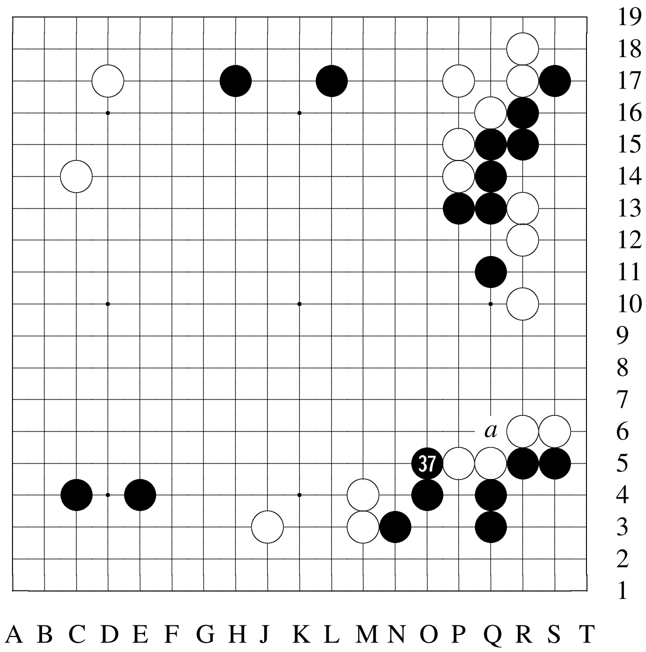
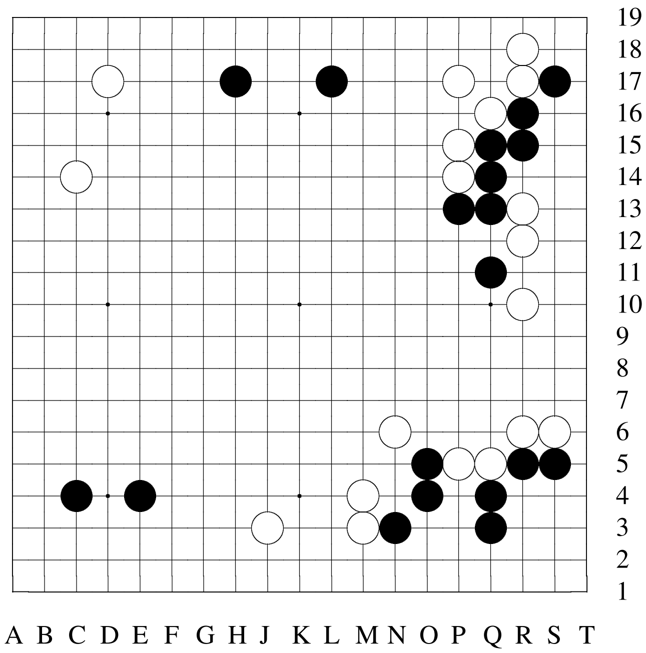
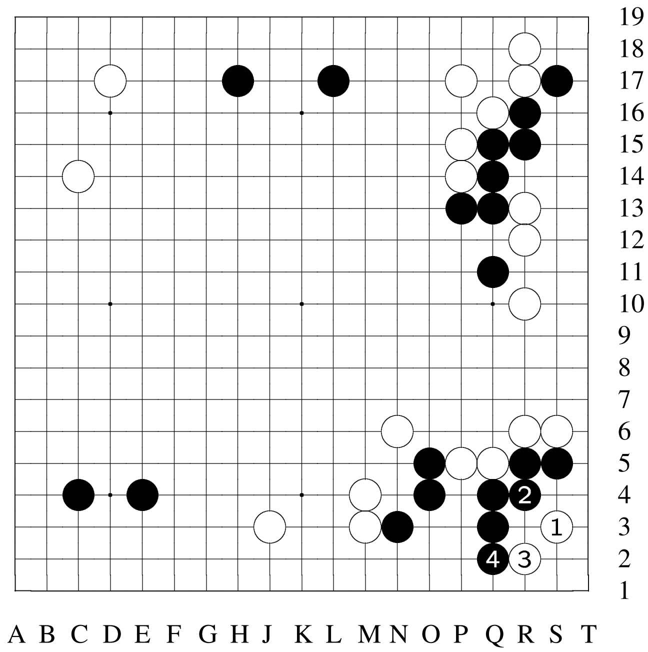


Diagram 9: 37

37: ...[Also] B now has #37 to get out, aiming at [a] cut at the same time.
At this critical point, W made a mistake in the next move.
W #38 [W's next move] —
[The variations show variations for W #38 – that would have been correct.]



Variation 15 at move 38 in Diagram 9



Variation 15 (continued): 1-4

reference
[Suppose W has played [N6] and B ignores it (tenuki)...]
1: If W [S3] and ...
3: ...[and] [R2]...
4: ...B plays [Q2] and there is no play at the corner.
[Therefore, [N6] is not sente.]

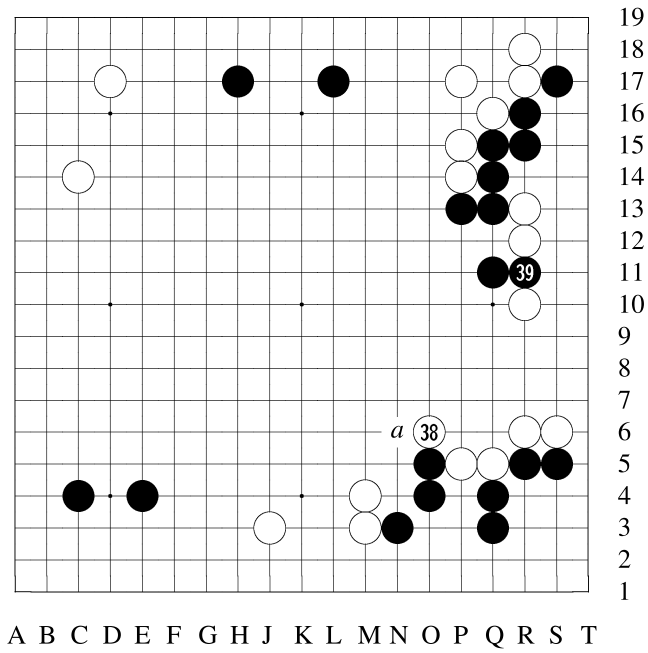
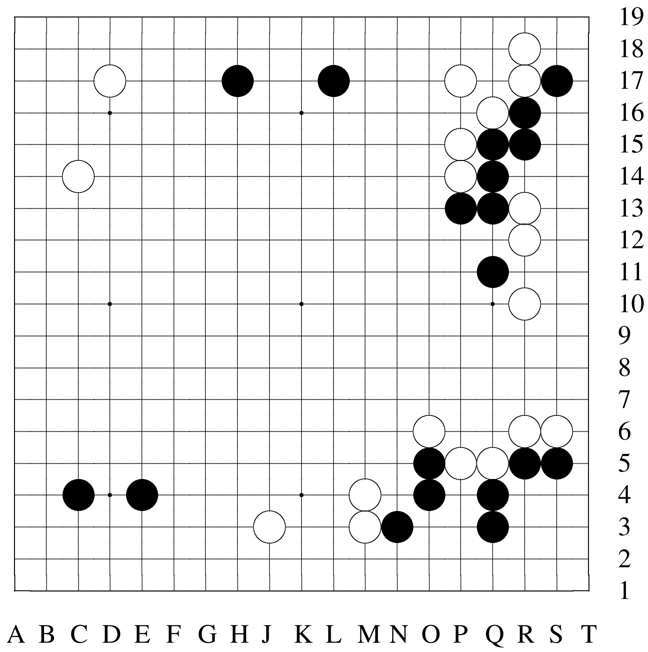
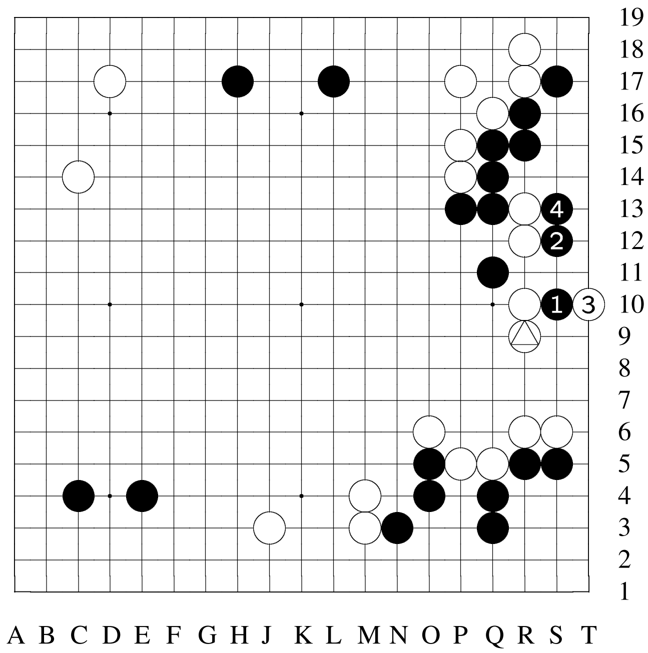


Diagram 10: 38-39

38: In any case, #38 plays in a wrong direction [summary of variations: here W should [T5] first].
If W[a] next, it would *not* be a sente move, thus B wouldn't answer it.
[The variation shows why W [N6] next will not be sente.]
39: Because of W's mistake at #38 [O6], B finally gets sente, and with that, B cleverly turns to play [R11].



Variation 16 at move 39 in Diagram 10



Variation 16 (continued): 1-4

1 at △

variation
1: If W connects directly at [R9]...
2: ...B *would* get the two W stones...
4: *In other words, it's a big difference between with or without B [Q10] forcing W [R9].*
[So W [R9] should [T10] capture directly, which W did for his #44.]

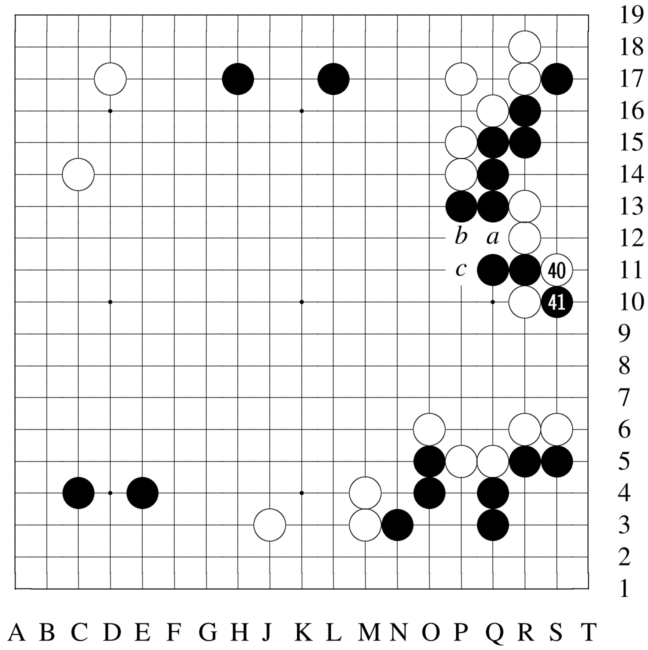


Diagram 11: 40-41

40: If W can get sente here, W would have W[a]-B[b]-W[c] sequence to extend W's territory at the right side.

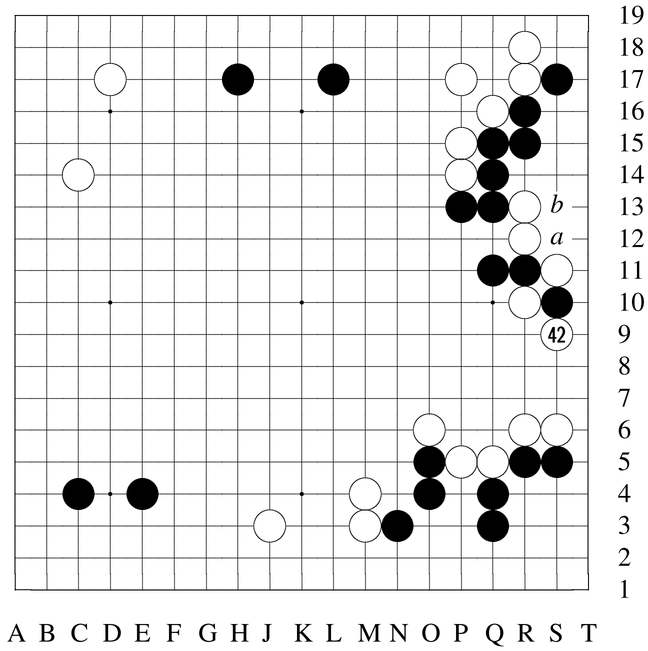


Diagram 12: 42

42: Had B #41 [S10] played [a] cut, W would have atari with [b]. With this kind of shape, "capture the cut stone" is common sense.

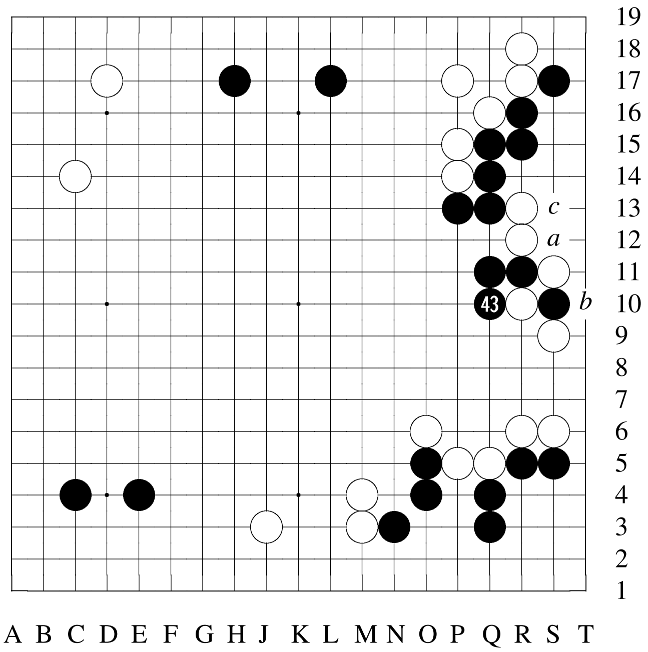


Diagram 13: 43

43: It would be awkward for B #43 to atari at [a], forcing W[b], then B[c] to get two W stones. [Imagine, for example, after B[c], W plays [Q10].]

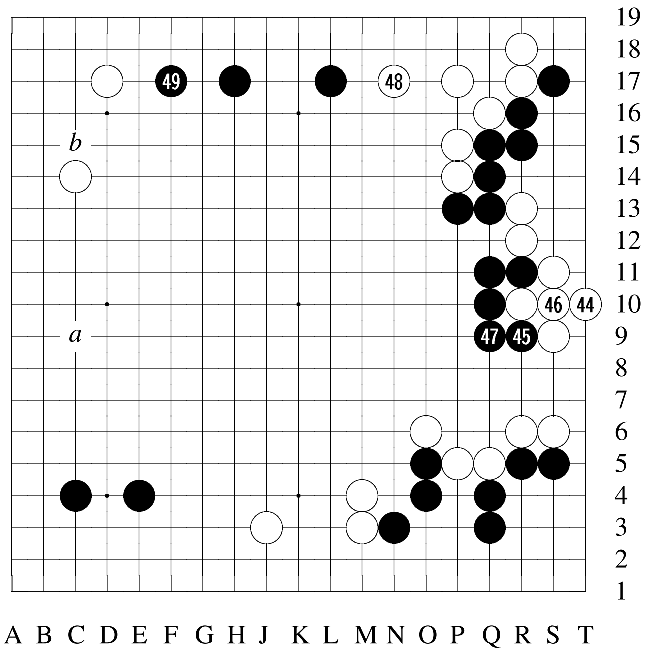
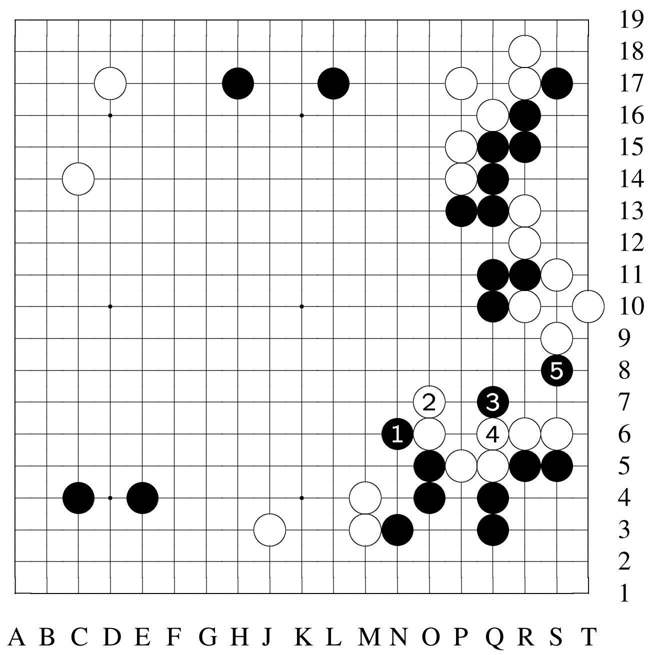


Diagram 14: 44-49

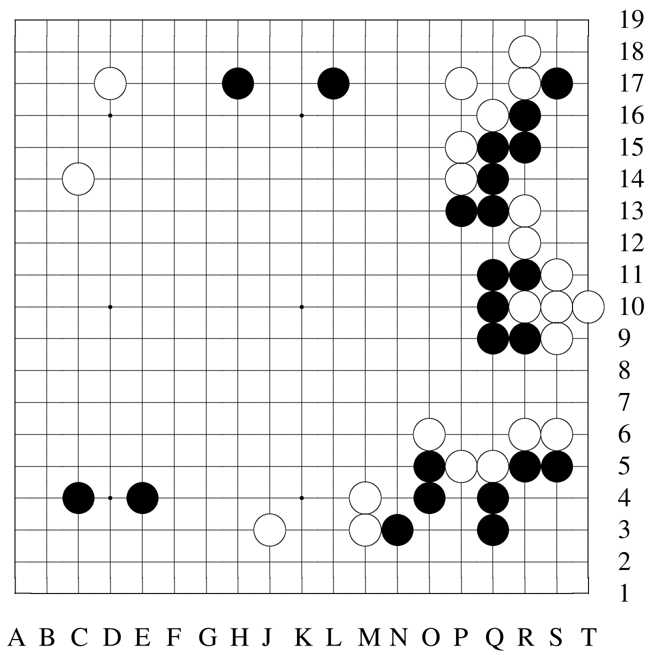
44: W #44 however —
[See the variation.]
47: To here, W is pressed to a low position. This is the fault of W #38 [O6].
Next —
[See the reference.]
Therefore, it has become an opening favoring B.
48: If W #48 tenuki here —
[See the reference.]
49: B #49 [F17] is very good.
On first look [a] seems to be the real big point for #49. But if B[a], W will certainly presses at [F17]. Then the B teams at upper and right sides would yet have enough eyes, and with two ”floating” teams, B would be difficult.

Moreover, now with #49, B creates an opportunity for B[b] to attack W.

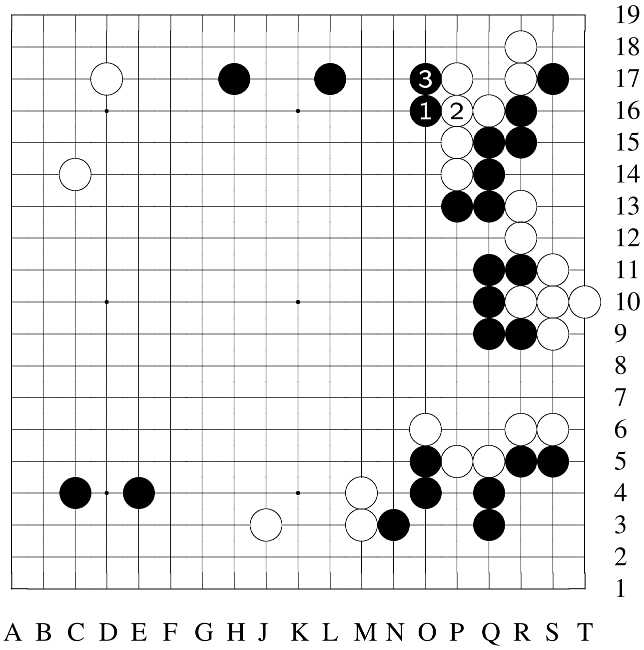


Variation 17 at move 45 in Diagram 14: 1-5

reference
[B can start an attack...]
1: [...with N6...]
5: To here, although B doesn't quite separate W groups, B is now able to attack this big W team when time comes.

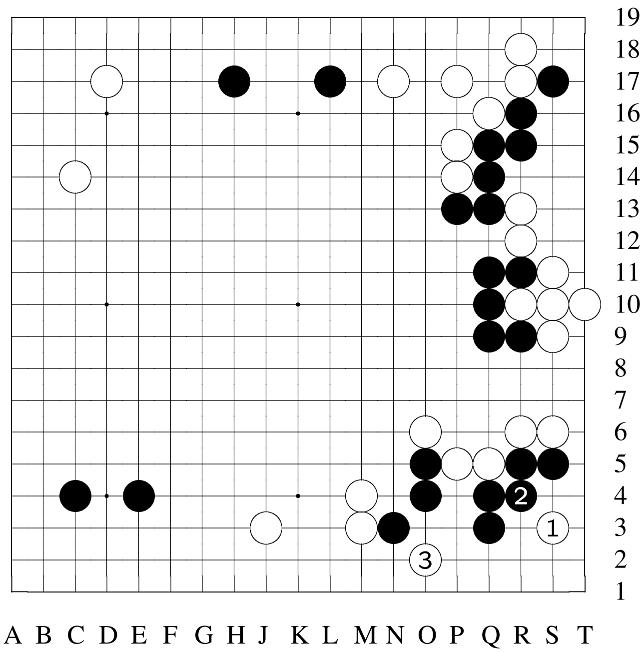


Variation 18 at move 48 in Diagram 14



Variation 18 (continued): 1-3

reference
[Suppose W doesn't play N17...]
1: B immediately peeks at O16...
3: ...and blocks with O17. These two moves [O16-O17] concern the base of both sides; extremely big.



Variation 19 at move 49 in Diagram 14: 1-3

reference
[Assume B ignores W [N5]...]
1:
W has [S3] peek...
2: ...when B connects...
3: ...W [O2] another peek.
[Wu didn't explain further. The way I see it, W now has either [N2] or [P4], plus the "bomb" at [S3], it *is* a headache to B.]

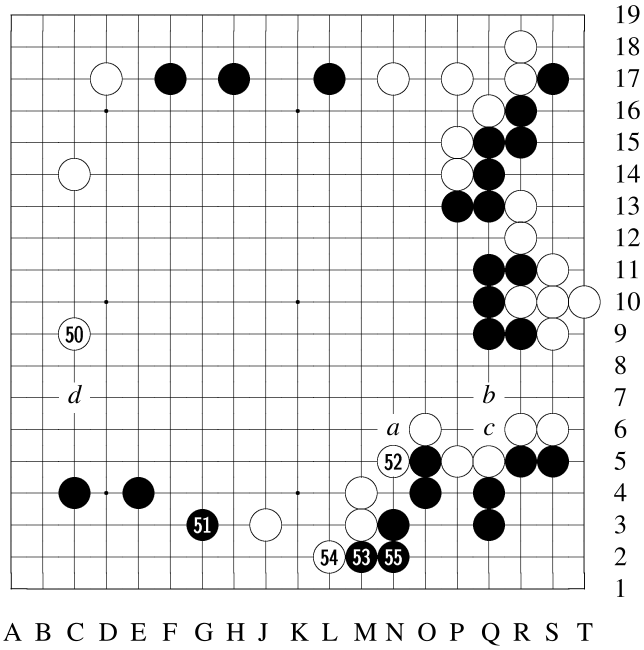
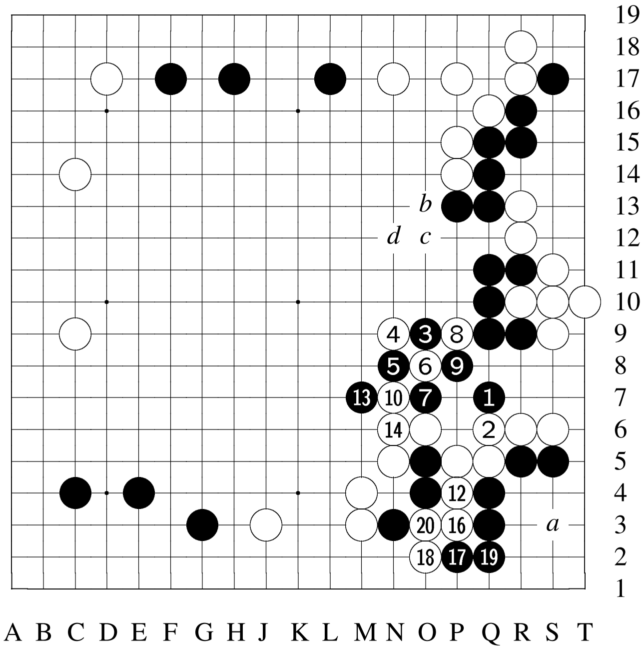


Diagram 15: 50-55

50: Since B gets [F17], [C9] big point is left for W.
51: And then B #51 [G3] becomes clearly the next biggest point.
B #51 could also consider to play at [N6] [see an earlier reference at move #47], but that would make it complicated, so B #51 "cashes in" with some territory first. [I guess Wu is saying, since B is leading, no need for him to make it complex.]
52: W[a] for #52 is a correct [text] move, but if W does play [a], it would be no threat to B's corner [see reference at move #38].
Also, if W[a], B[b] to force W[c], and B[d] would give B a clear lead.
Therefore, even though [N5] for W #52 is not solid, W doesn't have many choices. This is again the fault of #38 [O6].
W #52's purpose is to force B repond here, so W can get sente. If B ignores here —
[See the reference.]
53: Therefore, B #53 [M2] and ...
55: ...[and] #55 [N2] are necessary.
In short, in order to get sente, W has to make a move like #52 [N5], although it would leave some weak point.

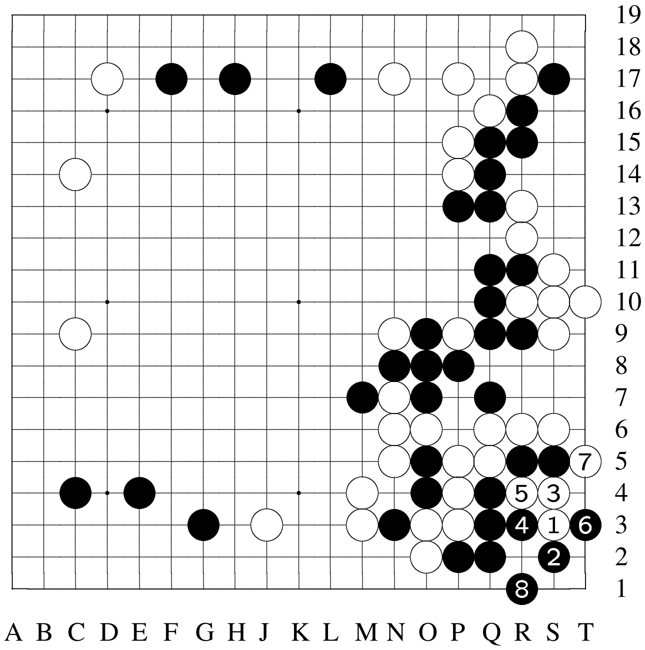


Variation
20 at move 53 in Diagram 15: 1-20

11 at 3,

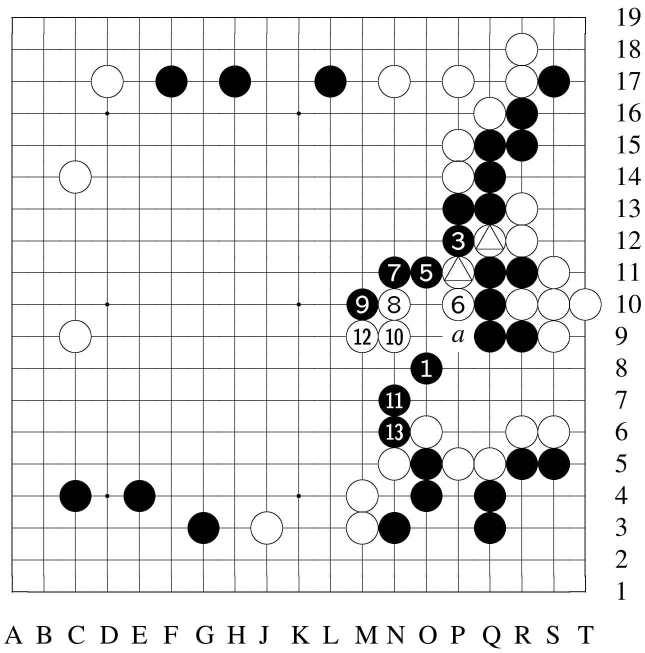
15 at 6

variation 1 (B #57)
[Assume B is to adopt the hardest tactic against W [O10]...]
1: B [Q7] peeks...
3: ...[O9] touches...
5: ...[N8] hane...
9: ...however, after B [P8] atari...
10: ...W can struggle with [N7] to force a ko...
11: ...after B [O9] to take the ko...
12: ...W has a ko threat at [P4] [assumably more to come]...
13: ...so B has to atari first, then...
15: ...connect to finish the ko...
16: ...then W gets [P3] up to...
20: ...[up to] [O3]. Thus both sides made an exchange. Since W can next get either [a] or [b], this result is good for W.
For example, if B plays S3 next to protect the corner, W can play W[b]-B[c]-W[d] ”double hane”, and B’s thickness formed by [O8] [the move that connected the ko] is gone.
Or, say B ignores the corner and play at the top [around O13], what would be the result? —
[The variation shows reference] [Conclusion, W is better]



Variation 20.1 at move 21 in Variation 20: 1-8

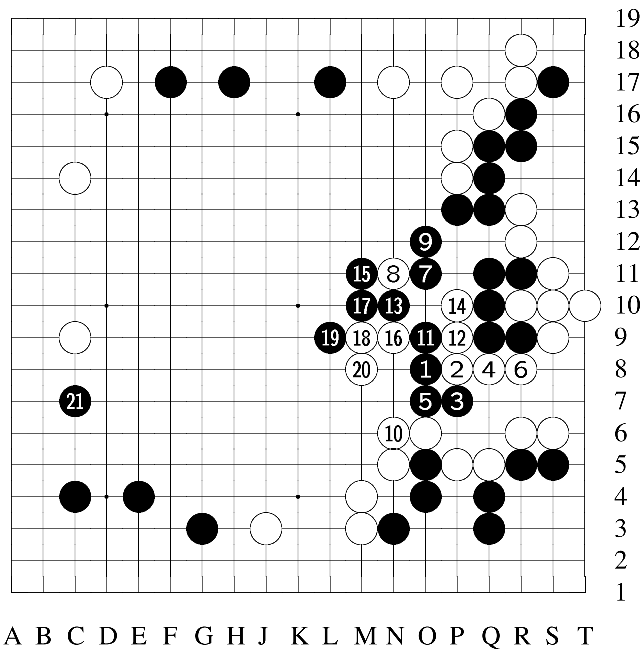
reference
[Say B ignores the corner and plays around [O13]...]
1: W tosses in a stone at [S3]...
8: ...to here, although B is not really killed, but letting W to eat two stones [previously at R5-S5] in *sente* is a big loss.



Variation 21 at move 53 in Diagram 15: 1-13

2, 4 at △

variation 2 (B #57)
[After W [O10]...]
1:
B [O8] [= headache :-)]...
2: ...if W [Q12] and...
4: ...[and] [P11] to cut...
5: ...B [O11] to...
11: ...[to] [N7] peek and...
13: ...[and] [N6] cut, W would be farily thin. So W can't hastily cut with [Q12] and [P11] [marked stones].
(After this shape, if W[a], B would of course give up the five stones. [Q9 five stones])



Variation 22 at move 53 in Diagram 15: 1-21

variation 3 (B #57)
[Again,
after W [O10]...]
1: When B [O8]...
2: ...if W [P8] to separate...
3: ...B starts with [P7] up to...
19: ...[up to] here, B sacri-
fices four stones [O8 team], but...
21: ...[but] B gets the big point at [C7], and it's an easy situation for B.

[Conclusion: like in variation 2, B comes out better with [O8] – after W [O10].]

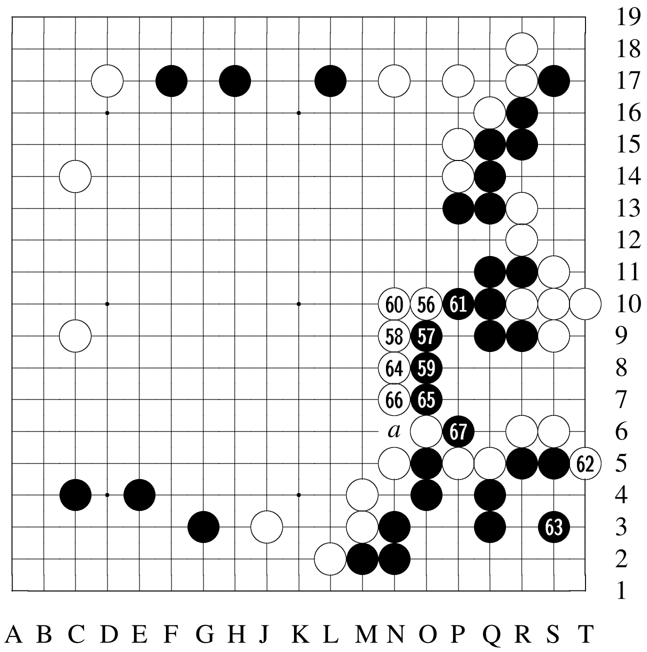
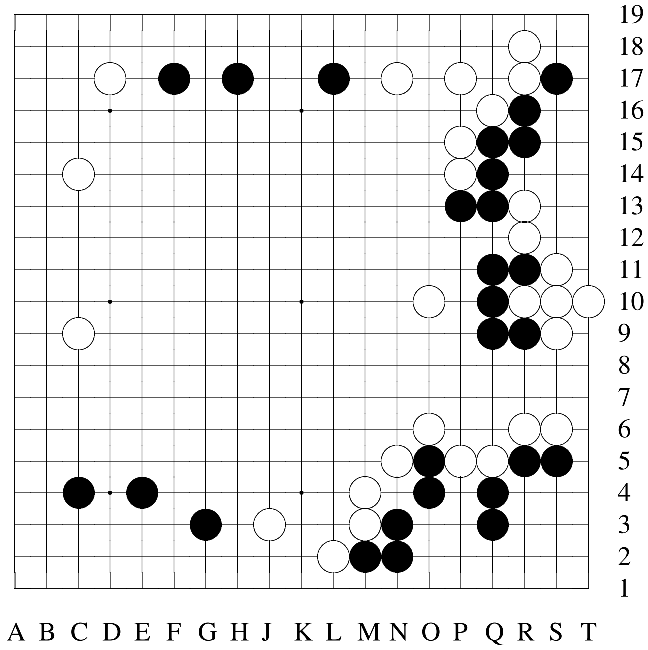


Diagram 16: 56-67

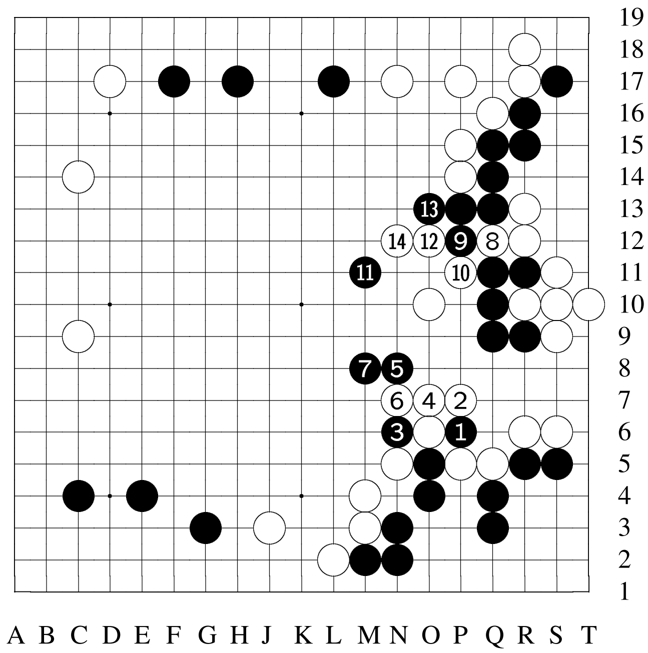
56: W #56 is the key point to attack. No matter what, if W doesn't stick with this B group, W will have no way to win. #56's purpose is to gain opportunities to protect cut at [a] by attacking
B team. Conversely, B can adopt two difference attitudes, either harder or softer, when he chooses his next plays. In short, this is the first crisis of the game.

If B chooses the hardest way to play, that is —
[The variation shows variation 1 for B #57]

Therefore, if B chooses the rough tactic shown above [in variation 1], it won't be satisfactory.
I think if B plays as follows [variations 2 and 3] would give W a headache.
[The variations show variation 2 and 3.]
57: [Instead,] W adopted #57 and ...
59: ...[and] #59. This is of course the most solid way to play, but ...
60: ...[but] after W #60 connects, W has somewhat achieved his goal of attacking B.
61: B #61 —
[See the variation.]
62: W #62 is to gain with sente before sacrificing [P5][Q5].
66: If W #66 connects at [N6] —
[See the variation.]
The big spot at the left side is the key point concerning the trend of both sides' growth. Here we can see how both sides deliberate intensively over this situation.

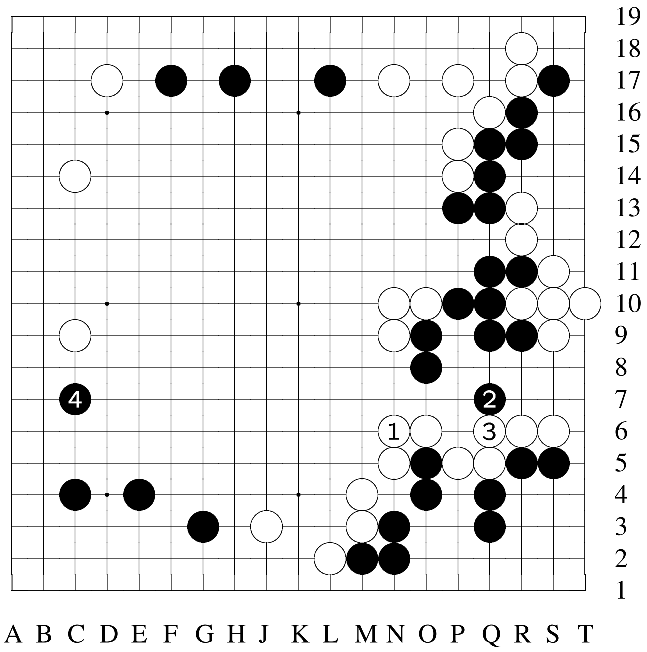


Variation 23 at move 57 in Diagram 16



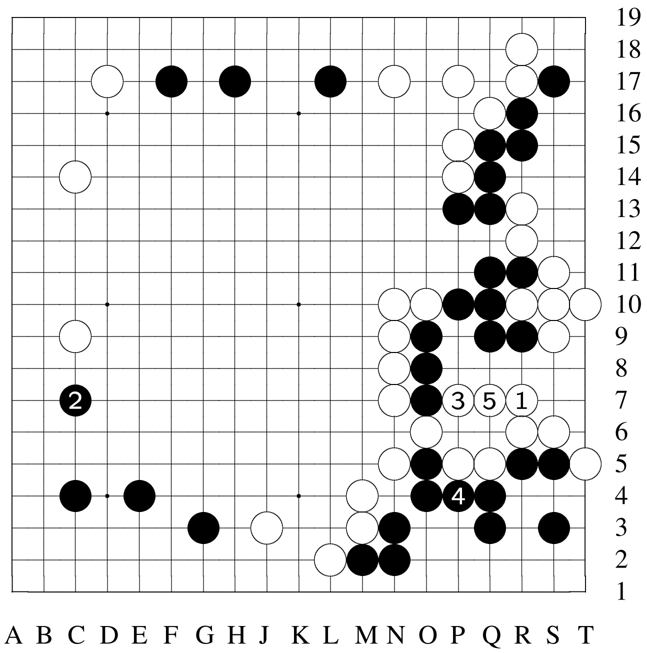
Variation 23 (continued): 1-14

variation
1: A cut at [P6] by B would start a large-scale battle...
14: ...to here, the situation is quite complicated; the outcome is hard to predict for B.
[So B chose to play [P10] instead of a fierce cut at [P6].]



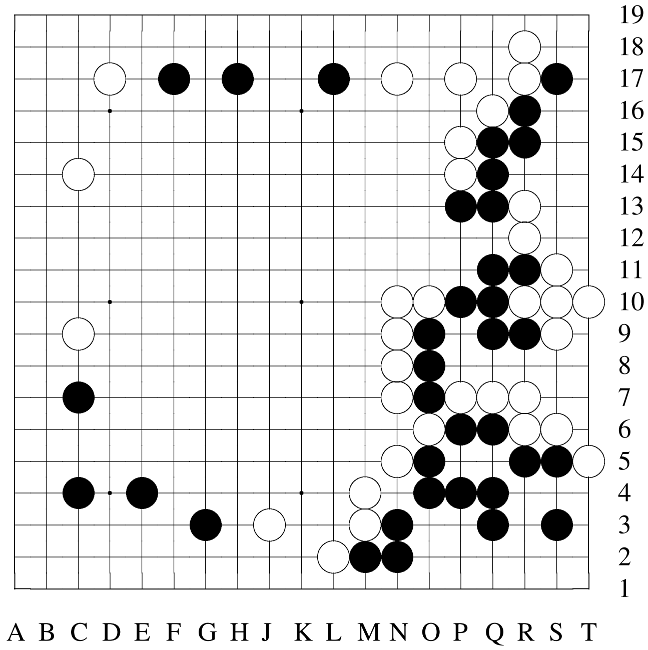
Variation 24 at move 62 in Diagram 16: 1-4

1: If W [N6] connects...
2: ...after B [Q7] peep...
3: ...W [Q6] connects...
4: ...B gets the big point at the left. Besides, W leaves a leak at [N7]. Thus this W shape is thin.

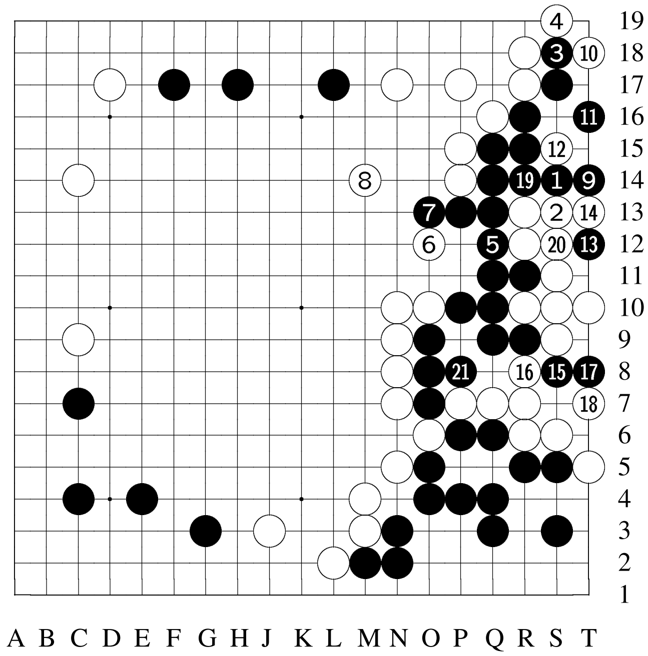


Variation 25 at move 67 in Diagram 16: 1-5

reference 1
[When B [Q6]...]
1: Suppose W plays [R7] to force B to respond...
2: ...but B ignores (tenuki) and plays [C7], the big point at left side...
3: ...say W would then [P7]...
5: ...and [Q7], seemingly to capture the big B team at upper-right. However —



Variation 26 at move 67 in Diagram 16



Variation 26 (continued): 1-21

reference 2
[This is the continuation of reference 1 —
[Suppose W just played [Q7]. The upper-right B team seems to be in great danger...]
1: B has [S14]...
5: ...and [Q12]...
8: Although W has [O12] and [M14] to deprive
B's eyeshapes while attacking...
9: ...but B has [T14], and [you must see this :-)]...
11: [Here is one eye...]
15: ...[S8]!!...

17: ...and [T8]!!...
21: ...and [P8] makes a second eye! [first eye at [S15]]
This way, not only B lives here completely, also he already gets the big point [C7] at the left. Therefore, W's hope to gain with sente at [R7] [consult main branch] is invalid.
[Here are some explanantions of [S8][T8].]
The beauty of [S8][T8] is that they prevent W to place a stone at [Q8]. If W does play [Q8] [trying to deprive the eye at [P9]], W's whole team is demolished.
[I almost missed it! :-) Indeed, if W [Q8] and B [P9], then W will be unable to atari [S8][T8] stones – either [T9] or [S7] would be "suicide." [S8][T8] are "standing roosters."]

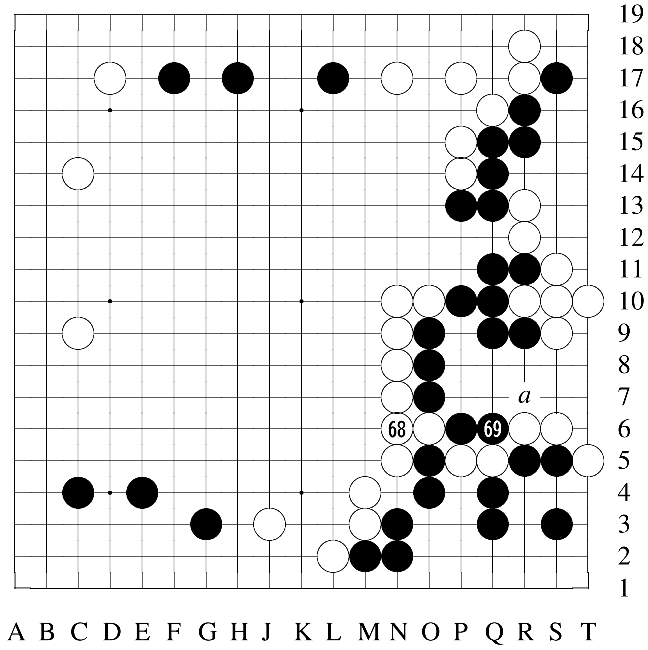
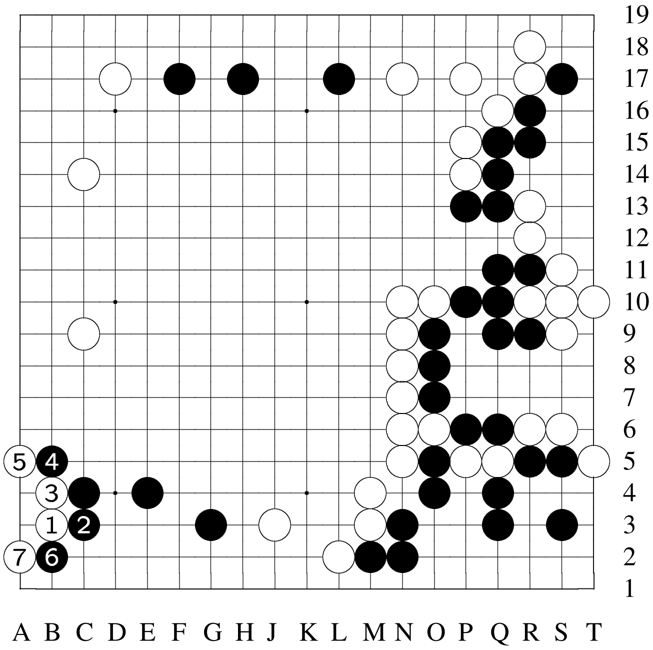


Diagram 17: 68-69

69: To here, although W loses two stones, but he gets a spectacular outside thickness in *sente*. W has managed to gain back what he lost on #38 [O6]. After B #69, *if* W can gain with [a], seemingly a sente, then turn to left side, that would be even better for W [than to turn to left directly]. That is to say —

[The variation shows reference 1.] [The variation shows reference 2.]



Variation 27 at move 70 in Diagram 17: 1-7

reference

[W [B6] aims at [B3]...]

1: [When W [B3]...]

2: If W blocks at [C3] [instead of [B4] shown in the main branch] ...

3: ...W [B4] up to...

7: ...[up to] [A2] are extremely big ending moves.

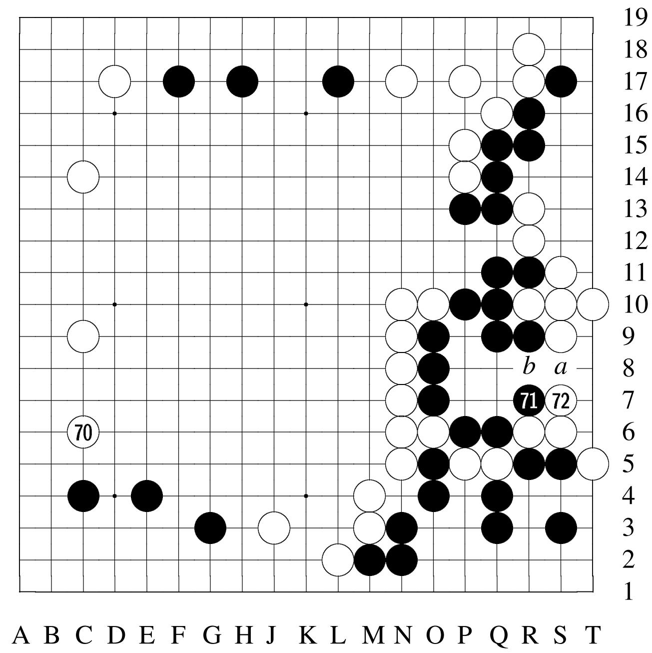


Diagram 18: 70-72

70: [So Wu said that [R7] wouldn't be a sente move for W now. I thought, "Hey, why bother? [C6] is big, get it first anyway." But the fact is, in this level of games, *every* point is important. If one passes by a sente move, it could be not sente later.]

Anyway, W finally gets the chance to occupy the big spot at [C6], and thus escapes from the previously disadvantageous situation.

At the right side, if B[a], W[b] cut would take care of it.

71: Since W got the big spot at the left edge, letting B to gain here with #71...

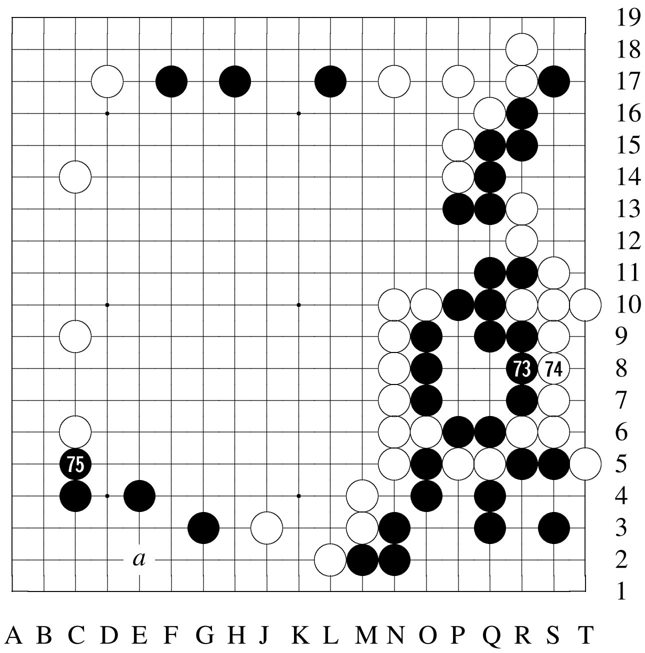


Diagram 19: 73-75

73: ...and #73 is unavoidable.
75: B #75 is the way to solidify the corner. Of course, even if B doesn't play this move, the corner has no problem for now. But later, when the outside situation changes, then there is a possibility that W will cast in W[a]. So B #75 now to prevent it.

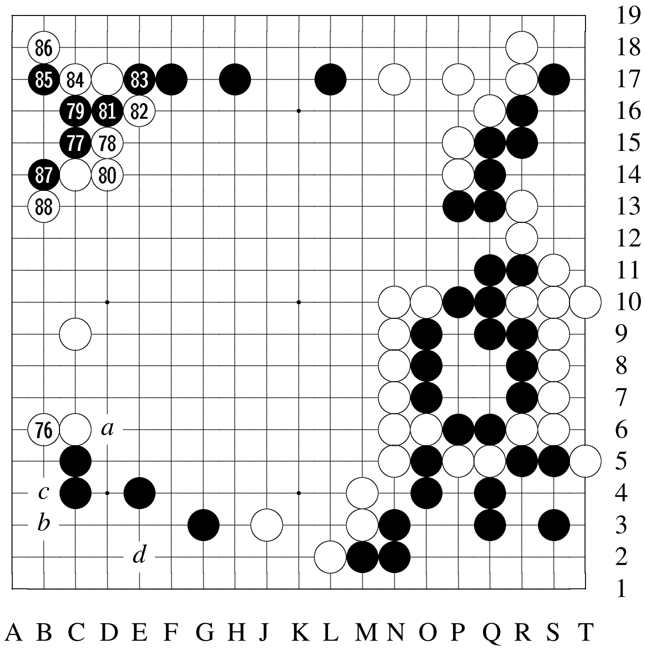
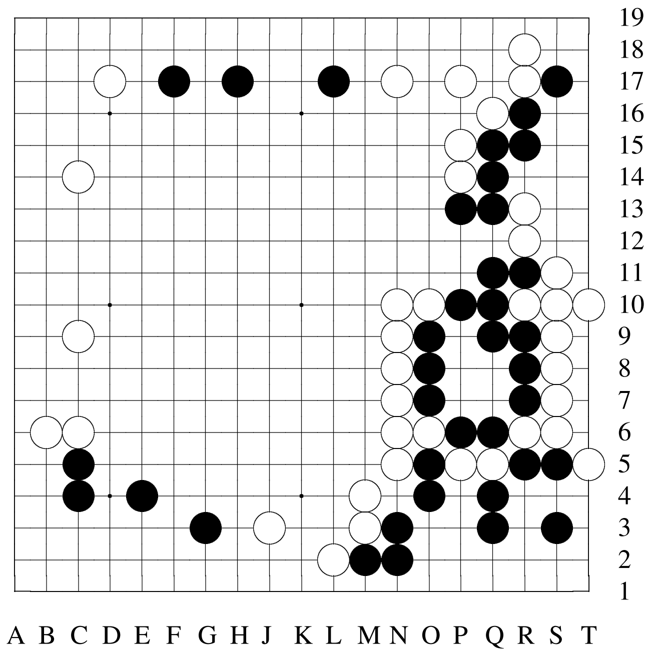


Diagram 20: 76-88

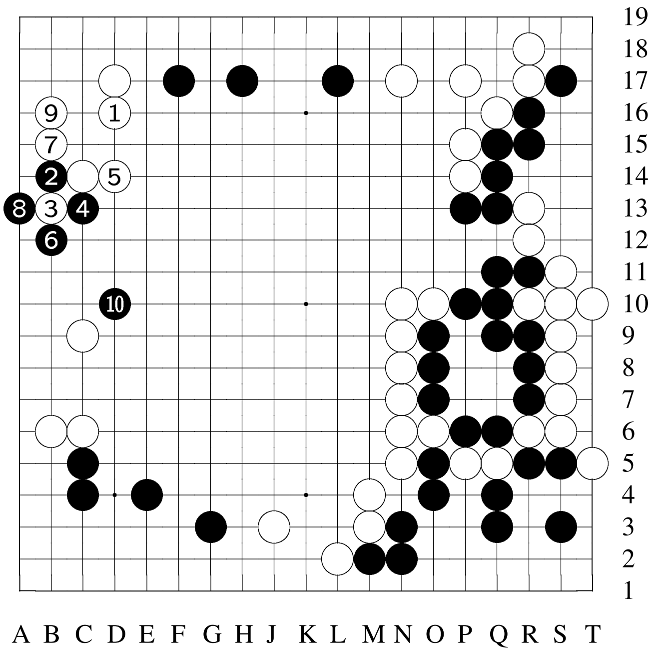
76: W #76 extending downwards decides the growth of both sides' territory. W[a] extending upwards would be yielding and passive.
[Also,] W #76 aims at W[b]-B[c]-W[d]. When W[b] —
[See the reference.]
77: B #77 is long-waited severe tesuji.
78: W #78 absolutely *cannot* play at [C16] to give in.

80: W #80 to connect is a strong move. This move —
[See the variation.]

81: B #81 —
[See the variation.]
83: Since W #82 [E16] blocked, B #83 of course has no choice but to cut, looking forward to a deciding fight.
84: W #84, too, is the only move.
87: B #87 —
[See the variation.]
88: White #88 —
[See the variation.]

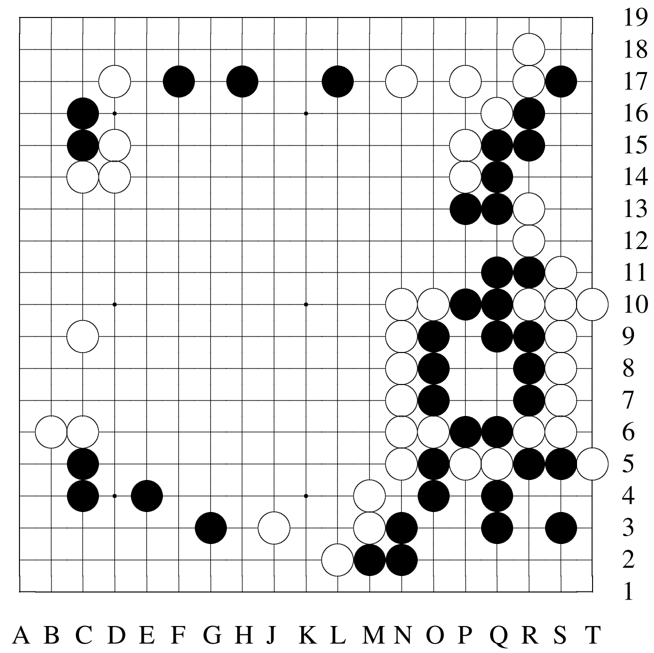


Variation 28 at move 77 in Diagram 20

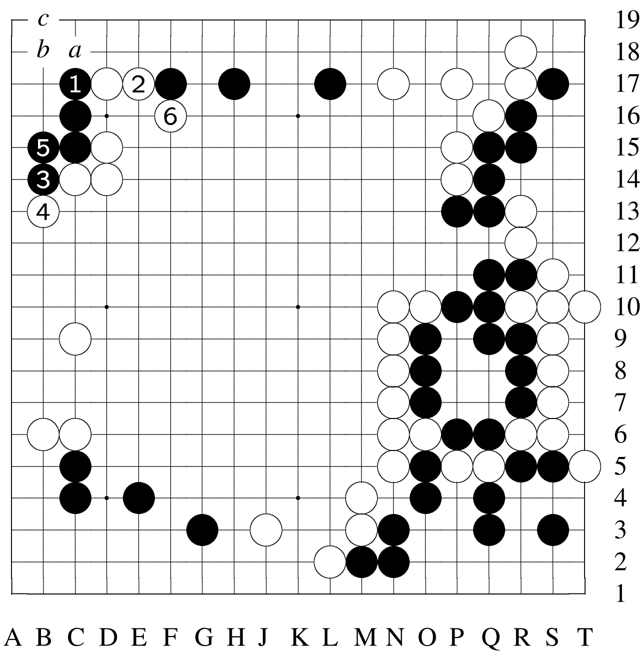


Variation 28 (continued): 1-10

variation
1: If W connects here...
2: ...B would use [B14] to...
8: To [A13]. After sacrificing [C15][C16] stones...
10: ...W's center moyo is gone.



Variation 29 at move 81 in Diagram 20

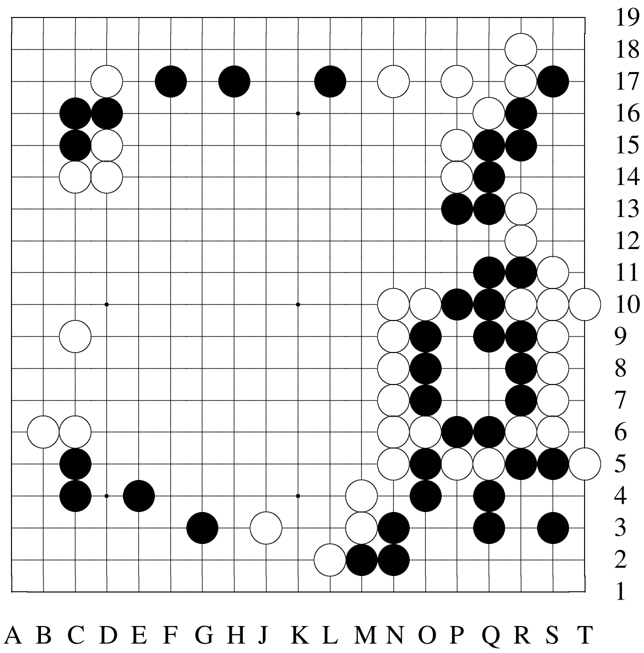


Variation 29 (continued): 1-6

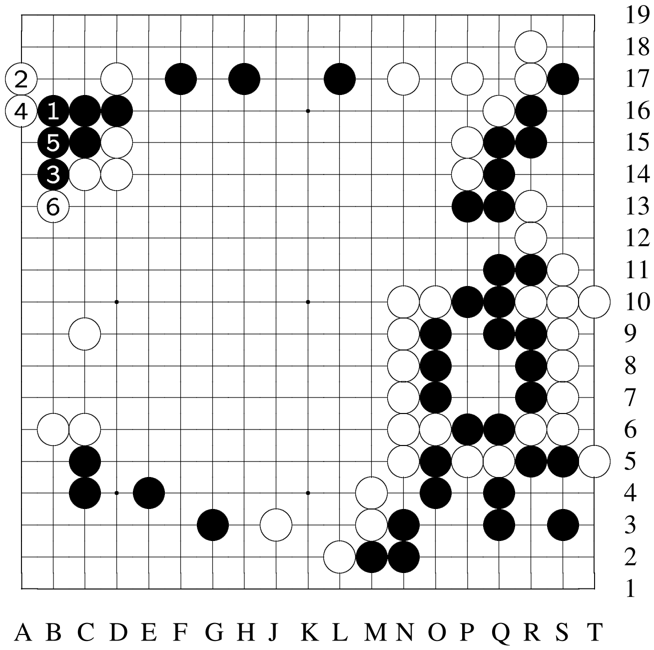
variation

1: If B choose to live the corner with [C17] and [B14]...

6: ...after W [F16] hane, W is thick, and it's no good for B. Also, when time comes, W would have W[a]-B[b]-W[c] to force a ko.

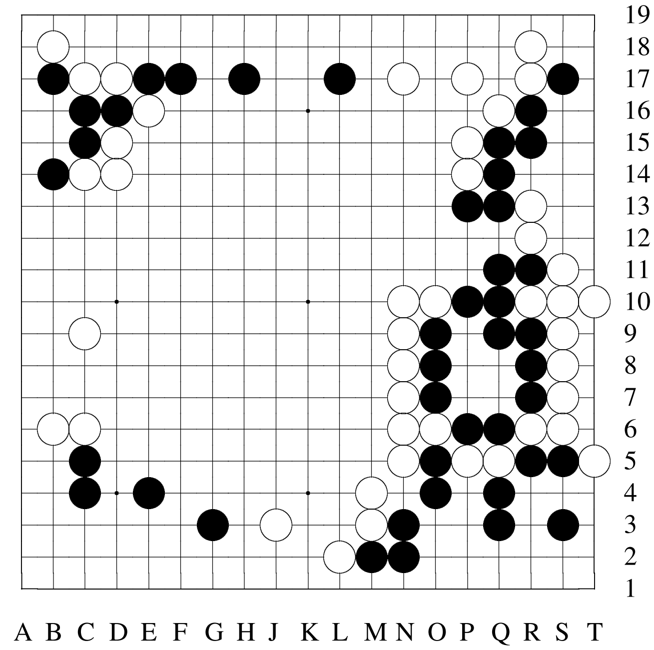


Variation 30 at move 82 in Diagram 20

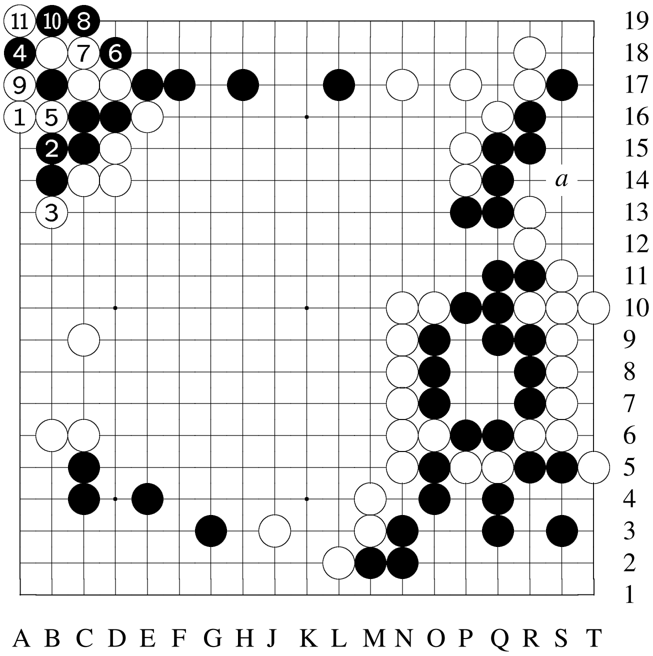


Variation 30 (continued): 1-6

variation
1: If B connects...
2: W [A17] hane...
6: ...to here, B is killed.

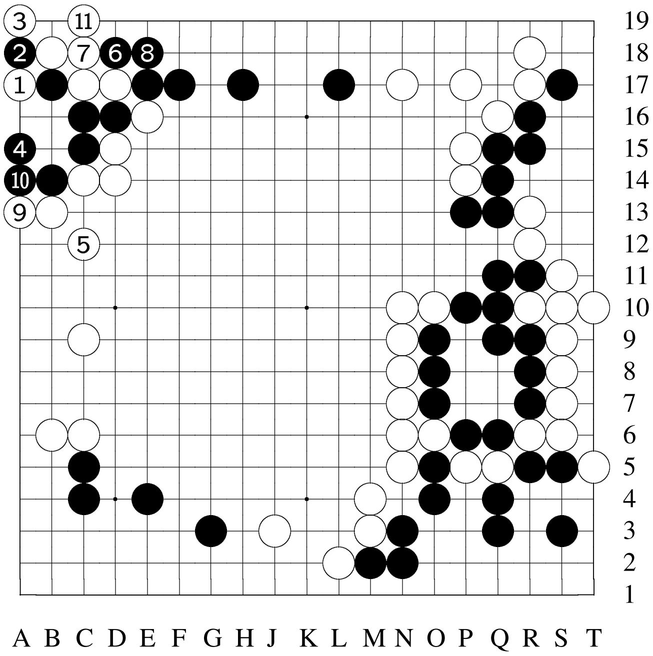


Variation 31 at move 88 in Diagram 20



Variation 31 (continued): 1-11

variation
1: If W [A16] peeps...
10: ...to here it's a ko...
11: ...when W A19, B has a big ko threat in Ba[S14] at the right side. W thus fails.



Variation 32 at move 89 in Diagram 20: 1-11

variation (W #90)
[After B [B16]...]
1:
If W [A17] hane...
11:
...to here, W makes it seki in *gote*. W loses big.

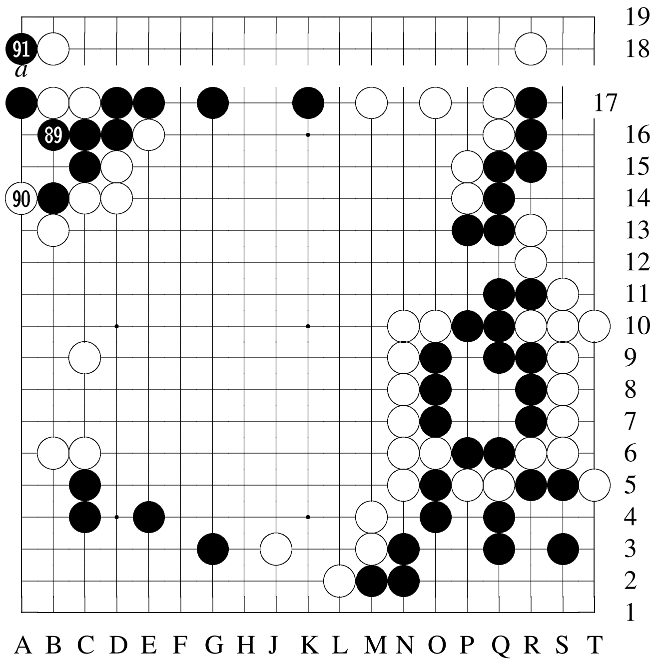
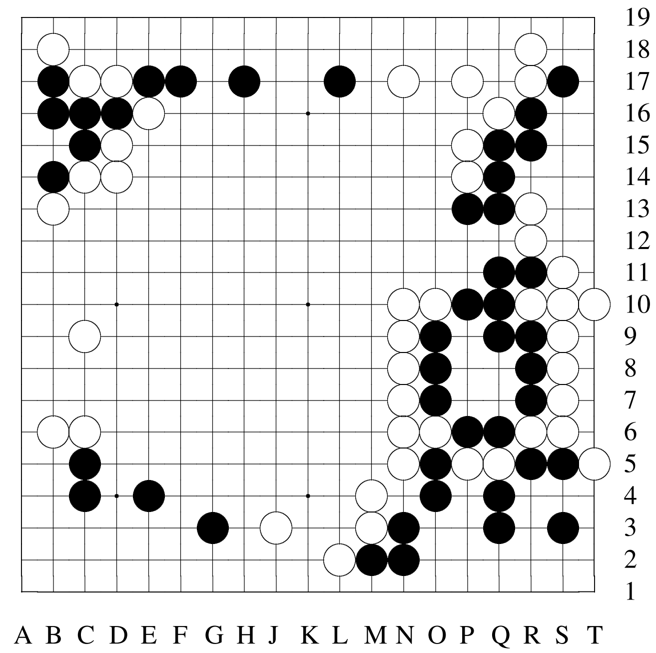
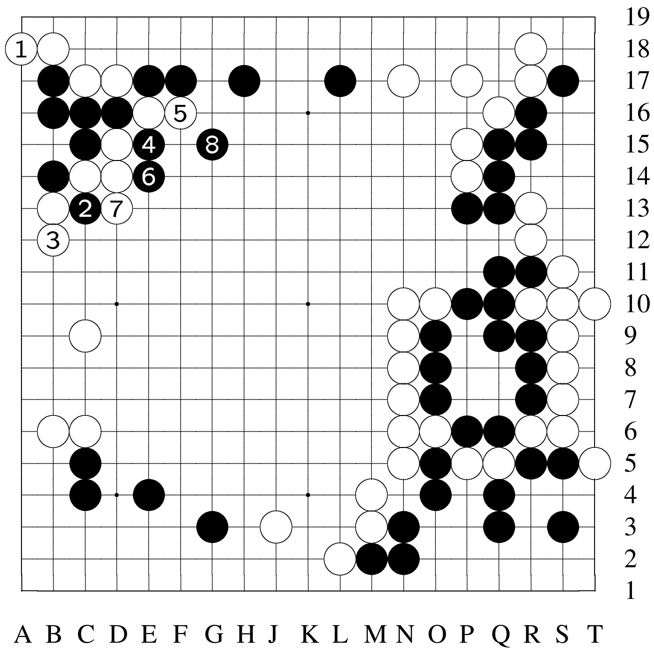


Diagram 21: 89-91

89: B #89 only move.
Next if W[a] hane —
[See the variation for W #90]
90: W #90 no other choice. If —
[A
variation was shown in the comments of move #89.]
[See thenother variation.]



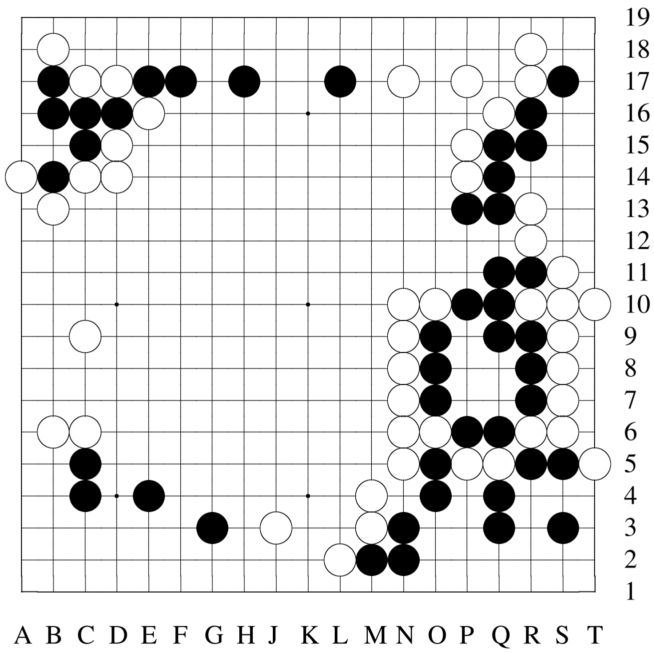
Variation 33 at move 90 in Diagram 21



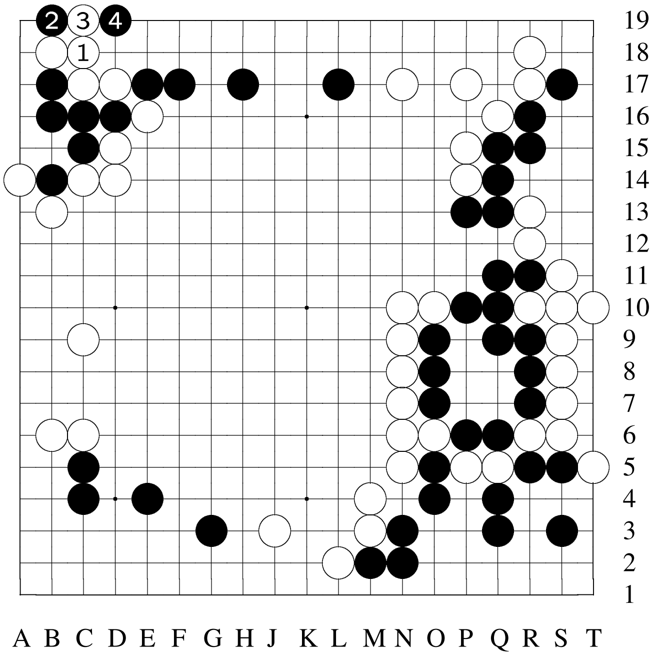
Variation 33 (continued): 1-8

variation

1: If W [A18] sagari...
2: ...after B cuts here [C13]...
8: ...two W stones [E16][F16] are captured.



Variation 34 at move 91 in Diagram 21



Variation 34 (continued): 1-4

variation
4: ...it's a ko.

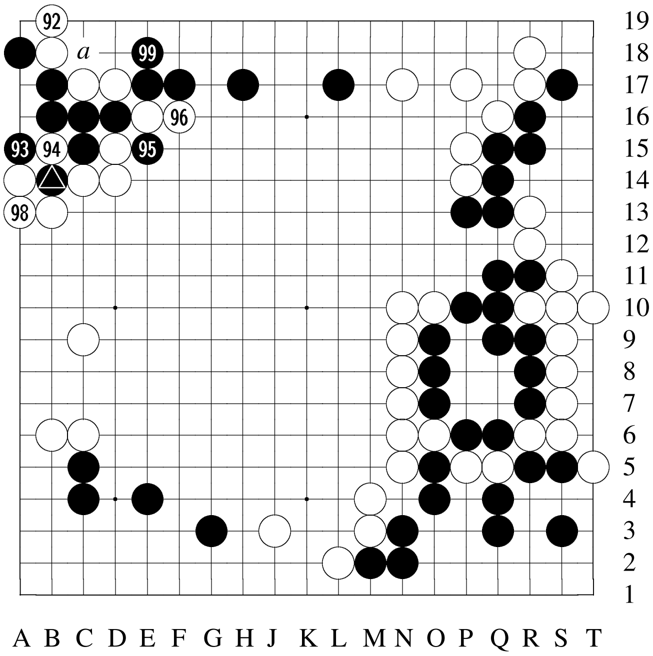


Diagram 22: 92-99

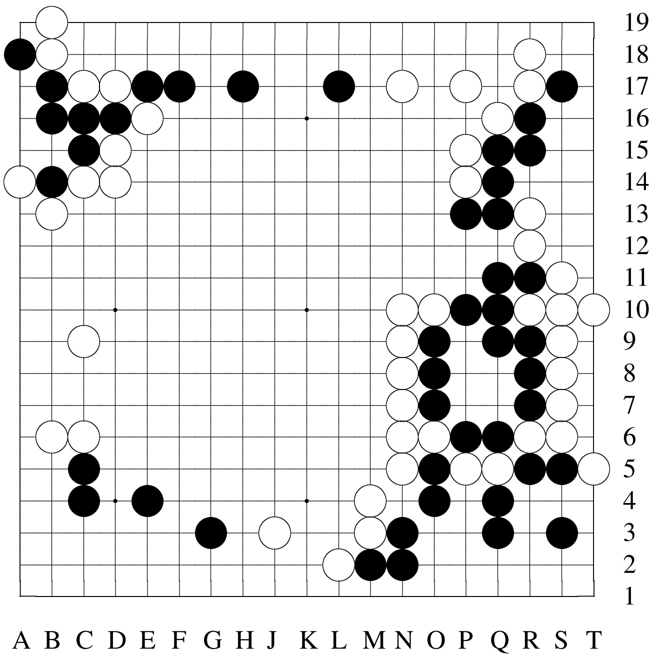
97 at △

92: If W[a] connect for #92 —
[See the variation.]
[The above variation shows that Wa would lead a ko.] Here, [with #92] it will also be a ko, but it's an easier ko [for W].

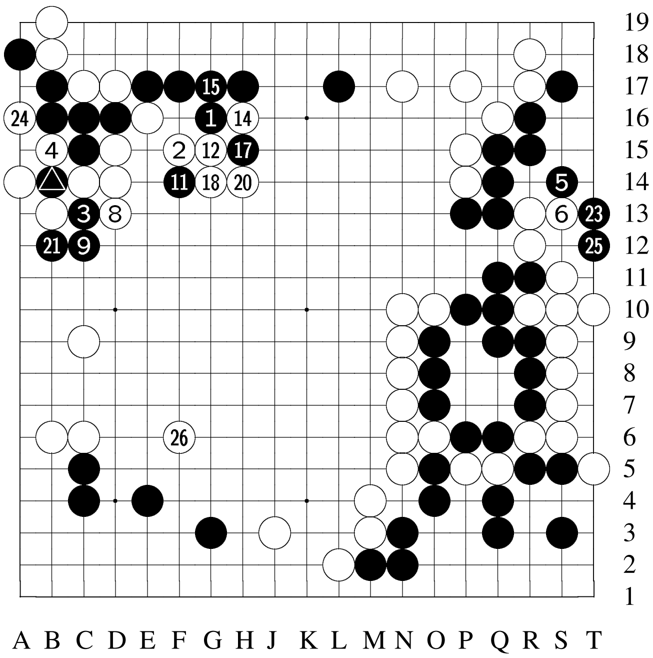
93: B #93, and the huge ko that would determine the result of this game has started.

97: After B #97, W can't find an appropriate ko threat anywhere on the board, how to save such a dangerous situation?

98: Under the current circumstances, W #98 is the choice when there's no choice.



Variation 35 at move 93 in Diagram 22



Variation 35 (continued): 1-26

7, 13, 19 at ▲,

10, 16, 22 at 4

variation

1: If W [G16] atari instead...

2: ...after W [F15]...

3: ...*then* cuts at [C13]...

23: When B [T13] to threat...

24: ...W would decide to finish the ko!...

25: ...when B [T12] to kill the big W team at the left...

26: ...W [F6] big jump and with the huge moyo at left, although W sacrificed a big

team at left, he has enough to counter B.
[The key that W *could* sacrifice a huge team at rigth is that W's upper left is now very thick, thus his huge moyo looks very promising.]

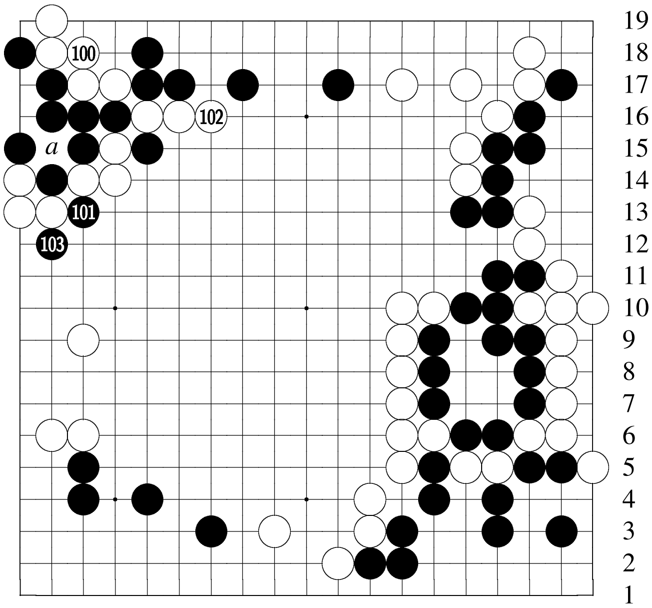


Diagram 23: 100-103

101: B #101 cuts directly. Good.
This move —
[See the variation.]
102: W #102. This point absolutely cannot be passed by.
If W[a] for #102, B would follow with [G16], and that's a ko threat for B.
103: B #103 to pull these few stones [W [A13] etc.] into the ko is rather unexpected.

This this the second crisis of the game. [The first was back at move #56.]
Later there will be detailed analysis for B #103.

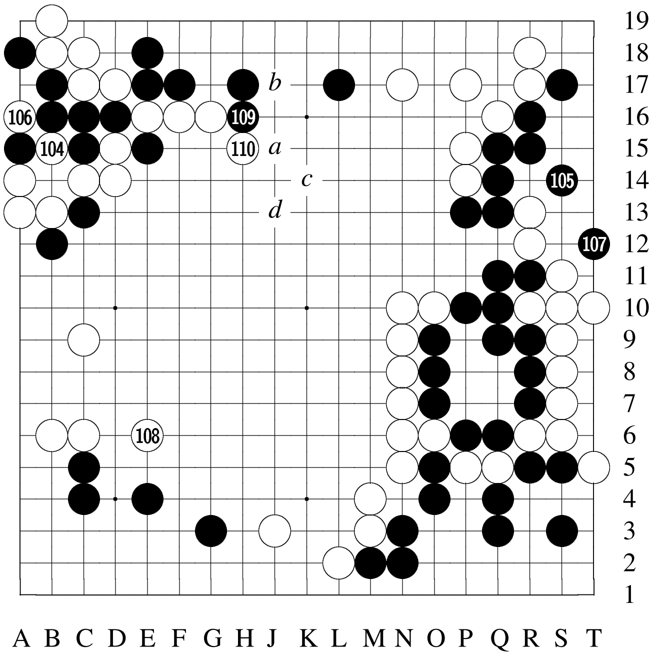
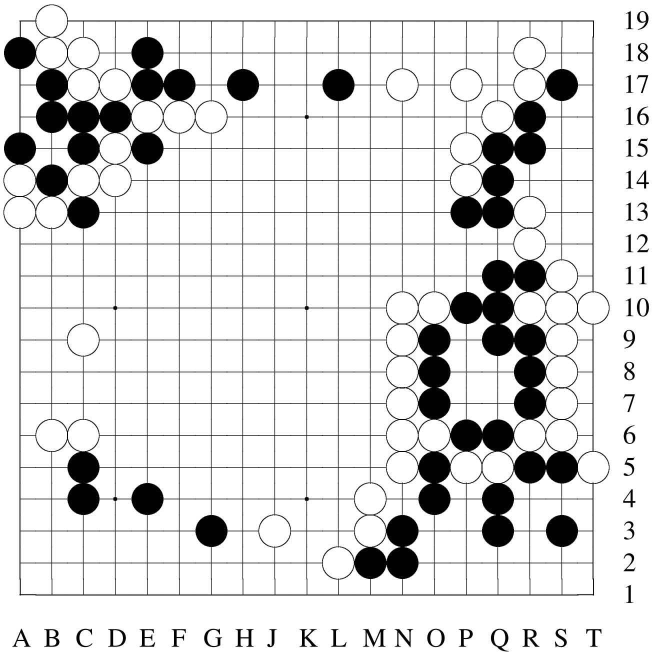
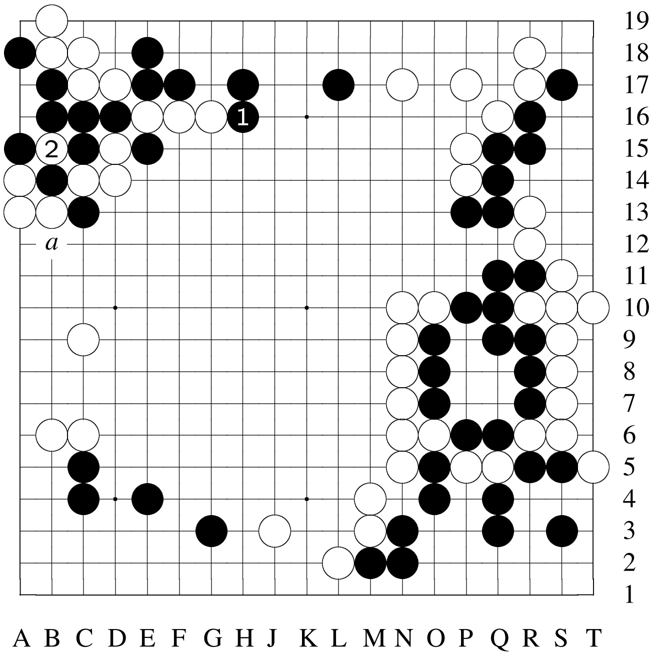


Diagram 24: 104-110

105: B #105 threatens a W team that is worth about 50 points.
W to answer a move here seems to be unquestionable, since it's hard to imagine that W would sacrifice such a big group. But Go Seigen 9 dan's strategies are often unexpected —
106: W #106 unhesitatingly finishes the ko.
[He did! I couldn't believe it. :)]
107: B #107, and the right W team is dead. However, I think with the moyo at the middle, W has more than enough to compete with B.
Therefore, B #103 [B12] was a questionable move.
In this picture, W G16 [marked], extending out, gave W's central moyo a big boost in thickness. So B's best policy at this point was to shift the emphasis to the middle, damaging W's attempt to control the center. Consequently, B #103 should play as the following.
[The variation shows reference 1.] [The variation shows reference 2.]
108: W #108 wrong order. Before this, W should play W[a], forcing B[b], *then* jump at [a].
Afterwards if B[c] to do a shallow invasion, W[d] to fence. This way, from the global point of view, it's a better trade for W.
Also, when W[a], if B doesn't play B[b] but jumps at [a] —
[See the reference.]
109: Although B #109 is a correct move [under normal circumstances], under the current situation, W is better to adopt the following play.
[See the variation.]

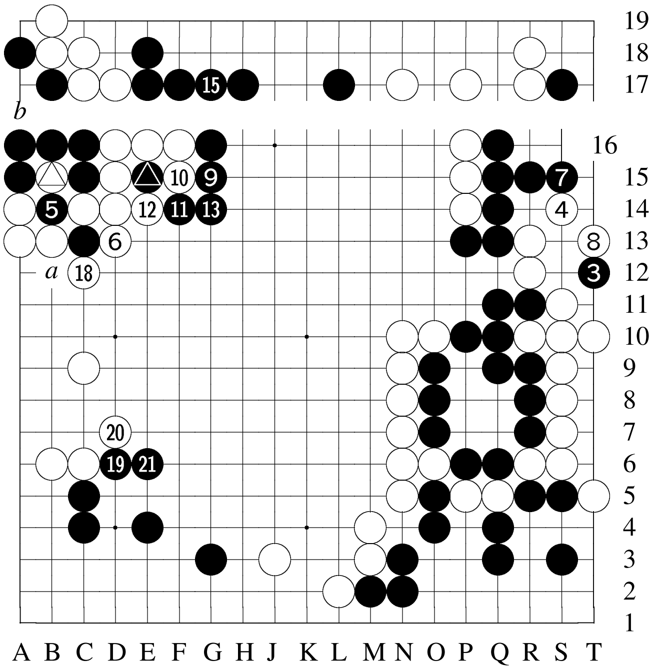


Variation 36 at move 108 in Diagram 24



Variation 36 (continued): 1-2

reference
1 (B #103)
Back to the situation after W #102 [G16].
1: That [Wu's opinion on B #103] is, B doesn't play [a], but instead to rise at [H16].
2: When W [B15] captures...



Variation 36 (continued): 3-21

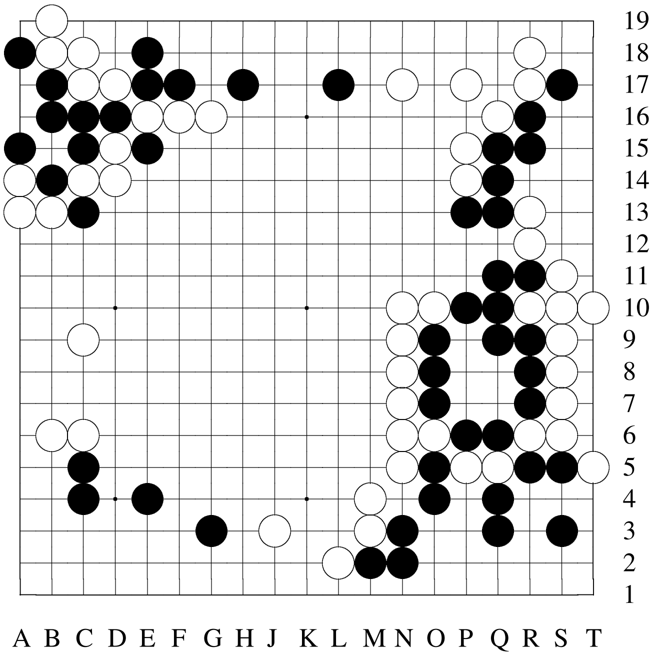
14 at △,

16 at ▲,

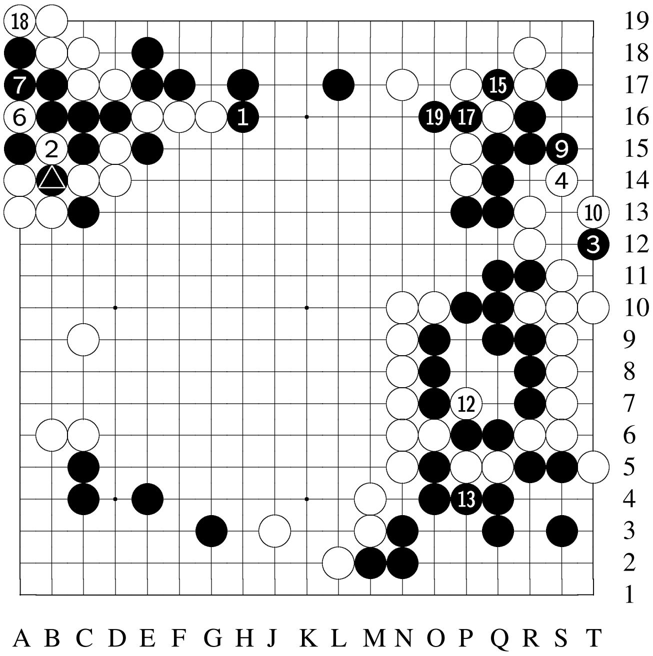
17 at 5

3: ...B [T12] threats. (If W[b] now to finish the ko, B would play [S14] to kill W's team. But this [situation] is different from the actual game. The B[a] move in actual game is now at [H16] key point, and B is clearly better [if W continues with the way he played in actual game – [A16] finishes the ko and sacrifices team at right].) ...

4: ...so W [S14] has to answer the threat of [T12]...
5: ...B captures...
6: ...when W [D13]...
[There is a variation for this move shown in reference 2.]
7: ...B forces another W move here...
9: ...then from [G15] to...
13: ...[to] [G14]...
18: ...after W [C12] captures one B stone...
19: ...B [D6] hane...
21: ...and [E6] extends. Later W needs two moves to clean up the [upper left] corner. This way, W's moyo is greatly shrunken.



Variation 37 at move 108 in Diagram 24



Variation 37 (continued): 1-19

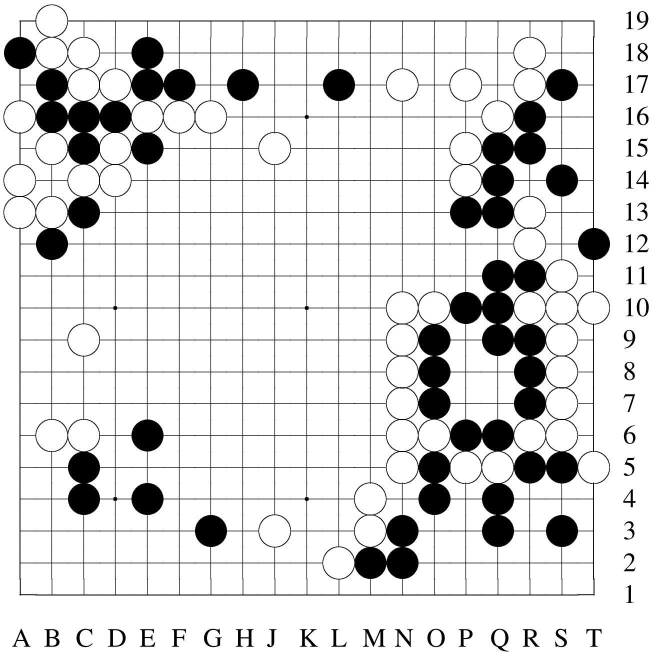
5, 11 at △,

8, 14 at 2,

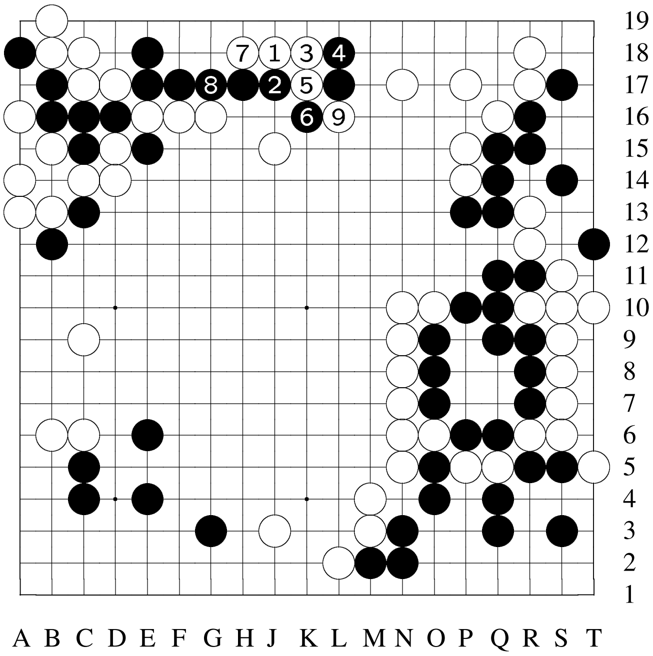
16 at 6

reference 2 (B #103)
[Again, after W [G16]...]
1: [The first few moves are the same as reference 1.]
6: Here, if W throws in at [A16] [in reference 1, it's played at [D13].]...

19: ...to here, it becomes a big exchange. B is still better.

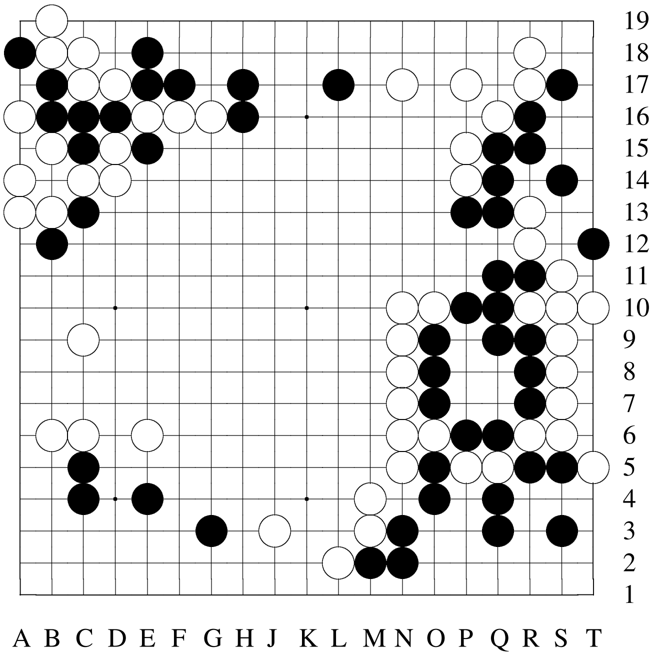


Variation 38 at move 109 in Diagram 24

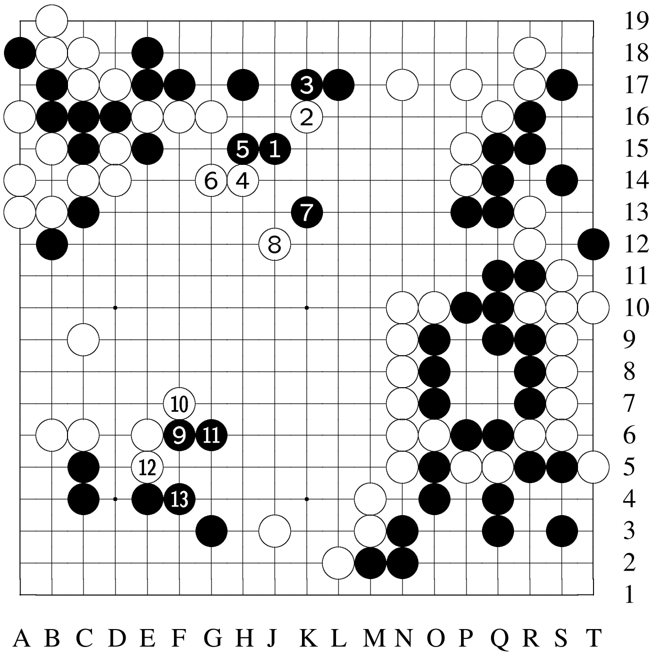


Variation 38 (continued): 1-9

reference
[Say when W [J15], B responds with [E6]...]
1: W has [J18] tesuji...
9: ...to here, it's difficult for this B team to live.



Variation 39 at move 110 in Diagram 24



Variation 39 (continued): 1-13

variation
1: B [J15]...
4: ...W probably would play [H14]...
7: ...B has [K13]...
11: Then [F6] and [G6] to reduce W territory...
13: ...to here, B should be quite content with this picture. Besides, the B territory at upper side is also increased.
Hence, [J15] was the key point that neither side should miss.

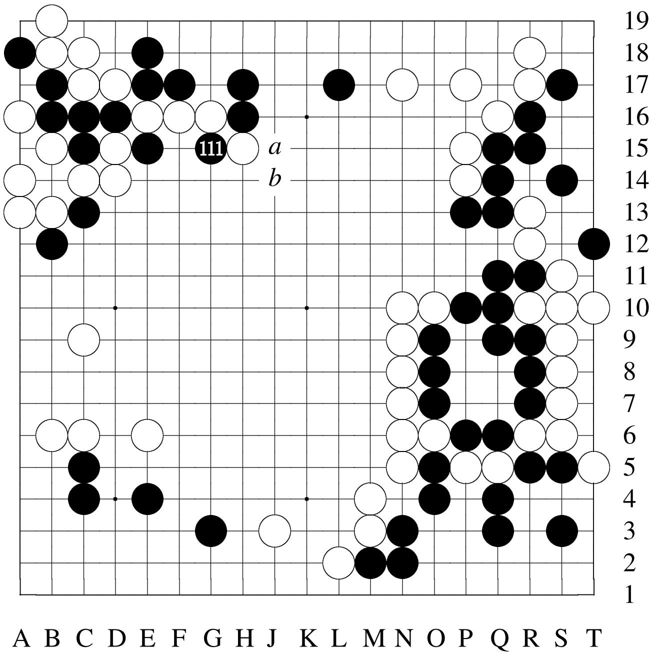


Diagram 25: 111

111: If B[a] for #111, it would just help W to get [b].
B #111 cuts is to apply here some techniques directly, looking for some chances to turn it around.

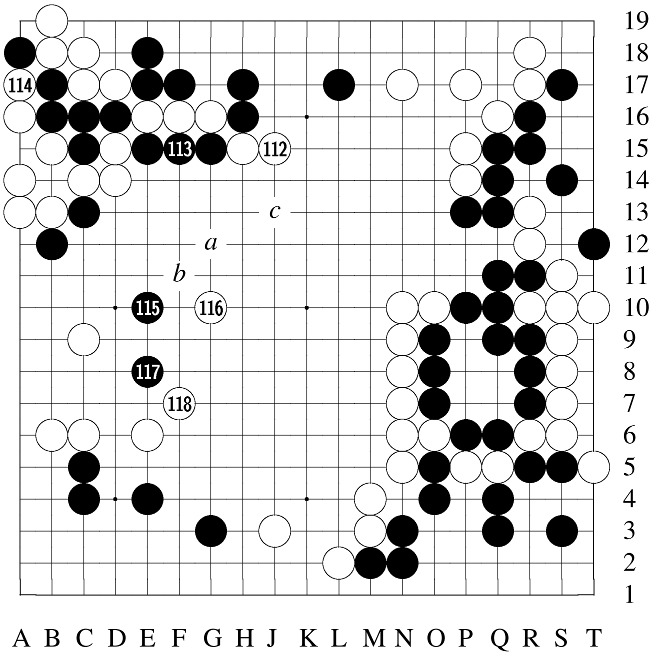
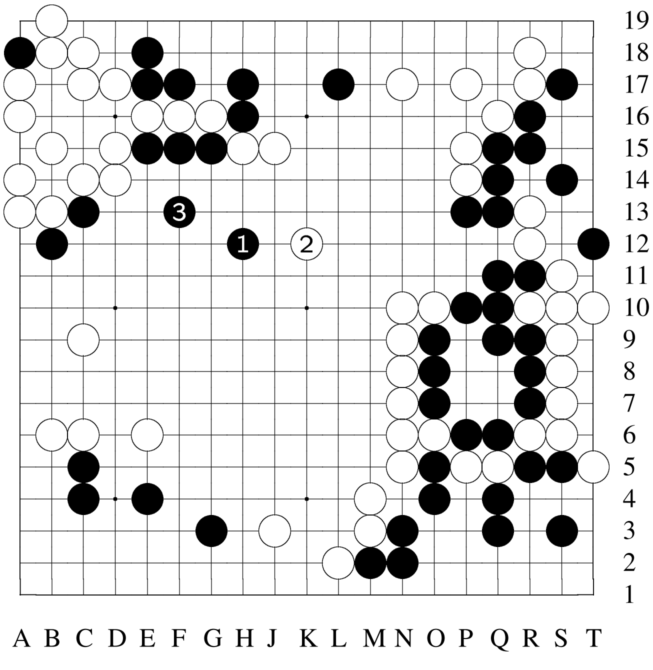


Diagram 26: 112-118

114: Next [B #115] —
[See the variation.]
115: B #115 too deep.
Since B has gone so deep into W's zone...
116: ...W #116 has no choice but to surround B and try to kill.
117: B is better to play [a] for #117. Then if W[b], B[c] to seek a living path in another direction.

118: This B #117 and W #118 exchange [E8-F7] is worth a reconsideration [by B]. Since inside the influence of W thickness, B #117 could easily lead himself to a trap that he cannot escape. Besides, after W plays #118, when B later tries to invade from the bottom, it will be different. [It's harder for B to invade from the bottom now, clearly.]



Variation 40 at move 115 in Diagram 26: 1-3

variation (B #115) [After W [A17] capturing B stones...]
1: If B [H12] and...
3: ...[and] [F13], this would become a large-scale death-life problem. To live inside W's surrounding stones is probably quite difficult, and in fact, under this situation, even if B doesn't try to struggle to live here, he could instead invade from the lower side to somewhat damage W's territory – and that could be enough. But to give up the upper portion is a difficult decision to make, since it's difficult to be sure that B would gain enough from below.

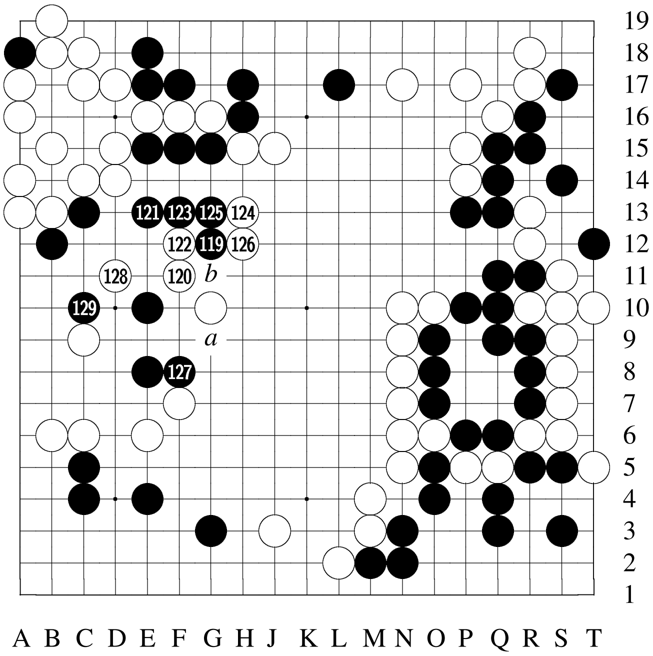


Diagram 27: 119-129

119: *Since it has developed to this situation, the only way for B to win is to desperately find a way to save this team.*
On the other hand, if W fails to capture B, W would lose. Therefore W has no choice but to fight his hardest. It's make-or-break. As shown, an inspiring and heartbreaking fight has begun.

120: Kitani 9 dan's given time has completely consumed [each player is given 10 hours; Kitani's clock should show 9 hours 59 minutes, saving the last minute for byo-yomi], and he doesn't have sufficient time to deliberate.
127: If B #127 plays at [a], W would counter with [b].
Even if W let B run away towards center, W's right side has a metal-solid wall, and B eventually cannot escape.

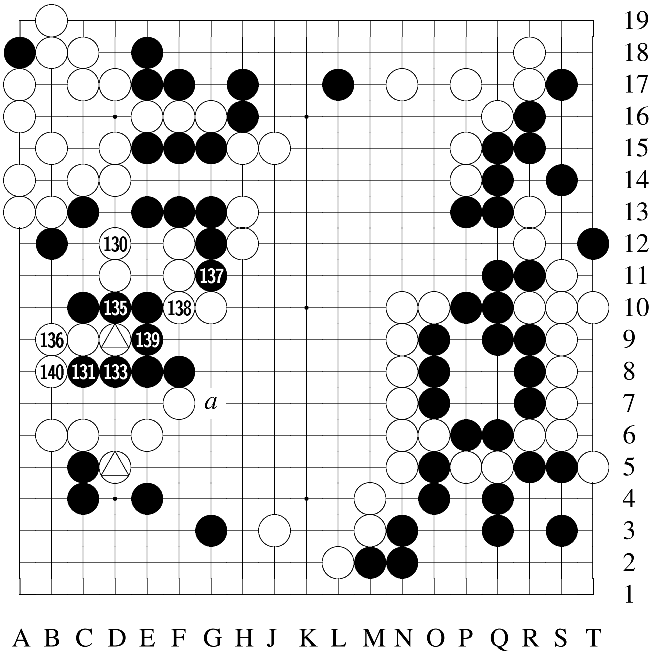
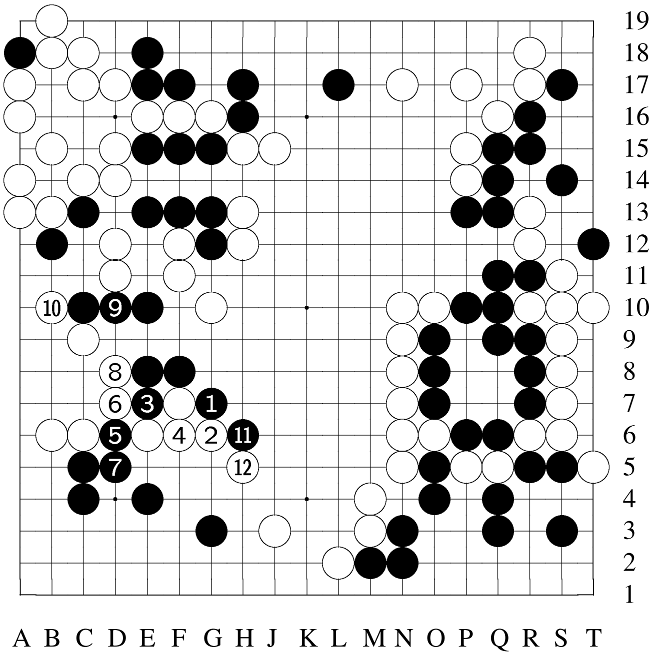


Diagram 28: 130-140

132, 134 at △

130: When W #130, if B[a] —
[See the variation.]
136: *W #132-#134-#136 [D9-D5-B9] are related tesuji. After #134 [D5], B's [lower left] corner becomes shaky.*



Variation 41 at move 131 in Diagram 28: 1-12

variation (B #131)
[After W [D12]...]
1: [If B [G7] hane...]
4: After W [G6] and [F6]...
5: ...even if B cuts at [D6]...
10: W has [D7], [D8], and [B10] to live at the bottom. Then...
11: ...if B [H6] hane...
12: ...W [H5] also hane, and it works. The result: B is unsuccessful.

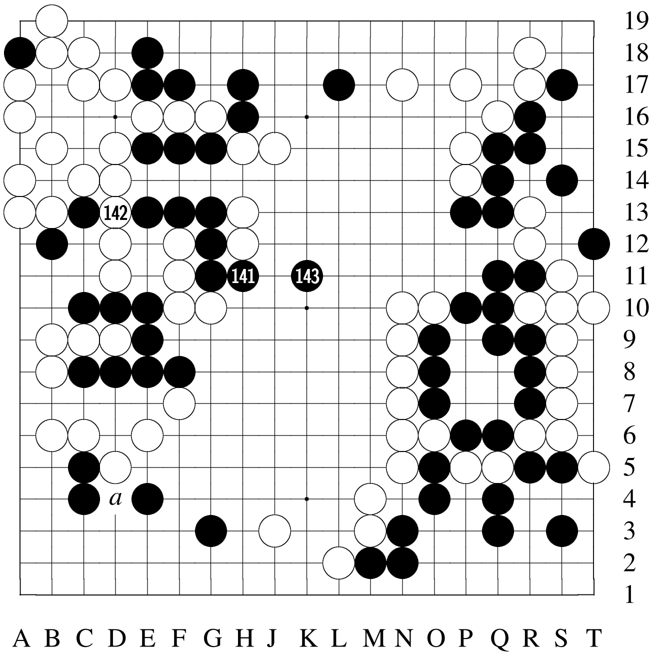


Diagram 29: 141-143

141: *The middle-game fight has come to a most critical point. It's such a close and intense melee at the center, B has no chance to defend the weakness at [a].*

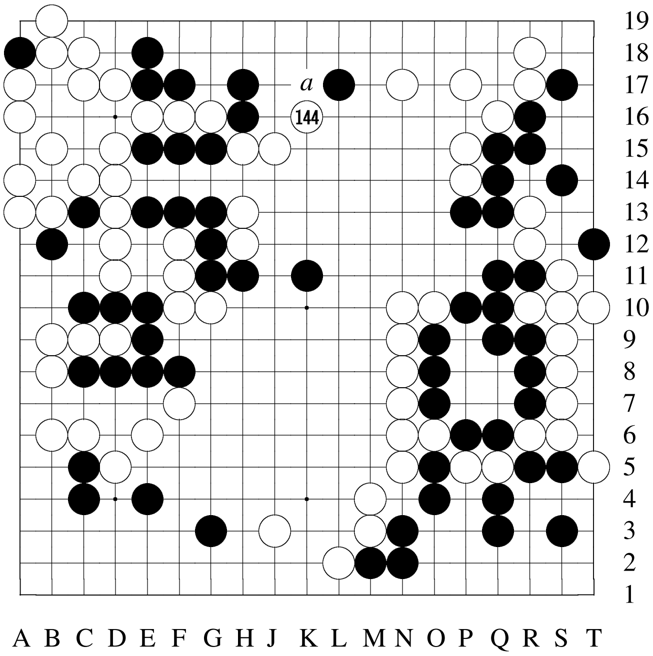


Diagram 30: 144

144: If B ignores W #144, W[a] would be unbearable. No matter how urgent the situation at the center is, B has to answer here a move.

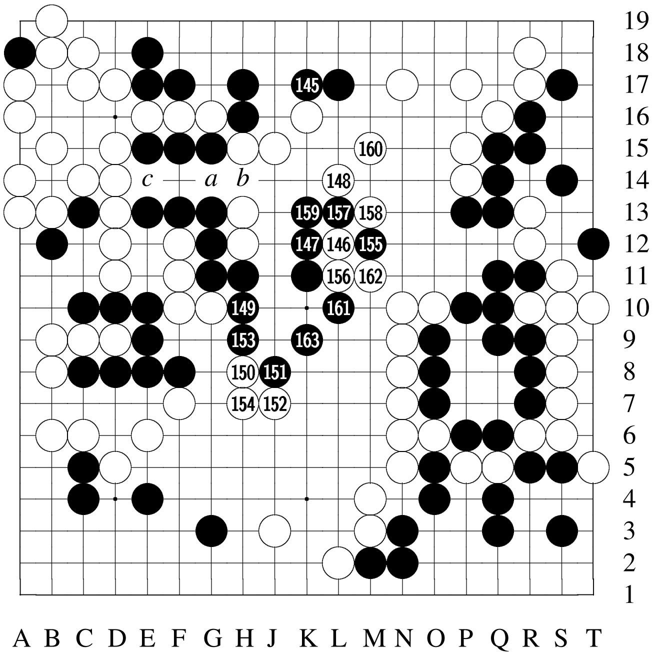
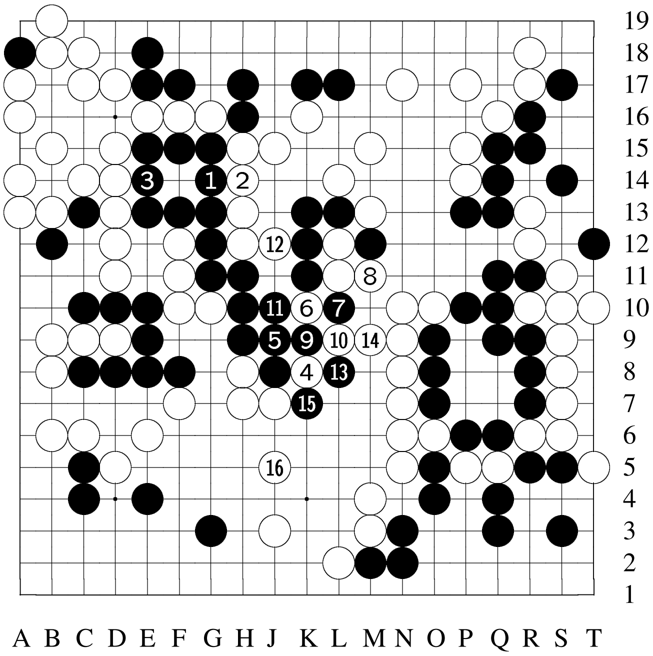


Diagram 31: 145-163

147: *Now every move by Kitani 9 dan is under the sound of byo-yomi.*
152: *Starting from B #115 [E10, the move that Wu commented as "too deep"], it has been Kitani 9-dan's unqiue "invading strategy." Often this strategy [to let opponent form a big frame, then to live a group in this frame] would terrify the opponent...*
153: *...However in this game, W's zone is as solid as a flawless castle, and it's really hard for B to achieve what he has looked for. Besides, Kitani 9-dan is now short of time, which puts him at a more disadvantageous position.*
160: When W #160, if B tries B[a]-W[b]-B[c] to make an eye, then W would adopt the techniques shown in the following reference diagram to destory B's [other] eye at the bottom ["bottom" here is meant to be around [K10]].
[See the reference.]



Variation 42 at move 161 in Diagram 31: 1-16

reference

[Suppose after W [M15]...]
1: [B [G14]...]
3: [...and [E14] to make an eye...]
4: ...when W [K8] hane...
5: ...B [J9] connects...
6: ...W [K10] to deprive an eye from B is a severe tesuji. With this move, the chances for B to live become slim.
7: ...then if B [L10]...
9: ...and [K9]...
10: ...W [L10] is another fatal blow...
12: ...W [J12] denies another eye for B...
13: ...even if B [L8]...
15: ...and [K7] to capture a W stone...
16: ...W [J5] jumps, and B is still not alive.
[Blood!]

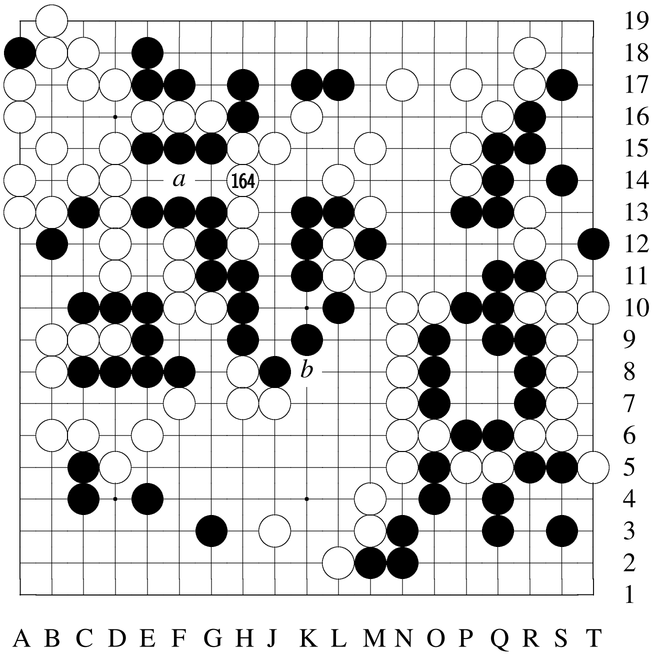
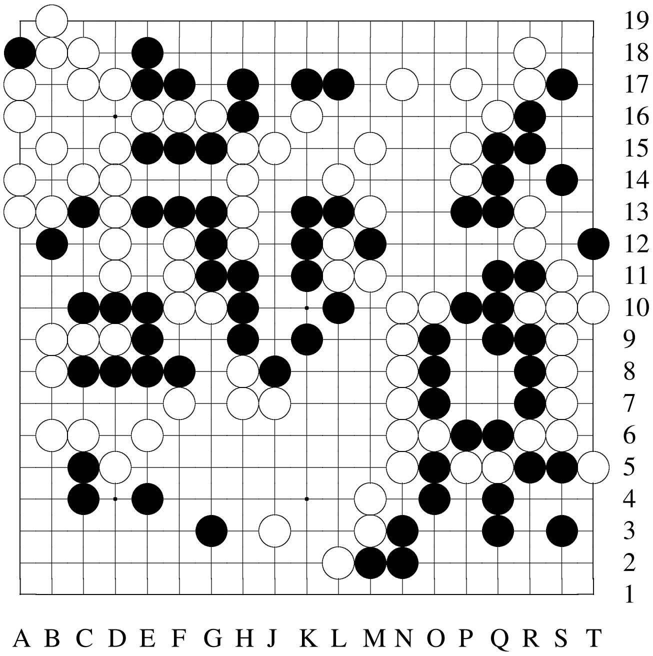
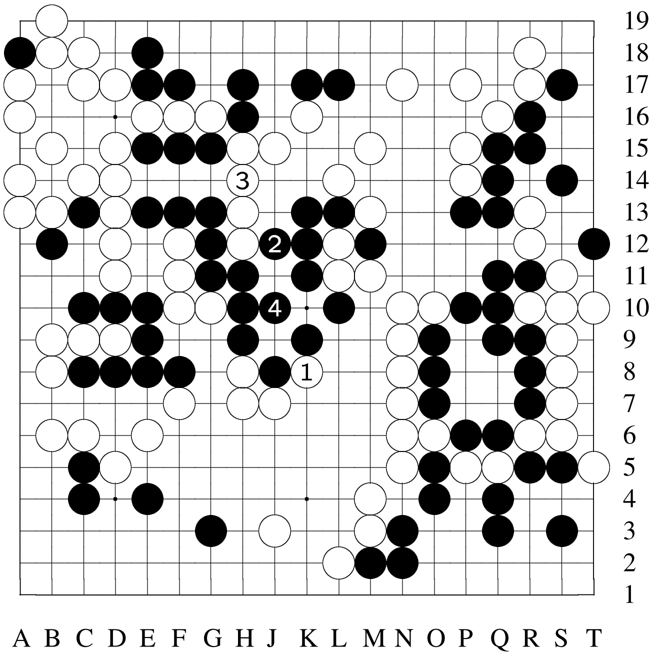


Diagram 32: 164

164: W #164 connects to destory the eye at [a] is the safest way. Thus, no matter how B struggles, B cannot live now.
If W #164 carelessly atari at [b] —
[See the variation.]
164: Total of 164 moves. W wins by resignation.
Time given: 10 hours apiece
Time consumed:
Black: 9 hours 59 minutes
White: 6 hours 26 minutes



Variation 43 at move 165 in Diagram 32



Variation 43 (continued): 1-4

variation

1: *If W hastily atari at [K8]...*
2: *B [J12] (sente)...*
4: *...and B [J10] makes a ko.*

Chapter 3

Go Seigen-Fujisawa

Fujisawa Kuranosuke was a long-time rivial of Go Seigen. If we talk about the games between the two, none was more famous than their 2nd 10-game series, played in 1952. At the time, they were the only 9-dans in Japan (thus in the entire world) – Fujisawa was the first player to be promoted to 9 dan under the Oteai system, in 1949, and Go Seigen was awarded the rank of 9-dan in 1950 (he was not belong to Nihon Kiin, thus he couldn't get promoted under Oteai, the Nihon Kiin rating tournament).

Today, the number of 9-dans in the world is approaching 100, if not yet reached. But before World War II, the only 9-dan in the world would be the Meijin. So after the death of the last Meijin, Shusai, there was no 9-dan for a long time (about 10 years), until Nihon Kiin decided to promote her own 9-dans.

Anyway, by 1950, there were suddenly two 9-dans. (Incidentially, the 2nd 9-dan promoted under the Oteai system was Sakata Eio in 1955.) Naturally, everyone wanted to know who was better, and the two players were not shy to set up such a battle either. Finally in the end of 1951, the 2nd Go-Fujisawa 10-game series were under way, sponsored by Yomiuri Shimbon (a major Japanese newspaper). Recall that in their 1st 10-game series in 1944, Fujisawa beat Go Seigen 6-4 (Fujisawa held black throughout the series, since at the time, Go Seigen, still in Nihon Kiin, was an 8-dan, while Fujisawa a 6-dan).

Each player was given 13 hours in every game. The very first game probably earned a seat in Go history. What happened was that both players misread at a corner fight! At the end, when Go Seigen played one more move at that corner, Fujisawa resigned. How could they *both* misread? Probably both knew how important the game was, and after three days of tense fight, their feelings were not so sharp. But the 4-dan who was recording the game did not miss it! After the game, he pointed it out to the two 9-dan's that Black (Fujisawa) could have won the fight at that corner, and maybe the game too. I think it would be interesting to see a 4-dan teaching two 9-dans, or rather, a relaxed player teaching two nervous players. :-) Unfortunately I don't remember that 4 dan's name; believe me, he would be an excellent kibitzer on IGS. :-)

Despite such an unlucky loss, Fujisawa was unbeaten the next three games, with 2 wins and 1 tie, thus leading the series 2-1-1. People started to think, Hmmm, after all, Fujisawa was stronger! Then it came the turning point of the series, the fifth game. In this game, Fujisawa had a good lead but he couldn't hold it. When Go Seigen finally turned this game around, he turned the whole series around. He did not just win this fifth game; he won all the remaining 5 games as well.

After the 10th game, both players were interviewed by NHK (Japanese Boradcasting Association). I think the conversations were interesting:

Go Seigen said, "Since the beginning I've thought that luck decides to win or to lose; if one is lucky, then he wins; if he's unlucky, then he may lose."

Many years later, when he recalled this game, he said, "One cannot win a game just because he wants to. The outside world is always disturbing. If my mind is shaken by this disturbance, I would lose. Luckily at that time, eitehr before the series or during the series, I had a peaceful mind."

Then NHK's microphone turned to Fujisawa. "Miserable loss!" He said with a bitter smile. However, immediately, Fujisawa challenged Go Seigen again for yet another 10-game series. In fact, before their 2nd series (the one just finished), they had agreed that no matter what the outcome of the series would be, the loser could challenge again, and the winner must accept.

A year later, Fujisawa lost again in their third 10-game series. This time by a score of 5-1 and the series did not continue. This was a significant loss by Fujisawa. To prepare the series, he neglected his Nihon Kiin obligations, such as Honinbo tournament. As a result, he was heavily criticized. If he was to go on to lose to Go Seigen, one can imagaine, the responsibility Fujisawa would have to bear might be too heavy. And he realized so; right after the loss of the six game (the final game) of the series, he resigned from Nihon Kiin. I would like to quote a piece from the newly published "The Go Player's Almanac" by Ishi Press, 1992. On page 64, John Power writes:

> Fujisawa resigned from the Nihon Ki-in and changed his given name to Hosai, a name with Buddhist overtones more fitting for a retiree than an active player. His humiliation in the jubango [10-game series] made him a tragic figure and obscured the fact that he was a great player. In match play, one misstep, one wrong turn can adversely affect the whole series, and, as we have seen, Fujisawa had his share of bad luck. Nontheless, the two postwar matches with him are remembered as one of the highlights of Go [Seigen's] career.

Suddenly I realized, Go Seigen's comments that "luck decides outcome" were not merely some modest words after his victory.

Finally, an interesting fact about Fujisawa. We know there are two famous Fujisawa's, Kuranosuke (Hosai) and Shuko. I heard that they were uncle and nephew, and when I was younger, I had always thought that Hosai was the uncle. After all, he's older. Not until recently that I found, first he is not that much older, but 6 years; secondly, he is the *nephew*.

By the way, Fujisawa Hosai retired this very year, 1992, while his younger uncle, Shuko, set the new record of being the oldest player to win a major tournament (Shuko already set the record last year).

The 1st Japan's Strongest Deciding Matches
Go Seigen vs Fujisawa
White: Go Seigen 9 dan
Black: Fujisawa Hosai 9 dan
January 9-10, 1957
Atami, Japan
Komi: 0
Result: B+Resign
Time: 10 hours each.

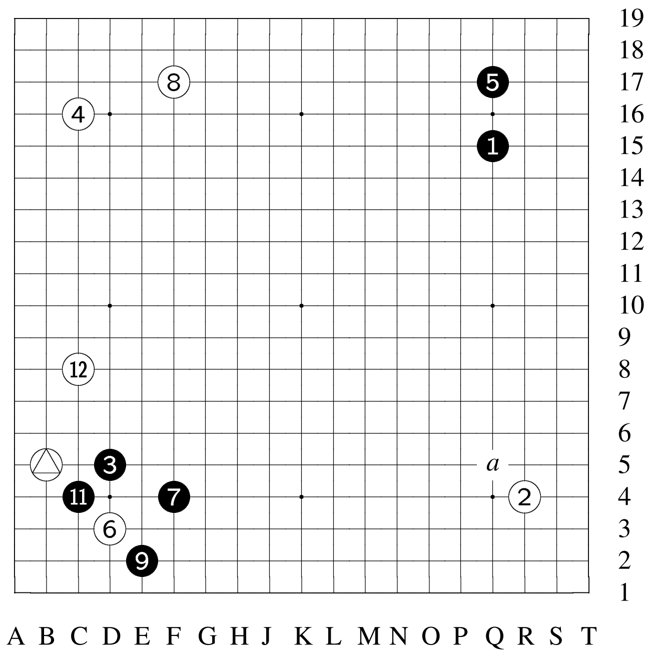
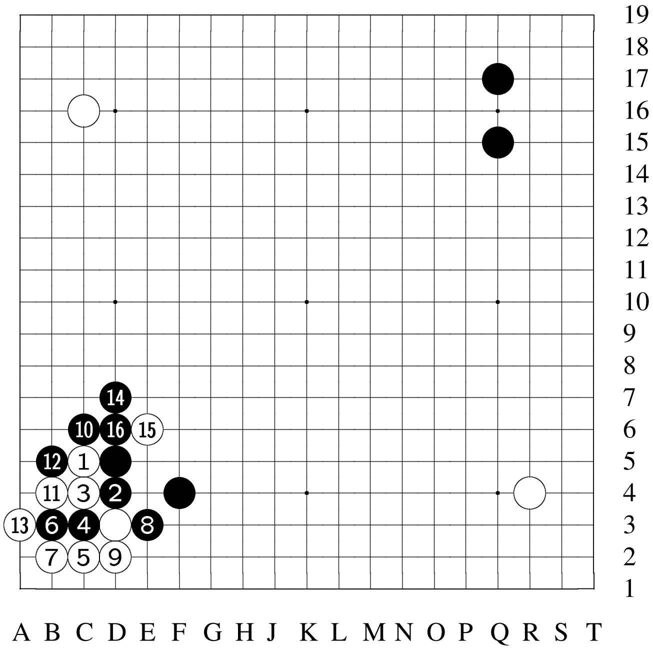


Diagram 1: 1-12

10 at △

Go Seigen (Wu) vs. Fujisawa
(The 1st Japan's Strongest Deciding Matches)
Black:
Fujisawa Hosai, 9d
White: Go Seigen (Wu), 9d
Date: January 9-10, 1957
Place: Atami
1: This is my first encounter with Fujisawa 9 dan after the 10-game series 4 years ago [1953; the 3rd Wu-Fujisawa 10-game series].
Fujisawa 9-dan deliberates on every move; never hasty. His steady and thick style has well settled in the Go world.
B #1 takamoku [(4,5) point at the corner] is rarely seen in Fujisawa 9-dan's game. It's probably a personal interest intrigued by a recent game of mine. This will be explained a little bit later.
2: *Fujisawa 9-dan's original given name was Kuranosuke, later changed to Hosai. In his early years, as one of the strongest young players, he was regarded as unbeatable playing Black. He was also the first player promoted to 9-dan after Honinbo Shusai [the last Meijin]. In 1943, as a 6-dan, he played Go Seigen (then 8-dan) a 10-game series in which he played all games with Black. Fujisawa won the series 6-4. Then in 1951, a 4-game series with Wu (Wu won all four). In 1952, a 6-game series (Wu 5-1) and the second Wu-Fujisawa 10-game series (Wu 5-2-1 with 1 tie). Finally in 1953, the third Wu-Fujisawa 10-game series, which ended after Wu led 5-1. nst Sakata Eio.*

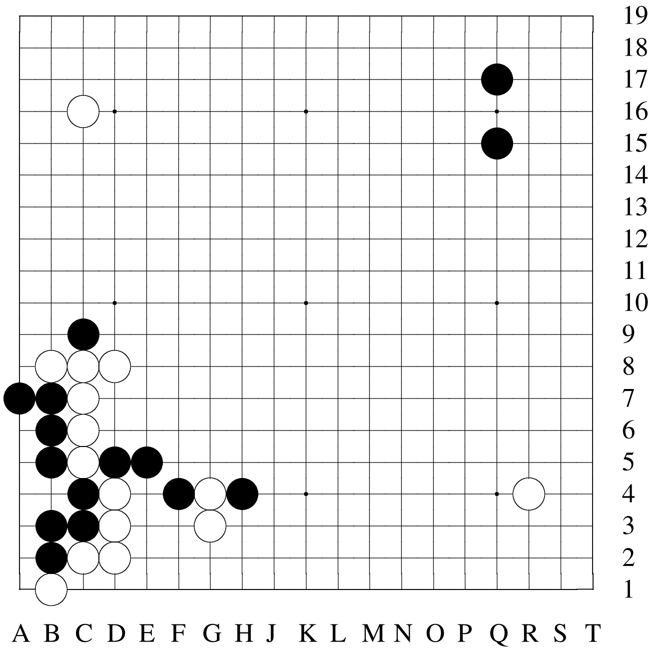
Fujisawa played White and adopted a move-imitating strategy, but lost at the end to Sakata. This game here is the second by Fujisawa after his name change.
3: B #1 and #3 occupying takamoku points at diagonal corners is the opening Suzuki Etsuo 7-dan used in a game versus me. Fujisawa 9-dan was then the referee, and he watched the game from the beginning to the end. That game was won by Black. Perhaps Fujisawa 9-dan learned some winning strategy from the game, and here he applies the same "diagonal takamoku" opening.
4: W #2 and #4 play komoku [(3,4) point at the corner], choosing a most common opening strategy. So far it's exactly the same as the game between Suzuki and me mentioned before. To resemble kendo [Japanese fencing], B raises his sword way above his head, ready to cut down, while W levels his sword, pointing to opponent's throat.
5: In the game mentioned before, Suzuki 7-dan suddenly played B #5 at [a], an unexpected odd move. I guess Fujisawa 9-dan probably would not use such a novel move against me. However it was not impossible, but I was ready. In fact, even if Ba, there is nothing to be afraid of.
Indeed, B didn't play [a], but #5, a common play, instead
6: W #6 [D3] is the normal way against takamoku [(4,5) point]. Also, allowing B to have shimari [corner enclosure move] at both corners would be disadvantageous to W in an opening. Therefore, #6 is also absolutely the move.
7: B #7 is a basic joseki.
Fujisawa 9-dan used this move when he played 10-game series with me, and he had used it before that. Also, he chose this joseki in Mainichi Shimbon sponsored Honinbo Sen. This is a shape he likes.
If W plays here right away —
[The variations show variations for W #8.]
8: Anyways, if W acts at lower left right away, immidate fights are almost certain to follow [as the variations show], so I adopted tenuki [ignoring lower left], and turned to upper left. W #8 shimari [enclose corner].
9: B #9 is a joseki move. This move —
[See the variation.]
Next, if W wants to activate one W stone [D3] —
[The variations show references.]
10: [Conclusion on variations of W #10] When B #9 [E2], W can live simply with [D2] block. However, if W just attempts to live here, it's definitely not the best strategy.
W #10 [B5], a "quick shift" strategy, is also a joseki. This is a strategy I like. I have used it many times before; it's a light way to play.
11: B #11 of course. If —
[See the variation.]
12: W #12 [C8] and #10 [B5] are related moves. The goal is to sacrifice [D3] stone, forming a moyo at the left side.



Variation 1 at move 8 in Diagram 1: 1-16

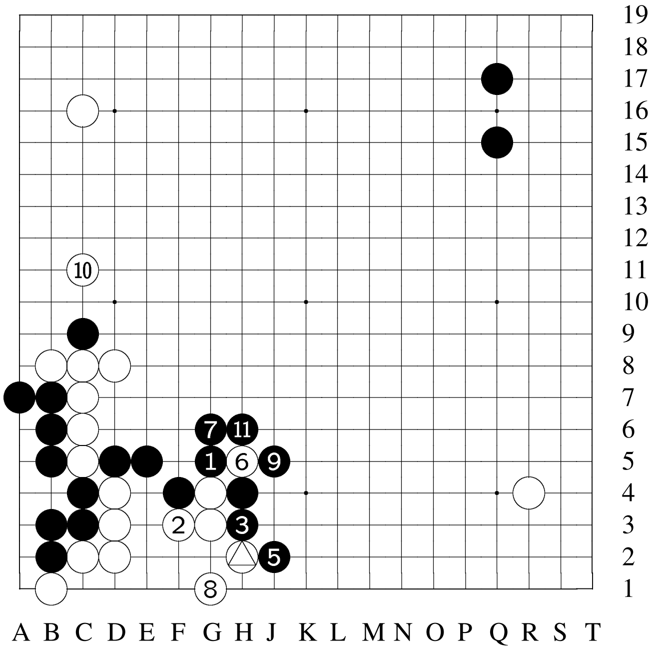
variation 1 (W #8)
[After B [F4]...]
1: B [C5] is a common joseki.
2: But starting with B [D4]...
16: ... to B [E6], this joseki gives B a very thick shape.
B's next move can play kakari [corner approaching] at either upper left or lower right, and this is exactly W's opening plan.

Or —



Variation 2.1 at move 23 in Variation 2

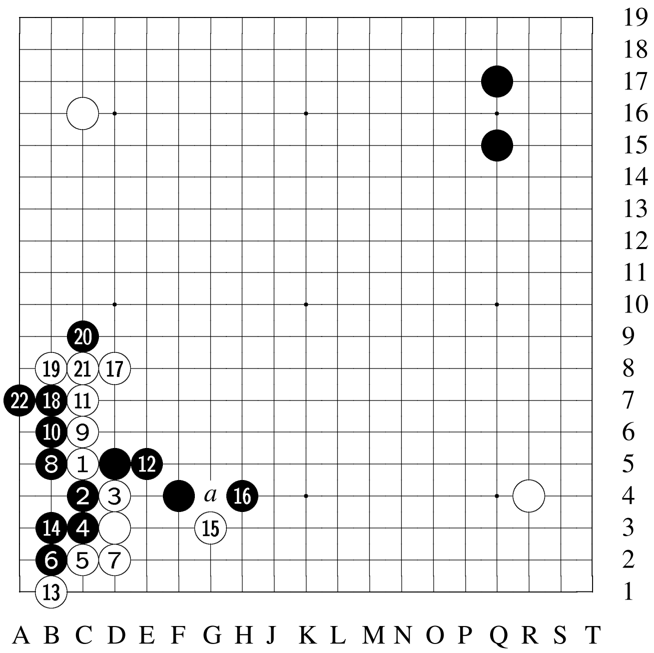
variation 2 (W #8)



Variation 2.1 (continued): 1-11

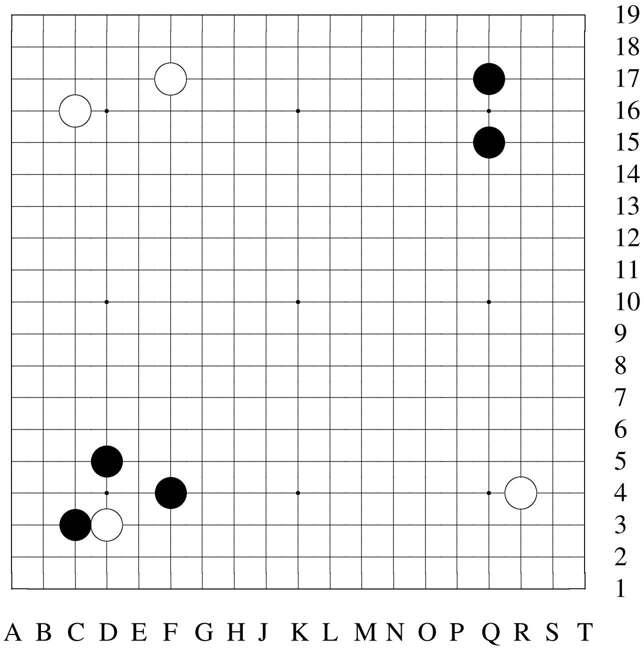
4 at

reference
[Suppose W rushes at G4...]
11: To here, it's a joseki that was use often in very early years. In this game, B is quite thick and thus better. So recently, W has chosen to play simply [H3] instead of [G4] rush.

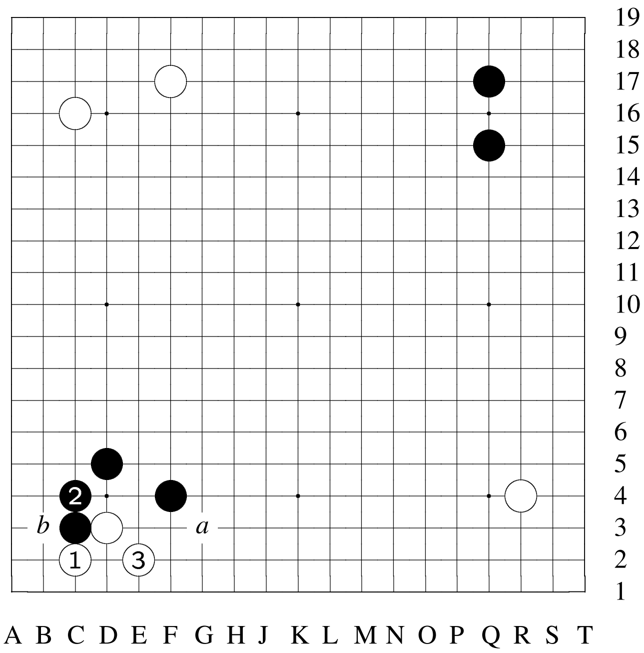


Variation 2 at move 8 in Diagram 1: 1-22

variation 2 (W #8)
[Again,
after B [F4]...]
1: [When W [C5]...]
2: B could choose to play [C4] hane from inside. This is a joseki that leads to immediate fights.
22: To W [H2], it's a local period.
If W [H2] chooses to rush at [a]...
[See the reference]
White[hr

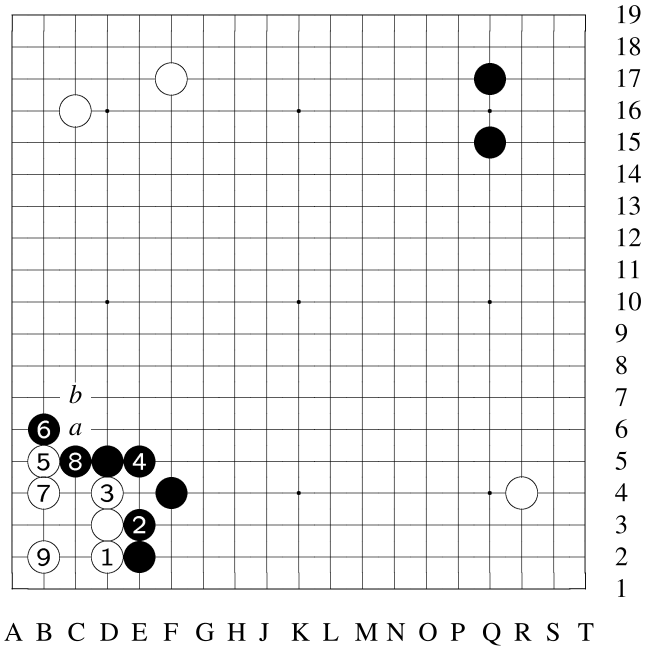


Variation 3 at move 10 in Diagram 1



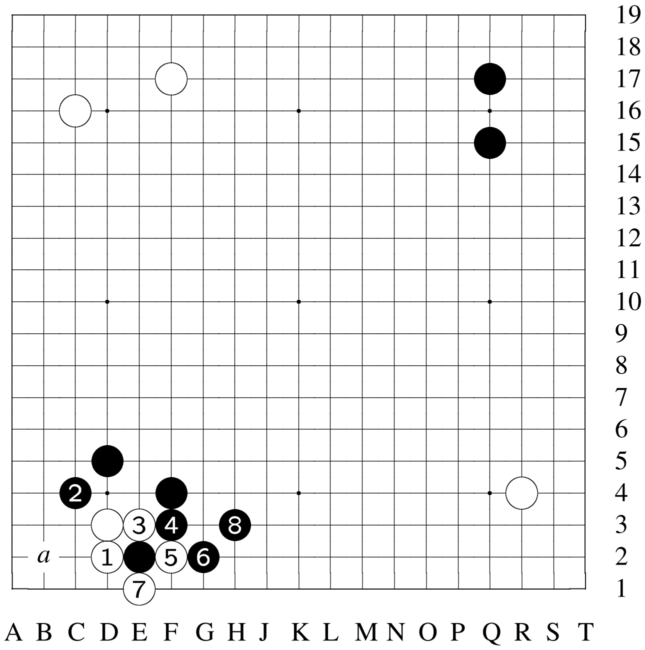
Variation 3 (continued): 1-3

variation
If B plays [C3] instead of [E2]...
1: W [C2] hane, and...
3: ...[E2]. Next, W can take either [a] or [b]. W is good.
[The above explains why B chose [E2] in the game.]



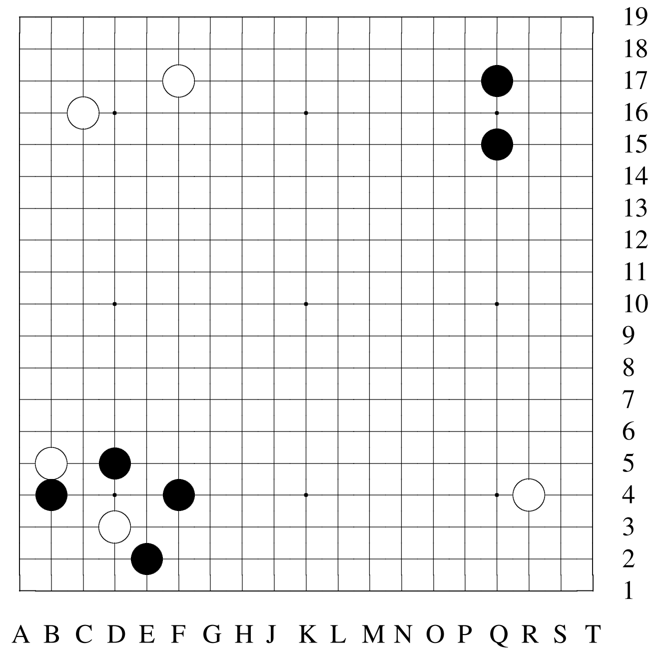
Variation 4 at move 10 in Diagram 1: 1-9

reference 1 (W #10)
[After B [E2]...]
1: W [D2] blocks...
9: ... to here, W lives. This is also a joseki.
Note
in this sequence, if B [C5] played at [a] or [b], B would end up with gote. So [C5] is better. Also —

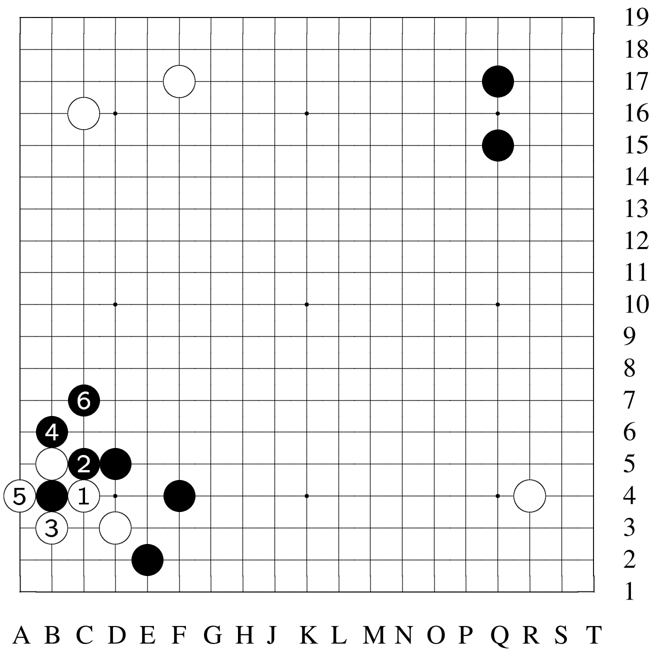


Variation 5 at move 10 in Diagram 1: 1-8

reference 2 (W #10)
[After B [E2]...]
1: When W [D2]...
2: If B [C4] kosumi...
8: ... to here is a certainly sequence. Now, if W gives in a little bit to defend – [a] isn't a bad move.
Of course, W lives even if without [B2], but let [a] sente to gain is quite intolerable.



Variation 6 at move 12 in Diagram 1



Variation 6 (continued): 1-6

variation
If [B4] attaches (instead of [C4])...
6: ...To here, W lives in sente.

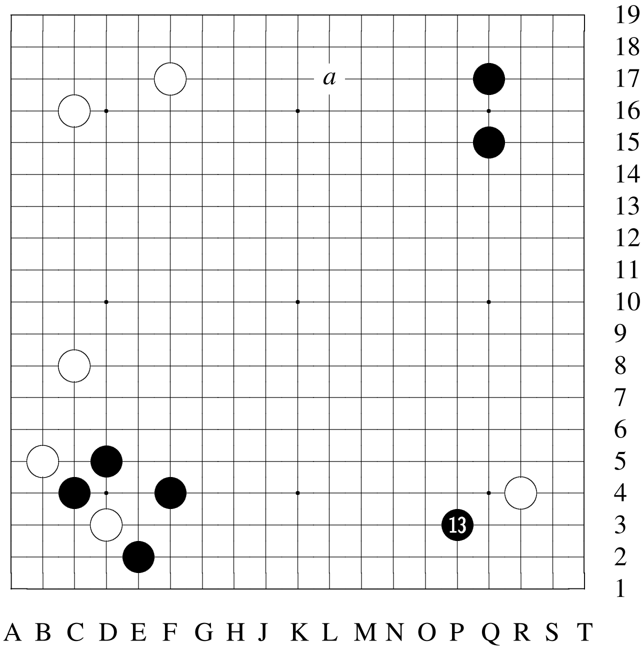


Diagram 2: 13

13: B #13 gets the biggest point on the board.
If this move to play at [a], it's also big, but #13 kakari is urgent.

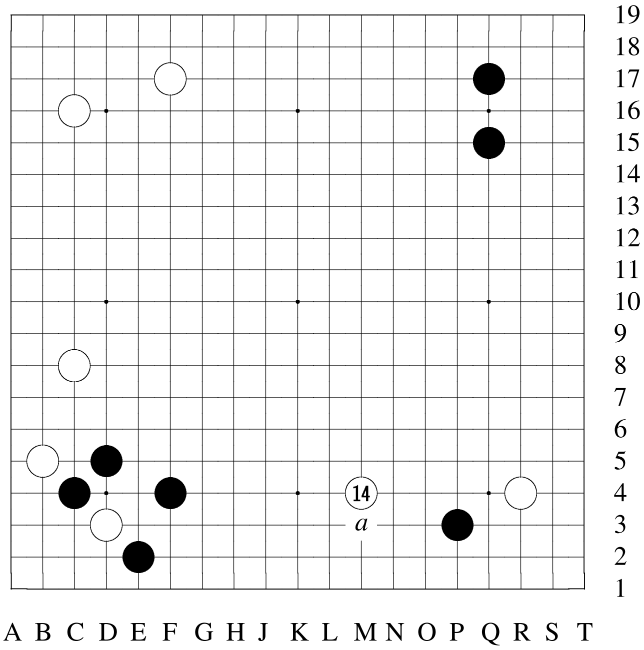


Diagram 3: 14

14: W #14 could also consider to play at [a]. It's difficult to say which one is better.
If [a] for W #14, it would become a different game.

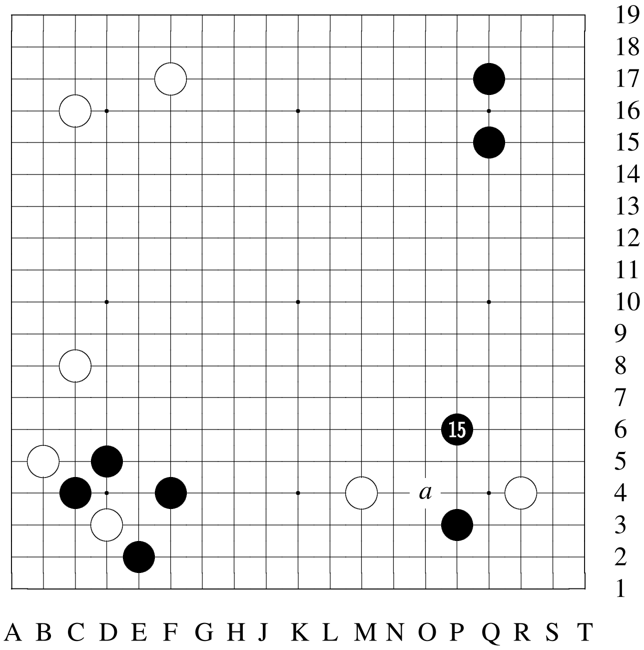
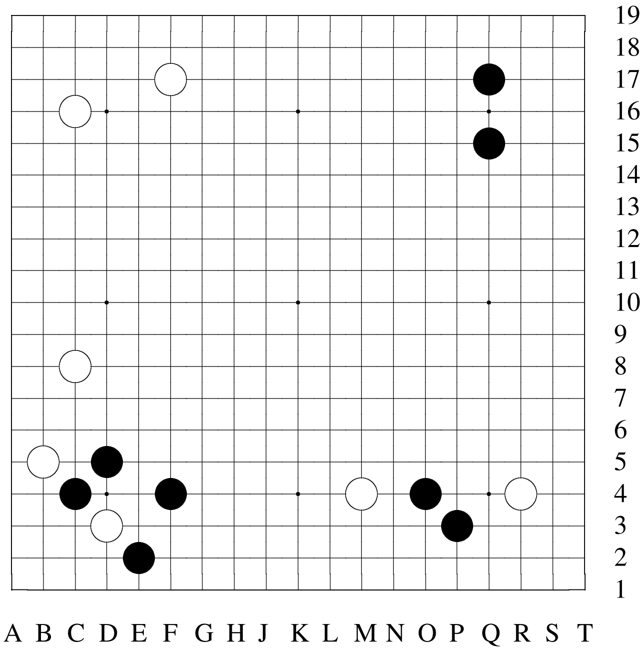
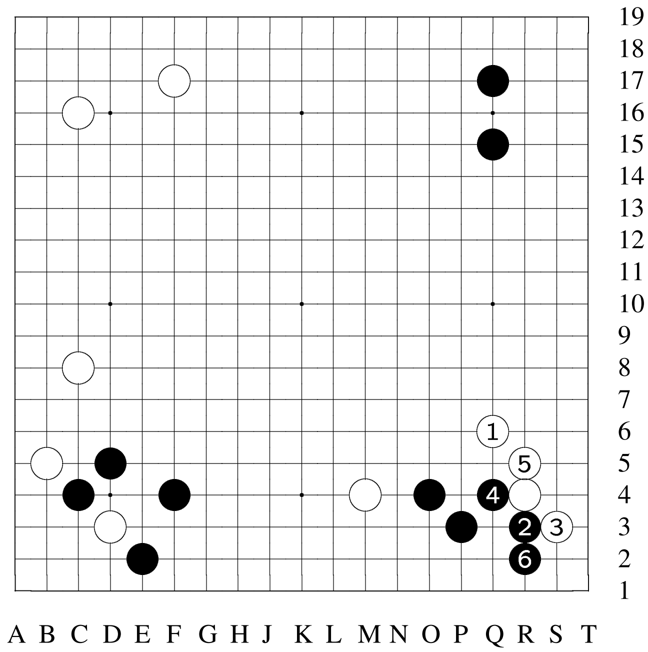


Diagram 4: 15

15: B #15 joseki. If B[a] kosumi, it's also a joseki, and it's a solid way to play. [See the joseki.]



Variation 7 at move 16 in Diagram 4



Variation 7 (continued): 1-6

variation

[B [O4] is also a joseki...]

6: [...up to here. Repeat Wu's comment: it's solid.]

In the above sequence, B [R3] could play [R2] directly; that would be a common modern joseki, but it had not appeared at this time [1957].

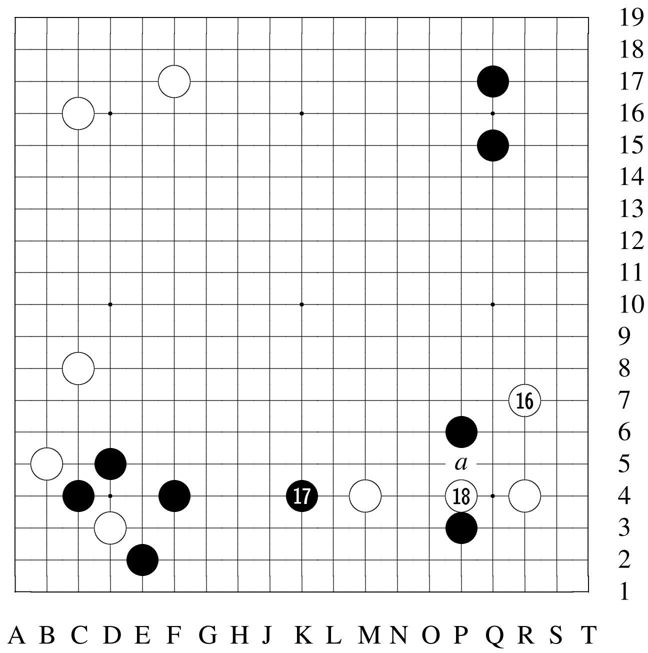


Diagram 5: 16-18

16: W #16 is joseki.

W[a] is also a move —

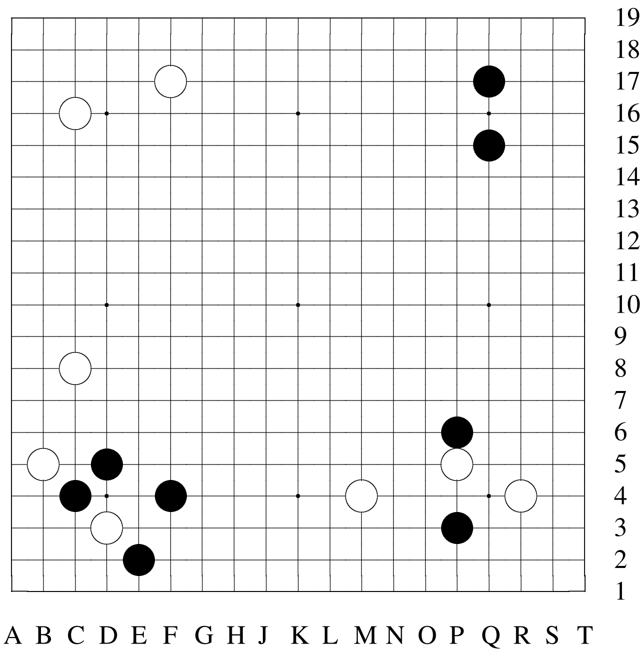
[See the variation.] But as a result [of this variation], this part is almost settled, and W should not be satisfied.

17: B #17 good point.

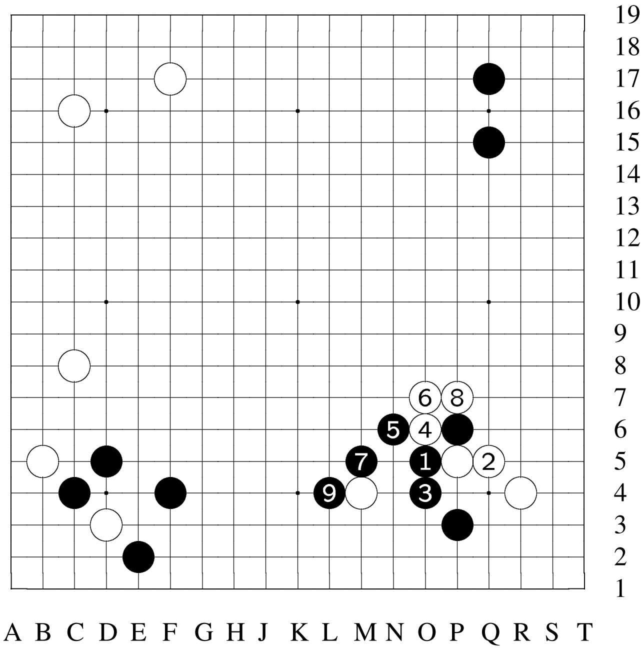
Since W [M4] is "high" [at line 4], B #17 also plays high to squeeze [M4] stone.

Besides #17, there are several other big points on the board, but #17 is the most urgetn. Next move W #18 is a difficult point of this opening, it's also a key to decide the outcome of the game.

Under this situation, most common plays [for W #18] are —
[The variations show variations.]
18: This move, W #18, is still better off to adopt the plays shown in variations 1 and 2. W #18 led extremely unfavorable influence [to W] later in the game. This is the intersection point of the opening, and based on the result, this move [W #18] is very bad.

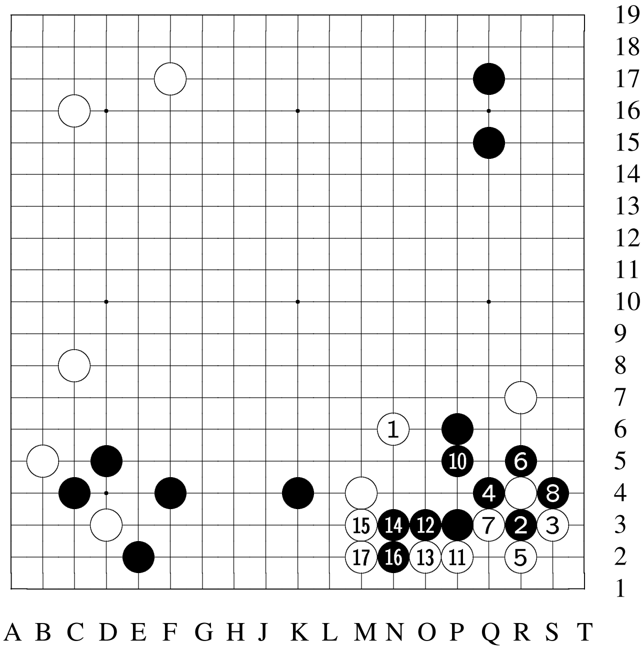


Variation 8 at move 17 in Diagram 5



Variation 8 (continued): 1-9

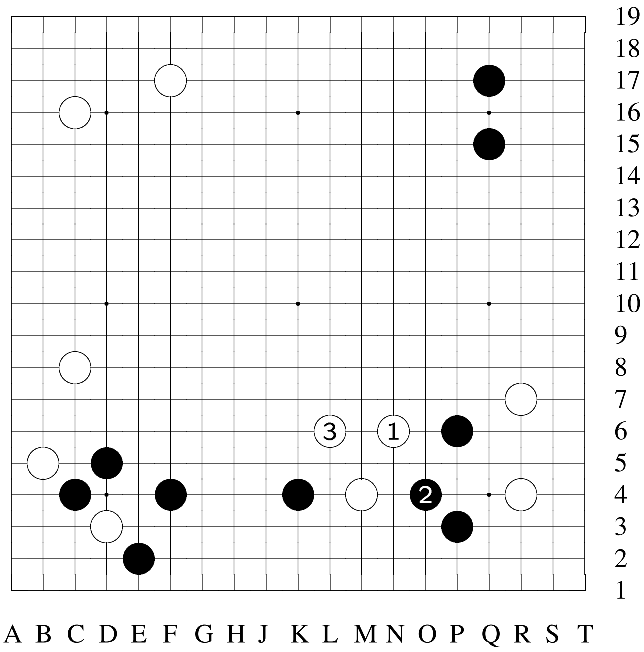
variation
[If W chooses to play [P5]...]
9:



Variation 9 at move 18 in Diagram 5: 1-17

9 at 2

variation 1 (W #18)
[After B [K4]...]
1: W [N6] keima [knight jump]...
2: If B [R3] tsuke [attach]...
17: ...To here, locally it comes to an end.
Also when W [N6] keima —



Variation 10 at move 18 in Diagram 5: 1-3

variation 2 (W #18)
[Again,
after B [K4]...]
1: When W [N6]...
2: B [O4] kosumi is also common...
3: If so, W [L6] jumps.
At the time, these two diagrams [varation 1&2] jumped to my head at first, but then, as the record shows, I adopted an immediate attack.

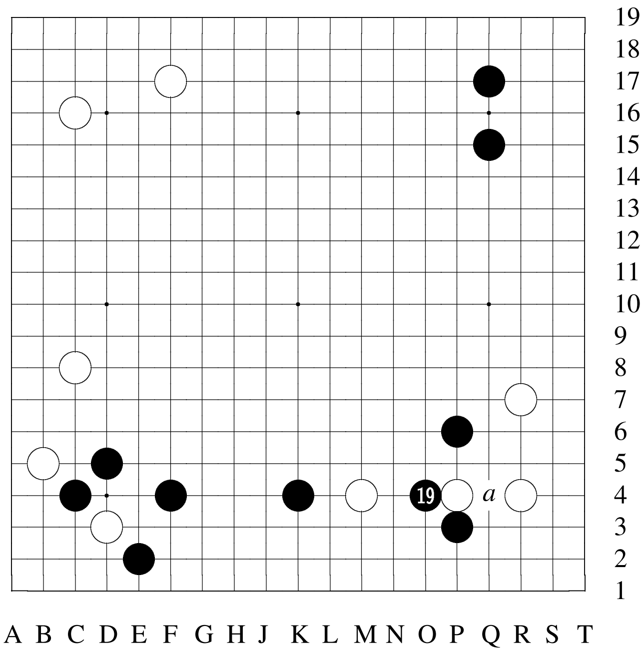
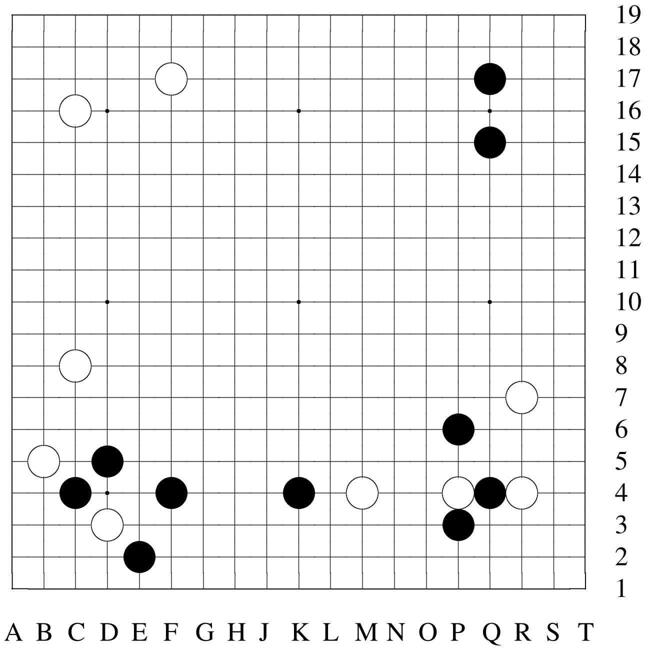
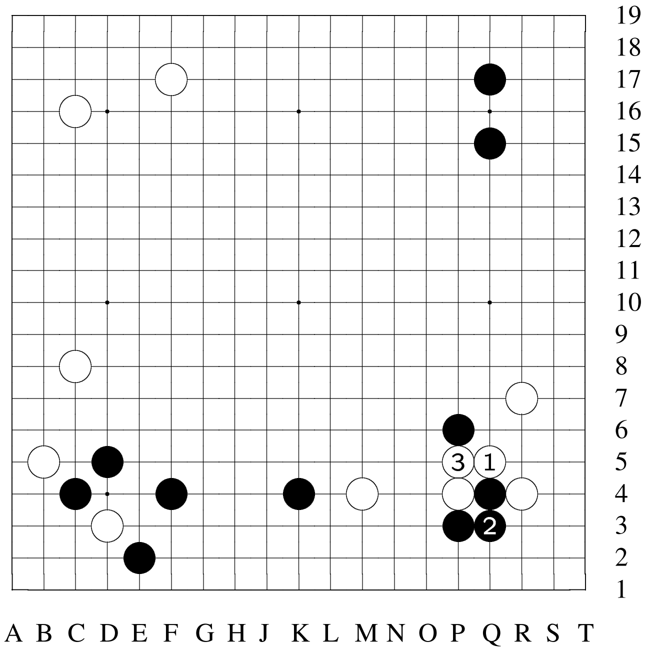


Diagram 6: 19

19: B #19 certainly. This move, if [a] instead —
[See the variation.]



Variation 11 at move 20 in Diagram 6



Variation 11 (continued): 1-3

variation
If B [Q4]...
3: ...To here, B [P6] stone loses its activity. B is not good.

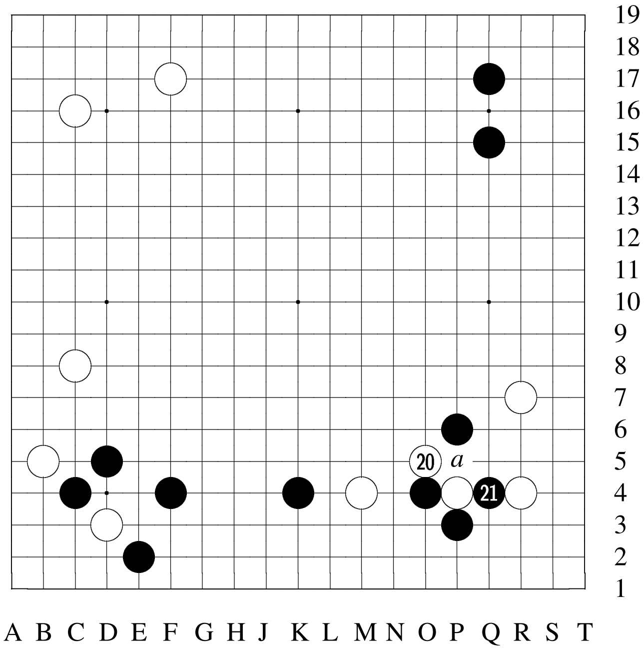
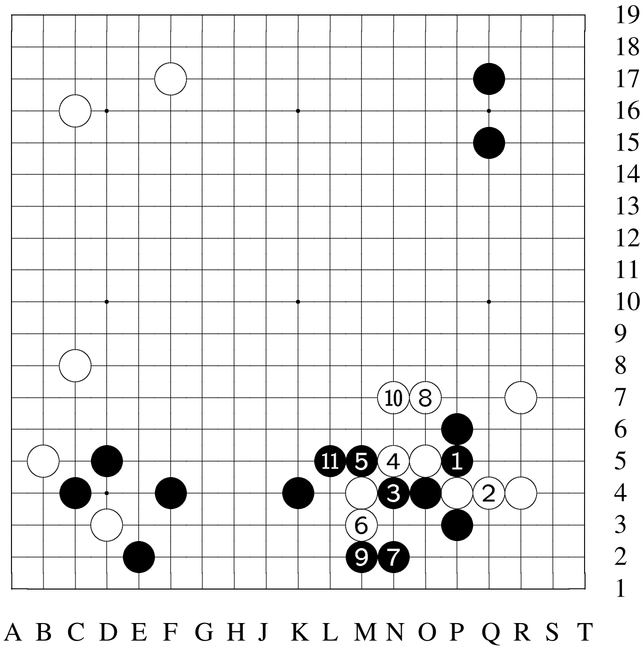


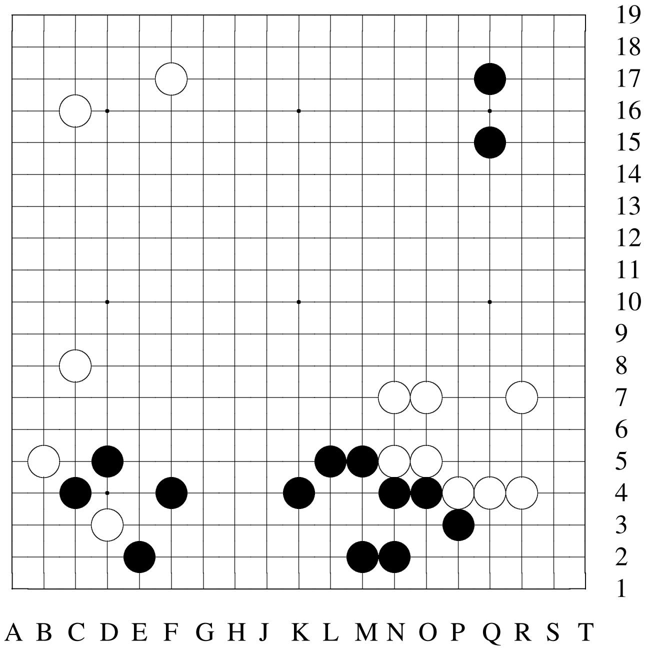
Diagram 7: 20-21

20: W #20 is the only move, and it's a subsequential move following #18 [P4]. W[a] instead would be mediocre.
Next, how should B #21 respond? Let's take a look.
[The variations show referneces.]
21: Therefore, B #21 [Q4] to atari from this side is a good move.



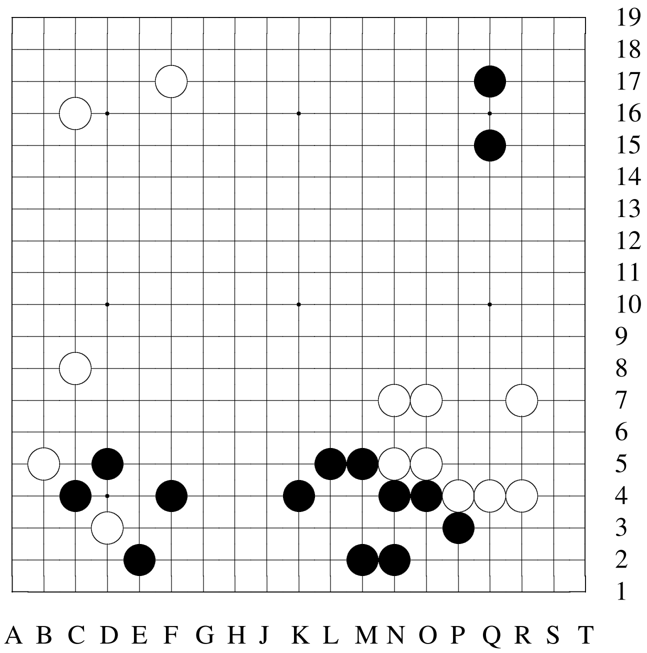
Variation 12 at move 21 in Diagram 7: 1-11

reference 1 (B #21)
[After W [O5]...]
1: If B [P5] cuts...
11: ...To here, an exchange is a certain concequece.
Now
let's analyze the efficiency of each side
—
[See the analysis.]



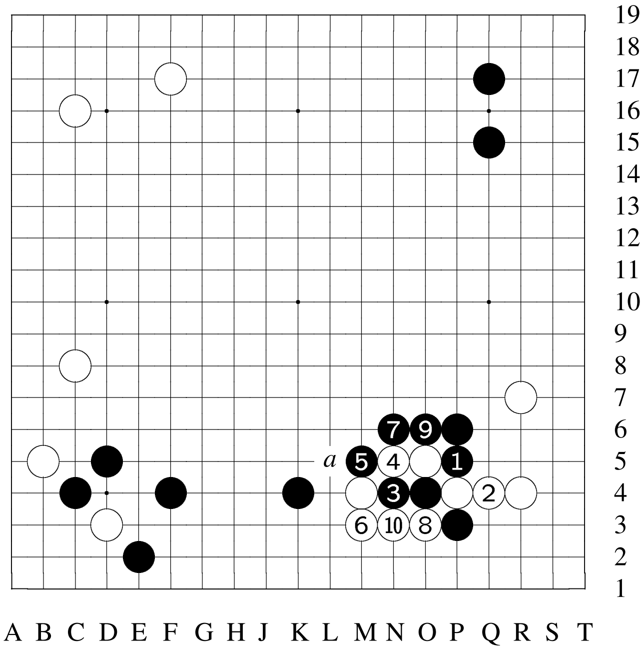
Variation 12.1 at move 12 in Variation 12

reference 1 (B #21)



Variation 12.1 (continued)

reference
Analysis: Each side captured two stones. Although that seems to be equal, but if we take these captured stones
out from the board, forming a picture as shown, we can see that although both side have used equal numbers of stones, W's efficiency is slightly higher.



Variation 13 at move 21 in Diagram 7: 1-10

reference 2 (B #21)
[After W [O5]...]
1: [If B [P5] cut...]
2: [These first couple of moves are the same as in reference 1.]
6:
[When W [M3]...]
7: If B [N6] to capture the two W stones [instead of [N2] shown in reference 1]...
10: W [O3] and [N3] to cut down one B stone at the corner. This way, not only W gained huge on territory, W[a] hane is still remained. Clearly W good.

[Conclusion of ref 1&2: cut at [P5] doesn't lead good result for B]

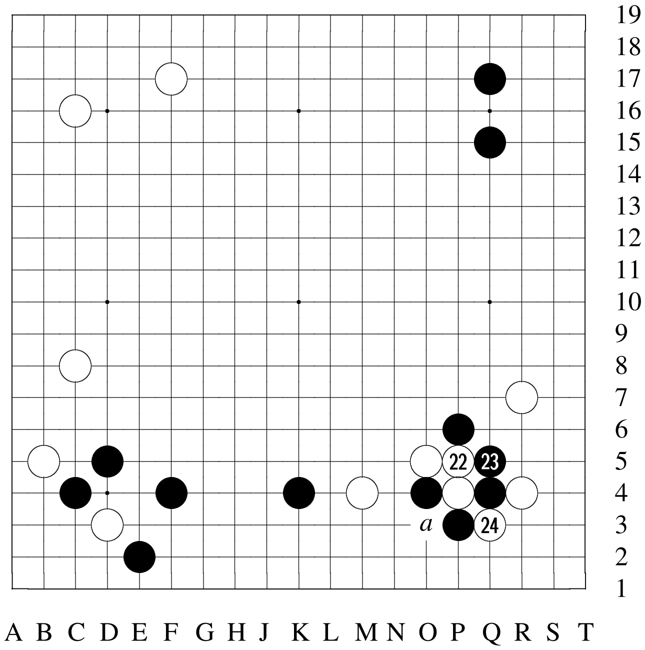
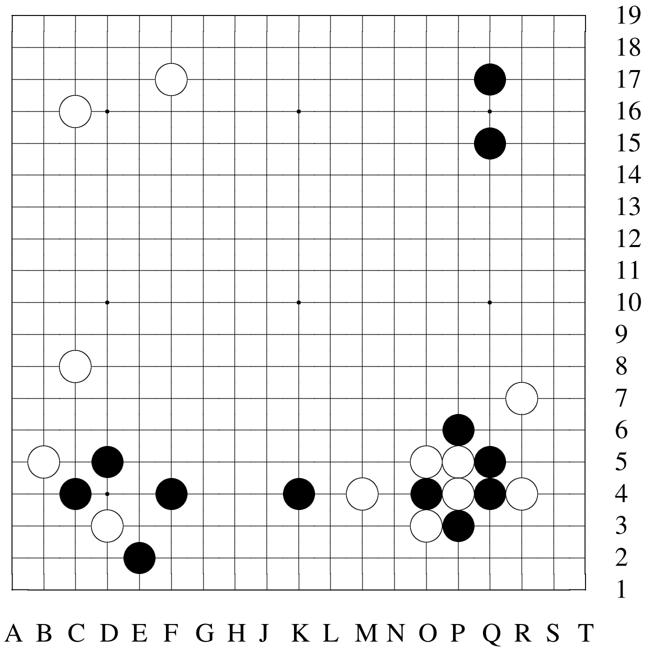
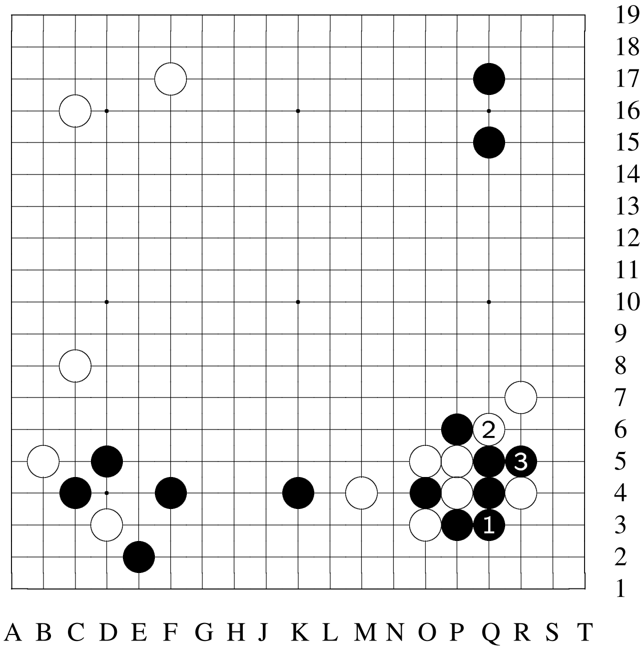


Diagram 8: 22-24

22: W of course #22 connects.
23: B #23 is also the only move.
24: W #24 can only cut from here. If W cuts from [a] —
[See the short variation.]



Variation 14 at move 25 in Diagram 8



Variation 14 (continued): 1-3

variation
If W cuts at [O3]...
3: ...To here, W loses big on territoy. This scheme is not worth a consideration.

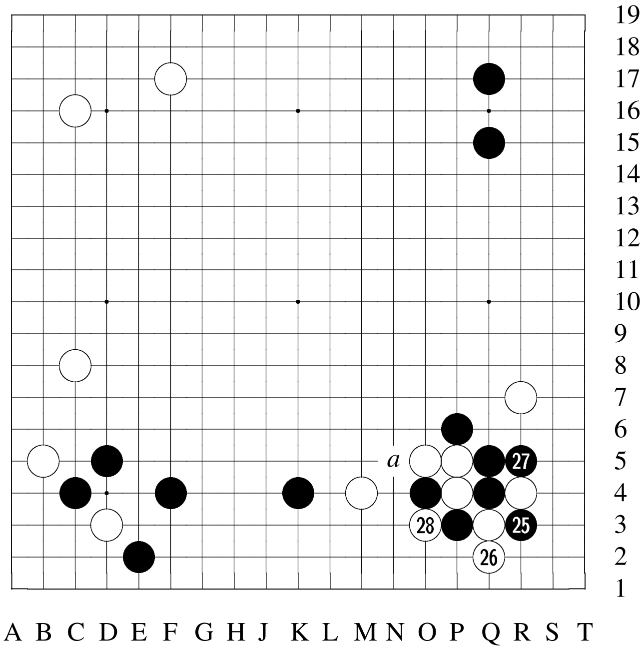


Diagram 9: 25-28

25: If B #25 plays at [a], the ladder wouldn't work, and B would be in serious trouble.
27: These couple of moves are certain; no variations.

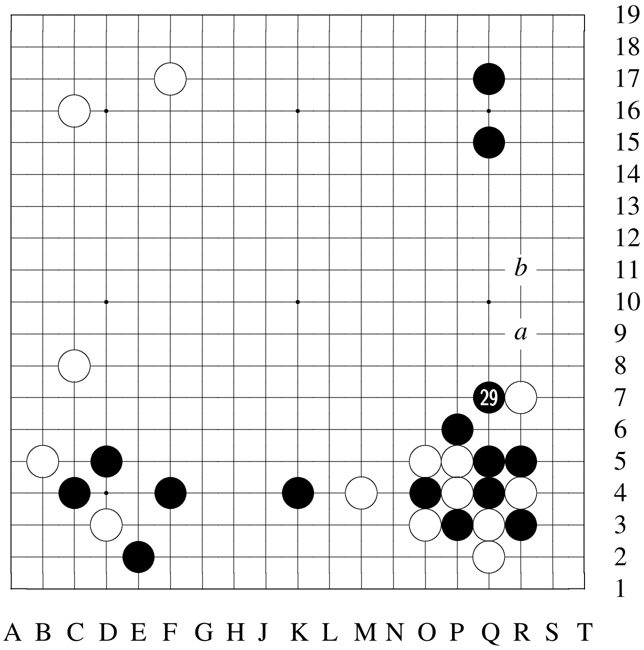


Diagram 10: 29

29: To B #29, it's a settled shape. Although locally speaking, it looks like a "fair trade." But B #29 has a perfect distance from the shimari at upper right corner. Counting this, W is at the lower hand.

Next if W[a] jumps, B[b] is a good point; or if W[b], then B[a] is a good point.

In short, this unfavorable result is caused by the "improper taste" of W #18 and #20 [P4-O5].

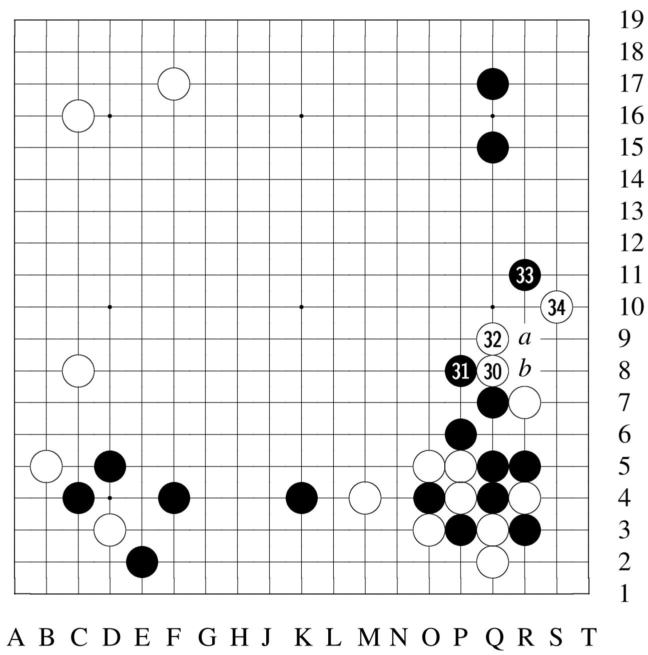
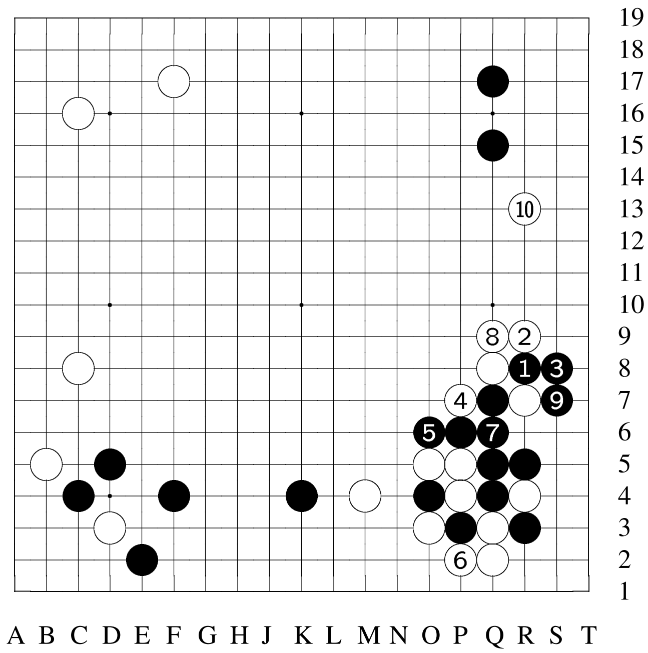


Diagram 11: 30-34

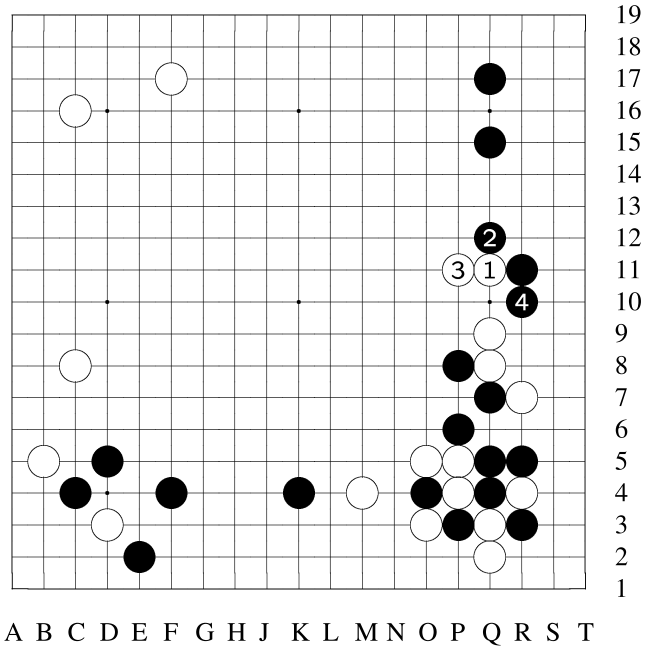
30: W #30 is still better to jump at [a] [despite the fact that, pointed out previously, B [R11] would be a good point].
Now, if B[b] cut —
[See the variation.]
33: B #33 is still an extremely good point. Next B[a] is severe. W is indeed difficult now.
[See the variation for the next move, W #34]

34: W #34 has no other choice. If this move plays a[P9] —
[See the variation.]



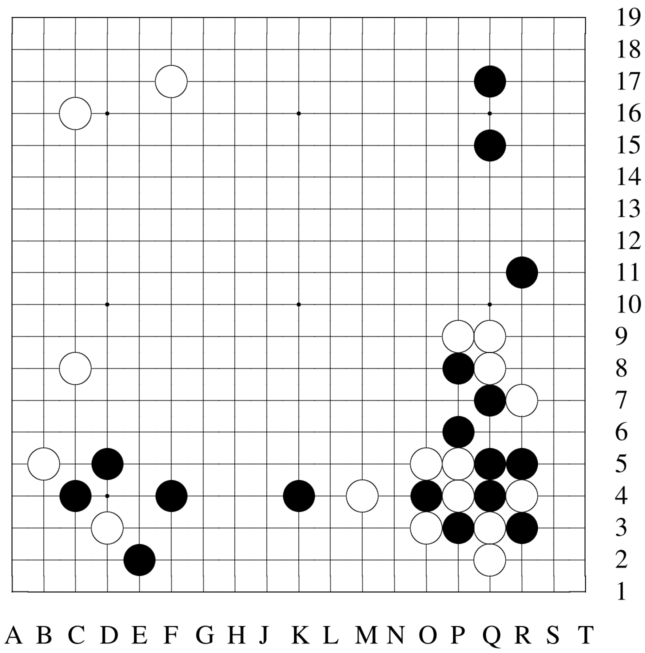
Variation 15 at move 31 in Diagram 11: 1-10

variation
[After W [Q8]...]
1: If B cuts at [R8]...
10: To here, W gets [R13], and W becomes easier.

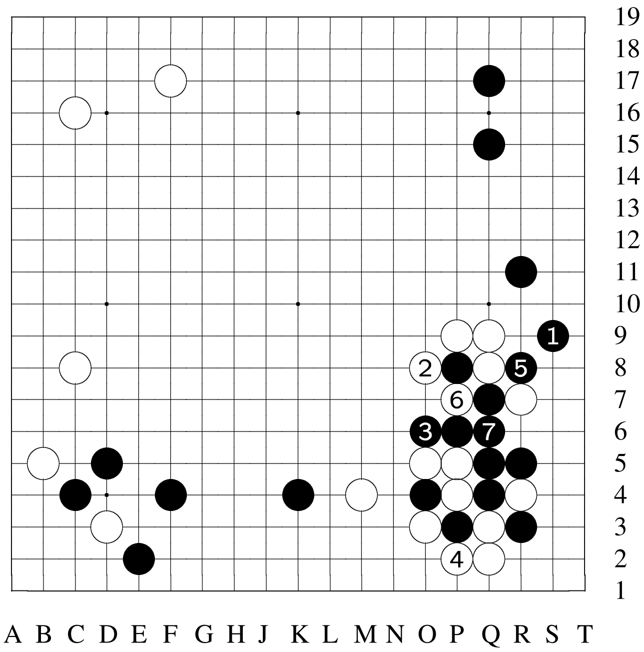


Variation 16 at move 34 in Diagram 11: 1-4

variation (W #34)
[After B [R11]...]
1:
If W plays [Q11]...
4: When B [R10], W's eyeshapes are lost. W certainly can't be satisfied.



Variation 17 at move 35 in Diagram 11



Variation 17 (continued): 1-7

variation
[If W #34 plays here...]
7: ...To here, not only B gains huge territory, W team is still "floating" despite capturing one stone [at P8].

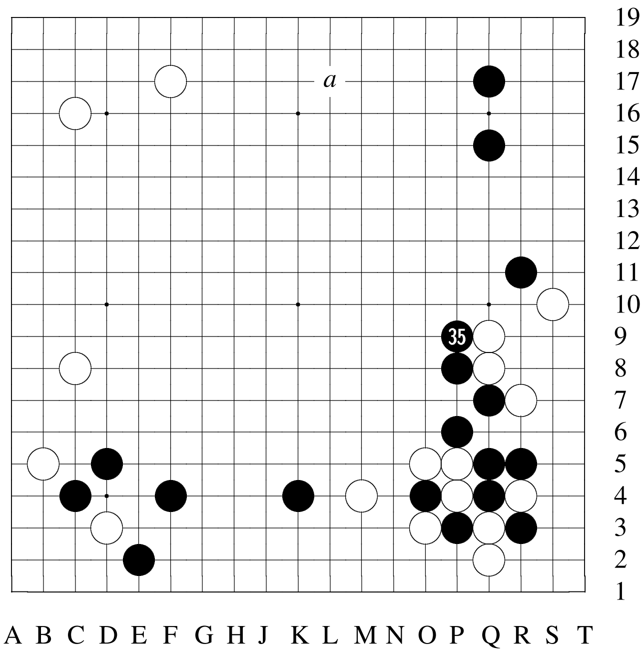


Diagram 12: 35

35: B #35 is thick. This move to play at [a] is a big point, but then W would get [P9], aiming next at [b] invasion.
B #35 fully exhibits Fujisawa 9-dan's thick and solid style.

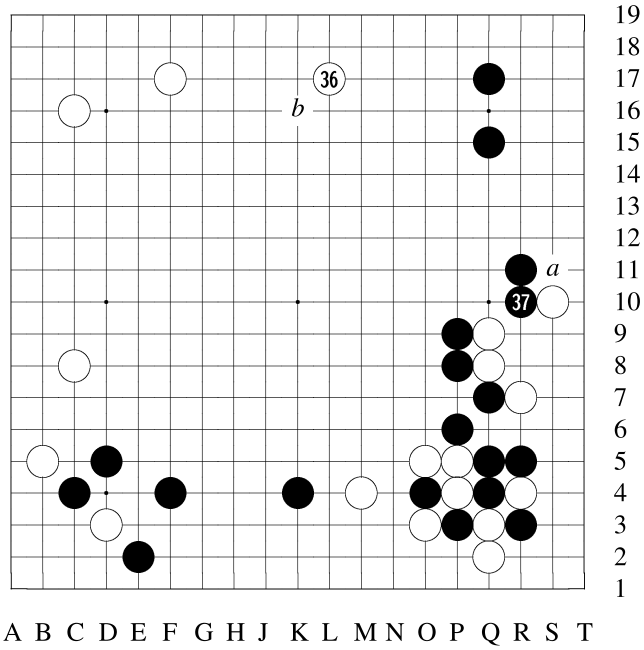
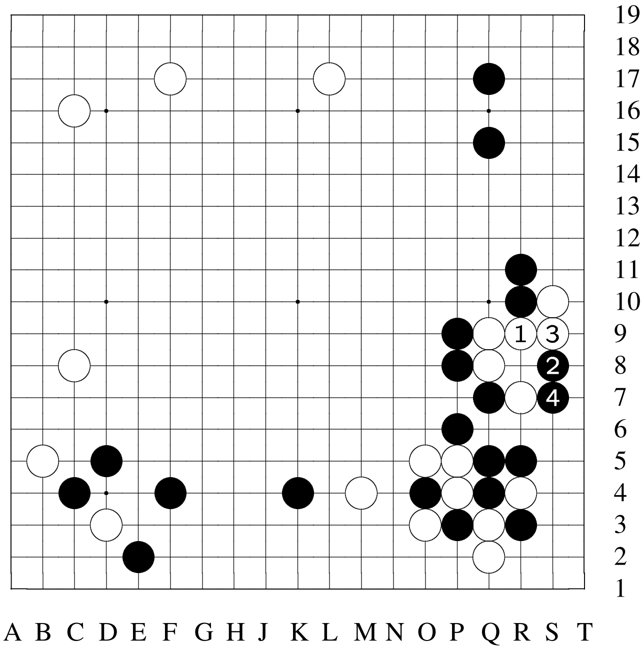


Diagram 13: 36-37

36: If W #36 plays [a], it would be a good point too. Then B would get [b] for sure. Hard to say which one is better.
37: B #37 rush is a common method to test opponent's response.
If W #38 blocks at [R9] —
[See the variation.]



Variation 18 at move 38 in Diagram 13: 1-4

variation (W #38)
[After B [R10]...]
1: If W [R9] blocks...
4: B connects back. W's eye-shapes are deprived, and W would be under attack.

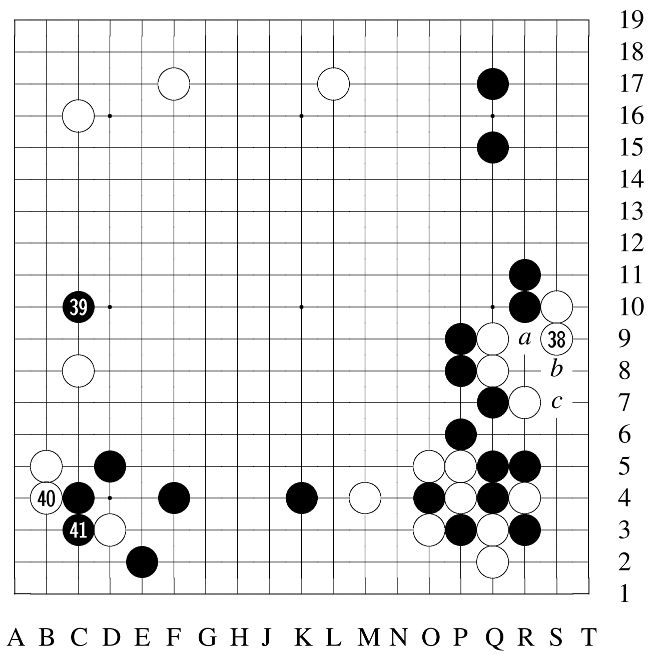


Diagram 14: 38-41

38: If W #38 plays at [a], B would have [b], and when W *then* plays [S9], B[c] would deprive the eyeshape from W; W would be under attack.

39: B #39 turns to invade the left side. Extremely good timing. Next B aims to play [C13], at the meantime threatens to attack two W stones [C8-B5] below.

40: If W #40 plays directly at [C12], B would certainly block at [B4]. W #40 to extend is also a big move regarding to territory. W cannot miss it.

41: B of course plays #41.

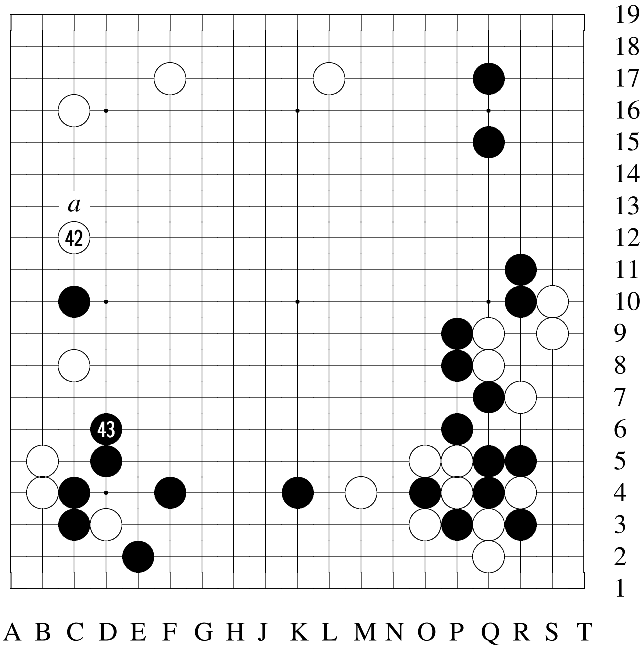
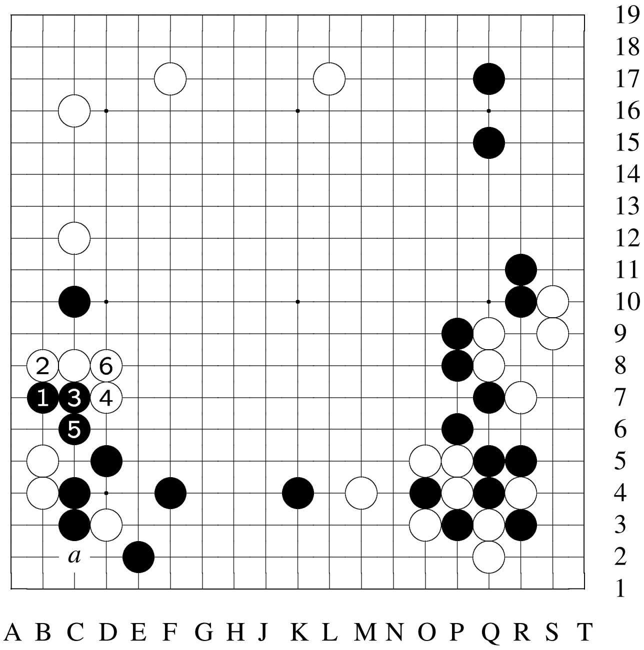


Diagram 15: 42-43

42: W #42 too is certainly the move. To let B play [a] would be unbearable.
W
#42 forms a squeeze attack against one B stone [C10]. What should B play next?
[See the variation for B's next move, #43]



Variation 19 at move 43 in Diagram 15: 1-6

variation (B #43)
[After W [C12]...]
1: B [B7] is a tesuji. *However*...
2: W would play [B8]...
6: To [D8], W sacrifices two stones at the corner. This way, not only W builds a solid wall at the outside, an aji of [a] hane is still remained. The corner is not clean for B.

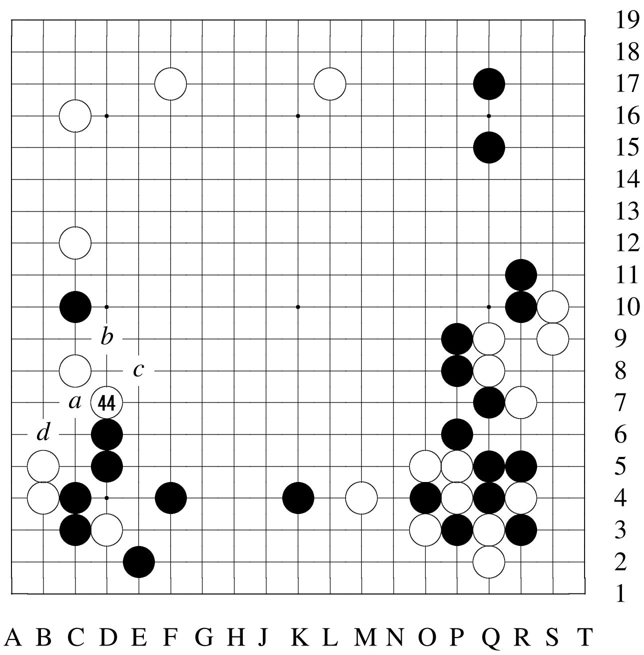


Diagram 16: 44

44: W #44 is not a good-taste move, but there is no other better moves. If played at [a], B[b] and W is sealed inside.
Also, if W #44 plays [c] jump, it would leave B a move at [d] to capture two W stones. This way, W losses territory.

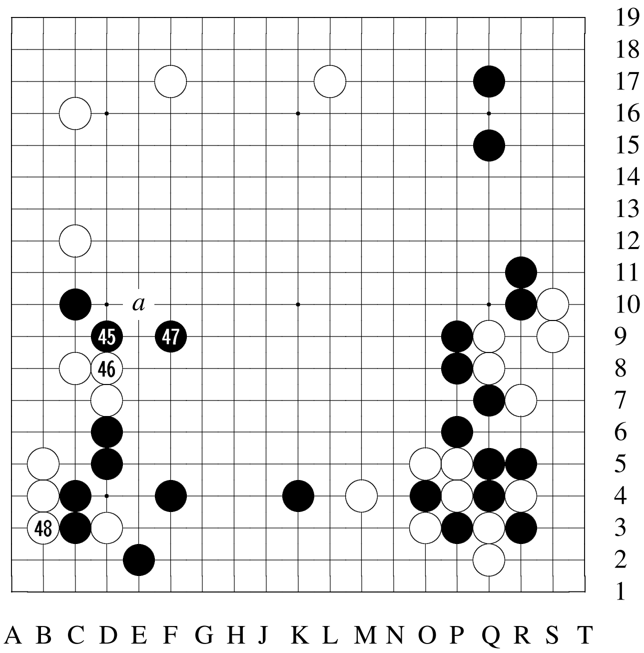


Diagram 17: 45-48

45: B[a] instead of #45 is lack of pressure on W.
46: W #46 forms a bad shape. But again, W has no other choices.
48: If W doesn't play #48 now, and let B to play here, not only B would remove W's base, B also gains territory. Very big.

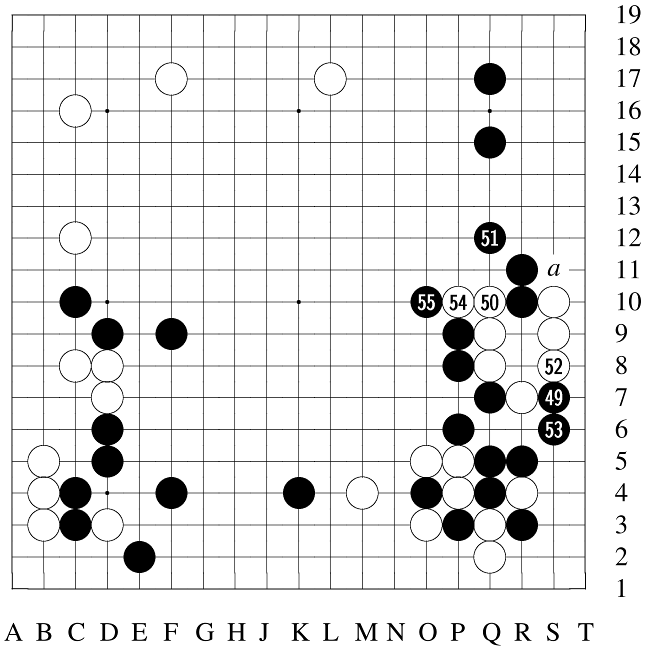
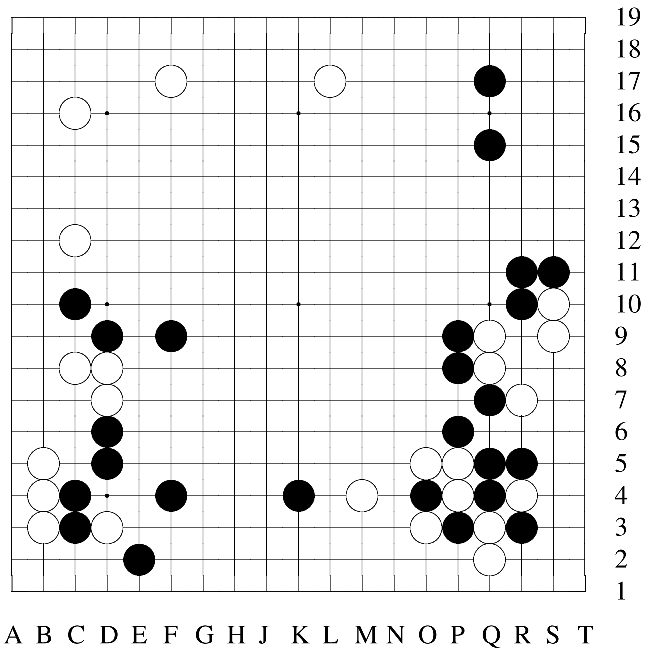
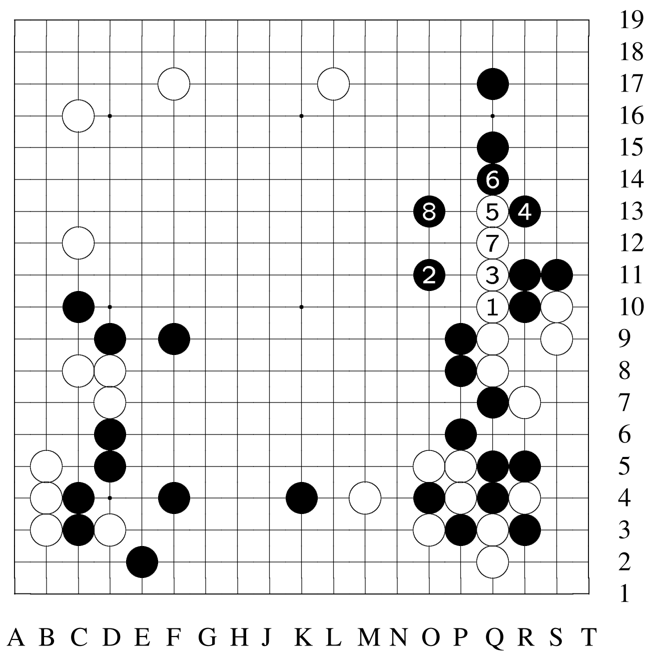


Diagram 18: 49-55

49: B #49 tsuke [squeeze move] to deprive the eyeshape of W, thus forcing W to escape, is indeed a severe tesuji, although B[a] can also be considered. After that — [The variation shows B[a] variation.]



Variation 20 at move 50 in Diagram 18



Variation 20 (continued): 1-8

variation
[Suppose [S11] for B...]
1: W [Q10] rush is certain...
8: To [O13], B forms moyo at middle – not a bad strategy.

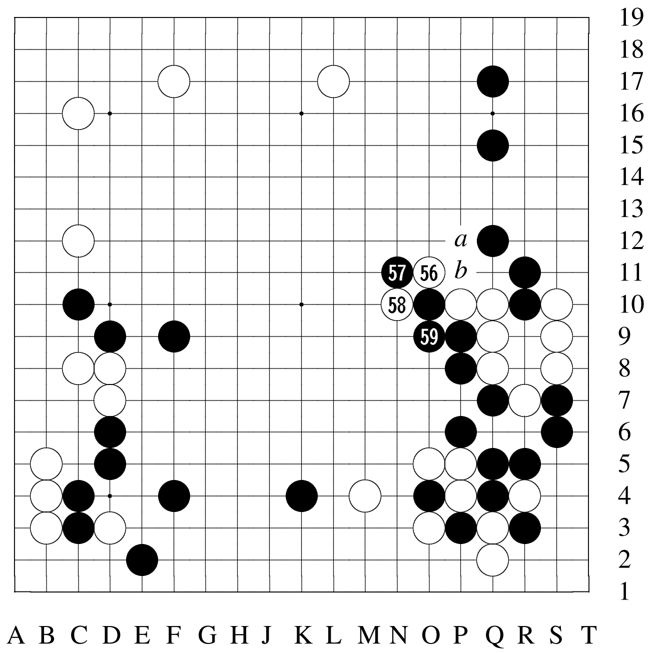
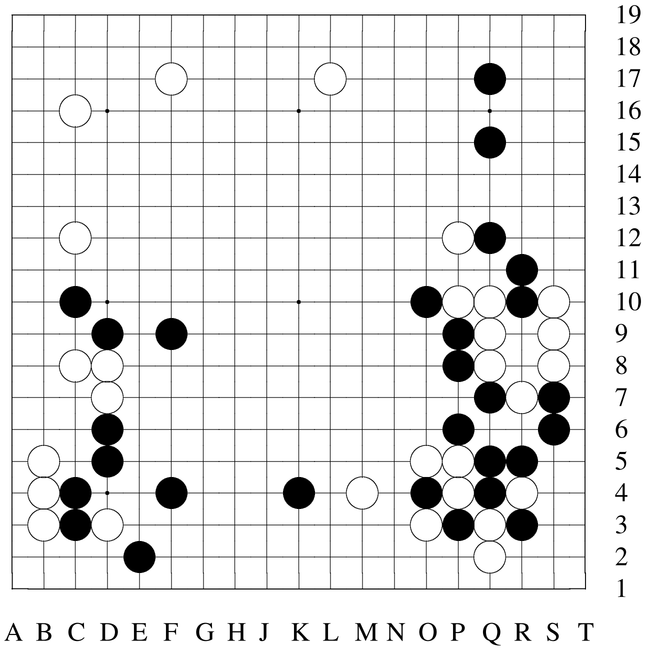
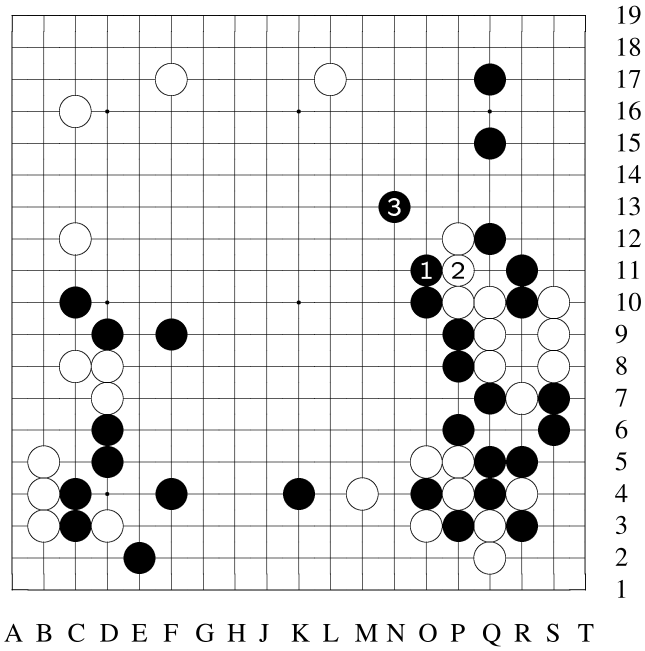


Diagram 19: 56-59

56: If W[a] for #56 —
[See the variation.] This is the key point of the game; #56 hane is the only move.
When #56, what if B #57 cuts at [b]? — [See the variation for B #57.]
57: B #57 double hane. Good move. This move is indeed severe, and difficult for W to handle.

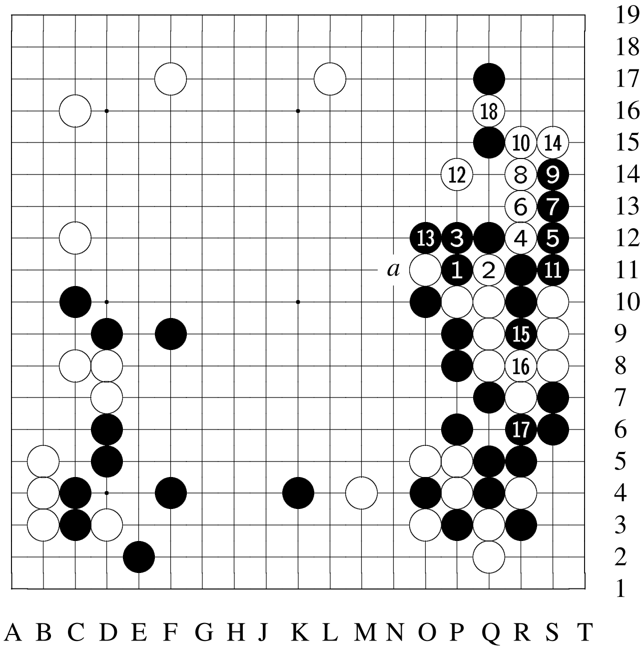


Variation 21 at move 57 in Diagram 19



Variation 21 (continued): 1-3

variation
[Suppose [P12] for W...]
3: After B [O11] and [N13], W is in trouble.



Variation 22 at move 57 in Diagram 19: 1-18

variation (B #57)

[When W #56 (O11)...]

1: If B #57 cut...

4: ...W would atari then cut...

11: ...Here is a certain sequence...

13: ...after W #58 and B #59 exchange...

14: ...W #70 blocks...

15: ...B has no way but #71 and...

17: ...[and] #73. Thus a semeai [capturing race]. Although B wins this semeai, but even though W is captured, the loss is at most 20 points, but...

18: ...[but] with W #74, not only W destories B corner, W has subsequent attacks against B. Moreover, W has Wa[N11] aji. Based on this result, W is not in bad shape even if giving up 10 stones.

But B didn't hastily cut at P12, instead applied a powerful counterattack.

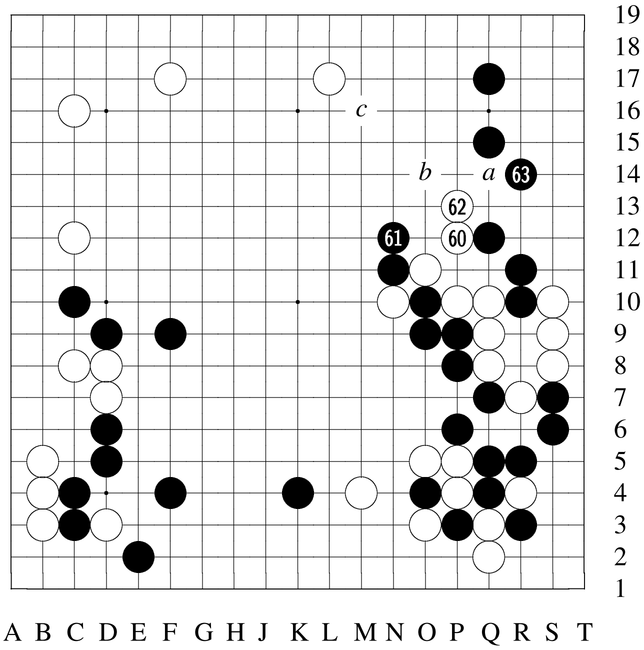


Diagram 20: 60-63

62: W has no other choices here.
63: If B[a] instead for #63, some weakness would be remained underneath, hence B[a] is not solid. However, if B[a] forces W[b], next B[c] is a smooth pace. If so, B[a] isn't bad either.

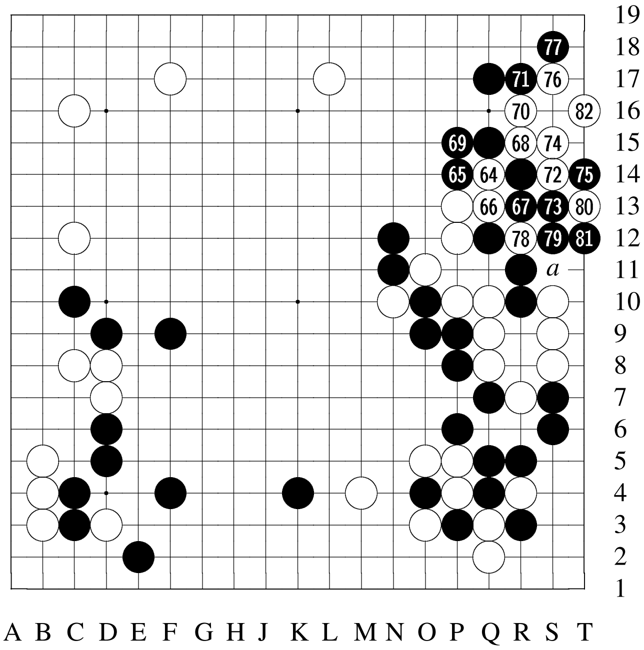
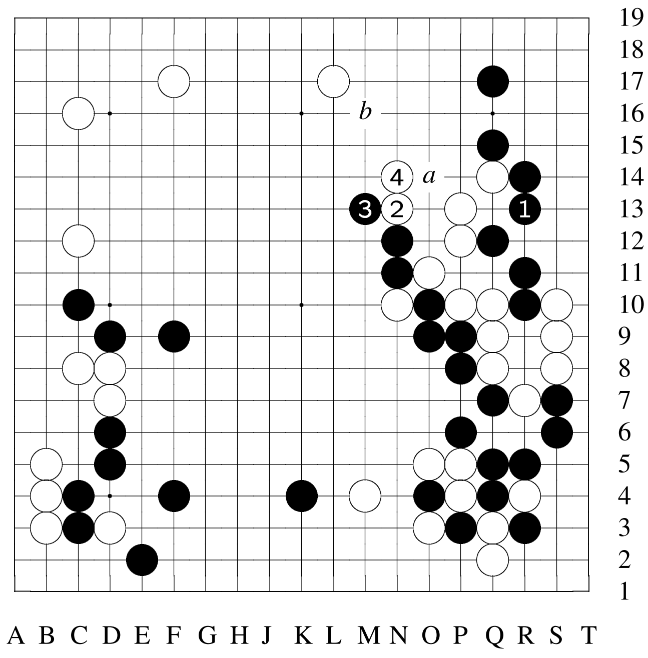


Diagram 21: 64-82

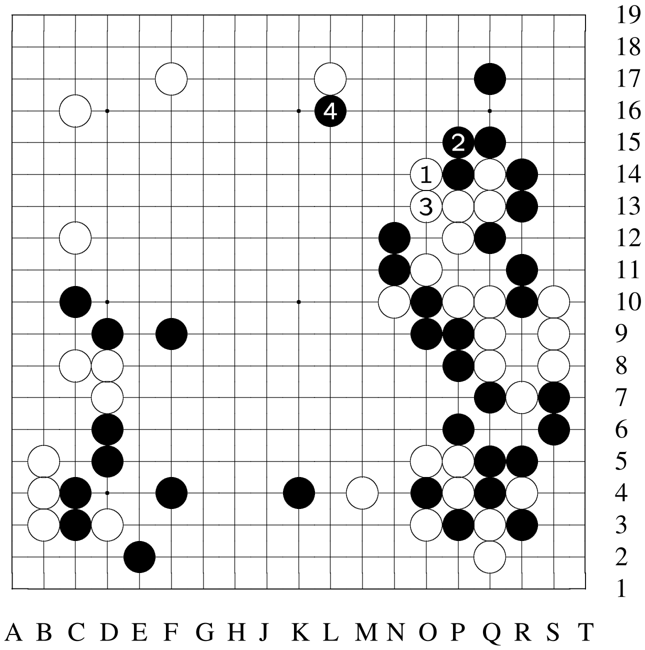
64: W #64 emploies a deep scheme.
#64's intension is, if B[a] —
[See the reference.]
65: Against W #64 [Q14], B #65 and...
67: ...[and] #67 are the strongest response.
Next —
[See the variation for W #68.]
68: W #68 is the only move.
Also, if W atari at [P15] [in the previous variation, W atari at [O14]] —
[See thenother variation for #68.]
69: B #69 is also the only move.

71: W's plan is to catch some chances to apply tesuji's at the corner.
75: B #75 is absolutely the only move. This move —
[The variations show variations.]
78: When B #77 [R18], W #78 throws in a stone first is tesuji.
[The variations show variations.]
80: W #80 is tesuji related to #78 [throw-in move at R12].
82: If W[a] for #82 —
[See the variation.]



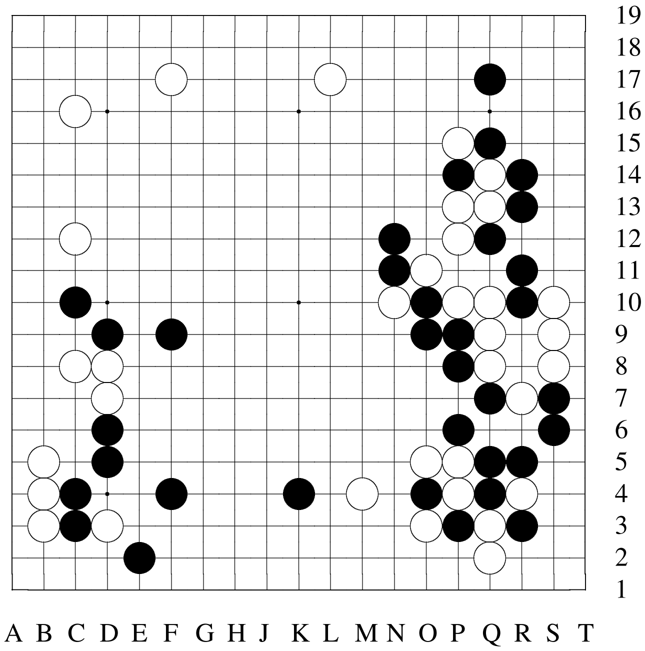
Variation 23 at move 65 in Diagram 21: 1-4

reference
[W [Q14]'s intension is...]
1: If B plays [R13]...
4: W [N13] and [N14].
Had [Q14] played at [a], B would get [b] and W stones at upper side are influenced.

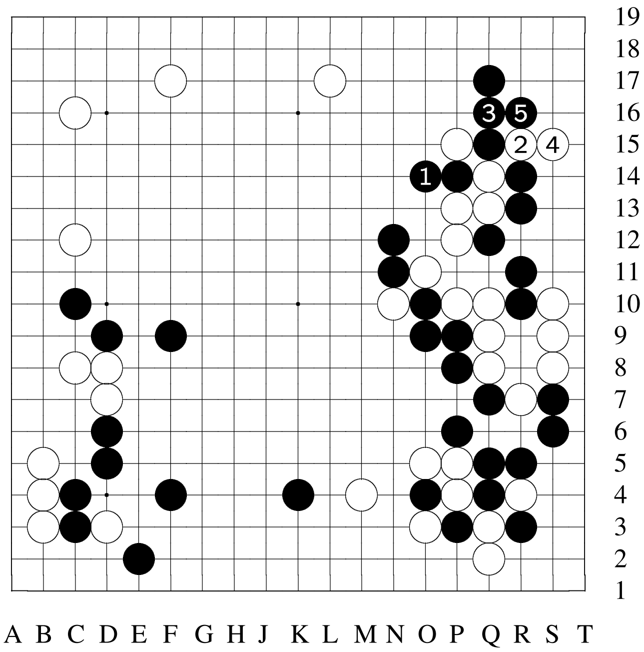


Variation 24 at move 68 in Diagram 21: 1-4

variation (W #68)
[When B [R13]...]
1: If W simply [O14] atari...
4: B [L16] is a severe move. This way, W would be under a splitting attack. Difficult for W.

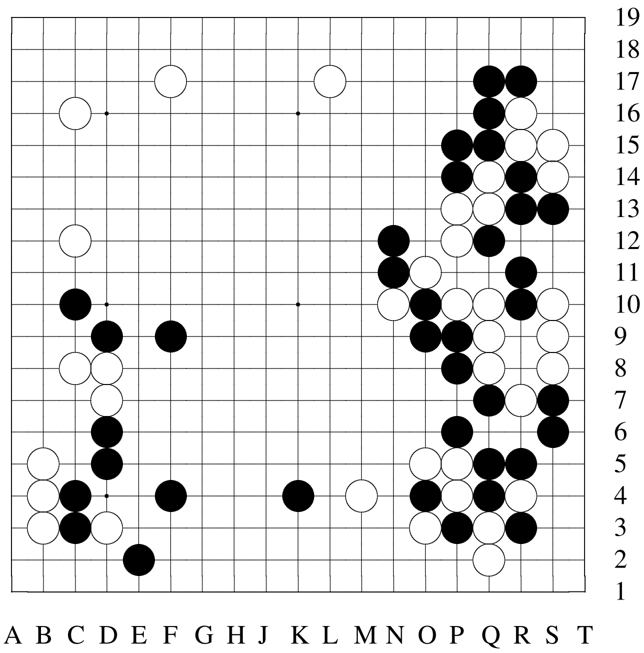


Variation 25 at move 69 in Diagram 21

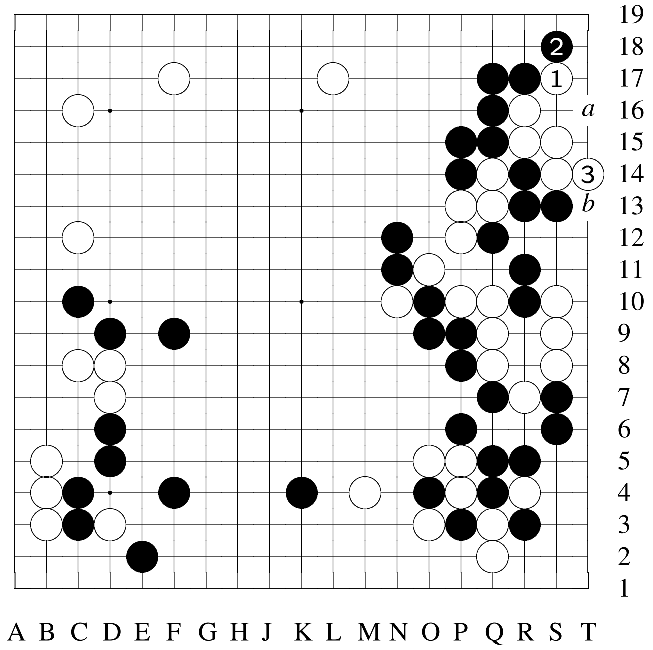


Variation 25 (continued): 1-5

variation
[If W rashly cuts at [P15]...]
5: W fails.



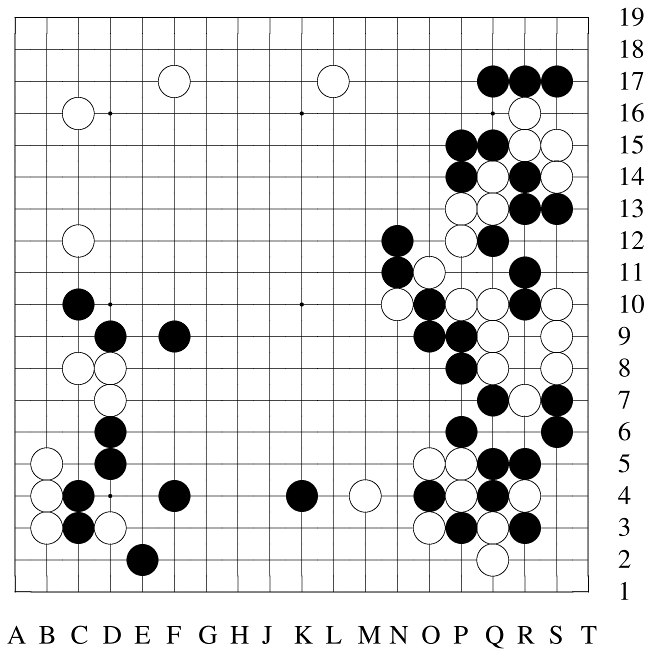
Variation 26 at move 76 in Diagram 21



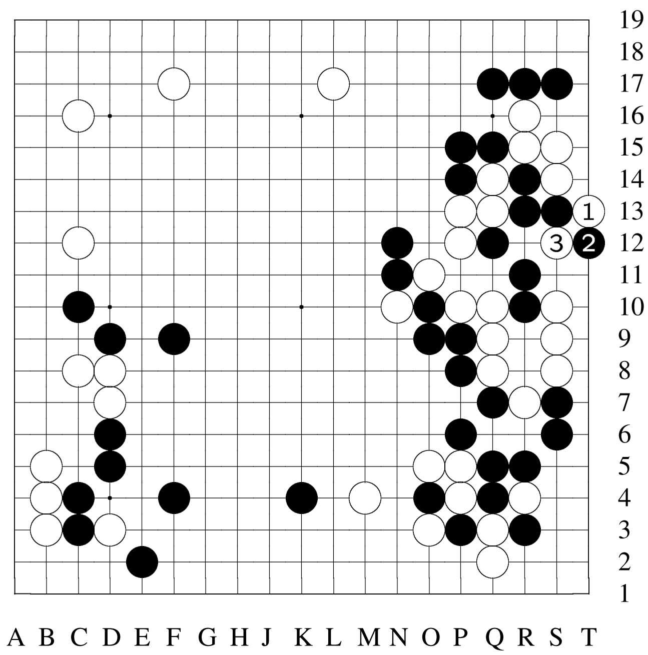
Variation 26 (continued): 1-3

variation 1

If B reduces W's liberties from outside with [Q16] (instead of [T14])...
3: W [T14] is tesuji. Next [a] and [b] are miai. B fails.



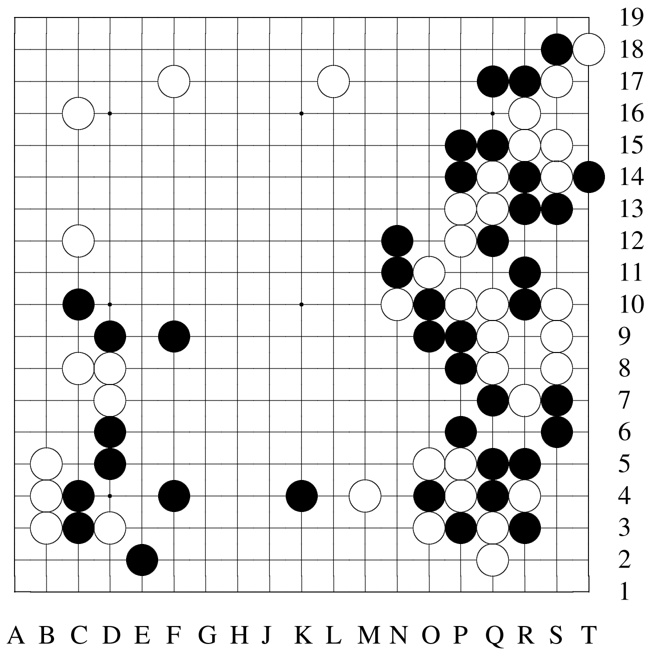
Variation 27 at move 76 in Diagram 21



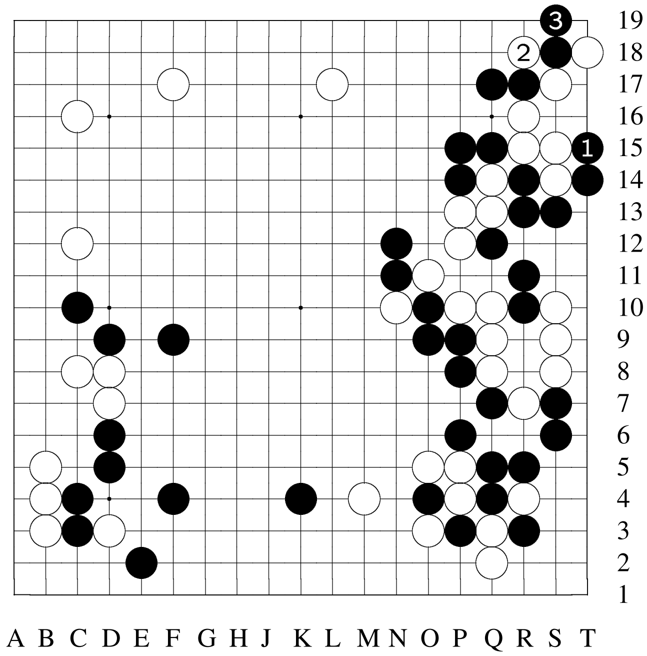
Variation 27 (continued): 1-3

variation 2

Or [unlike in variation 1], if B plays [R17] sagari [extending downwards]...
3: W would win this semeai.

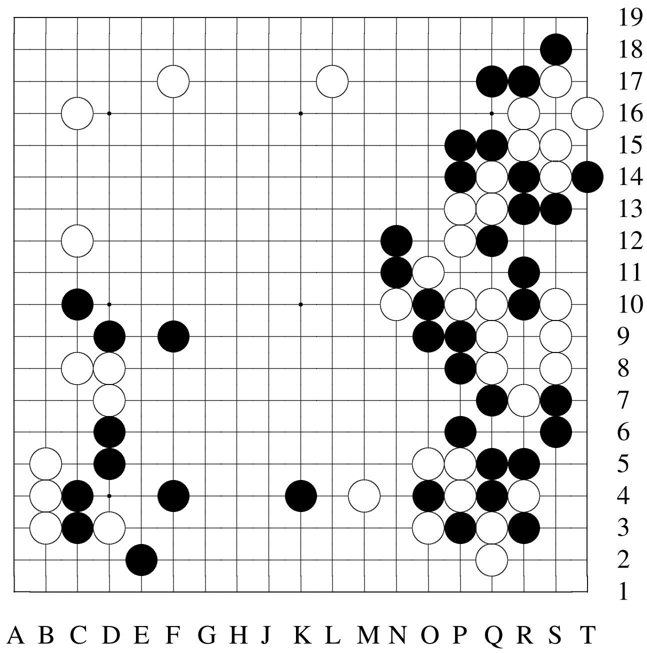


Variation 28 at move 79 in Diagram 21

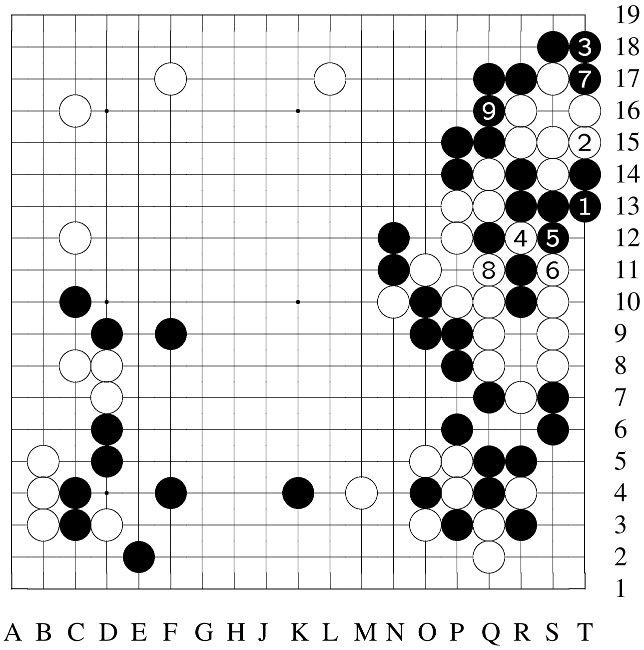


Variation 28 (continued): 1-3

variation 1
If W hashly hane at [T18]...
3: W is not good.

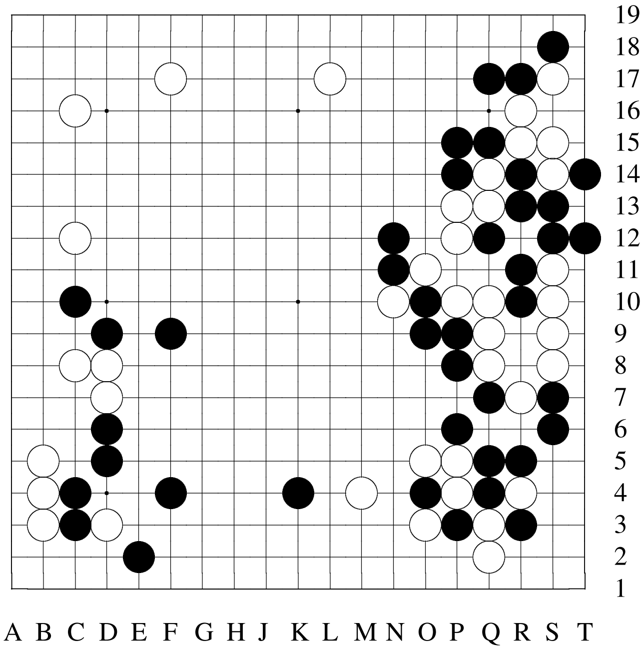


Variation 29 at move 79 in Diagram 21

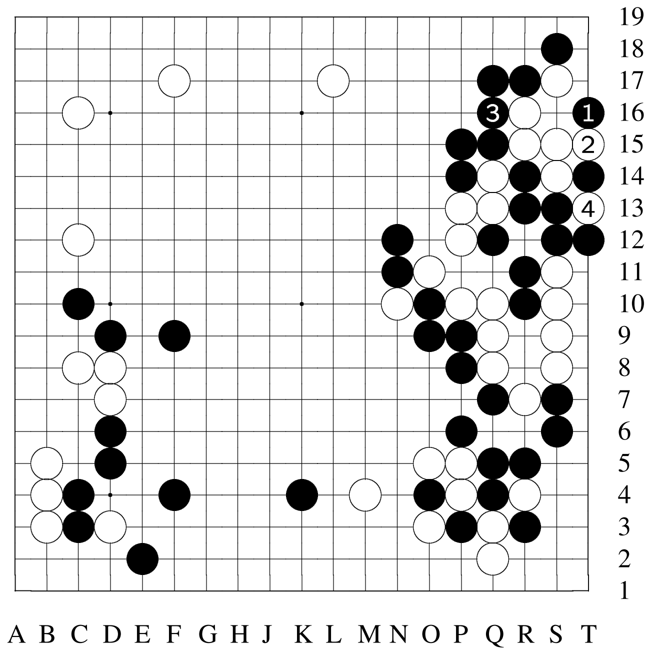


Variation 29 (continued): 1-9

variation 2
Or if [T16] for W ... 9: To B [Q16], although W gets three B stones, W stones at the corner are unconditionally captured. W fails.



Variation 30 at move 83 in Diagram 21



Variation 30 (continued): 1-4

variation
[If [S11] for W ...]
4: To here, it's a "loose ko" [B stones are not "tight"; they have more than one liberties. W stones, on the other hand, are "tight]. W clearly fails.

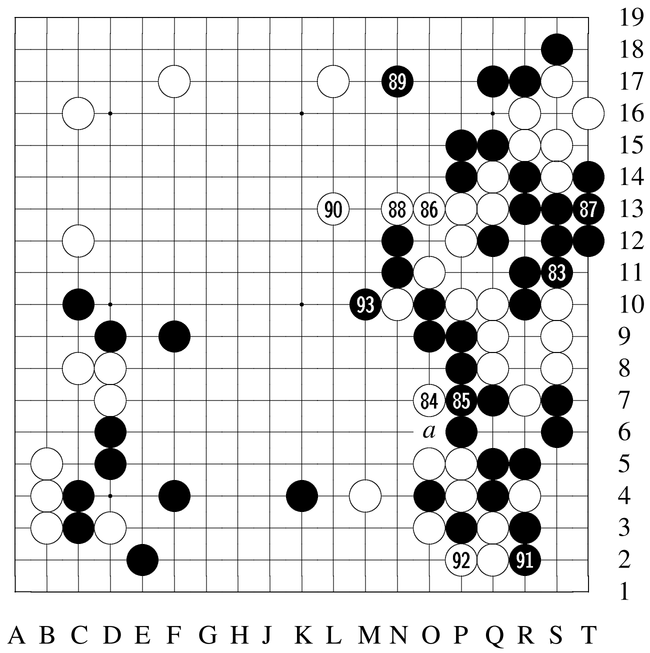
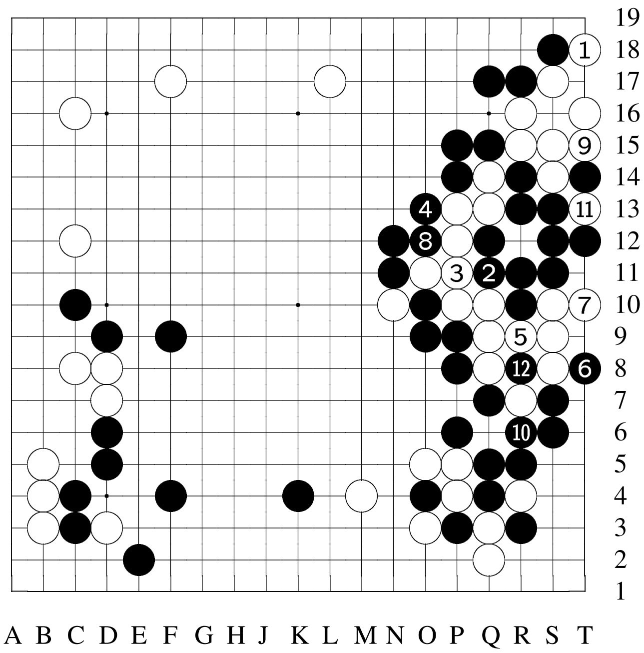


Diagram 22: 83-93

83: B #83 is emergent, and it's the best move at this moment.
Next —
[See the variation for W #84.]
84: Therefore...
86: ...W decides to escape. No choice.
87: With B #87, B is ensured to win this semeai. However, more or less, there is still something left at the corner for W to use —
[See the reference.]

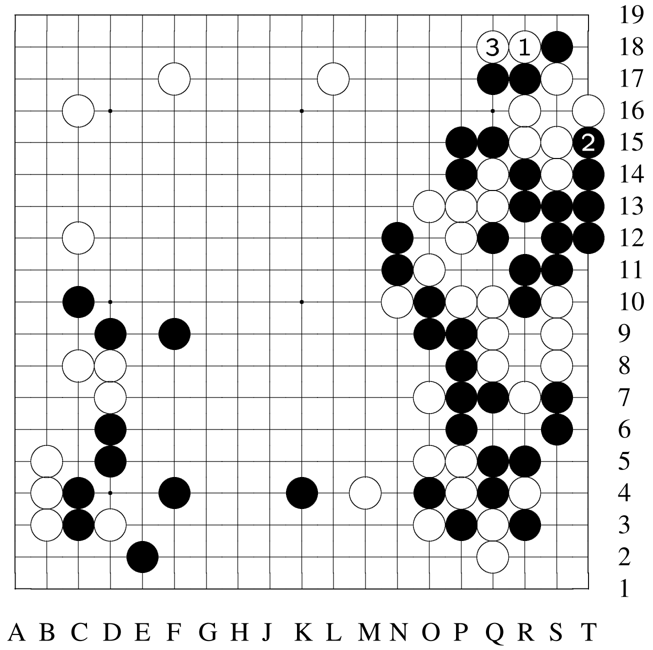
88: *To summary this local fight, although B wins the semeai at the corner, W also gains chance to play #86 and #88 [O13-N13] to secure the big W team. This is the result of tesuji such as #78 throw-in [at O12].*

89: B #89 to strengthen the corner, at the same time aiming at L13 boshi [cap move] to attack W.
90: W #90 jumps, of course.
91: B #91 sente gains; good timing. [Normally] when B[a] is still sente, B should save #91. But under present situation, #91 is appropraite.
93: To B #93, this local battle comes to a pause.



Variation 31 at move 84 in Diagram 22: 1-12

variation (W #84)
[When B [S11]...]
1: If W [T18] hane...
4: When B seals from outside, B will win the semeai. That is...
5: Even if W starts to reduce B's liberties...
12: To B [R8], it becomes a double-ko, and W cannot win it.



Variation 32 at move 88 in Diagram 22: 1-3

reference
[Later...]
1: W has tesuji of [O18] cut and...
3: ...[Q18] extend.

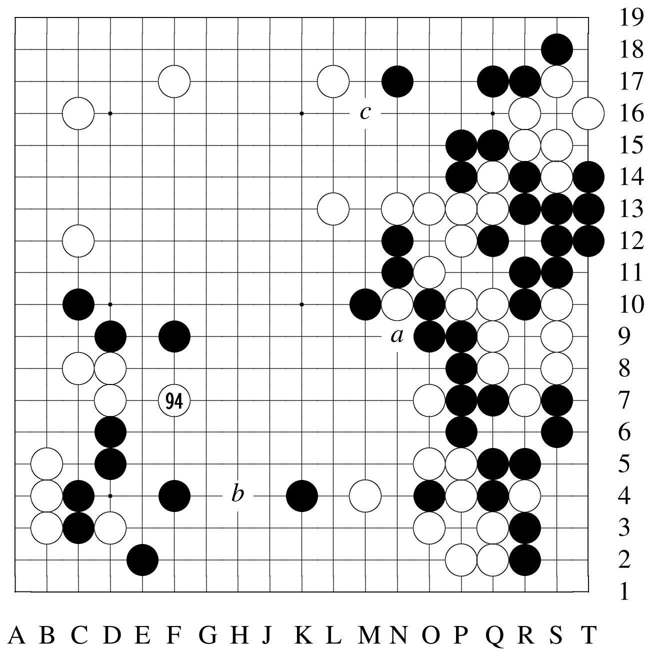


Diagram 23: 94

94: W #94 has three purposes. First is to attack three B stones [D9]; second prepare to break the ladder when W[a] (Although right now it doesn't break the ladder, but W can employ #94 as a base, using the ladder fact, to establish a fighting plan); third is to aim at [b] invasion. However, although #94 is such a multi-purpose move, it'd still be better played at [c]. W[c] kosumi is not only the correct move, but very solid too.

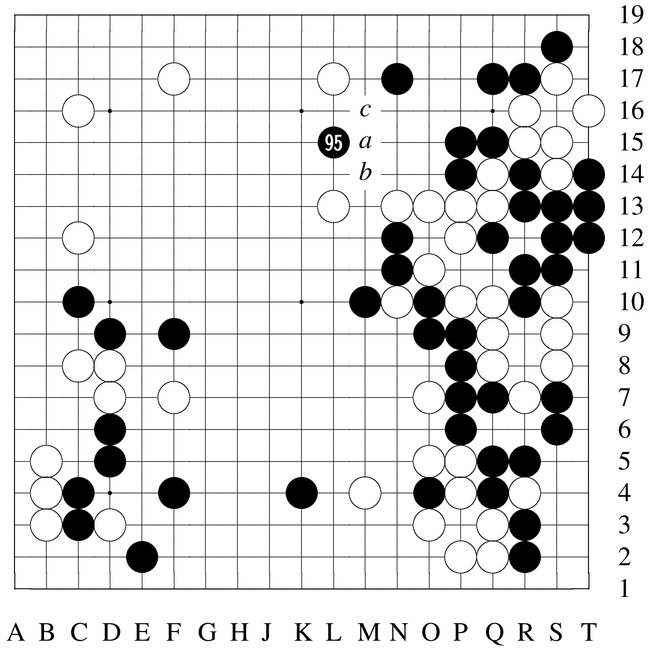


Diagram 24: 95

95:
B #95 should play B[a], since if B[a], W cannot [L15] – B would have [b] against W [L15], and W's weakness is exposed.
Anyway, as soon as W is separated by B #95, W's middle team becomes thin, and W's plan of #94 [F7] to attack three B stones is out of reach. Therefore, as said previously, W [#94] should play [c] to protect.

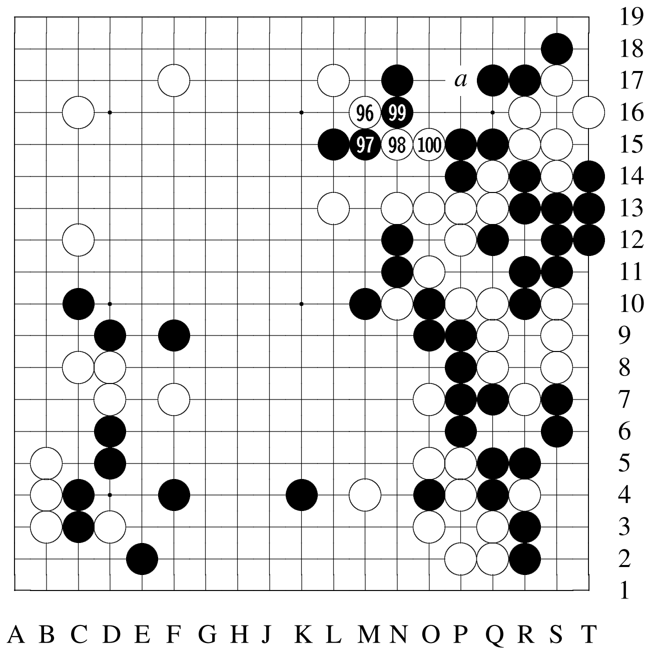


Diagram 25: 96-100

96: Now since B has advanced to #95 [L15], W has no choice but to counterattack.
100: Next W is aiming at W[a] tesuji.

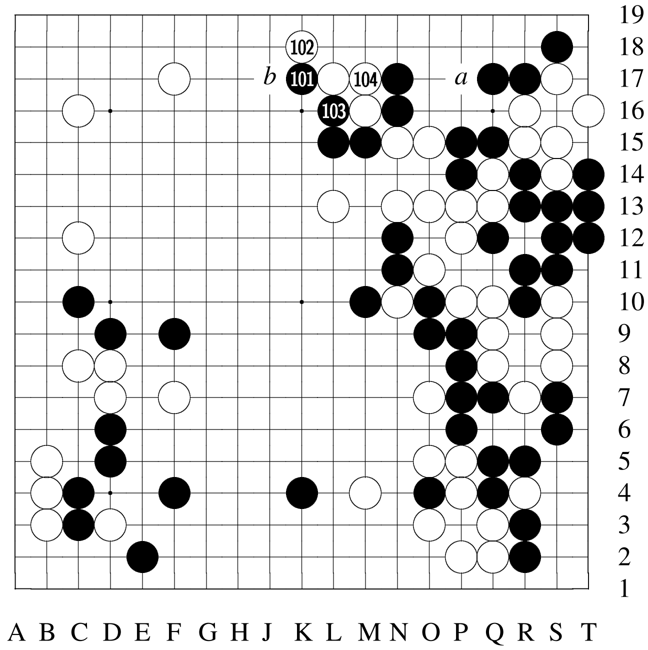
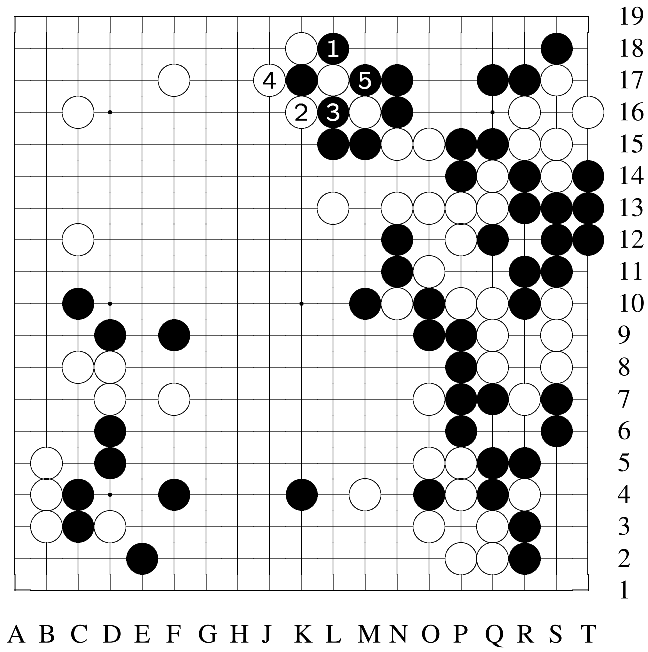


Diagram 26: 101-104

101:
B spent 33 minutes on #101. If B[a] to protect the weakness at the corner, W would W[b], and the middle two B stones are surrunded. This would be following W's plan, and B of course is not willing to do so.
102: W #102 hane certainly.
Next —
[See the variation for B #103.]

103: Therefore B #103 leads a certain sequence.



Variation 33 at move 103 in Diagram 26: 1-5

variation (B #103)
[When W [K18]...]
1: If B [L18] cross-cut...
5: To here, although B captures a stone at [M16], but W seals tightly from outside, and B gains almost nothing.

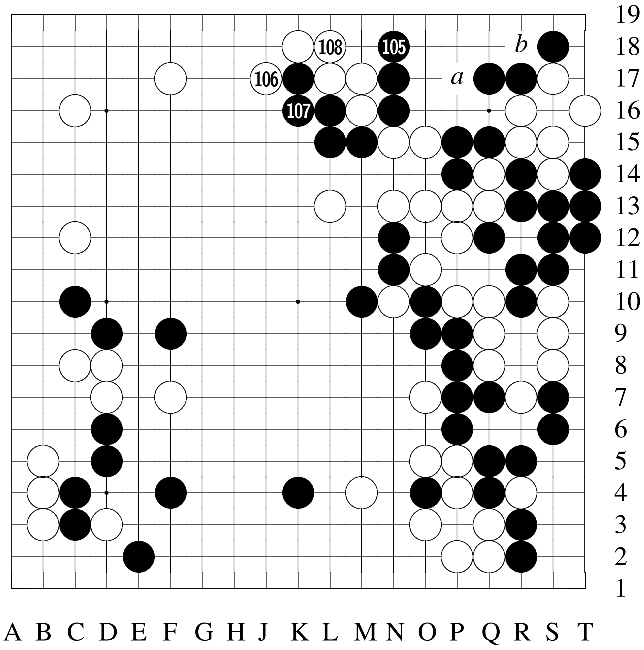


Diagram 27: 105-108

105: B #105 sagari prevents W[a] tesuji, while forcing W to play low; an efficient move [#105]. Although W[b] aji is still remained at the corner, but at this moment, to emphasize the fight at middle, ignoring the corner temperorily, is strategically correct.

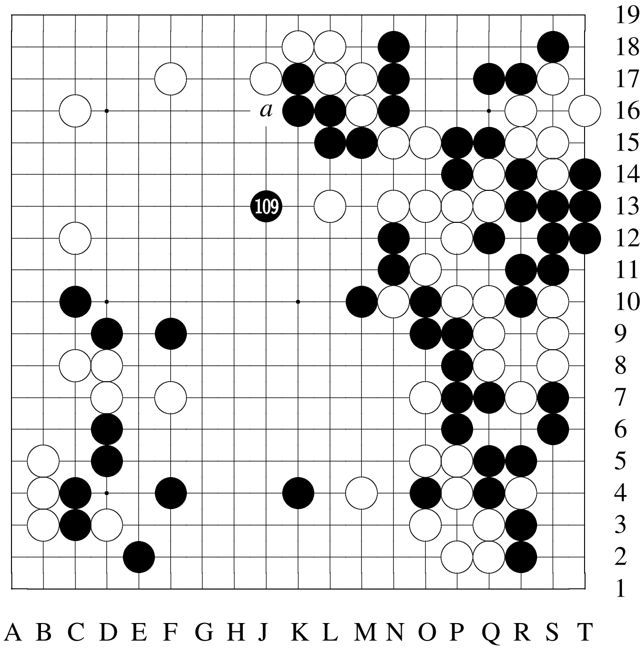


Diagram 28: 109

109: Since B has [a] sentе, B #109 could have a big jump. This is the result of pervious few moves started with #103 [L16].

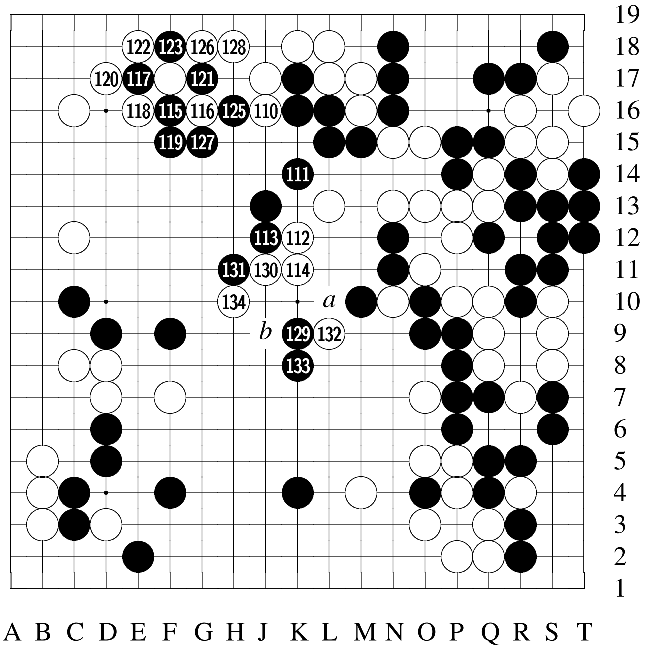
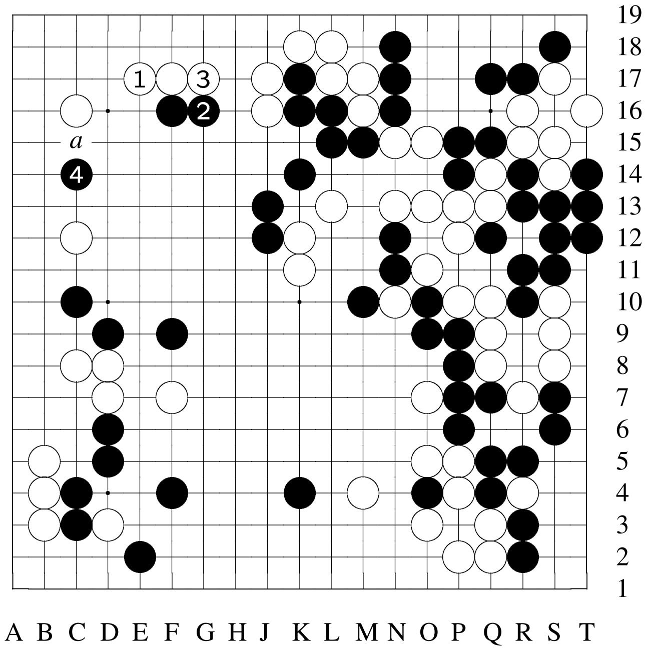


Diagram 29: 110-134

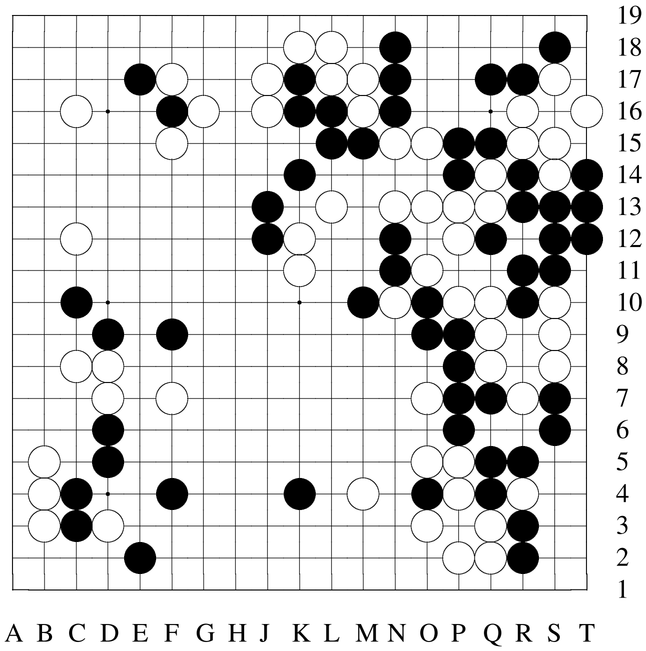
124 at 117

114: To here, not only W's plan to attack three B stones at the left is frustrated, W's big team from right to middle is now under attack. B's lead is overwhelming.
115: B #115 "touch" to test W's reaction. A severe move. The purpose of it —
[See the reference.]
116: W #116 is the only way to resist.
117: B #117 is tesuji.
118: If W #118 atari from [F15] —
[The variation shows the result of this careless move.]
120: If W #120 connects at [G17] —
[See the variation.]
126: W connects underneath with #126...
128: ...and #128. At the same time, however, these moves also make B's middle thick.
129: As soon as the thickness is built up at the upper side, B immediatly turn his spear toward the middle – #129 boshi [cap]. To attack from this side is the correct direction. Now the purpose of B #115 touch move [F16] is clear; quietly watch W's reactions to decide the direction to attack W's middle group.
130: When W #130...
131: ...B #131 hane. W is extremely painful.
Next —
[See the variation for W #132.]
132: W #132. No other way to escape.
Next if B[a] to separate W, W[b] is the related [to #132] tesuji. But not matter what, under this situation, W is bounded to face a painful fight.

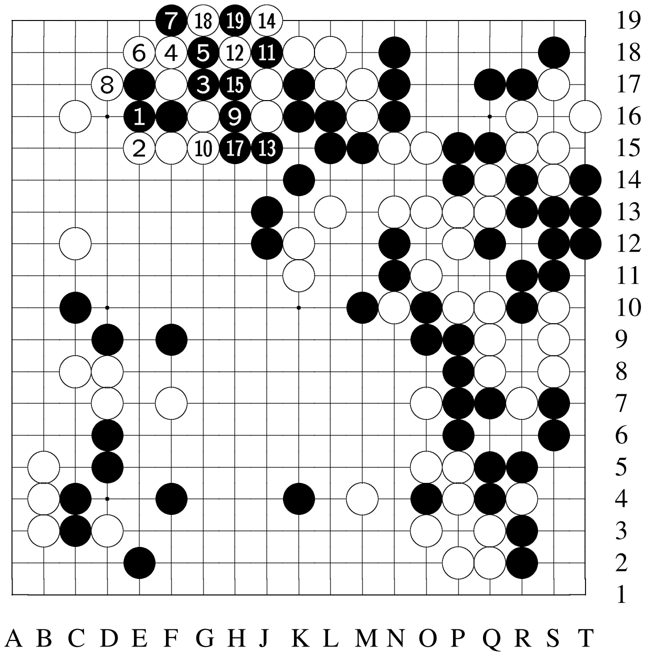


Variation 34
at move 116 in Diagram 29: 1-4

reference
[When B [F16]...]
1: If W [E17] backs up...
4: ...then B [C14] or [C15].



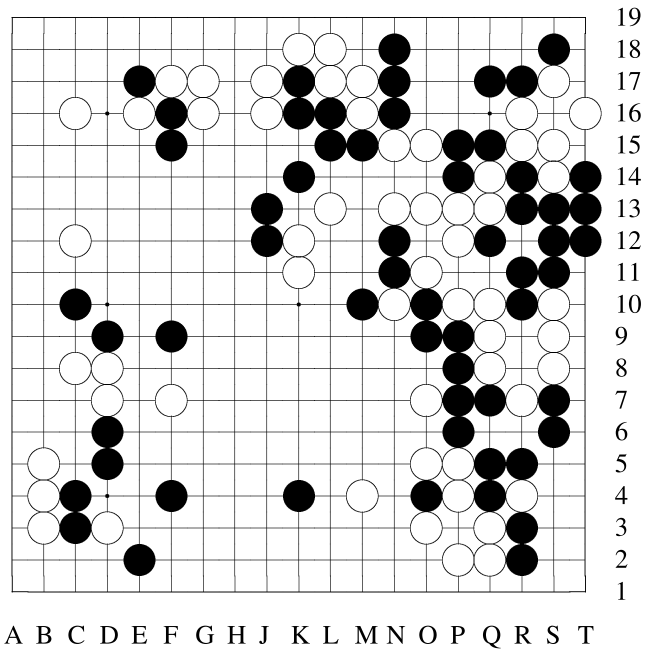
Variation 35
at move 119 in Diagram 29



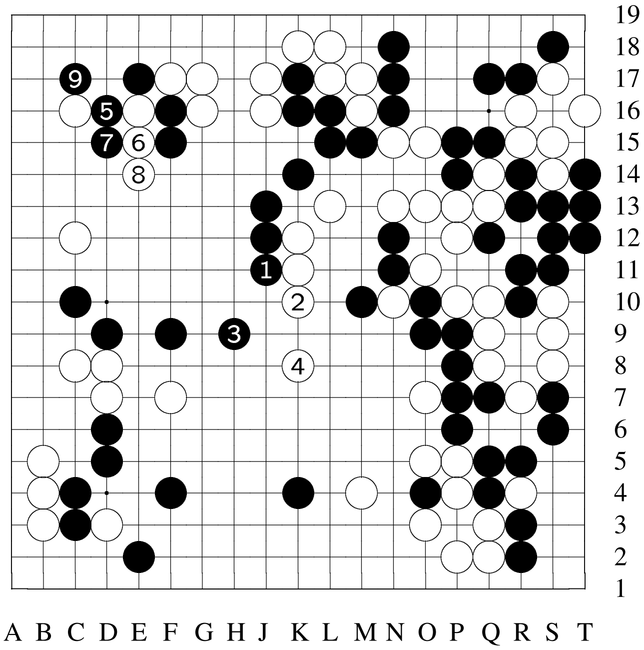
Variation 35 (continued): 1-19

16 at 11

variation
[If W chooses L15 ...]
1: B would deliver the following sequence in a hurry...
19: To here, it is a light ko for B, and W cannot take it.

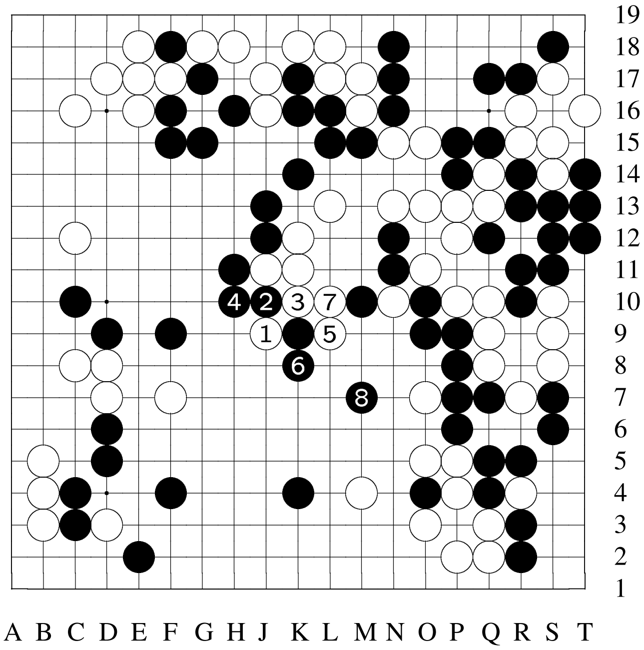


Variation 36 at move 121 in Diagram 29



Variation 36 (continued): 1-9

variation
[Suppose W connects here...]
3: B would [J11] and [H9] first to press W's middle team...
4: W is forced to jump...
5: Then B turns to upper left...
9: To B [C17], W's loss at the corner is huge.



Variation 37 at move 132 in Diagram 29: 1-8

variation (W #132)
[When B [H11]...]
1: If W plays this way...
8: To B [M7], W is in danger.

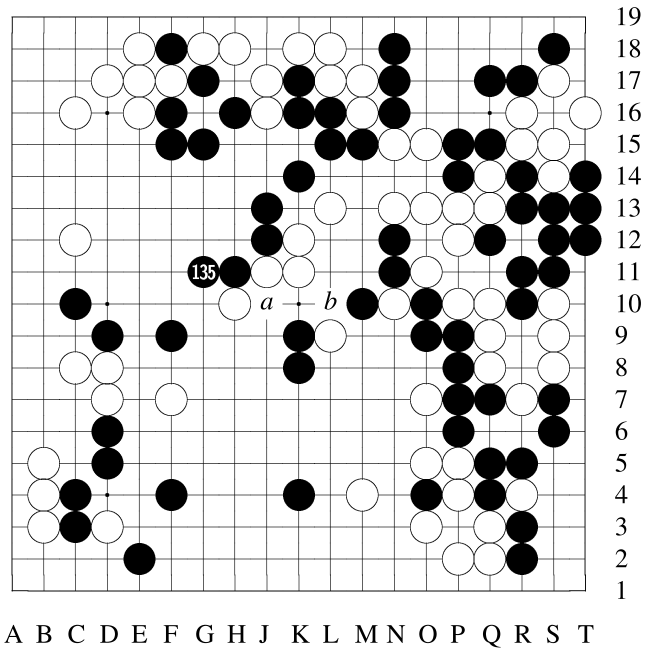


Diagram 30: 135

135: If B #135 cuts at [a], W[b] to back up, and it would be hard for W to go for the kill.

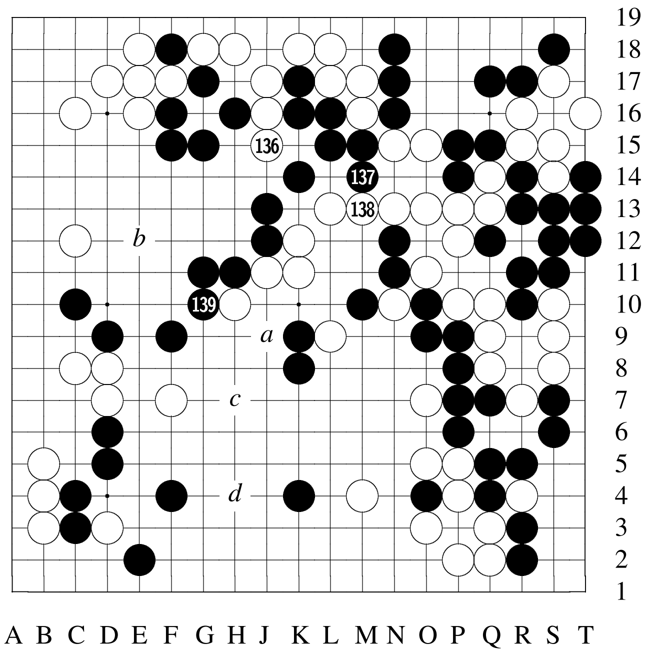


Diagram 31: 136-139

136: When #136, W thinks that if he does not push a move here, W would be unable to attack B in the future. So #136 tries to counterattack. But this move is wrong. The correct move would be W[a] to defend first. If so, W would have [G10] next, upon which B has to respond with [b]. After that, W[c] to escape, even aiming at W[d] invasion. Thus it would be still a unclear, long battle.

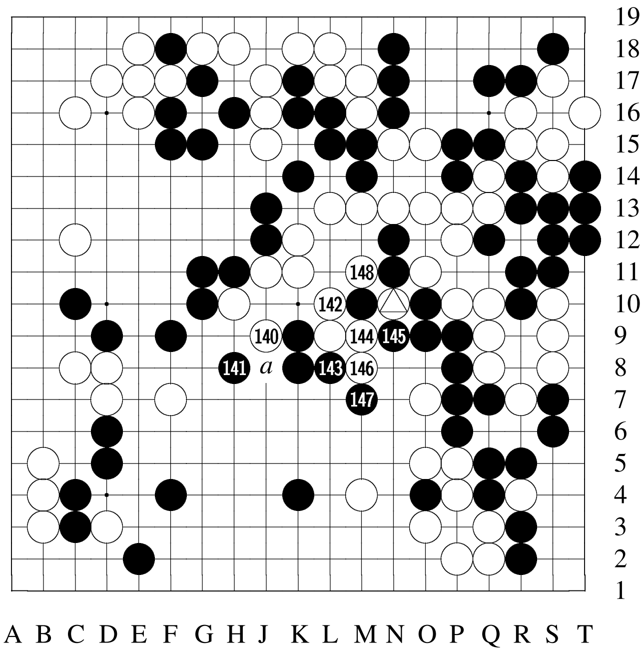
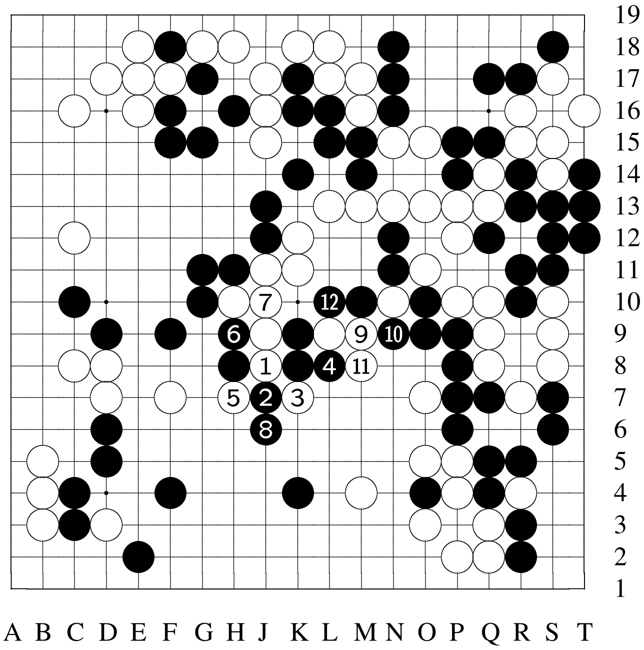


Diagram 32: 140-149

149 at △

140:
When W #140...
141: B #141 suddenly throws out a violent attack. W is in a deeper trouble. Against #141's powerful attack —
[See the variation for W #142.]
142: W #142 is the only move to find a way to escape.
147: To here are sure moves by both sides. It has developed to such a situation that it seems impossible for W to unconditionally escape (without paying anything, that is).

148: W is alrealy in extremely danger, but when W #148 atari...
149: B #149 connects without hesitation. If this move were to connect at [a], saving #149 [N10] point as a ko, then it would be a light ko for B. Thus the situation would be simplied, and W would be almost hopeless.
When the game was played to here, Fujisawa 9-dan had used all his given time; he was now in byo-yomi.



Variation 38 at move 142 in Diagram 32: 1-12

variation (W #142)
[When B [H8]...]
1: If W to push through...
12: To B [L10], W collapses.

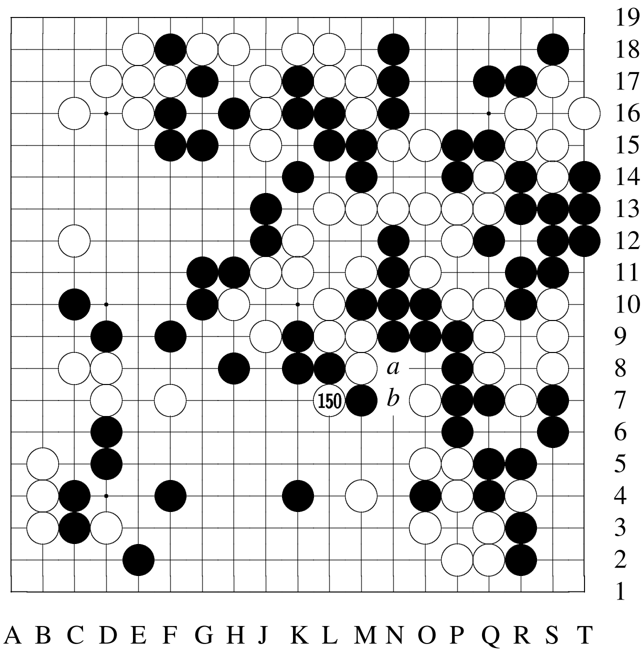
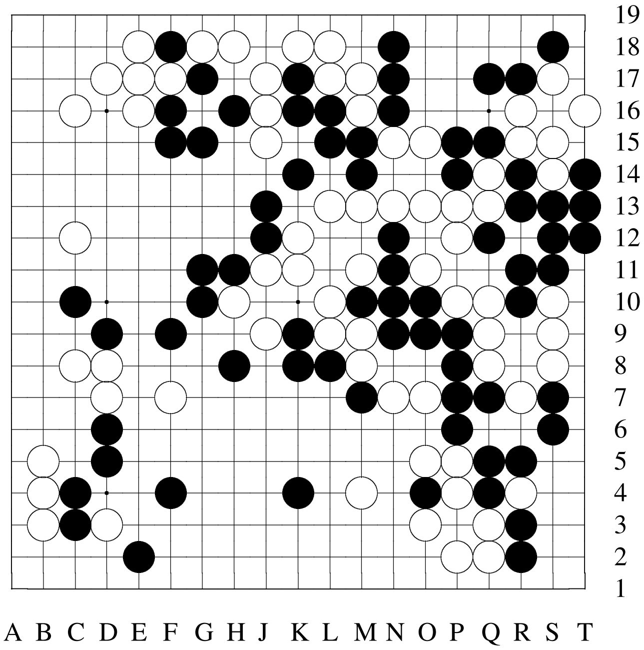
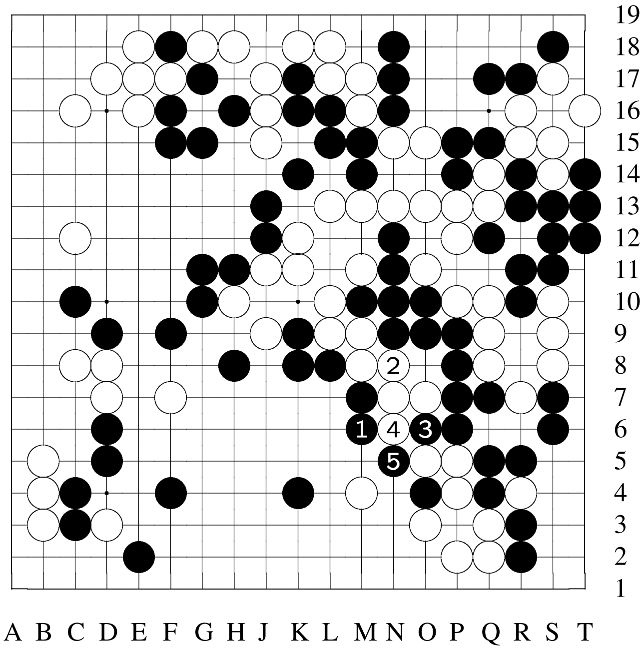


Diagram 33: 150

150: W #150 tesuji, the only move to escape. If W[a] instead, B[b] and W has no move to follow.
Also, if W[b] — [See the variation.]



Variation 39
at move 151 in Diagram 33



Variation 39 (continued): 1-5

variation
[If [N7] instead of [L7] for W...]
5: ...To B [N5], W moves don't work.

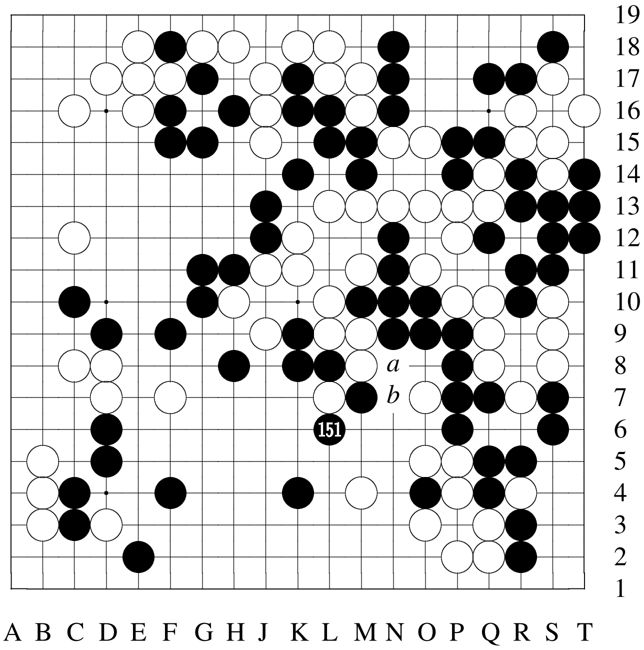


Diagram 34: 151

151: B #151 is the best response [to W #150]. Next if W[a], B[b], and W still cannot escape.

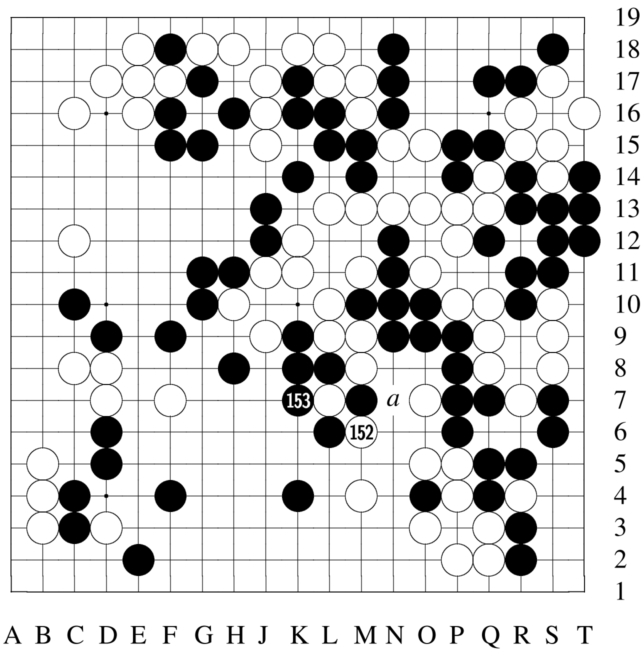
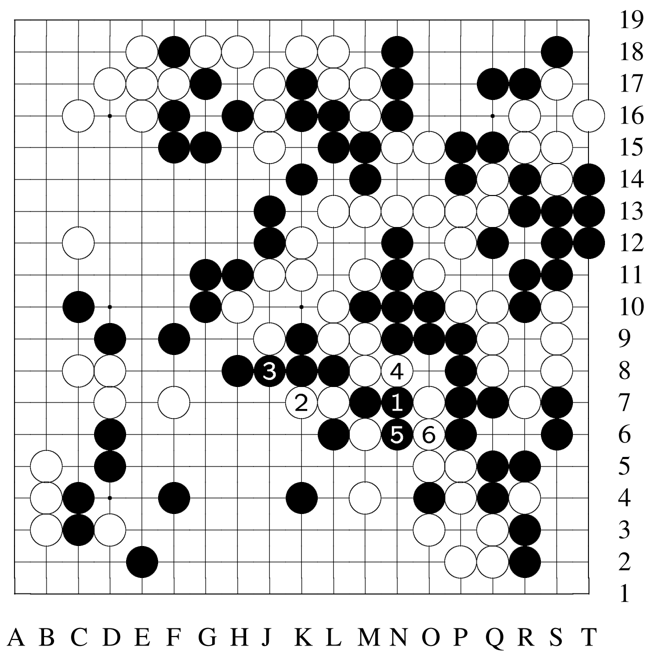


Diagram 35: 152-153

152: W #152 and #150 are related tesuji's.
Next if B[a] to cut W apart —
[See the variation for B #153.]



Variation 40 at move 153 in Diagram 35: 1-6

variation (B #153)
[When W [M6]...]
1: If B [N7] to extend...
2: W has [K7]...
[This shows the importance of W [L7].]
6: [O6] and W escapes.

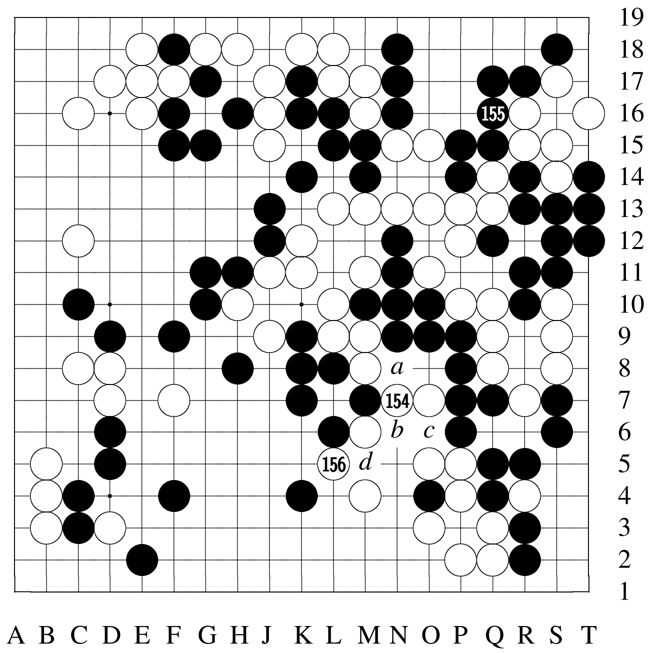


Diagram 36: 154-156

154: When W #154, if B[a] cut next, it would be a ko. However, even if B tenuki here, letting W play one more move, W still cannot really turn it around. That is, after B tenuki, even if W[a] to connect, B still can play [b] to threaten with a ko. When W[c] connects, B[d] cleans it up, and B's middle becomes very thick. If so, W team only barely escapes from danger, but globally, W would be far behind.
155: After careful observation over the whole board, B decisively connects with #155. B realizes that even if he doesn't force a ko, B would have had enough. From this point

of view, B #155 is indeed a wise choice.
Fujisawa 9-dan has only 1 minute left [the ”last minute” that a player in byo-yomi uses over and over], but he was still able to calmly judge the global situation. This fully exhibits his steady and solid style.
156: W #156’s purpose is to find a way to finish the ko here.

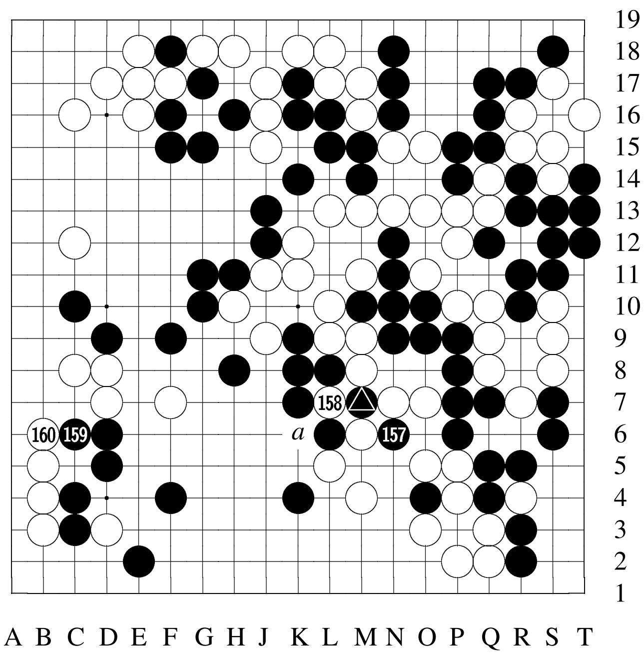
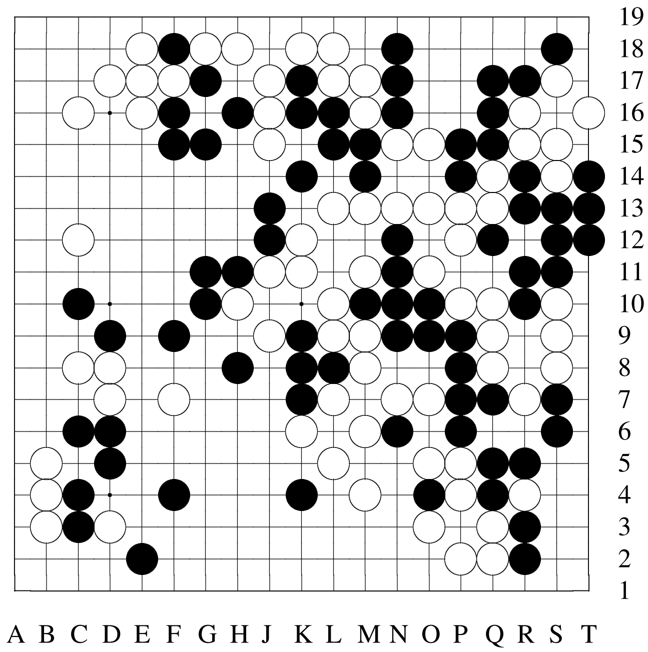


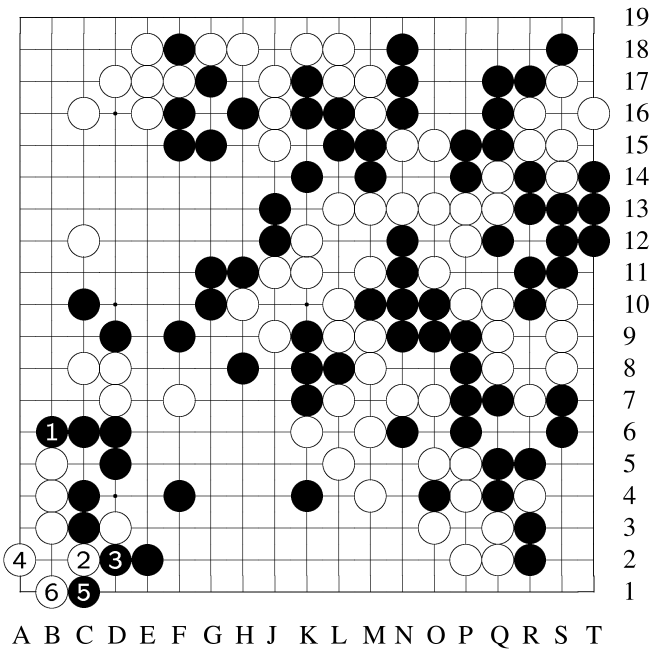
Diagram 37: 157-161

161 at

157: B #157 cut this way is dangerous. B[a] to connect, insisting to make a worry-free ko, is the most solid move.
Now with this #157 cut, this ko becomes heavy. That is, if B will lose the ko, he will have to pay.
160: W #160 has to respond. If W tenuki and, say, finish the ko at right [by capturing [L6] stone] —
[See the reference]



Variation 41 at move 161 in Diagram 37



Variation 41 (continued): 1-6

reference

[Say W captures [L6] stone...]

1: B would [B6] to block...

6: To here it's another ko. But this is *after* B cuts down three W stones [D8] then makes a light ko. This plan [by W] is not worth considering.

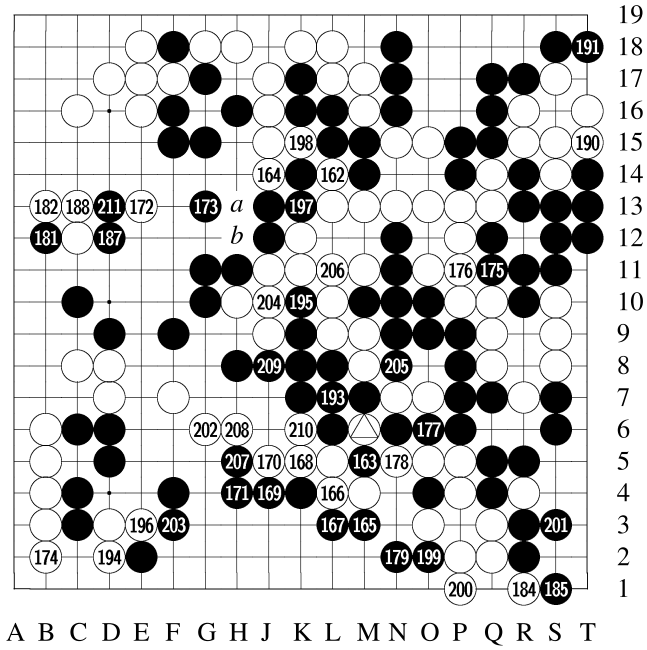


Diagram 38: 162-211

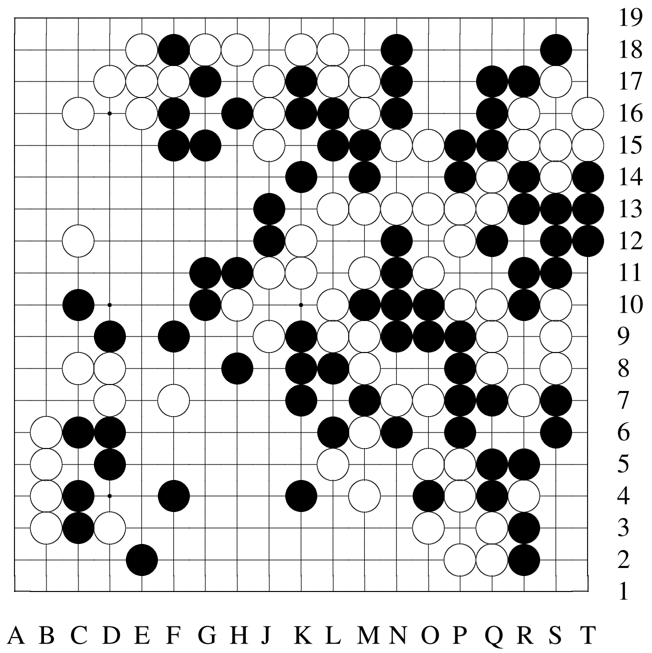
180, 186, 192 at △,

183, 189 at 163

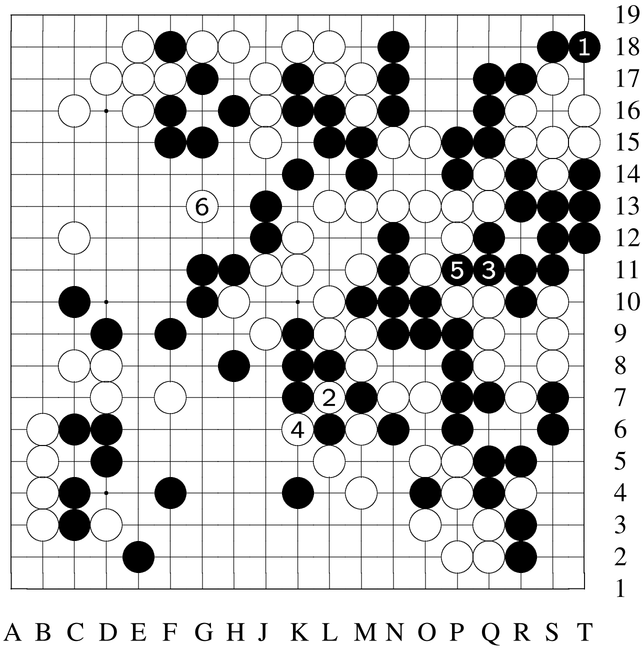
162: W #162 is the last losing move. This move — [See the variation.] #162 threat is too small. Also, even if W[a] for #162, letting B finish the ko, then W[b] to cut B – globally, W is still short – W's only chance is to play as the variation shows.

165: When B gets #165, this game is already over.
The gap between two sides is quite big. Facing an overwhelming lead of B, W is impossible to turn it around. The moves followed are only for own amusement, not really worth commenting.
[Wu's overview of the game is shown later.]
170: (Overview) Looking back the game, at the opening period, because of some inappropraite personal inclinations in #18 and #20, when B #29, it was not optimistic for W. Then a fight initiated by W #30 made own [W] stones heavy. As a result, W was attacked severely and cleverly. (To be continued)
172: (Overview; continued) Since #68 cut, W looked for chances to maneuver over the upper right corner, hoping to settle a team at the right side. During this complicated conflict, although W achieved the goal to get rid of the trouble, but then #94 was played at wrong direction, thus B #95 started another violent fight. (To be continued)
175: (Overview; continued) W attempted to counter B's violent attack and rushed with #136. This move was a serious mistake, led to B's sente attacks – W fell to being one-sided attacked. Although W tried to counterattack, but never got the chance. (To be continued)
179: (Overview; continued) The battle continued to #154, finally making a ko. This ko was very easy to B, since win or loss [of this ko] wouldn't effect B's being leading. But it was on the other hand a huge, live-or-die ko to W. With such a difference in lightness and heaviness, B eventually calmly played #155, filling up the holes at upper right corner. (To be continued)
181: (Overview; continued) W #156 was the final struggle. Since #157's response was inproper, the nature of the ko changed. W suddenly saw a hope to turn it around, be-

ing obviously down. Unfortunately, W #162 was less careful, finding a ko threat that was too small. When B #163 finished the ko, the outcome was then decided. [End of overview by Wu.]
184: [Overview by Katsumoto, who collected these comments by Wu.]
From opening to middle game, Fujisawa 9-dan's unique thick and solid style was vividly shown on the board. He fully exhibited his careful yet sharp character, and using thickness to apply violent attack is Fujisawa 9-dan's specialty. We can see in this game, facing a strong oppoent, B played calmly, attacked completely, and advanced breathlessly, never giving W much chance. This is indeed a recent masterpiece by Fujisawa 9-dan.



Variation 42 at move 163 in Diagram 38



Variation 42 (continued): 1-6

variation
W
should play [T15].
3: When B [Q11] threatens...
4: W can ignore it! [K6] finishes the ko...
5: Then when B cuts...
6: W [G13] gets the emergent point, attacking, and eventually trying to capture, the big B team. There is no other way for W to win the game.

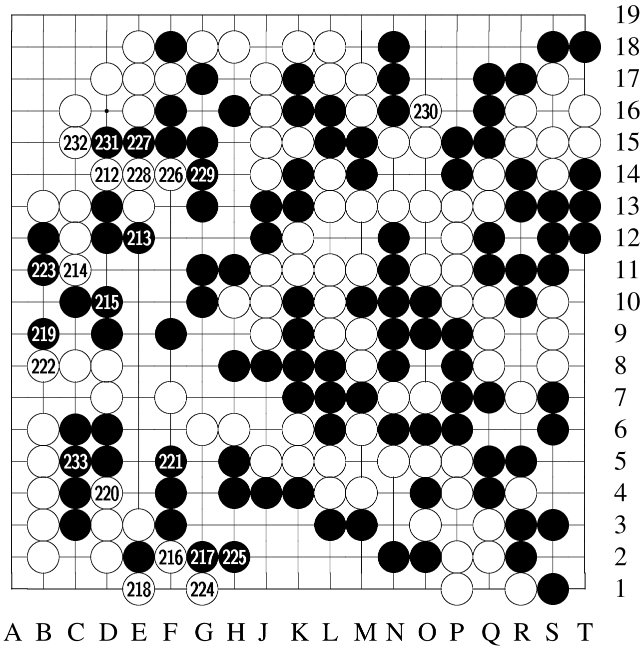


Diagram 39: 212-233

233: To #233, B leads by more than 10 points on the board. No more changes seem likely. B has won for sure.
233: Total of 233 moves. B wins by resignation.
Time given: 10 hours apiece
Time consumed:
White: 8 hours 43 minutes
Black: 9 hours 59 minutes

Chapter 4

Go Seigen-Sakata Eio 1

Sakata Eio: "The Greedy" As many nicknames as Sakata Eio has, he's probably the champion of nicknames in the Go world — "Master to Make Alive", "Razor Sakata", "Attacking Sakata", and "Double Champion" (on attack and defense), etc. Interestingly, his style combines good skills in both attacking and defense, which is not easy.

Sakata's style, as just said, is multidimentional. His extraordinary strength is unmatchable, but his greatest characteristic probably lies in his defense instead of his offense.

"Perhaps because I am too greedy," said Sakata, "I want everything. As a result, every move I made, if it did not reach its greatest efficiency, I wouldn't be satisfied. To make every move be the most efficient is to say to run in front of your opponent on every move. Thus, one or two spots would naturally become thin. Under these circumstances, I would have to make alive with my upmost effort. Some say that I am a 'Master to Make Alive'; they probably mean this situation that I have to face."

Just like Sakata said, the most efficient moves might not be the best moves. There are often times that some moves with certain vagueness in them are the best moves.

Sakata gave an example, "With the personality I have, it's almost improbable to make any move that's has no clear meaning. Takagawa Saku 9-dan, however, can often make such moves."

Is one's personality related to his Go style?

Sakata answered, "I think more or less it's related. Rin Kaiho and Ishida Yoshio, for example, are soft and warm people, and their games are never played in a harsh manner. There are exception, though: Kato Masao is another nice and warm young man, but when he plays, he always chooses the strongest moves and shows no mercy..." [1]

Sakata seems to look for trouble for himself, picking the rather difficult routes [in his games]. As for this point, he said,

> I have three shortcomings: One, I am not good at situational judgements. Two, I don't know how to take advantage the komi [playing white].

[1] See Appendix D for a game (partly) between Sakata and Kato, a famous and typical example of Sakata's greediness.

> Three, I am lack of 'long-distance' strength, so I try to knock down the opponents before going into the endgames.

However, he didn't mention his strength, and Sakata's most remarkable strength is that when his group is surrounded, he is confident to make a second eye.

Inventor of Myoshu ["Myoshu", or spelled with the long vowels, "Myooshuu", means an "extraordinary", "excellent", "magnificant" move, and such a move is unexpected by most people when it's delivered. The Chinese pinyin for the same word is "Miao4 Shou3".]

Trying to make every stone a most efficient move would naturally leave some thinness in one's own shapes. When shapes become thin, one has to struggle to save these weak stones. When Sataka is attacked and surrounded by his opponents, he can mostly make alive and escape from the danger. When making alive, ordinary moves do not work easily; one has to deliver severe tesuji or even myoshu. Sakate has made many such moves to save unsavable big teams, and when many people say he's an inventor of myoshu, they are not exaggerating. [2]

Professional high-dan players' reading skills are about the same among each other, but the sharpness and accuracy in Sakata's reading makes him the best on this aspect. When people nickname him "Razor Sakata", they are not being unreasonable.

He is able to create so many myoshu, is it because the structure of his brain different from others? What exactly is his brain made of?

Satata said, "Among the moves that I've made, there have been very very rare ones that I would consider as myoshu. If everyone regard it as a myoshu, it's then certainly not prepared long ago, but rather, it's discovered during a game. When one gets in trouble or danger, he naturally works harder and ideas come out. I often have such ideas come out when they're needed. This is my strength, and probably my greatest strength. But on the other hand, it's more important to win the game in a simple and easy manner. If one gets in trouble, he would have to work very hard to solve the problems, and to win it this way is tiresome."

[2] See Appendix E for a most spectacular myoshu by Sakata.

The 1st Japan's Strongest Deciding Matches
Go Seigen vs Sakata Eio
White: Sakata Eio 9d
Black: Go Seigen 9d
May, 1957
Matsuyama
Komi: 0.
Result: B+Resign
Time: 10 hours each

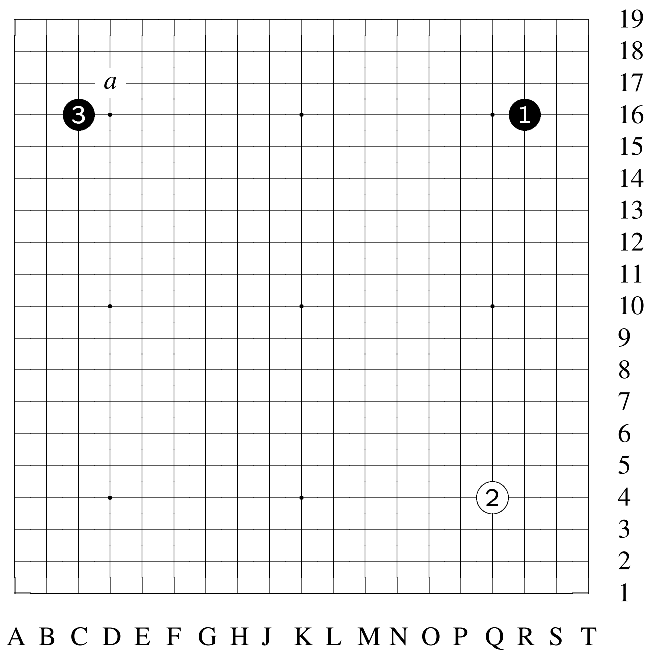


Diagram 1: 1-3

Go Seigen (Wu) vs. Sakata
(The 1st Japan's Strongest Deciding Matches)
Black: Go Seigen (Wu), 9d
White: Sakata Eio, 9d
Date: May, 1957
Place: Matsuyama
2: *This game is played near some hot spring in Matsuyama, Shikoku [one of the main islands of Japan]. Meanwhile, the game between Hashimoto Utaio 9-dan and Takagawa Honinbo is also played here. The referee is Fujisawa Hosai 9-dan. Shikoku is a place where Go is very popular. This time, the arrival of five 9-dans at the same time [should be four 9-dans; Takagawa is still 8-dan then] is a rare chance for Go fans, thus the enthusiastic greetings from the fans are unprecedented.*
3: B #3 to make a mukai komoku [B #1 and #3 two komoku stones are "facing" each other] is the fuseki I have used quite often recently. When I was 4 or 5-dan, I'd sometimes play at [a]. This is only the difference in personal inclination. Nothing deep.

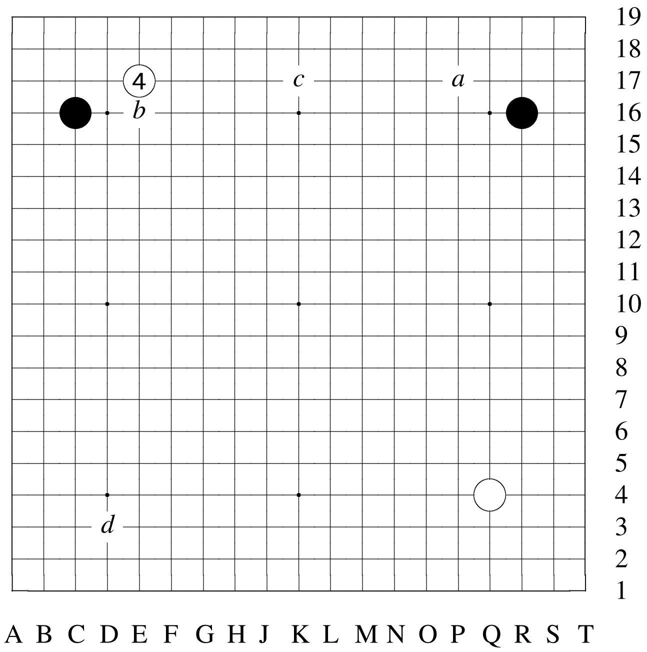
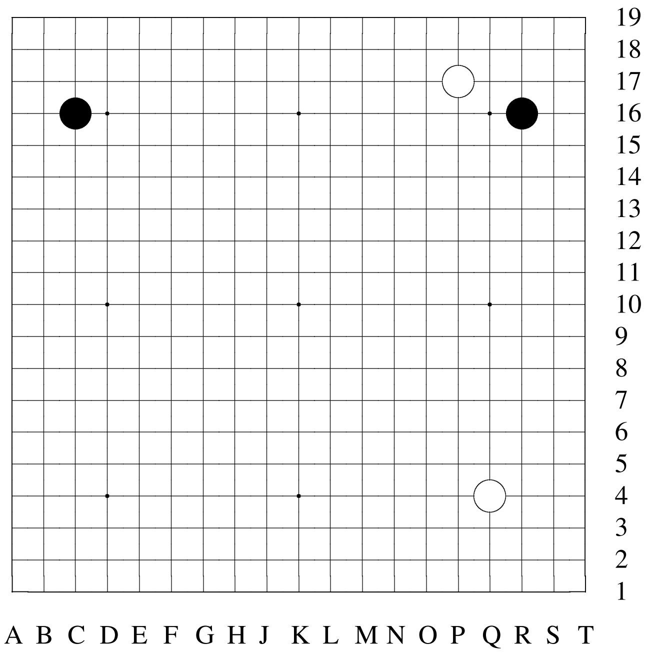
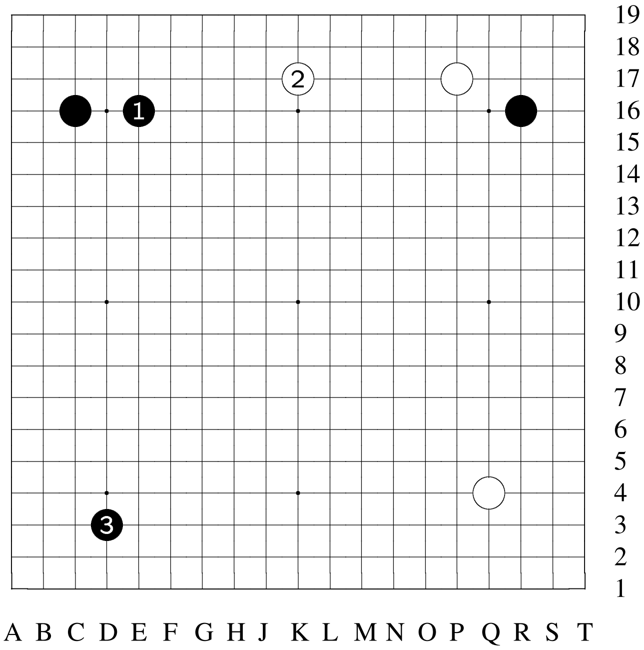


Diagram 2: 4

4: If W[a] kakari from the other side, when B[b] and W[c], B would occupy [d] at lower left. In such an arrangement, W #4 is better than Wa. This is a common sense in fuseki.
[See the clear picture.]



Variation 1 at move 5 in Diagram 2



Variation 1 (continued): 1-3

reference
[Suppose W to approach the corner from this side...]
3: [B's form looks good.]

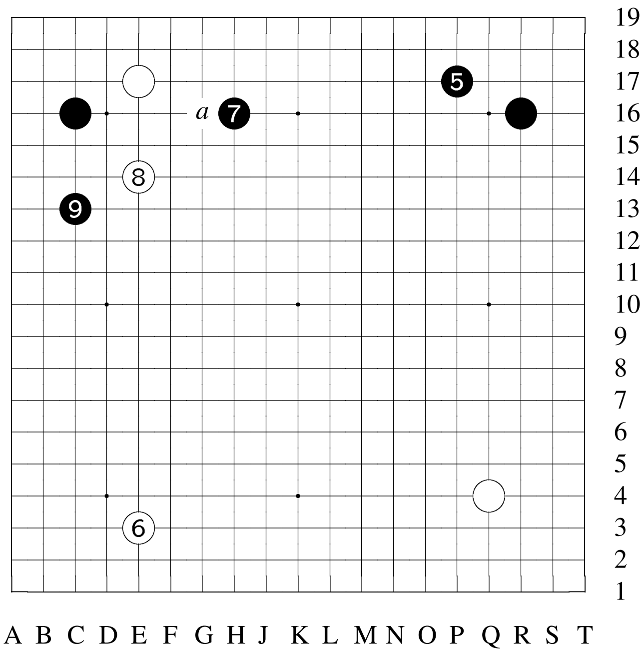
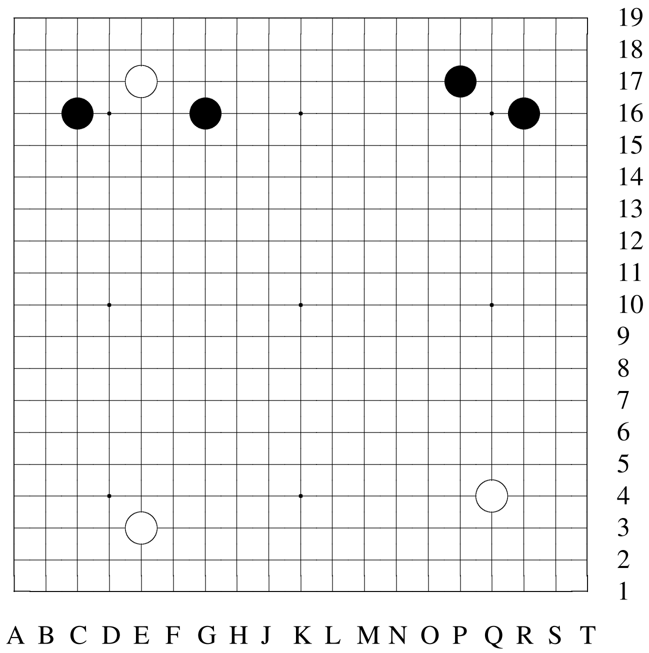


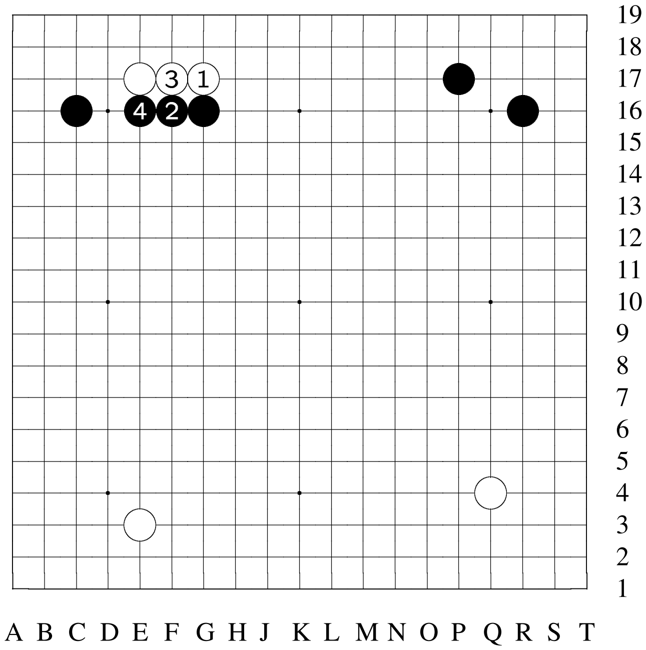
Diagram 3: 5-9

5: B #5 kogeima shimari [kogeima: small knight move; shimari: corner enclosure] is the most solid shimari for B.
6: Up to W #6, this opening also appeared in the games when I played Iwamoto Kaoru 8-dan and Takagawa Honinbo. In thoes games, they played W too.
Before, in a game between Sakata 9-dan, W, and Takagawa Honinbo, the exactly same opening appeared too. Perhaps because of this, in this game, both side spent little time to get to W #6.
7: B #7 to play [a] for a one-space pincer can be also considered. In a game between

me and Takagawa Honinbo, I played this way [reference 1], and Sakata 9-dan played this way [reference 2] in Honinbo Sen. In short, under this arrangement, there are various ways like one-space or two-space pincers.
[The variations show references.]
9: W #8 and B #9 are the simplest joseki.

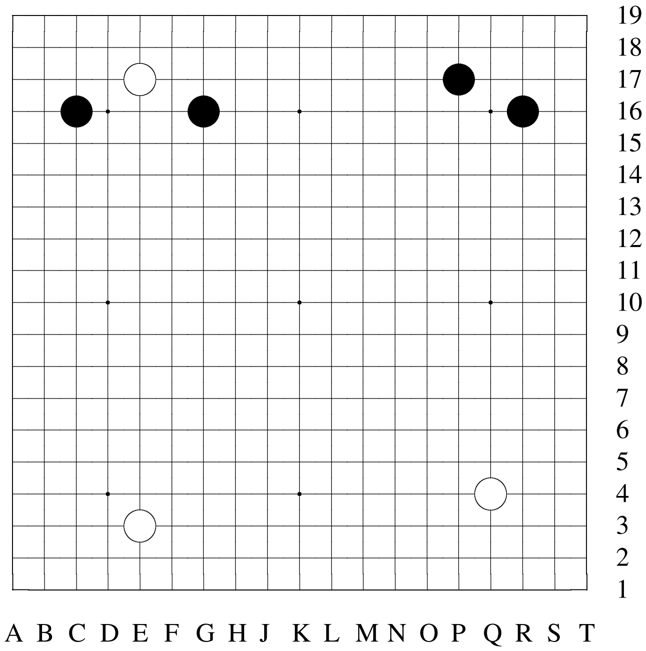


Variation 2 at move 8 in Diagram 3

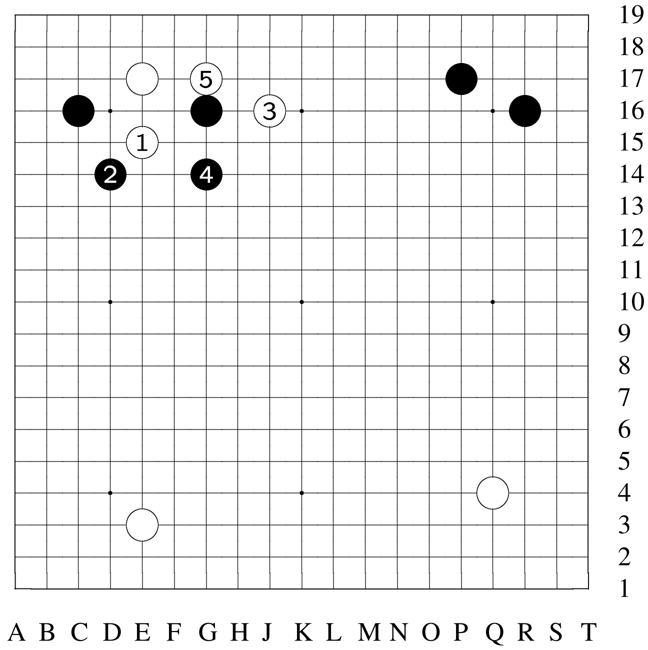


Variation 2 (continued): 1-4

reference 1
[Wu once played a one-space pincer...]
4:



Variation 3 at move 8 in Diagram 3



Variation 3 (continued): 1-5

reference 2
[And once when Sakata 9-dan applied the one-space pincer...]
5:

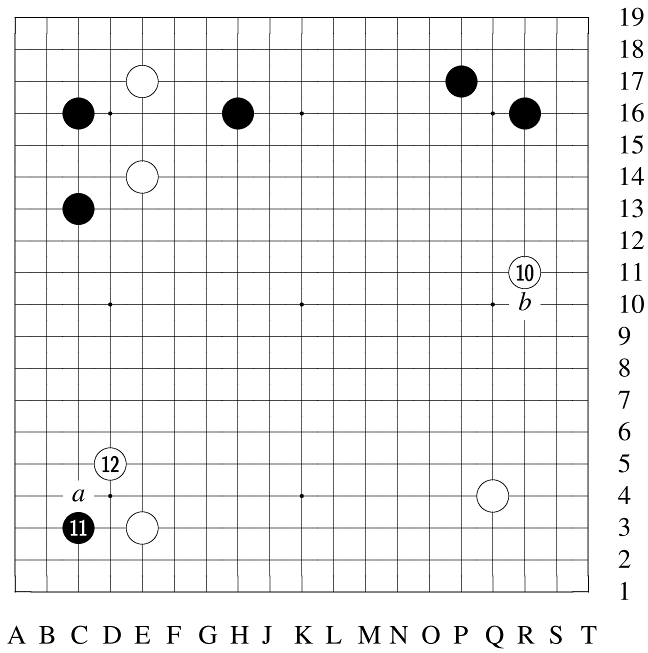
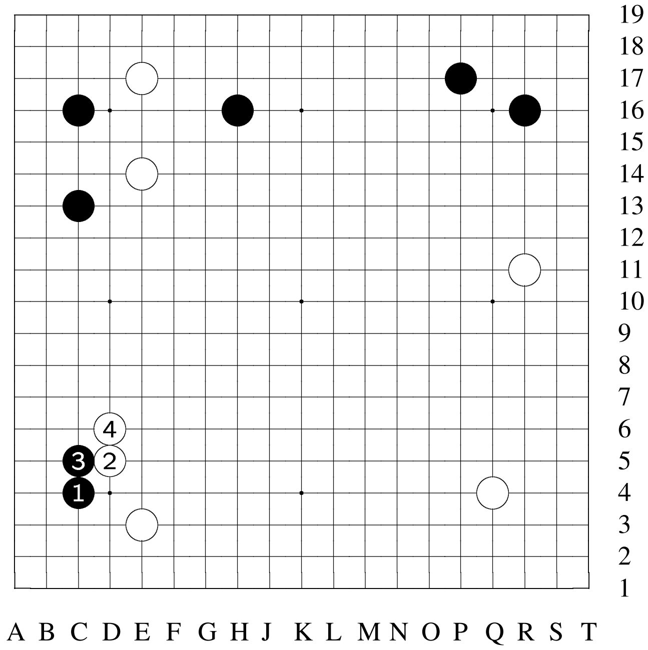


Diagram 4: 10-12

10: W #10 is the biggest fuseki point. Of course, W[a] shimari [corner enclosure] is also big, but under this situation, it's difficult for B to play kakari at [a]. [The variation shows why B[a] at this point is not so good.] Besides, B[b] at this point would be extremely good for B, and W #10 prevents that. From this standpoint, W #10 indeed is the best point.

11: Based on the reason described before [see reference diagram at W #10], B #11 to approach at [C4] is not very good, so B chooses [C3] kakari.

Both [C3] and [C4] are "low approach", but the meaning is totally different.
12: W #12 certainly.



Variation 4 at move 11 in Diagram 4: 1-4

reference
[Suppose B approaches the lower left corner...]
4: To here, B stones at left are forced to a low position [line 3] on both upper and lower sides.
Therefore, for W, to enclose the lower left corner is not urgent. [W played [R11] instead.]

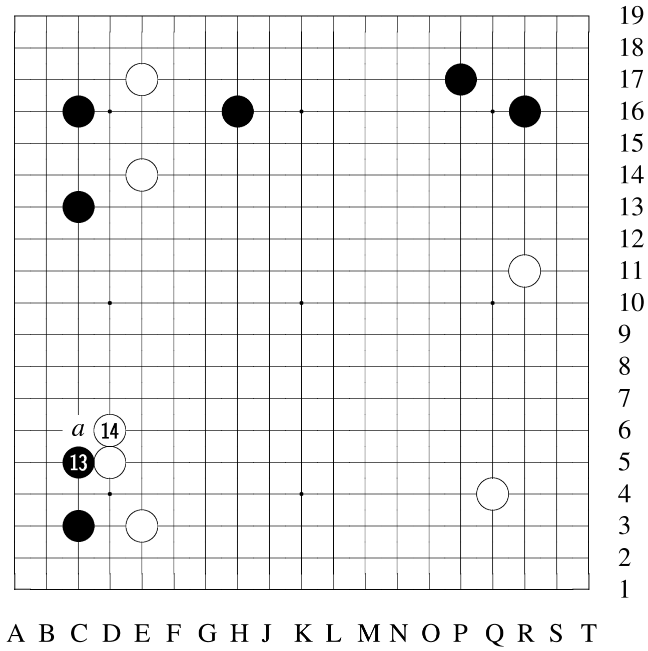
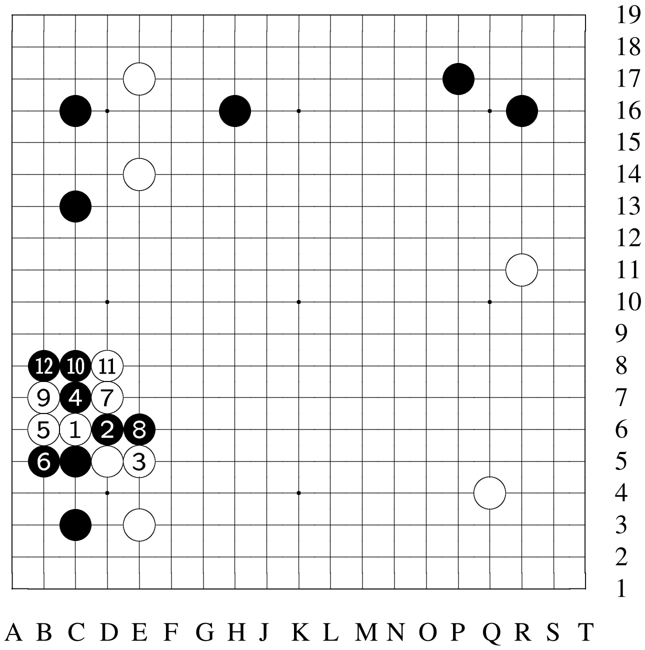


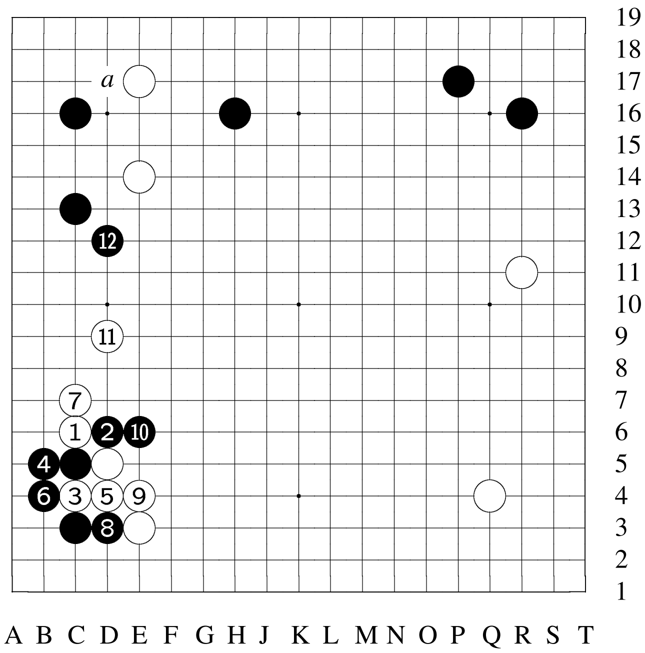
Diagram 5: 13-14

13: Next W #14 to play W[a] would not be good because —
[The variations show variations.]
14: Therefore, W #14 extend is the only move.



Variation 5 at move 14 in Diagram 5: 1-12

variation 1 (W #14)
[When B [C5]...]
1: If W [C6] hane...
2: B cuts...
12: To B [B8], since the ladder doesn't work for W, W fails.



Variation 6 at move 14 in Diagram 5: 1-12

variation 2 (W #14)
[Again, when B [C5]...]
1: When W [C6] hane...
2: B [D6] cut...
5: If W adopts [C4] and [D4]...
12: To here, it's a form of violent fight. In this picture, if B next to play [a] kosumituske [roughly, a diagonal touch], W would be under attack. W again [like in variation 1] is not good.

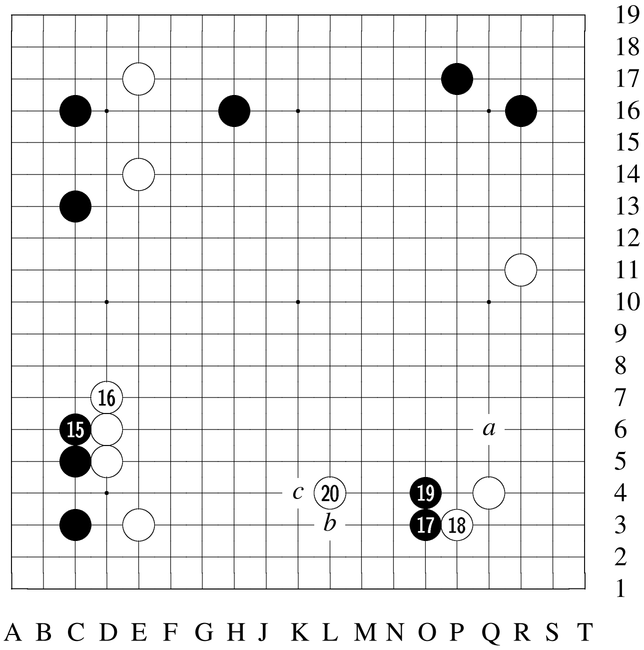
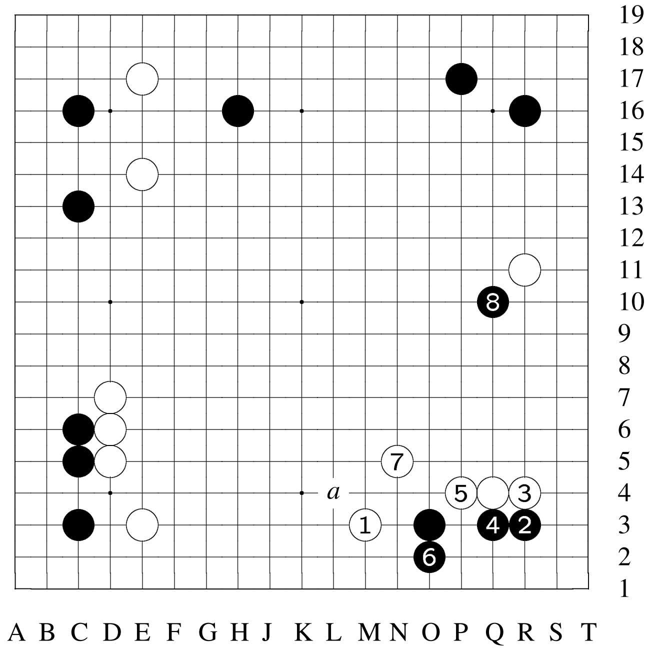


Diagram 6: 15-20

15: *And to extend here is also the only move for B.*
16: To W #16, it's clear that B [C3] stone has added a force at the corner, which is obviously better than [C4]. That's why previously, B #11 played at [C3] instead of [C4].
After W #16, if B[a], B's top and bottom stones would be all at low position. Not good.
17: When B #17 kakari, W has various ways to respond, and the choice is difficult.
If W simply [a] jumps, B would immediately [b] or [c] to extend. If so, it would be a simple, easy game for B.
Or —
[See thenother variation for W #18.]
18: W chooses to play [P3] kosumi tsuke...
20: Then extend to W #20 [from the left side wall]. The purpose of this sequence [#18-#20] is to prevent B from getting into the corner *and* from a pincer attack on B stones. That is, W is trying to make moves on both sides. This is a greedy way.



Variation 7 at move 18 in Diagram 6: 1-8

variation (W #18) [When B [O3] kakari...]
1: W [M3] pincer move...
2: B invades 3-3...
8: To here, although B gains corner and the keypoint at [Q10], W's outside moyo is also remarkable. This is another choice [for W #18].
However, if W plays [M3] at [a], it would be no good, since later B would certainly play [N2] instead of [O2], aiming at [K3] invasion.

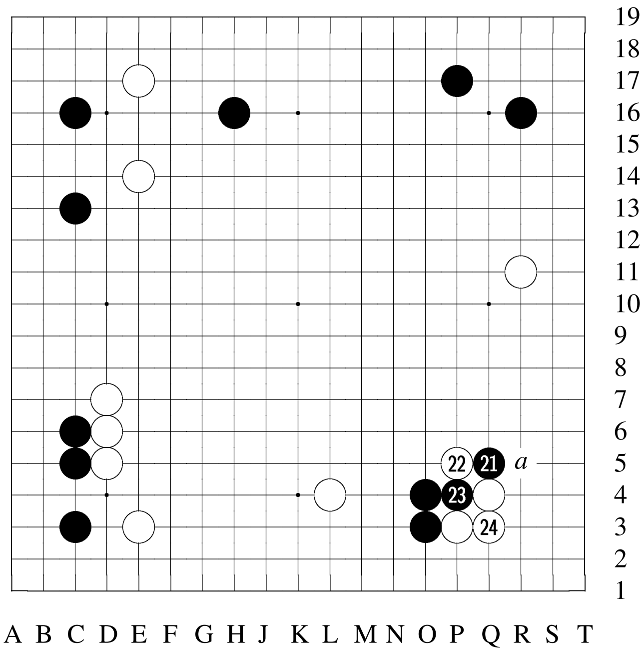
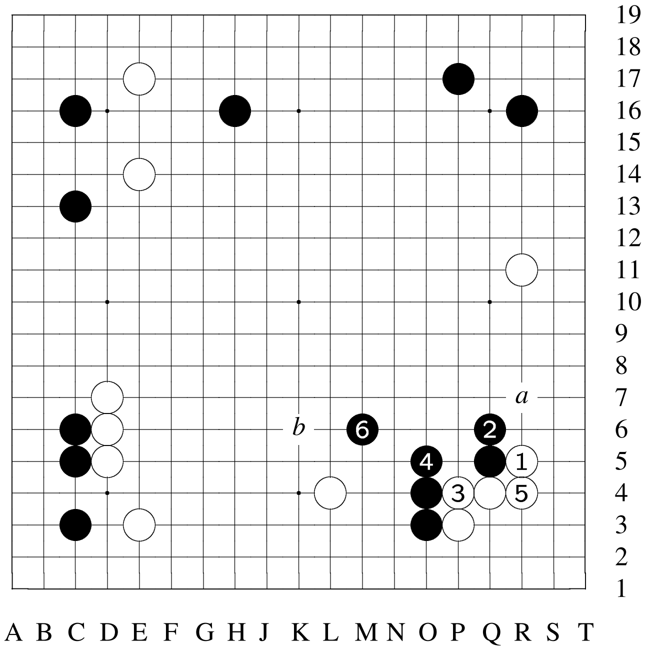


Diagram 7: 21-24

21: B #21 is the urgent point. Next if W[a] hane —
[See the variation.]
22: Perhaps W is not satisfied with the way shown in variation [at node #21], so W #22 a strong hane, initiating a violent fight with B. The reason that W plays such violently is because a ladder is good for W —
23: W has already seen that if B #23...
24: When W #24, next B (#25) cannot play at [a] since the ladder doesn't work for B. Therefore W chose [P5] hane for #22. From a strategical standpoint, since B gained at lower left corner, it's natural for W to force B to fight inside his [W's] sphere of influence – W hopes to gain in the process.



Variation 8 at move 22 in Diagram 7: 1-6

variation (W #22)
[When B [Q5]...]
1: If W [R5] hane...
6: To here, if W[a] jumps, B[b] jumps, too, to reduce W's moyo.

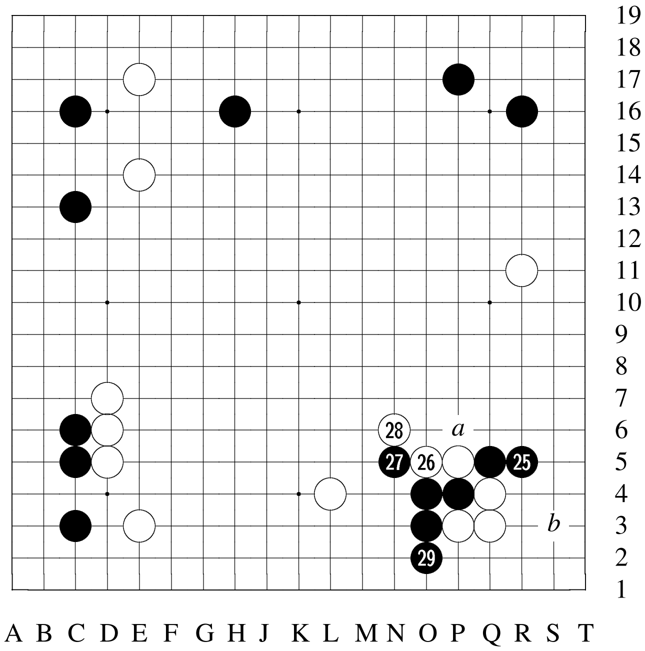
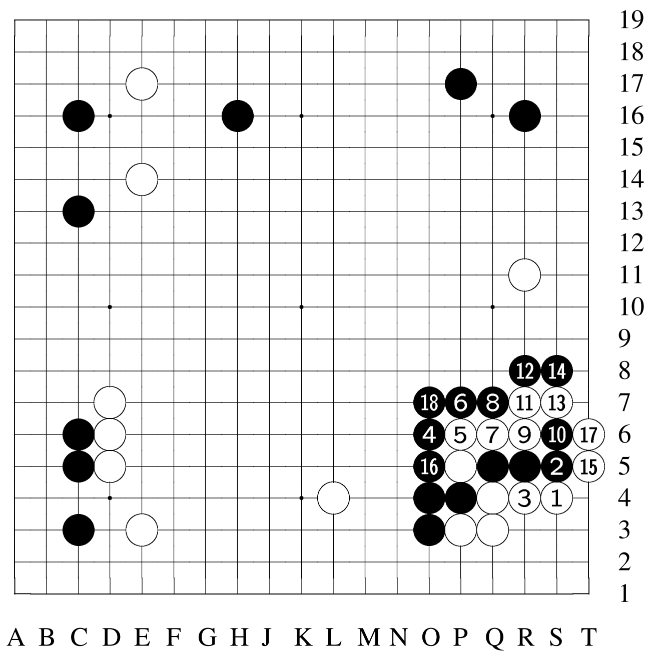


Diagram 8: 25-29

25: B #25 sagari to accept the challenge [for a fight] with determination. The result of this battle would directly relates to the outcome of the game. This is the first climax of the game.
Next (W #26) —
[See the variation for W #26.]
26: Based on the shape, it seems that W should play #26 at [a]. But if so, B would get the chance to play [b].
28: B #27 and W #28. Neither side can give in an inch.



Variation 9 at move 26 in Diagram 8: 1-18

variation (W #26)
[When B [R5]...]
1: If W [S4] to protect the corner...
2: B blocks...
4: B [O6] geta...
18: To [O7], B sacrifices stones to seal W tightly from outside. This way, W's moyo would be thin.

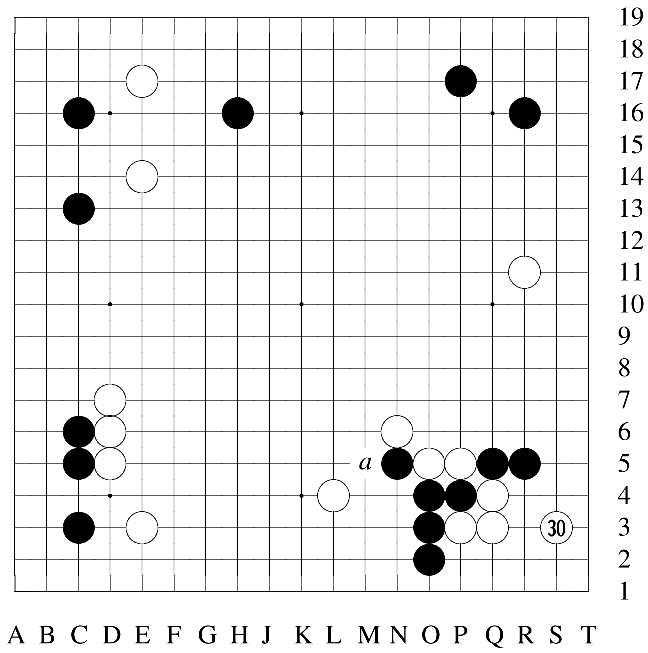
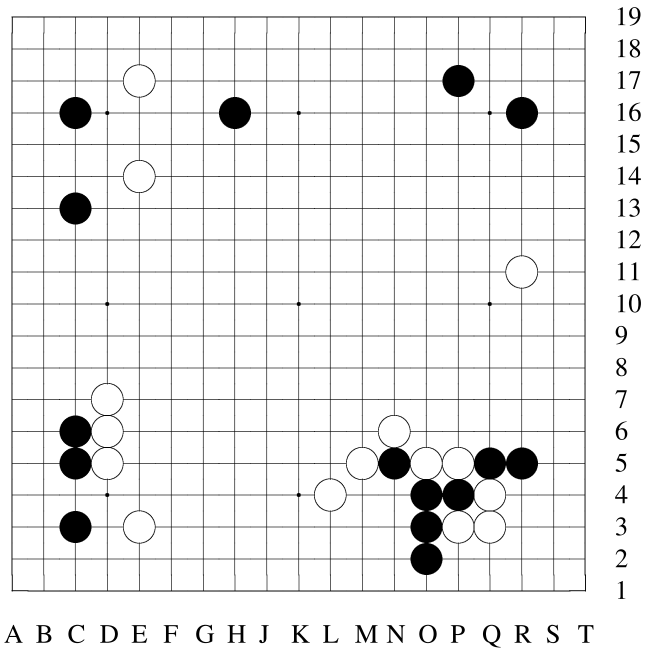
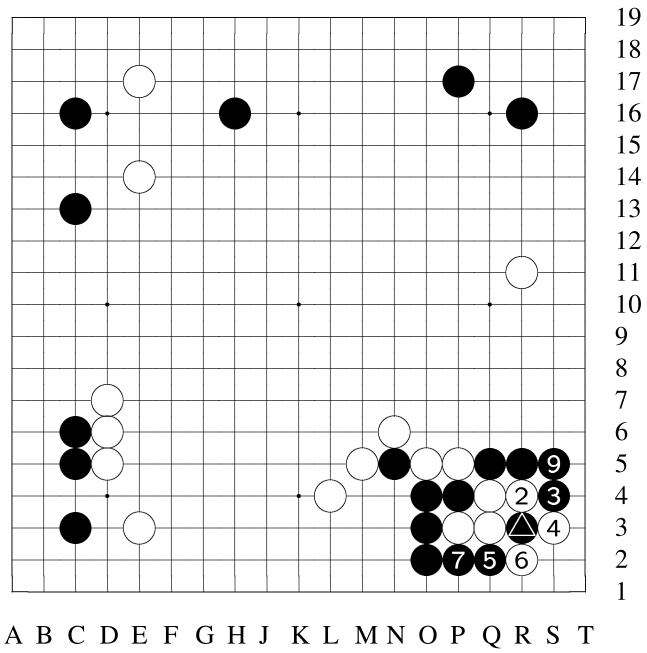


Diagram 9: 30

30: If W #30 hane at [a] —
[See the variation.]



Variation 10 at move 31 in Diagram 9



Variation 10 (continued): 1-9

❶ at ▲,

⑧ at ❶

variation
[Suppose W #30 plays at M5...]
1: Then B #31 would kill W at the corner...
9: To B #39, B wins the semeai [capturing race].

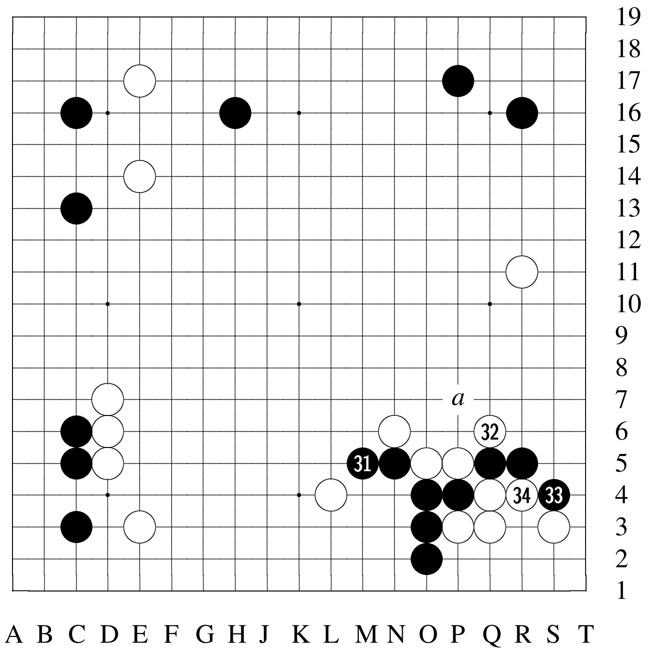
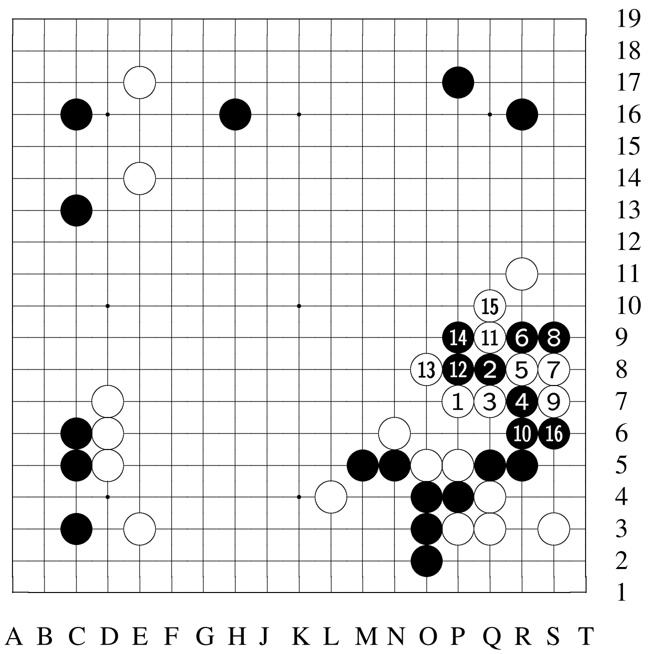


Diagram 10: 31-34

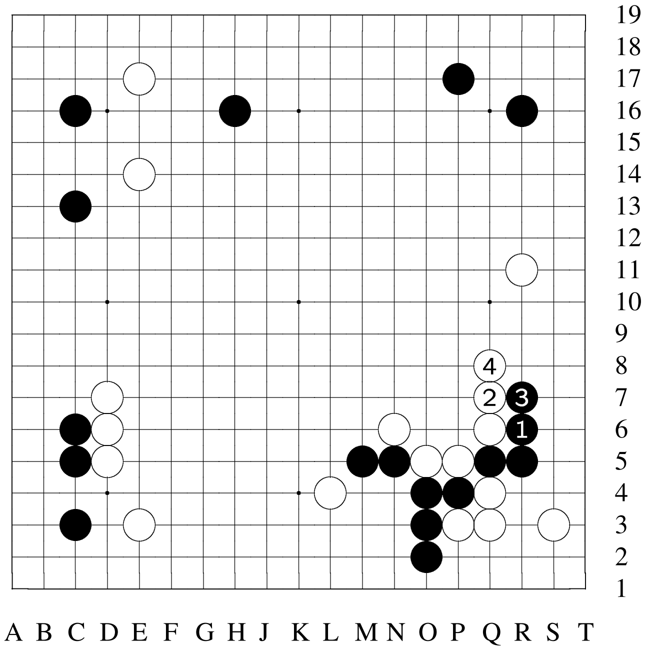
31: When B #31 extends, W to jump at [a] next is normally the shape. In this situation, however, W cannot do so —
[See then explanation.]
32: W #32 therefore hane. Next B #33 —
[See the variation for B #33.]
33: In the game, B #33 is tesuji.
Next (W #34) —
[*** 'B' and 'C' to see variations.]

34: Therefore W [R4] and (later) [R2] to live. No other choice.



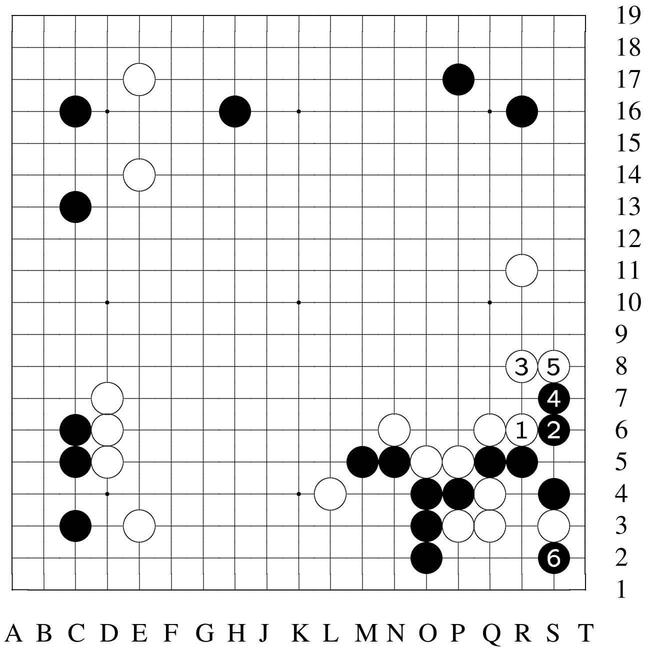
Variation 11 at move 32 in Diagram 10: 1-16

variation (W #32)
[When B [M5]...]
1: When W [P7]...
2: B [Q8] jumps out...
5: If W cuts...
16: To B [S6], since the ladder to capture B stones [P9] doesn't work for W, W fails.



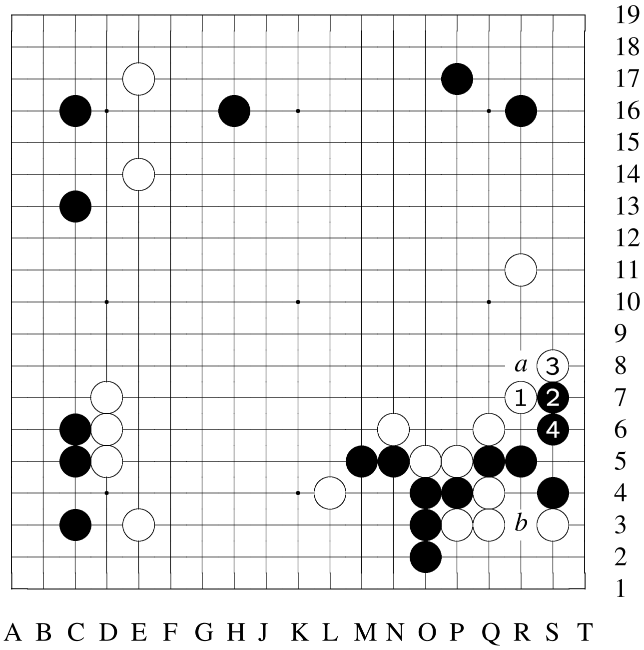
Variation 12 at move 33 in Diagram 10: 1-4

variation (B #33)
[When W [Q6]...]
1: If B [R6]...
4: W extends to build up a solid wall, sealing B to inside. If so, even if B lives inside, it would be still very unfavorable to B.



Variation 13 at move 34 in Diagram 10: 1-6

variation 1 (W #34)
[When B [S4]...]
1: W [R6] tries to block B inside. Pushing too hard.
4: B first increases liberties...
6: Then [S2], and B wins the semeai.



Variation 14 at move 34 in Diagram 10: 1-4

variation 2 (W #34)
[Again,
when B [S4]...]
1: Even if W plays a little bit looser at [R7]...
4: After B [S7] and [S6], [a] cut and [b] wedge are miai for B. Still B is good.

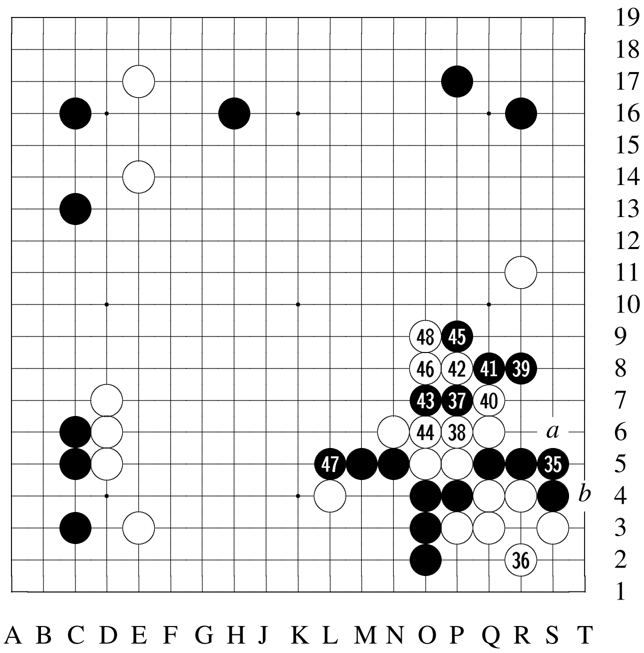
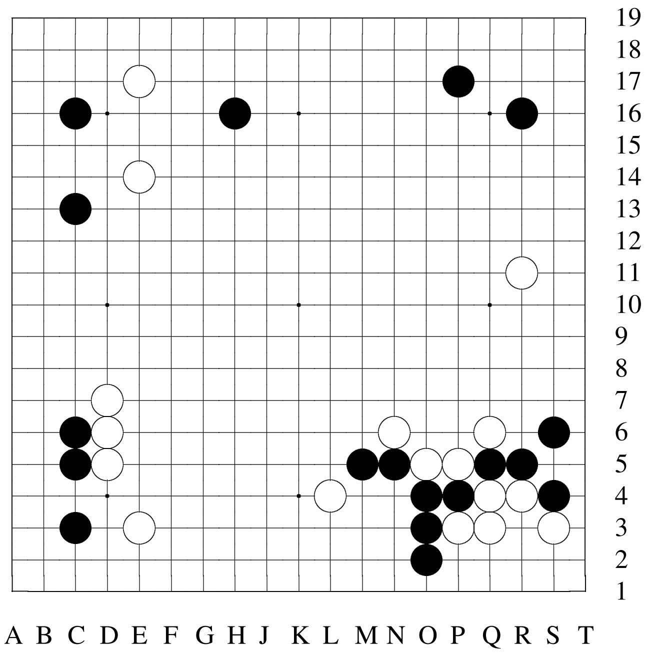


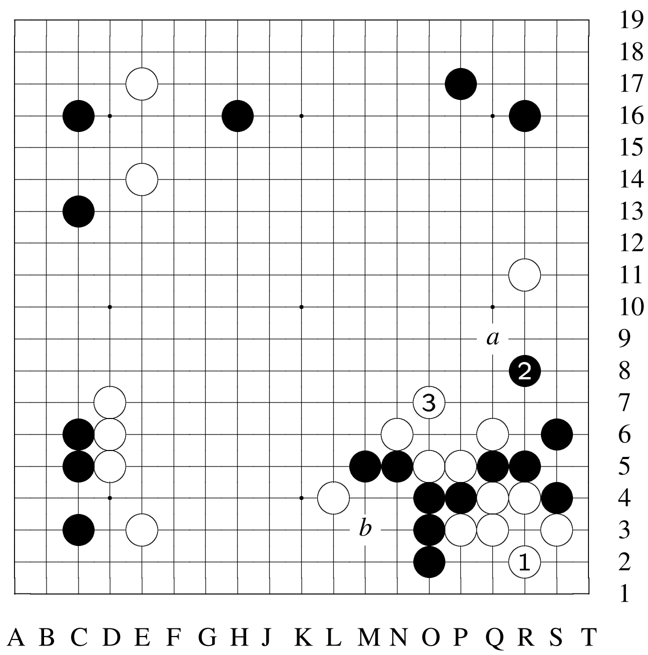
Diagram 11: 35-48

35: Can B [S5] play at [S6]? *If* W[b] after B[a], then [R2] to live, of course [S6] would be better than [S5]. However, when B[a], if W doesn't play [b] but [R2] directly to live, B would have some trouble.
[The
variations show references.]
36: *In the game, B #35 connects solidly, and B next will have a severe attack on W.*
37: B #37 is the urgent point.
Next move (W #38) —

[See the variation for W #38.]
38: B #37, forcing W #38 to connect, gains in sente.
40: W #40 pushes. W has no way but to determindedly hangs on.
42: *A violent fight has started.*
43: *A close combat this early in a opening is rarely seen in today's high-dan encounters.*
45: B #45 atari...
47: B #45 atari then #47 extend is a good order. After W's push-and-cut of #40-#42 [Q7-P8], this picture is expected.

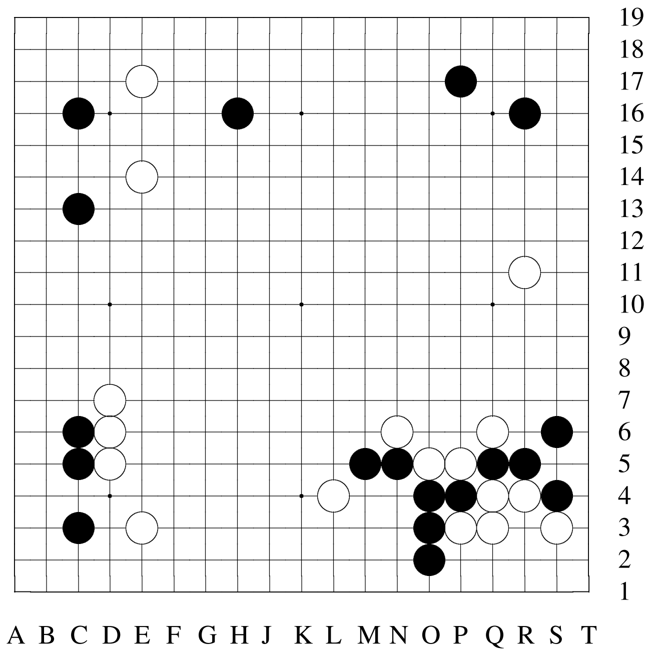


Variation 15 at move 36 in Diagram 11

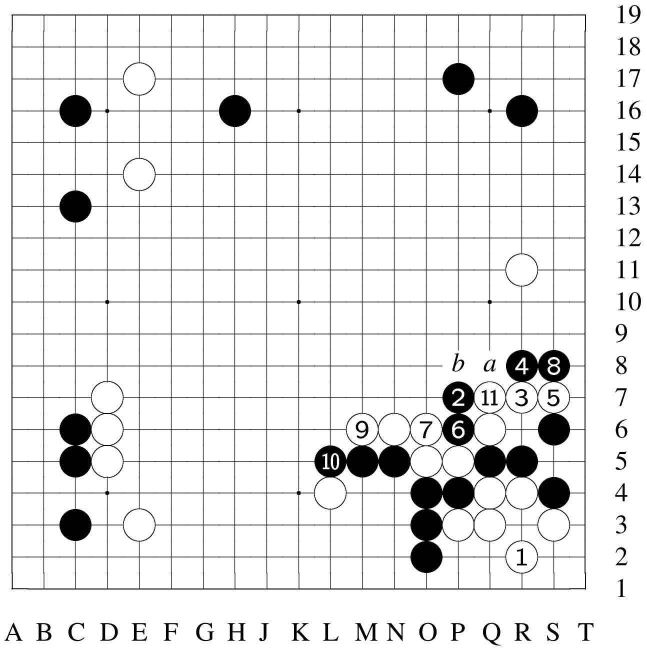


Variation 15 (continued): 1-3

reference 1
[If B connects with [S6]...]
1: W [R2] lives...
2: When B [R8]...
3: W [O7] protects the cutting point. Next, W[a] or W[b] are miai. B not good.

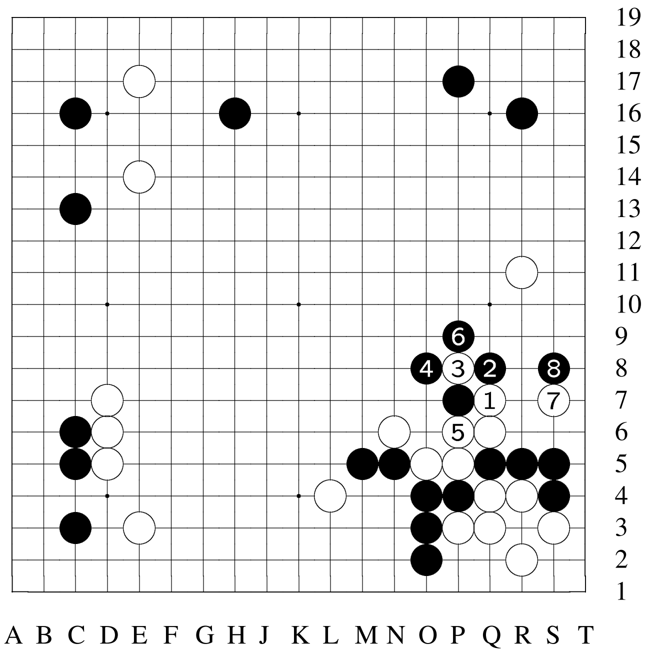


Variation 16 at move 36 in Diagram 11



Variation 16 (continued): 1-11

reference 2
[Again if [S6] instead of [S5]...]
1: After W [R2] lives the corner...
2: If B peeps...
3: W [R7] kosumi is a good move...
11: To here, if B[a] blocks, W[b] cuts and the ladder works for W. B moves don't work.



Variation 17 at move 38 in Diagram 11: 1-8

variation (W #38)
[When B [P7] peeps...]
1: If W [Q7] extends...
2: B [Q8] blocks...
8: To here, although W captures four B stones, but to let B form a ponnuki at the middle, W's loss is greater than the gain.
Proverb says "a ponnuki is worth 30 points", and the power of this shape is clearly seen.

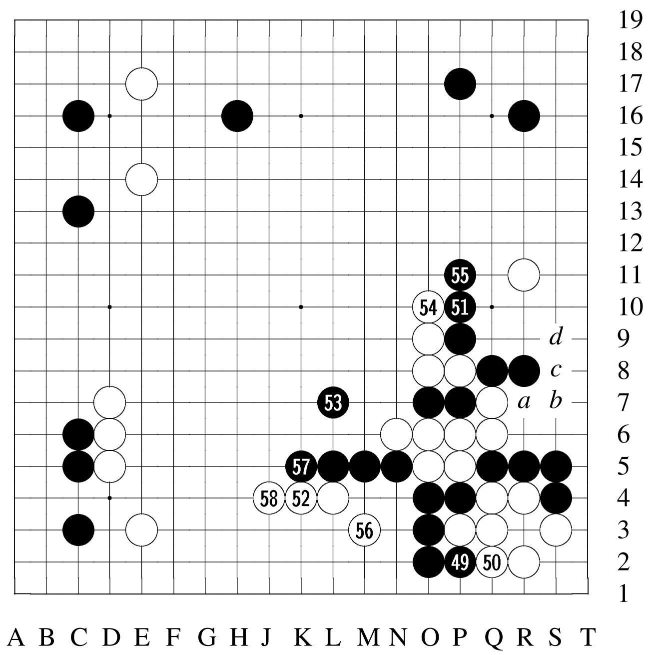
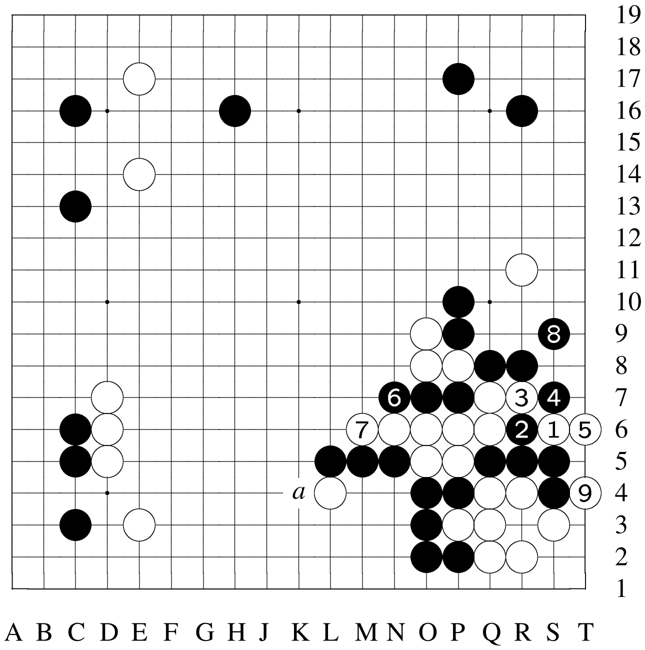


Diagram 12: 49-58

49: There is nothing deep about B #49, but consider – Later after W[a]-B[b]-W[c] and B[d] (Of course W can't play this right now), B #49 [P2] wouldn't be sente anymore. Therefore, #49, still sente, to exchange for a gain now is good.
51: When B #51, Next (W #52) —
[The variations show variations.]
52: Therefore [base on 2 variations shown], W #52 has no choice.
55: These couple of moves are certain.

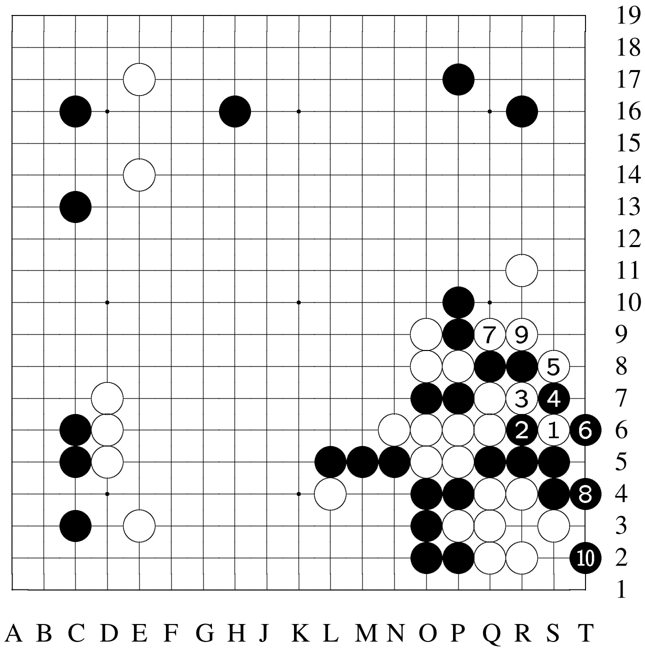
The first day of this game was sealed at move #55.

56: Against W #56...
57: B #57 oshi first is good order.
Next W #58 —
[See the variation.]



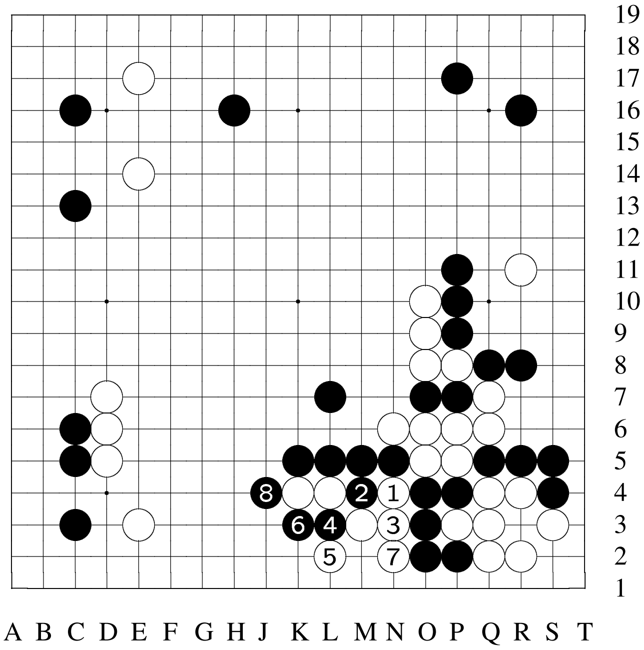
Variation 18 at move 52 in Diagram 12: 1-9

variation 1 (W #52)
[After B [P10]...]
1: If W [S6] tsuke...
2: B would sacrifice with [R6] and the following moves...
9: To here, although W captures five B s-tones, but B[a] next, and B is good.
Now look at another variation —



Variation 19 at move 52 in Diagram 12: 1-10

variation 2 (W #52)
[Again,
after B [P10]...]
1: When W [S6] tuske...
5: If W [S8] cuts immediately (in variation 1, this move is to extend at [T6])...
6: B would live first...
9: When W is forced to capture the two B stones...
10: B [T2] jumps in and the corner is killed. This way, ont only B gains huge, also W will have no way to attack B's team at lower side.



Variation 20 at move 58 in Diagram 12: 1-8

variation (W #58)
8: To here, B captures two stones at the middle. W loses big.

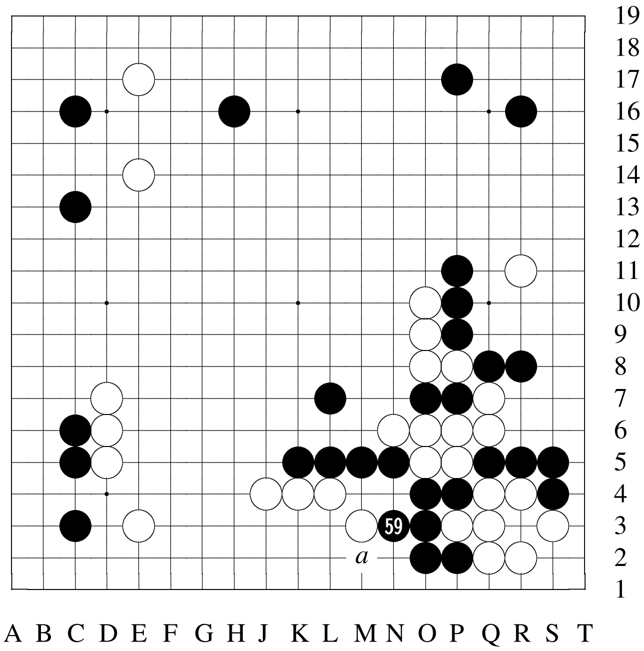


Diagram 13: 59

59: B #59 is the best way to connect [the cutting point].
Later B[a] can gain an eye in sente.

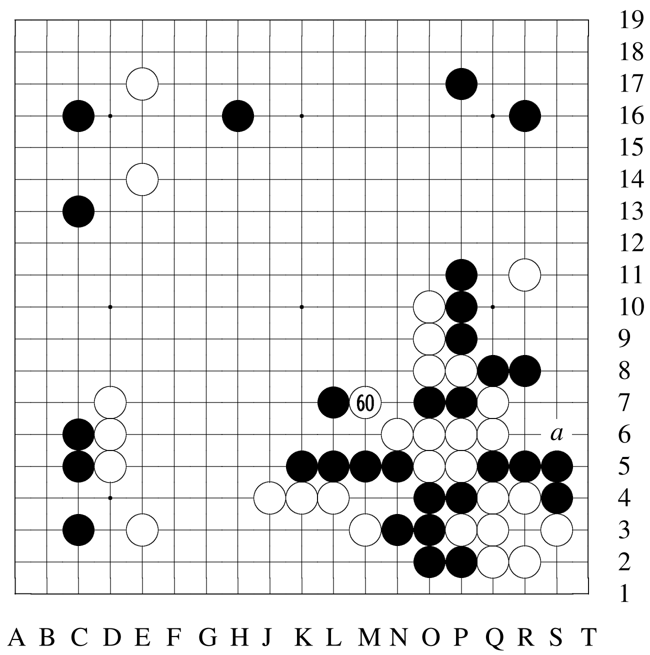


Diagram 14: 60

60: W #60 to add a move, aiming at W[a] tesuji next.

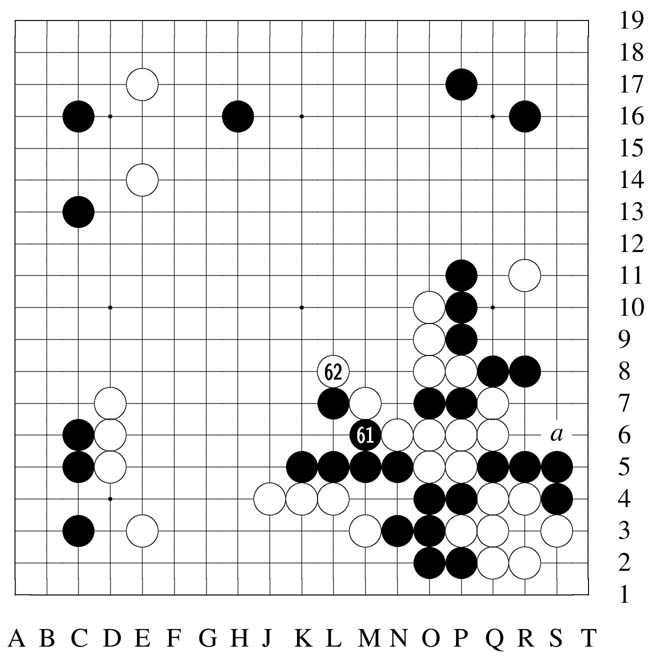


Diagram 15: 61-62

61: B #61 prevents W[a] tesuji, and it also helps to make an eye. It's the most efficient move.

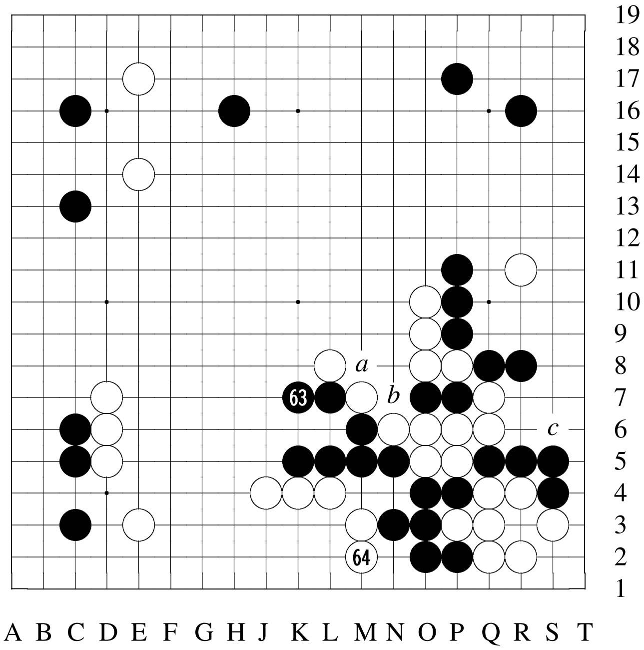


Diagram 16: 63-64

63: *B #63 absolutely *cannot* atari at [a], since if B[b] captures two W stones, B[c] tesuji would work again.*
64:
W #64 is extremely big. From the standpoint of profit, it's an anti-sente worth 6-7 points (Compare it with B sente hane here), and it has the purpose of taking away W's eyes and attacking W. So it's a huge point.

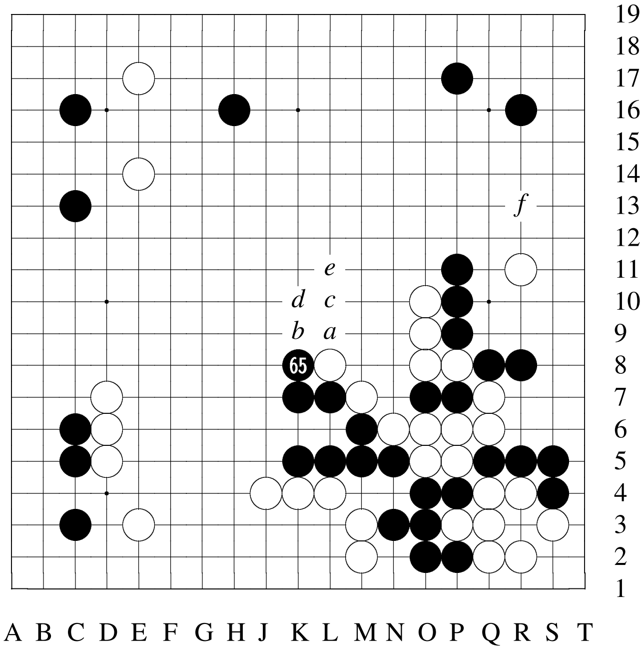


Diagram 17: 65

65: When B #65 bends, W's next move is very difficult.
If W[a], giving B[b], W[c], and B[d] a couple of pushes – it's unbearable for W. Next when W is forced to extend again at [e], B would take [f], an extremely good point

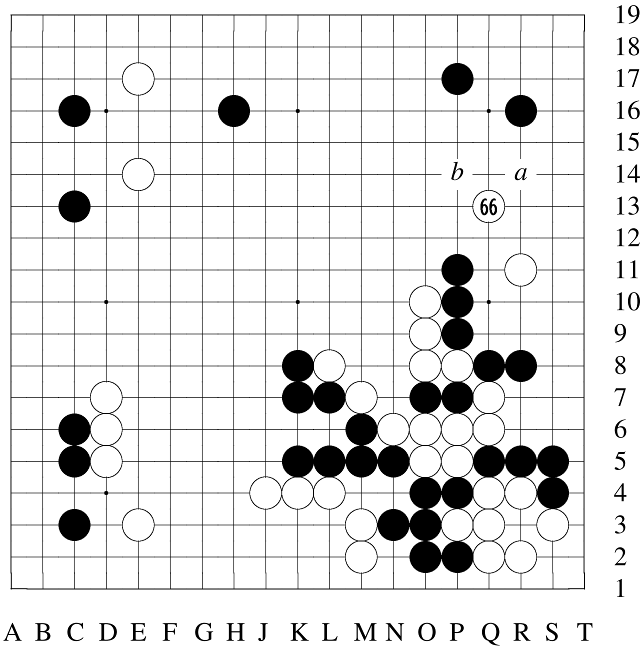
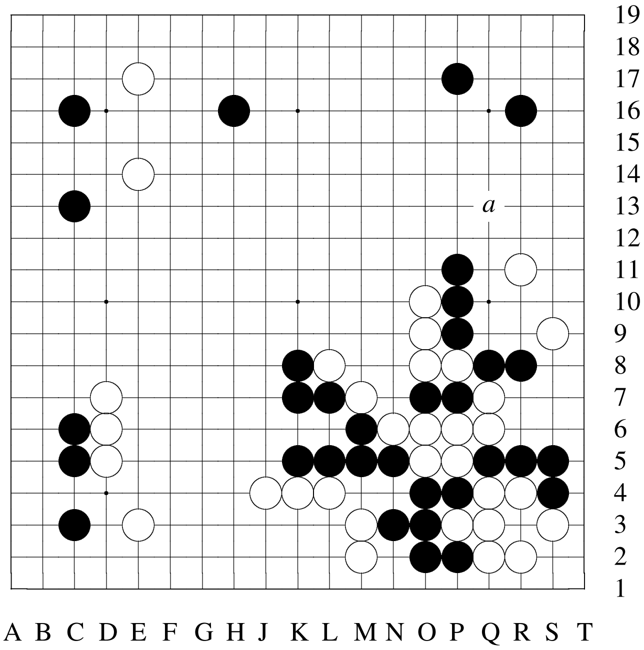
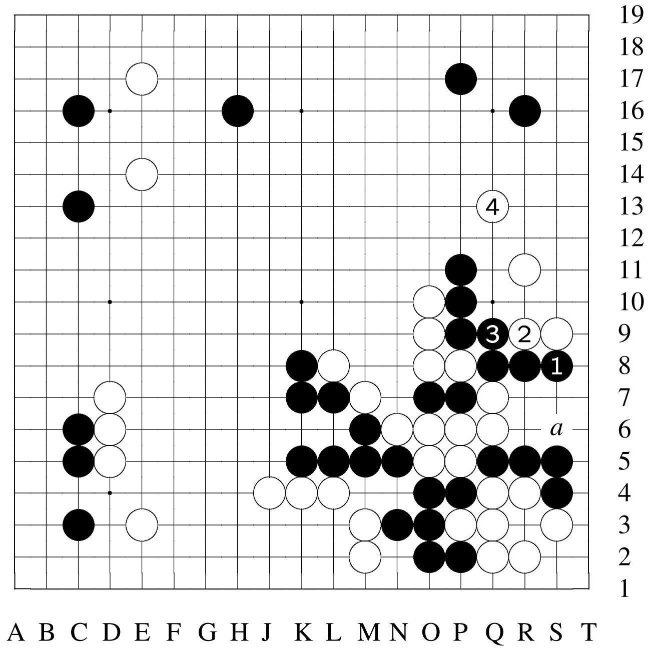


Diagram 18: 66

66: W temporarily puts the left side aside, and play W #66 at the right.
If #66 plays at [a], after B[b] boshi, W would be in trouble.
Also, before #66 kogeima —
[See the reference.]



Variation 21 at move 67 in Diagram 18



Variation 21 (continued): 1-4

reference
[If W plays here before [a]...]
2: W gains with sente...
4: But to [Q13], the aji at [a] is gone, so W cannot play this way.

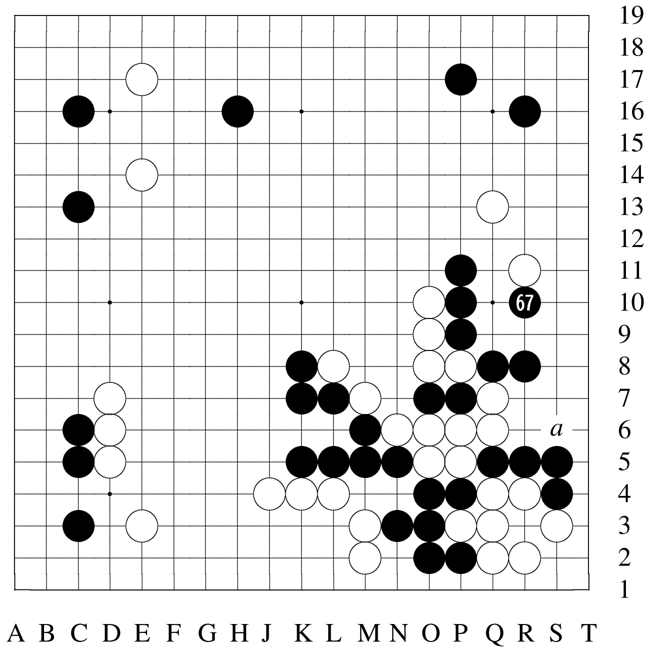


Diagram 19: 67

67: B #67 is the key point for both sides' eyeshape; no way to pass by. Also, after B #67, W's aji at [a] doesn't exist anymore.

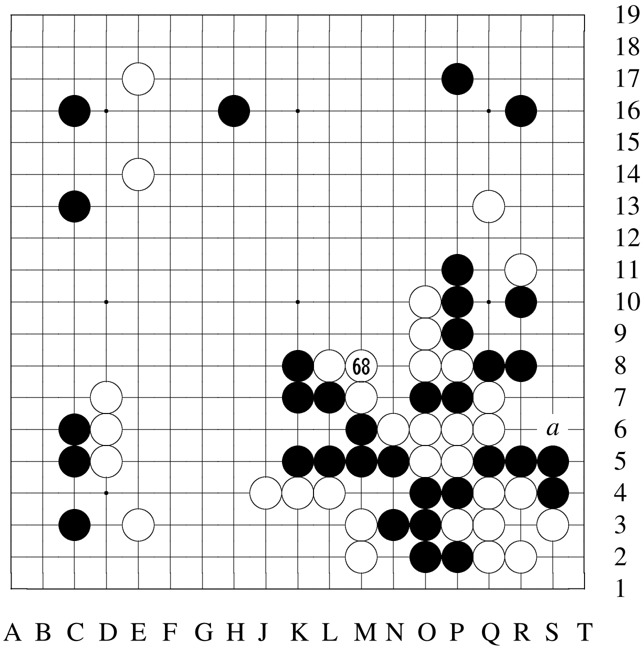


Diagram 20: 68

68: Since the aji at [a] is not there anymore, B could now cut at [M8] if W ignores here. So W #68 plays at [M8].

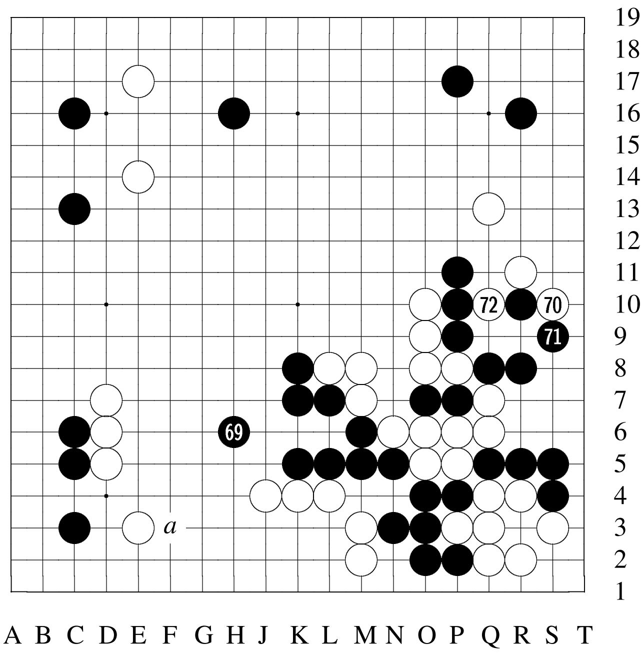


Diagram 21: 69-72

69: B #69 gets the key point of both sides – If W gets this point, the difference is tremendous. Not only this, after #69, B[a] tesuji becomes available.
To #69, the violent fight started from the lower left comes to a pause. Based on the result up to now, W didn't quite get what he hoped. B is better.
70: W #70 and what followed show a severe method.
72: W #72 initiates a ko fight.

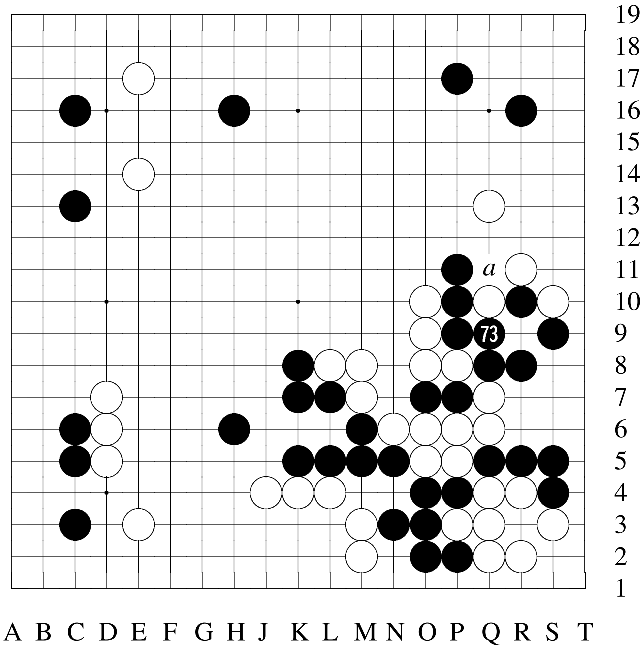


Diagram 22: 73

73: This ko is light to W, since even if B wins the ko and then captures at [a], it wouldn't be much of a loss to W...

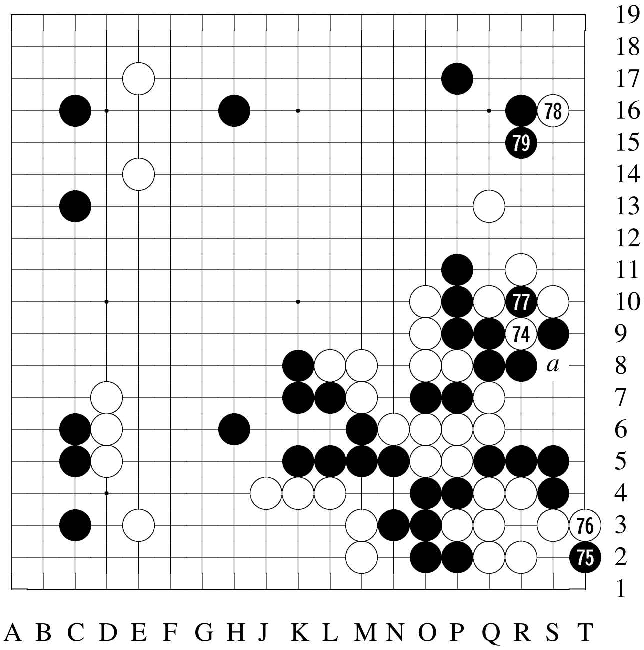


Diagram 23: 74-79

74: On the other hand, if W wins the ko and next cuts at [a], it would be a heavy burden to B. So if B loses this ko, the loss would be huge.
75: B has to take the ko seriously, as explained before. But to W, even if he can't win the ko, he would still have chance to play two [non-ko] moves in a row to settle this W team [R11] – this is W's purpose to start this ko.
78: W #78 is a point W wants to get even if it's not used as a ko threat. Greating timing.

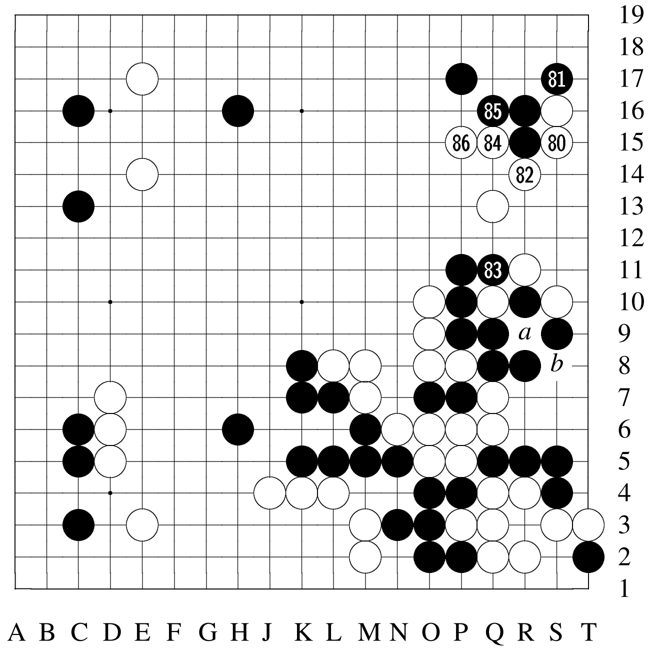
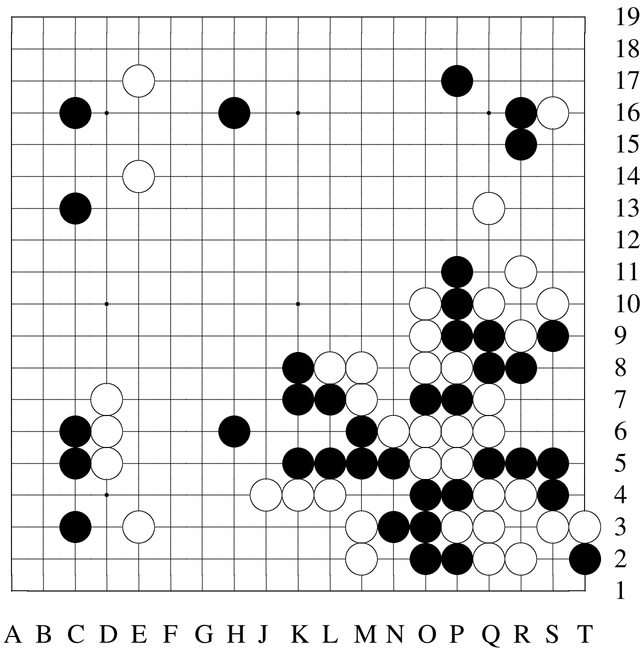
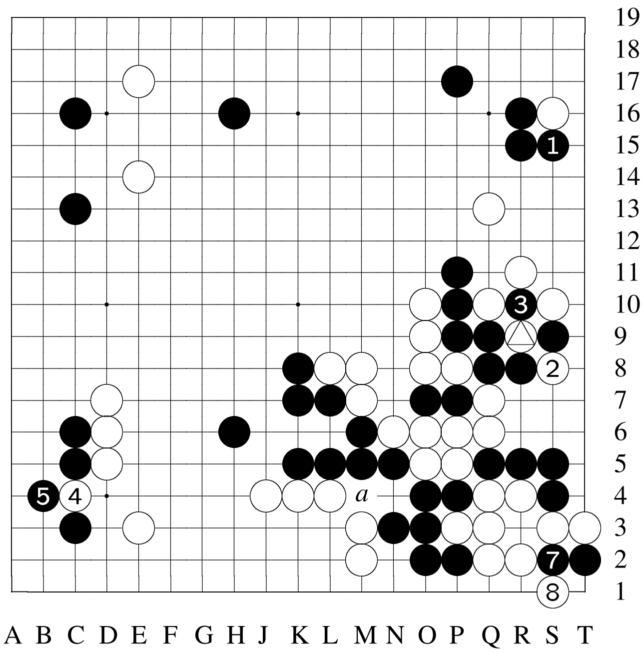


Diagram 24: 80-86

80: If W #80 to recapture at [a], B would play [S15] to get the one B s-tone. Then even if W[b] cuts nex-t, since W would-n't have enough ko threats, W cannot win the ko —
[See the reference on the ko fight.]
82: W has invested quite a bit here, so when B #81 [S17] hane, W #82 cannot be omitted.
83: To B #83, it's a fair trade between the two sides.
84: Although W didn't win the ko, but with #84...
86: ...and #86, W rushes out, and W should be satisfied.
W was fighting inside B's influence, to get this result is quite decent.



Variation 22 at move 81 in Diagram 24



Variation 22 (continued): 1-9

6 at △,

9 at 3

reference
[Say W captures at [R9] instead of [S15] (actually played)...]
1: B would [S15] to get the stone at the corner...
2: When W cuts...
3: B takes back...
9: And when B takes the ko back again, W cannot find another ko threat. Threats like [a] would be too small.

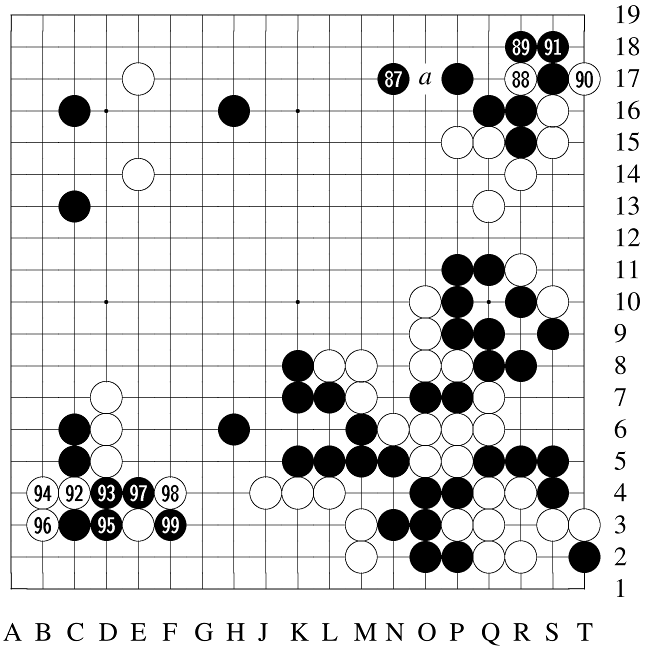
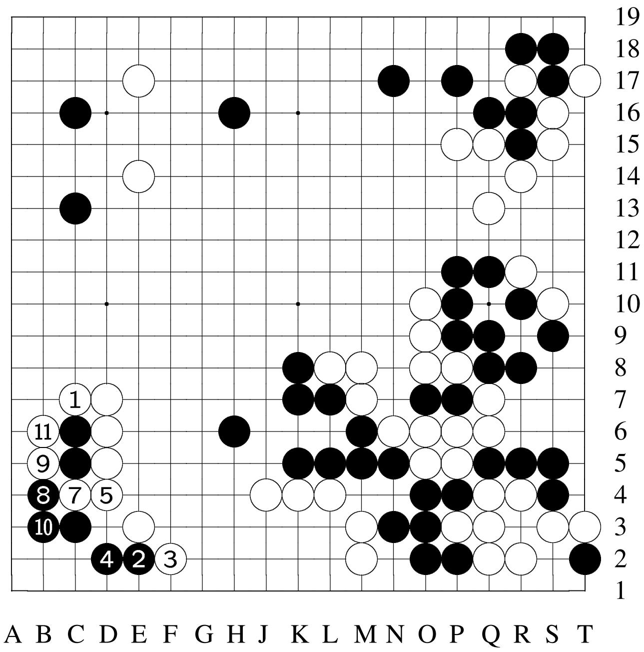


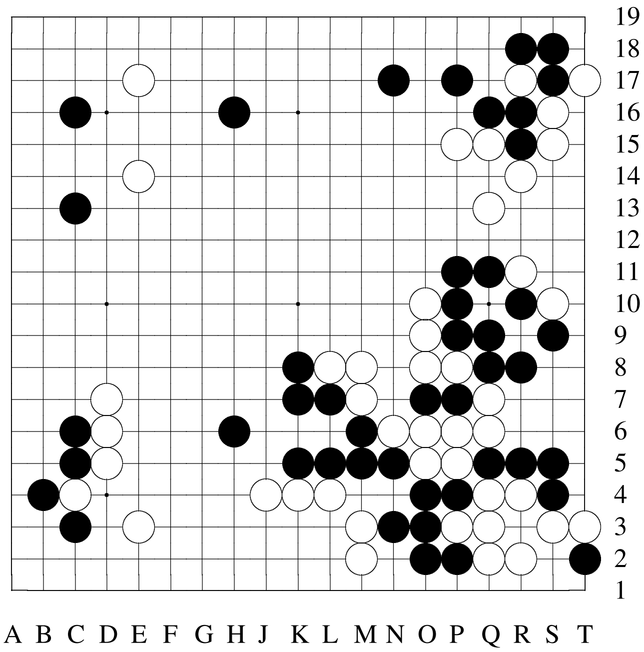
Diagram 25: 87-99

87: #87 point is also a must.
If B tenuki here, W[a] would be severe.
88: W #88 great timing.
If W ignores here and plays somewhere else, B would immediately B[a] hane. The difference is big.
91: To here, W gains in sente. This is the results brought by W #88 [R17].
How should W play the next move (#92)?
[See the variation.]
92: In the game, W #92's purpose is to start a violent fight, so that he can use the thickness to gain the best results.
93: If B #93 responds from the bottom —
[See the variation.]
94: When W #94 sagari...
95: B #95 connects. The next move for W (#96) is difficult. The conclusion —
[The variations show variations.]
96: Locally speaking, W #96 is the most advantageous variation, and it's quite severe a move. But based on the changes afterwards, it seems that this move is worth a reconsideration.
97: B #97 certainly. What should the next move (W #98) be?
[See the variation.]
98: [Therefore,] W #98...
99: ...to exchange with B #99 first, *then*...

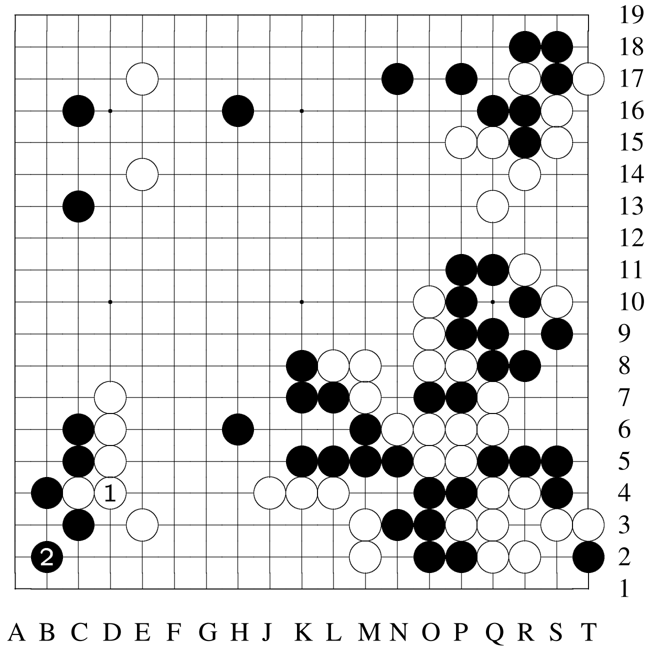


Variation 23 at move 92 in Diagram 25: 1-11

variation (W #92)
[After B [S18]...]
1: If W blocks here...
5: After W [D4], B can actually tenuki to get some other big points.
6: Pass
Say B tenuki here...
9: If W cuts...
11: To here, W gets two stones in *gote*, and W would be trailing globally.

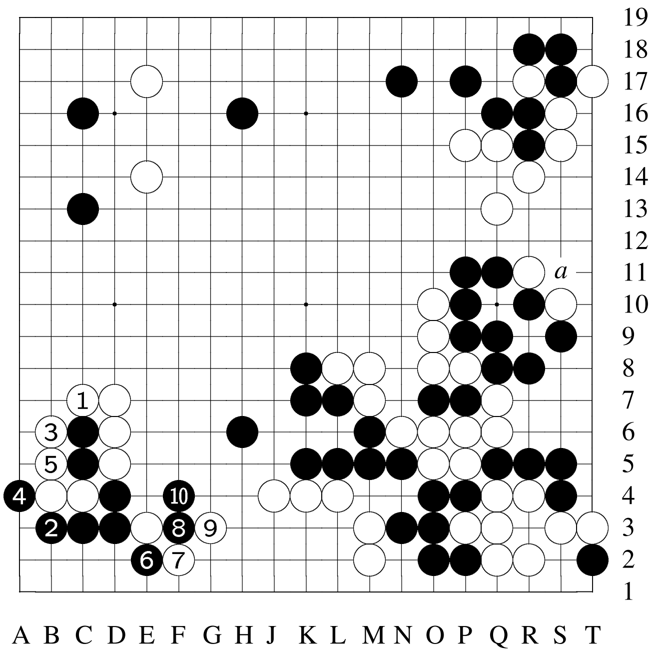


Variation 24 at move 94 in Diagram 25



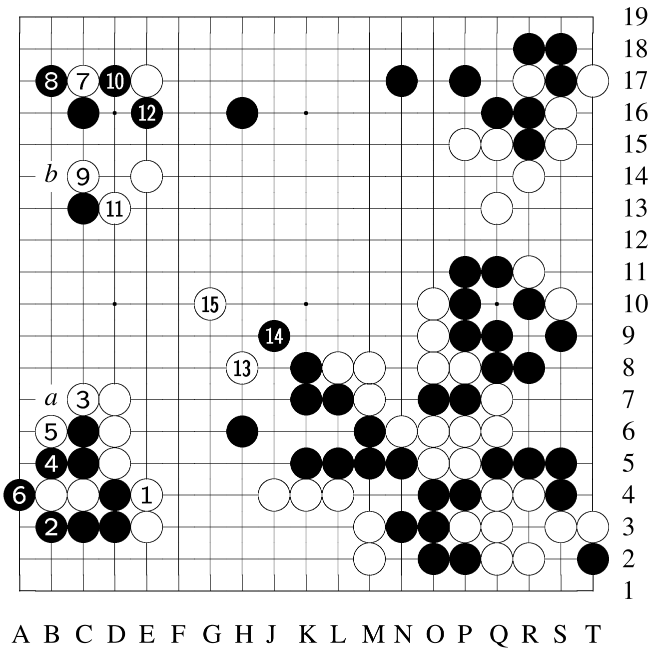
Variation 24 (continued): 1-2

variation
Suppose B atari from the bottom...
2: To here, W gets a thicker outside in sente. B absolutely cannot give in like this.



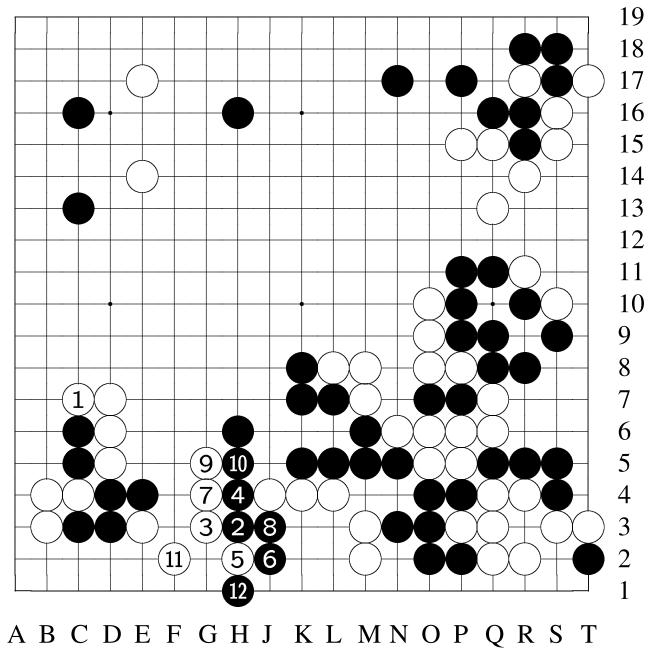
Variation 25 at move 96 in Diagram 25: 1-10

variation 1 (W #96)
[After B [D3]...]
1: If W blocks here directly...
10: To here, W [G3] gains sente and next can play [a] – this would be the strongest way based on the resutls.



Variation 26 at move 96 in Diagram 25: 1-15

variation 2 (W #96)
[After B [D3]...]
1: What if W blocks from this side?
6: B certainly captures two stones...
7: Under this situation, W [C17] can be said as a strong move, and W can expect the following moves...
12: To here an exchange...
15: Then W tries to extend the moyo at left. But after this, W cannot hope to get a big stomach as he imagine. Also, B still has [a] capture and [b] big endgame move. So clearly, this is in fact a situation in favor of B.



Variation 27 at move 98 in Diagram 25: 1-12

variation (W #98)
[When B [E4]...]
1: If W [C7] directly blocks to captures two B stones...
2: B [H3] is a severe tesuji...
3: W has no other choice but to go for the exchange...
12: To B [H1] hane, W still needs one more move to completely capture B stones. Therefore, this exchange is favorable to B.

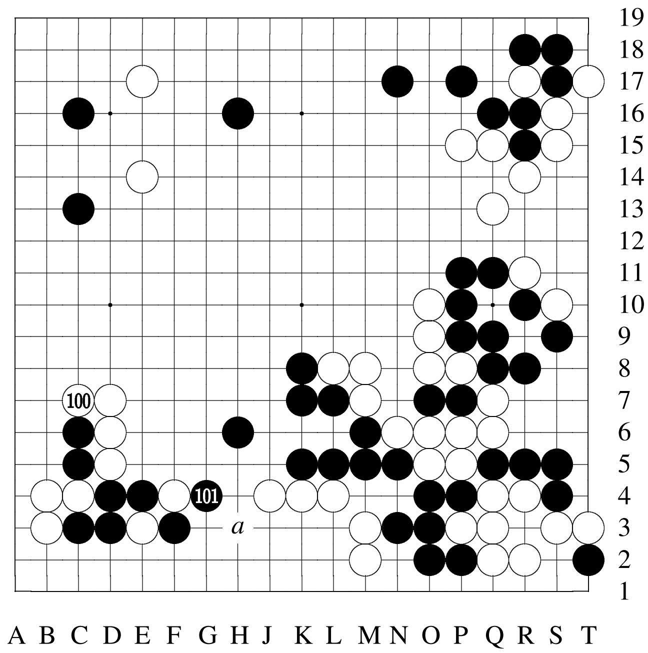
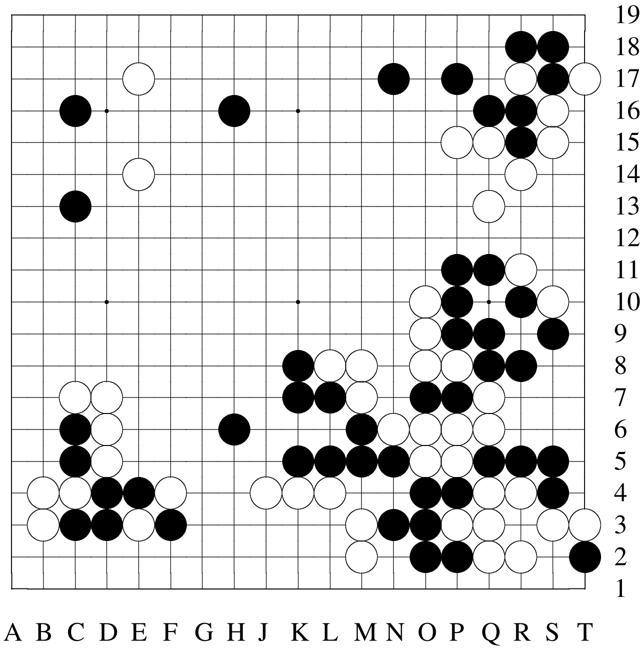
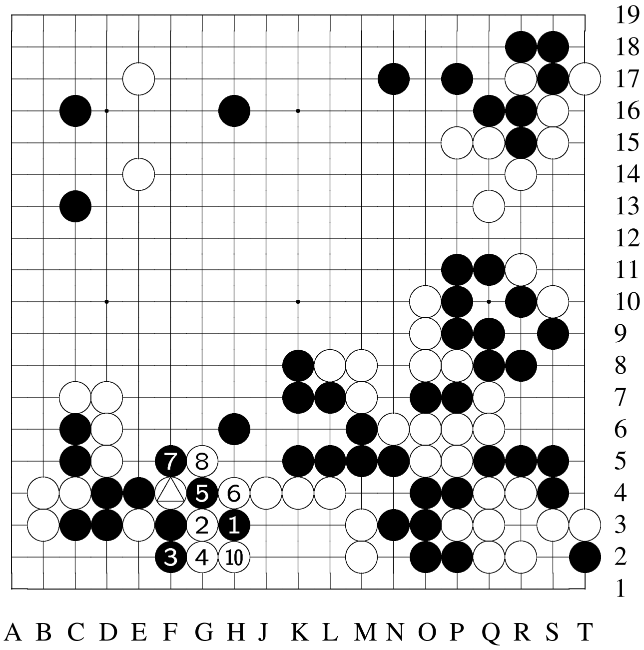


Diagram 26: 100-101

100: ...W #100 to capture two B stones are good moves. This time if B[a] to press again —
[See the reference.]
101: This time, therefore, B #101 can only atari at [G4].



Variation 28 at move 101 in Diagram 26



Variation 28 (continued): 1-10

❾ at △

reference
[After W [F4] and B [F3] exchange, W gets two B stones...]
1: If B [H3] threatens...
2: W has [G3]...
10: To here, W is safe.

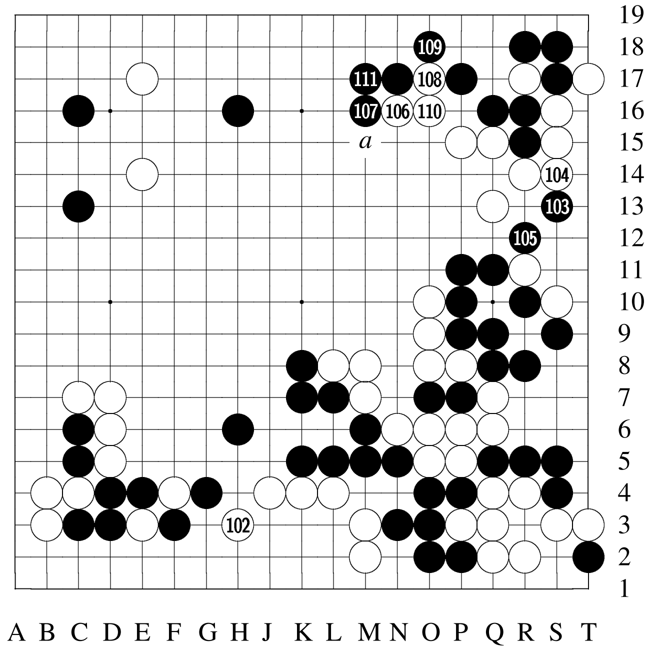


Diagram 27: 102-111

102: Then W #102 kosumi, and this W group's safety is no more a problem.
The fight at lower left corner draws to a temporary conclusion. Locally, W got the corner and gained, but to lose sente under current situation is questionable.
That is to say —
103: With sente, B gets to play #103 and...
105: ...[and] #105. Not only a big gain on territory, but also deprived W's eyeshape, thus threatening to attack B. B is able to get #103 and #105 – although losing a bit at lower left corner, B should be satisfied.
Therefore, if W adopted the variation shown before [variation 1 for #96 at node #95], wouldn't it be better?
106: W #106 is also questionable.
Because of this move, B's top side is solidified. Had #106 played at a looser point of W[a], it would have been tough to handle.
107: B #107 hane only move. No other choice.
108: W #108 is tesuji, very severe.
109: B #109 can only respond from below. Again, no other choice.
111: B #109 and #111 are gained by W in sente. But this way, this part of B stones are solidified.

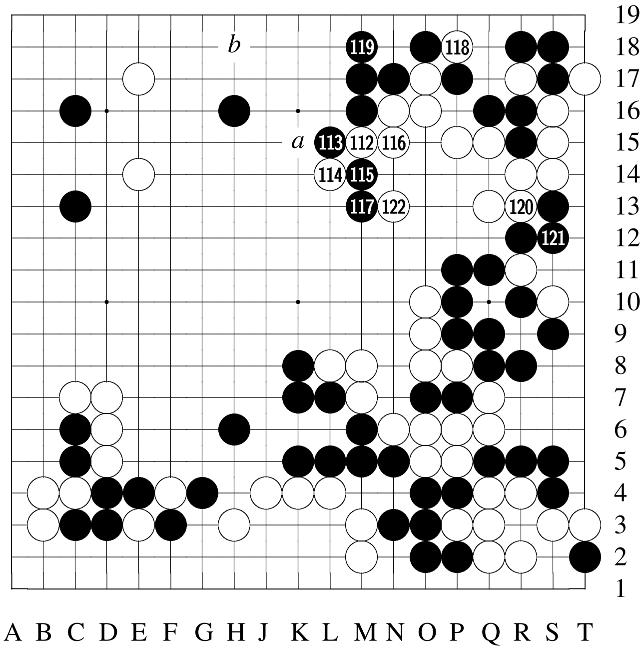
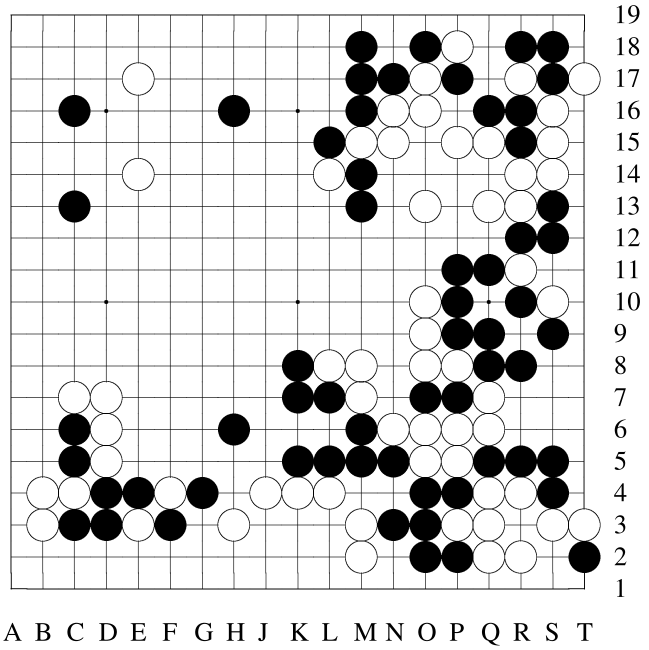
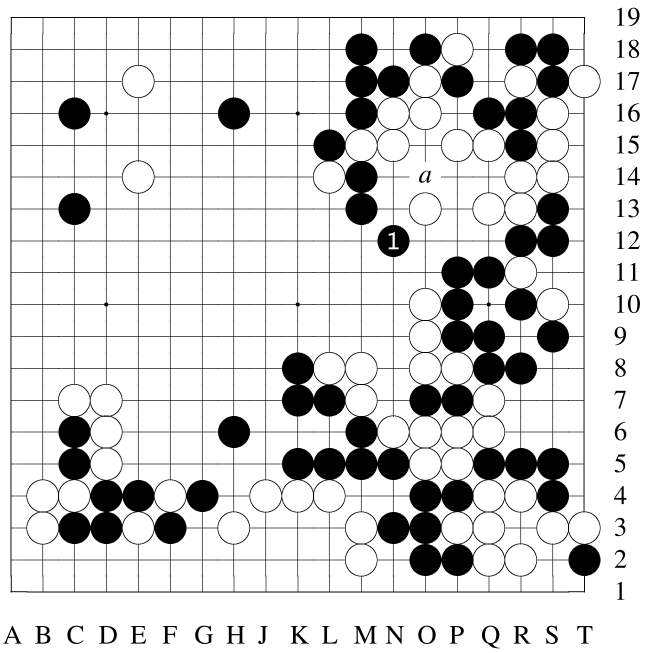


Diagram 28: 112-122

112: W #112 and...
114: ...[and] #114 are tesuji moves calculated when W played #106 [N16].
116: Next W might expect B[a] extension.
But even if B plays [a], the bottem still leaves a hole for W[b] invasion. Therefore, B[a] next would be slightly slow.
117: B #117 is strong!
118: W #118 is a clever yose move...
119: ...Since B has no other way, B has to play #119. This way, later when W plays endgame at the corner, the outcome would be quite different. On the other hand, after B #119, W would suffer some loss in the endgame of upper side.
122: W #122 good move.
[See the reference – and it shows why #122 is good.]



Variation 29 at move 123 in Diagram 28



Variation 29 (continued): 1

reference
[Suppose W plays [O13] (instead of [N13], which W actually played)...]
1: Then B [N12] would block W inside in sente – if W tenuki, B[a] and W dies.

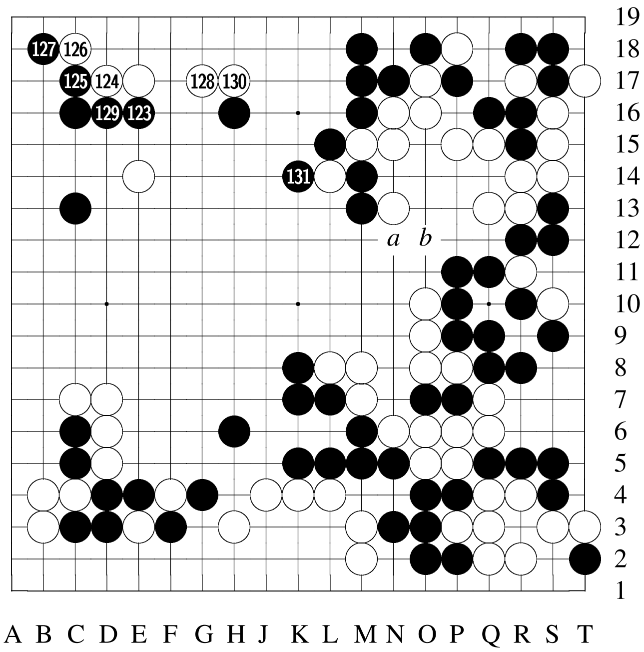
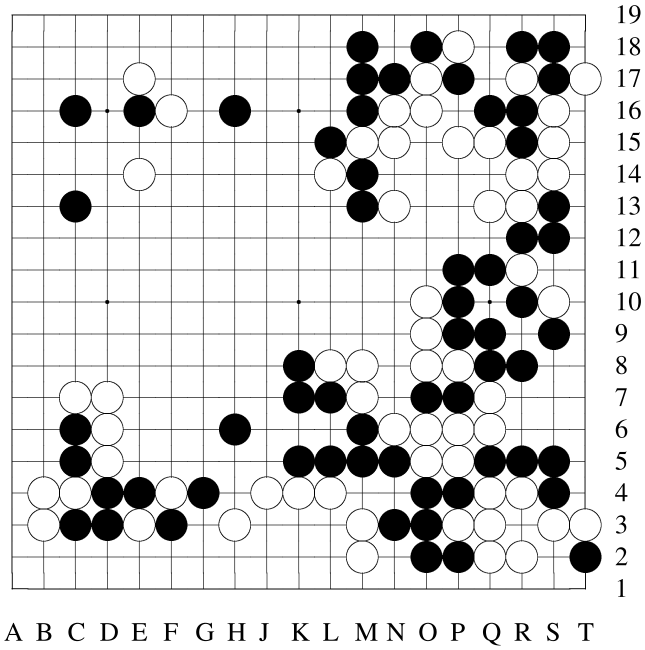
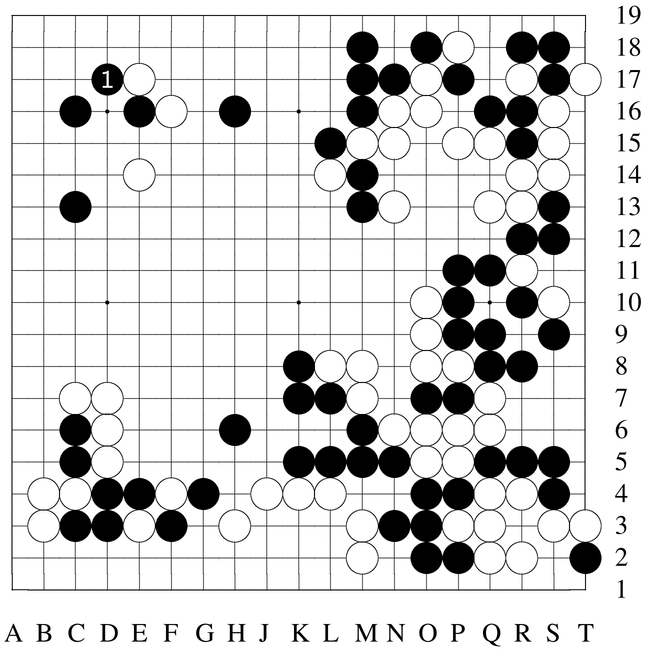


Diagram 29: 123-131

123: If B #123 hane at [a], B[b] also hane, and W wouldn't get what he wants.
This tight melee vividly shows Sakata 9-dan's extraordinary skills. At first, it seemed that W's both groups were under attack, very dangerous. But to W #122 [N13], it seemed even an expert like Go Seigen could not find a strong move to contiue to attack W.
124: W #124 —
[See the variation.]
130: To W #130, it's clearly seen that the previous W [P18] and B [M18] exchange is hurting W here now.
131: When B #131 —
[See the variation for the next move.]

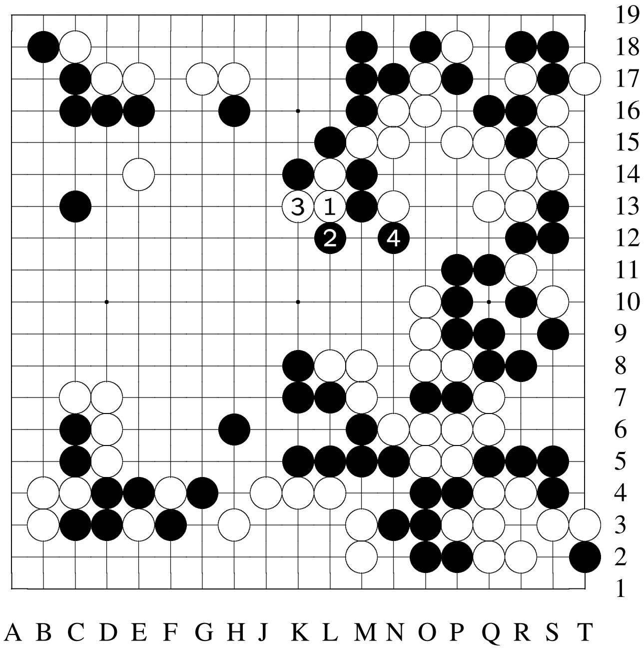


Variation 30 at move 125 in Diagram 29



Variation 30 (continued): 1

variation
[If W hane at [F16] instead...]
1: B [D17] would get the benifit at the corner.
At this moment, to get the benifit at upper left corner is the central point of the fight.



Variation 31 at move 132 in Diagram 29: 1-4

variation (W #132)
[When B [K14]...]
1: If B tries to escape here...
2: After B [L12]...
4: B would have the chance to play [N12] hane. This way, W is hurt.

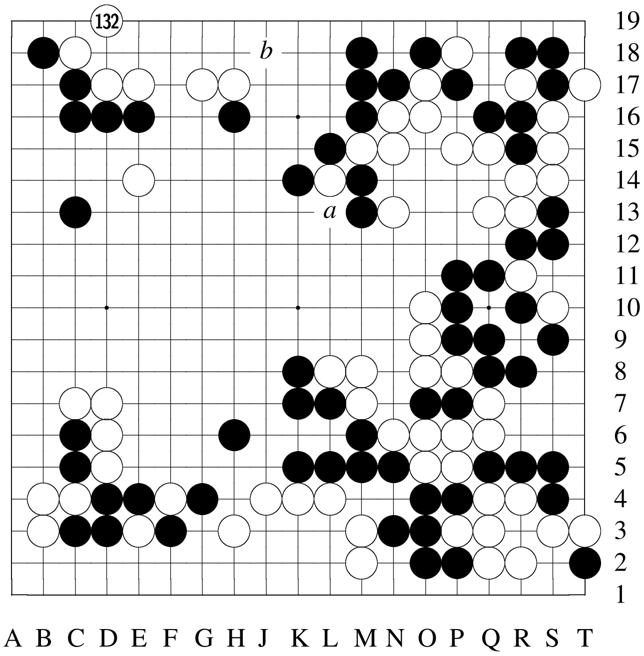


Diagram 30: 132

132: [Also,] If W omits #132 [D19], when B[a] captures one stone, next B[b] and W would lose eyeshape.

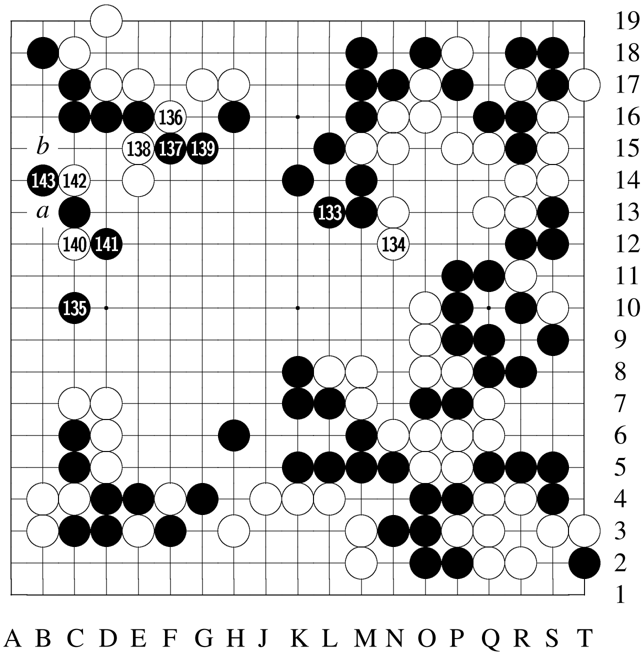
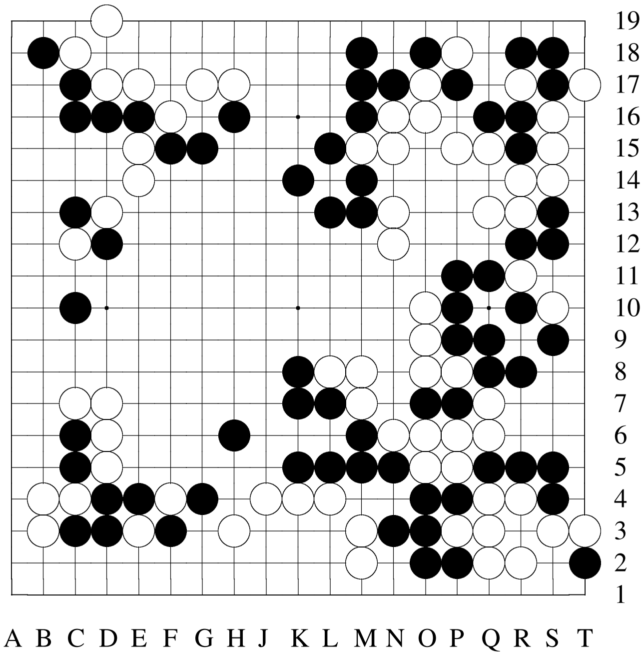
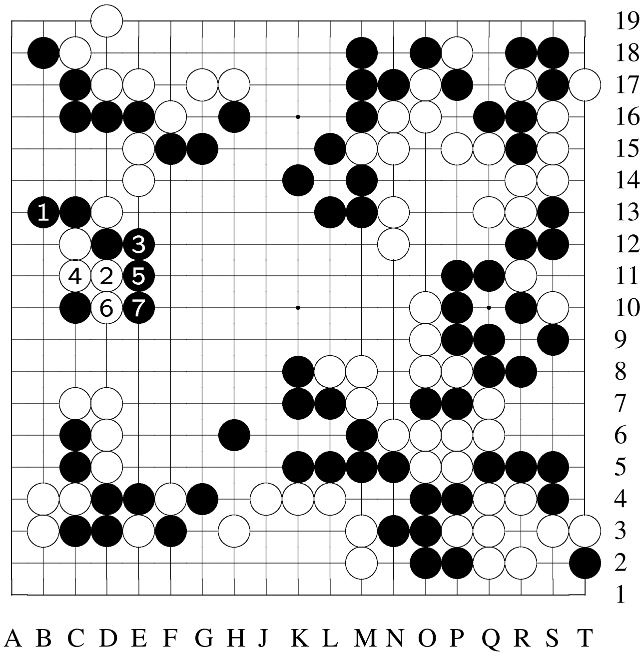


Diagram 31: 133-143

134: After #134, W's top and bottom are finally connected...
135: But when B gets #135, B is now leading in territory.
136: If W plays endgame in the normal way, his points would be enough, so W #136...
138: ...and #138 cut B, hoping to find a chance to turn it around.
140: W #140 was the tesuji aimed at when #136.
142: W #142. This move —
[See the variation.]
143: If B #143 sagari at [a], W[b] would kill B at the corner.



Variation 32 at move 143 in Diagram 31



Variation 32 (continued): 1-7

variation

[If W cuts at [D13] instead...]

1: B would go for the following exchange...

7: To this picture, although B loses [C10] stone, but W too loses one more stone at [D13]. This way, B is not bad.

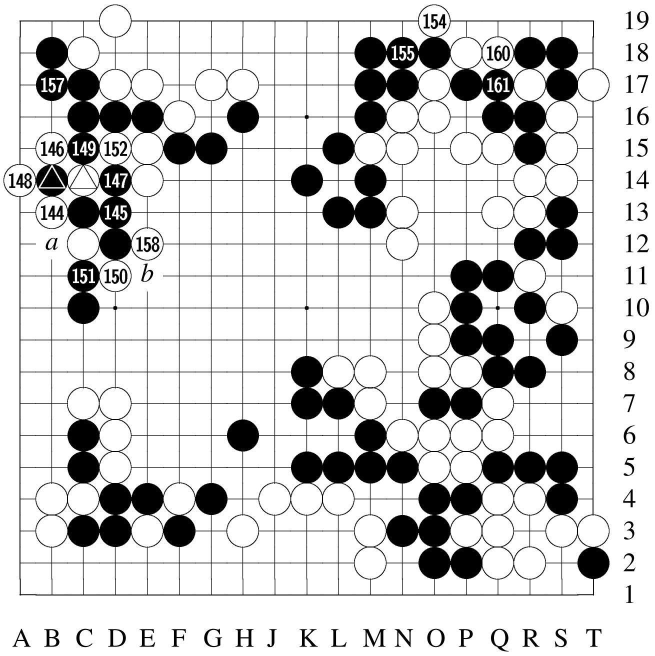
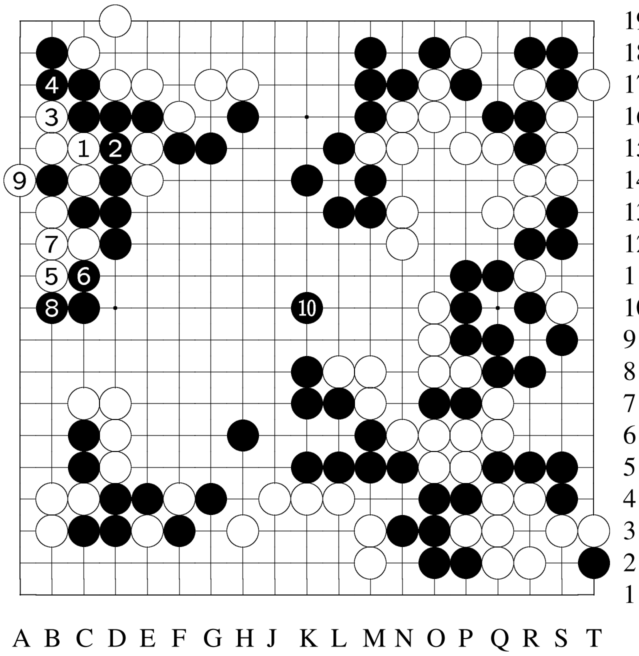


Diagram 32: 144-162

153, 159 at ▲,

156, 162 at △

147: When B #147, next (W #148) — [See the variation.]
148: So W #148 captures one stone; no other choice.
149: When B #149...
150: W #150 hane...
152: ...then cuts at #152. Here, W tries to start a ko, and with it, W tries to seal B from outside.
157: B gets a chance to play #157 during the ko fight since it wasn't a tight ko [B four stones are not under atari].
Next if W[a] connects, B[b] ladder works.
158: So W has to play #158...



Variation 33 at move 148 in Diagram 32: 1-10

variation (W #148)
[When B [D14]...]
1: If W [C15] connects...
9: To here, W lives. But if W gets gote, and ...
10: ...[and] B next gets to jump at [K10], B will be able to get a considerably large territory outside. W can't be content.

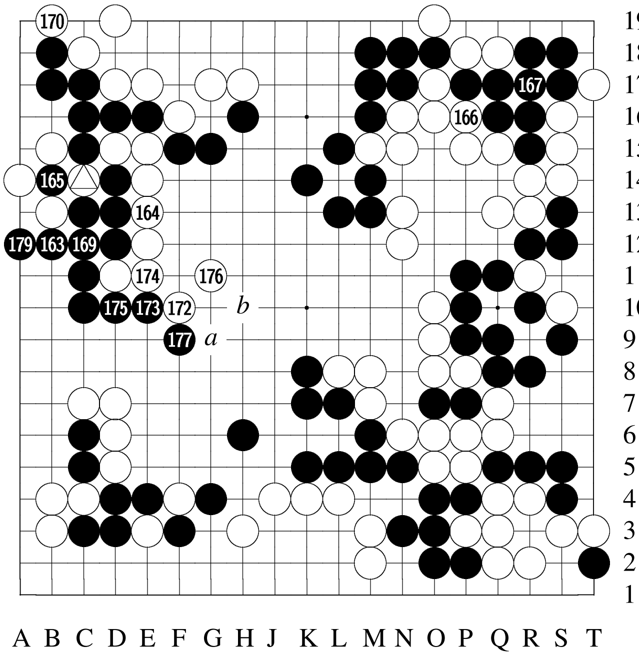


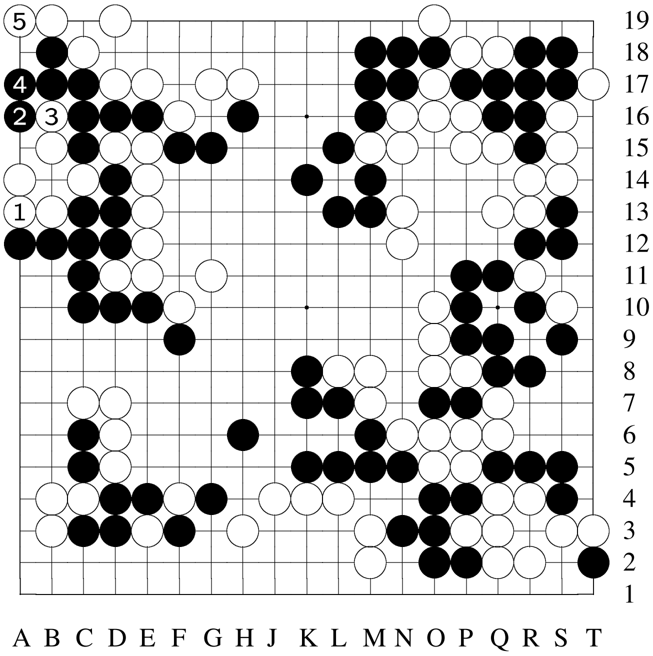
Diagram 33: 163-179

168, 178 at △,

171 at 165

164: To #164. W seals B.
166: *If the ko fight continues at the left, W wouldn't expect to have instant gain anyway. So it's more urgent to settle the right side weak group first.*
172: When W #172 kogeima ...
173: ...B #173 is the key point to attack W.
177: When B #177, next if W plays [a], B would peep at [b], and W is in danger.
179: *When W #178 [C14] captures, B #179 sagari is tesuji.*

[See the reference diagram that explains #179's effect.]



Variation 34 at move 180 in Diagram 33: 1-5

reference
[When
B [A12] sagari...]
4: After B [A17]...
5: Even if W plays one more move at [A19], it would be a 3-move loose ko. Such a ko is very light.

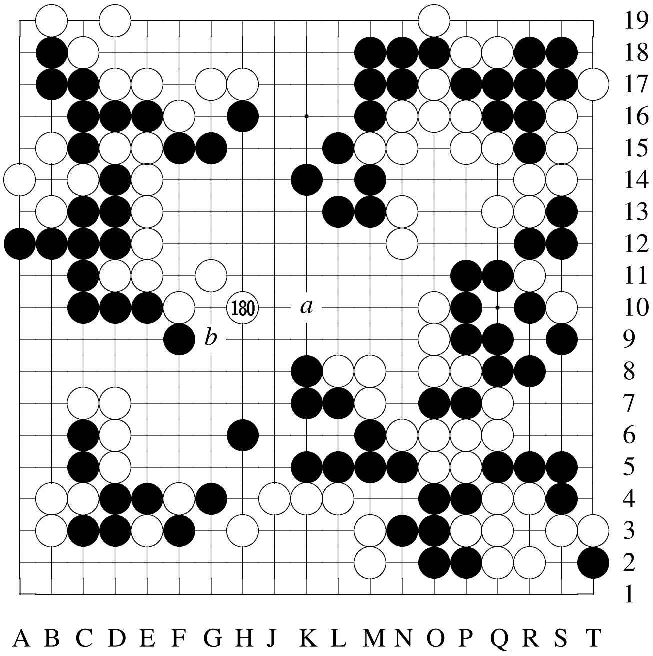


Diagram 34: 180

180: W #180 is shape. Next [a] and [b] are miai.

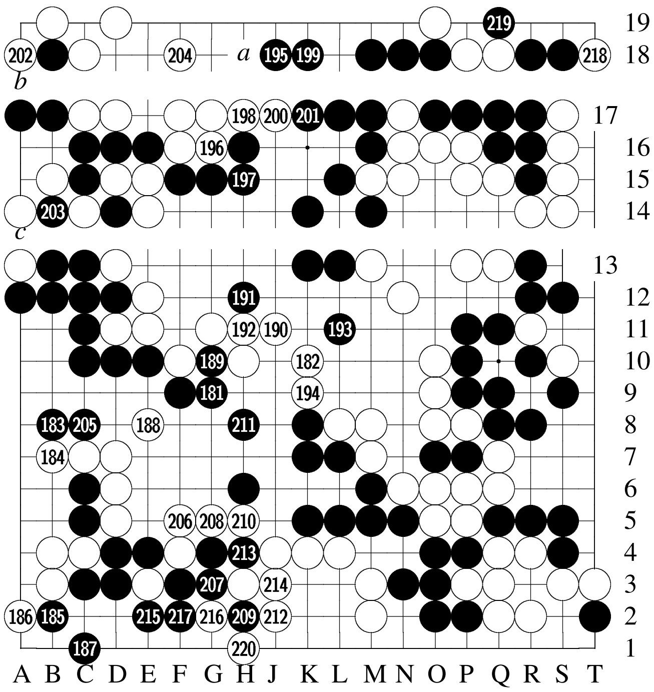
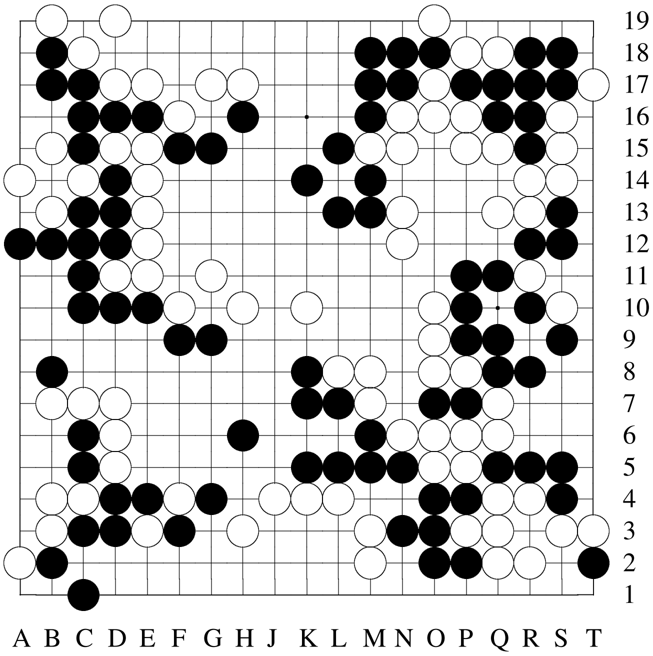
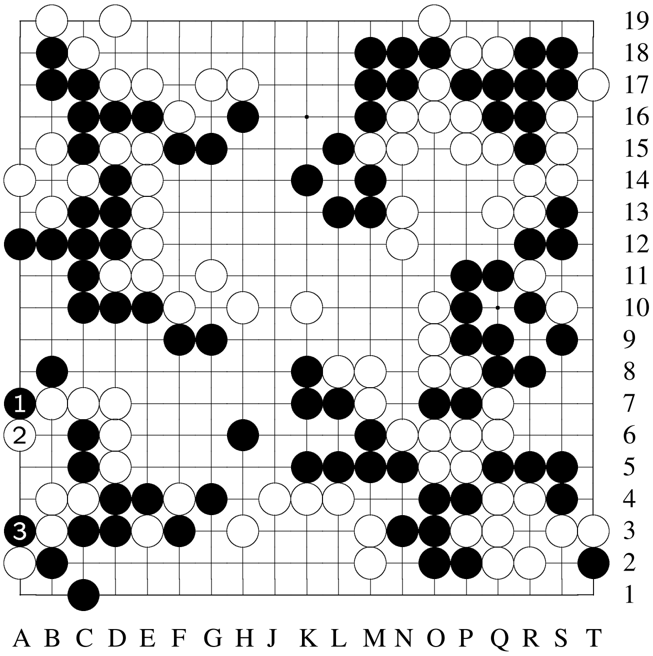


Diagram 35: 181-220

183: B #183 presses...
184: ...to force W #184. This is quite painful to W, but W has no choice but to answer.
185: Then W #185 and...
187: ...and #187 are big yose moves.
188: If W #188 tenuki —
[See the reference.]
200: Although all three [previously weak] W groups are now virtually settled, W's territory has trailed by much.
204: W #204 to block at [a] would get more points, but with this block, W would lose the big yose move at [b]. That is to say, when later W tries to continue the ko fight [B14-C14] and forces B[c], W[b] would not be there, and W wouldn't gain anything. (So W played [F18] instead of [H18].)
215: If B #215 connects at [G2], then W would play #215 [E2] and B group is not clean.
218: W #218 is sente 4 points or more.



Variation 35 at move 189 in Diagram 35



Variation 35 (continued): 1-3

reference
[Say if W plays somewhere else...]
1: After B [A7]...
3: ...and a throw-in at [A3], W team wouldn't have enough eyes.

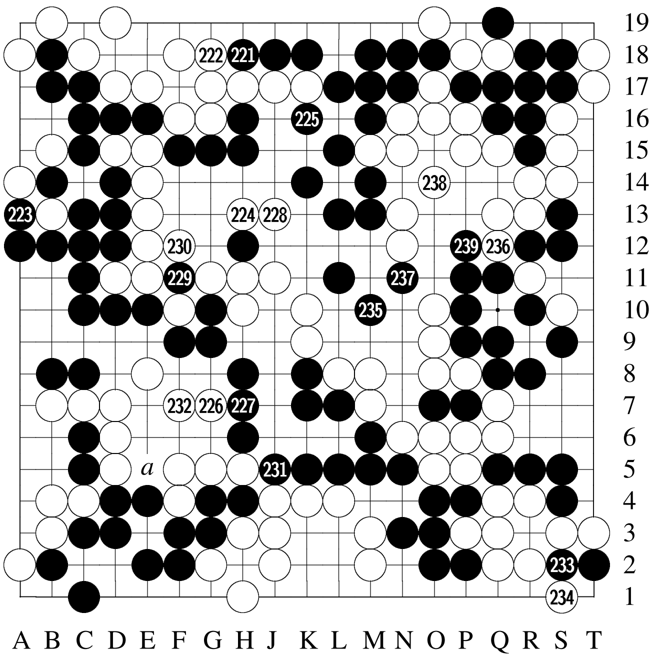
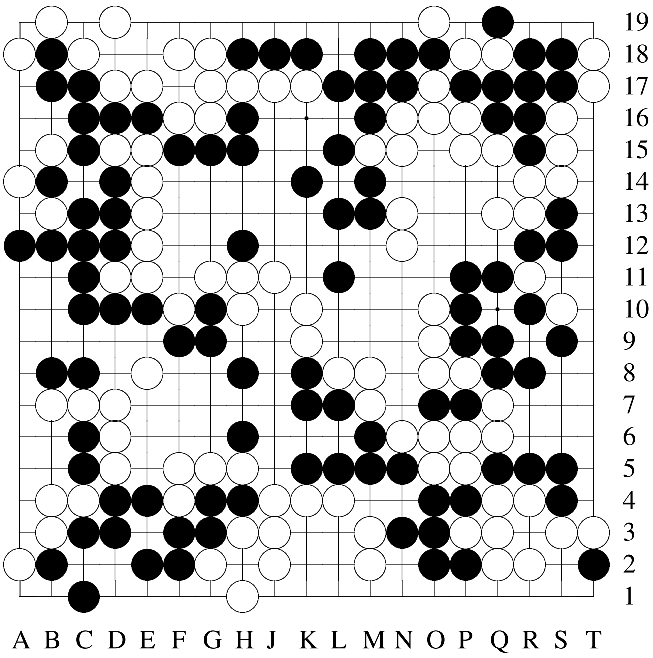
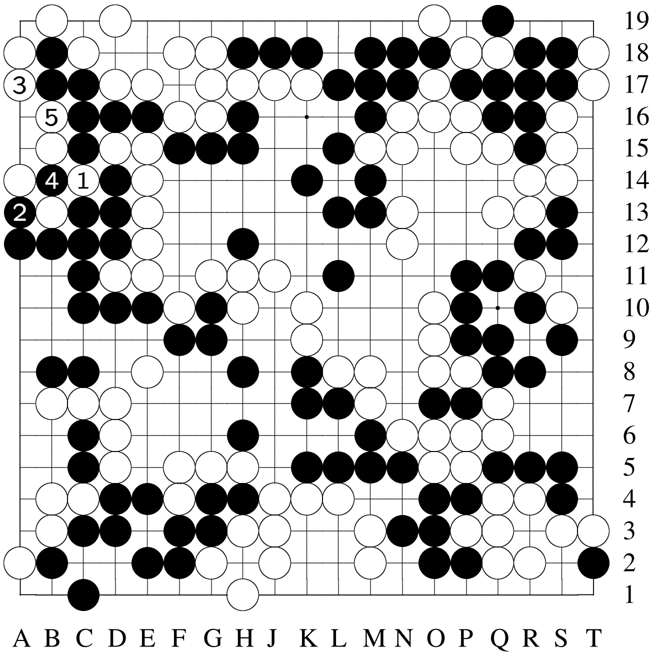


Diagram 36: 221-239

223: B #223 is worth 7 points or more.
[See the reference in which W moves here first.]
232: If W #232 is omitted, then B would have [a] push, and four W stones [F5] are captured – if W tries to save these four s-tones, the whole W team wouldn't have enough eyeshapes.



Variation 36 at move 224 in Diagram 36



Variation 36 (continued): 1-5

reference
[Suppose W moves here first...]
1: W has the following yose sequence...
5: ...To here.
[The reference shows why W wanted to save a possible move of [A17] – when he played [F18] instead of [H18].]

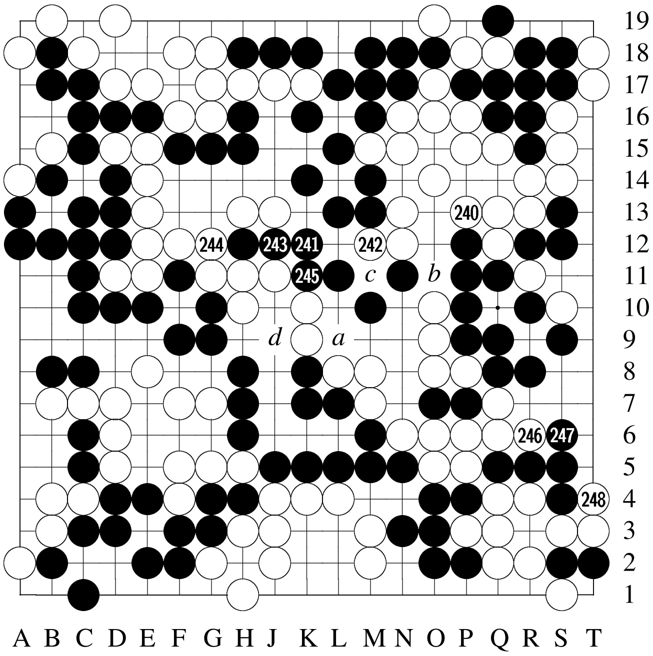
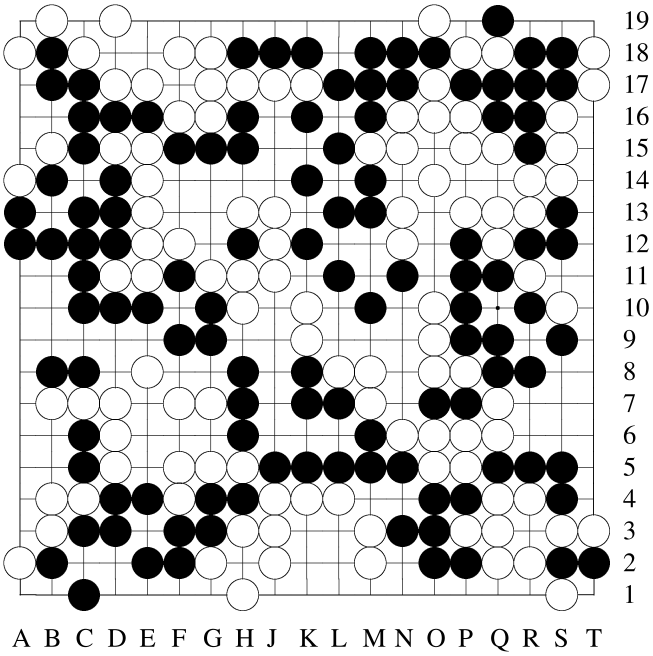
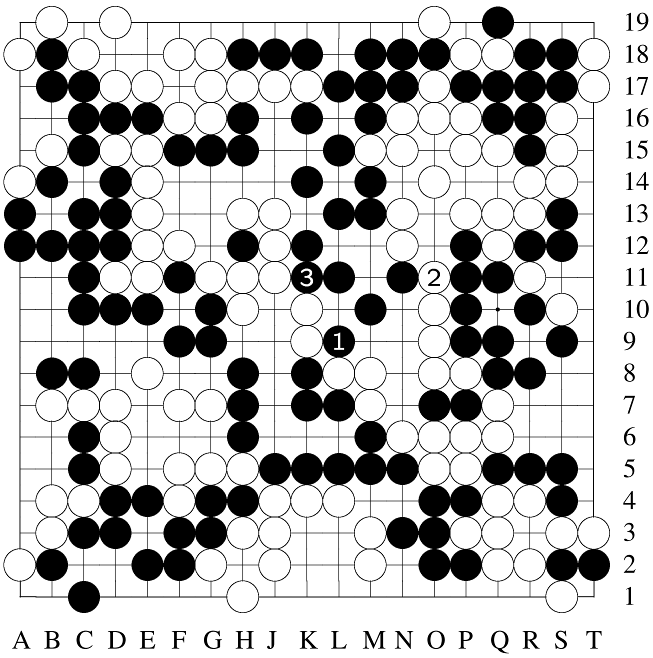


Diagram 37: 240-248

240: After W #240, even if B[a] cuts, W can [b] to live both groups. And if then B[c], W[d] lives.
242: W #242 is the only move —
[See the variation.]
248: W #248 is aiming to live at above (W has [N7] sente capture).



Variation 37 at move 243 in Diagram 37



Variation 37 (continued): 1-3

variation
[Suppose W #242 plays here instead...]
1: B cuts...
3: ...and W is dead.

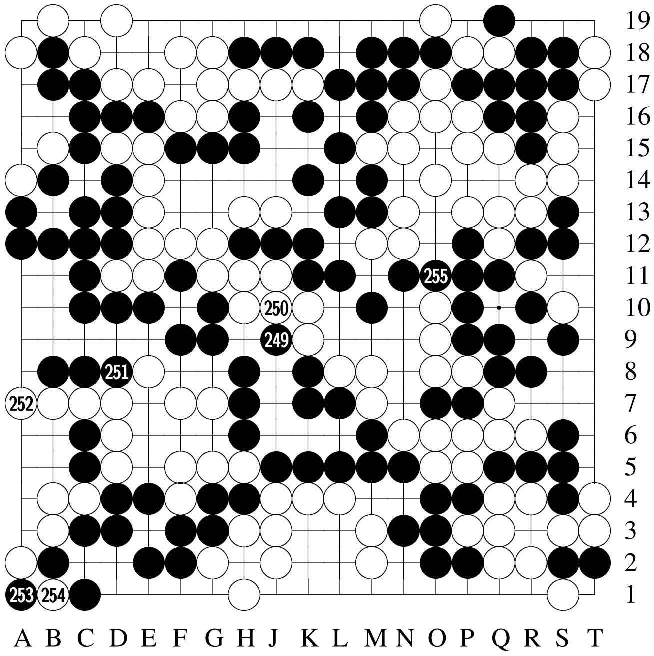


Diagram 38: 249-255

253: Even if B doesn't play #253 to start a ko fight, B is still better. Since B is better in ko threats, so B makes this move.
255: W didn't achieve his original goal after starting a fight at lower right corner, and W's situation just turned worse and worse, eventually losing the game.
255: Total of 255 moves. B wins by resignation.
Time given: 10 hours apiece

Time consumed:
Black: 4 hours 28 minutes
White: 9 hours 59 minutes

Chapter 5

Go Seigen-Honinbo Shukaku (Takagawa) 1

There have been many interesting discussions in `rec.games.go` on the rules. Here is a famous historical example.

Takagawa played seven 3-game series with Go Seigen from 1952 to 1961. The 2nd game of the 5th 3-game series (played in January of 1959) produced a problem concerning the go rules (Japanese rules), and it became a hot topic at that time. This problem was still not completely solved when the book in which I read the story was published in 1987. (The current Japanese rules were revised on April 10, 1989 and effective from May 15, 1989.)

Diagram 5.1 shows the board at move W #244 (F16) – the last move recorded. If counted as is now, W has 55 points, B has 59 points, or a 4-point lead by B on the board. Subtract that from the 4.5-point komi, it should be a 0.5-point win in favor of W.

However, B had moves remaining at the center. That is, If B[a] (M10) cut, B could force a ko (O10-O11). So if W wanted to prevent such a ko, he would have to add one more move there (inside his territory) – then it would be a 0.5-point win for B instead. Therefore, W (Go Seigen) decided not to add this move.

Mainichi Shimbun's reporter started an article on the game as the following:

> The 2nd game of Takagawa Honinbo vs. Go Seigen 9-dan's 3-game series ended on #244 at 10:10 in the evening on the 2nd day (10th). But at this moment, a problem of whether or not an addition of a move was necessary arose. Therefore, to be precise, this game was only close to the end.

Honinbo thought Wu 9-dan should add a move, but Wu 9-dan believed it was not necessary. In the game (near the end), Go Seigen actually prepared this problem by making a ko threat at lower right bigger, and at the end, he said, if there was any problem, they should play it out. Takagawa, however, had counted that Wu would certainly add a move, because according to Nihon Ki-in rules at that time, this move should be added.

Go Seigen (W) vs. Takagawa Shukaku (B)
White: Go Seigen 9 dan
Black: Takagawa Shukaku 8 dan
1959-01-09,10
Atami, Japan
Komi: 4.5
Result: B+0.5
Time: -

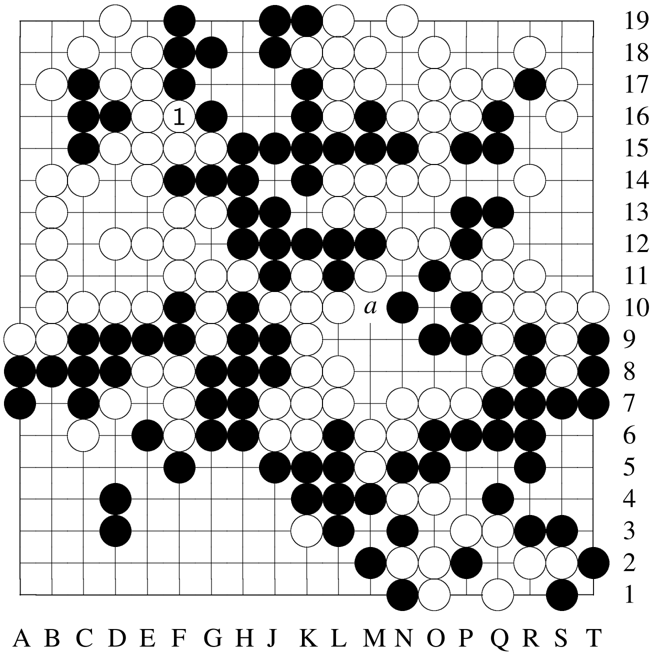


Diagram 1: 1

1: Captures - White - 19, Black - 12

Figure 5.1: Go Seigen-Takagawa Ko Dispute Final Board

Both Wu and Takagawa had smiles on their faces while insisting their own viewpoints, and the atmosphere beside the board was relaxed. Not until the news was about to go public, referee Hasegawa Akira 7-dan made the final decision: “The game ends after W adds one more move.” That is: Takagawa (B) wins by half point.

Referee in chief Hasegawa Akira 7-dan’s “B wins by half point” decision was based on the Nihon Ki-in’s go rules written on October 2, 1949. At that time, in treating a possible ko like this at the end of a game, it was rigidly stated that W (in this case) had to add a move to eliminate this ko. I roughly studied the 1989 version of Japanese rules, and it seems to me that the new version has shifted in favor of “playing out.” However, I am not an expert on rules.

What if Wu-Takagawa game was played out regarding to that possible ko? The book I read had some clear commentary on it. I have compiled it to a game record and placed it in a Appendix H. The playing out is quite interesting, consisting the consideration of passes.

After this Wu-Takagawa encounter, Nihon Ki-in admitted that there were still some regretable spots in the rules, and it was promised to be improved. Wu also clearly stated, before the improved version came out, he would obey Nihon Ki-in's go rules when he played with Nihon Ki-in bounded players (Go Seigen was not a member of Nihon Ki-in then). The problem was temporarily solved, but after 1/4 of a century (the game was played in 1959), this particular part of the rules was still not improved (I am not sure if the 1989 version did a particular improvement with respect to this problem).

The following game is another one of Go Seigen and Takagawa's famous matches, another of Japan's Strongest Deciding Matches.

The 1st Japan's Strongest Deciding Matches
Go Seigen vs Takagawa
White: Go Seigen 9-dan
Black: Honinbo Shukaku (Takagawa) 8-dan
September 26-27, 1957
Tokyo, Japan
Komi: 0
Result: W+Resign
Time: 10 hours each

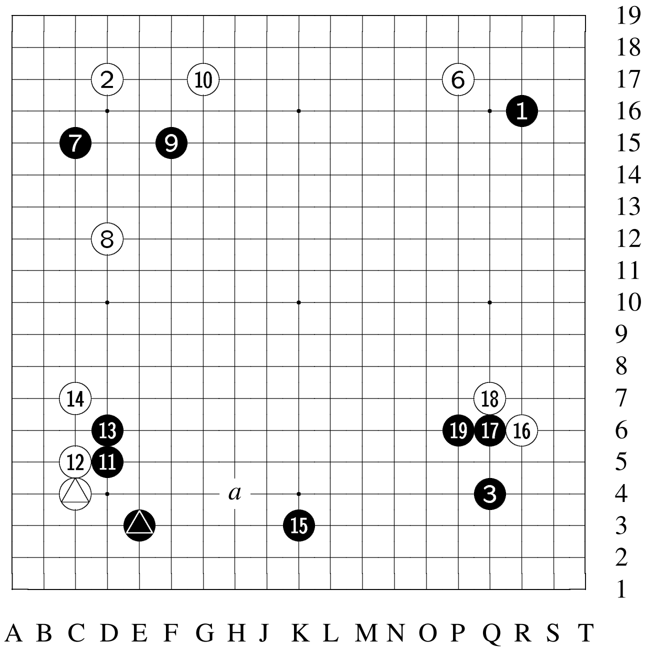


Diagram 1: 1-19

4 at △,

5 at ▲

Go Seigen (Wu) vs. Takagawa
(The 1st Japan's Strongest Deciding Matches)
Black: Honinbo Shukaku (Takagawa), 8d
White: Go Seigen (Wu), 9d
Date: September 26-27, 1957
Place: Tokyo

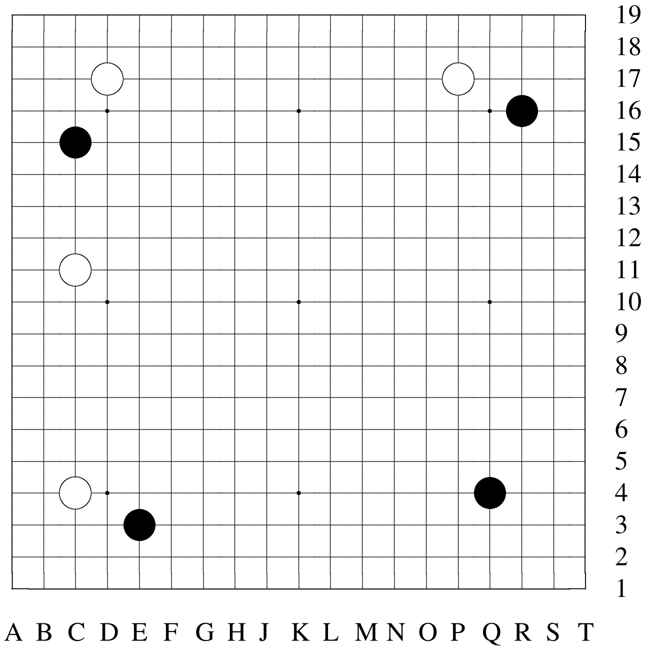
2: *The 1st Japan's Strongest Deciding Matches are to have 30 games played. This game is the 20th. So 2/3 of the games have been played.*

Wu 9-dan's record up to this point is 6 wins and 2 losses. He has led far in front of other players, fully showing his extraordinarly strength.

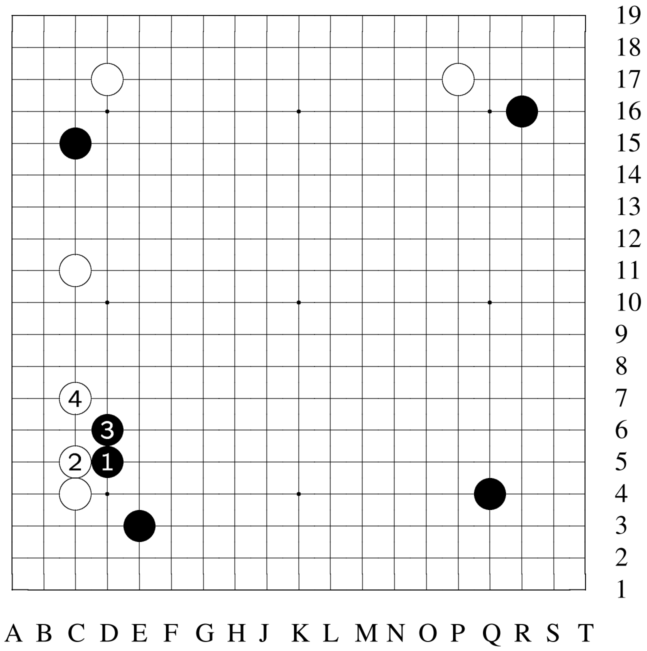
3: *According to the rules, each player is to play 10 games. Now [Wu] has only 2 games left. One is to play Fujisawa 9-dan, and the other is to play Kitani 9-dan. Both these games will be Go Seigen's turn to play black. If everything goes as normal, the possibility that Wu will end up with an 8-2 record is high. In recent years, Go Seigen 9-dan has never lost playing black, so this prediction [8-2 record] is reasonable. Even with a conservative calculation, say 1 win and 1 loss in the remaining two games, the total will still be 7 wins and 3 losses, a 70% winning percentage. Winning the title is unshakable.*

4: *The players [other than Wu] in this Japan's Strongest Deciding Matches have all beaten by Go Seigen (and beaten to BWB handicap – they received sente in 2 out of*

3 games). In these Matches, no matter Wu's final standing will be 7-3 or 8-2, he will once again show his unbeatable form in 10-game series.
5: *In the beginning of this game, both side chose common fusekis. Takagawa Honinbo displayed his simple and steady style, keeping the sente effect throughout, and after he successfully tackled tough obstacles in the middle game, he grabbed the lead.*
6: *Go Seigen 9-dan saw the unfavorable situation. He struggled by starting a ko fight, and the picture changed. During the violent ko fight, Takagawa deliberated deeply. After a long period of pondering, he delivered a famous and most extraordinary move, thus avoiding a local loss, and once again he passed an obstacle.*
7: *However, at this very moment, Takagawa Honinbo was careless at a move that he should have made a forcing move, and the game was led to tension once again. The confusing situation lasted all the way to almost the end. Suddenly, Takagawa made a strange move, and the situation sharply turned worse for him. Facing the losing situation, Takagawa started a ko fight, hoping to turn it around with it – the game became violent again. In this game, ko fights were complex and spectacular. Hopefully, the readers will not only learn how to think around a ko, but also have a taste of the subtlety of ko.*
8: W #8 pincer. The common belief is that when there is a structure like W [C4] and B [E3] [marked], W #8 to make pincer from this side is unfavorable. This was already mentioned by "Kisei", the 4th Honinbo Dosaku Meijin [17th century], in his fuseki theory, and it has become a principle ever since. The reason is —
[The variations show references.]
But here I had my own plan, so I decided to try W #8 pincer.
W #8 to play a pincer at [a] is common sense, and it's used in many games.
9: B #9 two-space jump to...
10: ...[to] exchange with W #10 is good order.
When B made #9 [F15], W would of course answer #10, but —
11: ...[but] if B makes #11 without the exchage of #9 and #10...
13: ...and only to make F15 now instead —
[See the reference.]
15: B #15 extension. Beautiful spacing with lower right star point. This way, B is of course not bad.
16: W #16's purpose is —
[See the variation for B #17.]
17: [However,] B #17 presses the W stone. This is a severe approach, and it's better than O4.
19: B #17 and #19 try to extend the bottom side while pressing W stones. Next move (W #20) —
[See the variation for W #20.]

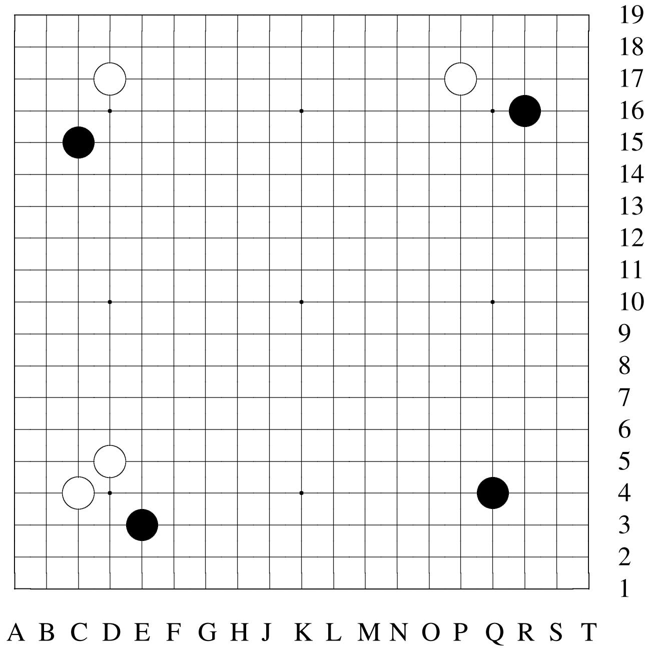


Variation 1 at move 9 in Diagram 1

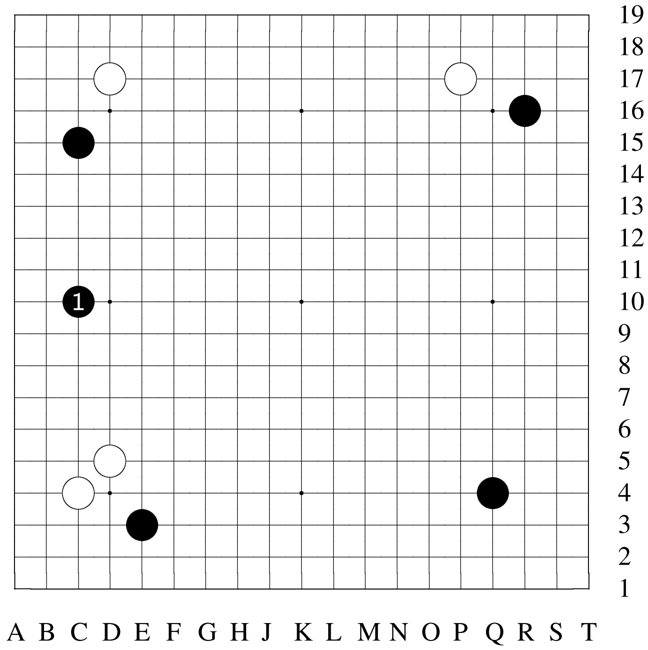


Variation 1 (continued): 1-4

reference 1
[Suppose W makes a pincer move from this side...]
4: To W [C7], all the W stones on left side are at low position, so W is thought to be not good.



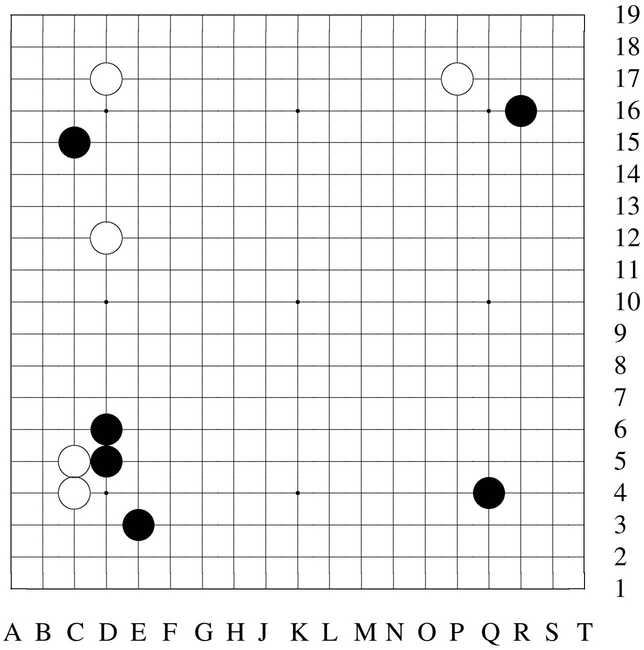
Variation 2 at move 9 in Diagram 1



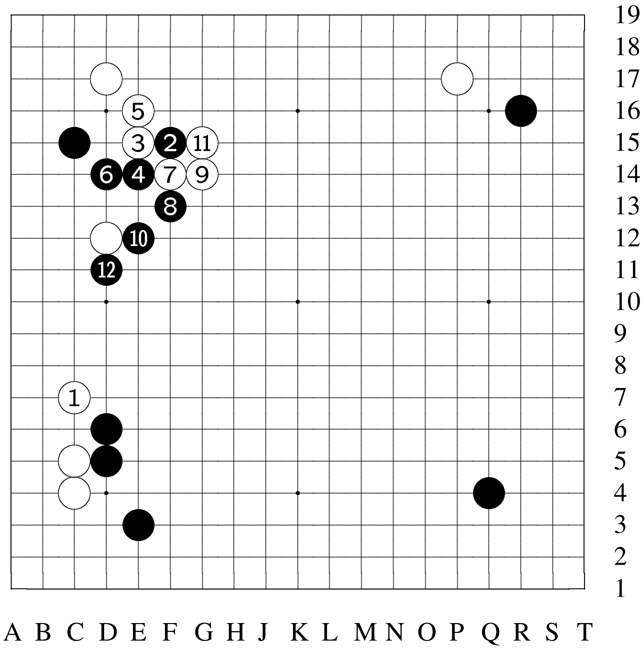
Variation 2 (continued): 1

reference 2
[Continued from reference 1] That is to say, before W tries to make a pincer move at the top, he should make a kosumi [D5] first, otherwise the result [of pincer] will not be good to W. However...

1: [However], if W kosumi [D5], B would not let W make the pincer at upper left. B [C10] extension is common sense.

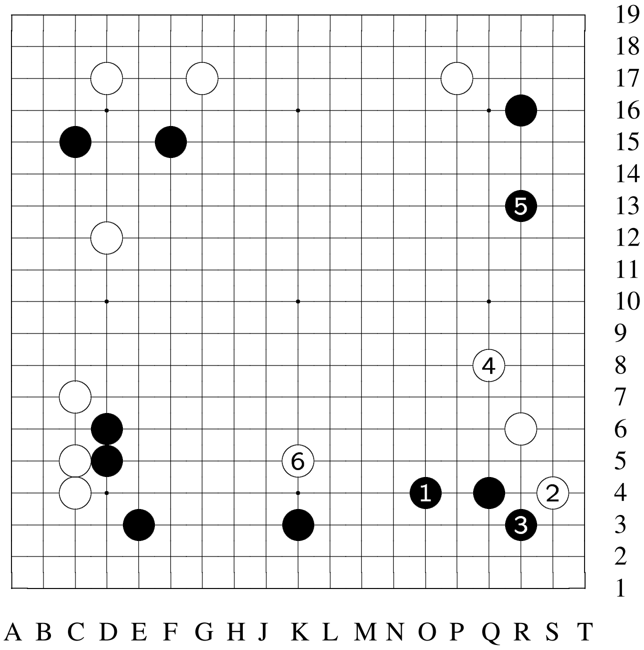


Variation 3 at move 14 in Diagram 1



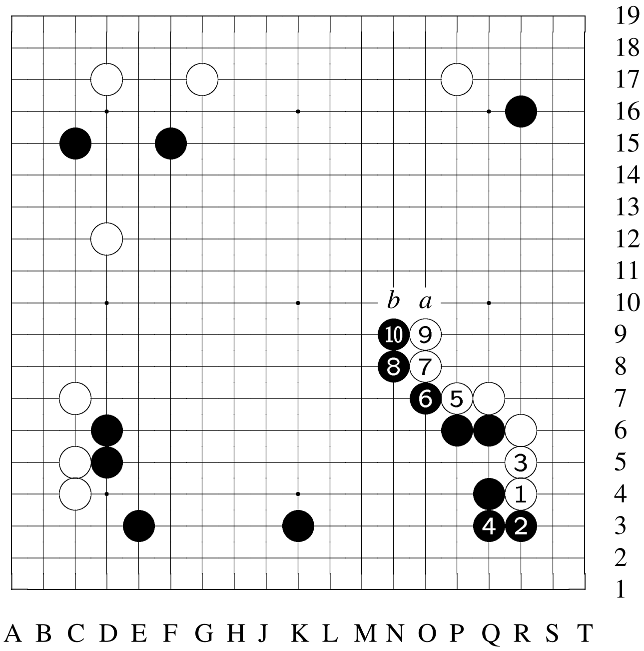
Variation 3 (continued): 1-12

reference
[Suppose B does not make [F15]-[G17] exchange with W before the moves at lower left corner...]
1: After W [C7]...
2: When B gets [F15] now...
3: W would choose a variation different from [G17]...
12: To here, W [C7] stone has occupied a great position, and B is no good.
On the other hand, if this variation at upper left is played before lower left, B wouldn't play [D5] but [C7] instead. This is obvious.



Variation 4 at move 17 in Diagram 1: 1-6

variation (B #17)
[W [R6]'s purpose is...]
1: If B [O4]...
5: Then if B [R13]...
6: W [K5] to reduce B's moyo.
This way, B only has territory on one side ["one dimentional" on lower side], and it becomes a simple, easy opening.
However —



Variation 5 at move 20 in Diagram 1: 1-10

variation (W #20)
[After B [P6]...]
1: If W [R4]...
5: When W [P7] extends...
10: B presses W all the way to [N9].
Next if W[a], B[b], and B's moyo below would be even larger.

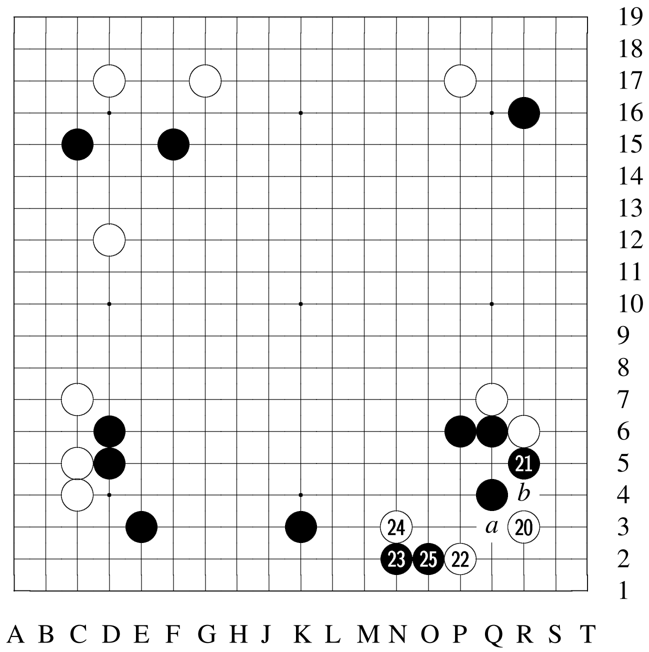
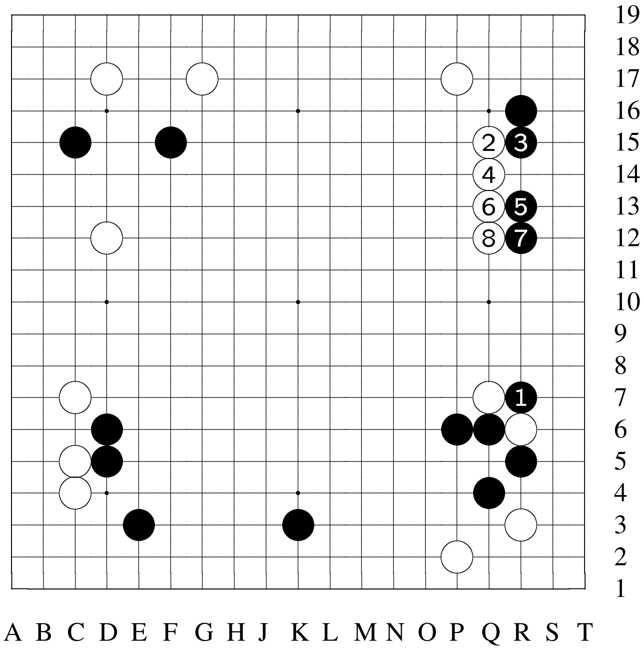


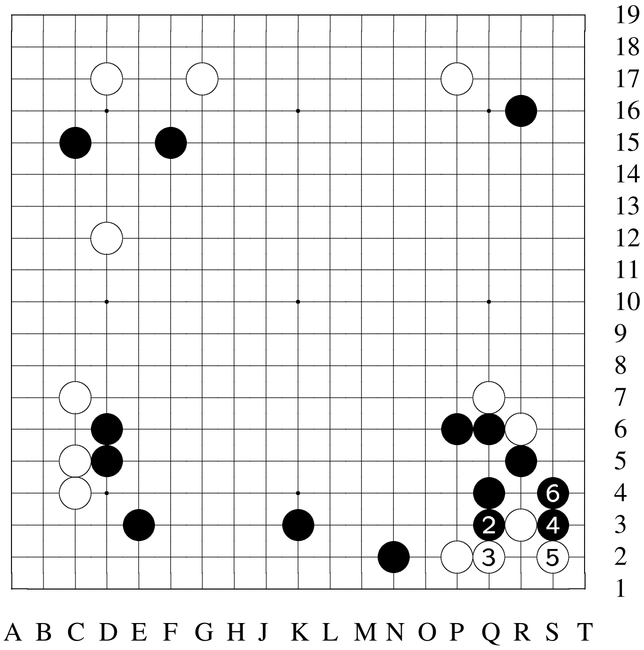
Diagram 2: 20-25

20: When W #20 invades the corner, if B blocks at [a] to let W connect at [b], it would be too much a loss on territory for B.
21: Against W #20 [R3], B #21 is the correct answer.
22: When W #22 keima —
[See the variation for the next move, B #23.]
23: B #23 severe. A good move.
B #23 move was first played by Sakata Eio 9-dan. The following is Go Seigen 9-dan's brief explanation on B #23.
[The variations show references.]
24: Under B #23's [N2] sudden attack, W feels uncomfortable and difficult.
In any case, there is no better way but to try to get out into the center.



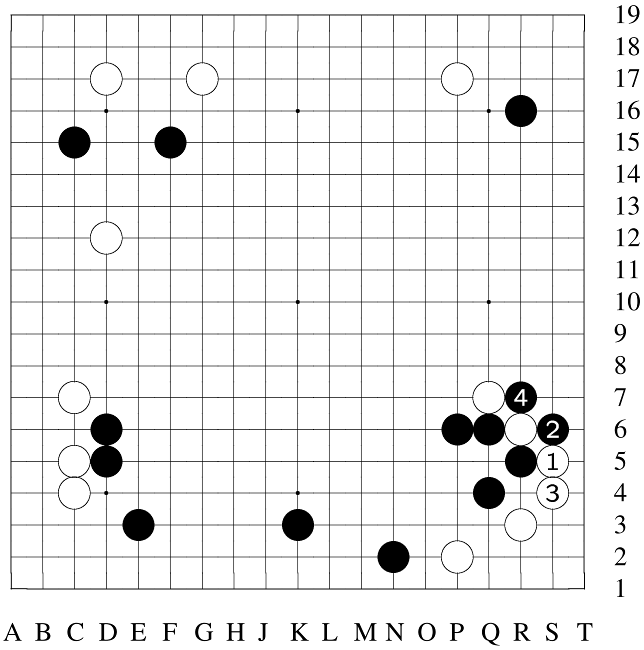
Variation 6 at move 23 in Diagram 2: 1-8

variation (B #23)
[When W [P2]...]
1: If B cuts...
8: ...To here, W's opening looks interesting.



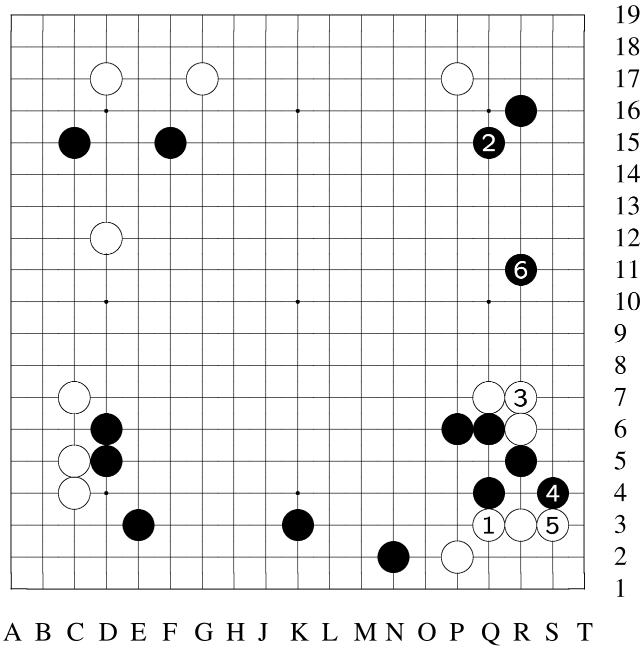
Variation 7 at move 24 in Diagram 2: 1-6

reference 1
[When B [N2]...]
1: Pass
If W tenuki...
2: B has [Q3]...
6: ...To here, W has lost the eyeshape, and to escape under B's heavy surrounding is quite difficult. W completely fails in this picture.



Variation 8 at move 24 in Diagram 2: 1-4

reference 2
[Again, when B [N2]...]
3: Although W [S5] and [S4] live the corner, but ...
4: After B captures one stone, B's shape is very thick. W is again not good.



Variation 9 at move 24 in Diagram 2: 1-6

reference 3
[After B [N2]...]
1: W [Q3] might be a correct move, but...
2: B [Q15] kosumi gets an extremely good point.
3: Then if W connects...
4: B [S4] is sente...
5: After W blocks...
6: B [R11] extends, and W shape looks heavy.

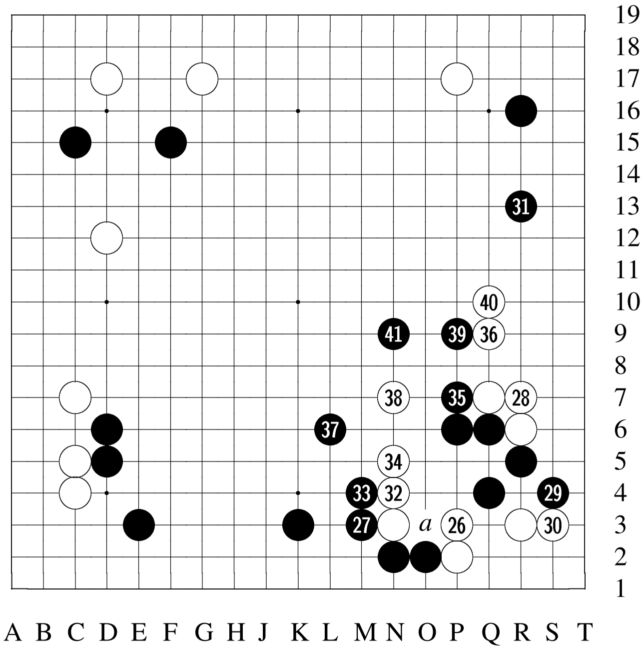
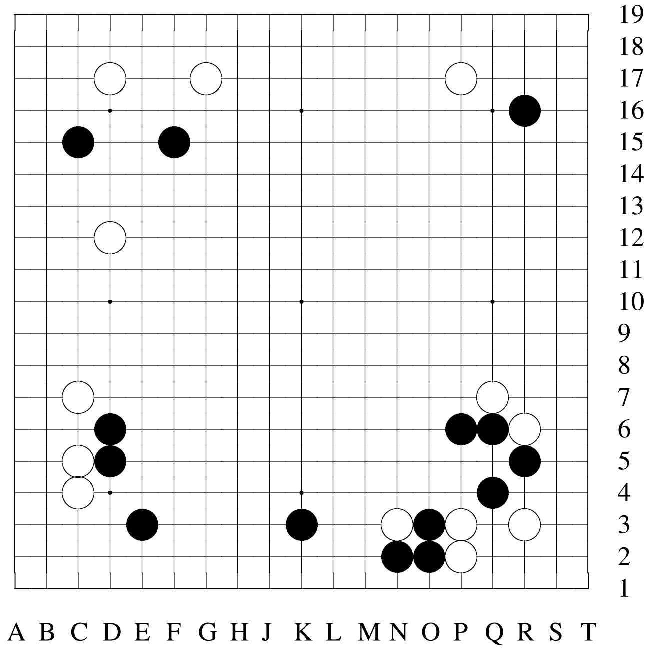
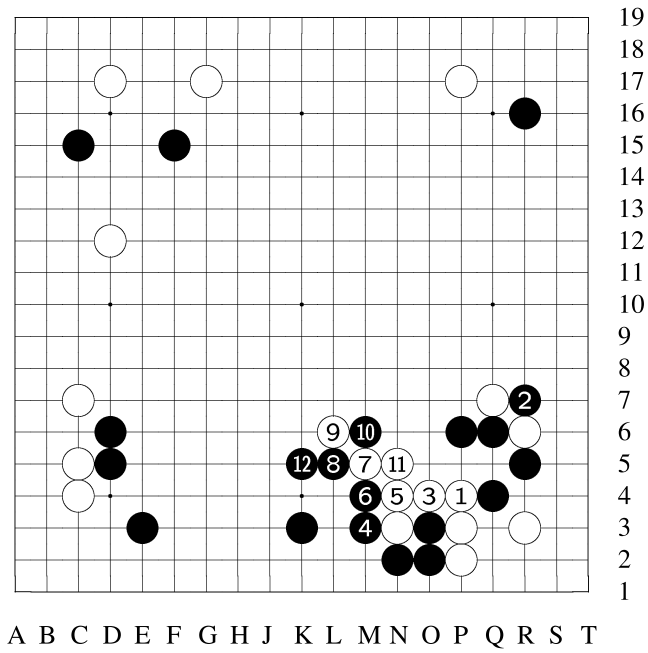


Diagram 3: 26-41

26: W #26, too, is of no choice. If W blocks at [a] instead, B would cut at [P3] and W is in deeper trouble.
27: B #27 is a steady and solid move. This way B is of course not bad, but he could also consider the following variation.
[See the variation.]
28: W #28 connects. This move is somewhat heavy, but considering the relation with the corner, W probably has to play here first.
30: When W #30, next move (B #31) —
[See the variation.]
31: Therefore, B #31 is the most approparaite move.
32: W #32 has to go out a little bit to be useful in middle game.
33: B #33 to #35 are sure moves.
[See the possible variation for #33.]
36: W #36 to #38 are also the only moves.
38: B on one hand chases W toward the center, on the other hand expands his moyo at the bottom. B's pace is smooth and comfortable.
39: When B #39 touches...
40: W #40 extends; no choice.
41: *In this shape, #41 jump is tesuji. Next —*
[See the reference.]

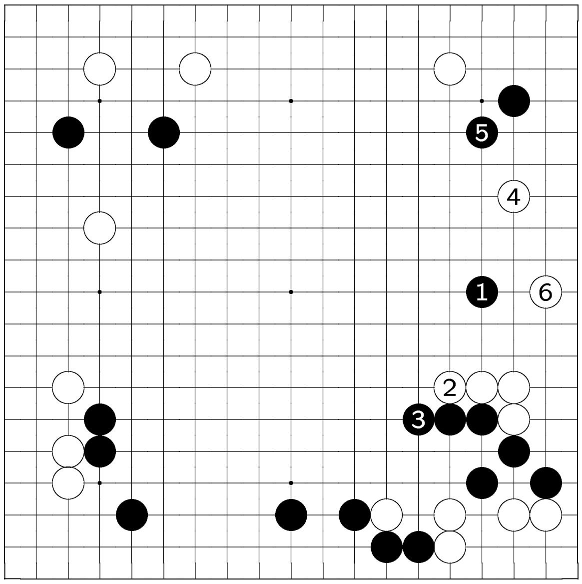


Variation 10 at move 28 in Diagram 3



Variation 10 (continued): 1-12

variation
Instead of [M3] B can push this way...
1: When W [P4]...
2: B cuts here...
3: If W bends...
12: To here, B's territory at the bottom is solidified, and it would be a simple and easy game for B. Besides, this W team is not completely alive, and such a burden would be a big headache to W.

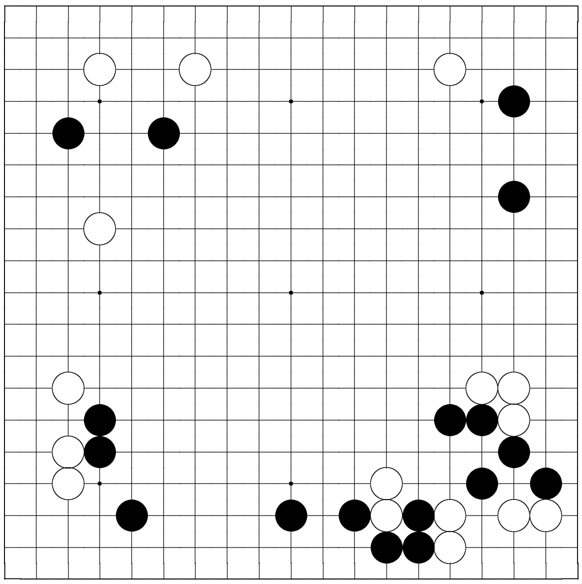


19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

A B C D E F G H J K L M N O P Q R S T

Variation 11 at move 31 in Diagram 3: 1-6

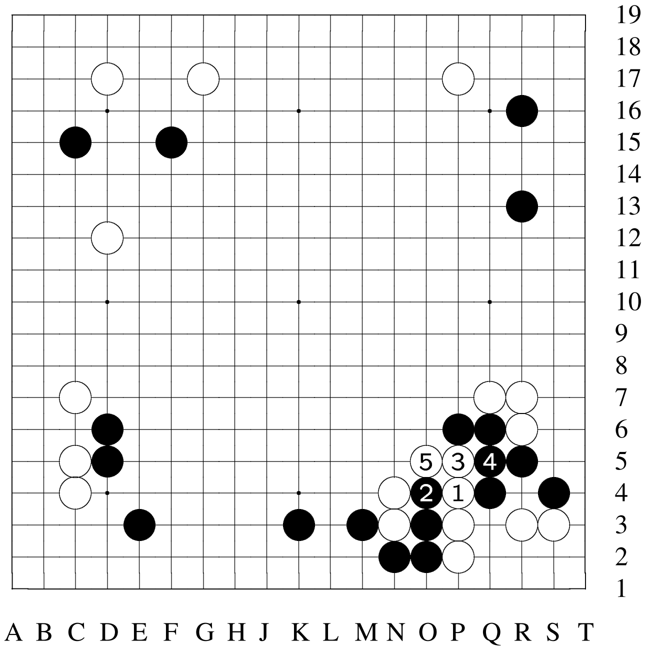
variation (B #31) [When W [S3] blocks...]
1: B certainly hopes to have a pincer move here...
2: But after W's pushing...
4: And [R13] pincer...
6: When W [S10], B's territory is "stolen." From territory's point of view, B's way of playing is rather conservative and loose.



19 18 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1

A B C D E F G H J K L M N O P Q R S T

Variation 12 at move 34 in Diagram 3

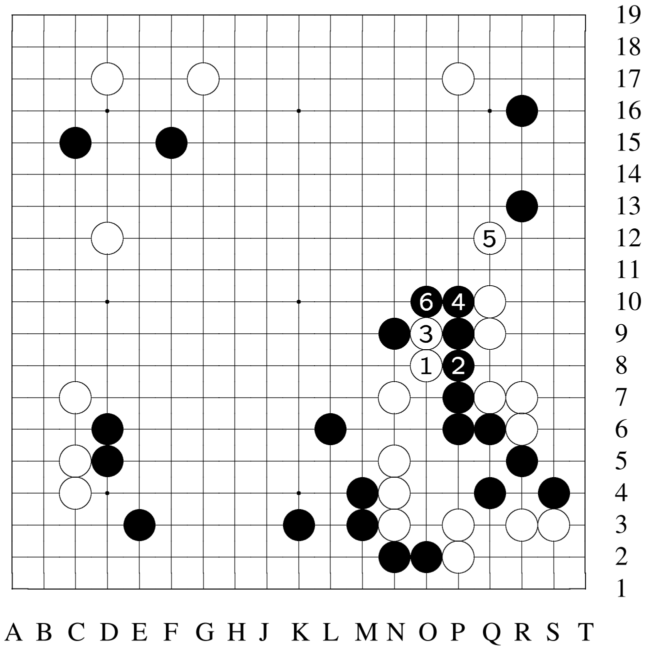


Variation 12 (continued): 1-5

variation

If B pushes here instead of [M4]...

5: *To here, B no good.*



Variation 13 at move 42 in Diagram 3: 1-6

reference

[When B [N9] jumps...]

1: If W peeps now...

4: When B extends again...

5: W has to answer a move here...

6: And when now B blocks here, W gets nothing.

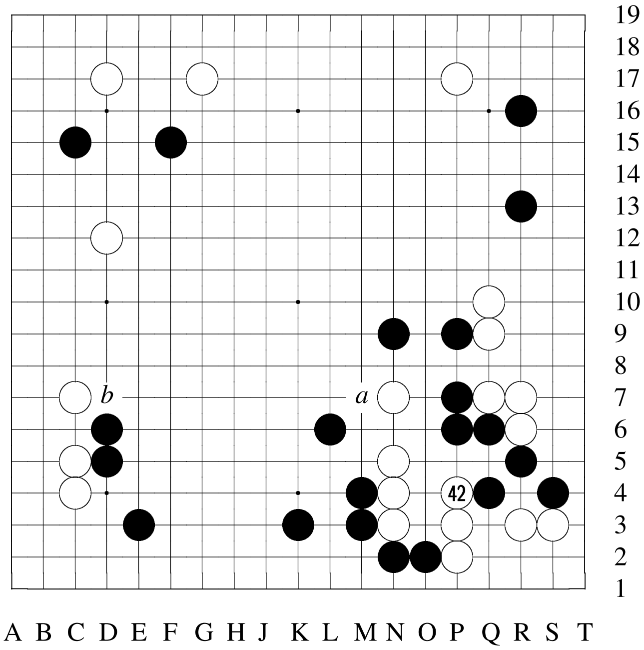
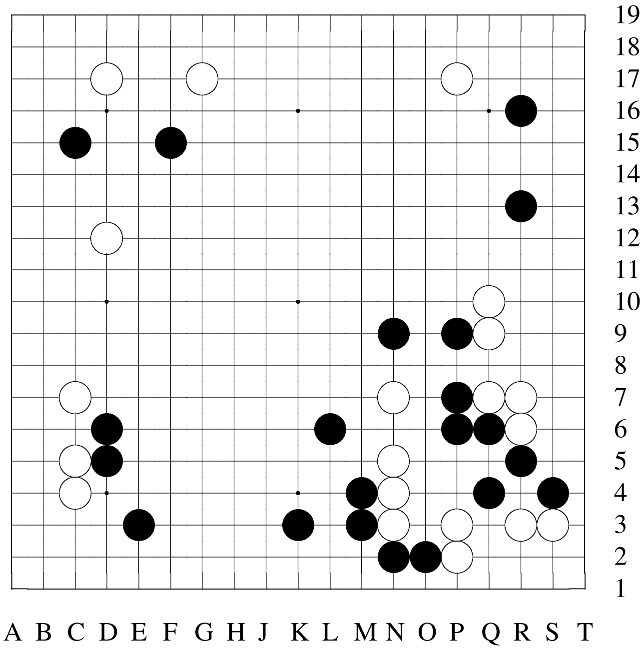
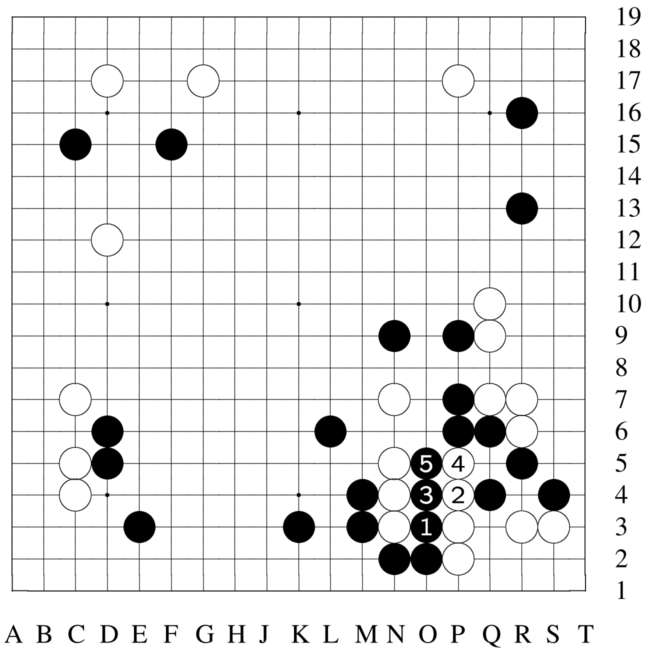


Diagram 4: 42

42: If W #42 does not "double" (making a bamboo joint) here, W is unable to get out with [N7] [marked] stone. Also, without #42 — [See the reference.] Now, when W #42, if B[a] next, W[b] pushes and thereafter no matter how big B tries to fence, B's moyo won't get too big.



Variation 14 at move 43 in Diagram 4



Variation 14 (continued): 1-5

reference
[Say W is without the [P4] stone...]
1: When time comes, B can try [O3] push...
5: ...To [O5] cut – making an exchange with W.

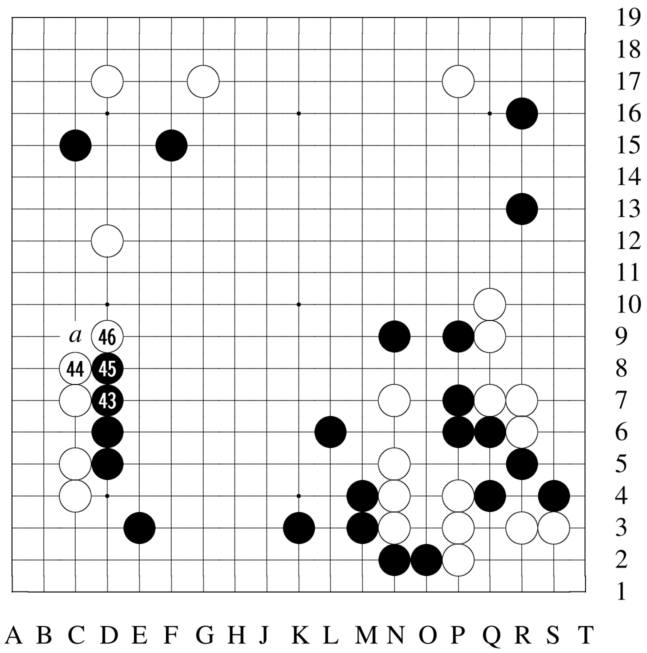


Diagram 5: 43-46

43: B #43 and #45 sente to enlarge the moyo is good order.
46: W[a] instead of #46 would be a slack move.

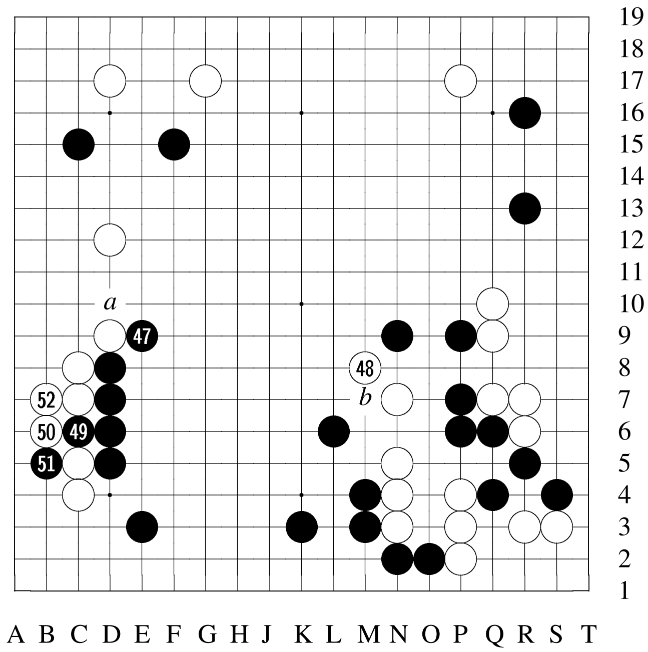
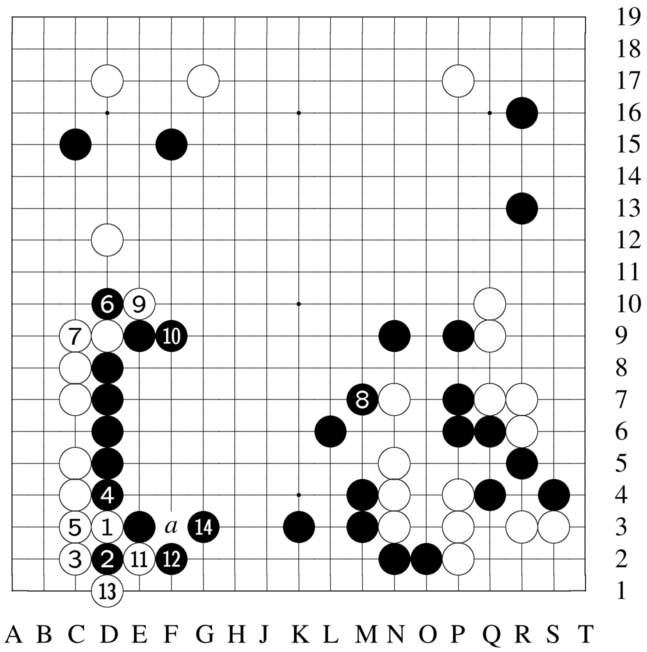


Diagram 6: 47-52

47:
And when B #47, W[a] next would be slow too. Playing slow moves like this under the current situation, the W team at right side would be blocked by B[b].
When B #47, next (W #48) —
[See the variation.]
48: Therefore, W #48 to get out is emergent.
49: B #49 and the moves followed gain big. Since W was eager to get [M8] point, to let B gain here is unavoidable.



Variation 15 at move 48 in Diagram 6: 1-14

variation (W #48)
[When B [E9]...]
1: W [D3] kosumi is also a big move. But...
4: After B settles the shape in sente...
8: B [M7] kosumi and W's way out is blocked...
10: Then...
14: Even if W gains a bit here, it's not nearly enough to match B's territory at the center.

Also, under normal circumstance, W has [a] instead of [E2]. But in this game, B's area is too solid, and there is no space for W to maneuver with [F3].

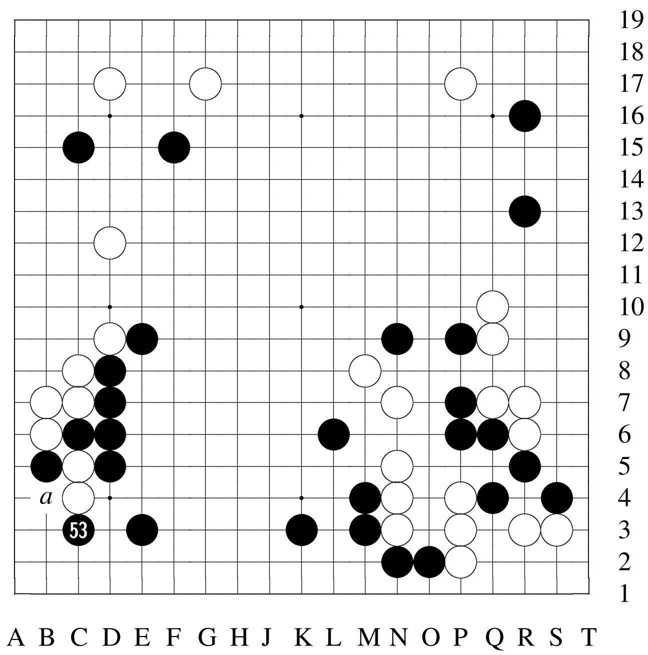
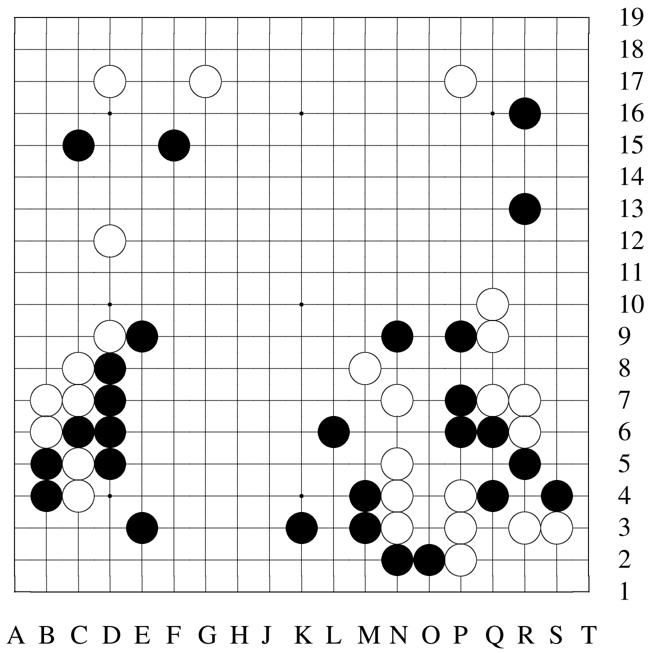
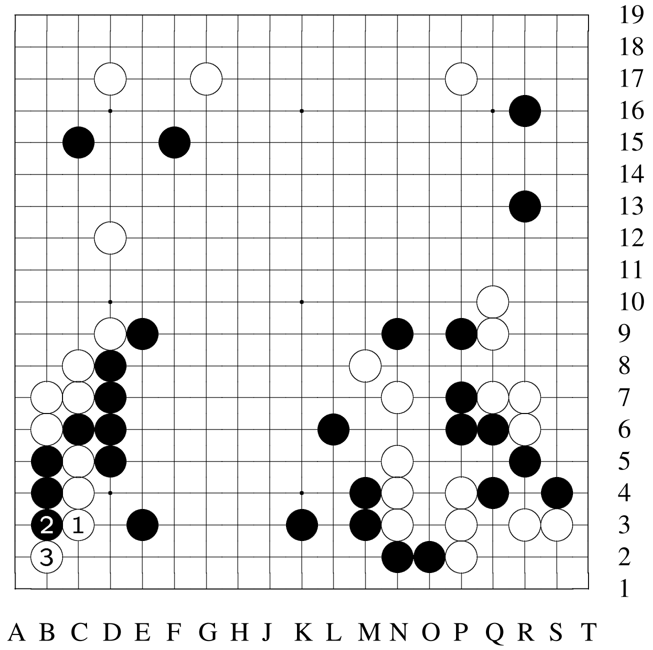


Diagram 7: 53

53: B #53 is the shape. If B[a] instead —
[See the variation.]



Variation 16 at move 54 in Diagram 7



Variation 16 (continued): 1-3

variation
[If B plays [B4]...]
3: B stones are captured.

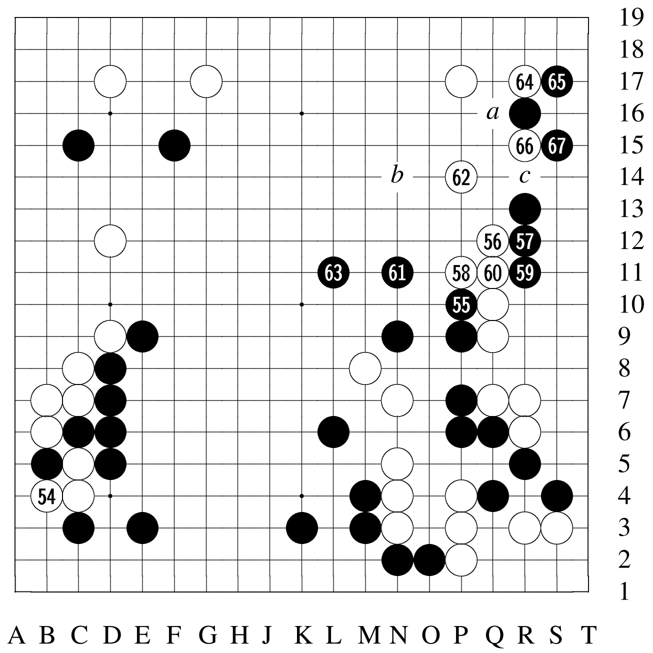
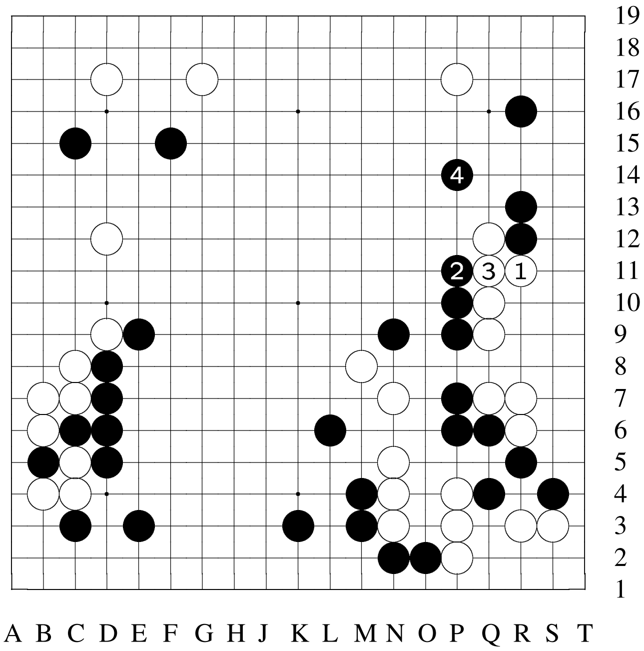


Diagram 8: 54-67

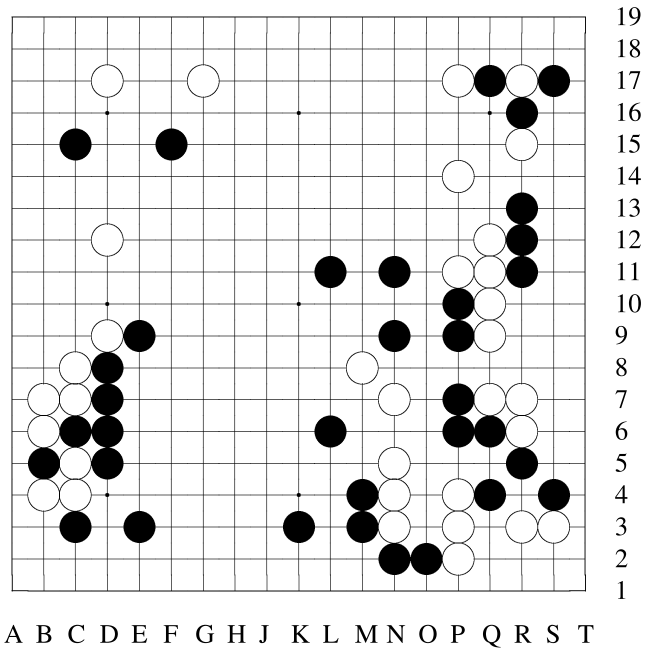
57: B #57 is the key point. B just extends to see W's reaction.
[See the variation for W's next move.]
58: Currently, the emphasis is the center, so #58 hane this way is certain.
62: B #61 [N11] and W #62 also follow the trend of play.
63: B #63 good point.
If B let W get this point, the sides of attacking and being attacked would be switched.
64: B had gained in sente at lower left corner, then gained more territory at the right side. Even if B's center moyo would get reduced, comparing the territories, B is better.

65: Hereafter, as long as B's center group that was extended from the right does not get severe attack, as a whole, B still retains the sente advantage.
[Recall that there is no komi in these Deciding Matches.]
66: If #66 hane at [a], B would play #66 and B's territory easily increases. Also, after B has #66, when later B gets [b], W's top and bottom two groups would face the danger of being cut. W #66 sente to gain is the tesuji already aimed at when W played #62 [P14].
Next (#67) if B[a], W[c] to capture 3 B stones, and W is better.
67: B #67 —
[See the variation.]
So B #67 is the only choice.

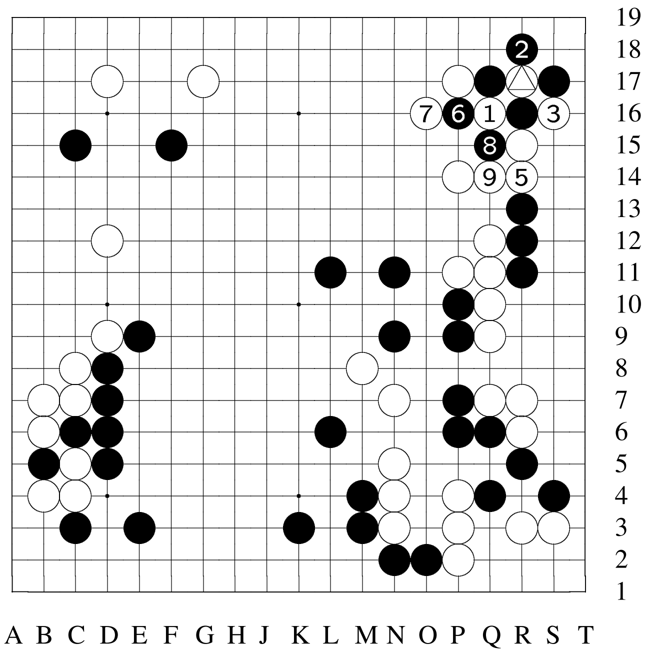


Variation 17 at move 58 in Diagram 8: 1-4

variation (W #58)
[When B [R12]...]
1: If W hane this way...
2: B would peep.
4: Then [P14] to attack W.



Variation 18 at move 68 in Diagram 8



Variation 18 (continued): 1-9

4 at △

variation
[If B atari...]
9: To here, still W is better.

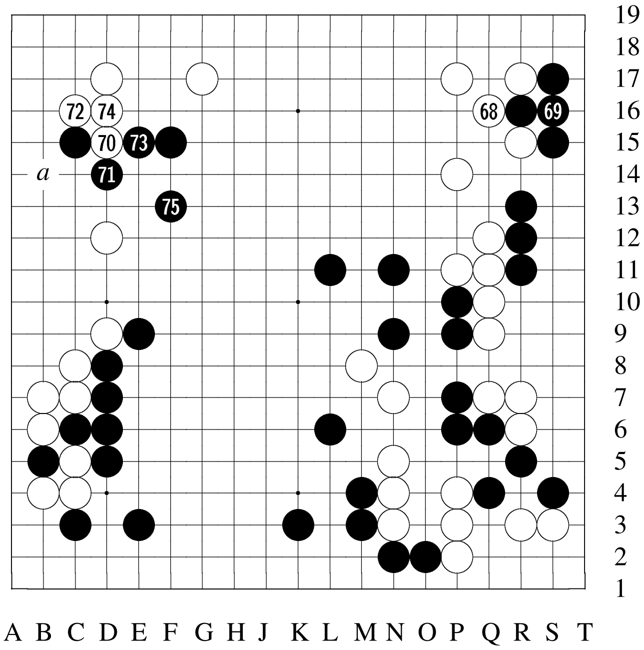
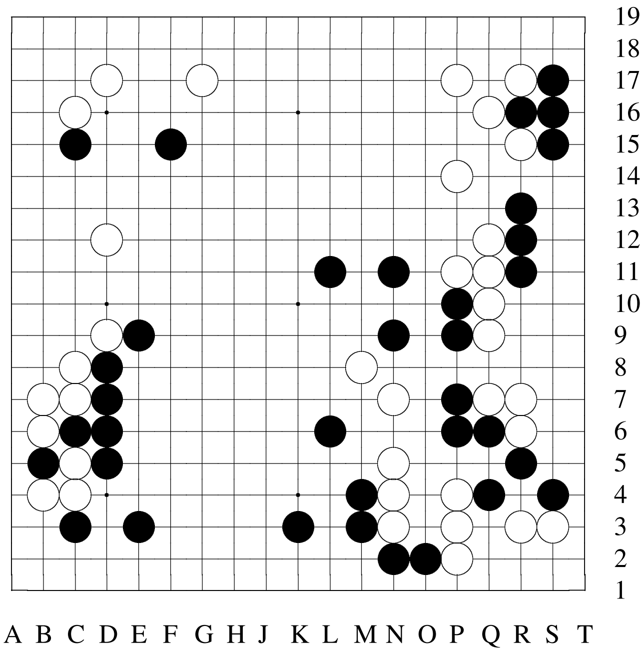
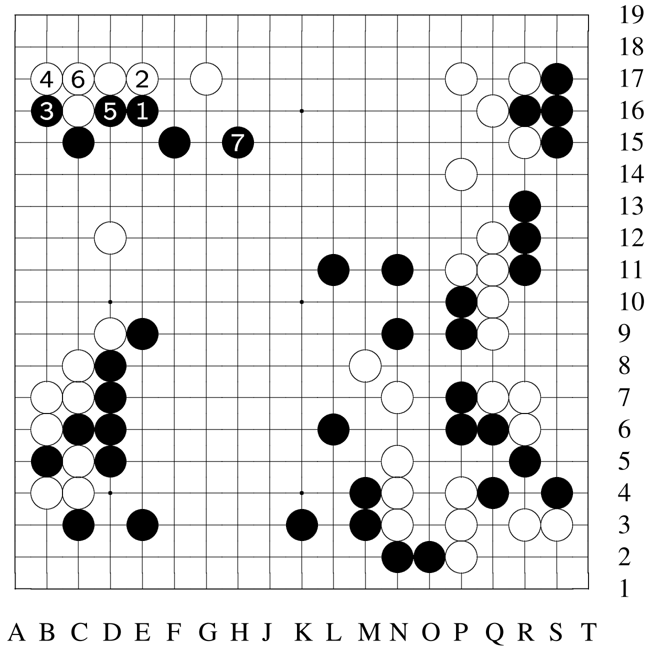


Diagram 9: 68-75

70: W #70 this move —
[See the variation.]
#70, along with the following moves, are severe attack.
73: B #73 (and #75 next) really wants to play a[B14], however —
[See the reference.]
75: B #75 has no choice.
(If
#75 plays at [B14], it would be the same as in the reference diagram shown previously [node #73].)



Variation 19 at move 71 in Diagram 9



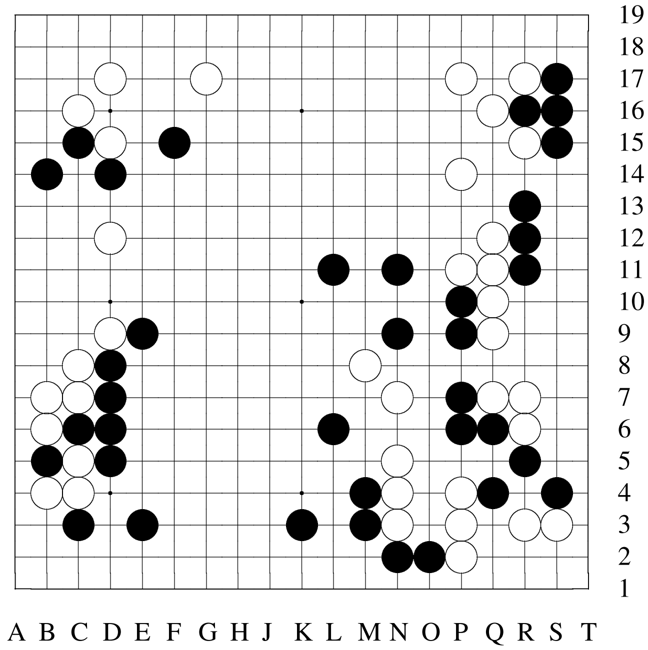
Variation 19 (continued): 1-7

variation

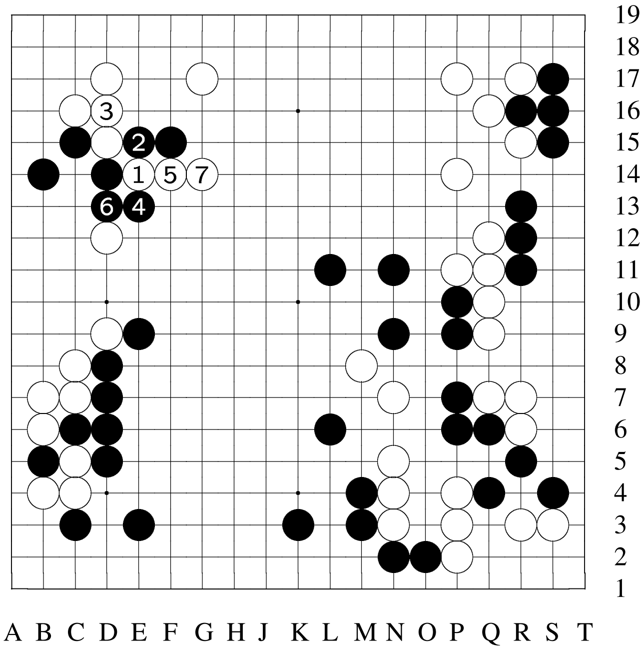
[If W [C16] kosumi-tsuke...]

1: Then B has [E16]...

7: To here, B escaped easily.



Variation 20 at move 74 in Diagram 9



Variation 20 (continued): 1-7

reference

[If B plays here before [E15]...]

1: W hane first...

4: When B [E13] atari...

5: W extends and the ladder doesn't work for B.

6: So B has to connect...

7: And W [G14] to expand the moyo at the upper side.

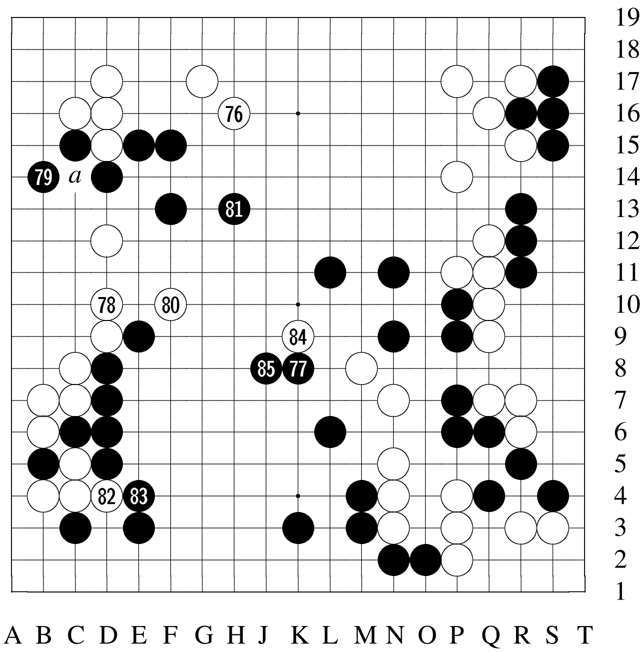


Diagram 10: 76-85

76: W #76 kosumi to gain territory at the top, competing with the B territory at the bottom.

Although to cut at [a] is also a big move for W, but — [See the reference.]

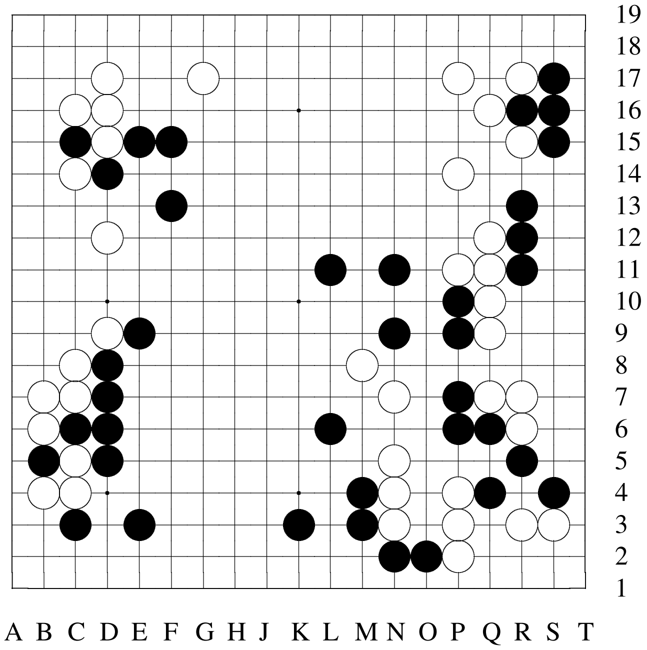
78: After W #78 — [See the reference.]

79: Therefore B #79 to defend. This move will not just be convenient for making an eye, but it is big by itself.

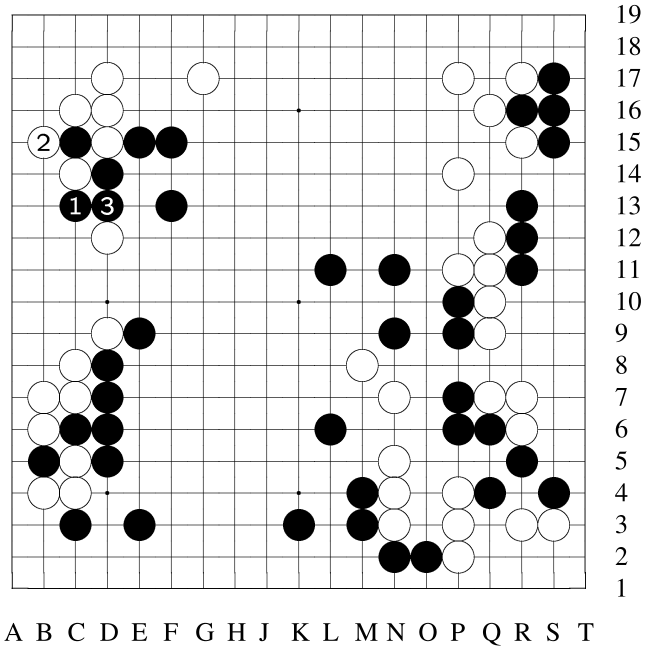
80: W #80 jumps. On one hand threatening the B group at the top, on the other hand preparing for an invasion to B's territory [at bottom].

84: When W #84, next move (B #85) —

[The variations show variations.]
85: Therefore, B #85 has to play this way.

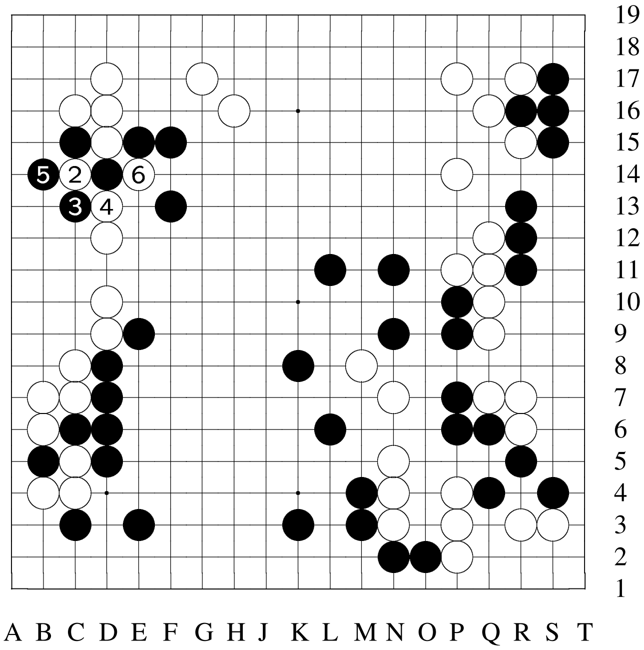


Variation 21 at move 77 in Diagram 10



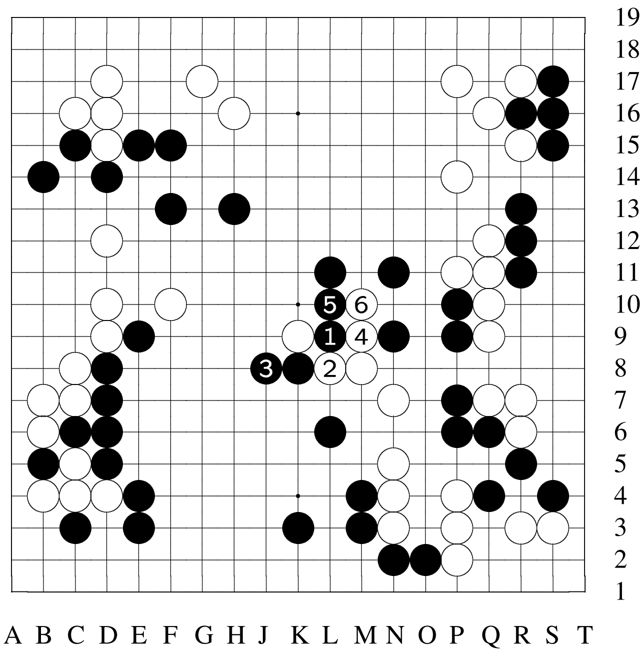
Variation 21 (continued): 1-3

reference
[Suppose W cuts at [C14]...]
3: To here, W does not have a good move to attack B.



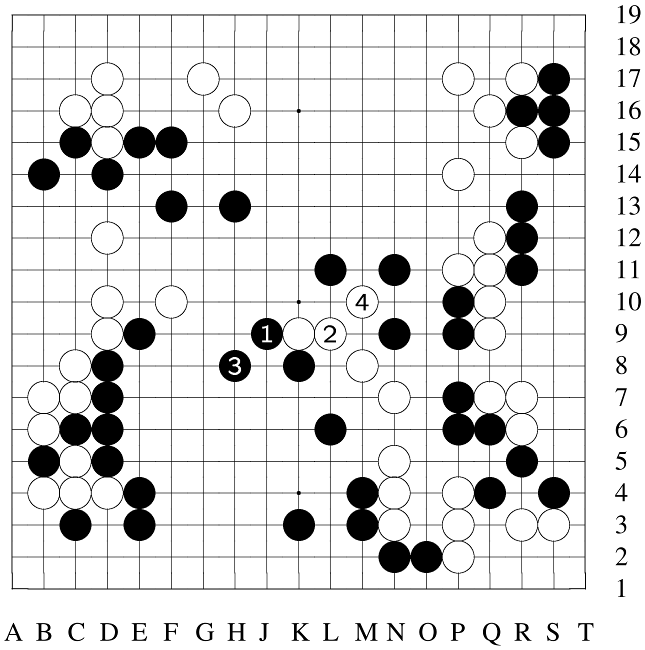
Variation 22 at move 79 in Diagram 10: 1-6

reference
[Now, with [D10] played by W...]
1: Pass
[Assume B tenuki...]
2: This time...
6: W can apply these severe moves.



Variation 23 at move 85 in Diagram 10: 1-6

variation 1 (B #85)
[When W [K9]...]
1: B [L9] would be a move that is forcing too hard...
6: To here, B's weak points are exposed.



Variation 24 at move 85 in Diagram 10: 1-4

variation 2 (B #85)
[Again, when W [K9]...]
1: If B hane this way...
3: When B [H8]...
4: W has [M10] peep. B still no good.

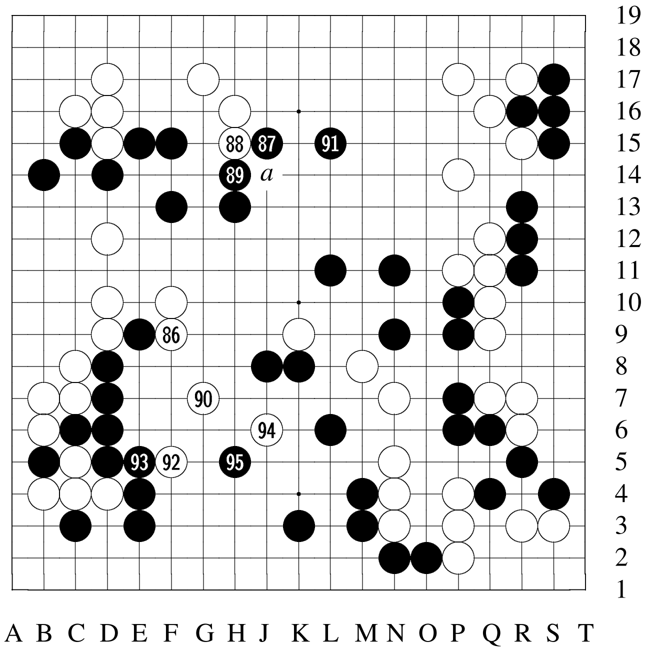
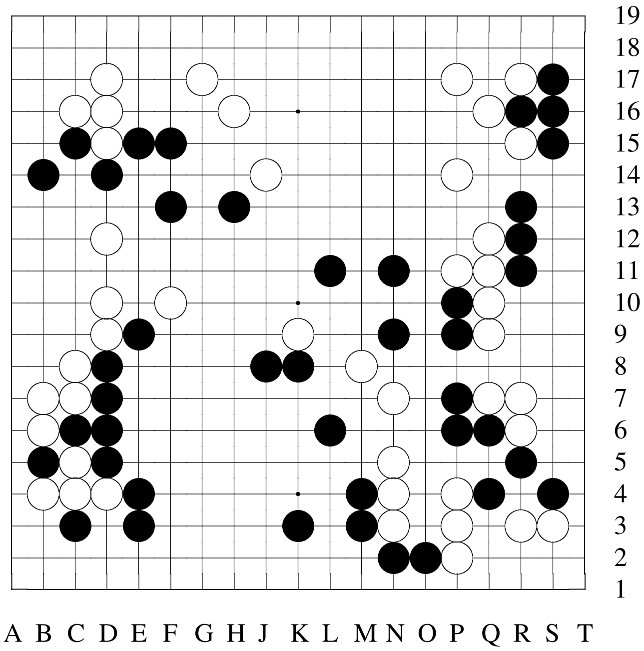


Diagram 11: 86-95

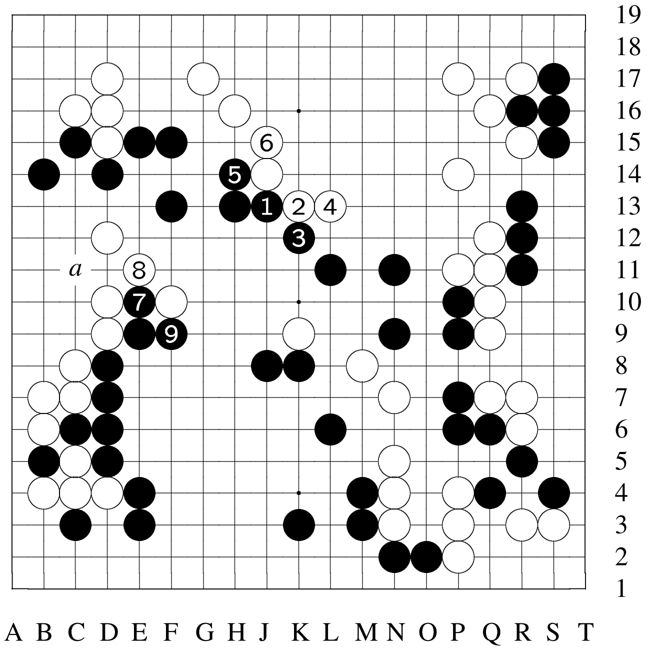
86: If W #86 plays at [a] —
[See the variation.]
87: B #87 —
[See the variation.]
In the game, #87's purpose is to mess up W's territory, and at the same time, seeking the connection between B's left and right teams.
90: Consequently, W #90 jumps into B's territory becomes certain.
Both sides choose to trample opponent's lands.

If it's a handicap game, it would be different. But in an even game, when opponent invades, if one only thinks of defending, it would be difficult for him to win. To attack

back in the same way is a normal showing of fighting spirit.
91: B #91 good move.
[See the reference.]

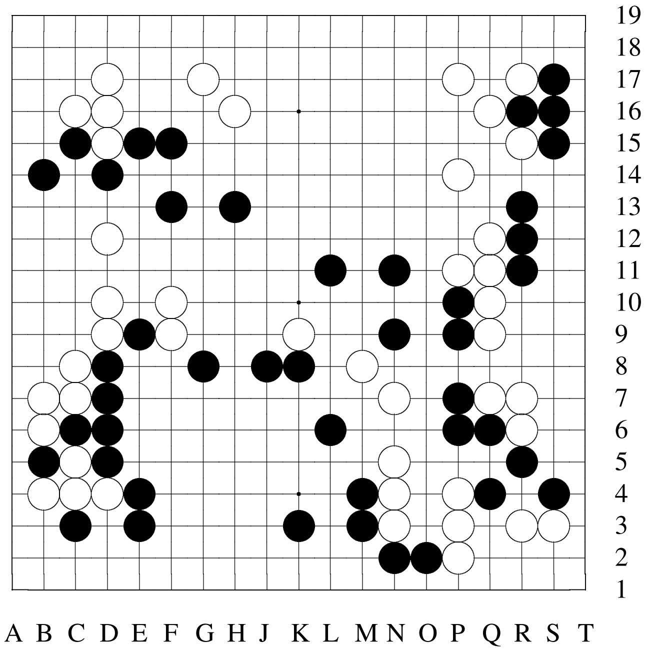


Variation 25 at move 87 in Diagram 11

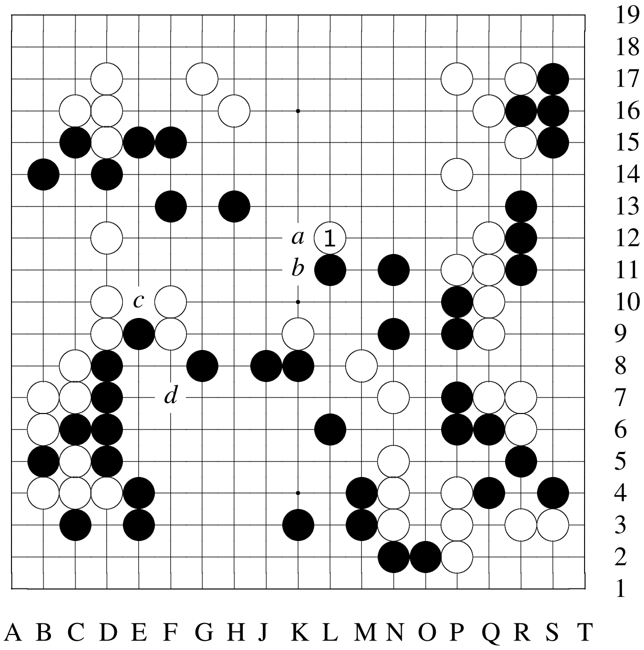


Variation 25 (continued): 1-9

variation
[If W goes this direction...]
7: Then B pushes in between...
9: And enclose the territory here. This way – each side fencing his own land, but B still has [a] peep. If so, W's chances to win are not good.

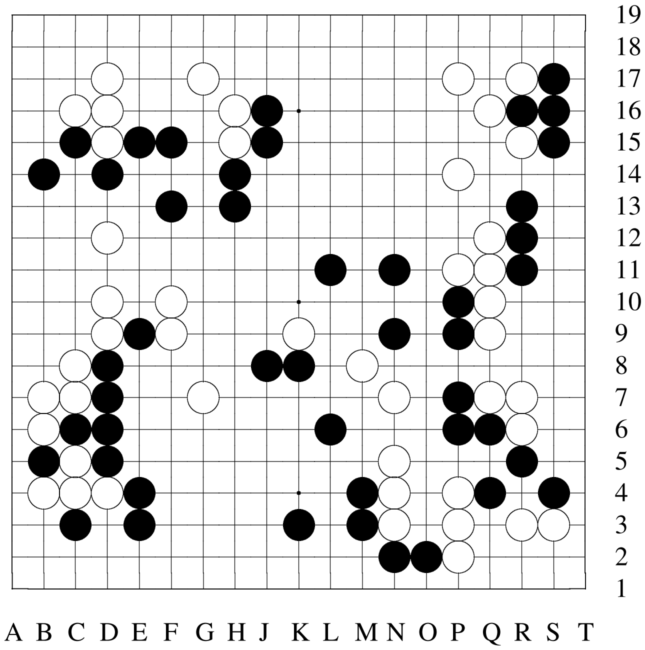


Variation 26 at move 88 in Diagram 11

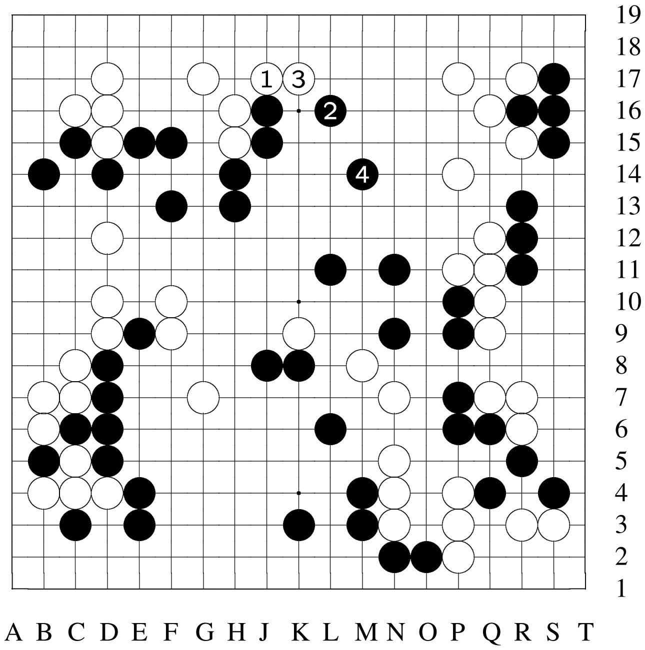


Variation 26 (continued): 1

variation
[If B plays here...]
1: W would try something harsh.
In short, if each side tries to surround his own lands, W would not have enough. When W [L12], if B[a] hane, W would W[b] cross-cut, separating two B groups. If B[b] after W [L12], W would of course peep at [M10].
Also, B [G8] move has another problem. That is, when later after W[c], W[d] jump would give B trouble.



Variation 27 at move 92 in Diagram 11



Variation 27 (continued): 1-4

reference
[If [J16] instead of [L15]...]
4: These few B moves are amateurish. Professionals don't play this way.

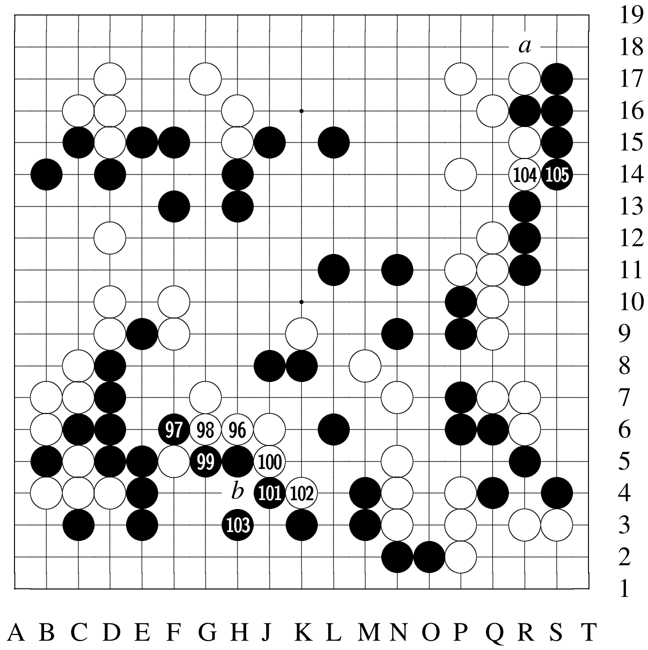
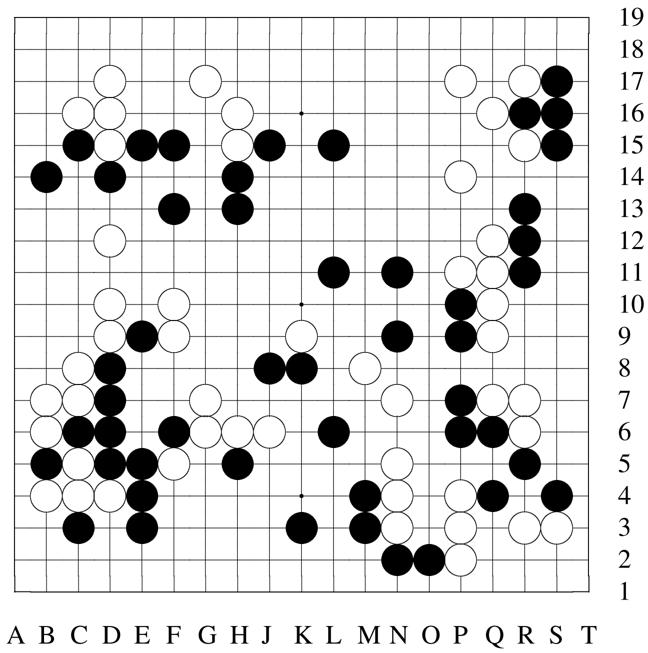
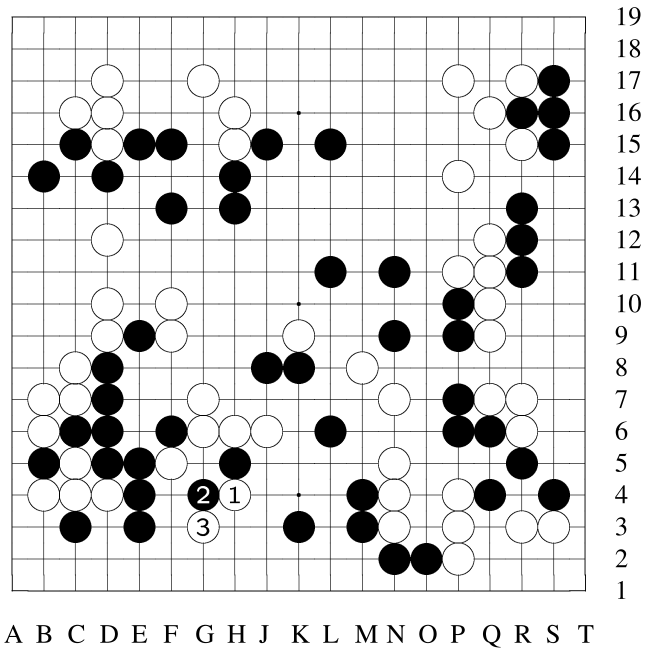


Diagram 12: 96-105

96: To W #96, the biggest point on the board is probably [a] at upper right. However, if B plays tenuki after #95 [H5], W would have [b] tesuji, so B cannot ignore here yet.
99: Again B #99 cannot tenuki.
[See the reference.]



Variation 28 at move 100 in Diagram 12



Variation 28 (continued): 1-3

reference

[Suppose B tenuki after W [G6]...]

3: W's tesuji moves almost completely destroyed B's territory. This is unbearable for B.

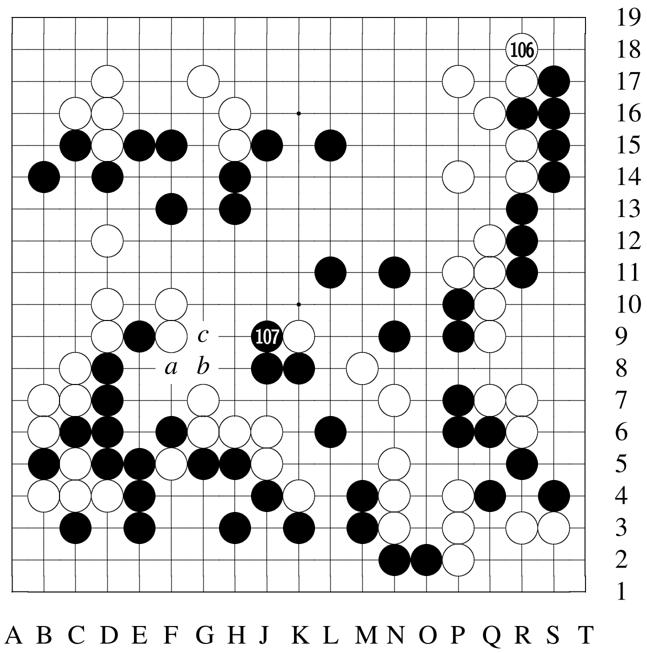


Diagram 13: 106-107

106: W finally gets to play #106, the biggest point on the board.

107: B #107 is very thick. At the same time, it aims at B[a]-W[b]-B[c] to cut W group.

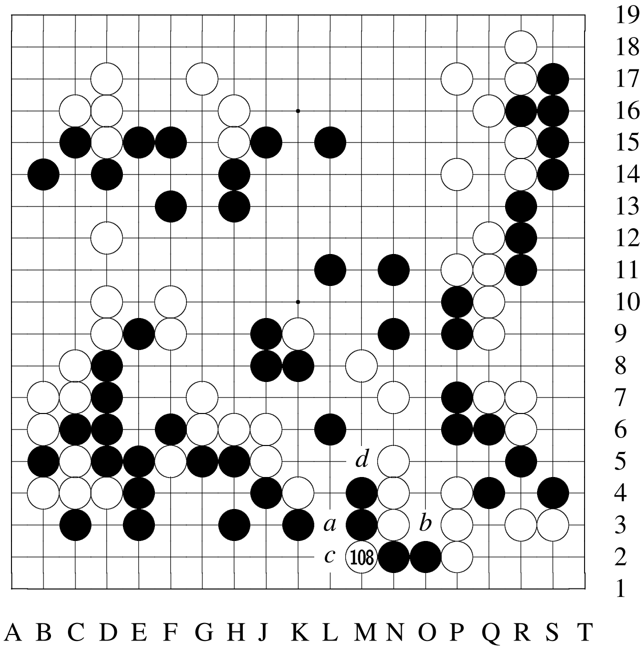


Diagram 14: 108

108: W #108 to test B's reaction.
If B[a], W would have already gained on endgame. In addition, W later has W[b] sente to gain half an eye. From this point of view, W #108 is a strong move.
Or, if B[c] [against W #108], W has [d] to cut B.

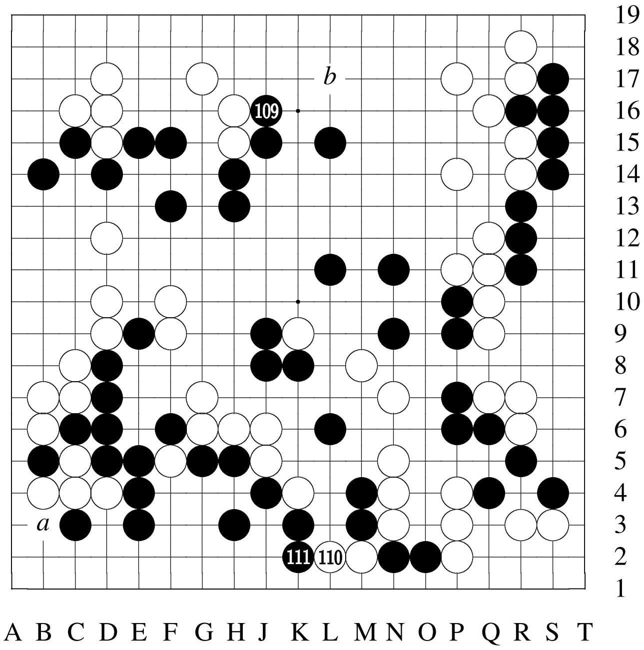


Diagram 15: 109-111

109: B #109 to block at [a] at lower left is also a big move. If so, W would of course play [b] next.
At this point, #109 is the thicker move. After #109, B is still better.

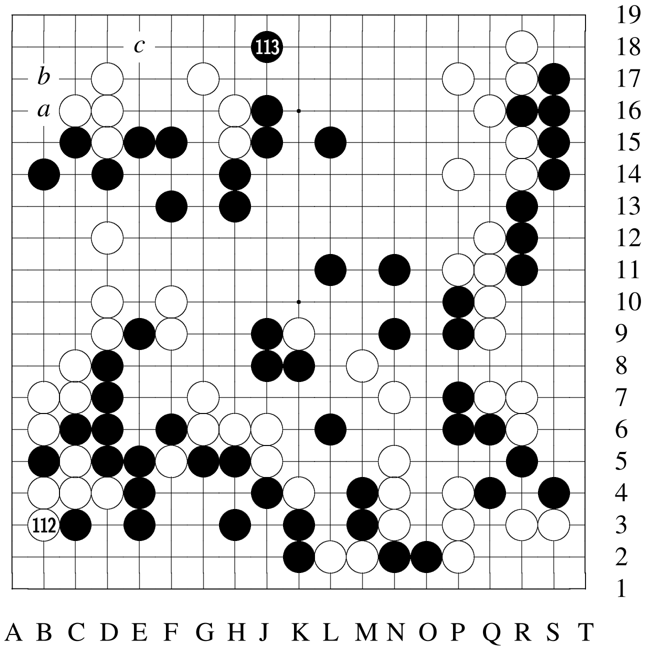


Diagram 16: 112-113

113: B #113 gives W chances to turn it around.
B #113 itself is not a bad move, for it creates B[c] tesuji after B[a]-W[b] – thus W cannot tenuki. However, just because of #113, a peaceful board is suddenly violently disturbed.
B #113 should choose a vaiartion shown later [node #122].

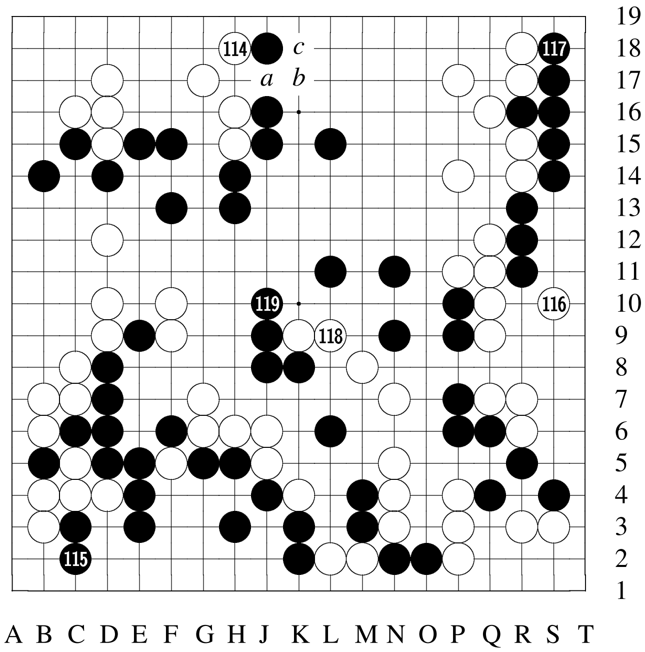


Diagram 17: 114-119

114: W #114 is necessary because of the B tesuji described previously. But after #114, W now has the chance to play W[a]-B[b]-W[c] to create a ko.
119: To B #119, B is thick as a whole, and B's situation is better. If W goes into endgame in normal ways, there is no way to catch up on territory.

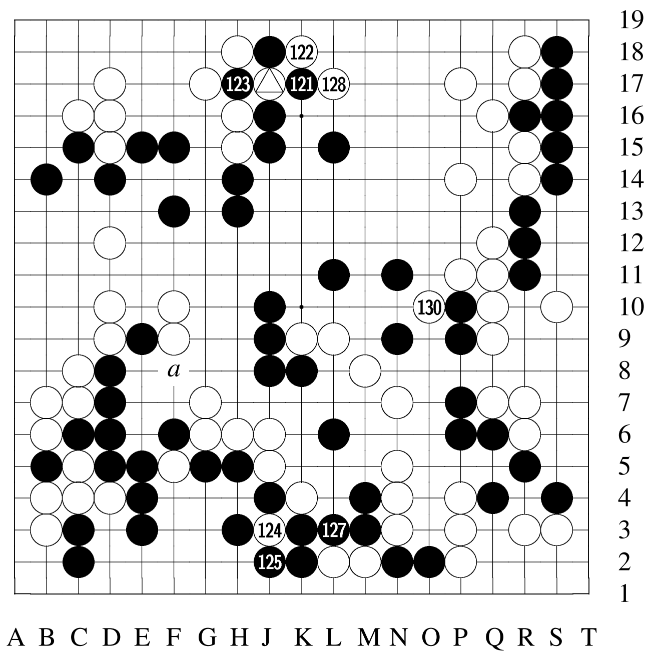


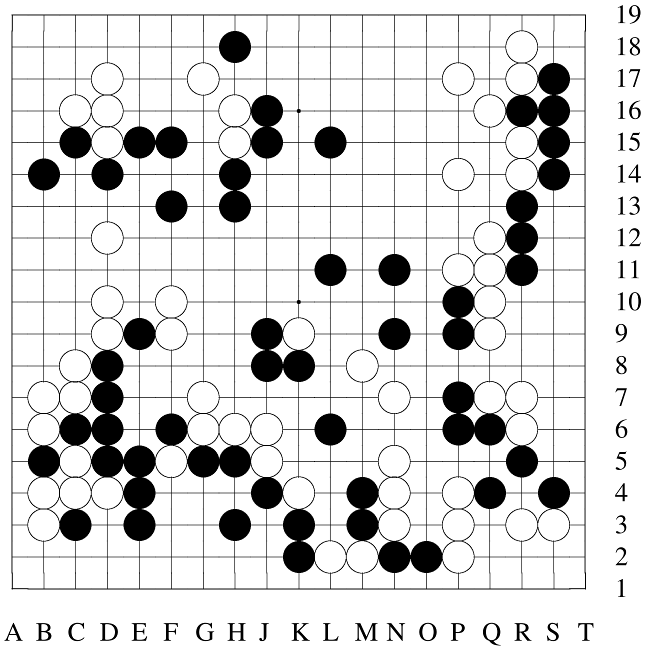
Diagram 18: 120-130

120 at △,

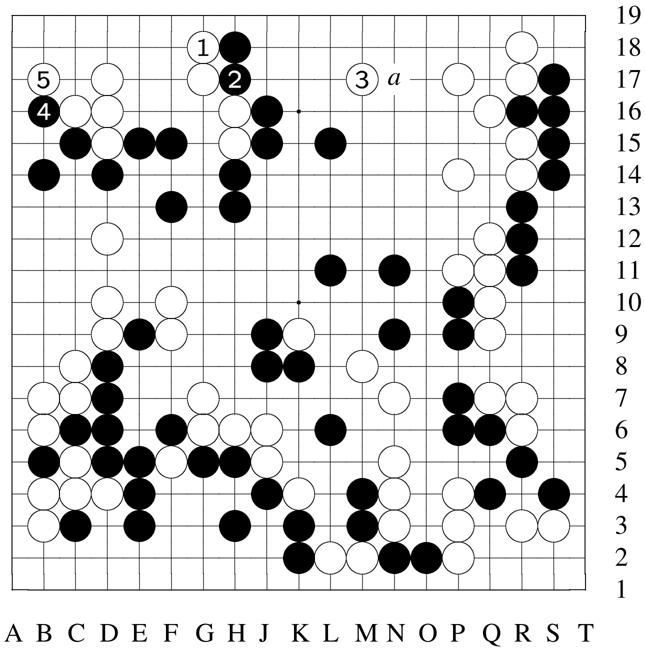
126 at 120,

129 at 123

122: W last two moves to create a ko – if W loses the ko, the loss would be tremendous. To B, a nearly free ko like this is more or less welcome.
But to W, this is his only chance. W #120 [J17] is a do-or-die move. Looking back —
[See the variation for B #113.]
127: B #127 is a good threat. Next B[a] would get six W stones.
If W answers here —
[See the reference.]
128: Also, if W captures at [J19] (instead of [L17], it would be small [not big enough to turn around, that is]. So W decides to hane one more move to make the ko bigger, using this to decide the game. This is the only choice for W now.

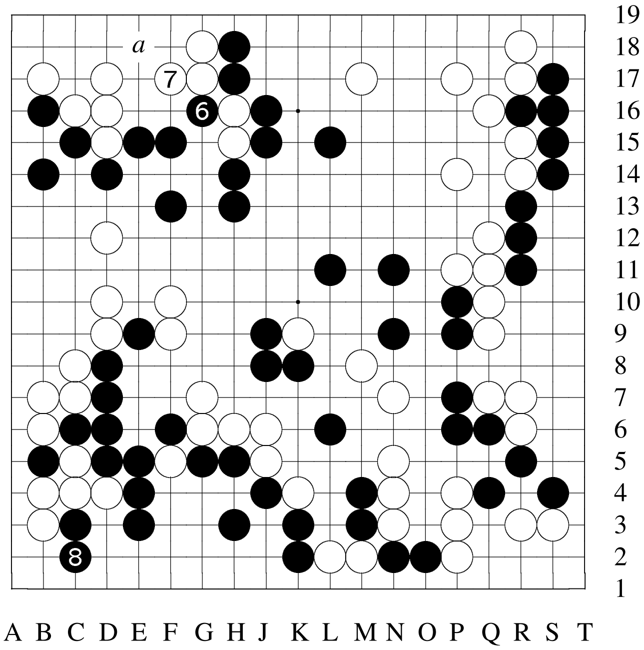


Variation 29 at move 123 in Diagram 18



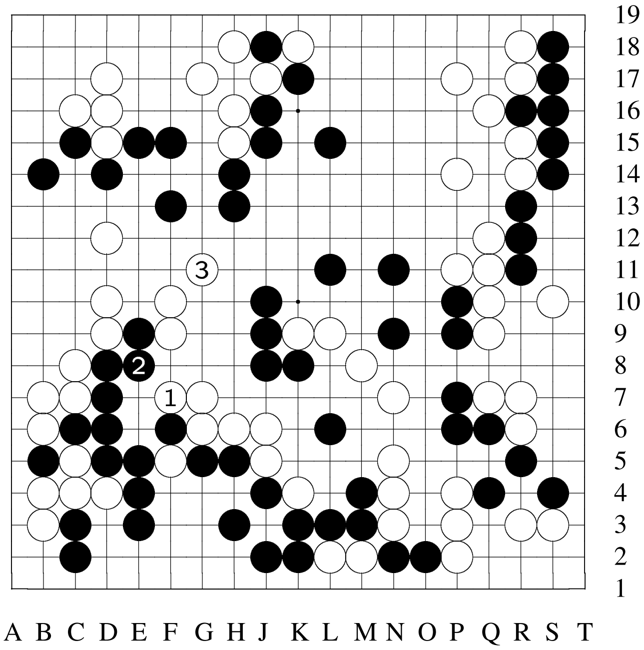
Variation 29 (continued): 1-5

variation (B #113) Previously, B [J18] could consider to play at [H18]...
1: When W blocks...
2: B squeezes here. This is a simpler and more solid way for B to play.
3: If this W move connects at [G16], B would play [a].
Now W plays here instead...



Variation 29 (continued): 6-8

6: B gets two W stones, and next B[a] tesuji is severe...
7: So this W move cannot be ignored...
8: And B gets to play a big move at lower left. This way, B's lead would be unshakable.



Variation 30 at move 128 in Diagram 18: 1-3

reference
[When B [L3] threatens...]
3: To here W teams are connected. But if so, B would have numerous new threats, and there is no way for W to continue the ko fight. W cannot answer a ko threat [L3] like this.

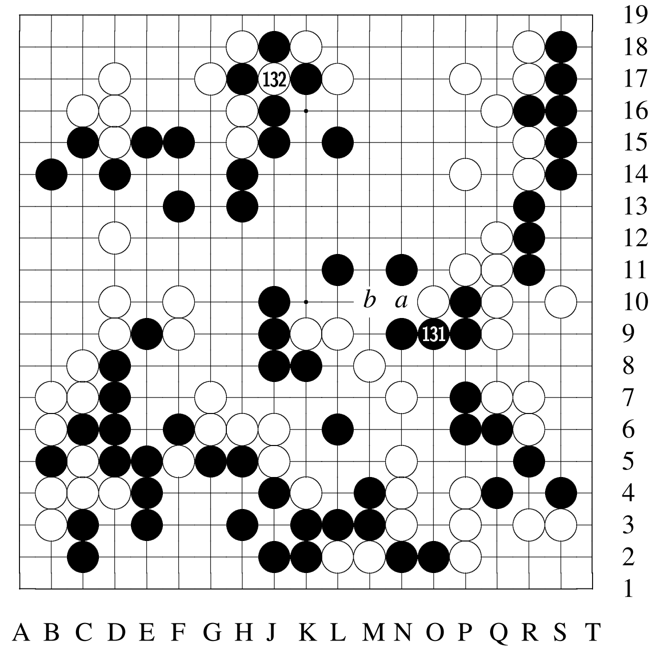


Diagram 19: 131-132

131: If B finishes the ko here [connecting [J17]], W[a]-B[b] next, and when W [O9], W's gain is much bigger than loss since W's upper left is not dead yet.

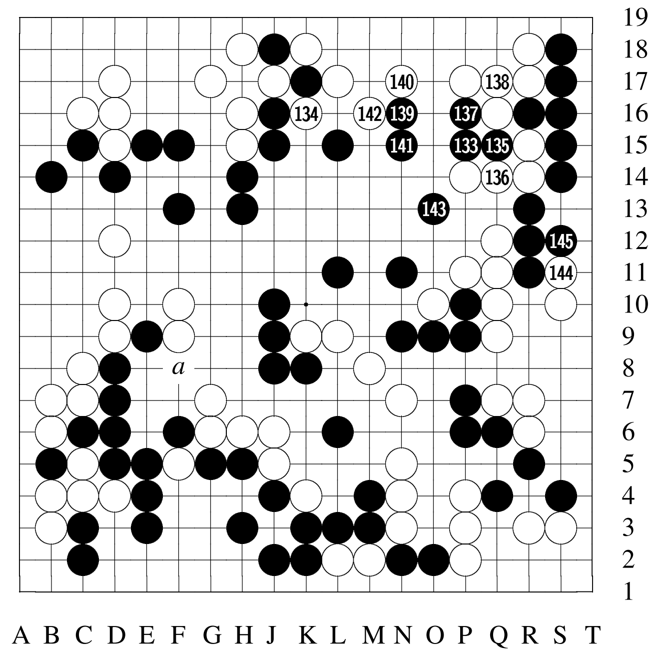
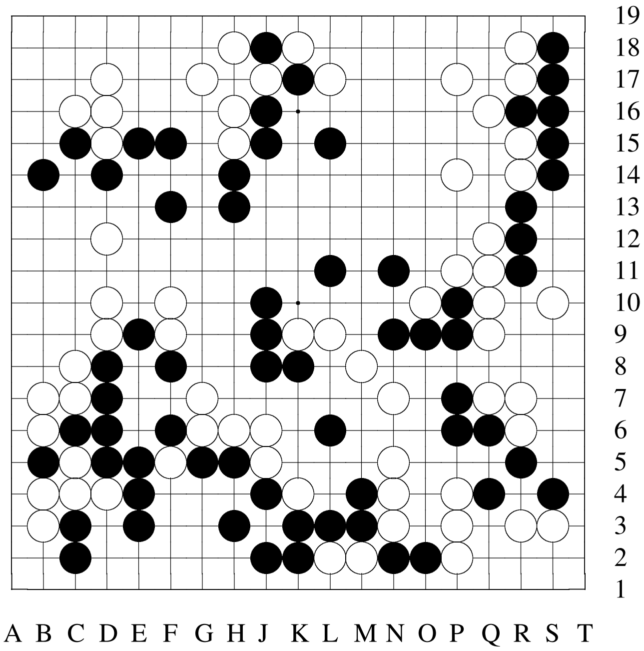


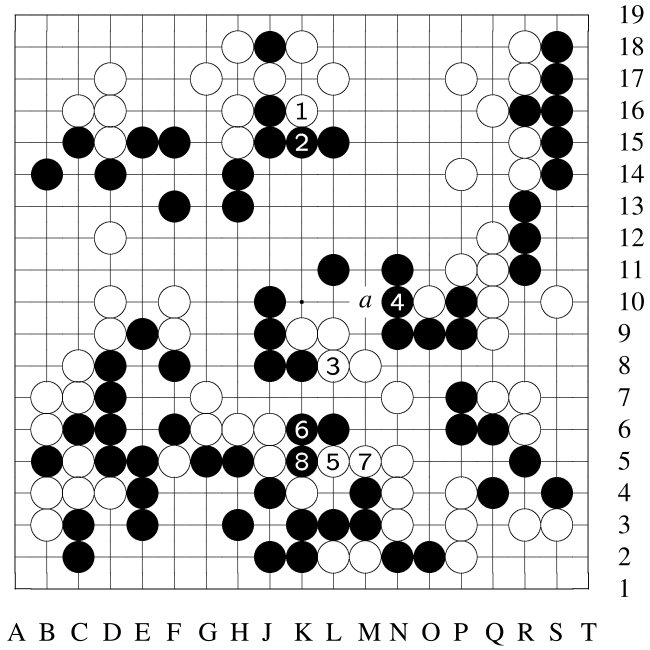
Diagram 20: 133-145

133: After a long and deep deliberation, Takagawa delivered B #133, a move which was called a "famous move." Before explaining B #133's purpose, let's look at two variations.
[The variations show them.]
Now let's study #133's [P15] effect.
If #133 can gain here in sente by pressing the W group at the upper side, *then* B turns to play [a] to get W six stones, B would balance out the loss shown in variation 1, and B would lose nothing in the ko fight. Not only that, B #133 prepares to get some territory at the

center.
134: #134 to finish the ko is W's only choice.
141: The next few B moves are all sente.

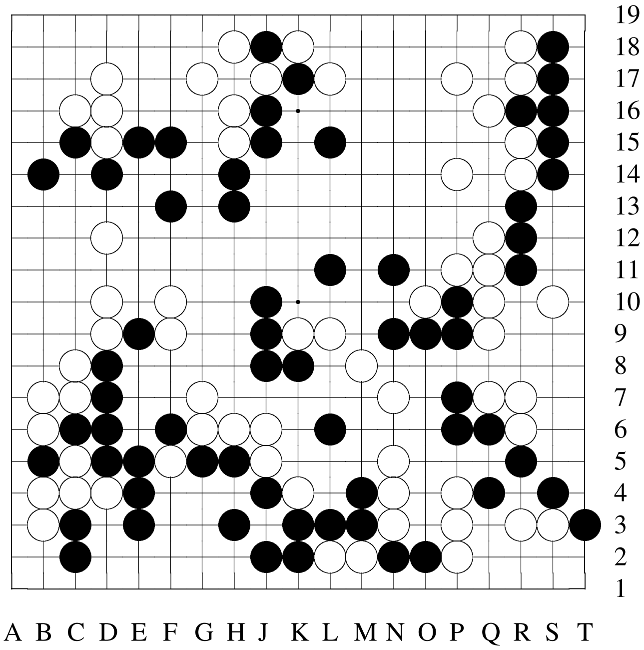


Variation 31
at move 134 in Diagram 20

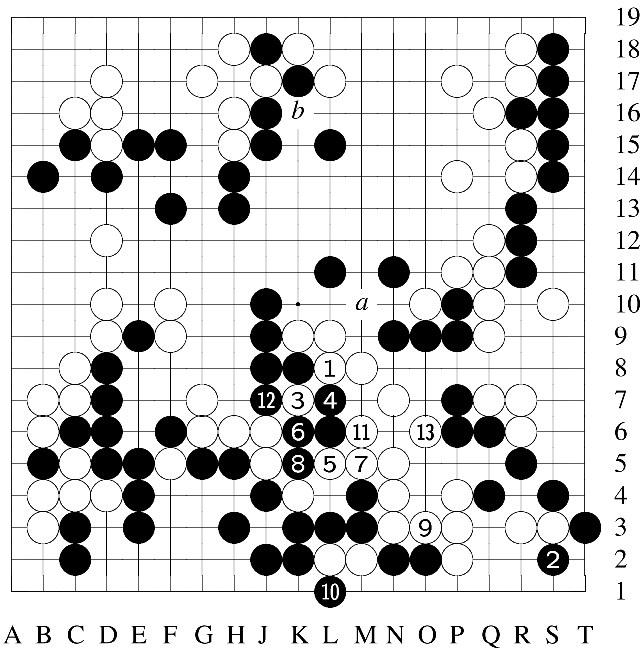


Variation 31 (continued): 1-8

variation 1
[Suppose B plays [F8]...]
1: W of course finished the ko.
3: W [L8] is good move, since W has [a] peep next...
4: B has to defend...
7: Then W [L5] and [M5] sente endgame moves to force B to cut...
8: The way B captures the 6 stones is actually not big. In fact, during this exchange, W's gain at upper side is bigger. Consequently, W would be better.
Or if B wants to look for ko threats elsewhere —



Variation 32 at move 134 in Diagram 20



Variation 32 (continued): 1-13

variation 2

B [T3] seems to be a powerful threat...

1: But W has an extraordinary move here...

2: When B hane...

13: To here, W lives. Also, W[a] threat still exists, and if B protects against W[a] move, W[b] would finish the ko. Clearly, B [T3] would result in B's disadvantage.

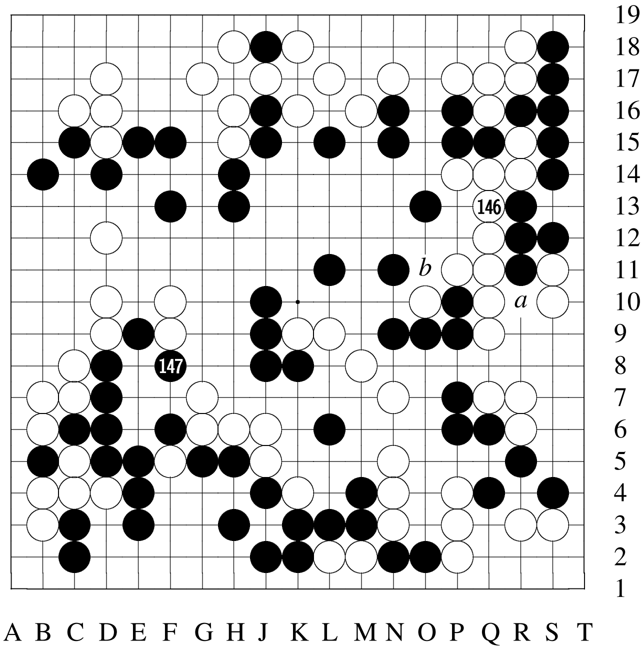
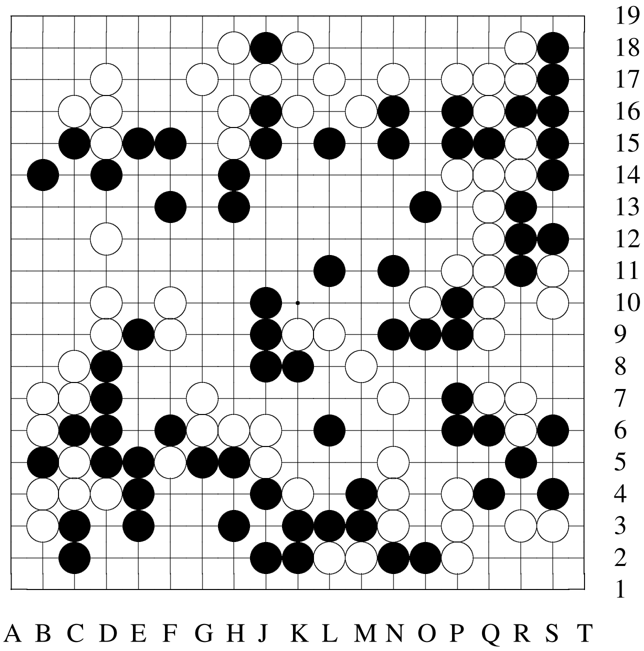
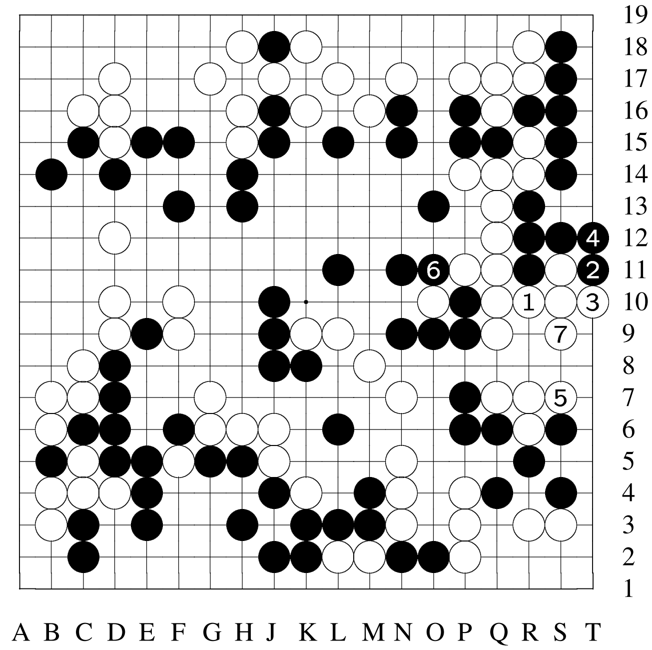


Diagram 21: 146-147

146: After W #146 connects, either W[a] or W[b] is sente, so W [left team] lives.
B gets territory at the center in sente – this is all B #133's effect.
147: To balance out what W gained in the ko fight at the upper edge, B #147 captures six W stones – this is of course B's right, but this move is too early. Now the situation becomes complex again.
[See the variation.]

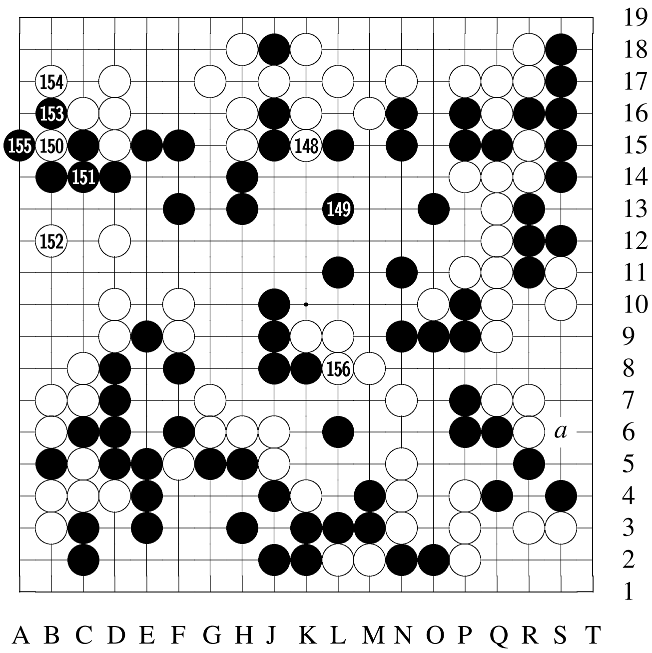


Variation 33 at move 148 in Diagram 21



Variation 33 (continued): 1-7

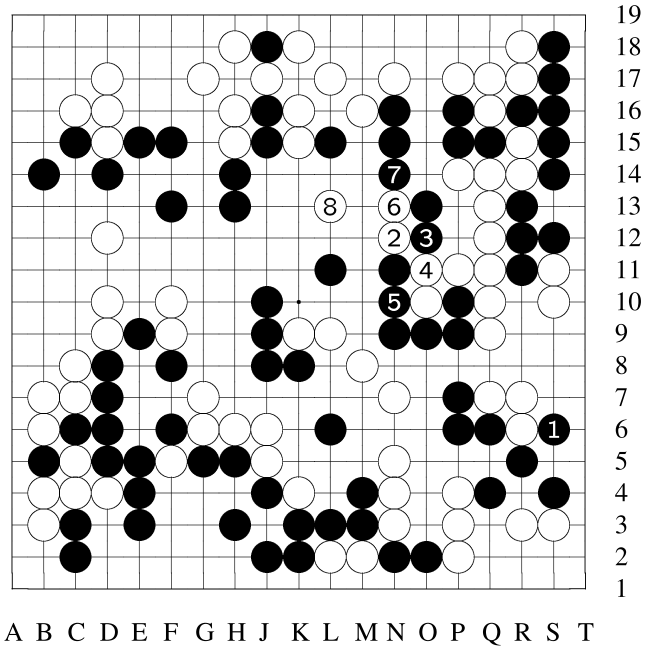
variation
[Before
[F8], B should play hane here...]
7: To here, B settle the shapes in sente, *then* play [F8] – B would be no doubt better.



[See the variation for B's next move.]

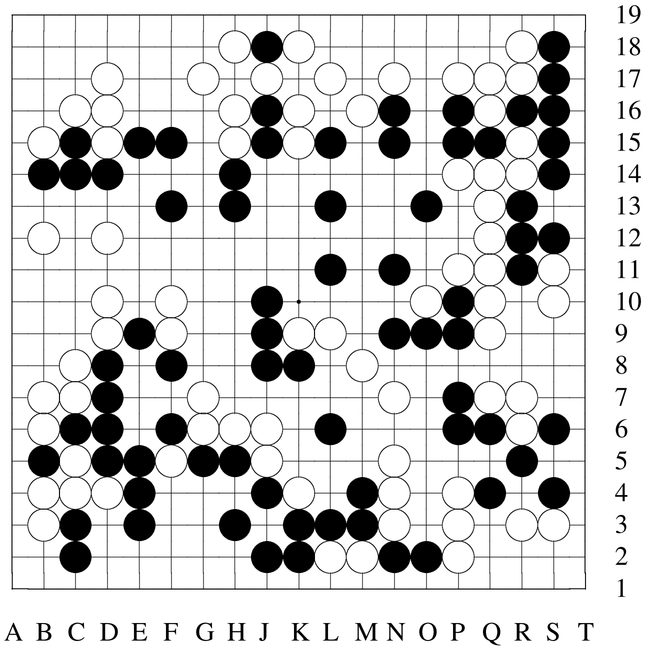
Diagram 22: 148-156

148: Since B did not choose the variation shown previously, now after W #148
pushes through, B cannot hane at [a] anymore. If B[a] —
[See the reference.]
153: B #153 —
[See the variation]
But speaking of territory, B #153 is the biggest move.
156: When W #156 —

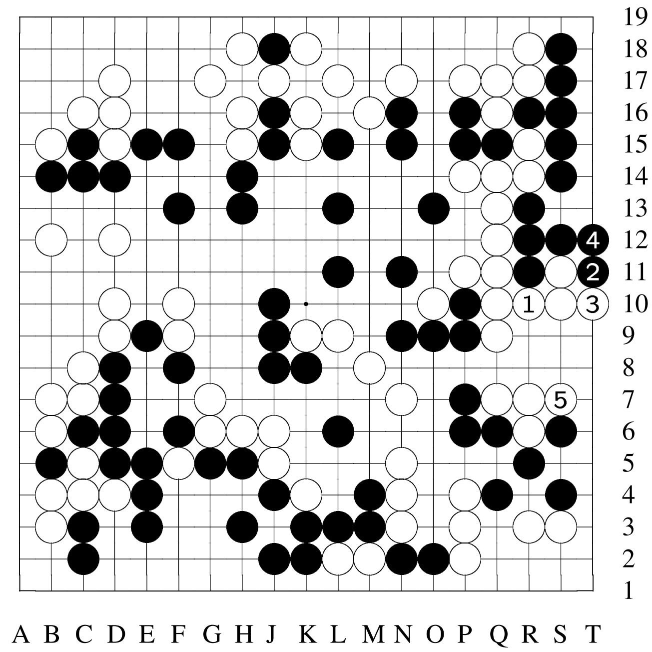


Variation 34 at move 149 in Diagram 22: 1-8

reference
[After W [K15] pushes...]
1: If B hane here...
2: W [N12] tesuji...
8: To W [L13], B is captured.
[Therefore, after W [K15] pushes, B has lost the chance to play [S6] hane.]

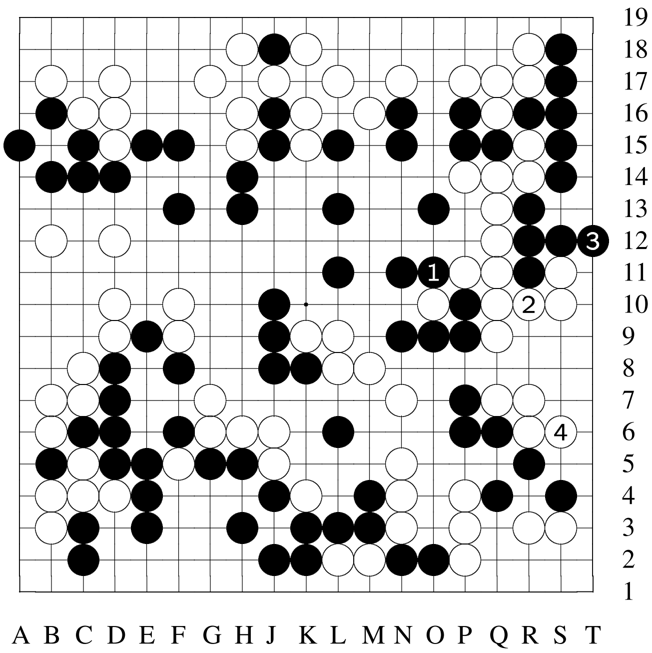


Variation 35 at move 154 in Diagram 22



Variation 35 (continued): 1-5

variation
[B can play [S6] now...]
5: To W [S7], B sente to settle the shape here. This would have been B's last chance.



Variation 36 at move 157 in Diagram 22: 1-4

variation (B #157)
[When W [L8]...]
1: If B cuts down this W stone...
4: W [R10] and [S6] to live. But if let W live this way, how much W gains would be quite different. [This is to say, had B hane at [S6] earlier, W wouldn't gain as much.]

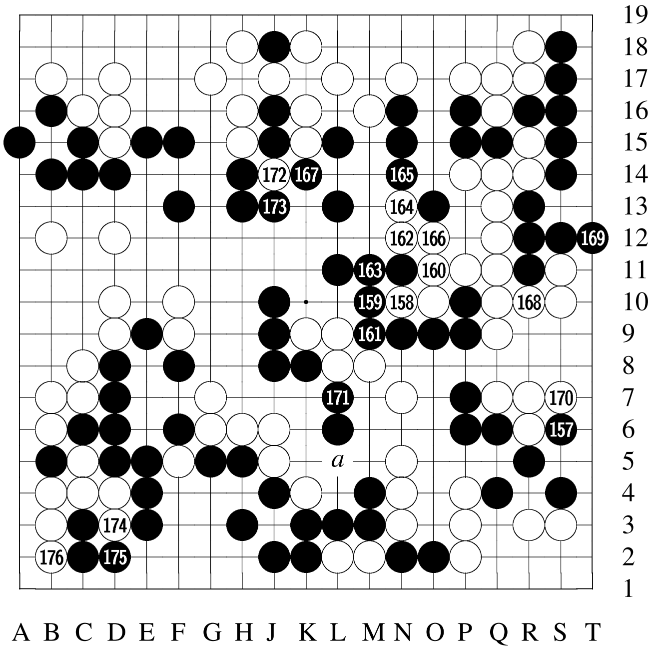
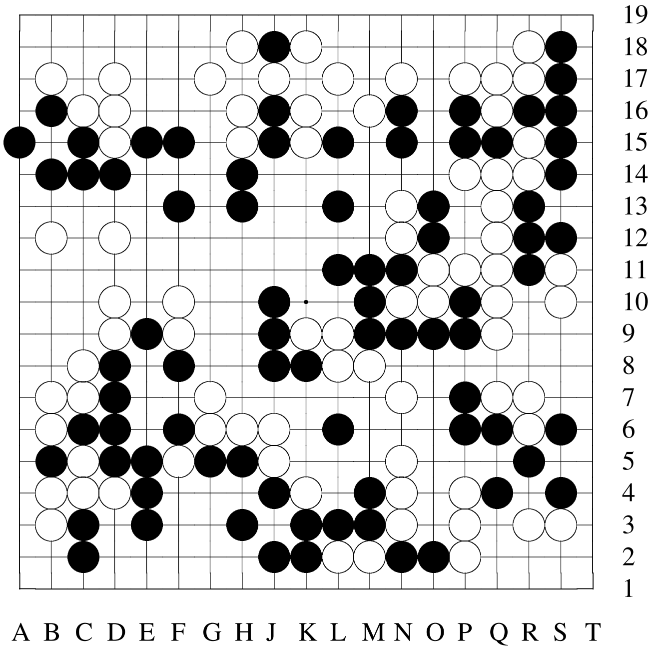
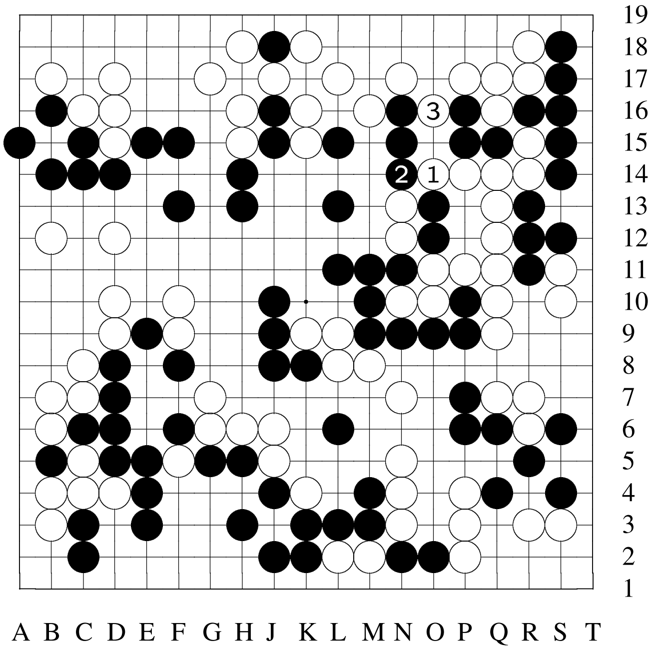


Diagram 23: 157-176

157: Since B did not play #157 [S6] until now —
158: W is able to invade B's territory...
165: B #165 — [See the variation.]
168: And then W lives.
It's has become a very close game, but large scale battles are still going on. Under this situation, gains and losses that are tiny bits to amateurs are in fact big enough to affect the result of the whole game. Professional games are mostly so.
170: To here, W lives and B territory was invaded – and #133, the move B made after long deliberation, has lost much of its effect.
171: But when B gets #171 (which pervents Wa move [see variation 1 at node #133]), it's still an extremely close game. The outcome is uncertain.



Variation 37 at move 166 in Diagram 23



Variation 37 (continued): 1-3

variation
[B really wants to cut at [O12]...]
1: But...
3: No good for B.

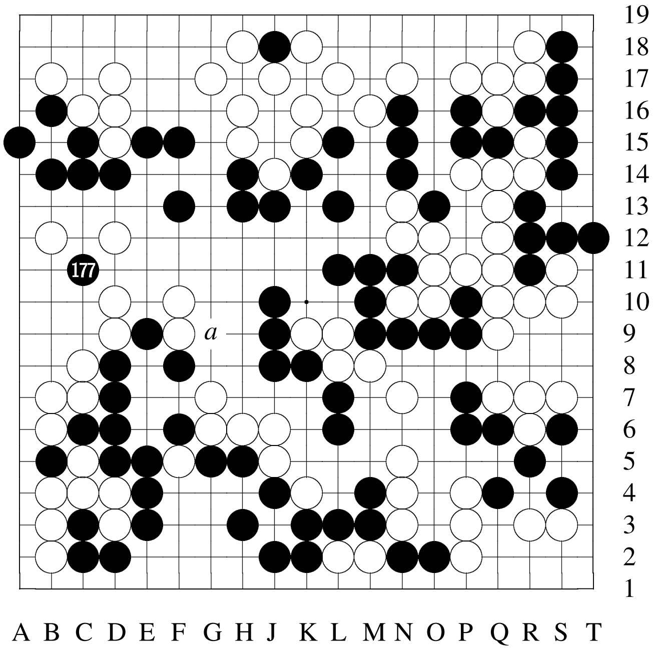
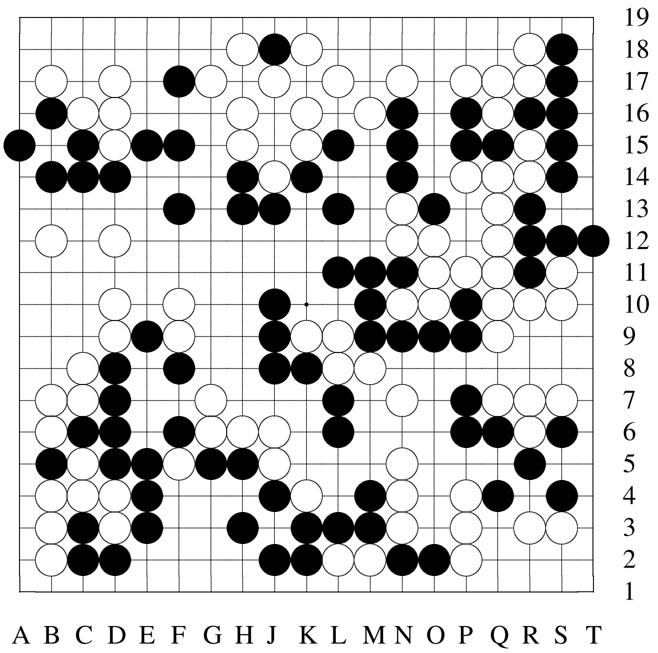
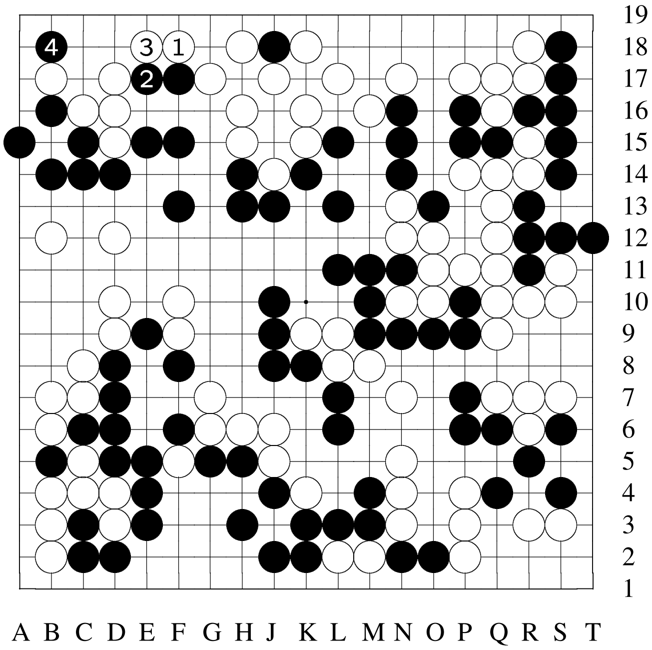


Diagram 24: 177

177: B #177 is the losing move.
If B[a] hane, or —
[See the variation.]



Variation 38 at move 178 in Diagram 24



Variation 38 (continued): 1-4

variation

B can also choose these moves...

4: To here, the outcome is still unclear.

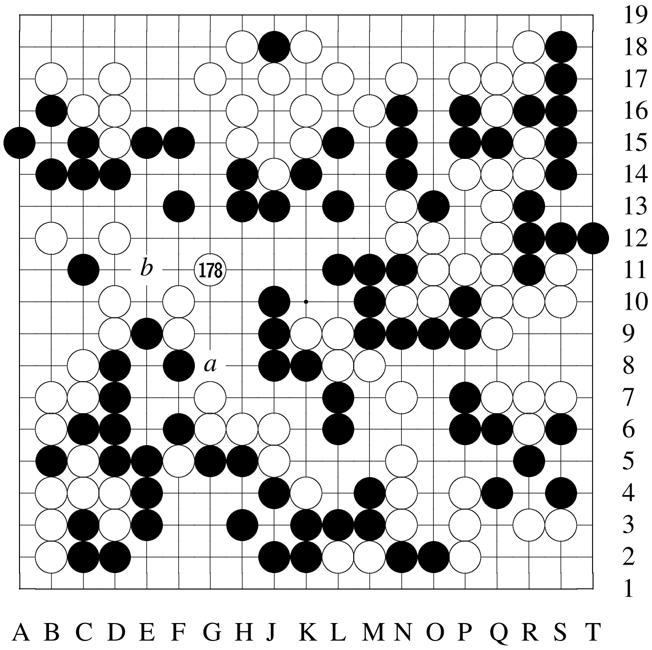
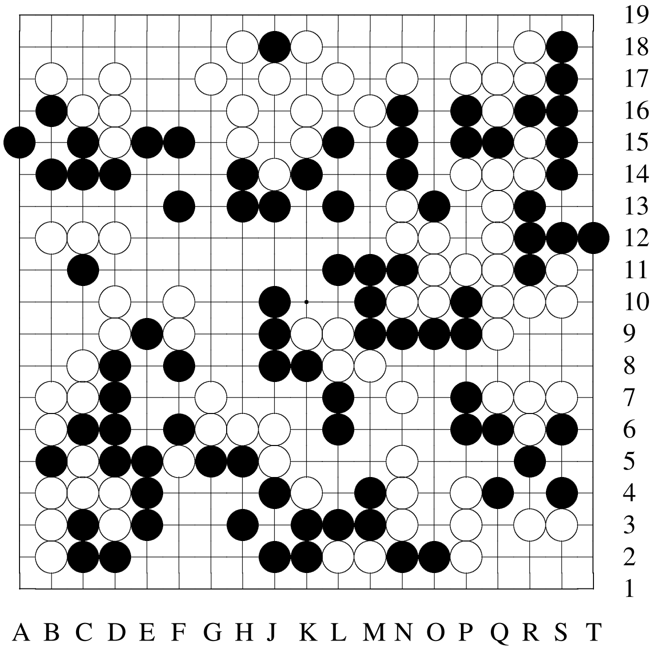


Diagram 25: 178

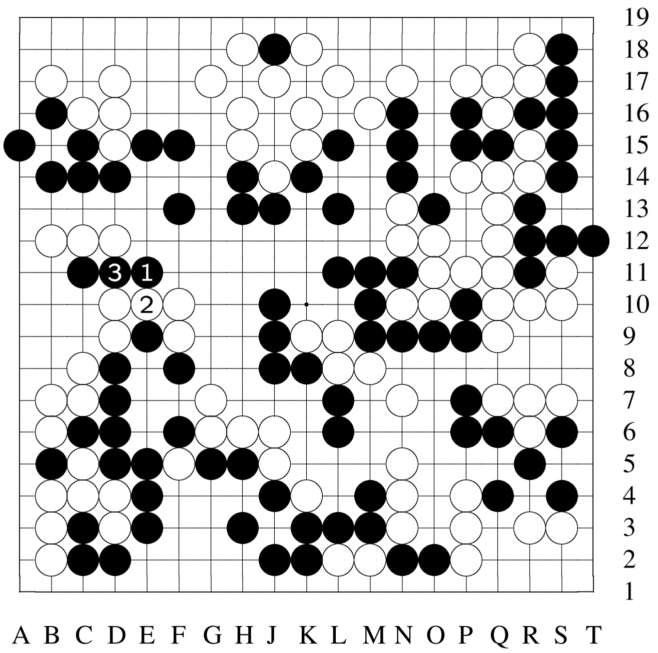
178: When B #177 [C11], if —

[See the variation for W #178.]

[But] W has #178, a great move. This move aims at W[a] to save the few W stones below, and if B tries to prevent W[a], B[b] peep [as shown in the variation] will no longer work, and B #177 stone would be a free gift.



Variation 39 at move 179 in Diagram 25



Variation 39 (continued): 1-3

variation
If W connects here...
3: B three stones can get out. If so, B of course is good. But —

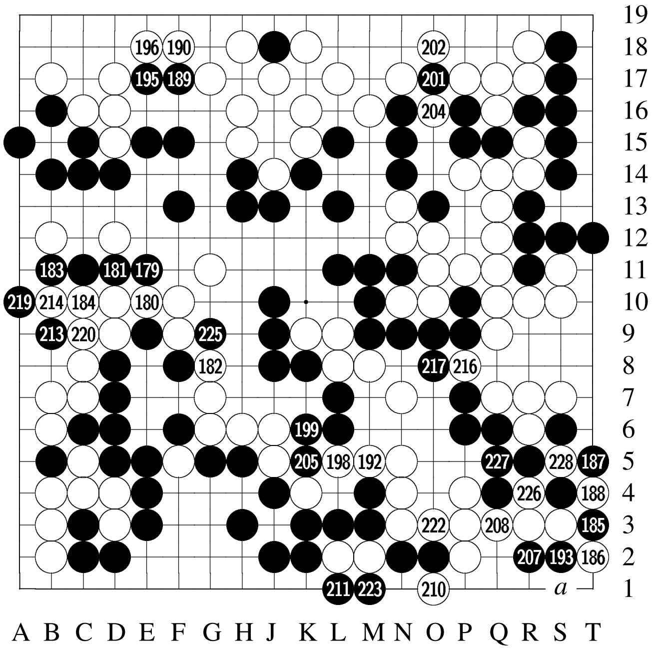
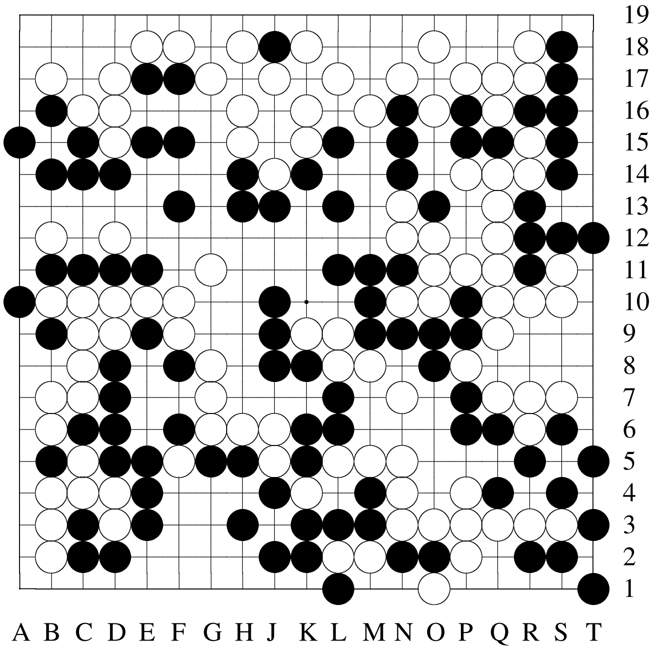


Diagram 26: 179-228

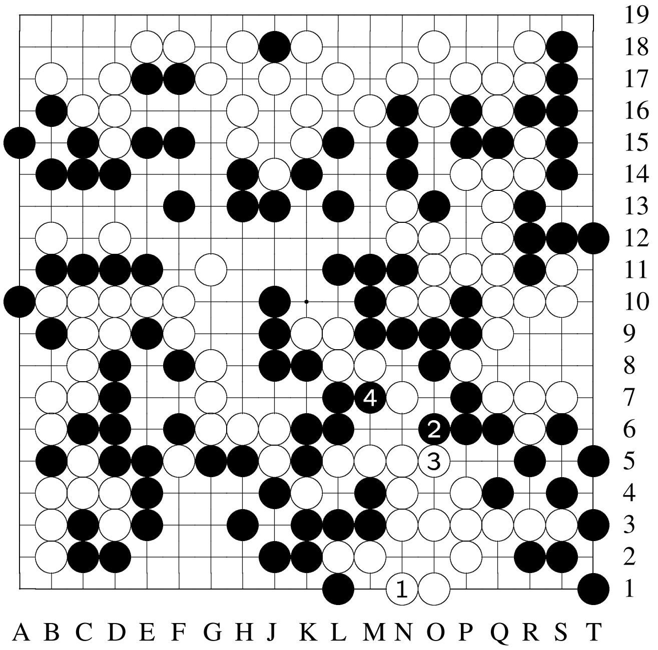
191, 197, 203, 209, 215, 221 at 185,

194, 200, 206, 212, 218, 224 at 188

184: To here, B's loss is clearly bigger in the exchange. *After the game, Fujisawa Hosai 9-dan, who was watching the game, asked Takagawa sensei, when B played #177, did he overlooked W #178. Takagawa's answer was, "No, I saw W #178. I played so for the exchange." However, the result of exchange was clearly bad for B, and he still chose to play this way – this was quite hard to understand. Anyway, no matter it was B's miscalculation on the exchange, or B's misjudgment on the whole board – thinking that B had already trailed, so he looked for change – this B #177 was indeed questionable, and Go Seigen 9-dan's comment that #177 was the losing move was understandable.*
To #184, B probably realizes that B's situation is clearly bad – this time, it's B who will try to start a ko fight at lower right corner.
187: *B #185 and #187 to make a ko, struggling for one last time.*
192: If W #192 gives in a little bit to play at [a], W is still better. But W sees that the ko is absolutely possible to continue, so #192 challenges B.
193: *#193 is B's last straw. B is determined to fight to the end, and W is of course prepared when he made #192 [M5].*
204: W #204 could certainly connect at [K5] too, but since [O16] has a good benefit, so W chooses it.
205: *After B #205 cuts, it seems that there is some problem with the life of the big W team [N5 group], thus the ko at the corner becomes a huge ko. The reason W could ignore here and make #204 [O16] was that he had counted clearly all the ko threats.*
223: *If B #223 plays [T1] to finish the ko —*
[See the reference.]
226: *W starts to attack back.*



Variation 40 at move 224 in Diagram 26



Variation 40 (continued): 1-4

reference
[Say B [T1] finishes the ko here...]
4: To here, although B gets 4 W stones, this is too small.

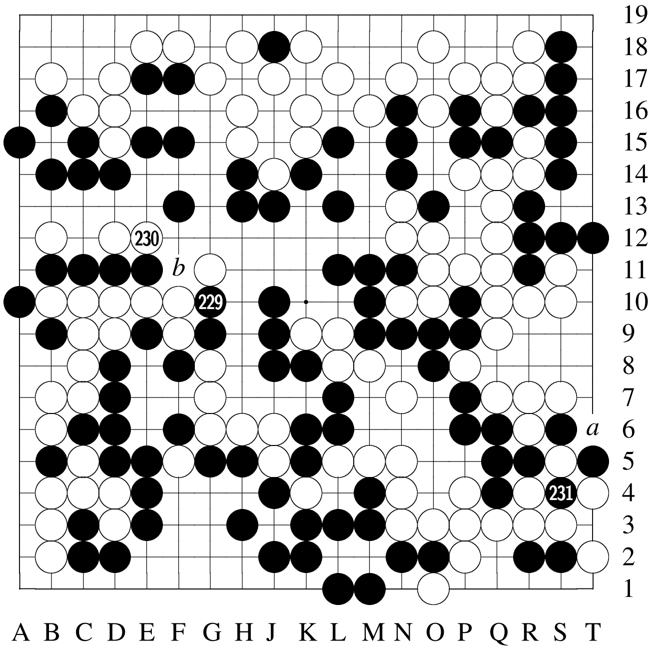


Diagram 27: 229-231

229: *Exchange again.*
230: If W #230 captures at [a], B[b] cuts and this part all becomes B land. That would be catastrophic.

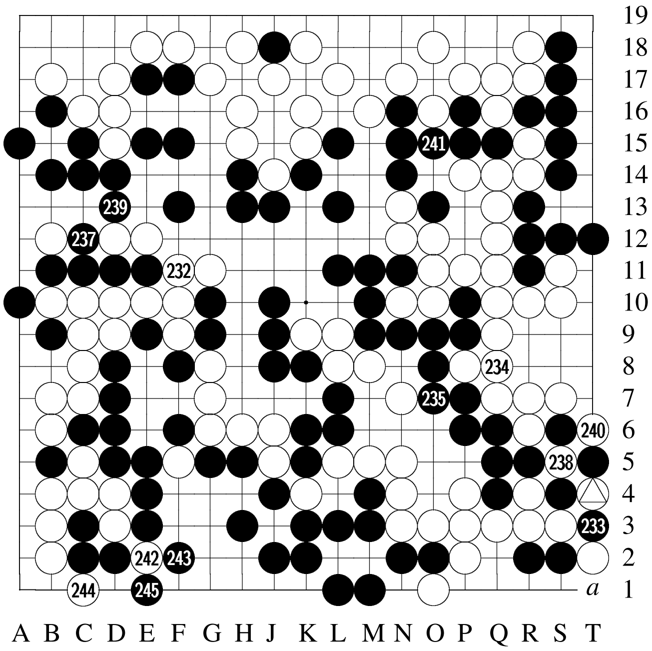


Diagram 28: 232-245

236 at △

232: Now W big team is getting closer and closer to danger, but W seems to ignore it all, making #130 [E12] and #132 [F11] two moves. In fact, however, W has calculated out all the ko threats, including the gains and losses of all possible exchanges. That's why W can play this way and continue. The game has been decided.
235: *If B #235 captures at [a], W would cut at #235 [O7]. B would lose the semeai.*
240: W #240 captures, and the ko fight is finally finished. B captured six W stones at

the center, W also gained at the right side. The result of the exchange is about even. [That is, B didn't gain any in this ko fight that he started.]

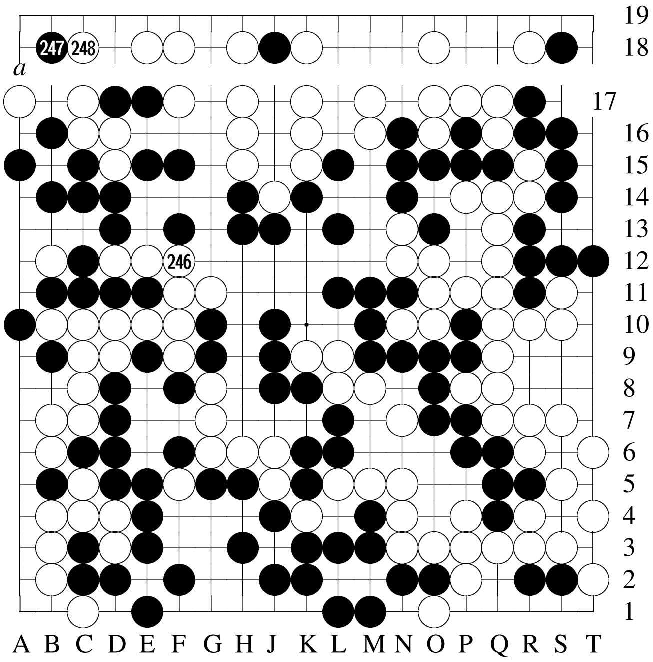


Diagram 29: 246-248

246: W #246 to play at [a] is bigger. #246 is worth about 7 points. #247 and the next few B moves are worth about 8 points plus.

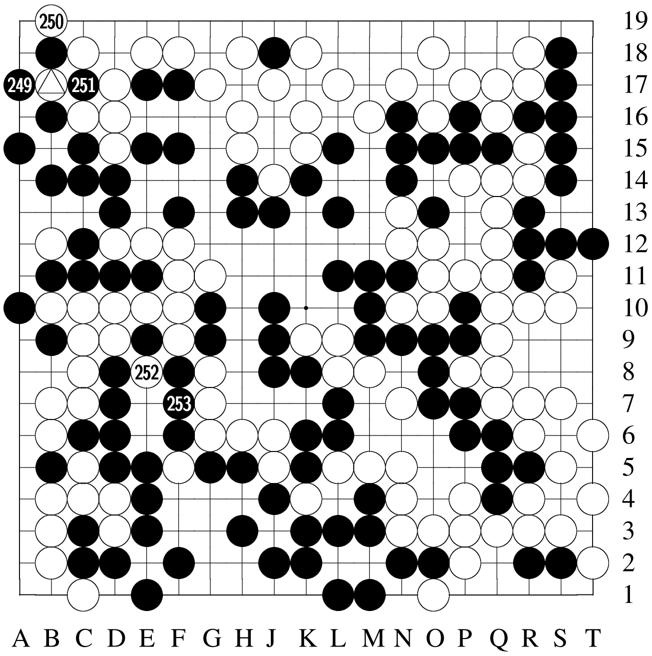
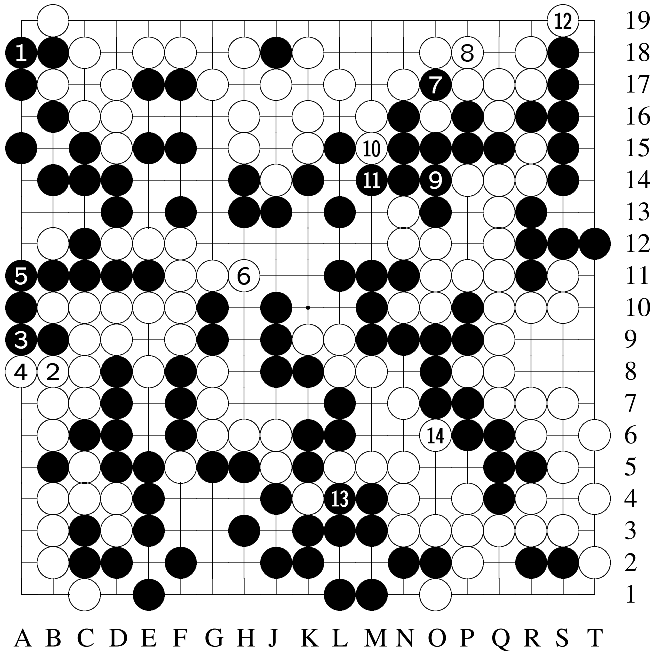


Diagram 30: 249-254

254 at △

254: When W #254 captures, B resigned.
[See the reference for a rough final count.]
At the end, W had only 8 minutes left. This was rare in Go Seigen's games. Takagawa Kaku 9-dan [Takagawa was not promoted to 9-dan until 1960; clearly, these comments were edited after that.] had won Honinbo title 9 straight times, and was thus awarded Lifetime Honorary Honinbo title. Go Seigen 9-dan and Takagawa 9-dan had encountered numerous times in various matches. For example, 1949 in Wu vs. high-dan 10-game series (then Wu 8-dan, Takagawa 7-dan); 1950 in Wu vs. 7-8-dan matches (then Wu 9-dan, Takagawa 7-dan); 1952 1st Wu-Takagawa 3-game series (then Takagawa 7-dan, already Honinbo title holder and renamed Shukaku); 1955 2nd Wu-Takagawa (8-dan) 3-game series; 1955 Wu-Takagawa 10-game series; 1956 3rd Wu-Takagawa 3-game series; 1957 The 1st Japan's Strongest Deciding Matches; 1958 4th Wu-Takagawa 3-game series; 1958 The 2nd Japan's Strongest Deciding Matches; 1958 5th Wu-Takagawa 3-game series; 1959 6th Wu-Takagawa 3-game series; 1960 7th Wu-Takagawa 3-game series; and 1961 The 1st Meijin Sen (Takagawa already 9-dan), etc.
254: Total of 254 moves. W wins by resignation.
Time given: 10 hours apiece
Time consumed:
Black: 9 hours 53 minutes
White: 9 hours 52 minutes



Variation 41 at move 255 in Diagram 30: 1-14

reference
B cannot win this ko at upper left corner...
1: So B has to connect...
14: To here are expected endgame moves. W leads by about three points.

Chapter 6

Go Seigen-Honinbo Shukaku (Takagawa) 2

One of most interesting things about this game is that it marked the introduction (by Wu) of the "bending inward" variation of the great avalance joseki.

The 1st Japan's Strongest Deciding Matches
Go Seigen vs Takagawa
White: Honinbo Shukaku (Takagawa) 8-dan
Black: Go Seigen 9-dan
February 20-21, 1957
Atami, Japan
Komi: 0
Result: B+Resign
Time: 10 hours each

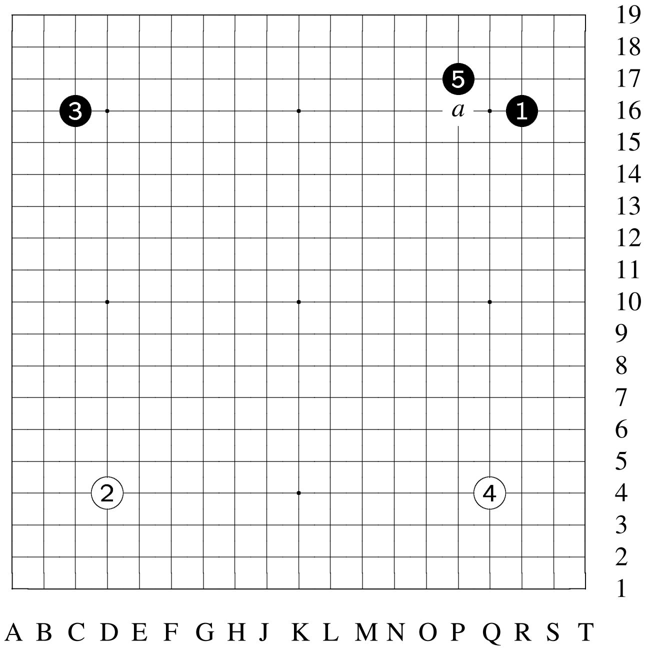


Diagram 1: 1-5

The 1st Japan's Strongest Deciding Matches
Go Seigen (Wu) vs. Takagawa
(The 1st Japan's Strongest Deciding Matches)
Black: Go Seigen (Wu), 9d
White: Honinbo Shukaku (Takagawa), 8d
Date: February 20-21, 1957
Place: Atami

1: *This game between Go Seigen 9-dan and Takagawa Honinbo is the first one since their 1956 10-game series.*
2: *This game was played in a hotel in Atami on February 20 and 21, 1957. On this day, Sakata Eio 9-dan and Hashimoto Utaro 9-dan's game was also played here. Kitani [Minoru] 9-dan and Fujisawa [Hosai] 9-dan also came to watch the games. All six participants of the Strongest Deciding Matches gathered at the same place – indeed a rare opportunity.*
3: *In this game, Go Seigen 9-dan defied the traditional way of playing the so-called "great avalanche" joseki, making a revolutionary new variation that shocked Japan's Go world.*
Generally speaking, new variations in josekis are made due to the following two reasons:
First, based on the surrounding situation, any known joseki moves is not satisfactory. Therefore, to fit the current situation, one decides to make a change, thus a new move.
Second, contrary to the above case, one has fully studied a new move already, and he attempts to apply it in practice on purpose; or, in a game under appropriate situation, he suddenly realizes it's time to make this new move.
In the first case, a new move is made by chance under a special situation, therefore its application is quite limited.
Only the new moves made in the second case are purely new moves. The new variation Go Seigen 9-dan made has a fundamentally difference in the order of moves with the way everyone had been playing in the most popular "great avalanche" joseki. Strictly speaking, it's a "revolutionary joseki." This joseki is extremely valuable for study, and it will be widely used hereafter.
4: Playing at hoshi points [stars] is what Mr. Takagawa likes. In the creation of New

Fuseki Era, Mr. Kitani and I had studied san-ren-sei fuseki, and we often played at hoshi points. Recently Mr. Takagawa often chooses these openings.
5: B #5 to enclose at [a] is also a beautiful move.

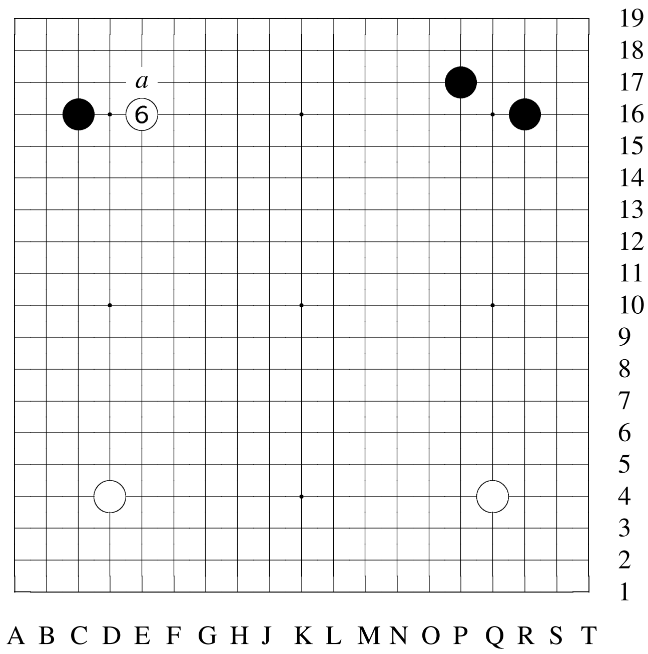


Diagram 2: 6

6: W #6 also can approach from a lower position, point [a]. W played hoshi points at the two corners at the lower side, so he tries to get a high position at the top side as well. To here, it's an opening also commonly seen if the colors are reversed – That is, if B gets two hoshi points at the lower side, and W plays two komoku [3-4 points] at the upper side, B would then play [E16].

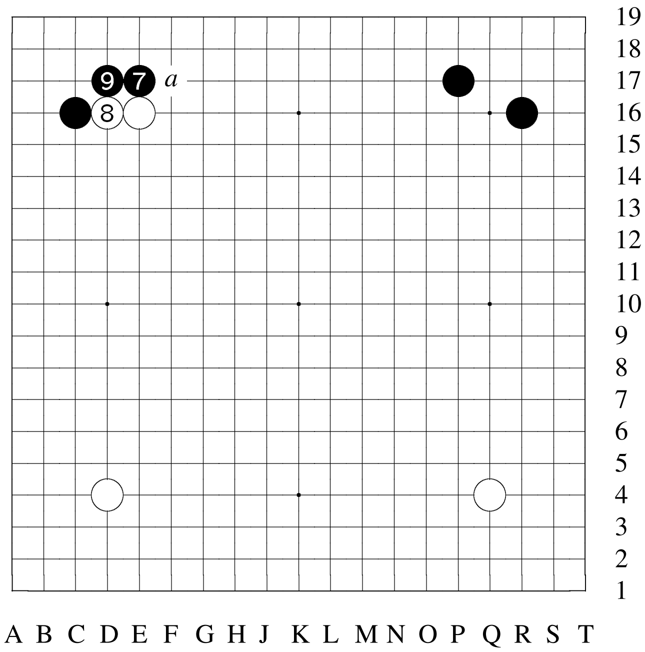
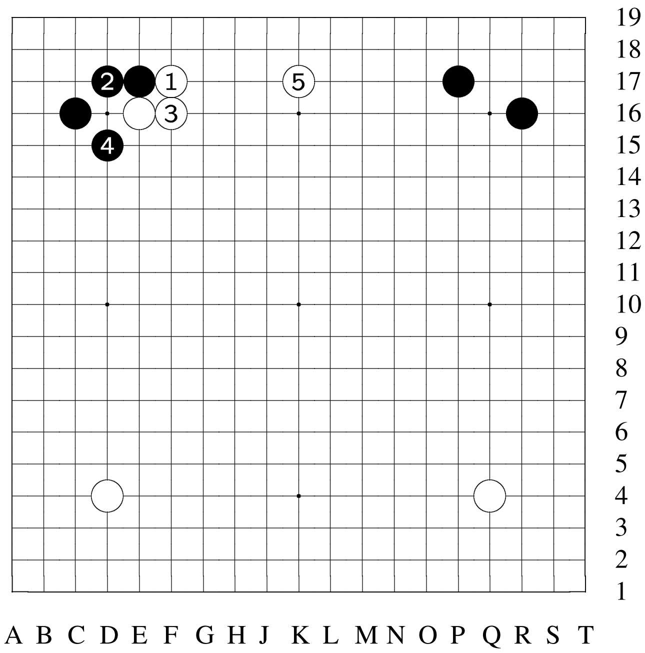


Diagram 3: 7-9

7: When #7, B has already expected that W will choose "avalanche" joseki. If W[a] next — [See the reference.]



Variation 1 at move 8 in Diagram 3: 1-5

reference
[When B [E17]...]
1: If W chooses this joseki...
5: To here, because of the B formation at upper right, W [K17] extension is unsatisfactory.

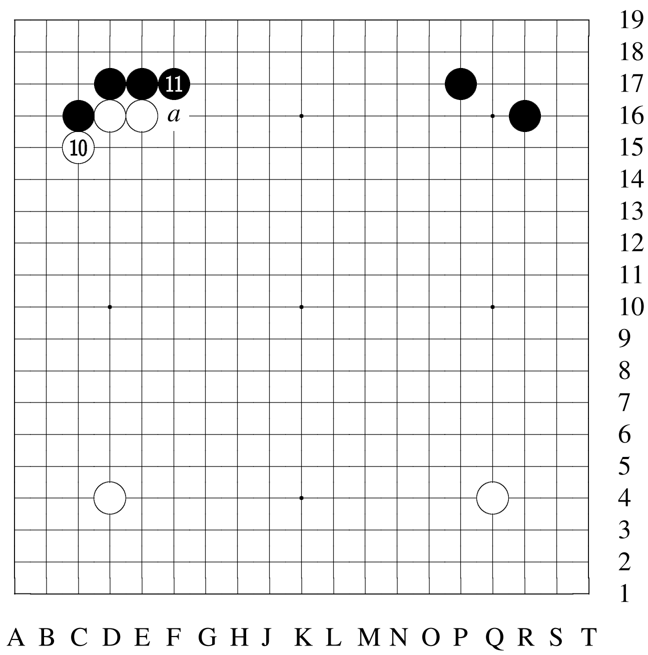
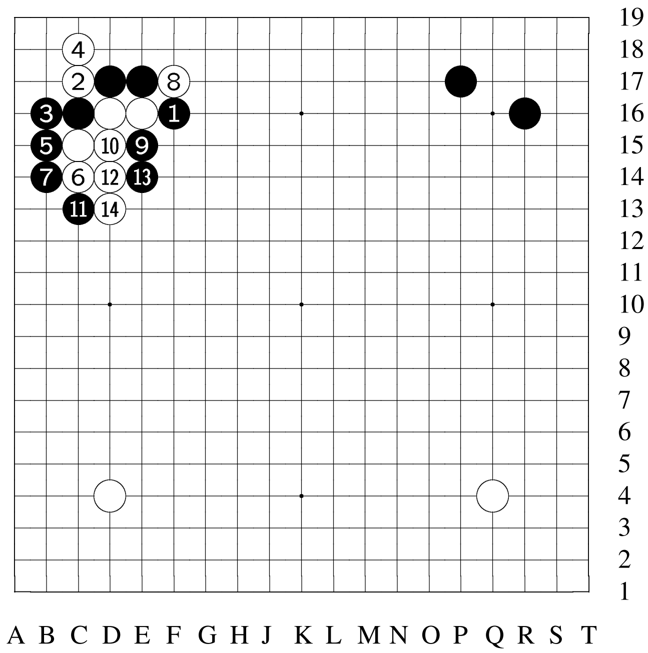


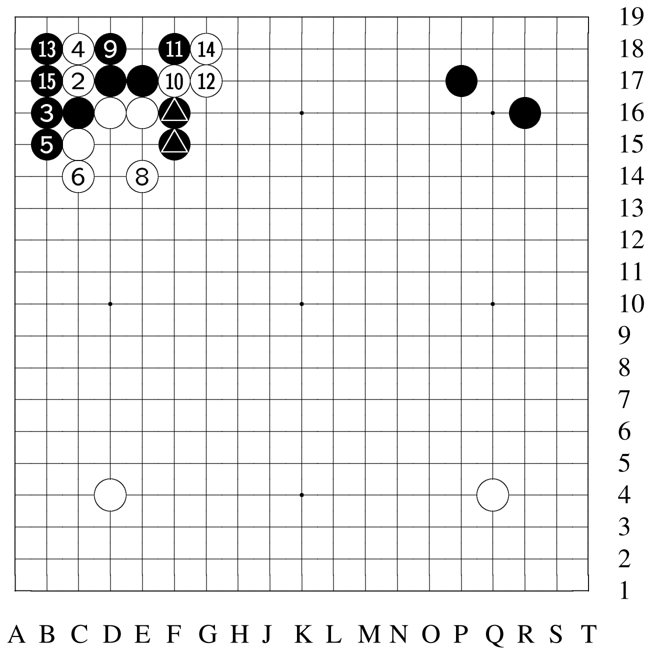
Diagram 4: 10-11

10: When W #10, if B chooses the josek-i at [a] ([F16]) hane, it would be inappropriate.
[The variations show the variations.]



Variation 2 at move 11 in Diagram 4: 1-14

variation 1 (B #11)
[When W [C15]...]
1: [This is the "s-mall avalanche" variation.]
5: When B [B15]...
6: Since the ladder (shown shortly) is in favor of W, [C14] is valid.
14: When W [D13] extends, no ladder for B.



Variation 3 at move 11 in Diagram 4: 1-15

❶, ❼ at ▲

variation 2 (B #11) [Again when W [C15]...]
1: [B chooses "s-mall avalanche" joseki...]
6: As shown in variation 1, since the ladder doesn't work for B, W can [C14] extend.
7: Then B can play this way...
15: But to here, two B stones [marked] are "floating" and it's hard to settle them well. Recently, this variation has not been used often anymore.

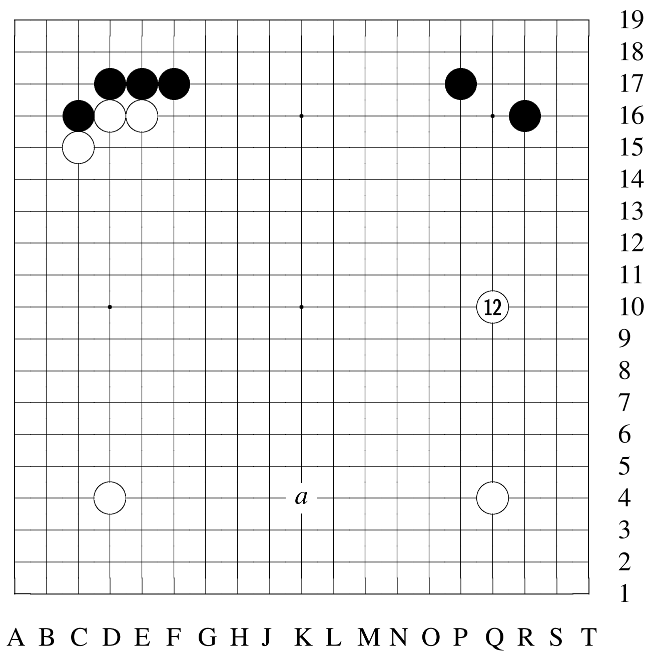


Diagram 5: 12

12: W #12 is the biggest point on the board.
This move to play [a] at the lower side to form san-ren-sei is
also a pretty strong formation, but W #12 also prevents B from extending from the komoku shimar-i [corner enclosure] at the upper right. Therefore, #12 is the biggest point.

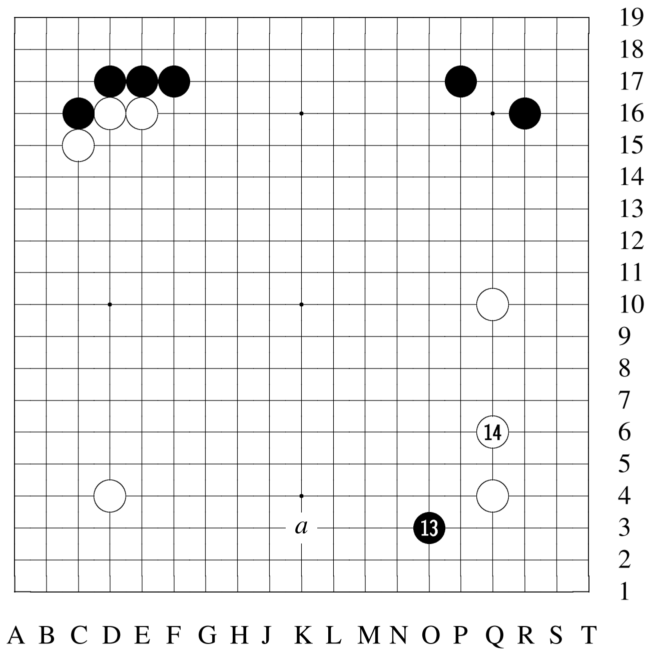
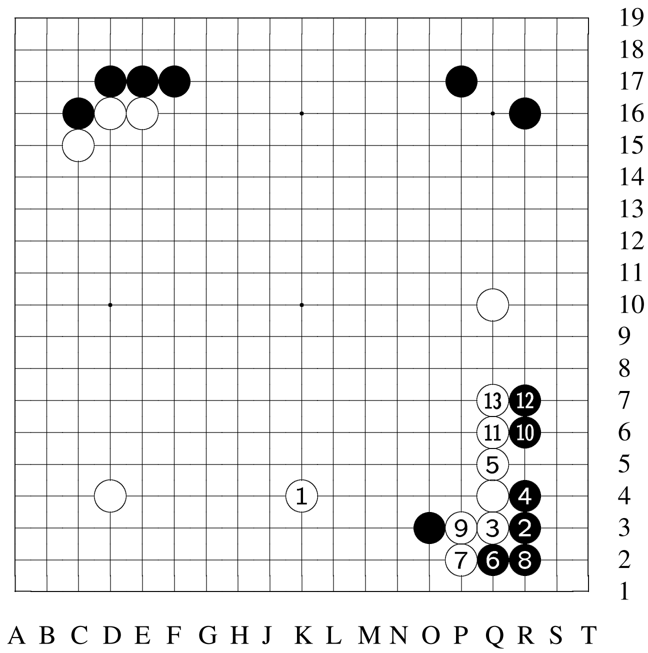


Diagram 6: 13-14

13: In the past, B #13 had been normally played at [a] to split the side, but nowadays it's more of-
ten played as shown to approach the corner.
B[a] to split the corner shows an unhurried manner, while B #13 kakari tends to settle a local shape quickly. This [B #13] implies the severity of modern fuseki.

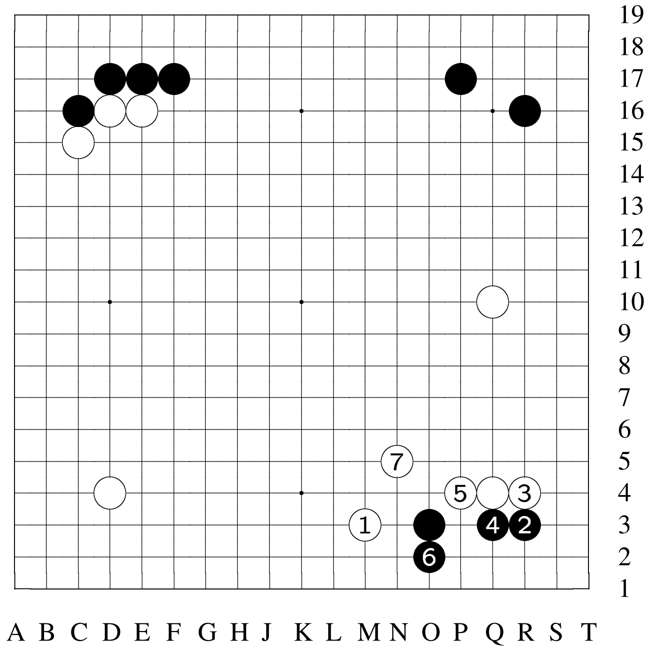
When B #13 kakari [approach] —
[The variations show the variations.]
14: But [contrary to the pincer moves shown in the variations,] Mr. Takagawa adopts a

simple, easy way – #14 jump.
This is the most unhurried response.



Variation 4 at move 14 in Diagram 6: 1-13

variation 1 (W #14)
[When B kakari...]
1: If W plays a 3-space high pincer...
2: B goes into the corner...
13: An opening to here is expected; if so, it would be a different game.



Variation 5 at move 14 in Diagram 6: 1-7

variation 2 (W #14) [When B approaches the corner...]
1: W could choose a different
pincer move...
2: B still goes into the corner...
7: To W [N5], another formation. This fuseki can be also considered. In short, W #14 [after B kakari] is the diverging point of the fuseki.

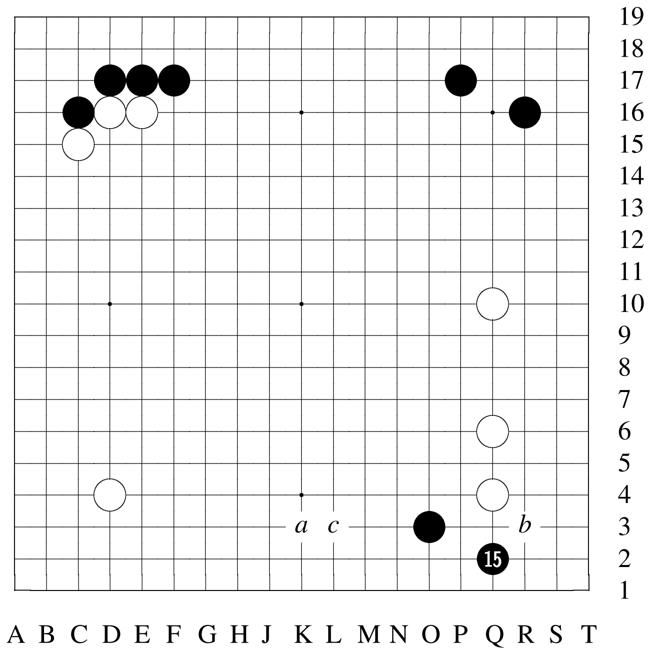


Diagram 7: 15

15: B #15 keima immediately is seen often recently.
If B #15 extends to [a], after W gets #15 [Q2], B will have to play [M4] to prevents W's [M3] invasion.
B #15's purpose is if W[b], B[c] extends.

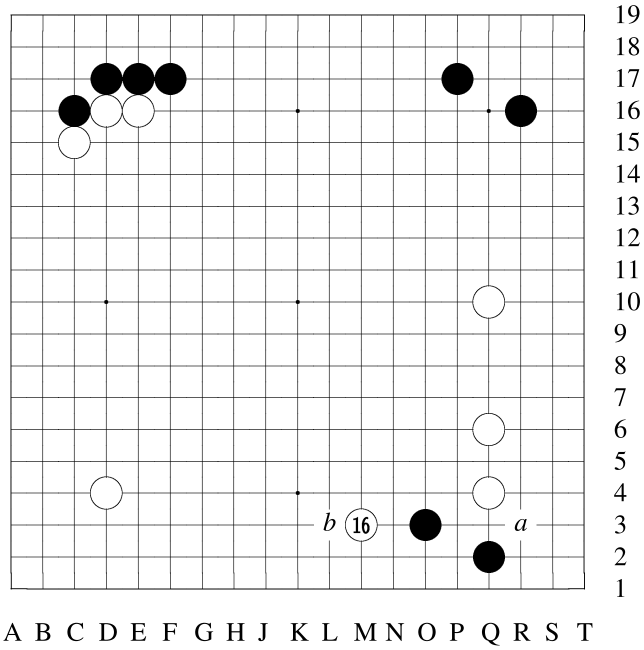


Diagram 8: 16

16: W #16 pincer is popular recently.
In this game, W's s-trategy is to form moyo in the center, so #16 pincer is certainly the move. If W[a]-B[b], it would be following B's plan.

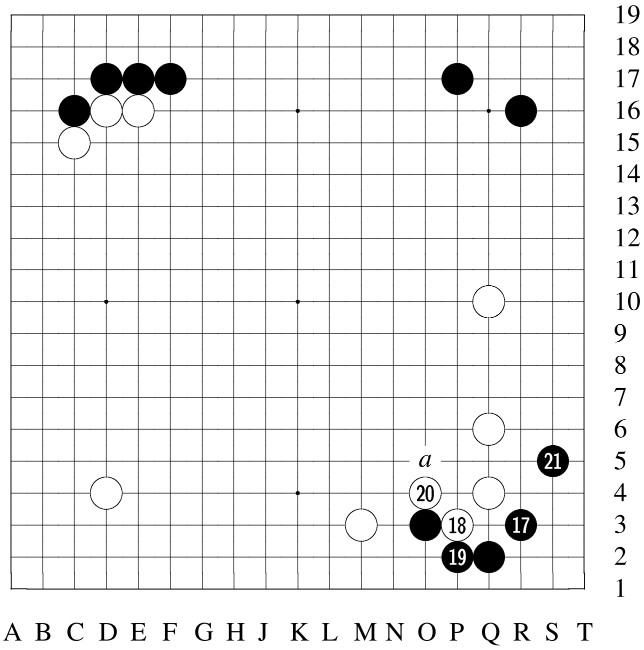
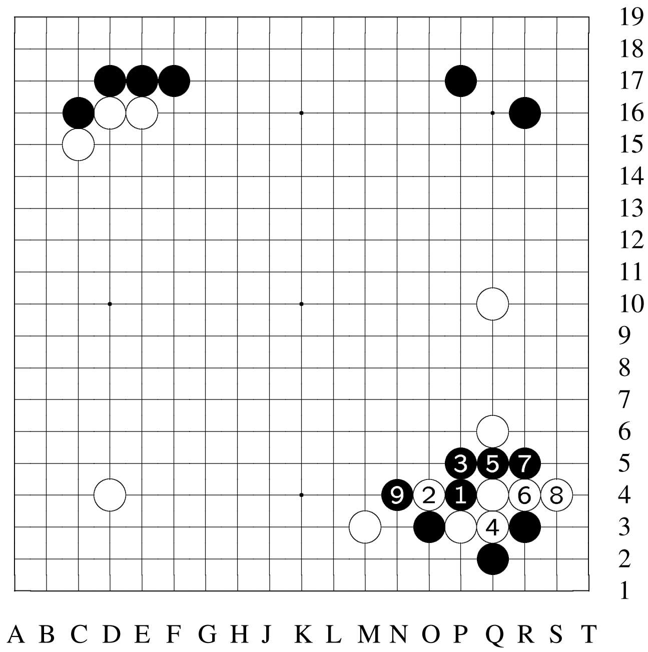


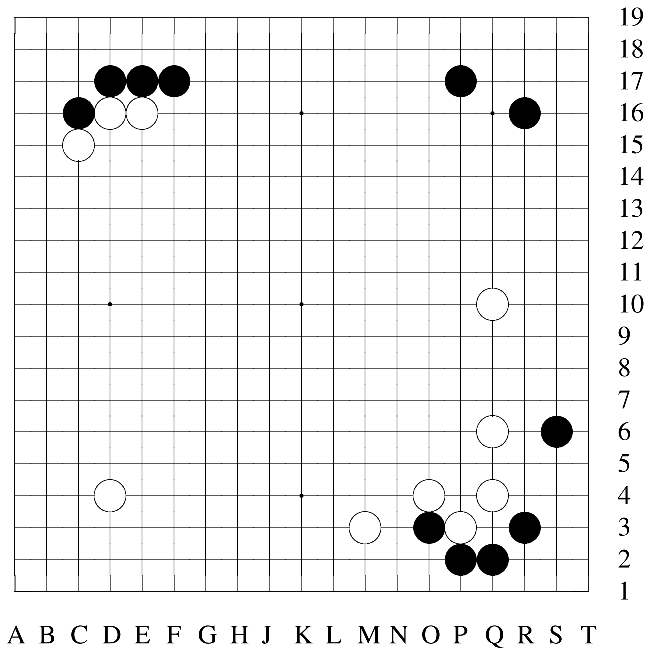
Diagram 9: 17-21

17: If B[a] jump-s instead of #17, af-ter W gets #17 point, B would be losing the base and be un-der attack; no good.
18: W #18 is josek-i.
If a ladder works for B here —
[See the variation.]
19: [Therefore,] B #19 has no choice.
20: W #20 certainly.
21: B #21 this move —
[See the variation.]

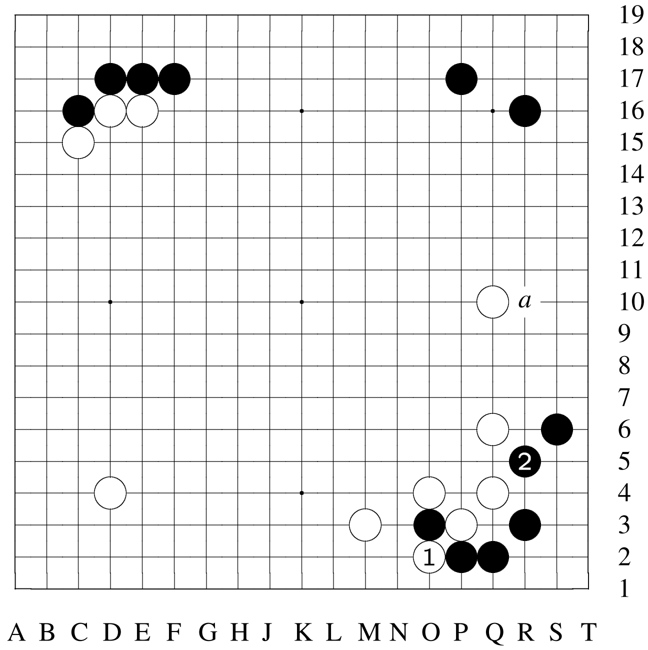


Variation 6 at move 19 in Diagram 9: 1-9

variation
[After W [P3]...]
1: [If a ladder works for B,] B has this tesuji...
9: And B [N4] attempts to capture the W stone with a ladder – however, no ladder for B in this game.



Variation 7 at move 22 in Diagram 9



Variation 7 (continued): 1-2

variation
B could also choose ogeima [big knight move].
2: And this shape is formed. When I once played with Mr. Kitani, I chose this variation. If W [Q10] [marked] was at [a] ([R10]), a lower position, this ogeima variation could certainly be considered.
But in this game, [Q10] is high, and I didn't want to choose this variation.

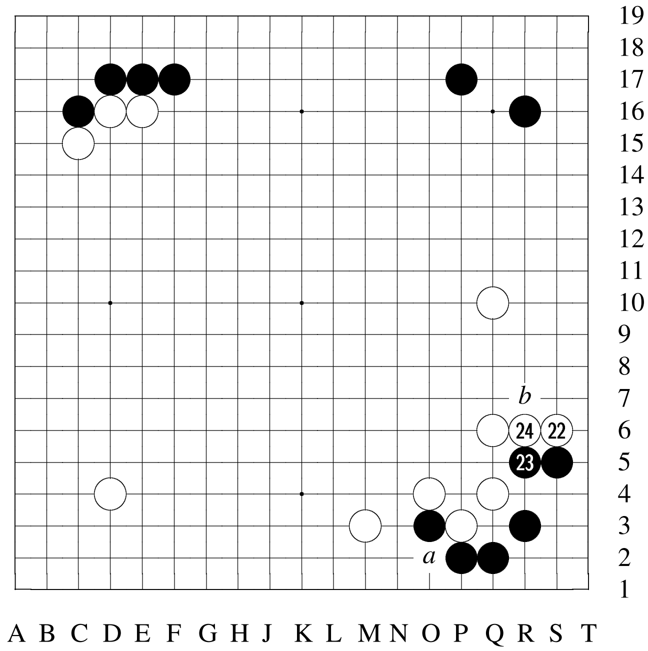


Diagram 10: 22-24

22: W #22 has no other choice. If W[a] cuts now, B[b] "flies" out [An interesting note: in Chinese Go terminology, the character or word for "keima" is "flying."], and B is better.

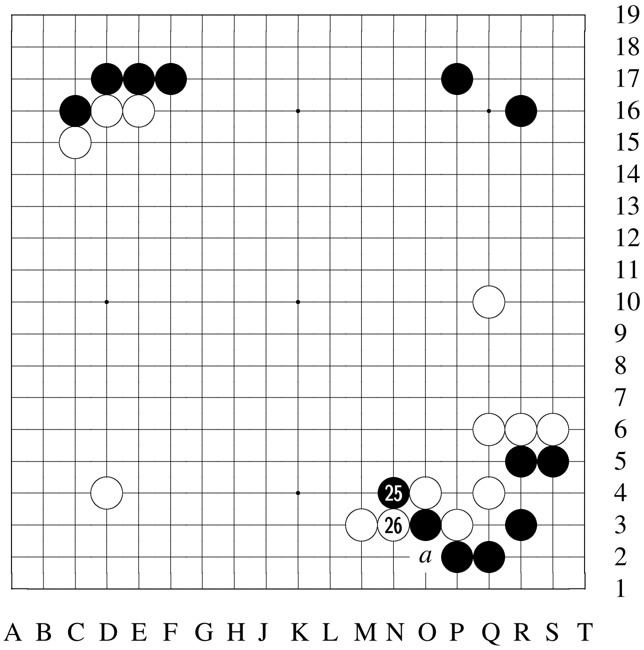


Diagram 11: 25-26

25:
If B #25 connects at [a], W would get the chance to play #25, and W is easy.
Since B has played #21 keima [S5] earlier, #25 should not play at [a]. The reason for #21 is just to prepare for #25 hane. #21 and #25 are related moves.
B #25's purpose is —
26: Although W #26 and...

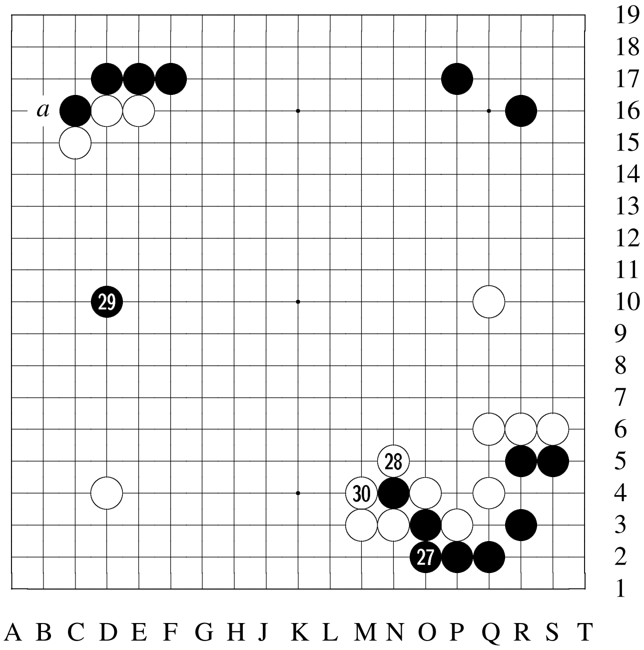
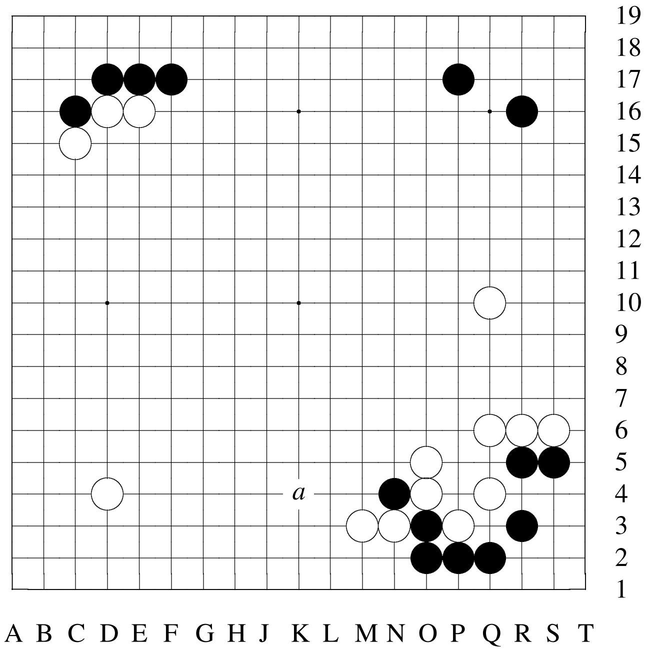


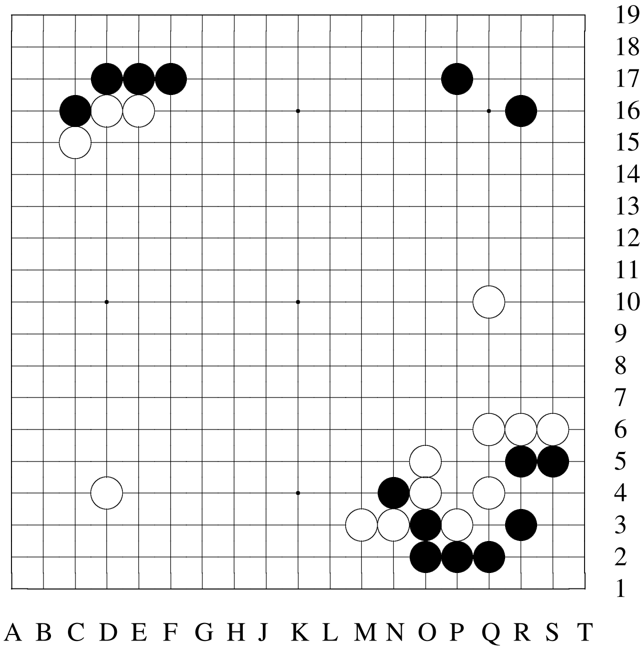
Diagram 12: 27-30

28: [And] #28 captures
one B stone, but W eventually will have to spend one more move to finish the capture. Thus, B gets the chance to play another move [elsewhere]. Although by capturing this B stone W could gain thickness, but comparing with B [O2] and W [N4] variation mentioned earlier [B[a]-W[25] at node #25], it's actually a one-move difference, and this difference is quite big.
W #28 this move —
[See the reference.]

29: B #29 to play at [a] is also a good point.
B #29 not only breaks the ladder, but it's also a big fuseki point.
[The variations show the variations.]
30: W #30 of course.

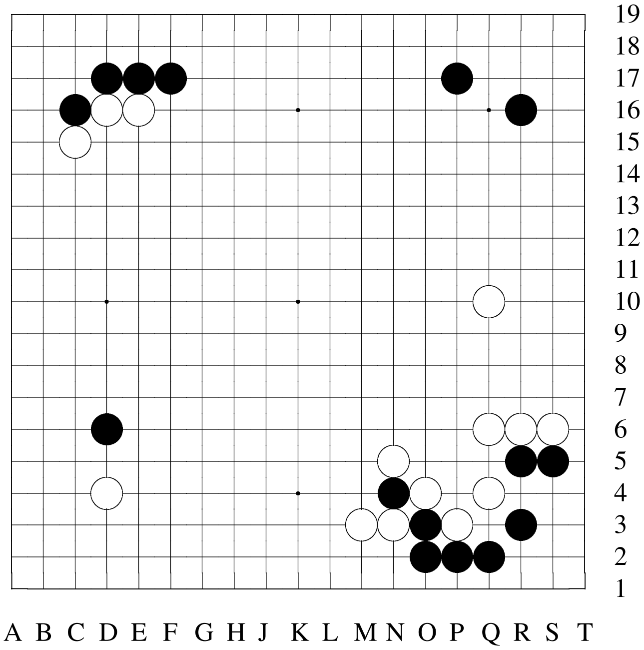


Variation 8 at move 29 in Diagram 12

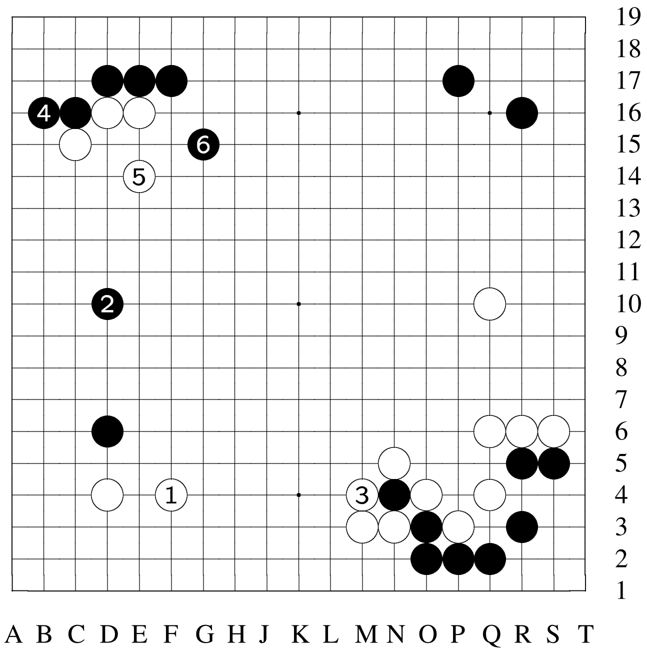


Variation 8 (continued)

reference
If W tries to avoid spending the extra move [now], [O5] for W #28 can be considered. If so, B would of course not activate [N4] stone now, but later after B makes moves near [a], W will still have to play extra moves to capture [N4] stone. So in this variation, W isn't any better.

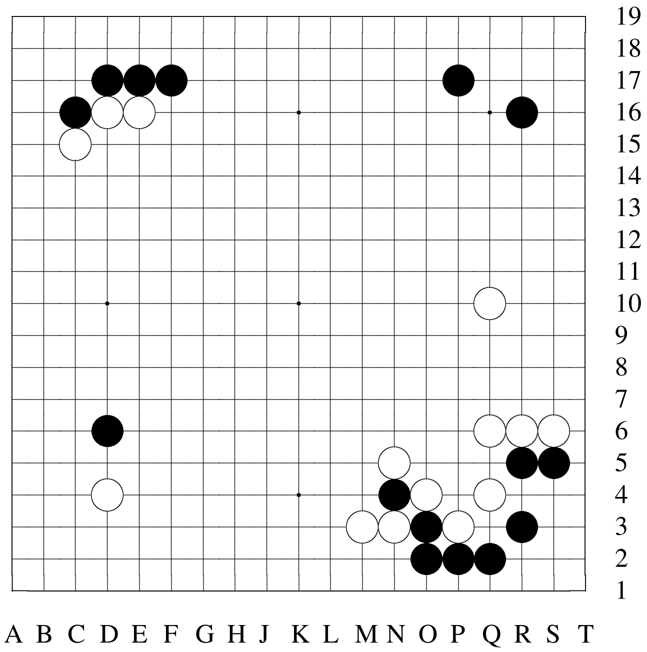


Variation 9 at move 30 in Diagram 12

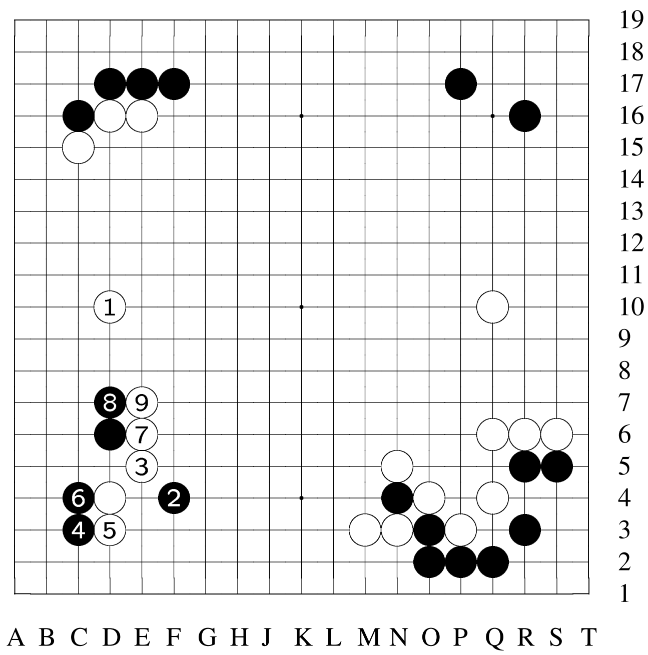


Variation 9 (continued): 1-6

variation 1
What if B #29 plays here?
1: If W is willing to play here...
2: Then B extends...
6: And B [G15] keima to attack. This is of course an ideal picture to B, but W [F4] wouldn't play this way after B [D6].



Variation 10 at move 30 in Diagram 12



Variation 10 (continued): 1-9

variation 2
[If B kakari first...]
1: W would choose a difference approach – extend and pincer.
2: If B chooses double kakari...
4: Then going into the corner...
9: To W [E7], B is blocked inside, and W forms a deep moyo, and W has a nice and wide formation. This will be a great advantage for W in future fights.

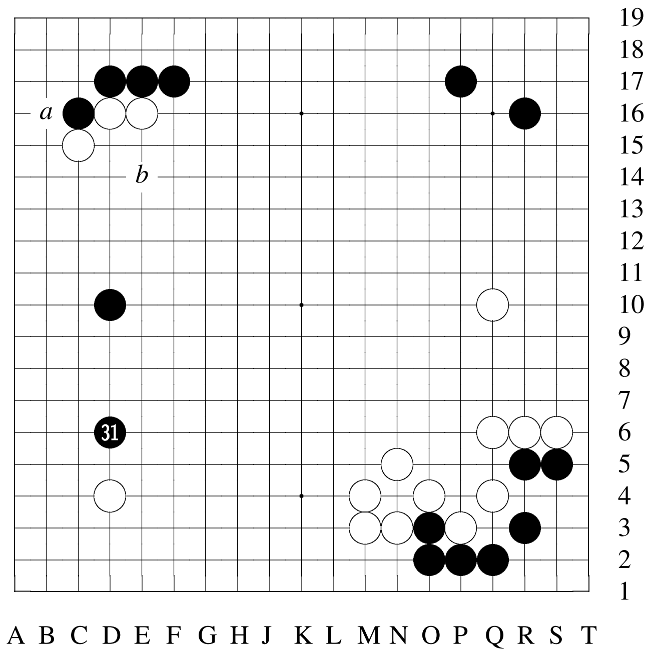
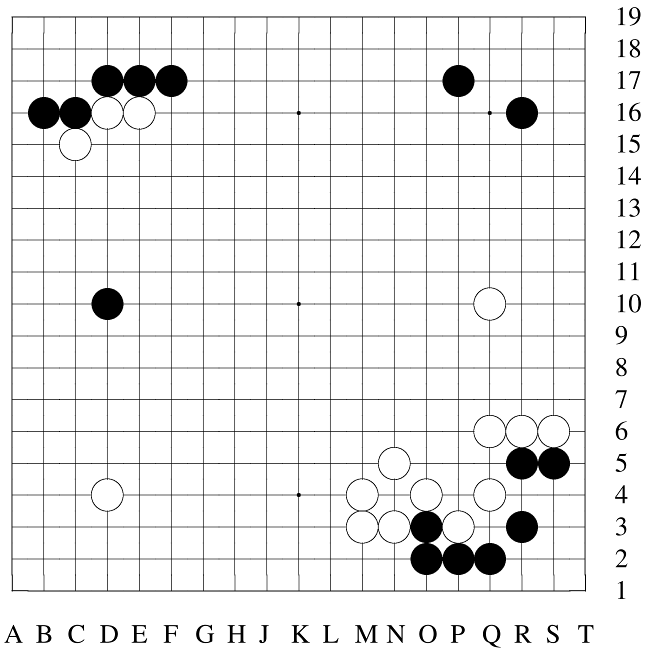
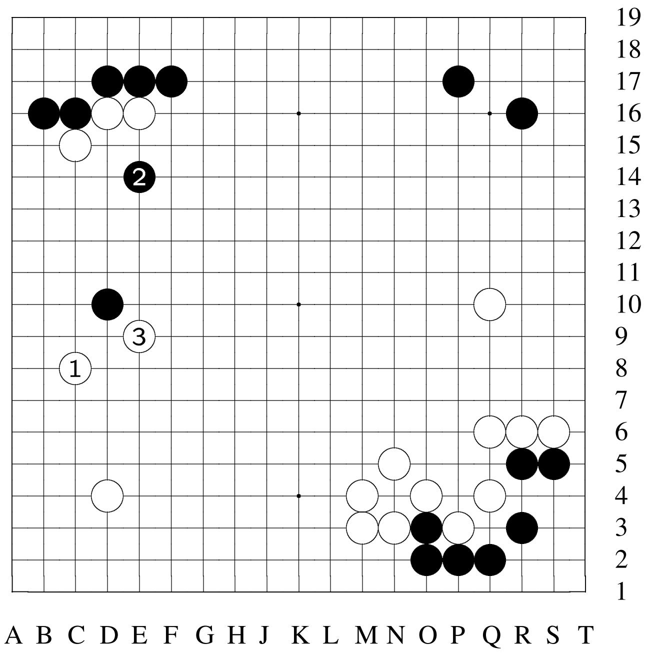


Diagram 13: 31

31:
If B #31 plays at [a] ([B16]), after W[b], *then* B plays #31 [D6] – if so, W[a]-B[b] exchange simplifies the situation, and it's in favor of B.
However, W would not play this way W[b] vs. B[a].
[See the reference.]



Variation 11 at move 32 in Diagram 13



Variation 11 (continued): 1-3

reference
If B sagari (extending downwards) here...
1: W would probably press B [D10] stone with an extension.
2: Then, when B attacks...
3: W could ignore it and play [E9] keima, building a big moyo at lower side to compete with B. This way, not only W is forming a huge moyo, the thickness built by capturing [N4] stone will also show its power to maximum.

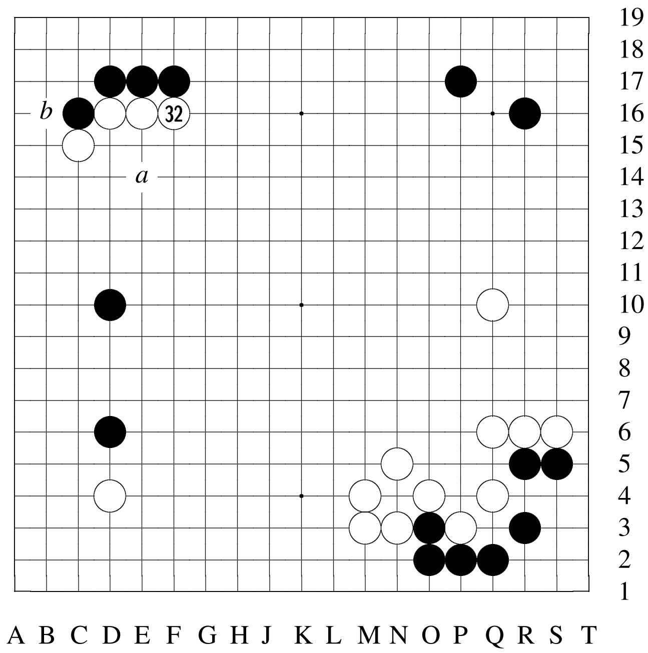
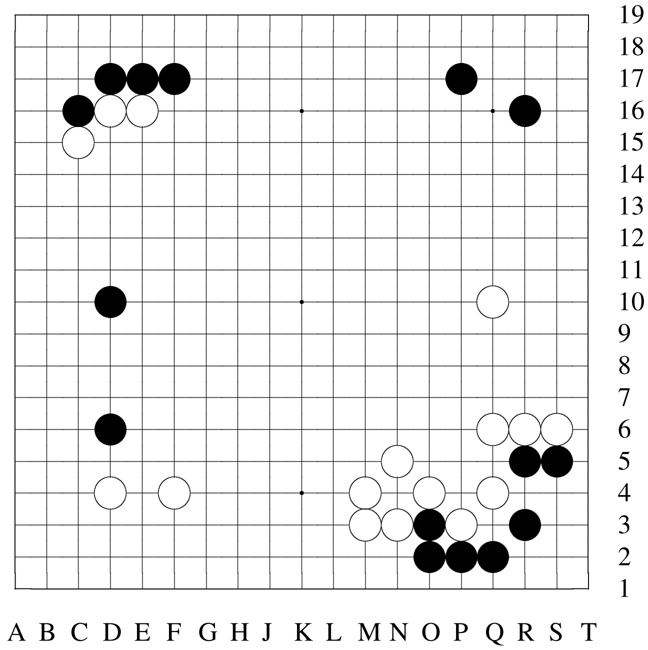
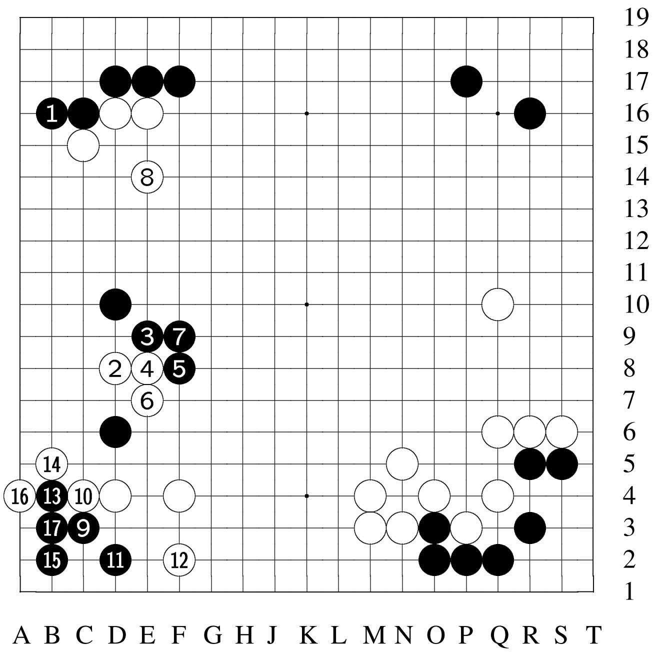


Diagram 14: 32

32: If W #32 plays at [a], B[b] and it's again the ideal picture for B shown previously.
Also —
[See thenother variation.]
Now back to the game – when there are those two marked B stones, W #32 is normally considered too strong. The reason W plays so is because he has spent two moves to capture [N4] stone, so W is now trying to utilize this thickness.
Since W has invested for thickness, he now will have to make most out of this investment so that he will have the advantage in future battles. This is certainly expected.



Variation 12 at move 33 in Diagram 14



Variation 12 (continued): 1-17

variation
[Also...] If W jumps here...
1: When B sagari...
2: W chooses to invade...
7: To here, B is still better.
8: Next when W defends...
9: B immediately gets in the corner...
17: To here, W corner is destroyed and W gets nothing. This way of playing [by W] is meaningless.

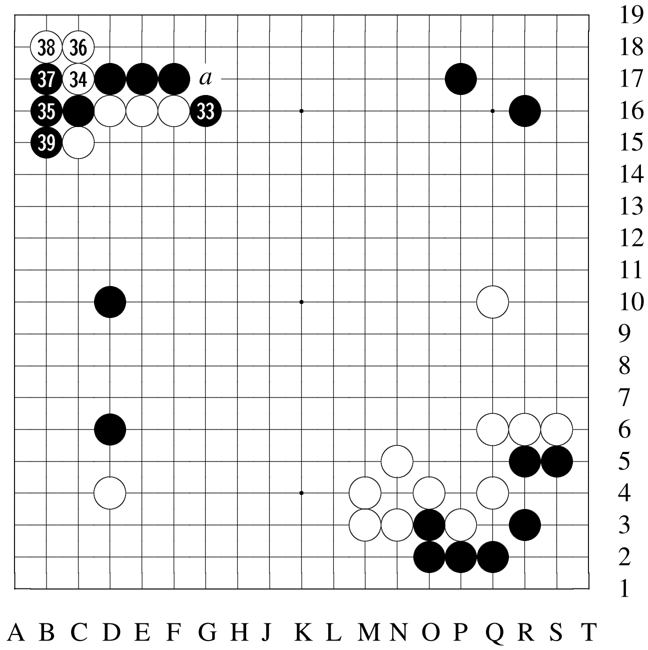
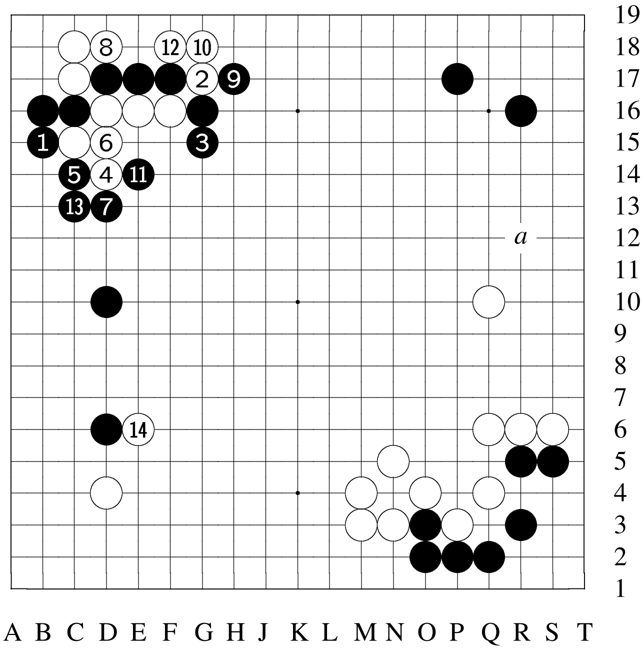


Diagram 15: 33-39

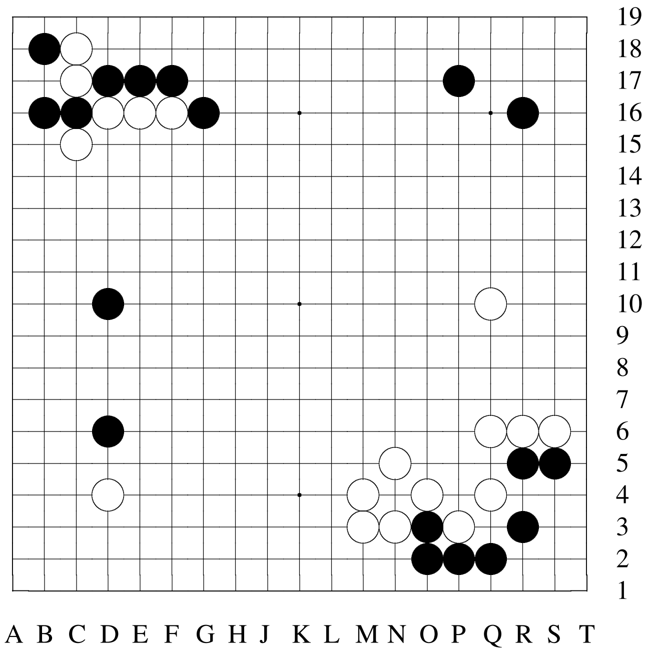
33: B #33 absolutely cannot give in to play [a] ([G17]). B #33
hane is called ”great avalanche” joseki.
36: W #34 to #36 are certain.
Next move —
[See the variation for B #37.]
37: Since the normal [traditional] way doesn't seem ideal, I thought of #37 to bend inward. This was a move that I had studied before. Even without [D10] stone [marked], this [#37] would be a powerful move.

”Great avalanche” joseki had been used since 20 years ago [20 years before 1957]. Why had professional players never found this move [#37 bending inward]? I think the reason was that the shape of this move didn't look good, thus it was overlooked, becoming a blind spot.
[The variations show 4 reference diagrams on ”great avalanche” joseki.]
39: *On first look, #37 this move is plain ordinary, but the strategy it implies is totally different from the old joseki in which B sacrifices three stones. This is the fundamental difference between the two [josekis].*

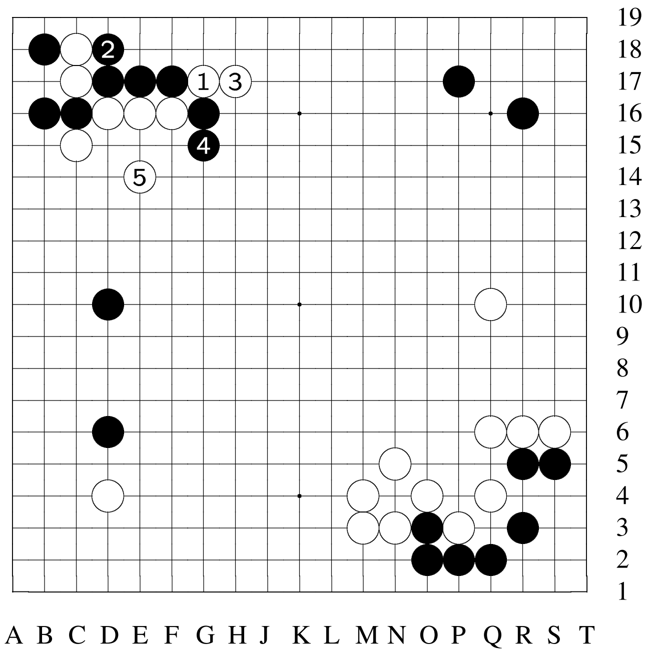


Variation 13 at move 37 in Diagram 15: 1-14

variation (B #37) [When W [C18] sagari...]
1: Traditionally, B turns outward...
2: The following is the common joseki of the time...
13: To B [C13] [traditional joseki].
In this game, however, B [D10] [marked] stone's position is not good; somewhat heavy. In this picture, [D10] stone at [a] ([R12]) is more efficient.
14: In this picture, W [E6] next would be a good move. This way, W moyo at bottom naturally grows.

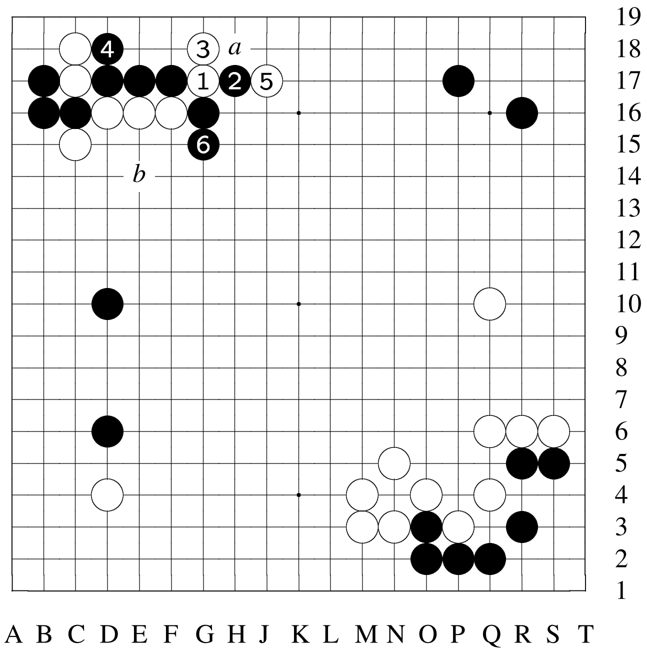


Variation 14 at move 38 in Diagram 15



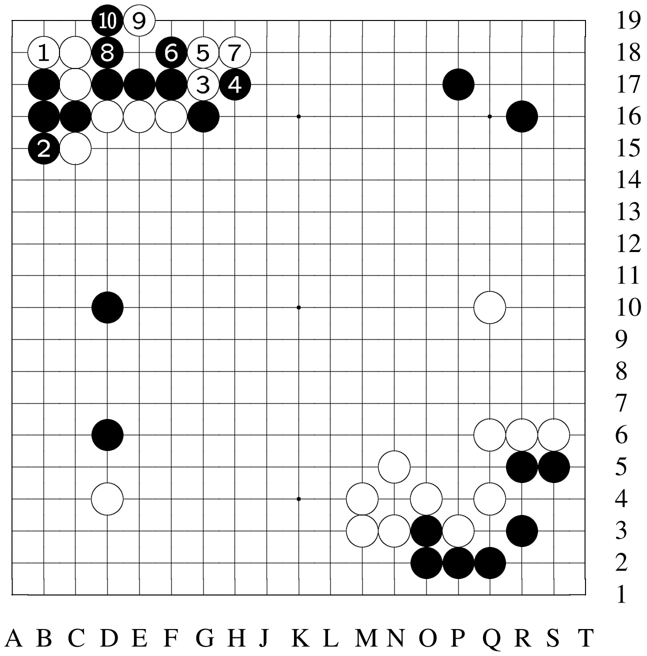
Variation 14 (continued): 1-5

reference 1 (@B18)
In the early years of ”great avalanche” joseki, #37 to play here was a tesuji considered based on the shape.
5:



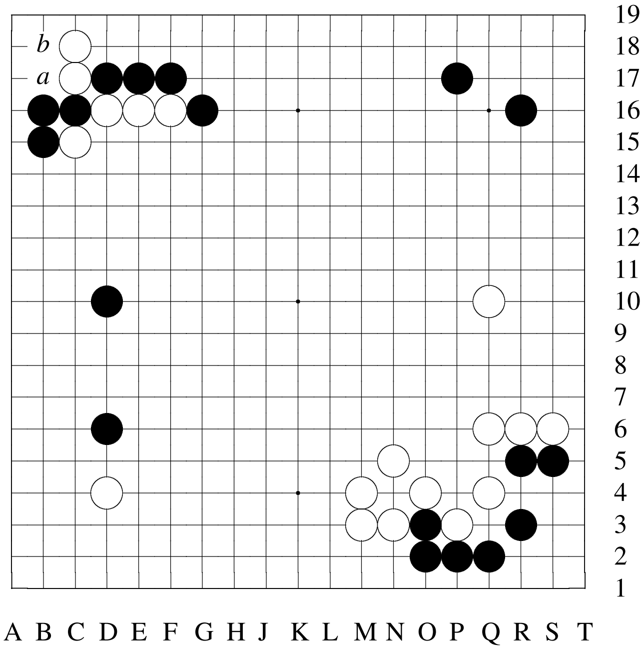
Variation 15 at move 38 in Diagram 15: 1-6

reference 2 (@B17) One reason that B can be proud of #37 is that...
1: When W cuts...
2: B [H17] atari is valid...
6: When B [G15] extends, [a] ([H18]) and [b] ([E14]) are miai points for B. B is good.

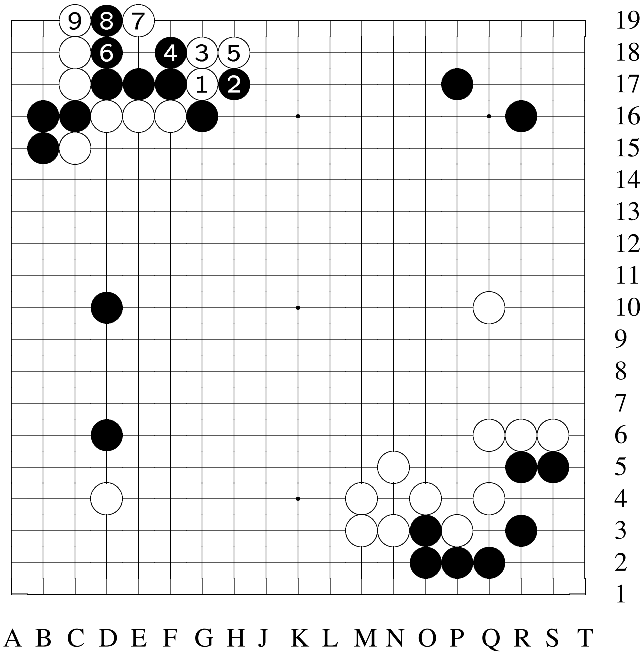


Variation 16 at move 38 in Diagram 15: 1-10

reference 3 (@B17) [Again B #37 bends inward...]
2: Even with this exchange between W and B...
3: When W cuts...
4: B can atari here.
10: To there, B still wins the semeai. In short, B is able to struggle through at the corner without sacrificing [D17]-[F17] [marked] stones; this is exactly #37's [B17] greatness.
[Compare this with reference 4.]



Variation 17 at move 38 in Diagram 15



Variation 17 (continued): 1-9

reference 4 (@B15) If playing according to the traditional way – [B15] bending outward without B[a]-W[b] exchange...
9: To here, W would win the semeai, so B would have to adapt to sacrifice [D17]-[F17] three stones [in the traditional joseki].

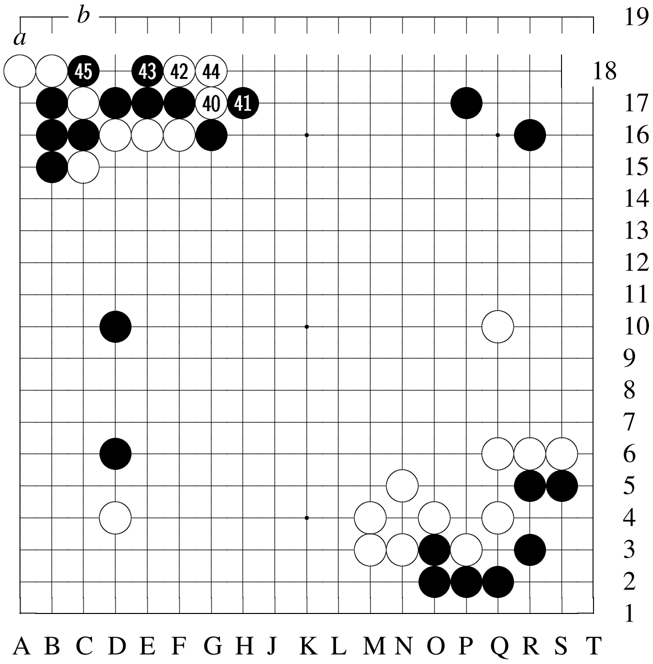


Diagram 16: 40-45

41: *Two days after Go Seigen 9-dan played this new variation, Sakata Eio 9-dan immediately applied this move in NHK sponsored lightning games, even astonishing his opponent Shimamura 8-dan. #37 this new move shocked the Go world. Hasegawa 8-dan published an article, "My Study Notes", on "Igo" magazine (1957.5). In the article, he studied this new move.*
Maeda Nobuaki 9-dan carefully explained the development of "great avalanche" joseki in an article "The Changes in a Joseki." In the article, he especially mentioned this new move by Go Seigen.
43: *Would this joseki [after the change] be widely used afterwards? If "great avalanche" joseki thereafter disappeared in the games, then it would mean that people had the conclusion: #37 was indeed a great move [for B], and it led good results for B. If a variation is only favorable to one side, then it cannot be joseki, and it would certainly disappear in the games.*
45: B #45 blocks, and the three W stones at the corner are captured.
Next, even if W[a], B[b] and B wins the semeai by one liberty.

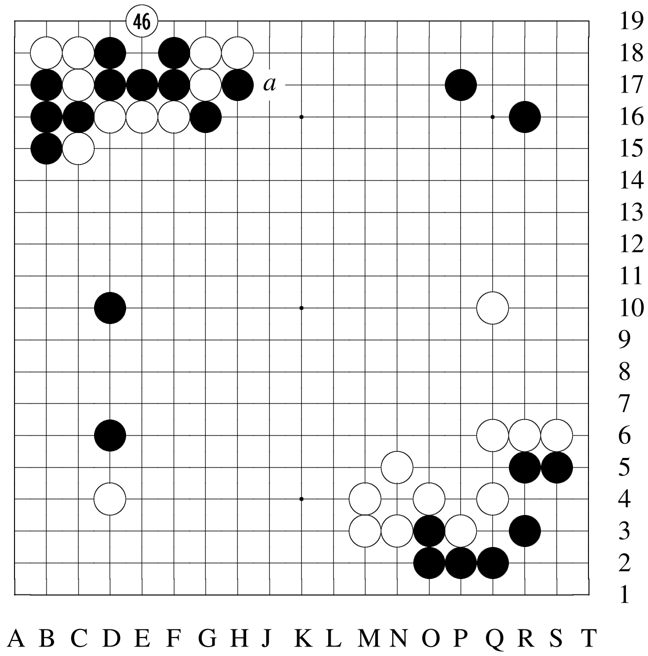


Diagram 17: 46

46: W #46 to play [a] ([J17]) hane directly is better.

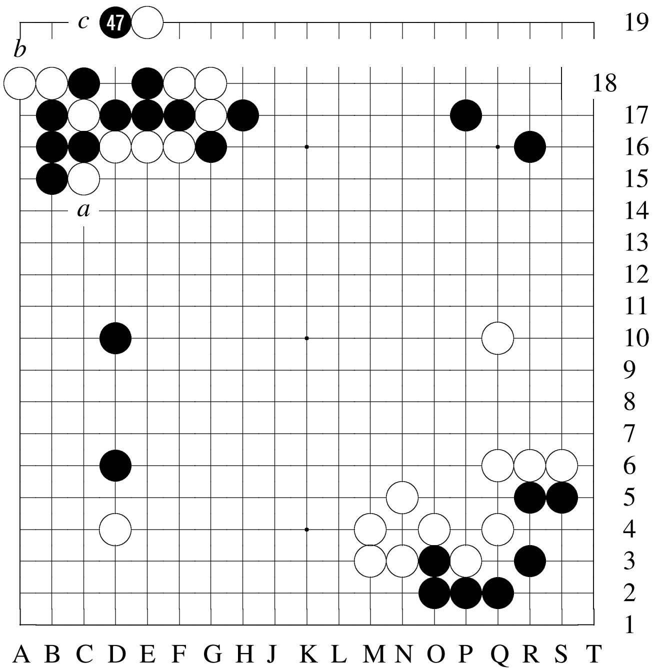
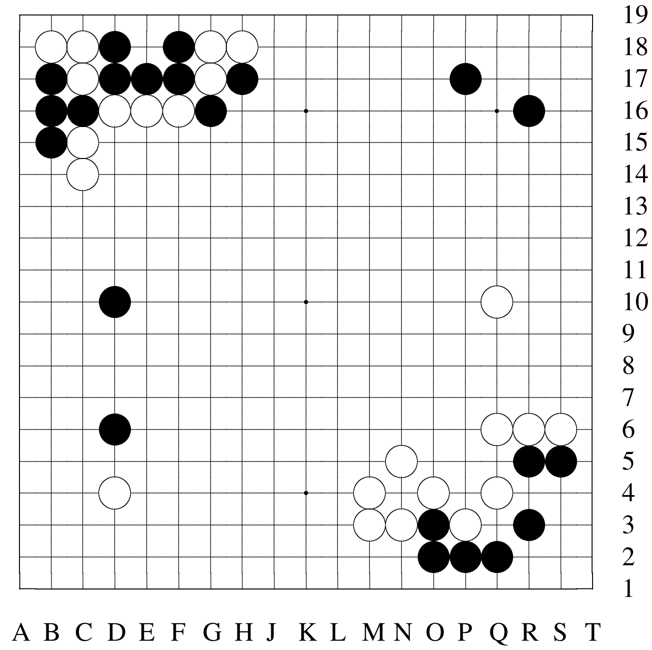
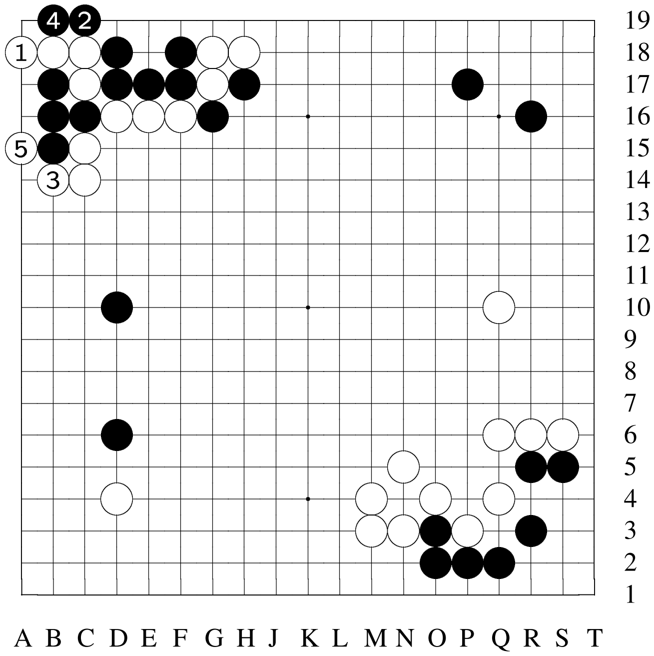


Diagram 18: 47

47: After W #46 and B #47 exchange, W[a] is no longer sente. That is to say, next even if B tenuki after W[a], when W[b], B[c] and B still wins the semeai.
Without the above exchange [#46-#47], however, when W[a], if B tenuki —
[See the reference.]



Variation 18 at move 48 in Diagram 18



Variation 18 (continued): 1-5

reference
[Suppose W gets to play [C14] without W [E19] and B [D19] exchange...] If B tenuki...
5: W wins the semeai.

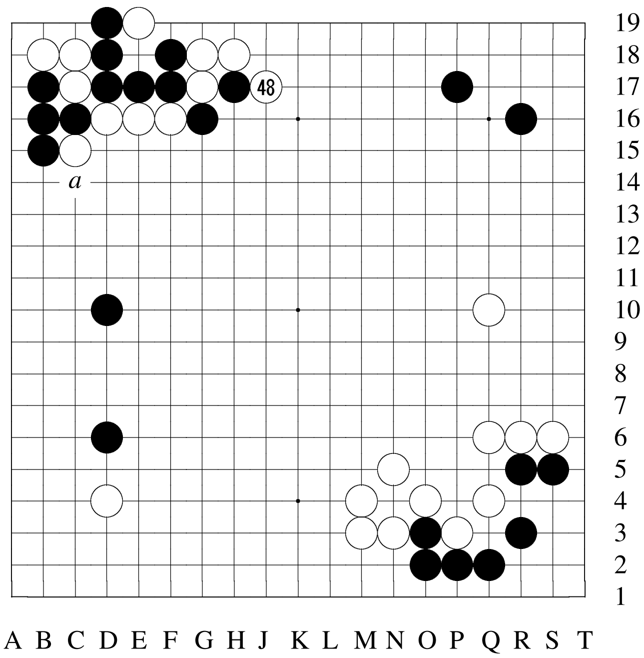


Diagram 19: 48

48: W #48 certainly. Since W[a] is no longer sente, if W #48 plays at [a], letting B play #48 [J17], then W is not good.

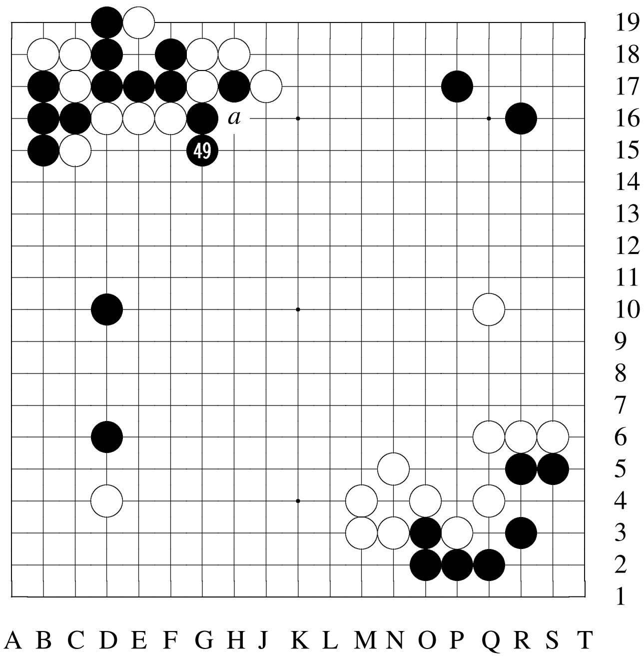


Diagram 20: 49

49: W three stones' [D16-F16] liberties are already tighten up, so B #49 to extend applies more pressure on W than simply to connect at [a].

In some later games, B[a] connecting also appeared. However, probably because of poor results, such move was no longer played again.

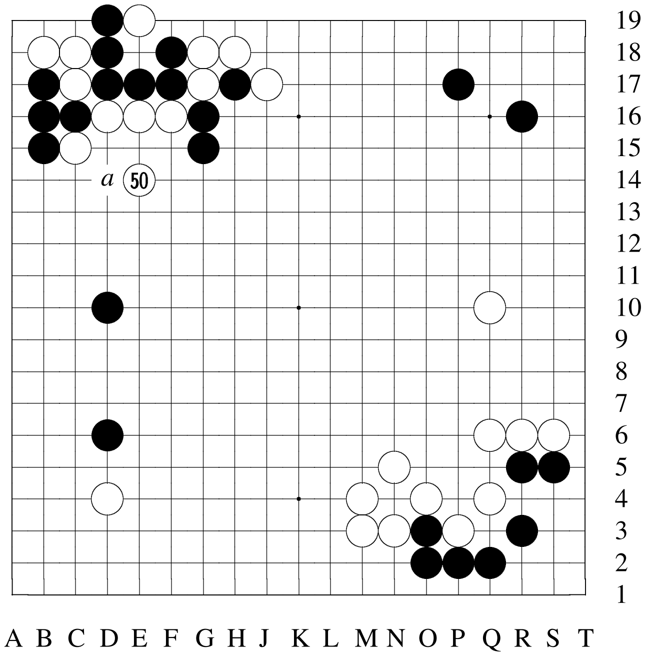


Diagram 21: 50

50: W #50 is the only move.
If #50 plays at [a] ([D14]), when B attaches at #50, W is collapsed. #50 point is the so-called ”center of three stones”; it's the emergent point to both sides.

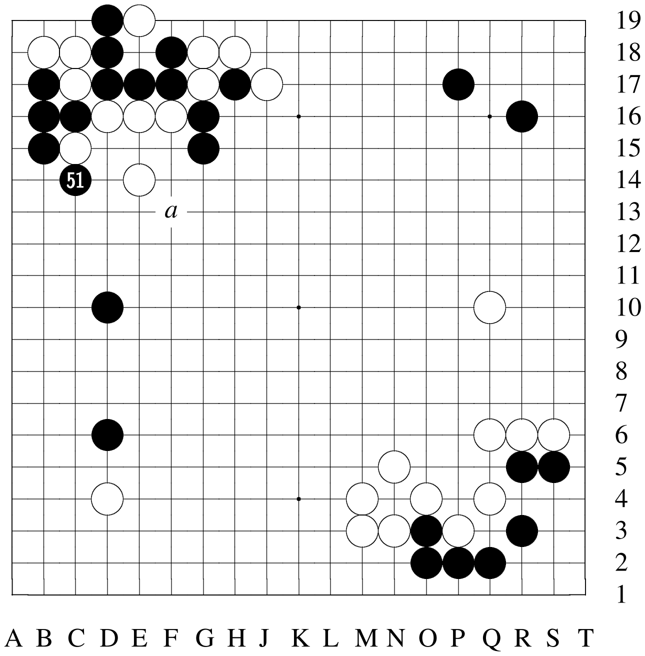


Diagram 22: 51

51: B #51 was also considered to play at [a] to block W inside, but W #51 would live locally and even if B builds up thickness around this area, it would not be of much use, since W has thickness at lower right to balance out any B's thickness here.

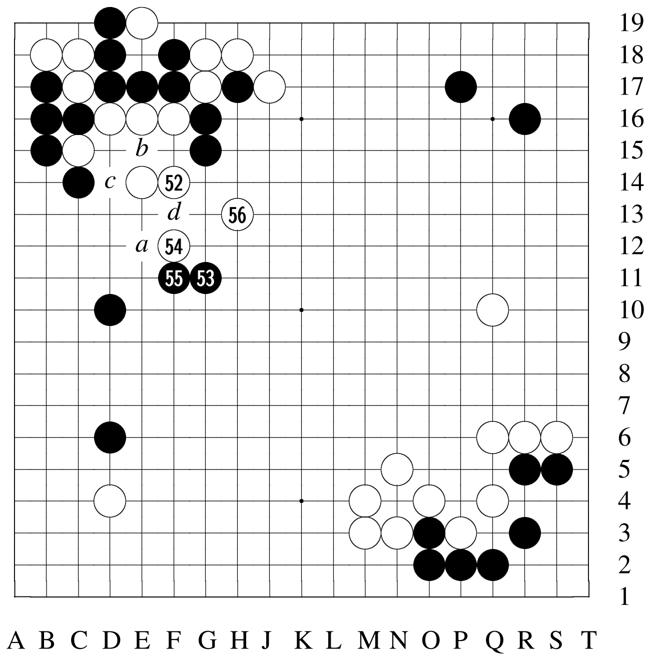
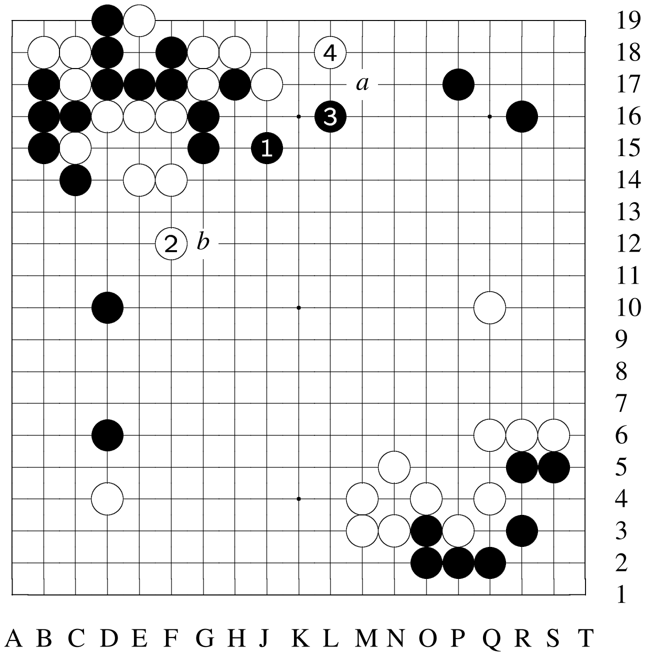


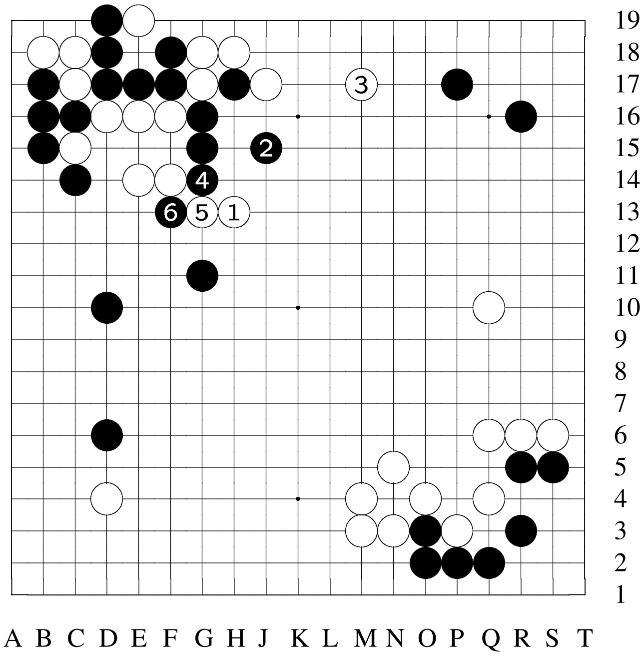
Diagram 23: 52-56

52: W #52 is the only move.
If W[a] jump instead, B[b] and three W stones are captured; or if W[c] for #52, this time B[d] would force W in trouble.
How should B play the next move, #53?
[See the variation.]
53: Therefore, B chooses an ogeima [big knight move] for #53.
B #53's plan is to treat [marked] three stones lightly – sacrifice if necessary – and emphasize on reducing W thickness at lower right.
Next W #54 —
[See the variation.]
55: W #54 [F12] to exchange with B #55 is painful. But as the variation [at node #53] shown, W has no choice [since B can cut with [G14]-[F13]].
56: Next move, B #57 —
[See the variation.]



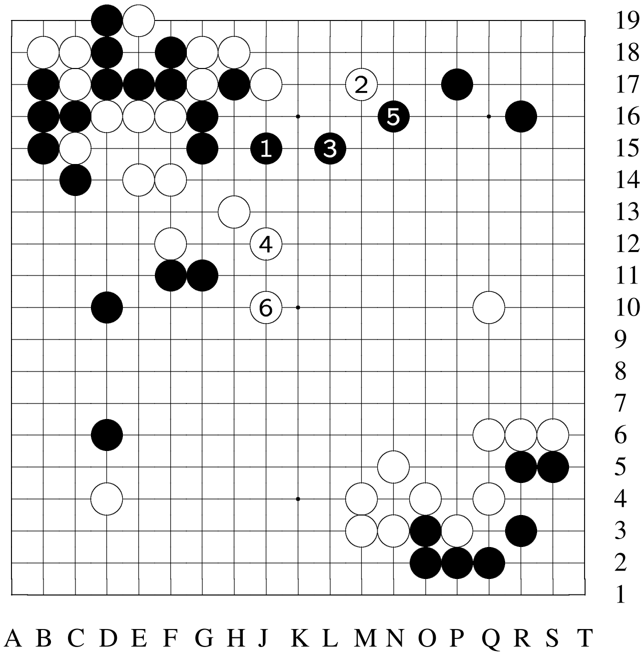
Variation 19 at move 53 in Diagram 23: 1-4

variation (B #53)
[When W [F14]...]
1: B jumps here is also a strong move, and locally speaking, it's appropriate. But under the current circumstances, this move is worth a deeper consideration.
2: W cannot extend to [a] ([M17]). If W[a], B[b] and W would be in trouble. So W certainly would play [F12] or [b] to escape.
4: The formation to here is expected. Since W already has a stone on the right side [Q10] [marked], so even if B [J15]-[L16] two moves form some moyo, it wouldn't have much effect. This way, B cannot be satisfied.



Variation 20 at move 54 in Diagram 23: 1-6

variation (W #54)
[After B [G11] o-geima...]
1:
If W [H13] keima...
2: B [J14] jumps...
3: When W answers this way...
6: B severely cuts. W is in danger.



Variation 21 at move 57 in Diagram 23: 1-6

variation (B #57)
[After W [H13]...]
1: If B [J14] attempts to escape...
6: This picture can be expected. As soon as W gets [J12] and [J10], the W moyo at the bottom starts to expand. B has to take this into account.

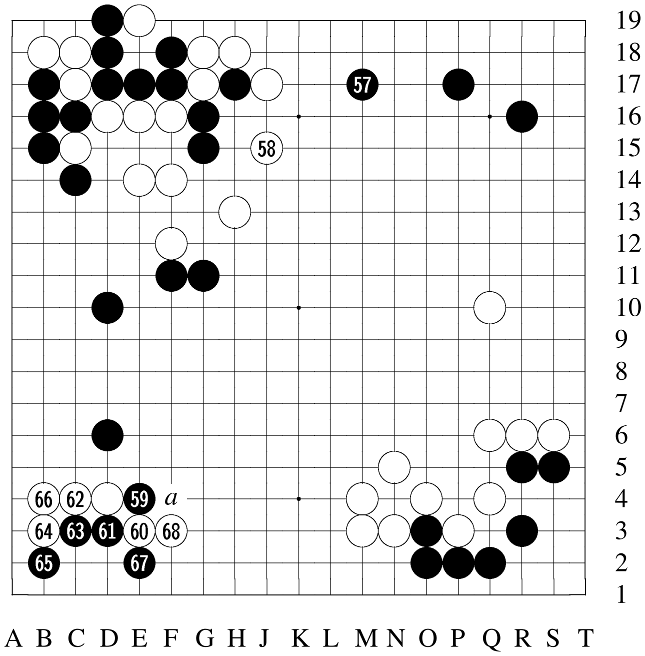


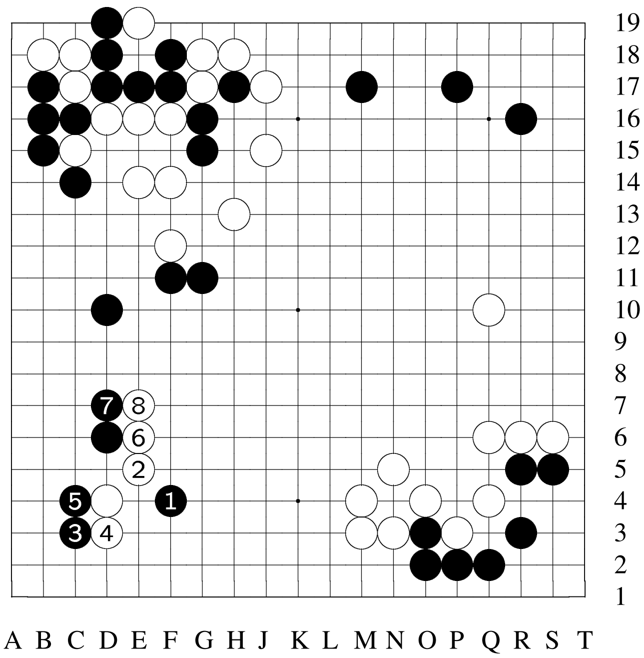
Diagram 24: 57-68

57: Therefore B decides to sacrifice three [marked] stones and get some territory first. Locally speaking, B loses by sacrificing three stones, and it's also unfavorable to let W settle, but what B gets in return is the simplification of the situation.

58: When W #58 captures three B stones, sente now belongs to B. I think if B can get sente to occupy the big point at lower side, B is not dissatisfied.

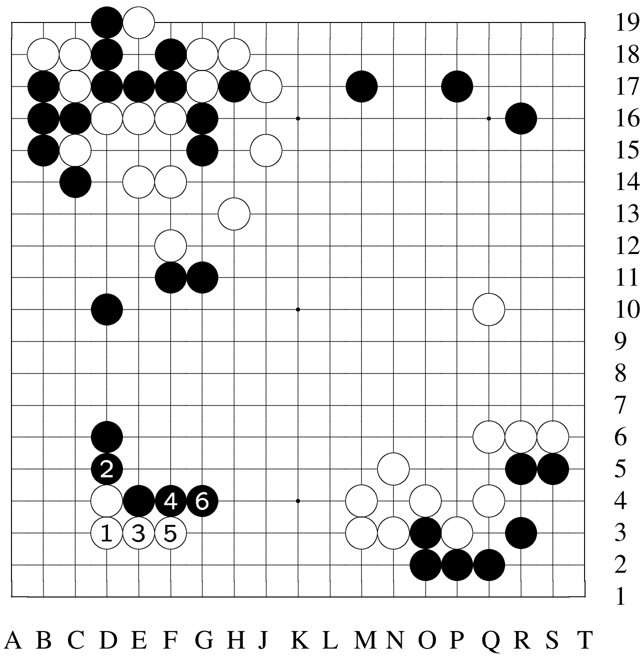
[See the variation for the next move, B #59.]

59: Hence B #59 attaches on W stone from outside, starting to reduce W moyo.
Next —
[See the variation for W #60.]
60: Therefore, W does not give in as #60 hane.
61: If B #61 extends at [a] —
[See the variation.]
62: W #62 —
[See the variation.]
63: To B #63, the shape of a takamoku [5-4 point] joseki unexpectedly appeared.
[The variation shows the reference to a takamoku joseki.]
66: *This game was played quite fast, especially Go Seigen 9-dan. New move like #37 took him only 17 minutes.*



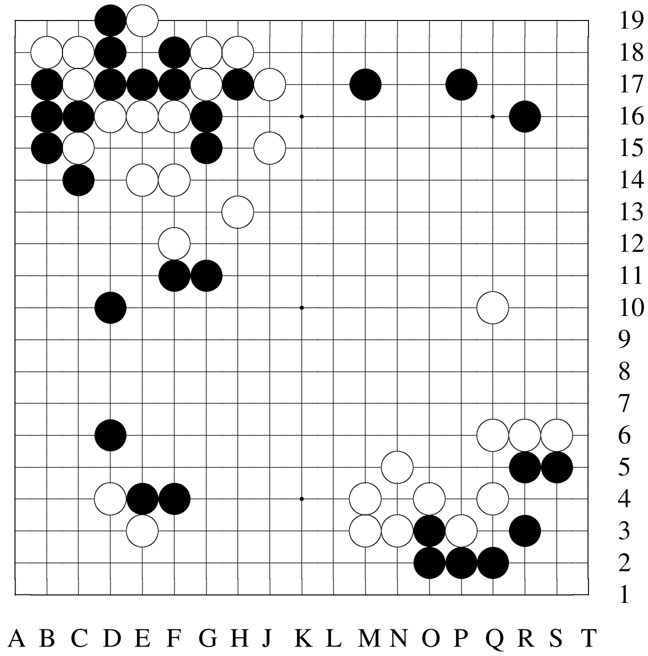
Variation 22 at move 59 in Diagram 24: 1-8

variation (B #59)
[B now gets sente, and next B move...]
1: If B chooses a double high kakari...
8: To here, W forms a wide moyo. This way, it would become a complicated and difficult game.

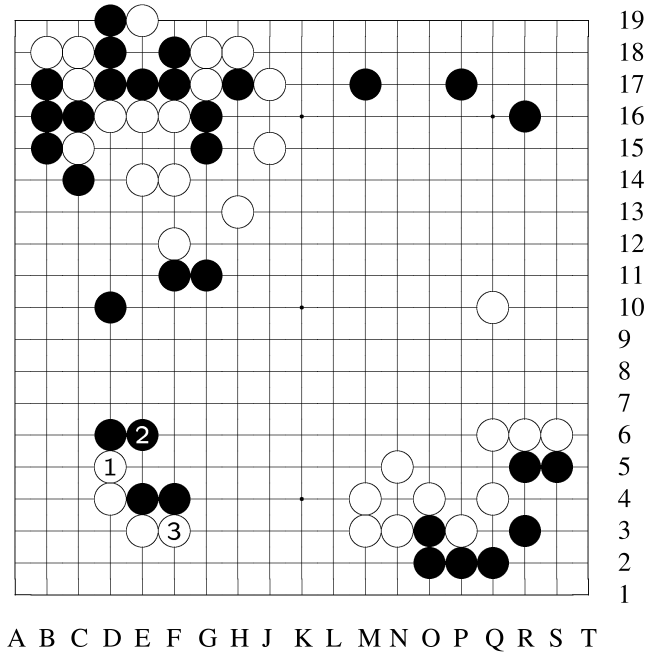


Variation 23 at move 60 in Diagram 24: 1-6

variation (W #60)
[When B [E4]...]
1:
If W draws back...
6: W moyo would be pressed to a low position, and the thickness to the right loses its power. This is an ideal picture for B.

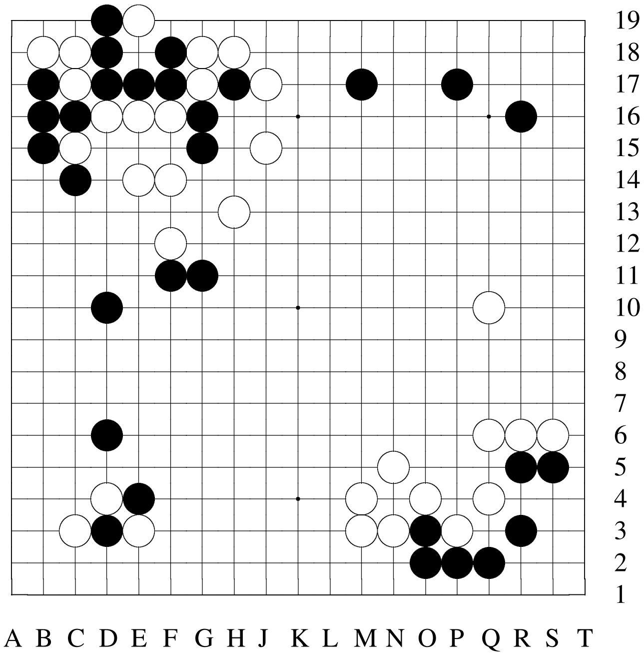


Variation 24 at move 62 in Diagram 24

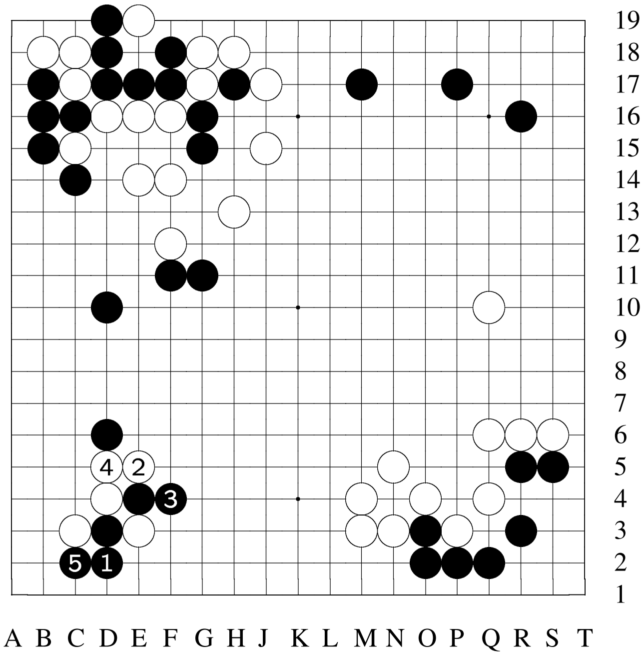


Variation 24 (continued): 1-3

variation
[Suppose B extends...]
3: To here, B shape leaves some cutting points, not so good.



Variation 25 at move 63 in Diagram 24

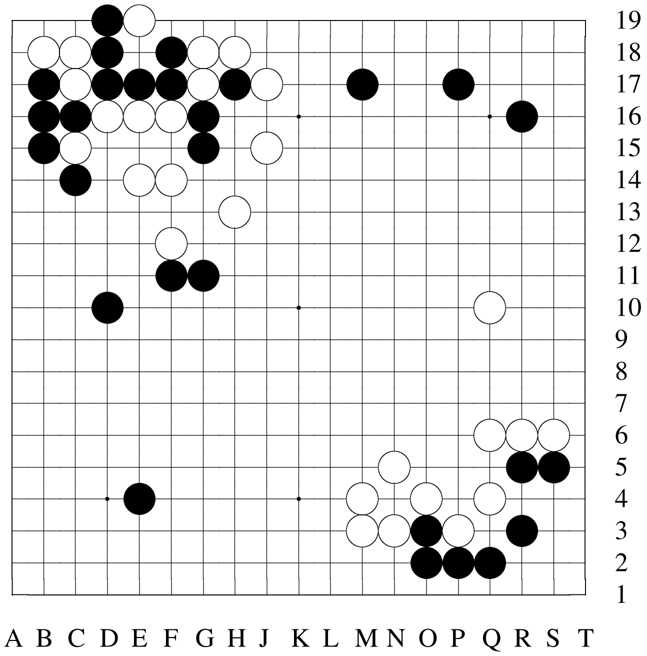


Variation 25 (continued): 1-5

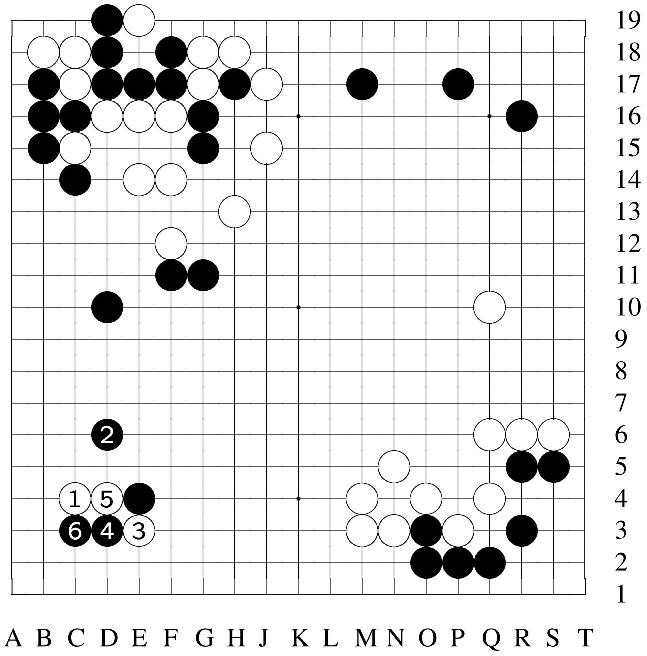
variation

If W resists in this way...

5: To B [C2] bend, W's territory at the corner is completely lost. W is not good.



Variation 26 at move 64 in Diagram 24



Variation 26 (continued): 1-6

reference
[E4]
point is a takamoku.
6: To here, it's a takamoku joseki, and the shape is exactly the same as in the game, but the order of the moves is different.

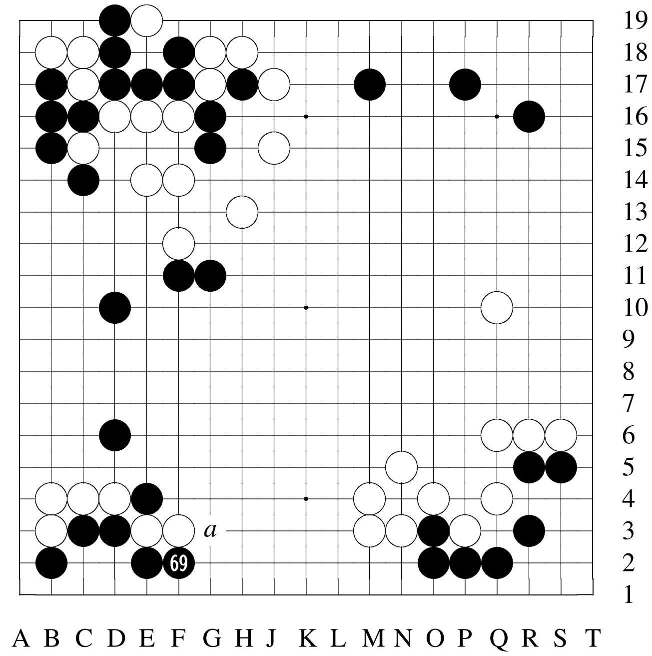
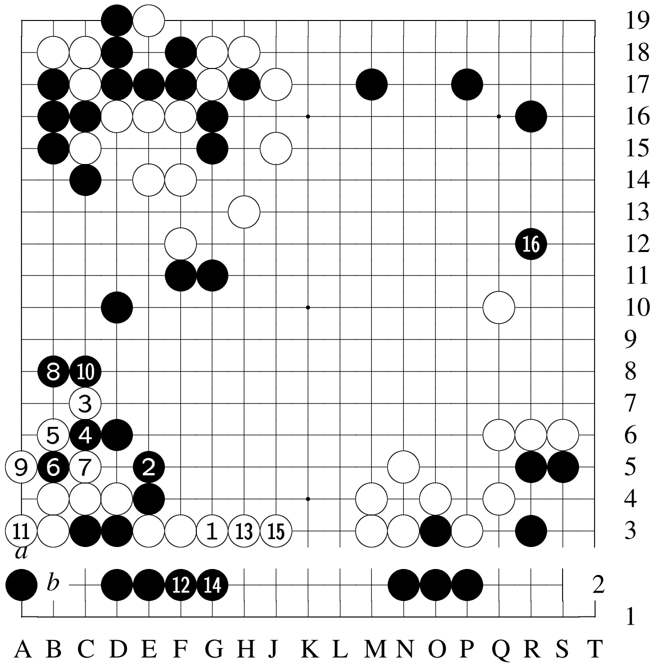


Diagram 25: 69

69: From #64 to #69 were played according to the joseki order.
Next, if W #70 continues with the joseki order to extend at [a] ([G3]) —
[See the variation.]



Variation 27 at move 70 in Diagram 25: 1-16

variation (W #70)
[To here it's part of a joseki.]
1: [W [G3] continues the joseki...]
3: According to the joseki,
W[a]-B[b] exchange *then* [C7] jump. But here, W to jump directly is better.
10: To here, B gets one W stone.
11: And since B has [marked] two stones [F11-G11], B doesn't have to eat this stone now...
15: Thus, after W [J3]...
16: B can turn to get [R12] big point. To get this picture, of course, B is better.

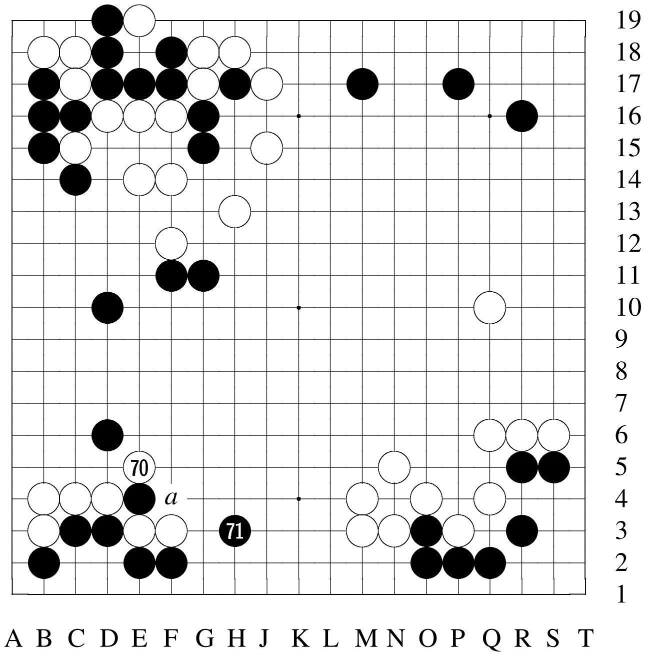
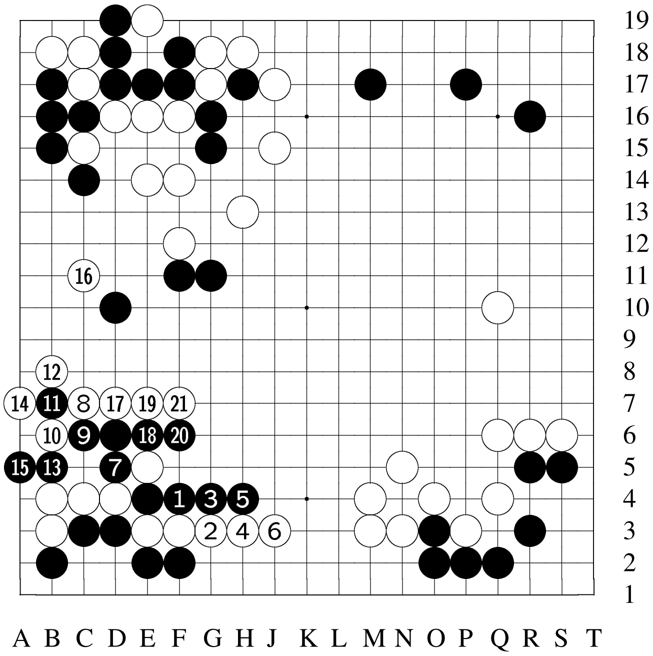


Diagram 26: 70-71

70: [Therefore,] W #70
is the right move at the right time.
Next if B[a] to extend, what would be the result?
[See the variation.]
71: Based on the above reason [shown in variation at node #70], B to activate one stone [E4] immediately is not good. Therefore, B turns to play #71 keima.



Variation 28 at move 71 in Diagram 26: 1-21

variation (B #71)
[After W [E5]...]
1: If B extends...
6: To here are the only moves.
7: Then, B [D5] cuts...
15: To B [A5]; although B can thus capture four W stones...
16: But W [C11] takes out B's territory on the left side...
16: [And later...]
21: After these consecutive pressing moves by W, B's three stones at the center are in trouble.

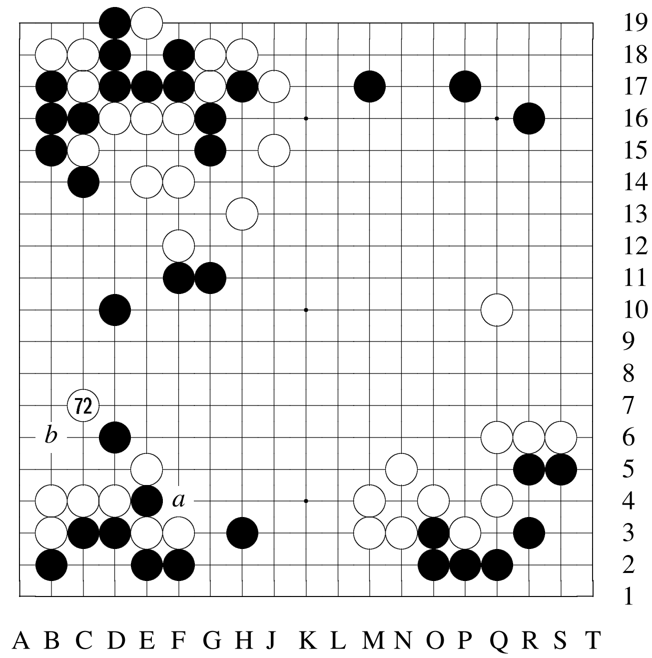


Diagram 27: 72

72: W #72 normally plays W[a] to eat one B stone. But in this case, B would certainly play [b] to fence the territory at left side. Playing this way W[a] would be weak and conservative.

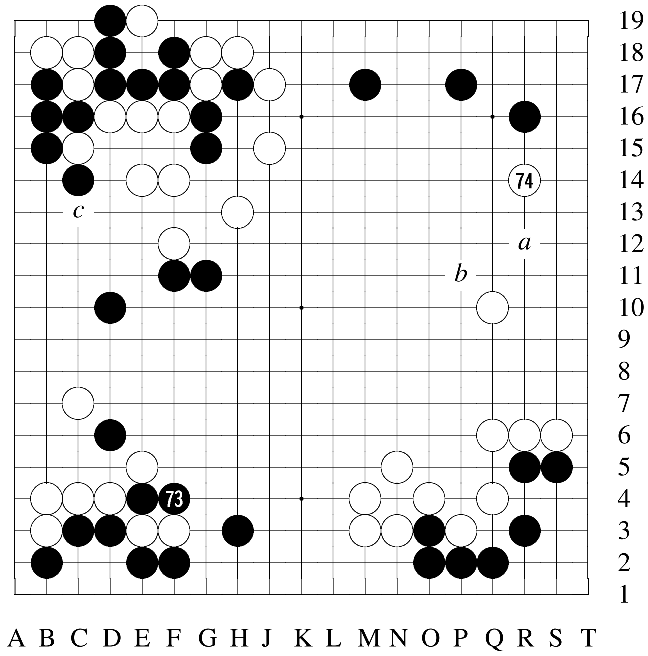


Diagram 28: 73-74

73: B #73 to play at [a] ([R12]) is also very big. Next if W #73 [F4] to take one B stone, B[b] to expand the upper right corner. However, currently the connection among B stones on the left side is not solid – for example, W[c] would weaken the three B stones in the center – So B #73 chooses to get the two W stones.

74: W #74 is the last big point on the board.

This game was the first game in history in which the "bending inward" variation of "great avalanche" joseki was played. This revolutionary joseki had its significance in the development of Go, therefore this is a memorable game.

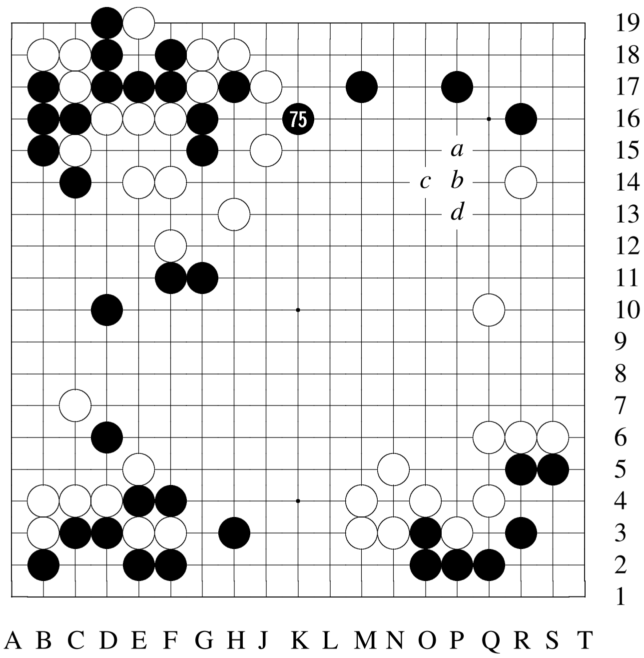
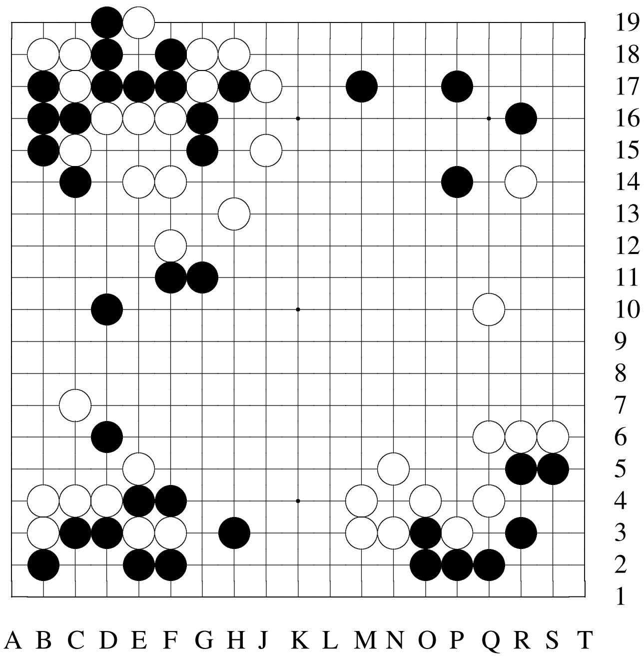
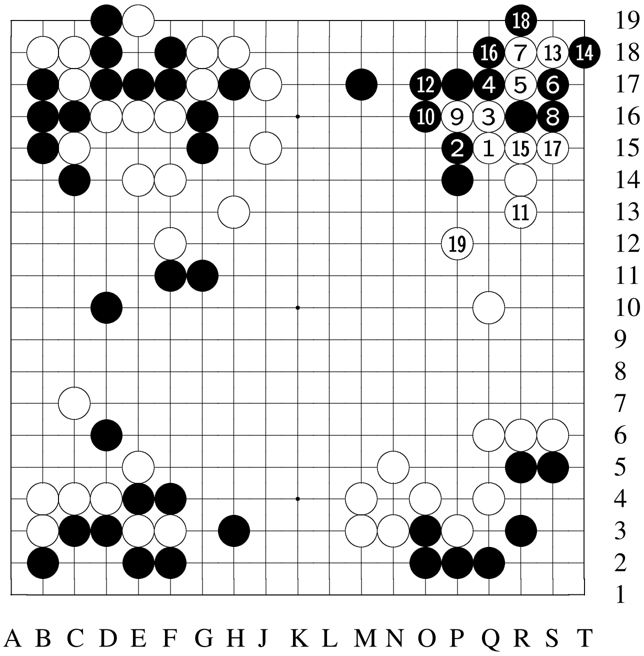


Diagram 29: 75

75: If B #75 jumps at [a], then after W[b]-B[c]-W[d]; B would be helping W.
Or if B #75 jumps one more space to [b] —
[See the variation.]
The purpose of B #75 is —
[The variations show variations for W's next move.]

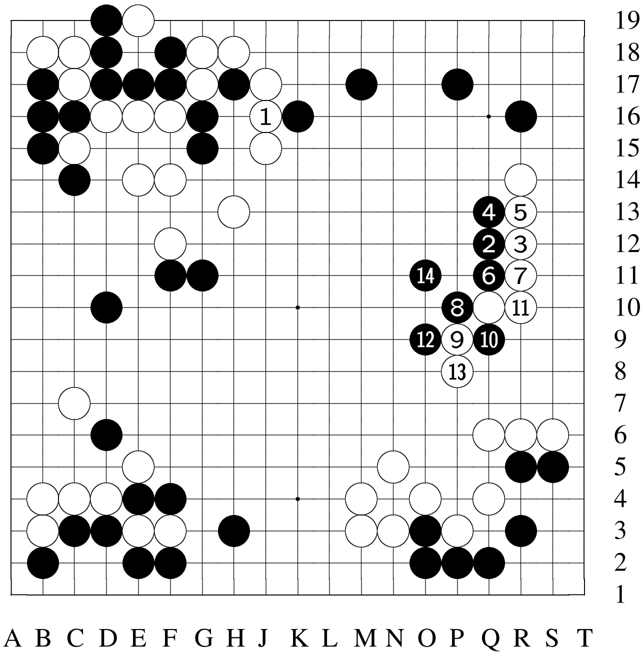


Variation 29 at move 76 in Diagram 29



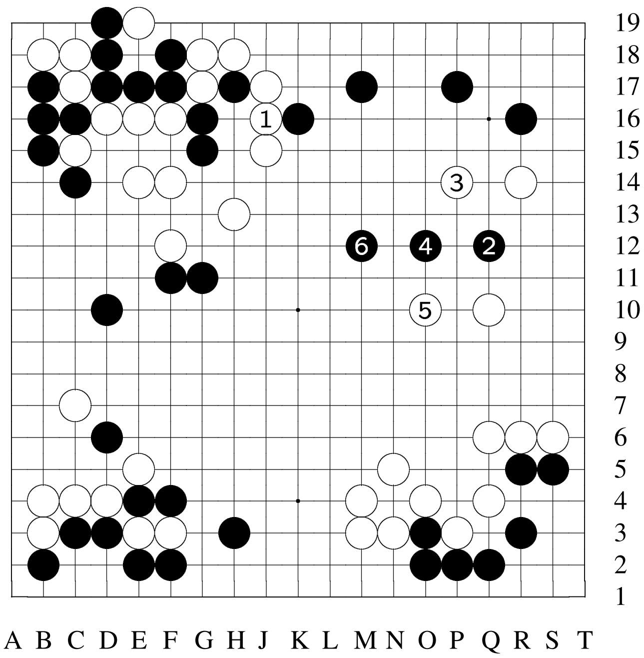
Variation 29 (continued): 1-19

variation
[Suppose B big jumps to here...]
19:
To here, although B built up thickness to the left [O16 etc.], but it's almost useless, while W got quite a bit of territory.



Variation 30 at move 76 in Diagram 29: 1-14

variation 1 (W #76)
[When B [K16] peeps...]
1: If W connects...
2: B would turn to reduce W's moyo to the right...
14: To here, since B already got four corners, so if W can only fence a territory to this extend, W cannot compete with B on territory. Also —



Variation 31 at move 76 in Diagram 29: 1-6

variation 2 (W #76)
[Again,
when B peeps...]
2: When B [Q12] invades...
3: If W resists...
6: B jumps out. Play to this picture, the original peep move of [K16] seems to be useful as well.
Based on the above reading, B decided to peep at [K16].

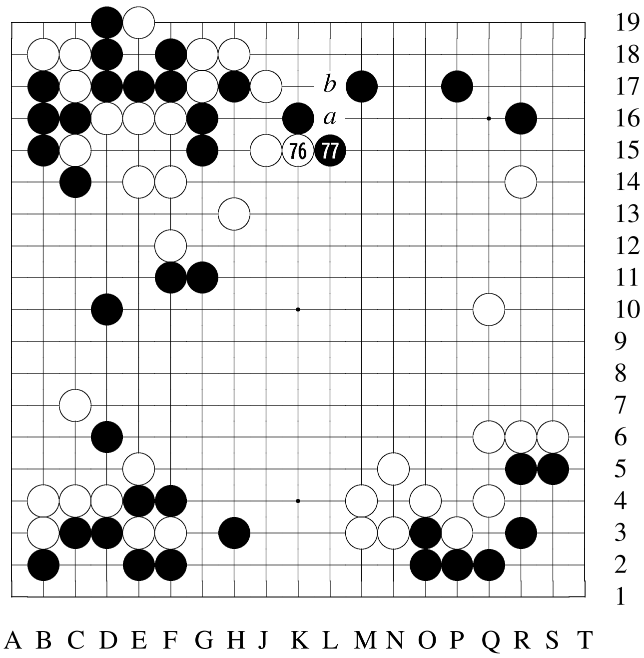


Diagram 30: 76-77

76: Therefore, W of course cannot just timidly connect – either #76 to press or W[a] (W[a]-B[b], then #76). W must choose one of these two.

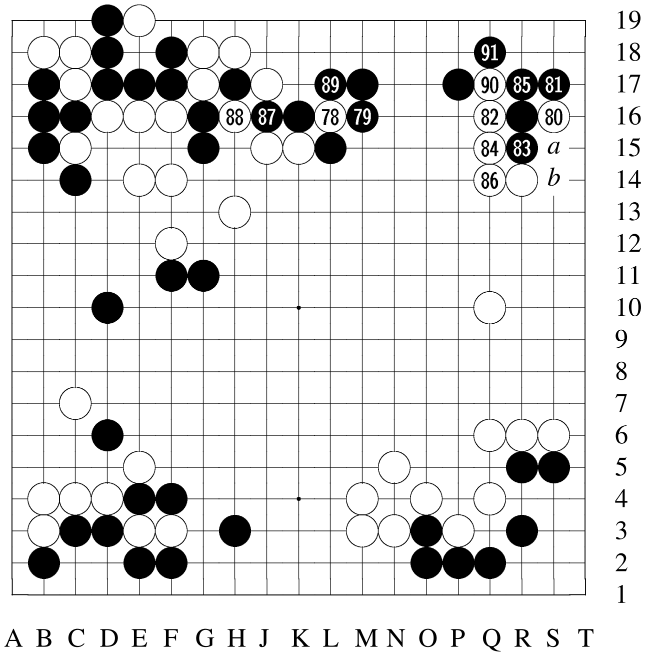
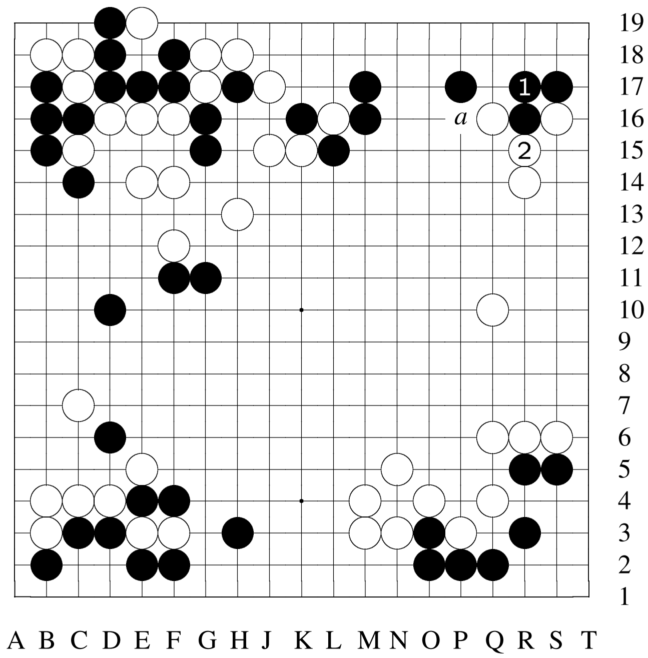


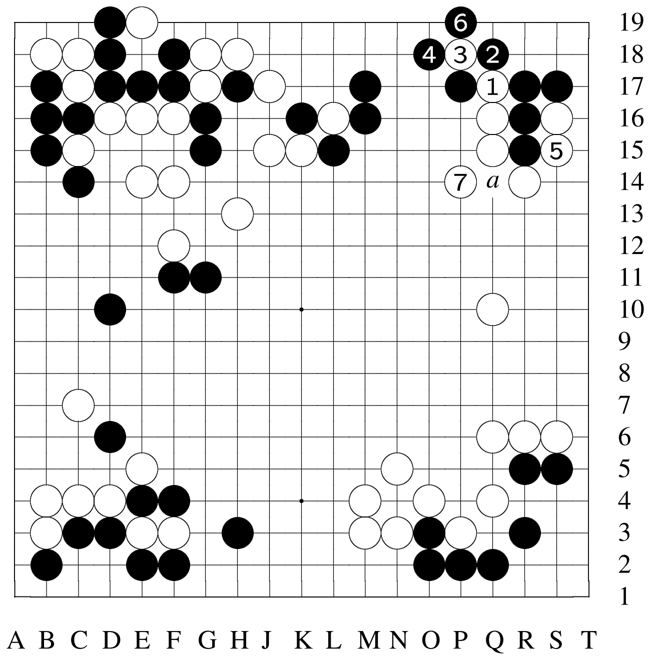
Diagram 31: 78-91

78: W #76 [K15] and #78 are tesuji to gain sente.
After the new move of "inward bend" went public, people started to imitate it in their games, and this [new] joseki quickly became popular. At the beginning it was generally believed that this joseki was in favor of B.
79: *But as mentioned before, if it's only in favor of one side, it would not be called a joseki. Indeed, thereafter people playing W started to avoid this joseki, and it could not be used again. A joseki once was so popular, it eventually disappeared [for a while] in the game.*
80: After he obtained sente, W #80...
82: ...And #82. These two moves are to strengthen the formation of the two [marked] stones.
Next —
[See the variation of the next B move.]
83: B absolute cannot play the way shown in the variation [at node #82]. B #83 extends to resist.
85: After W #84 [Q15] and B #85, W now has a cutting point [Q14]. Next if B[a]-W[b], B could capture one stone in sente.
Next move (W #86) is the key move to decide the game.
First take a look at some variations.
[The variations show the variations.]
86: But W #86 simply connects. This move is too simple and somewhat tasteless.
89: B #87 [J16] and #89 are trying to gain here in sente [B has [H15] next], then turn to right to capture one stone [S16]. However —
90: W tenuki and pushes through here...



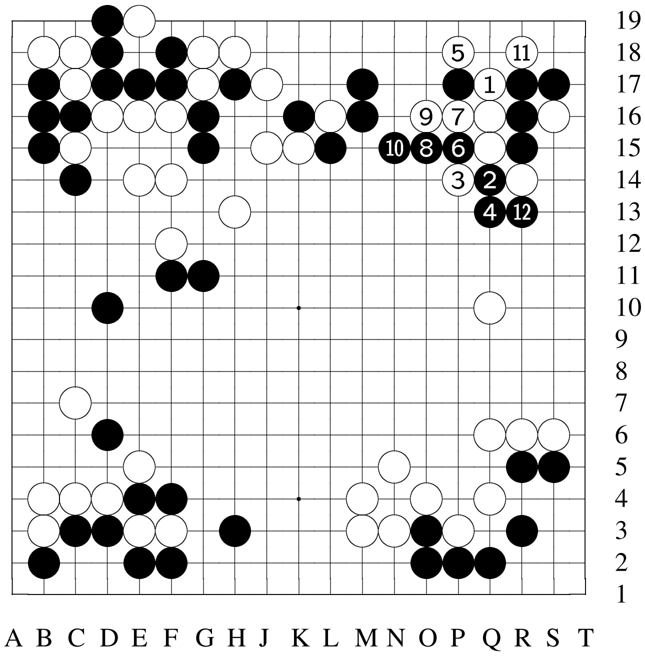
Variation 32 at move 83 in Diagram 31: 1-2

variation (B #83)
[When W [Q16] clamps one B stone...]
1: If B connects...
2: W pushes. W will have W[a] sente move, and W shape is thick here.



Variation 33 at move 86 in Diagram 31: 1-7

variation 1 (W #86)
[When B [R17] connects...]
1: If W pushes through, the variation would be complicated and difficult.
2: If B blocks...
3: W cuts and...
5: [And] [S15] would save [S16] in sente.
7: Then W [P14] a "hanging connection" is good – better than a W[a] connection. This variation has a roughly 7-point difference with B [S15] and W [14] exchange.



Variation 34 at move 86 in Diagram 31: 1-12

variation 2 (W #86) [Again, after B [R17] connects...]
1: This time, when W [Q17] pushes through...
2: [Unlike [Q18] in variation 1,] W turns to [Q14] cut...
12: To here, an exchange between W and B.
Although it's hard to say this result is good for W, but here remains some other variations. Anyway, if W rushes a move [Q17], it would certainly lead a complicated situation.

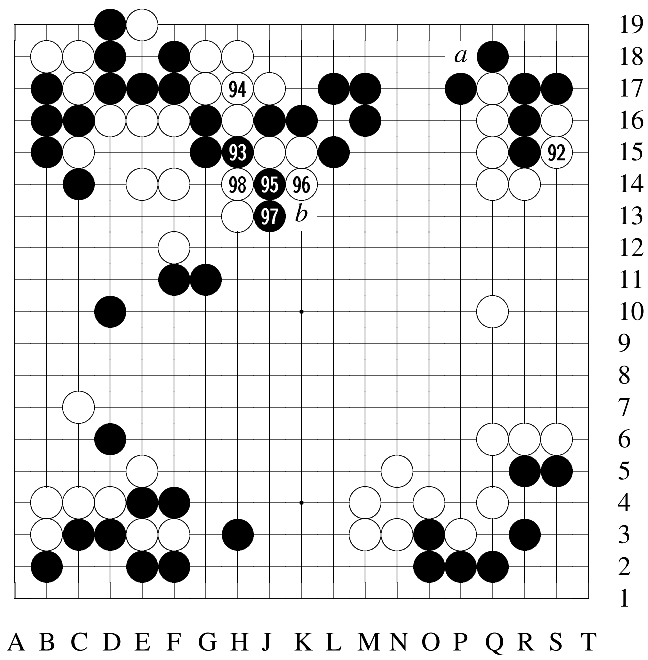


Diagram 32: 92-98

92: And #92 saves one stone. W plays this way because [first] B [S15] would be a sente move and W would suffer a 7-point loss, and [secondly] now W has [a] ([P18]) cut.
If W #92 jumps at [b], B would play #92 to capture one stone.
93: But, after B #93 and...
97: [And] to here, W's moyo is gone. Thus the game is decided.

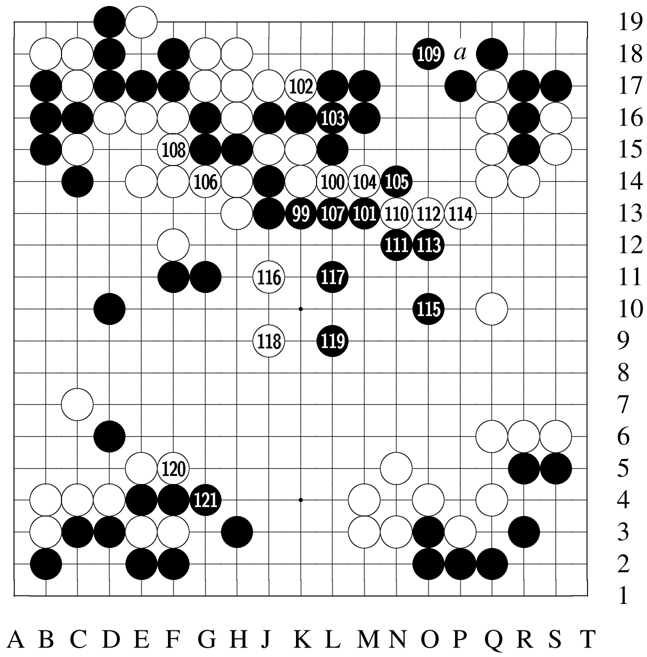


Diagram 33: 99-121

101: B #101 to W #108 sequence is a certainty.

105: If B builds up thick-
ness here, W moyo to the right would only have a limited development.

109: After blocking W in sente, B #109 to defend a move [against W[a] cut]. W played a move [S15; marked] at the right side to save a stone and gained 7 points. By comparison, B built up thickness in the center. Judging from this result, W didn't really gain much.

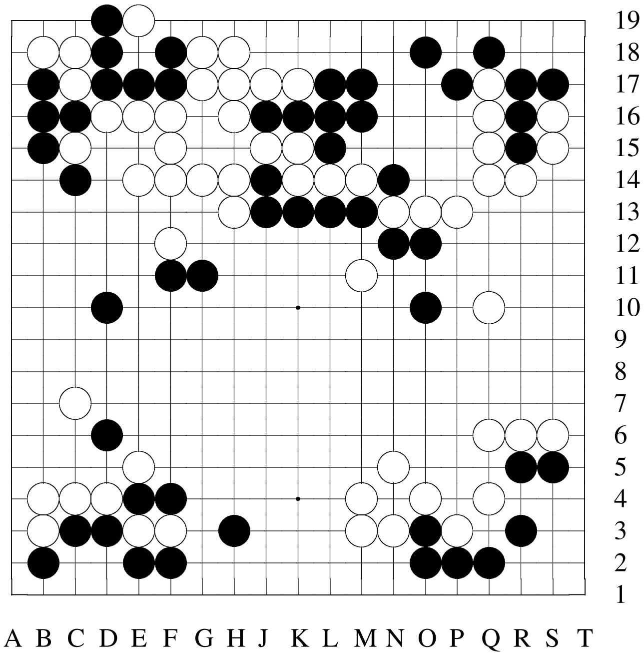
110: Now W has no other choice but to cut and start a fight.

113: B #111 [N12] and #113 to sacrifice a stone [N14]...

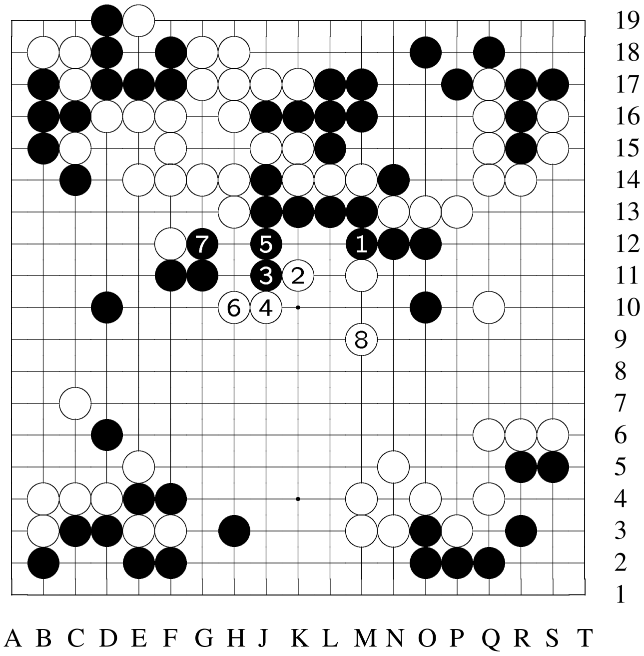
115: Then #115 jumps. This way, not only W moyo to the right is suddenly gone, B more or less could probably gain some territory at the center. To here, B's lead is obvious.

116: W #116 is better to choose the variation shown below.

[See the variation.]



Variation 35 at move 117 in Diagram 33



Variation 35 (continued): 1-8

variation
W [M11] to peep first...
8: This variation is better for W than actually played. However, this much of difference is too small to shake up the overall situation.
Now W only has a territory at the right side, and that's not nearly enough to compete with B's four corners. W's thickness after capturing a stone at lower right [N4] was never fully taken advantage of.

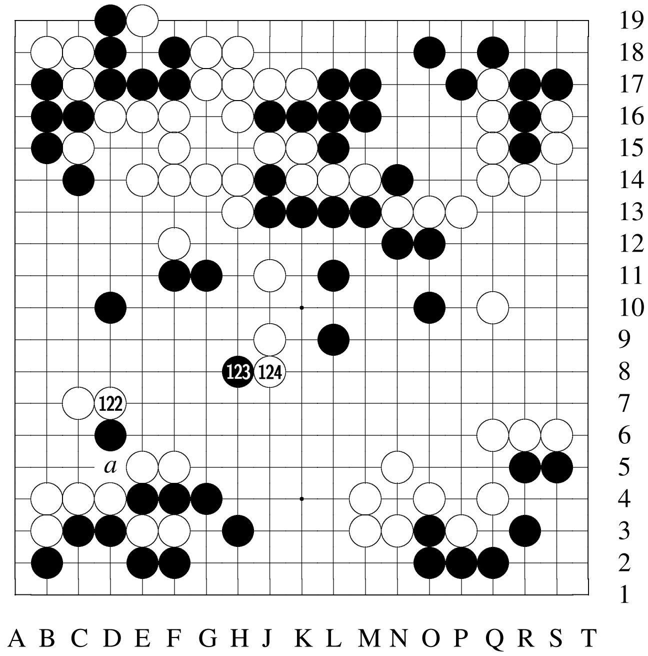


Diagram 34: 122-124

122: W #122 is a good point, eliminating the B[a] cut. *The one who revived the once disappeared "great avalanche" joseki was none other than Go Seigen 9-dan himself. This joseki was clearly judged as advantageous to B, but recently when Go Seigen 9-dan played W, he still applied this joseki without fear , because it became tones at the corner still had some aji.*

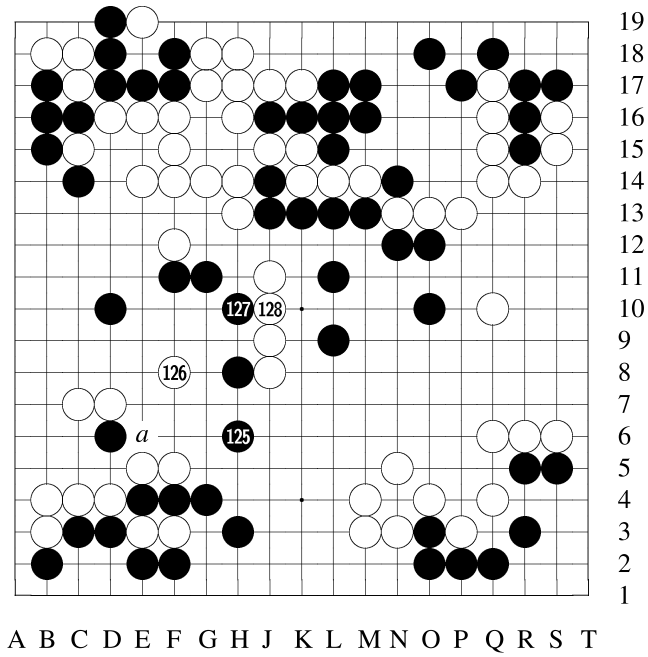


Diagram 35: 125-128

125: B #123 [H8] and #125 on one hand attack W team at the middle, aiming at B[a] on the other hand.
126: W #126 has to defend.

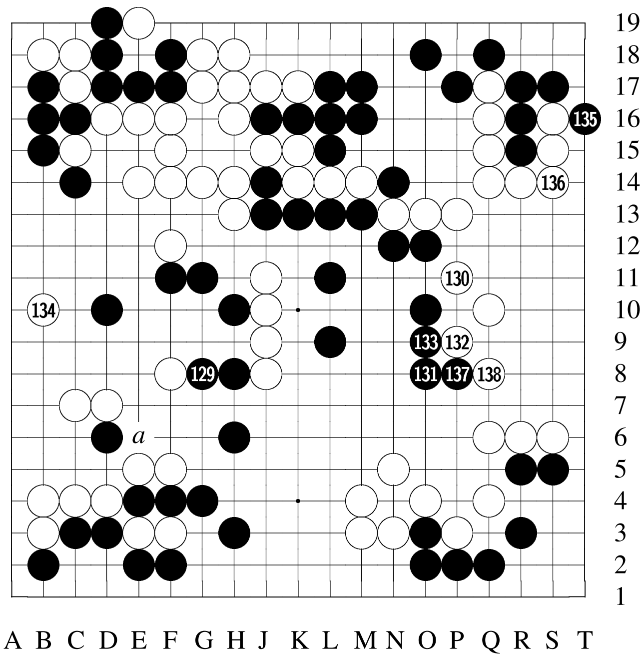
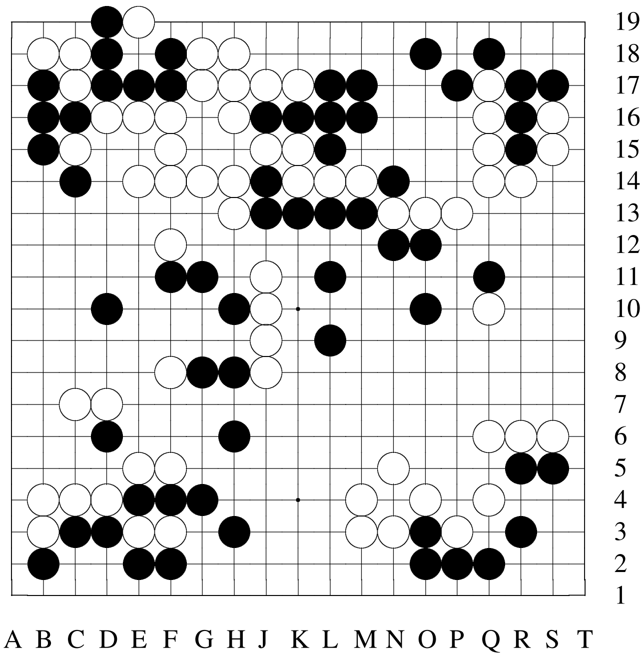
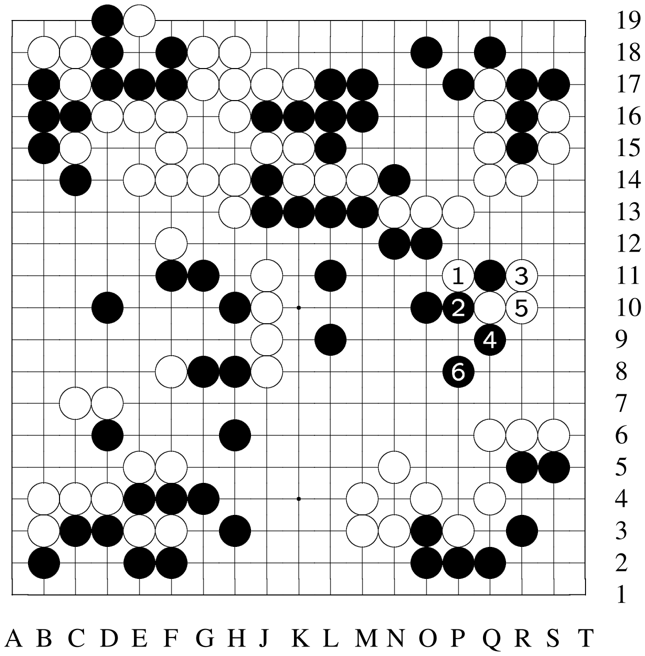


Diagram 36: 129-138

129: But after B #129, B[a] is good again.
130:
W #130 prevents a B tesuji shown below. [See the reference.]
134: *Since this revolutionary joseki appeared 24 years ago [in 1957], professional players have discovered more and more new variations, and the content of this joseki is more and more enriched. The great achievement by its founder Go Seigen 9-dan is memorable.*



Variation 36 at move 131 in Diagram 36



Variation 36 (continued): 1-6

reference
Without W [P11], B can play [Q11].
6: To here, W's territory is further reduced.

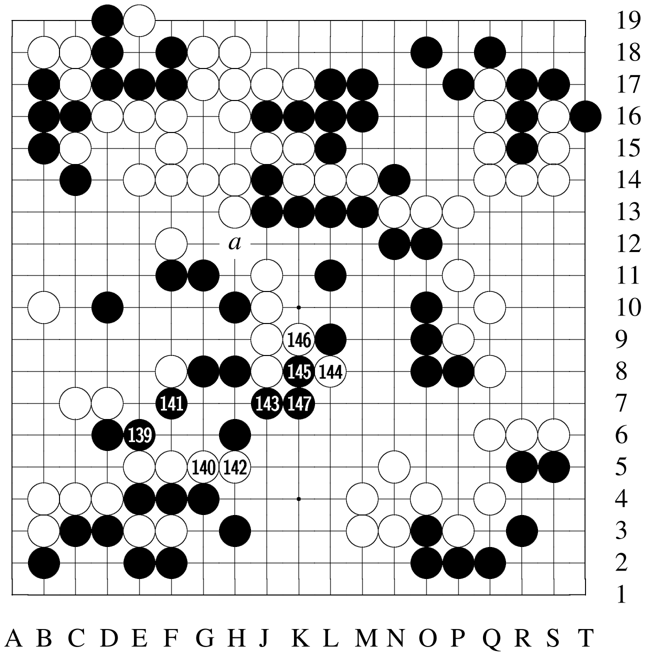
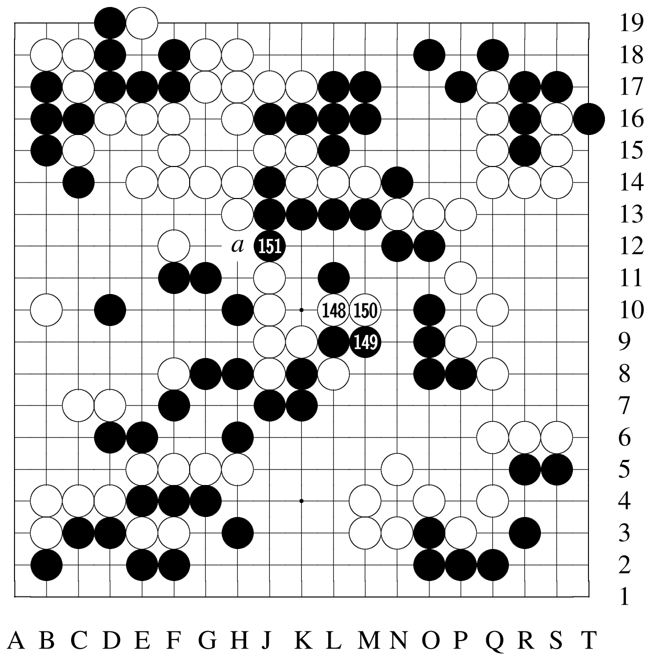


Diagram 37: 139-147

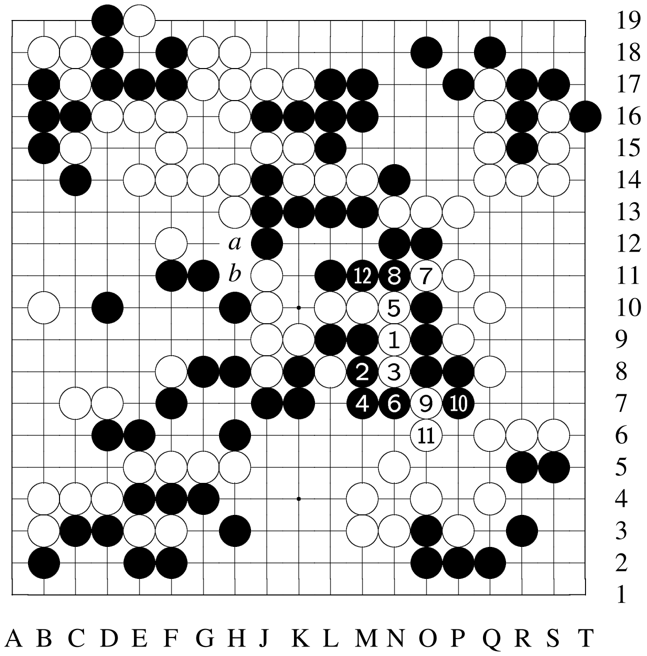
139: B #139 to extend out is a move aimed at early on.
141: If B #141 plays at [H5], W would play #141 and B stones [D6]-[E6] are captured.
144: W #144 connects at [a] ([H12]) would be safe, but W sees that the situation is so bad that he has to gamble for the last chance.
147: B #145 [K8] and #147 look risky, but in fact this is already carefully calculated.



Time given: 10 hours apiece
Time consumed:
White: 6 hours 45 minutes
Black: 4 hours 25 minutes

Diagram 38: 148-151

148: Again, if #148 plays at [a] ([H12]) to connect would be safe, but W's hope is gone fast...
150: When W played #150, he was ready to resign.
151: *B #151, and W's team at middle is completely captured.*
[See the reference.]
151: Total of 151 moves. B wins by resignation.



Variation 37 at move 152 in Diagram 38: 1-12

reference
[When B #151 [J12]...]
1: Even if W continues to struggle...
12: To here, W is one liberty short in the semeai.
Or if W starts with W[a], after B[b], W is still short on liberties.
All these variations were already clear to both players when B played [K8]-[K7], needless to say.

Chapter 7

Go Seigen-Hashimoto

Hashimoto Utaro is probably best known of two things: his leadership in the Kansai Ki'in and his *long* Go career. According to the Go Player's Almanac (Ishi Press, 1992), he probably holds the all-time longevity record for a professional (and he's extending this record; he was born in February 1907). Being a 3-time Honinbo title winner and the loser in the 1st Kisei title match (to Fujisawa Shuko), Hashimoto has also composed a tsume-go problem a day for several decades!

Some of his games with Go Seigen in his early years were associated with some interesting stories.

In 1933, Kitani Minoru and Go Seigen spent a summer together in Nagano (Mrs. Kitani's hometwon). When the autumn arrived, their return to Tokyo marked the beginning of the New Fuseki Era. (Of course, both players had had thoughts on new openings and had tried some new moves before the summer; a revolution doesn't occur in one day or two.)

Just at this time, Yomiuri Newspaper sponsered a Japanese Go Championship to celebrate the publication of the No. 20,000 of the newspaper. It was a knockout tournament in which sixteen 5-dan or above players (i.e. perhaps all the top players at the time) participated. The winner would earn the bonus to play a game against Meijin Honinbo Shusai (9-dan). The finalists were Go Seigen and Hasahimoto Utaro.

As mentioned above, Kitani and Wu had just brought New Fuseki to the Go world, and this new style of playing immediately became popular. It emphasized on the global situation on the board, and that local values should be determined by its influence to the whole board. Based on this philosophy, all kind of starting moves at the corners could be used as long as they sighted on the whole board, thus the opening moves were no longer limited to the traditional 3-4 points, and players, especially amateurs, were relieved from the burden of complicated josekis.

There were, naturally, traditional forces against this new current. The highest representative of the old style was of course Meijin Shusai. Therefore, before this final match between Go Seigen and Hashimoto, the fans were earnestly hoping for a Go Seigen victory that would lead to a clash between the old (Shusai) and the new (Wu).

As it turned out, Wu won the game. The president of Yomiuri (which would go on to sponser the Shusai-Wu game) was so excited that he held Hashimoto's hands and said, “Thank you so much! You lost so wonderfully!”

“I almost exploded.” Hashimoto later said, “I was just in the pain and disappointment of losing a game, and I received such a greeting! However, the Go world was full of excitement afterwards; based on this result, I probably lost the game correctly.”

Go Seigen and Meijin’s match started later in October, 1933. It turned out to be a famous game in which Go Seigen started the game with a 3-3, a hoshi (star point), and the tengen (center point) as his first 3 moves.

Go Seigen had been a religious person; in 1944 he became a convert to a Buddhist sect, and he retired from Go. (Notice that was the time WWII was moving toward its final stages, and Go Seigen, being a Chinese, had faced much hostility in his second nation since the War started. That could be another reason he tended to avoid the public.)

But by 1946, Go Seigen decided to return to the Go world. Yomiuri Newspapar promptly arranged a 10-game series between Go Seigen and Hashimoto Utaro, and this series not just marked the return of Go Seigen, it also marked the beginning of a remarkable reign of Go Seigen over the next dozen years, in which, Go Seigen beat, in turn, Hashimoto Utaro, Fujisawa Kuranosuke (twice), Sakata Eio, and Takagawa Honinbo in 10-game series. (Go Seigen did not just beat them; he forced his opponent to change handicap in each of these series.)

In the very first game after his return, however, Go Seigen didn’t look sharp at all. His rusty play led to a comment by the easy winner Hashimoto that “Even Mr. Wu doesn’t know how to play now.” Hashimoto, being Wu’s elder learning mate, was mainly concerned with Wu’s religious state, but a much more violent reaction actually came from the representatives of the Chinese government in Japan. (Notice it was before 1949.)

Right after the War, Go Seigen was issued a temporary Chinese passport by the Chinese representatives. But after he lost his first game to Hashimoto Utaro, those representatives got so angry that they confiscated Wu’s passport, saying, “A passport is useless to a loser.” (Some years later, the Chinese government in Taiwan invited Go Seigen to pay a visit and honored him with the “Great National Hand” title. Clearly, he wasn’t treated as a “loser” this time. :-) Go Seigen thus was without cititzenship (of any nation) for several years.

Another person who was concerned after Go Seigen’s loss was the head of his Buddhist sect, and she (the head was a female) asked (since she was the head, I guess this was like an order :-) to spend the night with Go Seigen in the same room before his 2nd game against Hashimoto, saying she was going to give him “the strength of the Heaven Gods” (Note either in Shinto or Buddhism, the two major religions in Japan, there are many gods). As you can imagine, it turned out to be a nervous suffering for Go Seigen. :-)

“She was a ’living immortal’, and she was also a female, so I was even afraid to turn my body while I was asleep. As a result, I didn’t get enough sleep. (*laugh*)”, Go Seigen said during an interview. “The next day during the game, with sleepy eyes I missed obvious moves at the beginning, and I was on the edge to lose another game. Suddenly, Mr. Hashimoto unexpectedly made an incredible mistake in the second half, and I was miraculously saved. At the end, I barely pulled off the game with one point.”

Figure 7.1 shows the “incredible mistake” by Hashimoto. As shown, B (Hashimo-

Go Seigen (W) vs. Hashimoto Utaro (B)
White: Go Seigen 9 dan
Black: Hashimoto Utaro 9 dan
1946
Komi: 4.5
Time: -

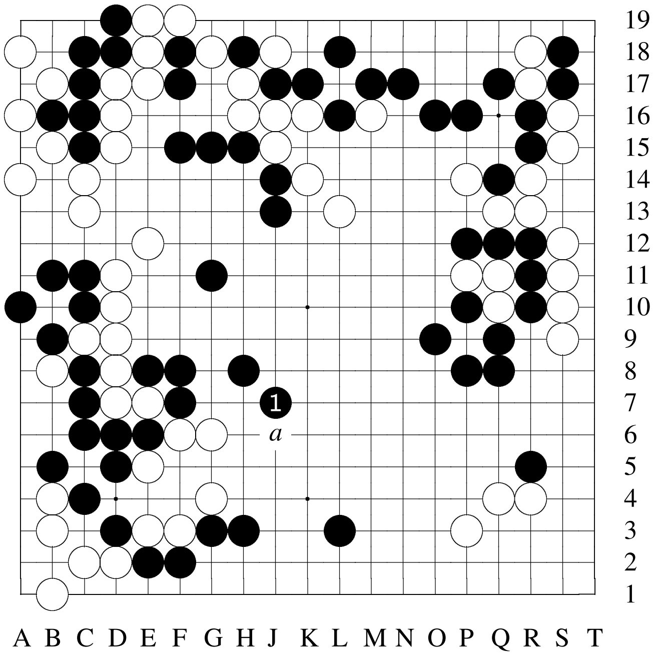


Diagram 1: 1

Figure 7.1: The Mistake in Go Seigen-Hashimoto

to) just made move #135 at [J7]. However, had B played [a] instead, W team wouldn't live. Hashimoto missed it! (On the other hand, from this missed golden opportunity by Hashimoto, we can see how badly Go Seigen played in the first half.)

After the game, Hashimoto said, "I played as if I lost my consciousness, completely unable to think."

His thought was then "modified" and became the following rumor:

"Just as Hashimoto was nabout to play, suddenly from nowhere came the sound of big drums, disturbing his thinking. Or (I *love* this "or" :-), there was a spider hanging onto the board from the ceiling (just when he was about to play)."

Later Hashimoto recalled with a bitter smile, "If I review that game now, I would too think that my mind was abnormal...a mistake wouldn't have been made by a normal person...I heard some rumors on the game, 'Drum sound went into the ears of Hashimoto, who was playing, and the sound messed up his mind — Hashimoto lost to the Gods.'...There were indeed meddlers in this world; they could hear sound that even I didn't hear..."

(Hey, I don't care about the drums; I like the part of spider. :-)

This game marked the start of Go Seigen's recovery. He won the next three game in a row. After Hashimoto won the 6th (thus avoided a demotion), Wu again won the next two, forcing Hashimoto to BWB handicap (it was even at the beginning of the series). At this time, Go Seigen's magnificant game had fully returned.

Hashimoto said, "I was indeed not as good as Mr. Wu; being forced to BWB was not unfair. The War had just ended, and everyone was busy for living. Mr. Wu didn't have such worries, and he recovered quickly."

Finally, a note on the head of that Buddhist sect: Go Seigen actually had to turn his earnings from the games to her – about 10,000 yen a game at that time, which was not a big deal to her, since she could obtain much more from other businessmen because two members of her sect were very famous (one was Go Seigen, and another was a wrestler). Very soon, however, Go Seigen realized that what he had been seeking for could not be found in the form of this Buddhist sect (It must be found in Go! :-), and he ended his relation with that "living immortal."

The 1st Japan's Strongest Deciding Matches
Go Seigen vs Hashimoto
White: Hashimoto Utaro 9-dan
Black: Go Seigen 9-dan
May 8-9, 1957
Uji, Japan
Komi: 0
Result: B+Resign
Time: 10 hours each

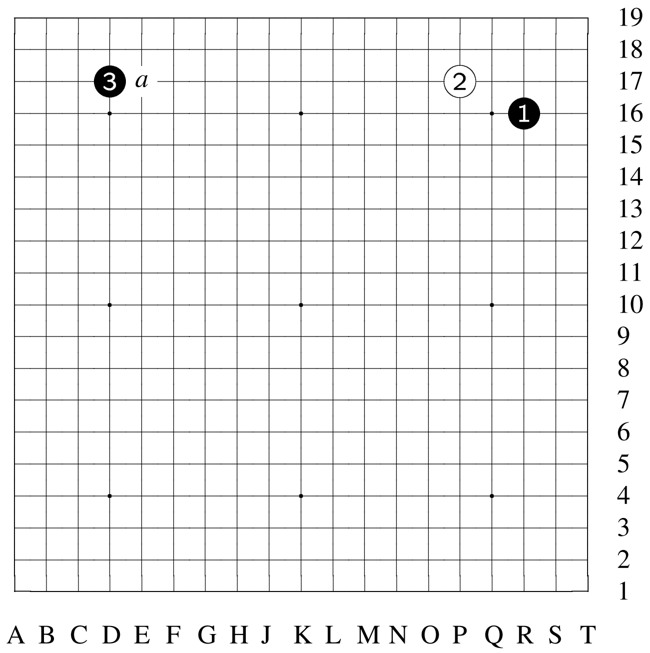


Diagram 1: 1-3

Go Seigen (Wu) vs. Hashimoto
(The 1st Japan's Strongest Deciding Matches)
Black: Go Seigen (Wu), 9d
White: Hashimoto Utaro, 9d
Date:
May 8-9, 1957
Place: Uji (Kyoto suburb)
1: When B #1...
2: W #2 immediately approaches. W does so not only to prevent a solid shimari [corner enclosure] by B, but more importantly is to first observe B's response.
3: B #3 traditionally is played at [a], which is regarded as common sense, but B #3 to get komoku [3-4 point] is also valid.

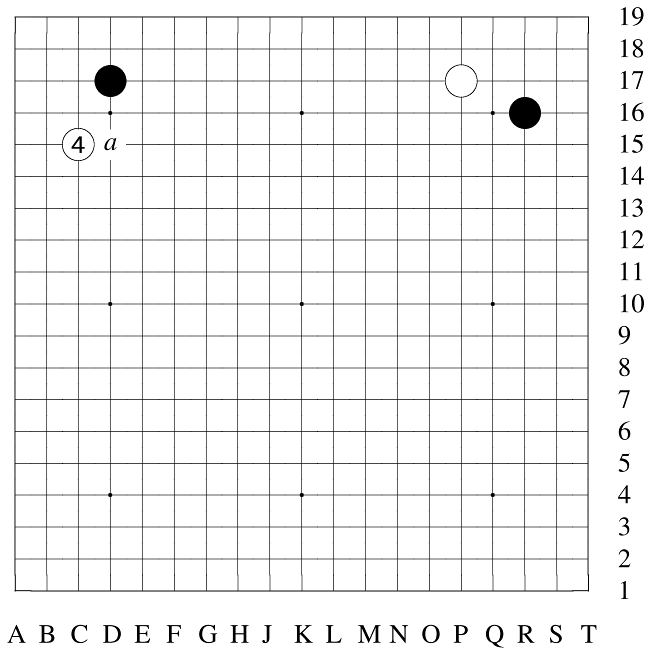


Diagram 2: 4

4: W #4 again kakari [cornre approach]. This move is to prevent B[a] shimari.

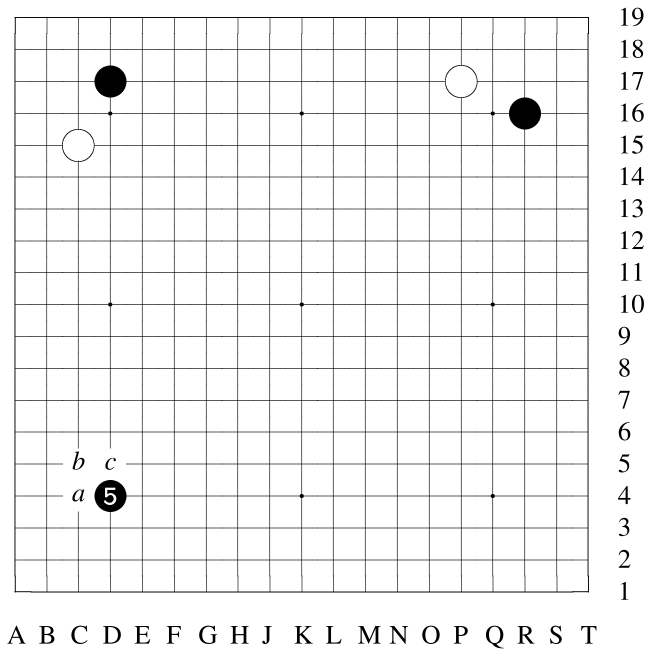


Diagram 3: 5

5: B #5 certainly plays this direction. Also, this move at [a], [b], or [c] is also valid.

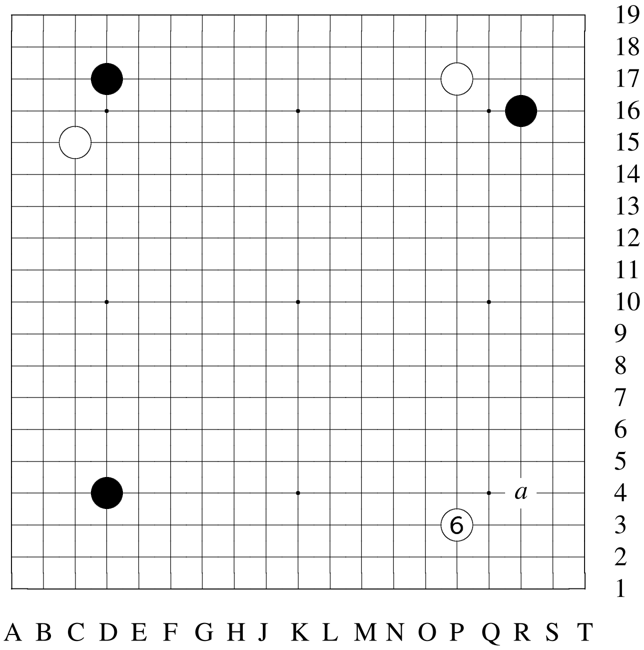


Diagram 4: 6

6: W #6's purpose is to prevent B from approaching at the low position point [a], since the B stone at upper right corner is already low [line 3].

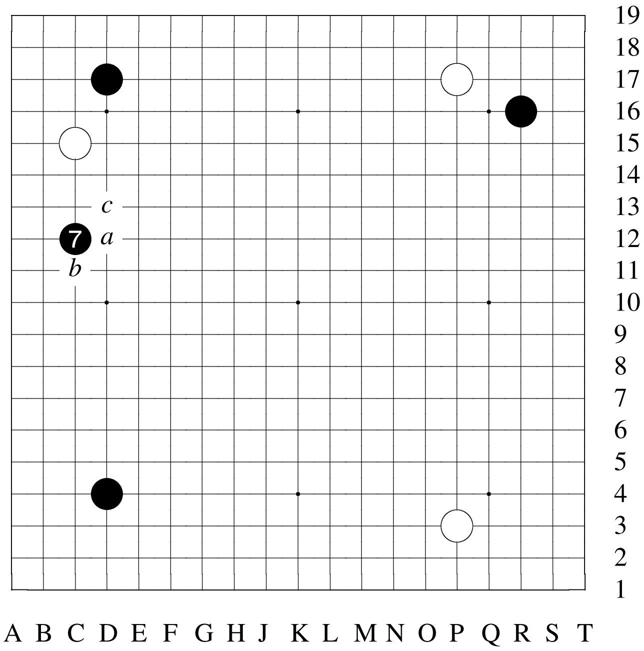


Diagram 5: 7

7: B #7 can also pincer at [a], [b], or [c]; any of these moves works.
["Anything works at the beginning." :-)]

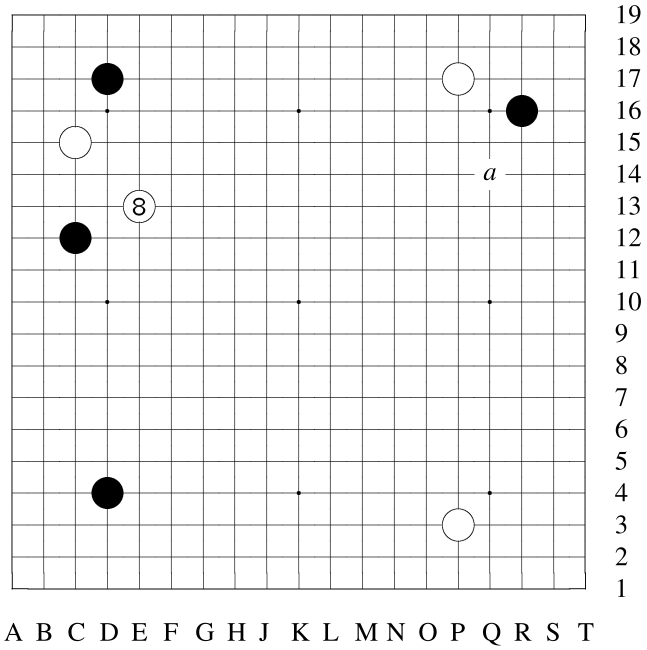
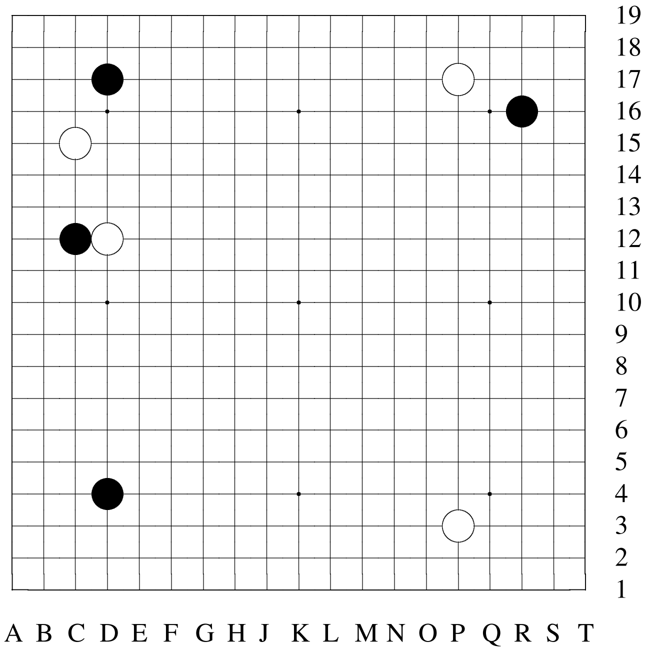


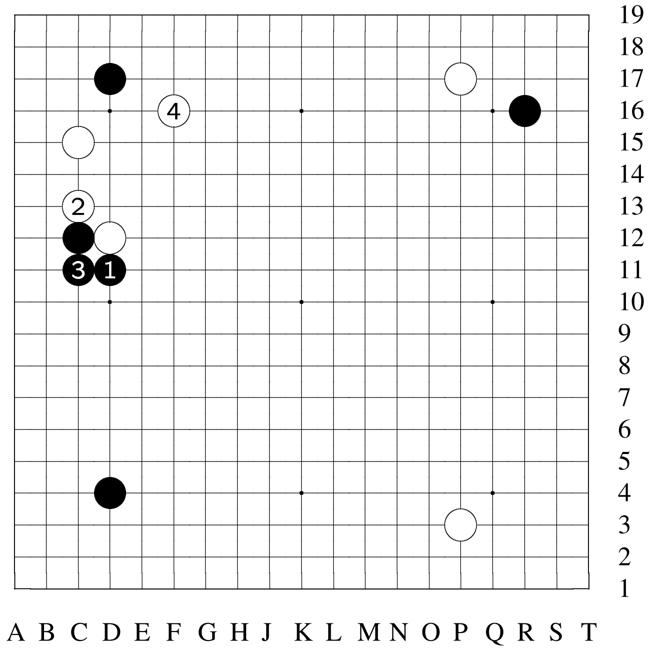
Diagram 6: 8

8: Under this situation, W #8 has many ways to play. For example, W[a] [Q14] ogeima is also interesting. Also —

[See the variation.]



Variation 1 at move 9 in Diagram 6



Variation 1 (continued): 1-4

variation
W could also consider this joseki...
4:

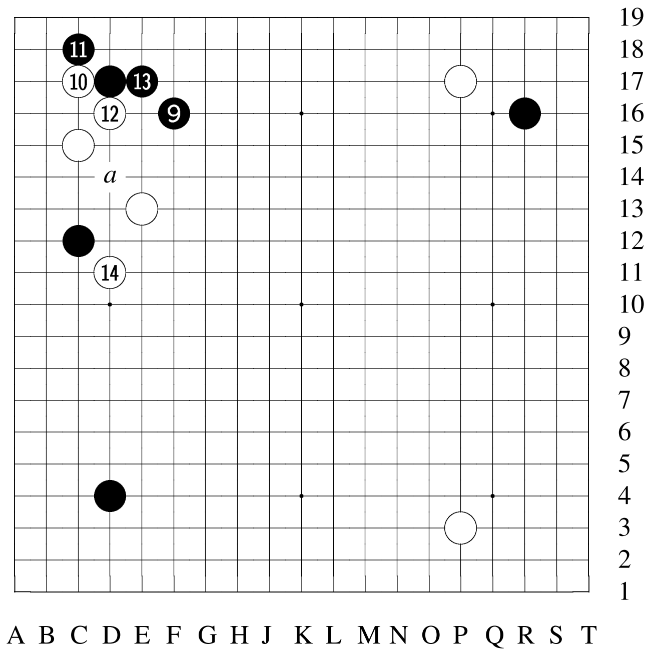
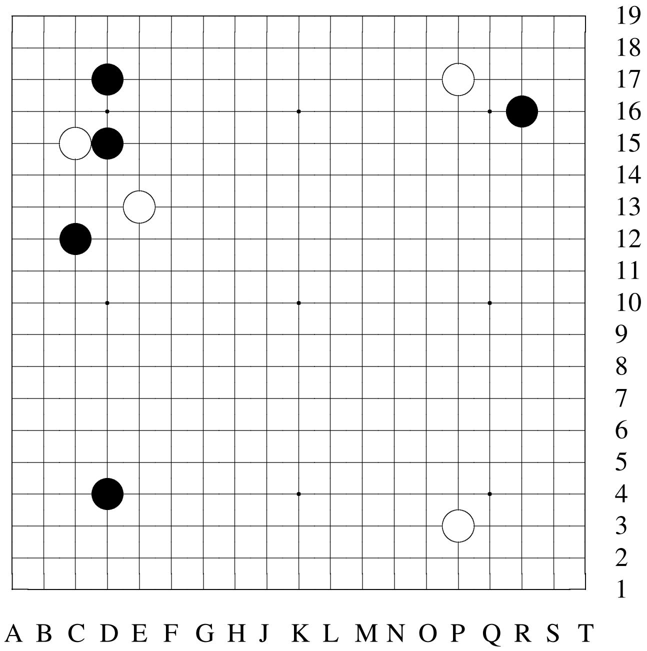


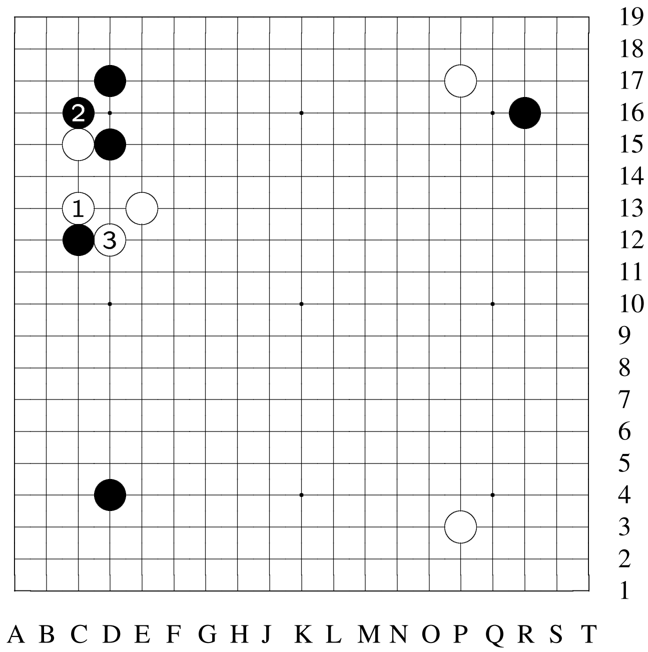
Diagram 7: 9-14

9: B #9 this move —
[See the variation.]
In addition, can B #9 play [a] to "cross through the diagonal jump"?
[The variations show two other variations.]
11: B #11 hane —
[See the variation.]
12: W #12 certainly.
Previously, W #8 [E13] diagonal jump is a rarely used move, close to a "strange move." But Hashimoto 9-dan has used this move now and then in the past. Nowadays players making this kind of moves are almost not seen.
13: B #13 —

[See the variation.]
14: W #14 is a joseki shape.
This form seems not finally settled yet, so it can be seen as an unfinished joseki.

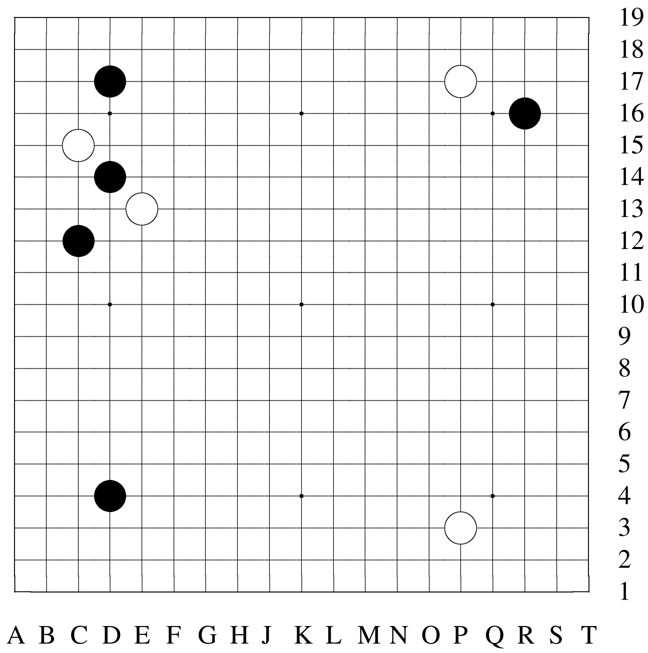


Variation 2 at move 10 in Diagram 7

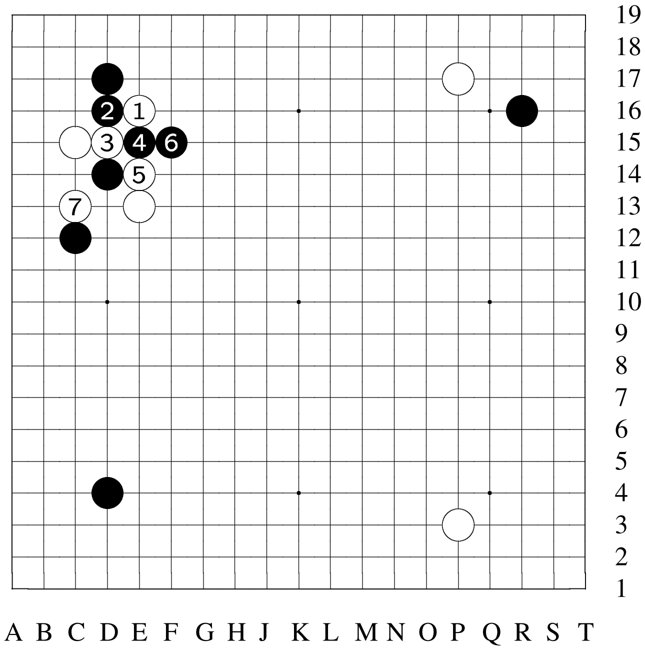


Variation 2 (continued): 1-3

variation 1
B could also play this jump-attach move...
3: To here, it's also a common joseki.

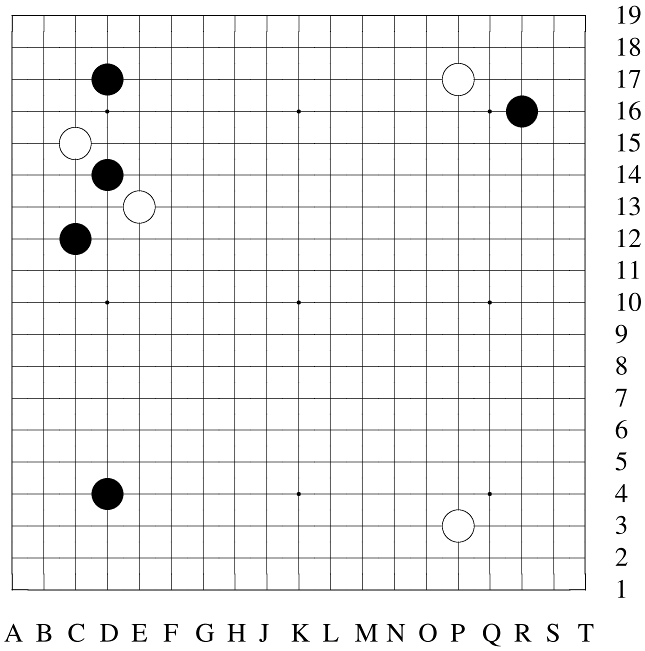


Variation 3 at move 10 in Diagram 7

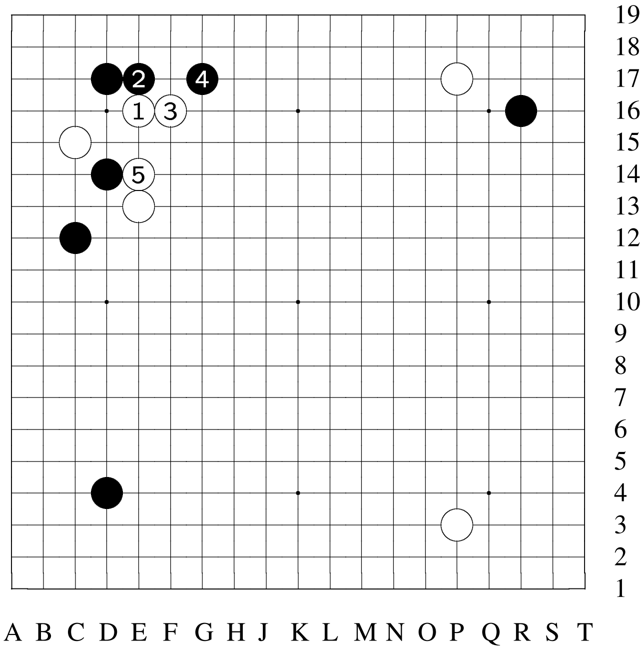


Variation 3 (continued): 1-7

variation 2 (no good)
If B crosses through W's diagonal jump...
1: W can play it lightly. Next —
2: If B pushes and cuts...
7: To W [C13], B is not good.



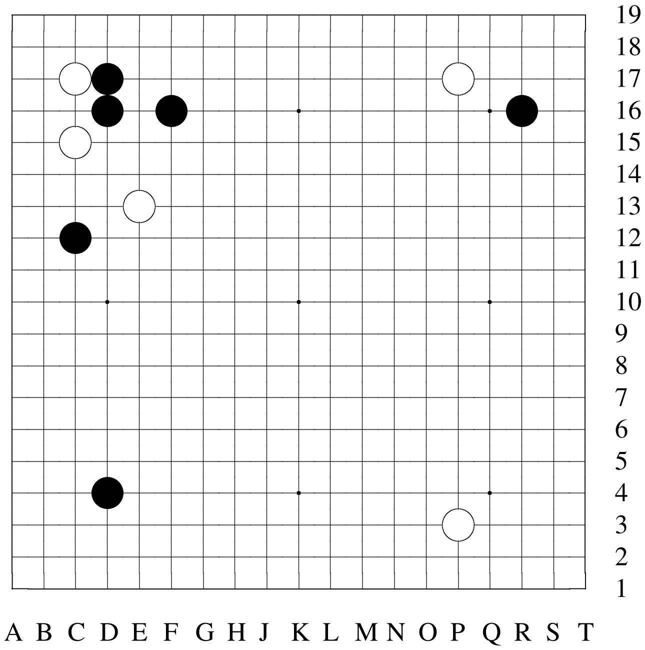
Variation 4 at move 10 in Diagram 7



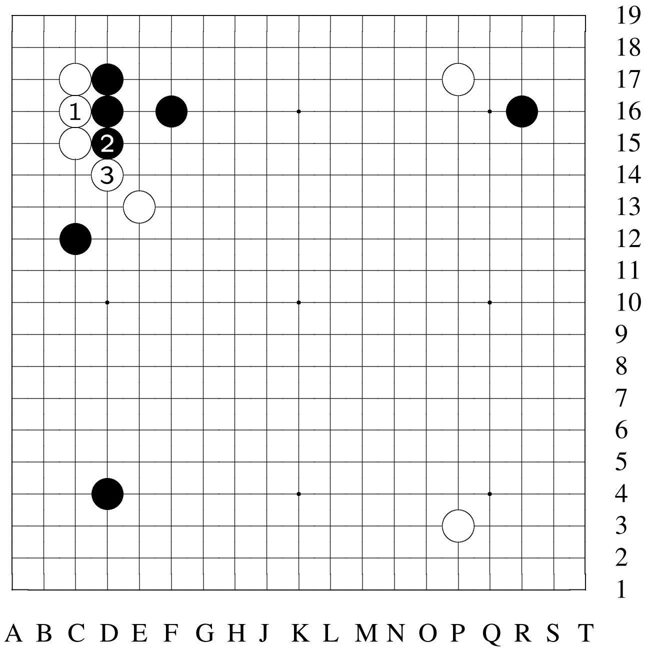
Variation 4 (continued): 1-5

variation 3 (okay)
[Again B crosses through W's diagonal jump...]
1: When W [E16]...
2: B [E17] should extend in this case...
4: When B [G17] jumps...
5: W [E14] presses. This way, it's another game. In other words, it's not to say "crossing through the diagonal jump" does not work.

In professional games, however, it's rare to cross through a diagonal jump immediately.

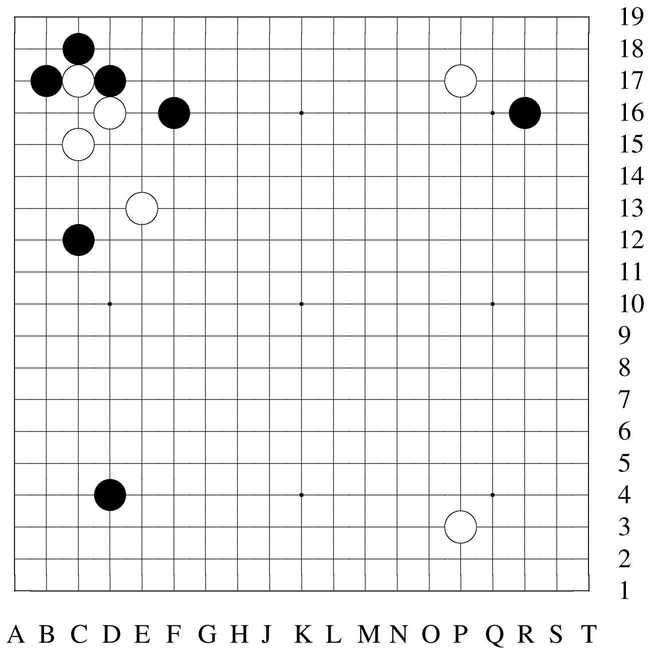


Variation 5 at move 12 in Diagram 7

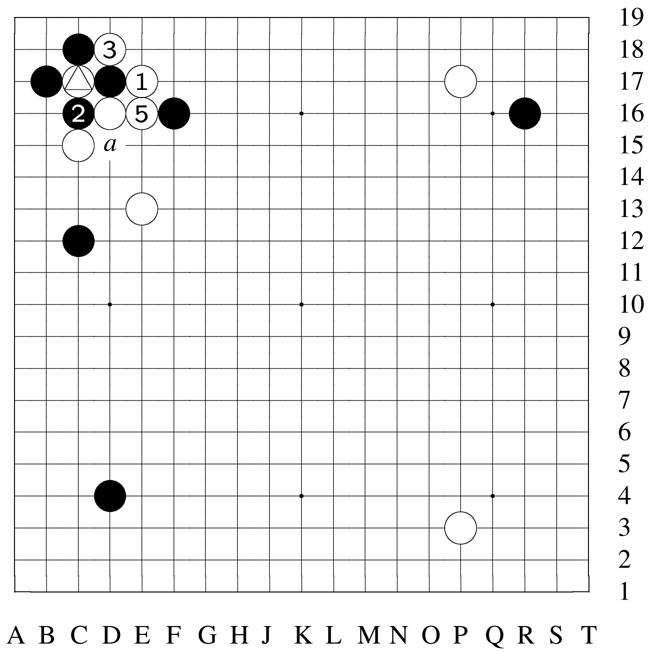


Variation 5 (continued): 1-3

variation
If W extends instead...
3: To W [D14], W gets B's corner. B is not good.



Variation 6 at move 14 in Diagram 7



Variation 6 (continued): 1-5

4 at [triangle]

variation
If W [B17] hane instead...
5: To here, B cannot cut at [a]. Therefore, this picture is unfavorable for B.

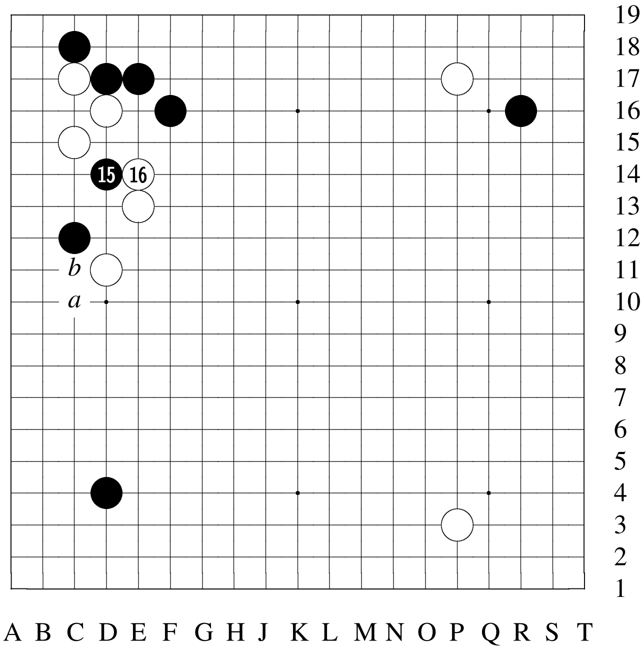
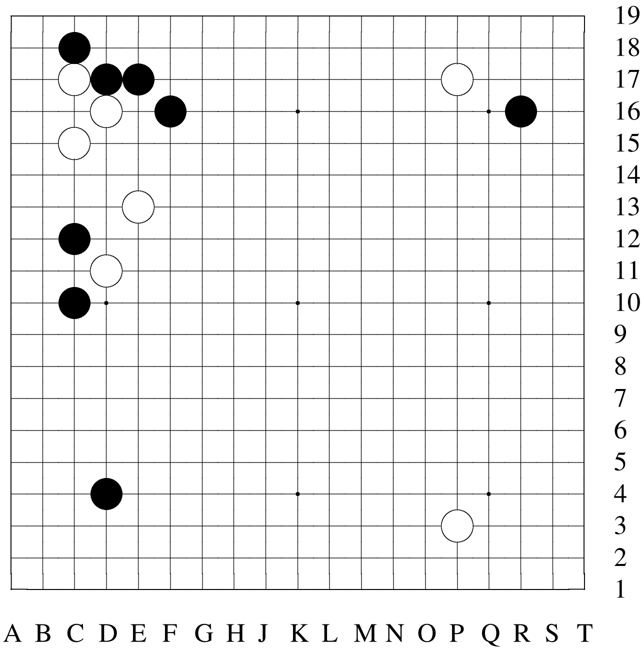
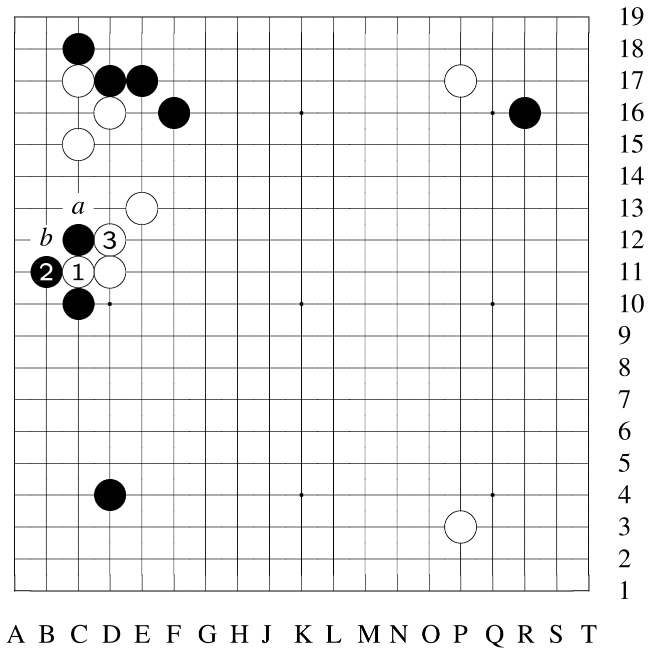


Diagram 8: 15-16

15: B #15 to jump at [a] or extend to [b] is joseki, but when B[a] —
[See the variation.]
16: B #15 [D14] to exchange with W #16 is a variation never seen in this joseki before, but under the current situation, this exchange is efficient. The reason will be explained later. *Please follow the moves to #25, then read and study the explanations.*
[See the variation.]

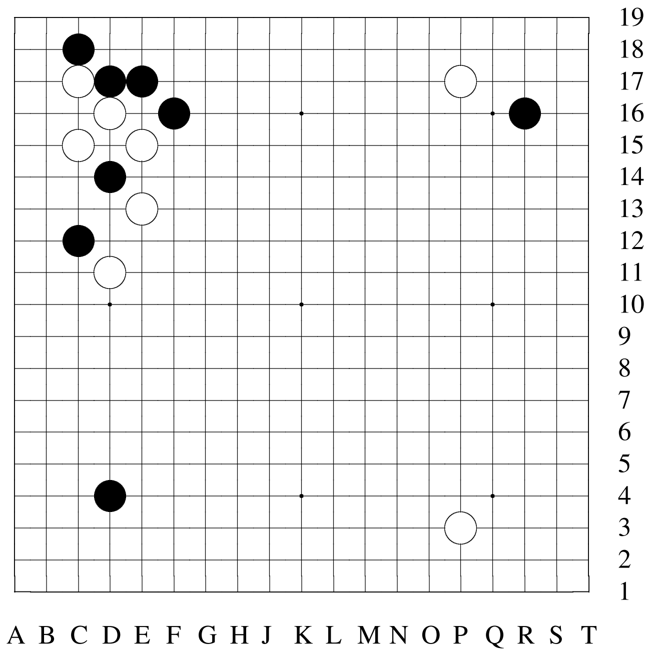


Variation 7 at move 16 in Diagram 8

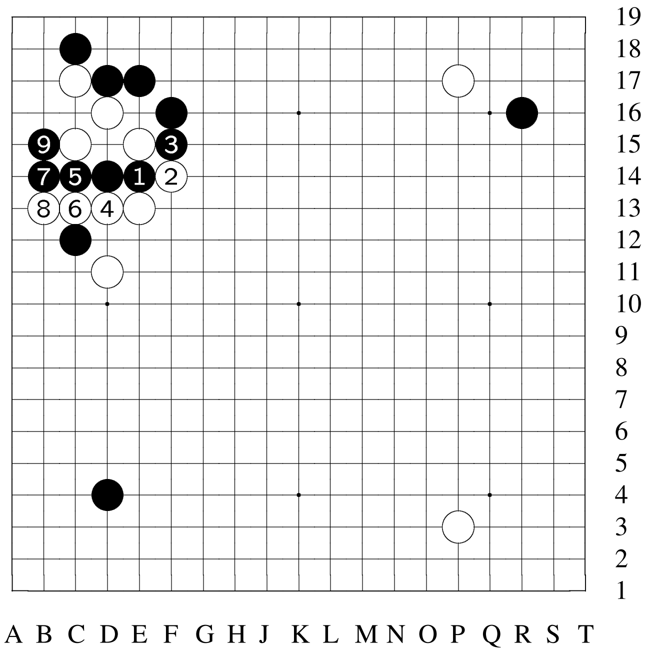


Variation 7 (continued): 1-3

variation
[When B jumps here...]
1: If W pushes...
3: ...Then blocks, B's next move would be difficult. If B[a] next, W[b] cuts.



Variation 8 at move 17 in Diagram 8



Variation 8 (continued): 1-9

variation
If W plays [E15]...
9: To here, it's an exchange. This way, B gains too much at the corner.

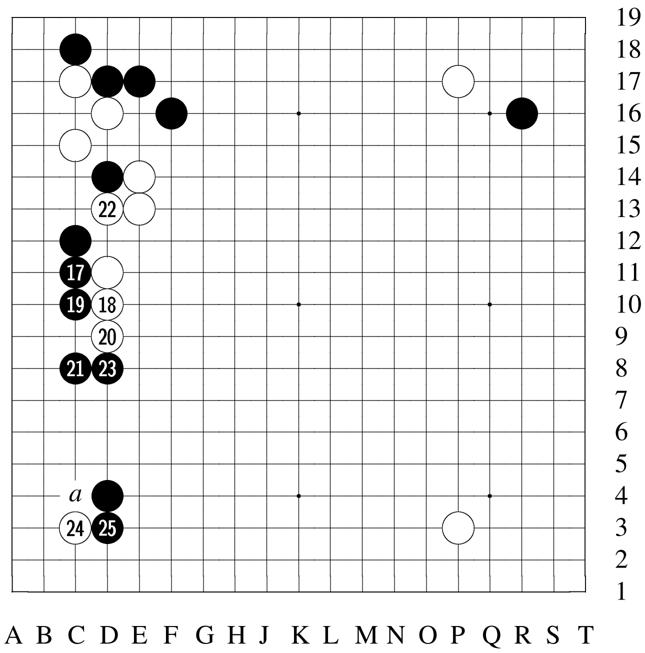
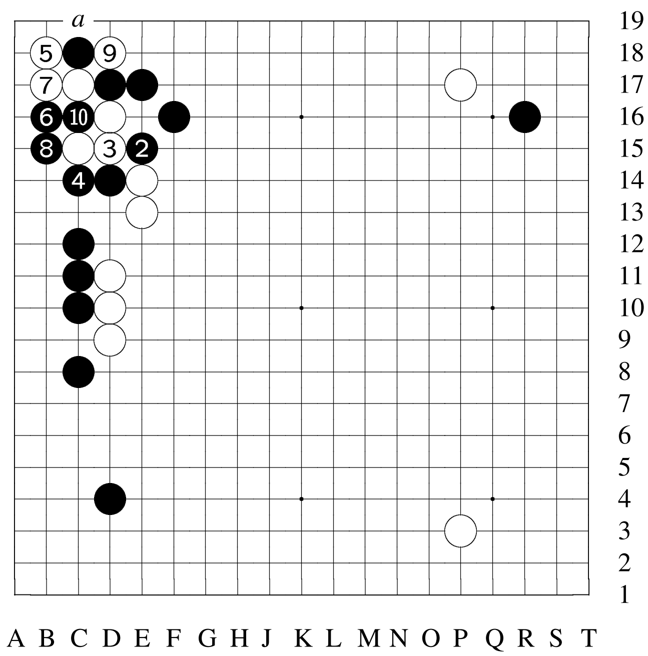


Diagram 9: 17-25

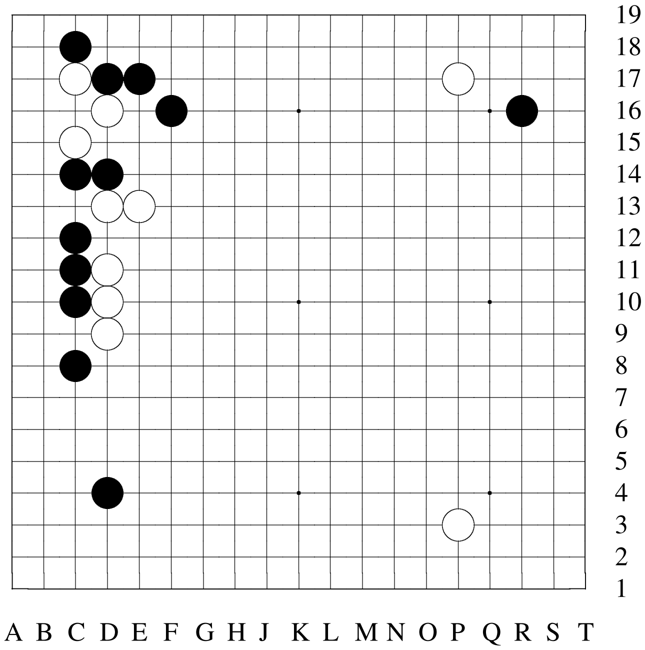
21: To here, if W tenuki [ignore and play elsewhere] — [See the tenuki variation.]
22: Therefore, W #22 cannot omit. Now sente is B's.
However —
[The variations show explanation on how B gained sente with #15.]
How professionals deeply deliberate for gaining a sente is worth our studying and understanding.
B #15 this new variation of joseki will probably be widely used hereafter.
23: After obtaining the sente, B #23 pushes, and this is the key point on the whole

board. Next move (W #24) is difficult.
[See the variation.]
24: Based on the above reasoning, W #24 therefore invades 3-3 immediately. This is a move by Hashimoto 9-dan after a deep thinking.
[The variations show the references.]
25: If B #25 blocks at [a], the space above would be too narrow; not good.



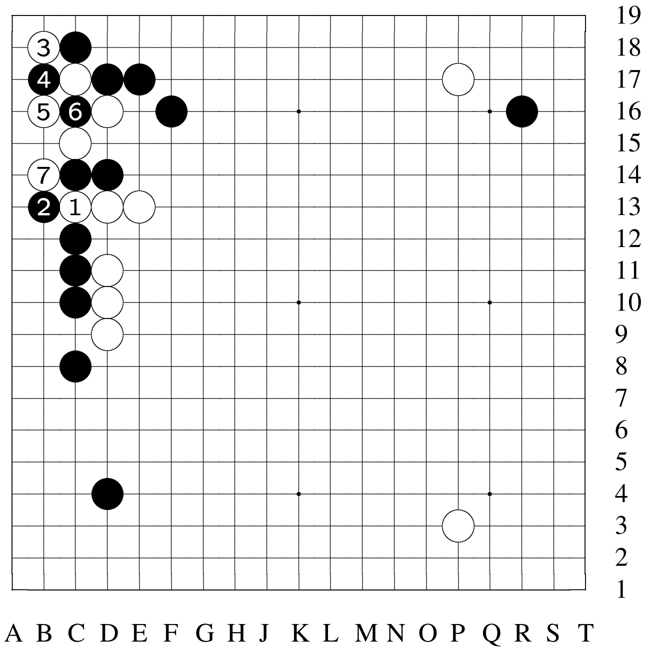
Variation 9 at move 22 in Diagram 9: 1-10

variation (W #22)
[When B [C8]...]
1: Pass
If W tenuki...
2: B [E15] hane is a severe move.
10: To B [C16], B captures three W s-tone for a huge prof-it. Also, after B later makes moves to the right, B[a] would be possible, therefore W corner is not clean yet.



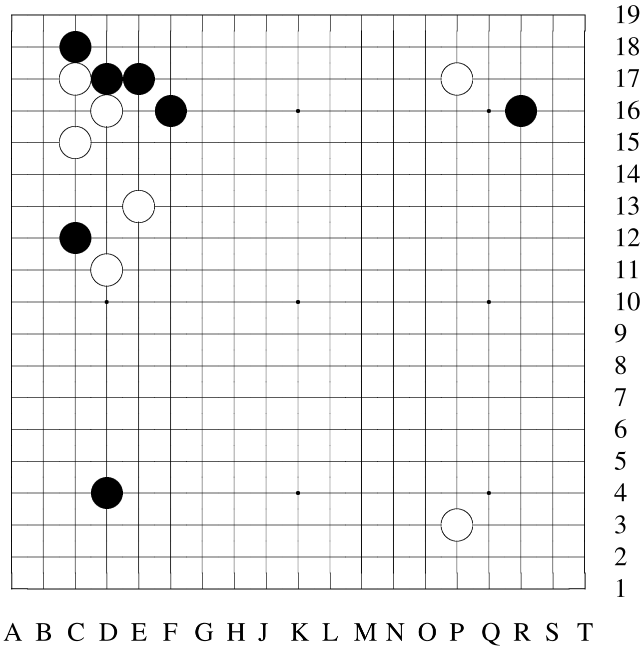
Variation 10.1 at move 10 in Variation 10

variation 1 (B #15)

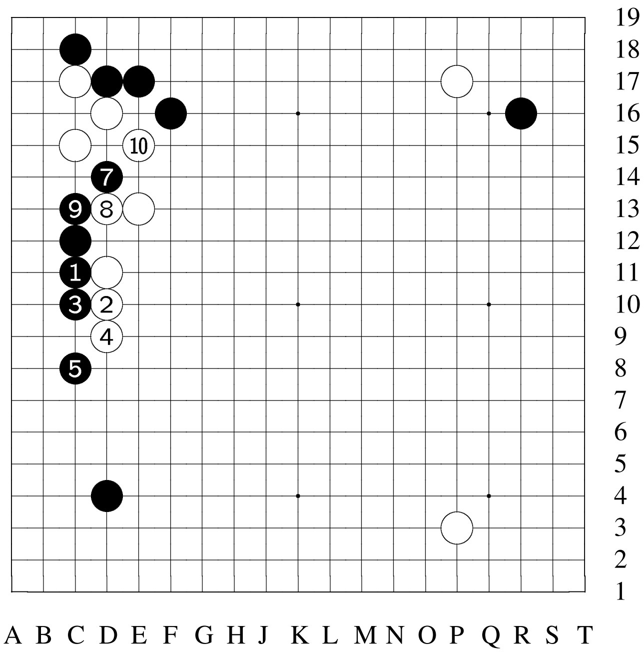


Variation 10.1 (continued): 1-7

variation
If this move plays here instead...
1: W pushes one move...
3: Then immediately takes the advantage of this hane...
7: To here, B gains nothing.



Variation 10 at move 23 in Diagram 9

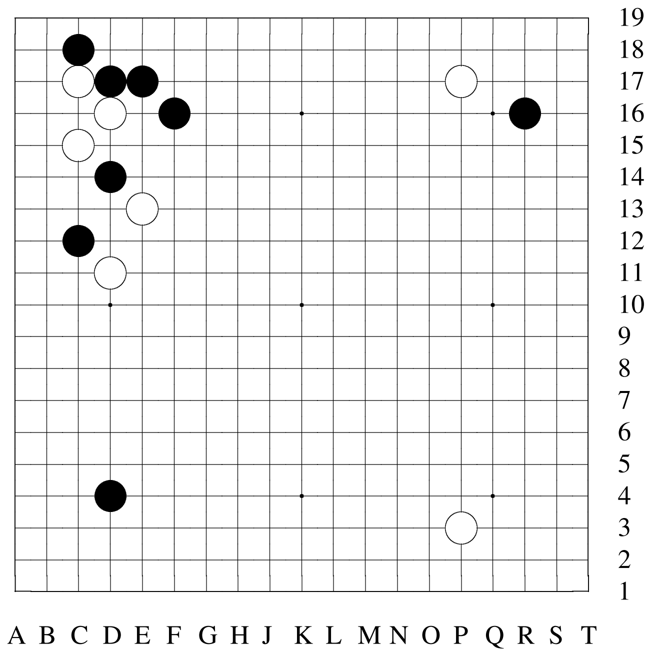


Variation 10 (continued): 1-10

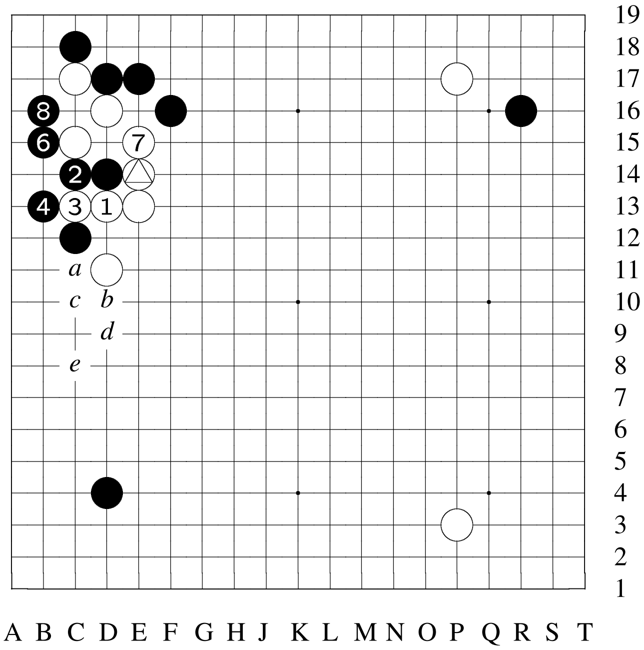
variation 1 (B #15) [When earlier W [D11]...]
1: If B extend immediately [instead of the actually played [D14]...]
6: Pass
Now W can tenuki.
7: That is to say, if B crosses through the diagonal jumps now...
8: [W does not play [E14] anymore...]
9: [See the variation (in the variation) of this move.]

10: W can settle the group this way.

[And B gains nothing.]
Therefore, if B wants to cross throught the diagonal jump, the move actually played [#15, D14] caught just the right timing. Even a slight delay could make things completely different.



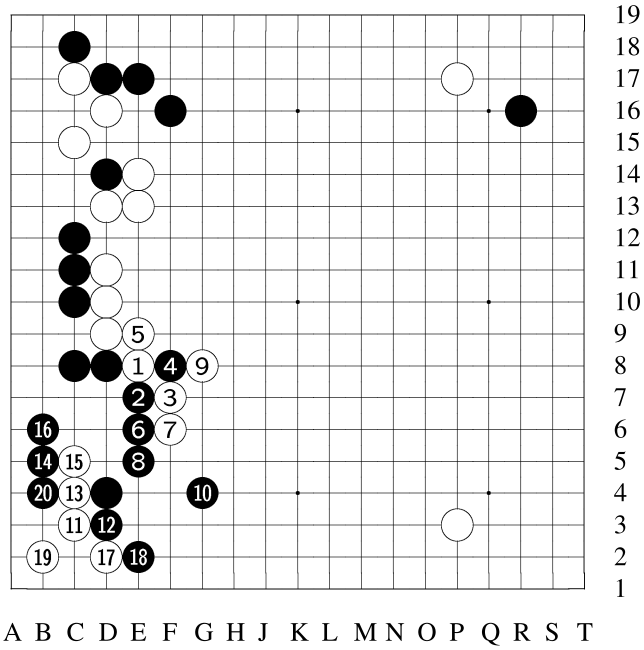
Variation 11 at move 23 in Diagram 9



Variation 11 (continued): 1-8

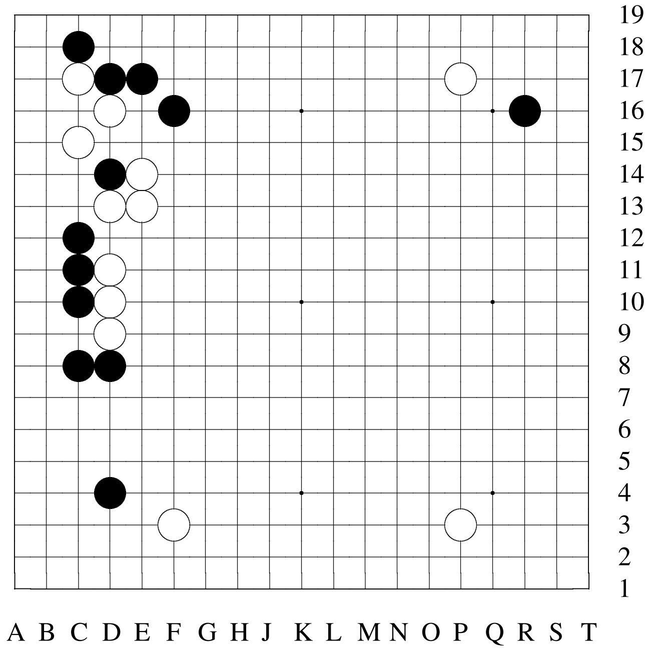
5 at △

variation 2 (B #15)
[Now explain after B [D14]...]
1: If W answers with [D13]...
8: To here, B gets home. If so, B[a]-W[b]-B[c]-W[d]-B[e] exchange would be unnecessary. In the game, however, B [D14] was played at the right time, forcing W at [E14], then the [a-b-c-d-e] exchange became certain, and at the end, sente fell into B's hand.

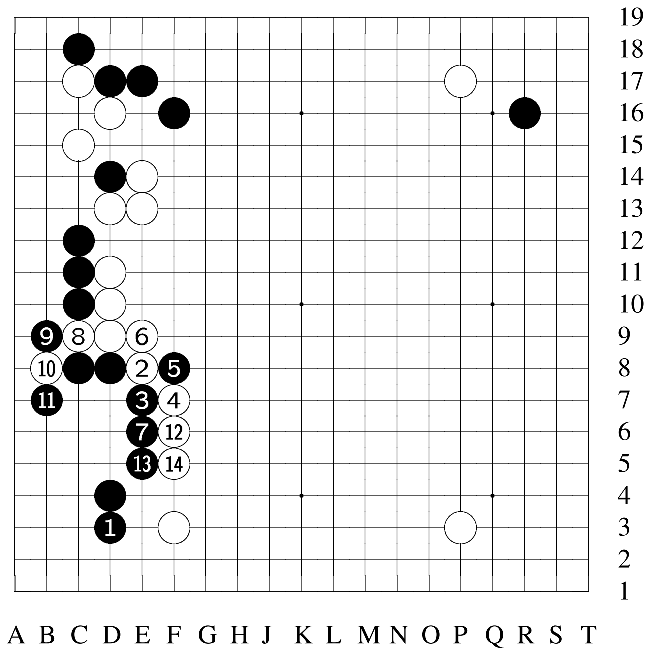


Variation 12 at move 24 in Diagram 9: 1-20

variation (W #24) [When B gets [D8]...]
1: W might first think of [E8] hane...
3: Then another hane...
4: But if so...
9: When W [G8] captures one B stone...
10: B [G4] keima, and B might get the whole corner. That is to say —
11: Even if W invades the 3-3 point...
14: B has this keima, and W doesn't live.
15: *Next, if W extends...*
20: *When B [B4] extends, W is dead.*

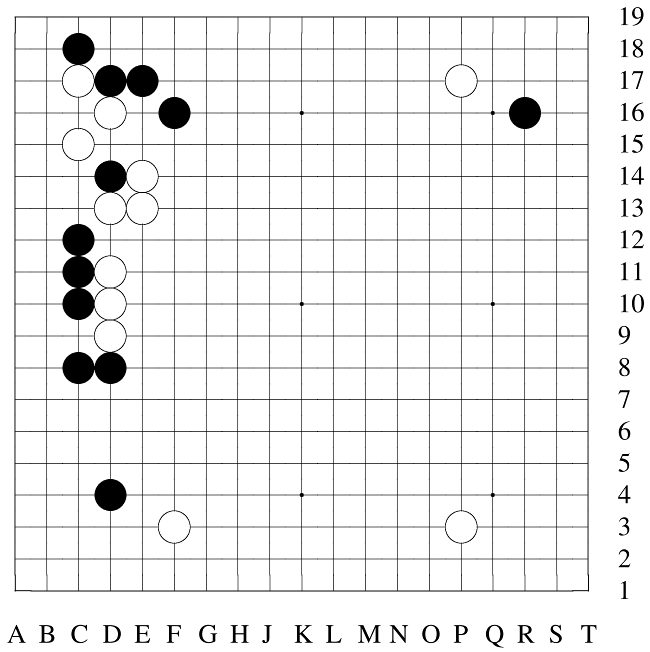


Variation 13 at move 25 in Diagram 9

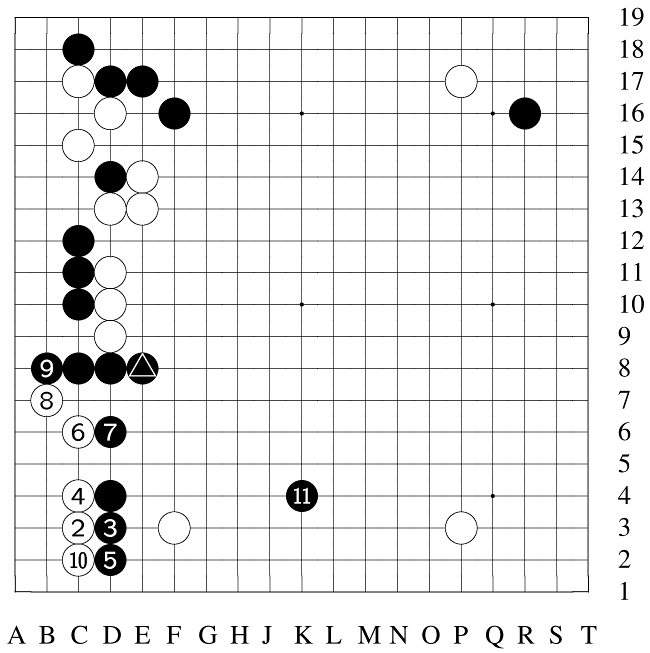


Variation 13 (continued): 1-14

reference 1
It seems that W [F3] to approach this way can also be considered.
1: If B protects the corner with a ”pillar” move...
2:
W could choose the following moves...
14: To here, W seals B inside and gets a solid wall. This way, W can be satisfied. However —



Variation 14 at move 25 in Diagram 9



Variation 14 (continued): 1-11

❶ at ▲

reference 2
When W [F3] kakari [approach]...
1: If B [E8] extends out one step, then W would not easily get a satisfactory result.
2: Next if W invades the corner...
3: B blocks from this side...
10: To here, B let W live inside...
11: [But] then B [K4] gets an extremely good point, and the move extended out [E8] is now shining. Clearly B is better.

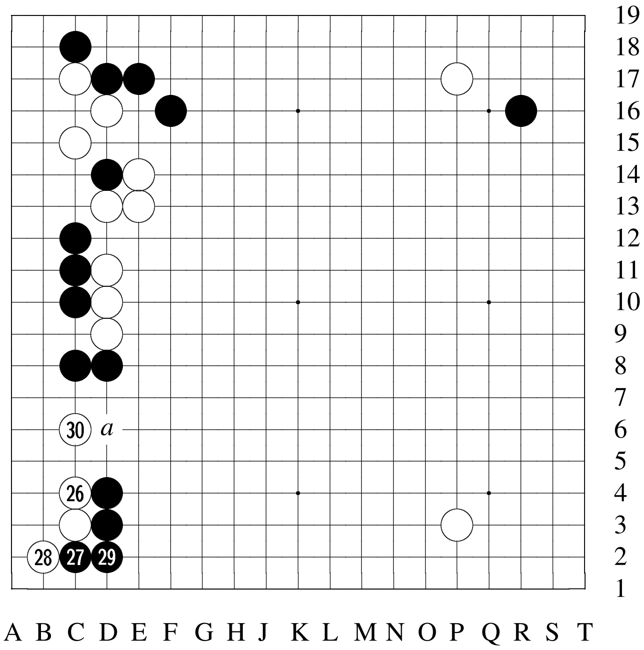
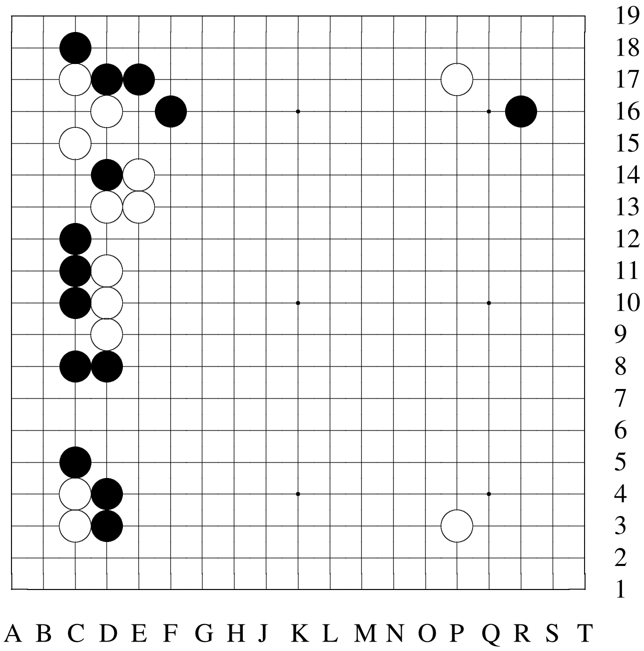
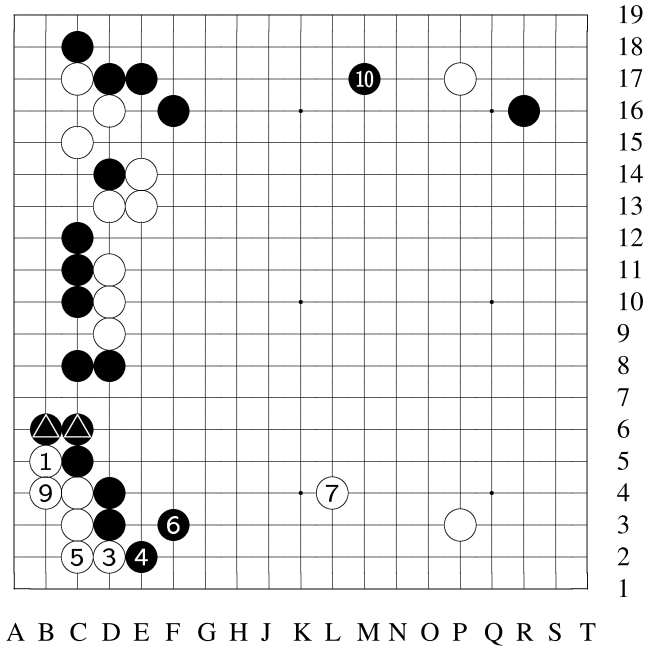


Diagram 10: 26-30

27: When there are [C8-D8] stones [marked], B #27 hane [and next after W [B2], #29 connecting at [D2]] from this side is common sense. In this game, however —
[See the variation.]
30: After W #30 jumps, B feels unexpectedly difficult.
At this moment, B[a] is the shape, but —
[See the variation.]



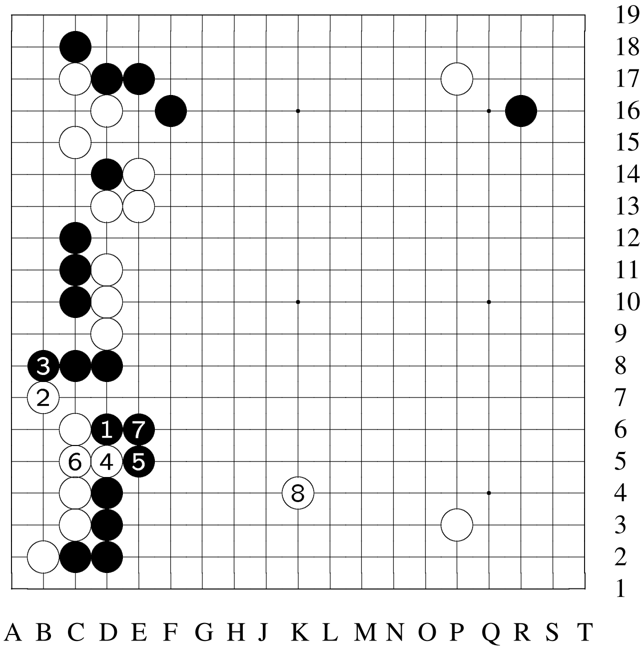
Variation 15 at move 28 in Diagram 10



Variation 15 (continued): 1-10

❷, ❽ at ▲

variation
[In this game,] B is better to hane from this side [C5]...
6: This sequence would be certain.
10: Up to here. Then, why didn't W choose this variation? Because this way, the [marked] stones at the left side look heavy, and [L4] big point was occupied by W in sente; more or less B wasn't satisfied with this picture. However, based on the results, in this picture, after B gets #37 [M17], B shape is very thick, and it is much better than B's later situation in actual play.



Variation 16 at move 31 in Diagram 10: 1-8

variation (W #31)
[When W [C6]...]
1: If B [D6]...
6: W would live in sente...
8: And W immediately gets this big fuseki point. This way of playing [by B] is conservative and inefficient.

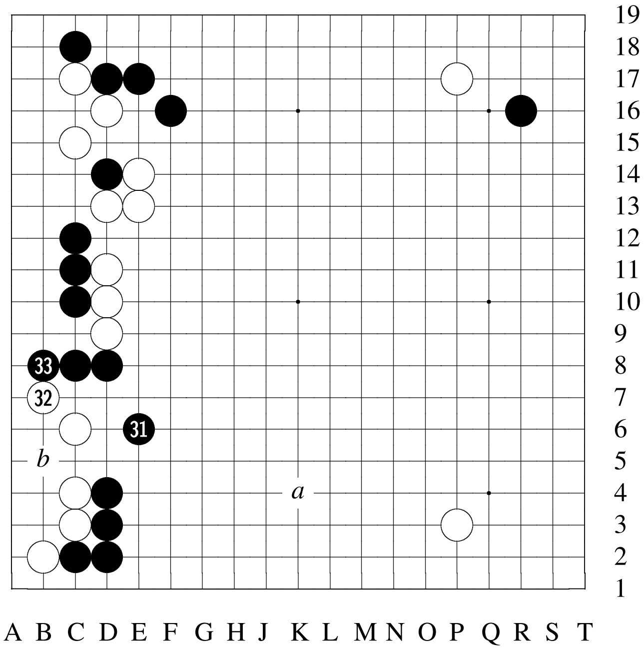


Diagram 11: 31-33

31: B #31's shape is thin. But to get sente to play [a], B has no other choice.
If W tenuki here, B[b] and W dies.
32:
Now W is forced to live in gote.

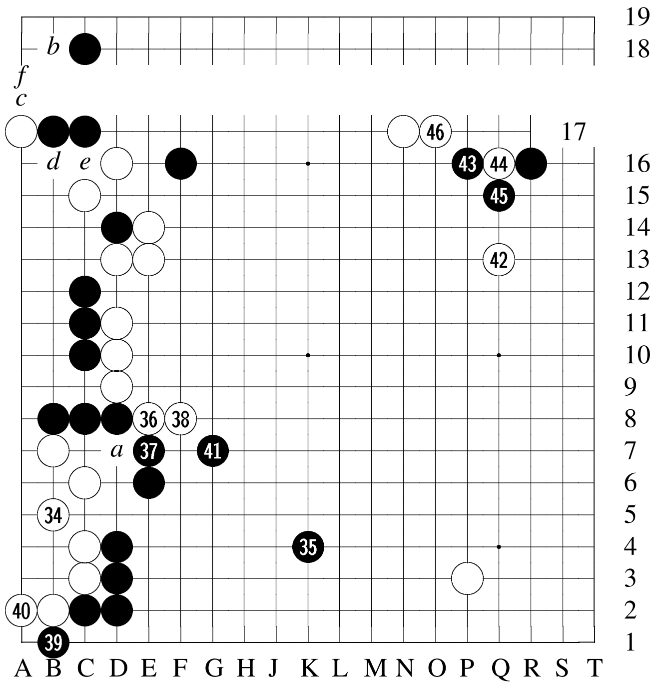
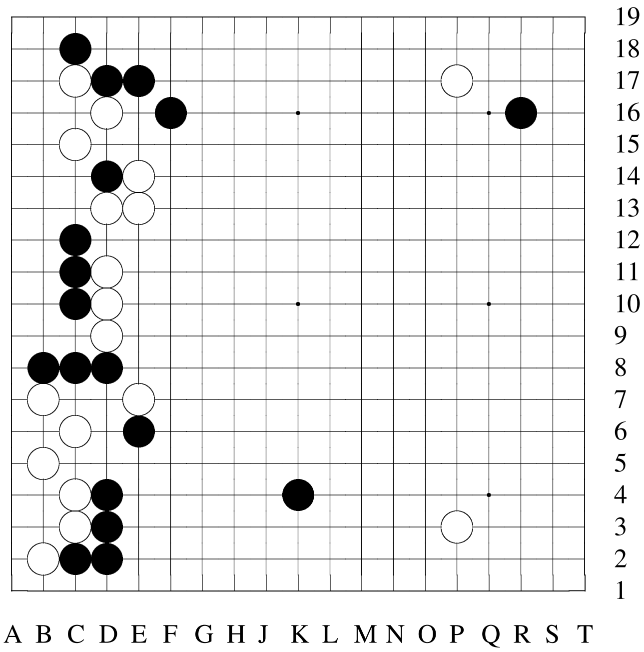
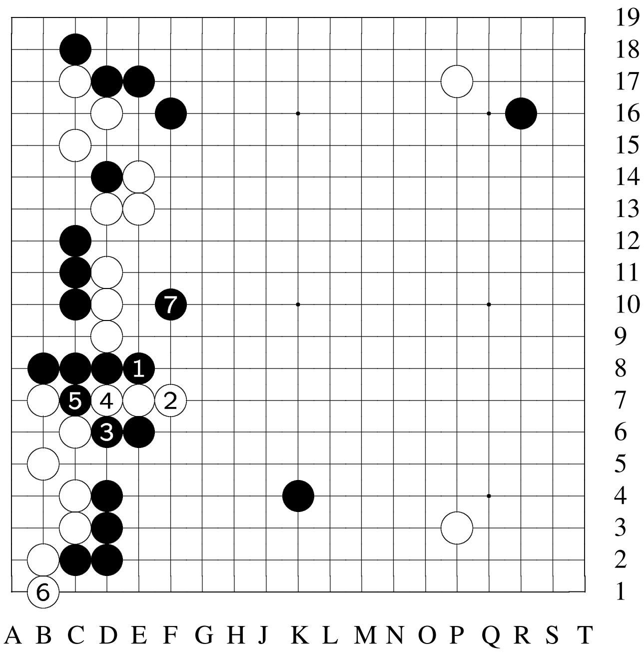


Diagram 12: 34-46

35: And B gets to play this big fuseki point. Although B achieves this goal, but B's overall shape is thin, therefore the variation shown previously [at node #27] is better.
36: W #36 is correct. This move —
[See the variation.]
38: W #38 is aiming at [a] cut, and at the same time, it prepares for a chance to start a ko fight at upper left corner with W[b]-B[c]-W[d]-B[e].
If W wins this ko, after W[f] to finish the ko, W[a] cut would become extremely powerful. But now there is no appropriate ko threat, so starting the ko fight is still early.
The importance of [a] cut is —
[See the reference.]
41: *B #41 jumps. On one hand it strengthens the lower side, on the other hand it advances to the center.*
42: Under the current circumstances, there are many points availabe for W #42. In the game, W #42's purpose is —
[See the reference.]
43: [But,] B unexpectedly presses a W stone [instead of the kosumi variation shown previously], and this does not follow W's plan.
W next move —
[See the variation.]
44: Therefore W #44 wedging in is the only move.
Next if B —
[See the variation for B #45.]
45: But, after #45 [indeed] atari...

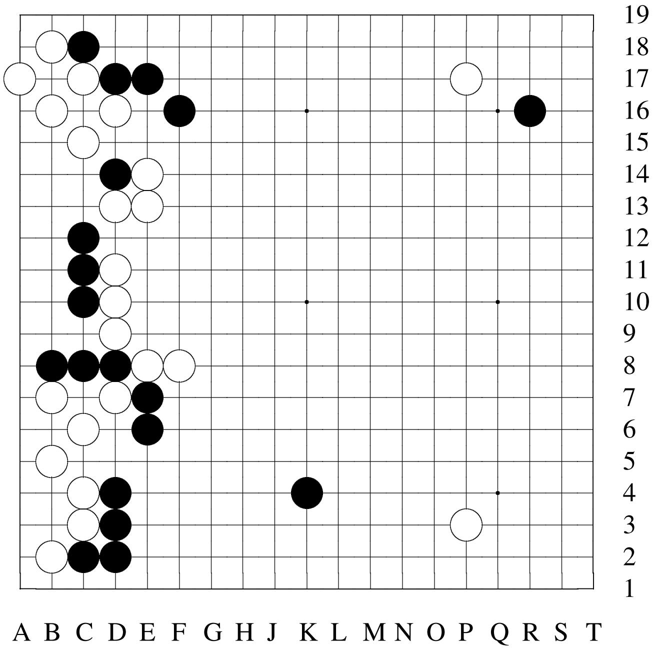


Variation 17 at move 37 in Diagram 12

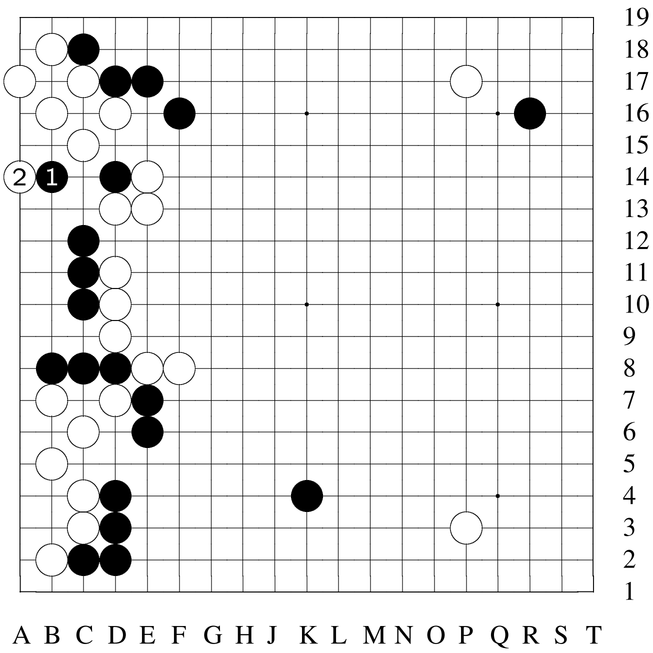


Variation 17 (continued): 1-7

variation
If W tries to separate B this way...
1: B [E8] is good...
3: So is B [D6]...
5: When B cuts here...
6: W [B1] cannot be omitted.
7: Then B [F10] keima, and W is not good.

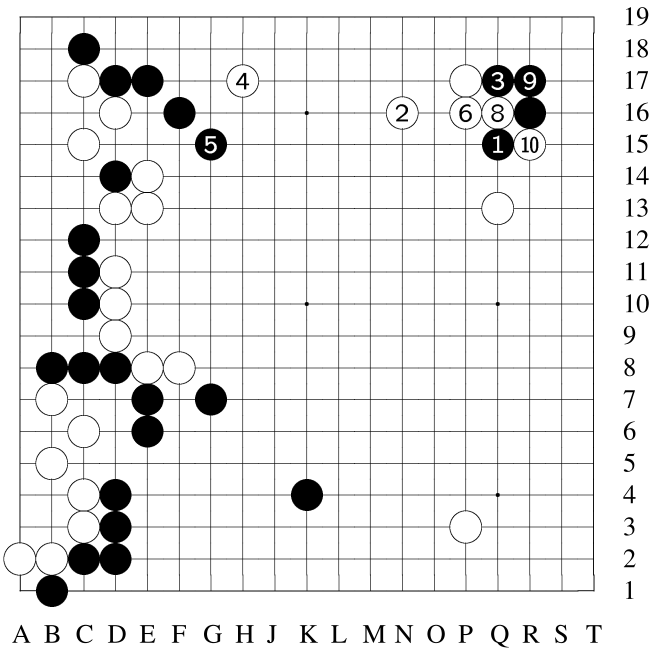


Variation 18 at move 39 in Diagram 12



Variation 18 (continued): 1-2

reference
Suppose W has won the ko fight at upper left corner, and W has had [D7] cut...
1: When B [B14]...
2: W can play here – W will get at least a ko here.



Variation 19 at move 43 in Diagram 12: 1-10

reference

[W [Q13] is to hope —]

1: If B [Q15] kosumi...

2: [A joseki.]

3: When B kosumi again...

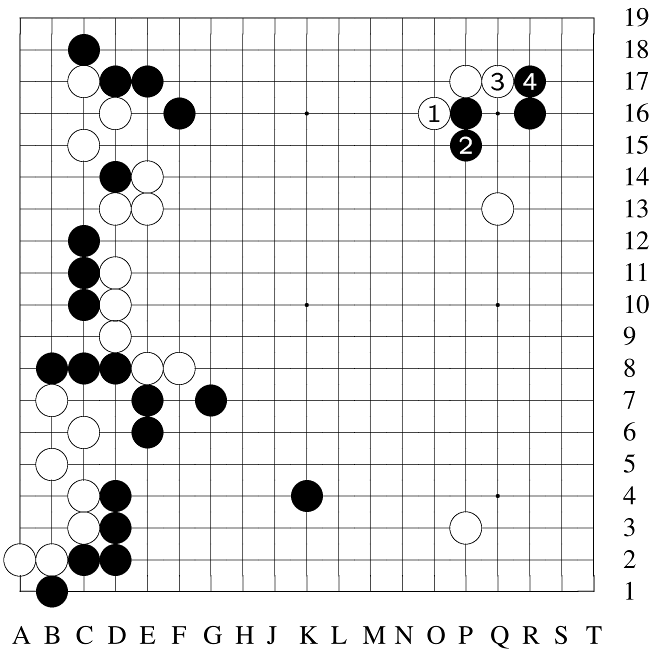
4: W [H17] to force an exchange with B first...

6: *Then* W [P16] extends.

7: Pass

This way, when later W has chance...

10: W has this tesuji.



Variation 20 at move 44 in Diagram 12: 1-4

variation (W #44)

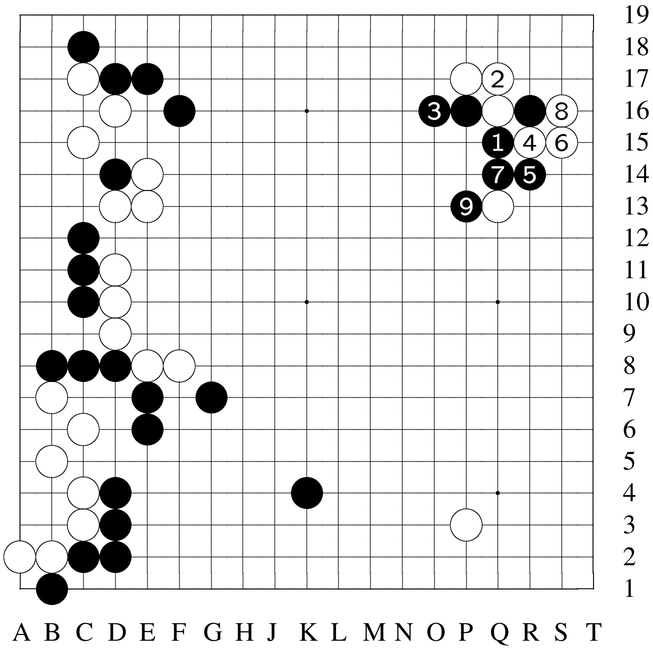
[When B [P16]...]

1:

If W [O16] hane...

3: And [Q17] extends...

4: To here, B gets the corner and is extending out [P15]. This way, B is too easy.



Variation 21 at move 45 in Diagram 12: 1-9

variation (B #45)
[When W [Q16] wedges in...]
1: If B atari and extends...
9: To here, W's profit at the corner is too large. That's why [the unexpected] B [P16] is rarely applied in the past.

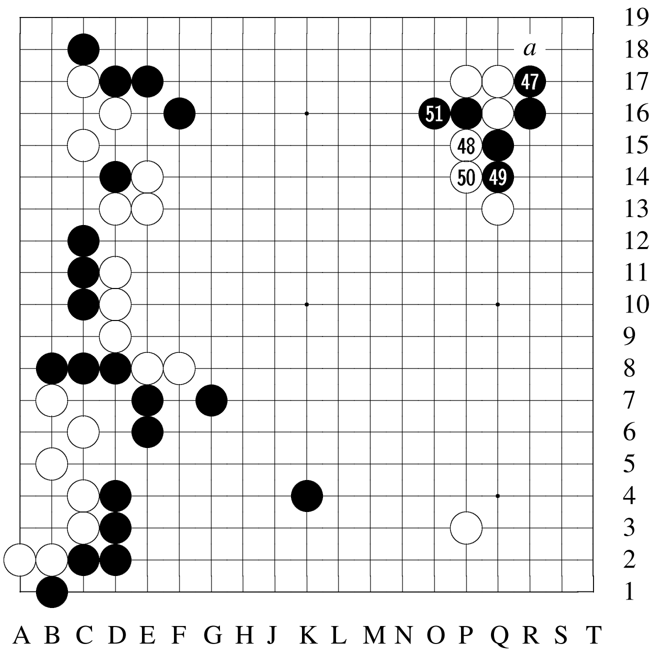
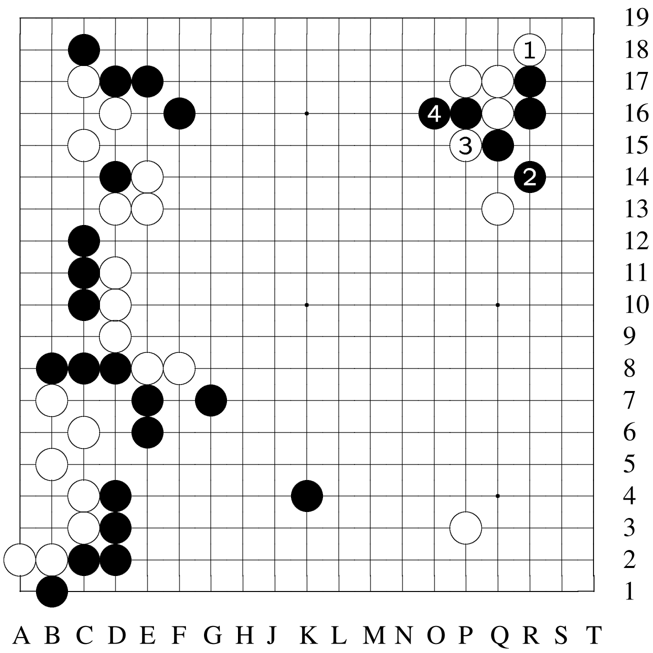


Diagram 13: 47-51

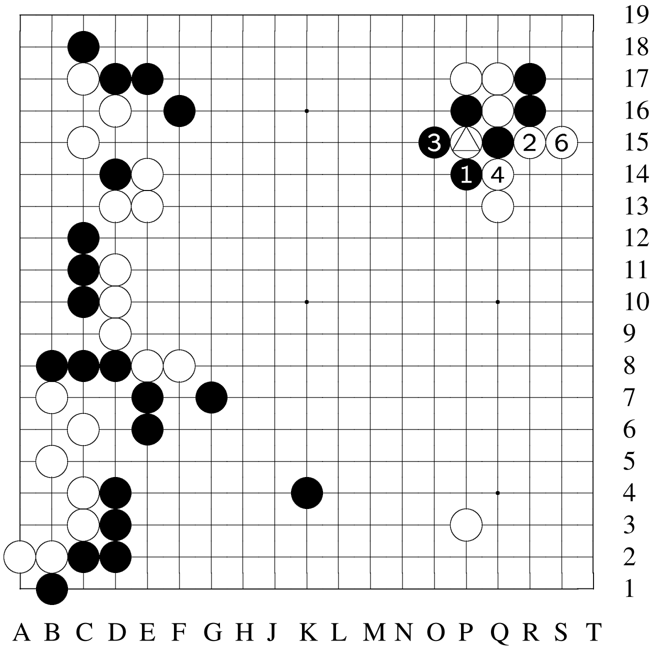
47: B has this variation for #47 [it was [O16] in the variation shown previously]. I think this is a powerful tactic.
Next if W[a] —
[See the variation.]
48: W #48 cut is the only move.
Against W #48 cut —
[See the variation for B's next move.]
50: W #50 this move —
[See the variation.]
51: B #51 extends absolutely. Let W to capture a stone [P16] now is unbearable.
At the time, Go Seigen 9-dan had beaten all the top players in 10-game series, thus becoming the undisputable "Number One."

The winner of a championship match was called a "champion." This kind of matches have been numerous and frequent, thus more and more "champions" have appeared. But to beat all these champions to become go world's "Number One," there was no one but Go Seigen.



Variation 22 at move 48 in Diagram 13: 1-4

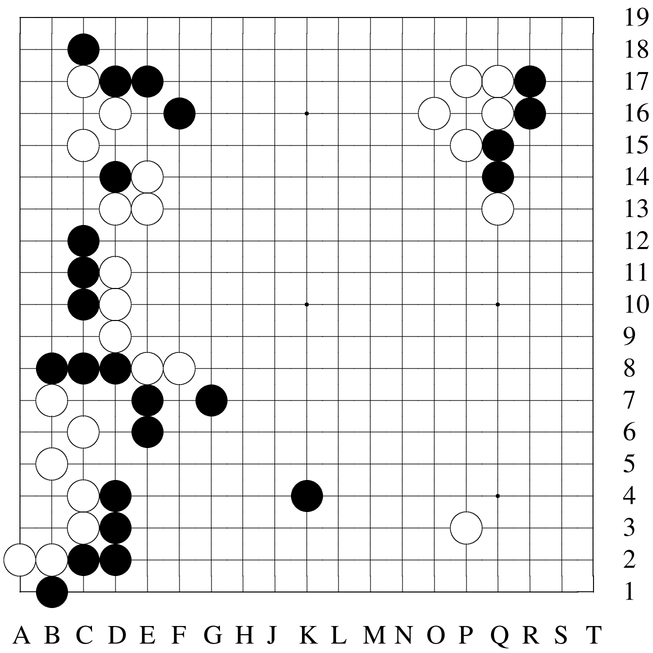
variation (W #48)
[When B [R17] blocks...]
1:
If W [R18] hane...
2: A hanging connection. B is good.
3: Next if W cuts...
4: B extends and B is ready for the fight.



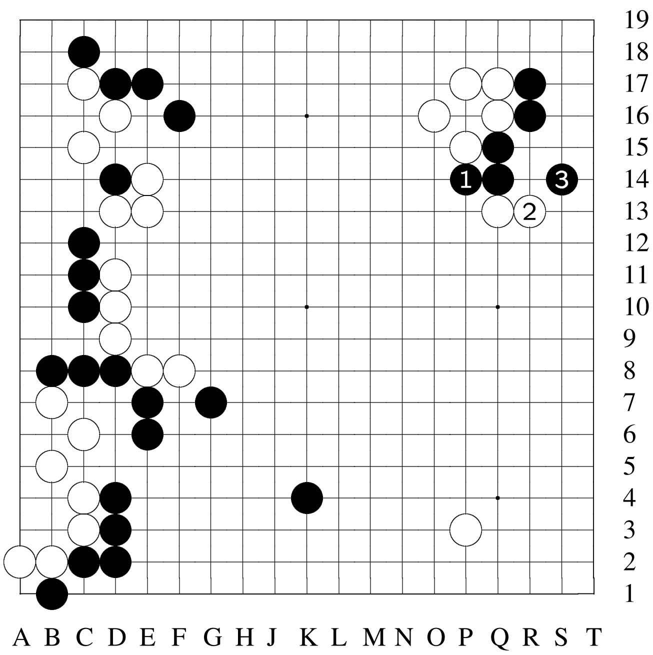
Variation 23 at move 49 in Diagram 13: 1-6

❺ at △

variation (B #49)
[When W [P15] cuts...]
1: If B responds this way...
2: W would cut from below...
6: To here, W's profit is too huge. B loses too much.



Variation 24 at move 51 in Diagram 13



Variation 24 (continued): 1-3

variation
If W captures one B stone [P16]...
3: Then these moves are certain. Locally, it seems to be a fair trade between the two sides, but globally, W's central thickness is hurt. W is unfavorable.

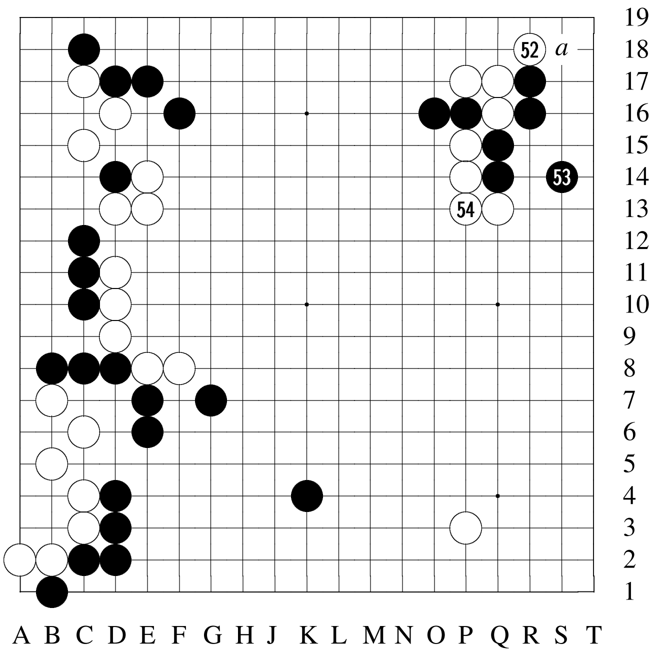
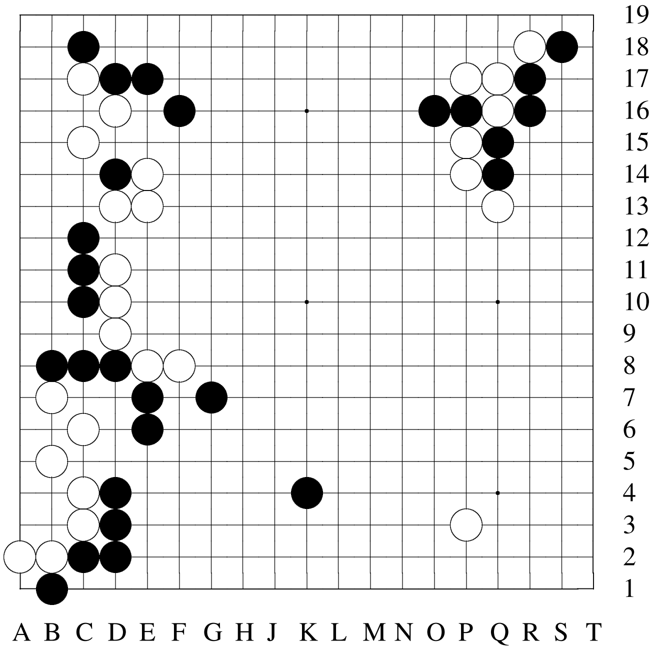
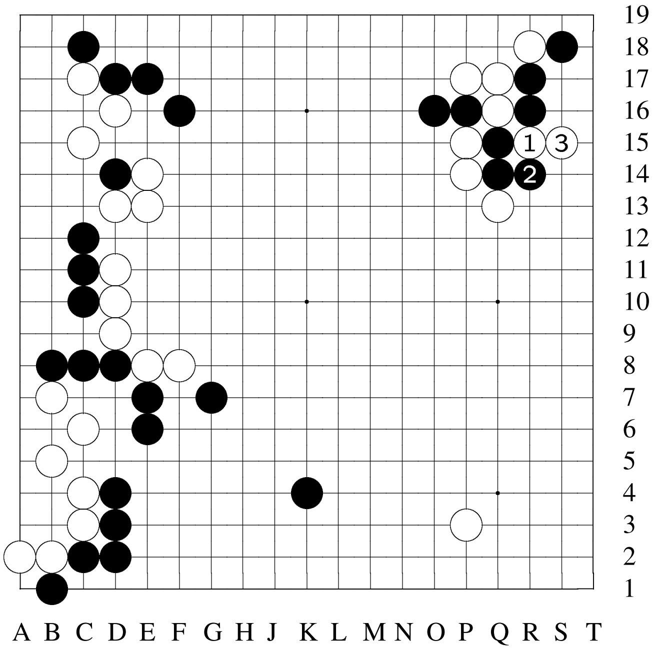


Diagram 14: 52-54

53: If B #53 carelessly plays [a] hane —
[See the variation.]
54: If W #54 —
[See the variation.]

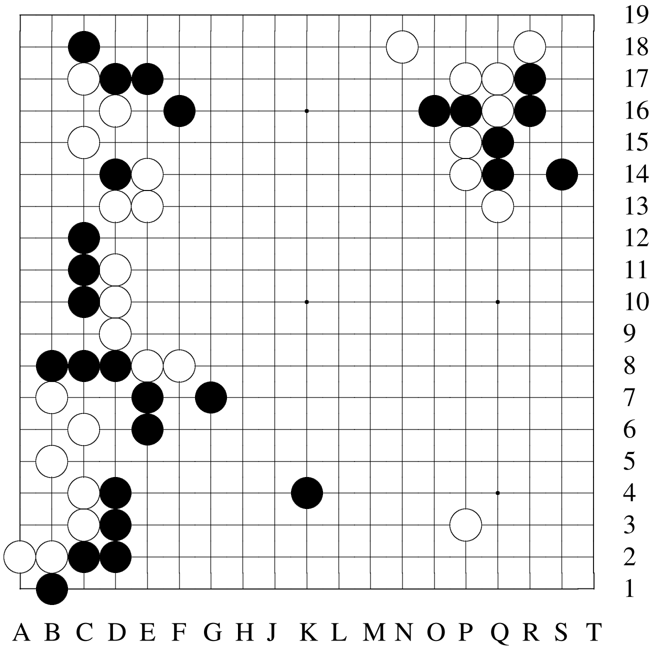


Variation 25 at move 54 in Diagram 14

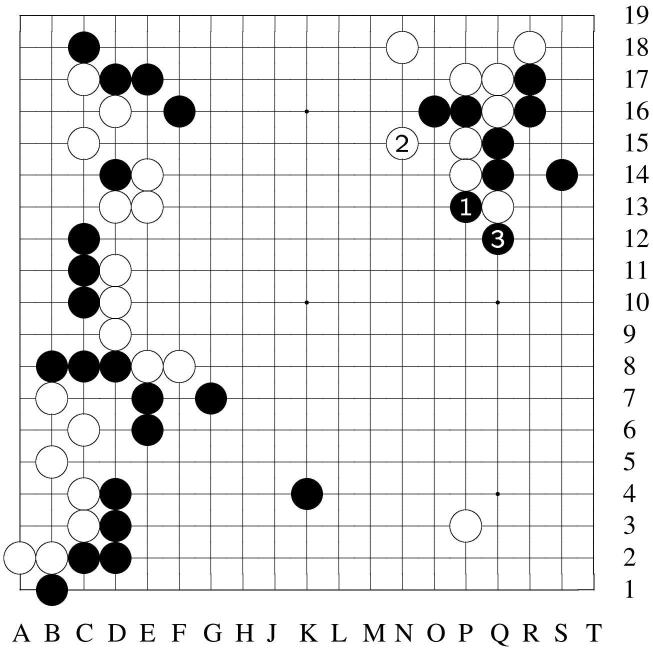


Variation 25 (continued): 1-3

variation
[If B plays [S18]...]
3: W cuts and extends. Either side of the B stones would be captured.



Variation 26 at move 55 in Diagram 14



Variation 26 (continued): 1-3

variation
[If W chooses to play [N18] keima ...] 3: To here it's an exchange. This is the simpler way of playing, but W certainly can't be satisfied.

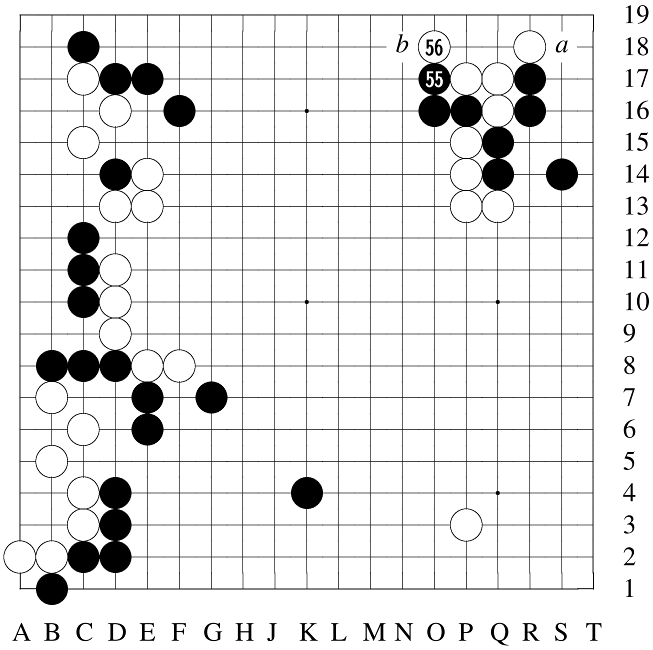
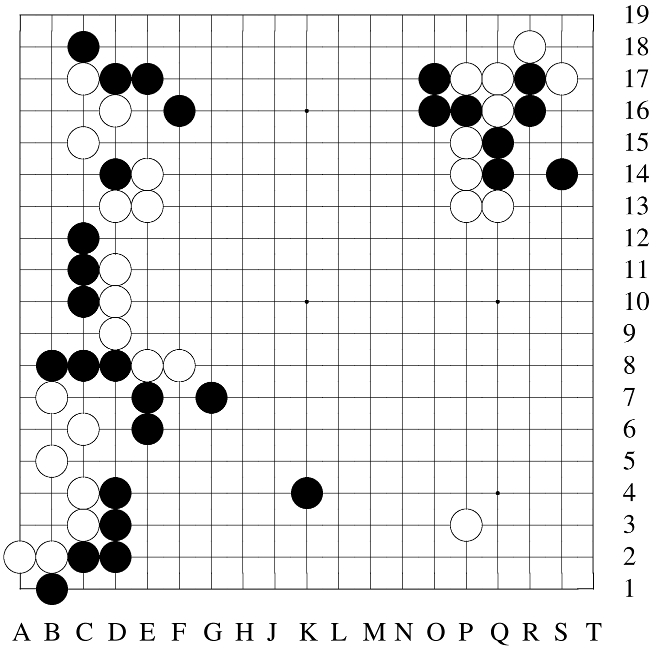
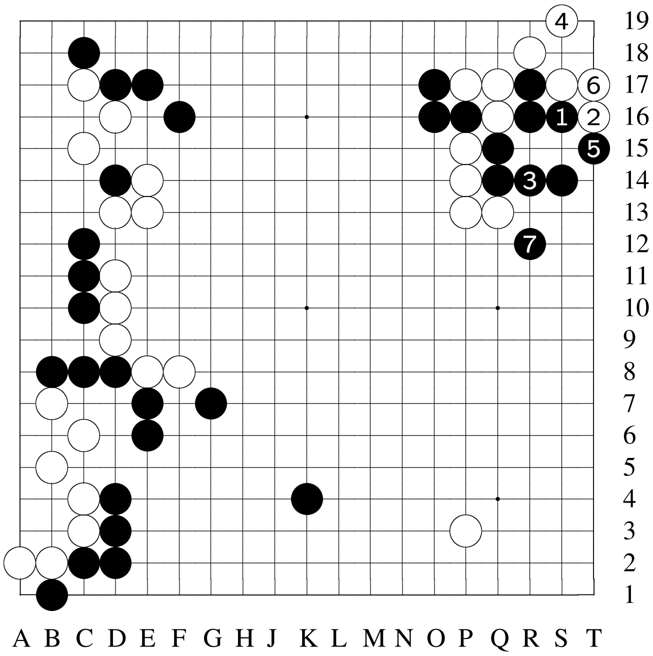


Diagram 15: 55-56

55: If B[a] for #55, W would [b] keima (as shown in the previous variation [at node #54]).
56: W #56 —
[See the variation.]



Variation 27 at move 57 in Diagram 15



Variation 27 (continued): 1-7

variation
If W plays [S17] hane ...
7: To here, B simply lives completely. This way of playing [by W] is not appropriate.

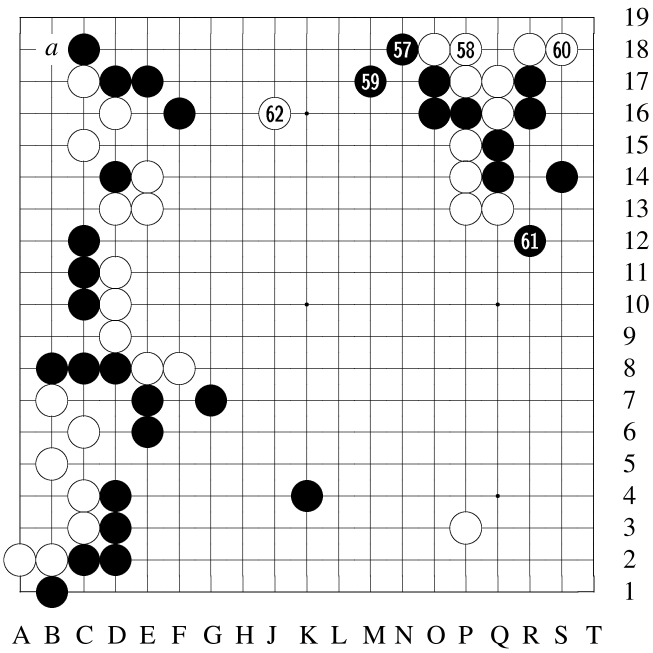
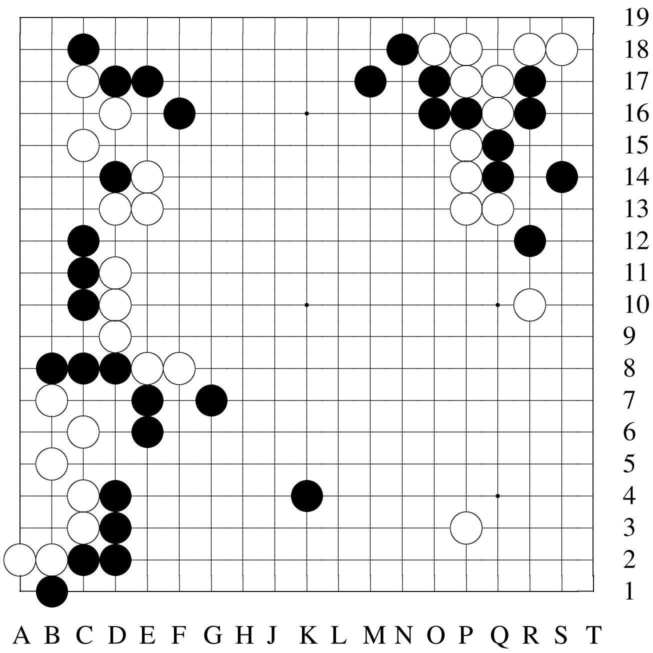


Diagram 16: 57-62

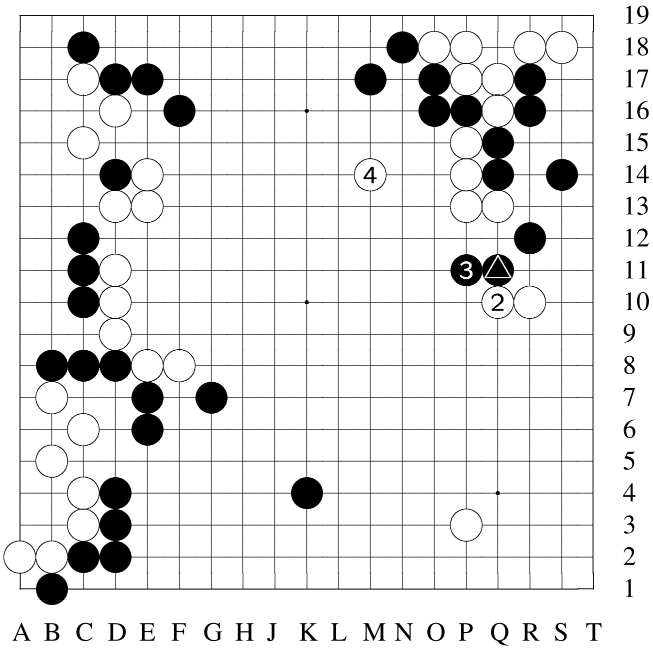
59: After these exchange moves...
60: W #60 to simply extend is good. This way, B is still not completely settled, and this is certainly better [for W] than the variation [at node #56].
61: B #61 has no other choice.
62: W #62 this move —
[The variations show two references.]

W of course has read out the above variations, and W is not going to make any haste actions. #62, therefore, invades.

W hopes to start a ko fight at upper left (at [a]), and is waiting for chances.



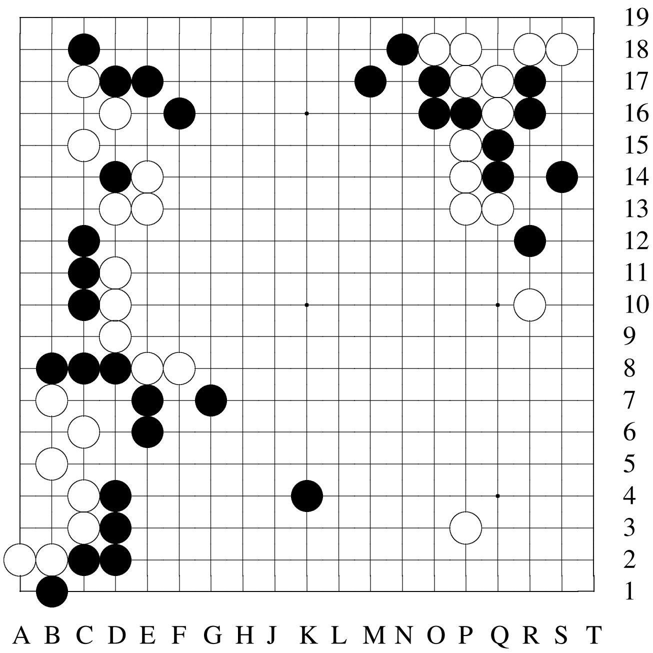
Variation 28 at move 63 in Diagram 16



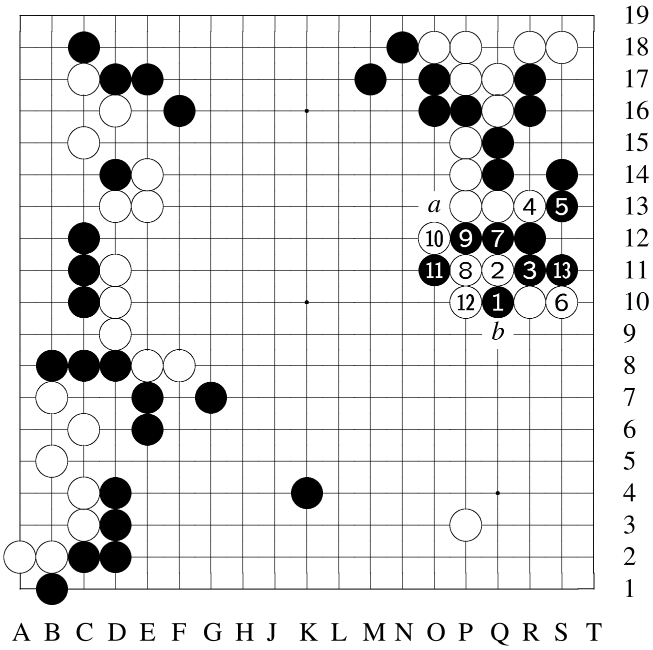
Variation 28 (continued): 1-4

1 at △

reference 1
W [R10] to press B from this side would be good if...
1: [If] B tries to escape...
4: Then W [M14] jumps. This way, W is developing towards
the center, and at the same time putting pressure on B. If so, W is of course not bad. However, when W [R10], B has a variation other than [Q11].



Variation 29 at move 63 in Diagram 16



Variation 29 (continued): 1-13

reference 2
[Again assume W presses B from here...]
1: B could Q10 to severely attack this W stone...
2: If W doesn't give in...
6: To here is a certain sequence...
7: Then B [Q12] pushes out, and W cannot seal B —
8: If W tries hard to block B...
11: After B atari...
13: B [S11]. Now [a] and [b] are miai for B; either side of W stones would be captured.

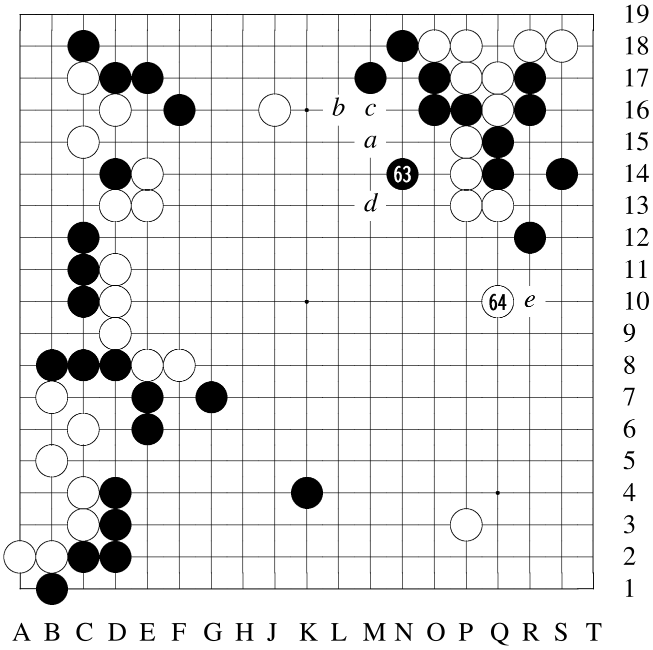
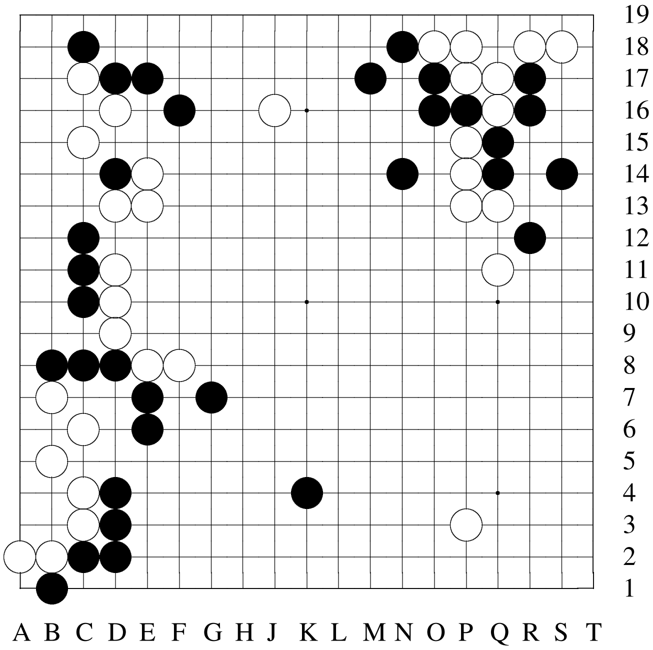
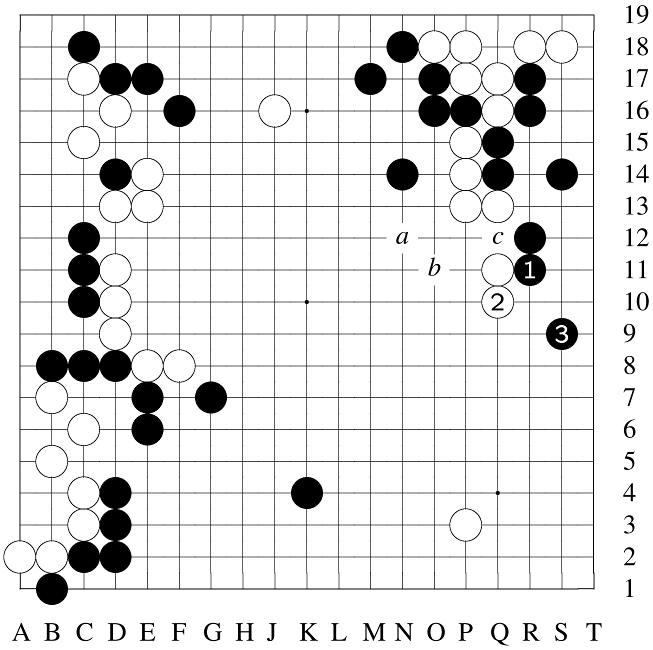


Diagram 17: 63-64

63:
On first look, B[a] is the shape for B. But if so, W[b] immediately peeps — when B[c] connects, W[d] boshi [cap]. As soon as W gets [d], W[e] would be severe now. This way, B[a] clearly becomes a bad move. In actual play, B #63 [N14] to press the four W stones is appropriate.
64: W #64 —
[See the variation.]



Variation 30 at move 65 in Diagram 17



Variation 30 (continued): 1-3

variation
If W covers with this move [Q11]...
1: That would give B a chance to extend...
3: And B keima. Later, after B[a], B would have [b] and [c] points to attack W.

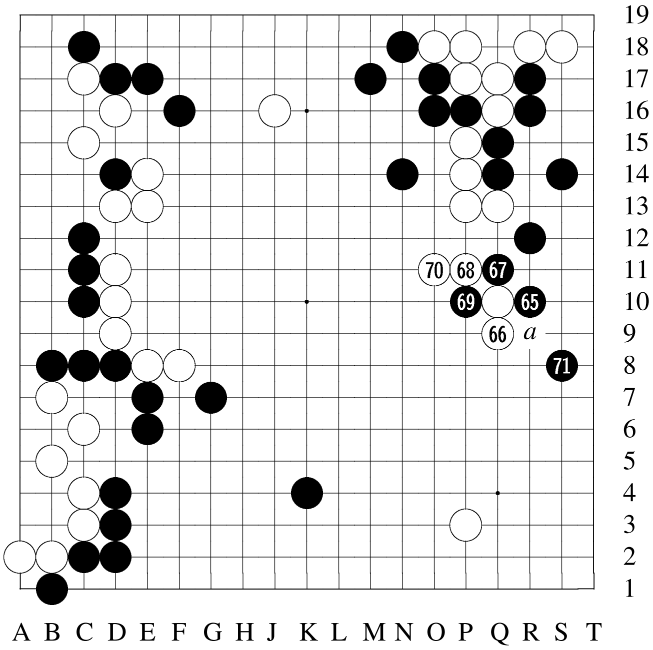
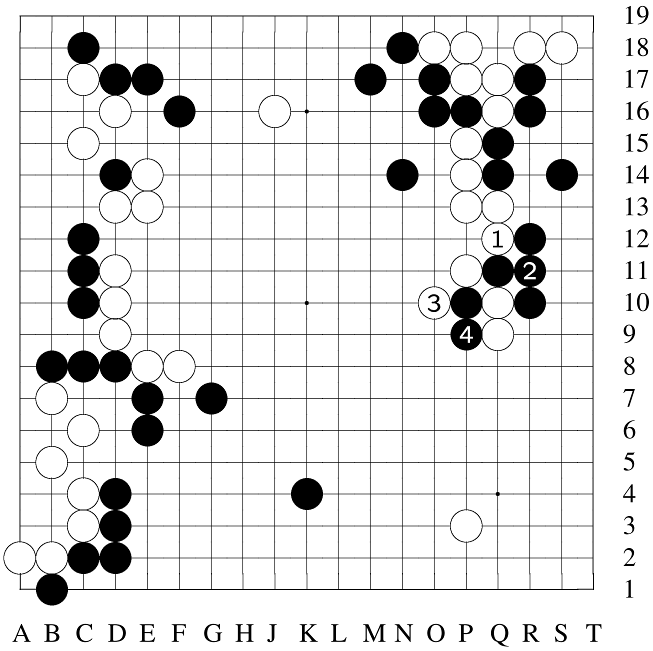


Diagram 18: 65-71

66: If W #66 to play [a] hane instead, B would cut at #66 [Q9] right away — W[a] would be an overplay.

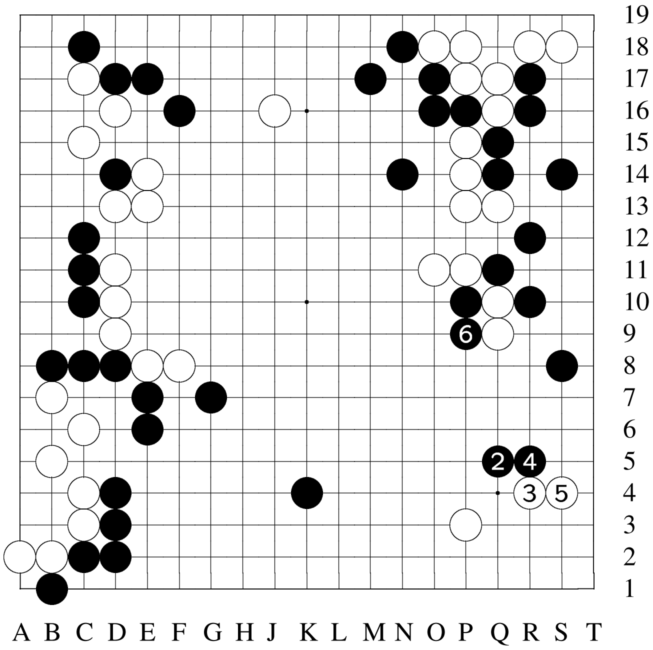
Both Hashimoto Utaro 9-dan and Go Seigen 9-dan were disciples of Segoe Kensaku 9-dan. Hashimoto was in fact Wu's elder study-mate. Before Go Seigen's move to Japan, Inoue Kohei 5-dan had discovered Wu's genius when he visited China. In 1928, when Hashimoto Utaro visited China, he played Go Seigen (then 14) two games. Wu took black (H-1) and won both – those were the first matches between the two; Hashimoto was 4-dan at that time. Af-

ter WWII, they played each other many times. For example the 1946 Wu-Hashimoto 10-game series; 1950 Wu-Hashimoto 3-game series; 1950 Wu-Hashimoto 10-game series; 1957 the First Japan's Strongest Deciding Matches; 1958 the Second Japan's Strongest Deciding Matches; 1959 the Third Japan's Strongest Deciding Matches; and 1961 the First Meijin Sen; etc. Go Seigen beat all the top players in 10-game series, as mentioned before, and the first 10-game series of such was started between Wu and Hashimoto.
67: *B #67 a "hanging connection" to...*
68: *[To] force W #68 to block is to take into account the fact that a ladder would work for B.*
69: When B #69 cuts —
[See the variation for W's next move.]
71: B #71 this move is aiming at —
[See the reference.]



Variation 31 at move 70 in Diagram 18: 1-4

variation (W #70)
[When B [P10]...]
1: If W [Q12] atari...
4: W doesn't have a ladder working. W is clearly unreasonable.



Variation 32 at move 72 in Diagram 18: 1-6

reference
[The purpose of B [S8] is...]
1: Pass
[Later, when B has chance...]
6: B [P9] captures the two W stones.

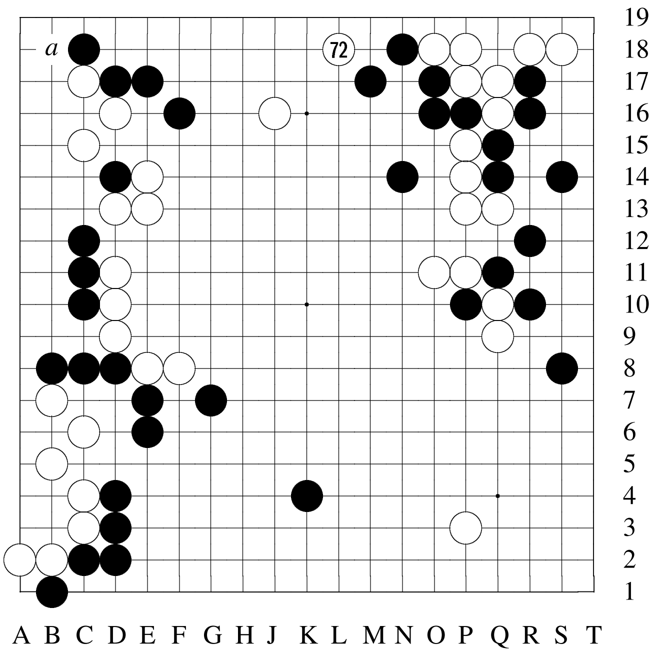
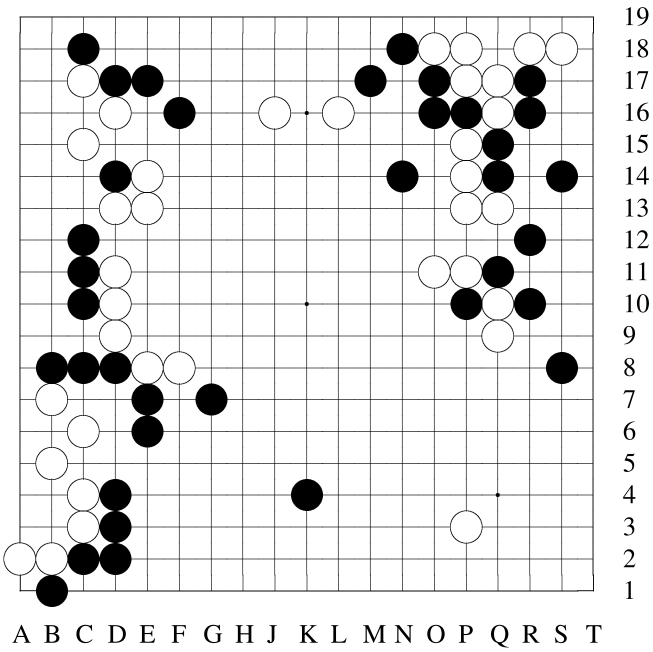
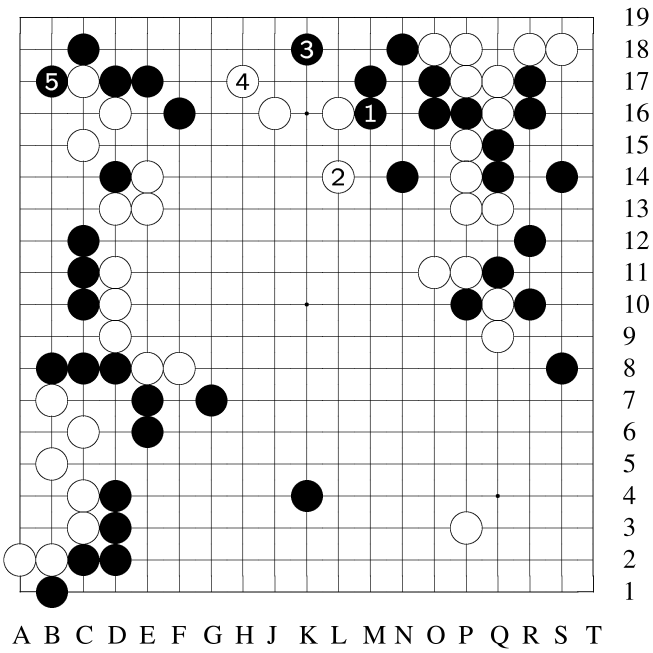


Diagram 19: 72

72: W #72 is a difficult move.
[See the variation.]
[Indeed,] based on the current positions, although W is thick, B is far ahead on territory.
W also realizes that the chance to form territory at the center is uncertainly, so he chooses to play #72, on one hand keeping a pressure on B team, while on the other hand waiting for a chance to play [a], using a ko fight to struggle. This strategy itself was not wrong, but based on the later result, this #72 is questionable.



Variation 33 at move 73 in Diagram 19



Variation 33 (continued): 1-5

variation
W could also [L16] jump [actually played at [L18]]...
1: Forcing B to defend one move...
2: Then jumps again...
4: And finally [H17] kosumi, and W shape is thick. However...
5: [However,] this way, B would get [B17] to eliminate aji at the corner. Probably W thought after this variation, W's territory would not be enough, so he adopted [L18] attack.

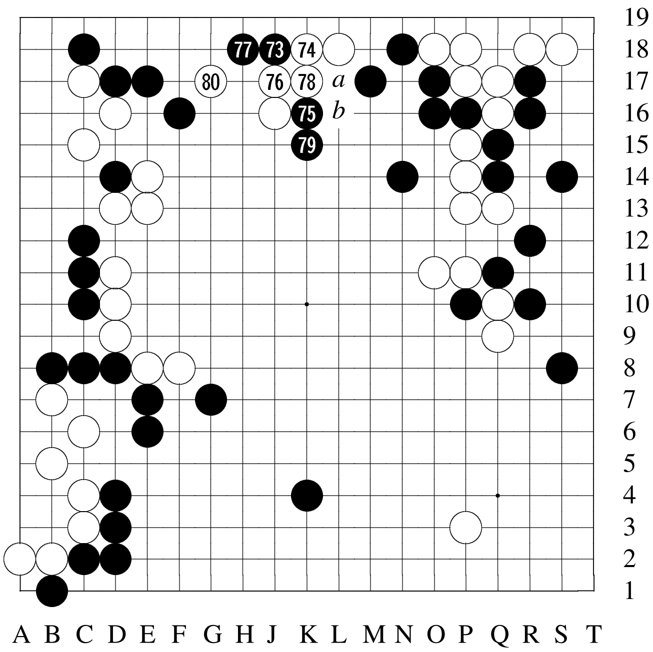
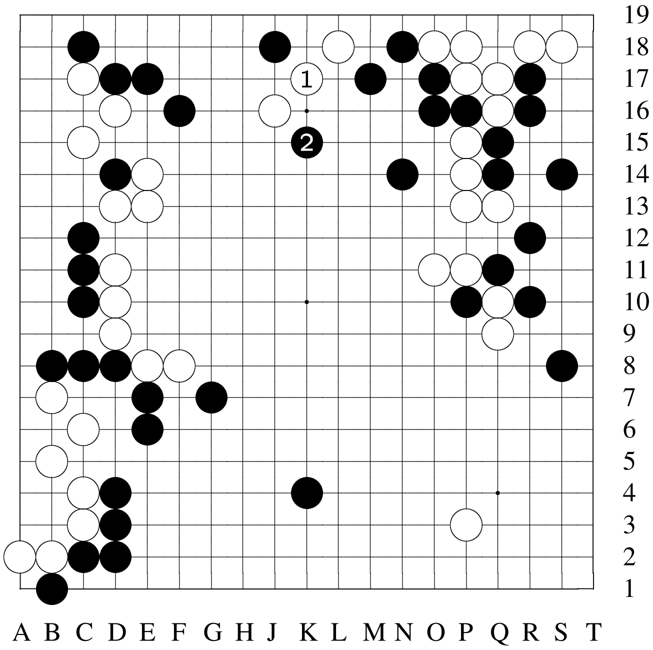


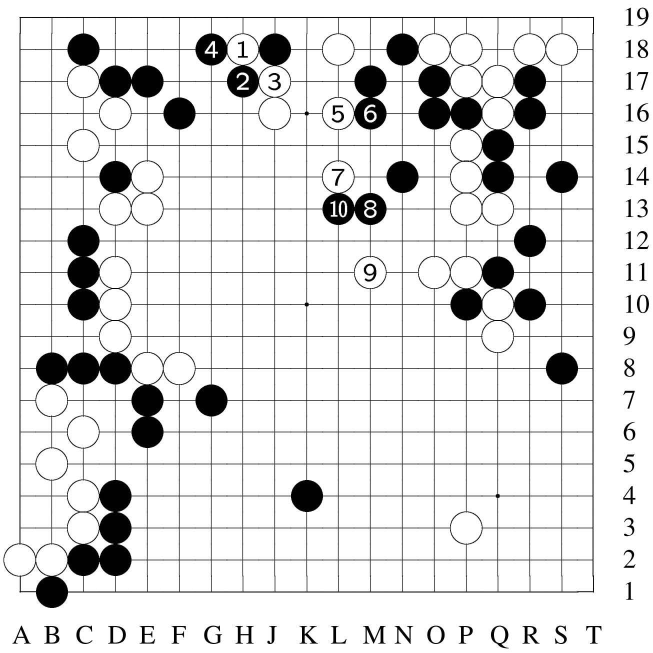
Diagram 20: 73-80

73: B #73 is tesuji. Next if W[a], B[b] hane and W is collapsed. Also —
[The variations show the variations.]
75: B #75 is another blow right at W's weak spot.
This move —
[See the variation.]
How will W handle B #75 with his next move (W #76)? —
[See the variation.]
76: Based on the above reasons, W #76 and...
78: [...And] #78 are not what W likes but he has no other choices.
79: As a result, W [L18] stone becomes a bad shape. The result of a bad W stone [L18] is caused by the strong B tesujis of #73 and #75, and these two tesuji moves were led by W #72. When I previously said W #72 was questionable, the reason is shown here.



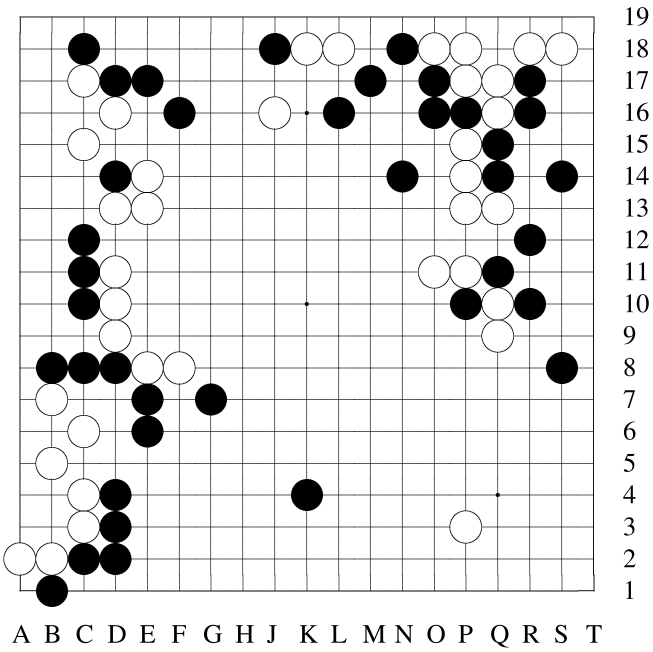
Variation 34 at move 74 in Diagram 20: 1-2

variation 1 (W #74)
[When B [J18]...]
1: If W kosumi...
2: B [K15] a shoulder hit is a tesuji.

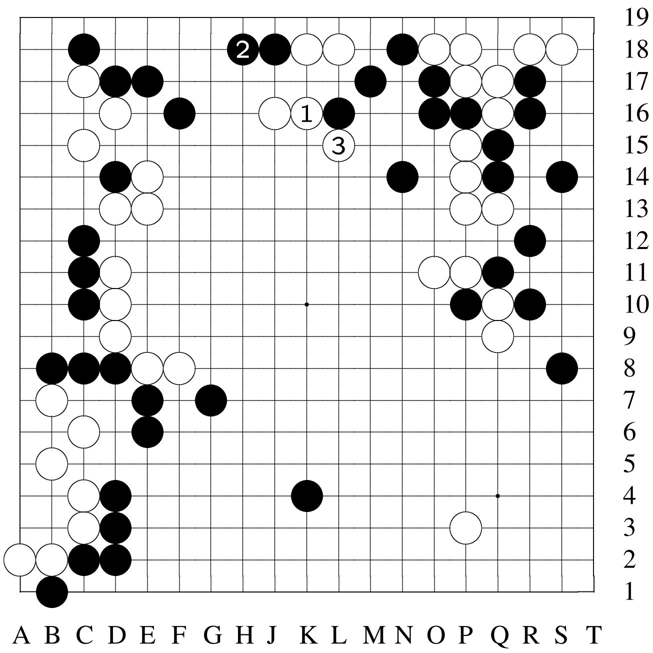


Variation 35 at move 74 in Diagram 20: 1-10

variation 2 (W #74)
[Again, when B [J18]...]
1: What if W plays [H18] here?
3: Suppose W originates a fierce attack [against B team to the right] ...
9: But...
10: When B [L13], it becomes very difficult for W to capture this B team. In fact, if W is unable to capture this B team, W himself would fall into trouble.



Variation 36 at move 76 in Diagram 20



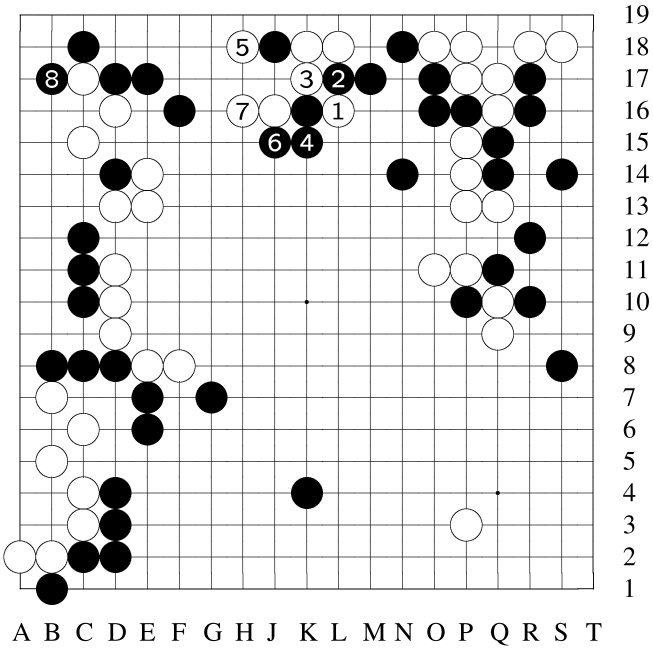
Variation 36 (continued): 1-3

variation

A kosumi seems to be a tesuji for B [instead of the actually played [K16]]...

3:

But after W [K16] and [L15] counterattack, B has no good moves to follow.



Variation 37 at move 76 in Diagram 20: 1-8

variation (W #76)
[When B [K16]...]
1:
If W plays [L16]...
4: When B extends out...
5: W [H18] cannot be omitted...
8: When B [B17] hane, B teams on both sides live, and W's central thickness is gone. This way, W is frustrated on both sides, and he has lost attacking targets.

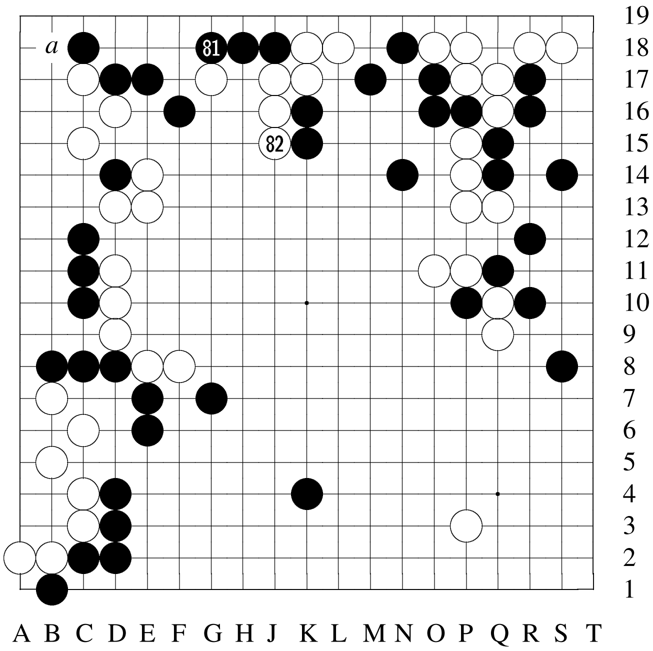


Diagram 21: 81-82

81: Earlier, W[a] to start a ko had always been a threat to B's eyeshape, and B had to worry about it from time to time. But as soon as B gets #81, a ko started by W [at [a]] is not serious anymore.
82: To here, #82 to escape is the only way W could choose.

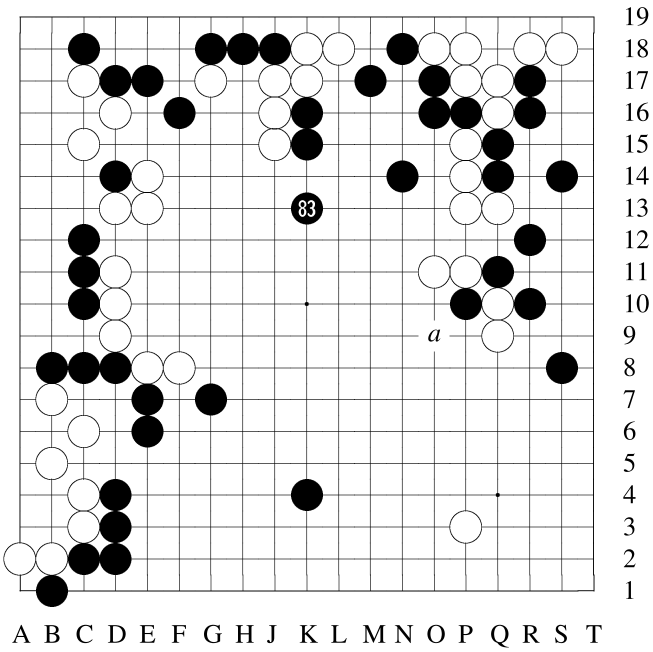


Diagram 22: 83

83: B #83 jumps out. B's pace is easy and smooth.
[Also,] W would have to play [a] geta sooner or later; this is always a burden to W.

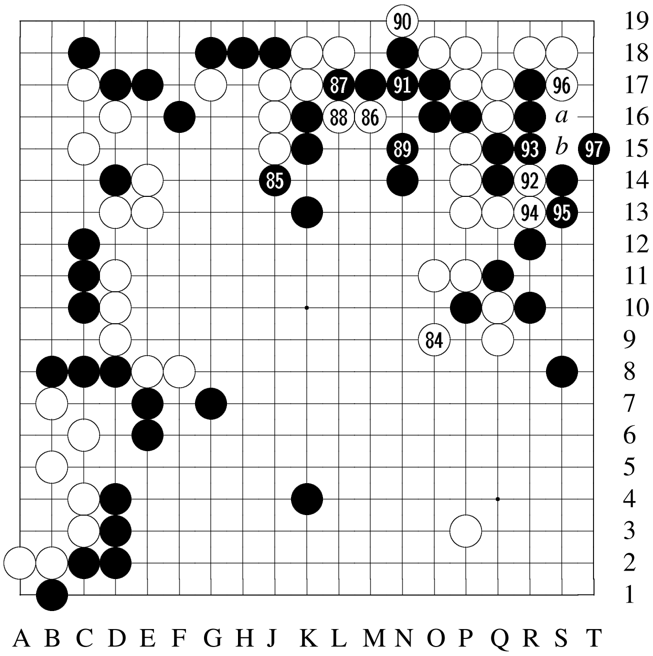
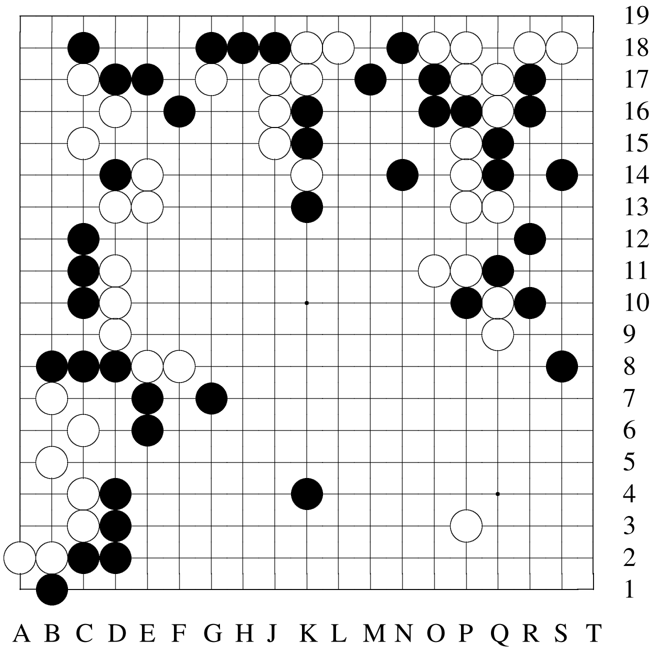


Diagram 23: 84-97

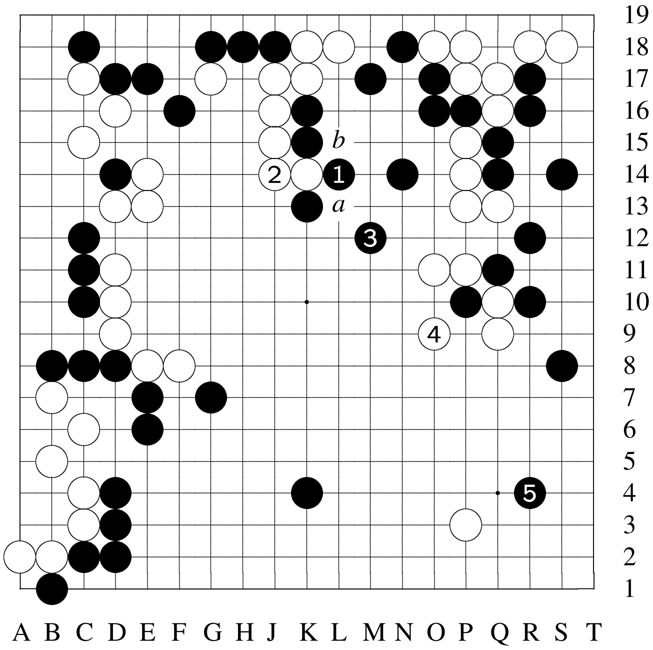
84: W #84 —
[See the variation.]
In short, if W #84 doesn't capture one B stone first, it would be difficult for W to take any actions [elsewhere].
85: B #85. Normally, W would be in great danger and pain after such a hane move by B. In this picture, however, W has tesuji to connect at the upper edge in case of emergency.

86: W #86 and...
88: [...And] #88 are the tesuji moves to connect along the upper edge.
Next move —

[See the variation for B #89.]
89: Therefore B #89 has no choice.
91: B #91 is also the only move.
To here, W [team at upper middle] could either escape to the outside or connect from below [at the *upper* edge :-)]; W has two ways to withstand any danger. Therefore, naturally, W could tenuki now.
94: *W #92 [R14] and #94 gain in sente, leaving a big sente endgame move at the corner as well.*
97: #97 is the best response to save eyeshape. (For example, if W[a], B[b] ensures a whole eye to the right.)



Variation 38 at move 85 in Diagram 23



Variation 38 (continued): 1-5

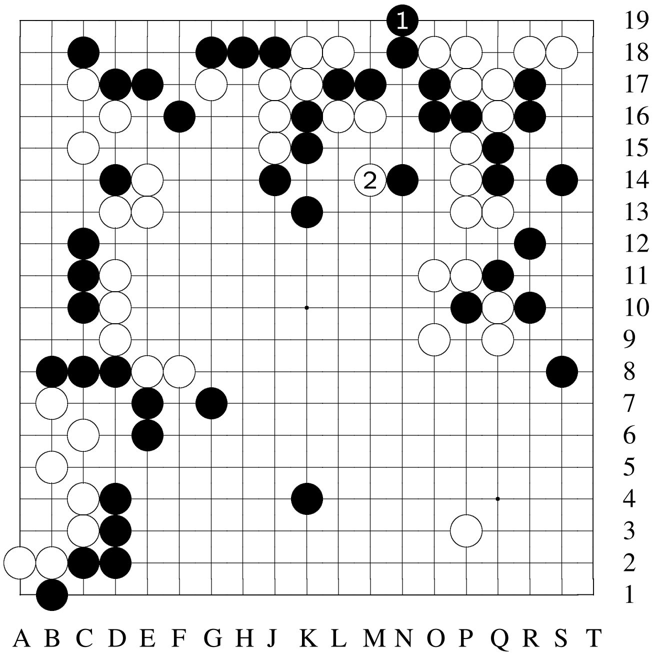
variation

If W wedges in with [K14]...

3: To B [M12]. Although B leaves two cutting points at [a] and [b], but if W cuts now, B could capture the part from where W cuts [sacrificing the other side] — B is light here, and W has no efficient way to threaten the big B team.

4: And at the end, W still has to play this gate...

5: Thus B easily gets the chance to play [R4] kakari, and B will lead comfortably on territory.



Variation 39 at move 89 in Diagram 23: 1-2

variation (B #89)
[When W [L16]...]
1: If B [N19] prevents W from connecting at the top...
2: W [M14] attaches and B has no good moves to follow. In fact, B is now in trouble.

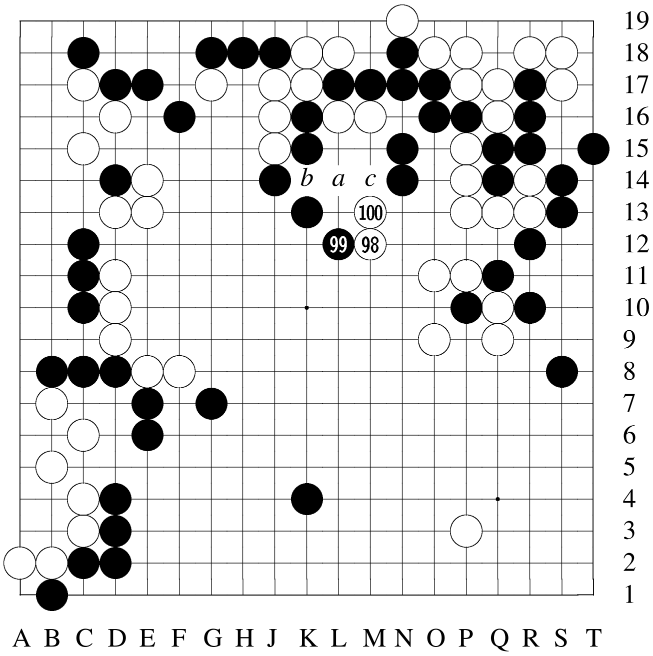


Diagram 24: 98-100

98: W #98 is aiming at W[a]-B[b]-W[c] to save two stones.
99: B #99, however, eliminate this W plan.

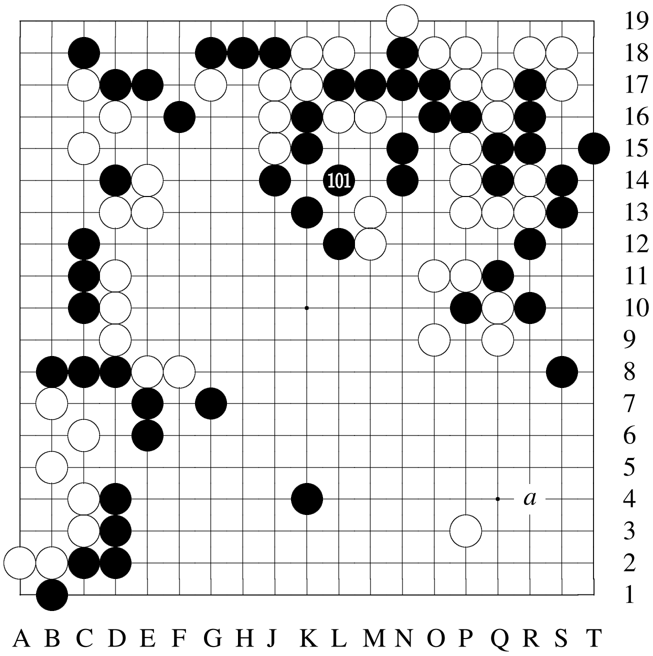
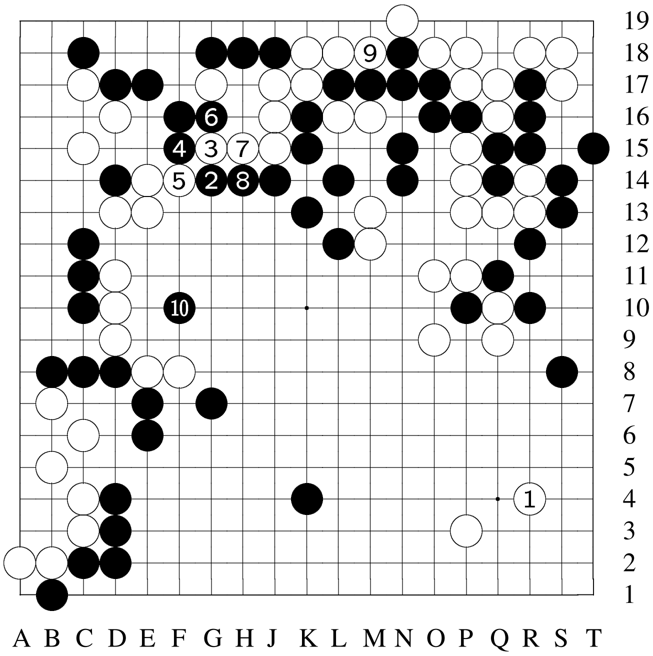


Diagram 25: 101

101: After B #101 defends, how W should plan for the future battles is rather a difficult question for W. W is in trouble, needless to say.

If W thinks in the ordinary way that it's time to get the next big point on the board, then W should enclose the lower right corner at [a]. However, if W adopts this ordinary move —

[See the variation.]



Variation 40 at move 102 in Diagram 25: 1-10

variation (W #102)
[After B [L14]...]
1: When W [R4] shimari [corner enclosure]...
2: B [G14] would start an attack...
9: To here, W is forces to connect in gote...
10: And B gets to play this fierce peep — W would have a hard time to handle it.

If the situation develops to this state, W would have lost any chance to attack, and the game would be over. When there is already a big difference in gained territory [W trailing], an ordinary move like [R4] shimari wouldn't work.

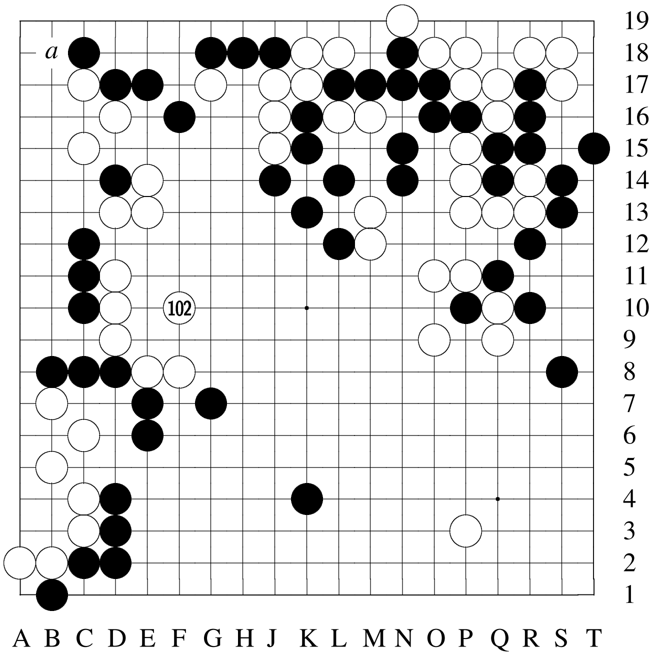


Diagram 26: 102

102: After a long deliberation, W decided on #102. This seems to be a defensive move, but in fact it's also aiming at B's weak spots. First, it still threatens W[a] to start a ko at upper left corner. Secondly, it aims at an invation to the lower side. And third, it's also eyeing at the central B team. It's indeed a scary move.

Under the current situation, how should B respond?

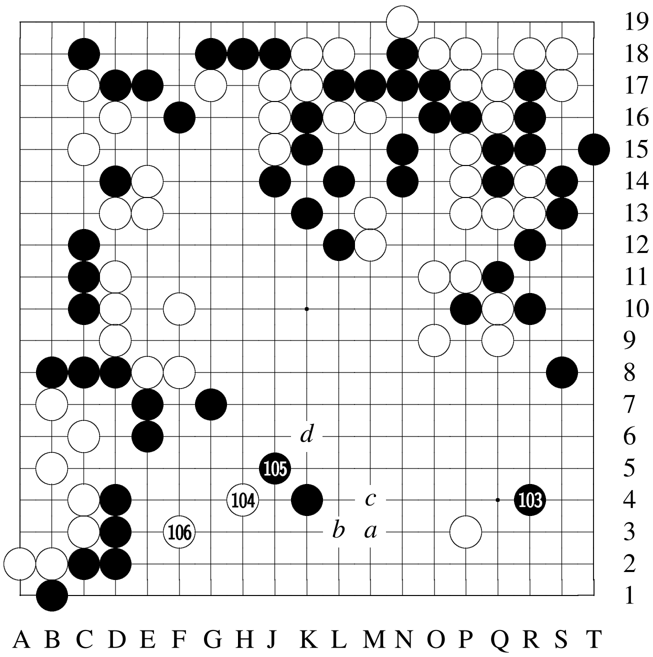
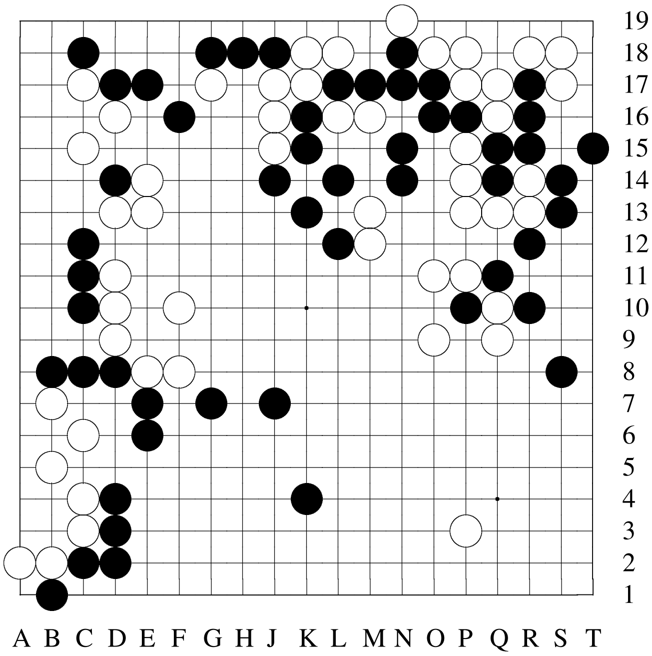
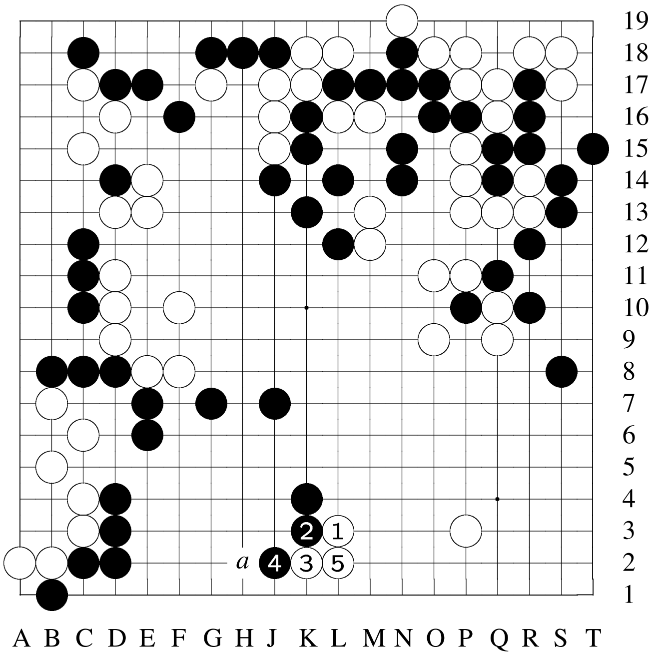


Diagram 27: 103-106

103: B chooses to play #103.
This move —
[See the variation.]
Later, if W[a], B[b] forces W[c], and B gets the chance to fence at [d].
104: #104 was the point W already aimed at when W played #102 [F10]. This is a do-or-die move.
106: Next move (B #107) —
[See the variation.]



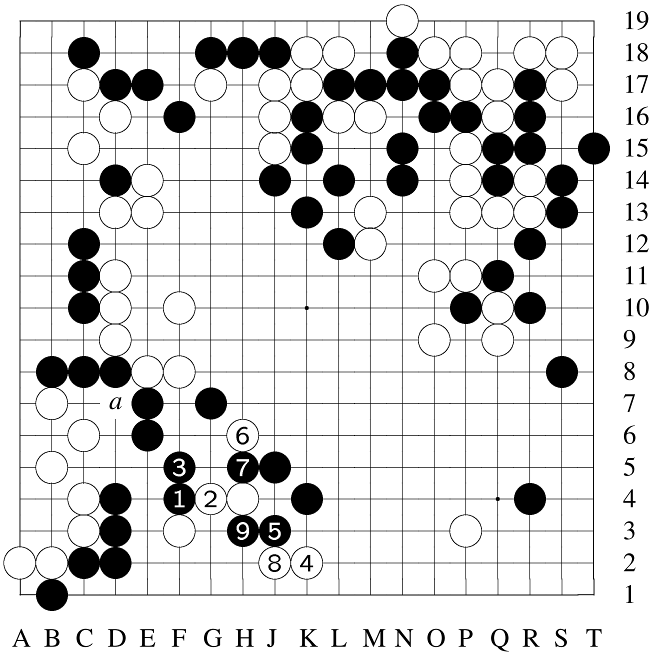
Variation 41 at move 104 in Diagram 27



Variation 41 (continued): 1-5

variation
B to fence here is indeed solid, however —

1: After W's approaching...
5: W next has W[a] tesuji. W gains while B loses.



Variation 42 at move 107 in Diagram 27: 1-9

variation (B #107) [After W [F3] keima...]
1: If B answers this way...
3: [B worries about W[a] cut in this variation.]
4: After W [K2]...
6: W would gain at the top with [H6]...
8: And [gain] at the bottom with [J2].
9: To here, a big B territory is much shrunken. B cannot stand this.

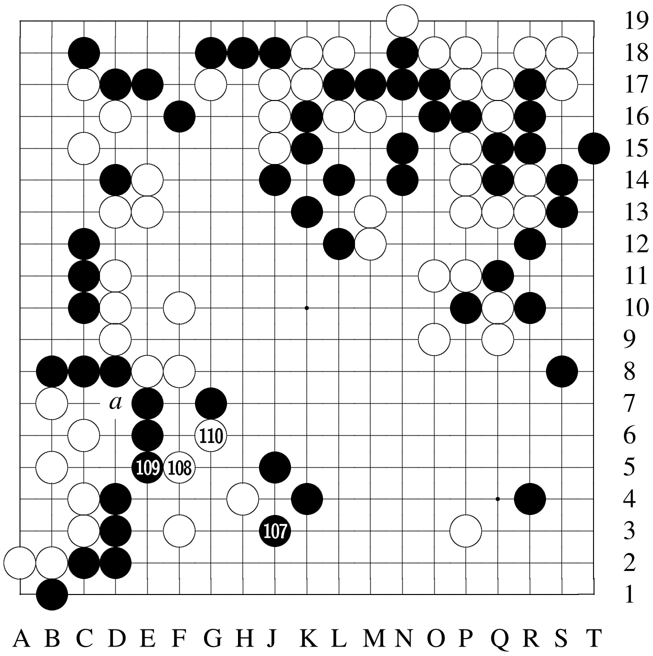


Diagram 28: 107-110

107: Clearly, W has aimed at W[a] cut since long ago, but B has other good choice but to go for the fight with #107 kosumi.
110: *W #110 kosumi-tsuke, and W seems to be escaping. At this moment, if B is a little bit careless, he could fall into W's trap.*

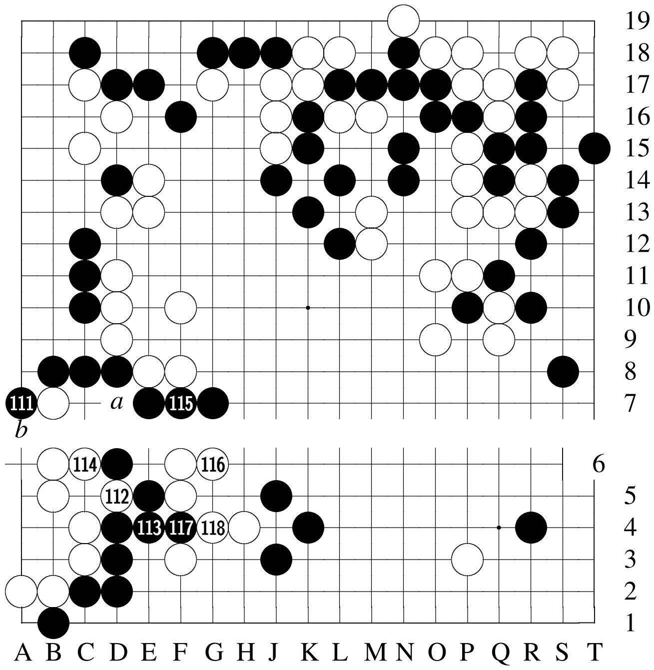
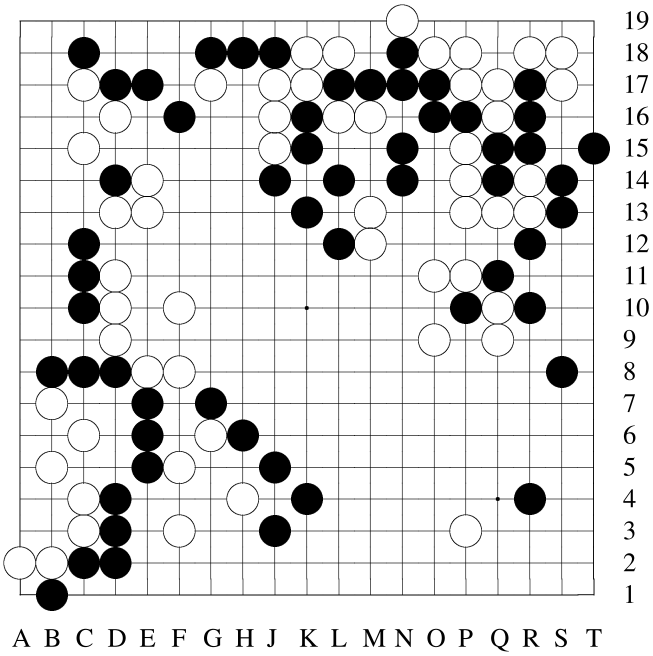
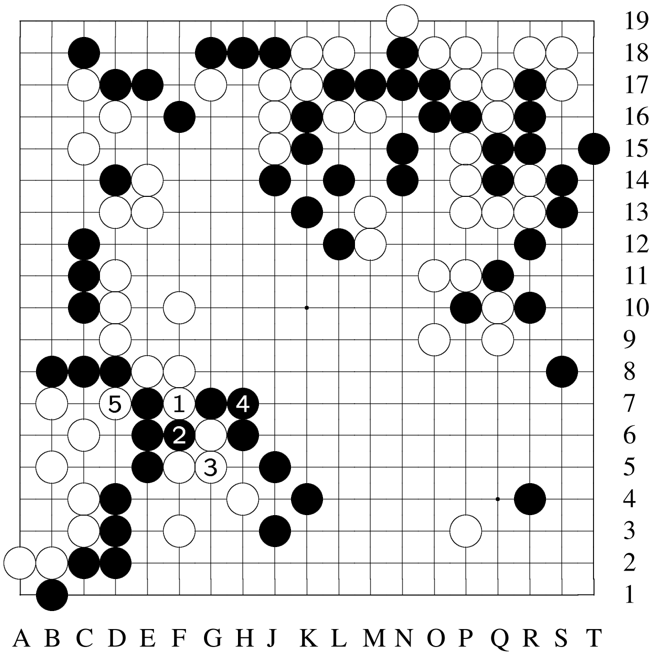


Diagram 29: 111-118

111: B #111 is a good move. This move —
[See the variation.]
The reason that #111 is a good move is that it restrains W from cutting at [a].
Next if W blocks at [b] —
[See the variation.]
112: Considering the serious result brought by the variation shown above [variation at the previous node], W decides to avoid the ko and live here.
To force W #112 to live is the result of B #111 [A7].
113: And when B gets #113, B now has tesuji to connect at the bottom.
116: These are certain exchanges.

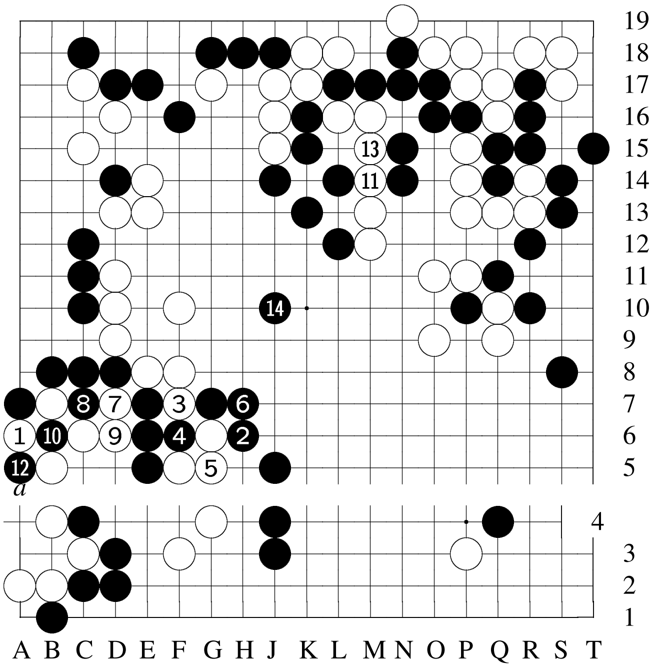


Variation 43 at move 112 in Diagram 29



Variation 43 (continued): 1-5

variation
If B carelessly blocks W from here [H6]...
5: Finally, W cuts here and B fails.



Variation 44 at move 112 in Diagram 29: 1-14

variation (W #112) [When B [A7] hane...]
1: If W [A6] blocks...
2: This time B would blocks W from here...
7: If W cuts...
8: B would atari and...
10: [And] takes the ko. Then no matter where W looks for a ko threat, B will not answer.
11: For example, W [M14] is probably the biggest ko threat...
12: But B would ignore it...
13: [Notice B [N17] group is captured, but B gets lower left corner.]
14: Then B [J10] keima, and B would win for sure.
At the [lower left] corner, if W[a], B[b] connects and W is dead.

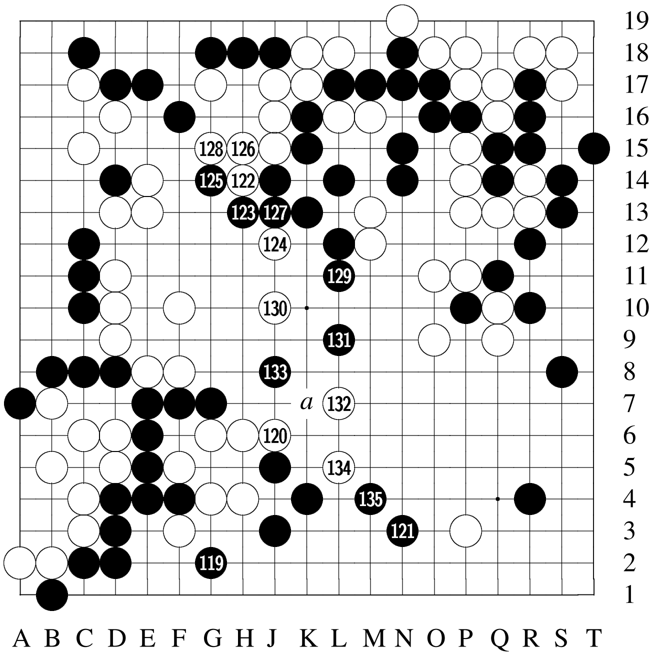


Diagram 30: 119-135

119: After B #117 [F4] and #119 to connect from the bottom, B's territory has been damaged to quite an extent. However, after B teams are connected, B doesn't have to worry about being attacked anymore. In addition, B #119 connect is sente — if W tenuki, B[a] geta and this W team is captured. Since B gains sente, he certainly would lose at somewhere else [territory in this case], needless to say.

120: W #120 certainly.

121: When B gets #121, he has gained back his loss [of territory at the left] quite a bit. Overall, B didn't lose much.

When W invaded into B's lower side, W's plan was to push B into a deciding fight. B, however, avoided W's sharpness, playing safe and running into the endgame.

122: Now W has no other way but to gather all his strength to attack the B team at the middle.

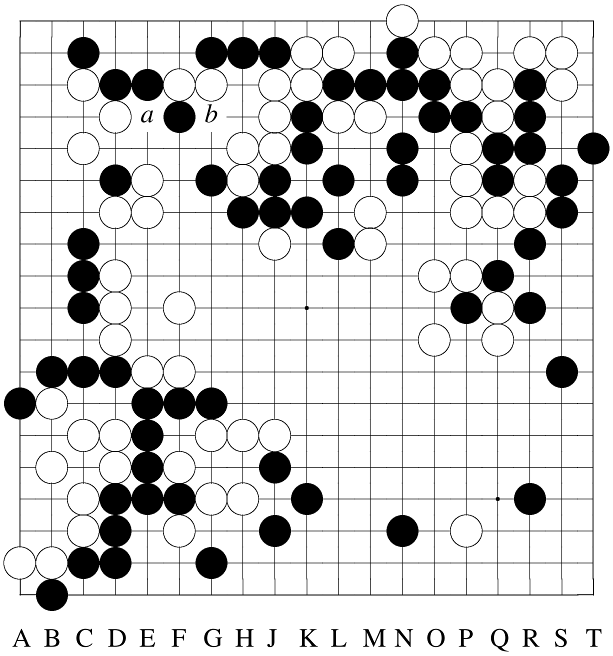
124: W #122 [H14] and #124 are moves to start this attack.

128: If W #128 starts to kill this B team [L14] now, since B [G7] stone [marked] is sticking out, W cannot expect to be effective.

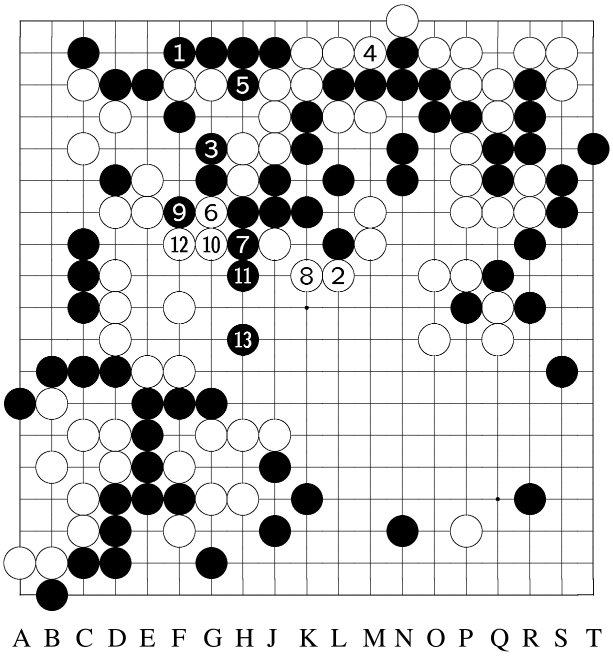
If W insists to kill this B team, the only way is —

[See the reference.]

132: W is chasing tightly, trying his hardest to capture B team.



Variation 45 at move 129 in Diagram 30



Variation 45 (continued): 1-13

reference

[If W aims to kill the B team to the right [L14]], W should play [F17]. This move creates two cutting points at [a] and [b].

2: Then W [L11] hane, trying to kill.

5: But B has [G15] and [H17].

6: Now even if W cuts here...

13: To here, B escapes. [Clearly, [G7] stone that sticks out plays an important role here.]

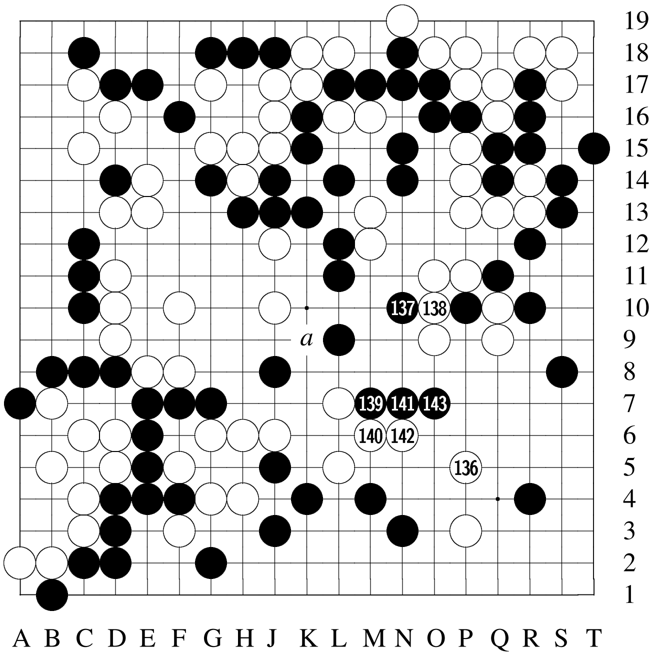
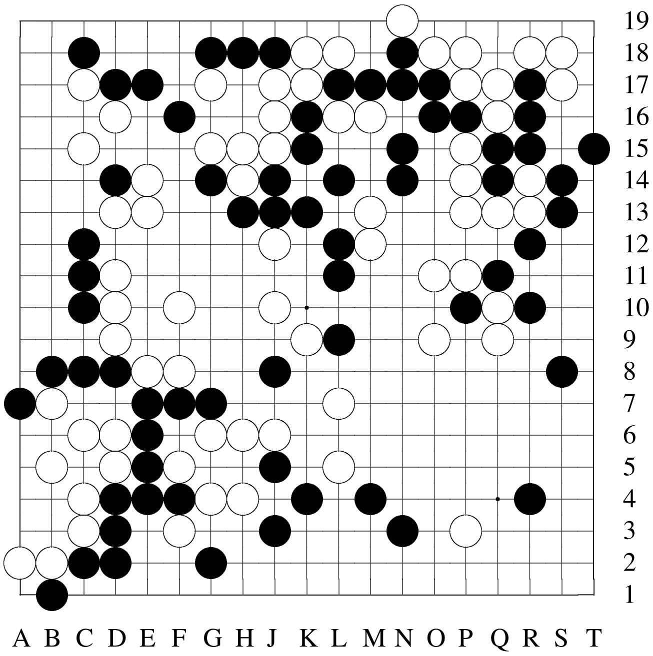
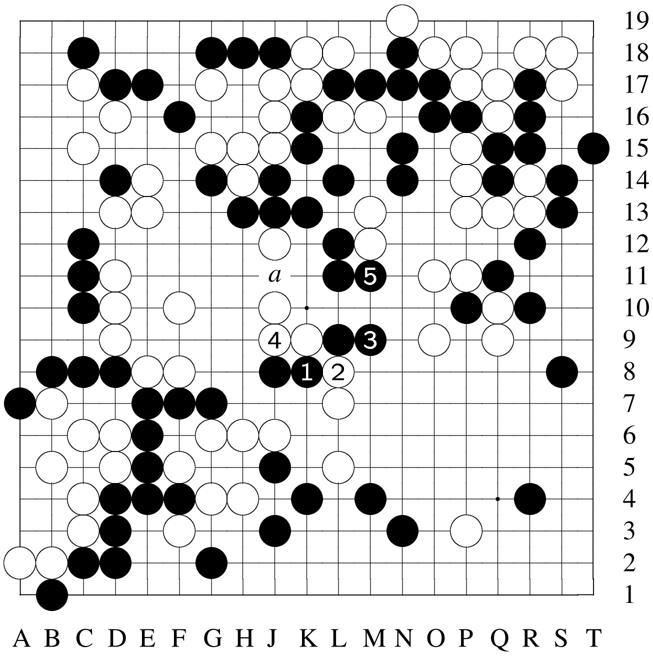


Diagram 31: 136-143

136: What if W #136 this move to cut at [a]; what will the result be? — [See the variation.] 139: B #139 is tesuji.



Variation 46 at move 137 in Diagram 31



Variation 46 (continued): 1-5

variation
Even if W cuts down B here...
5: But after [M9] and [M11], B is safe — B[a] can make another eye.

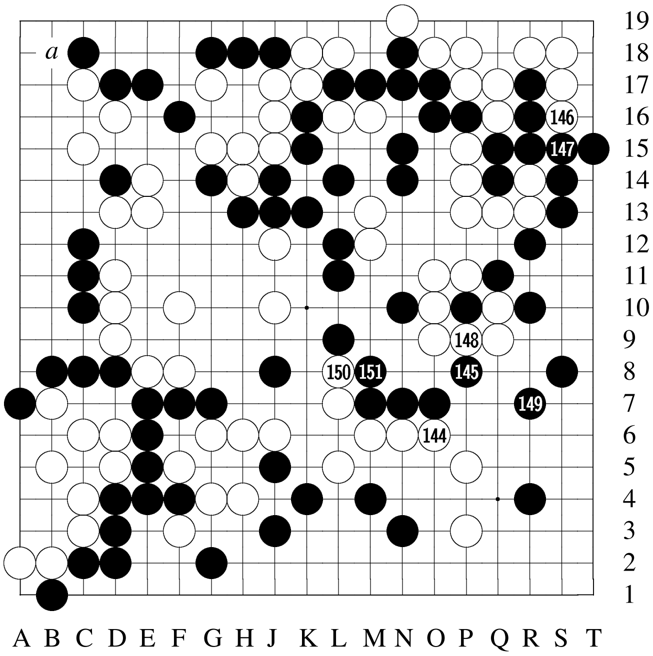


Diagram 32: 144-151

144: The key of this game was whether or not W could catch a chance to start a ko fight at upper left corner with W[a] hane. Entering the middle game, both sides deliberated their strategies around this possible ko fight. However, W never got the chance to start it. Tracing back, it was W #72's mistake.
149: *#149 and B stones are finally connected.*
150: The current situation is that the difference of the territories of two sides is so big that the life or death of W's big team is not even significant.

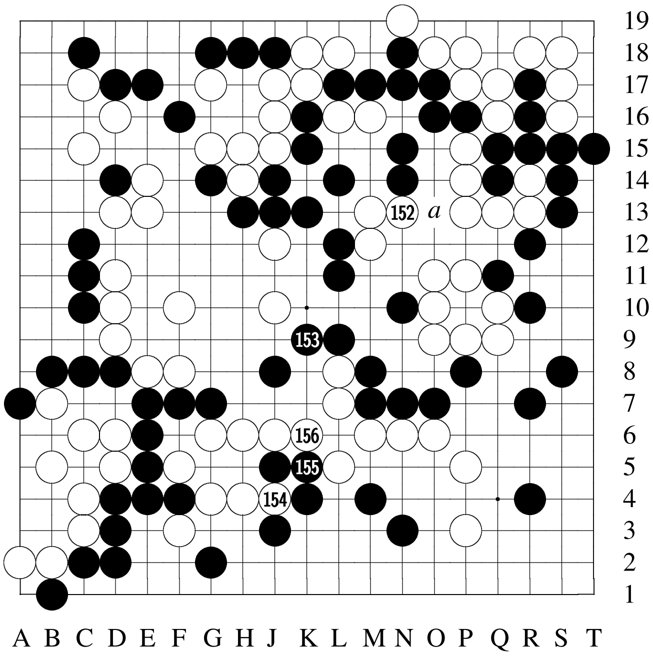


Diagram 33: 152-156

152: If W #152 is omitted, B[a] would deprive an eye from W.

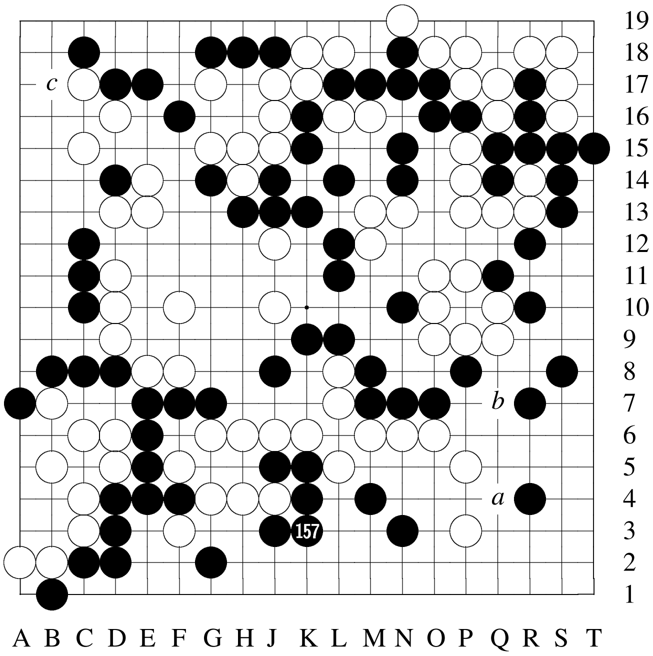


Diagram 34: 157

157: To #157, although W has [a] and [b] to save the team, but let B get [c] at upper left corner, W's territory would be even more deficient.
157: Total of 157 moves. B wins by resignation.

Chapter 8

Go Seigen-Sakata Eio 2

Beautiful Imagination Appendix F shows a game (partly) between Sakata, white, and Kitani Minoru, black. In the game, Sakata showed that aside the superb close-fight skills he has, he also possesses the imagination one needs to fight on the open field.

Sakata later said, “This was a game I won happily playing white, and I still have a good impression of it.”

Sakata’s imagaination and skills to operate the stones are not imitatable. The above game is an example that he is proud of.

Sakata then added, “But now I am not that good anymore. Often at key moments, I make mistakes. I become physically weaker and weaker, and one game a week is a heavy work to me.”

“By far you’ve won 58 titles; how many do you want to reach?”

“At least 60.” Sakata answered, “But whether or not I will reach this goal, only God knows.” [This number now stands at 64, far more than any other Japan’s professional player has reached.]

A Memorable Game “You have played many famous games, which one has printed deeply in your mind?”

Sakata, “Oh, I can’t quite remember... You want me to say which game? Hmmm, it’s somewhat difficult... Among the recent games, the Honinbo match with Ishida Yoshio [was quite memorable].”

“Was it the 1975 Honinbo Title final, the game in which you were upset by Ishida [at the end]?”

“[In that game,] I forced him into a complicated fighting game, a game that I liked. I was holding the upper hand most of the game. [However he lost the game, and thus his chanllenge to Honinbo title then-holder Ishida failed by a score of 4-3.] Also, finals against Rin Kaiho in the Meijin and Honinbo matches [late 60’s] were also clearly remembered. At that time, my fighting spirit never lost to those young people.”

What Sakata would never forget was his Meijin Sen final matches against Fujisawa Shuko. After winning the first two matches, Sakata lost the next three.

In Game 6, Sakata had had his back on the wall. In the week long break, he studies many ancient Go records, trying to establish a new mentality and spirit. This has become a famous story. [1]

Lo and behold, Sakata's effort won him Game 6, then he went on to defeat Shuko in the deciding Game 7, thus became the 2nd Meijin Sen winner. In Game 7, white #120 (by Sakata) was a famous myoshu, but —

Sakata said, "I myself think that my Game 6 was played better than Game 7. After I won Game 6, I gained the confidence to win Game 7."

"At that time, it was not so friendly between us [Sakata and Shuko] — Now we're very good to each other (*laugh*) —" Sakata recalled, "So we often had bloody games on the board, and neither wanted to give in."

"Nowadays, the young players are good friends of each other, but since the wins and losses on the board are directly related to one's reputation, it's better not to be so friendly on the board."

"To be friendly privately is all right; in fact, it should be so." Sakata continued, "But on the board, I hope [the young players] to be not so kind to each other (*laugh*)."

[1] See Appendix G for the first 50 moves of this game.

The 1st Japan's Strongest Deciding Matches
Go Seigen vs Sakata Eio
White: Go Seigen 9-dan
Black: Sakata Eio 9-dan
July 2-3, 1957
Toyko, Japan
Komi: 0
Result: W+4
Time: 10 hours each

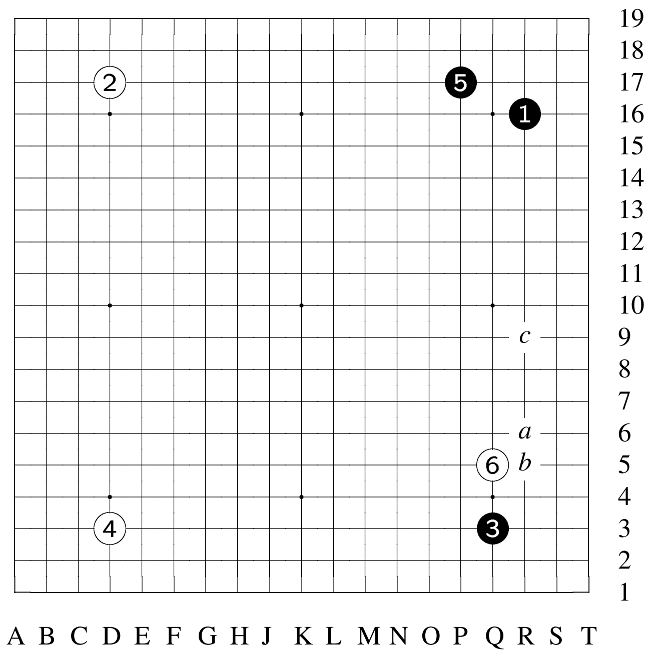


Diagram 1: 1-6

Go Seigen (Wu) vs. Sakata
(The 1st Japan's Strongest Deciding Matches)
Black: Sakata Eio, 9d
White: Go Seigen (Wu), 9d
Date:
July 2-3, 1957
Place: Tokyo
1: *In these matches [1st Japan's Strongest Deciding Match-es], Go Seigen 9-dan and Sakata 9-dan played a total of two games. The result of the first game [posted as Game 3 of the Go Seigen series] was that Go Seigen won by resignation on B. This game was the second match between the two; Wu played W.*
2: *At the beginning [of this game], in an avalanche joseki at the lower right corner, Go Seigen 9-dan's W #24 should have captured a stone cleanly [according to the joseki], but to lure B to extend out [the stone under atari], W chose to play a move at lower left corner instead. This unusual move, as an interesting inclination, certainly contained its speical understanding of the game, but it eventually brought W unfavorable results. Thereafter, Sakata 9-dan [B] gained with move after move, and to the middle game stage, B grabbed the lead.*
3: (Overview continued) *From then on, Wu fought hard all over the board. Gradually he pulled it even, and the outcome of the game became uncertain. But then, because of W #132 and #134's mistakes, B made an extraordinary move in W's territory, and B grabbed the lead again. Go Seigen 9-dan then started a ko to struggle, and it turned*

out to be a favorable exchange for W. The situation thus turned sharply, and this time W had the lead. Finally, a big B team was invovled in a ko fight — this was almost a free ko to W and B was therefore already in disadvantage, but B even decided to ignore the ko fight and jumped into endgame after tenuki. This ko would directly decide the game, and with even one more ko threat, W would force B to a state of despair. It became extremely tensive and violent on the board. At the end, since B was under time pressure and he had no time to do the most careful calculation, B lost points during the ko fight, and B ended up losing by 4 points.

4: *This game was full of violent and nerve-straining fights. Both sides spent a great amount of energy and brain cells. Reflecting onto the board, it was a seesaw game from the beginning to the end. This was indeed a rare masterpiece.*

5: *In Go Seigen 9-dan's games, there were almost always ko fights. He often said, "Mr. Such-and-such really like to fight ko." — Although in fact he didn't dislike ko fights himself.*

6: W #6 this move is often played at [a] after the War.

If W #6 simply kakari at [b] instead of [a], then B's next move would certainly be at [c], a move implies both a pincer and an extension. Therefore, W almost never plays [b] anymore.

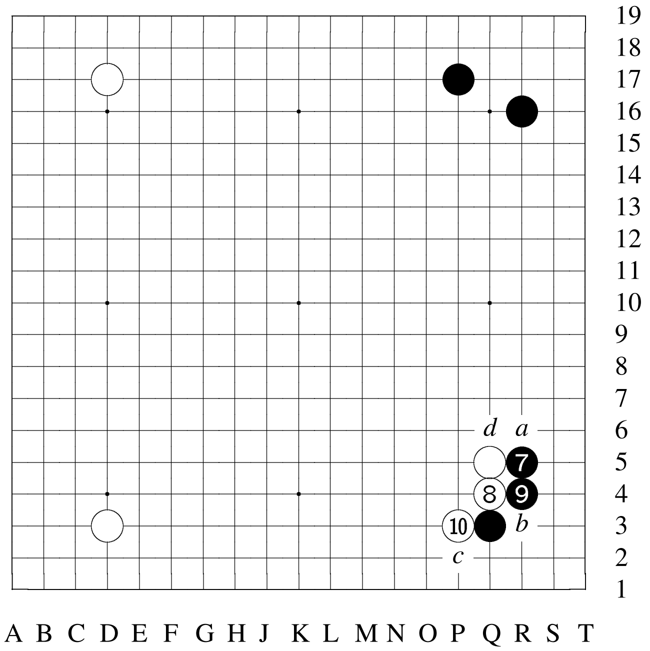


Diagram 2: 7-10

8: *W #8 is the avalanche joseki. Next up to #10 is the certain consequence after this move [#8].*

10: Next move (B #11) is the splitting point of the variations of avalanche joseki. B has [a] to extend, [b] to connect, [c] to double hane, or [d] to hane from the other side.

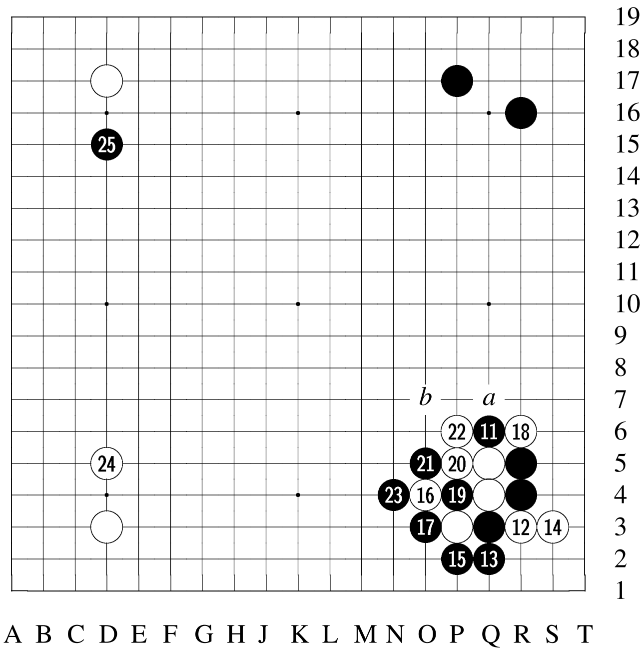
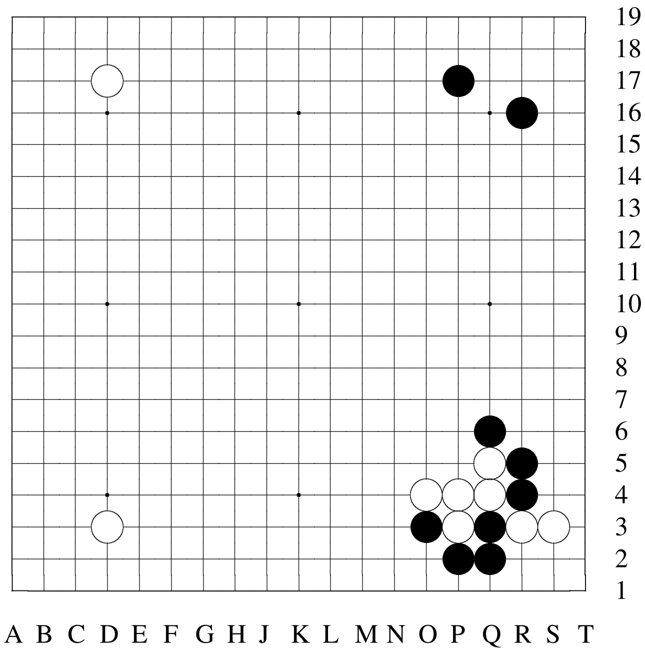
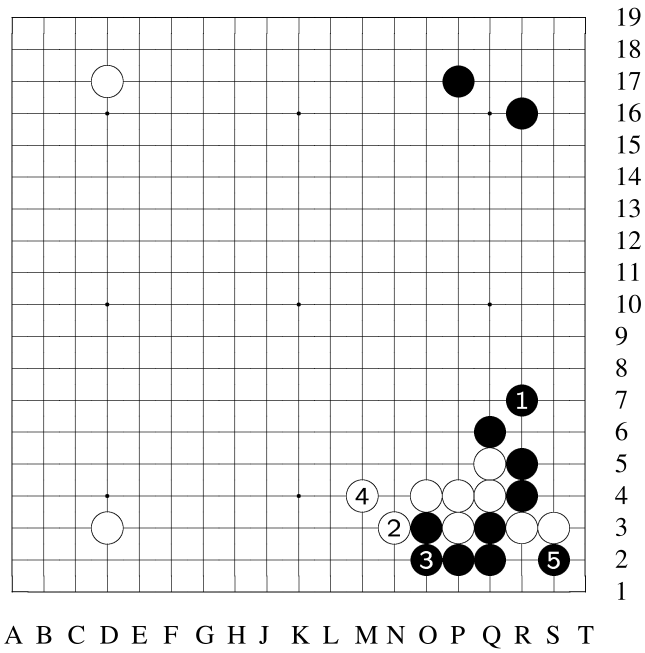


Diagram 3: 11-25

11: This variation of B #11 hane is called ”small avalanche” joseki. Comparing with other avalanche josekis, this one has less variations.
12: W #12 cuts...
14: To W #14 extends. This is the only sequence.
18: *If W #18 connects at [P4] —*
[See the variation.]
23: *To B #23, it’s the joseki that everyone is familiar with.*
24: W #24’s normal play [joseki] is to capture a stone at [a]. But if so, B would get the sente, leaving a possible jump of B[b]. Therefore, many people believe this shape [after W[a]] is B’s thickness. Besides, under the current situation, if W #24 captures a stone, B would certainly gets #24 [D5] for a kakari move. Next —
[See the reference.]

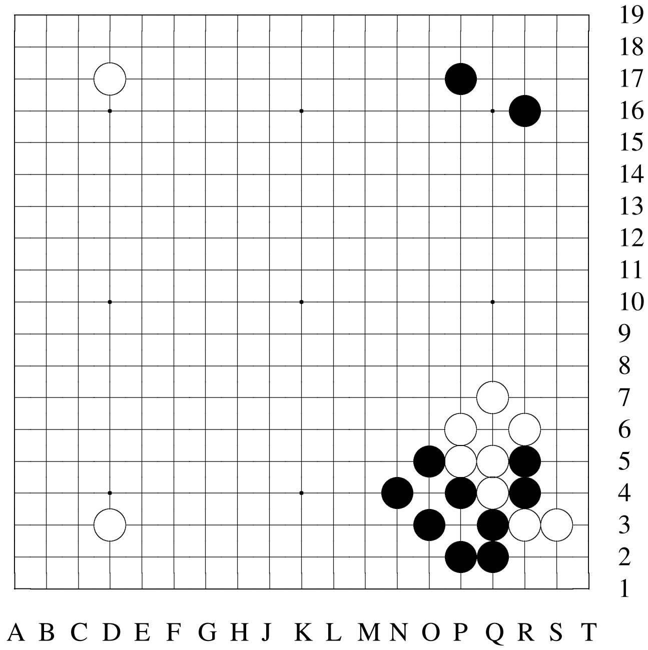


Variation 1 at move 19 in Diagram 3

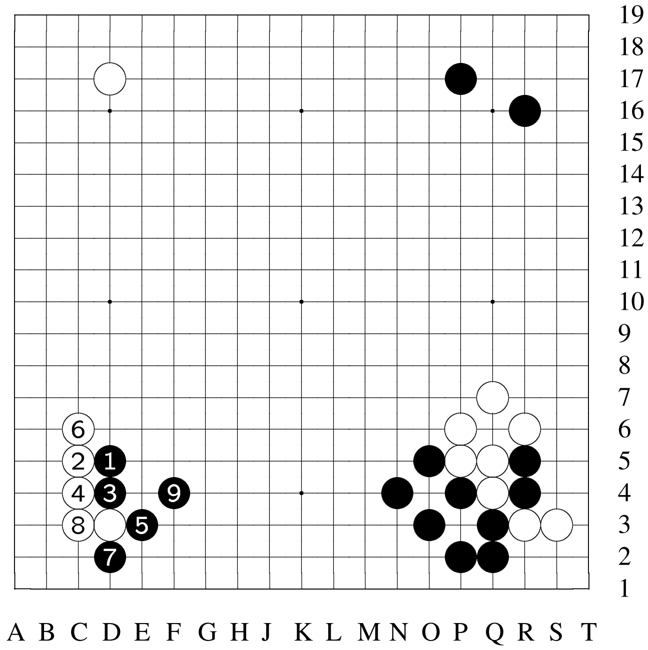


Variation 1 (continued): 1-5

variation
When B [O3] atari, if W [P4] connects...
5: *To B [S2], the entire corner becomes B's.*



Variation 2 at move 25 in Diagram 3



Variation 2 (continued): 1-9

reference

[Suppose W plays here [Q7] to capture a stone...]

1: When B [D5] kakari...

2: If W chooses this joseki...

9: To B [F4], B's thickness at both sides forms a nice frame, and the space between the two walls is just right; it would be difficult for W to reduce this moyo.

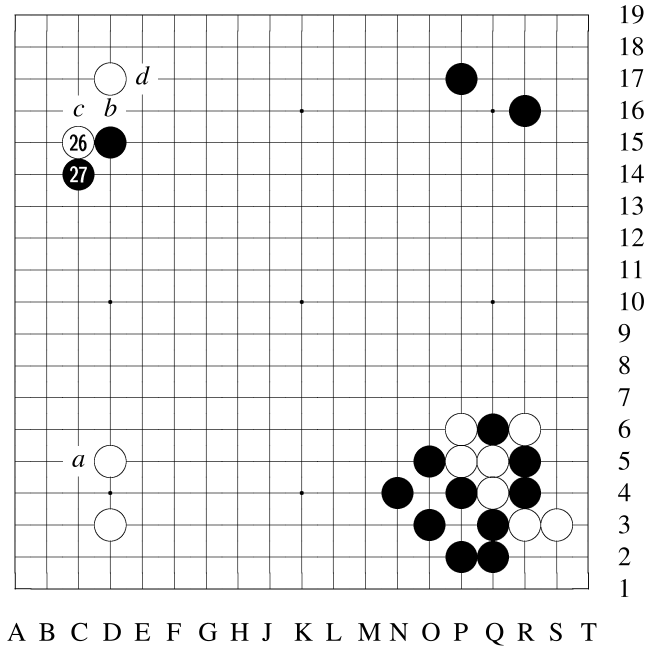


Diagram 4: 26-27

26:
Had W [D5] shimari [enclosure move] at [a], when W #26, B probably would choose to play B[b]-W[c]-B[d] to form an avalanche shape. But now the shimari at lower left corner is a one-space jump, therefore —
27: B chooses #27 and...

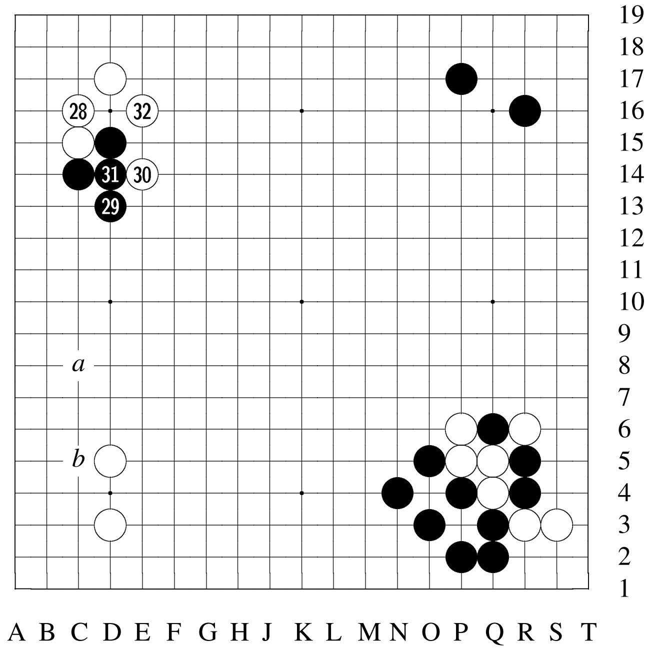


Diagram 5: 28-32

29:
[And] #29. Thus, a big extension to [a] by B next would be a good move, since the shape of W's present enclosure at lower left leaves openings at the bottom, and B would be able to invade. However, had W's [D5] move played at [b], B[a] extension would not be so good. B #27 didn't go for an avalanche joseki, it was probably because of this thinking.

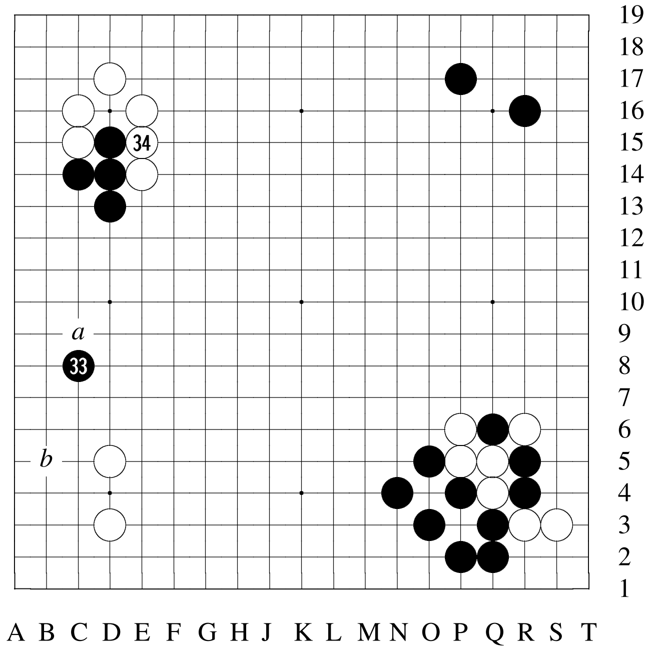
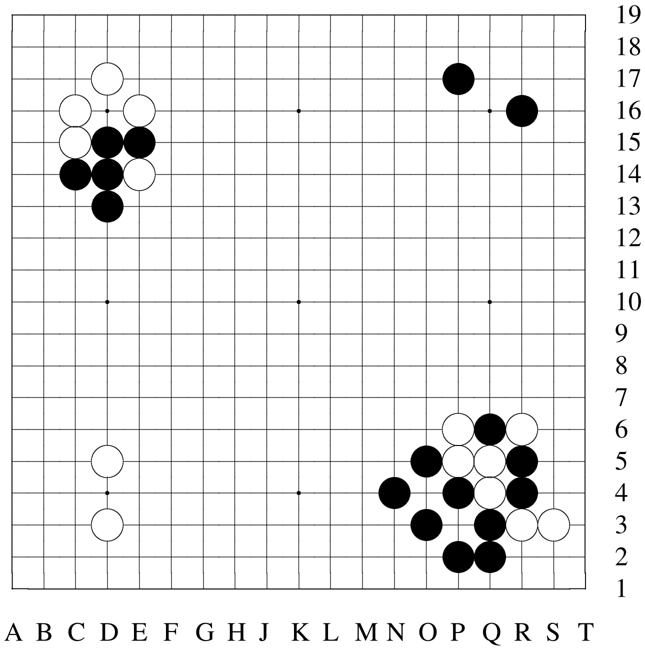
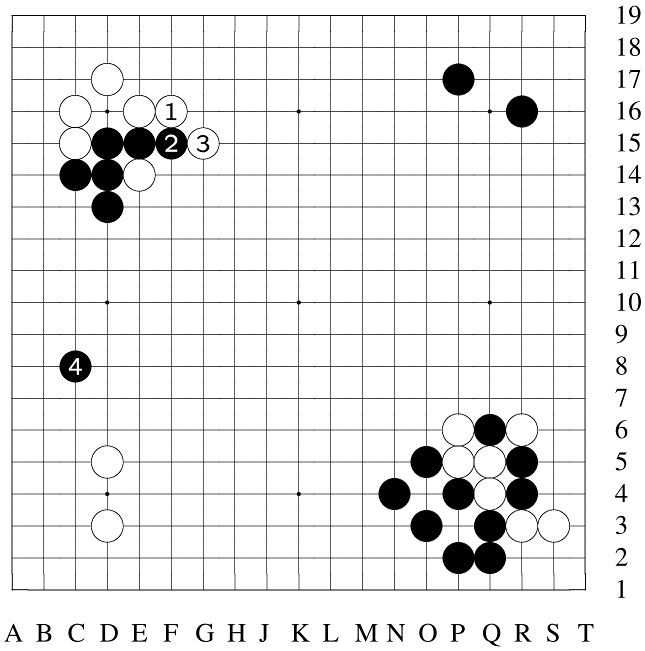


Diagram 6: 33-34

33: B #33 good move, and it's B's plan.
B #33 sometimes adopts the following variation —
[The
variations show it.]
34: B occupies the good point of #33 [C8], but W too gets a thick shape by #34 connecting.
In the previous diagram, B #33 to extend to [a] is joseki. But the actual extension of #33 also aims at a subsequent ogeima B[b] to invade the corner. From this point of view, the distance between #33 and [b] is appropriate. If B tries to extend to [b] from [a] instead, there is a danger that W might counterattack with #33 [C8], an attachment on B[a] stone.

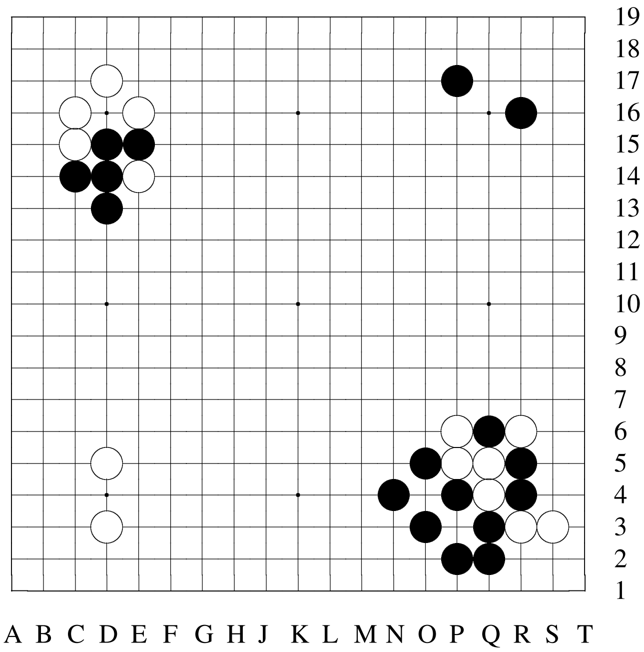


Variation 3 at move 34 in Diagram 6

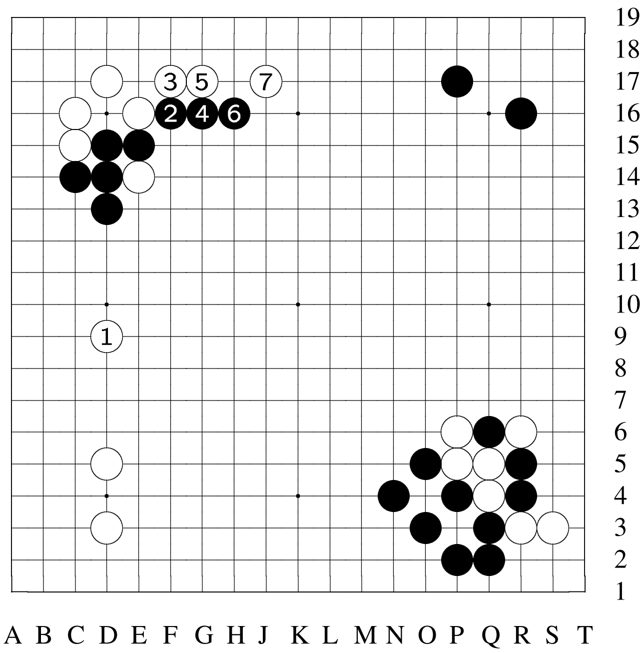


Variation 3 (continued): 1-4

variation 1
B [E15] and...
2: [F15] to push through...
4: Then [C8] extends to here. I once used this variation against a 6-dan.



Variation 4 at move 34 in Diagram 6



Variation 4 (continued): 1-7

variation 2
In this game, however, if B pushes here [E15]...
1: I would be ready to get [D9] point first...
7: To here, it's a different formation.

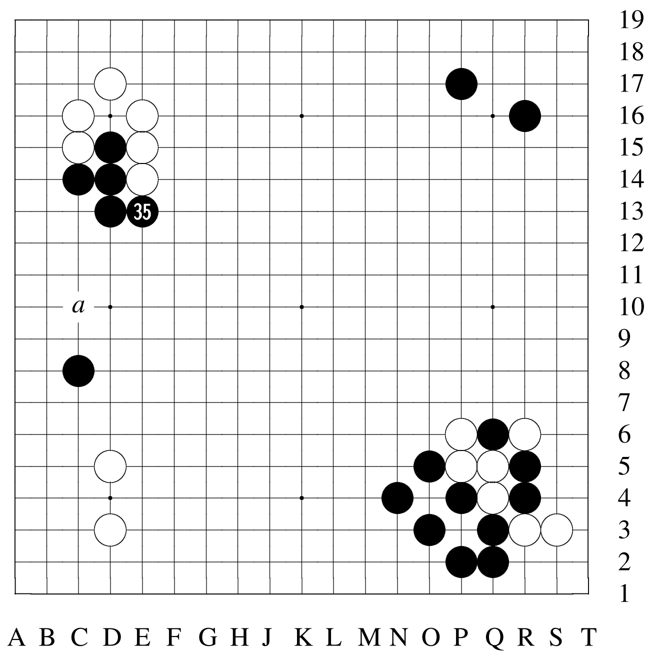


Diagram 7: 35

35: B #35 has no choice. Since B's extension [to C8] is one
space too far [comparing with joseki], W is able to invade at [a]. B #35 prevents this invasion.

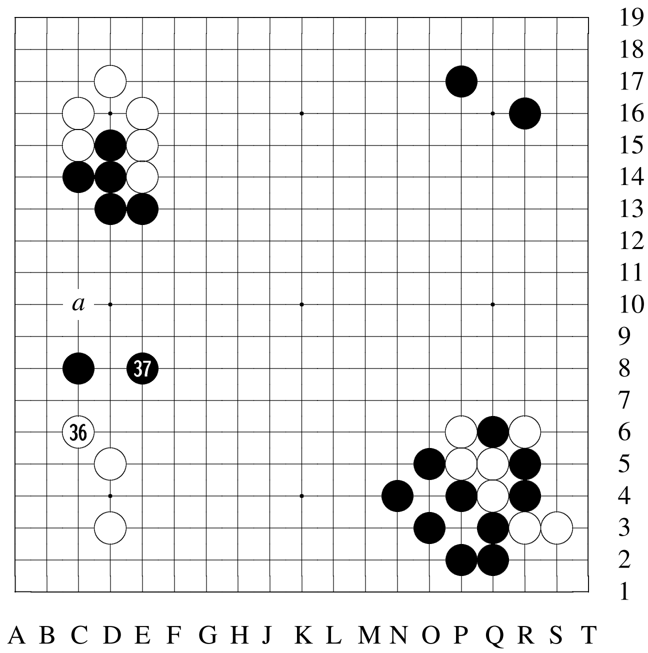
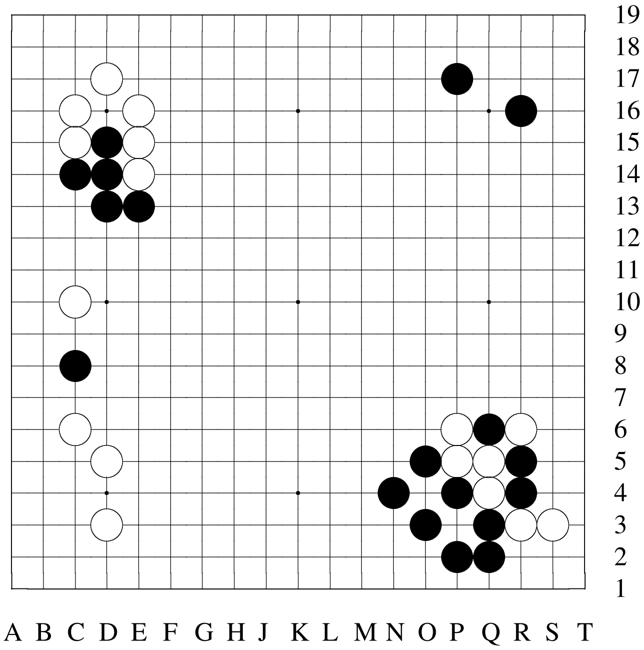
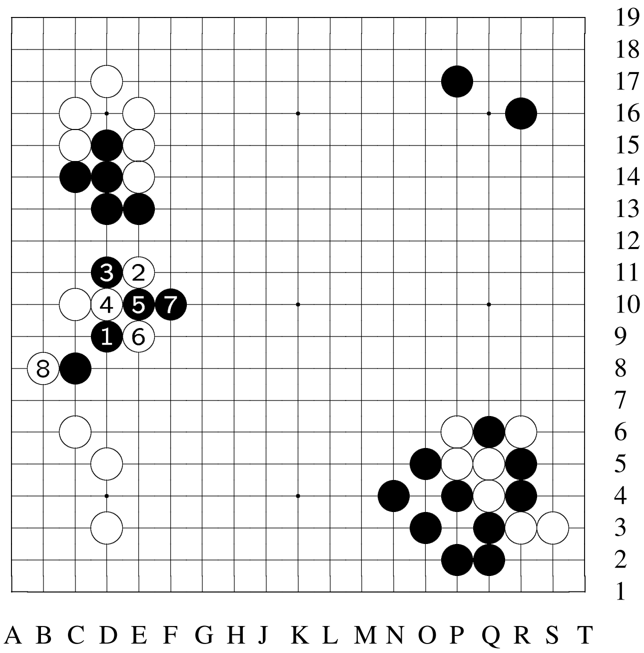


Diagram 8: 36-37

36: [But,] After W #36 kosumi, W [again] has [a] to invade.
[See the reference.]
37: Therefore, B #37 jumps to defend one move.



Variation 5 at move 37 in Diagram 8



Variation 5 (continued): 1-8

reference
[Assume
W gets chance to invade here...]
1: Even if B [D9] kosumi...
8: To here, B cannot capture W.

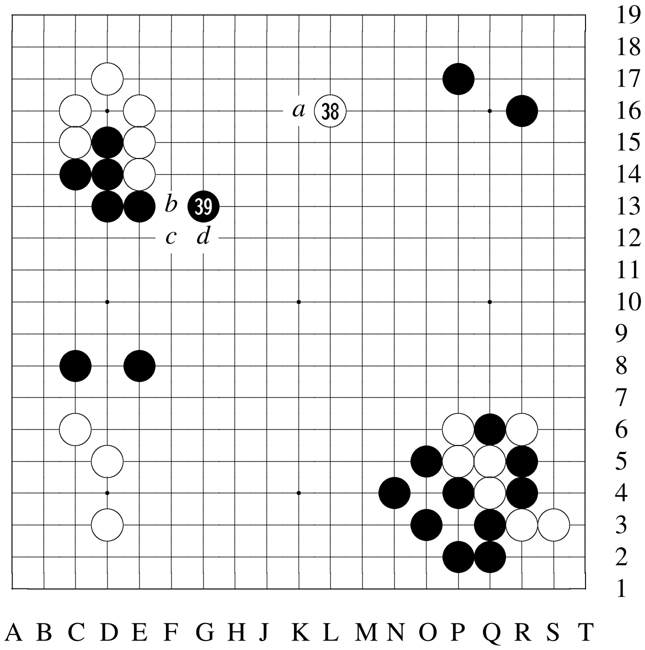


Diagram 9: 38-39

38: W #38 is the big point of fuseki. The three W stones at the left serves as a thick wall, and that's why W could extend as far as #38. If W tenuki here, and let B extend to [a], the difference would be huge. After this wide extension of #38, next W[b] hane, when B[c], W[d] hane again would be severe.

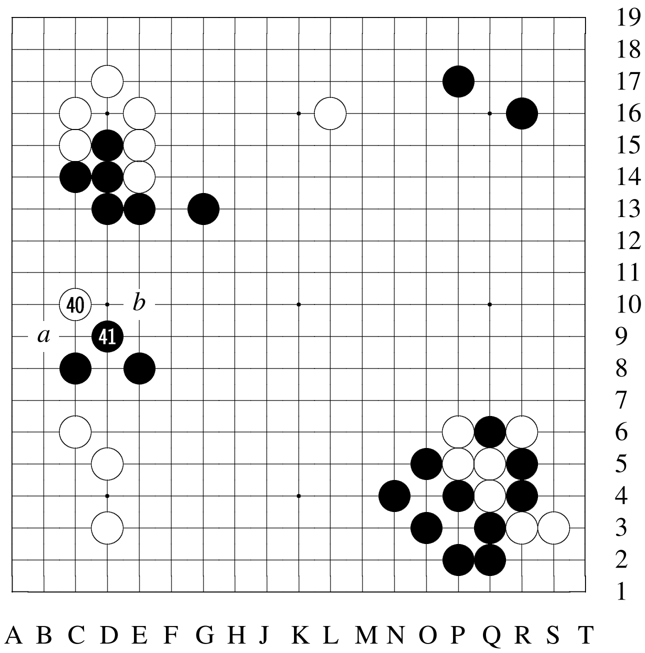
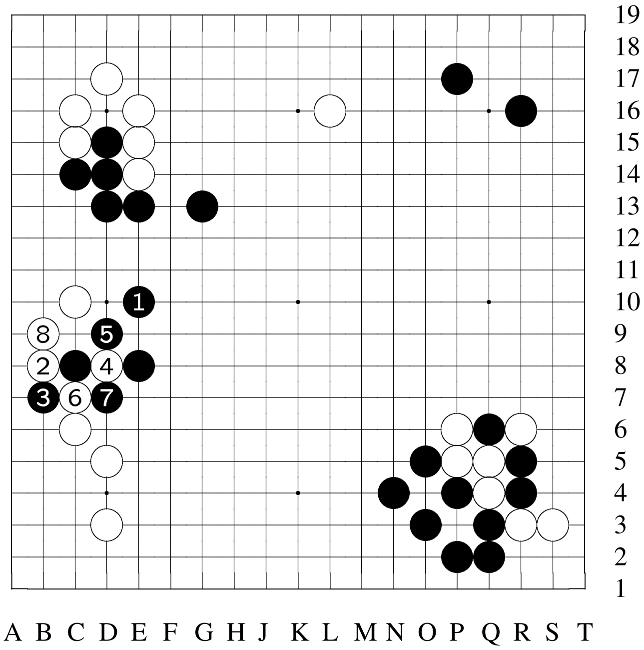


Diagram 10: 40-41

40: W #40 invade to observe B's reaction.
[See the possible variation for B's next move.]
Or if B[a] kosumi next, W[b] jumps and B cannot capture W stones.
41: When B #41...



Variation 6 at move 41 in Diagram 10: 1-8

variation (B #41)
[When W [C10] invade...]
1: If B [E10] bent-jump...
8: To here, W connects from below.

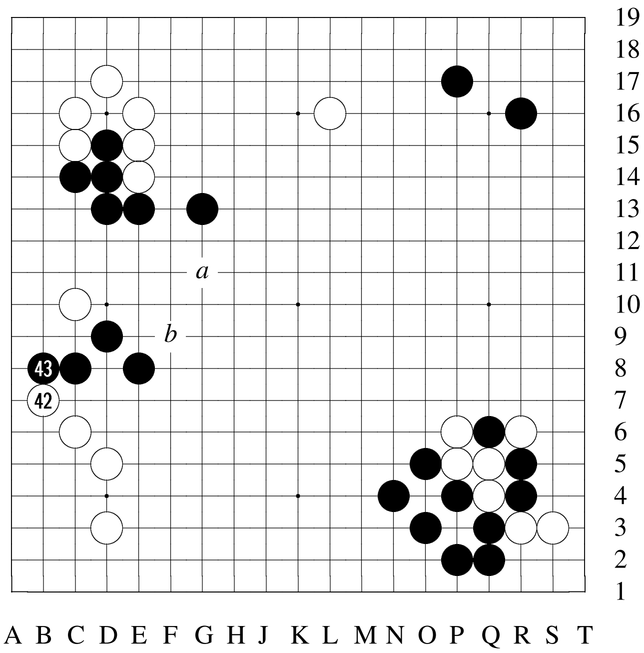


Diagram 11: 42-43

42: W #42 is sente to benefit.
In the future, W still can take advantage [of [C10] stone] to play [a] or [b]; the invaded one W stone [C10] is not so easily swallowed by B.
After B already fence up a territory, W still have various ways to invade. One should master this method.

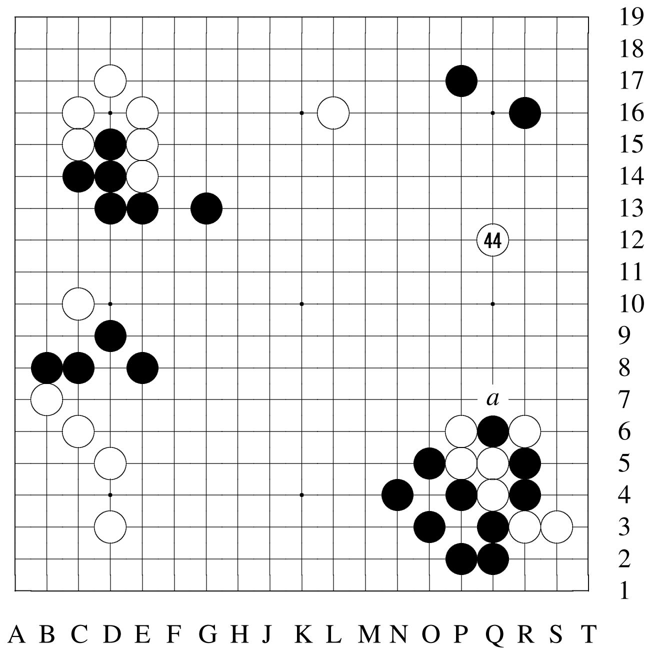
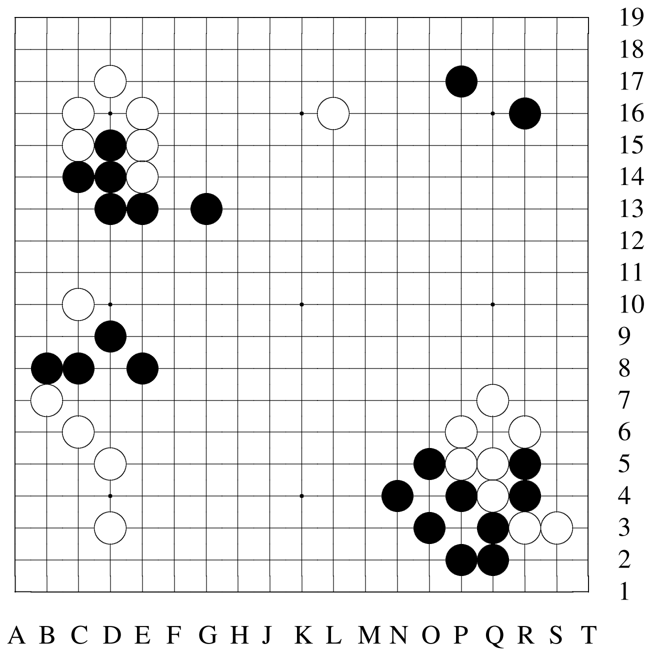
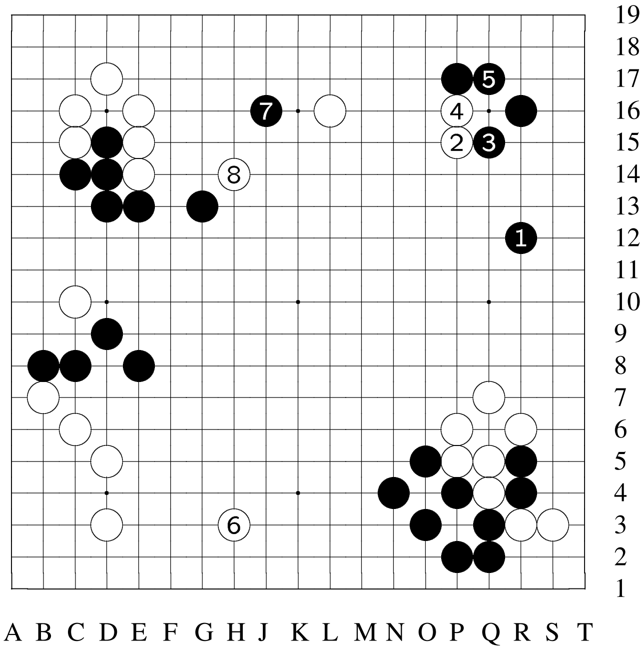


Diagram 12: 44

44: W #44's purpose is to lure B [Q6] stone to extend out. However, this move (#44) should still correctly play at [a]. [Suppose] After W #44 captures one stone —
[See the reference.]



Variation 7 at move 45 in Diagram 12



Variation 7 (continued): 1-8

reference
[Suppose W [Q7] captures one B stone...]
1: Since W's lower side is very solid, B at most can extend to here...
4: After these force moves...
6: W can turn to get this extension (again, B's right side is very solid, and W's extention up to here is common sense).

Next...
7: If B invades at [J16]...
8: W answers [H14]. If playing this way, W's shape is widely extended out, and W needs not to hurry. The territories on both sides would be in a good balance as well.

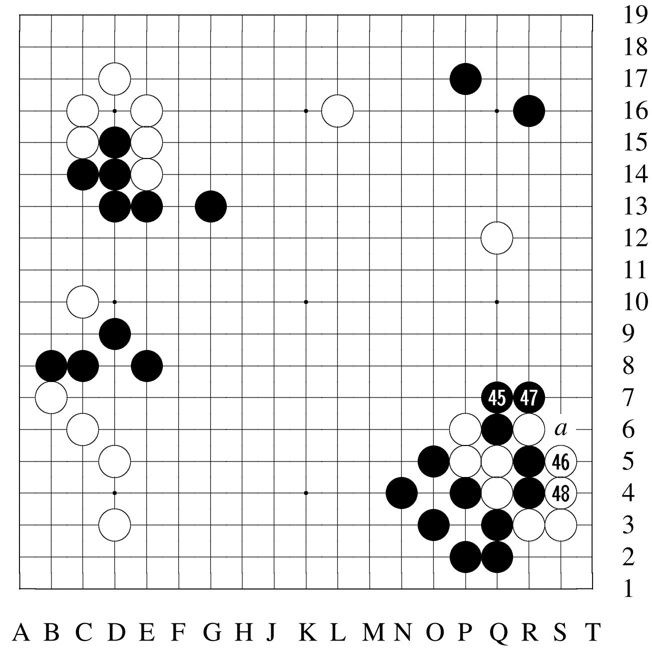
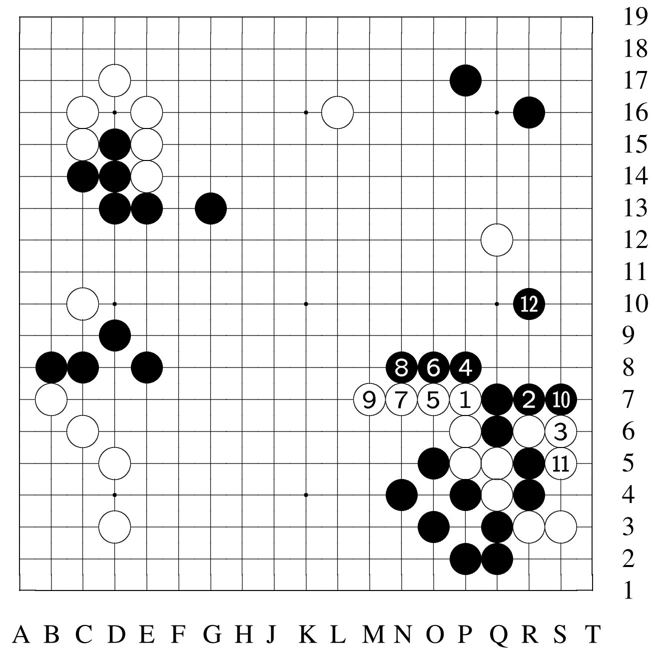


Diagram 13: 45-48

45: B #45 to extend is of course what W expected. However, as soon as B made this move, W shape unexpectedly became thin.
Next W #46 —
[See the variation.]
48:
If W #48 connects at [a], B would be able to force again from above. To be forced by B in sente in consecutive moves this way would be unbearable, therefore W #48 has to capture.



Variation 8 at move 46 in Diagram 13: 1-12

variation (W #46)
[When B extends out at [Q7]...]
1: If W presses here...
12: To here, W is clearly not good.

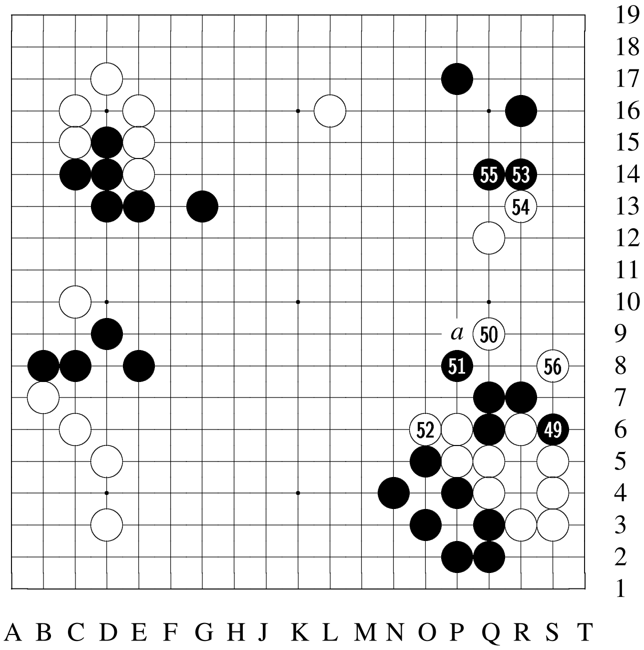
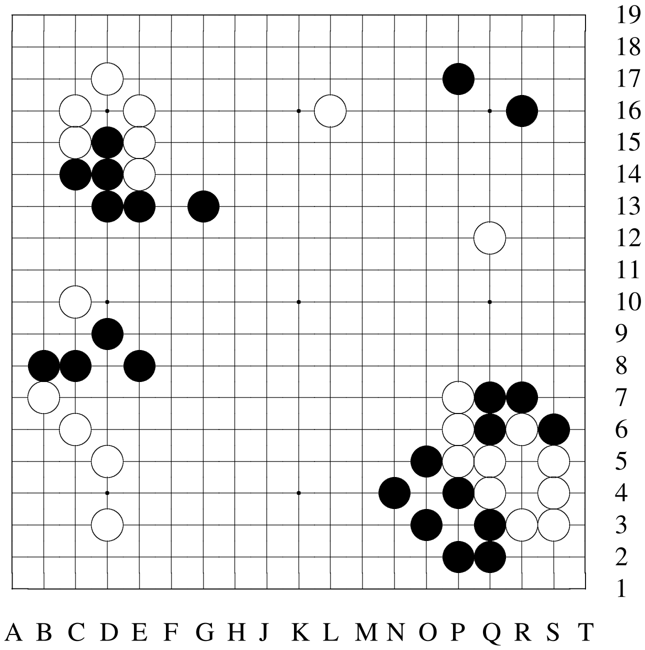


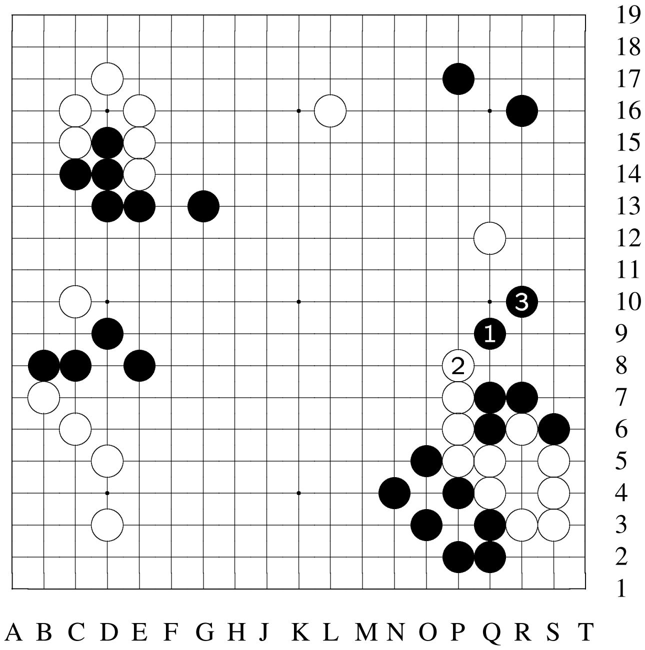
Diagram 14: 49-56

50: W #50 —
[See the variation.]
52: W #52's purpose is to hope B would press at [a] —
[See the variation of B's next move.]
53: B #53 good move. What should W do next? It's indeed difficult for W now.
54: W #54 and...
56: [And] #56's shape is thin, but W has no other choices. W's only strategy here is defense.

In short, after B #45 [Q7] extended out, W didn't gain any satisfactory result in this local conflict. Looking back, this is the fault of an inappropriate inclination in W #44 [Q12].

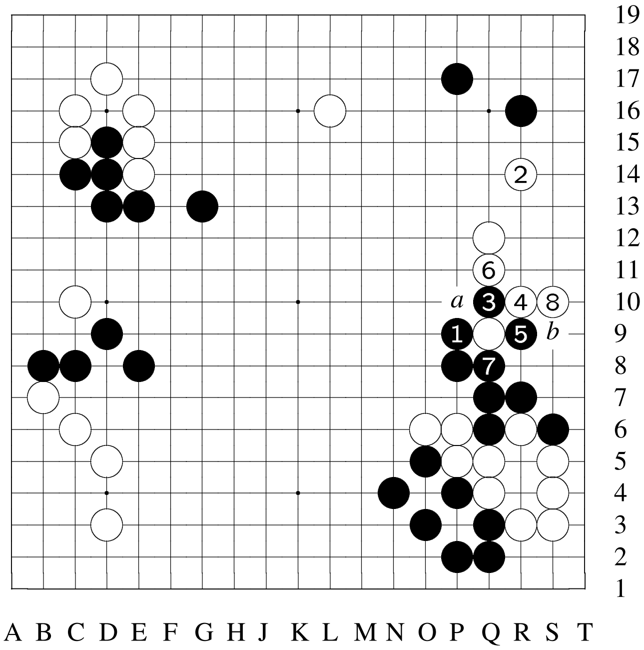


Variation 9 at move 51 in Diagram 14



Variation 9 (continued): 1-3

variation
If W plays [P7]...
1: B would take the opportunity to settle down...
3: To here, W didn't gain.



Variation 10 at move 53 in Diagram 14: 1-8

variation (B #53)
[W bend is to expect B...]
1: [Expect B to] press here...
2: Then W turns to approach here...
3: If B hane...
4: W has [R10] and [Q11]...
7: Next if B captures this stone...
8: [S10] and W is settled. Or, if B [Q8] earlier connects at [a] instead, W could [b] atari. In either case, W has beautiful shape.
But such an expectation is somewhat one-sided. B would not play as W planned.

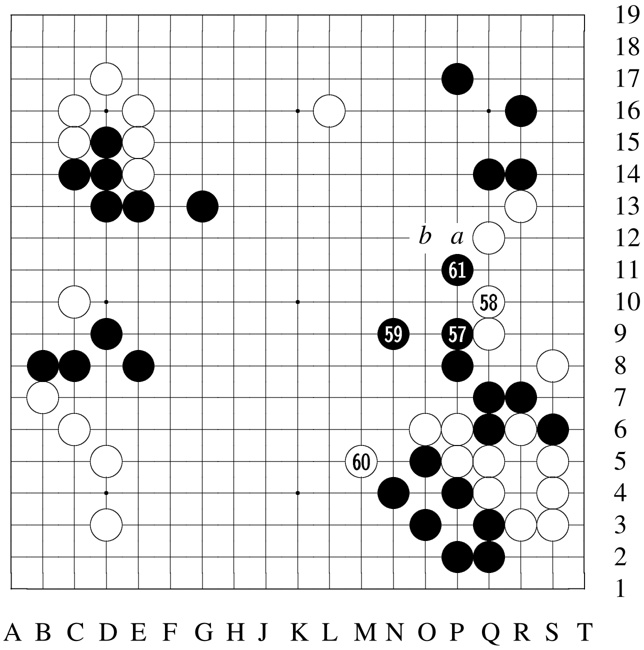


Diagram 15: 57-61

59: B #59 is certainly the move. If B tenuki here, and when
W attacks from #59, B would be immediately in trouble.
61: B #61 good move; thick. Next if W[a], B[b] hane. B's upper part is solid, and going out toward [opponent's] solid zone is hopeless.

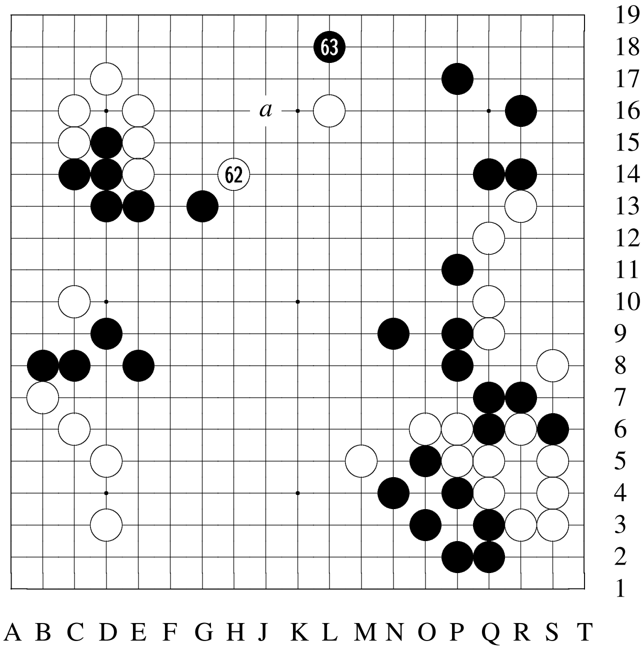
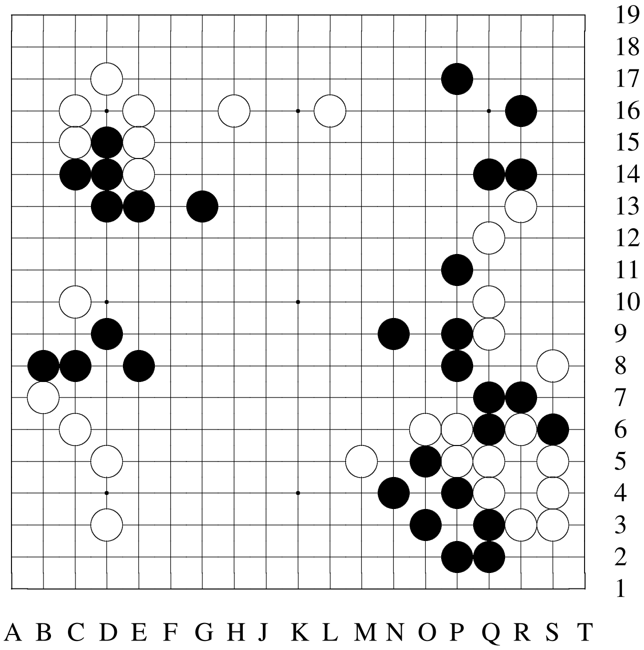
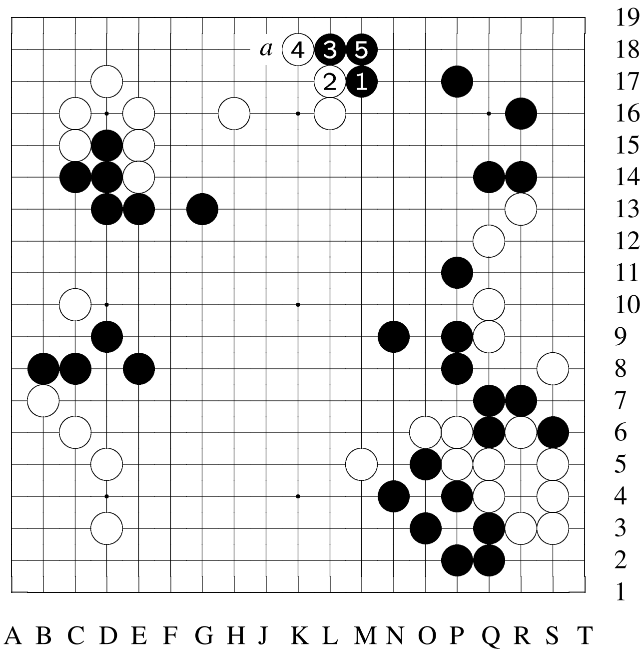


Diagram 16: 62-63

62: If W #62 is omitted, B[a] invasion would be quite severe.
[The variations show two other varations of #62.]
63:
B #63 of course.
Since W has already fenced a move at a high point [H14], the lower side would certainly be invaded. W really cannot help.

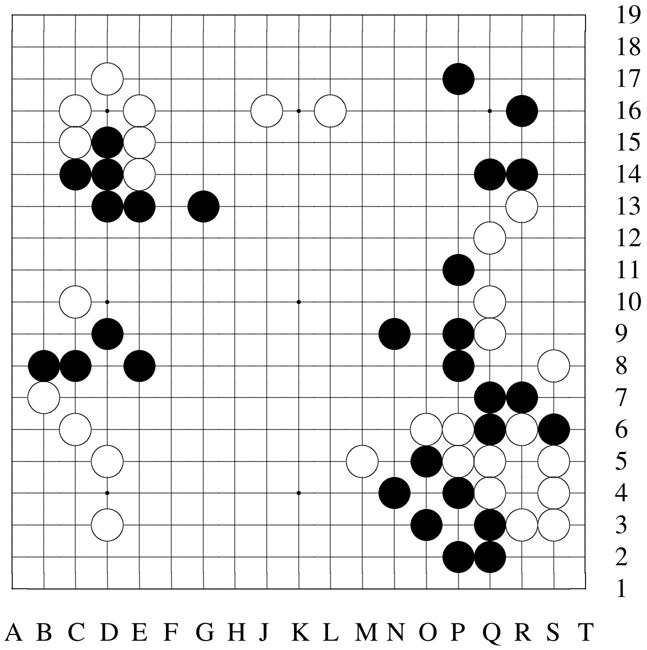


Variation 11 at move 63 in Diagram 16

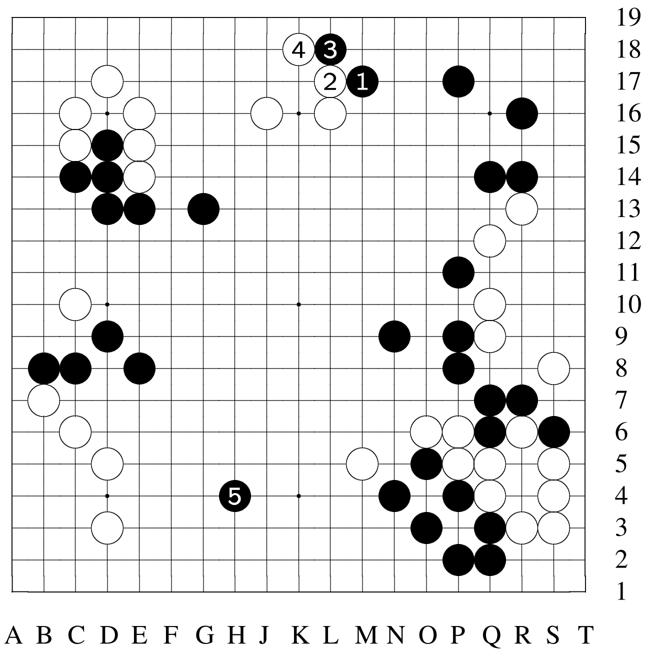


Variation 11 (continued): 1-5

variation 1
If W draws back to fence from a lower point [H16]...
1: After B's endgame moves...
5: B still has [a] left. Thus, even though W
fenced from a lower point [H16 comparing with H14], W is still not solid enough. To make territory this way is not good enough.



Variation 12 at move 63 in Diagram 16



Variation 12 (continued): 1-5

variation 2
W can also play here [J16].
1: But if so...
4: When W [K18] blocks...
5: B would tenuki and play here.

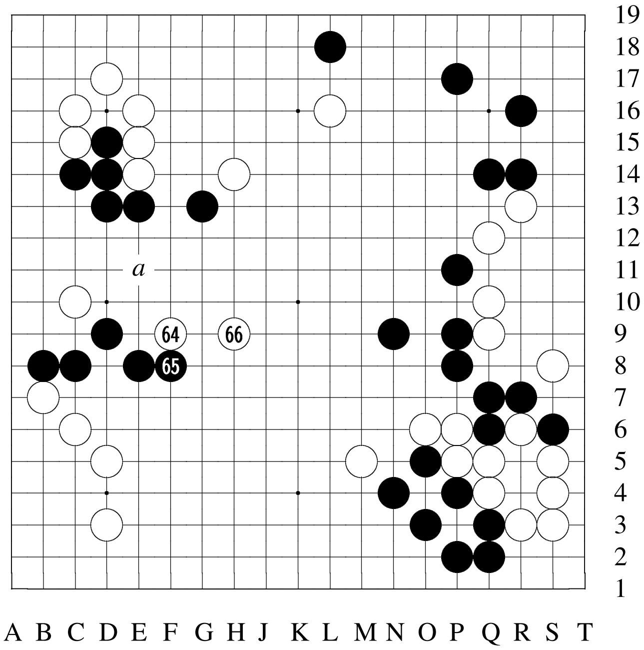


Diagram 17: 64-66

64: W #64 is the tesuji move aimed at since long ago. Next W prepares to play [a] to save a stone.

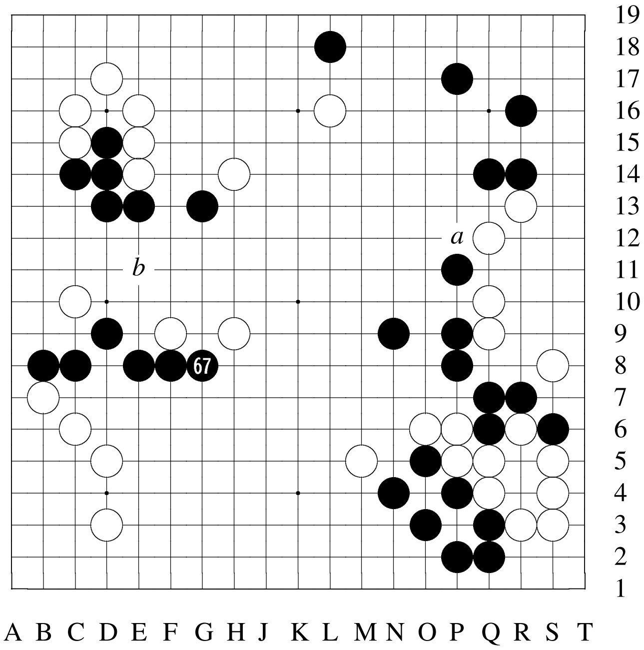


Diagram 18: 67

67: B #67 to play at [a] ([P12]) is also a thick move, but W would certainly play #67 [G8], and next W[b] to save one stone is even more severe.
It's difficult to say which move is better, #67 or [a].

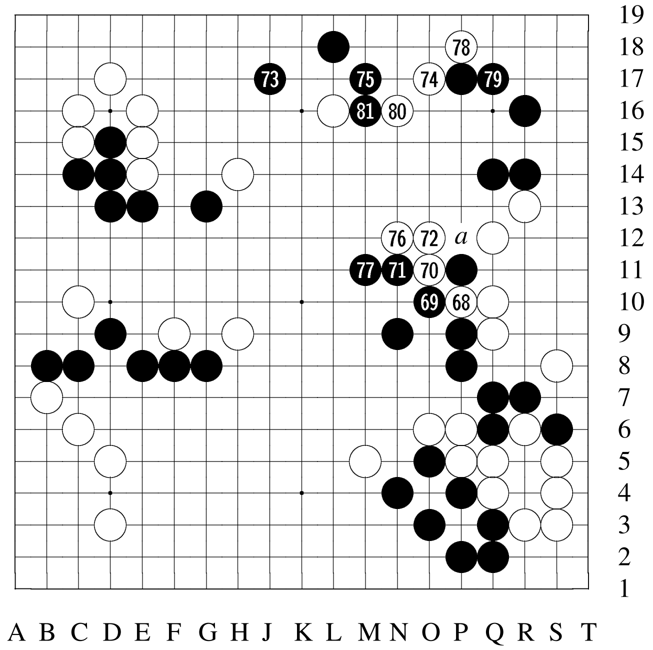
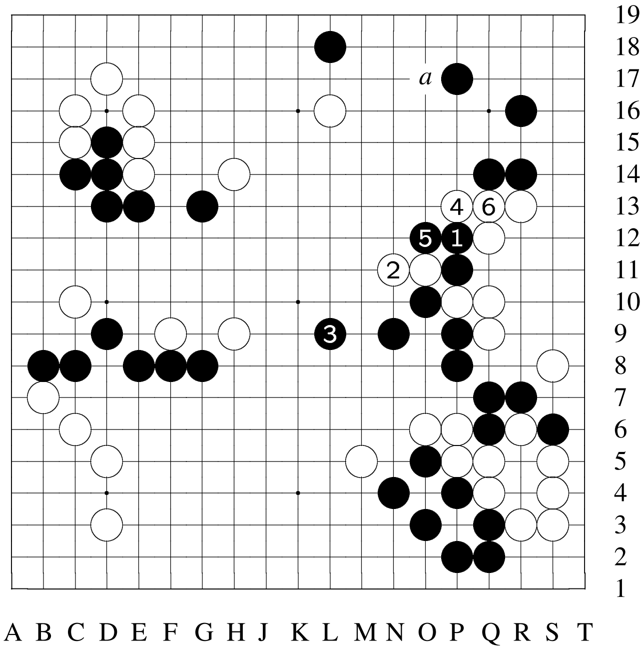


Diagram 19: 68-81

68: W #68 to go out at [a] directly would be awkward, and the reason was explained earlier. [That is, if W[a], B would hane to force W move toward the upper side, where B is very solid.]
70: W has no other way but to push and cut and fight with #68 [P10] and #70 [O11].
Next B #71 —
[See the variation.]

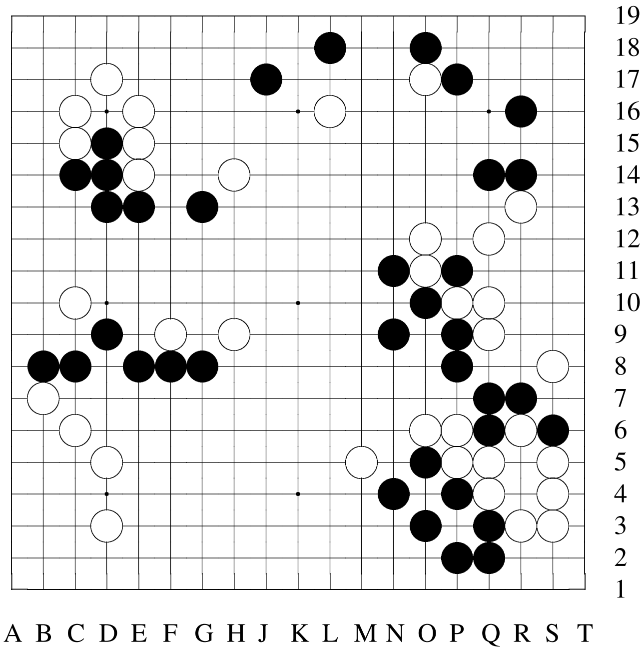
71: B #71 was the seal move at the end of first day.
B #71 atari, sacrificing one stone [P11]...

73: Then B #73 keima to invade W's territory, gaining some profeit first. At this point, B already leads on territory, so he avoids complicated fights like the one shown in the variation [at node 70]. Clearly, this is a wise choice.
To summerize the process up to B #73: W #44 did not capture a stone cleanly, and after B #45 extended out, W's working space became narrow, and his activities were thus limited. During the conflicts that followed, W was unable to make a comfortable path, and B finally grabbed the upper hand, invading into W's upper side, establishing a winning form.
74: W cannot hope to make territory at the lower side, so W's only move is to attach with #74, seperating B groups for a deciding fight!
75: B #75 —
[See the variation.]

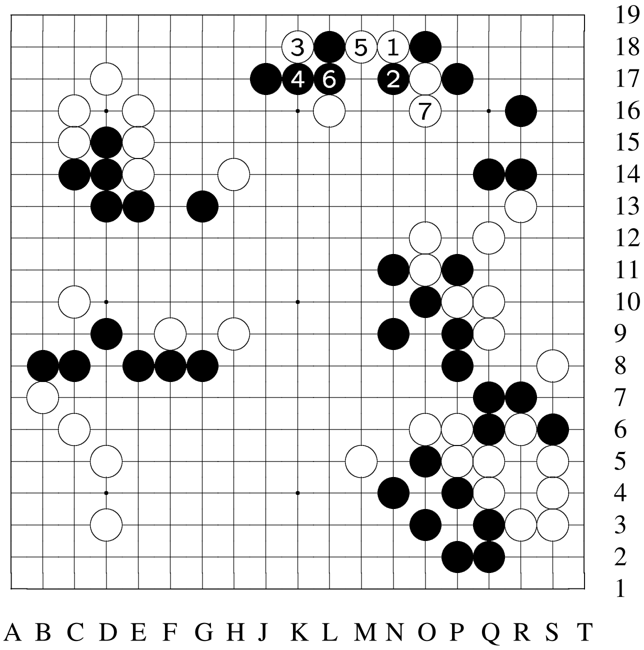


Variation 13 at move 71 in Diagram 19: 1-6

variation (B #71)
[When W [O11] cross-cut...]
1: If B [P12] extends to fight...
6: To here, it evolves into a complicated fight. At the upper side W has [a] tesuji, and where this fight would lead to, B couldn't predict either.
[And that's what W wants, since his situation is not so good.]



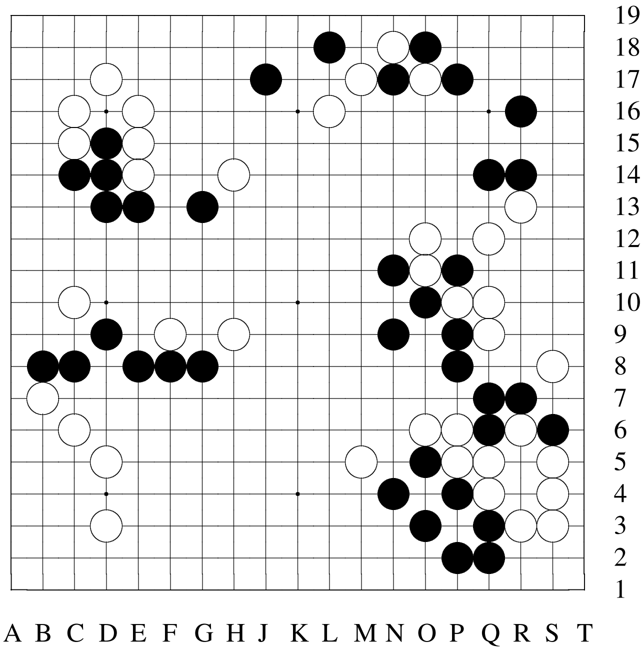
Variation 14 at move 76 in Diagram 19



Variation 14 (continued): 1-7

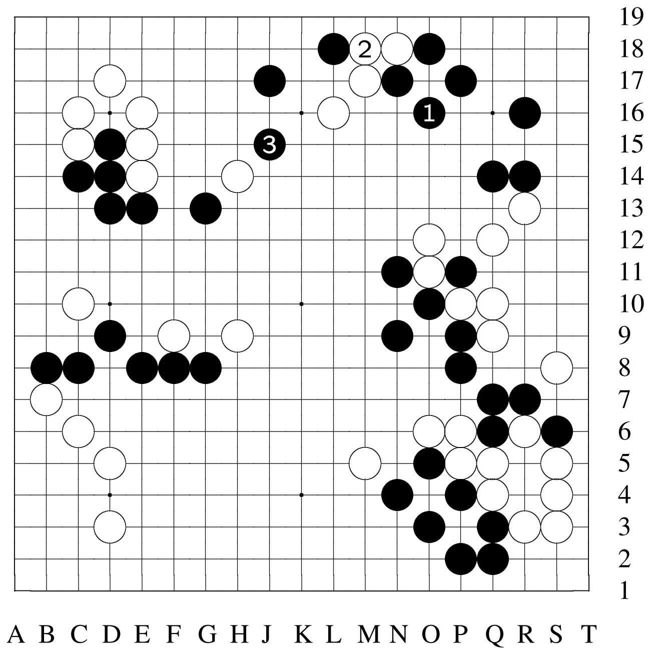
variation
If
B hane here [O18]...
1: W hane too...
2: When B [N17] atari...
3: W [K18] is tesuji...
7: To here, W successfully separate B.

[See the reference explaining W [K18] tesuji.]



Variation 14.1 at move 8 in Variation 14

variation



Variation 14.1 (continued): 1-3

reference
Earlier, If W [K18] move atari here...
1: B captures...
2: When W connects...
3: B jumps and escapes. If so, W would be difficult.

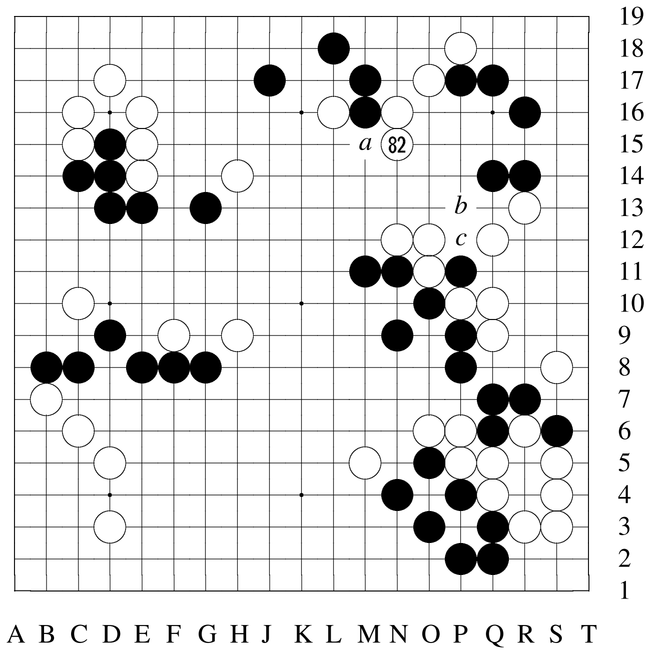
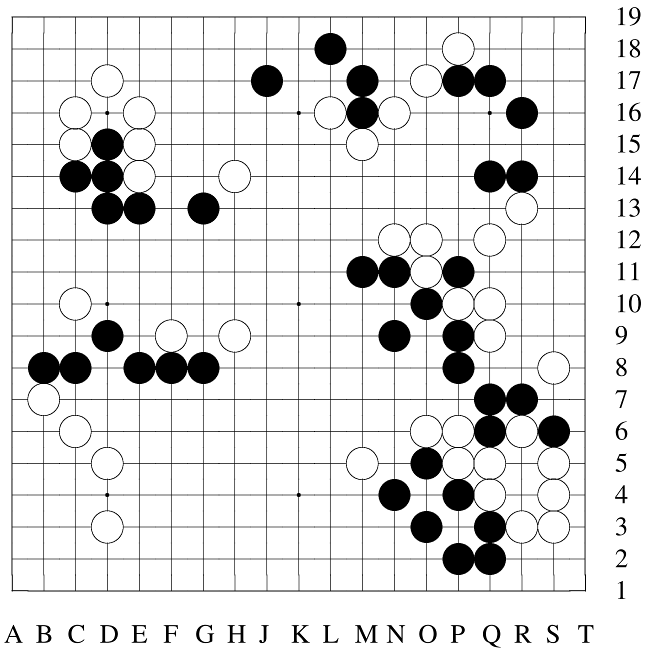
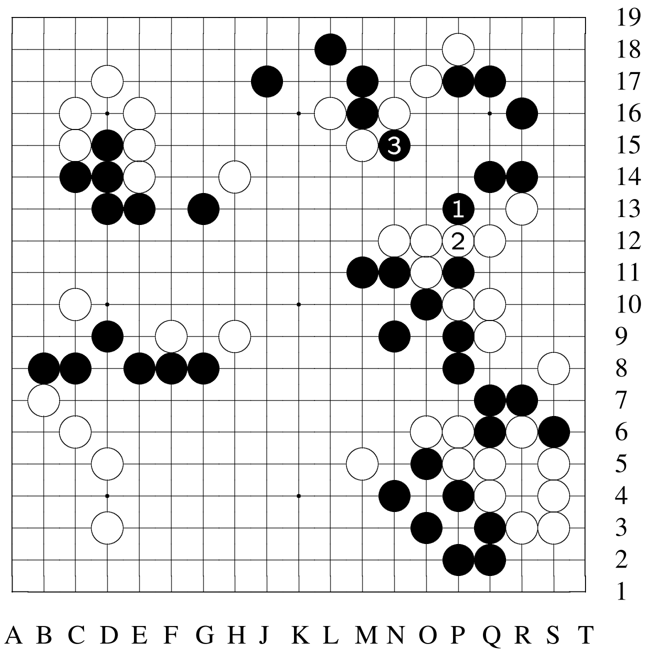


Diagram 20: 82

82: W #82 really wants to block at [a] but W cannot. If W[a] hastily blocks, after B[b]-W[c], B cuts at #82 [N15] and W is captured. [See the clearer picture.]
Therefore, W has to play #82, running for life.



Variation 15 at move 83 in Diagram 20



Variation 15 (continued): 1-3

reference
If W hastily blocks here...
3: W stones [N16] are captured.

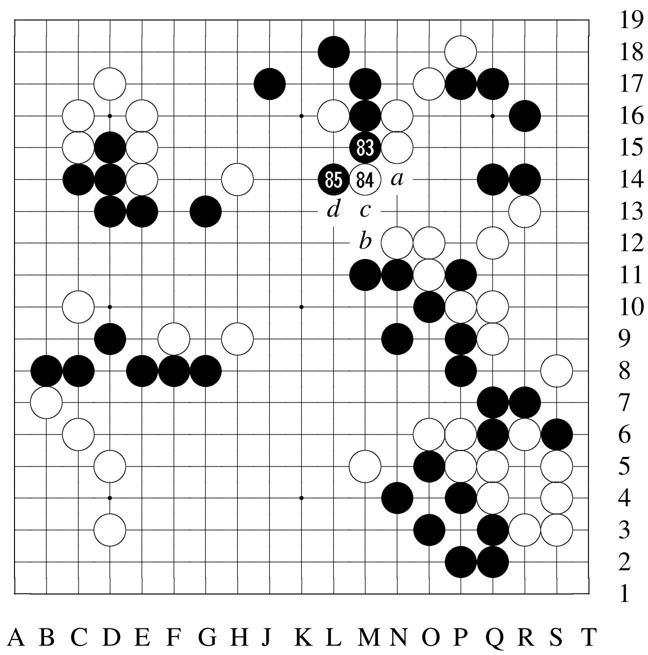


Diagram 21: 83-85

83: When B #83, if W extends to [a] next, after B[b]-W[c]-B[d], B connects easily. The big B team from the right side to the middle is not completely settled yet. If W loses the chances to attack this big dragon of B, W would lose the chance to win the game as well. Therefore, W's top priority now is to separate this B team from the B stones at the top.

84: W #84 hane...

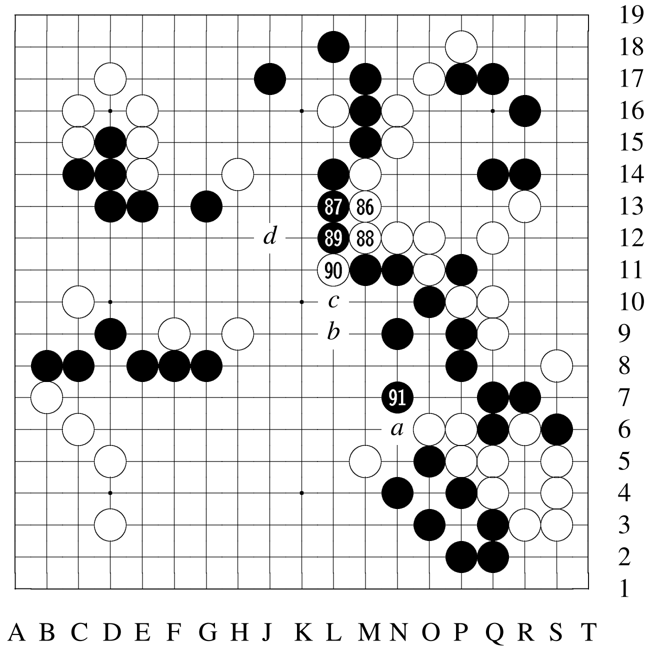
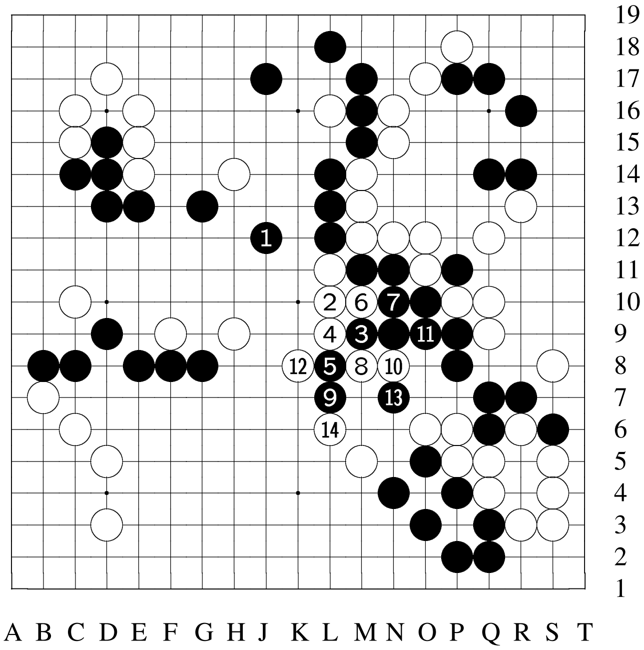


Diagram 22: 86-91

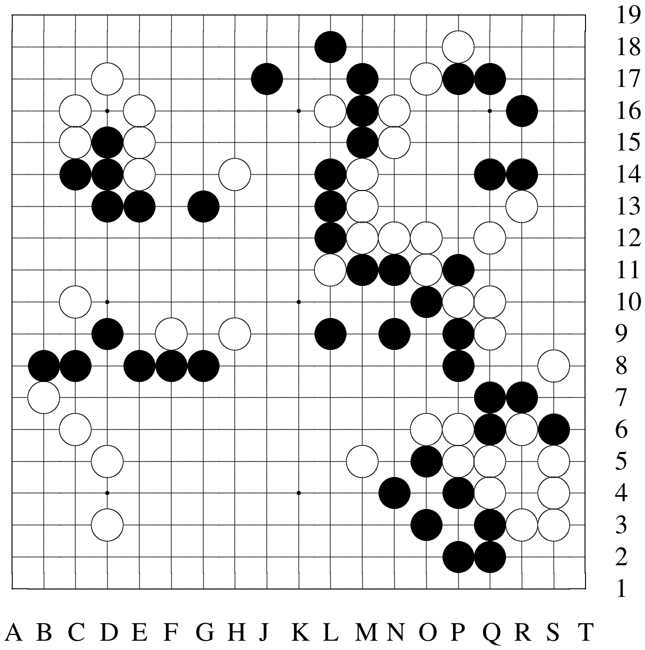
90: ...To #90 cut, W finished the preparation of the coming deciding fight.
Next B move is very difficult.
[See the variation.]
91: B #91 is dubious. B's purpose is to force W[a], then after B[b]-W[c]-B d], B would be able to settle both teams. This was a picture B hoped to see, but W wouldn't follow B's plan.

B #91 is better to play as follows.
[See the variation.]

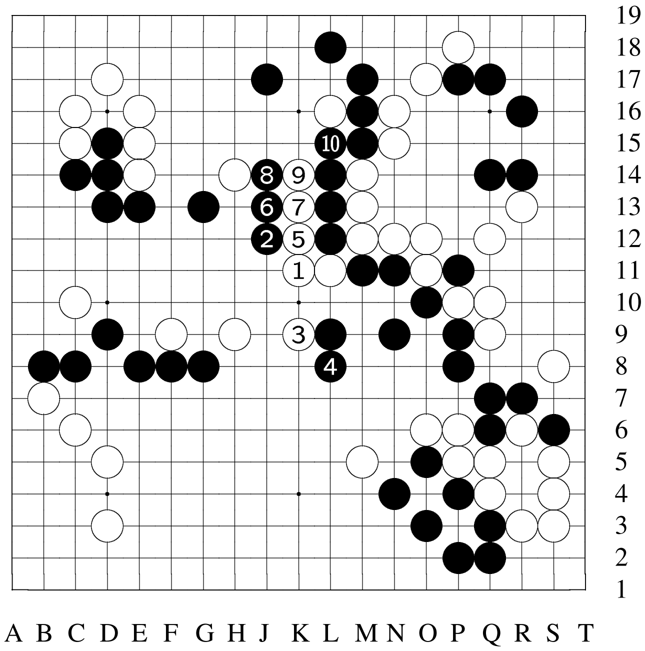


Variation 16 at move 91 in Diagram 22: 1-14

variation (B #91)
[When W [L11] cuts...]
1: If B plays [J12] to try to connect with the stones at the top...
2: W [L10] extends...
7: When B [N10] connects...
8: W [M8] is a severe move.
13: When B [N7] captures two W stones...
14: W [L6] tesuji. B's big team is now in danger. [Only one eye, it seems.]
Which move is the best [for B #91]? Please consult the answer shown in the next variation diagram [at node #91].



Variation 17 at move 92 in Diagram 22



Variation 17 (continued): 1-10

variation
B should jump a step here [L9]...
5: Then when W pushes through...
6: B does not block; instead, B extends too...
10: To here, B's both teams are settled.

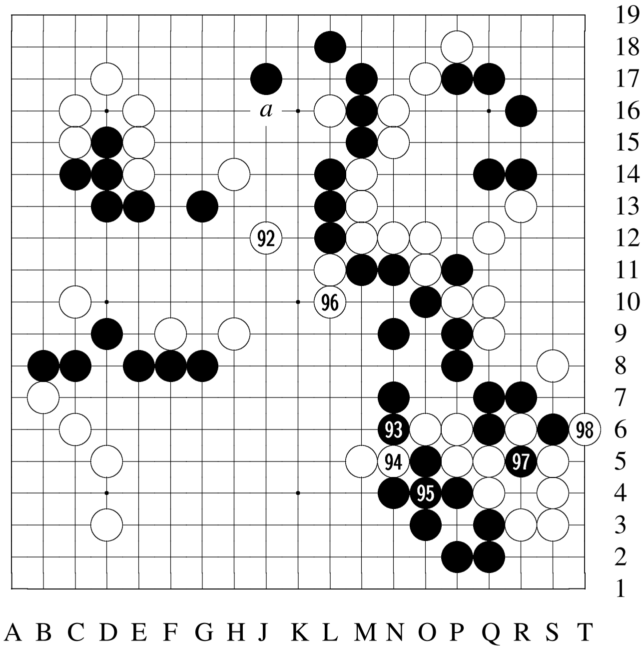


Diagram 23: 92-98

92: W #92 gets the key point. Next W aims at [a] tesuji.
96: To W #96, W has successfully set up for a splitting attack.
97: B #97 capture is the premise of...

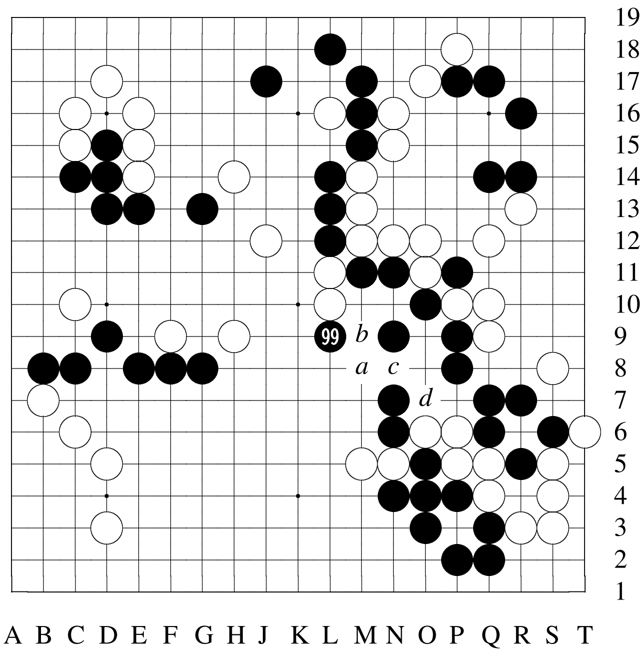


Diagram 24: 99

99: [...of] B #99. B is now connected. That is to say, even if W[a] peep, after B[b]-W[c]-B[d], W cannot cut B.

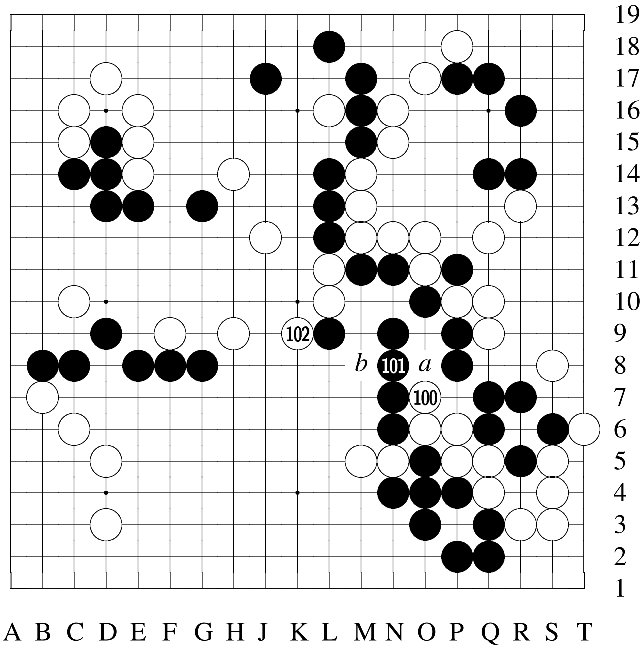


Diagram 25: 100-102

100: W #100 to push a move here is good order. If B[a] blocks, W[b] next would be valid.
101: Therefore, B #101 has to connect this way.
102: After forcing B #101 [N8] to connect, *then* W #102 is the important order.

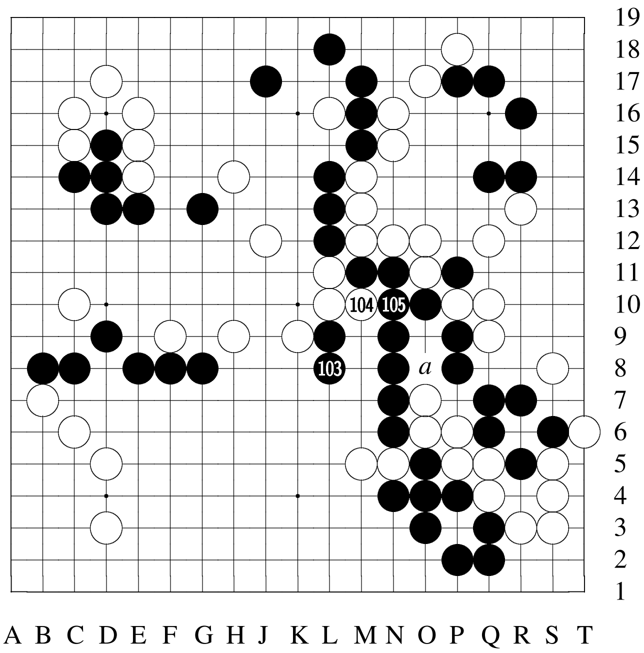


Diagram 26: 103-105

103: Had W #102 first (before #100 [O7]), after B #103, when W then #100, B would block at [a] instead of connecting at #101 [N8].
[The eyeshape would be different.]

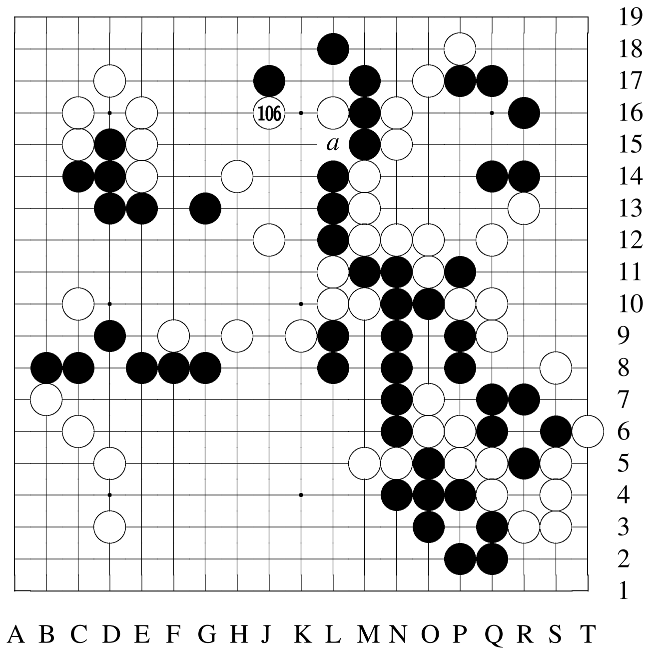
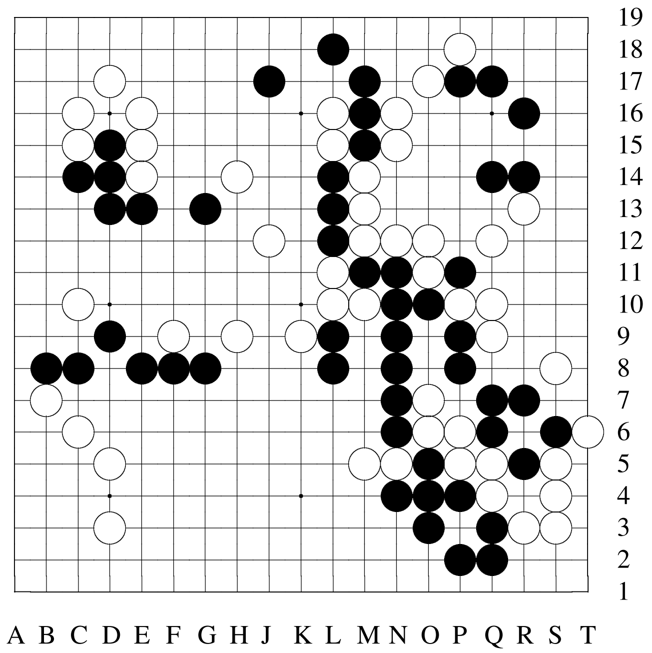


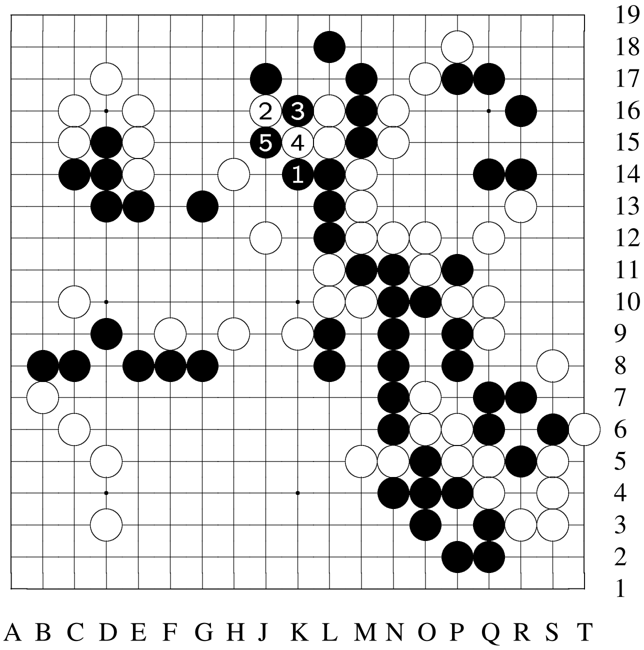
Diagram 27: 106

106: #106 is a move W has aimed at. If W #106 cuts at [a] —

[See the variation.]



Variation 18 at move 107 in Diagram 27



Variation 18 (continued): 1-5

variation
If W cuts at [L15] instead...
5: To here, W is captured.

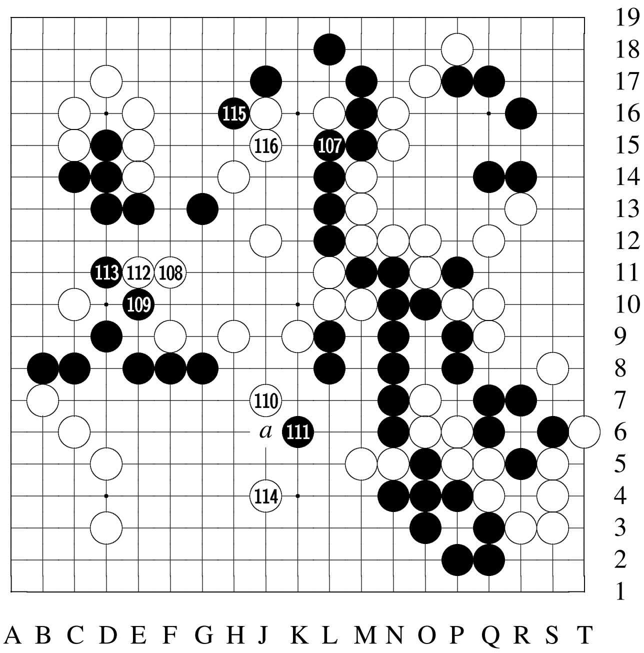
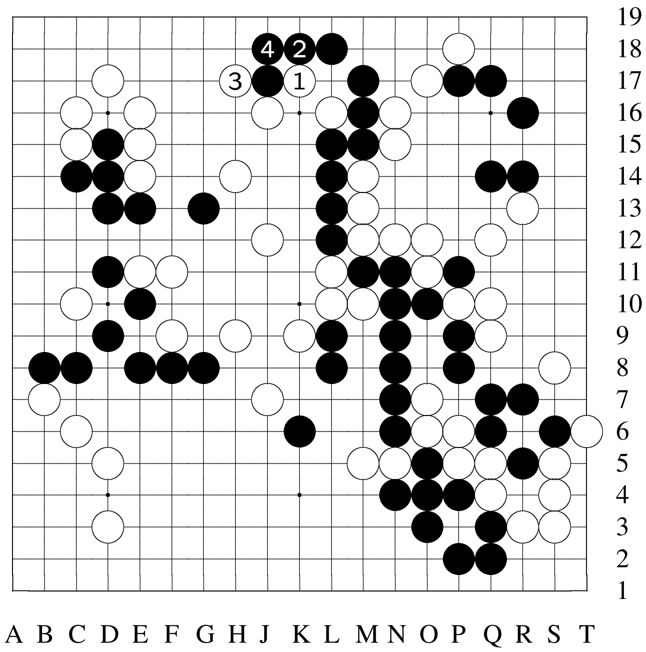


Diagram 28: 107-116

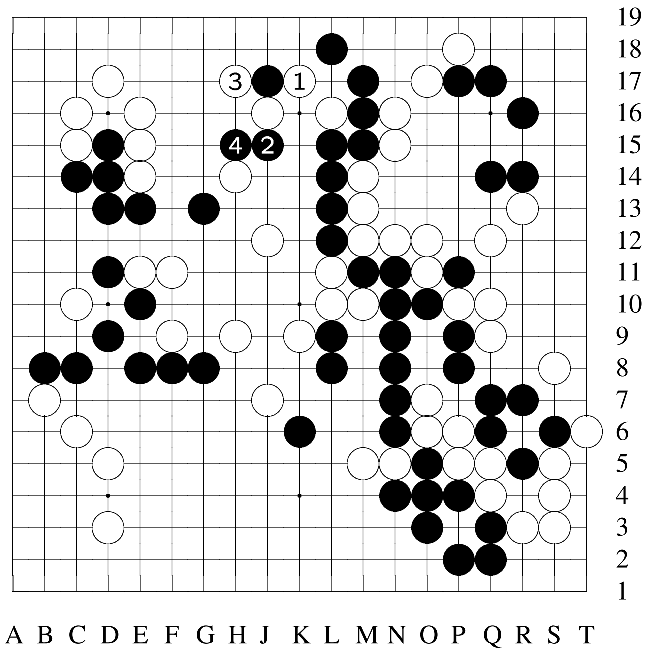
113: After W #112 pushes [E11] and B #113 blocks, next W #114 —
[The variation shows variation 1.] [The variation shows variation 2.]
114: *Therefore, W gives up the profit at the top, and turns to get this point with #114.*
115: To let B #115 hane is very painful, but W cannot help.

When #114 [J4], W's plan was that if B #115 was to play at [a] to block W's connection at the bottom, W [#116] would then play at the point of #115 [H16].



Variation 19 at move 114 in Diagram 28: 1-4

variation 1
[After B [D11]...]
1:
If W [K17] hane...
2: And B [K18] blocks this way...
4: Then W gains too much in sente. When W [K17], however, B has other responses than [K18].



Variation 20 at move 114 in Diagram 28: 1-4

variation 2
[Again after B [D11]...]
1: When W [K17] hane...
2: B counterattacks!
4: To here, W's middle team is cut down and can be hurt. If so, it would be difficult for W to catch up.

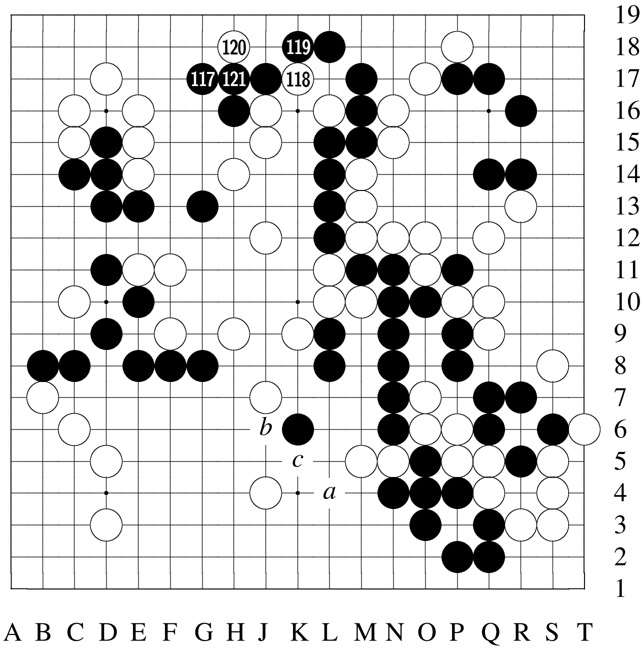
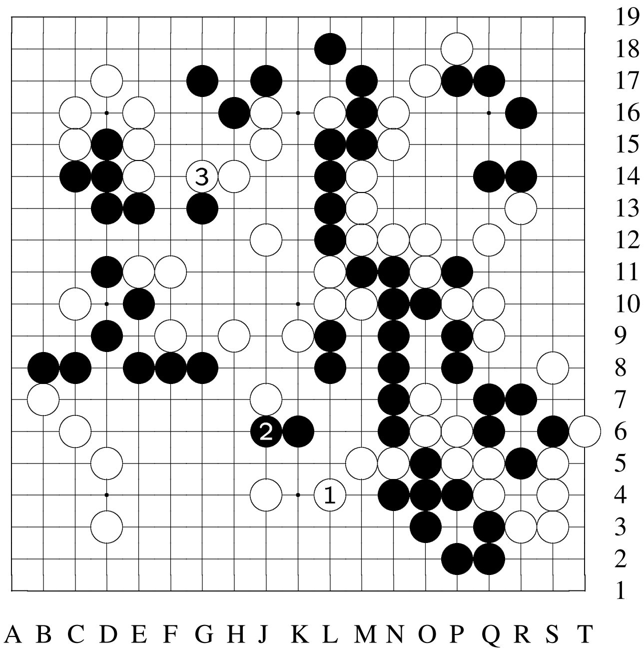


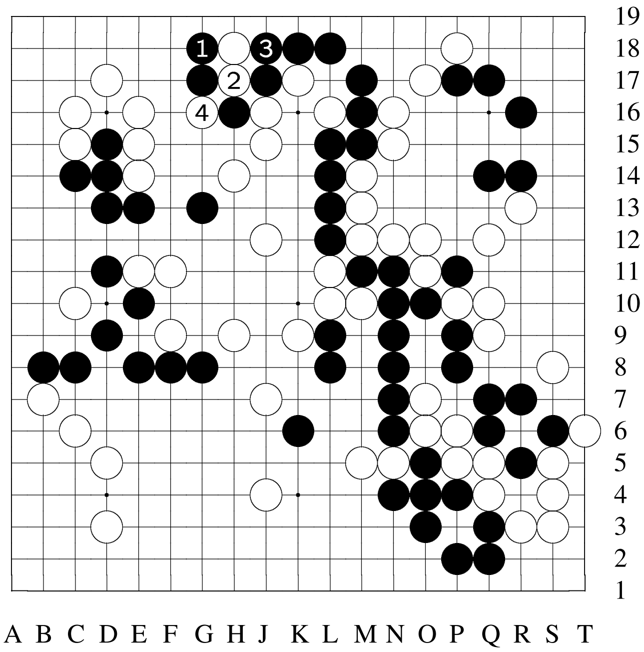
Diagram 29: 117-121

117: When B #117, If W next plays at [a] —
[See the reference.]
Also, if W next plays at [b], after B[c], two W stones would be unable to escape. Under this situation, how should W play the next move is indeed a difficult problem.
118: W finally adopted the following strategy: #118 pushes first...
120: ...Then W #120 to probe.
If B #121 next blocks from "outside" —
[See the variation.]



Variation 21
at move 118 in Diagram 29: 1-3

reference
[When B [G17]...]
1: If W plays [L4]...
2: After B extends...
3: W would have to connect the central team to the left, but then B would get the chance to invade W's bottom. If so, it would be a lost game for W.



Variation 22
at move 121 in Diagram 29: 1-4

variation (B #121)
[When
W [H18] probes...]
1: If B blocks from outside...
2:
W [H17] squeezes...
4: And when [G16] atari, even if W would lose the two stones, W has managed to connect [to the left] in sente, thus W would have chance to turn to the bottom.

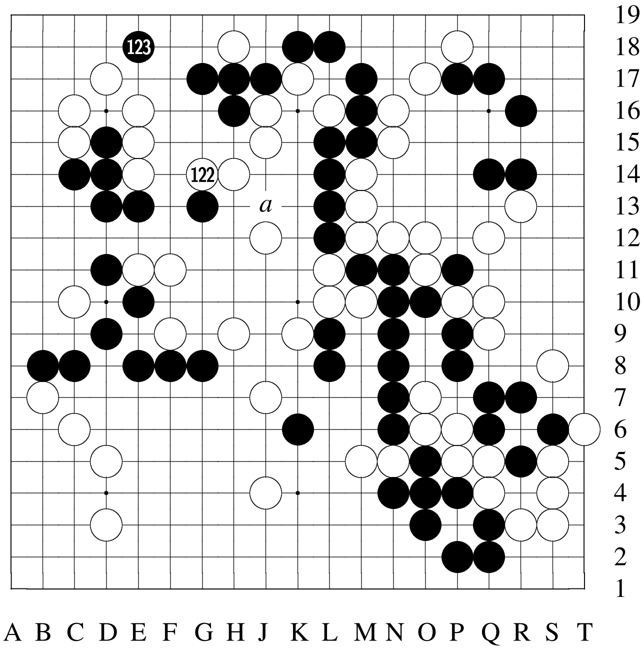
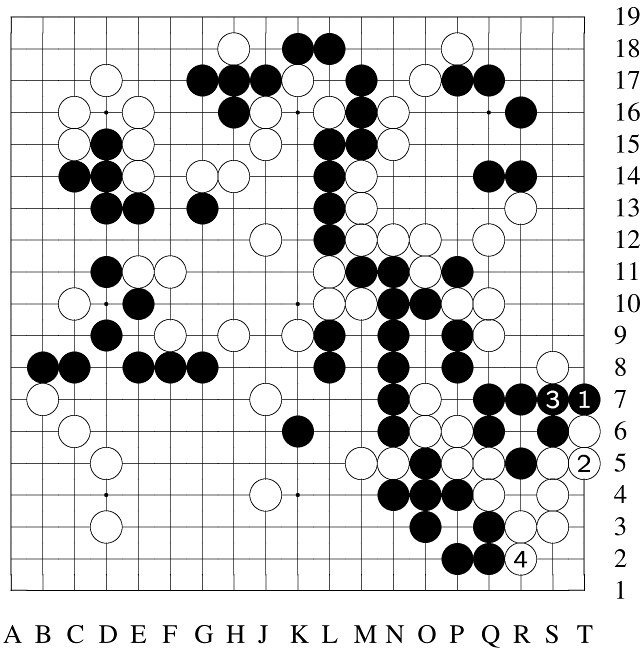


Diagram 30: 122-123

122: If W #122 doesn't connect in a hurry, W's future moves would be difficult.
[For instance,] if W #122 tenuki and turns to the bottom, B would cut at #122, and next B[a] tesuji would force W into a dangerous situation.
[By the way,] W's lower right corner is alive.
[See the reference on W's lower right corner.]



Variation 23 at move 123 in Diagram 30: 1-4

reference (LR)
[W's lower right corner is alive.]
1: Even if B cuts here...
4: To here, W lives cleanly.

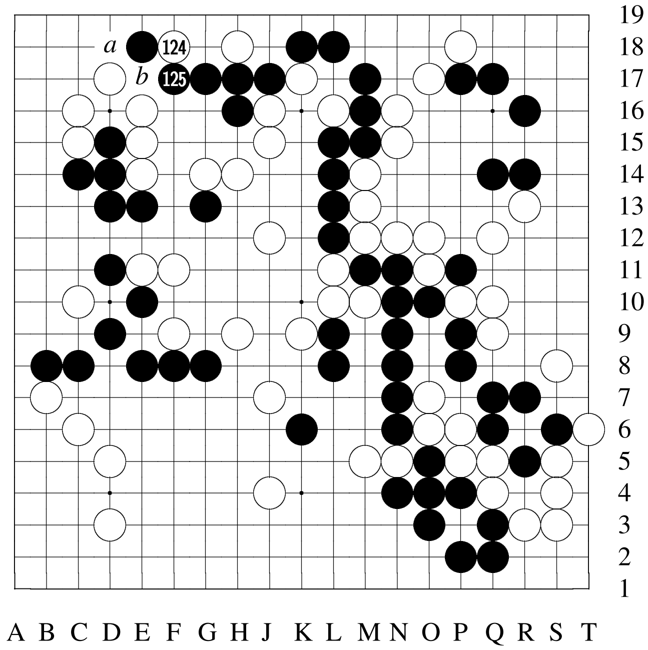


Diagram 31: 124-125

124: W #124 is sente tesuji. If W #124 plays at [a] instead, after B[b], W is gote.

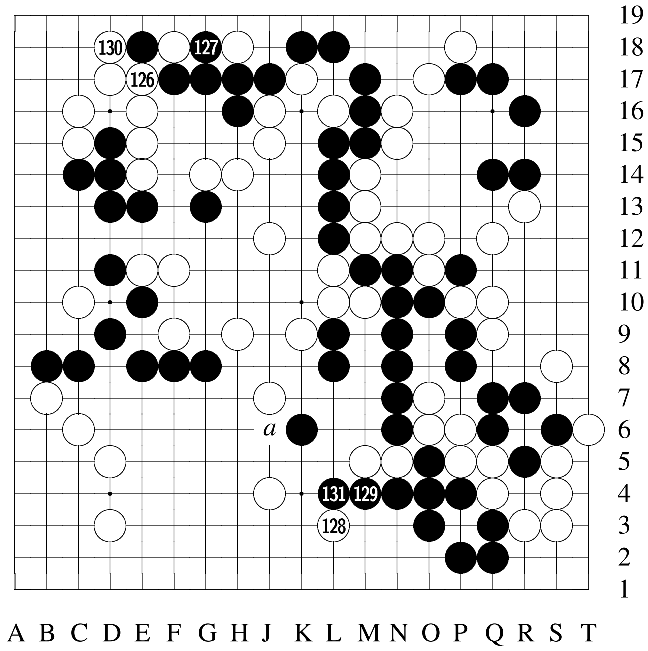
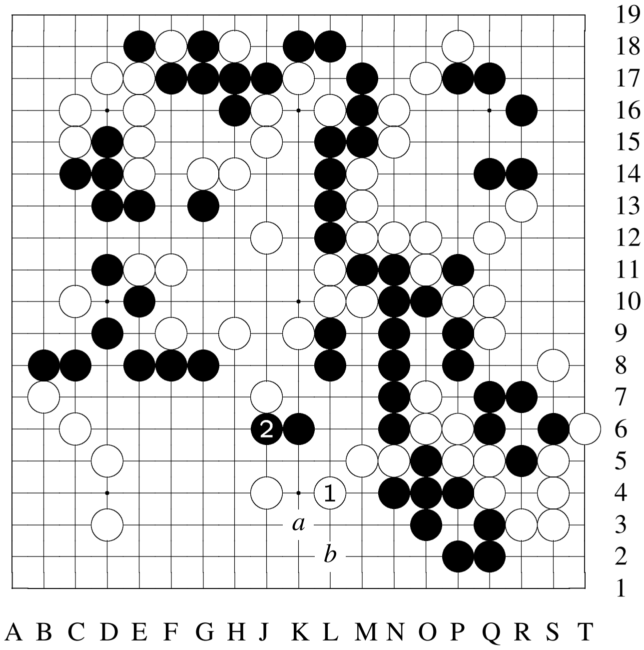


Diagram 32: 126-131

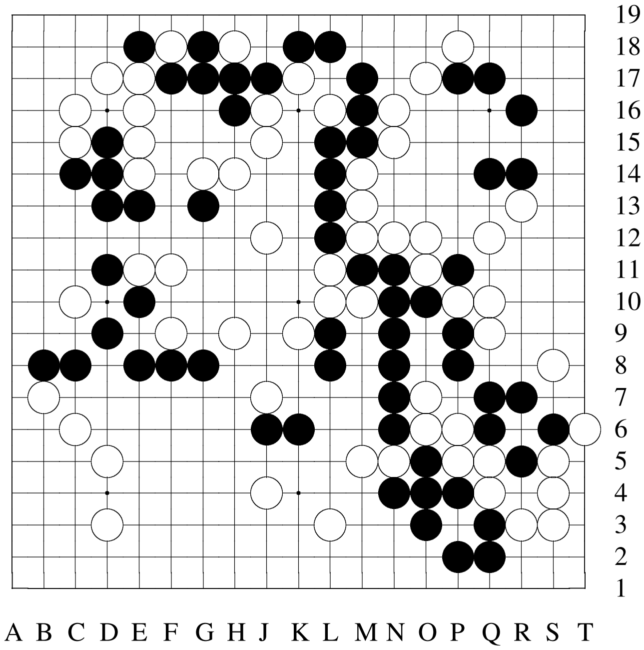
127: [Next] W #128 —
[See the variation.]
128: Based on the results of this period of fight, although he suffered some loss at the top, W's middle team is connected and W also got #128. Overall, therefore, W is not bad.
129: If B #129 extended at [a] —
[See the variation.]
130: If W ignores #130 this move —
[See the reference.]
[Reference shows that the result is not good for W if he ignores #130.] Besides, W

#130 itself is a big move.

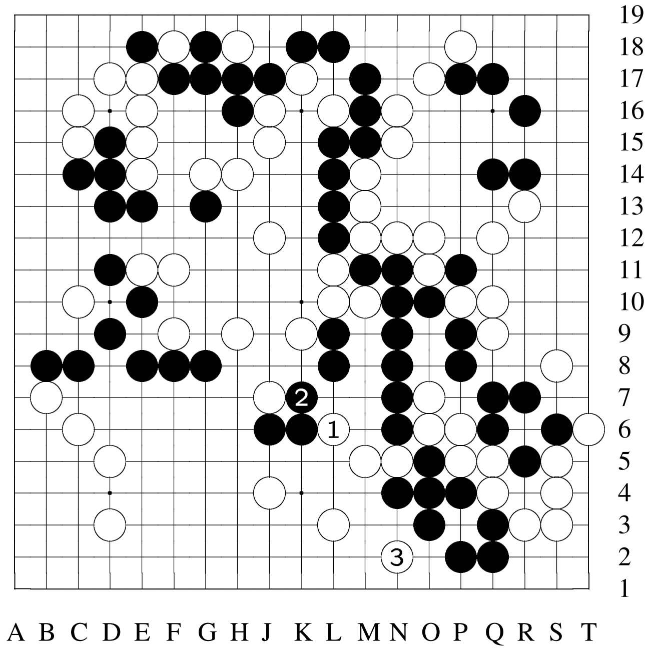


Variation 24
at move 128 in Diagram 32: 1-2

variation (W #128)
[Next...]
1: If W plays [L4]...
2: After B extends, B would next have [a] or [b] to invade.

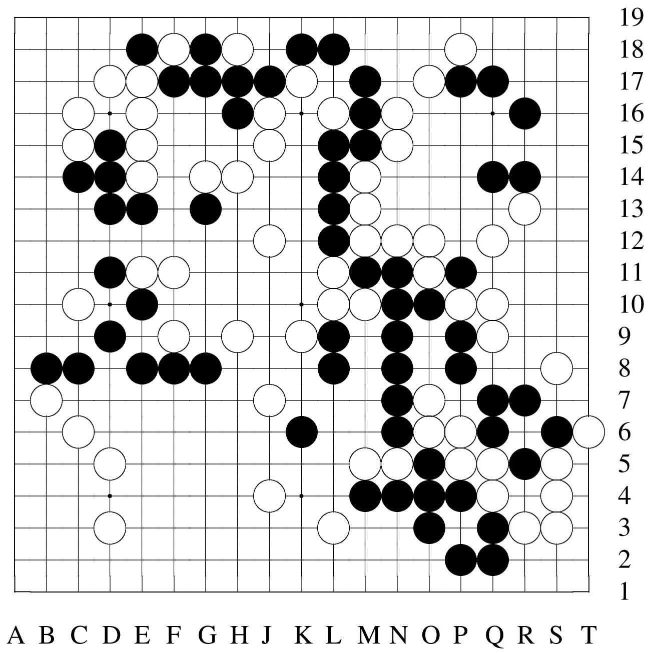


Variation 25
at move 130 in Diagram 32

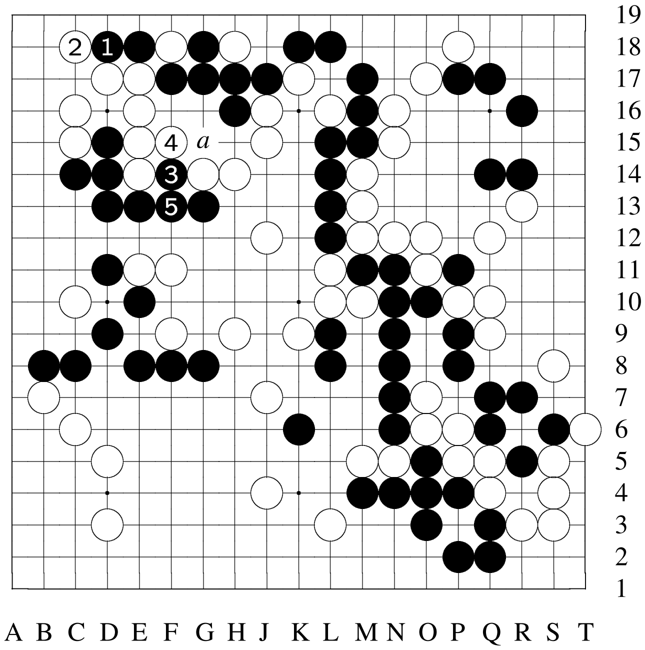


Variation 25 (continued): 1-3

variation
[If B extends with [J6] instead...]
1: When W [L6] and...
2: ...[And] B [K7]...
3: W [N2] keima attacking is severe.



Variation 26 at move 131 in Diagram 32



Variation 26 (continued): 1-5

reference

[If W ignores [D18] point and plays elsewhere...]

1: When B gets this point...

2: This W block cannot be omitted.

3: Then, later, after B [F14]...

5: And B connects. Now, if B cuts next at [a], W's corner would be lack of eyeshapes. [After B [D18] and W [C18] exchange, that is.]

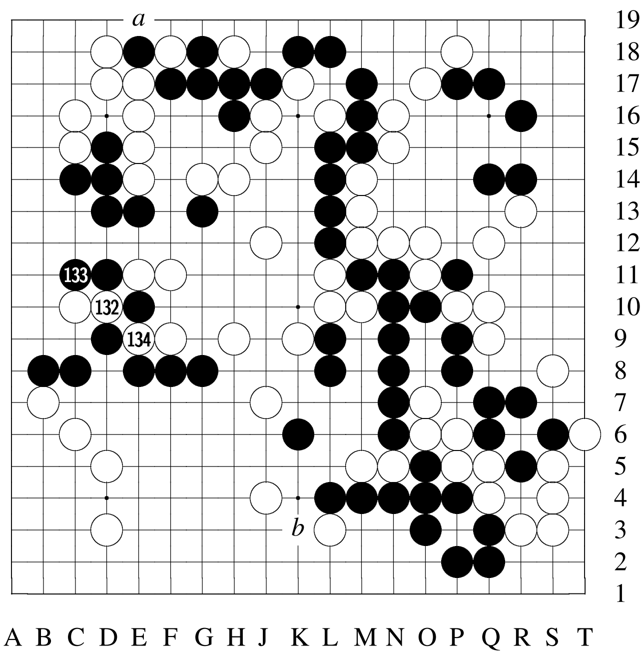


Diagram 33: 132-134

132: W #132 is a bad move.
This move should either capture at [a] at the top, or extend at [b] at the bottom.
If so [either [a] or [b]], W's situation would be much better, and it would be quite a hopeful game for W.
134: W #134 is another bad move. If W is to lose this game, this move should be the losing cause. The reason would be explained later.

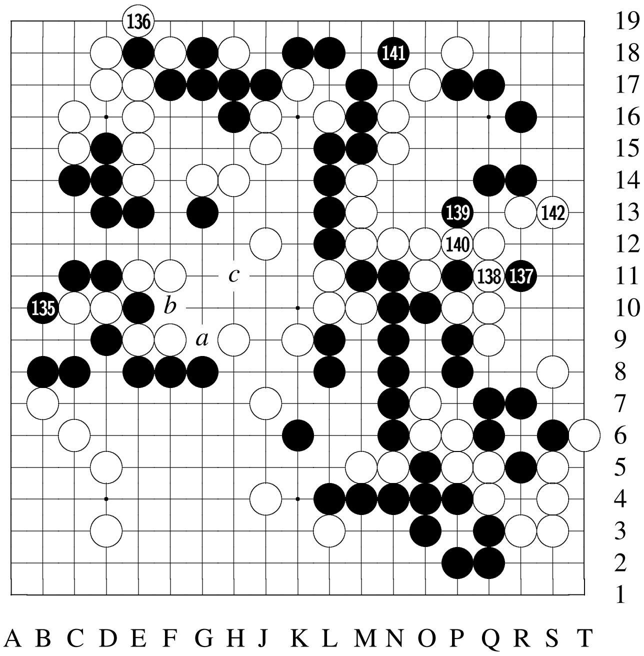
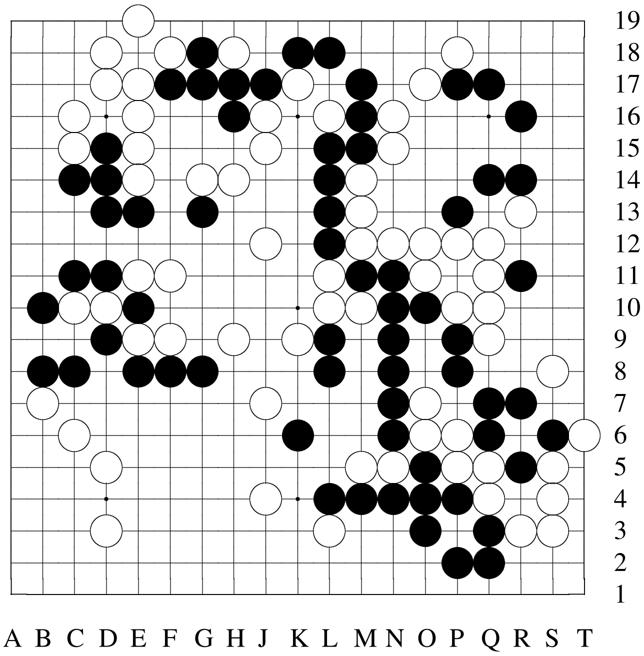
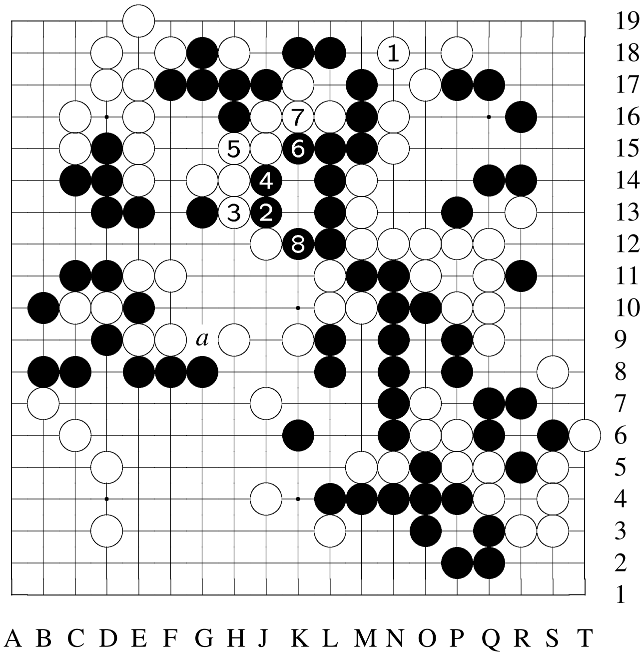


Diagram 34: 135-142

135: Because of W #134's ([D10]) misjudgment, later after B[a]-W[b]-B[c] sequence, the whole W team at the middle would be in danger.
In short, W made his own stones heavy, which is absolutely unnecessary.
141: B's top lives without #141. However, if B doesn't play it, after W gets #141, B would have to live as follows.
[See the reference.]



Variation 27 at move 142 in Diagram 34



Variation 27 (continued): 1-8

reference

[Say B doesn't play [N18]...]
1: [Then W would get it...]
2: Then B would have to make an eye in the following order...
8: [To here, B lives.]
If so, B's attack from [a] [see comments at node 135] would disappear, and such a loss would be painful.

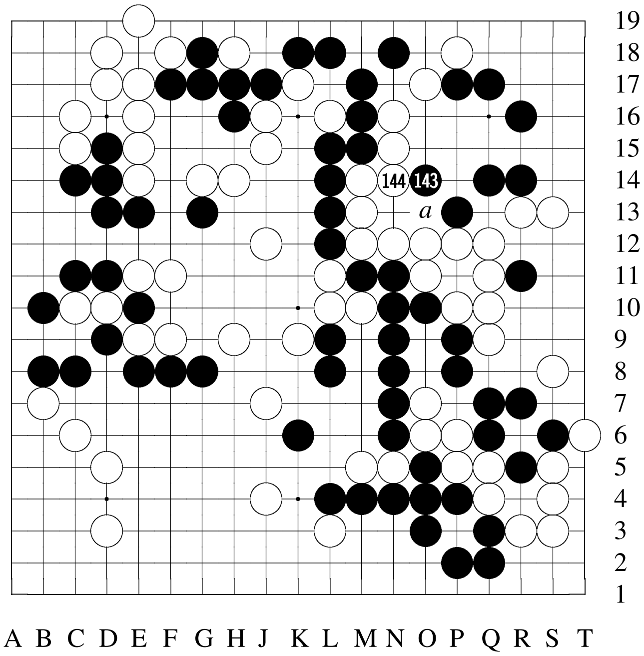


Diagram 35: 143-144

143: B #143 is better not to play now. B [a] was a sente peep, and #143 cost a ko threat. Sakata 9-dan's time was almost used up; this move was to gain some time.

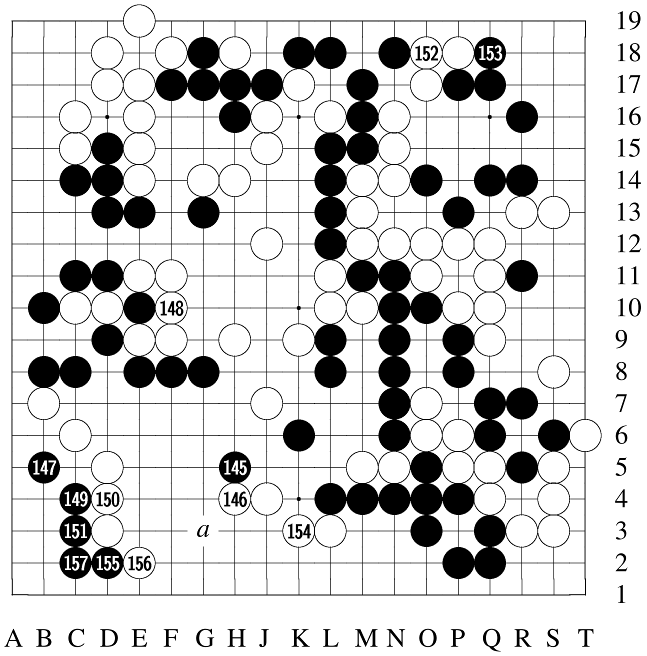


Diagram 36: 145-157

145: B #145 of course can also invade at [a]. B is looking to do someting at W's corner [lower left]; to prepare for that, B needs to cut the connection between the W groups. Therefore, B #145 plays from the top.

147: B #147 excellent move.

If W defends with [B6] —

[See the variation.]

Now the bad result caused by W #134 ([E9]) earlier is clearly shown.

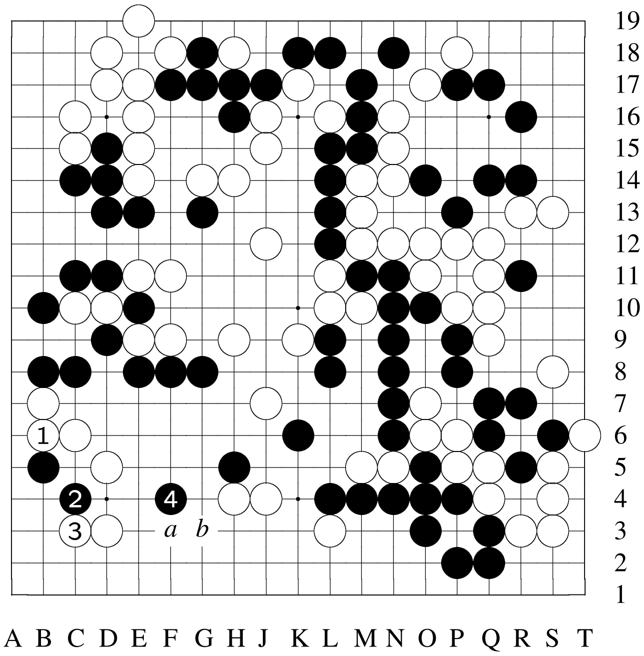
[See the reference.]

148: *As it was shown, the mistake of W #134 brought serious problem for W, and when B #147 was placed in the corner, W #148 actually has to capture a stone here...*

151: *...And B thus gets the chance to play #149 and #151, stealing the territory from W.*

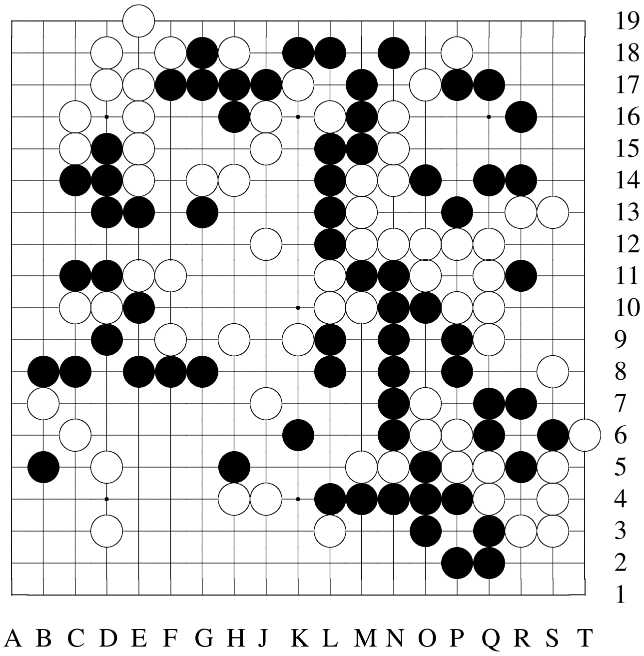
157: After B #155 and #157 hane and connect, B is clear leading on territoy.

W's loss at the corner is serious.

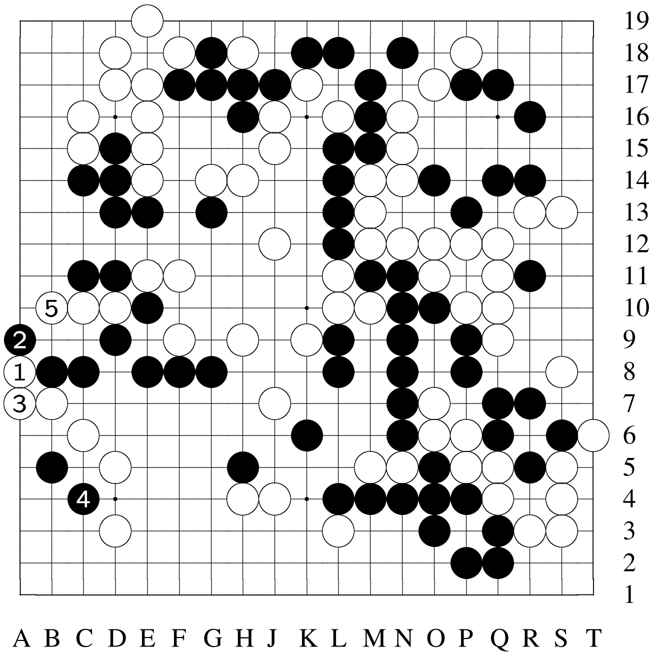


Variation 28
at move 148 in Diagram 36: 1-4

variation
[When B places at [B5]...]
1: If W answers with [B6]...
4: When B keima, W would have no answer. Next if W[a], B[b].



Variation 29
at move 148 in Diagram 36



Variation 29 (continued): 1-5

reference
Suppose there were not the exchange of W[E9] and B[B10]). Then when B [B5]...
3: W can hane and connect first...
4: When B [C4]...
5: W has [B10]. Also, even though B had [C4], it's still not easy for B to live at the corner.

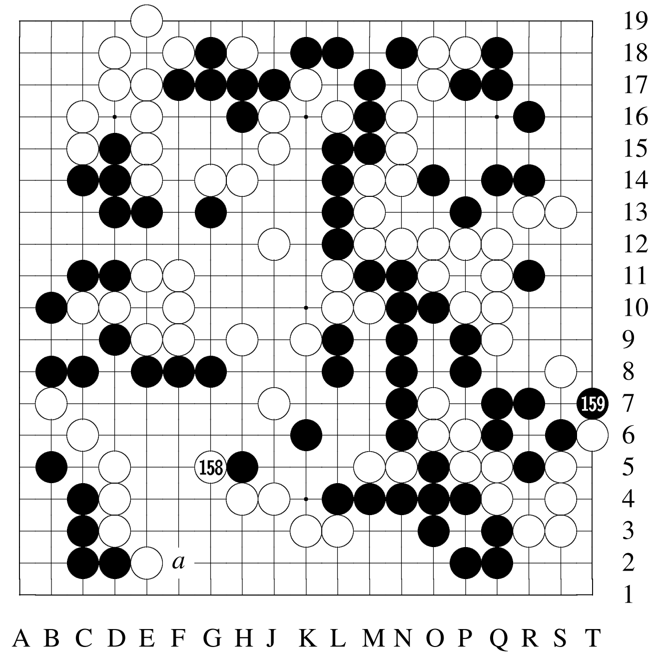


Diagram 37: 158-159

158: W #158 prevents B[a].

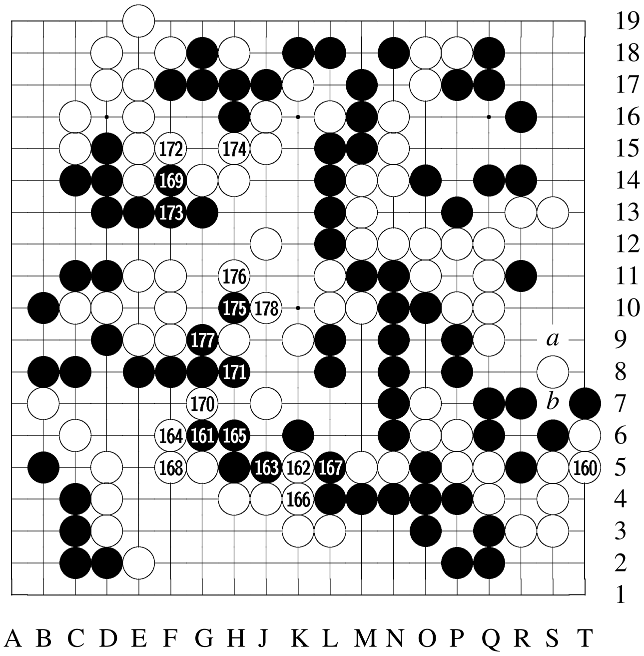
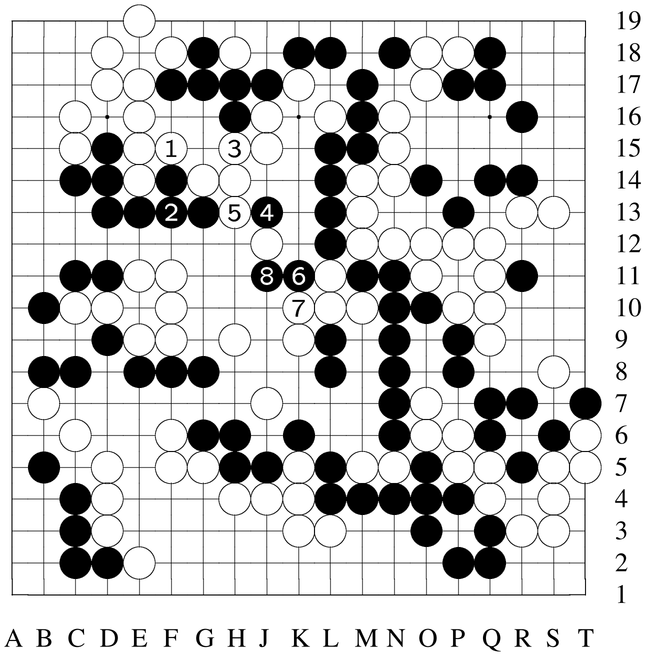


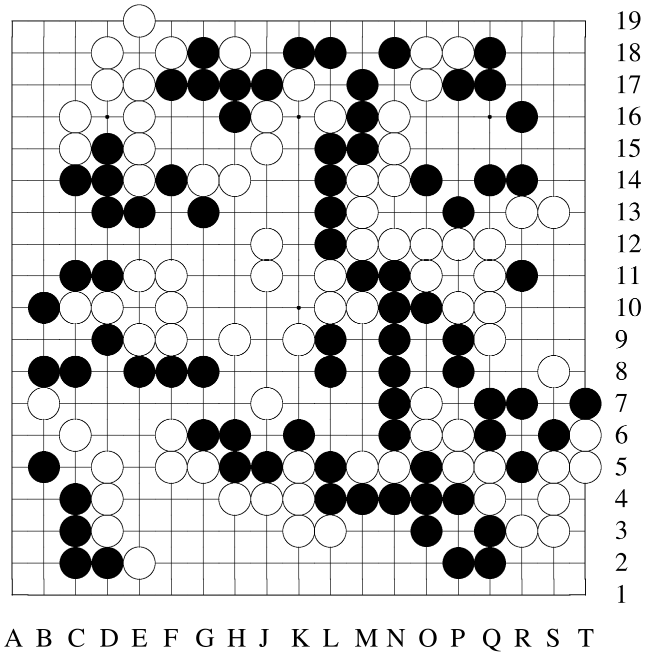
Diagram 38: 160-178

160: After B #159 ([T7]) exchanges with W #160, B now has [a] tesuji. Here B[a] will be more powerful than B[b] simply connecting.
165: These moves follow a natual sequence.
168: Although B's situation is better, the difference is actually small. Overall, it's still a close game.
169: B #169 is a scary move.
Next W #170 —
[See the variation.]
170: W #170 is wrong. This move —
[See the variation.] [See the variation for B's response, #171.]
171: [However,] B #171 to push is a good move.
172: Now W has to play #172 and...
174: [And] #174 to connect.
W stones at the middle suddenly become thin.

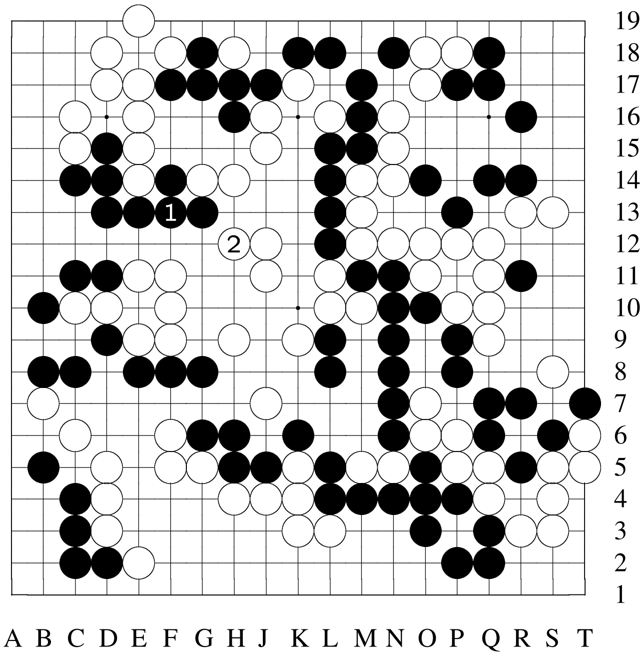


Variation 30
at move 170 in Diagram 38: 1-8

variation (W #170)
[When B [F14] wedges in...]
1: If W answers this way...
3: Although W [H15] connecting is a good move...
4: B has [J13] tesuji...
8: Then [J11] is another tesuji, and W group is not clean.



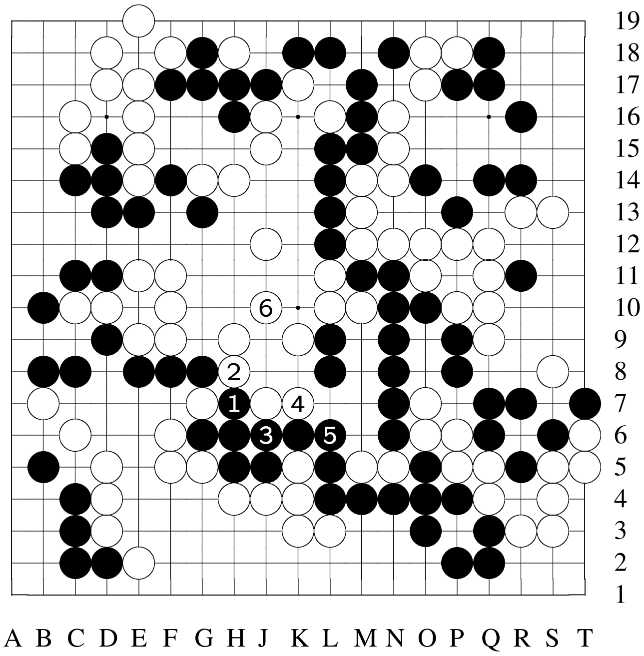
Variation 31
at move 171 in Diagram 38



Variation 31 (continued): 1-2

variation

W [J11] to extend here is the best play.
1: Next if B [F13] to cut the connection of B teams [between upper left and middle] ...
2: W [H12] bend can live at the middle. (Eventually it will be a "bent-four" at the middle, which is an alive shape.)



Variation 32 at move 171 in Diagram 38: 1-6

variation (B #171)

When
W [G7] wedges in...
1: If B [H7] blocks here...
6: To [J10], W easily lives. If so, of course W would be good. However —

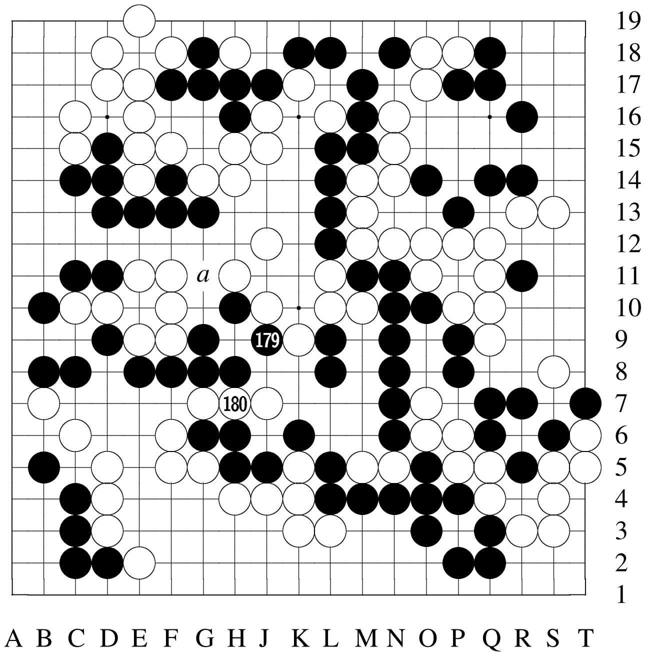


Diagram 39: 179-180

179: After B #179 captures a stone, B[a] next is a tesuji.
If W wants to avoid such a trouble [of B[a]], W could answer a move here. However, although it's still close, W is shorthand already.
180: So W #180 challenges B.

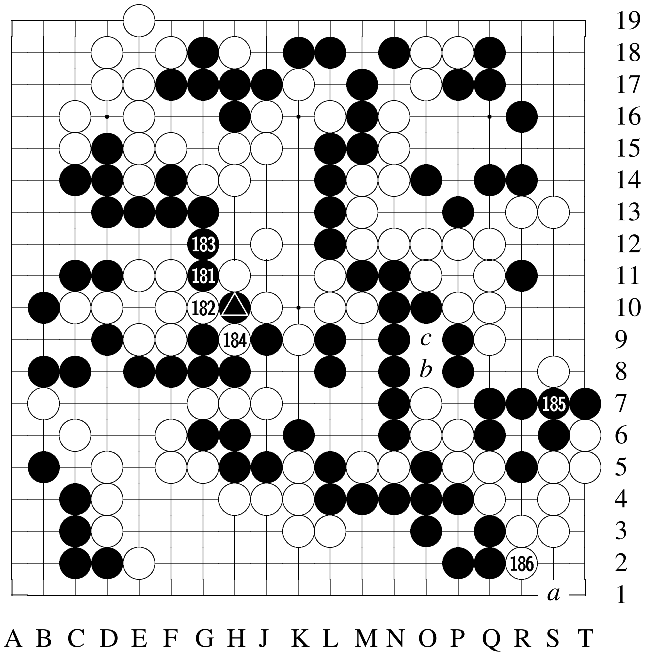
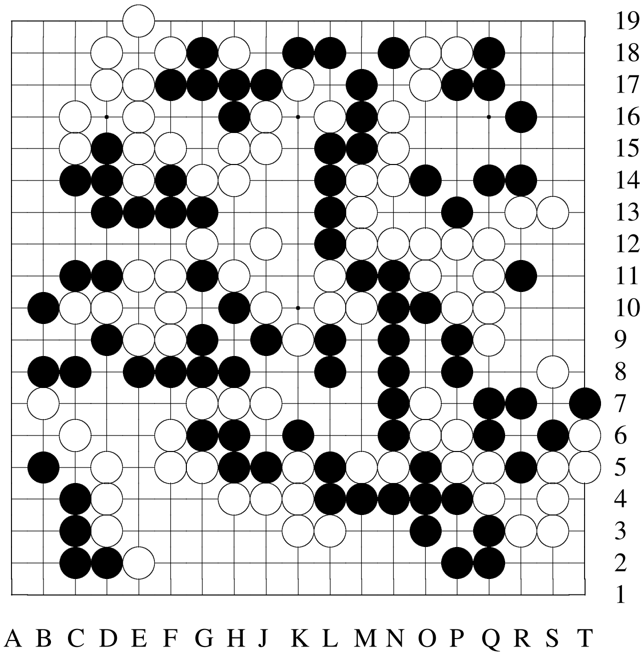


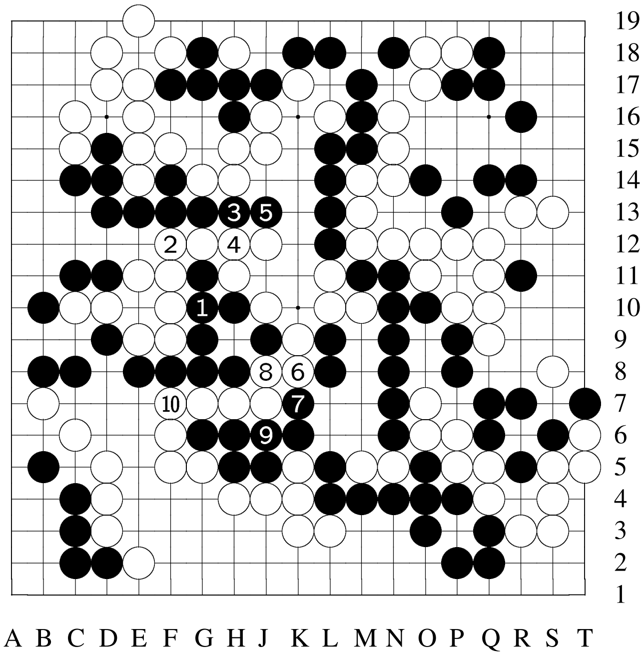
Diagram 40: 181-187

187 at △

182: If W #182 wants to avoid this ko fight —
[See the variation.]
186: W #186 to answer at [a] is better.
The reason is, later W[b] to threat is almost unavoidable. After B[c], this W group would become one liberty shorter. Since W has played #186, this would leave B[a] tesuji to force a seki. From this point of view, W #186 lost a little bit.



Variation 33 at move 183 in Diagram 40



Variation 33 (continued): 1-10

variation
If W plays [G12] to avoid the ko fight...
10: To here, although W connects, W has lost for sure.

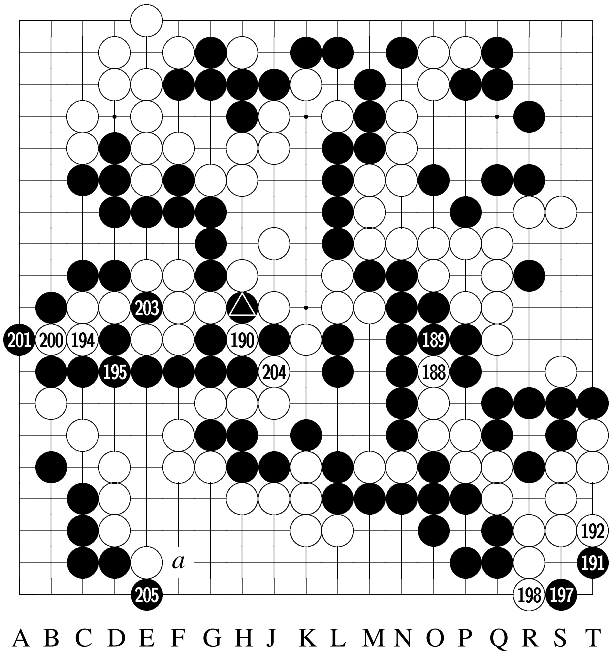


Diagram 41: 188-205

193, 199 at △,

196, 202 at 190

200: W #200 loses points, but since W has no other threats now, #200 has no choice.
As a result, W has run out of ko threats, and B's leading.
203: B is satified with #203 to capture four W stones, but B[a] would have been better.

204: After W #204 ends the ko fight, the outcome once again becomes unclear.

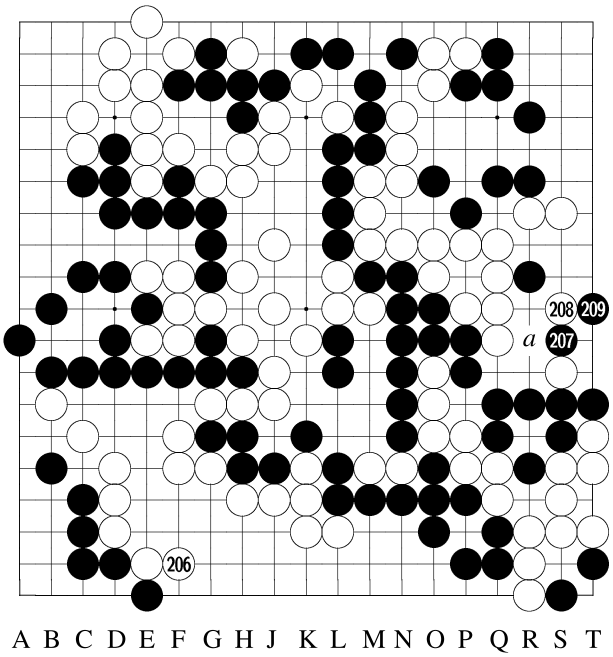


Diagram 42: 206-209

209: B #209 at [a] would have been sente.

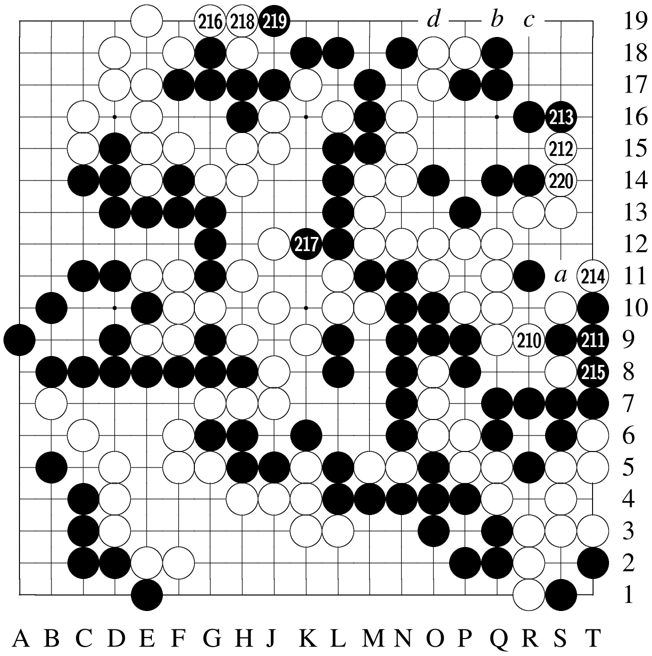


Diagram 43: 210-220

211: B #209 and #211 gain more points locally, but clearly B can't get sente this way.
220: W #220 is better to connect at [a]. W #220 is aiming at [b] hane at the top. When B[c], W[d] could create a ko. However, if B wants to spend a move to prevent a ko there, B's territoy would be not enough...

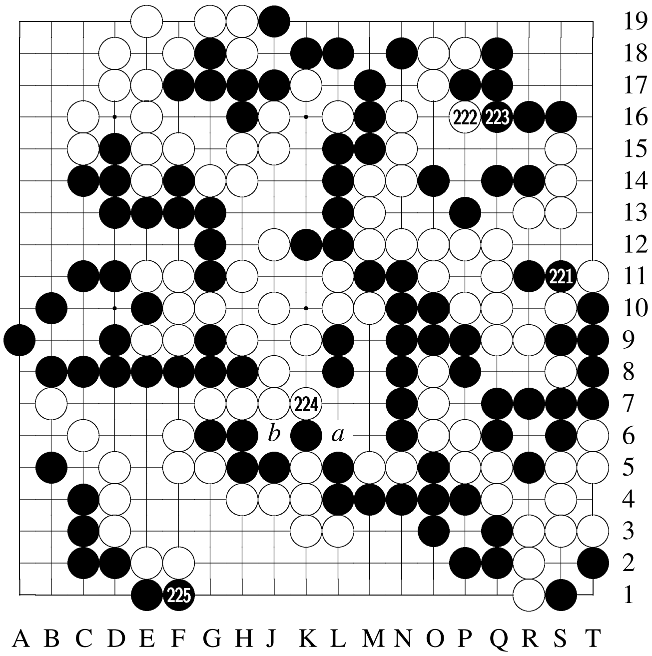


Diagram 44: 221-225

221: Therefore, B #221 challenges W. Now B has gone into byo-yomi period, but B continues to fight with upmost effort.
B #221 is a big move worth nearly 10 points.
225: B #225 should [a] first to exchange with W[b].

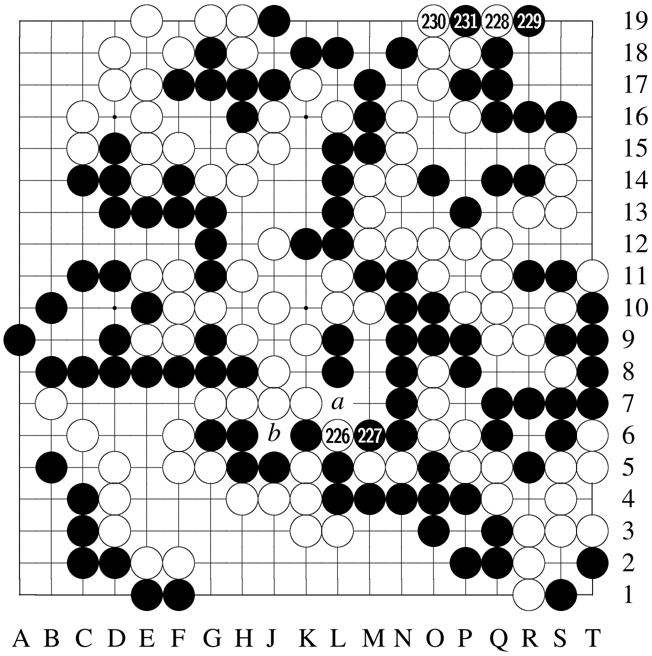


Diagram 45: 226-231

227: B #227 this move to cut at [a] certainly gains more, but W wouldn't immediately answer B[a] with W[b]; instead, W would probably leave here as a ko threat.

Later in the game, a big ko fight will be created at the upper side, forming a situation that one more ko threat from either side would decide the game. Based on this, B #227 did not really lose anything. [It prevented W from getting one more ko threat, that is.]

230: The situation of the game is like a pendulum swinging to and fro. Who will eventually win is still unexpectable.

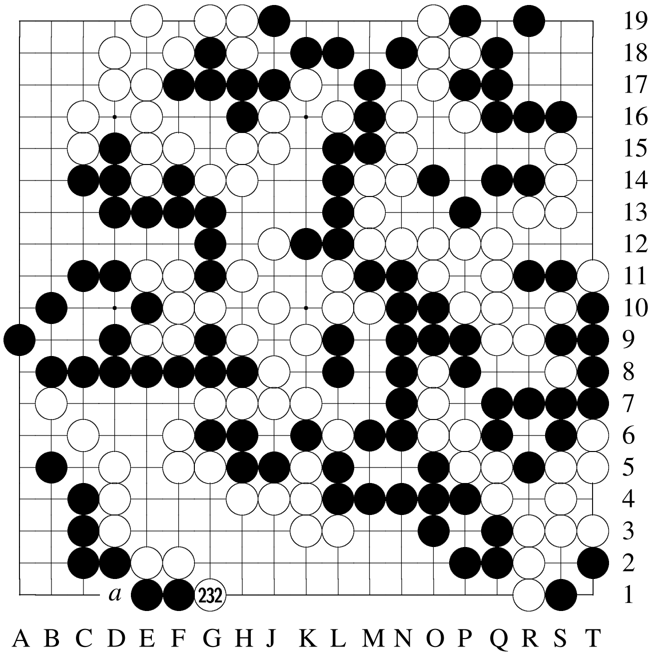
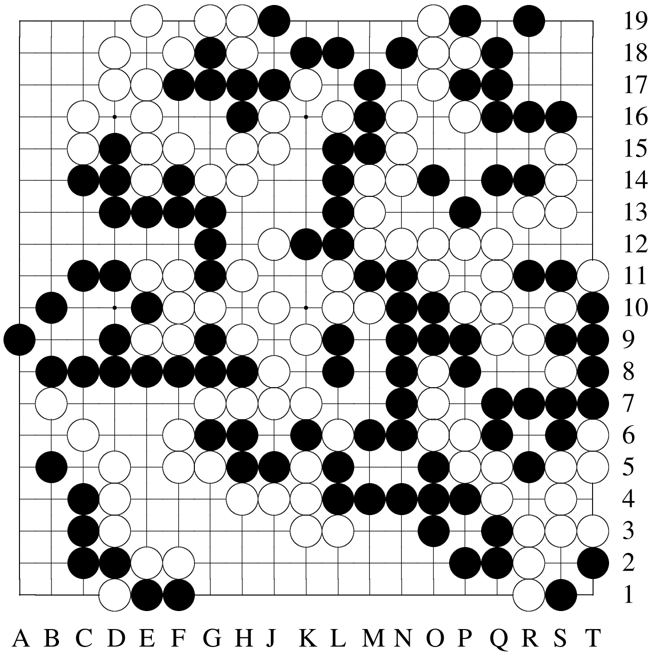
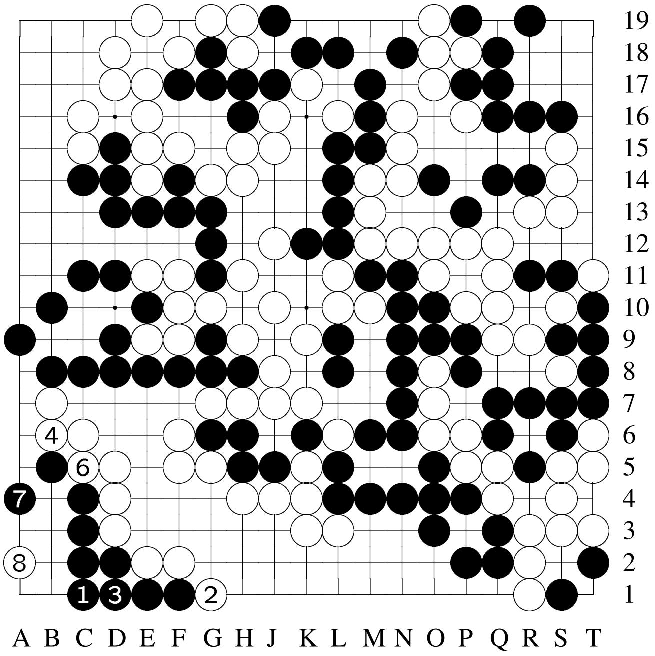


Diagram 46: 232

232: W #232 is better to throw in at [a] first.
[See the reference.]



Variation 34 at move 233 in Diagram 46



Variation 34 (continued): 1-8

reference
[Suppose W throws in here first...]
4: When later W is able to play [B6]...
5: Pass
[Say W tenuki...]
6: Then W would have these endgame tesuji...
8:

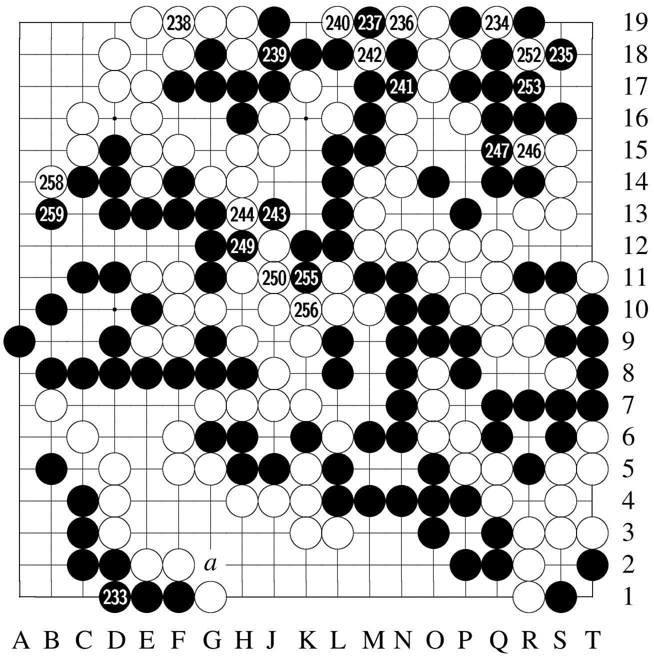


Diagram 47: 233-259

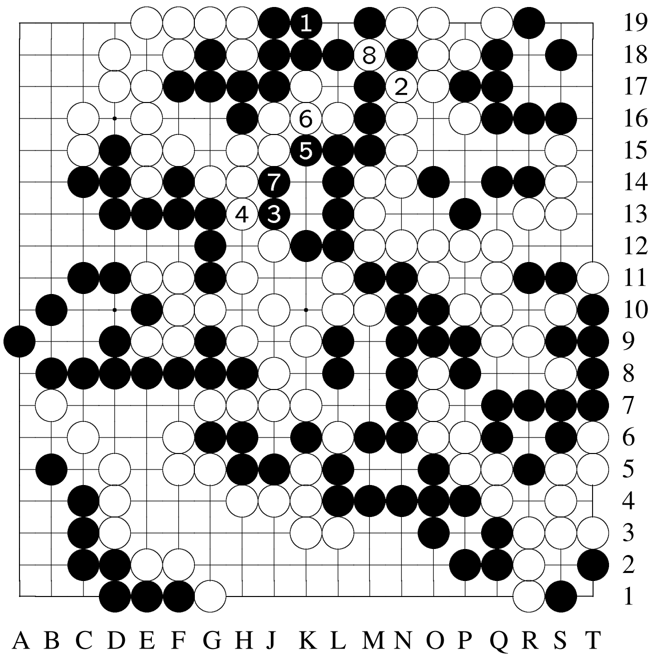
245, 251, 257 at 237,

248, 254 at 242

234: W #234 should connect
at [a] ([G2]). Since W tenuki here ([a]), it later will lead a B cut that stirs up the waves.
238: W #238 should have been omitted. (This way W loses on ko threats; reason will be explained later.)

240: W #240 tesuji. Next move —
[See the variation.]
241: To B, rather than starting a ko fight in the way shown in the previous variation,

it's better to start the ko fight this way, since B gets more threats now.
242: Overall, it's a very light ko to W, while it's directly related to B team's life and death. Under such a situation, B adopts a very tough, "ignorning" attitude throughout the coming ko fights — this would be totally unexpected by W.



Variation 35 at move 241 in Diagram 47: 1-8

variation (B #241)
[When W [L19]...]
1: If B captures...
7: When B makes an eye...
8: W captures to start a ko fight.

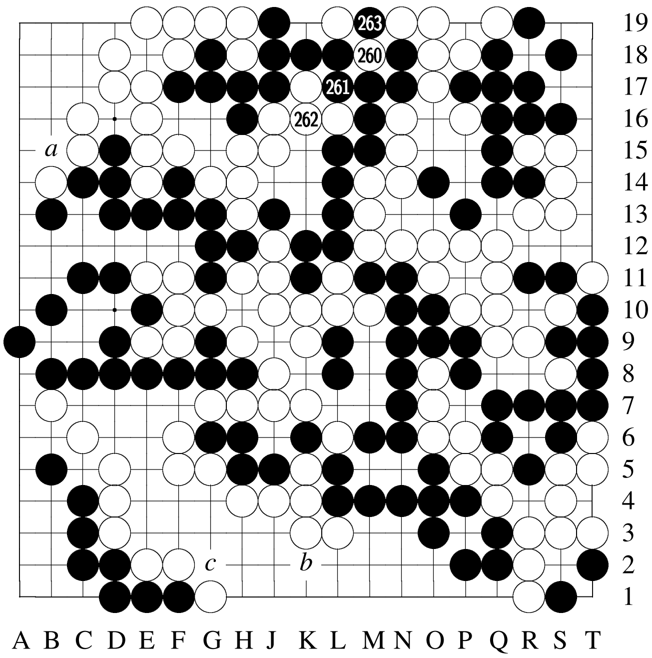


Diagram 48: 260-263

260: Even if W eventually cannot capture this B team, as long as W can get [a] connecting at the upper left and [b] extending at the bottom (which also prevents B[c] cut) two moves, W would win for sure.

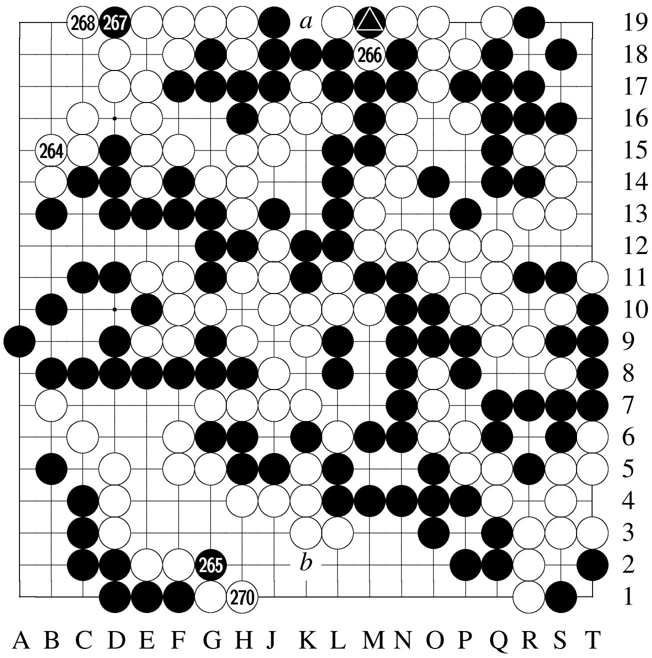


Diagram 49: 264-270

269 at ▲

264: When W #264 connects, W was expecting B to play [a], then W[b] would be enough.
265: Unexpectedly, B cuts to fight! Such a stubborn fight spirit is indeed admirable.

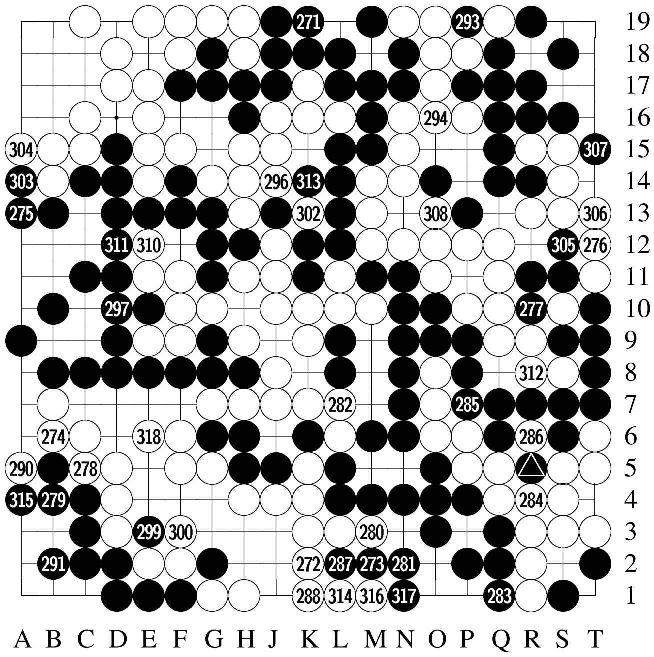


Diagram 50: 271-318

289, 295, 301 at △,

292, 298, 309 at 286

271: B #271 finally finished this heavy ko. Thus B let W get [a], and the outcome of the game is decided.
However, B #271 actually had another chance to struggle, this is, B #271 to extend at [b] instead, continuing the ko fight. Had B chosen this path, what would the result have been? [See the *exciting* variation.]

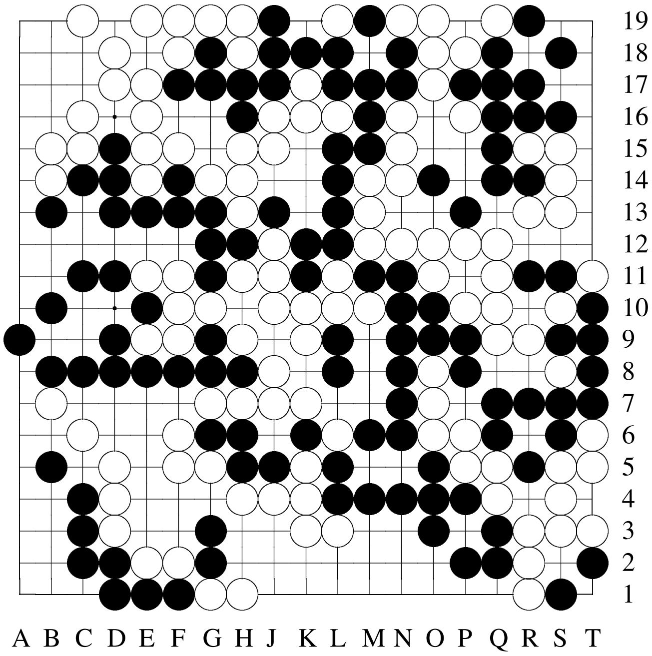
272: [The spectacular variation did not appear in the real game. Now, after W gets #272, the game is decided.]

284: *The ko [M19] was very light to W; almost "worry-free". Therefore, B was already in a huge disadvantage. Yet, B even dared to ignore it [when B played [G2] cut], stubbornly to continue the ko fight. No one would have expected so. Had Sakata 9-dan had more time to ponder, he probably would have found the way shown in the variation to continue this struggle.*

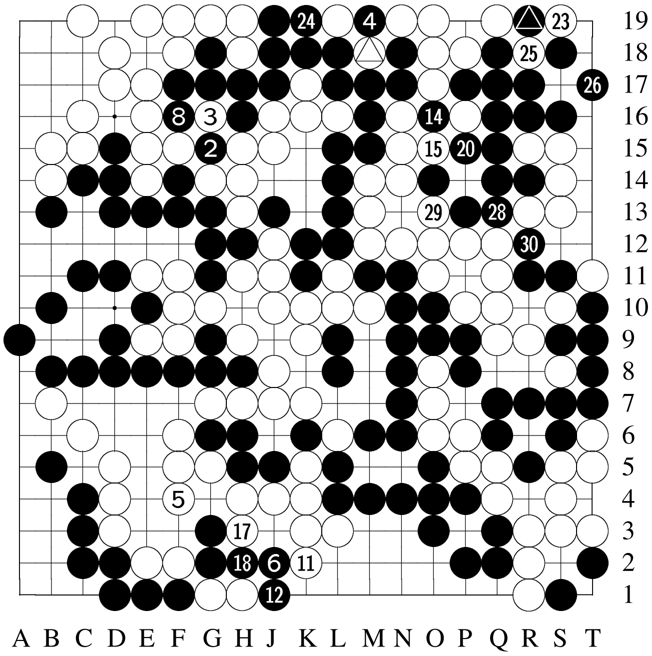
293: *Sakata 9-dan engaged in such a complicated and enormous fight in the last minute [that is, byo-yomi period], and he refused to gave in even an inch. Such a fighting spirit was astonishing. Alas, he could not help the shortage of game time, and this fighting spirit was unable to hold to the end. In short, in a match between two unmatchable top players in the world, the winning chance turned hands throughout the game. This was indeed a rare masterpiece.*

301: *Toward end of the game, a ko fight in which one more ko threat from either side would decide the game appeared. In professional matches, ko threats are normally counted clearly before a ko fight is started. In this game, however, the result of the ko fight was unclear until almost the end; this was extremely rare. Perhaps because of the limit of the game clock, the players were unable to carry out throughout and accurate calculations; this could not have been helped.*

311: *Go Seigen 9-dan often only spent half of the given time in his games. In this game, however, he had only nine minutes left at the end. This also spelled a complicated and difficult game.*



Variation 36 at move 272 in Diagram 50



Variation 36 (continued): 1-30

1 at △,

7, 13, 19 at 1,

9 at 2,

10, 16, 22 at 4,

21 at 14,

27 at ▲

variation
Suppose B extends here [G3] to struggle...
22: To here, W doesn't have any more good threats.
In the process, B had [G15] and [F16] two threats; plus a threat used earlier at [a], there

were three ko threats for B that were led by W #238 [Go to node 238 for reference]. This is why W #238 was said to be not good.
Next —
23: This is the only ko threat left for W...
24: [B goes ahead to finish this heavy ko...]
30: To here, it's a semeai. Although yet another ko fight [P14] is invovled, but this time, it's a favorable ko fight to B. If so, the game would be turned around.

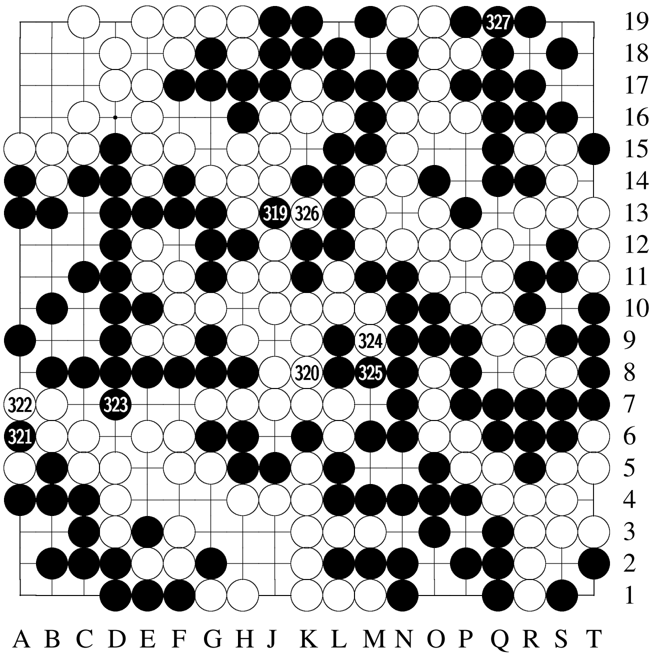


Diagram 51: 319-327

320: *After the war (WWII), Go Seigen and Sakata Eio played many time in major competitions. For example, Go Seigen vs. High Dans series (Sakata Eio was then 7-dan) in 1949 (Wu won by resignation on white); Go Seigen 9-dan vs. Sakata Eio 8-dan 6-game series in 1953 (Even; Wu 1 win, 1 jigo, and 4 losses); Go Seigen 9-dan vs. Sakata Eio 8-dan 10-game series in 1953 (Wu 6 wins, 2 losses); and in 1957 the 1st Japan's Strongest Deciding Matches, 1958 the 2nd Japan's Strongest Deciding Matches, 1959 the 3rd Japan's Strongest Deciding Matches, and 1961 the 1st Meijin Matches, they also matched many time.*
327: Total of 327 moves. W wins by 4 points.
Time given: 10 hours apiece
Time consumed:
Black: 9 hours 59 minutes
White: 9 hours 51 minutes

Chapter 9

Go Seigen-Shimamura

The 1st Japan's Strongest Deciding Matches
Go Seigen vs Shimamura
White: Go Seigen 9d
Black: Shimamura Toshihiro 8d
December 21, 1957
Japan
Komi: 5.5
Result: W+Resign
Time: 10 hours each

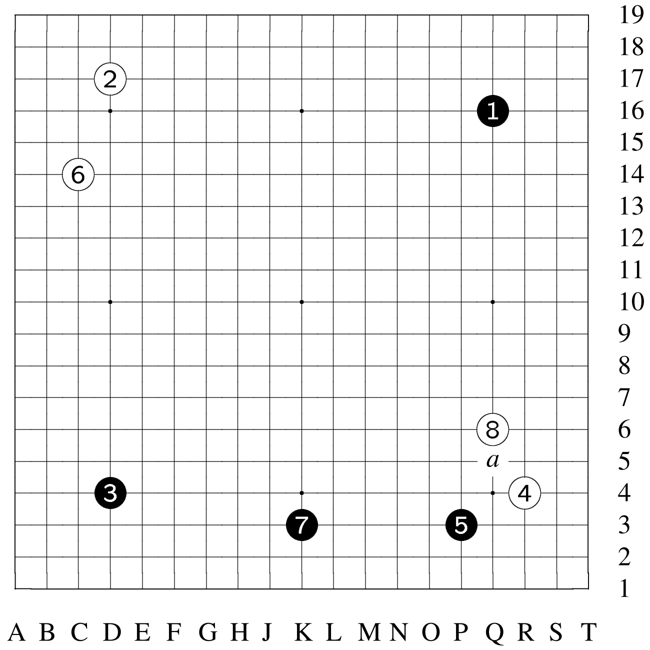


Diagram 1: 1-8

Go Seigen (Wu) vs. Shimamura
(Oza Special Match)

Black: Shimamura Toshihiro, 8d
White: Go Seigen (Wu), 9d
Date: December 21, 1957
Place: Japan

1: *As usual, the winner of the Nihon Keizai Newspaper sponsored Oza title of each year got to play Go Seigen 9-dan for a special match.*
The 3-game title matches of 1956 Oza were played between Shimamura Toshihiro 8-dan and Kansai Ki-in's Handa Dogen 8-dan. Shimamura 8-dan defeated Handa 8-dan two straight, winning the Oza title, and as pre-arranged, he earned the chance to play a special game with Go Seigen 9-dan.
2: *Durning last year's [1956] various games, the most notable player, besides Go Seigen 9-dan, was probably Shimamura 8-dan. This showed his extraordinary strength.*
In the "Hightest Dan" matches, Shimamura 8-dan won the title with a 6-2 score, and he would soon meet the title holder of 1957, Kitani Minoru 9-dan. In the Honinbo league play, although losing to Fujisawa Hosai 9-dan and Kitani Minoru 9-dan, he was still leading overall. Also, with an outstanding record in the preliminary round of "Japan's Strongest Deciding Matches", he had qualified for the semi-final round.
Showing such a tremendous strength in various big matches and keeping a steady record – such players were rare.
3: *Shimamura 8-dan was just in such a good condition when he met Go Seigen 9-dan in this game. Recently, the two had not met, so this was a game that people had looked forward to.*
4: *Three years ago, Shimamura 8-dan had met Go Seigen 9-dan in the Yomiuri Newspaper sponsored "Wu vs Selected 7 or 8 Dan" tournament. Thereafter, Shimamura 8-dan gradually became a star in the go world. This game was the first time since their last meet, and the Shimamura 8-dan of 3 years later had been different.*
5: *B #1 and #3 occupied the two hoshi points at the diagonal corners, as if they were a 2-stone game setup. This is an favorite opening of Shimamura 8-dan.*

6: *Shimamura 8-dan's style was that of "steady" type. No matter how his oppenent tried to irritate him, he treated it calmly. Making steady moves and approaching opponent gradually were his favorite strategies. He was a player of lasting fights.*
In this game, however, B had to give a komi of 5.5 points, the biggest komi among all the games [of that time]. Perhaps because of this, or because this was the first game with Go Seigen 9-dan after a long time and he eagerly tried to show the strength he had accumulated – in short, in this game, he showed a style that was different from his normally steady and cautious approaches; instead, he played aggressively. As a result, however, because of his big misread, he lost a big group when the game was still in the opening period.
7: *From the watchers' point of view, this game was probably over by then. But in reality it was not so simple. The death of a big group didn't necessarily decide the outcome of the whole game. Because of the inspiring struggle by Shimamura 8-dan, the game became less optimistic for W. The violent fights continued, and for a while, it became an unclear game.*
8: *Even though having captured a group of the opponent, it was not the case that one could sleep the rest of the way. One shall see this point in Go Seigen 9-dan's clear and straight commentary.*
One can also learn from this game that to eventually win a game, how much obstacle one has to overcome.
W #8 to play at [a] kosumi would be solid. Which way is better, keima [#8] or kosumi [a], depends on the surrounding situation. This difference resembles the difference between big knight corner enclosure and small knight corner enclosure. W #8 in the game was to look for changes, and it's a move of imagination.

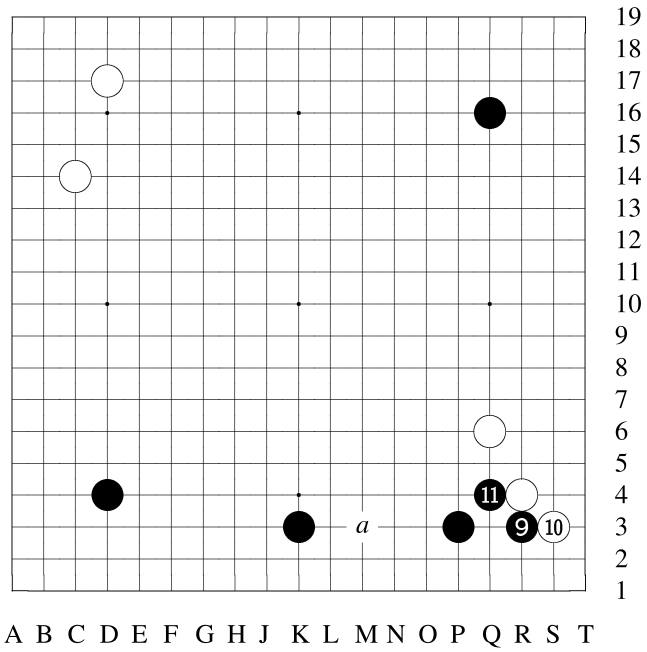
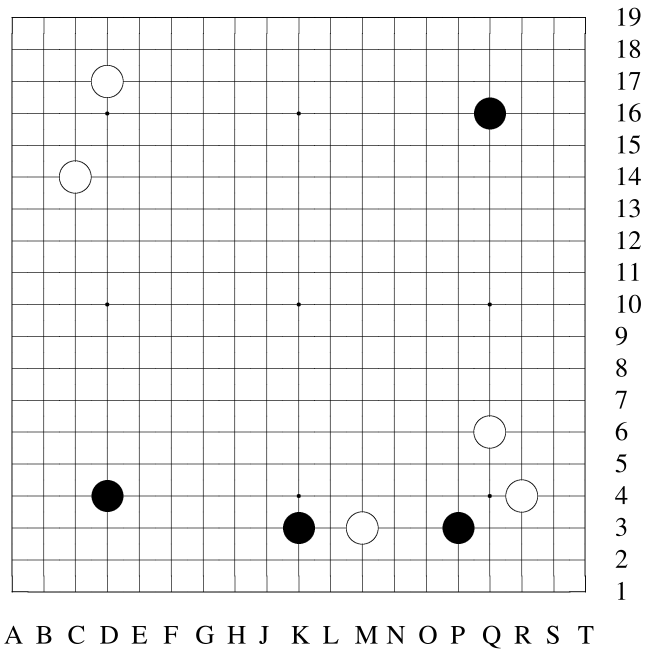
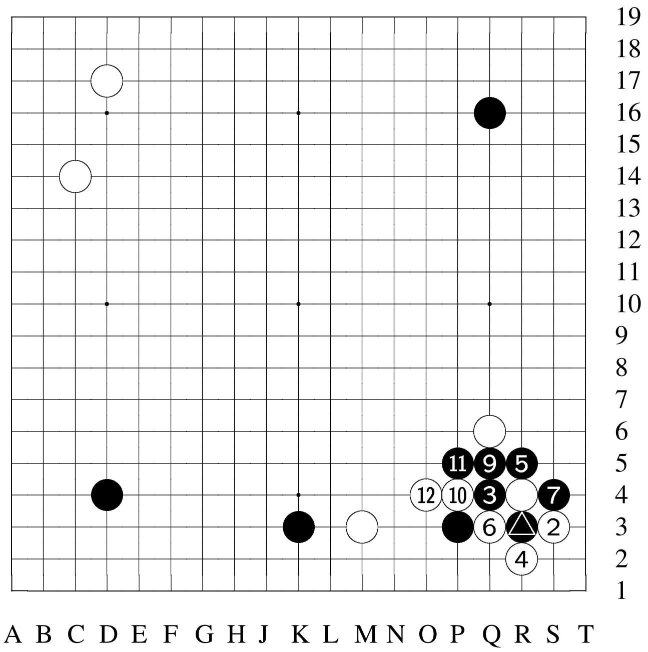


Diagram 2: 9-11

9: B #9 to play here now is good.
If B gets #9 after W has invaded at [a] —
[See the reference.]



Variation 1 at move 10 in Diagram 2



Variation 1 (continued): 1-12

❶ at ▲,

⑧ at ❶

reference
If B tenuki and W gets to invade at [M3]...
1: When B plays [R3] now...
12: To here, B lost locally.

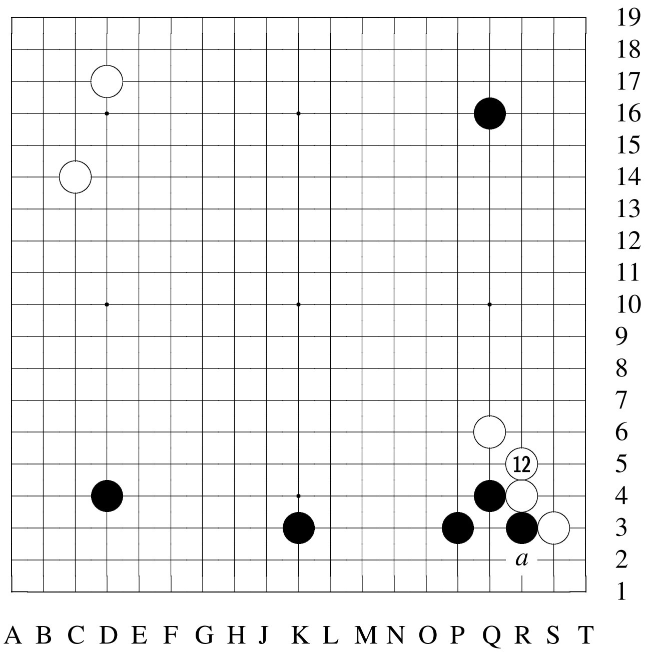
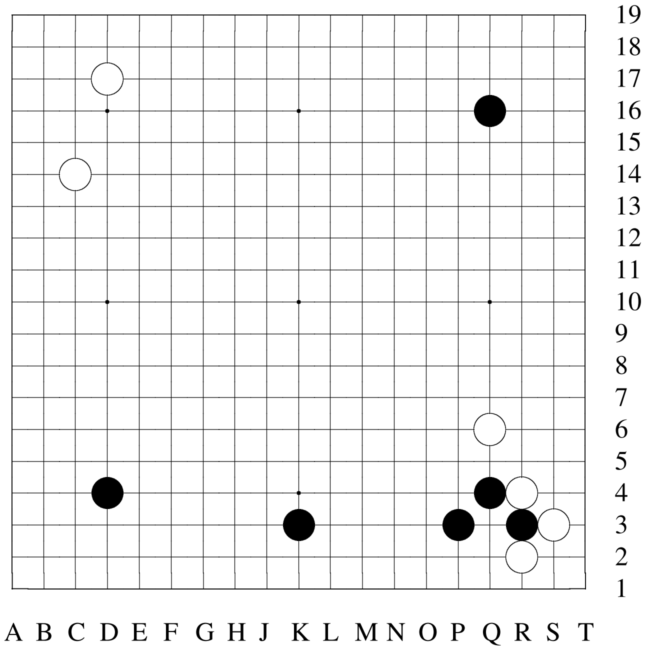
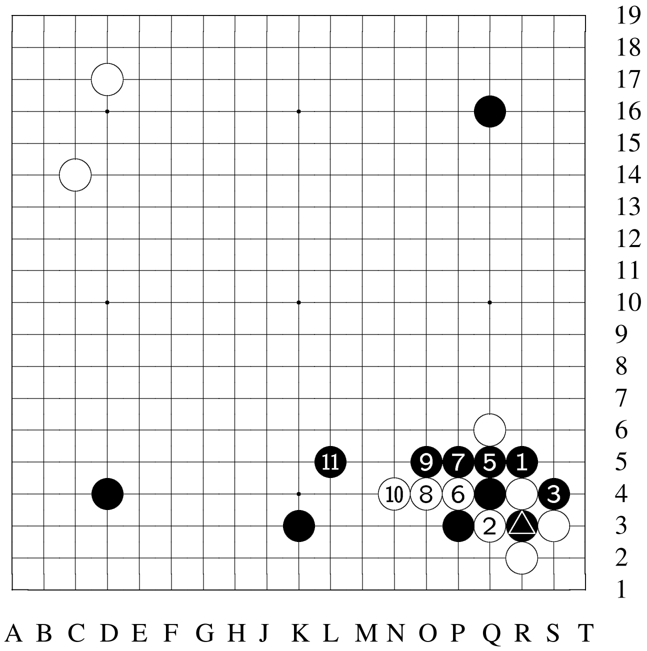


Diagram 3: 12

12: If W #12 this move hane at [a] — [See the variation.] Here, B #11 [Q4] forcing W #12 gained in sente.



Variation 2 at move 13 in Diagram 3



Variation 2 (continued): 1-11

4 at

variation
If W atari at [R2] instead of [R5]...
11: To here, W is sealed inside.

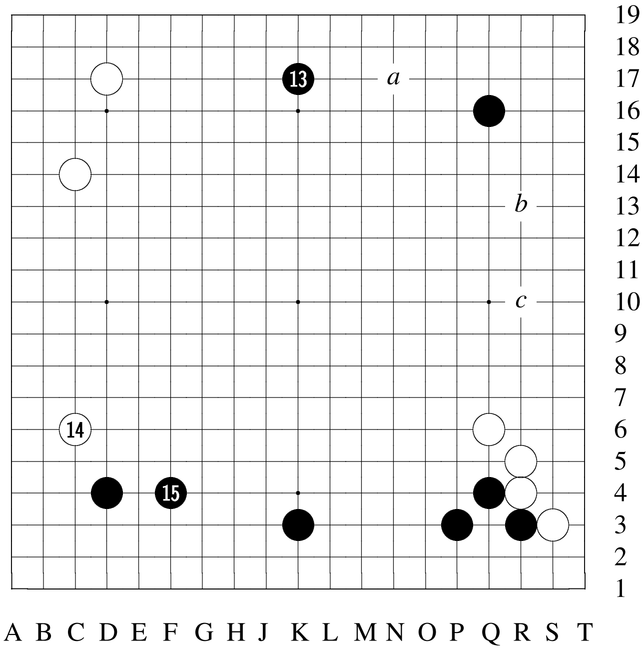


Diagram 4: 13-15

13: B #13 is an excellent fuseki point. *Amateur players like to extend to [a] or [b], but the real good points are to extend to the point beneath the star point on the side.*
#13 or [c] are such points, and B could have chosen either one. But since #13 would be a good extension point for W too, so B choosing #13 is better than [c].

14: When W #14 approaches the corner...

15: Since B has had an extension at the bottom, #15 forms a nice shape.

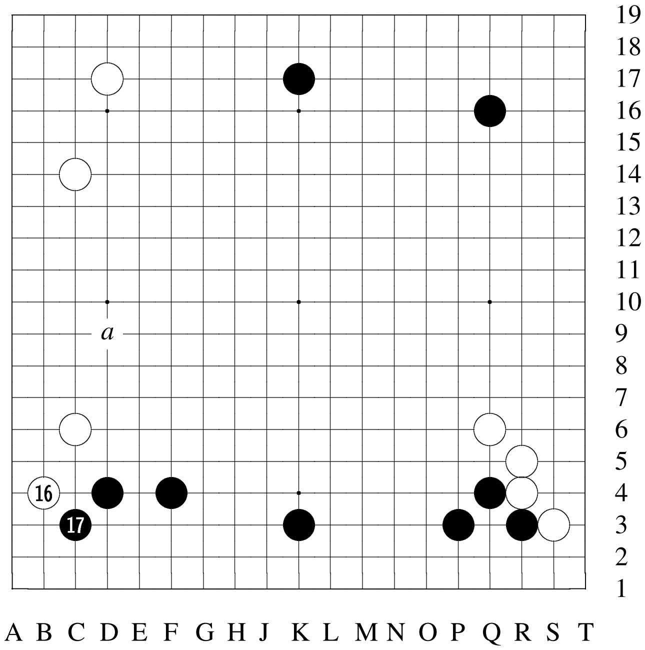


Diagram 5: 16-17

16: W #16 could also play [a].

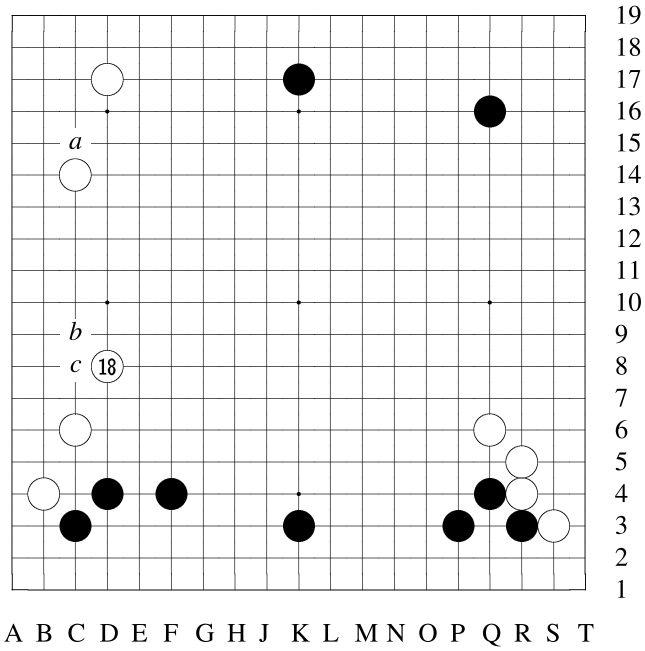


Diagram 6: 18

18: W #18 is just the right distance from the big knight corner enclosure at the top. Had it been a small knight corner enclosure at the top ([C14] at [a]), #18 playing at [b] would be the right position.

No matter what, after W #16 and B #17 exchange ([B4]-[C3]), W could not tenuki here. Without W #18 or W[b], B[c] would be severe.

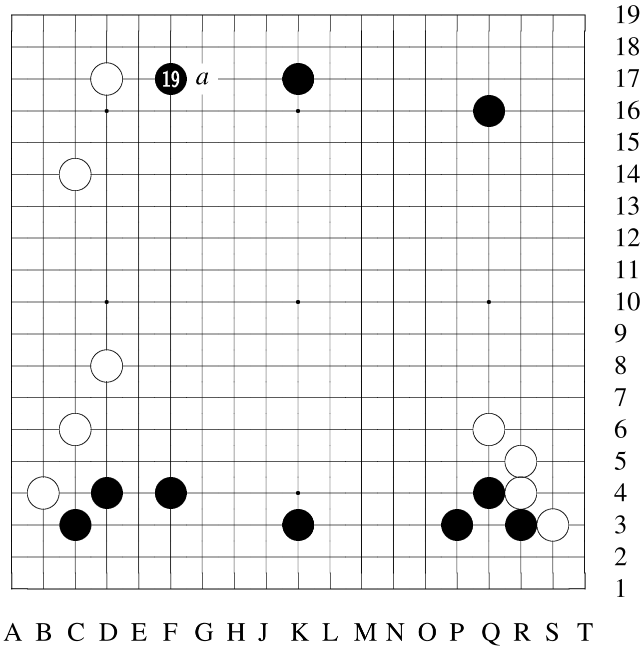


Diagram 7: 19

19: B #19 to play at [a] would be a passive approach. S-ince B has the burden of 5.5 komi, #19 chooses the biggest extension.
[Also,] when the opponen-
t is a big knight enclosure, to approach to the biggest extend like this is aggressive and positive.

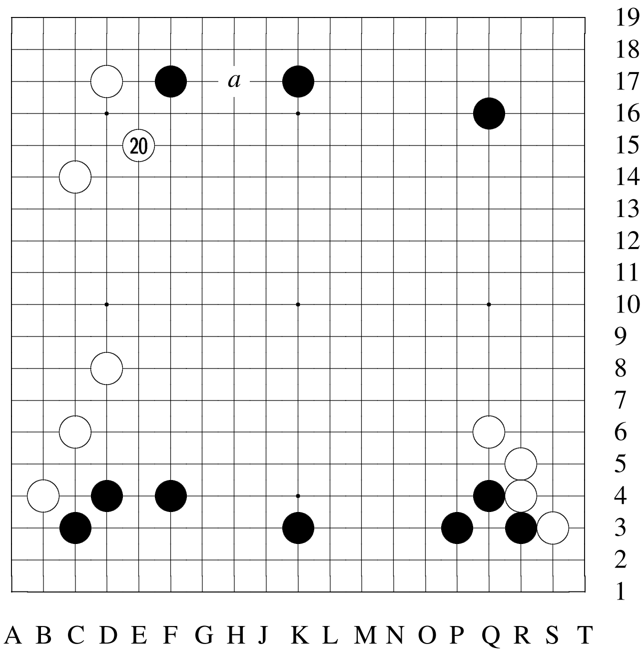


Diagram 8: 20

20: W #20's purpose it to expand the moyo at the left side, and at the same time aiming at [a] invasion.

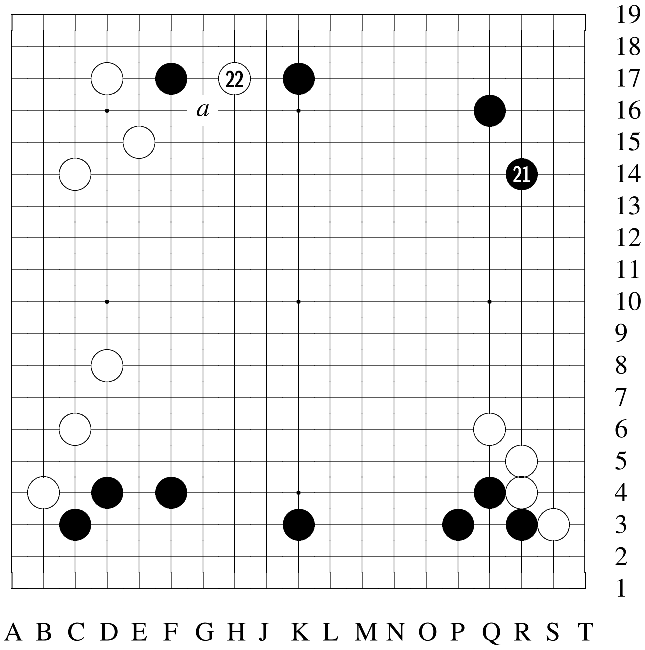
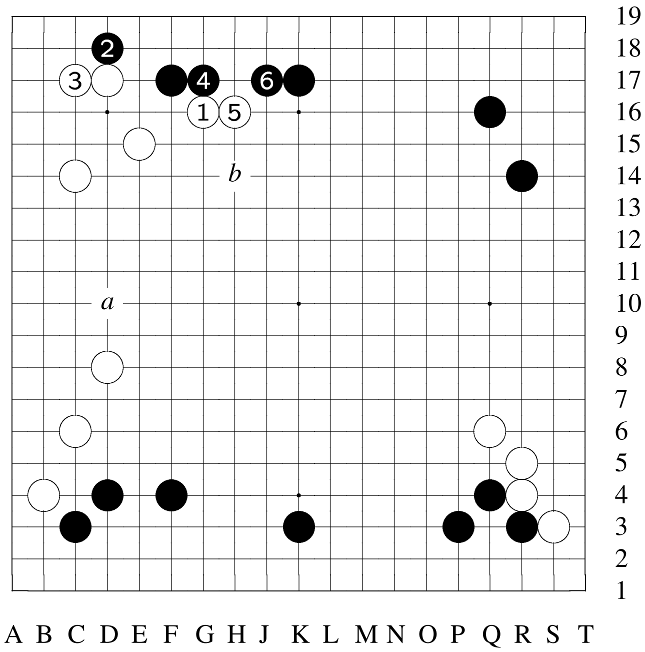


Diagram 9: 21-22

21: Although B #21 to defend at [a] would be solid, but W would get #21 [R14] next, and it would be an easy and smooth opening for W. B #21 as played is an aggressive and fast-paced opening move.
Next (W #22) — [See the variation.]
22: W #22 invades as orginally planned. To start a fight here is what W should do.



Variation 3 at move 22 in Diagram 9: 1-6

variation (W #22)
[When B #21 [R14] shimari (corner enclosure)...]
1: W could choose [G16] strategy.
6: To here, W has expanded the moyo on the left side. However, in this picture, B would have either [a] invasion or [b] to observe W's reaction. If W is just a little bit careless here, the result could turn out to be that B gets territory while W's moyo gets damaged. Therefore, W [G16] is not the best strategy.

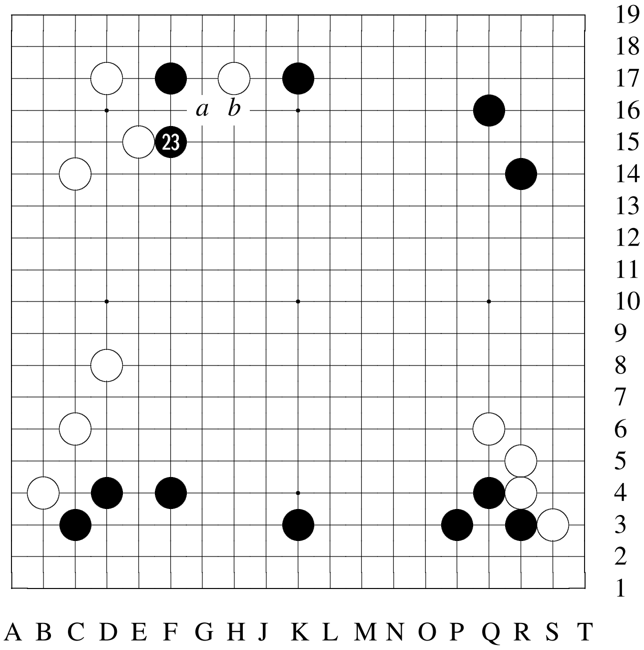


Diagram 10: 23

23: B #23 certainly. B[a] would be mediocre — when W[b], B would be no good.

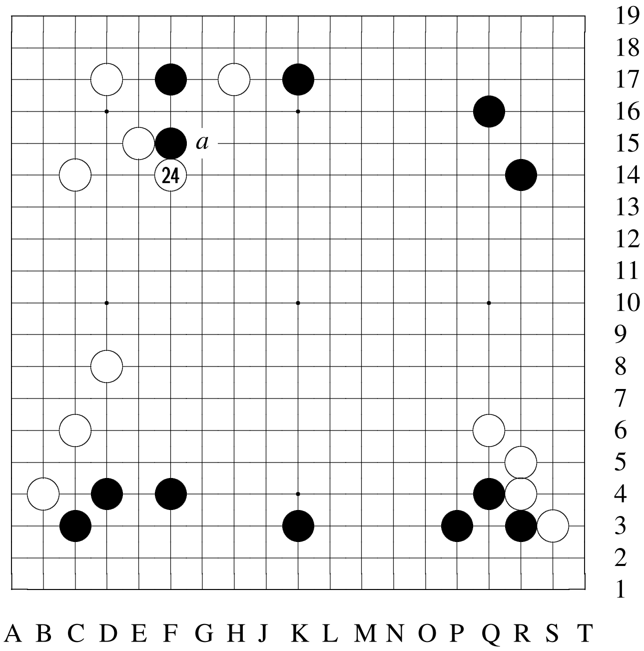
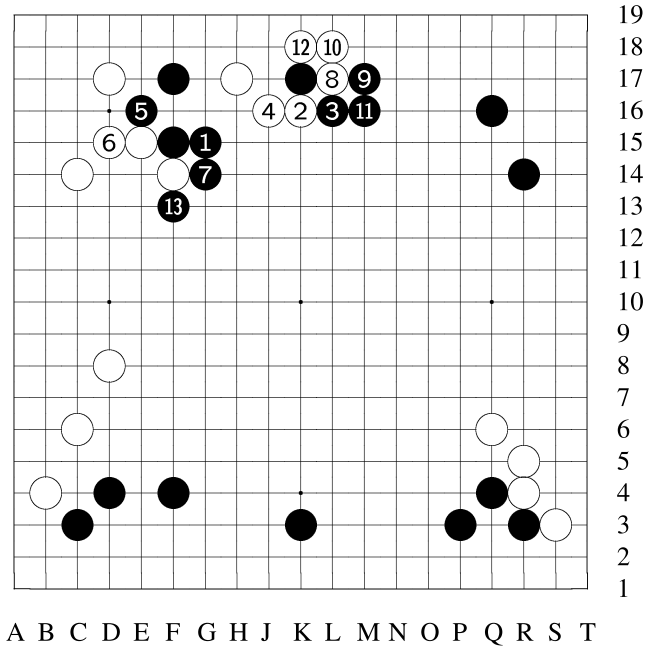


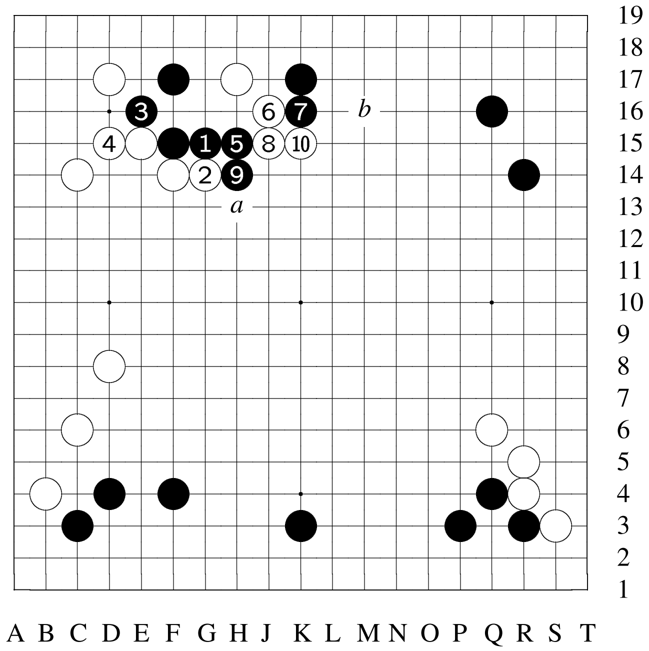
Diagram 11: 24

24: W #24 is also the only move.
If B next (#25) extends at [a] —
[The variations show variations for B's next move.]



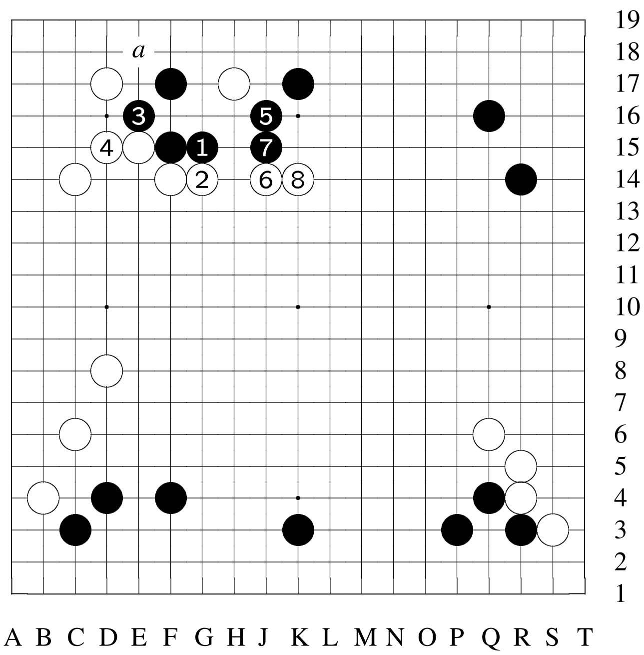
Variation 4 at move 25 in Diagram 11: 1-13

variation 1 (B #25)
[When W [F14] hane ...]
1: If B extends...
7: If this B move [G14] connects at [L17], W [G14] would be severe, so B has to bend here [G14].
13: To here, W is not bad.



Variation 5 at move 25 in Diagram 11: 1-10

variation 2 (B #25)
[W [F14] hane...]
1: Again if B [G15] extends...
2: W could also choose to press here...
6: W [J16] kosumi to get out...
10: To here, [a] and [b] are miai moves for W, and W's fighting shape is not bad either.



Variation 6 at move 25 in Diagram 11: 1-8

variation 3 (B #25)
[Again, after W [F14] hane...]
5: If B chooses [J16] to capture one W stone...
8: To here, W gets a big moyo on the left side, and later W[a] is sente endgame move.

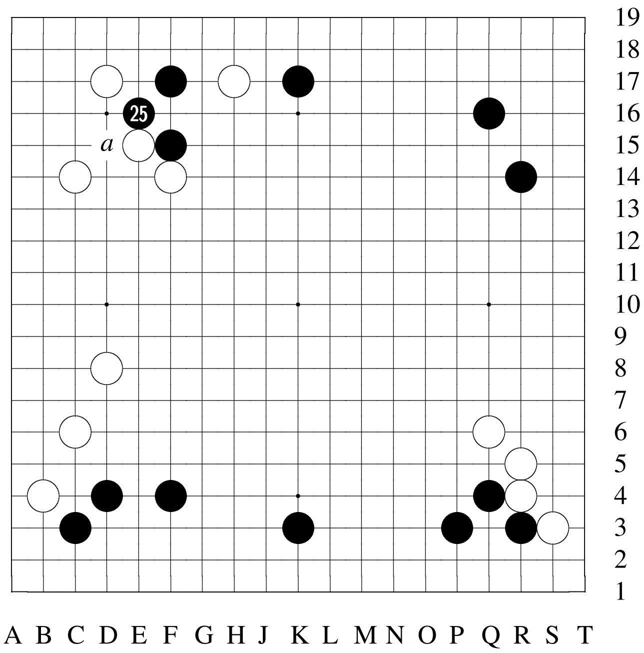
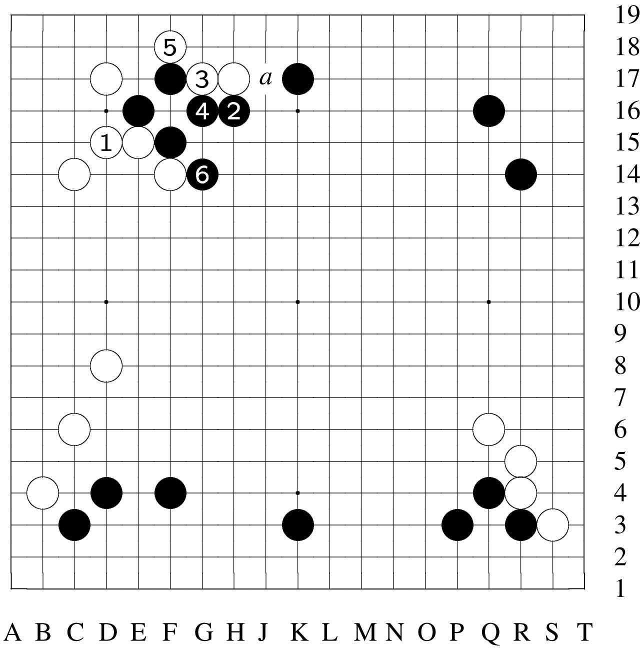


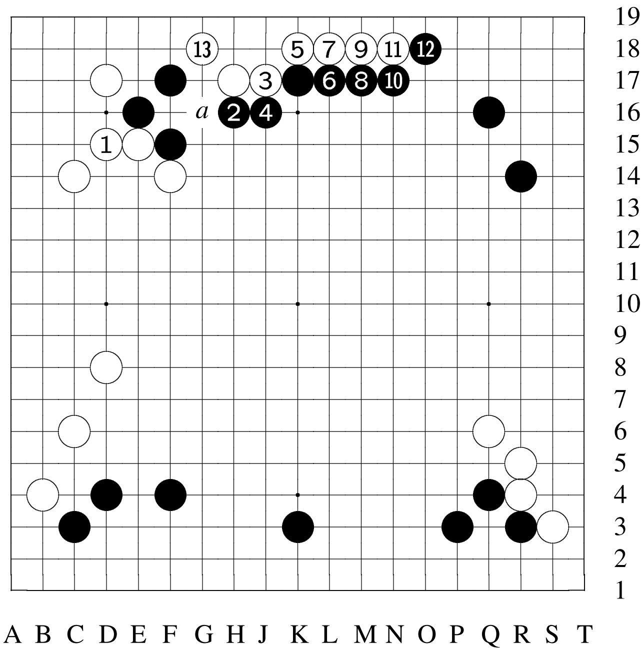
Diagram 12: 25

25: [As shown,] B would not be satisfied with the variations after [G15] extension, so #25 hane here first.
Next if W plays [a]
—
[The
variations show this variation.]



Variation 7 at move 26 in Diagram 12: 1-6

variation 1 (W #26)
[When B [E16] hane...]
1:
If W draws back...
3: Next if W seeks connection...
6: B would hane. In this shape, B[a] would be sente, so B is thick. If so, B would get a wide moyo, and W is no good. W [G17] needs to be reconsidered.



Variation 8 at move 26 in Diagram 12: 1-13

variation 2 (W #26)
[Again...]
3: In this variation, W chooses [J17].
13: To here, W shape is better than the one shown in variation 1. In this picture, W later has [a] hane.
In the game, however, W adopted a different variation.

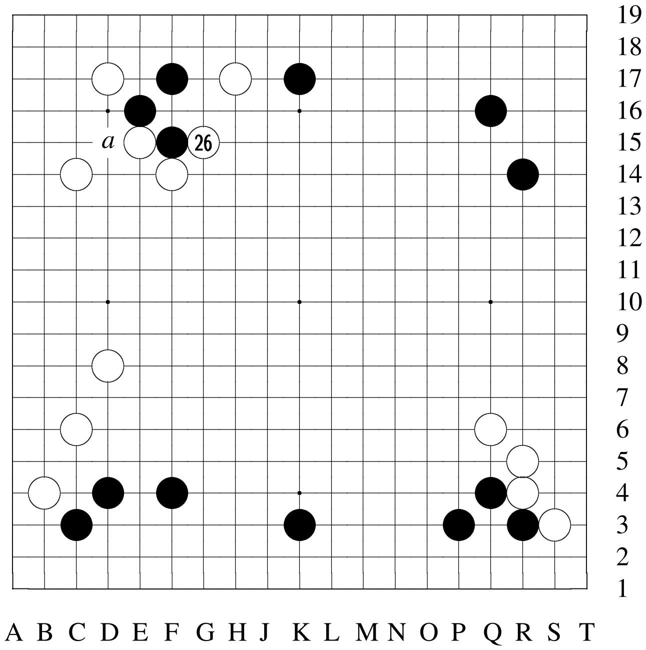


Diagram 13: 26

26: Which is better, #26 hane atari or [a] drawing back? W indeed hesitated at that moment. Then, seeing B #25 [E16] hane, W decided to go for the stronger move at #26.

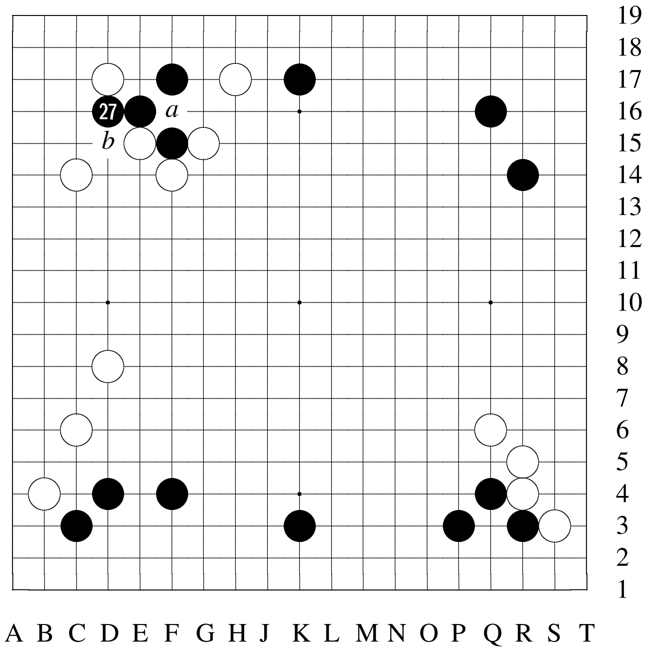


Diagram 14: 27

27: After W hane atari, B #27 is the only move. Simply looking at the shape, B cannot connect at [a].
If B[a] connects, W would of course play [b].

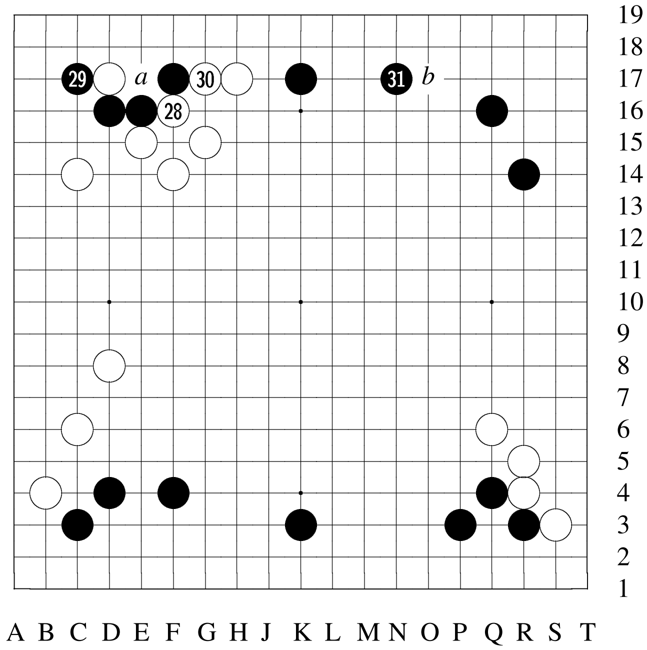
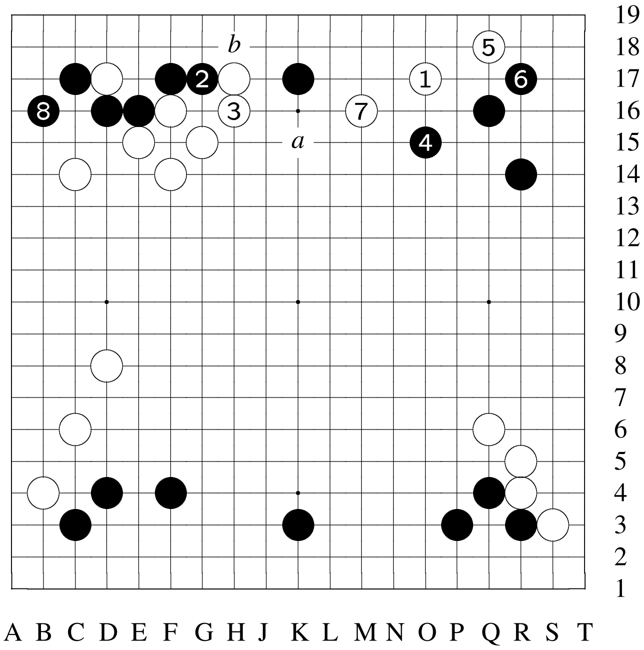


Diagram 15: 28-31

29: These two moves are certainly the consequence of W #26 [G15]. Although W lost the benefit at the corner, the shape after capturing a stone [ponnuki] is very thick, and there are still ways to invade the corner. Based on this, W chose #26 earlier.
Next (W #30) — [See the variation.]
30: W #30 is the correct move, and it's a key point that should not be ignored.
31: B #31 is also the only move.
B[a] would be allowing W to gain in sente, and after W[b] next, B is disadvantageous.



Variation 9 at move 30 in Diagram 15: 1-8

variation (W #30)
[After B [C17]...]
1: If W approaches the corner now...
2: B would push immediately.
7: These are certainly the consequent moves.
8: Then B would get [B16] kosumi, gainning big at the corner (about 20 points).
Later, even if W[a] to get the outside, but after B[a] sente endgame move, there isn't much left for W at the top.

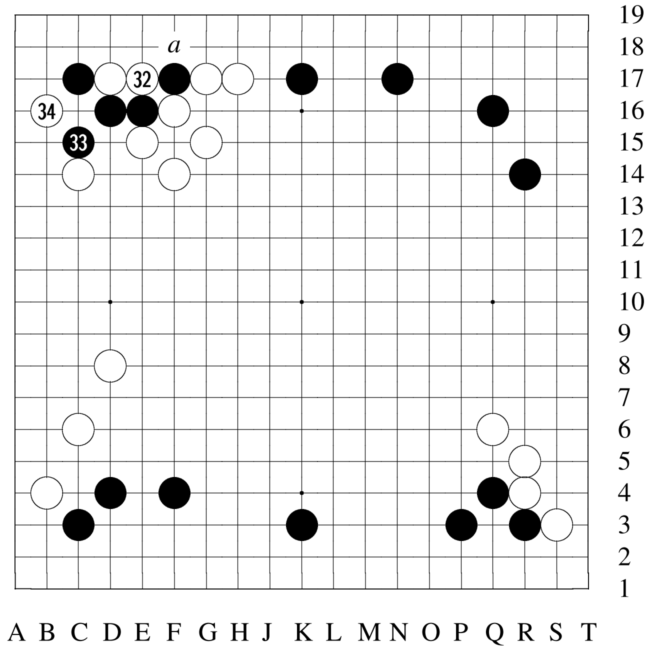
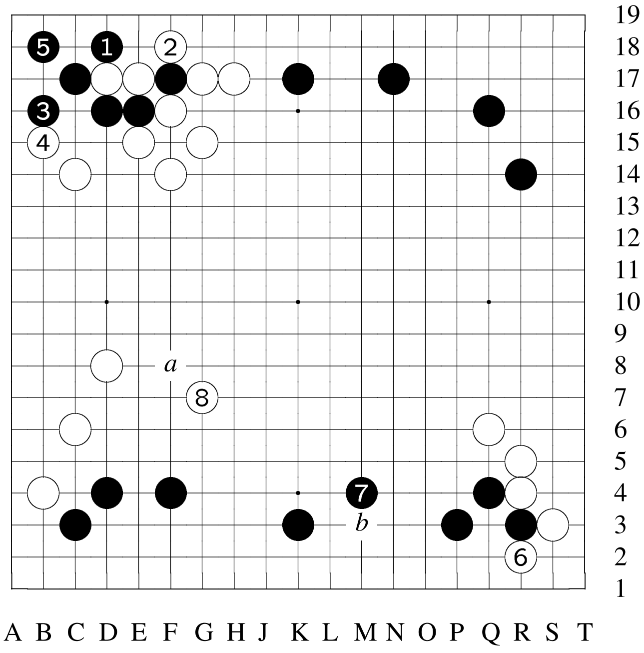


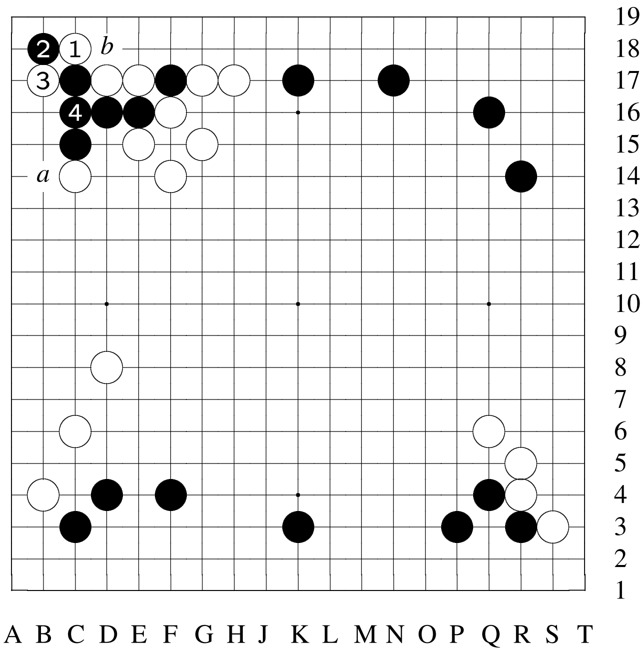
Diagram 16: 32-34

32: Since W got [G17], #32 [E17] has become valid. This move is extremely big.
Next B #33 was too greedy.
[See the variation for B #33 first.]
33: *B #33 played here, however, aiming at [a] next.*
[See the variation for W's response.]
34: *W #34 is a severe move! Shimamura 8-dan later said, when he calculated the variations here, he missed this move.*
[See the variation for B's answer.]



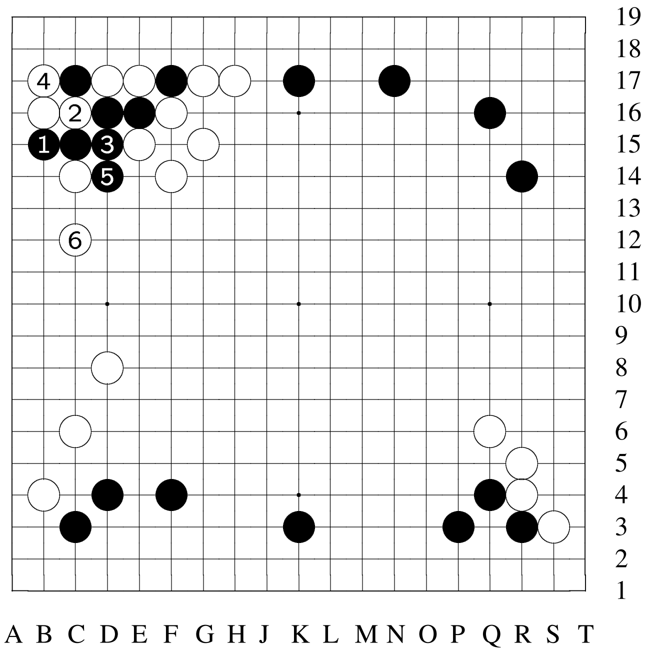
Variation 10 at move 33 in Diagram 16: 1-8

variation (B #33)
[When W [E17]...]
1: B atari...
5: To here B lives the corner. And this is all B can do.
6: Then W turns to the lower right corner.
8: To here, this was what W planned. In the process, if B [M4] played at [a] to reduce W's moy-o, W would play [b] to invade.



Variation 11 at move 34 in Diagram 16: 1-4

variation (W #34)
[When B [C15]...]
1: If W hane...
2: B would hane too.
4: To here, [a] and [b] are miai moves for B. This was B's purpose for [C15] move.
However —



Variation 12 at move 35 in Diagram 16: 1-6

variation (B #35)
[When W [B16]...]
1: If B [B15] sagar-i...
6: To here, even if B escapes, it would not be good.

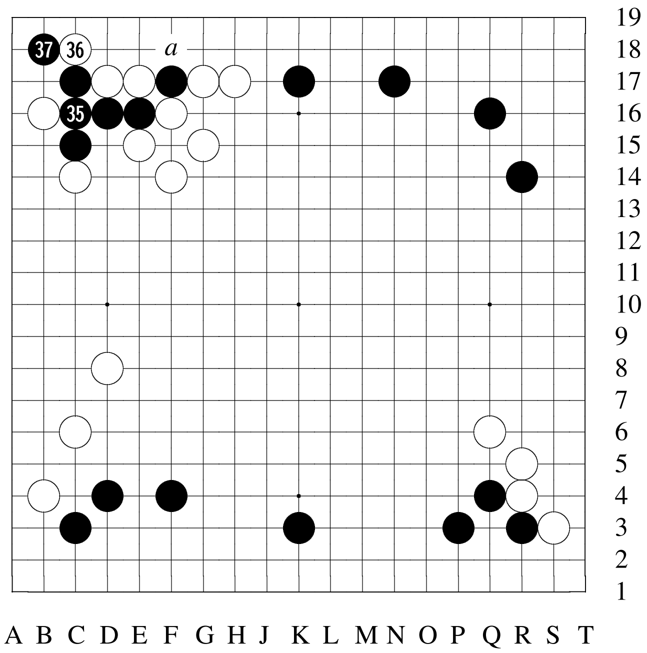
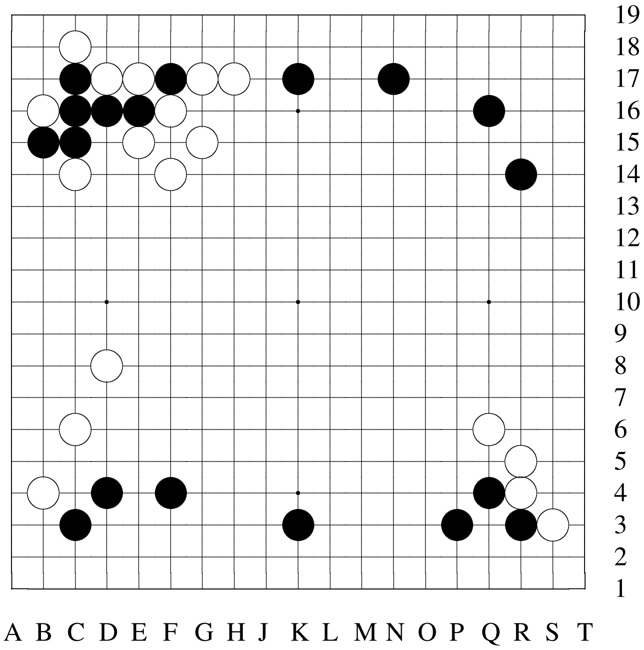
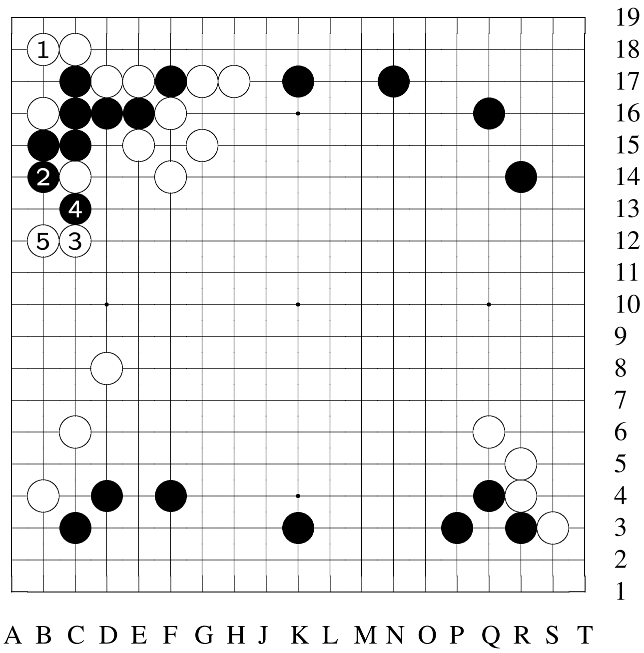


Diagram 17: 35-37

35: W #34 [B16] hit the fatal point, and B has no time to play [a] sagari; B has to connect at #35 first. *After B #35, what severe moves has W pre-pared? The readers might want to think about it first.*
36: *W #36 hane is the first strike to kill B corner.*
37: B #37 this move —
[See the variation.]



Variation 13 at move 38 in Diagram 17



Variation 13 (continued): 1-5

variation
If B pushes here [B15]...
3: To here, B is not good.
4: Next if B [C13]...
5: W [B12] and B cannot escape.

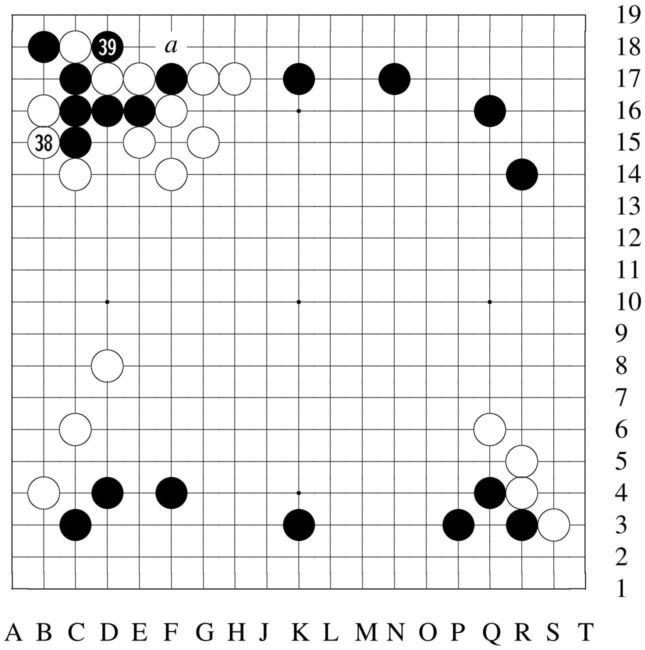


Diagram 18: 38-39

38: *W #38 is another sharp move.*
B has been aiming at [a] sagari, but W just doesn't give B the chance.
39: *Although B #39 captures one stone...*

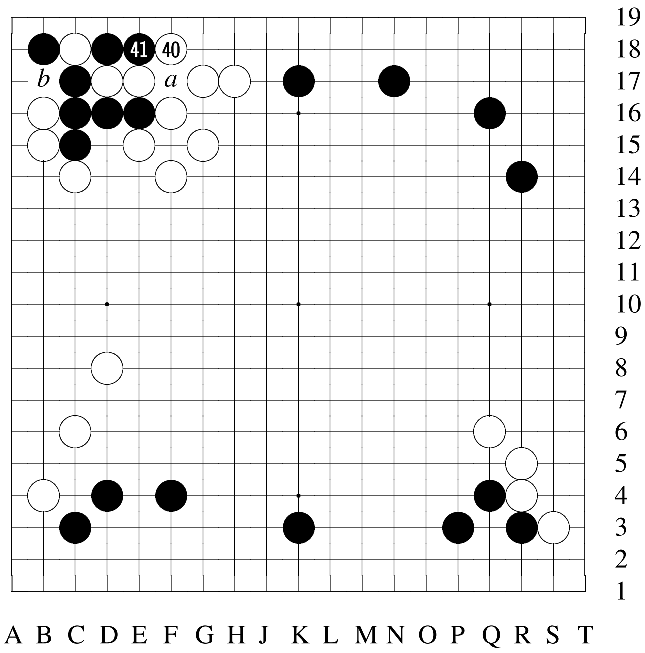
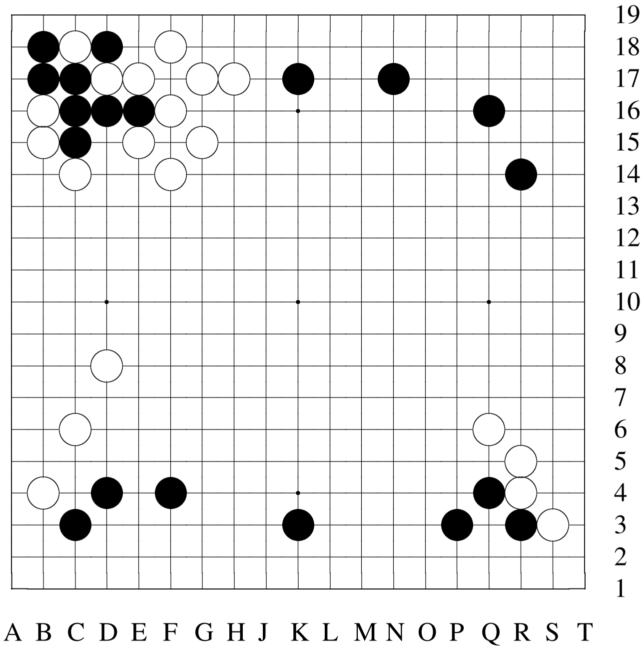
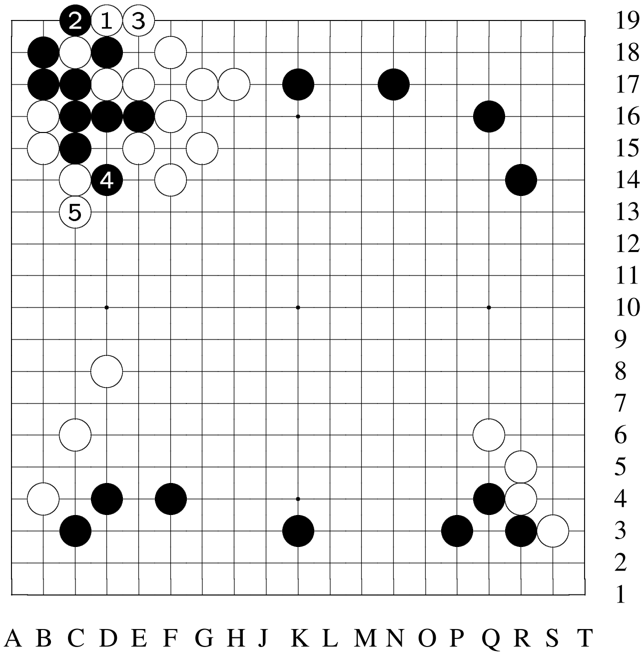


Diagram 19: 40-41

40: *After W #40, B is still not alive! One has to marvel over such a frightening tesuji.*
But the variations followed are complex and difficult. Please read on.
41: *B #41 —*
[See the variation.]
When B #41, if W casually connects at [a], B[b] and B lives.



Variation 14 at move 42 in Diagram 19



Variation 14 (continued): 1-5

variation

If B connects here [B17]...

3: B still doesn't have the second eye.

4:

Then, if B [D14]...

5: W [C13] and B can't escape.

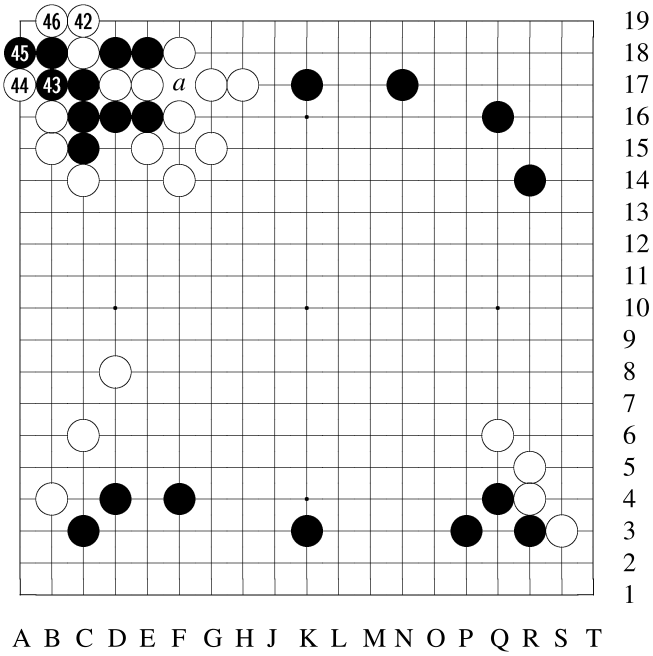
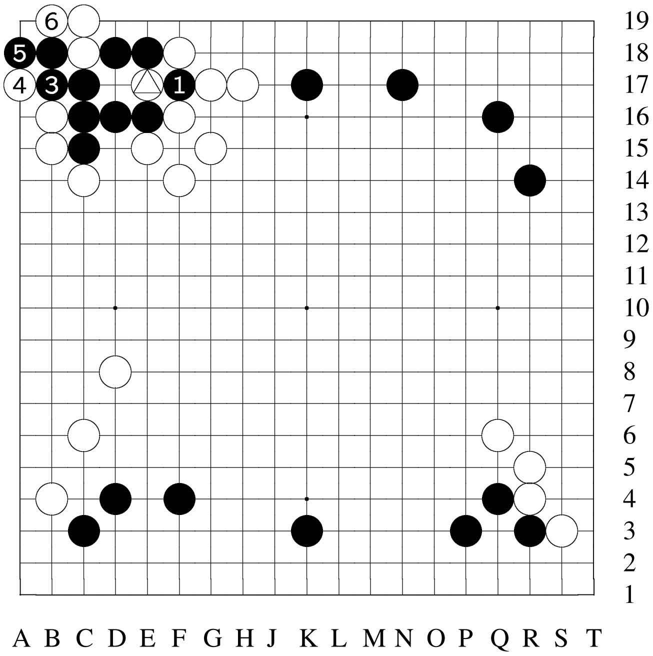


Diagram 20: 42-46

42: *W #42 sagari is another marvelous move. Even if B[a] to capture two W stones next —*
[See the reference.]
44: W #44 hane, and B group is captured!
During this fight, W delivered several excellent moves, eventually killed B group. It seemed that Go Seigen 9-dan had read everything out when he made #34 [B16]. W #34 this move took 21 minutes.
45: B #45 and the next couple of moves lost some good ko threats. They should be omitted now.



Variation 15 at move 43 in Diagram 20: 1-6

② at △

reference
[When
W sagari [C19]...]
1: If B captures two stones...
2: W could get one back. Next —
6: To here, B still can't make two eye-s.

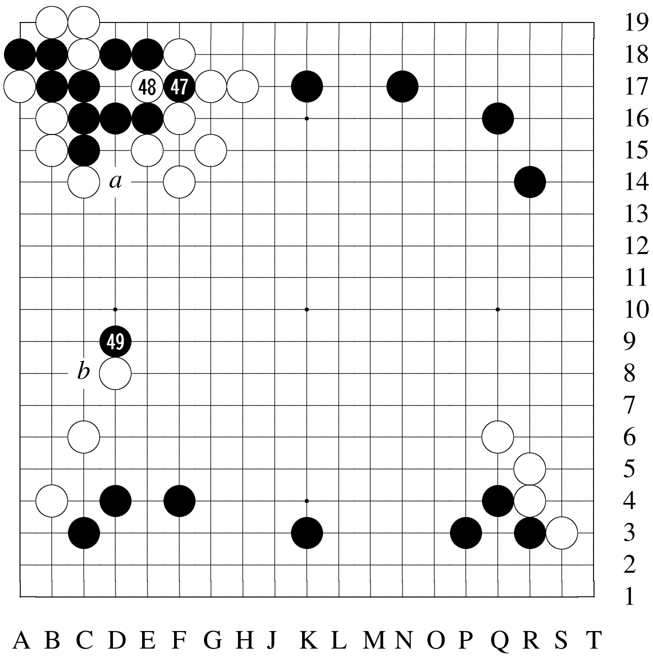
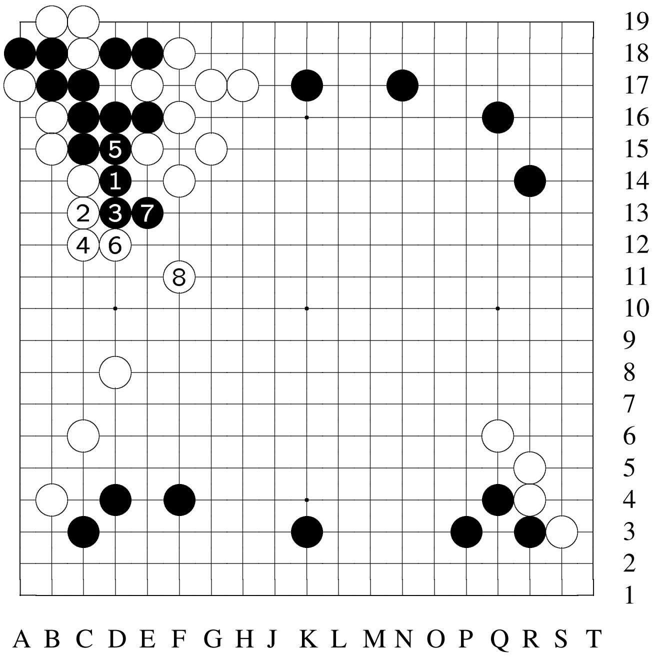


Diagram 21: 47-49

48: After W #48 takes a stone back —

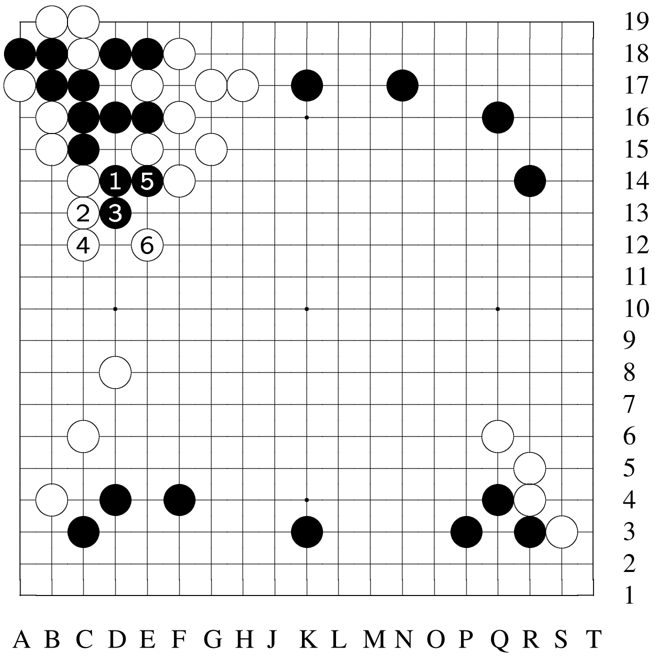
[*** 'B' to 'D' see some reference diagrams.]
49: When W #48 [E17], B big group is claimed dead. W seems to be in an absolute advantage, but in fact it is not so simple.
After 41 miuntes of deliberation, B #49 attaches on a W s-tone. This is indeed a good move. Needless to say, B is aiming at B[a] hane. If W answers with [b] —

[The variations show this variation.]



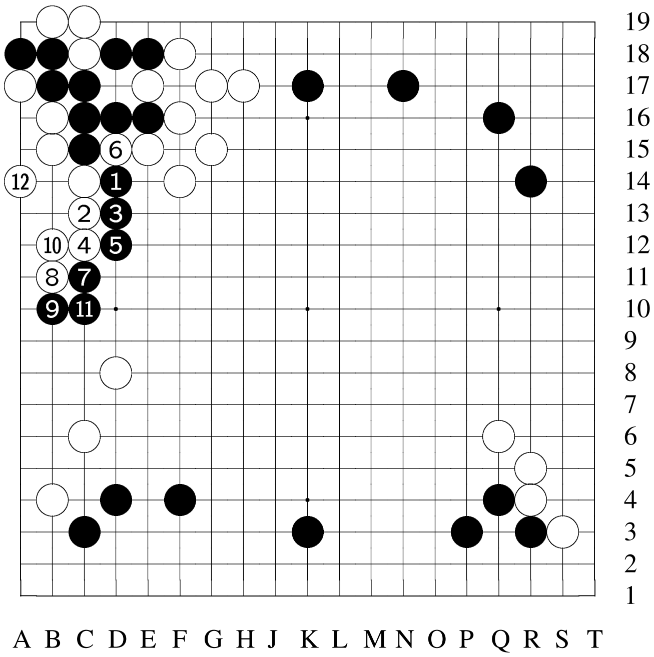
Variation 16 at move 49 in Diagram 21: 1-8

reference 1
[After W [E17]...]
1: If B hane out...
8: B cannot escape.



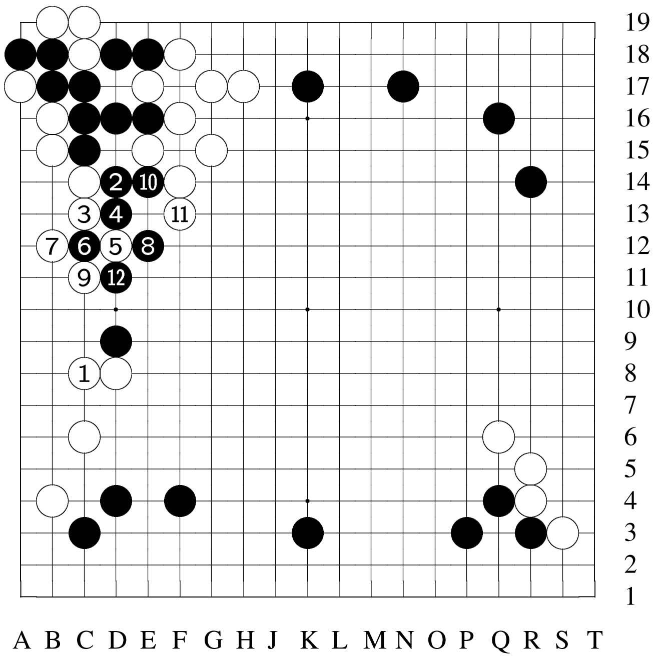
Variation 17 at move 49 in Diagram 21: 1-6

reference 2
[This is similar to reference 1.]
6: B's escaping path is blocked.



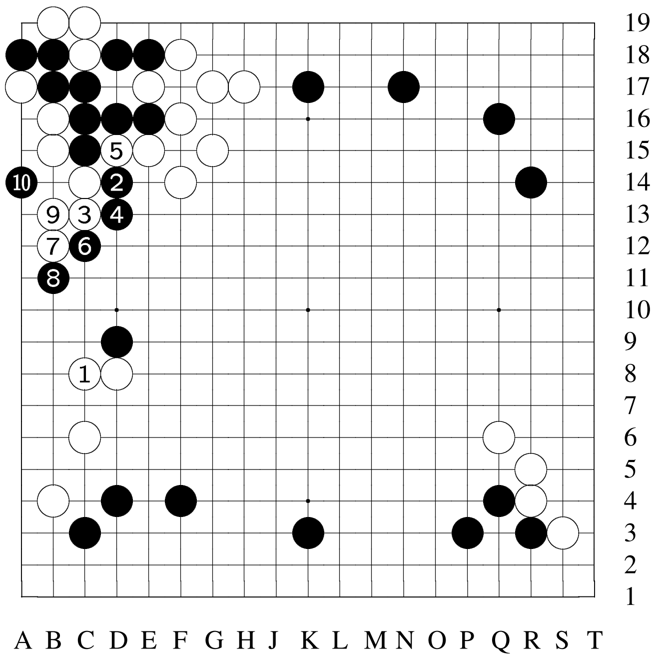
Variation 18 at move 49 in Diagram 21: 1-12

reference 3
[Again...]
5: Here W chooses to press one more move.
6: W would cut.
11: To here, although B seals W inside...
12: But W can play [A14] to live inside.



Variation 19 at move 50 in Diagram 21: 1-12

variation 1 (W #50)
[When B [D9]...]
1: If W [C8]...
2: B would hane immediately.
12: To here, B gets out and W's situation would be difficult to handle.



Variation 20 at move 50 in Diagram 21: 1-10

variation 2 (W #50)
[Again...]
5: If W cuts here...
10: To here W fails.

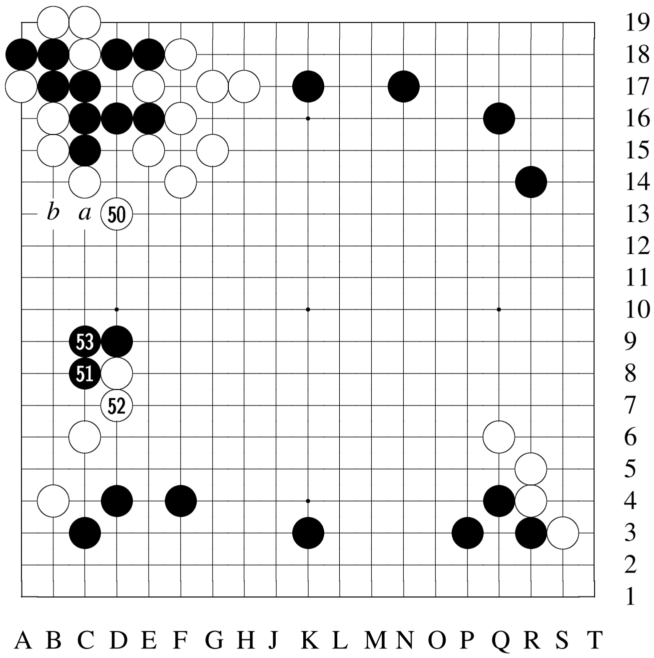
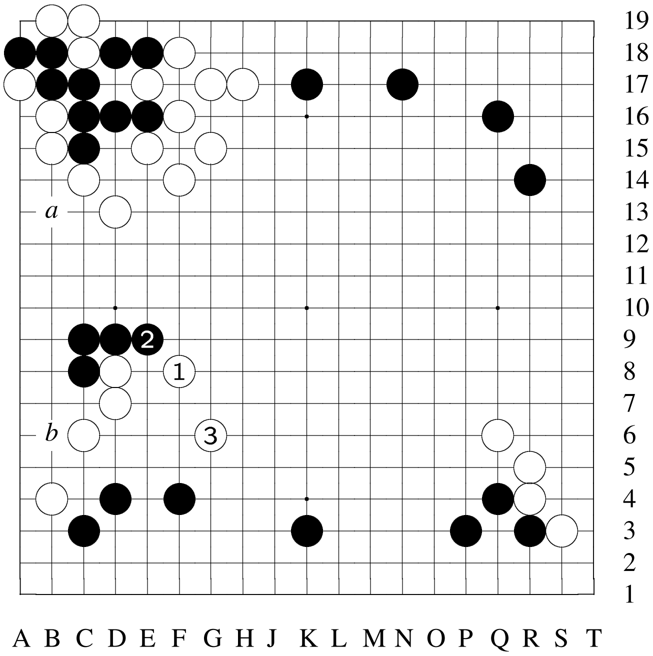


Diagram 22: 50-53

50: Therefore, W #50 defends a move here. But this move is wrong.
Had W #50 protected at [a] or [b], it would be W's favorable situation. But since W played #50 actually, it left sente peep at [b] for B, and that directly influenced the attack on B [D9] stone. Exactly where W should defend didn't seem to be a big problem, but it in fact affected the outcome of the game; the differece was huge.
51: *B made many moves at upper left corner, but still got killed. During professional games, such a result means the collapse of the whole game, and it's almost impossible*

to turn it around. But the subtle difference in W #50 brought a big change to the global situation, and one cannot say that W is absolutely leading now.
52: *However, B has at least lost the sente advantage — there is no doubt on that.*
53: B #53 connects. Next move (W #54) —
[See the variation.]



Variation 21 at move 54 in Diagram 22: 1-3

variation (W #54)
[When B [C9] connects...]
1: Even if W jumps...
3: Since B has either [a] or [b] tesuji, W has no effective way to attack this B group.

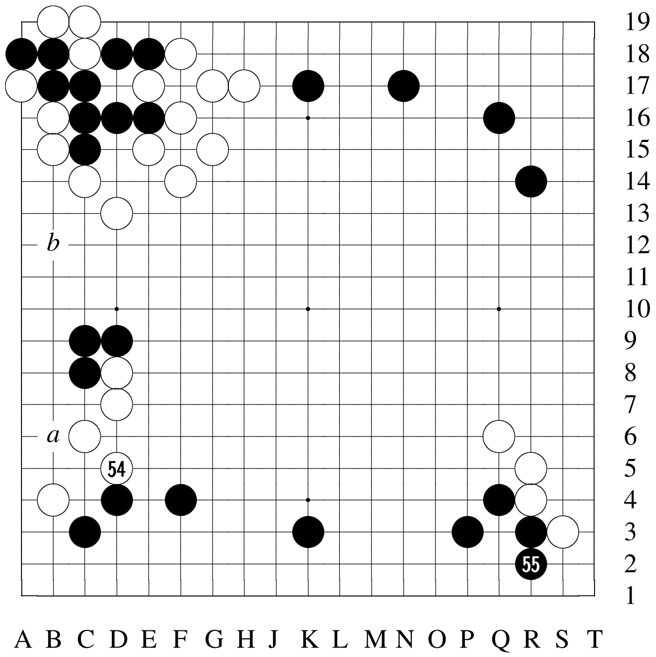


Diagram 23: 54-55

54: Since W doesn't have any severe moves to attack the B team right away, #54 decides to defend a move. On one hand it keeps W's eyeshape, and on the other hand it eliminates B[a] tesuji. After this strengthening at the bottom, W can start to attack the three B stones from [b] in the future.

55: B #55 good point. Although W captured the upper left corner, but after the left side was damaged by B in sente, and B got the good point of #55, overall, W didn't gain very much.

Also, W currently has no proper way to attack three B stones on the left side; this is another big loss to W.

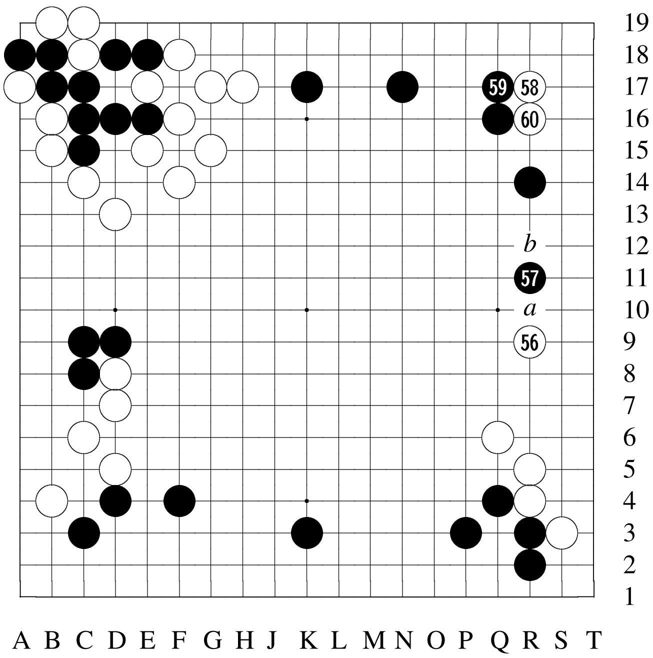
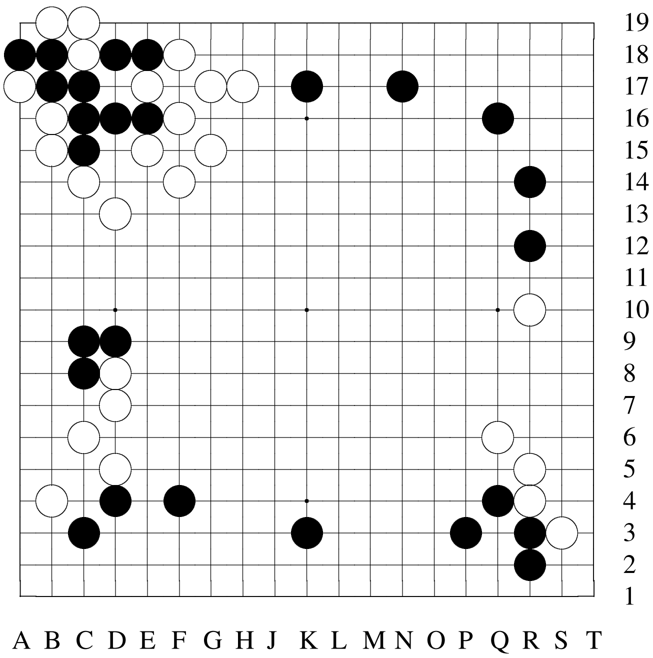


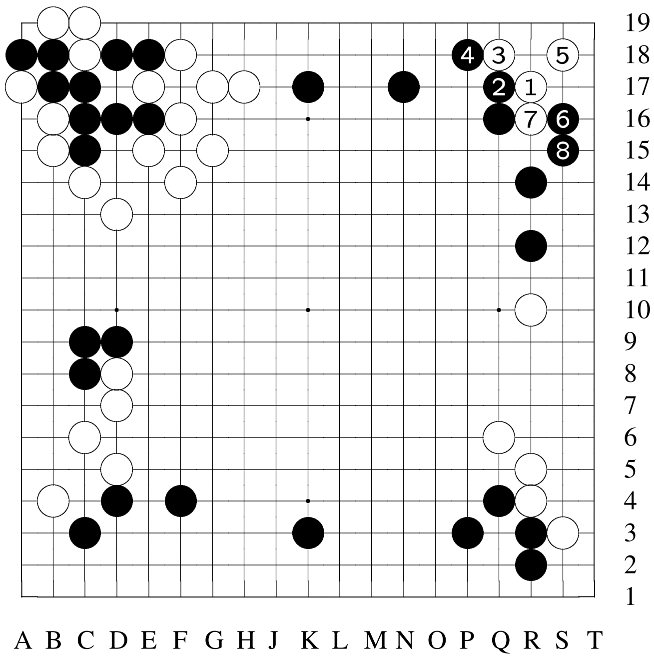
Diagram 24: 56-60

56: W #56 very much wants to advance to [a]. However, if W[a], B[b] would be an excellent approaching point. After B[b] — [The
variations show references.]
58: W #58 is the biggest point on the board.
In this shape, after W #58 invades the corner, it would be a ko.

[The difference between this one and all the reference diagrams just shown is that, of course, [R11] is not at [R12].]

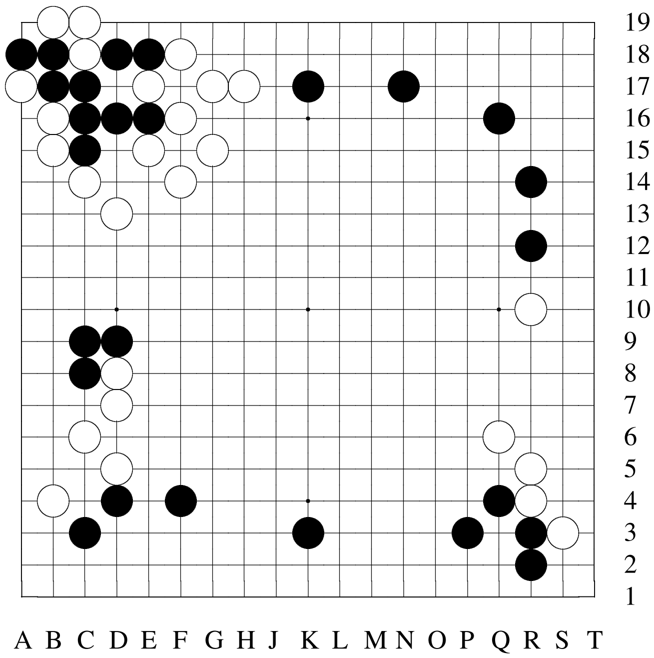


Variation 22 at move 57 in Diagram 24

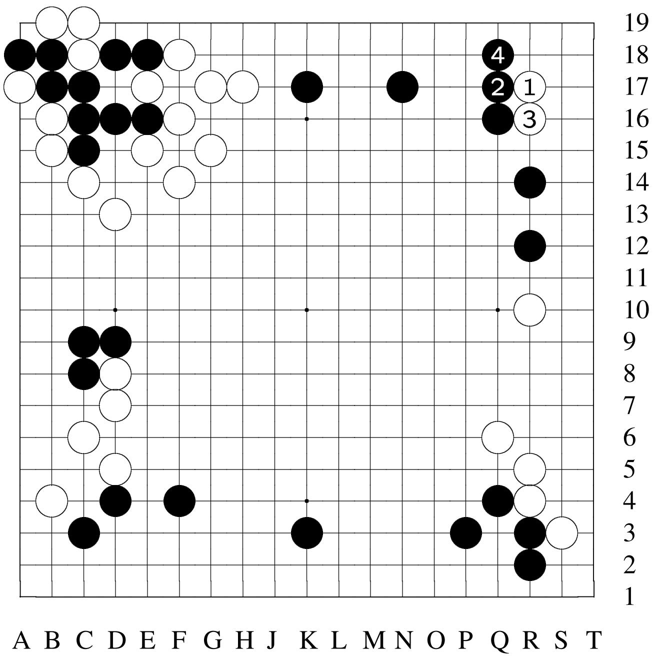


Variation 22 (continued): 1-8

reference 1
[After B gets [R12] point...]
1: When W invades the corner...
8: To here, W is dead.

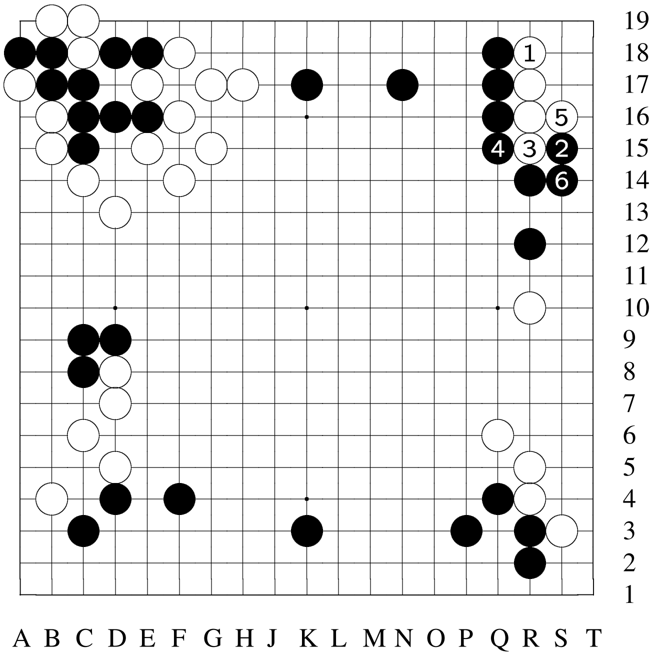


Variation 23 at move 57 in Diagram 24



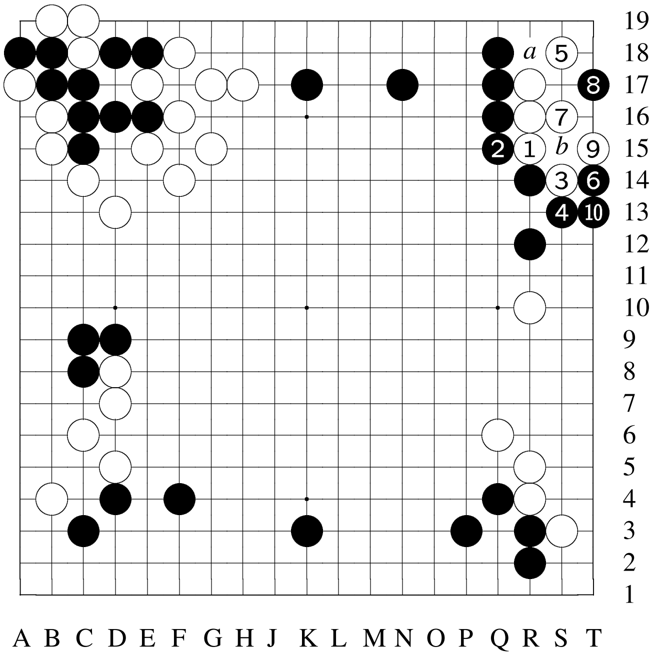
Variation 23 (continued): 1-4

reference 2
[Again, if B gets [R12]...]
3: If W extends this way...
4: B [Q18] sagari, and W can't make two eyes.
Go Seigen 9-dan commented to [Q18], but why W cannot make two eyes here might not be clear to some basic to intermediate level of players. Please consult the reference diagrames.
[The variations show the five reference diagrams.]
[*** When finished, '[' to continue.]



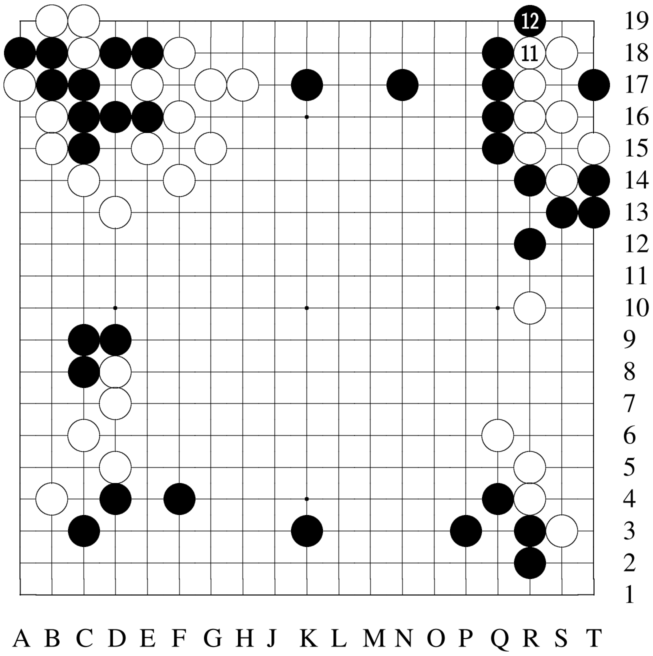
Variation 23.1 at move 5 in Variation 23: 1-6

reference 1 (corner)
1: If W [R18]...
6: W is dead.



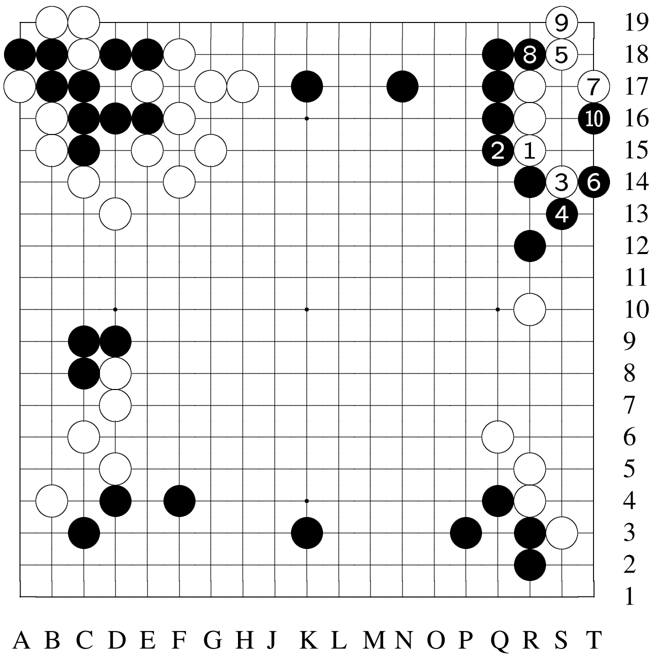
Variation 23.2 at move 5 in Variation 23: 1-10

reference 2 (corner)
1: If W plays here [R15]...
4: B [S13] blocks...
5: If this W move plays at [a], B[b] captures a stone and the result is the same as shown in reference 1 of this corner.
6: Next, B [T14] atari is good.
10: W wouldn't get a ko here.



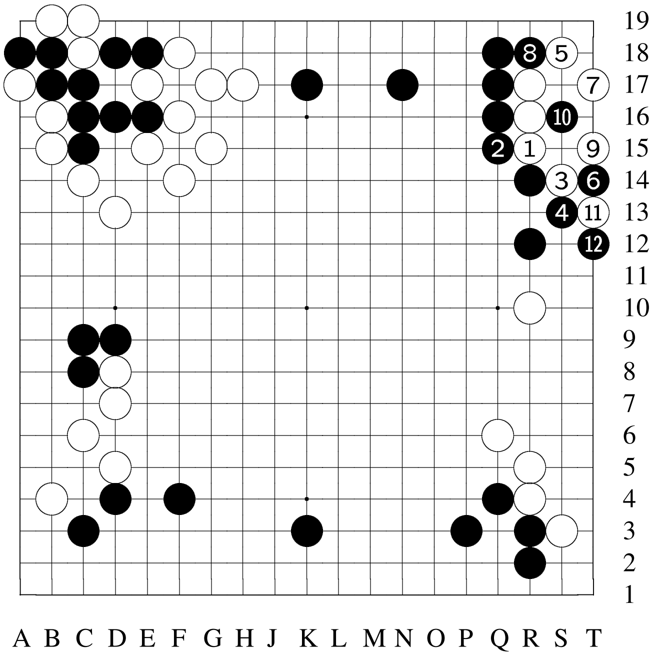
Variation 23.2 (continued): 11-12

12: W is dead.



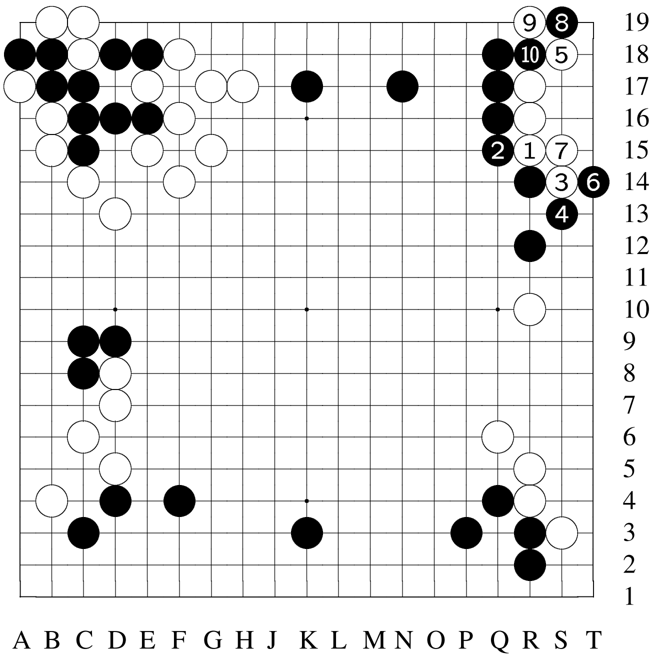
Variation 23.3 at move 5 in Variation 23: 1-10

reference 3 (corner)
1: [The beginning is the same as in reference 2.]
6: [When B [T14] atari...]
7:
If W plays [T17]...
10:



Variation 23.4 at move 5 in Variation 23: 1-12

reference 4 (corner)
1: [A slight variation of reference 3 at the corner.]
9: If W chooses [T15] (in reference 3, it was [S19])...
12: W is still dead.



Variation 23.5 at move 5 in Variation 23: 1-10

reference 5 (corner)
1: [A variation of reference 2.]
7: If W [S15] connects...
8: B has [S19].
10: W still can't make two eyes.

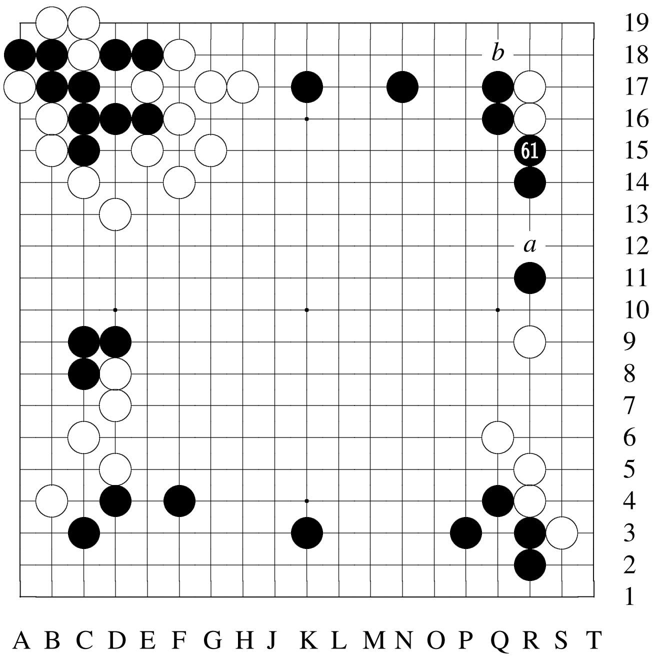


Diagram 25: 61

61: Since [R11] stone is not at [a], B[b] instead of #61 wouldn't work [consult the reference diagrams].

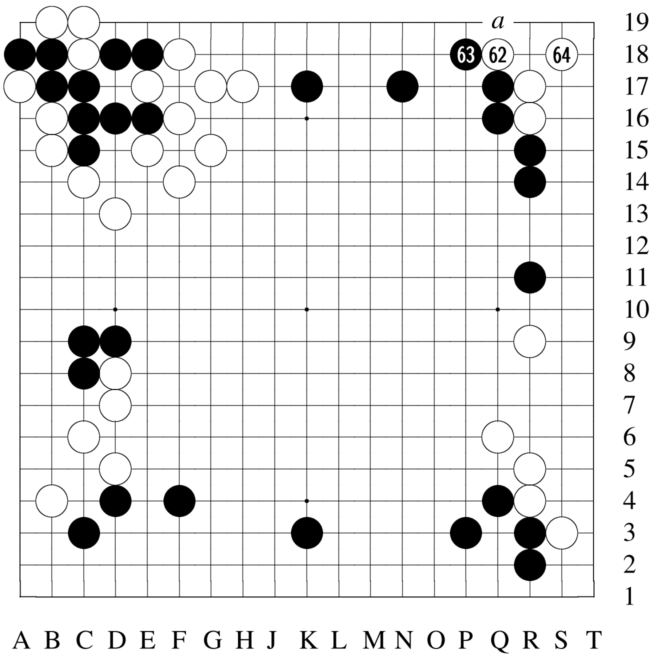
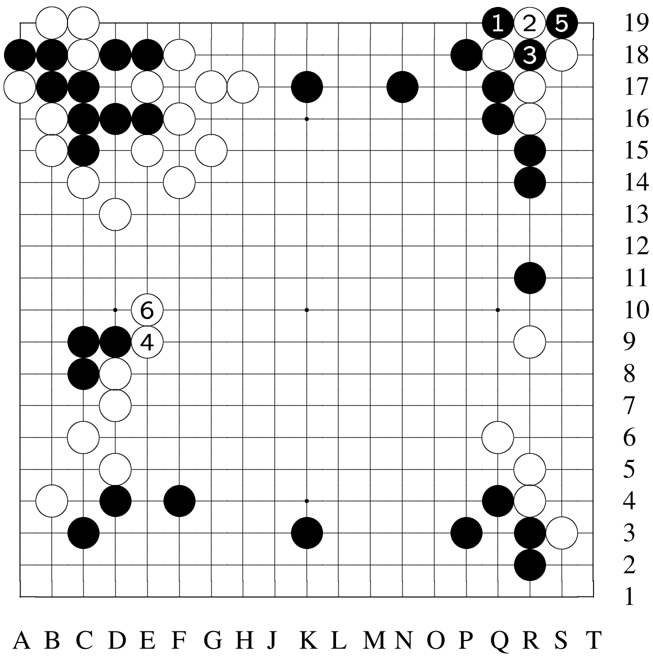


Diagram 26: 62-64

64: After W #64, if B[b] hane immediately —
[See the variation.]



Variation 24 at move 65 in Diagram 26: 1-6

variation (B #65)
[When W [S18]...]
1: If B hane right away...
4: When W looks for a ko threat here...
5: If B finishes the ko...
6: [E10] would be enough for W.

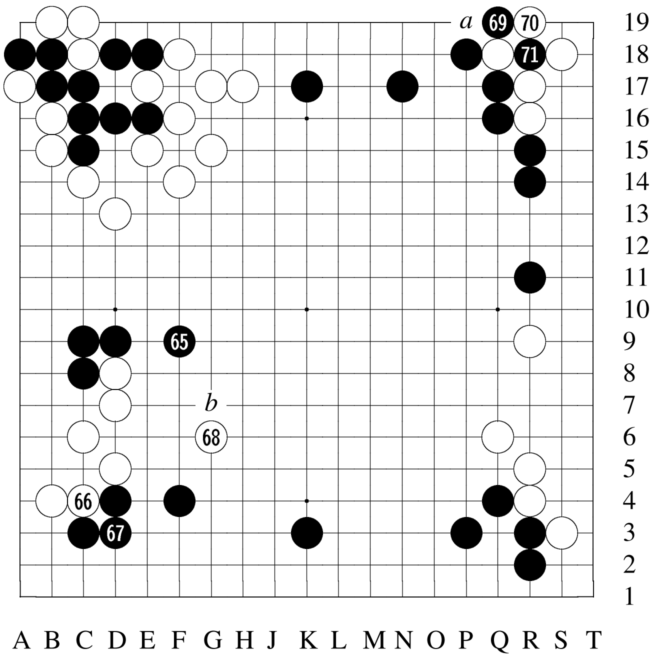


Diagram 27: 65-71

65: When B #65, if W[a] to live the upper right corner, B[b] keima would block W inside.
To be blocked here by B in sente is unbearable.
69: B #69 hane. The ko fight finally starts.

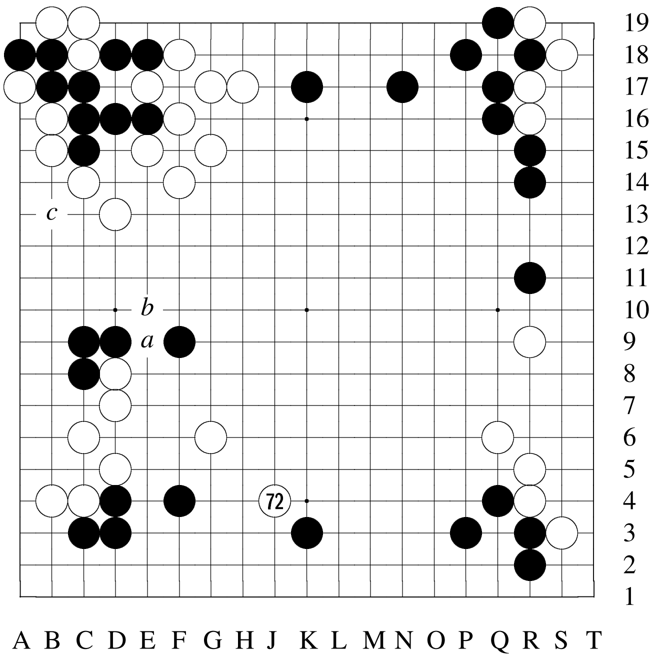


Diagram 28: 72

72: Since B on the left
side already jumped out one move, so if #72 this move to threat at [a] would not be good after B answers with [b]. Therefore W can't threat like [a].
B also has strong threat at [c]. Will B continue to fight this ko?

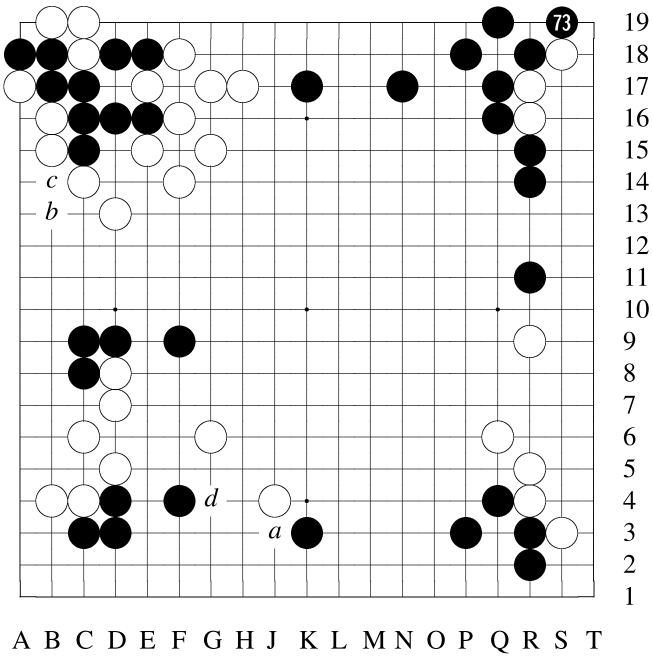


Diagram 29: 73

73: If B #73 answers the threat with [a] to continue the ko, after W captures [R18], assume B[b] and W[c] next. Then after B captures back [Q18], W[d] would create countless ko threats. Therefore, B #73 decides to finish the ko at upper right corner, of course. Compare the two corners at the top, B's is bigger.

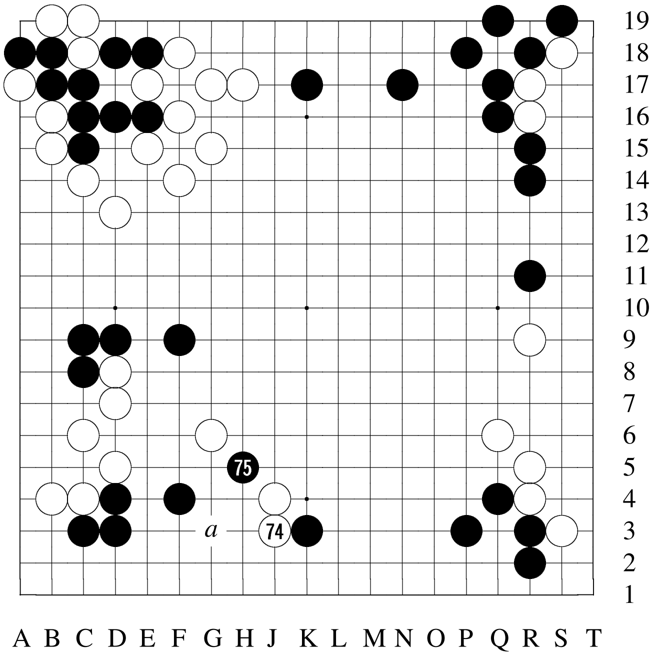


Diagram 30: 74-75

75: B #75 plays at [a] would be solid, but this allows W to gain in sente.
B #75 keima is a good move since it creates various chances. In short, as long as B separates W here, no matter how it will develop, the fight will be favorable to B.

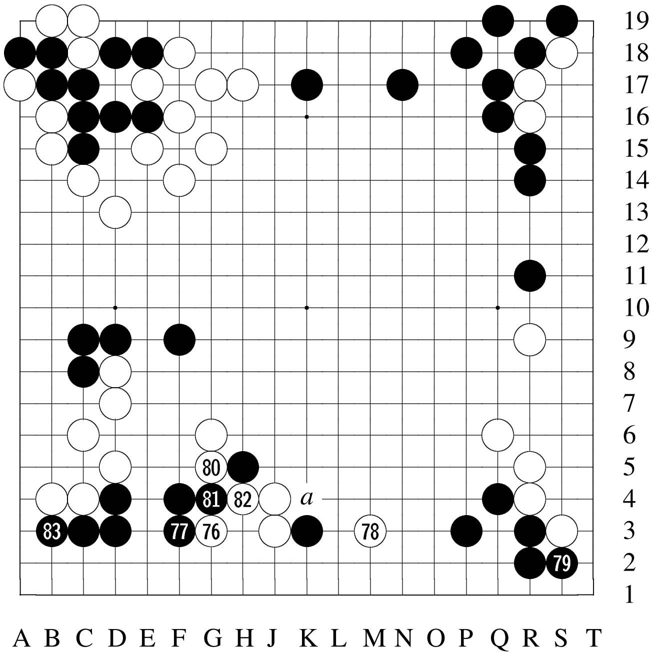
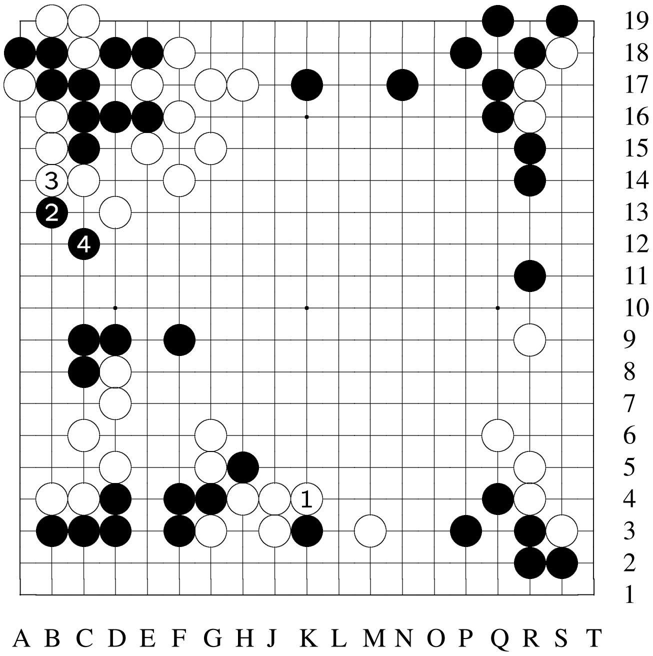


Diagram 31: 76-83

79: W #78 [M3] and B #79 [S2] are miai.
83: Looking at the whole board, after B #83 defends the corner, W's situation is not optimistic anymore.
After B #83, although W[a] next to limit the B stone is the correct move, but W has realized, if W continues to play steadily and carefully like this, W will start to trail.

[See the reference.]



Variation 25 at move 84 in Diagram 31: 1-4

reference
[After B [B3] protects the corner...]
1: If W [K4]...
4: B would immediately settle this group on the left side. Now rougly compare the territory on both sides in this picture: upper left versus upper right, B has about 10 points more; B and W are about the same at lower right; W's lower side is about the same as B's lower left; and B and W are about the same on the left side. If so, even with B's komi of 5.5 points, W is not in much better shape.

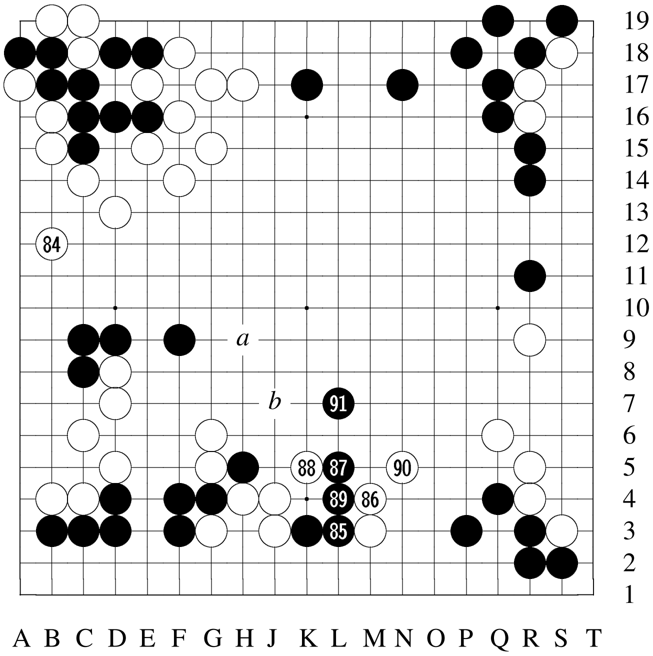


Diagram 32: 84-91

84: W #84 is to grab B's base, so W will be able to gain by attacking this B group. At the same time, this move itself is worth over 10 points. Next if B[a], W would [b] — chasing B team would be W's plan.
87: B of course starts from the bottom, and W is ready for it.
88: W #88 tesuji.
In shapes like this, a kosumi attachment is normally the urgent point.
91: When B #91...

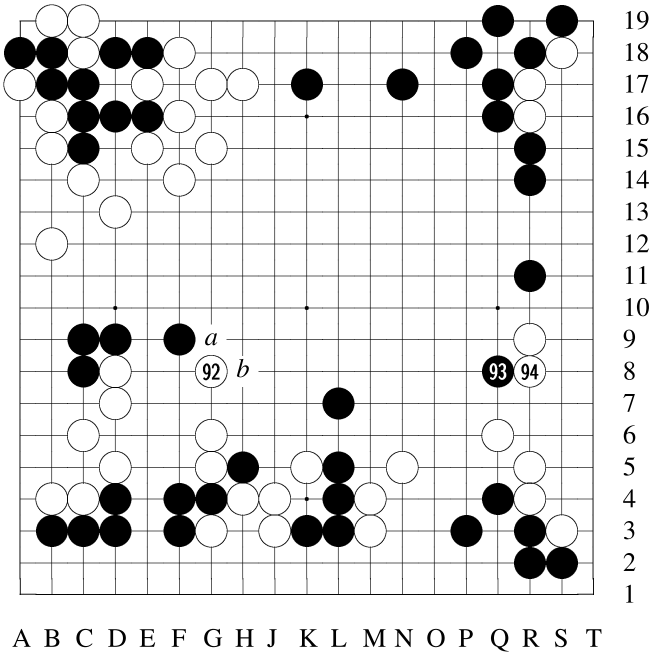


Diagram 33: 92-94

92: W #92 jumps to separate two B groups, and W is racing against B stones toward the center.
Next if B[a], W[b] of course. But B cannot play so conservatively for safety's sake.
93: If B hurries to settle the left side, it would be falling into W's plan, so B #93 starts from the right side.

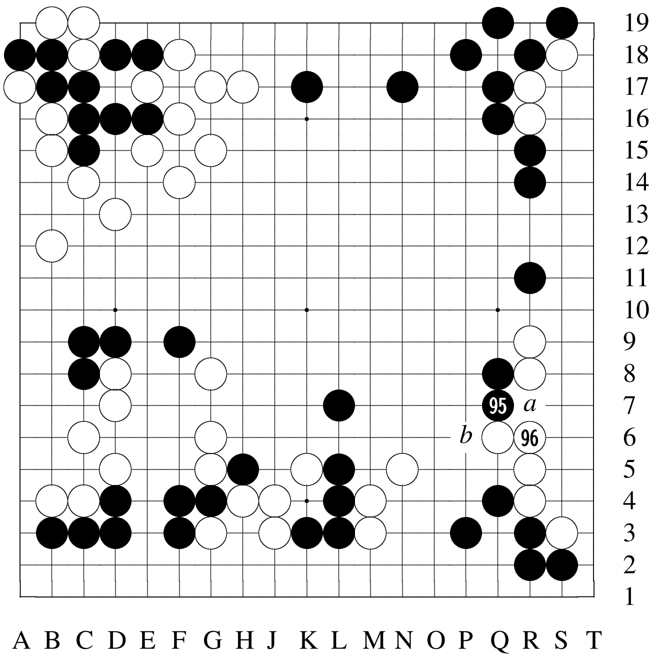
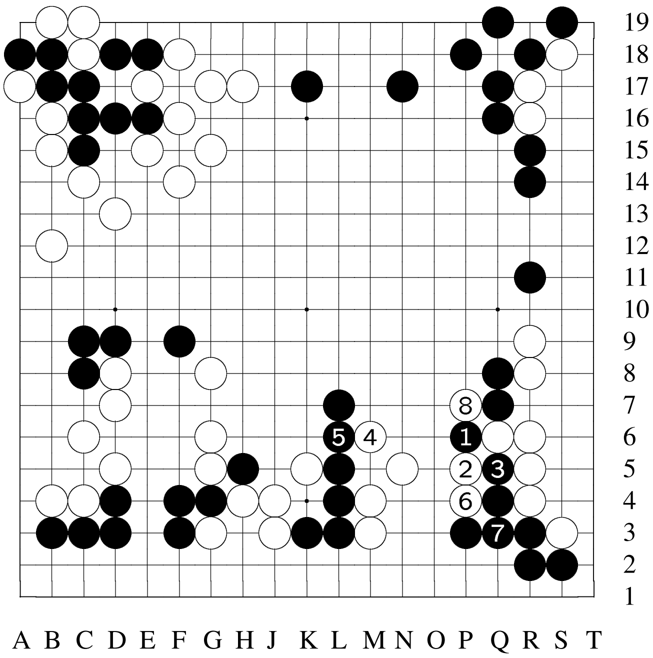


Diagram 34: 95-96

95: Next (W #96) if W[a], B[b] hane to attack three W s-tones.
96: [Therefore,] W #96 has no other choice.
[See the reference.]



Variation 26 at move 97 in Diagram 34: 1-8

reference
[After W [R6]...]
1: If B still plays hane at [P6]...
8: To here, W is safe.

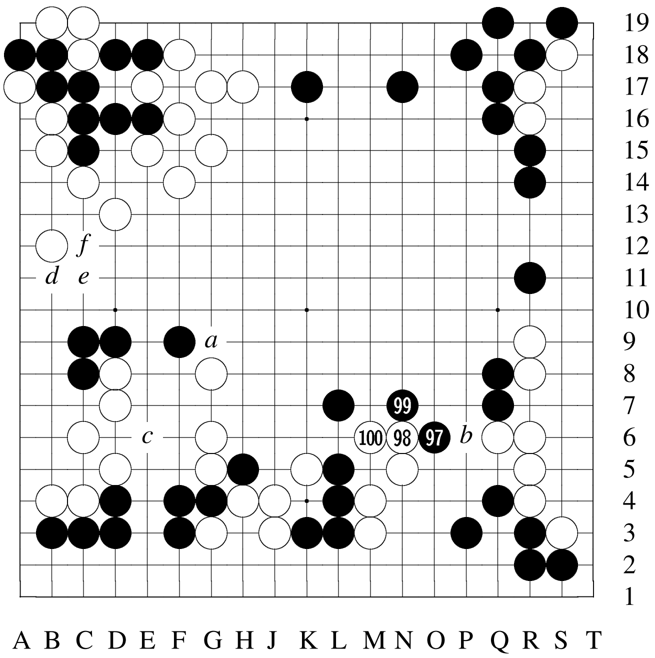


Diagram 35: 97-100

97: When B #97, if W[a] blocks, B would temporarily ignore the left side and play [b] to get the W stones at the bottom. Later, even if W adds another move on the left side, since B has [c] peep and B[d]-W[e]-B[f] cross-cut tesuji, it would not be a sure thing for W to capture the B team. That is, to let B get profit [at the bottom] first before trying to kill B team on the left is not a safe strategy.

100: [Therefore,] W has to plays this way to secure this group first, regardless of the shape.

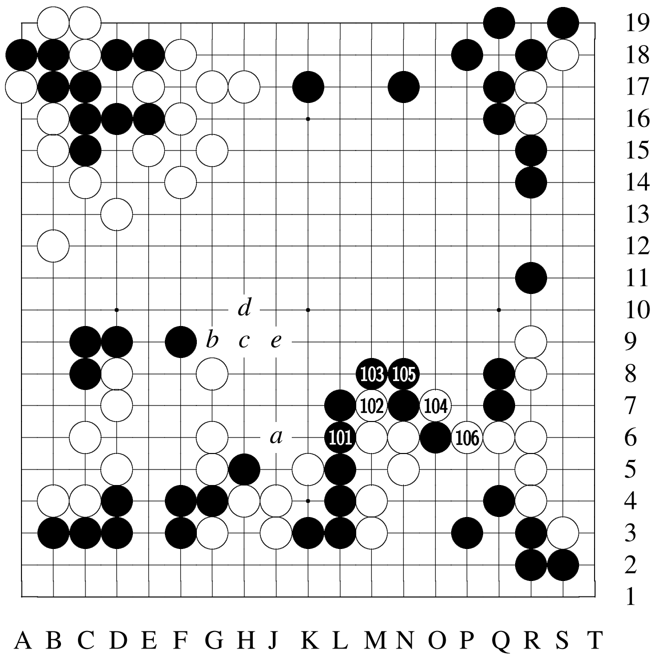


Diagram 36: 101-106

101: B #101 connects, aiming at [a] to escape one stone. Had
B played [b] first, after W[c]-B[d]-W[e], B[a] wouldn't save a stone and B would be no good.
106: To W #106, W is connected.

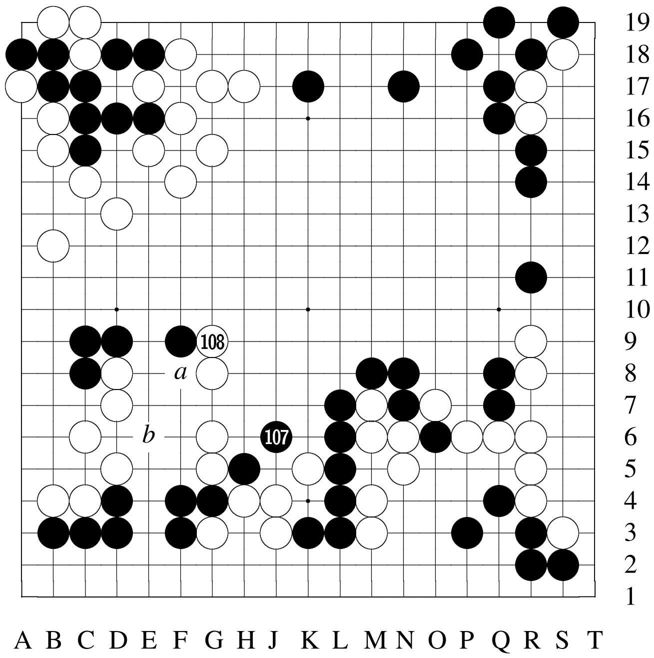


Diagram 37: 107-108

107: B has been aiming at #107.
108: W #108 turns to attack. This is just the right timing.
Next (#109) if B[a], W would [b] — B is not good.

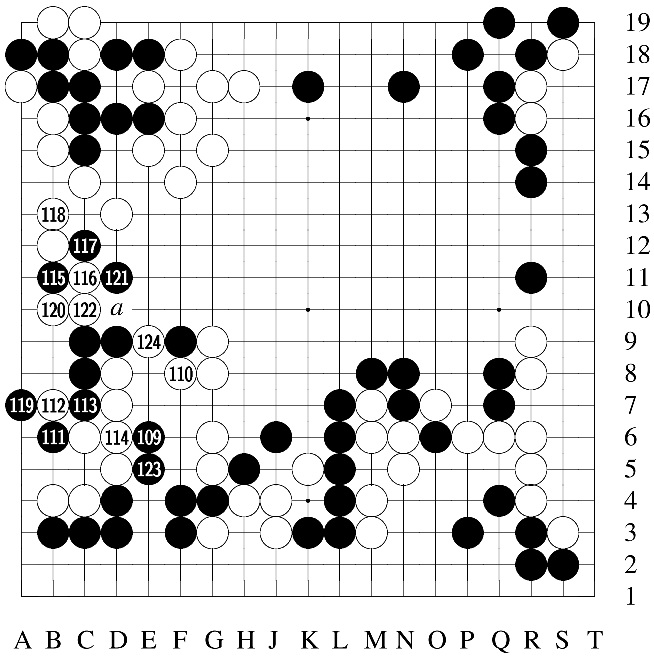
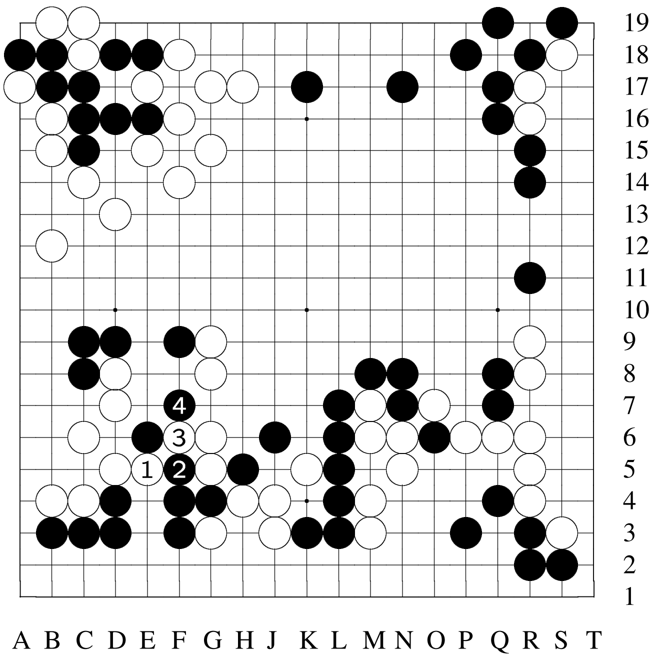


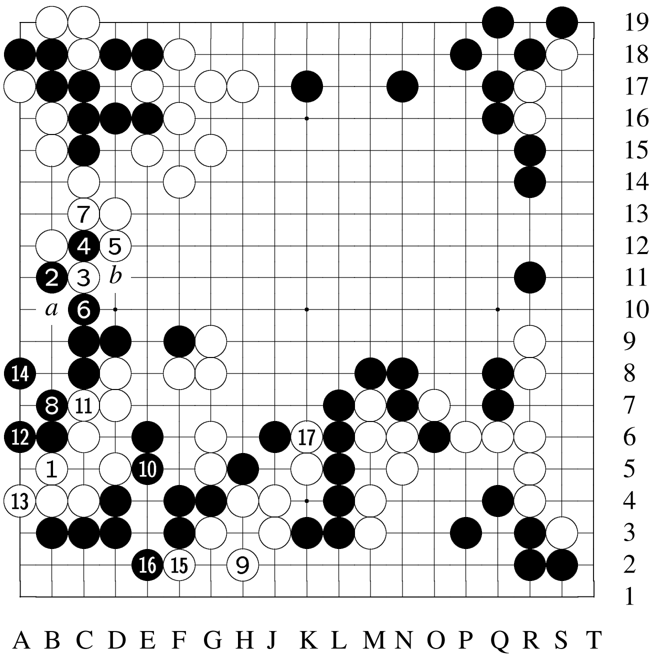
Diagram 38: 109-124

109: B #109 is a powerful tesuji. Next —
[See the variation.]
111: B #111 good move. Next (W #112) —
[See the variation.]
112: [Therefore,] W #112 hane [to avoid complicted situation].
115: B #115 is also a good move.
[See the variation.]
117: When B #117 cross-cut —
[See the variation for W's next move.]
122: To W #122, if B[a] to connect, this B group would have lived, and the game would be in favor of B.
[See the variation for B's next move.]
123: [In the game, however,] B #123 is an overplay.
124: After W gets #124, this B team is now in danger.
Go Seigen 9-dan says, B's situation on the board is not that bad, but since B has had a big group killed earlier, and that might have affected Shimamura 8-dan psychologically. Did he feel that he had to struggle to the end and thus became hasty here?
After W #124, although B is in danger now, it's not to say that B has no way to live. Let's look at Go Seigen 9-dan's analysis.
[See the reference.]



Variation 27
at move 110 in Diagram 38: 1-4

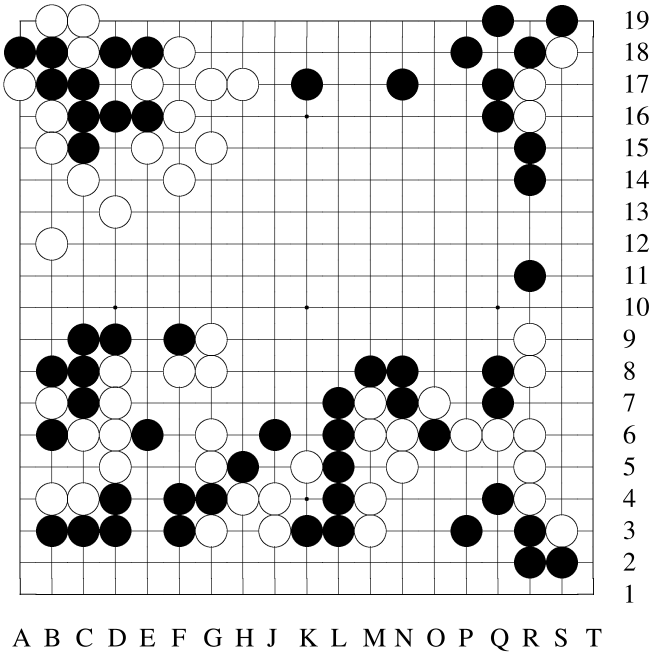
variation (W #110)
[When B [E6] peeps...]
1: If W plays this way...
4: Since B has [F7], W fails.



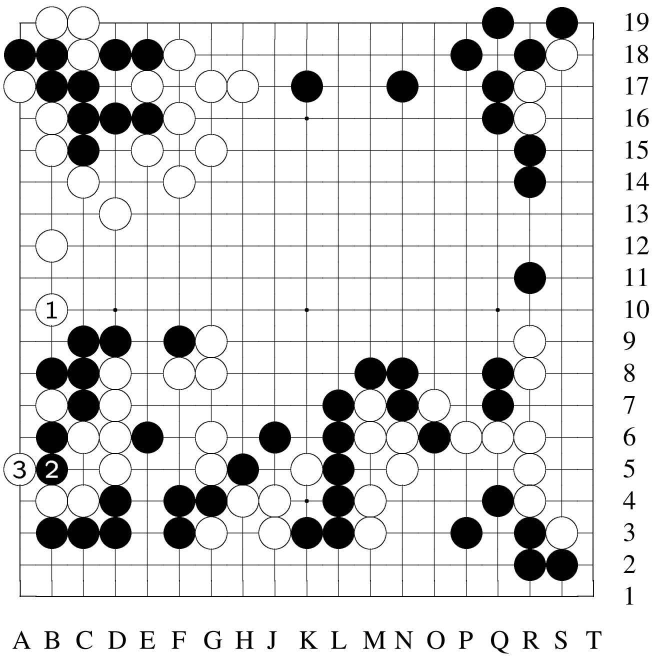
Variation 28
at move 112 in Diagram 38: 1-17

variation (W #112)
[When B [B6]...]
1: If W [B5]...
4: B [B11] and [C12] are good moves.
8: To here, it's difficult for W to catch this B team.
9: Therefore, W defends a move here.
11: Next, after this exchange...
14: If B is willing to make alive here...
15: W would hane...
17: And push a move here. In this shape, W [A4] sagari leaves some aji at the corner, and W[a] can capture a stone in sente, while B only makes alive in gote. If so, W of course is good. However, earlier, instead of living with [A6], B might play [b] — in

that case, it would be complicated. Therefore —

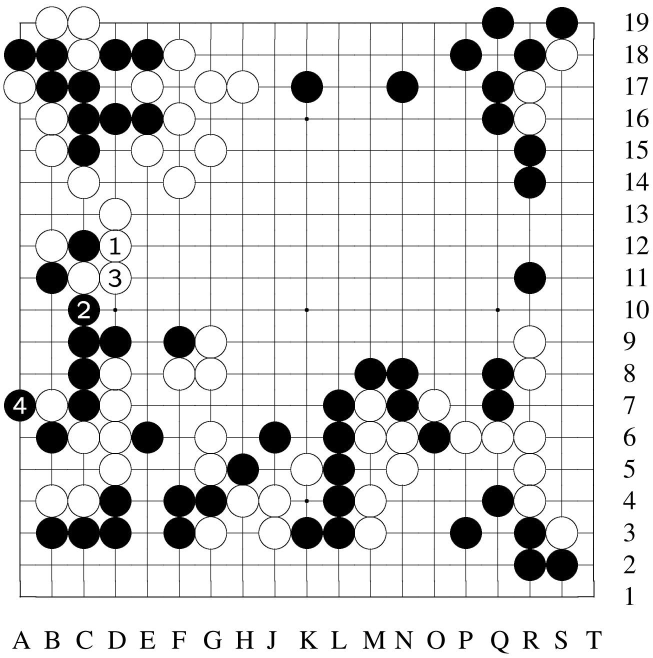


Variation 29 at move 116 in Diagram 38



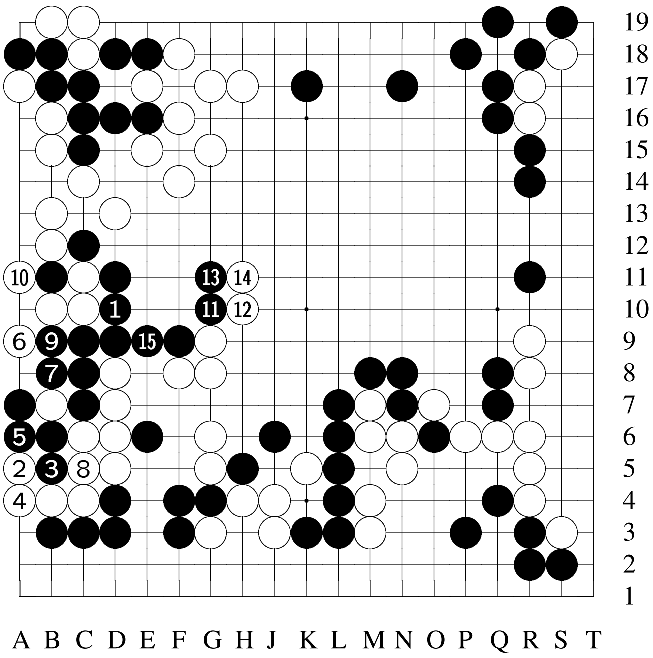
Variation 29 (continued): 1-3

variation
If B plays [B8] to capture a stone instead...
3: B can't make two eyes.



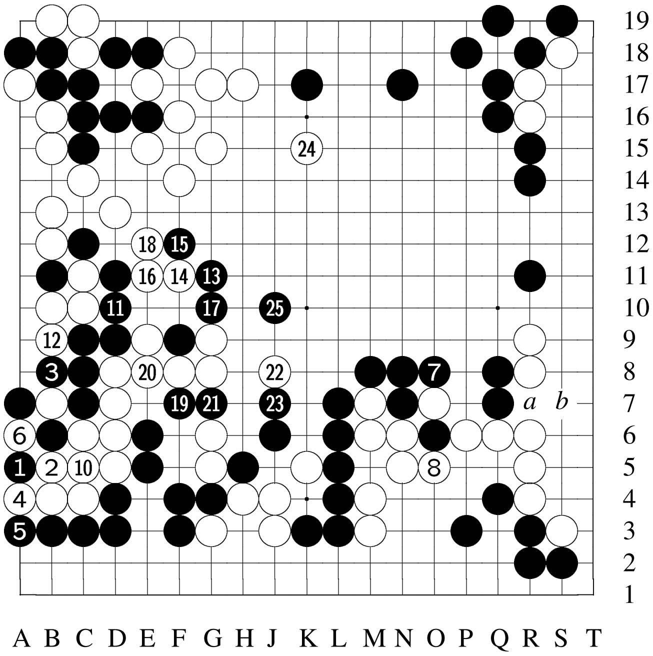
Variation 30
at move 118 in Diagram 38: 1-4

variation (W #118)
[When B [C12]...]
1: If W hastily atari...
4: B would live easily.



Variation 31
at move 123 in Diagram 38: 1-15

variation (B #123)
[After W [C10]...]
1: [If B connects here, B would have lived.]
2: Next, even if W kosumi here first...
9: To here B gets one eye.
15: To here, W makes the second eye.



Variation 32 at move 125 in Diagram 38: 1-25

9 at 1

reference
After W [E9]...
1: B can start from here...
5: ...To make a ko.
7: When B looks for ko threat, even if B gets to play [a] and [b], B still can't eat W group [on the right side] right away. Therefore B would choose [O8] as a ko threat.

13: Both sides proceed to here...
16: Then, although W now captures B's group on the left side...
21: B, too, gets these two moves to capture the W team on the bottom.
24: When W [K15] to reduce B's moyo...
25: B jumps out. If so, the outcome of the game is yet to be decided by fights in the future.

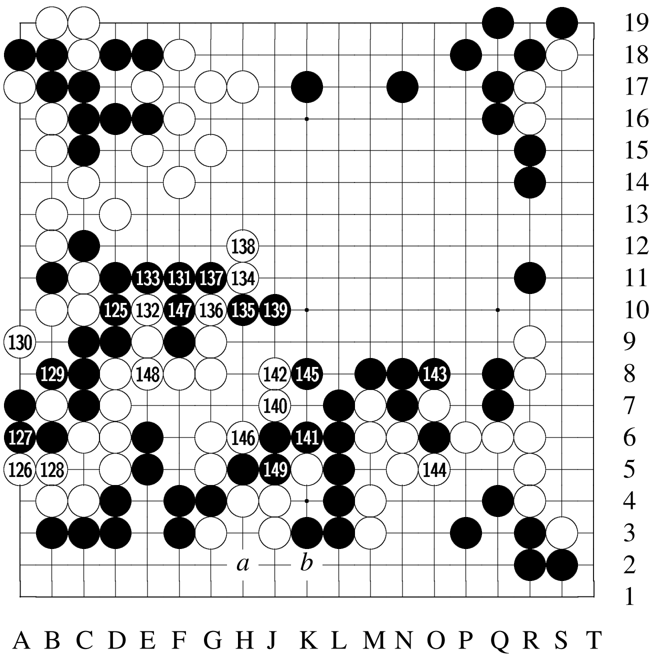
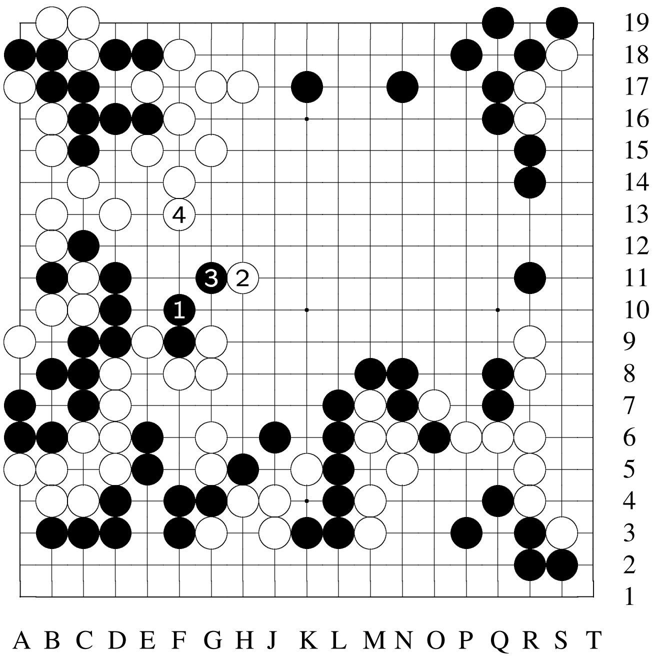


Diagram 39: 125-149

125: [But] B #125 connects. This is a fatal losing move.
126: W #126 kosumi, and B group is on the edge of collapse. In this shape, it's already impossible for B to make an eye at the middle.
130: W #130 to destroy B's eyeshape. Next (B #131) — [See the variation.]
134: *W #134 boshi [capping move], and B's path is blocked. The only way for B now is to cut down this W team at the bottom, creating some chances.*
139: Now it's basically a semeai [capturing race].
145: To here, B captures the W stones at the bottom [J4], but compare with the exchange shown in an earlier reference [at node #124], it's clear that this way to capture W stones is not big. On the other hand, W captures the B team on the left side in a big way. The difference is too huge to compare.
(At the bottom, if W[a], B[b], and W is dead.)



Variation 33 at move 131 in Diagram 39: 1-4

varation (B #131)
[When W [A9] kosumi...]
1: If B extends out...
4: These two W moves would kill the space for a B eye. The W stones at the top are very solid, and B has no way to escape.

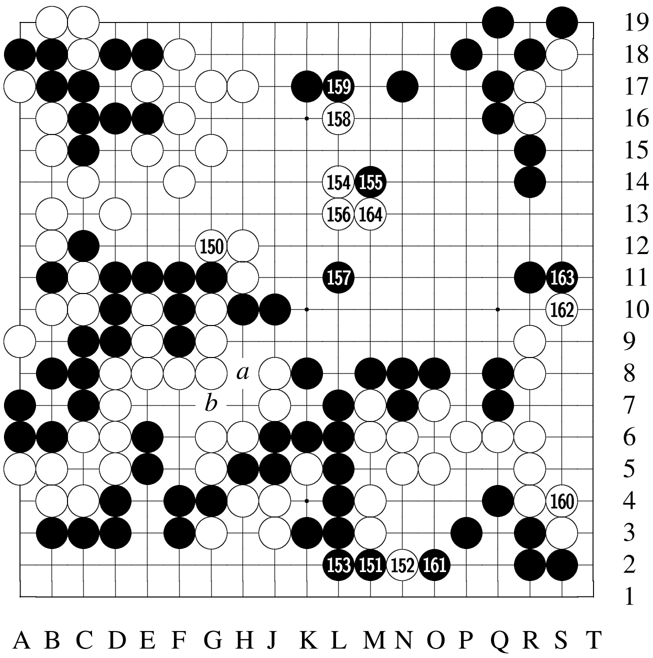


Diagram 40: 150-164

150: To W #150, W is two-liberty faster in the semeai.
If B[a] wedges in, W would [b] to connect; or if B[b] wedges in, W[a] to connect (W has 7 liberties, while B has 5).
155: *Even though it was such a difficult game, Go Seigen 9-dan still spent not much time, as usual.*
164: Total of 164 moves. W wins by resignation.
Time given: 10 hours apiece
Time consumed:

Black: 7 hours 26 minutes
White: 4 hours 40 minutes

Appendix A

A Short Biography of Wu Qing Yuan (Go Seigen)

There was a Chinese father who once said many years ago, "I will pass my calligraphic skills to my oldest son; my writing skills to my second oldest son; my go skills to my youngest son."

His youngest son was Go Seigen.

And the following brief biography of Go Seigen was written by this lucky father's second oldest son, Wu Yan, a writer who now lives in China. (His oldest son, by the way, lives in America.)

In this translation, I (Jim Yu) have used "Wu Qing Yuan" (his name in Chinese pinyin) instead of "Go Seigen" since I feel that's how his brother would like it to be translated. In particular, Mr Wu Yan, his brother and the author, constantly referred him as "Qing Yuan", a brotherly calling that cannot be replaced by "Seigen", I feel. Please get used to one of the greatest names in go history in his mother language: Wu Qing Yuan!

I also made some notes for some explanations that I felt necessary. They are enclosed by square brackets ('[' and ']').

Wu Qing Yuan, also named Wu Quan, was born in a big family of Fuzhou [a city in southestern China] in 1914. Our father once studied abroad in Japan, with a major in laws. After he returned to China, he became a small officer for the government in Beijing [then controlled by warlords]. One day, he suddenly took out board and stones, and he started to teach us go. Quickly we all learned how to play, so we began to match against our father. Not before long, we caught up with him, and soon after, Qing Yuan became the strongest among us. Father then took out some go records, replaying for us game by game.

Qing Yuan became addictive to go records as soon as he touched them. Early in the morning, he started to replay the records right after he got up. Without reminding, he would not go to the dining room. And in the night, he'd forget to go to bed – he just replayed the game records all day long. From then on, he became the center around our go board: He replayed the games, while father, eldest brother and me looked on.

At first, all he replayed were some ancient Chinese games, played by such famous ancient players like Huang, Shi, and Fan. Later, father also took out the go records he brought back from Japan, such as Honinbo Dosaku's games. These were treasures to Qing Yuan, and he started to study them day and night, eagerly hoping to finish them in a few days. Approximately in over half a year, Qing Yuan had mastered almost all the basic go skills. [Wu was not even ten years old by then.]

Among the Fuzhou people in Beijing, there was a famous Fuzhou go player named Lin. At that time, Qing Yuan's go skills had been known among relatives and friends. To test Qing Yuan's strength, they made an appointment with Lin and took Qing Yuan to play him. Lin was destroyed in the middle game fight, and Qing Yuan's name was immediately spreaded out among Fuzhou people. Father saw that Qing Yuan's go future was bright, so he subscribed some newest published Japanese go games for Qing Yuan. Qing Yuan was a small kid with small hands, while the go record books were big and thick. He held the game books with his left hand and played on the board with his right hand, from morning to evening everyday. After days and nights, the shape of his left index finger changed, bending backwards. At that time, probably no other Chinese player was studying Japanese game records as deeply as he.

There was a tea shop on a big street in the western city of Beijing. In the tea shop, there were go boards and stones available for go players and fans, and here became a meeting place for the players. Famous players like Wang, Gu, and Liu often visited here to meet go friends. In the summer of 1923, one day, our father took three of us to that tea shop to play go. Father was the same age as Liu, and Liu once taught father some go. Father respected him very much. After a few games with Wang, Gu, and Liu in the tea shop, Qing Yuan started to become famous in Beijing.

In 1924, father unfortunately died of tuberculosis. At that time, Qing Yuan was only 11. After funeral affairs, our biggest challenge was how to survive the rest of the way. Eldest brother had just finished one year in high school, and now he had to dropped out. I was only 12 years old, but I already understood that our family had fallen into a serious situation, and miserable days were ahead. Qing Yuan realized the situation too, but he continued to focus on go records, deeply studying the game. One day, my uncle came to visit us, and when he saw that Qing Yuan was concentrating on a go record in front of the table, he shouted harshly, "Don't play go all the time! Playing go is useless! Will you be able to make a life with go?!" "Yes, I can!" Qing Yuan answered without hesitation. "Yes, I will make a life with go!" My uncle was shocked to speechless by such an determined answer, and he left with a few sarcastic laughs.

At the time, the family was survived by selling some old stuff (mainly books and paintings). 1925 was the year when Duan [a warlord] was in power of the government. Duan liked to play go. A famous go player, Gu, was a protege under Duan, and Gu often played go with Duan to earn an income. Mother saw a road from this. Hoping to get help from Duan, she took Qing Yuan to visit Gu, asking him to recommend Qing Yuan to Duan. Duan had long heard of Qing Yuan's name, and he had wanted to see him. So Gu generously accepted mother's request.

Duan was happy to see Qing Yuan, and he started to pay Qing Yuan 100 yuan a month (a high salary at that time). Nice words came from friends and relatives, and my uncle couldn't even say anything more. Thus our family's income was insured.

Thereafter, Qing Yuan went to Duan's private house in the eastern city every morning. Duan's go was pretty strong, and so was his desire to win. So his proteges usually let him win. An exception was his eldest son, who almost beat his father every time. And each time after losing to his son, Duan would angrily shout, "Only *you* know how to play!" After Qing Yuan was invited to the house, Duan at first only asked him to play with other go players, and he watched on from the side. Later, he became interested, so he asked the others to yield him the seat. Qing Yuan was only a kid, and he did't know to care if his opponent was happy or not – if he could win, he would. After losing to Qing Yuan a few times, Duan didn't play him again. But the 100 yuan monthly salary was still paid as usual.

After Qing Yuan gained fame, he started to have contacts with other famous people like the government officers. At that time, mentioning a person's full name in social intercourse was considered impolite, and was thus a kind of taboo. Although Qing Yuan was still a kid, the others had started to treat him like an adult. [Notice by far his full name was actually Wu Quan, although the author has called him Qing Yuan.] A friend of Gu, therefore, created a new name, "Qing Yuan", for him based on his old name "Quan". ["Quan" means spring, fountain; "Qing Yuan" literally means clear and pure source of water.] From then on, the two characters of "Wu Quan" were replaced by the three characters of "Wu Qing Yuan". [What did this have to do with name calling taboo? Well, habitually, Chinese people are not comfortable to call a person by one character unless they are referring themselves or someone in love. So, with "Wu Quan", one would either call him "Wu Quan", his full name, a "taboo", or call him "Quan" which was just one character – neither was very good. With "Wu Qing Yuan", however, it was not a problem since everyone could call him "Qing Yuan", which was not his full name, yet it contained two characters.]

After Duan left the government [either resigned or forced to resign], Qing Yuan no longer had that 100 yuan monthly salary. Our family once again fell into financial trouble. By this time, Qing Yuan had got to know a Japanese antiques merchant named Yamasaki through playing go. This man recognized Qing Yuan's go talent, and he intended to ask Qing Yuan to go to Japan, so he encouraged Qing Yuan to learn Japanese from his wife. As a result, Qing Yuan went to Yamasaki's home to learn Japanese everyday.

In 1926, Japanese 6-dan player Iwamoto Kaoru came to Beijing. He played two games with Qing Yuan: first game was a 3-stone game, and Qing Yuan won it; second game was a 2-stone game, and Qing Yuan lost by one stone [2 points]. After Iwamoto Kaoru went back to Japan, he started to mention Qing Yuan's talent in the go world. Soon after, a famous player Inoue Kohei 5-dan came to Beijing to test Qing Yuan's strength. He played three games with Qing Yuan, and Qing Yuan won them all. [The number of games mentioned here, against either Iwamoto or Inoue, are somewhat different from the history record.] Inoue Kohei then returned to Japan and reported Qing Yuan's strength to Nihon Ki-in. Later, the famed Segoe Kensaku 7-dan started to have correspondings with Yamasaki, discussing a possible trip to Japan by Qing Yuan.

In October, 1928, Qing Yuan arrived at Japan. Okura Kishichiro, director of Nihon Ki-in of that time, had promised to support Qing Yuan 200 yen a month, and since our mother and our eldest brother when to Japan with Qing Yuan as well, another 100 yen was added, and the term was two years. After two years, whether or not Qing Yuan would be able to hold his position in Japan, that is, whether or not he would be accepted as a Nihon Ki-in member, would be decided by the progress in his go.

Qing Yuan seldom talked much and he did not incline to play around. His life was simple, quiet, and he did not care about money. He simply concentrated on go. He sat in meditation every day, and I asked him, “What is good of meditation?” He answered, “The top Japanese players are as strong as I am. To beat them, I have to be able to have a clear mind at the key moments. Meditation is an exercise to train such a clear mind.”

Nihon Ki-in sent out a committee to decided Qing Yuan’s rank. The committee consisted of seven members: Honinbo Shusai (9-dan), Iwaasa Kei (7-dan), Segoe Kensaku (7-dan), Suzuki Tamejiro (7-dan), Kato Shin (6-dan), Iwamoto Kaoru (6-dan), and Onoda Chiyotaro (6-dan). The committee then chose Shinohara Masami (4-dan), Murashima Yoshikatsu (4-dan), Maeda Nobuaki (4-dan), Hashimoto Utaro (4-dan), Onoda Chiyotaro (6-dan), Kitani Minoru (4-dan), and Honinbo Shusai seven players to play against Qing Yuan. Qing Yuan first beat Shinohara Masami, Honinbo Shusai, and Murashima Yoshikatsu in the first three games, and the committee awarded him a 3-dan diploma. The ranking system was more strict at that time than now, and a 3-dan of that time was equivalent to a 5-dan nowadays. After being awarded a 3-dan rank, Qing Yuan continued to play against the other four chosen players. At the end, he won all but the game against Kitani Minoru. Qing Yuan believed that Kitani Minoru was the first tough opponent he met.

Qing Yuan then officially became Nihon Ki-in’s player, and since 1930, when he was 16 years old, he started to participate the twice-a-year Oteai tournament of Nihon Ki-in. In this year’s spring session, Qing Yuan went 7-1, losing only to Kitani Minoru, and he earned 100 yen and a gold medal for his 3rd place finish. 100 yen at that time was about equivalent to today’s [1980s] 200,000 yen. In the autumn session of the same year, he went undefeated, gaining the highest total points and thus a 1st place. This time, the prize was 300 yen, and he was promoted to 4-dan. In 1931, Qing Yuan went 6-2 and a 4th-place finish in the spring session, and went undefeated and a 1st-place finish in the autumn session. By this time, Qing Yuan’s life had become financially insured, so he helped his three younger sisters in Beijing to go to Tokyo.

To have a settled life was the condition for him to be concentrated on go, and to have strong opponents constantly for years was the condition for him to improve. With both conditions satisfied, he was able to study go hard all day long. Segoe Kensaku said, “I was a neighbor of Wu family for 10 years, and I knew he deeply studied go at home anytime. He was a genius, but he worked harder than the others too.” Segoe then added, “Although he was my student, I seldom gave him advices. His go skills were mostly developed by himself.”

At this time, Qing Yuan’s fame had spread all over Japan, and from time to time there were many invitations from various parties to ask him to teach go.

In 1931, Qing Yuan participated the Tokyo Times newspaper sponsered tournament. This was a single elimination tournament. Qing Yuan triumphed consecutively, defeating 18 opponents in a row. Times Newspaper posted his games consecutively for about half a year, and his winning streak drew a great attention from the go world in Japan. During this tournament, every game’s winner earned 180 yen, and since Qing Yuan won every game of his, money flowed in like water. He, however, turned all his income to mother, and he never spent much on himself. He was then 18 years old, and

Tokyo happened to be a place full of sexual attractions. Right across the street from Ki-in, for example, there was a big dancing theater. There were many Japanese players who often drank, gambled, and played with women, and many Japanese were proud of these behaviors, believing that this showed men's real look. In such an environment, Qing Yuan was able to keep himself away from miscellaneous thoughts. He only had go in his mind, studying go with diligence. This was indeed rare and admirable.

During the 1932 spring session of the Oteai tournament, he again won all of his games, gaining the 1st place; during the autumn session of the same year, he lost only to Kojima and won the 2nd place. In 1933, then 19 years old, Qing Yuan was promoted to 5-dan. In the spring session of the same year, he won 2nd place, then in the autumn session, he shared the 1st place with Kitani Minoru. In the same year, the Yomiuri Newspaper sponsored a Japanese Go Championship tournament. Qing Yuan defeated rivals Kitani Minoru and Hashimoto Utaro, winning the tournament and the bonus to play Meijin Shusai. In this game, Qing Yuan of course held black, and he played the first move at the 3-3 point of upper right corner. This kind of move was a taboo in the Honinbo family. The second black stone was played at the hoshi [star] point at lower left, and black's third move was at tengen [10-10]. This new style of playing shocked the go world. Howerver, Honinbo Shusai himself knew well about Qing Yuan's strength, and he played carefully. A few times Qing Yuan delivered moves that were difficult to handle, and Shusai adjourned the game frequently. As a result, the game lasted until January of the next year, a total of 3 months. During this period, Qing Yuan also participated the Oteai autumn session and other newspaper sponsored games of total of 11 games. At the end, Shusai won the game by 2 points. Rumors said, Shusai won because his student Maeda Nobuaki discovered a myoshu, i.e. white 160. Many people thought, it was unfair that Shusai frequently requested adjournment [it was white player's right at that time] and studied it later with his students. Consequently, Nihon Ki-in set a rule that each game should be finished on the same day without any delay. [The author failed to mention "sealing moves."]

In 1934, Qing Yuan was promoted to 6-dan. After winning all his games in 1935 spring session of Oteai, however, he suddenly became ill, and he was unable to participate the autumn session. In 1936, he played in the spring session after newly recovered from his illness, winning 2nd place. Then he participated in a newspaper sponsored tournament. To round 14, his body could not hold up anymore, and he forfeited the remaining games under doctor's advice. He skipped the autumn session as well. In April of the same year [1936], he officially naturalized to become a Japanese citizen, changing name to Go Izumi. ["Go Izumi" are the two characters for "Wu Quan", his old name. In Japanese, Kanji (Chinese characters) have two ways of reading: one is based on its (original) Chinese sound, another is based on its Japanese sound. In this case, "Go" is based on Chinese sound while "Izumi" is a Japanese word. He chose so to show that he was semi-Chinese and semi-Japanese. Later, however, people returned to call him Go Seigen (Wu Qing Yuan) since that was the way they were used to.]

Because of the illness, he rested in the hospital for a year and three months. During this recovering period, he wrote a collection of his thoughts entitled "Mo Chou Collection" ["Mo Chou" literally means "not to worry"], and it was published in 1940. In this collection, there were experiences on go skills. For example, "Go should improve day by day; if no progress, there is retreat [like sailing against current]." Also, there were thoughts which flowed out when he was quietly resting. For instance, he believed that reading ancient poetry was a good way to improve one's mind.

During the time when Qing Yuan was in the hospital, Honinbo Shusai announced his retirement, and he played Kitani Minoru a "retirement match." At the end, Kitani won the game. A natural consequece of this result might be that Kitani Minoru would be regarded as the No.1 in the go world after Honinbo Shusai retired. However, people knew that there was still Wu Qing Yuan. The real No.1 title had to be decided between the two on the board. Thus, Yomuri Newspaper staged a Kitani-Wu 10-game series. This series started at the end of September of this year [1939], and it lasted till June of 1941, with Qing Yuan winning the series by a score of 6-4. During this 10-game series, there were times when people threw stones to Qing Yuan's house, and there were threatening letters, saying if Qing Yuan defeated Kitani, he would have to be careful about his life. Qing Yuan showed the letter to Segoe Kensaku. Mr Segoe thought that Qing Yuan should take it seriously; if he was to win the series, he might well be in danger. Nevertheless, Qing Yuan regarded go as his second life, and he did not give in. He won the series at last.

In February 1942, Qing Yuan got married with a college student Nagahara, and he moved in Nagahara's house. In this year's Nihon Ki-in high-dan competition, he won the 1st prize with a 5-1 score. In August 1946, he started the 10-game series with Hashimoto Utaro. The series lasted only 8 games, when Hashimoto resigned after trailing 6-2. In 1948, he started another 10-game series with Iwamoto Kaoru. This time, it lasted only 6 games, when Iwamoto resigned after Qing Yuan led the series 5-1.

In 1950, when he was 36, Qing Yuan was promoted to 9-dan. The 50's were Qing Yuan's golden years, when he defeated all the top rivals in a series of spectacular 10-game series. And he stood alone at the top of other big matches. That era was called Wu Qing Yuan Era, and until today, people in the go world are still admiring Qing Yuan's glorious record of that time.

In 1951, Qing Yuan couple was invited by the Taipei Go Association and they visited Taiwan. Lin Hai Feng (Rin Kaiho) was then only a 10-year-old boy, but he was already a famous player in Taipei. Qing Yuan gave him 6 stones in a game and won by 1 point. After the game, some asked Qing Yuan, how was the kid's future? Qing Yuan answered, "Based on a professional player's standard, he can reach 6 to 7 dan. Whether or not he can go further is determined by how hard he works by himself. If he wants to go to Japan to learn go, the earlier the better." Therefore, Lin's family decided to ask Lin Hai Feng to go to Japan, and they asked Qing Yuan to be his teacher. Later Lin Hai Feng became a top player in Japan. There was an era called Lin Hai Feng Era. [Again, Lin is Rin Kaiho.]

In 1961, Qing Yuan was 47 years old. He displayed once again his prime form, winning the 3rd Japan's Strongest Deciding Matches. [Shared the title with Sakata Eio.] This was the last glorious victory in his magnificant career. One afternoon in August of this year, he was hit by a motorcycle when he walked across a street. Several bones were broken, and his brain was damaged. After emergency rescue, his life was saved. After that, he stayed in hospital for over a year. Having experienced such a hit, he no longer had the energy to recover to his top form. The next year, he suffered nervous disorder caused by the brain concussion, and for that he had to stay in hospital for another long period of time. Even so, he managed to win 2nd places in the Meijin matches in 1963 and again in 1964 [league plays]. In 1965 the 4th Meijin matches, he finally showed sign of falling, and he could no longer compete with the new comers. This year's Meijin title was grabbed by his student Lin Hai Feng. The Wu Qing Yuan Era in the go history finally left for good. What followed were a new generation of players such as Lin Hai Feng (Rin Kaiho), Otake Hideo, Ishida Yoshio, and Cho Chikun.

Appendix B

Japan's Strongest Deciding Matches

Seven of these eight games of Go Seigen were played during the 1st Japan's Strongest Deciding Matches. This article is an overview of these matches.

The following is a translation of the Chinese translation of a piece by a Japanese 5-dan. My notes are given in the square brackets. In the translation, "Wu" is used to replace "Go Seigen".

When Wu defeated Takagawa Kaku 8-dan, who had won 5 consecutive Honinbo titles, there was no legitimate 10-games series opponent for him left. Since the first 10-game series, Wu had faced Kitani Minoru 7-dan, Karigane Junichi 8-dan, and Fujisawa Kuranosuke 6-dan of the prewar era, Hashimoto Utaro 8-dan, Honinbo Kunwa (Iwamoto Kun 8-dan), Honinbo Shou (Hashimoto Utaro 8-dan, 2nd time), Fujisawa Kuranosuke 9-dan (2nd and 3rd time), Sakata Eio 8-dan, and Honinbo Shukaku (Takagawa Kaku 8-dan) of the postwar era. It seemed that 10-game series was unable to continue. Therefore, at the end of 1957 (Showa Year 32) [My other records show that it should be at the beginning of 1957], Yomiuri Shimbun initiated and sponsored a championship tournament called "Japan's Strongest Deciding Matches."

These matches were also called "Top Six Matches." Participants included all the 9-dans of the time. That is, Wu and Nihon Kiin's Kitani Minoru and Sakata Eio; also, the "homeless" Fujisawa Hosai (Kuranosuke) who left Nihon Kiin after losing to Wu in their 10-game series. Besides them [9-dans, which should also include Hashimoto Utaro], there was five consecutive Honinbo title holder Takagawa Kaku 8-dan. Participants were the strongest players who could be invited. Although these matches were not named "Meijin Sen", the fans all regarded it as the actual Meijin Sen.

According to the rules of these matches, there was no komi, and it was a double round-robin in which each pair of players were to play two games against each other (playing black by turn). By April of 1959 (Showa Year 34) [should be 1958 (Showa Year 33)], all matches, a total of 30, were finished. Among them, there were some historical matches such as Wu and Kitani Minoru's rematch after 12 years [should be 13 years], and Wu's new version of "big avalanche joseki."

To Wu, these opponents all had been beaten by him into "sente handicaps" [These special handicaps were used in Wu's 10-game series. At the start of each series, both Wu and his opponent would play like normal even games (players play black by turn). But when one of them had a net lead of 4 games in the series (it was almost always the case that Wu had such a lead), the trailing player would receive a "sente handicap" (It's called BWB handicap) in which he would have sente (black stone) in two out of three games. Then, if this trailing player would net 4 more losses, his "sente handicap" would become "long-sente", i.e. he would always play black. Of course, if he could net 4 wins after being handicapped, he would be promoted to play even games again (that, however, didn't happen to any of the opponents of Wu; Wu usually beat them with white too).], and now he had to agree to play with them in normal even games. One could understand that Wu might have different ideas, but eventually, Wu never suggested anything different from the rules.

Finally, these 1st Deciding Matches ended with Wu winning by a record of 8 wins and 2 losses. In the 2nd Matches [in 1959], Sakata won by a record of 8 wins, 1 loss, and 1 tie; Kitani and Wu won 2nd and 3rd places, respectively. In the 3rd Matches [in 1961], the leading Wu lost his finale to Sakata, thus tying Sakata for the 1st place. [That was the point that Wu started to fade. In the August of the same year, 1961, Wu was injured (including his brain) by a motorcycle in a traffic accident. His body would eventually recover, but his prime time was over.]

Appendix C

Honinbo Shusai Retirement Match

The last Meijin, Shusai, played only two official games in his last ten years. The first was in 1933-34 against Go Seigen, who shocked the Go world with a “3-3, star, tengen” opening. In the game, each side was given 24 hours, and one of the traditional rules was that each session would end around 4 o’clock in the afternoon when it was *white’s* turn (Meijin, of course, played white). This is of course unfair by today’s standard, since it would mean that white can spend whole night (actually, maybe the next few entire days) to consider his next move. But at that time, the rule was to “show respect to white.” Go Seigen went on to lose the game by 2 points, and people started to talk about the unfairness of this traditional rule.

Five years later, in 1938, Kitani Minoru was awarded the chance to play Meijin’s last game, his retirement match. Kitani strongly requested to apply “sealed play” rule; that is, by the end of a session, no matter whose turn it is, he shall deliberate this move out, put it under seal, and this move cannot be opened until the next session. At first, conservative officials was so shocked by Kitani’s decision that they refused to accept it, but stubborn Kitani was not going to give in – he threatened to give up the right to play! Finally, Kitani won the battle, and “sealed play” rule was applied officially the first time in history. This victory of Kitani was probably bigger than the one he won on the board – after 34 hours spent by Kitani and nearly 20 hours spent by Meijin (each was given 40 hours), Kitani won the game by 5 points.

On Meijin’s side, however, this was truly a sad ending to his long career. Once being called “Invincible Meijin”, he found, at the end, that the traditional force he represented was no longer “invincible” under the attack by the new generation of Kitani Minoru and Go Seigen. Meijin died in 1940. This sadness was beautifully shown in Kawabata Yasunai’s classic novel “Meijin” (or “Master of Go”). This book is highly recommended to everyone who plays go.

Master of Go, 11/8
Shusai's Last Game
White: Honinbo Shusai
Black: Kitani Minoru
1938-06-26,12-04
Tokyo, Hakone, Ito, Japan
Komi: 0
Result: B+5
Time: 144000

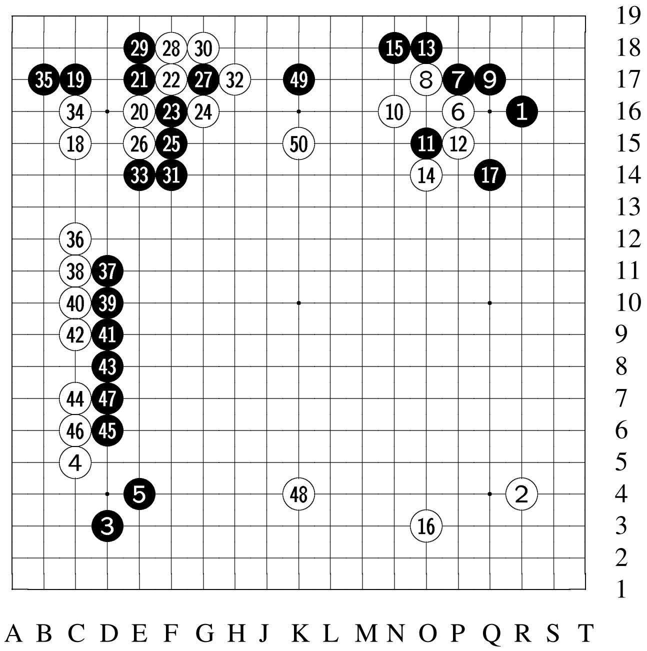


Diagram 1: 1-50

Honinbo Shusai: 21st Honinbo (1874 - Jan 18, 1940)

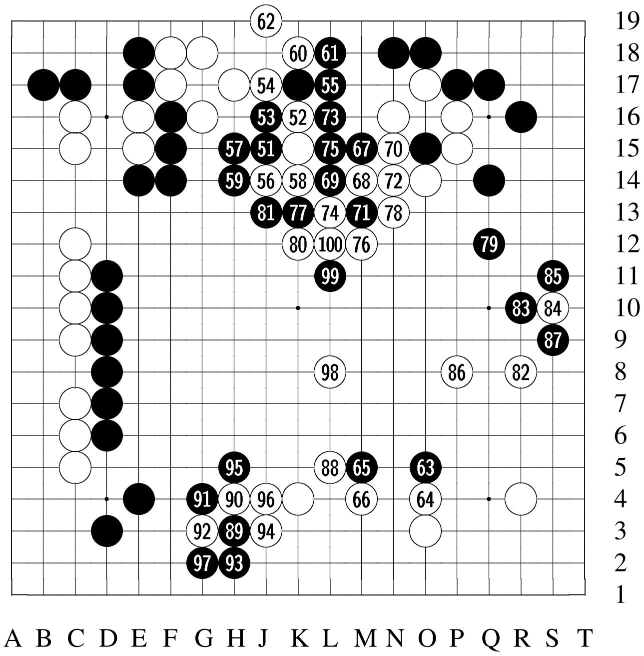


Diagram 2: 51-100

59: Kitani took 3 hr 35 min to play Black 59.
63: Shusai considered this move unorthodox.
69: The master had not expected the violent attack that came with B69.
70: The master deliberated 1 hr 46 min over W70 - a brilliant holding play.
90: The Master took an extraordinary 2 hr 7 min for W90 - his slowest move of the game.
100: The last move at Hakone, sealed on August 14, before the Master's 3-mon th hospitalization. In Chapter 30, 125-128, Kawabata presents an assess ment of the game so far. The game resumed on November 18.
"Even considering that I was very ill and that W100 was my last play be fore going into the hospital, it was an ill-considered play. I should h ave ignored the peep and pressed ahead at 'a' to secure the White terri tory in the lower right". But the bystanders considered the link at W10 0 to be natural.

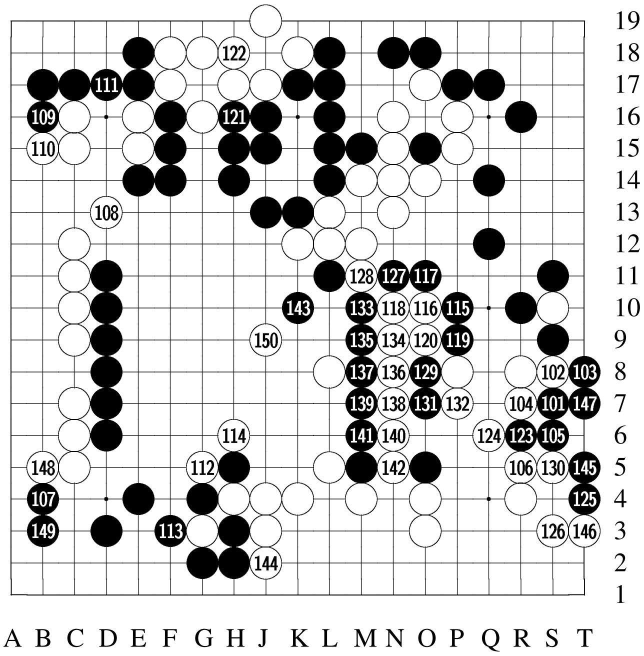


Diagram 3: 101-150

101: Kitani used three and a half hours for the first play after the three m onth recess.
108: The Master took 47 min, his longest deliberation during the Ito session s, for this move with a triple purpose: attack Black's corner, reduce B lack's center, and defend White's group on the left.
115: The time has come to stake the game on grand assault. White has to defe nd his center against the threat of invasion.
120: The standard pattern at 'a' would have avoided an unstable empty triang le, but would have conceded a point or two. The Master could not afford even so small a concession in this tight match.
129: Wu (Go SeiGen) : "Firmly blocked by W120, Black's aggressive sequence from B123 to B12 9 suggests a strongly competitive spirit, as one sees in close games".
130: The Master ignores White's slashing attack, and instead counterattacks on the right. But W130 assured the defeat of the invincible Master.
During the following recess the Master complained about the sealed move W121. "Kitani ruined the game with that sealed move. Why? He means to use two days to think things over. It's dishonest".
145: The sealed play. Upon resuming on Dec 4, the Master said "Suppose we fi nish today?" Kitani nodded quietly. The Master's defeat was clear to e veryone. The last 91 moves were played in a single day.

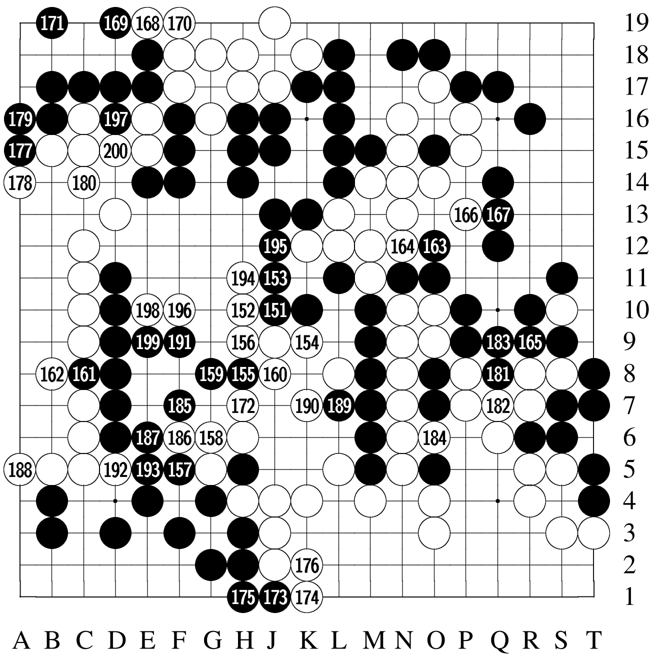


Diagram 4: 151-200

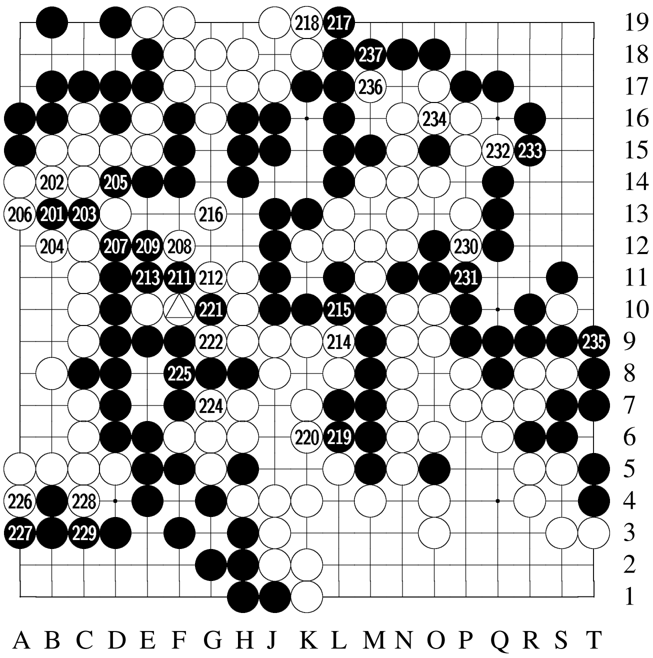


Diagram 5: 201-237

210 at 203,

223 at △

Appendix D

“Greedy Sakata”

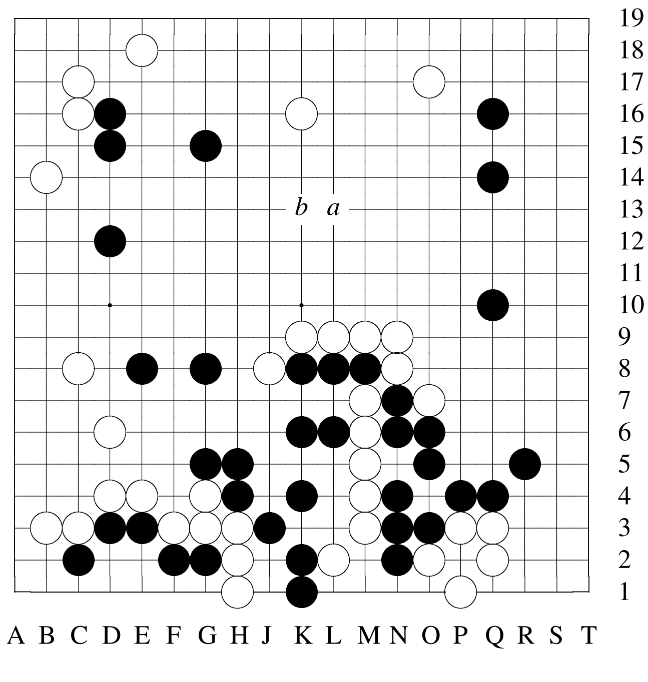


Diagram 1

Black: Kato Masao
White: Sakata Eio
This is a famous and typical example in which Sakata tried to make the highest efficiency out of every stone, showing his
extraordinary ability of making alive.
The six marked stones [M5 et al] are dead, but W has man-
aged to gain at lower left and right corners, and the game is hopeful for W. In fact, if W can settle the middle team properly, W would be winning. Everyone was looking forward to Sakata’s next move. People’s guess was that W would play either [a] or [b] – when W’s top and middle are connected, B wouldn’t be able to do anything.

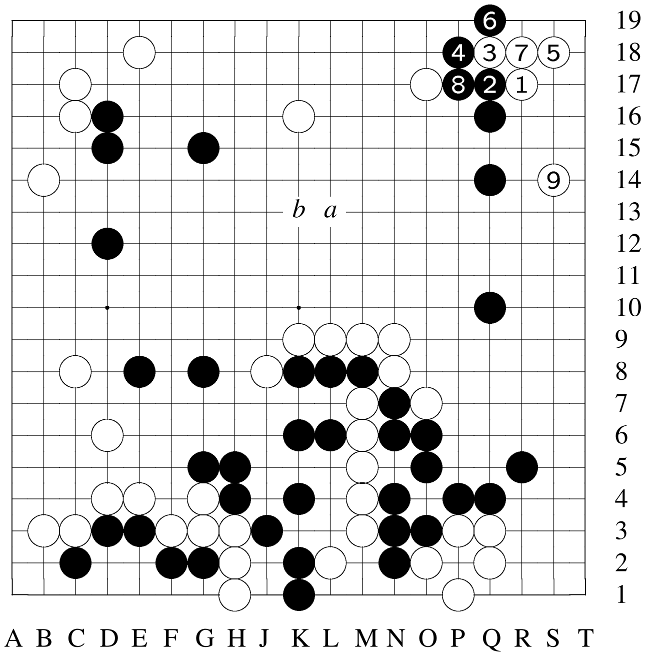


Diagram 2: 1-9

1: Sakata: I didn’t even think of [a] or [b]; I would never make unclear moves like these.
Sakata chose to invade the corner to pull the distance between the solid territories of two sides even further. This is what Sakata’s ”greedy style” means.
9: To here, W gained big at the corner.

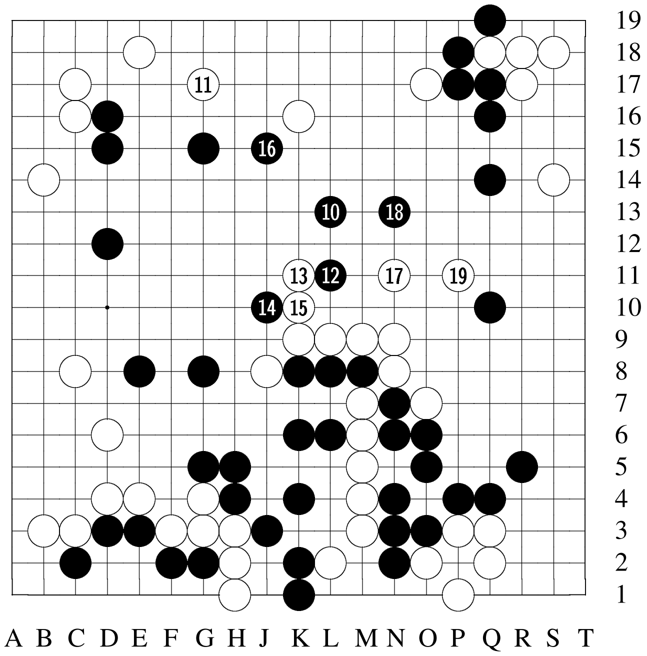


Diagram 3: 10-19

10: But when B #10 cuts the connection between two B groups, both top and middle teams of W suddenly become thin.
11: W #11 first to strengthen the group at the top, leaving the life of the middle W team completely to B.
12: Sakata already knew in advance that B would attack with #12. To allow such a B attack would be unthinkable to a normal player, because to make the W team at middle alive seems so difficult.
13: Sakata: Normally I am confident to make it alive. But this game is different. Based

on the stone shapes, it's almost impossible for W to live. This way of playing is very risky. It would have been much safer had W adpoted [a] or [b] at the beginning [see nodes 0 and 1].
19: [Unfortunately these moves are all I have. :-(Since it's called a famous example of Sakata, I guess Sakata eventually made this group alive.]
[How can W live? Still looks impossible to me. B player is Kato the killer! :-)]

Appendix E

Sakata's Myoshu

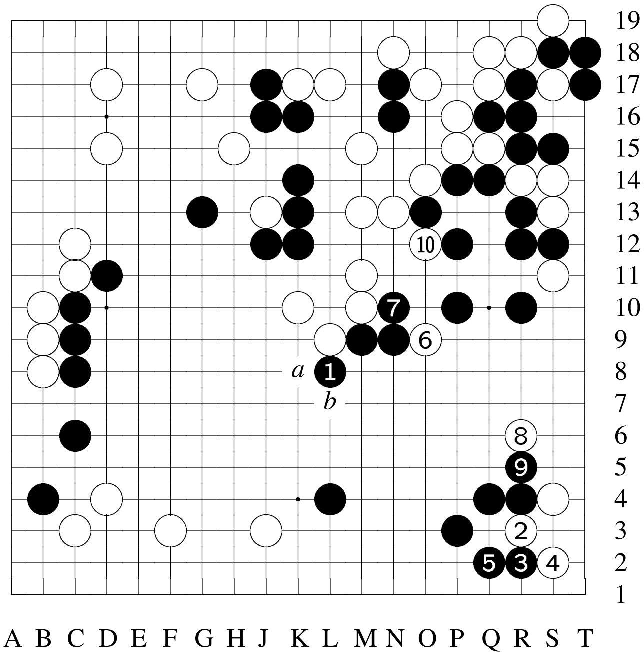


Diagram 1: 1-10

Black: Fujisawa Hosai White: Sakata Eio

Now let's look at one of the most spectaular myoshu by Sakata.

1: B #1's plan is to convert the entire right side to B's territory. If B's plan works, W will no doubt lose the game.

4: W #2 and #4 start to work out a plan. But W would not be able to live the corner alone.

5: When B #5, what should W do? If W[a] hane, B[b] extends, W can't pass the test.

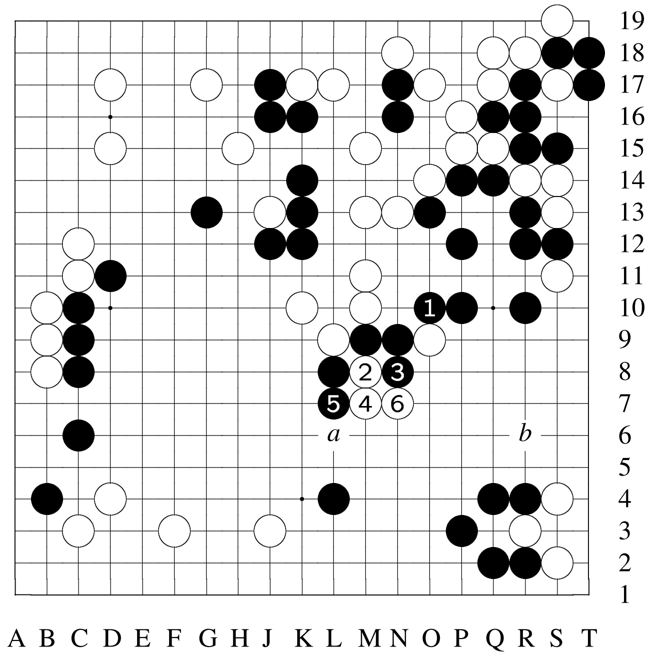
6: W #6 is the first myoshu.

Takagawa Kaku: When #6, W sees the light. Sakata 9-dan's extraordinary feel and accuracy is admirable.

[See the variation of B's next move.]

7: In real game, B #7 chose to play here.

10: Sakata had all these calculated.



Variation 1 at move 7 in Diagram 1: 1-6

variation (B #7)
[When W #6...]
1: If B #7 blocks...
2: B #8 would then cut...
6: To W #12, [a] and [b] are miai moves – with [M8][M7][N7] three stones, it wouldn't be difficult for W to live at lower right.
Also, earlier, if B #7 [O10] was played at [O8], W would have gained in sente, and W could consider to find big points elsewhere.

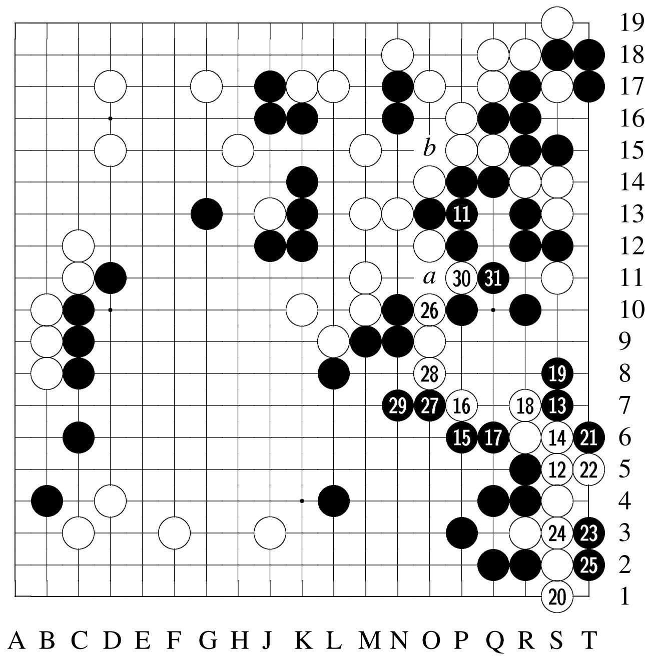


Diagram 2: 11-31

11: If this move played at [a], B might be able to protect the right side. But then, after W captures [O13] s-tone, B[b] is gone.

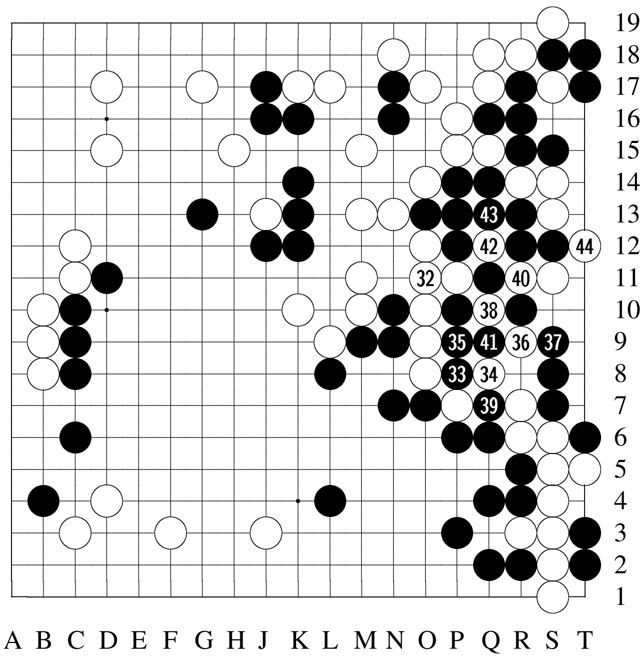
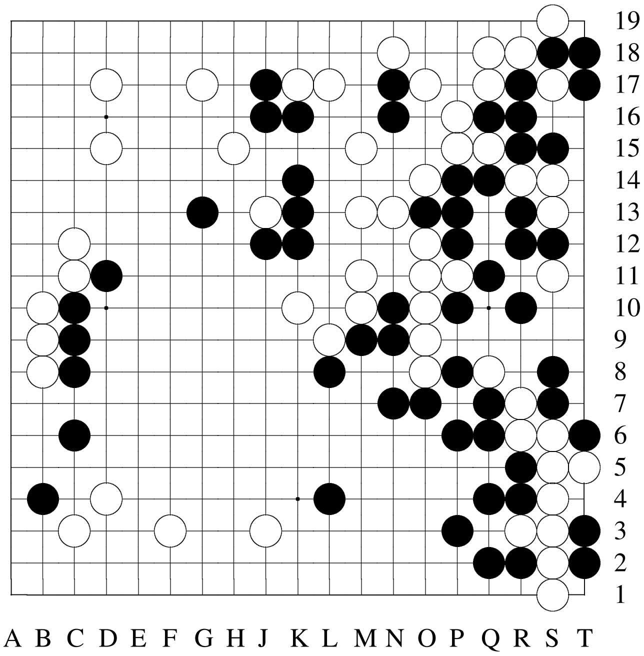
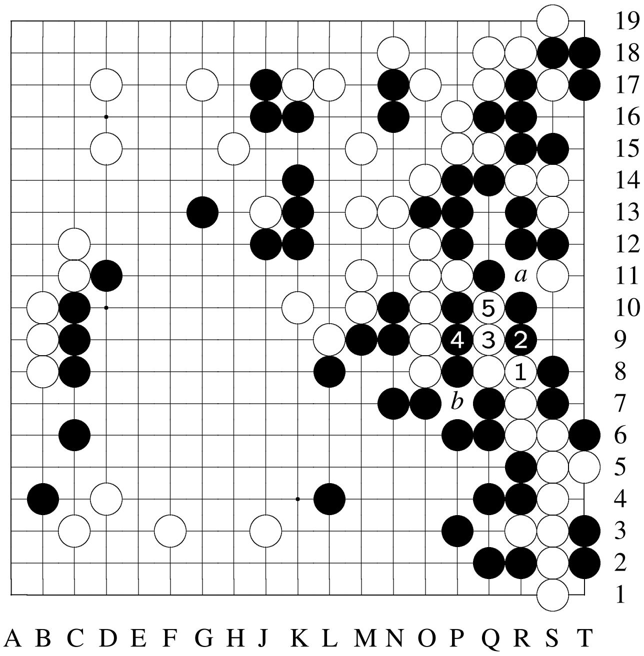


Diagram 3: 32-44

33: To #33, B is showing a high spirit to destroy the invading W troops.
34: W #34 is a great myoshu to "live the dead."
35: B #35 continues his plan to swallow W's stones.
[See the variation.]
36: But W #36 is severe!
44: After W #44, B [Q13] group is captured! B collapses.
When W #6 [O9], Sakata had calculated all the variation clearly. This is indeed an astonishing feat. And this is only one example; Sakata had many others. Unbelievable.



Variation 2 at move 36 in Diagram 3



Variation 2 (continued): 1-5

variation
If B #35 captures here...
5: To here, [a] and [b] are miai moves to W, and W's lower right wouldn't die.

Appendix F

Razor Sakata

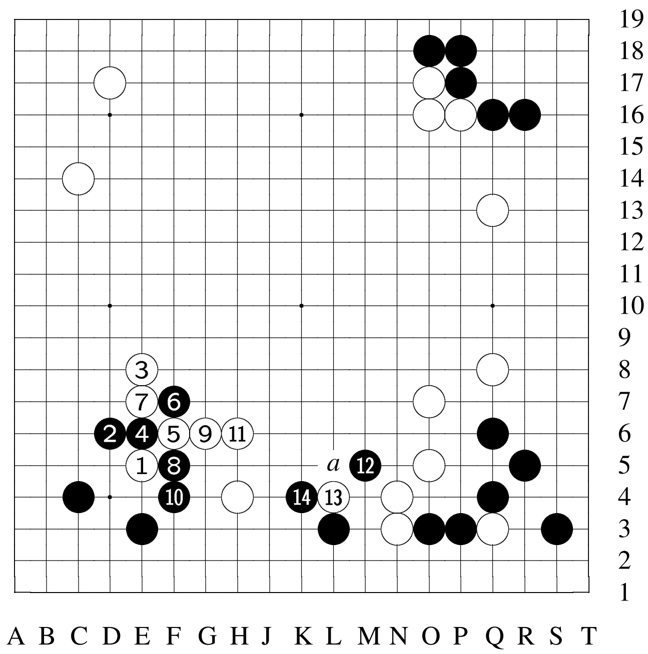


Diagram 1: 1-14

Black: Kitani Minoru White: Sakata Eio

Sakata Eio's real talent is often shown in his making stones alive, especially when both sides are engaged in a complex conflict. But when attacking stones that are still scattered, his talent is also shown.

3: W #1 and #3 are such powerful examples. Some described such a structure of thought as the "reborn of Honinbo Jowa." [Jowa was a famous Edo era genius player, known as his power.]

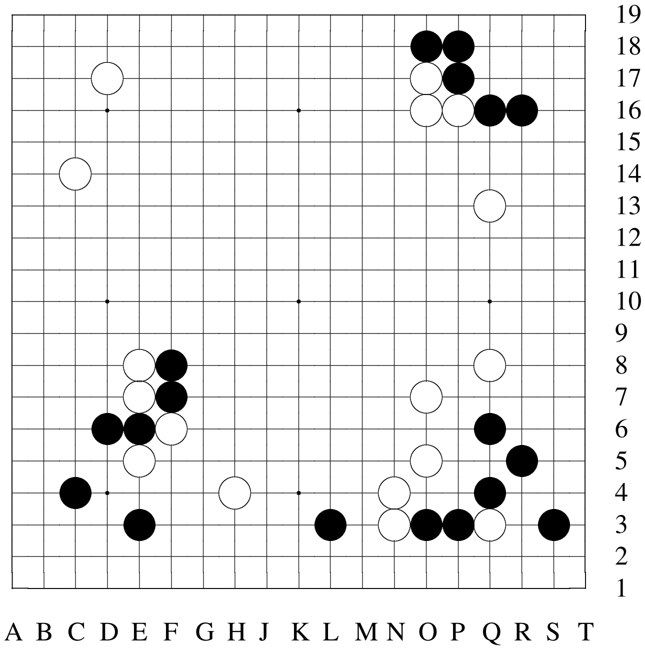
Sakata: I don't like to build big moyo. But sometimes you have to plan that way; it's unavoidable. If W #1 [E5] to seal B [L3] from [a], since W's bottom is open, such move ([a]) wouldn't be effective. So W shifts to play left side first; W #1 and #3 are trying to save a move at [a].

Sakata is again showing his greedy pursue of highest efficiency.

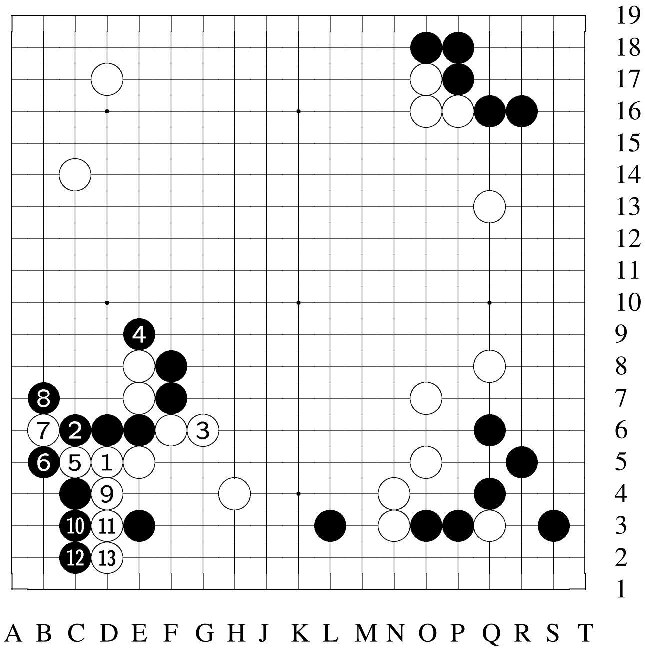
8: [The variations show two variations of this move.]

11: To W #11, Sakata's original thinking is turning to reality.

12: B #12 is a sharp counterattack.

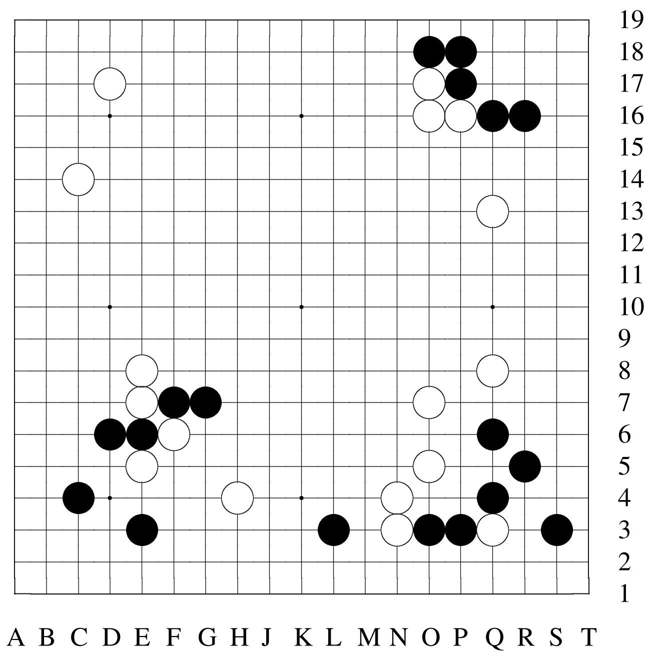


Variation 1 at move 9 in Diagram 1

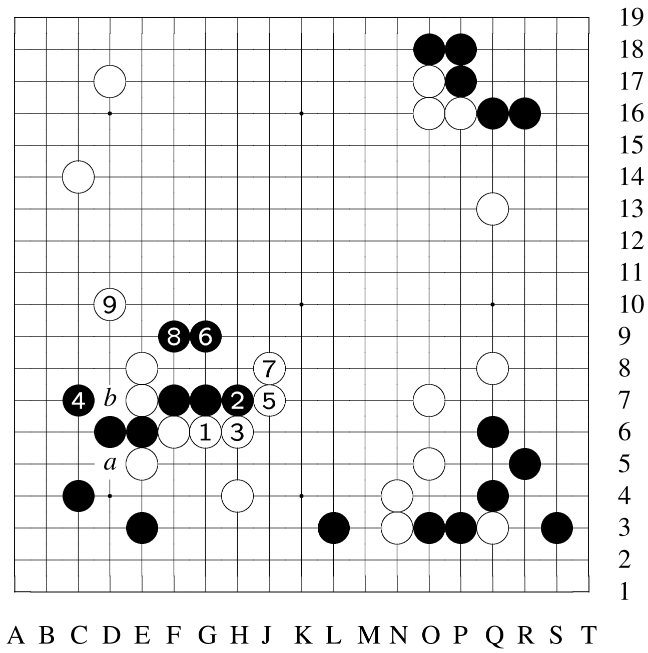


Variation 1 (continued): 1-13

variation 1
If
B #8 extends here...
13: To here, although two W stones [E7-E8] are captured, W is able to destory B's once-solid shimari [corner enclosure] at lower left. Also, W's shape now looks very good, so W can be satisfied.



Variation 2 at move 9 in Diagram 1



Variation 2 (continued): 1-9

variation 2
If B #8 extends this way...
4: When B #12...
7: W #13 and #15 are good shape.
9: W #17 keima, light. Since W has [a] and [b] sente moves, W is not afraid of being cut.

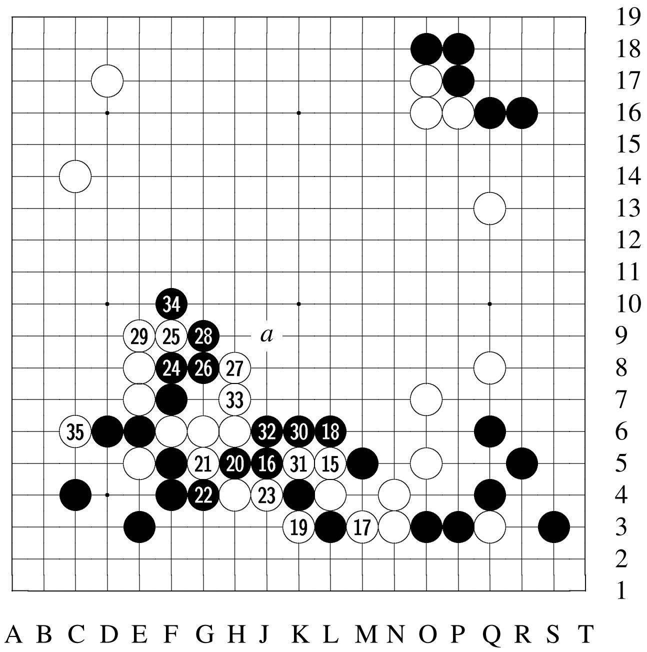


Diagram 2: 15-35

24: Now both sides are wrestled with each other. Normally, this is the kind of fight that Sakata is good at, since he often shows extraordinary power under such situations.
34: But to here, the outcome is unclear. After B #34 hane, W doesn't look good. Also, If B[a], the middle W team [H6] wouldn't be able to move.
35: However, Sakata has had this myoshu prepared.

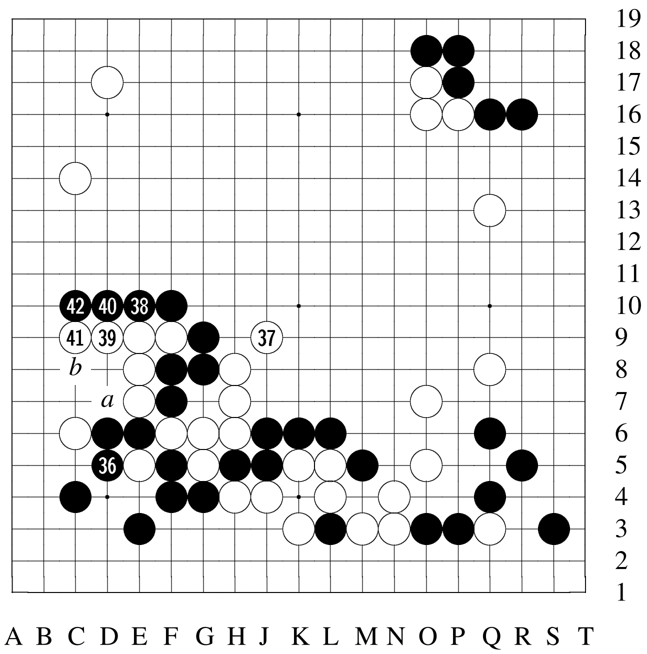


Diagram 3: 36-42

36: B has to answer this way. Or if B[a], W[b] is sente.
37: Now W gets the chance to escape from the middle. [And when W succeeds, B [K6] team is finished.]
38: When B #38...
39: W #39 plays safe.

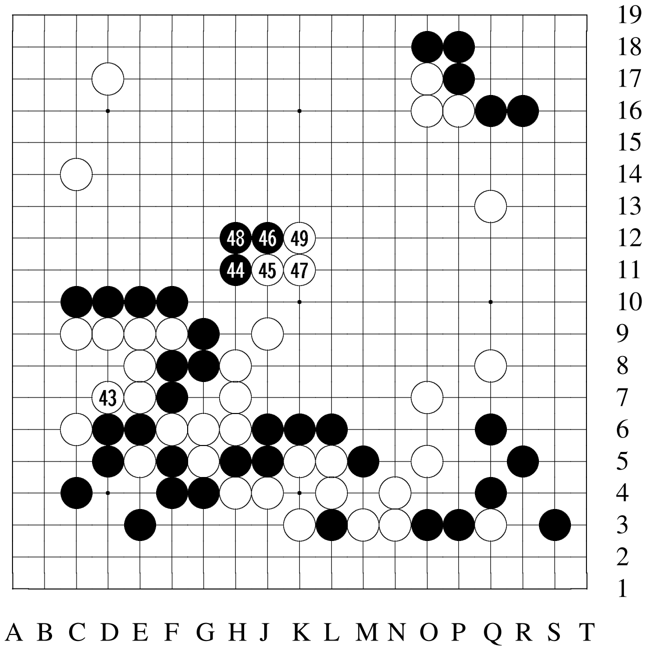


Diagram 4: 43-49

43: To here, B can't kill W.
45: Then W starts to strengthen and expand the center moyo.
49: Now the situation is very favorable to W.
Sakata: This was a game that I won happily on W, so I have had a good impression on it.

Appendix G

Sakata-Shuko

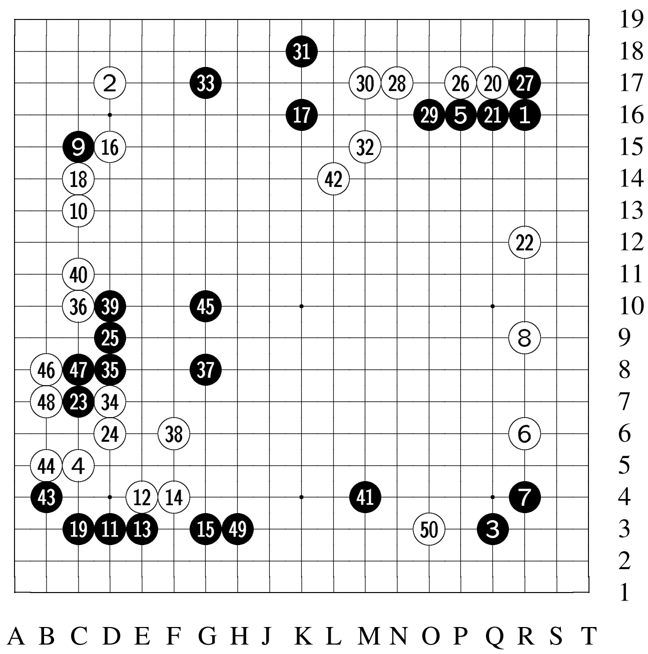


Diagram 1: 1-50

Black: Fujisawa Shuko White: Sakata Eio
(Game 6 of 2nd Meijin Match)
In this game, Sakata played very steady and "reasonable" (not as greedy as usual), making it a close game to win it. It was a famous masterpiece by Sakata.
46: W #46 and...
48: [And] #48 both gain territory and settle the weak groups.
49: Then when B #49...
50: W #50 invades with determination, forcing B to taste the burden of komi.

Appendix H

Possible Continuation of Ko Rule Dispute

9-10 Januari 1959
Atami

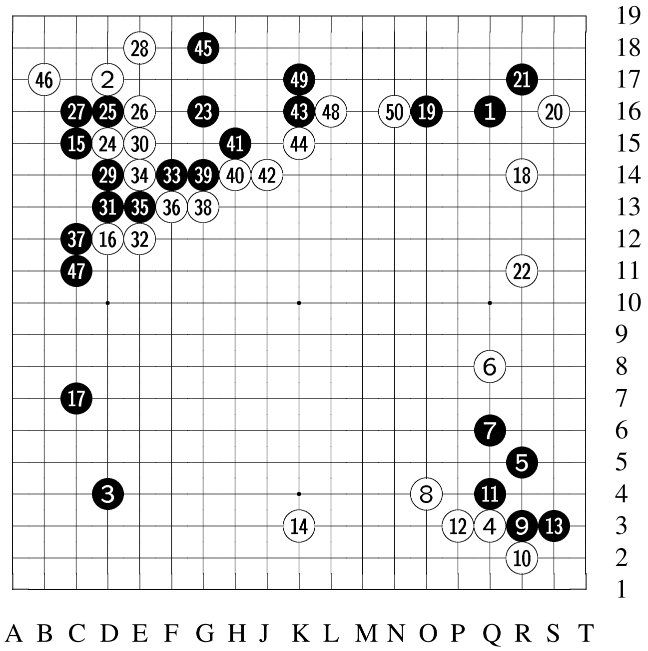


Diagram 1: 1-50

Black: Takagawa Shukaku, 8 dan White: Go Seigen, 9 dan Komi: 4.5 Place: Atami Date: January 9-10, 1959 [Controversy started after W #244. Type 'g244' to go to that node directly. Or, of course, one can enjoy the preceding moves. :-)]

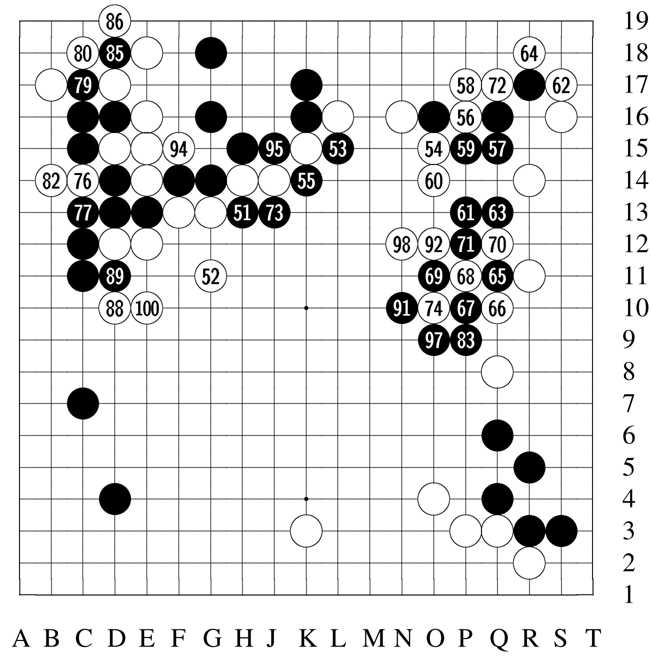


Diagram 2: 51-100

75, 81, 87, 93, 99 at 65,

78, 84, 90, 96 at 68

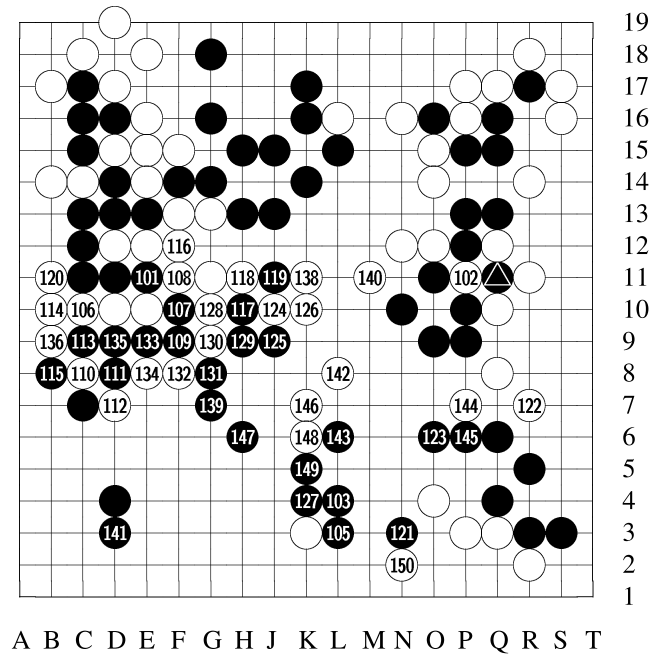


Diagram 3: 101-150

104 at ,

137 at 110

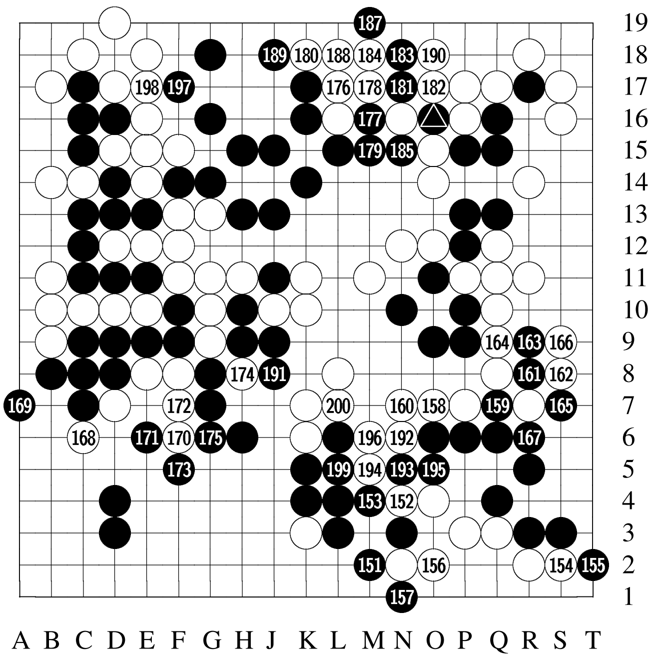


Diagram 4: 151-200

186 at ▲

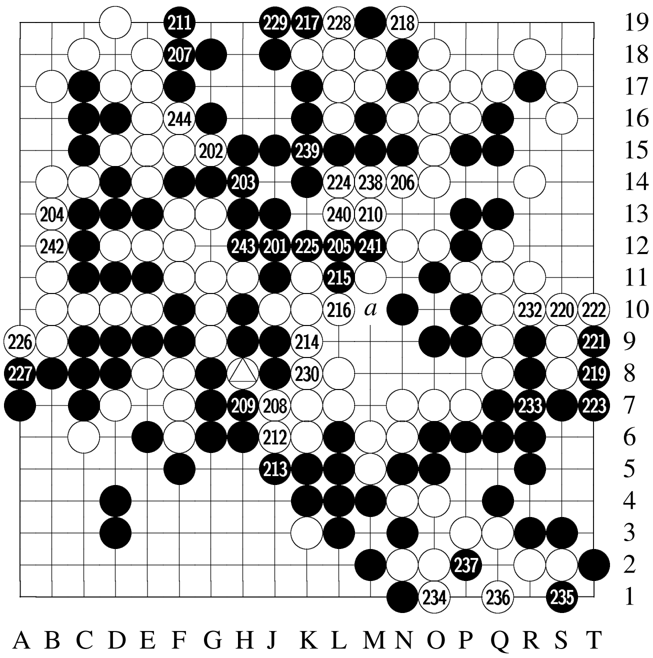


Diagram 5: 201-244

231 at △

244: Black wins by 1/2 point.

The above was the referee's decision based on Nihon Ki-in's Go rules set in 1949. However, W player, Go Seigen 9-dan, believed that W did not have to place one more move to defend B[a][M10]. While B player, Honinbo Shukaku (Takagawa) believed that W had to.

The following moves (not actually played) show what if they play it out...

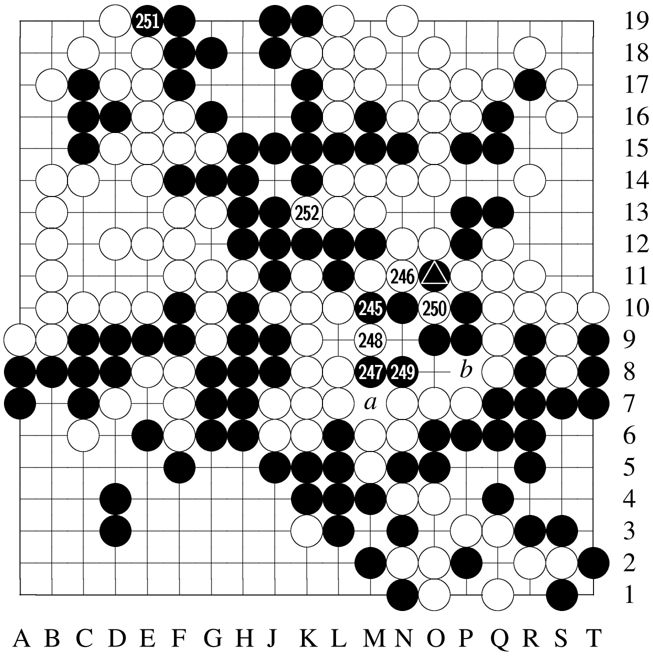


Diagram 6: 245-253

253 at ▲

249: To here, if W[a] then B[b]; if W[b] then W[a]. A ko is unavoidable. [The key of the controversy was that if W could be sure that he would win this ko, then he had a good case.]
250: W starts the ko.
251: B has no ko threats, so he plays dame.
252: W, too, plays dame.

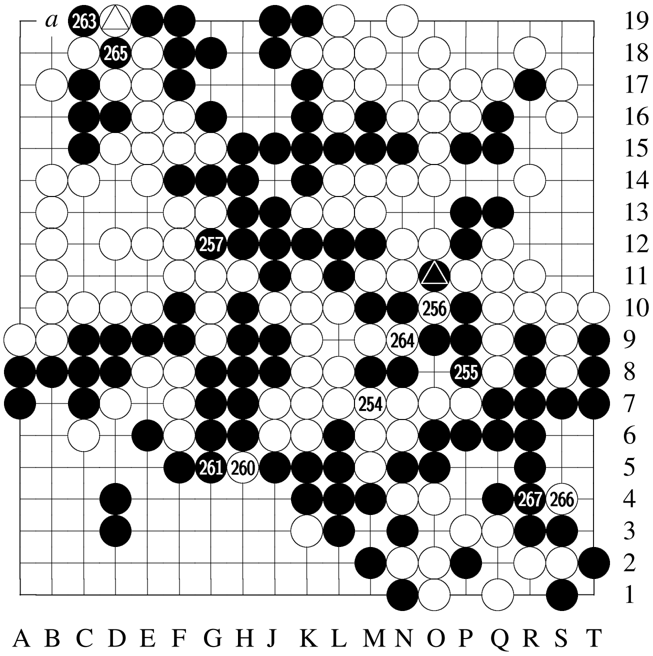


Diagram 7: 254-268

259 at ▲,

262 at 256,

268 at △

255: [B cuts so the ko will have to continue.]
257: This is the last dame.
258: Pass
So W passes (”pass” is
allowed in Japanese rules). [Notice if W fills [O11] now, it would be equivalent to an extra move in his territory; W would lose by 1/2 point.]
260: #260 is an absolute ko threat (One still can play more moves after a ”pass” if necessary; this is also allowed).
263: B has to turn to here.
264: W finishes this large ko, shifting to a lighter ko [so W would be able to find equal or larger value of ko threats].
266: See, if it’s still the large ko at the center, when W threatens here, B would finish the ko at the center, and such an exchange would lead to a B win. But now W has shifted to a smaller ko, and when W #266, B has to answer.
268: Thus, W #268 takes the ko back. Now, B has nowhere to play. If B plays a move inside his own territory, W[a][B19] would finish the ko and W still would win by 1/2 point.
What if B passes? Then W passes too. Now, if B is allowed to take back the ko (after two ”passes”), that would mean that B has infinite number of ko threats. [In 1989 version of Japanese rules, the game is stopped after two passes.] Clearly, a ”pass” is not a move played on the board, and it doesn’t make sense to allow such ”ko threats.”
268: In short, had the game been decided by playing out, it would have been a 1/2-point win by W.