GO SEIGEN'S JOSEKIS

John Fairbairn

From the GoGoD archives

A dedication to dedication:

To T Mark Hall and his work on the GoGoD database

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Preface

Preface

This is a companion volume to the Slate & Shell series on Go Seigen's ten-game matches. It is intended to shed more light on the commentaries there, but it can be read independently of those books. It also treats some of Go's games outside the ten-game matches.

Go was famous as a joseki innovator. In one sense he was overrated. In many cases lesser known players had introduced the moves before him, sometimes well before. His floruit period was before the days of databases, and there were fewer go publications. Naturally the more famous players got the bulk of the exposure.

Nevertheless, Go did innovate, and even in cases where he was not the inventor of a move, he was highly influential in irs re-evaluation or popularity. And in another sense he is underrated. Despite his joseki fame, few people realise just how many josekis he did influence. This book does not pretend to cover every one, but I'm sure it will include examples that will surprise many readers.

The conjunction of Go and josekis is not just a compilation of a great player and a list of new ideas. Go Seigen was on stage during one of go's most dramatic eras. He was a central figure in the Shin Fuseki or Hypermodern Openings movement. More significantly, though, during most of his career, he had to flip-flop-flap between playing josekis as Black in no-komi games, White in no-komi games, and either colour in komi games. Much of modern joseki evolution can be traced to this trichotomy.

Learning to understand the thinking behind the changes is a wonderful way to learn josekis, and since Go Seigen's josekis are still very much part of the mainstream, it is much more than an exercise in nostalgia.

A fair assumption is that at some point in a book on josekis there will have to be a definition of a joseki. I shall be skirting that issue, however. Too many amateurs have a notion, perhaps from chess openings, that joseki = equality. It is true that many joseki dictionaries label certain variations as "equal", but the real meaning of joseki is "fixed stones" – moves that are seen as the best, or at least good enough, to play regularly. In normal Japanese life the term has been borrowed to refer to a regular routine, say taking the dog for a walk every evening. That is hardly "equality". By gettting you out of a comfy armchair in front of the tv, the mutt has clearly won.

But if regularity and repetition are part of the meaning, how do you justify calling a new move a new joseki? The fact is, in Japanese just as much as in English, joseki is used also just to mean "corner opening", and the idea of "fixed" should perhaps be better transmuted into "worth learning for regular use".

In any case, there is the point that many of the josekis being worked on in Go's heyday – recall that this was the age of the birth of scary josekis such as the Avalanche and Magic Sword – were regularly played but some pros favoured one side and some favoured the other. In more than a few cases it was Go who helped fix opinion, but even then komi could tilt the balance the other way. What I am saying in a nutshell, I suppose, is forget the red herring of "equality". Some josekis are less equal than others.

Many of the josekis here are referred back to the GoGoD database. It must be understood that the database is growing continually, and sometimes first occurrences of moves can be pushed back by later discoveries. However, we do already have very, very good coverage of the games published in

Go's main era. Not every inventor of a new idea is the first to play it, of course, and you will come across vague references such as, "I think this move was first considered by Koizumi Shigero", only to find another pro reminiscing that it was Maeda Nobuaki. This fuzziness has to be seen as the norm, even though in a couple of cases we can fix the origin. The start of the Avalanche opening can, apparently, be pinpointed to a query by an amateur to Hasegawa Akira, whose first thought was "bad style – what a stupid move" Look where his second thoughts have led us! Again, though to resort to the hard-worked nutshell, my point is to urge you to apply a little bit of fuzz whenever you see here an apparently dogmatic reference to "new" or "first".

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GoGoD
London 2010

Joseki 1

We begin with a new joseki – Diagram 1-1 - that is not specially associated with Go Seigen, but it is ideal raw material in being rather simple and in illustrating several of the themes that will permeate the other josekis in this book. And we also need to look at josekis played against Go.

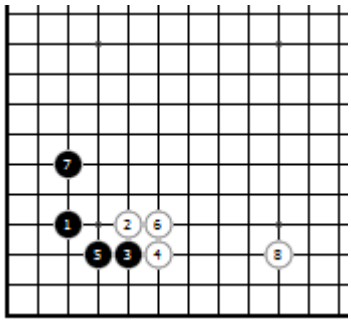

Diagram 1-1

It is more than possible that your first reaction was "Eh, that's not new!" At least that was mine. I rather associate this joseki with Noah's Ark. In fact the real Noah in this case was Kitani Minoru, who popularised it around the time he was vying with Go Seigen for hegemony of the go world, just before the Second World War. As is often the case with players who are credited with new moves, it was first played by someone else against him. Takahashi Shigeyuki essayed it in 1932. But it was clearlty ahead of its time. The critical move was Black 7. The joseki before Kitani changed opinion was Diagram 1-2.

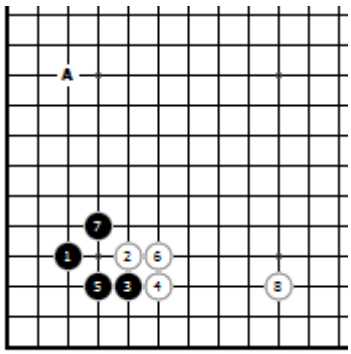

Diagram 1-2

Although classical go is associated with the third line, even a writer as far back as Akiyama Senboku – a pupil of Honinbo Dosaku in the 17th century, criticised Black 7 in Diagram 1-1 as "too low and so bad". Diagram 1-2 was preferred as having more to say about the centre and in preparing a good point at A.

Indeed, there is still a body of opinion that says Diagram 1-1 favours White. Not locally perhaps, but in terms of the aims of the initial moves of both sides. It can be argued that the assertive White 2, pushing Black up against the edge, has worked out well.

Kitani's re-evaluation was not based on the local position, though. This was a time when the excesses of the Shin Fuseki period had worn off and lessons were being digested. Kitani famously summarised

what he had learnt into the theory of Integrated Openings – josekis being seen as part of the whole fuseki. It was famous not just because it was an fascinating new take on go, but because Kitani learned his lessons by stubbornly trying his new ideas in practice, even if it meant – as in one Oteai session – losing all his games. "Stubbornness" has to be factored into any joseki that has Kitani's name attached to it.

We may assume, incidentally, that Akiyama Senboku (also known as Ogura Doki) was reflecting Honinbo Dosaku's opinion, because his place in history was sealed when he claimed to be passing on Dosaku's secrets in one of his books. In those days there was no ISP to complain to, but Dosaku's heir, Honinbo Dochi, did get his boss, the Commissioner of Shrines and Temples, to haul him up for breach of copyright, as a result of which he was expelled from the house of Honinbo and impriosned for ten days, and his books were confiscated in 1725. The book in question was 新撰碁経大全. It was this book (and ergo Dosaku) that appears to have stuck the enduring label "bad" on the three-three point as first move in a corner.

In either of the positions above, both now regarded as josekis, it is clear that White is (or should be) doing a bit of integration on the right side. Black might therefore want to apply a bit of differential calculus and see if he can interfere with White's plans by playing there himself. Or he may feel that, as he is already safe in the corner, he can play elsewhere. If he does, the main line is Diagram 1-3. Black 4 can also be at A.

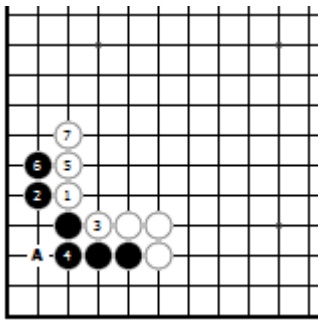

Diagram 1-3

This is invariably condemned as too low, and so Black really does have to have a good reason not to follow Diagram 1-1 or 1-2.

In this line, Black might feel tempted to switch 4 to 5 as in Diagram 1-4. It is useful to have various benchmarks in evaluating josekis. In this case, the Black ponnuki capture notwithstanding,the pro evaluations run from "Good for White" to "Black's loss in the corner is hideous". Either way the message is clear: Don't try this at home.

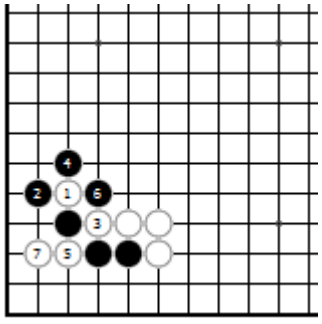

Diagram 1-4

Amateurs sometimes take the common message about efficiency of stones a little too much to heart and try too hard. They are tempted by moves such as Black 1 in Diagrams 1-5 and 1-6. They may have their uses occasionally, but normally they are roundly disparaged as bad for Black, because they leave a weakness at A. In general in go, if you are going to have to go back at some point to patch up a weakness, it is much better not to make it in the first place – then you can extend from strength.

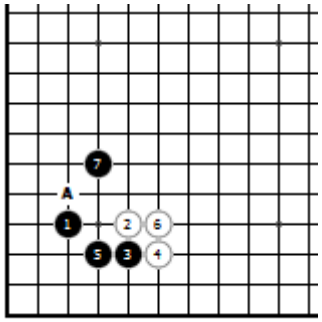

Diagram 1-5

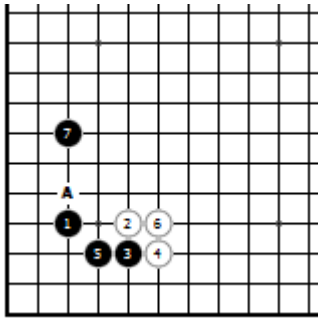

Diagram 1-6

So, Diagram 1-1 was the new idea. In Go's case he played this very few times, but the first was in a major game, Fujisawa Kuranosuke. This was in Game 5 of the third ten-game match series – Figure 1-1. (1953-02-05). Note that so far every one of Go's moves as White has been no higher than the third line, even though this is a no-komi game. White 18 was regarded as so unusual that it led observer Miyashita Shuyo to believe Go was attempting an amashi strategy (*9-dan Showdown* p. 297)

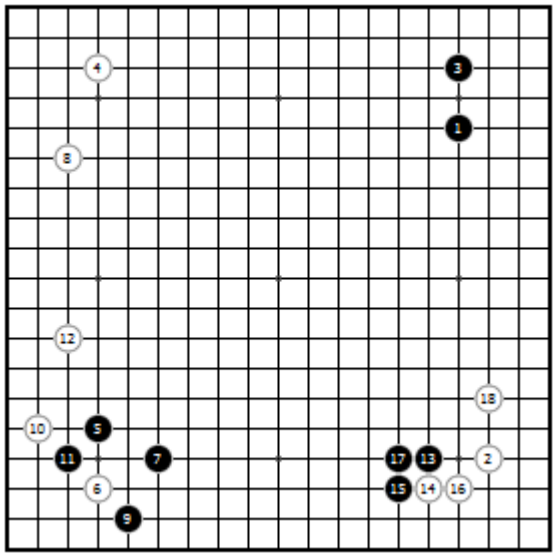

Figure 1-1

In the next game of the very same match (1953-03-11), Fujisawa also played this move – Figure 1-2. There may have been a touch of psychology about this - recall that psychology was much discussed in this match – but it clearly is a rather different type of game. Here it was said White 16 was low because he knew the high move White 22 was coming from the joseki, also known as a Kitani joseki, in the lower right (*9-dan Showdown*, p. 309)

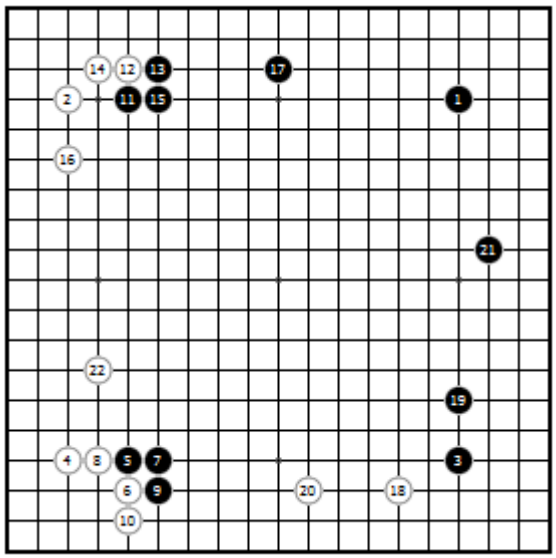

Figure 1-2

Go also played the one-space jump against Hayashi Yutaro (1963-01-30), as in Figure 1-3. Amusingly it almost mirrors a similar joseki in the lower right, which had been aiming at A. It does seem that White has won this local battle as White 30 has turned the lower side into a no-man's land. There was no move there until White 98.

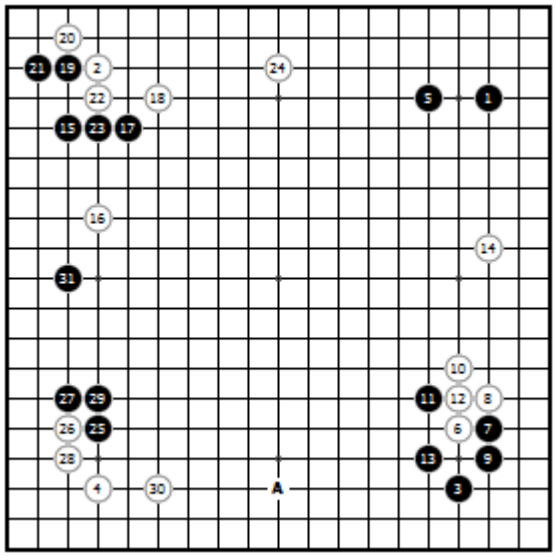

Figure 1-3

The old joseki of Diagram 1-2 appears much more often in Go Seigen's games than the upstart of Diagram 1-1. However, the latter is now in general play about four times as common. In that sense we may regard Go Seigen's games as a little old-fashioned. Fashion does, for better or worse, play a part in josekis, but considering the time and circumstances of its evolution, it is worth thinking about its significance for integrated fuseki whenever you see it.

It is useful also, when looking at games of Go Seigen's era, to remember that Black's attachment underneath at Black 3 of Diagram 1-1 always brought with it a frisson of excitement as to whether White would not hane at White 4 but would instead launch into the Avalanche. Cue snowballs...

Joseki 2

Here, Diagram 2-1, is another joseki that I imagine most of us regard as antediluvian. In fact it is even newer than Joseki 1. It was apparently first played by Go Seigen against Kitani Minoru in the 2nd Nihon Saikyo (1958-10-13).

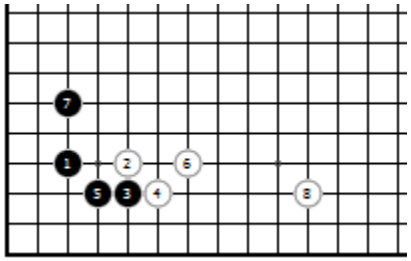

Diagram 2-1

In this particular case, Go's choice was closely bound up with the wider fuseki, as Figure 2-1 shows.

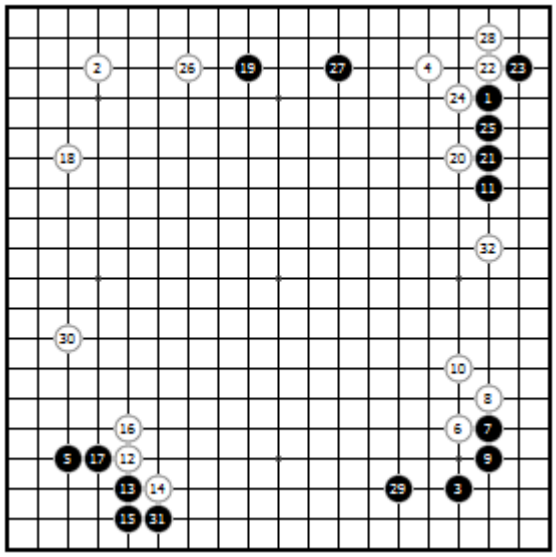

Figure 2-1 (1-32)

But the shape caught on very quickly, mainly because Kitani adopted it very enthusiastically, and of course it has remained a staple ever since.

Accepted play prior to this was as in Diagram 2-2. This opening first appeared in a Castle Game in 1784. As new openings in those days were stored up for use in important games, we may safely assume the Hayashi family was cock-a-hoop when their representative, Monetsu, got the chance to play it against Honinbo Retsugen. It must have felt like winning the World Series with a no-hitter when he went on to win by a whopping six points. Nevertheless, Retsugen's response, as in this diagram, remained the classic defence in this joseki until Go Seigen questioned it. The point about his new variation is that it leaves the possibility of an easy invasion at A. The old line puts almost the entire emphasis for Black on the left side.

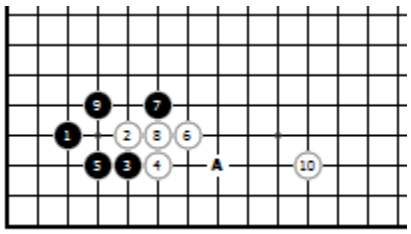

Diagram 2-2

In the old days, White did not bother to challenge Black's emphasis on the left side, but around 1929 White started playing White 1 in Diagram 2-3. It is, of course, a ladder-dependent joseki. White cannot play this way if Black can safely answer White 1 at A.

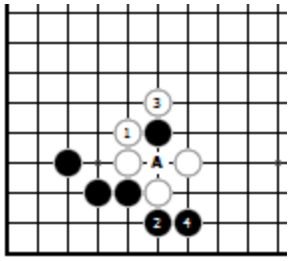

Diagram 2-3

Go flirted with this line himself a couple of times in 1955 and 1956, but it has never very popular. However, it did occur in the famous Meijin Retirement's Game of 1938-06-26 – Figure 2-2.

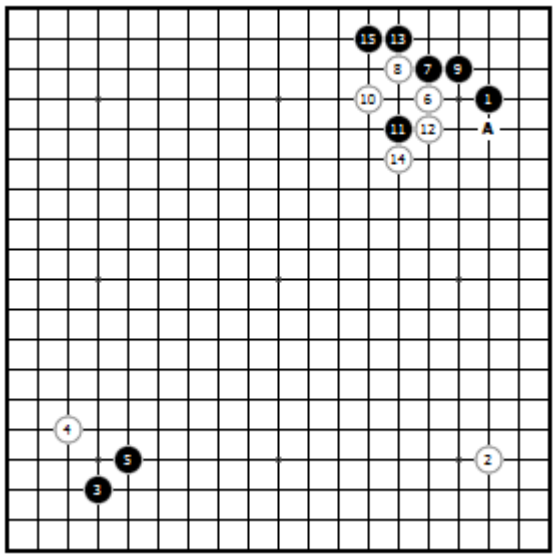

Figure 2-2

In this case it was the Meijin, Honinbo Shusai who essayed White 12, against Kitani Minoru. Although it didn't happen in this game, White's threat of controlling the right side with attachment at A is a powerful one, and has a major impact on how both players decided to play in the other corners.

Diagram 2-4 shows another strategy, one that seems to have been introduced by Go Seigen against Handa Dogen on 1954-11-13, in a series called Go versus the Pick of the Kansai Ki-in. As so often happens, its very next outing was by the "victim" – Handa played it against Hashimoto Utaro in 1957. It still appears a respectable number of times, but clearly it is a joseki that depends on the wider fuseki situation. In Go's initial trial, he played next at White A.

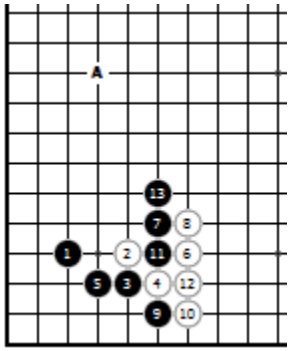

Diagram 2-4

Joseki 3

The joseki of Diagram 3-1 looks as if it might come from the New Fuseki era of the 1930s, and indeed it does. Kitani Minoru trialled it in 1934. But his fellow New Fuseki adherent Go Seigen has never played it, though he did have to face it against Hashomoto Utaro in the 1941 Oteai. Again, White is trying to give himself the option of doing something about the left side.

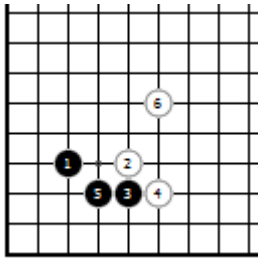

Diagram 3-1

JOSEKI 4

The joseki of Diagram 4-1 looks as if it has even more New Fuseki credentials. In fact this is a creature of the late 1960s and so too late for Go or Kitani. It was introduced by Takemiya Masaki, who has re-used it many times. But so have many other players. Despite looking outlandish it is a rather popular joseki.

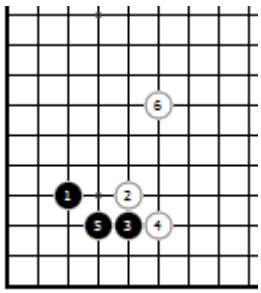

Diagram 4-1

Diagram 4-2 shows one variation, although Black will often wait for a while before deciding how to respond. As this line show, however, it is rather different from Joseki 3 in that it is more about the centre than the left side.

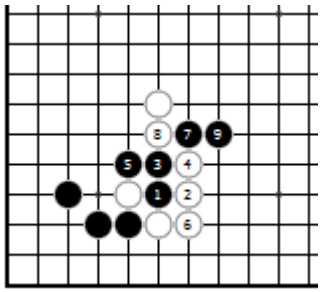

Diagram 4-2

JOSEKI 5

We now come to a joseki forever associated with Go Seigen – the Avalanche, which comes in two sizes, large and small. Diagram 5-1 shows the Small Avalanche.

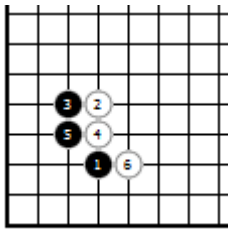

Diagram 5-1

Go did not invent it. It was introduced into published professional play by Hasegawa Akira (against Kitani Minoru) in 1927. Hasegawa was then editing a Q&A column in the newly founded *Kido*, and he was asked about the opening by an amateur. After spluttering to himself that a move like White 4 is unthinkable to a pro because it gives Black the ideal shape of a hane at the head of two enemy stones (the hane is good because it deprives two already weak stones of a liberty), he realised that it may actually have possibilities.

As a measure of those possibilities, the GoGoD database has over 2,000 games with this opening (large and small varieties together) and well over 600 different lines – some very long - have emerged. This opening is one of the very, very few that still gets treated to feature-length articles in the major go magazines. And of course it has its own name. This is due, since the 1930s, to a go writer who visualised the white stones as snow tumbling down a rock face.

Although Hasegawa takes credit for first playing the Avalanche, it would not have shocked Kitani when it was first played against him, as he has been looking at himself. It later turned out that other pros had already been vaguely interested in it at least a couple of years earlier. One suggestion was that it had even been looked at by the head of the Hoensha, Iwasaki Kenzo (1842-1913). According to

Kubomatsu Katsukiyo, he was inspired by a shape in the game of renju. Whether true or not, the interesting inference in the both the cases of Hasegawa and Iwasaki is that a pro needed some outside stimulus even to consider this move.

Go Seigen claimed once he might seen the opening as a little boy in China. He said he had a recollection of seeing it before Hasegawa's day in one of the magazines or books his father had brought from Japan. He thought it was then associated with either Nozawa Chikucho or Nagano Keijiro (who, by coincidence, was Hasegawa's teacher).

Yet again, it was a case of the bitten bites with the Small Avalanche. After having it played against him, Kitani became the sole and enthusiastic proponent of it for a while, and Go Seigen's first encounter with it was in a game against Kitani in the Oteai (1930-03-12). Go did not try it himself until 1934-10-17, against Miyasaka Shinji.

Diagram 5-2 is the best known line of the Small Avalanche. Many amateurs can rattle it off in lightning games, and it has impeccable ancestry. It was the line that appeared (though not for the first time) in the Go-Kitani game just mentioned, in 1930.

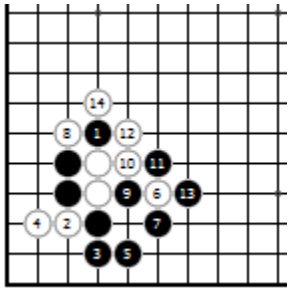

Diagram 5-2

Having seen it played against him, Go himself became rather fond of this line, playing it a dozen or so times. The most spectacular example was in Figure 5-1, when he played it twice – on bot sides of the opening – against Fujisawa Hosai in 1957. This was because Fujisawa played mirror go against him (1957-10-15).

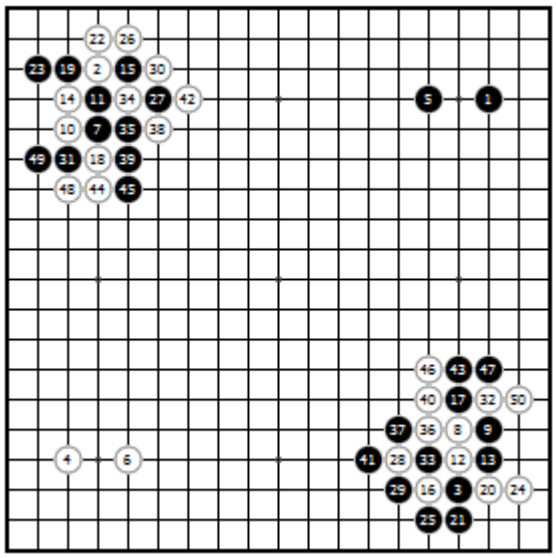

Figure 5-1

The joseki in this case goes into the pull-out variation with Black 43, because the idea is to keep the joseki moving on both sides, so that the two opposing corner positions can be brought together for a dénouement at the centre point.

The speed at which amateurs rattle this joseki line off belies, mimicry aside, how complex this opening can be, and when Go first played it , he chose a line that is possible if the ladder favours White – White 12 in Diagram 5-3. Judging by his many commentaries, Go seems to have some sort of special with ladder-dependent josekis. Obviously all pros think of the ladders, but Go seems to mention them far more than anyone else. Did the game first take hold of him when he was shown his first ladder as a child?

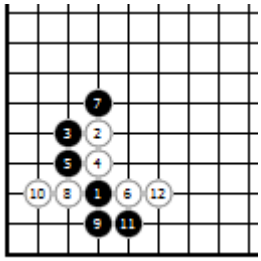

Diagram 5-3

The ladder comes about if White ignores Black 1 in Diagram 5-4.

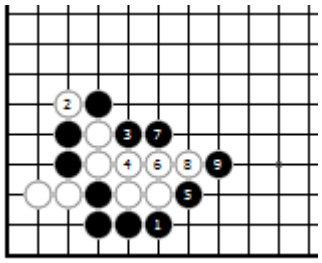

Diagram 5-4

If the ladder favours Black, White has to play White 1 in Diagram 5-5, and the result is not at all good for him locally.

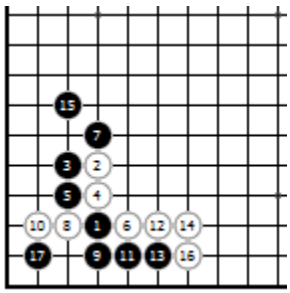

Diagram 5-5

Nevertheless, it should be noted that more than a handful of top pros have played this line when they thought the wider position justified. In fact, the very first Avalanche game (1927-10-19) featured it: Figure 5-2

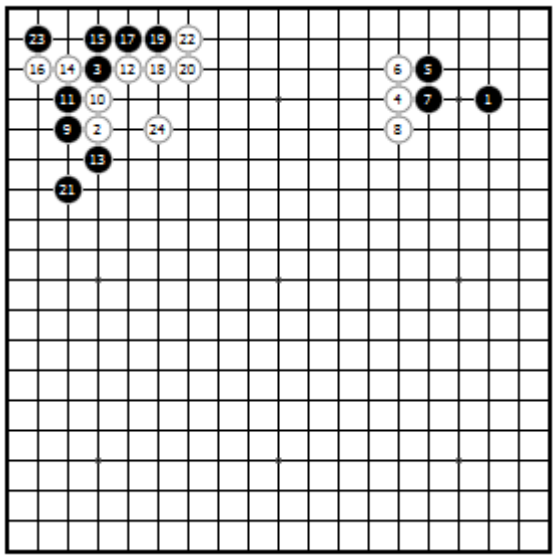

Figure 5-2

Going back to Go's first attempt with the Small Avalanche (1934-10-17), Miyasaka played Black 1 of Diagram 5-6. This was a novelty. Most peculiarly, exactly the same opening, with the exception that White finished at A, was played on the very same day in the very same event, the Oteai. That game was between pupils of Honinbo Shusai, Masubuchi Tatsuko and Karibe Eisaburo. Miyasaka was Shusai's head pupil. It does make one wonder whether this was an opening specially prepared by the Shusai school. If so, it flopped. The side playing Black 1 lost in both games. It has never been played since.

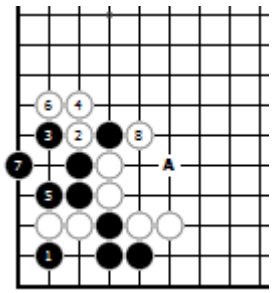

Diagram 5-6

In fact, Black seems to have struggled to find a good move for Black 1. Black 1 of Diagram 5-7 seems to have become the favourite, but as it was tried even in the early days only for fresh moves to be tried later, perhaps it cannot be called a firm favourite. The moves to Black 11 can be regarded as the main line nowadays.

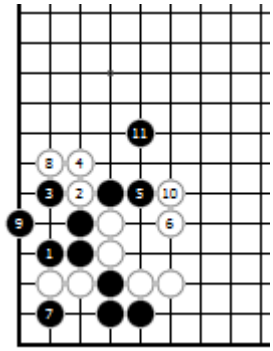

Diagram 5-7

What we can see, though, is why Diagram 5-6 was rejected. It is an order of moves issue. This crops up several times in variations of the Avalanche, large and small, always to do with how Black captures inside the corner. Black is plainly much better off on the outside in Diagram 5-7, but ends up, eventually, with the same shape on the inside.

In his ten-game match with Go in 1941, Karigane Junichi effectively tried the Black 1 of Diagram 5-7, but it came about by transposition, and it did not end up well for him: Diagram 5-8.

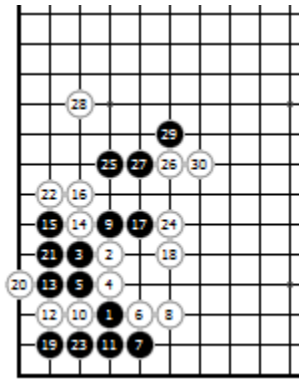

Diagram 5-8

White has ended up playing on both sides of Black's corner group, which is one of the standard evaluation criteria for "Bad" (for Black) in joseki books.

In quite a few lines of the Small Avalanche, Black in fact tries to sort out his corner problems before he makes a move on the outside. Karigane's choice of Black 7 in Diagram 5-8, that is Black 1 in Diagram 5-9, is still a popular one. It seems to have been introduced in 1928 by Shinohara Masami. But while it can easily transpose, as in the Go-Karigane game, or come about later by transposition, once Black plays the straightforward way as in Diagram 5-9, White has the choice of A, B or C, and will in this case only very rarely start with C. A is the overwhelming favourite.

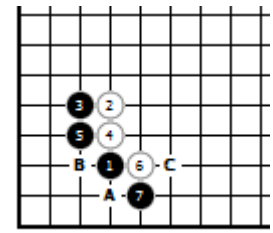

Diagram 5-9

Diagram 5-10 shows what may be regarded as the main line. Black will next choose between A and B.

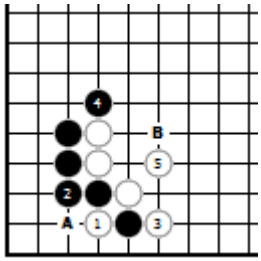

Diagram 5-10

Go Seigen has played this opening with both colours more than a handful of times, most often, it so happens, in games with Hashimoto Utaro and Sakata Eio in the post-war decade

JOSEKI 6

The Large Avalanche appears to have been the version that first attracted the name, which was supposedly due to one of the *Yomiuri Shinbun* reporters who wrote under the name Fukumenshi, i.e. Incognito. Which one is debated, but it may have been the second, Nishikawa Tsutomu.

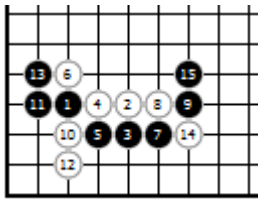

Diagram 6-1

The main line initially began as in Diagram 6-1. The key point is the outward turn at Black 13, and after Black 15 White has an important decision to make as to how to continue.

This line supposedly goes back to about 1925 when Honinbo Shusai's favourite pupil, Kogishi Soji, played it against Suzuki Tamejiro and Segoe Kensaku. I have not yet seen those games, but GoGoD does have a 1927 example between Kitani Minoru and Kato Shin. The opening became very popular throughout the 1930s and has never gone away since, although Black's outward turn at Black 13 has often been replaced by an inward turn since Go Seigen played it in 1957.

Incidentally, White 14 is not quite the only possible move, but is close to being the 100% favourite.

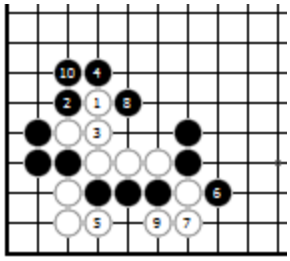

Diagram 6-2

The most usual continuation now from Diagram 6-1 is White 1 in Diagram 6-2, but initially White either played 8 on the outside, or at 5 on the inside. It was not until the 1940s that White 1 became the norm.

However, the distinguished amateur Kikuchi Yasuro introduced a nuance for Diagram 6-2, namely Diagram 6-3. The idea is to defer the forcing move at A so as to retain the choice of another one at B. The usual reason for not deferring is that White C appears to split Black's position in a discomfiting way, but Kikuchi discovered that Black D in answer to that might be a good move.

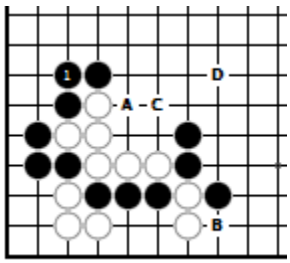

Diagram 6-3

There is another nuance that was an important point in Game 4 of Go's match with Takagawa Kaku in 1955. It is discussed fully in *Final Summit* (page 58), but in brief it is the question for White whether to interpolate the cut at White 1 in Diagram 6-4. The answer depends on teh surrounding position, not on theory.

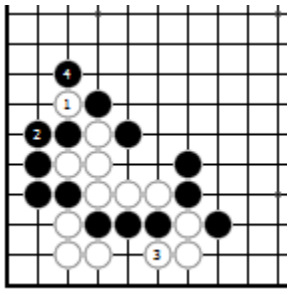

Diagram 6-4

As mentioned above, White initially sometimes played on the inside after Diagram 6-1, that is at White 1 in Diagram 6-5. This found a few adherents, ranging from Kitani Minoru to Takemiya Masaki, who valued it for its simplicity, meaning that it allows White no forcing moves. At first Black played 4 at 6, but the cut at 4 seems stronger and possibly put the kybosh on this line. Takemiya's flirtation with it was in the 1970s – note that he chose it as White, and not Black as yoiu might expect.

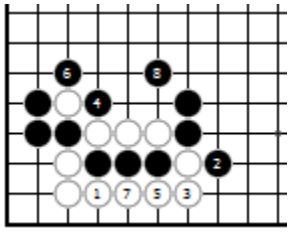

Diagram 6-5

JOSEKI 7

The inward turn of Black 1 in Diagram 7-1 (in place of Black 13 in Diagram 6-1) has become perhaps the most famous joseki innovation of all time, certainly of Go's repertoire. But it is important to note that this is no killer move. The outward turn of Joseki 6 is still perfectly valid, and even Go himself has played it even since unveiling his inward turn.

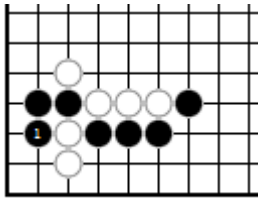

Diagram 7-1

Also, the idea of Black playing in the corner was far from unusual. Indeed, the shock of Go's new move was not so much due to playing an inward turn as opposed to an outward turn but rather playing it in place of Black 1 in Diagram 7-2 This once common joseki (the most typical line is shown) has now all but disappeared from go, the inward turn being the reason. Go never played it - his dissatisfaction with it is probably what led him to his discovery.

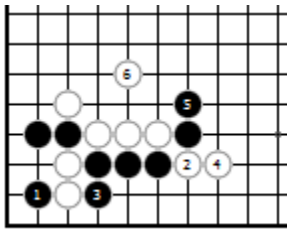

Diagram 7-2

First the meaning of the new move: Diagram 7-3.

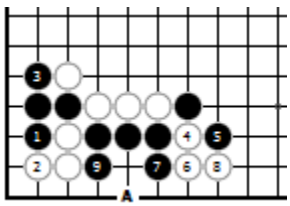

Diagram 7-3

In this case Black can play at Black 7 and 9 because he captures the three White stones on the corner and gets a big advantage. Without the 1-2 exchange, White can play at A and he is the one who captures.

Takagawa discovered this to his surprise when first confronted with this, in 1957 in the 1st Nihon Saikyo League. Figure 5-1 shows how that game developed. As will be seen, Go's new joseki was very much part of a strategic plan.

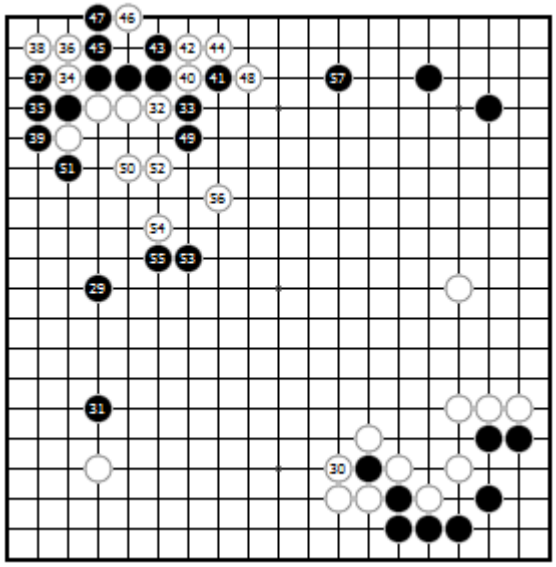

Figure 5-1

However, there is an element of sloppiness in White play in both the figure and Diagram 7-3, as Go discovered to his enormous cost just a few years later, in 1961.

Then he was playing Fujisawa Hideyuki in the 1st Meijin League. He played White 18 as in Figure 5-2, and then White 20, having assumed all along that the order of moves didn't matter. He was therefore shocked when Fujisawa played Black 21.

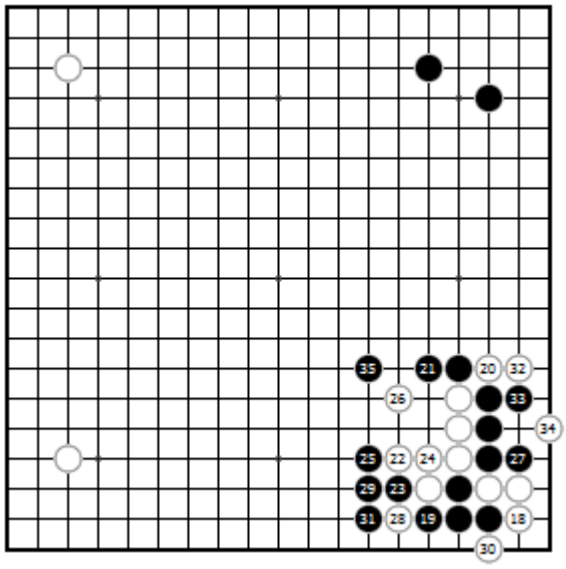

Figure 5-2

Locally, it is far from a disaster for White, but it certainly does not bode well for White's overall strategy. Go was so discombobulated by this development that he lost, and this loss effectively lost him also the chance to become the first modern Meijin.

Nowadays, the joseki has settled down at least in its early phases. There are many, often very long, lines but the most usual beginning is now as in Diagram 7-4. Note the order of moves White 2 and 4.

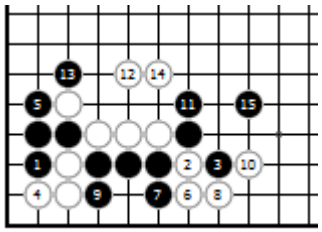

Diagram 7-4

There are, of course, many other lines of the Large Avalanche (literally, hundreds). But it might be worth mentioning that Go's inward turn is not necessarily the last word. Diagram 7-5 shows the 21st century's take on this joseki. The cut at Black 1 seems to have been introduced by the young Chinese player Peng Quan in 2003, and since then it has become fairly popular with the sort of players who obviously like horror movies.

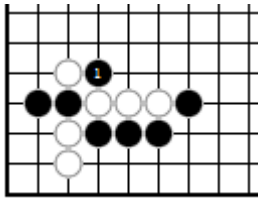

Diagram 7-5

Before leaving the Avalanche joseki, it may be worth mentioning that a few players have tried to avoid complications against Go by adopting the line of Diagram 7-6.

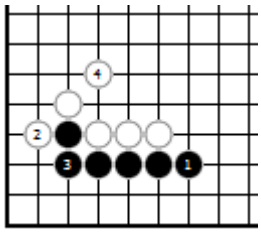

Diagram 7-6

Go has been prepared to omit or defer the 2-3 exchange and also the connection at 4. Readers of the ten-game match books will know that he is rather fond of leaving stones plastered onto the outside of a joseki position, and then inviting the opponent to spend several moves chipping away at them. Go did (eventually) make the complete joseki shape in Game 6 of his 1952 match with Fujisawa Kuranosuke, and it is instructive to see how Black's solid and nice-looking shape (White's in the actual game) counted for little as this group essentially took no further part in the game.

JOSEKI 8

This joseki, first seen when the prodigy Ogawa Doteki played it against the future Meijin Inseki in 1683, appears many times in Go's games (by and against him in roughly equal measure), including several of the ten-game matches. I shall therefore look at it in some detail. As it happens, Go is a greater admirer of Doteki.

Although the joseki was not rare in Edo times, it really became popular in the late 1920s and the 1930s, probably under the influence of New Fuseki ideas. It remains a major joseki, of course.

The first line to appear was Diagram 8-1.

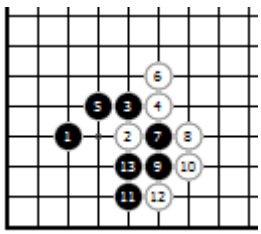

Diagram 8-1

This line is still being used. There is one interesting idea, attributed to Kajiwara Takeo, that we have seen only once in actual play. This is Diagram 8-2. White 12 here defends the cut at A (which is often played by Black after Diagram 8-1) and also looks forward to a nice boundary play, but of course it is gote and the side that takes outside influence in a joseki usually tries very hard to come away with sente.

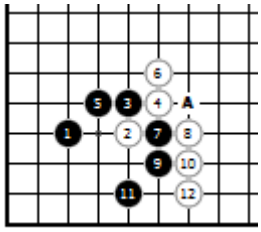

Diagram 8-2

White 6 in Diagram 8-3, another old move, is actually White's commonest response in this position. Black often plays elsewhere before deciding how to continue. This naturally means that White can be the next to play here, but if Black is the one to continue his three main moves are at A, B and C.

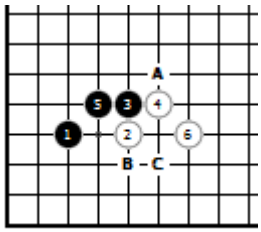

Diagram 8-3

All three have occurred in Go's games. The most notable occasions were perhaps when, in three successive games as Black against Takagawa Kaku in their ten-game match in 1955 and 1956, he first played A in Game 1, but then switched to playing elsewhere in Games 3 and 5.

The simplest joseki is Diagram 8-3. This is very common but was a special favourite of Kitani Minoru (as Black) because of the early land grab in the corner.

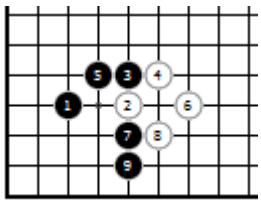

Diagram 8-4

Diagram 8-5 shows the most straightforward line when Black plays on top with Black 1 (which Go did a few times). Obviously such play depends on the overall board, but locally A and B are important points for White, and C for Black.

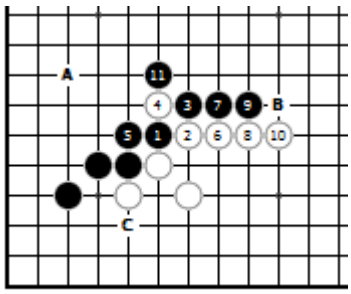

Diagram 8-5

Diagram 8-6 shows the third of Black's direct responses, Black 1. The line shown, where the two empty triangles cancel each other out, is a staple of joseki books, but is actually a relic from Edo times. It died out among modern players in the 1930s. It is easy to see why Black would be satisfied with it, but not it is not so easy to justify for White.

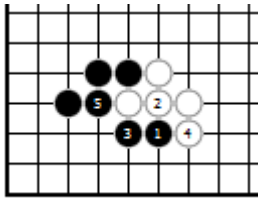

Diagram 8-6

Even as early as Edo times White was trying the thrust at White 4 of Diagram 8-7. This leads to some scary play, and ladders are important. It produced some exciting games in the 1930s but has virtually disappeared since then. It has disappeared apparently because Black is nowadays too nervous to play this Black 1. Maybe they were made of sterner stuff in olden days, but of course they had more time to work out the consequences.

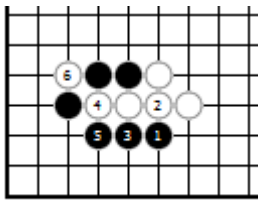

Diagram 8-7

These lines have not appeared in Go's games.

However, tenuki occurs, and the most common play if White gets the initiative is White 1 in Diagram 8-8. This first came up for Go in his ten-game match with Sakato Eio in 1954 (Game 8) but also appeared several times since.

If Black now plays A (which he rarely does but even Honinbo Jowa has tried it), White pulls back to B and now he is the satisfied one and Black is the one who has some explaining to do.

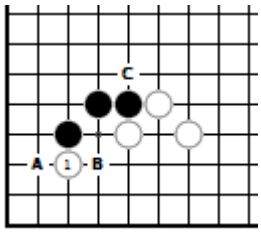

Diagram 8-8

If you like unusual study points, you may wish to look at White C instead of White 1. This has wrongly been attributed to Yamabe Toshiro in Japan (Hayashi Yutaro played it much earlier), but

there was a flurry of activity with it in the 1980s when the top players in Korea repeatedly played it – Cho Hun-hyeon, Seo Pong-su and Yi Ch'ang-ho - and mainly against each other. It was almost as if they were playing chicken.

In Go's games (including the Takagawa games mentioned just above) and elsewhere, the usual continuation was along the lines of Diagram 8-9.

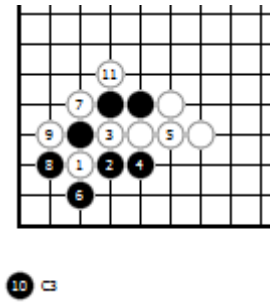

Diagram 8-9

This works for White only if the ladder is favourable, but even then is considered better for Black – White has used too many moves for what he gets. If the ladder does not work, White has the alternative of Diagram 8-10. This too is considered favourable for Black, as White ends in gote with White 17.

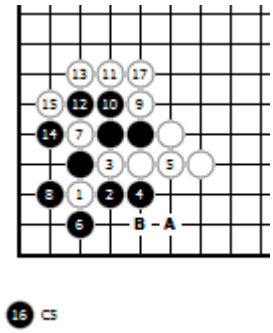

Diagram 8-10

You may recognise Diagram 8-10 from a game in John Power's *Invincible*. Inoue Genan Inseki played this way against Honinbo Shusaku (Game Eighteen), except that he skipped White 17 and played it as an extension on the left side.

Note that in this case White is usually supposed to omit the atari of White 9 of Diagram 8-9. If he doesn't, the boundary play of White A in Diagram 8-10 loses much of its effectiveness as the follow-up at B is then not worth as much. The grand old man of Meiji go, Iwasaki Kenzo, once lambasted a fellow pro for playing the atari. Yet it occurs even in modern play, and Ohira Shuzo played it against Go Seigen (Pro Best Ten, 1969), and Yi Ch'ang-ho. Whether this is just a knee-jerk oversight is hard to say. In the games where the atari is played, White seems very rarely to get point A anyway.

White 6 in Diagram 8-11 is another fairly common joseki even today, but it only occurs once in Go's games. He tried it against Mukai Kazuo in 1935. He lost heavily (six points), which may be why he never tried it again.

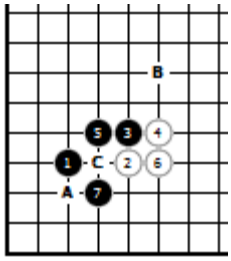

Diagram 8-11

The merit of White 6 is that it forces Black to continue play in this corner, as otherwise White A would be much more powerful than in Diagram 8-9. If White continues locally from here, White B is a favoured move. With or even without that, a later White thrust at C is brimming with uncomfortable aji against Black.

JOSEKI 9

I call Diagram 9-1 the Dogleg Joseki. It is another one of the staples of joseki books and most amateurs can trot out the moves of a couple of longish variations. But it is actually full of subtle wrinkles.

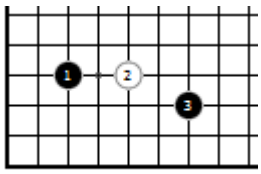

Diagram 9-1 It occurs in thirty-four of Go's games, but in only a half dozen of so cases is he on the side making the pincer, and most of those occur very late in his career, after his ten-game match glory days. It may be that he doesn't like the pincer, or it may just be that he didn't see it all that often in his childhood days when he was studying mainly games of the Edo era. It is an old joseki, but not so common in that era simply because the high move of White 2 was not so common.