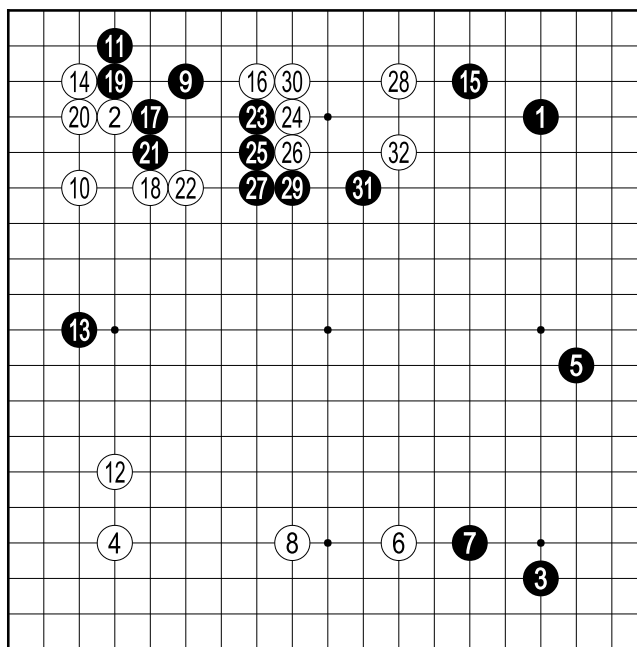


# Note on commented games

by Master Lim



Final of the LG Cup 2001 (1-32): Lee See Dol vs Lee Chang Ho

## Preface

Master Lim is a historic figure in the game of Go in France. He taught Go for more than 30 years and was the first high level player in France. The teaching of Master Lim was always orientated towards intellectual independence, the capacity to develop your own analysis. It is in this spirit, a critical spirit embedded in his way of living, that Master Lim offers his own interpretation of the games of the best players in the world, of which many were played in the quarter-finals of the LG Cup in Paris in November 2000.

The Ligue de Go d'Ile de France, who act with vigour in the development of Go in France, meet with enthusiasm the publication of this work. It will be a precious aid in the understanding of the game, in particular in its global component, from a distance the most difficult and the most abstract.

Frédéric Renaud

*President de la Fédération Française de Go*

It is completely natural that we begin this series of booklets for the use of Go players with Master Lim. We must thank those who have facilitated the publication of this work through their volunteer work, foremost Dohy Hong for the typesetting and Cyrille Deuss for the diagrams.

In this resurrection of "Noir et Blanc", Master Lim displays once again his science and his brand of critical analysis. While the professional players are treated without respect, we, the fans of Master Lim know that his intentions are pure. Here the search for the truth comes before superficial images and social conventions. Also, if the shape of this work and the raw language of the author can surprise the neophyte, there is every advantage to work seriously through the diagrams, to follow the invitation of Master Lim to respond to the debate he starts and to accompany him in the incessant quest for the truth.

A brochure of the Ligue de Go d'Ile de France - November 2001

*President de la Ligue de Go d'Ile-de-France*

## Foreward

This book is an adventure in the domain of the theory of Go. It invites to the debate players of all levels, and notably the established amateurs. It can not then be excluded that despite the elaborate study of the author, that it contains some technical errors or gaps.

Certainly, to take the risk to find new moves is our privilege to ourselves, the amateurs, and the professionals do not dare to take it lightly, because their life depends on the win or loss of their games.

My dear readers, if you find an error in this book, do not hesitate to protest and present the diagrams supporting your opinion.

For those players at kyu level, the author offers the following advice:

1. It is with a sceptical mind that one must understand joseki move by move; one cannot treat them as absolute truths.
2. Develop your sense of global fuseki, it is this which is the most important; tsumego, tesuji and yose are auxiliary elements.
3. Beware of that charismatic spirit which haunts you: Go is a rigorous science.
4. At your level, it is very difficult to study the games of professionals, but you must sense their errors : doubt is the beginning of science.
5. You must always strive to hold an independent mind, never dogmatic, it is this which forms your capacity to judge. Even the best professionals often commit unthinkable errors; the structure of the human conscious is very fragile. The one who is alert to his own errors is intelligent.

## Table of Contents

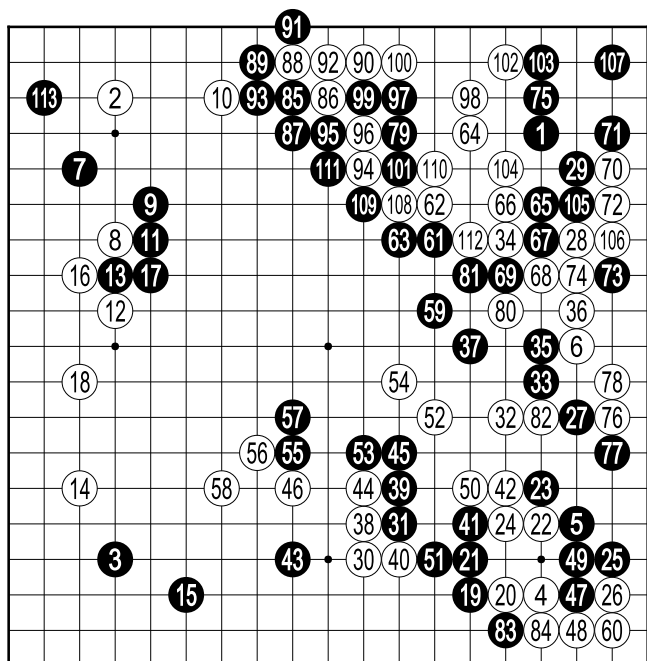
- I. Game: C.Taranu against H.Pietsch
- II. Game: Ma Xia Chun against Lee Chang He
- III. Game: Lee Se-Dol against Rui Nai Wei
- IV. Game: Cho Hun Hyun against O Rissei
- V. Dubious joseki-fuseki
  - 1. Low chinese fuseki favoured by Lee Chang Hong
  - 2. Joseki favoured by Kato the "Killer"
  - 3. The starting point for debate upon a classic joseki
  - 4. An other example of fuseki
  - 5. An other example of joseki

## I. Game: C.Taranu against H.Pietsch

This is a game between Taranu Catalin (4th dan pro. Romanian of the Nihon Ki-In) and Hans Pietsch (4th dan pro. German of the Nihon Ki-In), which was broadcast by the NHK and published in Go-Weekly on 17/01/2000.

White: Catalin Taranu  
Black: Hans Pietsch  
Main Time 1h, byoyomi: 30s/stone.

Black ought to have continued the joseki 27->47. Next, 27, 28 ->49. 30 is premature (30->49). One has the impression that the two players play without direction. 64 is premature: 64->104. If Black had played 65 at 66, the game would be over. 73 is negative. Finally, Black won. It is not a good game: coherent, but aleatory.



Actual Game (1-113)

\* \* \*

Honinbo Jowa said: "The essential technical skill in Go is to know to judge the knob of a game in the thirty or fifty opening moves of the game". If we play badly in the beginning, then there will be nothing good to follow. According to Master Go Seigen, the young Shuei, 19th Honinbo, conceived of ten thousand fuseki to employ against the 18th Honinbo Shuho. Inspired by Shuei, Master Go Seigen conceived hundreds of fuseki, and now once more, he works with energy (A way of play for the 21st Century).

It's a real shame, it is not uncommon these days to find bad moves played by professionals even in the first twenty moves of their game. Utaro Hashimoto (old 9th dan, rival of Go Seigen) said "he who plays a single good game in the whole of his life is one of the best professionals". He recalled "One day in the winter of 1944, when the war was in the Pacific had turned bad for Japan, somewhere in Tokyo, in a cold room without coal, without sponsor, I played a game with Go Seigen, and I won with White by a point without counting the komi. IN this game, there was no bad move neither by White nor by Black, so there was nothing to criticise. For all the rest, all my other games are so bad that they disgust me to the point of nausea. Ah, what shame!". What is then the philosophy of Go? It's to learn to be ashamed of yourself. That is to say, at the level of confuciusism, a rigorous sense of self criticism to recognize errors.

\* \* \*

At the start of this game, White made grave errors. But, Black has not taken them into account, he has not punished them. The author will demonstrate in a cartesian manner that Black can win by fifteen points without taking any risk.

**Fig. 1:** In casting an eye over the opening up to move 18, the author detected a bad sign for White, and an idea came to him in a flash, because Black has built the wall 7-17 in sente, and the shape 8-18 is thin (usui). Furthermore, move 6 is questionable. First of all, setting Fig. 1 to one side, we should more closely examine this move.

**Dia. 1:** The origin of 6 in Fig. 1. White: Cristian Pop, Black: Catalin Taranu, Fujitsu 1997. 9 is a funny move (c.f. Dia. 2).

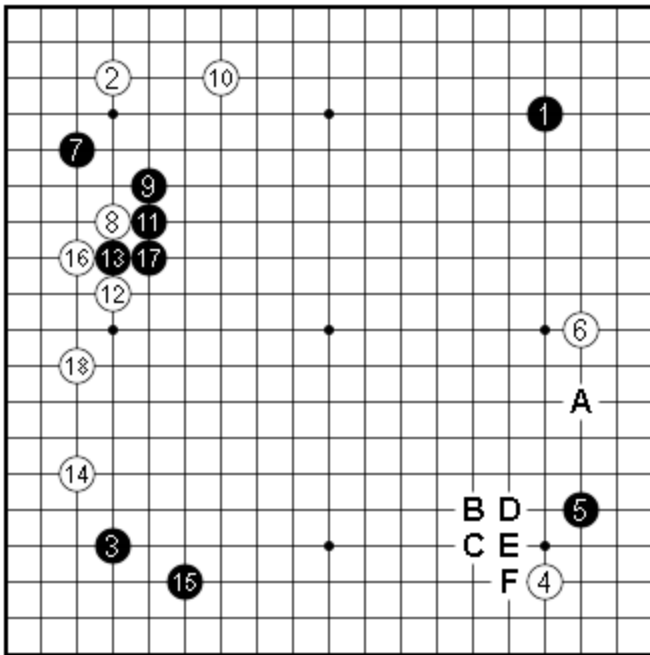
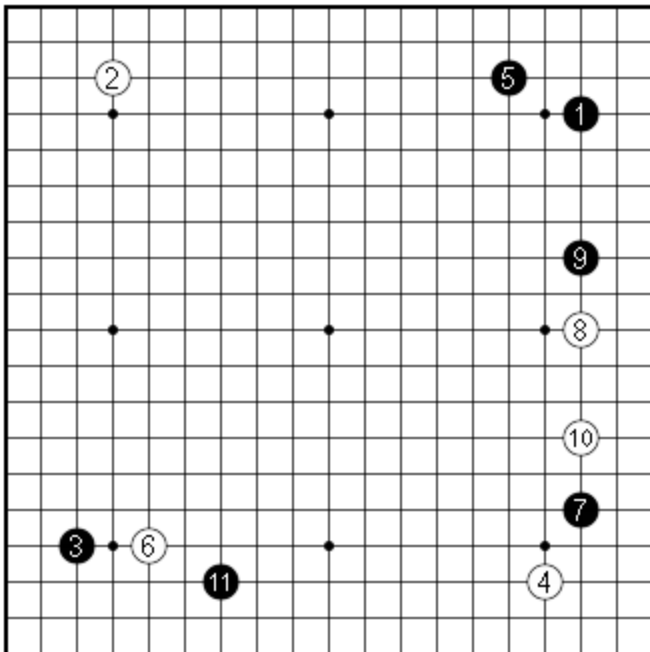
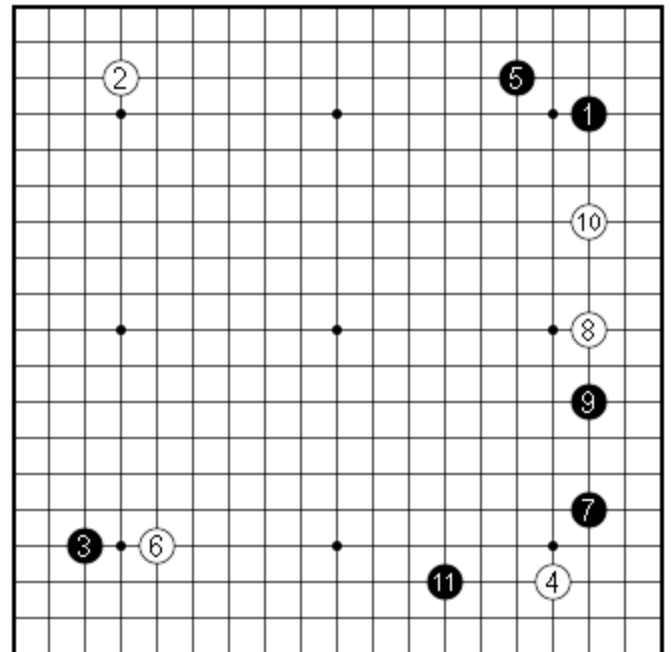


Fig.1 (1-18)

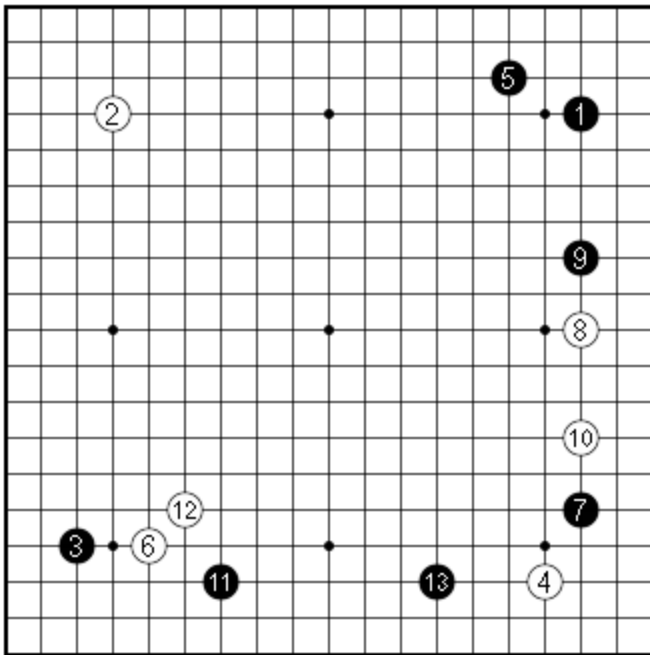
**Dia. 2:** In playing 9, Black should push White against the black shimari. Next, he must play 11 as a pincer.



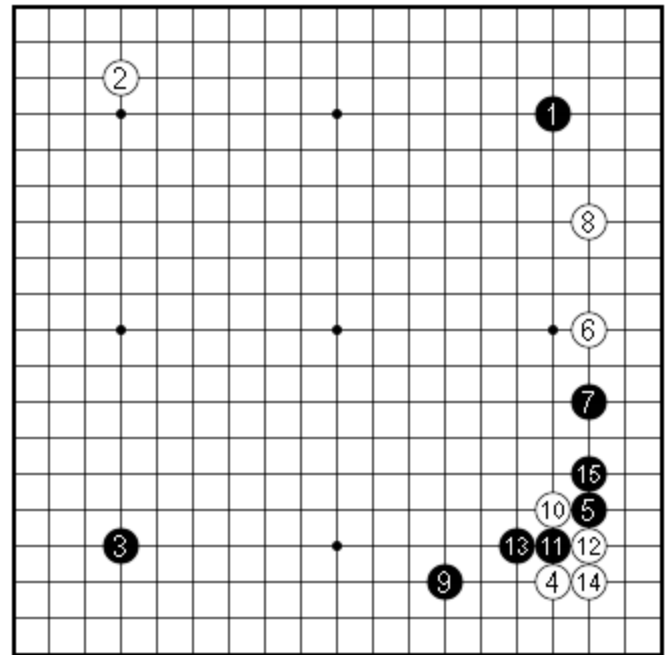
Dia. 1



Dia. 2



Dia. 3

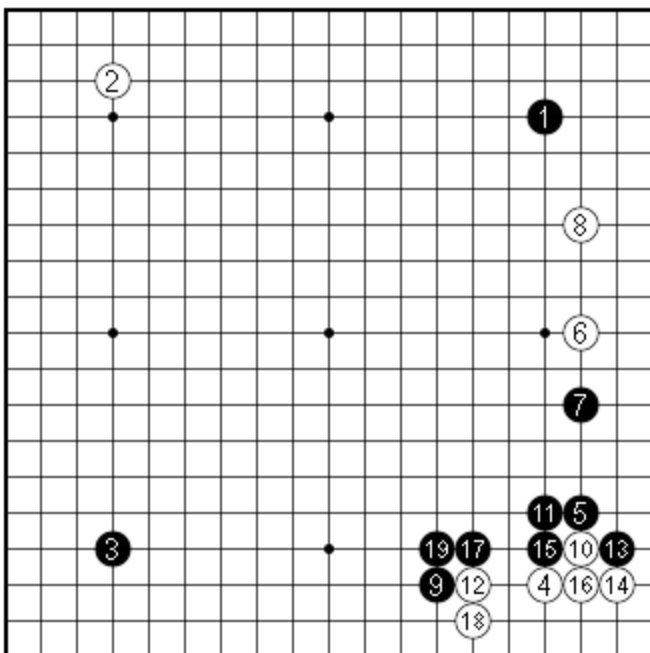


Dia. 4

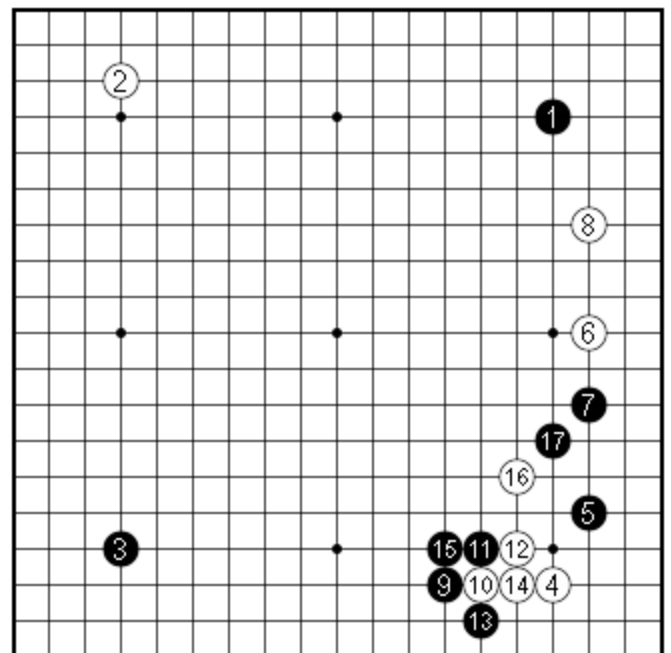
**Dia. 3:** And another game: White: Guo Juan, Black: Catalin Taranu, Fujitsu Feb. 1988. Guo said "I played 8 to make the follow up easy" - European Go Journal. This is very debatable. Returning to Fig. 1, we must examine several variations after Dia. 2.

**Dia. 4:** If Black makes tsuke at 10, we envisage play up to 15. Owing to the presence of 7, there is no question of shicho. There are other variations: Dia. 5,6,7,8,9.

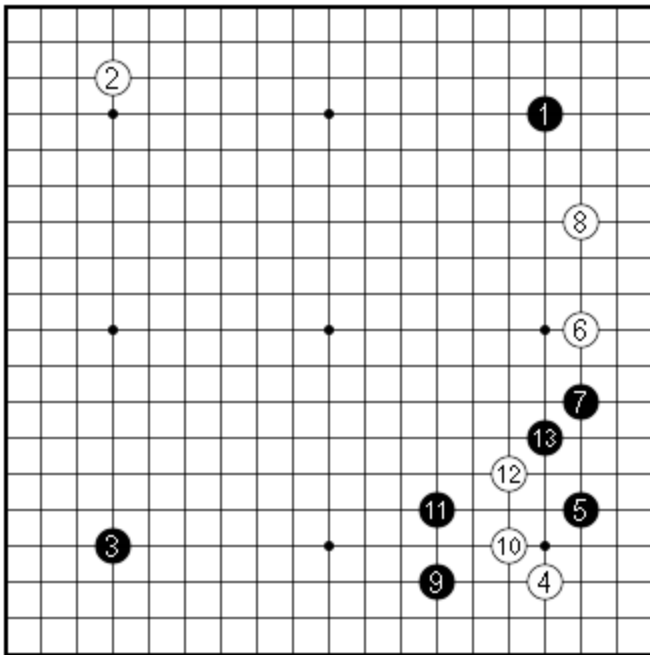
**Dia. 5-9:** The diagrams 5-9 are unfavourable for White. The author cannot find a good perspective for White.



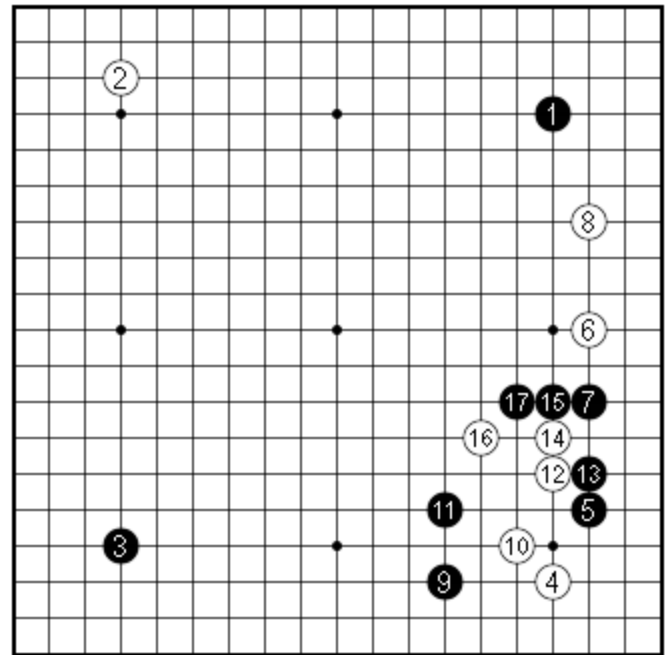
Dia. 5



Dia. 6



Dia. 7



Dia. 8

**Dia. 10:** if Black plays 7 at the other side, it is another game.

After 10, there is a question of the shicho. In this game, 2 is a shicho breaker (black 11 at A, white B, black C, white D, black E). This diagram is slightly favourable for White. In contrast, if the shicho doesn't work, it is catastrophic for Black. But, later, according to the play, if Black finds a favourable solution to the shicho for himself, he will not hesitate to play 7 in Dia. 10.

For the moment, the provisional conclusion of move 6 (Fig. 1) according to the author, is that it is a slow move or perhaps obscure. The second important point in the game is that characteristic of "Tasuki" fuseki (literally: two cords which cut the jacket diagonally from the shoulders to the knee, a fighting shape). With Tasuki, in the opponent's corner, it is better not to play a large joseki, because the latter brings two sources of anguish: ko and shicho. In the real game, White allowed Black to create a wall in sente; it is the first error of White. The second is to have neglected to check diagrams 4 to 10, and notably diagram 10. Where should White play 6? The author advises to play 6 at A in Fig. 1 to invite Black into a real fight. In this case, Black should not play 7 at B (Dia. 11,12), nor at C (Dia. 13). Dia. 11: After 12, for White, A and B are miai. One must examine the follow up to this diagram. For Black, there is nothing good. For example, the author shows a futile try for Black (Dia. 12). Dia. 12: The more Black continues in this sequence, the worse it gets. The overconcentrated black shape is ridiculous. Dia. 13: This position is quite nice for White. 6 is well placed. There are other choices for Black. If Black plays 7 at D in Fig. 1, White 8 at C. If Black 7 at E, White F (Dia. 14). Dia. 14: We envisage play up to 26. If Black 21 at 22, White A. The author advises Black to follow the sequence in Dia. 15. Dia. 15: This diagram is satisfactory for both. This series of a dozen diagrams is a study, a preparation, indispensable to predict the key issue of the game with any theoretical conviction. Go is a cartesian science. Even if we make errors on certain details, the moral basis of reasoning is undeniable. After Dia. 1 below, the global context begins. The 15 preceeding diagrams served as local preparation. Fig. 1: The sequence 9-11 is already a breaker for the shicho which can arise from the south east corner. In playing 10-18, White seems happy, because he has played on the 2 sides at the same time, but this is an illusion. According to the author, White ought to play 10 elsewhere (Dia. 1). White, having finished in sente in the north-west corner, should take the initiative in the east, because this region will be the first front while the north-east corner is a secondary front. Who will play first in the east side? It is very urgent, more urgent than we think. Dia. 1: We imagine the sequence up to 22. The movement of the white stones is very harmonius. Black can play 19 at A. Fig. 2: After 19, White can not win. For White, to follow the sequence in Dia. 1 is already too late (Dia. 2). Dia. 2: Arriving at this stage (35), the defeat of White is seen clearly. But, beware, White launches a desperate kamikaze attack (Dia. 3). Dia. 3: It is the last throw before death. It is an extremely brutal savagery. If we play 22 at A, what happens? (Dia. 4, Dia. 5). Dia. 4: Excessive loss for White. Dia. 5: It's worse than the preceeding diagram. If White is a strong player, upon seeing 23, he expects Black to play 25 after White 24, and he will try to counter the strategy of Black (Dia. 6).

Dia. 6: For example, White braves an invasion at sansan (24). 30 and 32 are forced, since one of the two white groups (6-20-28-30 or 4-22-26) will be in danger. White still looks for a chance to counter, but the winds do not turn favourably for him. Suppose that, despite the humiliation, White must play 24. The move 25 of Fig. 2 seems slow and too prudent, but in reality, it has three objectives: to construct an indestructible fortress, to make an extension at B and eventually invade at 27. White is obliged to play on the north side of the board, not close to 25: either 26, or C. Dia. 7 is unthinkable. Dia. 7: White is obligated to play 3-5 to avoid the blockade. The black wall works well in silence, and menaces White. If White plays 3 at A, Black refutes with B (Dia. 8). Dia. 8: If White 9 at A, Black 10 at 10; nothing is good for White. Fig. 2: White can not go beyond 26, but Black can come in to 39; it is very annoying for White. The two black moves 27 and 29 are they not reckless? White should destroy the intrusion (Dia. 9). Dia. 9: 31 is necessary to weaken White. After 33, White has two ways to attacker: A (Dia. 10) and B (Dia. 12). Dia. 10: All the moves up to 11 are forced. After 14, if White plays at A then what will happen? (Dia. 11) Dia. 11: For White, it is worse than the preceding diagram. Dia. 12: After 4, to attack, White has nothing but 5. If 5 at A, Black 6 at B. Conclusion: White can not kill the invasion; he must accept the pain and wait for revenge: 32. Fig. 2: White should not play 34 at D. The author will demonstrate the impossibility of killing the black group after 34 at D (Dia. 13-15). Dia. 13: In this diagram, it is no longer a question of killing Black. Playing 5 at 7 is more lively, but - (Dia. 14). Dia. 14: 8 is tesuji. After 12, White has two choices: 13 or 16. if White plays at 13, for Black things are easy. If White plays at 16, that will be a fight (Dia. 15). Dia. 15: After 20 and 22, there are some variations, but none which work for White. Verify for yourself. Fig. 2: If White does not answer 35, that allows a perfect shibori for White (Dia. 16). 38 is forced. 40 is basically forced; else Black plays at E. White can not play at E. If he plays this, Black plays tsukekoshi at C; the shicho does not work for White. In this game, no shicho works for White. The black wall 7-9-11-13-17 (Fig. 1) is a catastrophe for White. Before returning to the game, let us make a summary of what we have studied. Dia. Extra: It is the opinion of the author: 6->A, 7->B, 8->16, 10->C, 12->D, 18->E. After 19, White has little choice globally. Notably, when playing 23, there are some global variations: a san-san in the north-east corner, or one in the south-west (less probable). The others are unthinkable. Even though we've played under 25 moves, the variations are very limited. The author has thus tried to confirm the defeat of White in a cartesian manner. Fig. 3: What is the global situation? The white territory in the south-east corner is well defined, about 35 points. The black territory in the north-east is evaluated at 45-50 points. After 45, the black territory in the south-west corner equals 20 points. The white territory on the west of the board comes to a little more than 15 points after 46. If White takes the initiative in the north of the board, this will make 20 points. For the moment, it is quite fragile. Everywhere, the black groups are robust. Moreover, it is Black to play. The author "scents" that Black is ahead by a 15 points. 41 is the biggest point. If White plays 44 at A, what to do? (Dia. 17). Dia. 17: It is a undesirable gote sequence for White. After having played 6-8, White plays 10. After 45, 46 is the biggest; in playing that White threatens the black wall. 47 is forced. If Black omits this move, White will play it; the difference is enormous. In place of playing 46, if White plays 47, what will happen? (Dia. 18). Dia. 18: After 2, White must play 3; he can not play at A. Then, Black plays 4. After the consolidation, Black will look for a chance to play at B. It is urgent for White to play 50. To answer at 52 is pathetic and miserable. To help the isolated black stone, it is better to attack 50 from behind. White resists. 53 forces 54. At this stage, for Black, there is only one marvellous move. Go is a dream. Between dreams and reality, there is an unbridgable chasm. Nevertheless, it is better to dream: 55. The center is a miniature map of the Pacific Ocean. The author remembers the naval combats, - at the Coral Sea, Midway, Solomon, Guam, Saipan -, for White the only thing is to penetrate the gaps. Where? Just 56. Fig. 4: Black should not play 57 at 64. 58-60 is shobute (alea jacta est, a risky move). Be careful Black! If he makes mistakes, the situation can be reversed. The sequence up to 72 is fine; the other variations aggravate the loss of White (Dia. 19-24). White looks for another chance. [\*ATTENTION\*] Dia. 19: 14 is forced. No alternative. The two black stones 4 and 10 cannot be taken, no shicho, no geta. Dia. 20: 18 is forced. White can not play 19 at 20. In this move sequence, there is no choice. Dia. 21: This sequence is less brutal than the two before. But the capture of two white stones after 24 is too big. Dia. 22,23: The move 1 is also possible. it would be better to play 16 at 17 (Dia. 24). Dia. 24: It is not worth playing 25-27; Black can only play 33 (All this is superfluous for established players, but it has educational value for weaker players, so the author continues). Fig. 4: For White, there is only one possible chance for victory: 81. If he plays it, because of the meanace of White A, the advantage of Black is considerably diminished. But not right now (Dia. 25). Dia. 25: There is no trouble here. Looking with a coveting eye the black territory is equivalent to 50 points, White plays 80. It is the moment for Black to play 81. White seeks compensation in playing 82. Black, leaving it, moves to the north-west corner. Fig. 5: If White plays 4 at 5, Black 5 at 7. 10 is

necessary. Black has to right to play 17 at 18, because of the warikomi at A. 21-23 equals 10 points in gote. If White plays 23, in place of 20, is the advantage of Black diminished? The move doesn't change much (Fig.5b, Fig.6b). Why continue the game? To know by how many points Black wins. The author admits that he is unskilled in yose. The readers should verify by themselves. Fig. 6: Black leads by 20 points. Fig. 5b and Fig. 6b: Black leads by 19 points.

\* \* \*

## Postface (diary)

While I looked at the sequence of 1-18 in figure 1, an idea suddenly came to me, until move 27: "Black is ahead by 15 points, the equivalent of a corner shimari." Without a serious preliminary study of what is happening on the east of the board after move 6 (Dia. 1-10, which the author hopes contain no errors), this intuition would not have appeared. Since that time, I have been obsessed by the need to verify my analysis, thus I am afraid of lacking impartiality and of having preferred Black. I've tried to do my best to neutralize this involuntary favouritism. During more than 45 days, I conceived in excess of 200 diagrams of which I removed the majority.

I imagine the case of Newton, since he watched "the apple fall" and he doubted something, he worked on the subject for a long time, energetically, never letting go of his intuition, in the spirit of a "pit bull". The author wishes to find "the diary" of Newton.

The same with Madame Curie; in observing the light of radium in the shadows, she decided to find the source of the light. Is this not then an obsession or better a stubbornness of two scientists?

In answering a question posed by a journalist regarding sound and fury, William Faulkner said: "To write energetically about human folly until the end, it is my obsession".

An old german chemist succeeded to invent a medicine against syphilis called "606". For the 606th experiment, he again came.

For my part, during more than a month and a half, I experienced this sentiment. Stubbornness, is it not the backbone of human enterprise? without any doubt, Go is a science, moreover it gives us a moral lesson on what hard science does not bring us:

\* \* \*

\* \* \*

Secondly, we are morons, Ewan-Ken-Ken

\* \* \*

Is Go useful? Manifestly, the theory of gravitation and the discovery of radium were useful for humanity. Go is a block of wood and pebbles. Confucius said "The wise man (junzi) should not play WEichi. He should work for the betterment of humanity. If a sweet little thing (xiao ren) plays Go, she will not have the time to do pointless things". The author dares to say that Go is a cultural parasite. Often he is known for his inane sentiment. He lost his will to continue the study of Go at this level after one and half months. Go is a vain passion. At the end of the day, it may be the same with life.

=====

## Notes on this Translation

This is just an academic exercise by myself. There were some mistakes in Master Lim's text which I corrected, but it would not surprise me if these are outweighed by the ones I introduced myself. If you want a better version of this work but you can not read the original, then simply update the github repository that this work came from. Nothing stops you except a lazy and unscientific nature.