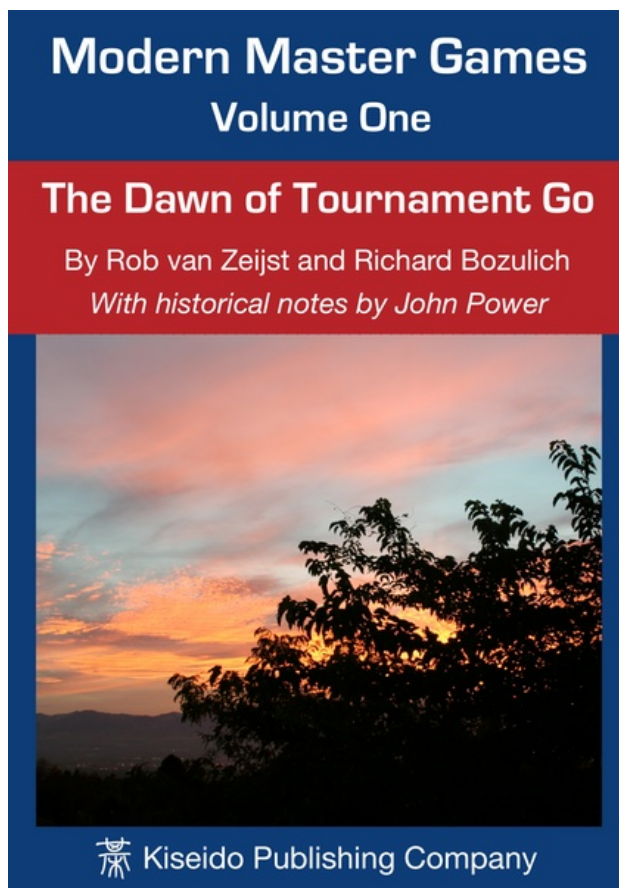


Modern Master Games Volume One

The Dawn of Tournament Go

Rob van Zeijst
and
Richard Bozulich

With historical notes by
John Power



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The games presented in *Modern Master Games*, Volume One were played in turbulent times. When the first Honinbo tournament was established, the war had not yet seriously affected the Japanese go world or the daily life of the average Japanese. But by the time of the third Honinbo tournament, Japanese society was in chaos; the atomic bomb was dropped just 10 kilometers from where the second game of the title match was being played.

After the war, life was slowly returning to normal. By the 1950s, the go world was again abuzz. Rivalries were flourishing, and newspapers were establishing new tournaments with abundant prize money.

As the post-war go world was reorganizing itself, the matches played were of much consequence — it became more than just winning a title. The results were to determine the organizations that governed the game in Japan until today. The pressures on the players were intense, and it exposed their psychological strengths as well as fragilities. Takagawa's games in this book show how dangerous it is to underestimate an opponent. It was almost unbelievable to some that the mild-mannered Takagawa, whose quiet and laid-back style, never attacking too strongly, and lacking the brilliance of a player like Sakata, could hold the Honinbo title against all comers for nearly 10 years.

Sakata's games are good illustrations of the slashing style which earned him the moniker Razor-Sharp Sakata. We also see examples of the depth of his analysis in which he makes an unorthodox peep (dubbed the *tesuji* of the century) against Fujisawa Shuko that entails another *tesuji* 15 moves later whose consequences also have to be analyzed. The fact that both Sakata and Fujisawa could read this deeply and accurately shows that the level of their play was second to none.

Fujisawa Hosai was another important player

of this era — his power on the go board was likened to that of a bulldozer. He had a penchant for playing imitation go, but this was, as explained in the commentary on one of his games, a well thought-out strategy that he used to take advantage of the *komi*.

The 11 games in this book are all tied together by a historical commentary by John Power.

Modern Master Games, Volume One is Kiseido's first book written exclusively for the iPad. The iPad, coupled with SmartGo technology, provides an ideal medium through which games can be analyzed and studied. No longer is it necessary to play through games in which fifty to a hundred moves or more are presented in one diagram. Readers can become so bogged down in searching for the next move that they tend lose an appreciation of the flow of the game. In the iPad format, the moves are played out automatically so that the reader can observe the progression of the game, watch the *ko* fights unfold, and concentrate on the commentaries that accompany those moves.

This free PDF sample of the Modern Master Games book is provided for those who don't have access to an iPad. It's the same sample provided in the free SmartGo Books app: one of the eleven games. However, unlike the iPad, you can't replay the moves in the diagrams, or zoom the diagrams to see the context. Enjoy!

Cover Page

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About the Authors

Rob van Zeijst started playing go at the age of 8. At 13, he joined a go club and became the strongest member within six months. He won the Amsterdam Tournament at 17 when only 3-dan and became European and Dutch Champion at 19. After teaching at Sakata Eio's go salon, he became a Japan Go Association *insei*. After ten months, he qualified for the top division, but had to quit for health reasons. He has won the European Championship three times, and has at least a 50% win-loss record against all European professionals. He was the European representative in the Fujitsu Cup four times. In international tournaments, he has defeated Korean professionals up to 7-dan.

He has lived in Japan for 25 years. He works as a technical translator and court interpreter (Japanese/English/Dutch). For six years he wrote a weekly go column *The Magic of Go* in the Japanese English-language newspaper The Daily Yomiuri.

Richard Bozulich is the president of Kiseido Publishing Company. He learned how to play go in 1958 while studying mathematics at the University of California, Berkeley. He came to Japan in 1967 to study go and founded The Ishi Press for the purpose of publishing go books in English. In 1982, he founded Kiseido. *Invincible: The Games of Shusaku* by John Power was its first publication.

Preface

The games presented in this book were played in turbulent times. When the first Honinbo tournament was established, the war had not yet seriously affected the Japanese go world or the daily life of the average Japanese, but by the time of the third Honinbo tournament, Japanese society was in chaos. After the war, many doubted that go would return to its former glory or that the occupation forces would even allow it to be played. Fujisawa Hosai once related to me how he and a number of other go professionals seriously took up the study of chess for this very reason. I even played a game with him and he obviously was no duffer — he skillfully captured my queen after about 15 moves. It was clear to me that the depth and power of his analysis, honed through years of go study, would have made him a formidable chess player.

But these fears were overblown. By the 1950s, the go world was again abuzz. Rivalries were flourishing, and newspapers were establishing new tournaments with abundant prize money.

The matches played were of much consequence — it was more than just winning a title. The results were to determine the organizations that governed the game in Japan until today. The pressures on the players were intense, and it exposed their psychological strengths as well as fragilities. The matches showed how dangerous it was to underestimate an opponent. It was almost unbelievable to some that the mild-mannered Takagawa, whose quiet and laid-back style, never attacking too strongly, and lacking the brilliance of a player like Sakata, could hold the Honinbo title against all comers for nearly 10 years.

In the early 1960s, two important titles — the Meijin and Judan — were established to compete with and complement the Honinbo title, and, with the establishment of these titles and Sakata's dominance of them along with the Honinbo and Oza titles, the foundation of the contemporary Japanese go world was firmly established.

One of the aims of this book is to give the reader the feeling of those times through some of the significant games played during that period.

Another aim is to provide a large library of professional games with detailed commentaries. Throughout my years of studying go I have found that one of the best ways to get strong is to solve endgame, *tesuji*, and life-and-death problems, but professionals have always advised me that I should also study the games of strong players. However, I always found it a chore to play through games from a book with fifty to hundred moves in each diagram. I get so involved with trying to find where Black played move 75, for example, that the flow of the game is lost. Moreover, amateurs are really unable to determine the reason why a move was played and what its implications are. In other words, a commentary is necessary.

The iPad is really the perfect way to study games. The moves are played out automatically and the commentaries accompany the moves that are seen on the board.

This book will be the first volume of games that Kiseido intends to publish on the iPad over the next two to three years.

The commentaries in this book are by Rob van Zeijst. Whenever he had any doubt, Rob consulted with a number of pros who he knows. Because of my urgings, his comments are quite detailed, a comment for almost every move. When available, we have tried to get comments made by the players themselves. After all, they are the ones who put in all the hard work of analyzing these games and probably know them best.

Finally, I want to thank John Power for permission to use selected parts of his survey of go history that appeared in *The Go Player's Almanac*. The sections by John Power are marked with (JP).

Richard Bozulich

Glossary of Japanese Go Terms

aji — The latent possibilities that exist in a position. Although these possibilities may never be realized, their existence influences the course of the game and enables certain moves to be made.

atari — A move that leaves an opposing stone or group with only one liberty.

When used as a verb, we conjugate it as follows: “Black ataries the white group.” When used as a noun, its plural is used as follows: “White plays two successive ataris.”

ataries — See atari.

ataris — See atari.

byo-yomi — Overtime. Literally, “reading in seconds”. A type of time control. The final five (in one-day games) or ten (in two-day games) minutes of a player’s time allowance are allocated to *byo-yomi*, to be used in one-minute units. The elapsed seconds are read out by the time keeper. If the time keeper reaches 60 seconds, the player’s *byo-yomi* is reduced by one minute. If this happens in the final minute, the player loses on time. In fast games, *byo-yomi* is usually 30 seconds.

dan — A ranking scale running from *shodan* (1-dan) up to 9-dan. For amateurs, there is a one-stone difference between ranks. For professionals, the difference is usually a third of a stone. At present, the top amateur rank in Japan is 8-dan, which is considered comparable to professional *shodan*.

fuseki — The opening, usually defined as lasting until the first fight begins.

gote — Not requiring an answer. Alternatively, the state in which one is forced to answer the opponent’s last move. Opposite of *sente*.

hane — A diagonal move that bends around an

opponent’s stone.

insei — An apprentice professional go player.

jigo — A drawn game in which both sides end up with equal territory.

joseki — An established local sequence of moves; especially, an established corner opening sequence.

Kansai Ki-in — Western Japan Go Association.

kiai — Defiance. Countering the opponent’s strategy or move by responding in a strong and unexpected way.

ko — A situation in which two opposing stones can capture and recapture each other endlessly.

komi — Compensation points added to one side’s territory at the end of the game. Typically 5½ or 6½ points added to White’s territory in an even game to compensate for the disadvantage of moving second.

miai — Paired moves. Interchangeable moves. Two moves of equal value.

moyo — A large framework of territory — potential but not actual territory.

nigiri — A procedure for choosing colors in an even game. One player (the senior player, according to etiquette) takes a handful of white stones and the other player guesses even or odd by placing one or two black stones on the board. If the guess is correct, that player plays black.

Nihon Ki-in — The Japan Go Association.

Oteai — The professional rating tournament. Tournament was abolished in 2002.

ponnuki — The shape left when a stone is captured by four opposing stones.

sabaki — Settling a weak group of stones so that it does not become a burden by giving it a viable or flexible shape. In order to achieve *sabaki* some of the stones in the group may be sacrificed.

seki — Dual life. A situation in which neither of two groups of opposing stones has two eyes, but neither can attack the other without losing his stones.

sente — Forcing the opponent to answer. Alternatively, the state in which one is not forced to answer the opponent's last move. Opposite of *gote*.

tesuji — A skillful tactical move. A brilliancy.

For a complete glossary of Japanese go terms, see *The Go Player's Almanac*, published by Kiseido.

Game Three

The Third Honinbo Title Match Playoff

Hashimoto vs. Iwamoto

After Japan's surrender, the third Honinbo title match was resumed in November 1945 and ended in a 3-3 tie (after two wins by white, the remaining four games were won by black). Although it was a best-of-six, there was provision for a 7th game with *komi* of 4½ points in case of a tie, but there was no sense of urgency about holding it. The primary aim of the players in continuing the match in the first place had been to keep the game going rather than to decide the number one player. Iwamoto and Hashimoto now agreed that with the fortunes of go in such a parlous state reconstruction took priority, so Hashimoto surrendered the title to the keeping of the Nihon Ki-in. It was not until July 1946 that a best-of-three playoff (again, no *komi*) was organized. The first two moves of the game were played in Hiroshima, as part of a memorial service for the dead, then the match was moved to the Mount Koya monastery outside Kyoto and resumed on the anniversary of the surrender. Iwamoto won the first game (15 to 17 August) and then the second (19 to 21 August), to take the title with straight wins. (JP)

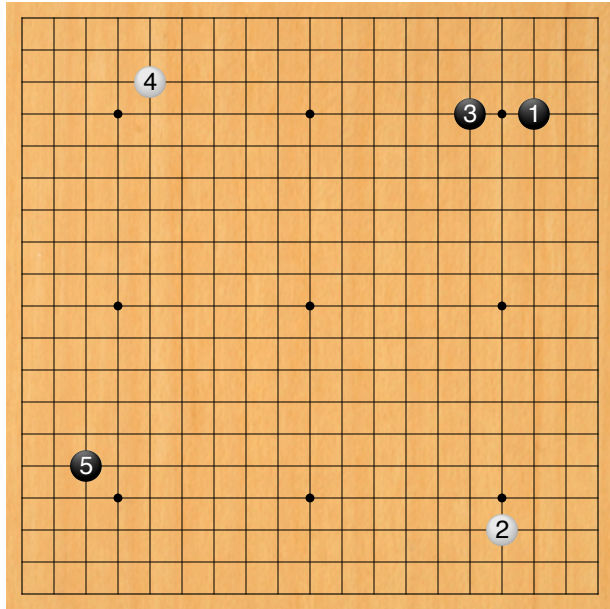
In contrast Iwamoto's lackluster performance in the "atomic bomb" game, his play in this game was truly inspired. In particular, pay attention to the exchange of Black 87 for White 88, which sets up the combination of 133 and 135 later in the game.

Another unexpected combination to take note of was Black 101 and 103, where Iwamoto cut off a big white group in the center and skillfully attacked it.

Finally, the combination of Black 147 and 149 was an endgame *tesuji* that had global

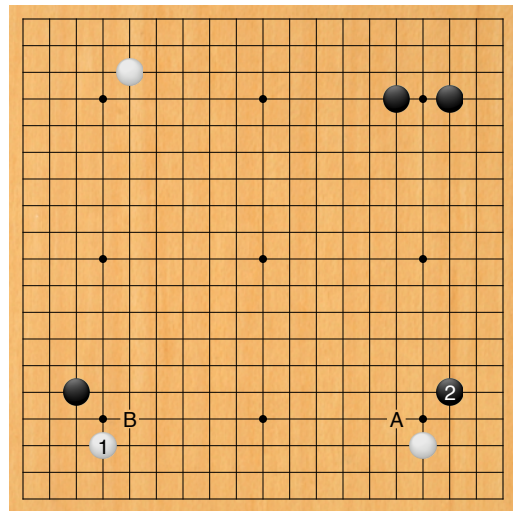
implications.

White: Hashimoto Uтарo 8-dan
Black: Iwamoto Kaoru 7-dan
Komi: none
Time: 13 hours each
Date: August 19, 20, and 21, 1946



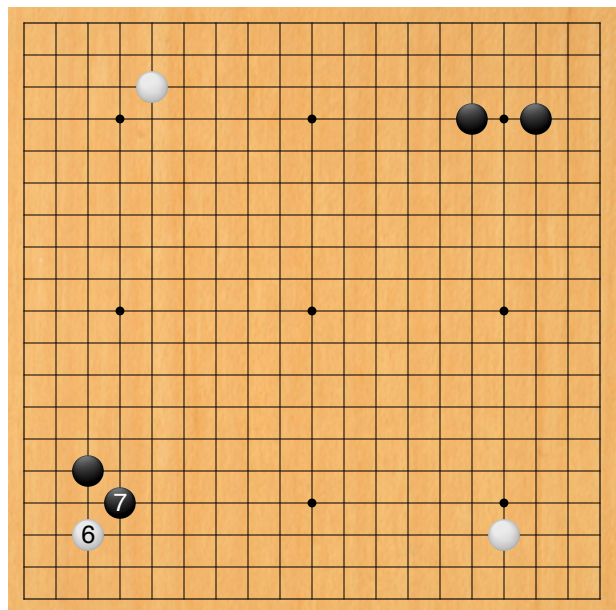
Moves 1-5

Making a one-space corner enclosure with Black 3 immediately after White plays in the lower right was a popular opening at the time. Iwamoto played this move in the atomic-bomb game (the second game in this book) and Hashimoto played it in the first game of this playoff five days previously.



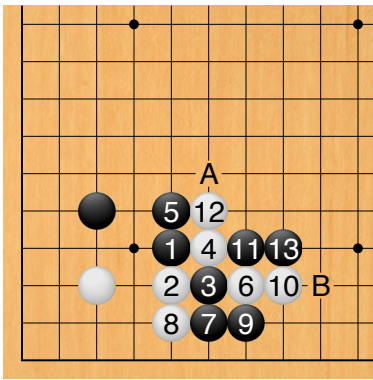
Dia. 1

Black 5 seems to be inviting White to play an approach move with 1 in *Dia. 1*. Black would then play 2, threatening to flatten White's position at the bottom by pressing down at both A and B. White would then have to take countermeasures, perhaps playing on one of these two points himself.



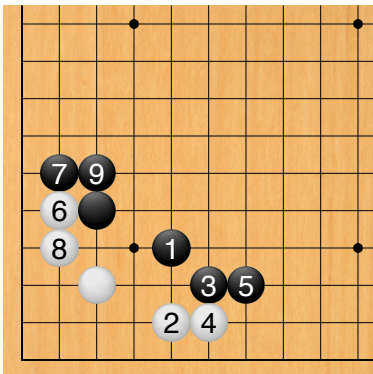
Moves 6-7

Instead of playing the usual approach move of 1 in *Dia. 1*, White plays on the 3-3 point with 6. Black responds with the diagonal move of 7. This move is not played very often. It is valid only if the ladder is favorable for Black, as in this game.



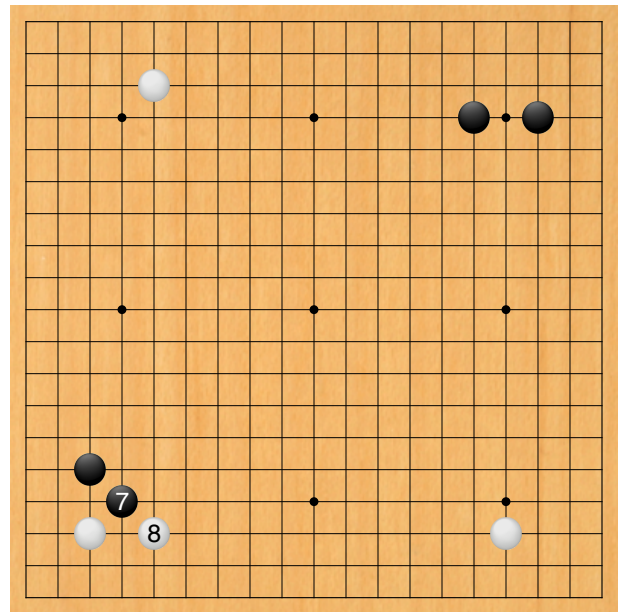
Dia. 2

Pressing down on White with the knight's move of Black 1 in *Dia. 2* is another possibility, but it can also involve a ladder. If White attaches with 2, Black will block with 3. White cuts with 4, but Black extends to 5, threatening to capture White in a ladder. If White now ataries with 6, the sequence to Black 13 can be expected. White is in trouble because Black can capture two white stones in a ladder by playing at either A or B.



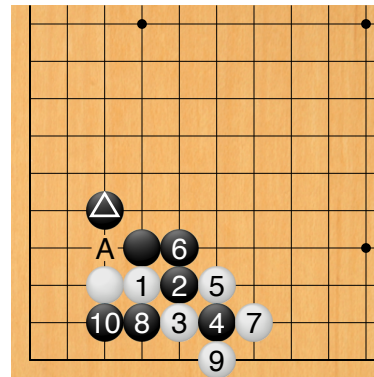
Dia. 3

Answering Black 1 with the knight's move of White 2 in *Dia. 3* is a simple way of playing, since it avoids the problem of the ladder. The sequence to Black 9 can be expected. White secures the corner territory, but Black's thickness is impressive.



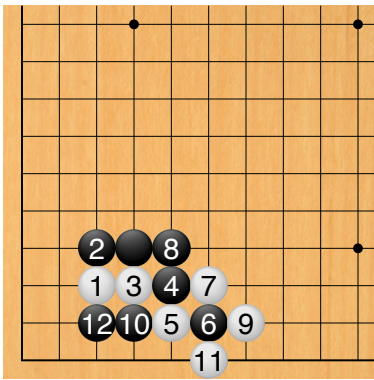
Moves 7-8

White 8 is a flexible way of answering Black 7. However, White 1 in *Dia. 4* is also possible.

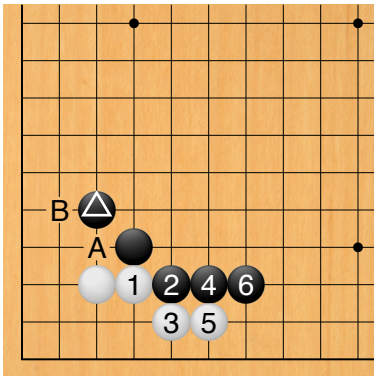


Dia. 4

Black will block with 2 and 4. After the sequence to 10, Black gets the territory in the corner while White gets a *ponnuki* facing the right and the center. However, the placement of the marked stone is a bit off the mark. It would be better to have this stone at A. The extra liberty of the two white stones could leave Black with a bit of bad *aji*. Compare this diagram with the star-point *joseki* in *Dia. 5*.

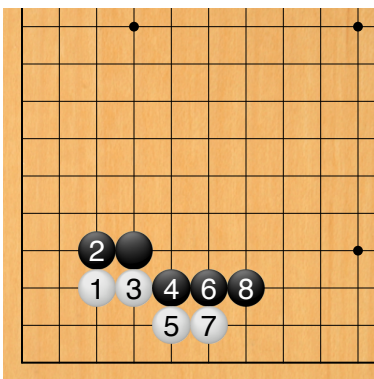


Dia. 5

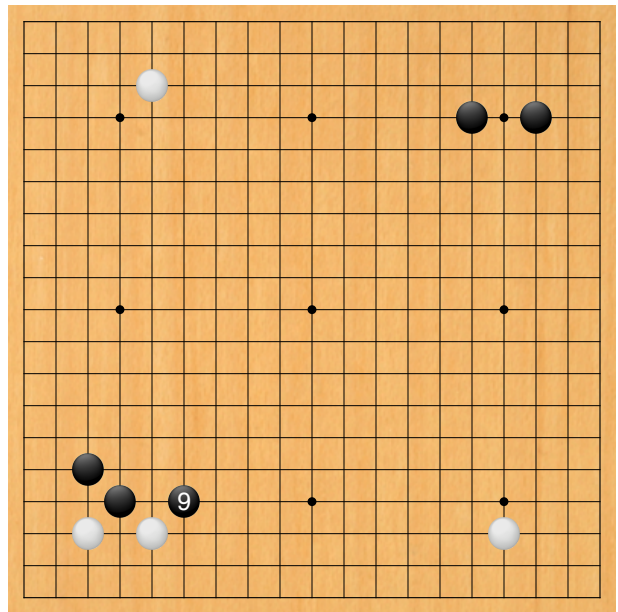


Dia. 6

Instead of 4 in *Dia. 4*, Black might extend to 4 and 6 in *Dia. 6*. Again, the marked stone should be at A. If we compare this diagram with the star-point *joseki* in *Dia. 7*, the defective shape becomes even more obvious. In *Dia. 6*, White has a big endgame move at B.

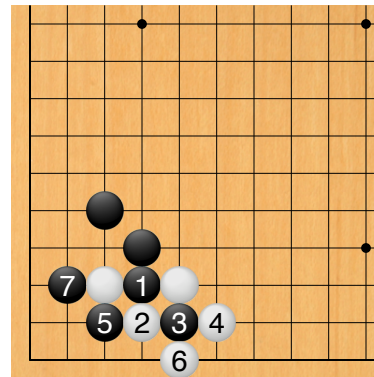


Dia. 7



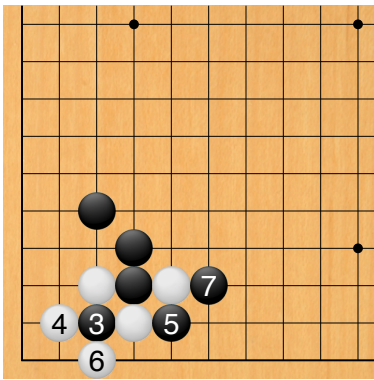
Move 9

Black jumps to 9, signaling his intention to build a wall facing the center.



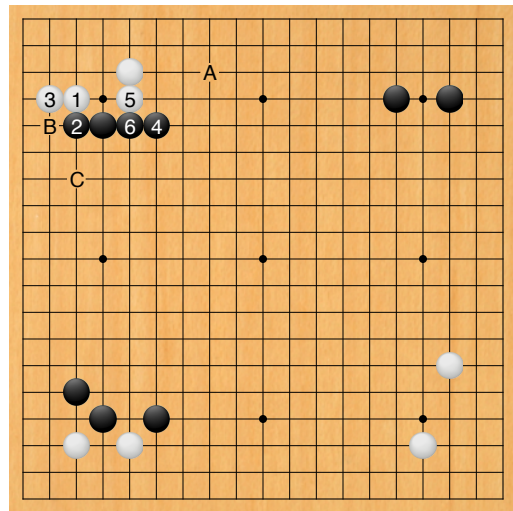
Dia. 8

Instead of 9, Black could push in and cut with 3 in *Dia. 8*, then take the corner with 5 and 7.



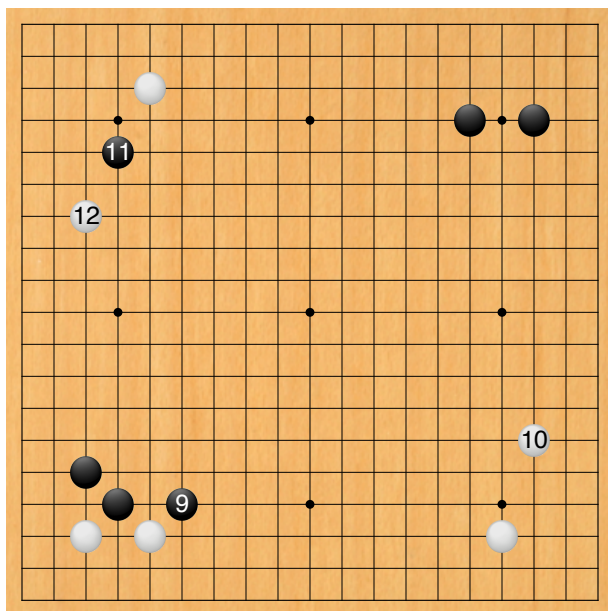
Dia. 9

Alternatively, Black could cut on the left with 3 in *Dia. 9*, giving White the corner and getting a thick position on the outside with 5 and 7.



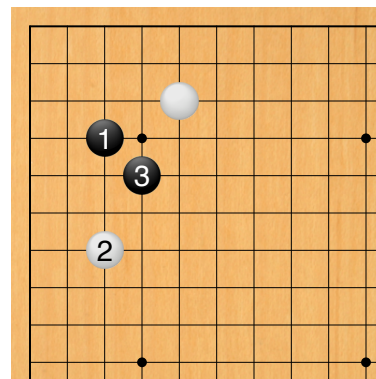
Dia. 10

Instead of playing a pincer with 12, securing the corner with White 1 and 3 in *Dia. 10* is another possibility. Jumping to Black 4 is the *joseki* move. Next, White peeps with 5. After Black connects with 6, White can extend to A or exchange B for Black C. Black ends up with a wall in the upper left and one in the lower left, but the distance between them is so wide, that it might be difficult for Black to execute a cohesive strategy to utilize them.



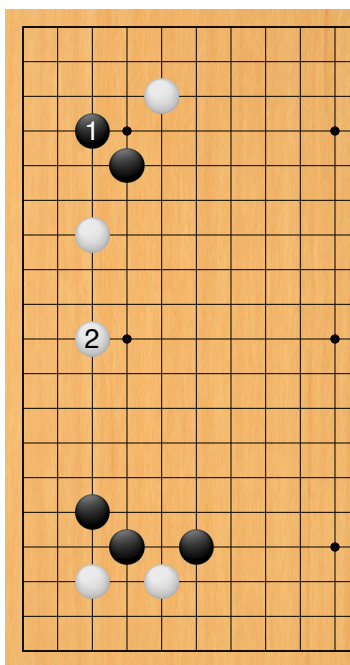
Moves 9–12

After Black 9, White switches to the lower right corner and makes a large knight's enclosure with 10. Next, Black plays an approach move with 11.



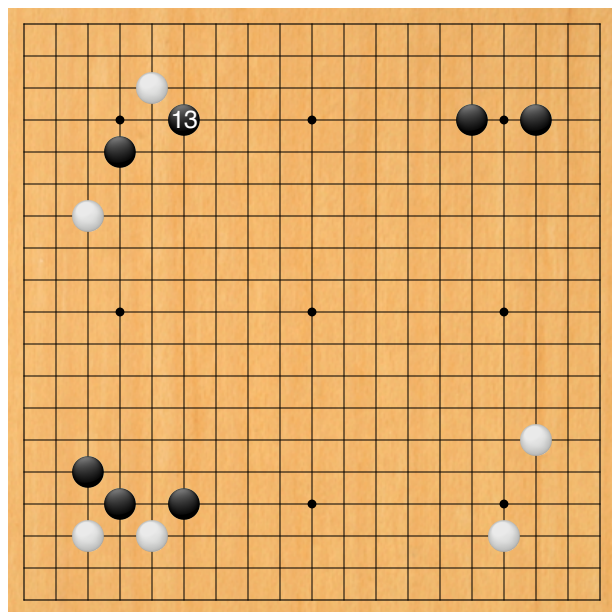
Dia. 11

If Black knows the *joseki* of 1 to 3 in *Dia. 11*, he might instinctively want to play the diagonal move of 1 in *Dia. 12* in answer to the pincer of White 12.



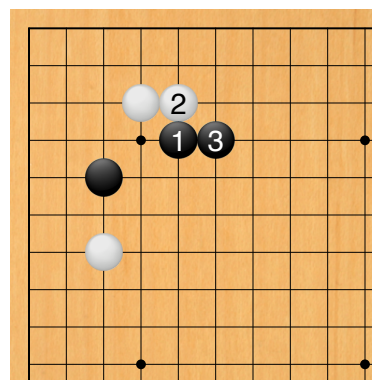
Dia. 12

However, White would answer by extending to 2, neutralizing Black's wall in the lower left.

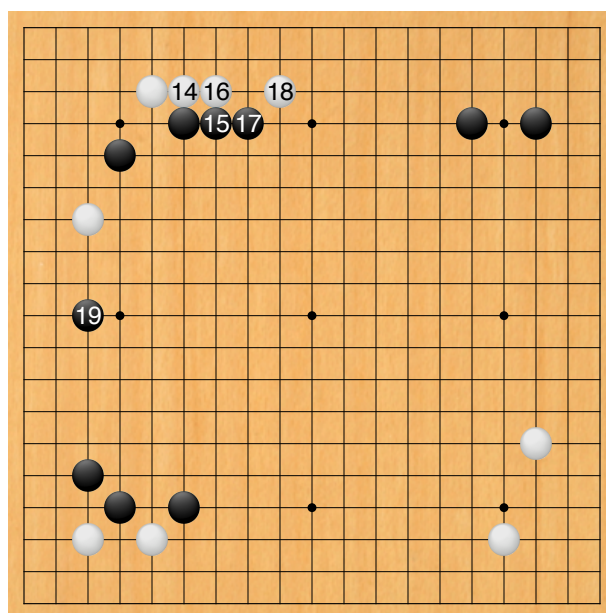


Move 13

Because Black dislikes the prospect of White extending to 2 in *Dia. 12*, he presses with 13. This is an unusual move in this position. It is usually played when Black has a stone on the 5-3 point and White has one on the 3-4 point, as in *Dia. 13*.

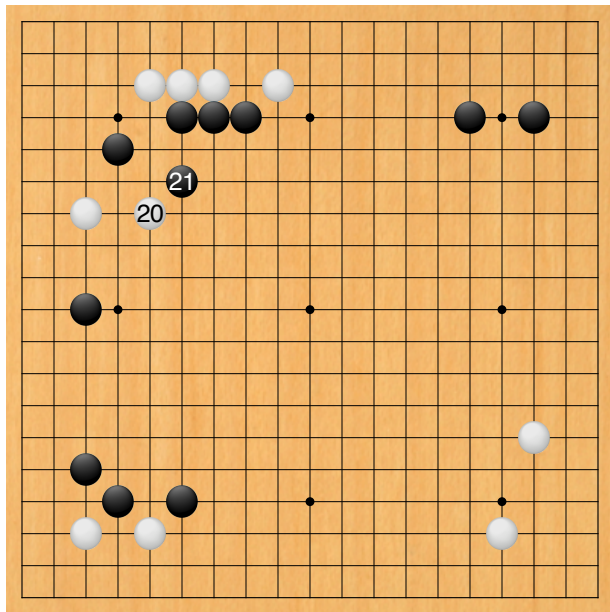


Dia. 13



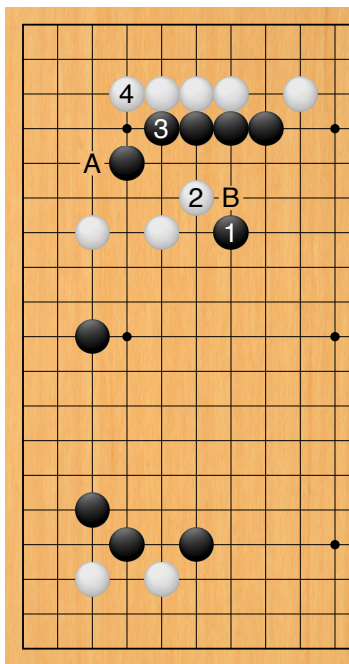
Moves 14-19

After White jumps to 18, Black can play a pincer with 19 to stake out influence in the lower left.



Moves 20–21

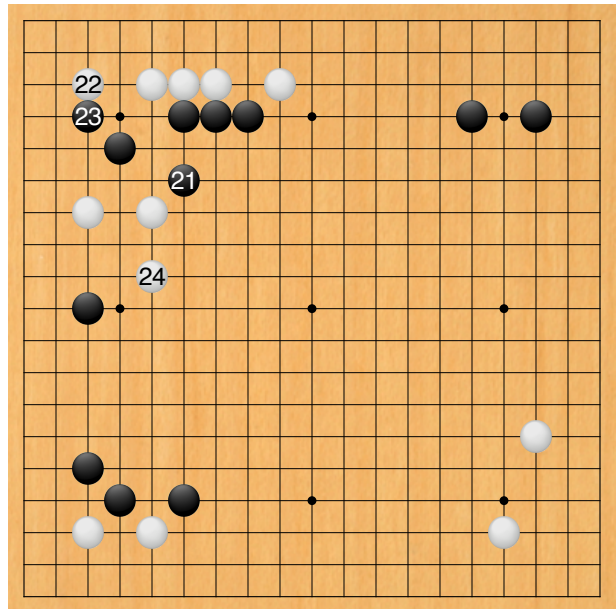
After White jumps to 20, Black has to fix up his shape with 21.



Dia. 14

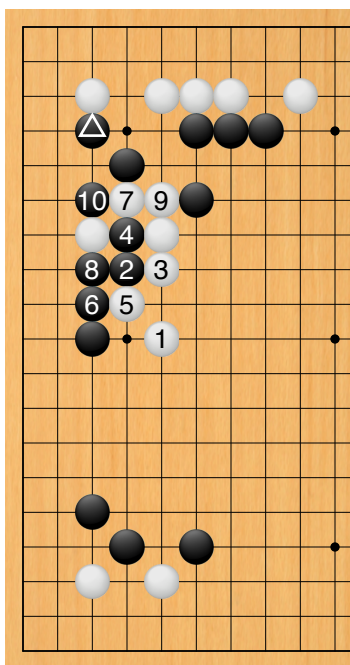
Normally, Black would cap with 1 in *Dia. 14*, but White has an effective move at 2; this forces Black 3, which gives White momentum to play 4. Since this is a *no-komi* game, White is happy to secure territory with 4. White is now threatening to link up at A or to push out into the center with B. Black's wall has been

neutralized.



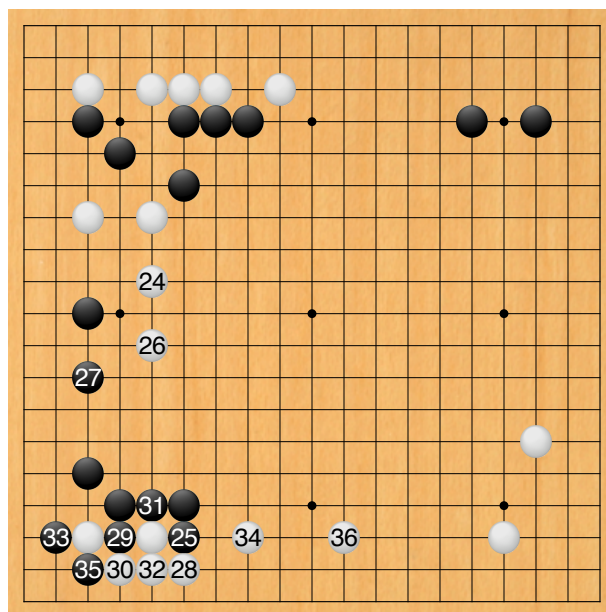
Moves 21–24

White responds to Black 21 by securing the corner with 22, taking as much profit as he can. Black 23 is played to prevent White from linking up his stones. It also keeps White's two stones below weak, so White can jump only as far as 24.



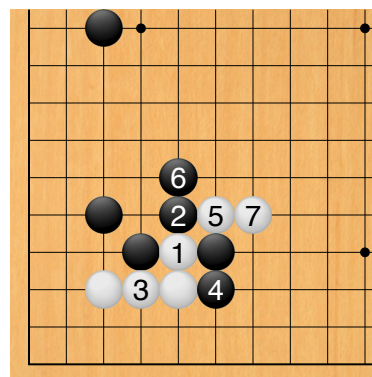
Dia. 15

Ideally, White would like to jump all the way to 1 in *Dia. 15*, but Black would peep with 2. After the sequence to 10, all of Black's stones are linked up and he has secured the territory on the left side. This is possible only because Black played the marked stone.



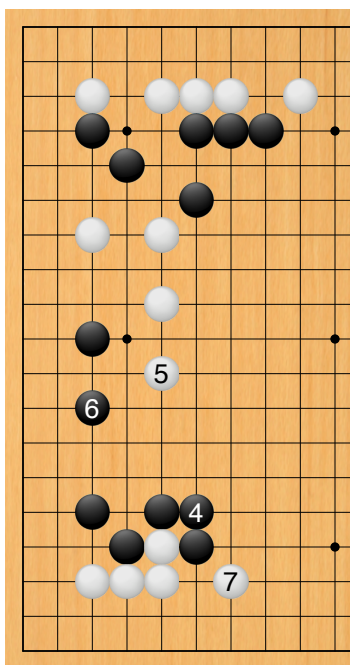
Moves 24-36

After White 24, Black starts operations in the lower left with 25. With the sequence to 36, White has staked out territory at the bottom while Black has secured the territory on the lower left side. This is a good game for both players, with neither one having the advantage.



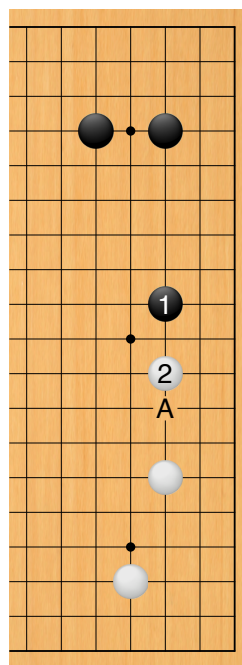
Dia. 16

Black 25 is well timed. If White plays here first, he will play 1 and 3 in *Dia. 16*. If Black tries to confine White to the corner with 4, White will cut with 5. Black can't allow White to atari at 6, so he extends there himself. After White 7, Black will be at a disadvantage in the fight.



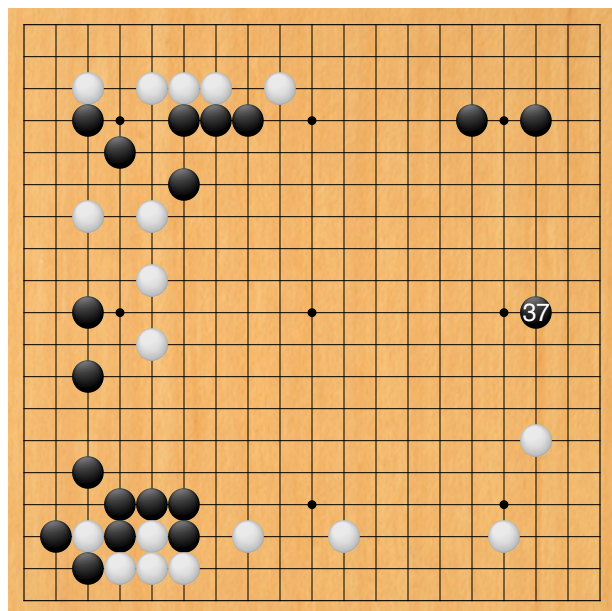
Dia. 17

Instead of 4 in *Dia. 16*, Black would probably connect with 4 in *Dia. 17*. White would force once with 5, neutralizing Black's wall, then jump to 7.



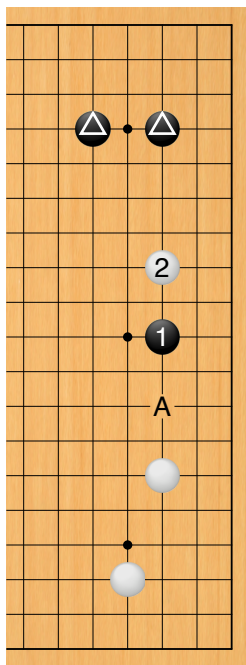
Dia. 18

If Black is afraid of an invasion in the upper right, he can extend to 1 in *Dia. 18*, but there is a strong possibility that White will extend to 2. On the other hand, if White omits 2, Black can look for a chance to extend to A. Either way, White 2 or Black A is a big move that takes territory at the expense of the opponent.



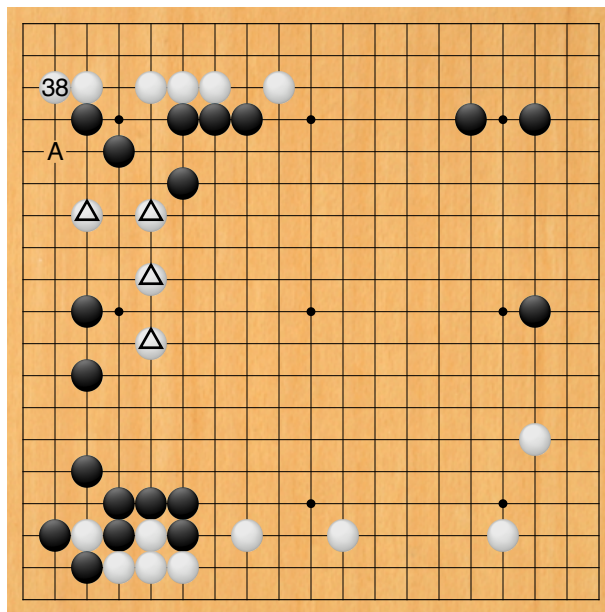
Move 37

Black 37 is a big *fuseki* point.



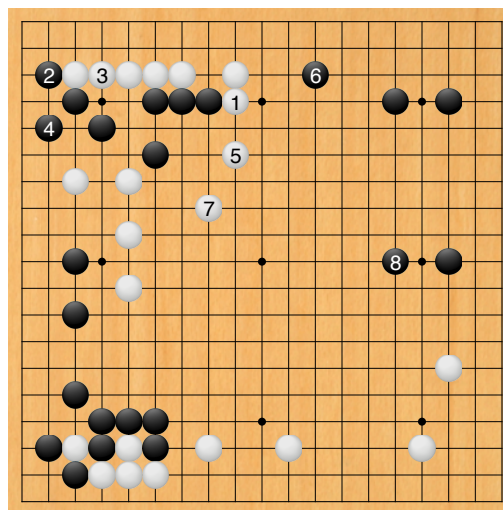
Dia. 19

After Black 1 in *Dia. 19*, extending to A is not very interesting for either side, so invading with White 2 is the natural follow-up. However, since the marked stones in the upper right exert strong influence down the right side, Black isn't afraid to fight around here.



Move 38

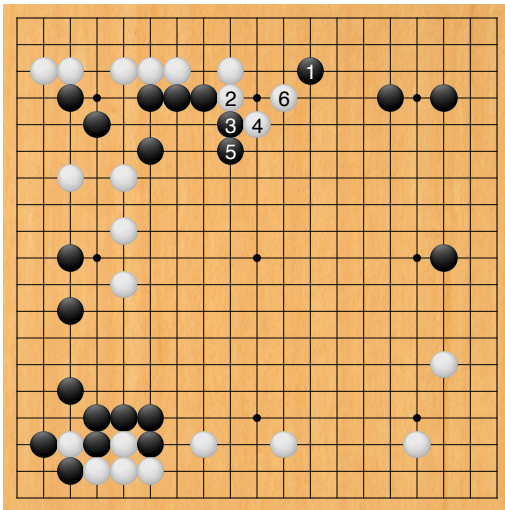
White 38 may not look like a big move at this stage, but it accomplishes three things. First, it secures territory. Second, it provides White with the option of linking up his four marked stones with A in case they get into trouble. Third, it takes away the base of Black's six stones in the upper left.



Dia. 20

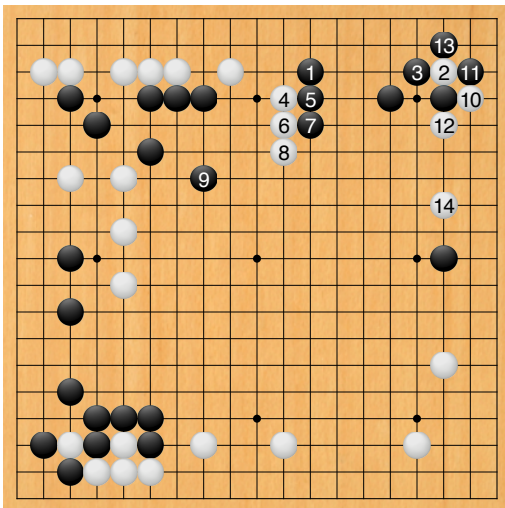
Suppose that White omitted 38 and pushed up with 1 in *Dia. 20*. Black would make a base for his stones with 2 and 4. If White now confines Black to the upper left with 5 and 7, Black maps out a large *moyo* with 6 and 8, and his stones in the upper left are resilient enough to make

eyes.



Dia. 21

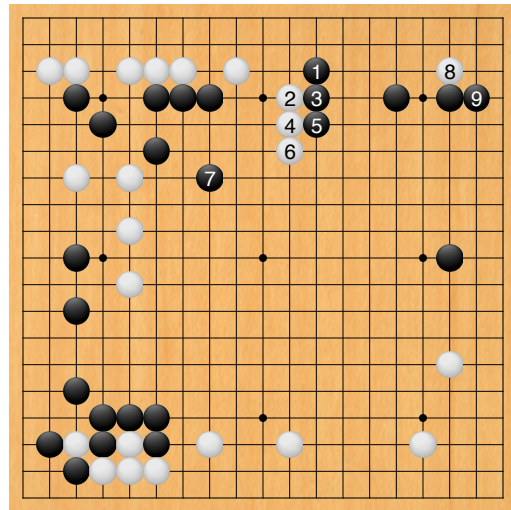
After White 38, Black 1 in *Dia. 21* is a big move that defends the weak side of Black's corner enclosure in the upper right. If White defends with 2 to 6, Black is satisfied with this result. However, White can do better.



Dia. 22

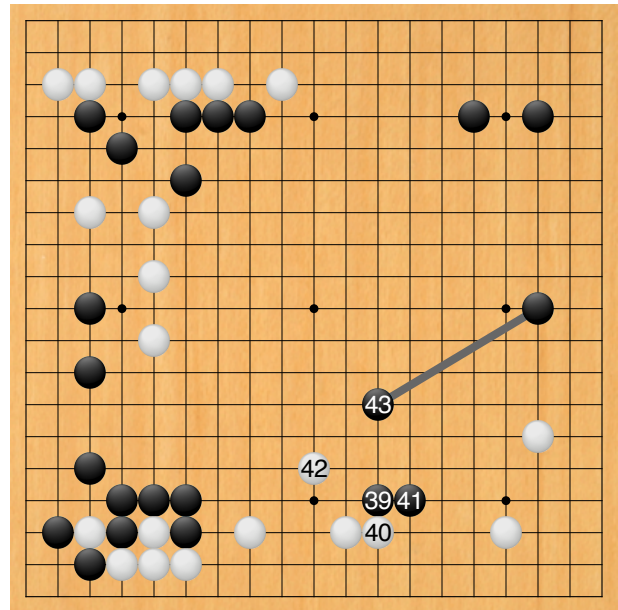
White will answer Black 1 by attaching with 2 in *Dia. 22* to see how Black responds. Securing the corner with 3 is Black's most likely response. White will now play 4 to 8, so Black has to secure his stones on the left with 9. White now plays the standard combination of 10 and 12. (If Black plays 11 at 12, White lives in the corner with 13.) White now extends to 14 and the territorial balance is in White's favor.

The timing of White 2 is important.



Dia. 23

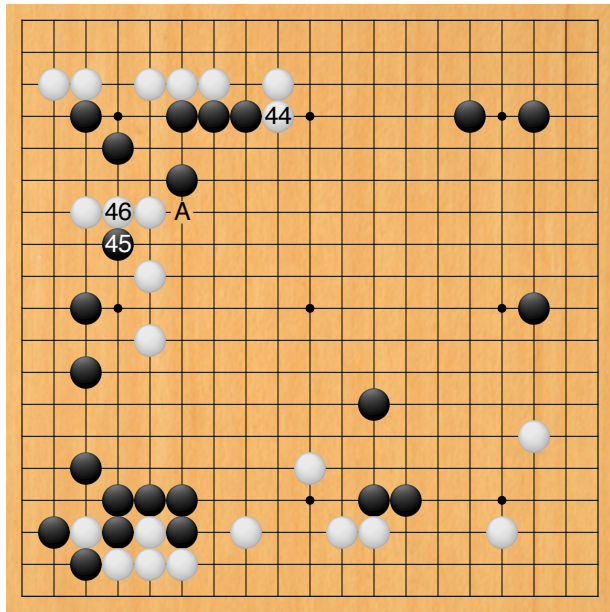
If White simply plays the sequence from 2 to 6 in *Dia. 23*, then attaches with 8, Black will descend to 9 — he is too strong in the upper right corner for White to live.



Moves 39-43

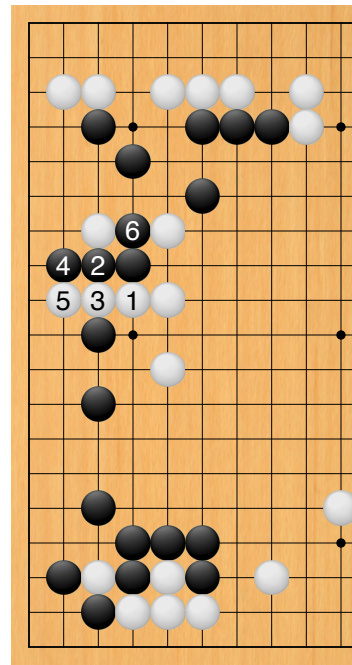
Instead of 1 in *Dia. 21*, Black erases White's *moyo* with 39. The moves to 43 are a set sequence. Black's aim here is not only to erase White's *moyo*, but to prepare to build a *moyo* for himself. The points along the line between 37 and 43 make up the skeleton of the lower boundary of this *moyo*. Of course, the chances

that this *moyo* will be realized are remote, but it is one of the things White will have to take into consideration when planning his strategy.



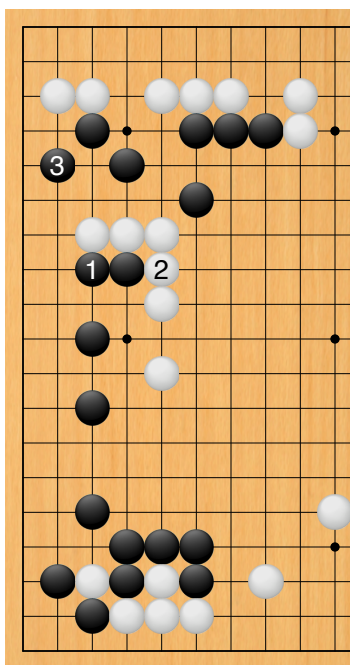
Moves 44-46

Black 45 is played with perfect timing: it forces White to connect with 46. After White 46, Black can reinforce his stones with A if it ever becomes necessary.



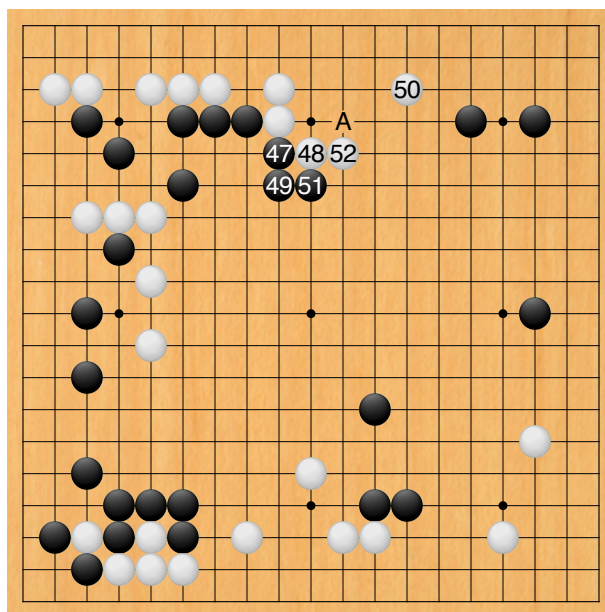
Dia. 24

It would be unreasonable for White to push through with 1 to 5 in *Dia. 24*. Black plays 6 and his previously weak stones are now strong.



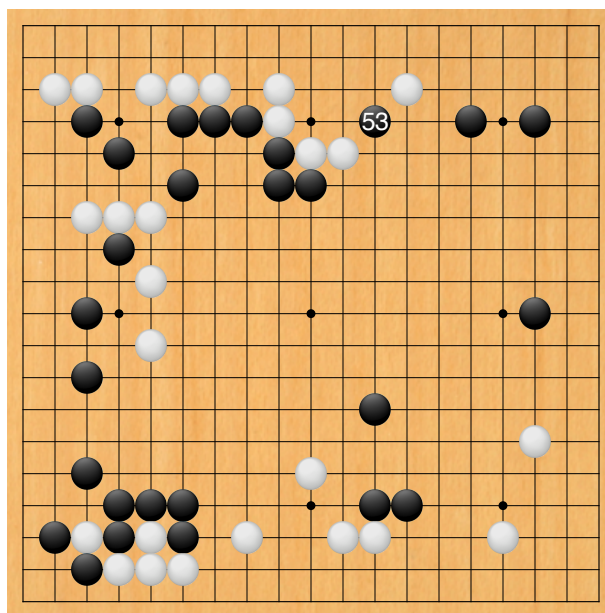
Dia. 25

Once Black's stones become strong, there are many ways that he can attack White. One example is for Black to play 1 in *Dia. 25*. If White connects at 2, Black 3 prevents White's stones from linking up to their allies at the top, so they must fight for life in the center.



Moves 47-52

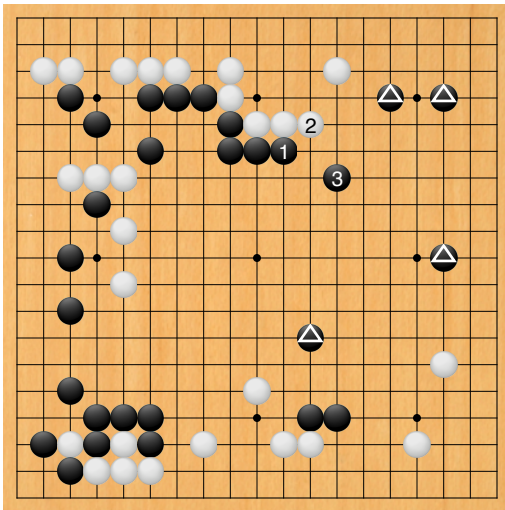
White answers Black 49 with 50. The proper move would be to play at A instead. However, there is no *komi* in this game, so White is trying to secure as much territory as he can, even though he is leaving behind cutting points in his position.



Move 53

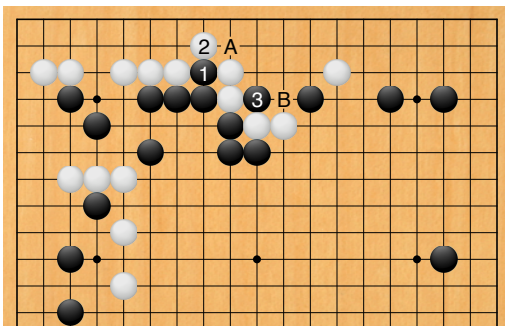
In this part of the game, Iwamoto and Hashimoto are playing at the highest level, each player refusing to play the move the other wants or expects him to play. This is what go

players call *kiai*.



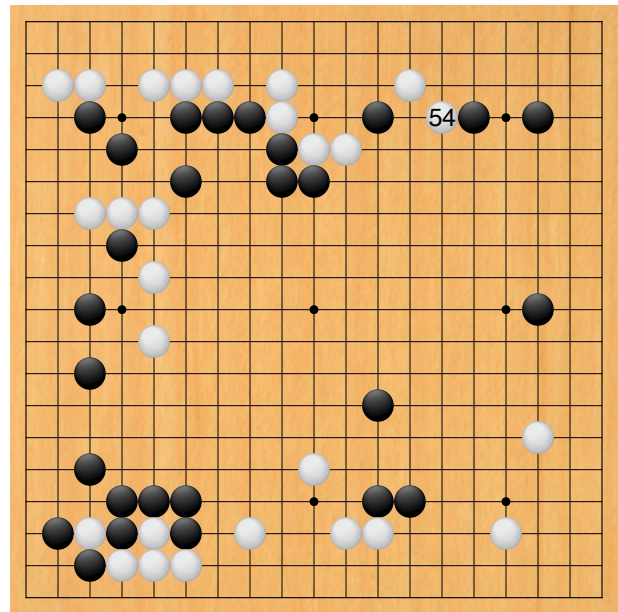
Dia. 26

Instead of 53, adopting a *moyo* strategy by pushing with Black 1 in *Dia. 26*, then playing the knight's move of 3, is possible. However, Black's *moyo* outlined by 3 and the marked stones is a bit too wide. Since there are so many ways for White to make inroads into this *moyo*, Black won't get enough territory from it to win.



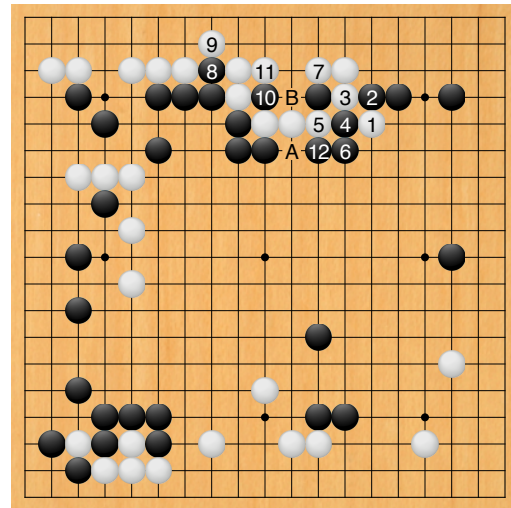
Dia. 27

Black 53 is aiming to attack White's thin position on the top left by pushing in with 1 in *Dia. 27*, then cutting with 3, making the points A and B *miai*.



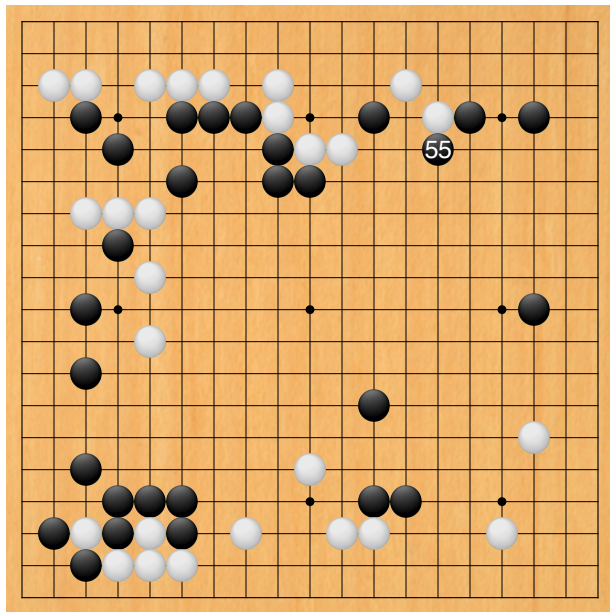
Move 54

Instead of 54, moving out into the center with the knight's move of 1 in *Dia. 28* will not turn out well for White.



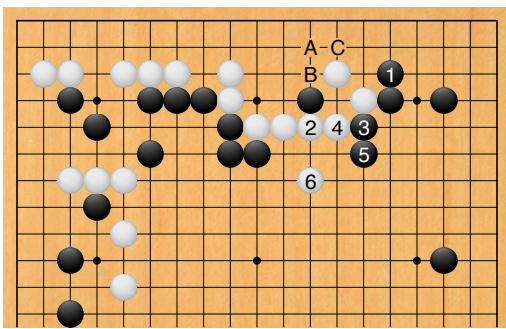
Dia. 28

Black will cut through with 2 and 4. After White 5 and 7, Black pushes in with 8, then cuts with 10. White's only move is to atari with 11. In this variation, Black makes a thick wall without any defects (exchanging A for White B is Black's privilege), so Black can probably make enough territory with this *moyo* to win. In addition, because of Black's thickness, White could find his group on the left under attack if Black initiates the sequence in *Dia. 25*.



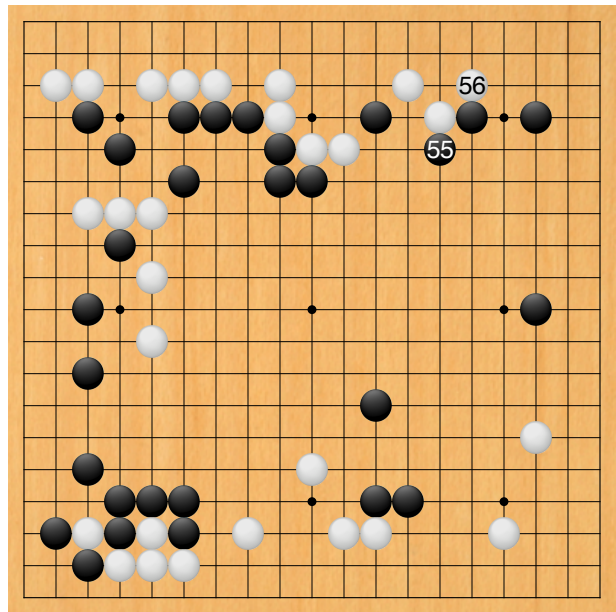
Move 55

Instead of 55, Black 1 in *Dia. 29* is a big move.



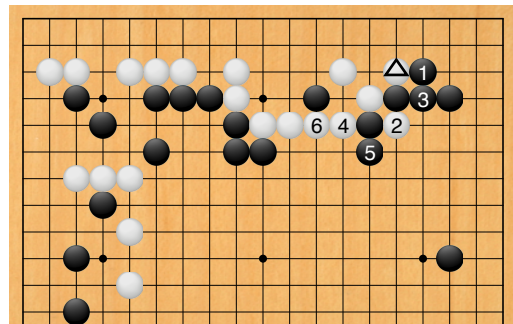
Dia. 29

Actually, this might have been the best move. The sequence to White 6 can be expected. Now, however, White can't count the territory at the top as his own because Black has a nice endgame *tesuji* at A. White has to defend at B, so Black can draw back to C. Instead of Black A, attaching at C would be the usual endgame move.



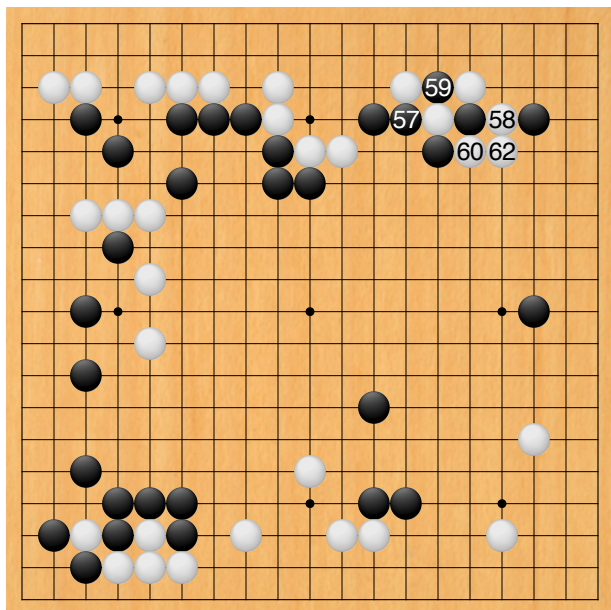
Moves 55-56

As soon as Black plays 55, White grabs the point of 56.



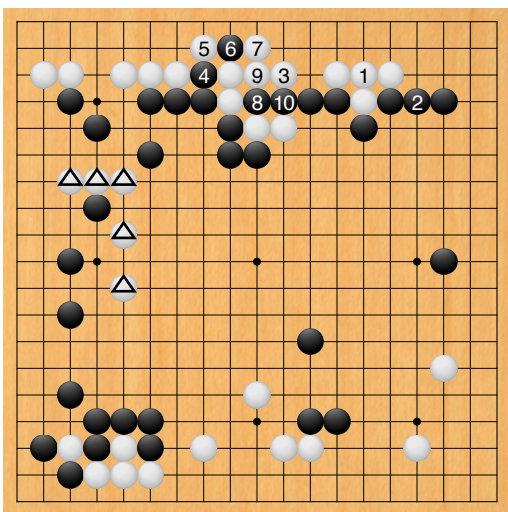
Dia. 30

If Black now secures the corner with 1 in *Dia. 30*, the sequence to White 6 follows. White's territory at the top is now quite big, and, because of the marked stone, Black no longer has the endgame *tesuji* shown in *Dia. 29* to reduce this territory.



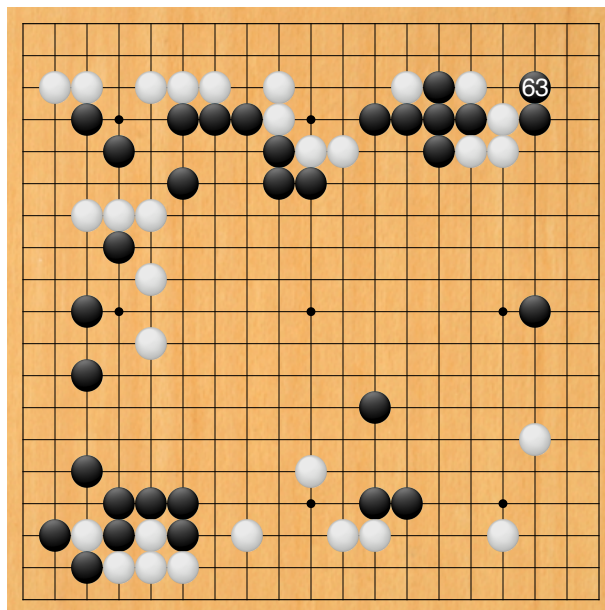
Moves 57–62
61 at O16

Answering the atari of Black 57 by connecting with 1 in *Dia. 31* seems natural, but it is actually a mediocre move.



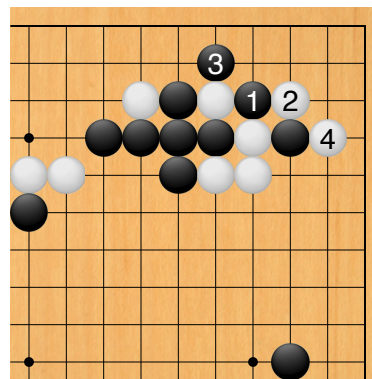
Dia. 31

After Black connects with 2, White must link up his stones with 3, but Black now pushes in with 4 and cuts with 6 and 8. After 10, Black has built an impressive *moyo*. Even though White has taken some profit at the top, it is not enough to compensate for the territory Black will make with his *moyo*. In addition, Black can take aim at the white marked stones on the left.



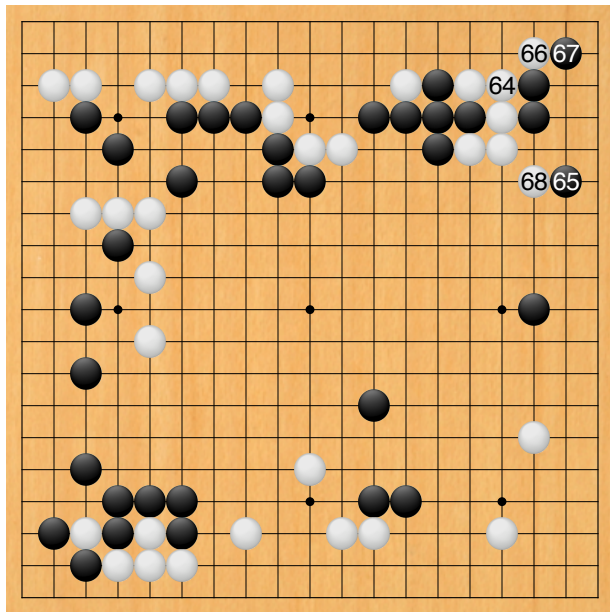
Move 63

Black has to take the territory in the corner with 63.



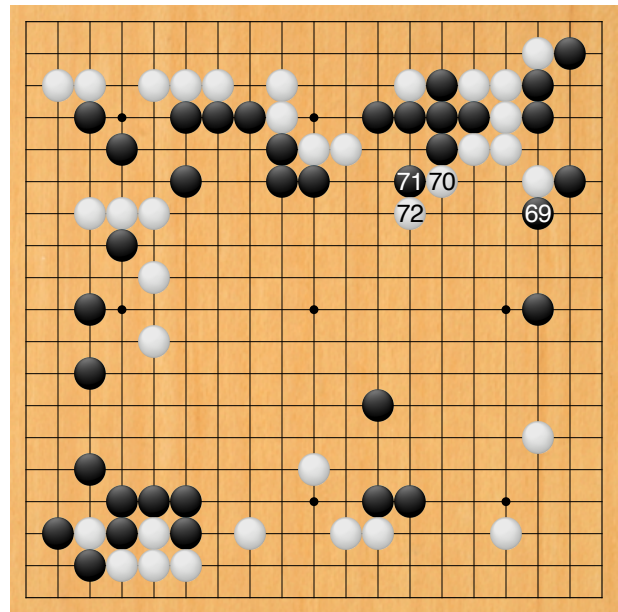
Dia. 32

If he captures a stone with 1 in *Dia. 32*, White secures his stones with 2 and 4. The territorial balance is now in White's favor. Moreover, Black's stones at the top are strong, so he doesn't need to strengthen them by capturing with 1 and 3.



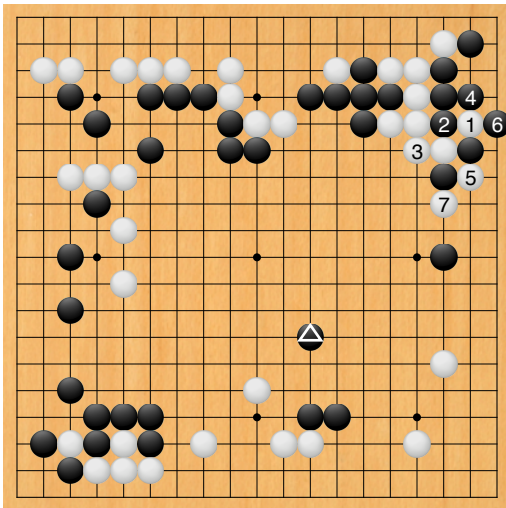
Moves 64–68

After the exchange of White 68 for Black 69, White is threatening to play 1 in *Dia. 33*, followed by the sequence to 7.



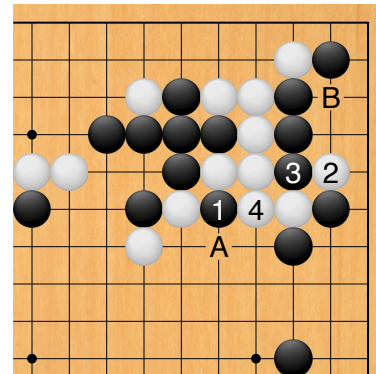
Moves 69–72

White 72 is a very aggressive and unexpected move. The foremost concern is the atari of Black 1 in *Dia. 34*.



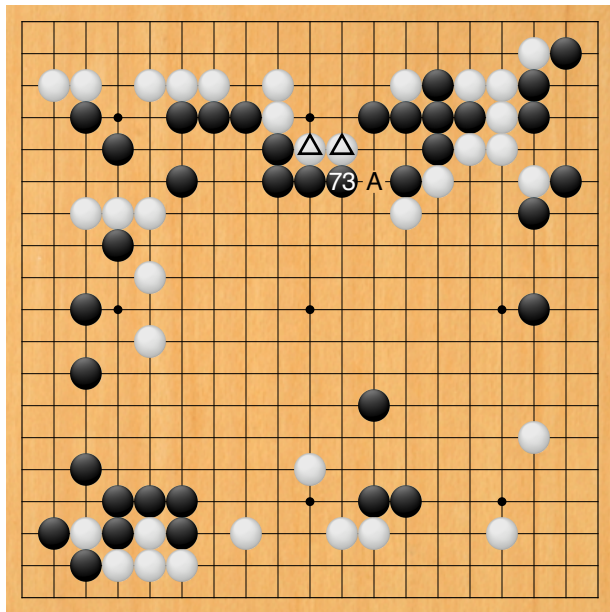
Dia. 33

At the moment, this sequence doesn't work because the marked stone breaks the ladder, but it leaves behind some *aji* that Black has to consider.



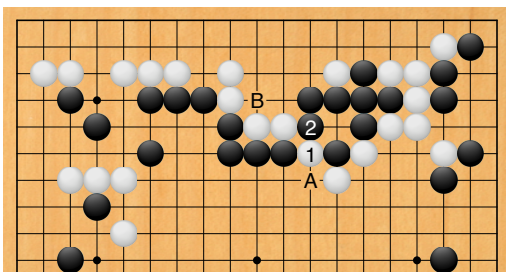
Dia. 34

However, after the sequence to 4, White can capture a stone by playing at A or three stones by playing at B.



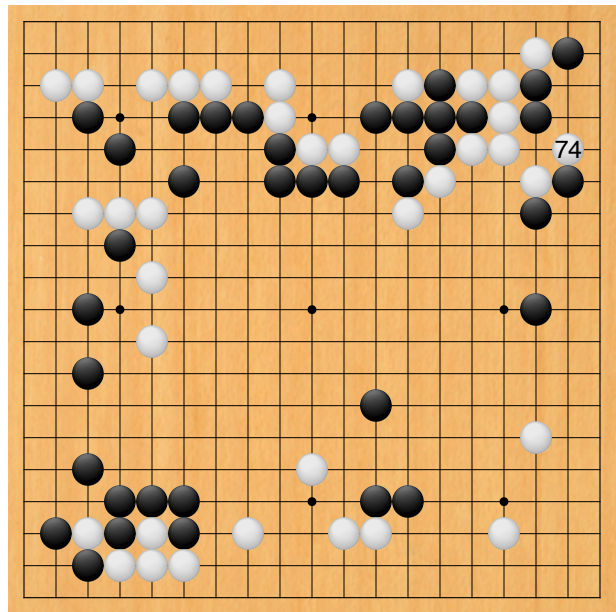
Move 73

Black 73 is the correct move because it deprives the two marked stones of a liberty. Black doesn't have to worry about getting split up by a white atari at A.



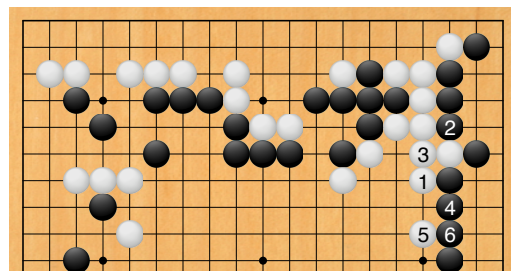
Dia. 35

If White plays 1 in *Dia. 35*, Black will atari with 2, making *miai* of capturing at A and cutting at B.



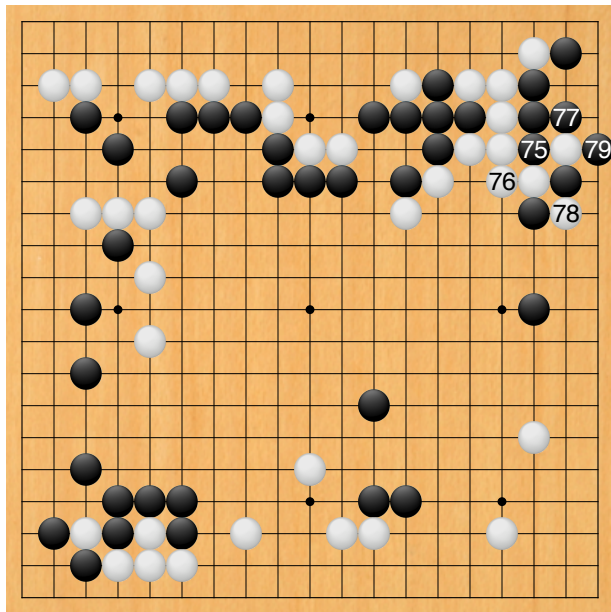
Move 74

White 74 is the vital point of this position.



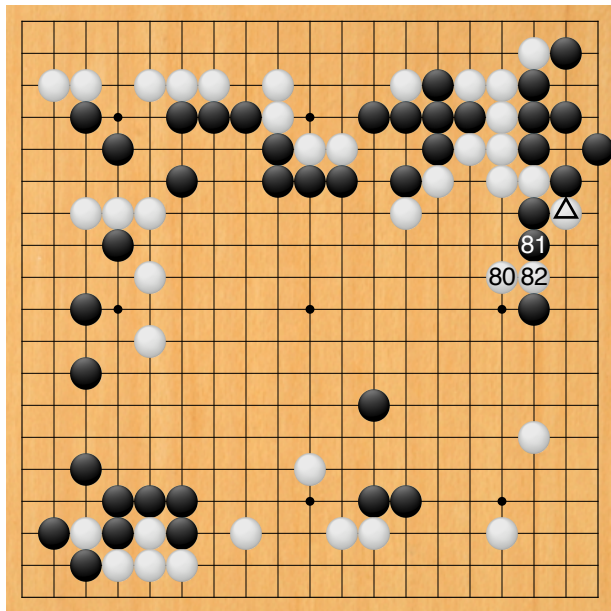
Dia. 36

Instead of 74, if White simply plays a *hane* on the outside with 1 in *Dia. 36*, Black will atari with 2, then extend to 4. If White peeps with 5, Black connects with 6; he has secured the territory on the upper right side and White no longer has any bad *aji* to exploit.



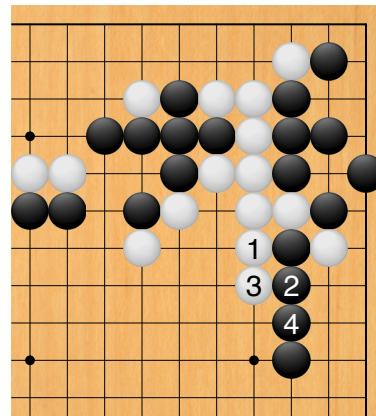
Moves 75-79

Black has no choice but to play 75 to 79 and help White make shape.



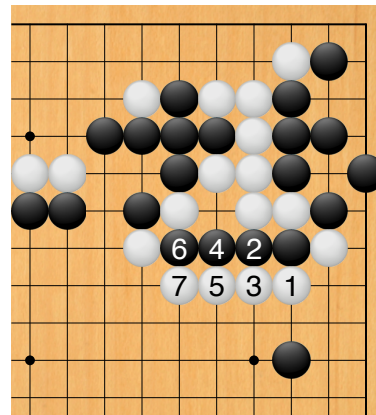
Moves 80-82

White 80 is a superb move that utilizes the *aji* of White's marked stone. Black 81 is the strongest response. Clearly Black can't play 81 at 82 because White 81 captures a stone.



Dia. 37

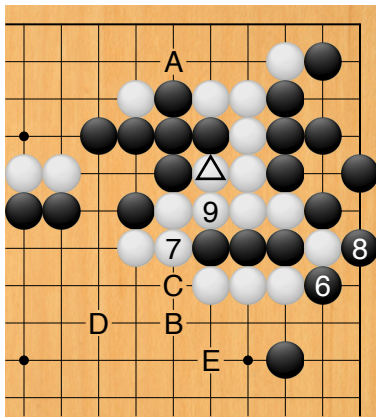
Instead of 80, White 1 and 3 in *Dia. 37* are crude moves. Black secures the territory on the upper right side with 2 and 4 and eliminates all the *aji* that White had there.



Dia. 38

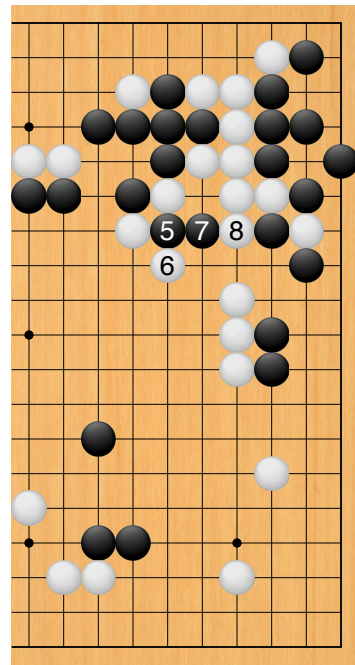
White certainly can't capture a stone with 1 in *Dia. 38*, but trying to capture with 3 and 5 is overly optimistic. Of course, if Black ataries with 6, White will capture his stones with 7.

Instead of 6 in this diagram, Black will atari with 6 in *Dia. 39* and capture a stone with 8.



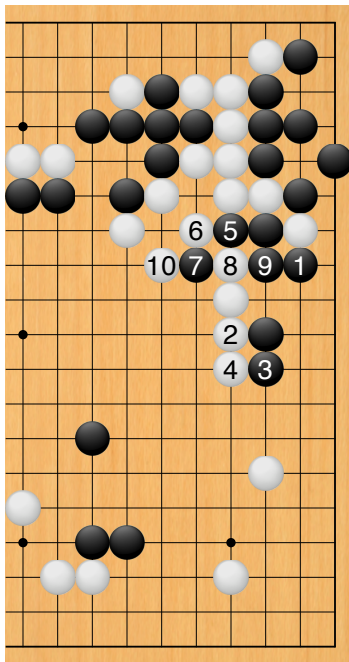
Dia. 39
10 at S13

White can't be happy with this result because the \triangle stone has become a useless move. That is, it makes up a clump of four stones. This stone would be more efficiently placed at A. After Black connects at 10, he is threatening to attack White's stones with a peep at B. If White answers at C, Black can play at D or E.



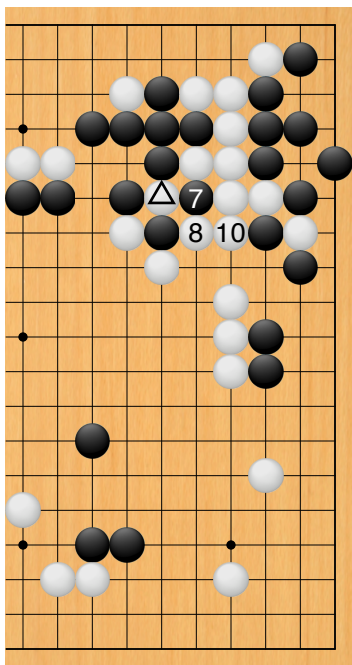
Dia. 41

Instead of 5 in *Dia. 40*, Black might try cutting with 5 in *Dia. 41*. White would answer with an atari at 6. If Black 7, White plays 8, and Black's position collapses.



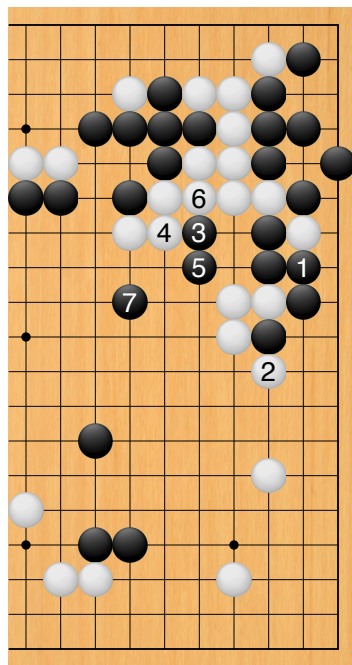
Dia. 40

The atari of Black 1 in *Dia. 40* is a meek move. White will continue by pressing with 2 and 4. If Black tries to split White's stones into two with 5 and 7, White will atari with 8 and make a thick shape in the center with 10.



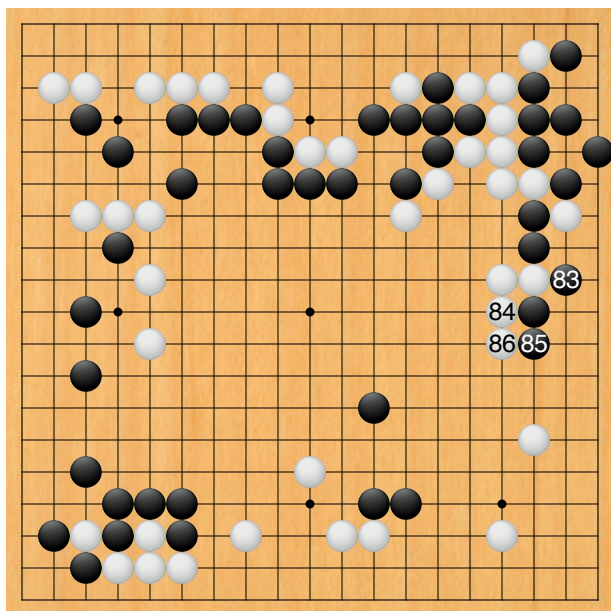
Dia. 42
9 at O14

Instead of 7 in *Dia. 41*, Black could capture the marked stone with 7 in *Dia. 42*. However, White ataries with 8 and 10, making good shape for his stones and ending in *sente*.



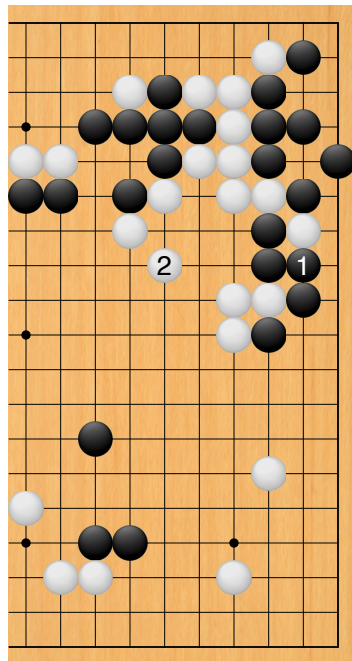
Dia. 43

If he tries to press his advantage in the lower right with 2, Black will peep with 3 and extend to 5. White has to connect with 6, after which Black will launch a fierce attack with 7.



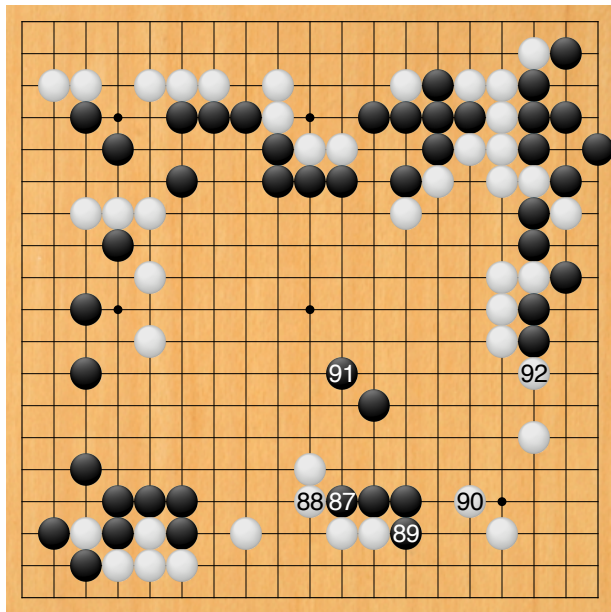
Moves 83–86

After 84, White has to be careful if Black connects with 1 in *Dia. 43*.



Dia. 44

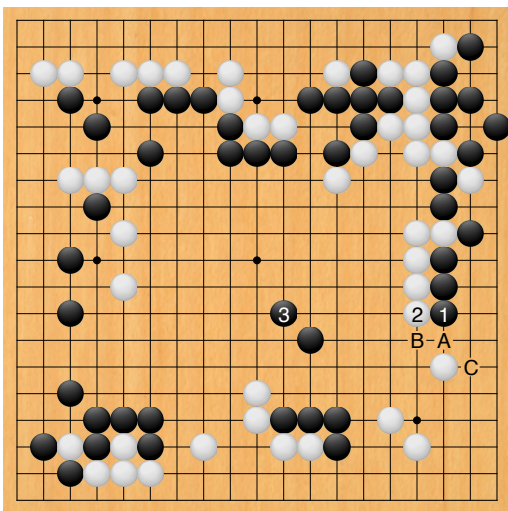
When Black connects with 1, White has to settle his stones with 2 in *Dia. 44*.



Moves 87-92

Black 87 and 89 are a well-timed combination. As will be seen later, these moves become an important component in Black's invasion on the bottom left.

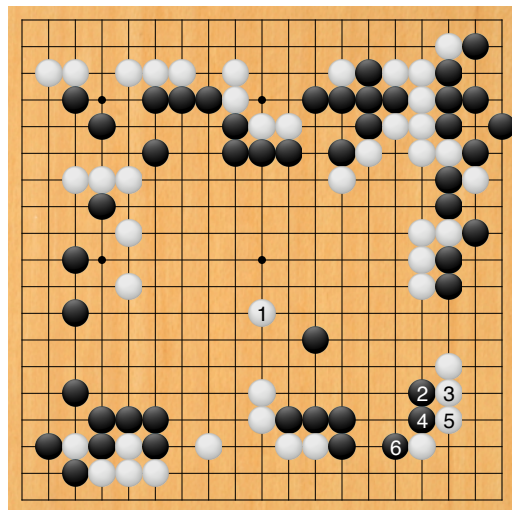
White defends his enclosure with 90, and Black moves out into the center with 91.



Dia. 45

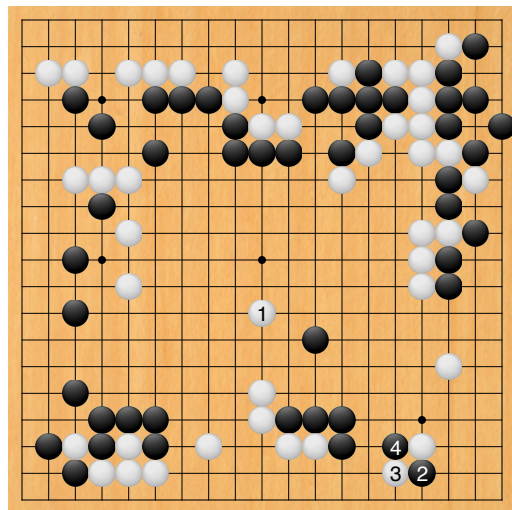
Instead of 91, Black could have secured more territory by exchanging Black 1 for White 2 in *Dia. 45* before playing the diagonal move of 3. Later, he could aim to play the sequence Black A – White B – Black C. However, Iwamoto had another strategy in mind, as we shall later see,

when he played Black 101 and 103.



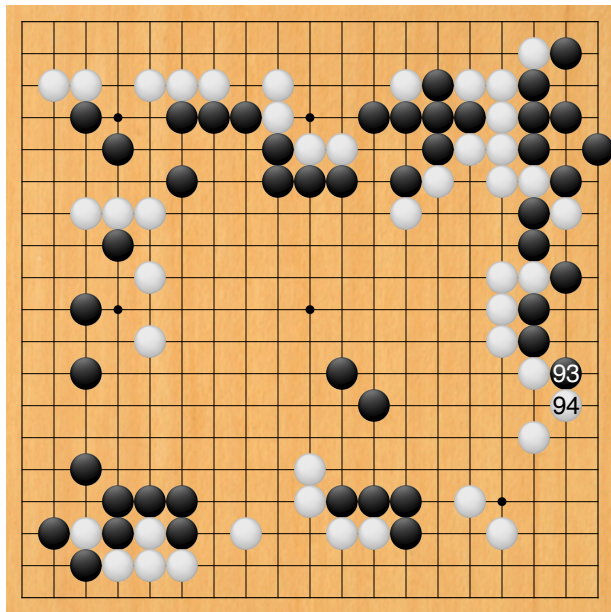
Dia. 46

Instead of 90, White might attack Black's stones in the center by jumping to 1 in *Dia. 46*. However, Black can settle his stones with 2 to 6.



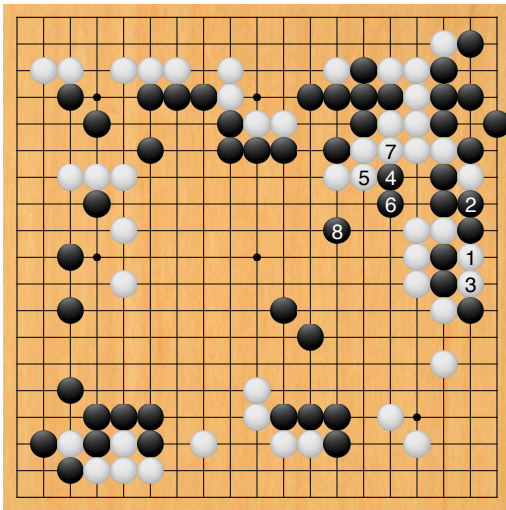
Dia. 47

Black could also attach with 2 in *Dia. 47*. If White 3, Black can make *sabaki* by cutting with 4.



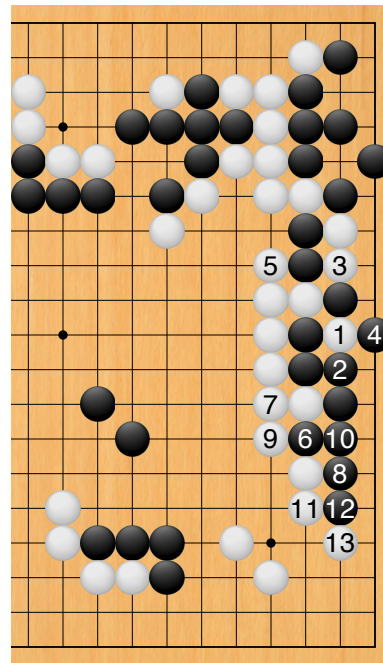
Moves 93-94

The reader might wonder why White blocked with 94 when he could have disrupted the right side with 1 in *Dia. 48*.



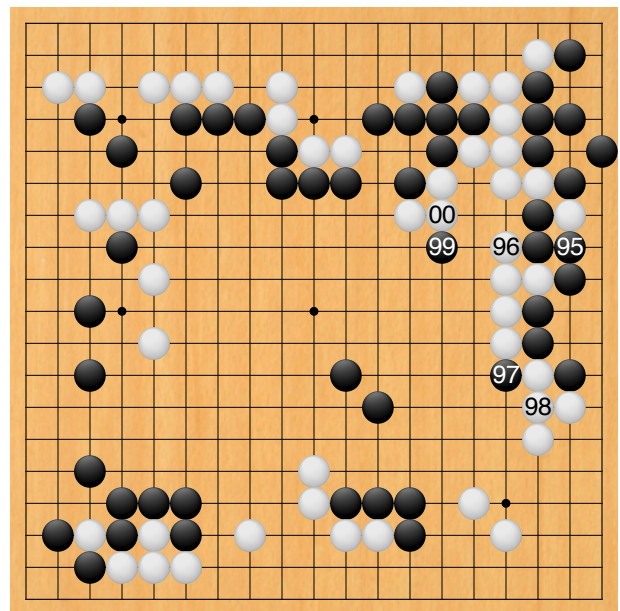
Dia. 48

If Black connects with 2, White captures two stones with 3, taking a lot more profit in the lower right. However, Black could peep with 4, then play 6. After White connects with 7, Black attacks fiercely with 8. Given White's weak stones on the left, it is doubtful that White could survive this attack.



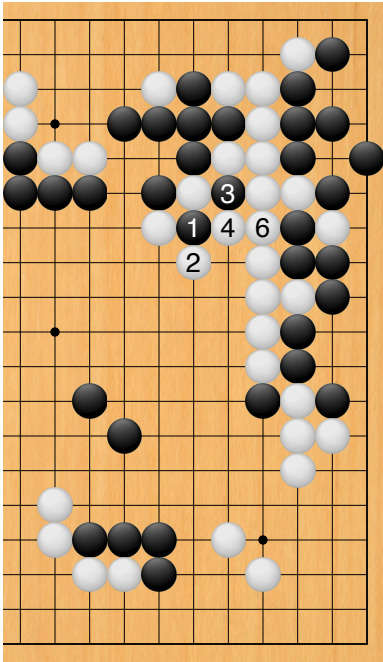
Dia. 49

Black could also answer White 1 with 2 in *Dia. 49*. This time White captures the two stones above with 3 and 5, but Black now makes inroads into White's corner with the sequence to 12.



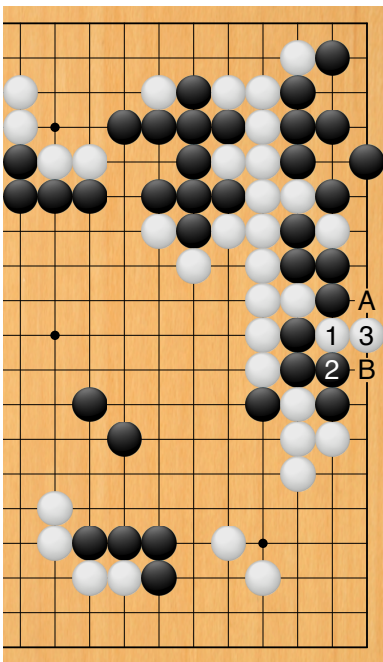
Moves 95-100

Instead of 99, Black must not cut with 1 in *Dia. 50*.



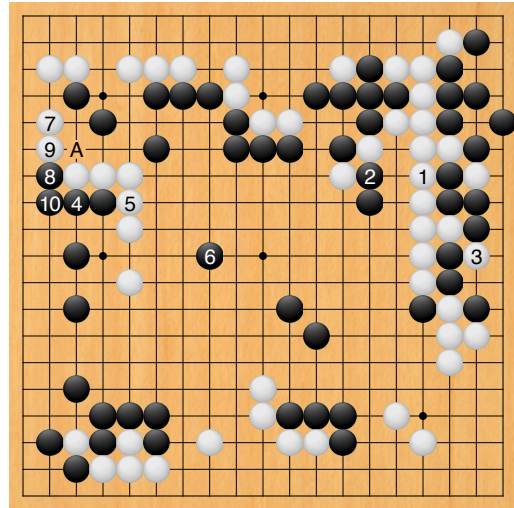
Dia. 50
5 at O14

After the sequence to 6, White's stones in the center have good shape. He can now secure absolute life by capturing some black stones in the lower right by cutting with 1 in *Dia. 51*.



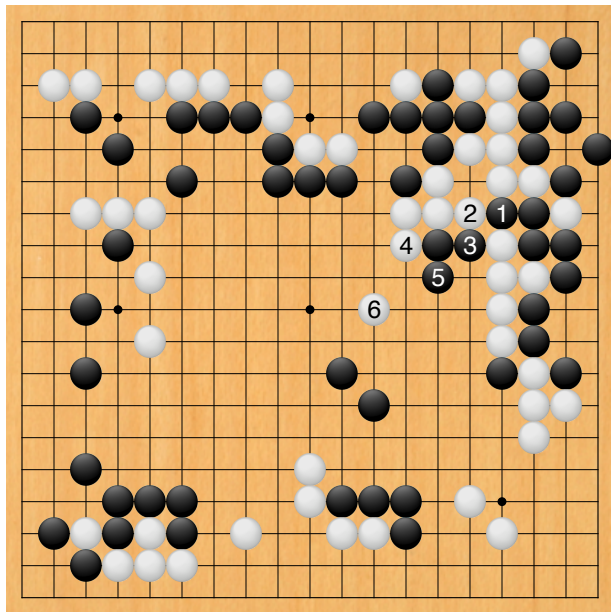
Dia. 51

If Black 2, White descends to 3 and Black can't atari at A or B because he is short of liberties.



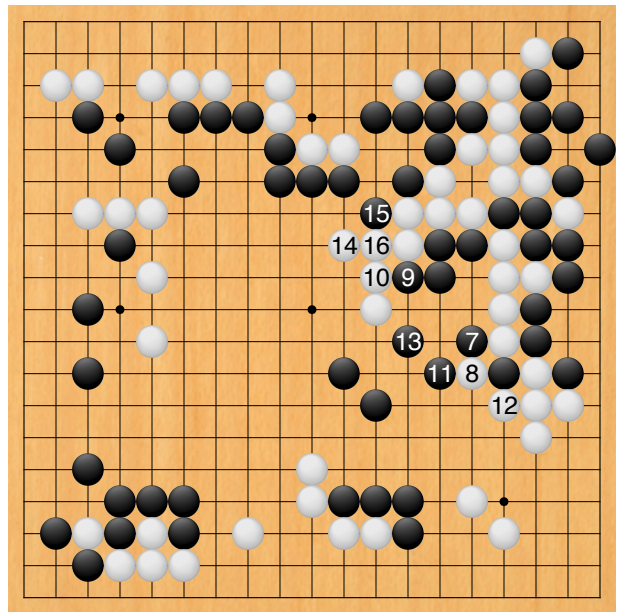
Dia. 52

If White answers Black 99 with 1 in *Dia. 52*, Black will cut with 2. White can make life by capturing three stones with the cut of 3. However, Black will now switch to the left and attack White's weak stones with 4. If White connects with 5, Black will not isolate White's stones by playing 6 at 7. Instead, he will attack with 6, staking out the territory in the center and letting White link up his stones with 7. Black then plays 8 and 10 to expand his territory on the left side. The profit that White makes on the right side is negligible compared to the territory Black has gained in the center and on the left. After 10, Black is threatening to cut at A.



Moves 101–106

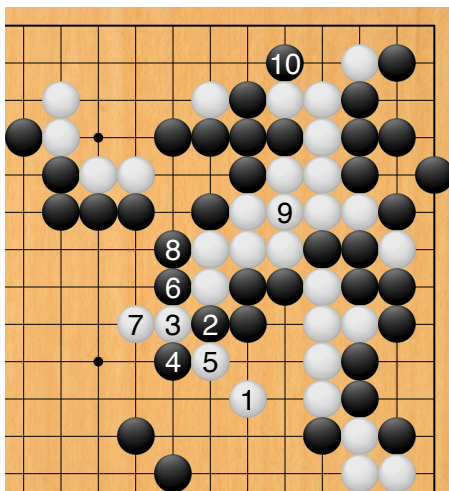
Black 1 is not a very elegant move, but it accomplishes Black's aim of cutting off the white stones in the top right from their allies on the right.



Moves 107–116

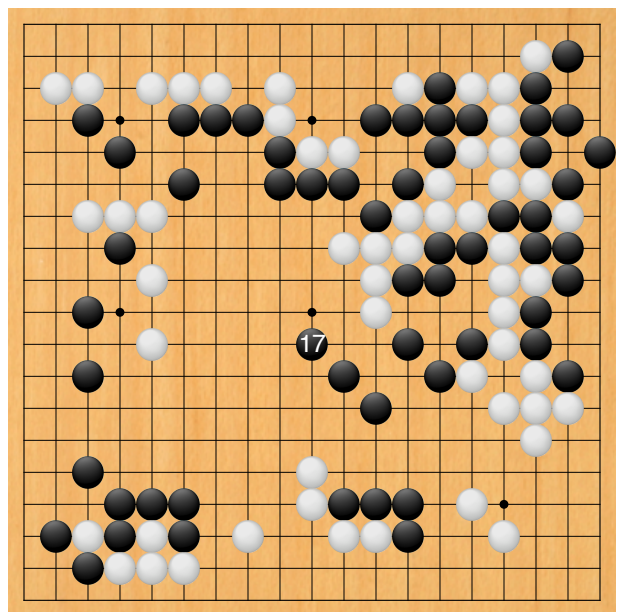
It is important that Black play 7, adhering to White's stones in order to keep their liberties to the minimum.

When Black plays 13, his stones in the center are linked up and have eye shape. On the other hand, White's stones extending from the top right and into the center do not yet have eyes. Black will now start his attack.



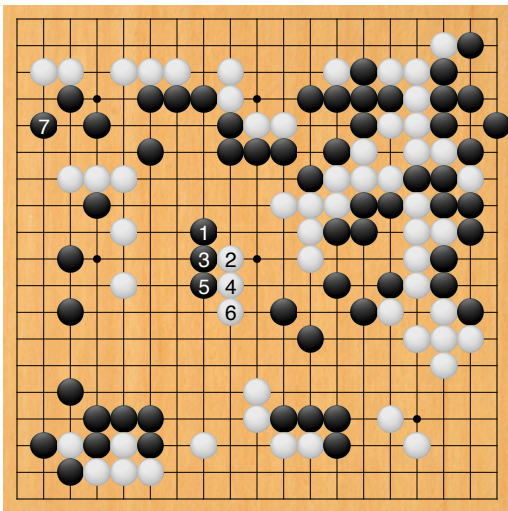
Dia. 53

Instead of 6, White would really like to play 1 in *Dia. 53* to trap the three black stones above. But, when Black plays 2 and 4, White's stones are not strong enough to contain them. Black ataries with 6, 8, and 10, eventually capturing all of White's stones.



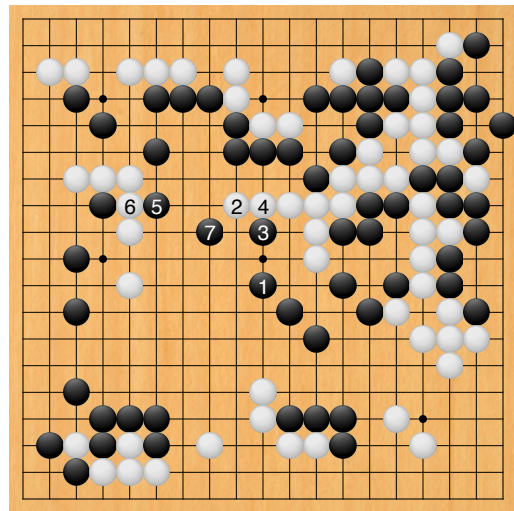
Move 117

Black 17 was a strong move.



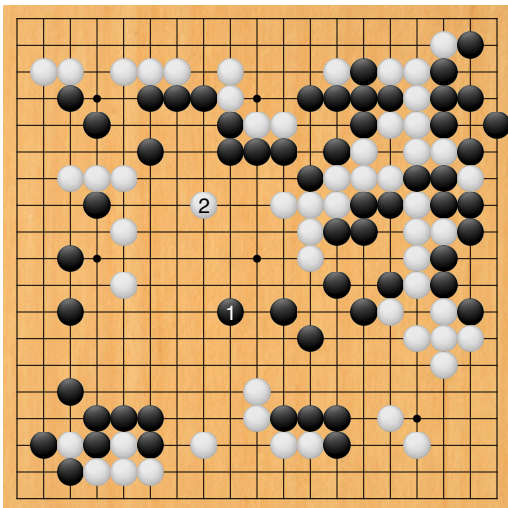
Dia. 54

Black would like to attack White's stones on the right with 1 to 5 in *Dia. 54*, then cut off the stones on the left with 7. However, this is a risky strategy because Black's stones on the right do not yet have eyes.



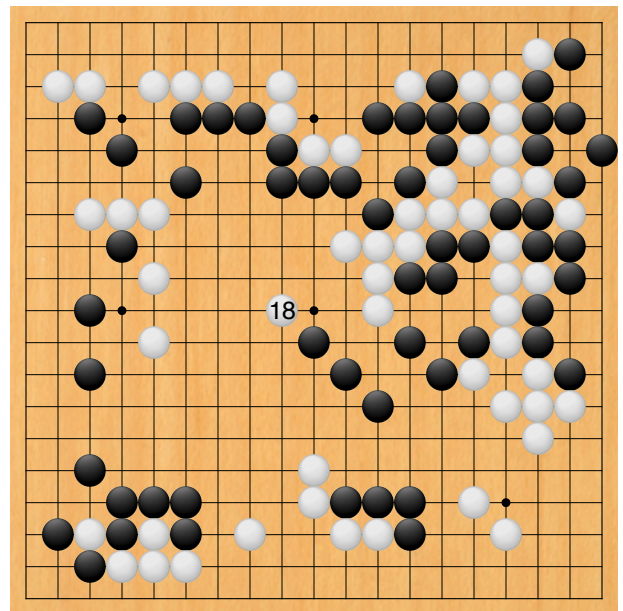
Dia. 56

If White answers Black 1 in *Dia. 56* (move 117) by jumping to 2, Black will peep with 3, then peep again with 5. If White connects with 6, Black 7 traps the white stones on the right.



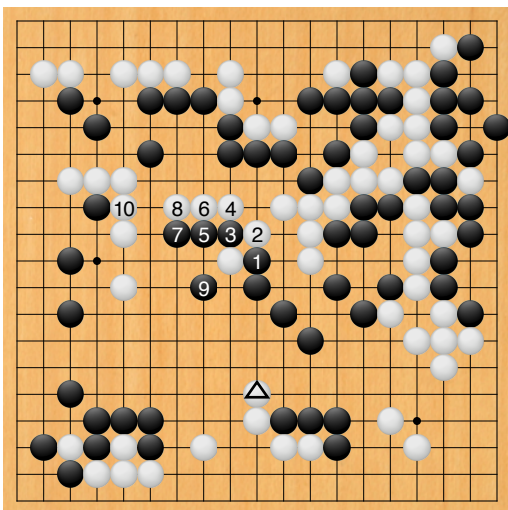
Dia. 55

If Black simply jumps to 1 in *Dia. 55*, White links up with 2.



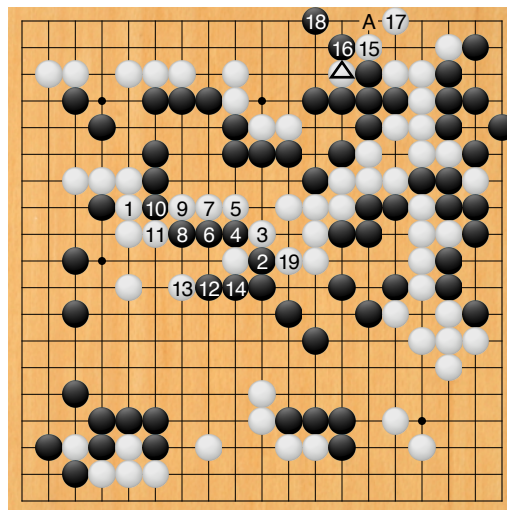
Move 118

After White 18, cutting through with Black 1 and 3 in *Dia. 57* looks like a promising maneuver to cut off White's stones, but, after White 8, Black must defend with 9.



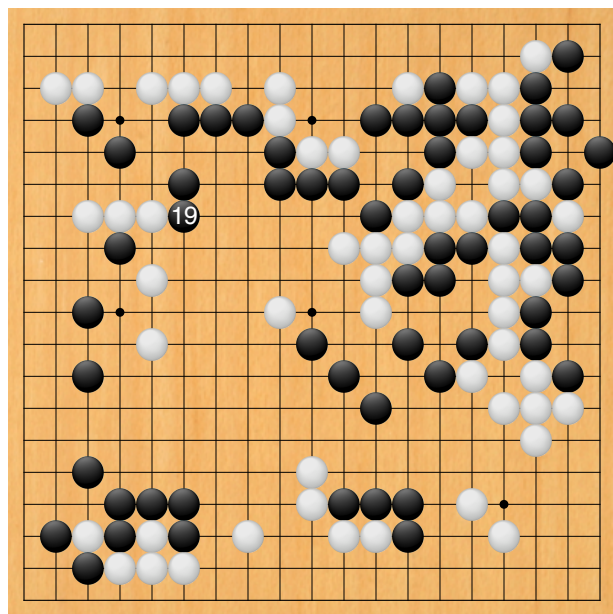
Dia. 57

After 10, White's stones are linked up. Black has gotten his stones on the left out into the center, but he can't expect to make any significant territory around here because of the presence of White's marked stone. Black has no chance of winning this way.



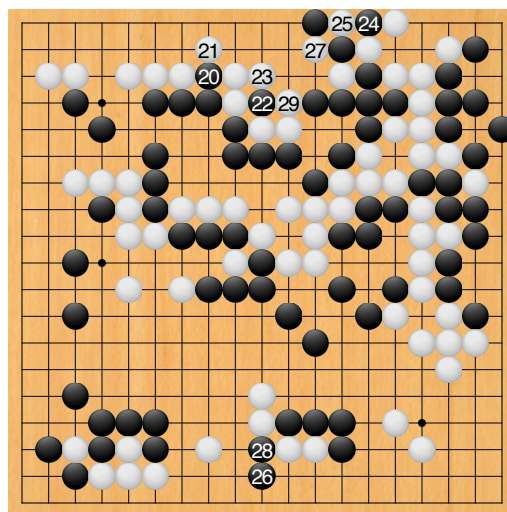
Dia. 58

Black cuts through with 2 and 4 and the sequence to Black 14 is inevitable. White's group on the left is now alive, so White has to make eyes for his group in the upper right. He starts by making an eye at the top with 15 and 17, then makes a second eye with 19. However, Black 18 threatens to take away the eye at the top by starting a ko with A, so his group is not completely alive. Note that Black 18 also captures the marked stone.



Move 119

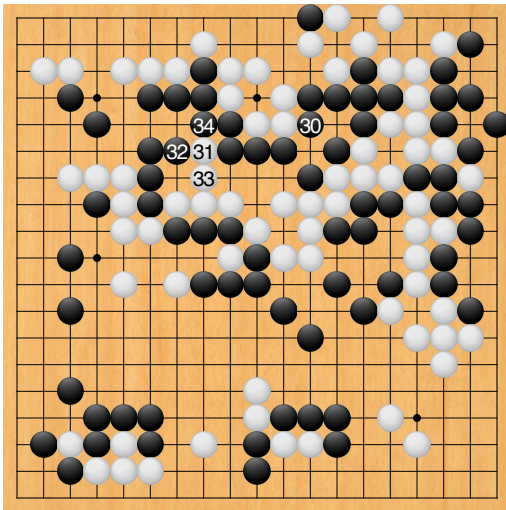
When Black pushes with 19, blocking with White 1 in *Dia. 58* is the obvious response, but this leads to a very difficult position.



Dia. 59

Continuing from *Dia. 58*, Black plays 20 and 22 in *Dia. 59* to create ko threats. He then starts a ko with 24. Black makes a ko threat with 26, but White resolves the ko with 27. Black follows up on his ko threat by cutting with 28. The main issue for Black after White 29 is: can he

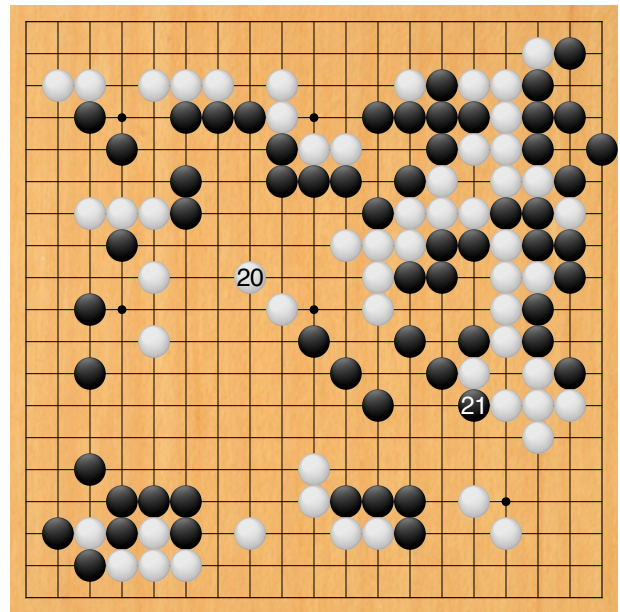
live with his group at the top?



Dia. 60

Next, Black starts by making an eye with 30 in *Dia. 60*. White tries to take away the eye on the left with 31, but Black easily makes his second eye there with 32 and 34.

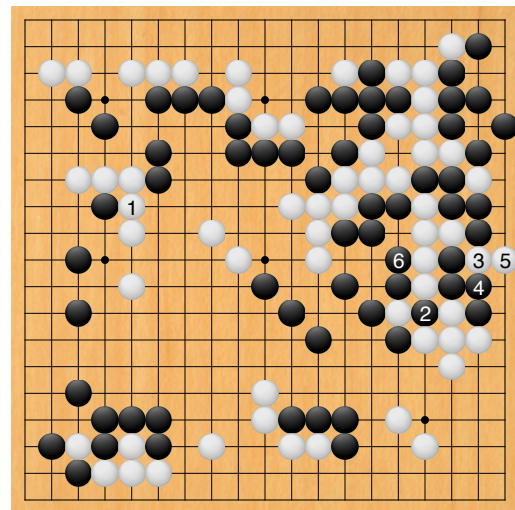
The result of the sequence shown in *Dias. 57 to 60* is hard to evaluate. After 28, White's group at the bottom is almost dead, so White might not resolve the *ko* with 27 in *Dia. 59*. However, White is risking a lot if he continues to fight this *ko*.



Moves 120-121

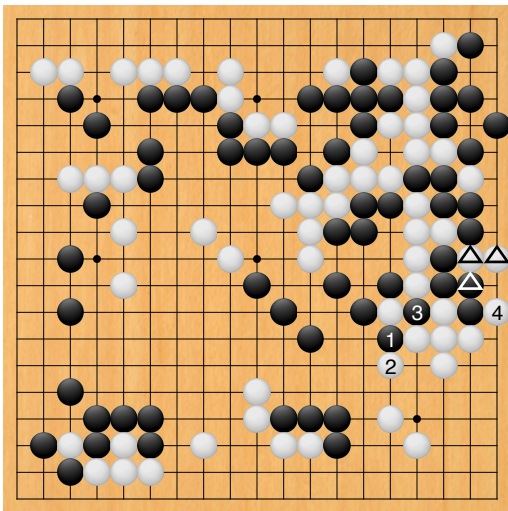
Instead of embarking into the unknown, White chooses a peaceful way and plays the diagonal move of 20.

Black 21 was played with exquisite timing. White cannot ignore this move and play 1 in *Dia. 61*.



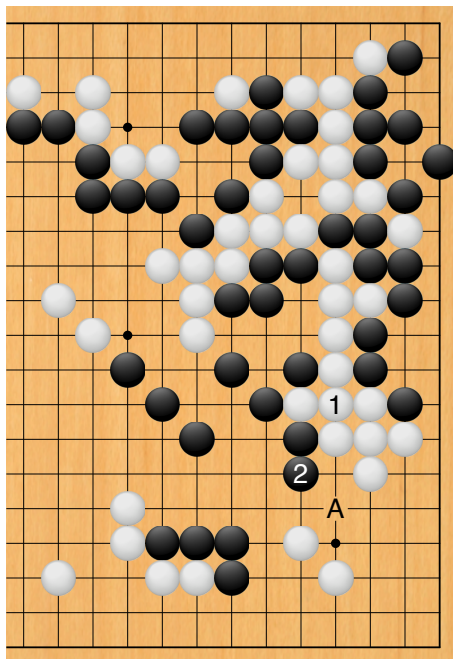
Dia. 61

Black will capture with 2. After the sequence to the atari of Black 6, White has to fight a *ko* to save his stones. However, White can't win this *ko* because Black has too many *ko* threats against the weak white group in the center.



Dia. 62

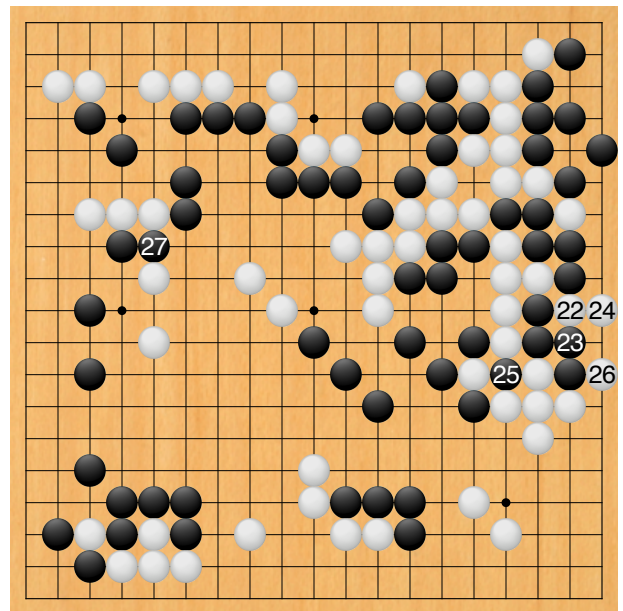
The reason that the timing of Black 21 is important is that once White has made the exchange of the marked stones in *Dia. 62*, White will answer Black 1 with 2. This moves not only expands his corner territory it also weakens Black's stones in the center. If Black now captures the *ko* with 3, White 4 captures four stones.



Dia. 63

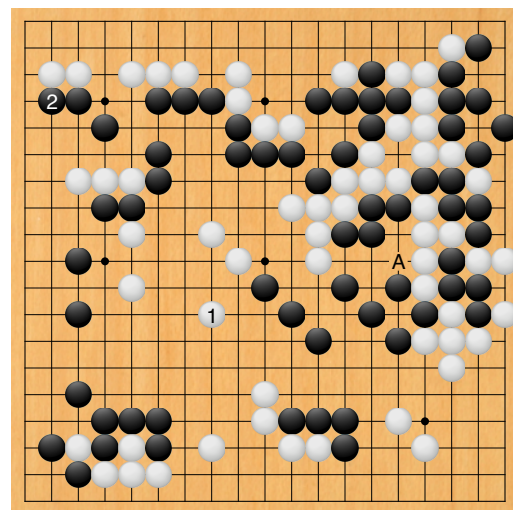
Answering Black 21 by connecting with White 1 in *Dia. 63* is out of the question. Black will extend to 2, expanding his eye space and threatening to reduce White's territory in the

corner with A.



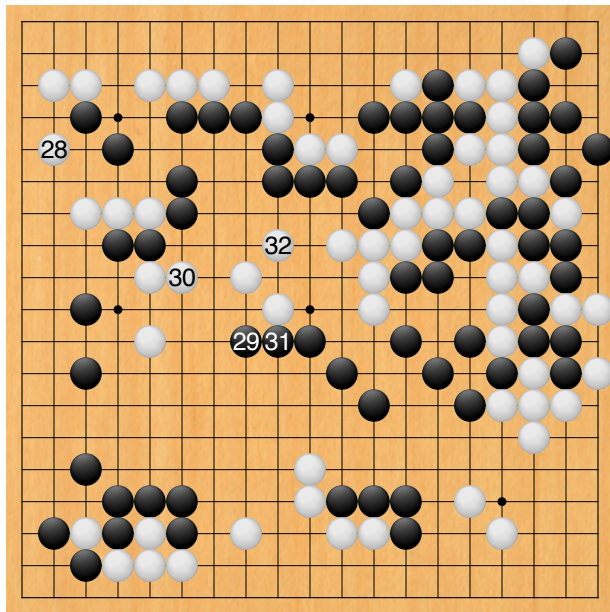
Moves 122-127

After Black has forced the exchange to White 26, he can cut off the three white stones on the upper left side from their allies in the center with 27.



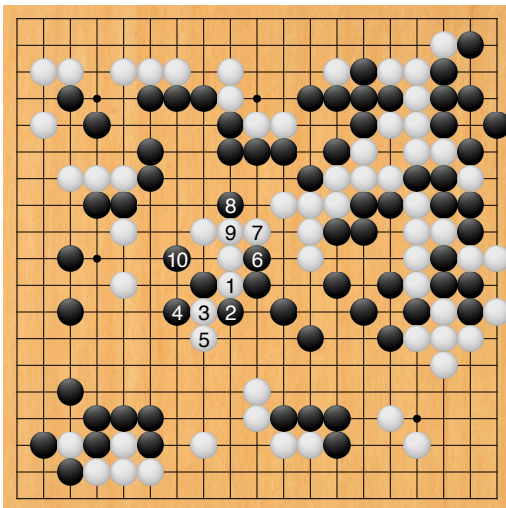
Dia. 64

If White attacks with 1 in *Dia. 64*, Black doesn't have to defend his stones in the center right because he has a forcing move at A to help him make eye shape there. Therefore, he can ignore White 1 and take the territory on the upper left side with 2.



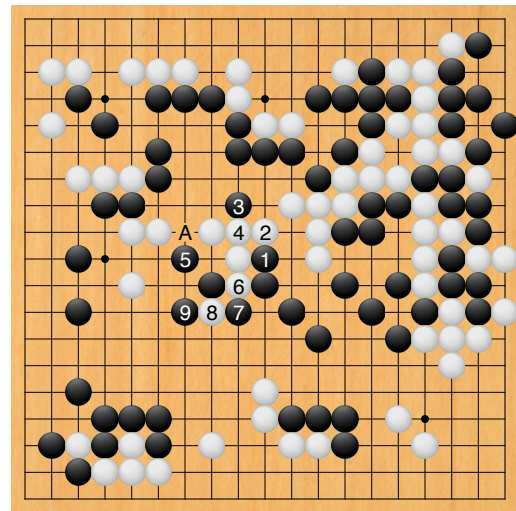
Moves 128-132

Instead of 30, White cannot aggressively cut through with 1 and 3 in *Dia. 65*.



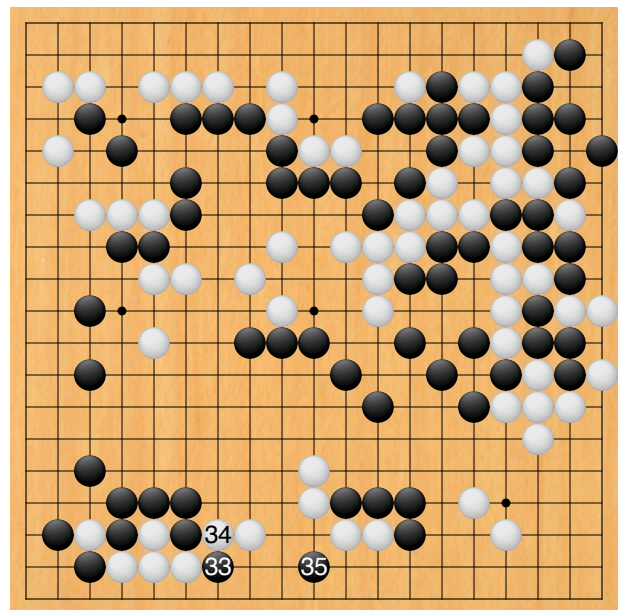
Dia. 65

Black will force with 6 and 8, then defend with 10. White's group no longer has eye shape.



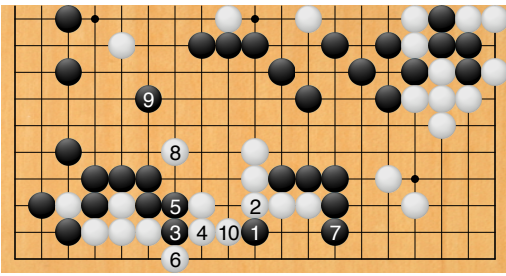
Dia. 66

Black responded peacefully to White 30 by connecting with 31. However, he could have played more aggressively by forcing with 1 and 3 in *Dia. 66*. Black 5 is the vital point, threatening to cut through at A. If White cuts with 8, Black ataries with 9 and White is in trouble.



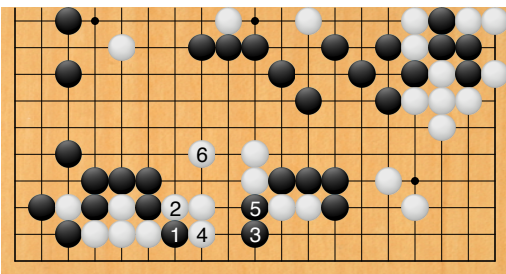
Moves 133-135

Black 33 and 35 were a brilliant *tesuji* combination. Actually, Black had been aiming at these moves ever since he played 87 and 89 earlier.



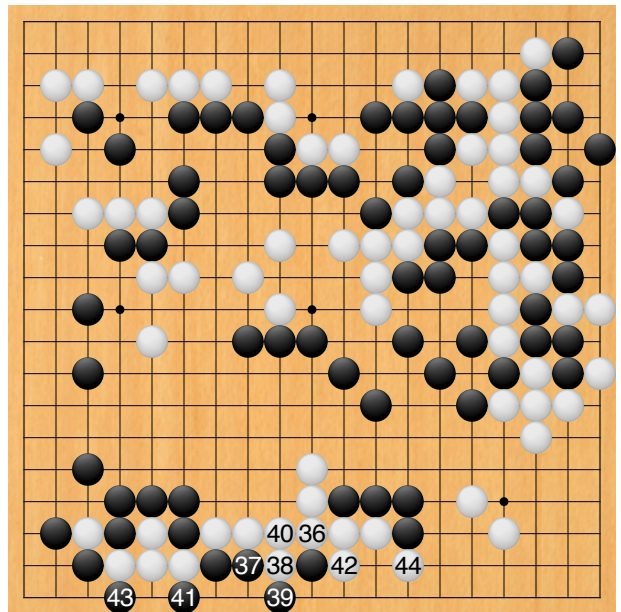
Dia. 67

Note that the order of 33 and 35 is important. If Black starts by playing 1 in *Dia. 67*, White will answer Black 3 with 4. After the sequence to 10, White's group is alive.



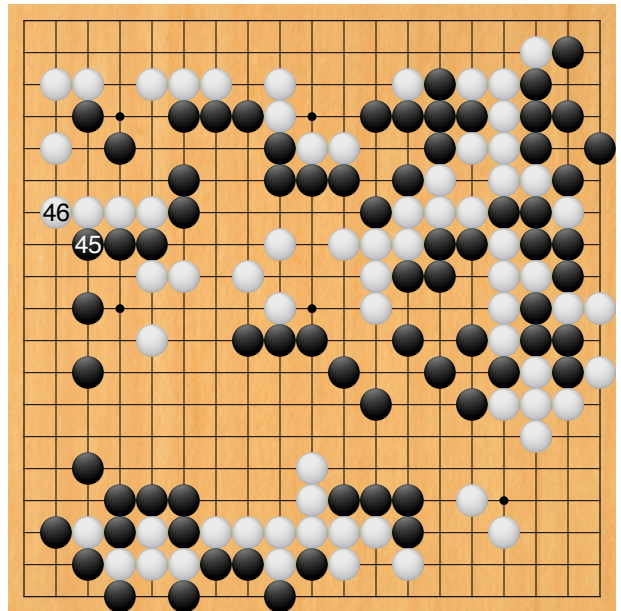
Dia. 68

After the exchange of Black 1 for 2 in *Dia. 68*, White can live with 4 and 6, but he has no chance of winning after Black cuts with 5.



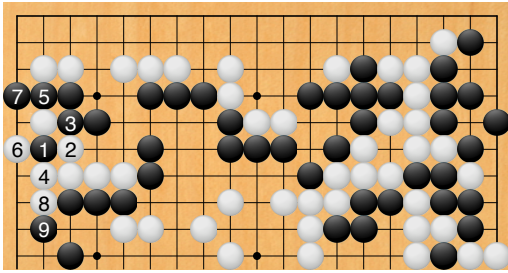
Moves 136-144

After the moves to 44, White has gained some profit on the bottom right, but by capturing four stones and taking away some white territory at the bottom, Black has profited much more.



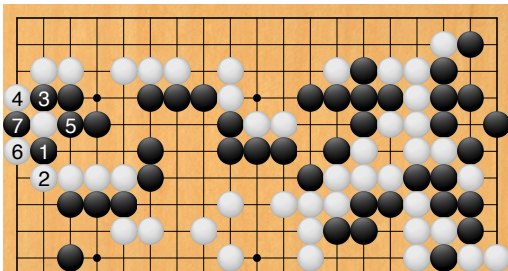
Moves 145-146

White can't omit 46. If he plays elsewhere, Black will attach with 1 in *Dia. 69*.



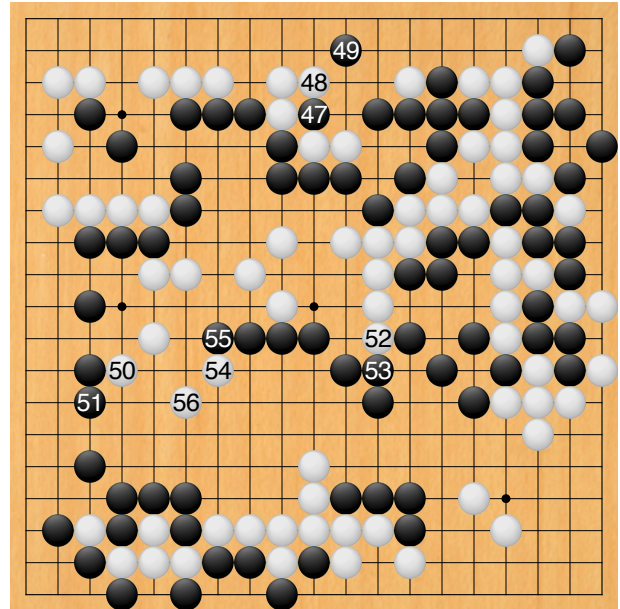
Dia. 69

After the sequence to 9, White's group will die. If White plays 4 at 5, Black plays at 4, cutting off four white stones.



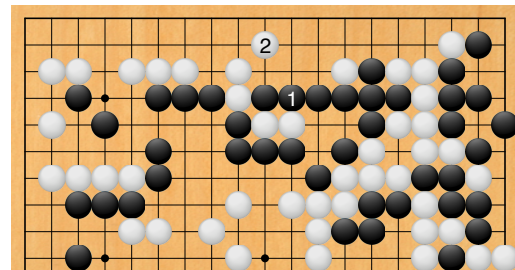
Dia. 70

If White answers Black 1 with 2 in *Dia. 70*, he can link up by starting a *ko* with the sequence to 6. However, White can't hope to win this *ko* because Black has many more *ko* threats.



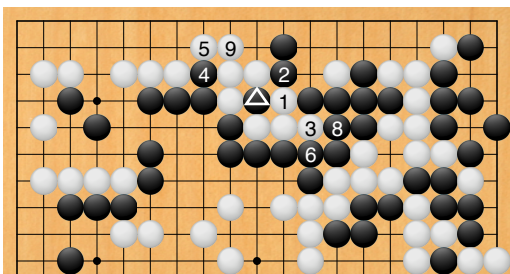
Moves 147-156

Black 47 and 49 are a fantastic *tesuji* combination. To come up with moves like these requires deep reading. Only a player of the highest level could find them.



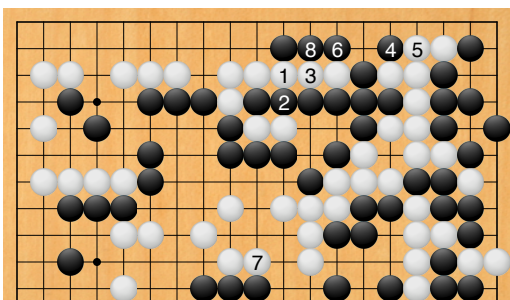
Dia. 71

After 47, simply capturing two stones with 1 in *Dia. 71* is not very interesting. Black gets only 6 points of profit, but White gets about the same amount on the top right when he plays 2.



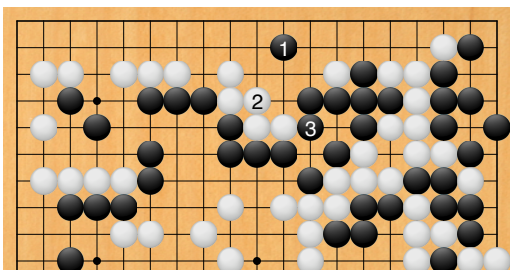
Dia. 72
7 at K16

After Black 49, suppose White captures the marked stone with 1 in *Dia. 72*. Black will respond with 2. If White 3, Black will push in with 4 and White must answer with 5. Next, Black squeezes with 6 to 8 in *sente*, expanding his territory at the top while reducing White's.



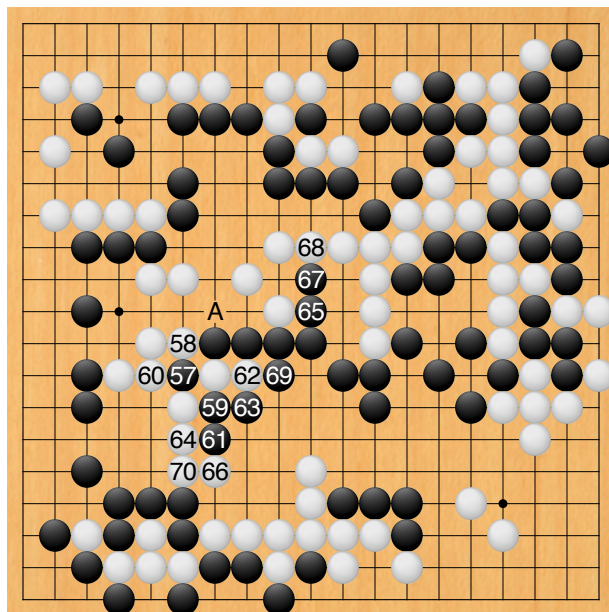
Dia. 73

The reason Black 49 is such a hard *tesuji* to see is that it seems as if White can cut this stone off with 1 and 3 in *Dia. 73*. However, Black exchanges 4 for White 5, then defends with 6. White's group is now in danger of being killed, so he has to make eye shape with 7, giving Black time to connect with 8. White still has to defend at the top, so Black ends in *sente*.



Dia. 74

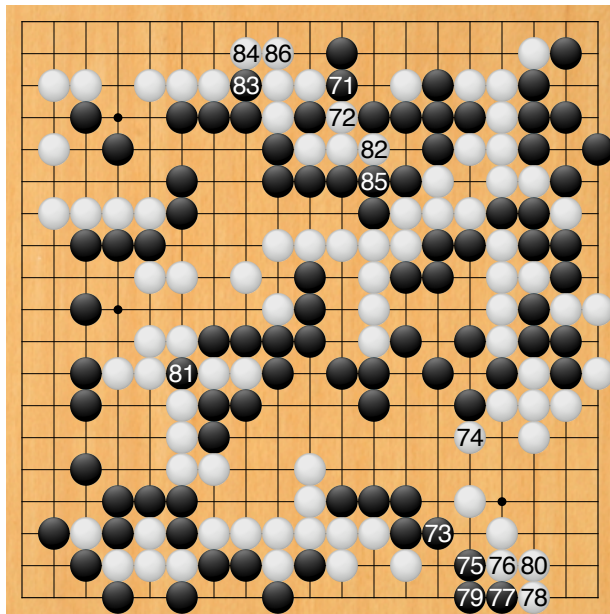
Note that Black 47 is an essential component of this combination. If Black simply plays 1 in *Dia. 74*, White will connect with 2 and Black has to submissively defend with 3.



Moves 157-170

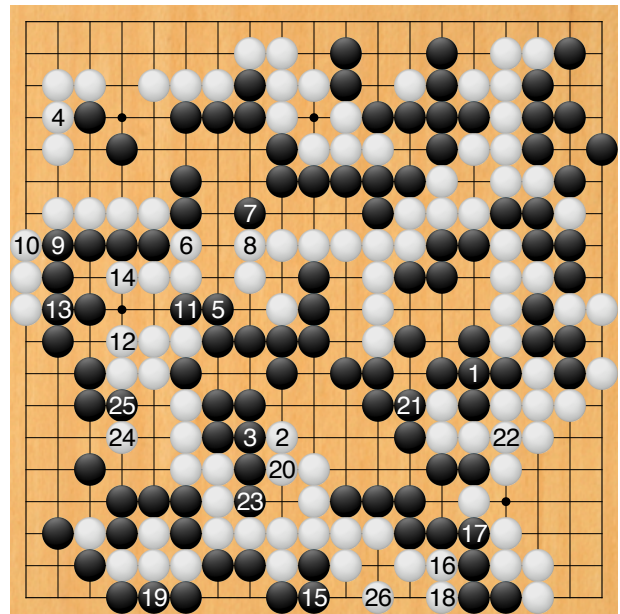
Instead of 62, White could have made two eyes by playing at A, but he would have lost the momentum.

White was able to link up to his stones at the bottom with 70, but at the expense of giving Black big moves at 65 and 67.



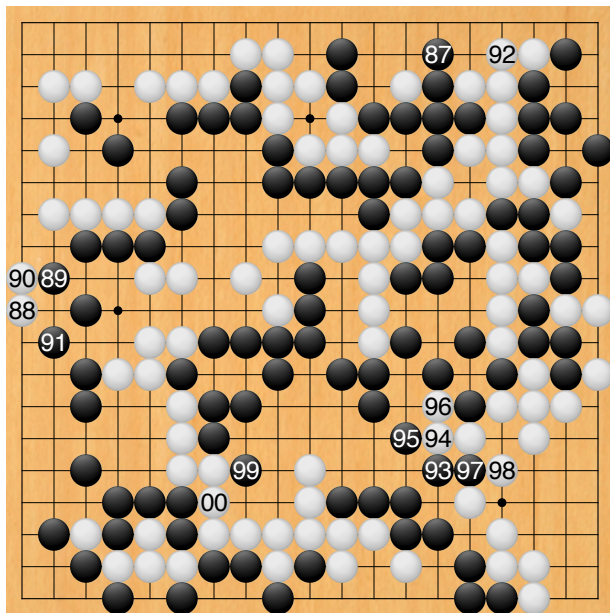
Moves 171-186

The sequence from Black 73 to White 80 is worth about five points for Black. However, he is left with a weak group in the center. Black 73 at 74 is just as big, and Black's group in the center is secure.



Moves 201-226

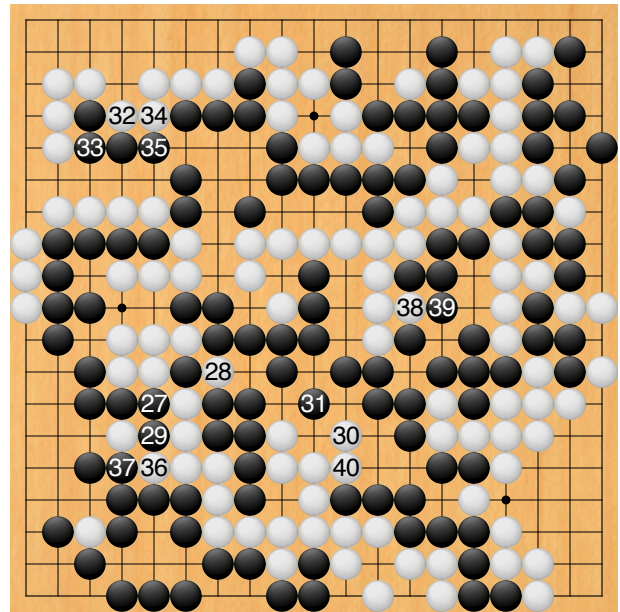
With 26, White makes exactly two eyes for his huge group extending from the top right, into the center, and down to the bottom right.



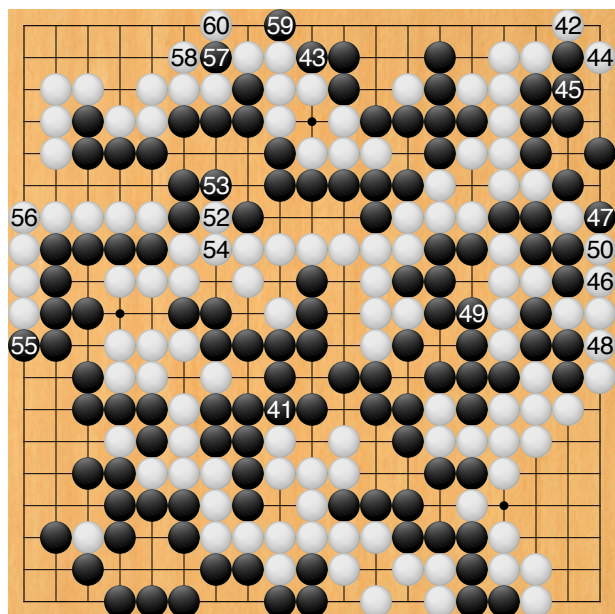
Moves 187-200

Black 87 is also a big move. White 88 is worth about 4 to 5 points.

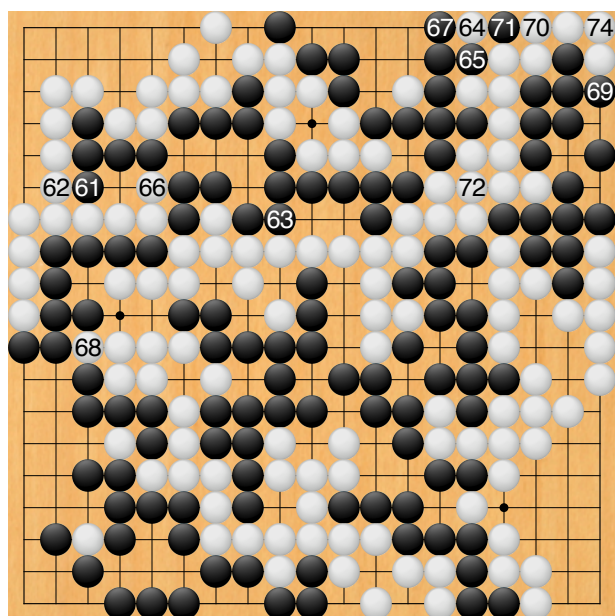
After White connects at 92, all the big points on the second line have been played.



Moves 227-240



Moves 241–260
251 at S13



Moves 261–274
273 at 264

274 moves. Iwamoto Kaoru wins by 6 points.

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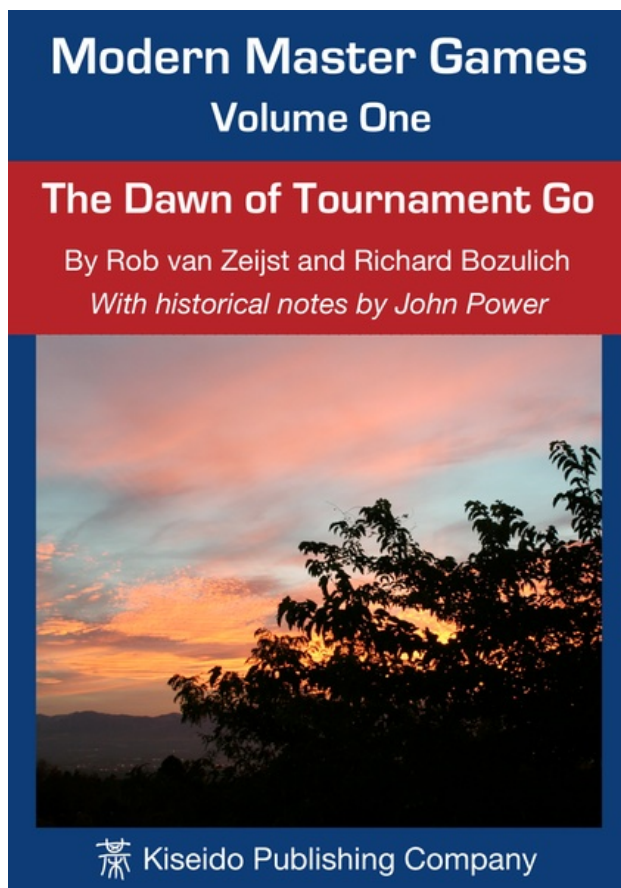
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