

Table of Contents

Preface	1
Opening Novelties	5
Karigane Junichi: The Gentle Samurai	9
The Fighting Chinese Fuseki	17
The History of Komi	23
45th Judan, Game 2	31
Gokyo Seimyo	45
The Other Chinese Classics	51
Take Me Out to the Go Game	63
Go Goes to Hollywood	69
Go Variants	71
Chang Hao Imports a New Move from Korea	75
The Korean Fuseki	79
The Power of Words	85
The Mystic Emperor: Go Seigen	93
Jowa vs. Chitoku	103
Wang Xi's Novel Strategies to Handle Orphan Groups	109
The First Professionals in Japan	113
Go in Wartime Japan	123
Opening Theory Simplified for Advanced Players	147
Korea's First World Champion	157
Sunjang Baduk Still Has Lessons for Today	163
Are the Joseki Books Wrong?	169
Celebration of Long Life	175
Shuei: The Master Teacher	179
Honinbo Sansa: Fibs, Frauds, and Fallacies	189
World Amateur Go Championship 2006	205
Fingertip Go Making Steady Progress	223
The Astounding Bao Yun	229
Genji: A Tale Where Go Shines Through	235
Catalyst for Change	253
Sexy Sekis	257
Life and Death in Old Korea	259
Of Praise and Prefaces	261
Now for Something Completely Different	277
Index	287

Go Goes to Hollywood

Another centenary, of a sort

Walter Augustus de Havilland was the father of two famous film stars: Olivia de Havilland and Joan Fontaine. He was also a go player who lived in Japan.

Both daughters were born in Tokyo. Walter himself was born on August 31, 1872, in Lewisham, Kent, not far from where one member of the GoGoD team lives in south London, and attended school at Harrow (home of the other half of the GoGoD team in north London). After studying theology and classical languages at Cambridge, he ended up as a patent attorney. He went to Japan to study patent law. He made a living initially by teaching English at a university in Hokkaido, the remote northern island of Japan, but eventually became a professor of law at prestigious Waseda University in Tokyo.

While there he learned go and wrote a slim primer in English: *The ABC of Go: The National War-Game of Japan* published by Kelly & Walsh of Yokohama and London in 1910. He was by no means the first English player (senior diplomat Sir Harry Parkes had frequented the school of Honinbo Shuho), but he was probably the first of any decent strength.

He was taught go by Yoshida Toshio, who was ranked as of 1-dan status, which would equate to a very strong modern amateur. A 9-stone game with him was published in Vol. 1 No. 11 of the magazine *Gokai Shinpo*. It was played on September 27, 1908, a hundred years ago as I write, at the Imperial Hotel in Tokyo. The game also merited a brief commentary by Iwasa Kei 5-dan. The fact that the comments start at move 102 might normally indicate that de Havilland's play up till then could be regarded as at least passable, but some fuseki moves will make you grimace. In fact, it becomes clear that Iwasa saw de Havilland as something of a dog that could walk on its hind legs.

We give the commentary below. Unfortunately, although Iwasa was noted for his flawless memory in replaying games, the game record is far from flawless, and there is some doubt about the result. White supposedly won by three points. The record below is a best guess.

Go was to remain important to de Havilland after this, and he is shown playing the game in a photograph in the autobiography of Joan Fontaine

The Power of Words

In the beginning was the Word. And there are many go concepts we don't properly understand until we have a good word for them. However, words can go further and entertain as well as instruct.

We have all learned well or derived enjoyment from terms such as turtleshell, avalanche joseki, carpenter's square. Yet there are many, many more where they came from. Here is a small selection, starting with my favorites.

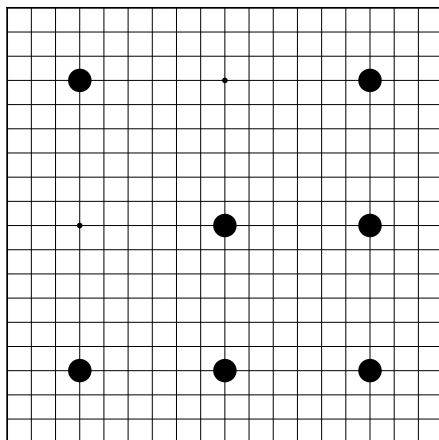
I like the imagery of the Japanese 薬缶の蛸 (*yakan no tako*) or “octopus in a kettle”, which refers to bottling up a struggling group that tries to stick limbs out everywhere. Equally evocative is 豚の子 (*buta no ko*) “piglet”. This refers to a small group which, if attacked, might be easily caught but provide little bacon. The best course is to fatten it before slaughtering it. In other words, make groups heavy before attacking them.

The pig also turns up in old Chinese go. What we call the tripod group appears there as the 小猪嘴 (*xiaozhuzui*) or “small boar's snout”, or you can go the whole hog and have the 大猪嘴 (*dazhuzui*) or “large boar's snout”—our J-group.

Animals often appear on the go board. Sometimes they appear in them. A 木野狐 (*bokuyako*) or “wooden fox” was a whimsical name for a go (or shogi) board. In Japanese folklore, when people did things others might not approve of, such as playing go too much, they claimed that a fox had taken possession of them. The fox was supposed to have the ability to take on the shape of various objects as a means of disguise before pouncing. We have all been bewitched by our go boards, but maybe the mouse is the modern equivalent.

The Great Wall fuseki has been a popular choice on the servers, and there are other names for opening arrangements. The Big Dipper constellation turns up a lot in the Chinese classics in names for problems, but it is also used for a kind of seven-stone handicap.

This will make more sense if you know the middle character of the Chinese name 北斗棋 (*beidouqi*).



The Mystic Emperor, Go Seigen

In December 2002, the GoGoD team presented its first seminar. This was aimed at Britain's high dan players, and was meant to be hard.

The focus was a new book called *Igo no Shinri wo Saguru* (Seeking the True Theory of Go). The book itself is hard. It is essentially a collection of elliptical conversations between O Rissei and Go Seigen, as O Rissei recorded his progress towards enlightenment at the feet of the master.



The book is very Zen-like. You have to find your own path. Clearly, the many writings and television lectures by Go on 21st century go were part of the background, but if truth be told these are all rather woolly and hard, too. It seems as if Go was exploiting his status as the grand old man of go to make provocative statements while skimping on the explanations. The title of the supremely gifted but go-mad ruler of Tang China seems perfect for Go: Xuan Zong or the Mystic Emperor.

What we hoped to do in the seminar was to put together the best brains of British go, to add a generous dash of database research, and to see whether we could make sense of what Go Seigen was talking about. We hoped to hear the sound of one hand clapping.

We failed. Indeed, some esteemed dan players thought that Go had lost his marbles. The database results were enigmatic. We needed more help. Fortunately yet another new book by Go has come along, published early in 2005. If anything, it is even more provocative. In the first nine moves of one game between Yi Ch'ang-ho and Chang Hao, four are criticized. The difference this time is that Go adds some decent explanations for his comments.

Before we look at this new book, we will give an example of Go's provocation from the seminar, and also add some comments on 21st century go.

First the provocation.

Are the Joseki Books Wrong?

This is a somewhat convoluted story, but will, we think, lead to something new for most of you. In short, you have probably heard of the legendary joseki dictionary *Igo Daijiten* but will even more probably not have seen it. We are about to offer a glimpse.

First, however, how did we get there?

We were working through the *Kido* yearbook for 1987 when the old-fashioned headline 紺屋の白袴 (*konya no shirobakama*) over a game caught the eye. The “dyer’s white trousers” was clearly not a normal go scenario.

A quick scan of the commentary proved especially interesting to a linguist, because it showed that this proverb was apparently being wrongly understood. Its traditional meaning is that the dyer leaves his own trousers last to be dyed—and of course they never get done. An English equivalent, just as old fashioned, is “the shoemaker’s wife is always worst shod”.

Here, however, the writer clearly had in mind an image of a dyer with white trousers that end up getting splashed—more along the lines of “the biter bit” or “people in glass houses”. This was evident because the point of the commentary was that White, Abe Yoshiteru 8-dan, was famous for his knowledge of joseki, whereas Black, Sakai Takeshi 9-dan, was just as well known for his scorn for joseki. In this case, Abe had played a tesuji in a well known joseki that, said the commentary, is given in all the joseki books but is actually a wrong order of moves (and Sakai punished it). Bearing in mind Rin Kaiho’s dictum (to an amateur boasting he had found the right moves, only in the wrong order) that “go is the right order of moves”, we deemed this worthy of further investigation.

The easy first step was a database check. If it was a mistake, it was a mistake other pros had made, though on balance more did make the right order of moves.

The next step was to check the claim that the joseki books were in error, starting with the most recent. Several did not mention the joseki at all. *Jung suk in Our Time* (2000) gave it a couple of pages, which suggests it has been looked at by modern Korean pros. It perpetuates the “error”. Ishida’s *Dictionary of Basic Joseki* (1977) likewise. The *Joseki Shojiten* (1966), also.