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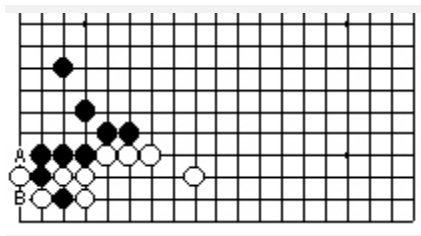
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LEE CHANG-HO'S ENDGAME TECHNIQUES - 2

(A translation of a Korean book, scheduled to be published by Yutopian Enterprises.)

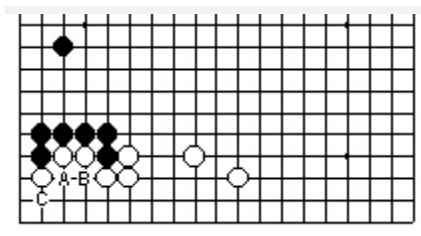
Chapter 1 50 Elementary Problems

Continued



Pattern 17

Pattern 17 - Black to play The exchange of black A for white B is the wrong idea. Try to make use of the special character of the corner.



Pattern 18

Pattern 18 - Black to play Black A, white B and black C are not enough for black. There is a common *tesuji* in this case.

Solution Pattern 17

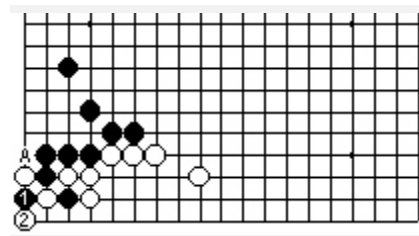


Diagram 1

Diagram 1 - Correct answer Black's throw-in at 1 is a good *tesuji*. The exchange of black 1 and white 2 itself is worth two points in *sente*. If there are no bigger moves left, black could play at A immediately.

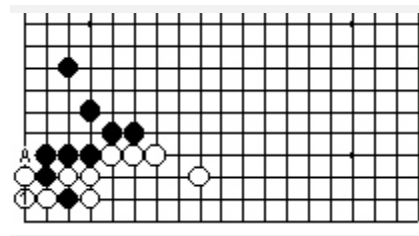


Diagram 2

Diagram 2 - Reference If it is white's turn, white 1 is correct and almost *sente* for white as white A is worth seven points in *sente*. Therefore the play at 1 is worth two points in double *sente*.

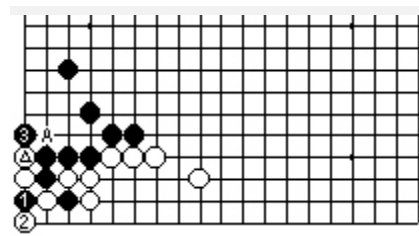


Diagram 3

Diagram 3 - Similar problem In this case black's throw-in at 1 against Δ is also correct. Black 1 at 3 is wrong. Up to white's connection at 1 and black A, this is very good for white. Originally white Δ was misplayed. It should have been at 1.

Solution Pattern 18

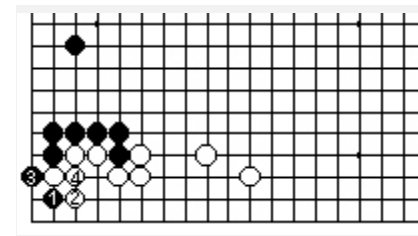


Diagram 1

Diagram 1 - Correct answer Black's clamp at 1 is a common *tesuji*. Up to white 4 this is worth six points in *sente*. White 2 at 3 is not good because of black 4.

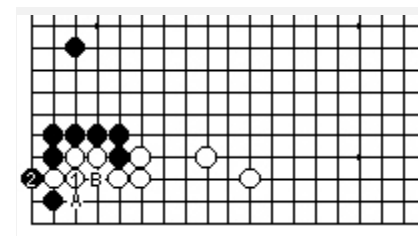


Diagram 2

Diagram 2 - Reference If white wants to take the initiative, white could play at 1. After black 2, this is *sente* for white but black A and white B are severe on white.

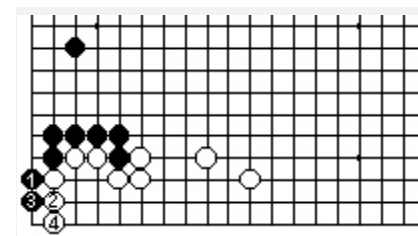


Diagram 3

Diagram 3 - Failure Black 1 and 3 are unambitious. After white 4, this is one point worse than the correct answer.

10th Annual Meijin League

(Comments by Kobayashi Koichi)
(Translated by Robert Terry from Kido Mag)

White: Kobayashi Koichi, 10 Dan, Black: Takagi Shoichi 9 dan, Played on May 9, 1985 at the Nihon Kiin. 258 plays. White wins by 1 1/2 pts.

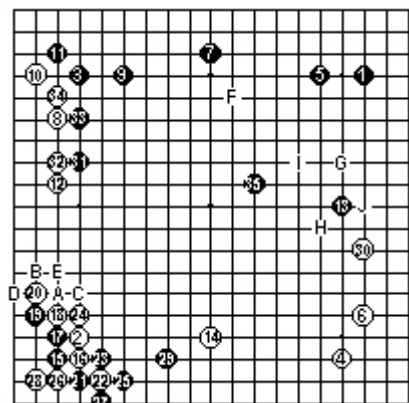


Figure 1 (1-35)

Figure 1 - The plays following black 5 create an unusual opening. Black occupies a big point with 13 as does white with white 14, an equally big point to occupy. But this exchange falls right in with black's desire, since next black plays at black 15, invading the lower left corner.

The block of white 20 initiates a standard joseki. Black chooses an effective variation with 21. Black 21 at **A** would not turn out well black after white 24, black **B**, white **C**, black **D**, white **E**, black 20, and white extending above **E**. The variation ending with the capture of 27 is the one black was aiming at by playing at 21.

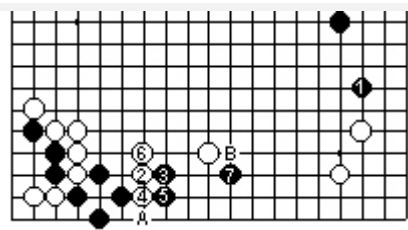


Diagram 1

Diagram 1 - For 29, I expected black to play the checking extension at 1 here. When black plays the checking extension of 1, if white occupies the vital point of 2, black replies at 3 through 7. Now, if white

blocks at **A**, capturing four stones, black presses up at **B** and this is an unacceptable result for white. Most likely, I would play white 2 at 3, followed by black 2 and white 5.

Black 35 is an outstanding conception. Expanding black's territory on a large scale like this is a typically interesting play of Takagi's. If black uses 35 to make the knight's play on the upper side at **F**, white replies at **G**, black **H** and white **I**, and white is not bad off. After black 35 is in place, if white next plays at **G**, black descends to **J**, intending to exterminate the invading force completely. In that situation the presence of 35 would be immensely valuable for black.

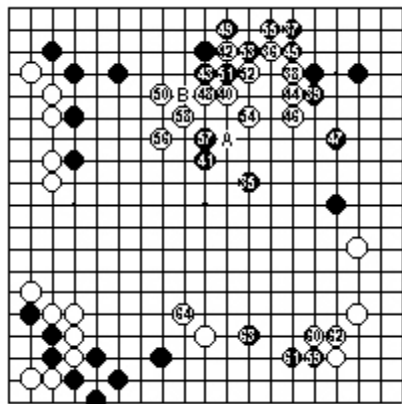


Figure 2 (35-64)

Figure 2 - But in response to 35, which aims at expanding the black sphere on a cosmic scale, white does not invade on the right side, but at 36, which I believed was the best invasion point. It might be considered "the only play."

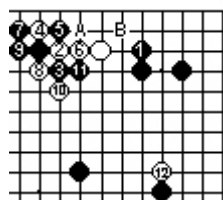


Diagram 2

the black stone threatening a ladder with 10 and black plays out with 11, the plays in this area are found to have set up the ladder catch of white 12. This variation is viable for white. If black uses 5 to connect at 8, white **A**, black 7 and white **B** create a living shape, meaning that black's play has been slack. In that case, black's having a stone at the point of **B** would be most effective, and that is the reason why black played at that point with 37 in the game.

Diagram 2 - The knight of black 37 is a plausible response. If black descends to 1, attaching with 2 followed by the hane of 4 become good for white. Black 5 and the following plays put up the greatest resistance, but after white grips

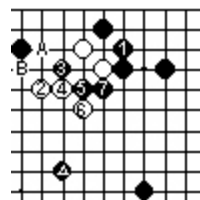


Diagram 3

Diagram 3 - When white plays the diagonal play of 38 extending to black 39 is the thing to do. If black pulls back at 1, white has an effective reply with 2 [which is the same place that white played next in the game]. Immediately darting between white's stones with black 3 provokes the sequence from white 4 through black 7. After this, white can deal with the position effectively [sabaki] with a play at **A** or at **B**, and **A** in the center ends up misplaced.

Black attacks white on a large scale with 41 with the intention of building up thickness and strength in the center to use in support of an invasion of the lower side. If black presses in closely at **A**, white will jump to **B**, one step ahead of black, and there is no telling where things would lead to.

After taking a stone with black 53 black connects underneath at 55, an important play to play. There is a big difference between this and letting white push through at the same point. In addition, by playing 55, black can next capture white 36, threatening the eye shape of the white group here.

White jumps to 56, and after black 57, white plays at white 58. White's play up to this point in this area has effectively neutralized black's large territorial framework [moyo], giving white promising prospects in this game. However, the white group here is somewhat thin and weak, and will remain an object of attack for black for some time to come.

When black plays 59, white answers with the hane of white 60.

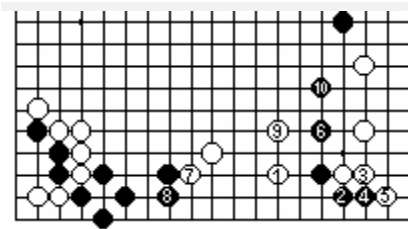


Diagram 4

Diagram 4 - White might consider attacking from the back side with 1, but black's jumps at 6 and 10 leave white with thin and weak shapes. Playing white 60 and 62 as in the game is unavoidable.

Figure 3 - Black 65 is a skillful finesse [tesuji]. It was Takagi's opinion that if black uses this play to attach at 69, white 65 would greatly build up the left side, an unwelcome prospect for black.

Diagram 5 - Instead of playing the diagonal play of 72, I first thought that white should play the capping play at 1. If white caps with 1, black plays

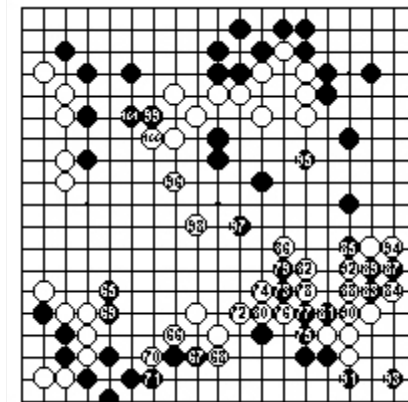


Figure 3 (65-101)

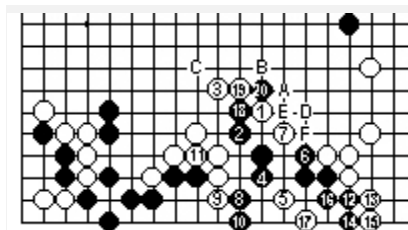


Diagram 5

2 and white attacks with 3. White can follow this up by taking the black group's eyes away with 5 and the rest of the plays, but black counterattacks with 20. Next, white **A**, black **B**, white **C**, black **D**, white **E** and black **F** leads to both sides embroiled in an immense slugfest. Any number of hours of thought would still be insufficient to read out this terribly complex fight. A large scale race to capture would probably result, so pursuing this course would be exceedingly dangerous.

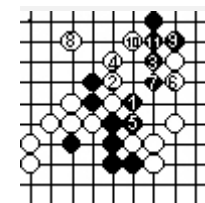


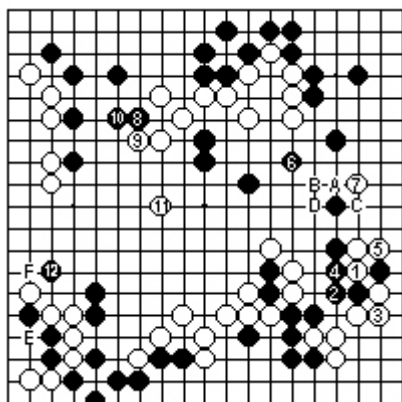
Diagram 6

The strategy behind white 76 and the following plays is a little bit bullheaded. Black 81 is a good play.

Diagram 6 - I expected black to play 1 here, with the sequence from 3 through 11 being par for the situation. In that case, I thought white would get a comfortable position. However, black chose an unexpectedly severe variation instead that had me struggling on the defensive.

Black counterattacks with 83 and black 87, provoking white into playing an unwise response that throws white's advantage into question. White is

provoked (or, more unpleasantly put, duped) into playing the atari of 88.



Positional Judgement 1

Positional Judgement 1 - White should patiently play 1 through 5. In that case, the position would be promising for white. After black 12, it is standard for the right side to be fixed with white A, black B, white C, black D and on the left side with black E and white F. Let's analyze the position at that stage.

Positional Judgment Kobayashi Style

Black territory: upper side, 40 pts.; combined territory elsewhere, 10 pts.; TOTAL: 50 pts. White territory: lower left, 11 pts.; upper left, 9 pts.; right side, 24 pts.; lower side, 6 pts.; TOTAL: 50 pts.

Since the balance of territory on the board is equal, black is in deep trouble unless some way can be found to overtake white in the endgame. This is a very easy position for white to play.

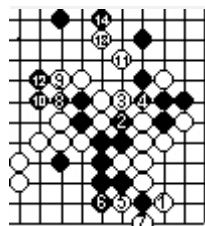


Diagram 7

Diagram 7 - I completely overlooked the fact that black could hane at 91. If white blocks at 1, the sequence through black 14 results in a race to capture. No doubt the reader can see how dangerous this is for white. Even if somehow white manages to win the capturing race, black will become thick and strong on the outside in the process, a circumstance that would prove fatal to white's group on the upper side.

Diagram 8 - However, if white blocks at 1, black plays 2, and white plays 3 through 7. Next, white A

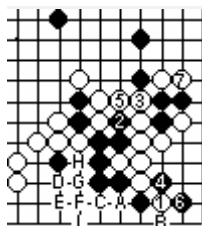


Diagram 8

and the plays in order through white I results in a ko. This was the best outcome that white could hope for.

The upshot is that black makes a deep incursion into white's corner with 93. Due to white's terrible mishandling of the situation in the lower right corner, black gets a chance to play more freely, leaving the game up for grabs at this stage.

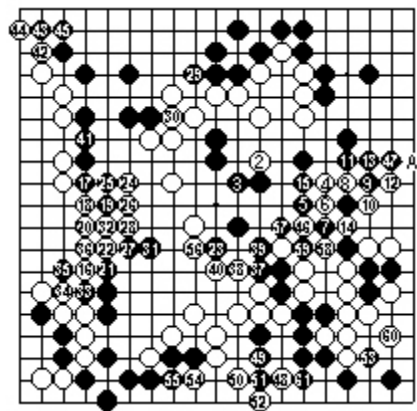


Figure 4 (102-161)

Figure 4 - In response to white 102, it is natural for black to play black 103. The two black stones above and to the left of this point are pivotal stones, and no matter what happens, black cannot discard them.

With 104, white attempts to exploit the thinness of black's position here. However with the plays through 115, black connects solidly, at the same time solidifying both the position and black's chances to win the game. Pressing at black 117 on the left side simply strengthens white. It was better for black to just play the knight's play at 19.

Takagi also regretted playing the diagonal play of black 123. Playing the hanging connection of black 24 instead would have made good shape. That is because it is painful for black to see white play 124 and white 126, making good shape for white's group here. Black 129 is a bad play since in return white plays at white 130. This exchange is bad for black. Pulling black's stones out with 137 is a big play. In response to white 142 black plays patiently with 143 and black 145. Black 147 is a big play that prevents white's endgame play at A.

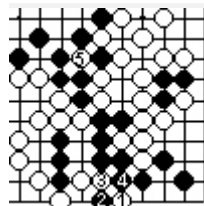


Diagram 9

White 146 and 158 create the possibility of a ko fight. White 160 is a mistake.

Diagram 9 - I would have been better for white to play the sequence from 1 to black 4, and then take the ko with white 5. White has many ko threats

available. This is 1 pt. better for white than the sequence in the game. That 1 pt. loss rankled with me from that point forward.

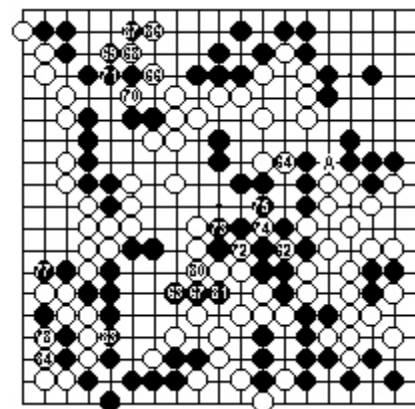


Figure 5 (162-188)
(65, 76, 79, 82, 85, & 88 Ko)

Figure 5 - When white takes the ko at 162, the game reaches its most critical point. Black 163 is a do-or-die play. Playing black 64 instead would defend the group in the center, neutralizing the threat of white A, but that would be insufficient for black to win the game. However, Takagi was about to make a fatal miscalculation. When white butts against black's position with 164, a white cut at A becomes threatening.

Next, when white plays 166 black doggedly persists in attacking white's group with 167. Naturally, black has no intention of defending the cut at A here. When white plays 172, connecting at black 173 is the losing play. According to Kato Masao, Oza, if black had thrust into white's position at A there would still be chances to win. Takagi had overlooked the fact that white could throw in a stone at 174. What Takagi overlooked is that after black captures this stone, then the black group in the center cannot be saved without discarding the four stones below white 174.

Diagram 10 - Takagi expected white to play the sequence from 1 through 5. Then black can turn to cut at 6. Now, even if white exchanges A for black B and pushes through at C, black makes life for the group with D. However, in the actual game, black ends up having a stone on the point of E.

The game hinges upon the outcome of the ko fight in the center. White persists in playing the ko with the idea that if black connects at 96, white A and black B, white can turn to connect at 103, and end up devastating black's territory on the upper side. The outlook in the game would then be promising for white. Black, on the other hand, must resist this, playing the ko in hopes of forcing white to connect at A so as to get the chance to capture at black 103.

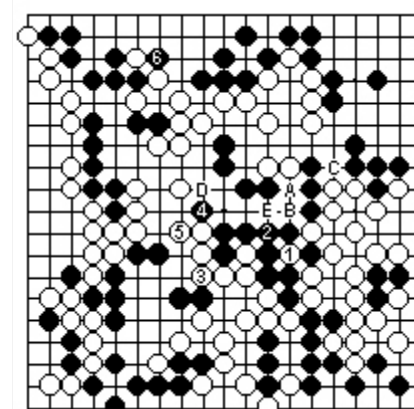


Diagram 10

Naturally, it was black's failure to anticipate the ko fight after white 174 that has led to this big ko fight, and it is just as obvious that the burden of the ko fight is heaviest on black.

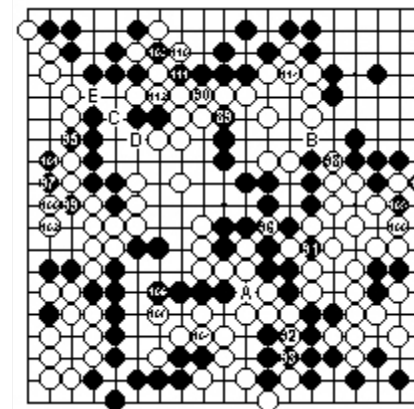
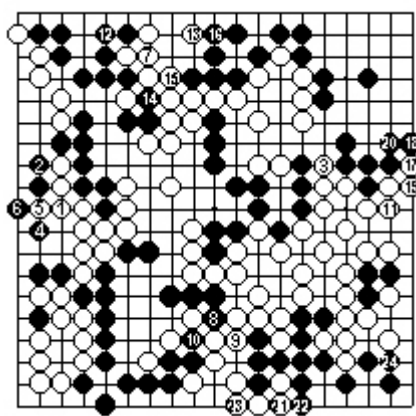


Figure 6 (189-214)
(94 @ Ko, 113 Left of 103)

Figure 6 - Finally, note that since black eventually loses the ko fight, it would have been better for black to play 189 at 190. Neither side gives an inch in this ko fight, playing plays like white 192 that must be answered. However, eventually black is forced to resort to playing 195 in the upper left corner in order to engineer an exchange of territory. Since black does not have any ko threats left, this is unavoidable. White captures at 196, and when black plays the skillful finesse of 197 to complete the capture here white 198 captures black's thirteen stones in the center, completing the large scale exchange.



Positional Judgement 2

Positional Judgement 2 - However, the correct play order here was for white to connect at 1, and when black plays 2, white returns to 3. This allows black to connect underneath with 4 and 6, but white can connect on the upper side at 7, and after black 8 and 10, white takes the last big endgame point at 11 on the right side. Let's analyze the balance of territory.

Positional Judgment Kobayashi Style Black territory: lower right, 8 pts.; lower side, 18 pts.; upper right, 34 pts.; upper left, 29 pts.; TOTAL: 89 pts. White territory: center, 78 pts.; lower left, 11 pts.; TOTAL: 89 pts. Therefore, it is a jigo draw on the board. At the end of the actual game black was ahead by 4 pts. on the board, so white lost a solid 3 or 4 pts. in the sequence following the ko fight. The fact that black captured at 199 [white 1 here], forcing white to respond at 200 and 202 [5 followed by 4 here] is the cause of the loss of points.

After this, white defends the left side with 200 and white 202, after which black's biggest play is a black 203, preserving the territory on the upper side. Now, for white the biggest play on the board is at white 204, connecting to the group on the lower side. Each side plays the biggest play available, and with white 204 the aftermath of the ko fight comes to an end. I was surprised to discover that the game was unexpectedly close. The mistakes in play order that I made previously were responsible for this. [Backtrack to the Variation at white 198 to see "Positional Judgment Kobayashi Style" for a complete analysis.]

Finally, Sakai Takeshi 9 dan pointed out that in **Figure 6**, instead of playing at 210, it was more profitable for white to play **C**, black 111, white **D** and black **E**. After this, the endgame proceeds uneventfully. Somehow I managed to secure the win by steering a course through a difficult middle game that culminated in a complex ko fight in the center.

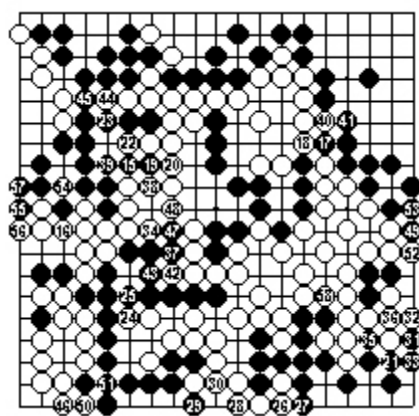


Figure 7 (215-258)

Figure 7 - 258 plays. White wins by 1 1/2 pts.

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10th Annual Gosei Tournament, Challenger Final

(Comments by Kobayashi Koichi)
(Translated by Robert Terry from Kido Mag)

White: Kudo Norio 9 dan, Black: Rin Kaiho, Honinbo. Played on June 10, 1985 at the Nihon Kiin. 224 moves. White wins by 3 1/2 pts. Kudo defeated Rin Kaiho, Honinbo in this game, thereby earning the right to challenge Otake Hideo, Gosei for his title in the best of five match.

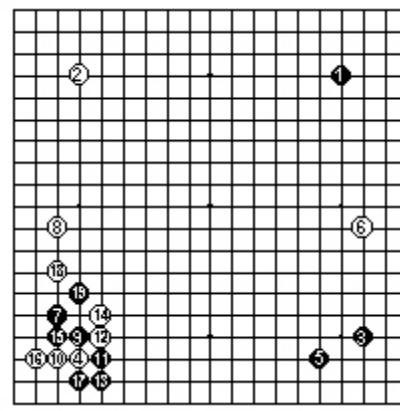


Figure 1 (1-19)

Figure 1 - White invades the right side with 6, but shifting one point to the side of the standard play below the star point is a special strategy. In the lower left, white's pincer at 8 initiates a joseki that proceeds to the one point jump of white 18, a play championed by Takagi Shoichi 9 dan.

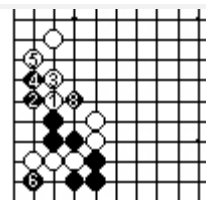


Diagram 1

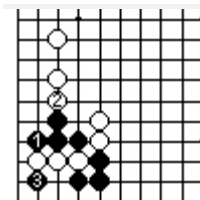


Diagram 2

Diagram 1 - This can be compared to the standard joseki that starts with white 1. When white plays the attachment of 1 and extends to 3, the variation proceeds to black 6. Following this, white will most likely make an extension to the vicinity of the star point on the upper side. All of black's stones are working effectively, and black has made significant gains at white's expense. Compare the result here

with the aim of white 18 in **Diagram 2**.

Black finds the result of **Diagram 2** distasteful, and so counterattacks with the diagonal play of 19 here, a play that was not possible in the standard variation shown in **Diagram 1**. However, what is one to make of the position that develops after black plays out like this?

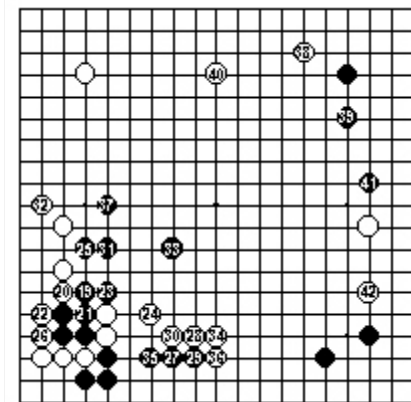


Figure 2 (19-42)

Figure 2 - When black plays the diagonal of 19, it is natural for white to play 20 and 22 to cross underneath to the corner. Black exchanges 23 for white 24, followed by the peep of black 25. It is not clear whether it is to black's advantage to poke at 26.

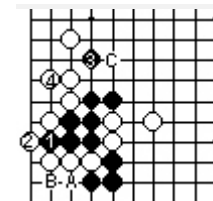


Diagram 3

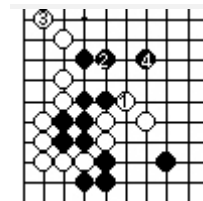


Diagram 4

Diagram 3 - Black is inclined to immediately poke at 1, but after white plays 2 and black peeps at 3, white answers at 4 and it is not clear that black has gained anything. In this position a block by white at **A** is a good play, and if black attaches at **B**, white can push through at **A**. In addition, the bamboo connection of black **C** (31 in the game) is not a forcing play that must be answered by white on the left side. Playing at 1 fills one of black's own liberties, so the play's merits are questionable.

White replies to black's poke at 25 by connecting at 26. The fencing-in play of white 28 is a good play.

Diagram 4 - From the standpoint of shape, white would like to balloon outward with 1, but black answers with the bamboo connection of 2, making the result a poor one. It is necessary for white to play at 3, letting black jump out at 4, moving out into the

center one tempo ahead of white. White has fallen one play behind here. The exchange of black 2 for white 3 is responsible for this falling behind. That is why white 1 is a bad play.

In response to black 29 white abruptly pulls back to 30. White's fencing-in play of 28 combined with 30 comprise a thick and strong way of playing. White has already developed a solid game. After black exchanges 31 for white 32 black jumps into the center at 33. White then plays the extension of white 34, a splendid play. In order to avoid giving white impetus to play in this area, black replies by drawing back to black 35, but when white then blocks at 36, white's position is the preferable one to play. Black cannot omit playing at 37. It is not good for black to leave the situation as it is.

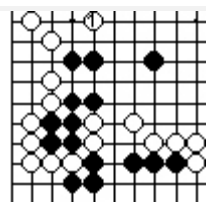


Diagram 5

Diagram 5 - If black plays elsewhere, white plays the knight jump at 1. This is a good play that greatly expands white's position on the left side. On top of that, the options available to black's group below are severely restricted. Black is no good here.

White builds up the upper side with 38 and white 40. This leaves only the exchange of black 41 for the extension of white 42, a natural development that is inherently afforded by this kind of position.

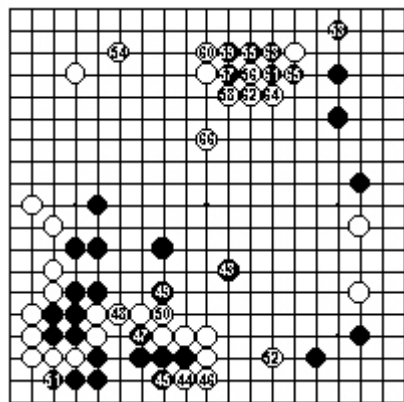


Figure 3 (43-66)

Figure 3 - The large knight's play in the center at black 43 is typical of Rin Kaiho, stretching out the potential of the position to its limits. It is no good for black to play elsewhere.

Diagram 6 - White 1 is an ideal point to occupy, stopping the black group dead in its tracks. Black's freedom of play in the center is restricted. Consider

the matter this way: if black had played at A, after white B and Black C, white plays at 1 and the impetus of the position is better for white.

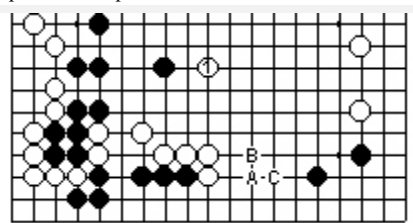


Diagram 6

When white blocks at 44 and connects at white 46, a forcing sequence that black answers with black 47, wedging into white's position, followed by the peep of black 49, another forcing sequence, black then crawls at black 51, securing life for the group here. Now, white extends to 52, and a lull in the action comes in this area. Black 53, securing the territory in the corner, is a big play. It looks forward to the invasion at 5 next. Here, making the corner enclosure of white 54 exhibits a profound understanding of the position that is not easily imitated. Kudo's judgment that the position is playable with this play is outstanding. It is typical to defend with white 54 at below 65, but then black attacks the corner at 54, and the upper side becomes small. Being prepared to deal with the situation after the coming invasion of black 55 is the reason behind white's win.

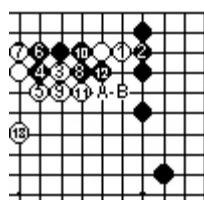


Diagram 7

Diagram 7 - However, I think that white should play 56 at 1. After the sequence to 13, the potential of white A and black B gives white the block and connection above 6 and 7. Also white has the potential of a double peep at B.

Diagram 8 - When white peeps at 1, if black jumps to 2, white breaks into the corner with 3 through 9, taking profit there. One would expect that white would have little cause for dissatisfaction with this continuation.

It shows outstanding whole board vision to perceive that even after answering the invasion of black 55 with white 56 through 66 gives white a viable game. It may be said that this is the reason behind white's win of this game. Let's analyze the position following the sequence up to white 66.

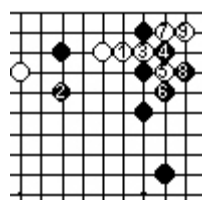
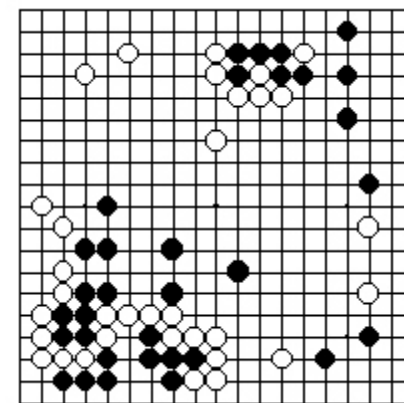


Diagram 8



Positional Judgment 1

Positional Judgment 1 Kobayashi Style Black territory: upper right, 37 pts.; lower right, 10 pts.; lower side, 4 pts.; TOTAL: 50 pts.+ White territory: right side and lower side, 10 pts.; lower left, 12 pts.; TOTAL up to here: 22 pts. In that case, if white can amass 25 pts. on the upper side, the TOTAL: 47 pts., which one would calculate as being sufficient. In this assessment black is deemed as having zero points in the center, but white's chances there are assessed the same way. The fact is, white can fully expect to secure 25 pts. on the upper side, meaning that the position is promising for white.

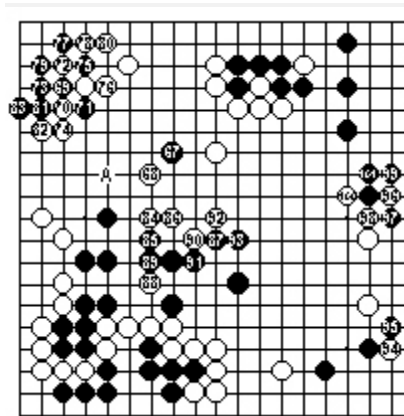


Figure 4 (67-101)

Black 67 is an overplay. Daring to play so deeply in white's sphere of influence proves to be the losing play. Black should either make an erasure play with this play one point lower, or else the one point jump to A. This would be a peaceful way of playing. However, in that case white's advantage would be unchanged. Hitting at the corner of the stone with white 68 is a severe play that immobilizes black's stone.

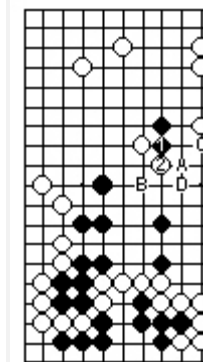


Diagram 9

Diagram 9 - If black presses at 1, white hanes at 2, and things will not work out well for black. Now, black A is countered by the tiger of white B. Black C invites the white block at D, leaving both black's groups above and below unable to maintain a reassuring connection. The position is filled with danger for black.

Diagram 10 - However, if white goes overboard and adopts the uncompromising two step block of 2 and 4, black is given instead a weakness to take advantage of. Black lets fly the skillful poke of 5, and if white replies at A, after black B and white C, black captures white's stone in a ladder with D. White lets the golden chance given by black's overplay slip away. It should be obvious that the more restrained separation strategy offered in the **Diagram 9** is more promising.

Black has no choice but to shift to the upper left corner with 69 and black 71. By maneuvering in this area, black hopes to find a way to effectively use 67. How should one evaluate white 74?

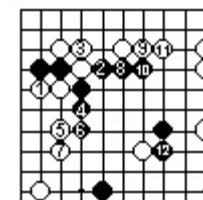


Diagram 11

Diagram 11 - I think it would have been better for white to solidly block at 1, capturing the corner. If black 2 and 4, white jumps to 5, and then black 6 through 12 reverses the center balance of power. White does take a great deal of profit at the same time.

Diagram 12 - The continuation with 1 is also promising for white. White attaches at 1, and with the plays through 5, white's previously built advantage is unchanged. White can also consider using 5 to jump to A. And since white can also make use of the hane over black's stone at B, the territory that black makes in the center is not all that big.

With black 75 through 83, black settles the group in the corner with territory equivalent to the komi, so

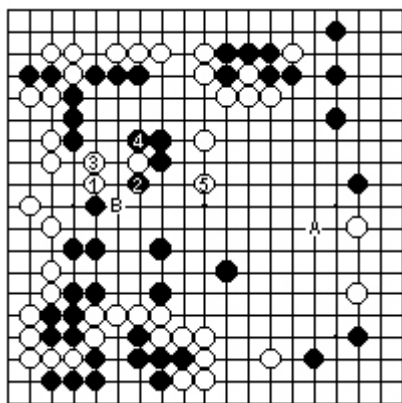


Diagram 12

this is not small. However, white's intention was perhaps to use 74 and the plays following it to solidly capture black 67, and so get maximum value out of white 68. With 84, white accomplishes this objective. Black plays 85 and black 87, but after white 92 and black 93, the position is such that black will be hard pressed to win the game after giving komi. With white 94 and 96, white decides the outcome of the game with skillful technique.

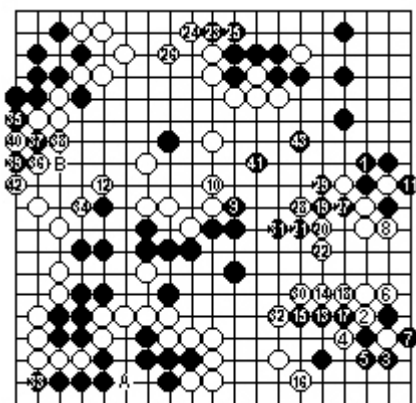


Figure 5 (101-143)

White plays atari with 106 and white 108, creating a symmetrical position. White calculates that settling the group here is sufficient to win.

Diagram 13 - Instead of capturing white's stone with 111, black has a chance to make the forcing play of the jump to 1. Exchanging this play for the diagonal play of white 2 is sente. Playing this way would have made the game very close.

Diagram 14 - In response to the jump of black 1, it is not possible for white to poke into black's position at 2 and cut at 6. Black jumps to 7 and can cross underneath to the upper left corner. Next, if white plays A and black replies with the bamboo

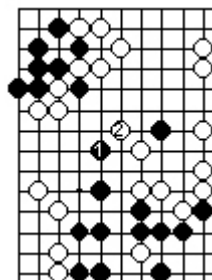


Diagram 13

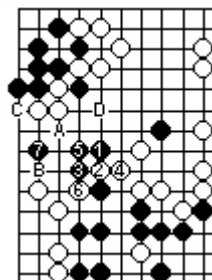


Diagram 14

connection at B, then dares to try to capture black by playing white C, it is black that actually ends up capturing white with D.

With the attachment of 112, white secures the victory. This play, which prevents black from making the one point jump examined previously, is a large reverse endgame play. However, before playing this play white should first exchange the block in the corner at 33 for black's making life for the group on the lower side with A. By neglecting to play this, white gives black the opportunity to play the 7 pt. reverse endgame play at 33 later.

After settling the position on the right side, black plays 133, a reverse endgame play which is worth approximately 7 pts. With black 137 and 139, black sets up a ko, aiming to cut at B. However black does not have any substantial ko threats available, and so the best that can be done is to expand the right side with 141 and black 143. But white's capture at 142 establishes the win. From this point on, the endgame proceeds uneventfully. There is practically nothing left to comment on.

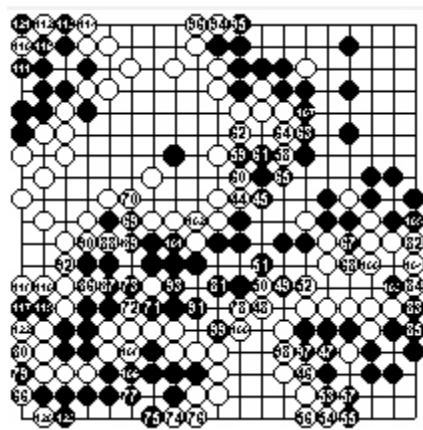


Figure 6 (144-224) (124@79)

Figure 6 - There is just one more matter to examine. That is, the endgame plays in the upper left corner. White plays correctly with 210 through 214.

Diagram 15 - The plays from white 1 through 5 are played in the proper order and at the proper time: as the final endgame plays. After this, envisioning the further plays of white A, black B, white C and black D, white earns a profit of 2/3 pt., while black's corner remains 5 pts.

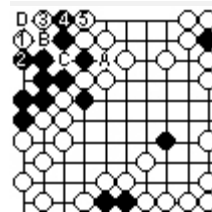


Diagram 15

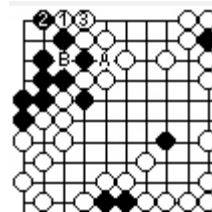


Diagram 16

Diagram 16 - The hane of white 1 and the connection of 3 leave black with the same 5 pts. in the corner as in the actual game, but this is not a proper endgame sequence. It fails to take into account the ko with white A here. In this case, black can simply connect at B. The continuation in the game represents the best order of plays to play.

In the opening of this game, white established a promising position with the variation played in the lower left corner. But one's admiration is focused on the outstanding positional judgment shown by white 54. This is an fine win of Kudo's.

White wins and connects ko. 224 plays. White wins by 3 1/2 pts.

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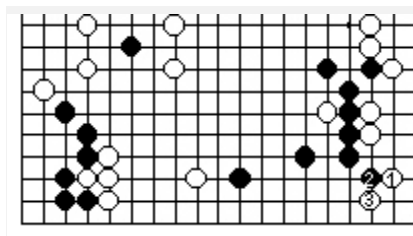
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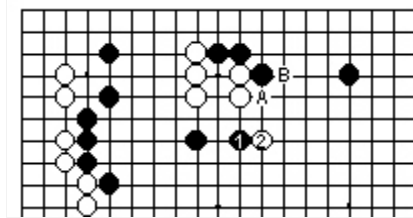
I want to give you six tesuji problems and the solutions after you have studied them separately and arrived at your answers. All these problems arose in real life games and are excerpted from our forthcoming book *Whole Board Tesujis: Problems from Real-Life Games* coauthored with my teacher Yang Huiren and published by Yutopian Press. Incidentally, an errata sheet for our books *Cosmic Go* and *Galactic Go*, Volume I is now available from Brooklyn Go Club Web site in their guest book section. Soon I will put up the errata sheet for *Galactic Go*, Volume II. In the mean time if you find other errors, please send them at SangitChatterjee@attbi.com. Thanks!

Now here are the six problems I promised.



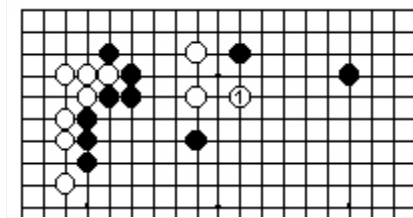
Problem 1

Problem 1 - White slides with 1 and responds to black 2, with the hane of 3. How should black play?



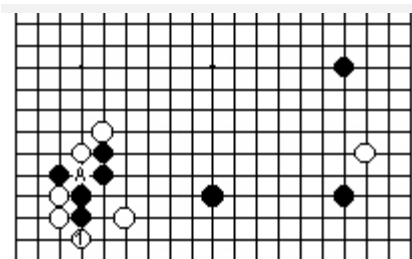
Problem 2

Problem 2 - Black caps at 1 hoping for white A so that he can play B, happy to strengthen himself. White however, has her own ideas and plays the attachment of 2. How should black continue?



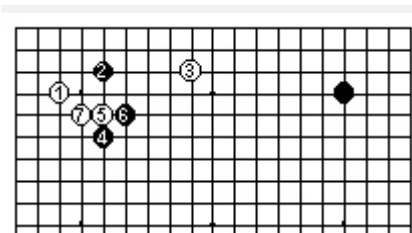
Problem 3

Problem 3 - White 1 makes shape for white while attacking black. How should black respond?



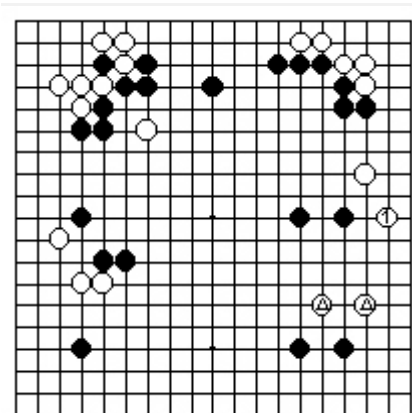
Problem 4

Problem 4 - A *joseki* is being played in the lower left corner. The usual play is the white cut at A, but instead white plays the *hamete* (trick) of the *hane* of 1. How should black answer this?



Problem 5

Problem 5 - A *joseki* is being played in the upper left corner. How should black continue?

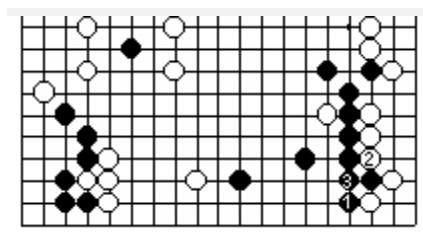


Problem 6

Problem 6 - Here is a full board *tesuji* problem. Black has enormous center power. White slides with 1 trying to settle her group including the two Δ stones. How should black use all his power to unleash an attack that will leave white reeling?

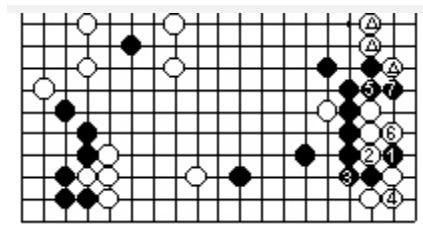
Here are the answers:

Analysis of Problem 1



Wrong Answer

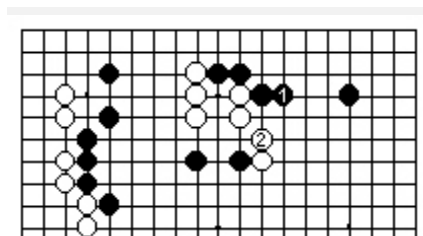
Wrong Answer - The block of 1 is naive. White *ataris* with 2 and takes profit. After black 3, white has *sente* and is happy that black does not know that he has swindled himself!



Correct Answer

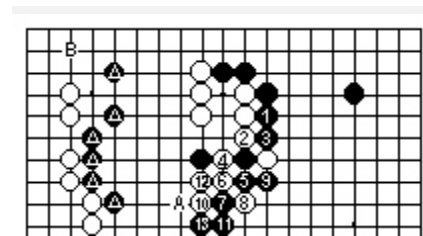
Correct Solution - Black should *hane* inside for a sacrifice. After white 2, black 3, white 4 is inevitable. Now black unleashes 5, which white has to answer submissively with 6; black 7 then isolates the three Δ stones for a grand forthcoming attack.

Analysis of Problem 2



Wrong Answer

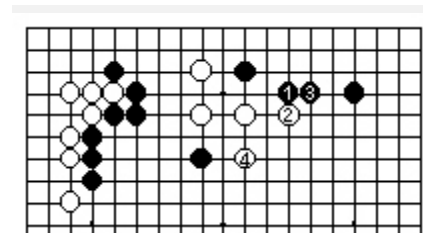
Wrong Answer - Black 1 is overly defensive. After White 2, white is completely out into the center. Black 1 is not the real *tesuji*.



Correct Solution

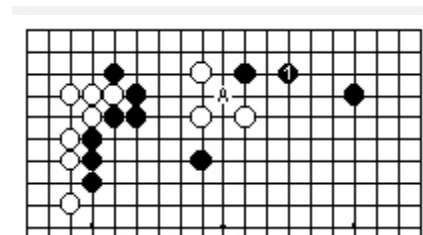
Correct Solution - How about the push at 1? The sequence to white 12 is the best white can do. But then black turns at 13 for a great result. This is the result black got in this 3-stone game. The Δ stones are safe anyway because they can get out with A or settle with B.

Analysis of Problem 3



Wrong Answer

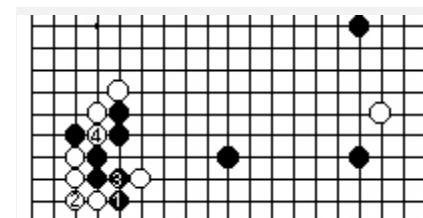
Wrong Answer - Black 1 is greedy. White will attach with 2 and effortlessly make shape with 4. Black is still open at the upper right-hand corner. Black has failed to take advantage of the situation.



Correct Solution

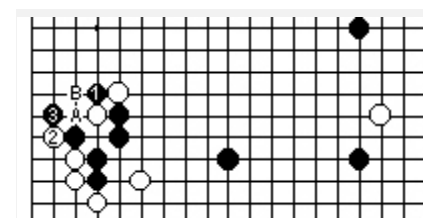
Correct Solution - Black should crouch back with 1, taking safe territory and getting ready to pounce on white with a play at A. White will only be able to flee. This is the correct answer.

Analysis of Problem 4



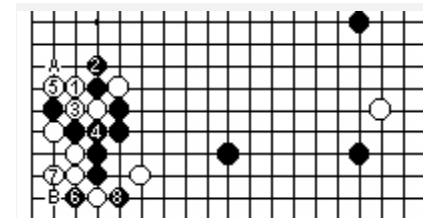
Wrong Answer

Wrong Answer - Black 1 is what white is hoping for. When white cuts at 4, white's profit is huge and black has no real continuation. This diagram is a huge failure for black.



Correct Solution

Correct Solution - The cut at 1 is the only way to continue here. After white 2, black 3 is the follow-up *tesuji*. Note white cannot *atari* at A since black B captures white in a snapback.

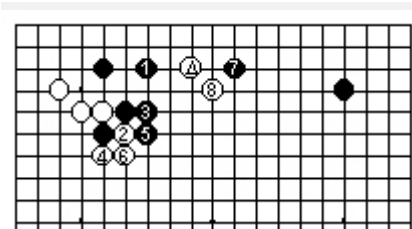


Continuation

Continuation - White 1, 3, and 5 are the only way. Black 6 is yet another *tesuji*. White has to submit with 7 and black finally captures at 8. Black still has A to seal white in and B for extra future profit.

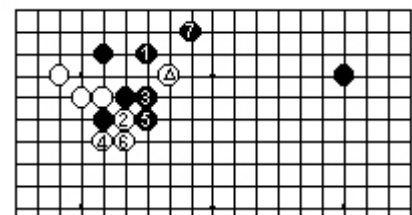
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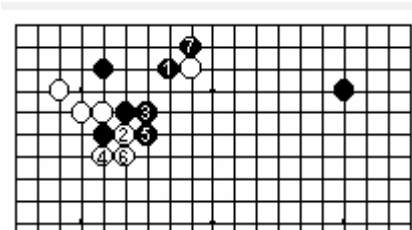
Wrong Answer

Wrong Answer - Black 1 is often the correct answer but not here, because of Δ. In this position white will escape effortlessly with the diagonal of 8. Black is confused with another similar *joseki* which we show next.



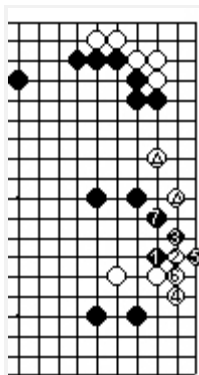
Source of Confusion

Source of Confusion: - When Δ is a two space high pincer, then black 1 is the proper *tesuji*. After the plays to white 6, black settles easily.



Correct Solution

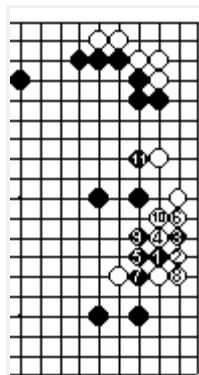
Correct Solution - Black 1 is a brilliant *tesuji* discovered by the great Yi Changho. If white cuts at 2, black settles himself easily with the sequence to black 7. White 2 has other possibilities. For a thorough discussion of this *joseki*, see *Galactic Go*, Volume 1, Chapter 7.



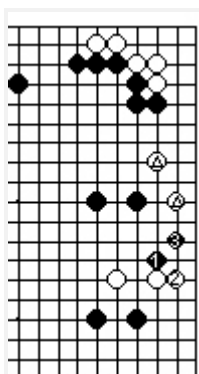
Correct Solution 1

Correct Solution 1 - Black should attach with 1 and block with 3. If white 4, black forces with 5 and connects with 7, isolating the two Δ white stones for an excellent result. Black 1 follows the principle of “looking east to attack the west” a well-known saying from the famous book by *Sun Tzu*. Always hunt for indirect moves such as black 1 in your games.

Correct Solution 2 - If white cuts with 4, black plays the sequence to black 11, again for an excellent result.



Correct Solution 2



Correct Solution 3

Correct Solution 3 - If white descends with 2, black diagonals with 3 to keep white separated. Black's success is beyond question.

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Part 15

Where is the most important point?

Traditionally, the game of go has helped many to understand Zen. Thus most people who practice Zen claim to be go players. From this, one can see a definite tie between the theory of Zen and that of go. It is recorded in Yipuji (chapter twelve, Wu Deng Hui Ruan) of the Song Dynasty that Ao Yangxiu (a judge of Hui Xu province), once paid a visit to Monk Fayuan of Fushan Temple. (At that time, Ao did not know Zen, but he later became a Taoist because of his love for go). That day, Monk Fayuan watched Ao play a game of go with a guest. After the game, Ao asked Monk Fayuan to give a lecture of Zen based on the just concluded game. Instantly, the monk beat a drum to gather his students for the lecture. With a brief description of the positions of each side, Monk Fayuan swiftly brought everyone's attention to the heart of his message, by saying, with black and white engaging in a chaotic situation, where (or what) is the most important point (or lesson)? The classroom was dead silent. After a long pause, Monk Fayuan continued, the most important point is: beware of the addictiveness of the game... When Monk Fayuan asked the question, everyone was looking for the next move. But instead, the monk pointed to the consequence of playing go. In other words, all his students missed the point. What Fayuan implied was that they should look beyond the current situation.

Where is the most important point? is a question that a go player constantly asks himself throughout the game. This is especially true in the endgame where there seems to be countless points to play with endless variations, which even bewilder professionals. This is an addictive aspect of the game. Of course, Monk Fayuan was using the game to convey a Zen message. A Taoist often delivers his message by asking a question, and the exquisite answer can often be found in the question itself. Being impressed by Monk Fayuan, Ao Yangxiu greatly praised him, for he saw the unity between Zen and go.

When faced with seemingly countless locations to make a move, a player often concentrates on the next move and overlooks the overall picture. It is like a person being faced with a decision in every step of his life. At the very moment of making a decision, he is bewildered, but it is all part of a long journey through life.

The abstractness of Zen can take on an objective or subjective sense. From an objective sense, it is like a person looking at his own life from the point of

view of another person. In this sense, a Taoist often turns a subjective view into an objective one. For example, a famous Zen story is that of a monk with his fingers chopped off. When asked if it hurts, he replied, being hurt (subjective view), means it does not hurt (objective view), and being not hurt, means it does hurt. This is a good representative of the abstractness of the Zen teaching. The eighteenth chapter of Wu Deng Hui Ruan, described Monk Wennung as playing a game of go with Huang Tixing. After a few games, Huang asked Monk Wennung, why have we not encountered two identical games? The endless variations of go is one reason. But what is the real point (reason)? The question itself sounds like a Zen question. Monk Wennung did not reply, but he showed Huang a stone and smiled. Huang stared at the stone for a long time, but could not comprehend. Finally, Monk Wennung proceeded to explain, the point is the addictiveness of the game... Huang was instantly enlightened. Although this is the same phrase used by Monk Fayuan, it takes on a different level of meaning. Every move is a chance which is represented by a stone. It is the sequence of stones that results in endless variations, and this is the reason for the addictiveness of go.

Monk Fayuan emphasized on looking beyond the next move, warning players not to be bewildered by the current situation. Monk Wennung on the other hand, stressed the important of move sequence. As there are different styles in playing go, there are different styles in Zen too.

NEW KISEIDO BOOK One Thousand and One Life-and-Death Problems Edited by Richard Bozulich

It is the purpose of this book to provide a vast number and a large variety of life-and-death problems for the inexperienced player. The problems here are not hard; they range from very easy to moderately difficult. A dan player should be able to solve them within a minute, sometimes on sight, but it may take a bit longer for kyu-level players. If you have just learned the rules and played only a few games, you will certainly benefit from studying these problems. Price: \$15, \$1 s/h

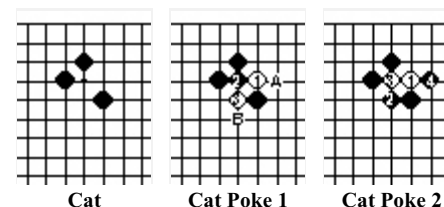
GO SHAPES

Part 7

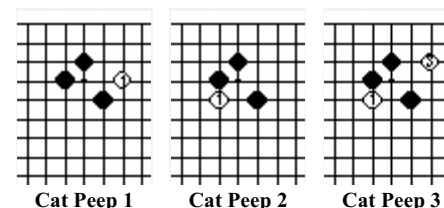
Excerpts from Go Notes By Craig R. Hutchinson

Understanding and being able to visualize the key link points in the basic three stones shapes will help develop your skill for analyzing a board situation.

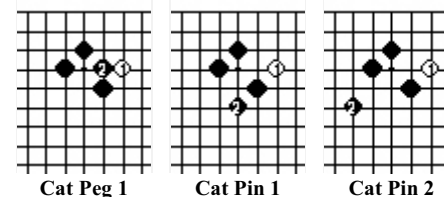
Let's now look at the key link points in the Cat shape near the edge of the board in **Cat**. We are now looking at shapes with two links that can be peeped at. As it stands can white purge the shape's links?



In **Cat Poke 1**, white pokes at 1, but black is able to preserve the link with a ladder at **A** or **B**. In **Cat Poke 2**, black also has the option to preserve the link by capturing white in a ladder. So white is not able to purge the link in this position.

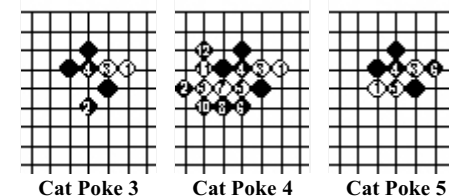


In **Cat Peep 1** white peeps at 1. Should black protect the link with a peg or a pin?



In **Cat Peg 1** black pegs the link with 2. Is there another tactic to preserve the link? In **Cat Pin 1** black pins the link with 2. Black 2 also provides power over more points than in **Cat Peg 1**. Is there another tactic to protect the link? In **Cat Pin 2** black 2 also pins the link and gains power over more points than in **Cat Pin 1**.

In **Cat Poke 3** if white tries to purge the link with the poke at 3, black is able to defend the link with

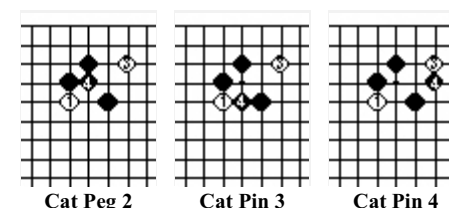


the block at 4. In **Cat Poke 4**, black pins the link with 2 gaining power over more points than in **Cat Pin 2**. In this position white cannot poke and purge the link with 3 and 5, but in the middle of the grid white can with a ladder breaker.

In **Cat Peep 2** white peeps at the link at 1. How should black protect the link.

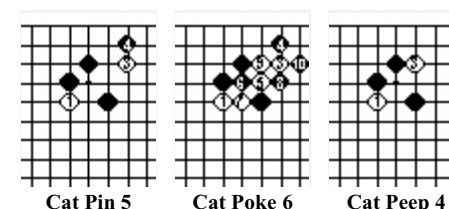
In **Cat Poke 5** black ignored the peep and played 2 elsewhere. White then poked with 3 and was not able to purge the link on the edge of the grid but in the middle of the grid white can with a ladder break.

In **Cat Peep 3**, black did not protect the link and white peeped again at 3. Now how should black protect the link?



In **Cat Peg 2** black pegs the link with 4, however black 4 has not gained power over any more points.

In **Cat Pins 3, 4 and 5** black is able to preserve the link and gain power over more points.

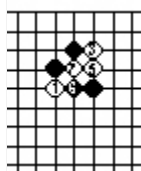


In **Cat Poke 6** white tries to cut the link however black is able to preserve the link with a ladder capture race through 10.

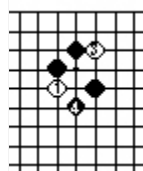
In **Cat Peep 4** white is again assaulting the link with two peeps at 1 and 3. What happens if black ignores the peeps? In **Cat Poke 7** white is able to purge the link with 5 and 7. How should black preserve the link in **Cat Peep 4**?

In **Cat Pin 6** black pins the link with 4 and also gains some power over more points.

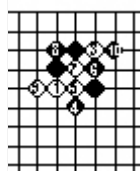
In **Cat Poke 8** on the edge of the grid in this



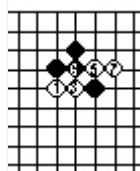
Cat Poke 7



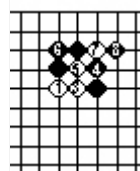
Cat Pin 6



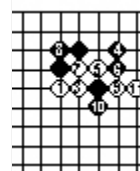
Cat Poke 8



Cat Poke 14

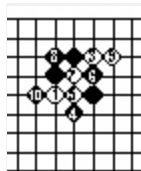


Cat Poke 15

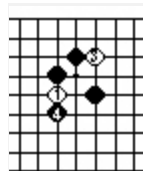


Cat Poke 16

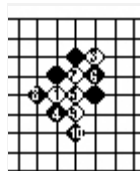
position white cannot poke and purge the link with 3 and 5, but in the middle of the grid white can purge the link with ladder breakers.



Cat Poke 9



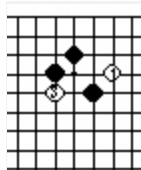
Cat Pin 7



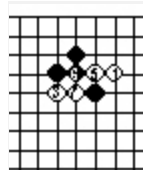
Cat Poke 10

In **Cat Poke 9** white extends at 9 and black is able to peg the link with a good ladder.

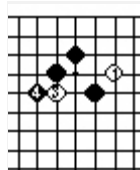
In **Cat Pin 7** black attempts to pin the link with 4 gaining power over more points and **Cat Poke 10** shows how black pokes the link with a ladder.



Cat Peep 5

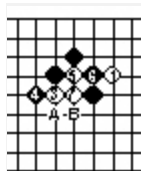


Cat Poke 11

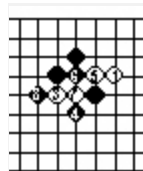


Cat Pin 8

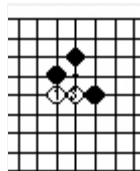
How should black preserve the link in **Cat Peep 5**? If black ignores the link, **Cat Poke 11** shows how white can purge the link with the pokes of 5 and 7. How can black prevent white's poke at 5?



Cat Poke 12



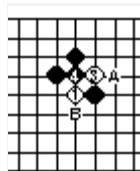
Cat Poke 13



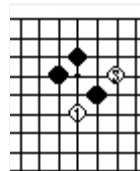
Cat Peep 6

Cat Pin 8 shows one tactic for pinning the link at 4, again gaining power over more points. **Cat Poke 12** shows how black 4 protects link with ladders at A or B. **Cat Poke 13** shows another black pin at 4 and how it protects the link with a ladder.

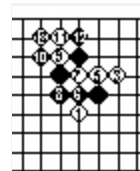
How should black preserve the link in **Cat Peep 6**? **Cat Poke 14** shows one maneuver that can happen if black does not pin the link. **Cat Poke 15** shows how a black pin at 4 can preserve the link. **Cat Poke 16** shows how a black pin at 4 does not preserve the link if white pokes at 5. Cat Poke 17 shows another double white poke that black can defend with 4 and a ladder at A or B.



Cat Poke 17

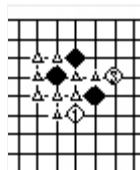


Cat Peep 7



Cat Poke 18

Cat Peep 7 provides another double peep formation. **Cat Poke 18** shows how white can purge the link. Again what are the pin points that black can consider for preserving the link in **Cat Peep 7**?



Cat Pin 9

Cat Pin 9 shows some pins points that black can use. The objective is to find which Δ for pinning the link works best with the rest of the board. Here, in depth reading is required with respect to the whole board strategy as well as local tactics.

The objective of a brief analysis of the Cat link is to give you an idea of some of the possible peeping and pinning tactics. Knowing the peeps and pins that can occur for assaulting and protecting the basic links is one of the foundations for analyzing a board position. The objective in go is to find the plays that have more than one aim, e.g. a peep and/or pin at more than one link.

I will continue to review some more of the basic shapes for their peeps and pins in future notes. Analyze some of the shapes yourself to become familiar with their key points for producing (creating), pinning (protecting), pegging (fixing/connecting), peeping (assaulting), poking (imperiling), and purging (destroying/cutting) their links.

NEW FROM YUTOPIAN ENTERPRISES

GO GAMES ON DISK (GOGOD) SOFTWARE

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

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

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

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

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

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

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

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

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

IN PREPARATION FROM YUTOPIAN

HANDBOOK OF EVEN GAME JOSEKI

This book is a complete foundation course for essential 3-4, 3-5, and 4-5 Point Joseki. Sanno Hirohata 9 dan and Aiba Kazuhiro collaborated to produce a compilation of basic joseki that is easily read and understood. Naturally, this book is perfectly suited for lower kyu players, but upper kyu players who want to hone their basic skills will find it a valuable work to keep at hand. The purpose of this book is to help a Go player study and learn the basic 3-4, 3-5, and 4-5 Point Joseki that divides a corner section of the board. By playing at either the 3-4, 3-5 and 4-5 point, a corner enclosure is anticipated. The basic joseki covered here offer maneuvers on how to counter the formation of a corner enclosure. Many times the book mentions how a particular joseki works well in a certain board position.

We hope the reader will have fun getting strong. Enjoy! Price: \$19.50 s/h: \$2.00

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