

Chapter 6

Go Seigen-Honinbo Shukaku (Takagawa) 2

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

The 1st Japan's Strongest Deciding Matches

Go Seigen vs Takagawa

White: Honinbo Shukaku (Takagawa) 8-dan

Black: Go Seigen 9-dan

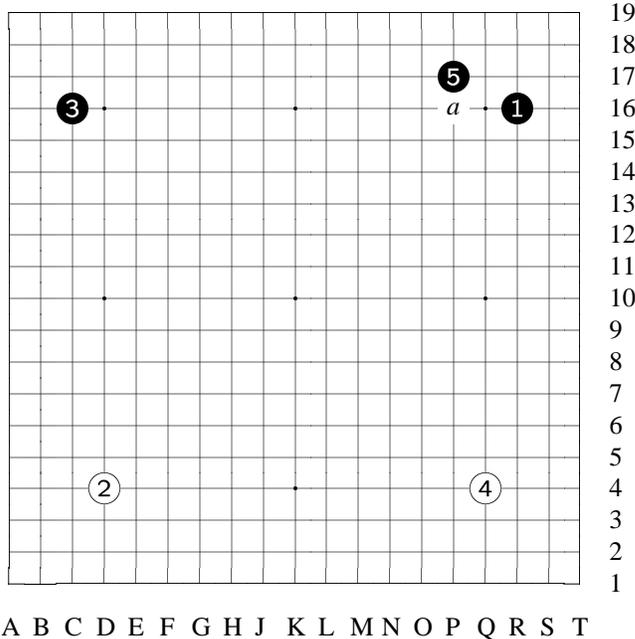
February 20-21, 1957

Atami, Japan

Komi: 0

Result: B+Resign

Time: 10 hours each

**Diagram 1: 1-5**

The 1st Japan's Strongest Deciding Matches

Go Seigen (Wu) vs. Takagawa

(The 1st Japan's Strongest Deciding Matches)

Black: Go Seigen (Wu), 9d

White: Honinbo Shukaku (Takagawa), 8d

Date: February 20-21, 1957

Place: Atami

1: This game between Go Seigen 9-

dan and Takagawa Honinbo is the first one since their 1956 10-game series.

2: This game was played in a hotel in Atami on February 20 and 21, 1957. On this day, Sakata Eio 9-dan and Hashimoto Utaro 9-dan's game was also played here. Kitani [Minoru] 9-dan and Fujisawa [Hosai] 9-dan also came to watch the games. All six participants of the Strongest Deciding Matches gathered at the same place – indeed a rare opportunity.

3: In this game, Go Seigen 9-dan defied the traditional way of playing the so-called "great avalanche" joseki, making a revolutionary new variation that shocked Japan's Go world.

Generally speaking, new variations in josekis are made due to the following two reasons:

First, based on the surrounding situation, any known joseki moves is not satisfactory. Therefore, to fit the current situation, one decides to make a change, thus a new move.

Second, contrary to the above case, one has fully studied a new move already, and he attempts to apply it in practice on purpose; or, in a game under appropriate situation, he suddenly realizes it's time to make this new move.

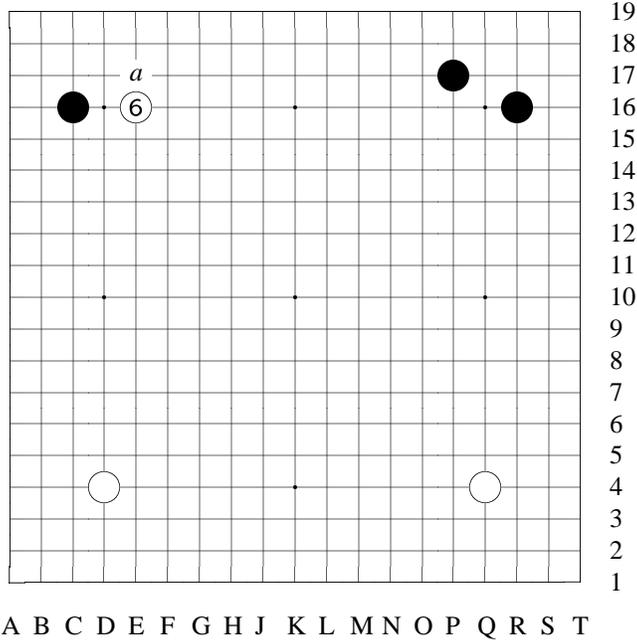
In the first case, a new move is made by chance under a special situation, therefore its application is quite limited.

Only the new moves made in the second case are purely new moves. The new variation Go Seigen 9-dan made has a fundamentally difference in the order of moves with the way everyone had been playing in the most popular "great avalanche" joseki. Strictly speaking, it's a "revolutionary joseki." This joseki is extremely valuable for study, and it will be widely used hereafter.

4: Playing at hoshi points [stars] is what Mr. Takagawa likes. In the creation of New

Fuseki Era, Mr. Kitani and I had studied san-ren-sei fuseki, and we often played at hoshi points. Recently Mr. Takagawa often chooses these openings.

5: B #5 to enclose at [a] is also a beautiful move.

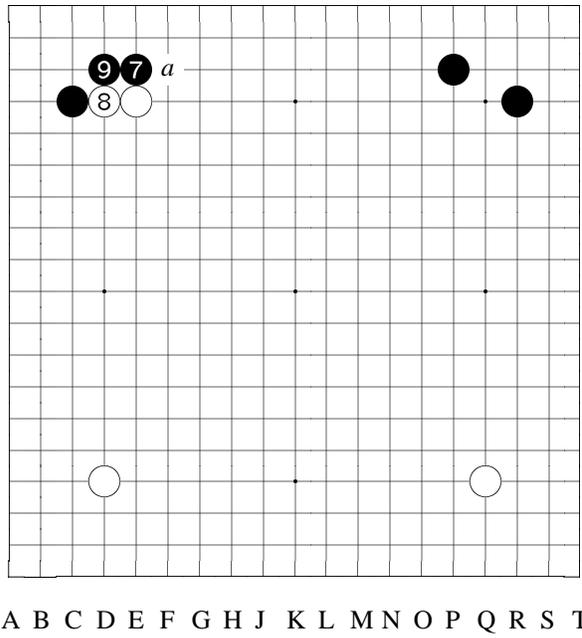


A B C D E F G H J K L M N O P Q R S T

[3-4 points] at the upper side, B would then play [E16].

Diagram 2: 6

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

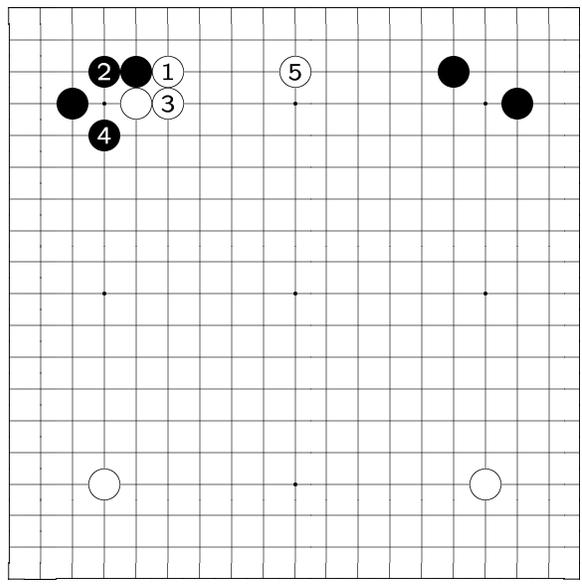


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Diagram 3: 7-9

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

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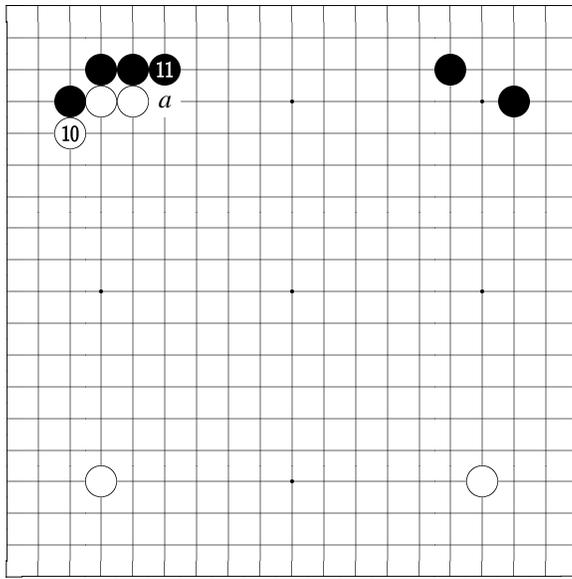
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Variation 1 at move 8 in Diagram 3: 1-5

reference

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

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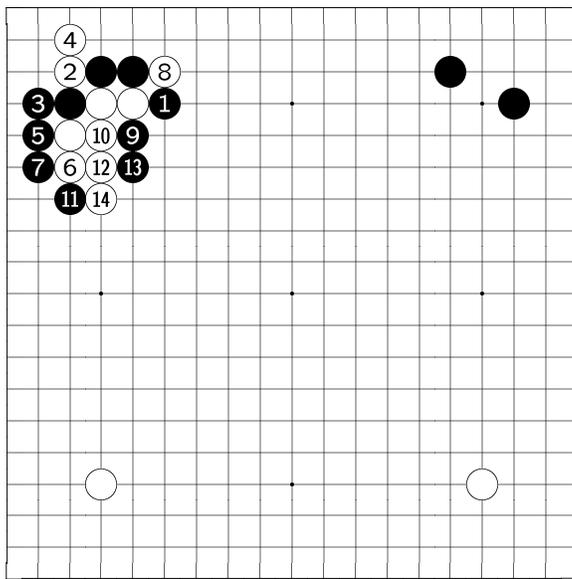


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Diagram 4: 10-11

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

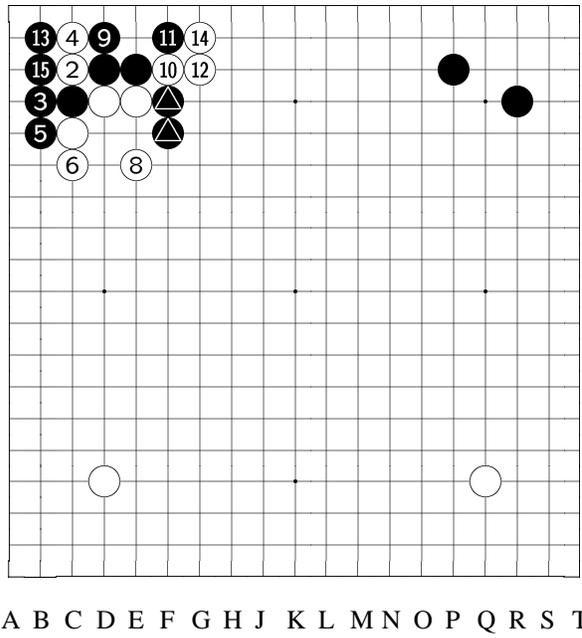


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Variation 2 at move 11 in Diagram 4: 1-14

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



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

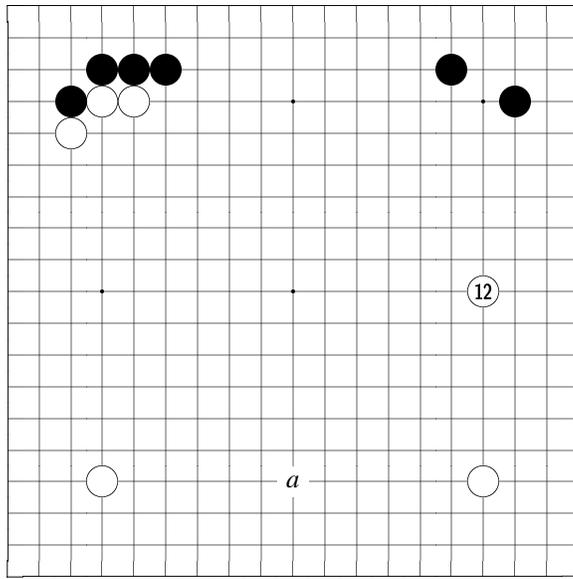
1, 7 at

variation 2 (B #11)

[Again when W [C15]...]
1: [B chooses "small avalanche" joseki...]
6: As shown in variation 1, since the ladder doesn't work for B, W can [C14] extend.

7: Then B can play this way...
15: But to here, two

B stones [marked] are "floating" and it's hard to settle them well. Recently, this variation has not been used often anymore.

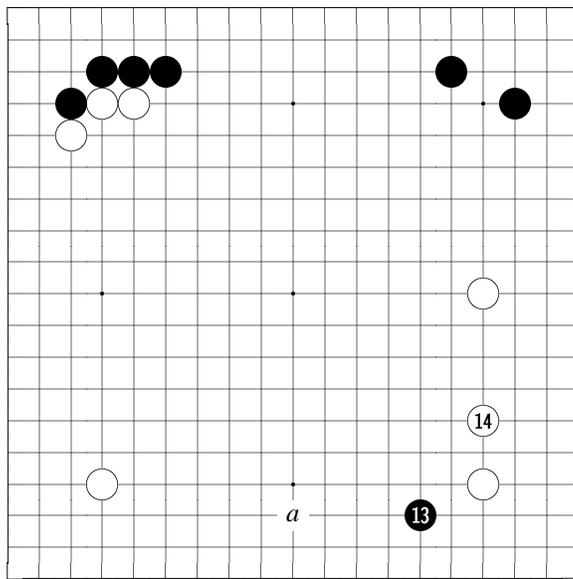


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Diagram 5: 12

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



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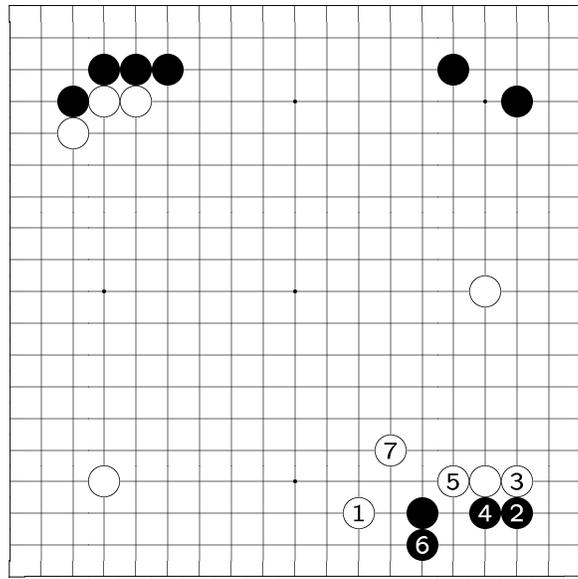
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Diagram 6: 13-14

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

When B #13 kakari [approach] —
[The variations show the variations.]

14: But [contrary to the pincer moves shown in the variations,] Mr. Takagawa adopts a



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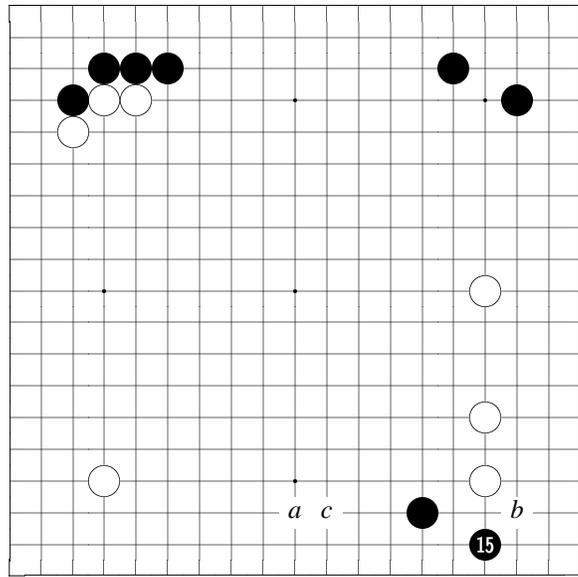
Variation 5 at move 14 in Diagram 6: 1-7

variation 2 (W #14)
[When B approaches the corner...]

1: W could choose a different pincer move...

2: B still goes into the corner...

7: To W [N5], another formation. This fuseki can be also considered. In short, W #14 [after B kakari] is the diverging point of the fuseki.



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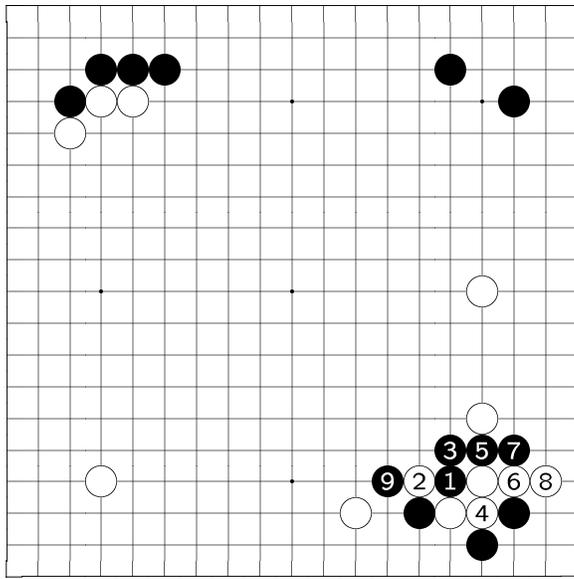
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Diagram 7: 15

15: B #15 keima immediately is seen often recently.

If B #15 extends to [a], after W gets #15 [Q2], B will have to play [M4] to prevent W's [M3] invasion.

B #15's purpose is if W[b], B[c] extends.



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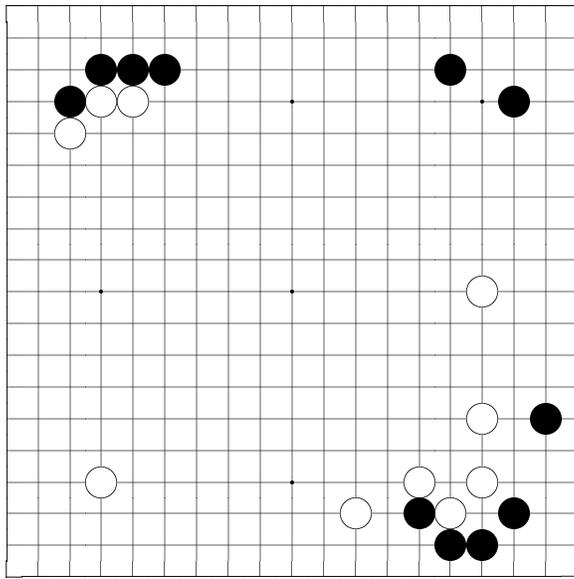
Variation 6 at move 19 in Diagram 9: 1-9

variation

[After W [P3]...]

1: [If a ladder works for B,] B has this tesuji...

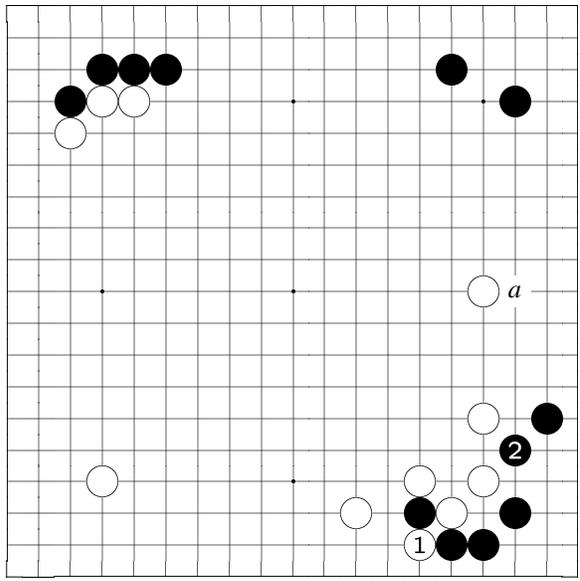
9: And B [N4] attempts to capture the W stone with a ladder – however, no ladder for B in this game.



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Variation 7 at move 22 in Diagram 9



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didn't want to choose this variation.

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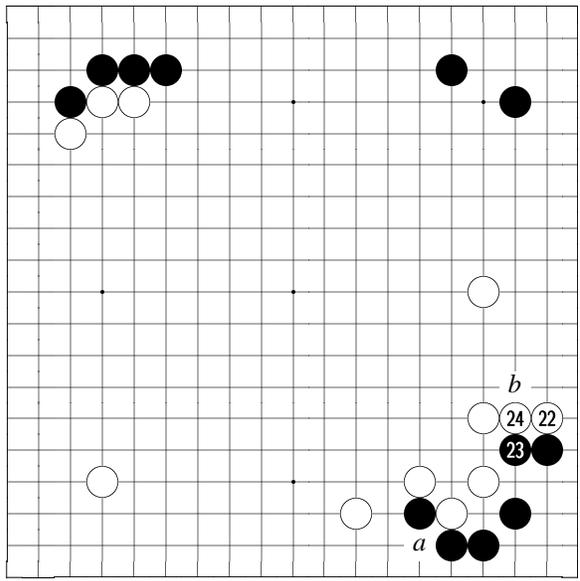
Variation 7 (continued): 1-2

variation

B could also choose ogeima [big knight move].

2: And this shape is formed. When I once played with Mr. Kitani, I chose this variation. If W [Q10] [marked] was at [a] ([R10]), a lower position, this ogeima variation could certainly be considered.

But in this game, [Q10] is high, and I

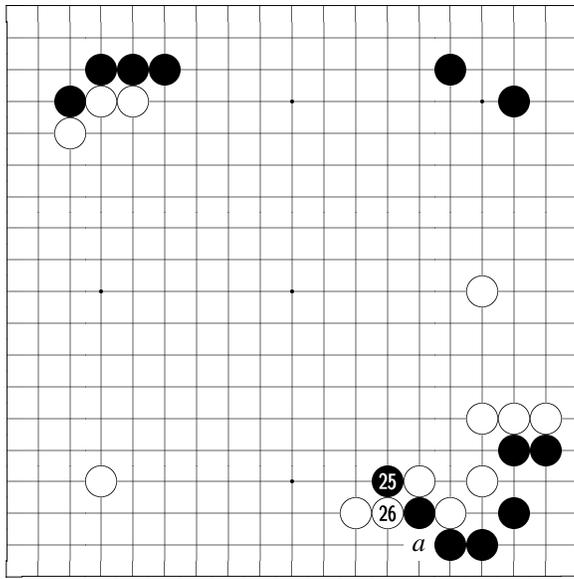


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Diagram 10: 22-24

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

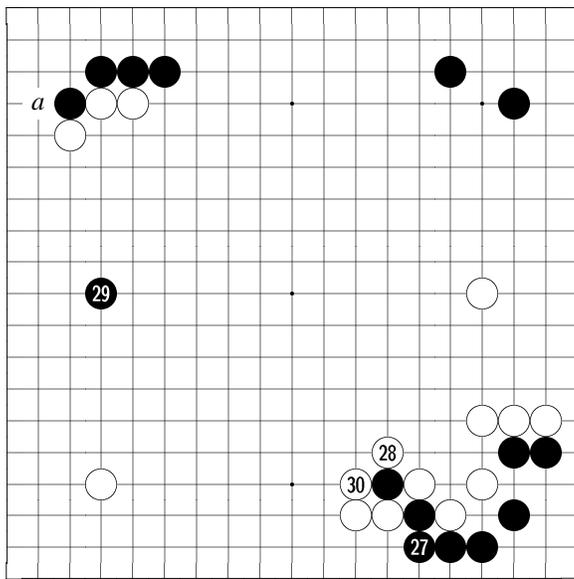


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Diagram 11: 25-26

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



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Diagram 12: 27-30

28: [And] #28 captures one B stone, but W eventually will have to spend one more move to finish the capture. Thus, B gets the chance to play another move [elsewhere]. Although by capturing this B stone W could gain thickness, but comparing with B [O2] and W [N4] variation mentioned earlier [B[a]-W[25]

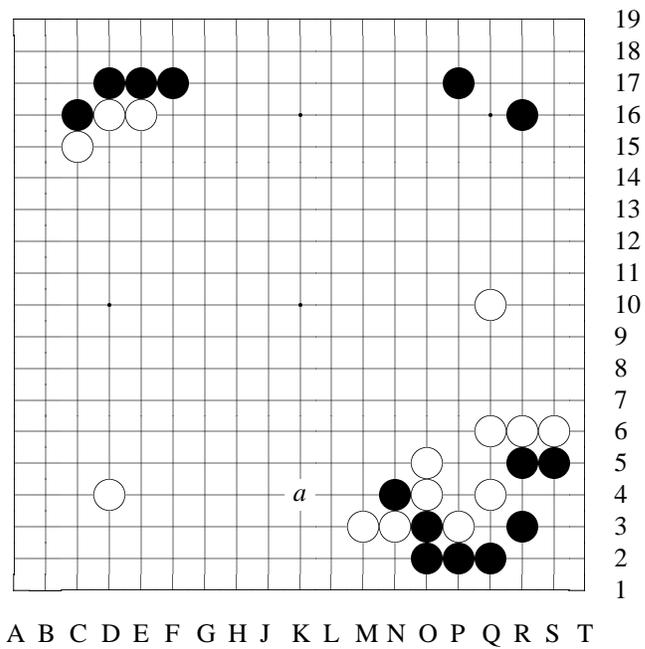
at node #25], it's actually a one-move difference, and this difference is quite big.
W #28 this move —
[See the reference.]

29: B #29 to play at [a] is also a good point.

B #29 not only breaks the ladder, but it's also a big fuseki point.

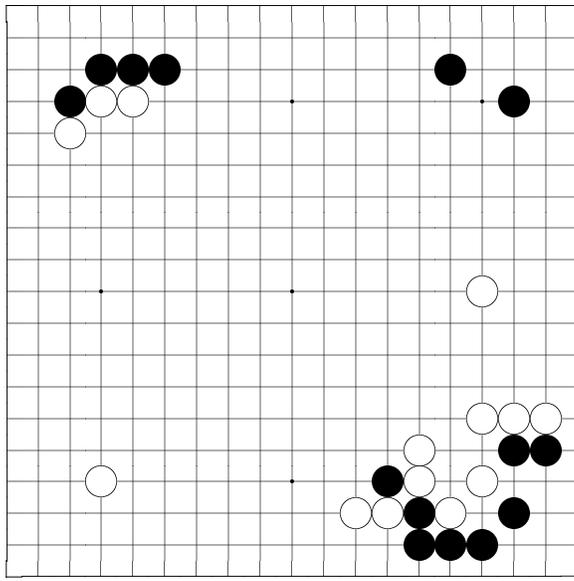
[The variations show the variations.]

30: W #30 of course.



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Variation 8 at move
29 in Diagram 12



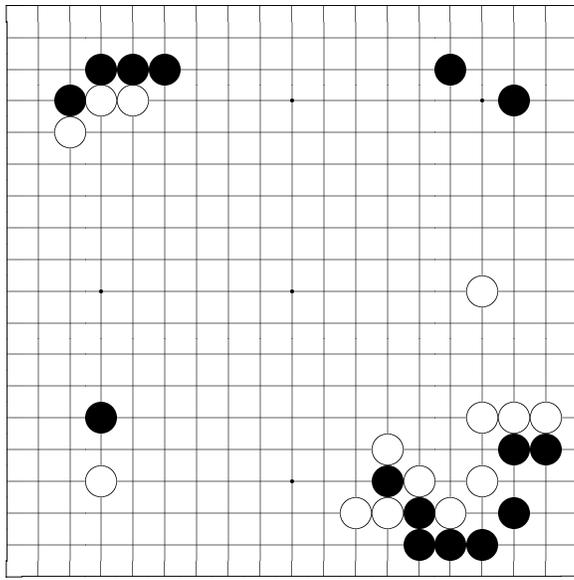
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Variation 8 (continued)

reference

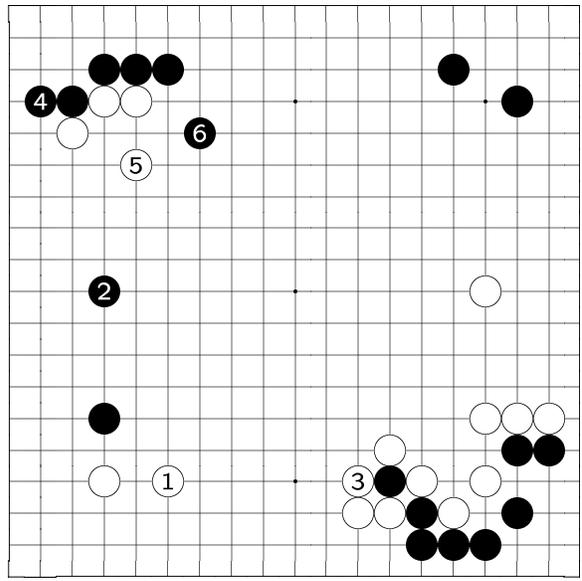
If W tries to avoid spending the extra move [now], [O5] for W #28 can be considered. If so, B would of course not activate [N4] stone now, but later after B makes moves near [a], W will still have to play extra moves to capture [N4] stone. So in this variation, W isn't any better.



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Variation 9 at move 30 in Diagram 12



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Variation 9 (continued): 1-6

variation 1

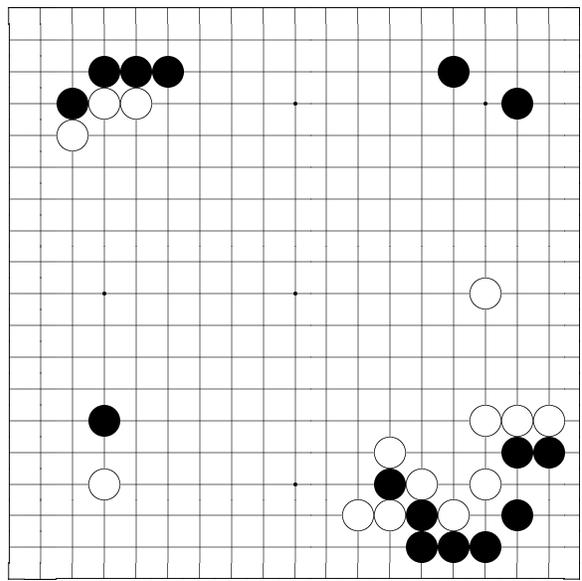
What if B #29 plays here?

1: If W is willing to play here...

2: Then B extends...

6: And B [G15] keima to attack.

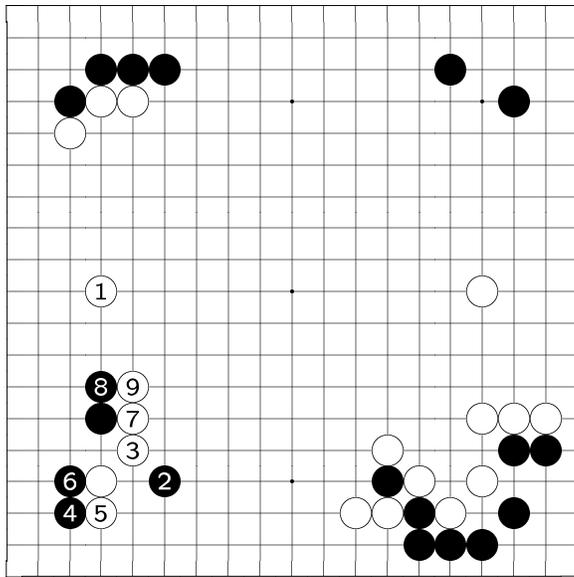
This is of course an ideal picture to B, but W [F4] wouldn't play this way after B [D6].



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Variation 10 at move 30 in Diagram 12



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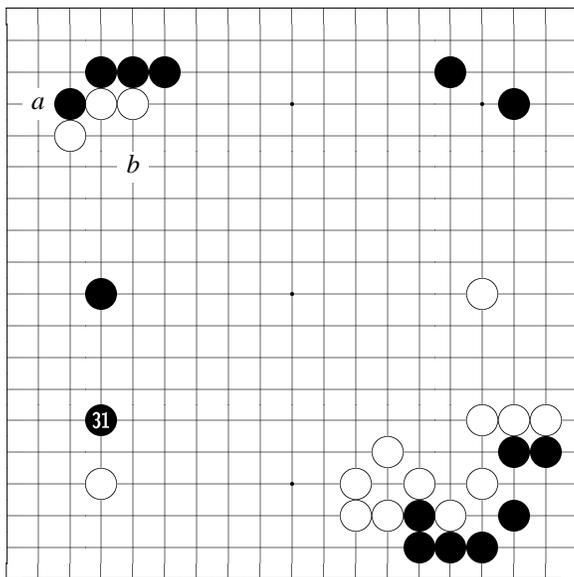
for W in future fights.

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Variation 10 (continued): 1-9

variation 2

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



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Diagram 13: 31

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

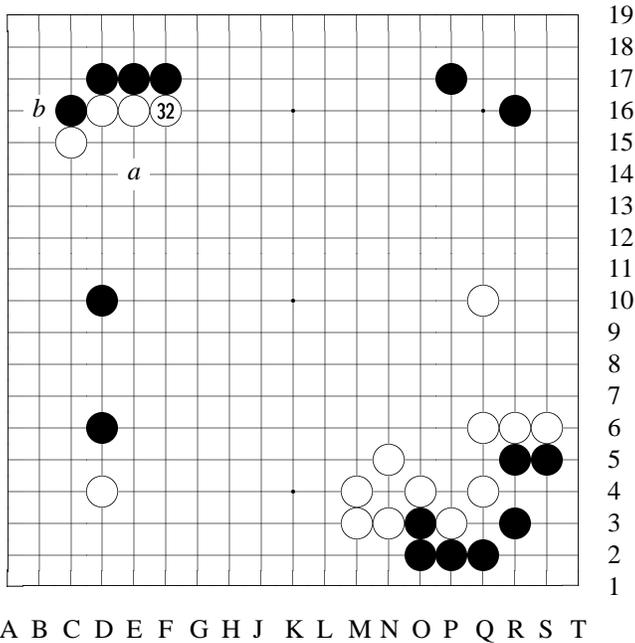


Diagram 14: 32

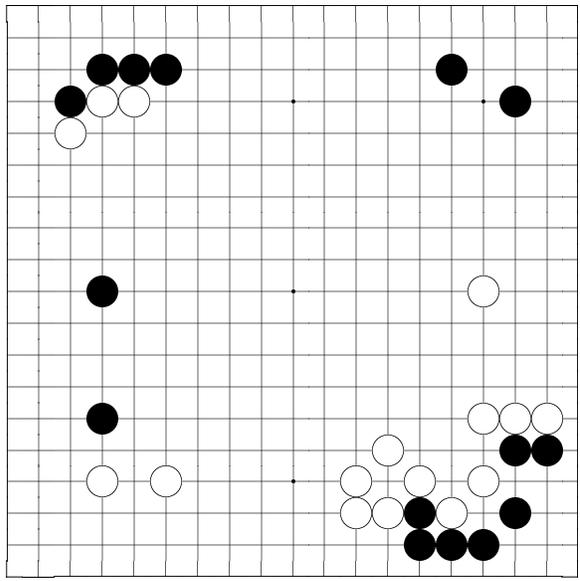
32: If W #32 plays at [a], B[b] and it's again the ideal picture for B shown previously.

Also —
[See then other variation.]

Now back to the game — when there are those two marked B stones, W #32 is normally considered too strong. The reason W plays so is because he has spent two moves to capture [N4] stone,

so W is now trying to utilize this thickness.

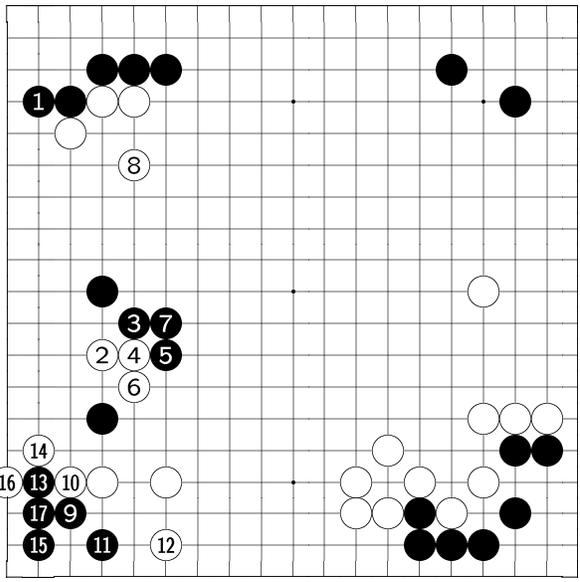
Since W has invested for thickness, he now will have to make most out of this investment so that he will have the advantage in future battles. This is certainly expected.



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Variation 12 at
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Variation 12 (con-
tinued): 1-17

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

less.

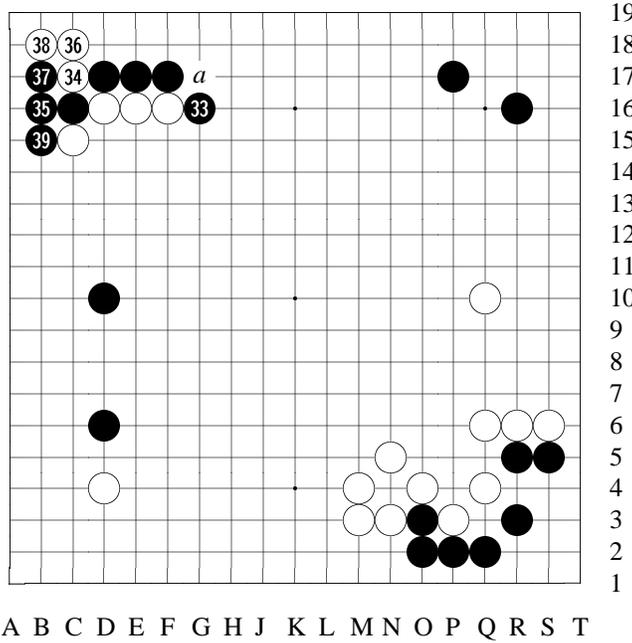


Diagram 15: 33-39

33: B #33 absolutely cannot give in to play [a] ([G17]). B #33

hane is called "great avalanche" joseki.

36: W #34 to #36 are certain.

Next move —

[See the variation for B #37.]

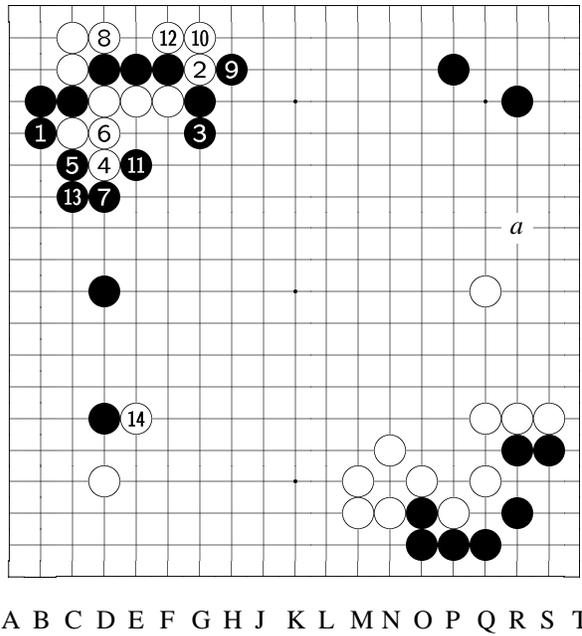
37: Since the normal [traditional] way doesn't seem ideal, I thought of #37 to bend inward. This

was a move that I had studied before. Even without [D10] stone [marked], this [#37] would be a powerful move.

"Great avalanche" joseki had been used since 20 years ago [20 years before 1957]. Why had professional players never found this move [#37 bending inward]? I think the reason was that the shape of this move didn't look good, thus it was overlooked, becoming a blind spot.

[The variations show 4 reference diagrams on "great avalanche" joseki.]

39: *On first look, #37 this move is plain ordinary, but the strategy it implies is totally different from the old joseki in which B sacrifices three stones. This is the fundamental difference between the two [josekis].*



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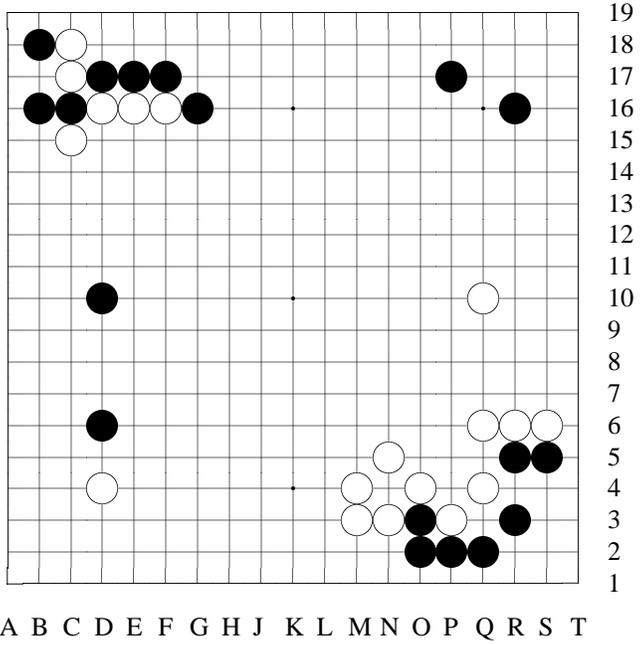
Variation 13 at
move 37 in Diagram
15: 1-14

variation (B #37)

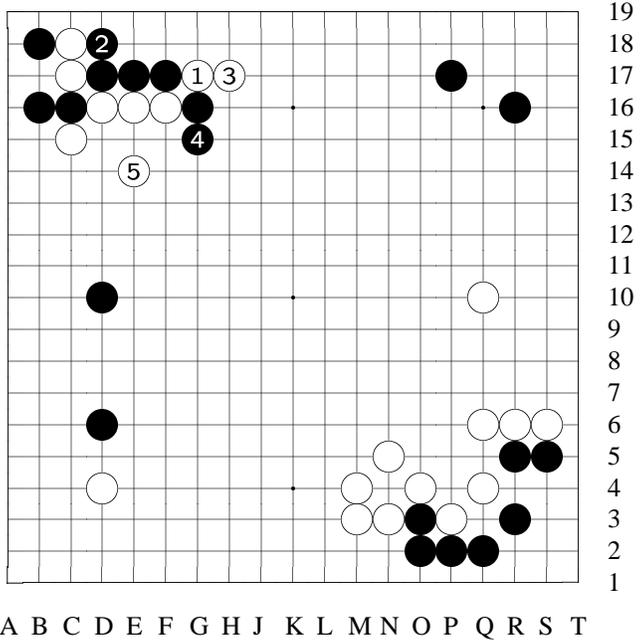
[When
W [C18] sagari...]
1: Traditionally, B
turns outward...
2: The following is
the common joseki
of the time...
13: To B [C13] [tra-
ditional joseki].
In this game, how-
ever, B [D10]
[marked] stone's po-
sition is not good;
somewhat heavy. In
this picture, [D10] s-

tone at [a] ([R12]) is more efficient.

14: In this picture, W [E6] next would be a good move. This way, W moyo at bottom naturally grows.

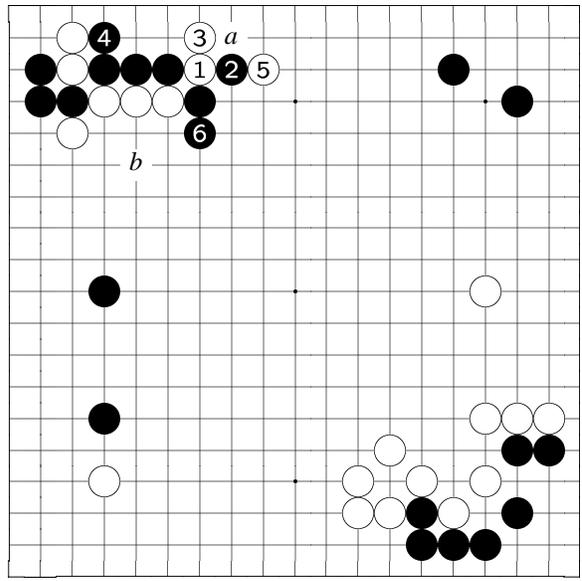


Variation 14 at
move 38 in Diagram
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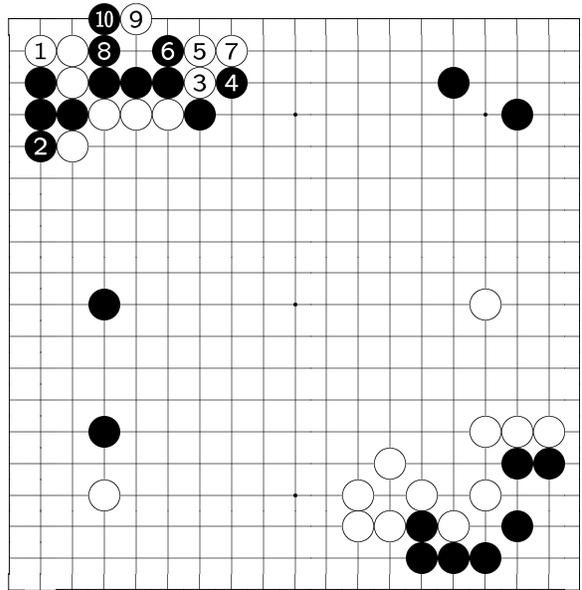


Variation 14 (con-
tinued): 1-5

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



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



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

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

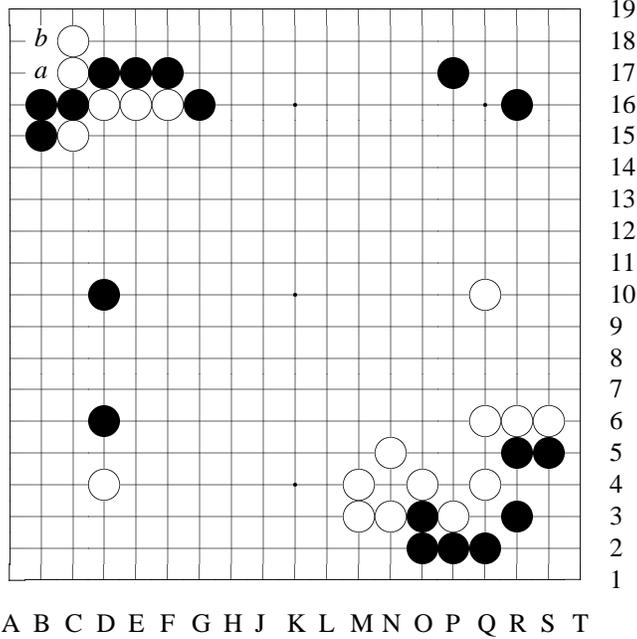
reference 2 (@B17)
One reason that B can be proud of #37 is that...
1: When W cuts...
2: B [H17] atari is valid...
6: When B [G15] extends, [a] ([H18]) and [b] ([E14]) are miai points for B. B is good.

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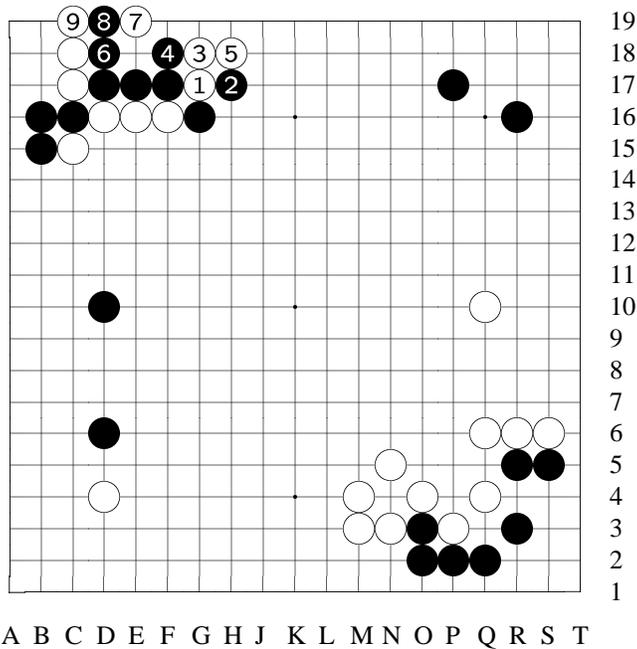
Variation 16 at move 38 in Diagram 15: 1-10

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

ing [D17]-[F17] [marked] stones; this is exactly #37's [B17] greatness. [Compare this with reference 4.]



Variation 17 at
move 38 in Diagram
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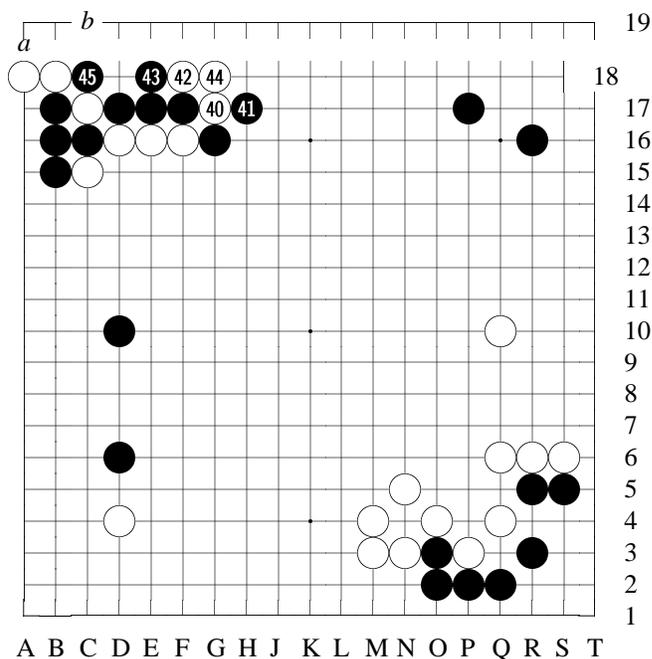


Variation 17 (con-
tinued): 1-9

reference 4 (@B15)

If playing accord-
ing to the tradition-
al way – [B15] bend-
ing outward with-
out B[a]-W[b] ex-
change...

9: To here, W would
win the semeai, so B
would have to adap-
t to sacrifice [D17]-
[F17] three stones
[in the traditional
joseki].

**Diagram 16:** 40-45

41: Two days after Go Seigen 9-dan played this new variation, Sakata Eio 9-dan immediately applied this move in NHK sponsored lightning games, even astonishing his opponent Shimamura 8-dan. #37 this new move shocked the Go world. Hasegawa 8-dan published an article, "My Study Notes",

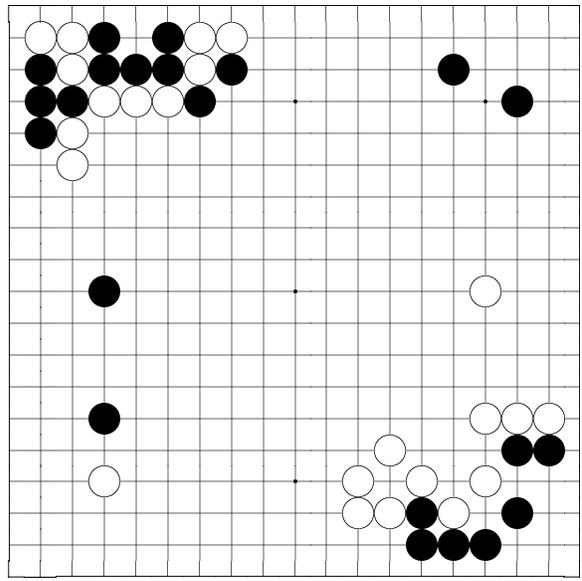
on "Igo" magazine (1957.5). In the article, he studied this new move.

Maeda Nobuaki 9-dan carefully explained the development of "great avalanche" joseki in an article "The Changes in a Joseki." In the article, he especially mentioned this new move by Go Seigen.

43: Would this joseki [after the change] be widely used afterwards? If "great avalanche" joseki thereafter disappeared in the games, then it would mean that people had the conclusion: #37 was indeed a great move [for B], and it led good results for B. If a variation is only favorable to one side, then it cannot be joseki, and it would certainly disappear in the games.

45: B #45 blocks, and the three W stones at the corner are captured.

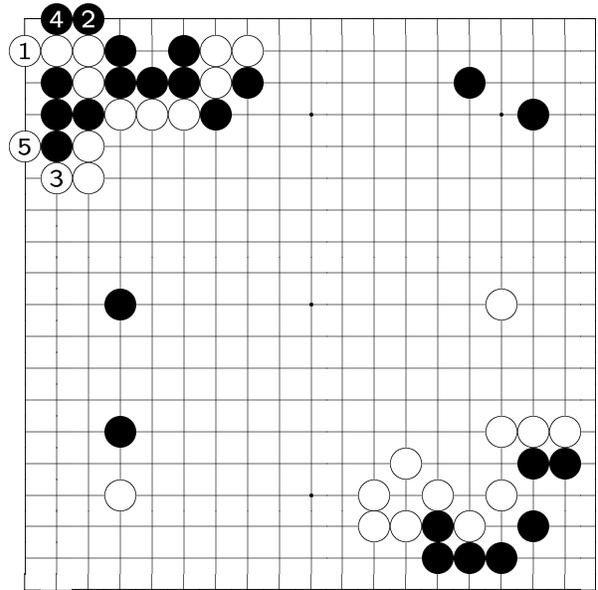
Next, even if W[a], B[b] and B wins the semeai by one liberty.



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Variation 18 at
move 48 in Diagram
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Variation 18 (con-
tinued): 1-5

reference

[Suppose W gets to
play [C14] with-
out W [E19] and B
[D19] exchange...]
If B tenuki...
5: W wins the se-
meai.

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

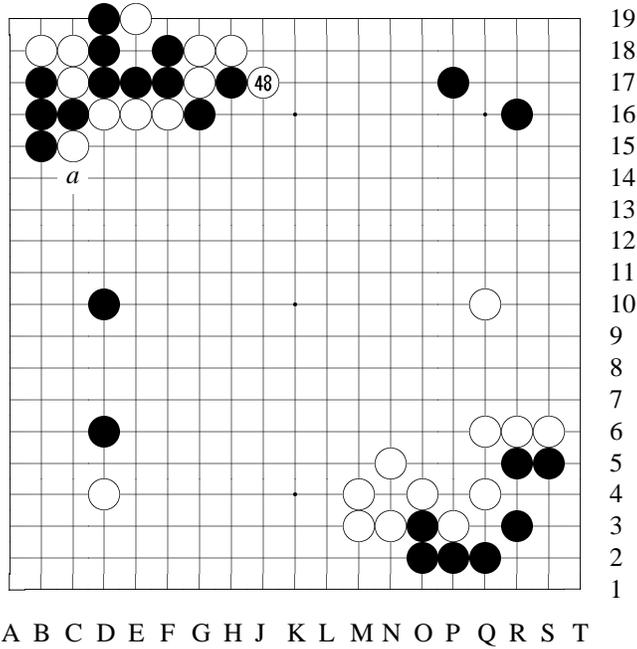


Diagram 19: 48

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

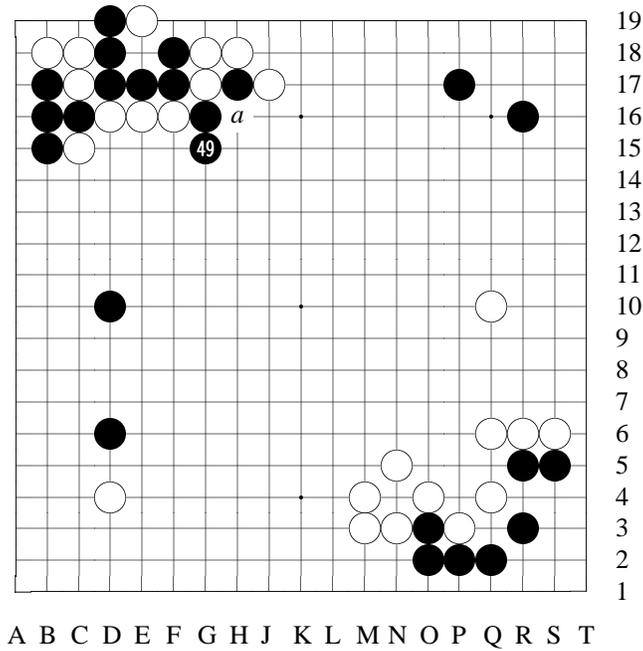


Diagram 20: 49

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

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

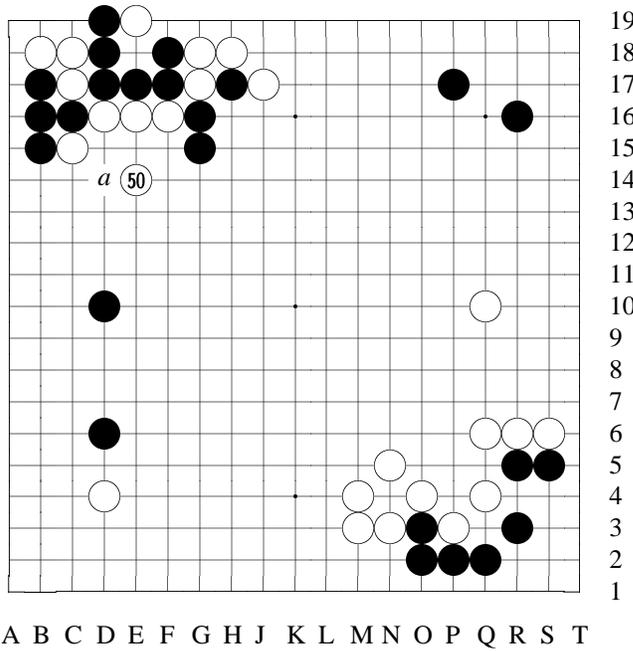


Diagram 21: 50

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

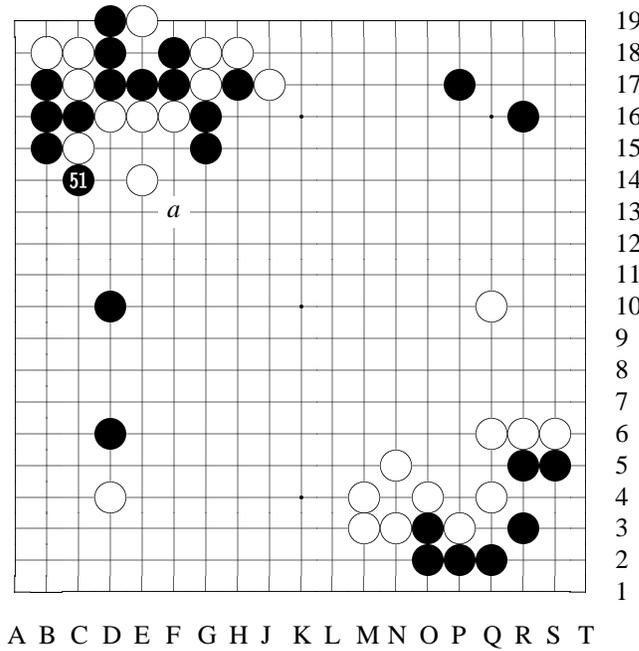


Diagram 22: 51

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

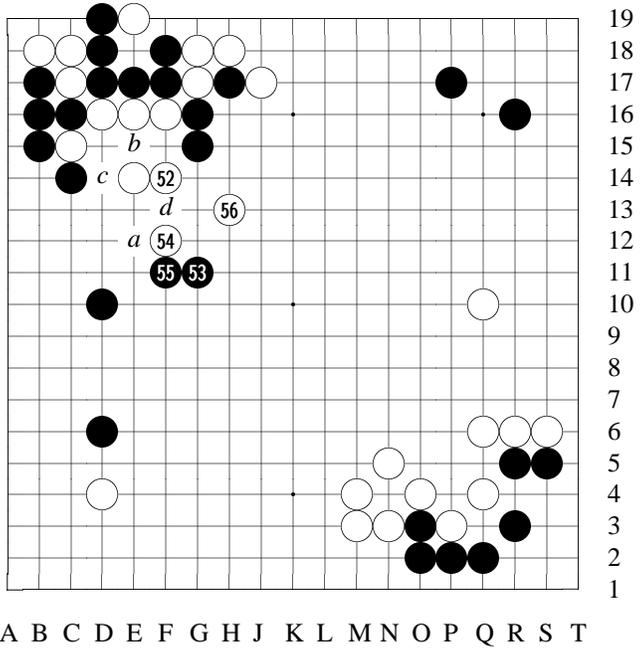


Diagram 23: 52-56

52: W #52 is the only move.

If W[a] jump instead, B[b] and three W stones are captured; or if W[c] for #52, this time B[d] would force W in trouble.

How should B play the next move, #53? [See the variation.]

53: Therefore, B chooses an ogeima [big knight move] for #53.

B #53's plan is to treat [marked] three

stones lightly – sacrifice if necessary – and emphasize on reducing W thickness at lower right.

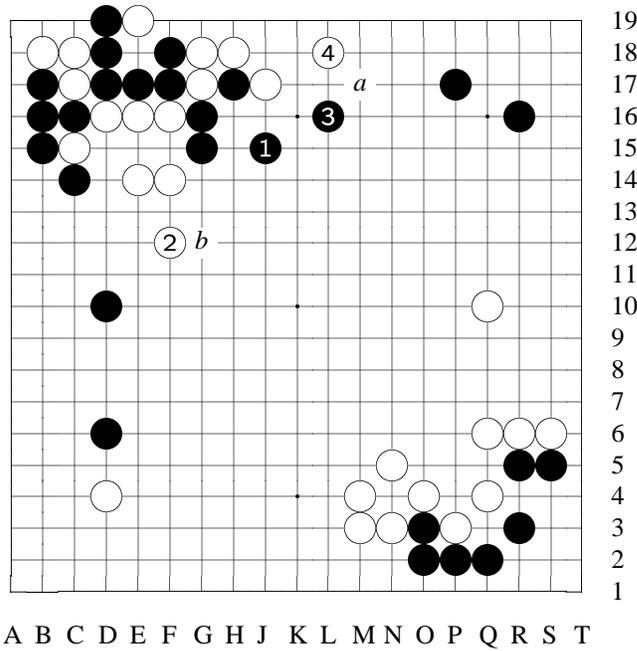
Next W #54 —

[See the variation.]

55: W #54 [F12] to exchange with B #55 is painful. But as the variation [at node #53] shown, W has no choice [since B can cut with [G14]-[F13]].

56: Next move, B #57 —

[See the variation.]



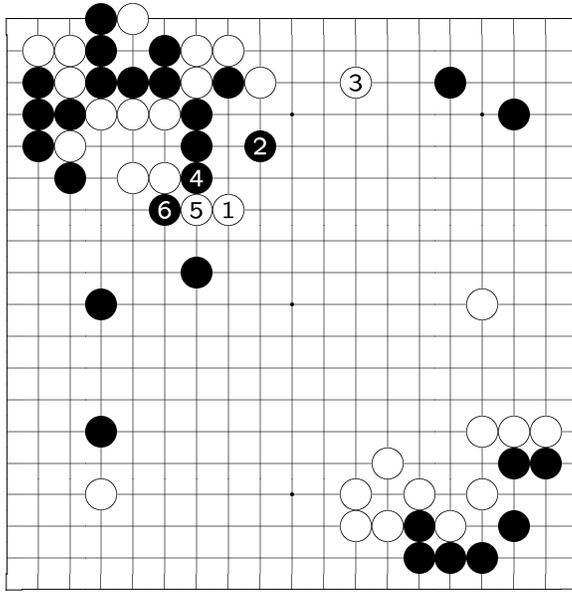
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Variation 19 at
move 53 in Diagram
23: 1-4

variation (B #53)
[When W [F14]...]
1: B jumps here is
also a strong move,
and locally speak-
ing, it's appropriate.
But under the cur-
rent circumstances,
this move is worth
a deeper considera-
tion.
2: W cannot extend
to [a] ([M17]). If
W[a], B[b] and W
would be in trou-
ble. So W certainly

would play [F12] or [b] to escape.

4: The formation to here is expected. Since W already has a stone on the right side [Q10] [marked], so even if B [J15]-[L16] two moves form some moyo, it wouldn't have much effect. This way, B cannot be satisfied.

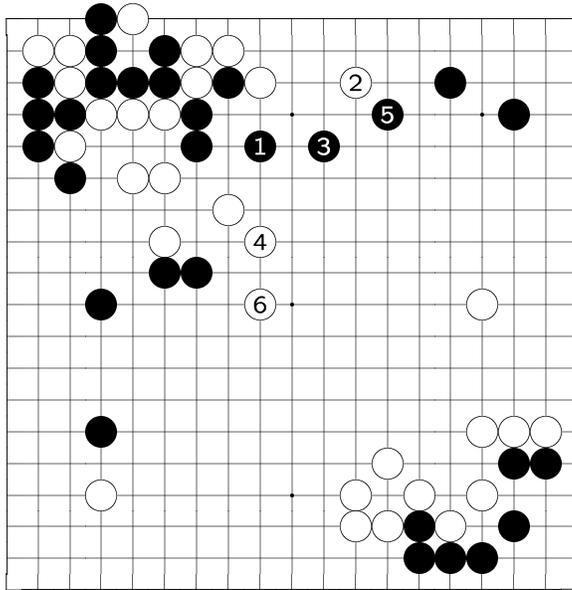


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Variation 20 at
move 54 in Diagram
23: 1-6

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

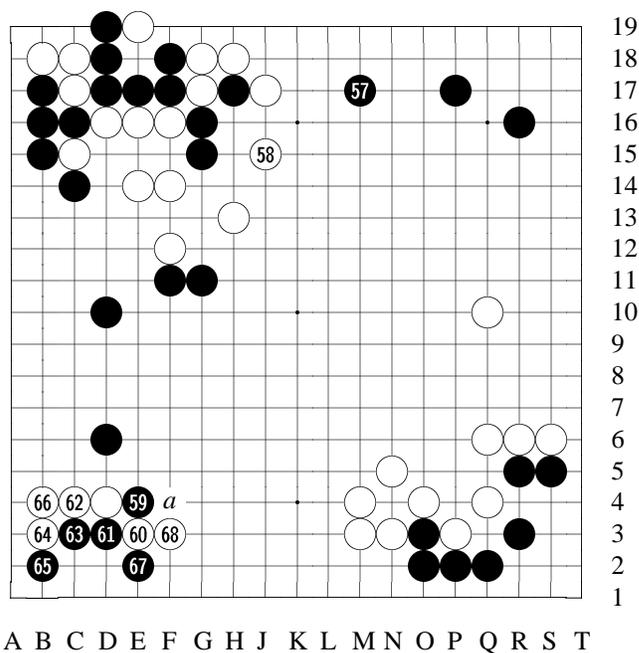


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Variation 21 at
move 57 in Diagram
23: 1-6

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

**Diagram 24:** 57-68

57: Therefore B decides to sacrifice three [marked] stones and get some territory first. Locally speaking, B loses by sacrificing three stones, and it's also unfavorable to let W settle, but what B gets in return is the simplification of the situation.
 58: When W #58 captures three B stones, sente now belongs to B. I think if

B can get sente to occupy the big point at lower side, B is not dissatisfied.

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

59: Hence B #59 attaches on W stone from outside, starting to reduce W moyo.

Next —

[See the variation for W #60.]

60: Therefore, W does not give in as #60 hane.

61: If B #61 extends at [a] —

[See the variation.]

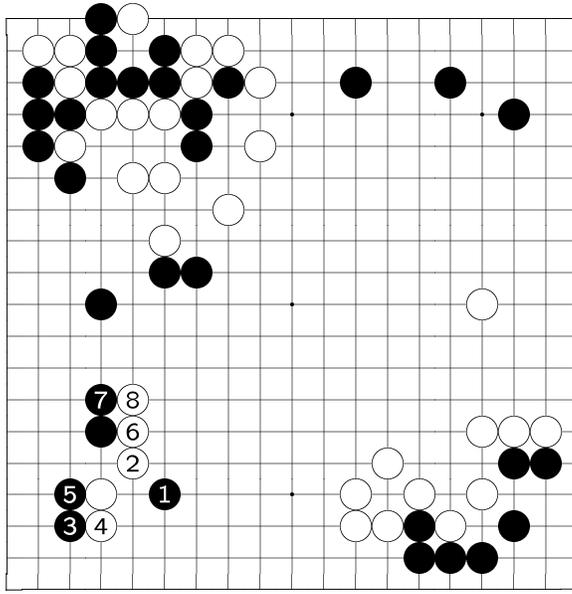
62: W #62 —

[See the variation.]

63: To B #63, the shape of a takamoku [5-4 point] joseki unexpectedly appeared.

[The variation shows the reference to a takamoku joseki.]

66: *This game was played quite fast, especially Go Seigen 9-dan. New move like #37 took him only 17 minutes.*



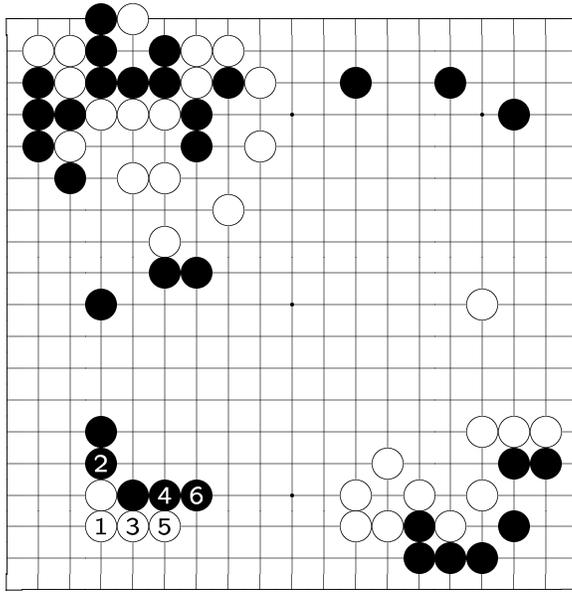
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Variation 22 at
move 59 in Diagram
24: 1-8

variation (B #59)

[B now gets sente,
and next B move...]
1: If B chooses a
double high kakari...
8: To here, W forms
a wide moyo. This
way, it would be-
come a complicated
and difficult game.



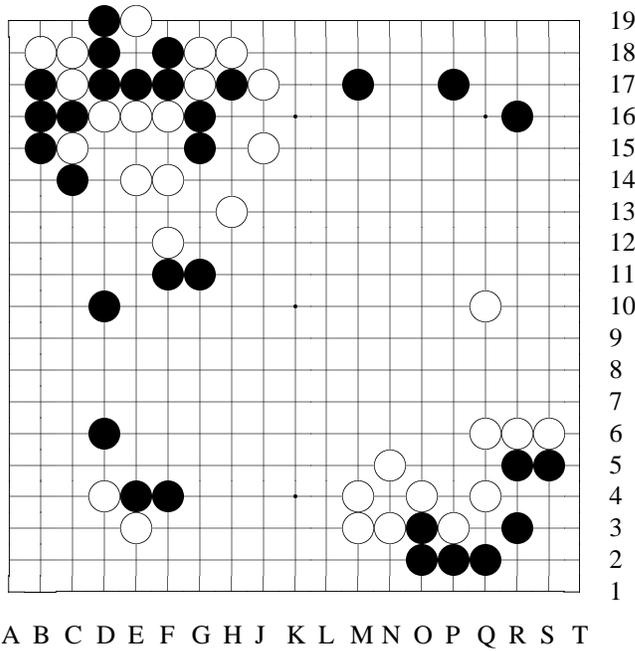
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Variation 23 at
move 60 in Diagram
24: 1-6

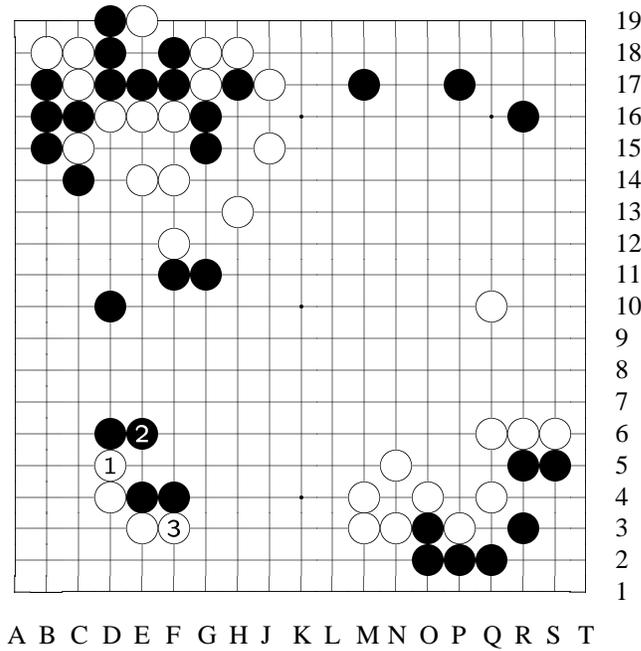
variation (W #60)

[When B [E4]...]
1:
If W draws back...
6: W moyo
would be pressed to
a low position, and
the thickness to the
right loses its power.
This is an ideal pic-
ture for B.



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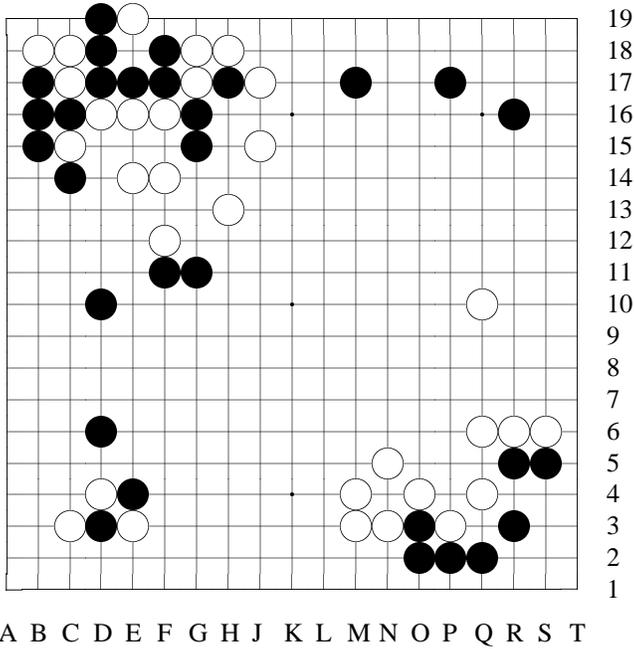
Variation 24 at
move 62 in Diagram
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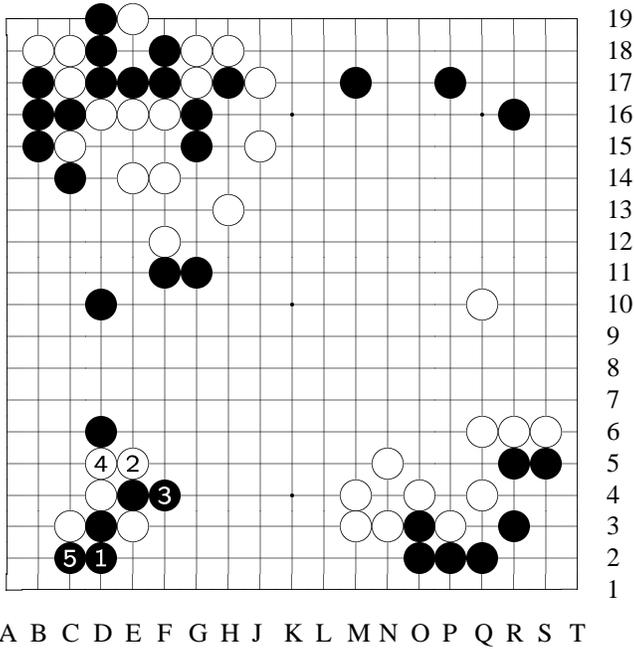
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Variation 24 (con-
tinued): 1-3

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

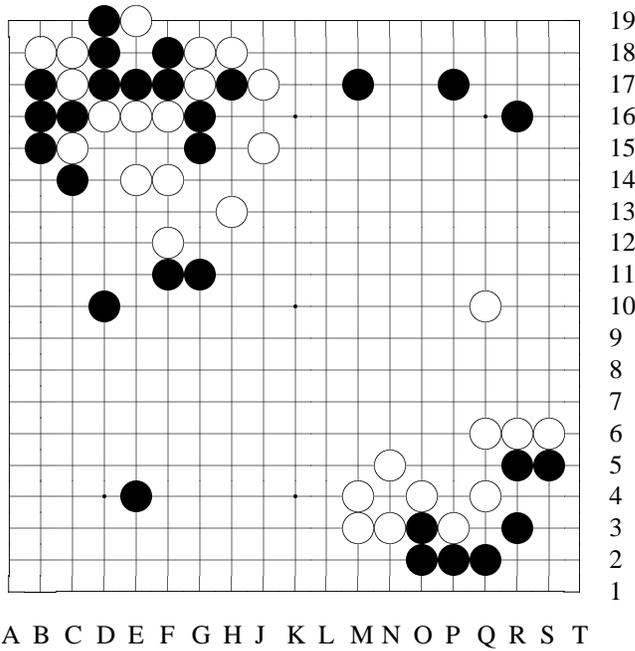


Variation 25 at
move 63 in Diagram
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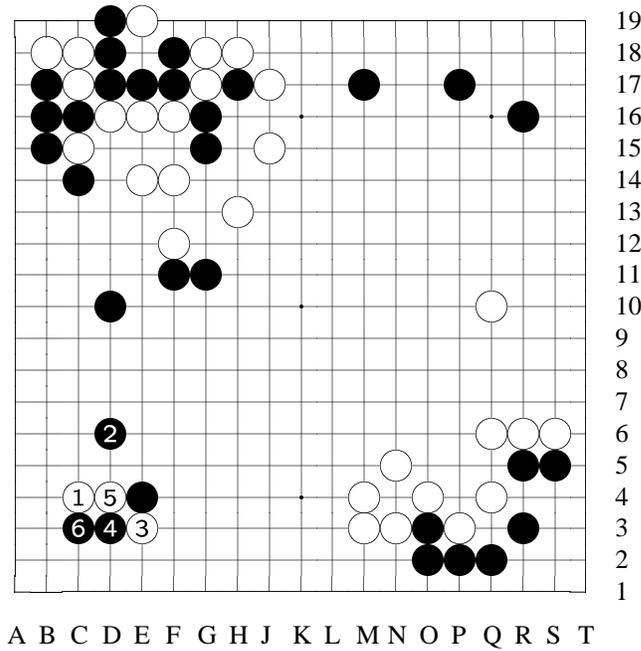


Variation 25 (con-
tinued): 1-5

variation
If W resists in this
way...
5: To B [C2] bend,
W's territory at the
corner is completely
lost. W is not good.

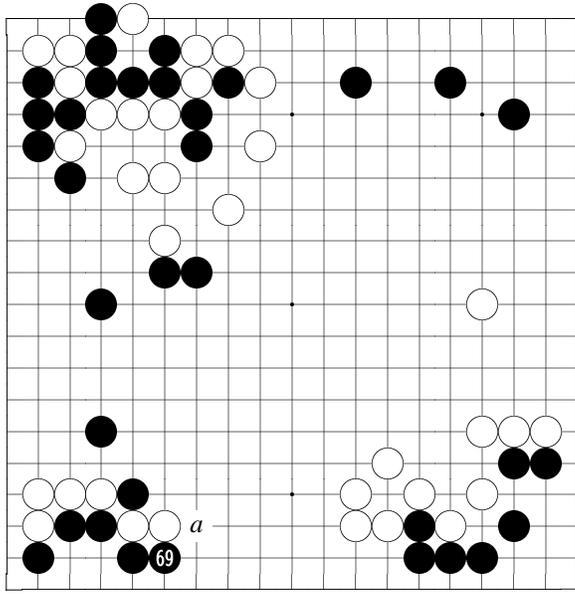


Variation 26 at
move 64 in Diagram
24



Variation 26 (con-
tinued): 1-6

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



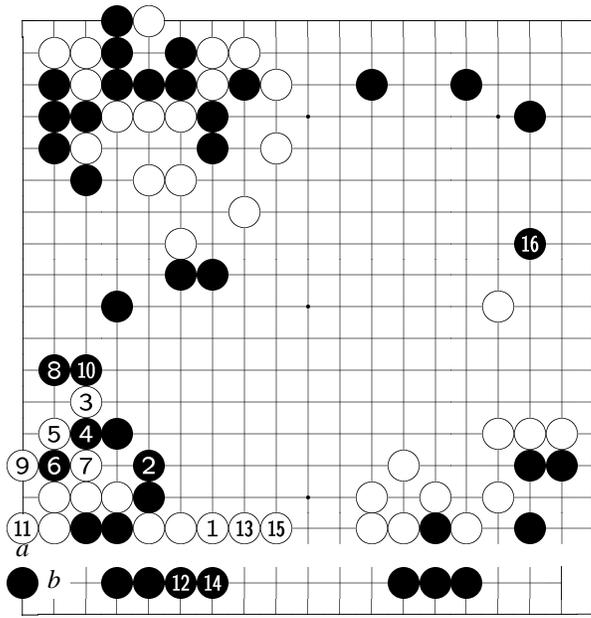
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Diagram 25: 69

69: From #64 to #69 were played according to the joseki order.

Next, if W #70 continues with the joseki order to extend at [a] ([G3]) — [See the variation.]

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

variation (W #70)
[To here it's part of a joseki.]

1: [W [G3] continues the joseki...]

3: According to the joseki, W[a]-B[b] exchange

then [C7] jump. But here, W to jump directly is better.

10: To here, B gets one W stone.

11: And since B has [marked] two stones [F11-G11], B doesn't have to eat this stone now...

n't have to eat this stone now...

15: Thus, after W [J3]...

16: B can turn to get [R12] big point. To get this picture, of course, B is better.

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

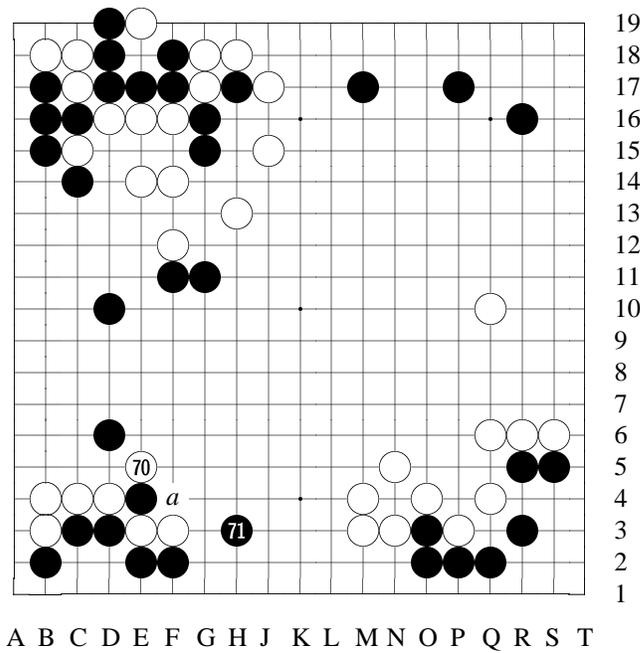


Diagram 26: 70-71

70: [Therefore,] W #70

is the right move at the right time.

Next if B[a] to extend, what would be the result?

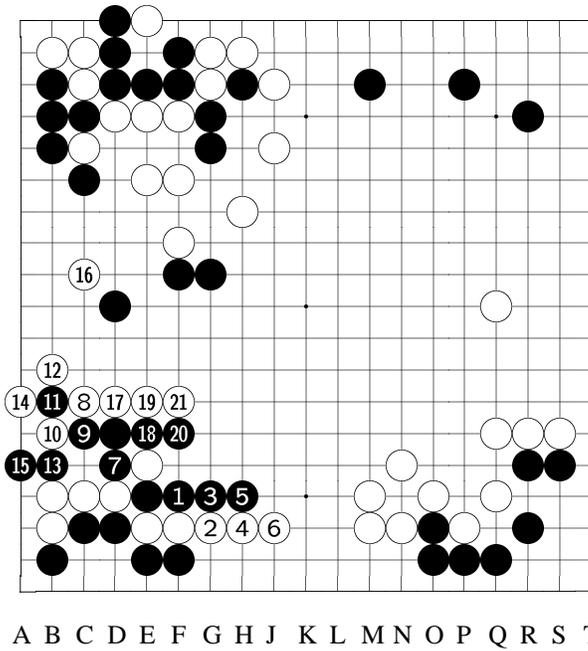
[See the variation.]

71: Based on the above reason

[shown in variation at node #70], B to activate one stone

[E4] immediately is not good. Therefore,

B turns to play #71 keima.

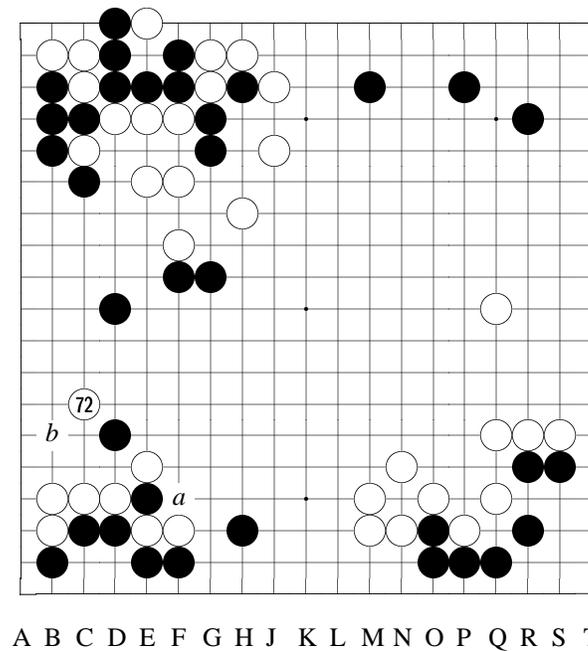


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Variation 28 at move 71 in Diagram 26: 1-21

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

consecutive pressing moves by W, B's three stones at the center are in trouble.

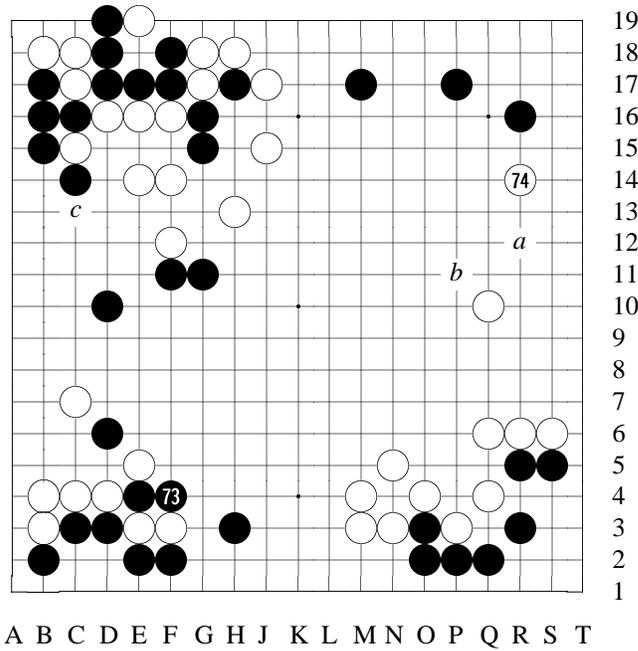


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Diagram 27: 72

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

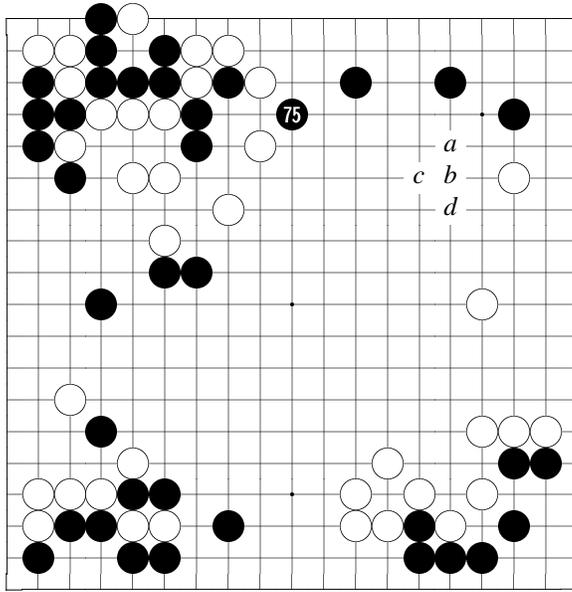
A B C D E F G H J K L M N O P Q R S T

**Diagram 28:** 73-74

73: B #73 to play at [a] ([R12]) is also very big. Next if W #73 [F4] to take one B stone, B[b] to expand the upper right corner. However, currently the connection among B stones on the left side is not solid – for example, W[c] would weaken the three B stones in the center – So B #73 chooses to get the two W stones.
74: W #74 is the last

big point on the board.

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

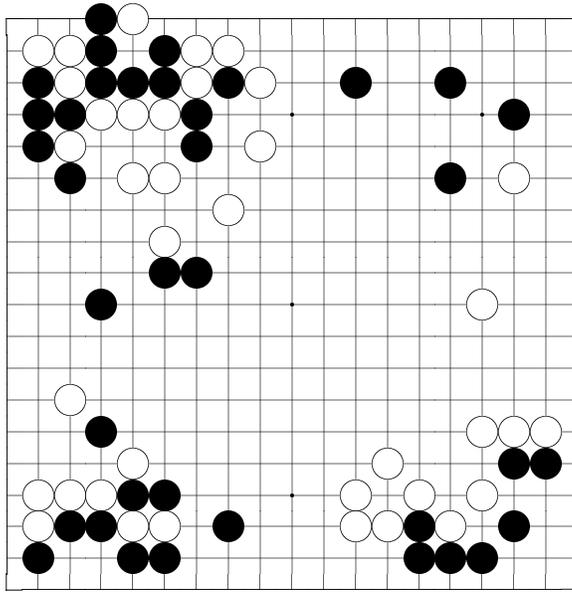


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Diagram 29: 75

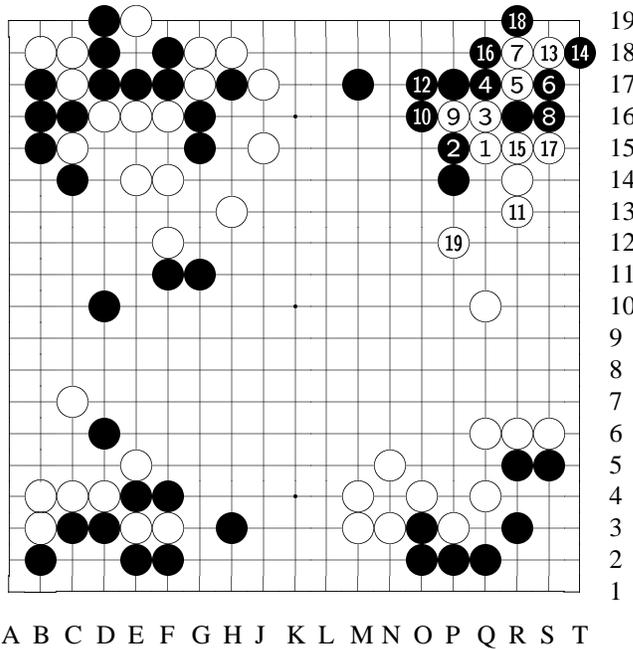
75: If B #75 jumps at [a], then after W[b]-B[c]-W[d]; B would be helping W.
Or if B #75 jumps one more space to [b] — [See the variation.]
The purpose of B #75 is — [The variation- s show variations for W's next move.]



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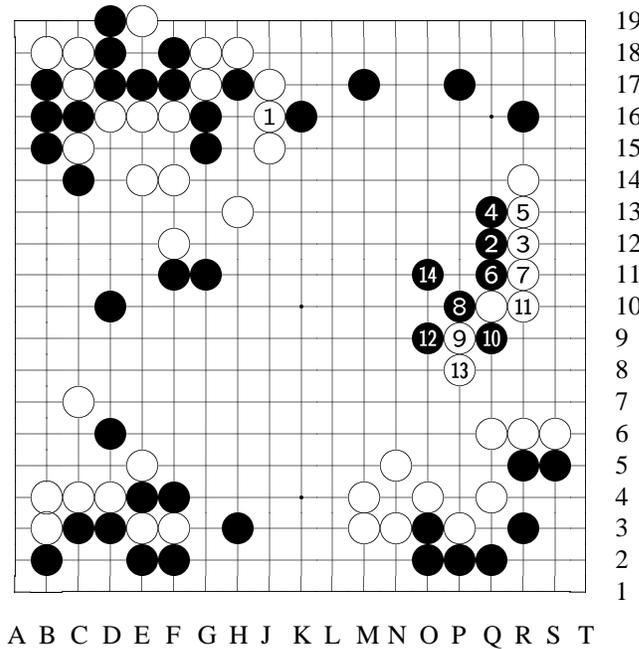
Variation 29 at move 76 in Diagram 29



Variation 29 (continued): 1-19

variation

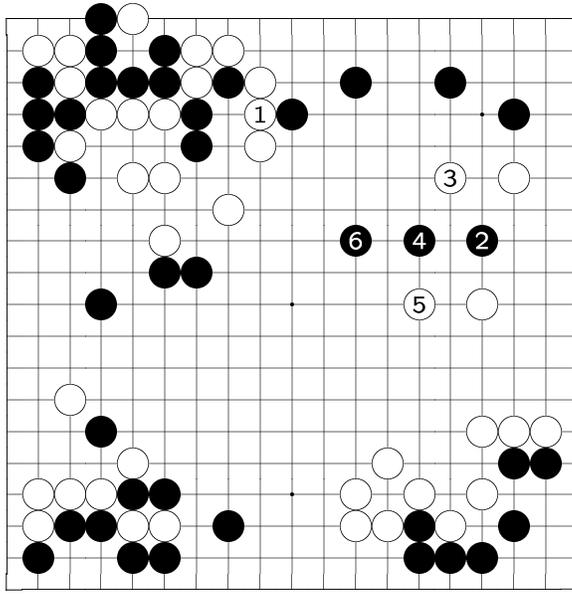
[Suppose B big jumps to here...]
 19:
 To here, although B built up thickness to the left [O16 etc.], but it's almost useless, while W got quite a bit of territory.



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

variation 1 (W #76)

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



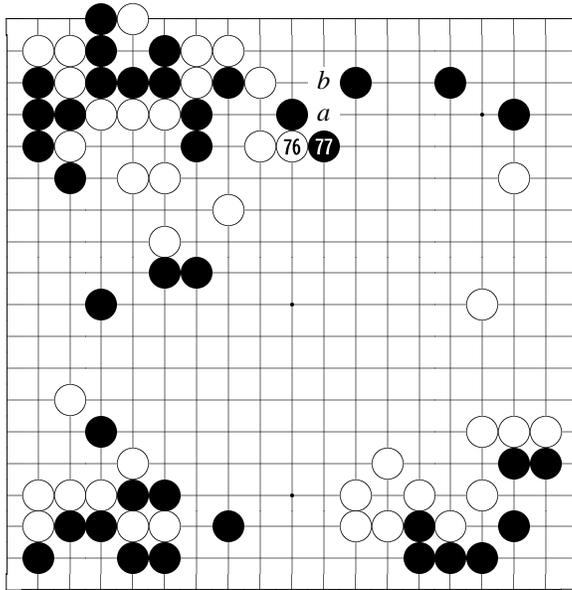
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Variation 31 at
move 76 in Diagram
29: 1-6

variation 2 (W #76)

[Again,
when B peeps...]
2: When B [Q12] in-
vades...
3: If W resists...
6: B jumps out. Play
to this picture, the o-
riginal peep move of
[K16] seems to be
useful as well.
Based on the above
reading, B decided
to peep at [K16].

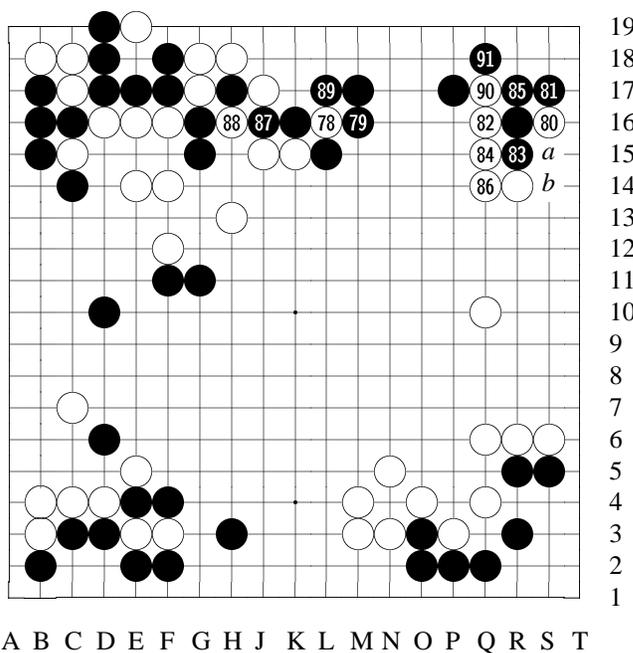


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Diagram 30: 76-77

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

**Diagram 31:** 78-91

78: W #76 [K15] and #78 are tesuji to gain sente.

After the new move of "inward bend" went public, people started to imitate it in their games, and this [new] joseki quickly became popular. At the beginning it was generally believed that this joseki was in favor of B.

79: But as mentioned before, if it's

only in favor of one side, it would not be called a joseki. Indeed, thereafter people playing W started to avoid this joseki, and it could not be used again. A joseki once was so popular, it eventually disappeared [for a while] in the game.

80: After he obtained sente, W #80...

82: ...And #82. These two moves are to strengthen the formation of the two [marked] stones.

Next —

[See the variation of the next B move.]

83: B absolute cannot play the way shown in the variation [at node #82]. B #83 extends to resist.

85: After W #84 [Q15] and B #85, W now has a cutting point [Q14]. Next if B[a]-W[b], B could capture one stone in sente.

Next move (W #86) is the key move to decide the game.

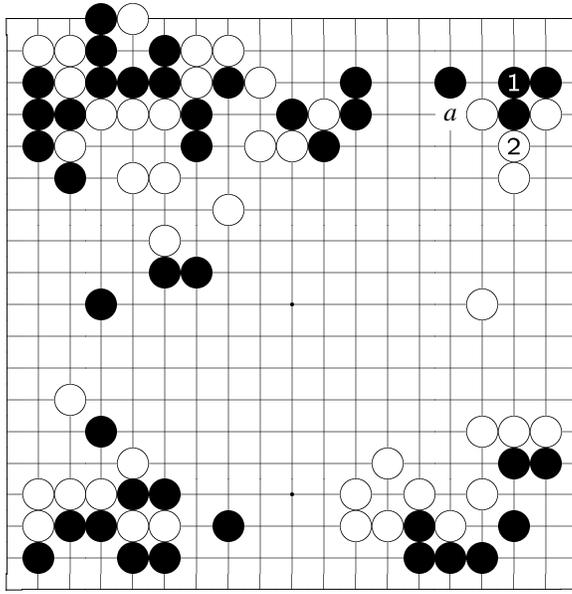
First take a look at some variations.

[The variations show the variations.]

86: But W #86 simply connects. This move is too simple and somewhat tasteless.

89: B #87 [J16] and #89 are trying to gain here in sente [B has [H15] next], then turn to right to capture one stone [S16]. However —

90: W tenuki and pushes through here...

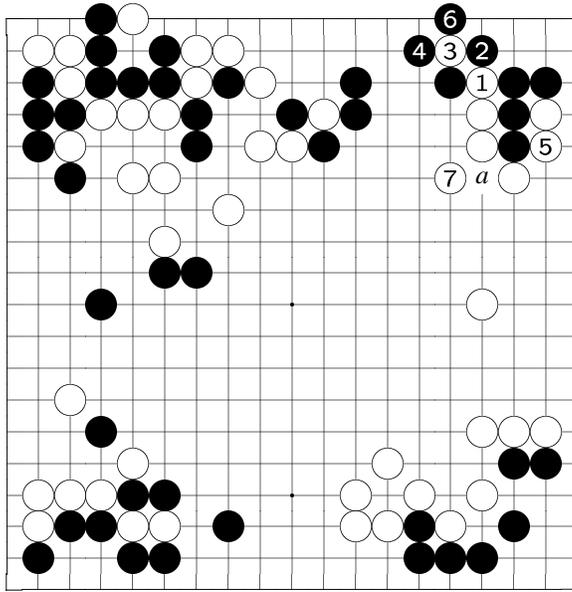


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Variation 32 at
move 83 in Diagram
31: 1-2

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

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



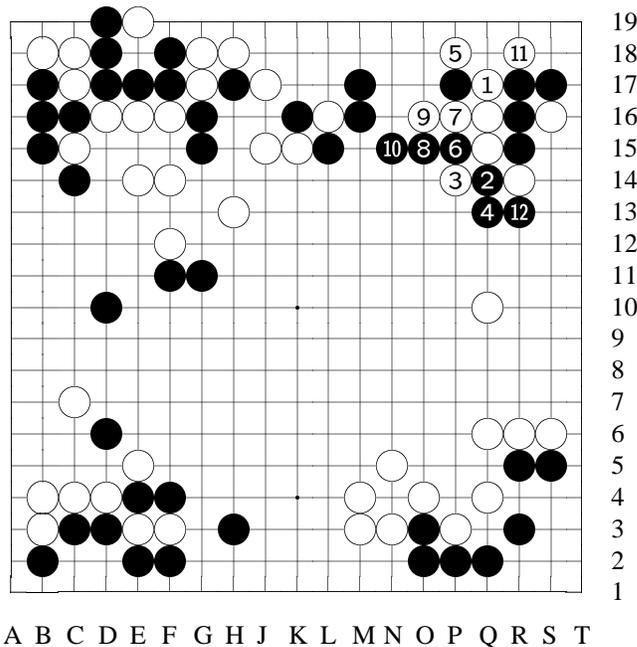
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Variation 33 at
move 86 in Diagram
31: 1-7

variation 1 (W #86)
[When B [R17] con-
nects...]
1: If W pushes
through, the varia-
tion would be comp-
licated and diffi-
cult.
2: If B blocks...
3: W cuts and...
5: [And] [S15]
would save [S16] in
sente.
7: Then W [P14]
a "hanging connec-
tion" is good - bet-

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

ter than a W[a] connection. This variation has a roughly 7-point difference with B [S15] and W [14] exchange.



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

variation 2 (W #86)

[Again, after B [R17] connects...]

1: This time, when W [Q17] pushes through...

2: [Unlike [Q18] in variation 1,] W turns to [Q14] cut...

12: To here, an exchange between W and B.

Although it's hard to say this result is good for W, but here

remains some other variations. Anyway, if W rushes a move [Q17], it would certainly lead a complicated situation.

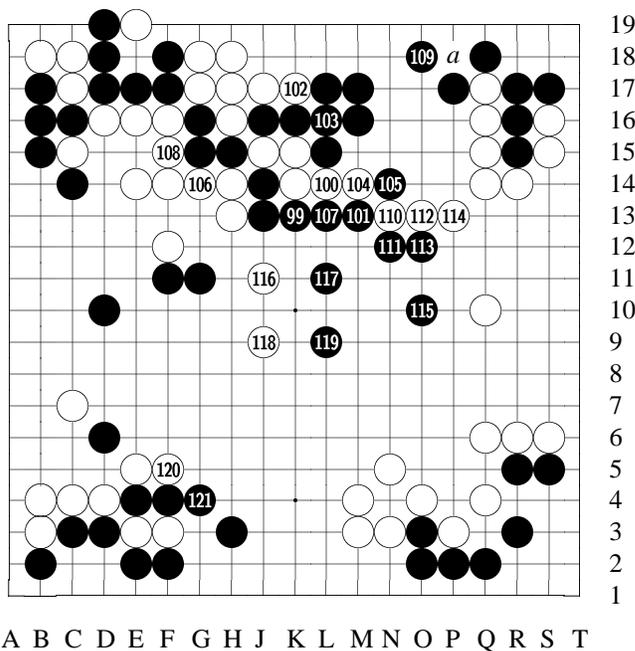


Diagram 33: 99-121

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

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

109: After blocking W in sente, B #109 to defend a move [against W[a] cut].

W played a move [S15; marked] at the right side to save a stone and gained 7

points. By comparison, B built up thickness in the center. Judging from this result, W didn't really gain much.

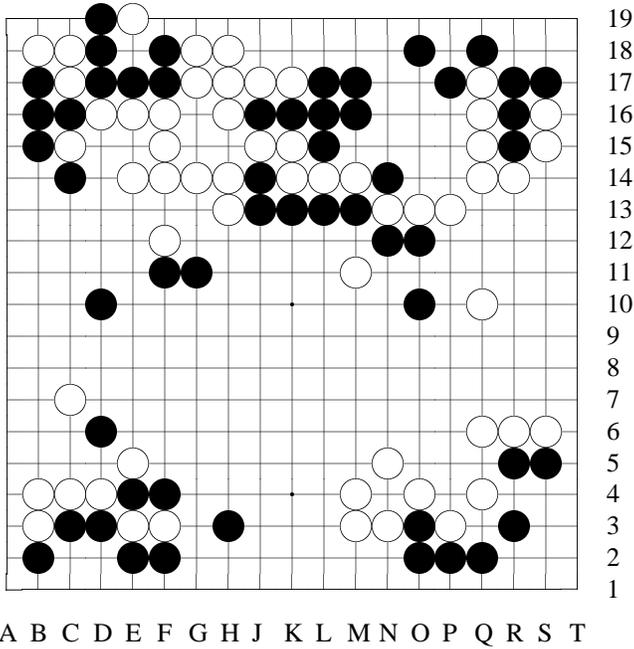
110: Now W has no other choice but to cut and start a fight.

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

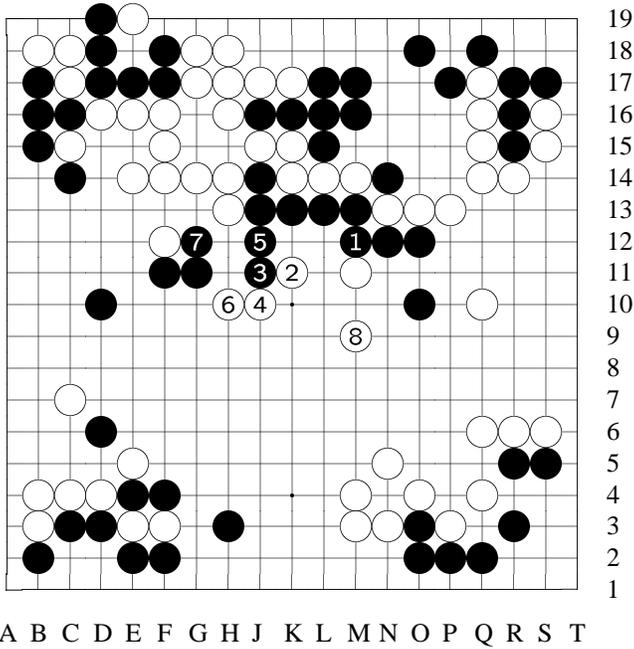
115: Then #115 jumps. This way, not only W moyo to the right is suddenly gone, B more or less could probably gain some territory at the center. To here, B's lead is obvious.

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

[See the variation.]



Variation 35
at move 117 in Dia-
gram 33



Variation 35 (con-
tinued): 1-8

variation
W [M11] to peep
first...
8: This variation is
better for W than ac-
tually played. How-
ever, this much of
difference is too s-
mall to shake up the
overall situation.
Now W only has
a territory at the
right side, and that's
not nearly enough
to compete with B's
four corners. W's
thickness after cap-

turing a stone at lower right [N4] was never fully taken advantage of.

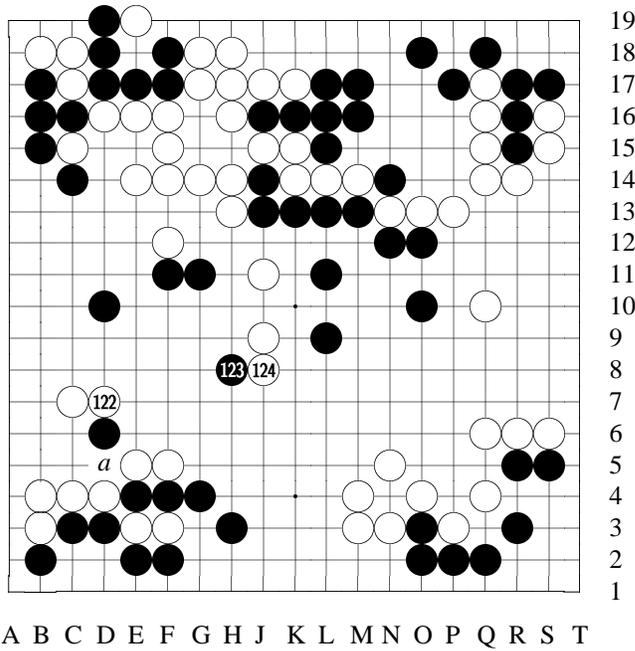


Diagram 34: 122-124

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

fear, because it became tones at the corner still had some aji.

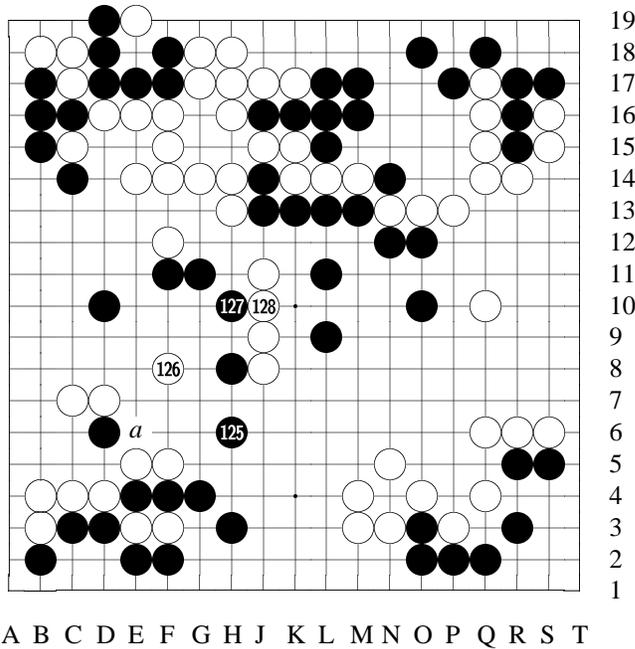


Diagram 35: 125-128

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

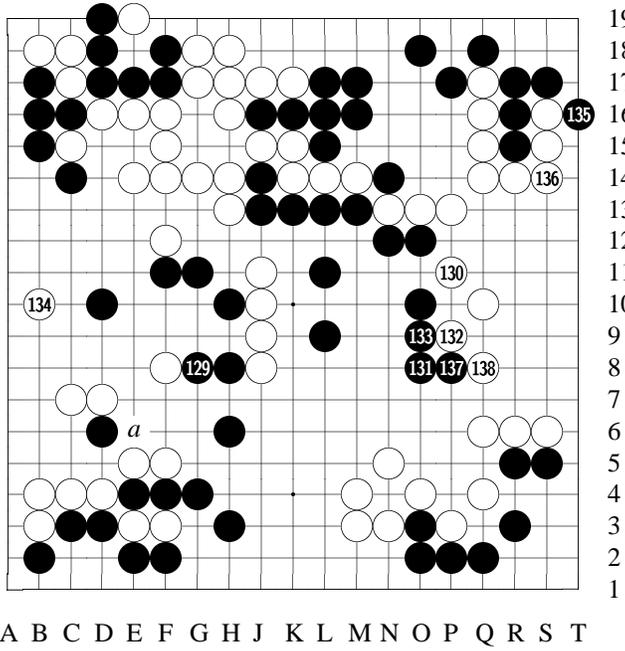


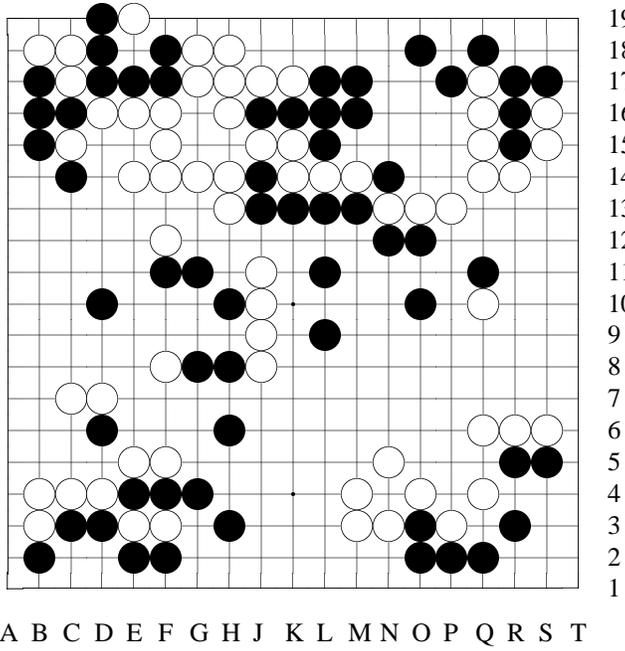
Diagram 36: 129-138

129: But after B #129, B[a] is good again.

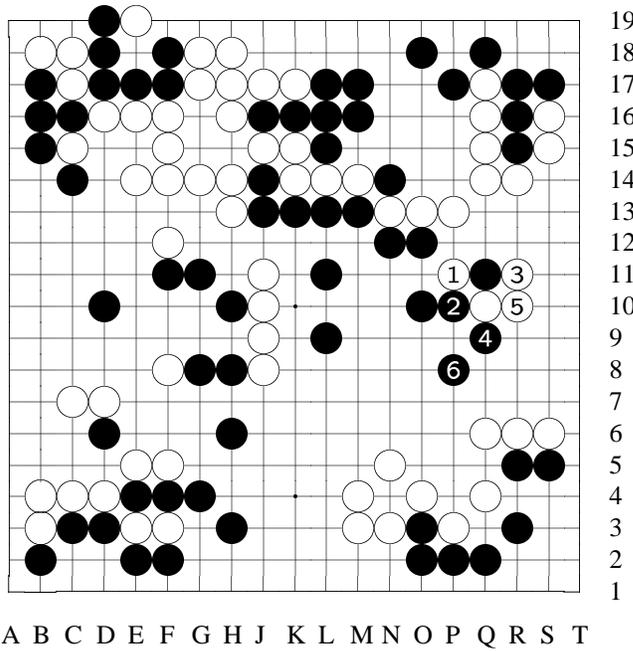
130: W #130 prevents a B tesuji shown below. [See the reference.]

134: *Since this revolutionary joseki appeared 24 years ago [in 1957], professional players have discovered more and more new variations, and the content of this joseki is more and more enriched.*

The great achievement by its founder Go Seigen 9-dan is memorable.



Variation 36
at move 131 in Diagram 36



Variation 36 (continued): 1-6

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

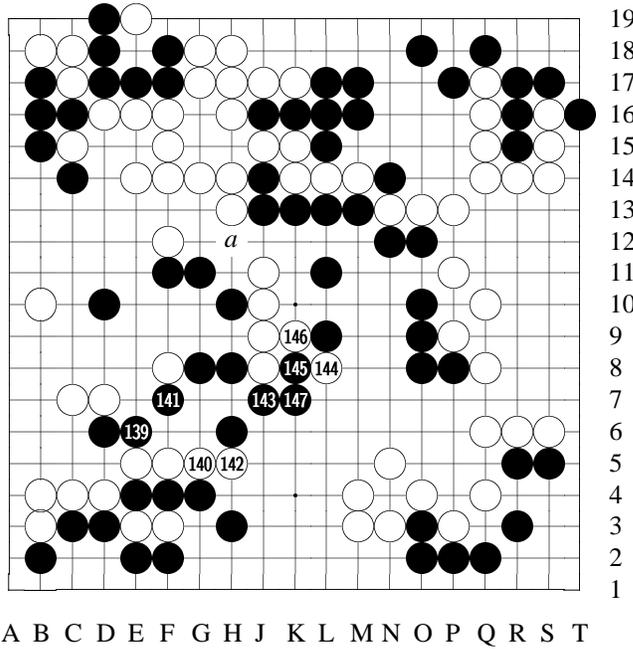


Diagram 37: 139-147

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

but in fact this is already carefully calculated.

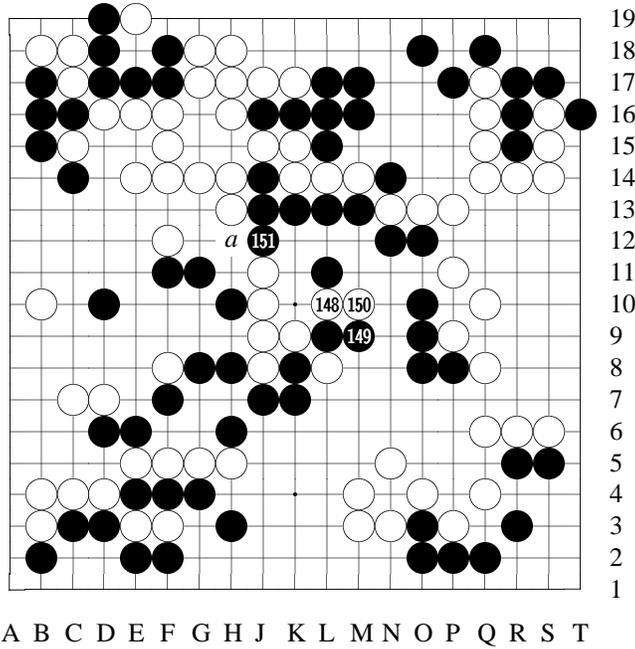


Diagram 38: 148-151

148: Again, if #148 plays at [a] ([H12]) to connect would be safe, but W's hope is gone fast...

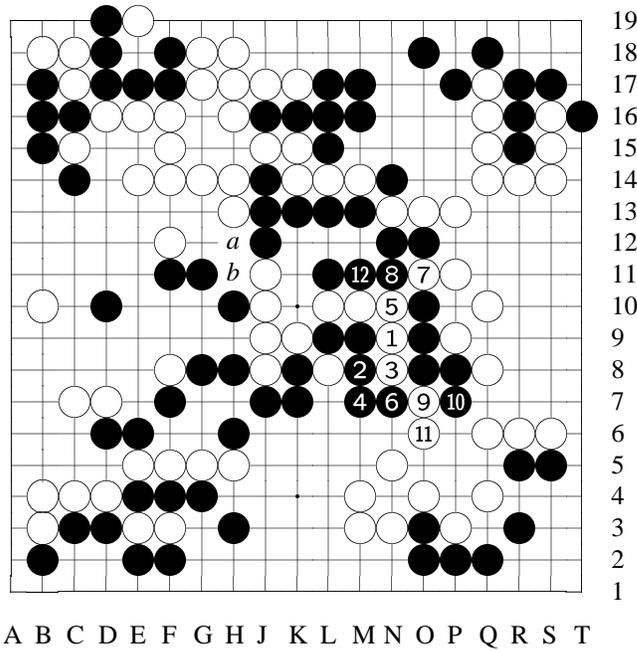
150: When W played #150, he was ready to resign.

151: *B #151, and W's team at middle is completely captured.*

[See the reference.]

151: Total of 151 moves. B wins by resignation.

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



needless to say.

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

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