

Sydney Go Journal

Issue Date - November 2006

31st Meijin to be settled in November

Takao Shinji won the 4th game to take the Meijin title by half a point. At 364 moves this is the longest finals game in Japanese Go history. Facing kadoban (sudden death) Cho fought back in the 5th Game to win by resignation. The title and US\$200,000 will now be settled in November.

A brief background of the players....



Takao Shinji was born on 26th October 1976 in Chiba City, Chiba Pref. Japan. He has risen quickly through the ranks going from 1p in 1991 to 9p in 2005 (an automatic promotion for winning the Honinbo title) under the guidance of Fujisawa Shuko sensei (9p).

In July 2003 he reached 500 wins having played only 660 games – a 75.8% win rate. In January 2006 he became the youngest ever to reach 600 wins and only the 40th player ever to achieve the goal.



Cho U was born on the 20th January 1980 in Taipei, Taiwan. He moved to Japan in 1990 as a pupil of Rin Kaiho. He was Insei in 1990, progressing to 9p in 2003; in doing so he set a record for the fastest promotion to 9-dan - 9 years three months.

During his career he has set many records, at 21 he was the youngest major title challenger ever for Honinbo in 2001; he held the Japanese record for most wins in a year (70) in 2002, and the longest winning streak in the Oteai: 37 games. This last achievement broke the record set by Cho Chikun's back in 1973).

[Contents](#)

31 st Meijin – Game 4	3
31 st Meijin – Game 5	8
Pro game - Ted Ning vs Sun Yiguo	10
Yose	11
Australian Go Championship report	20
A.G.C. game - Sam Nakagawa vs Larry Wen.....	21
Yose Answers	36
Chinese Go Terms (part 2).....	38

The Sydney Go Club

Meets Friday nights at :-

At Philas House
17 Brisbane St
Surry Hills

From 5.00pm

Entrance fee - \$3 per head includes tea and coffee.

For further information from Robert ravadas@yahoo.com

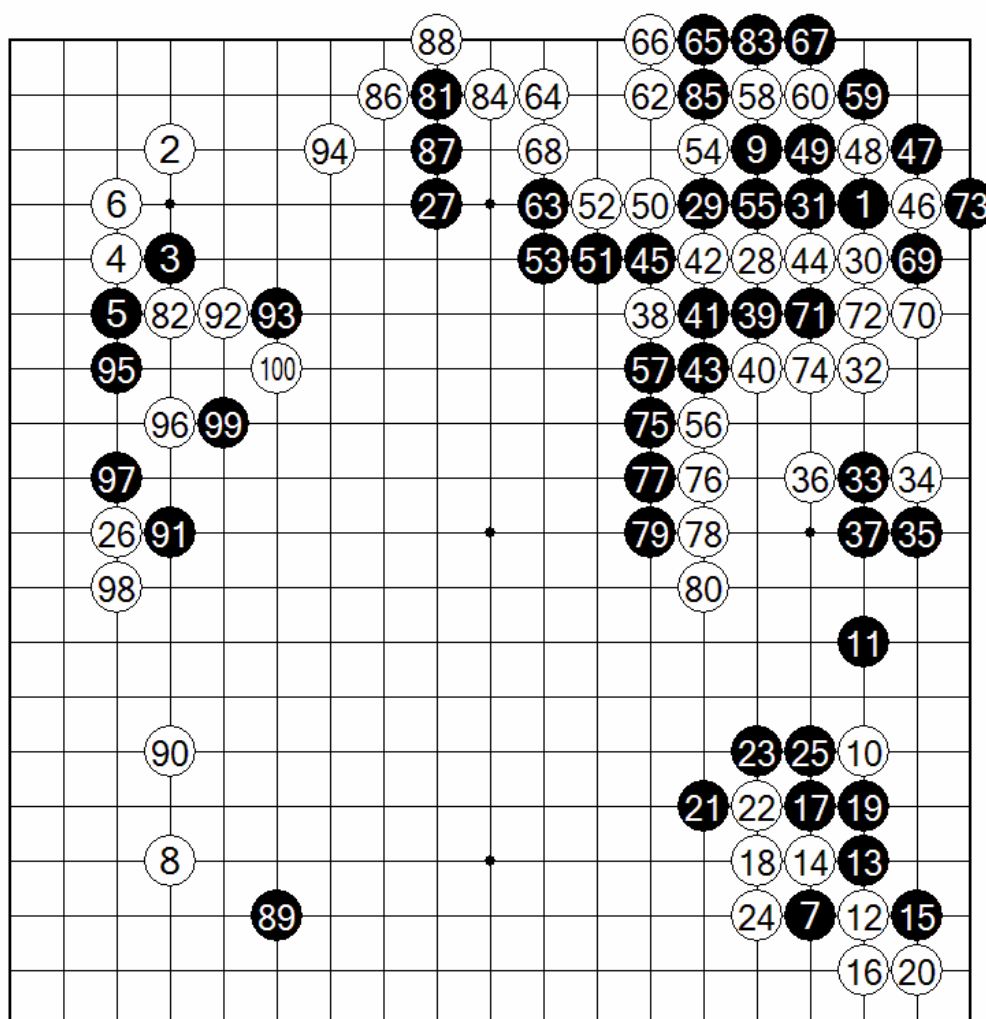
**SPECIAL THANKS TO TONY AND PAM OXENHAM FOR THEIR HELP WITH
QUALITY ASSURANCE**

31st Meijin Sen – Game 4

Black – Cho U 9p vs White – Takao Shinji 9p
 Played on the 11th and 12th October 2006

Komi 6.5 points; White wins by half a point.

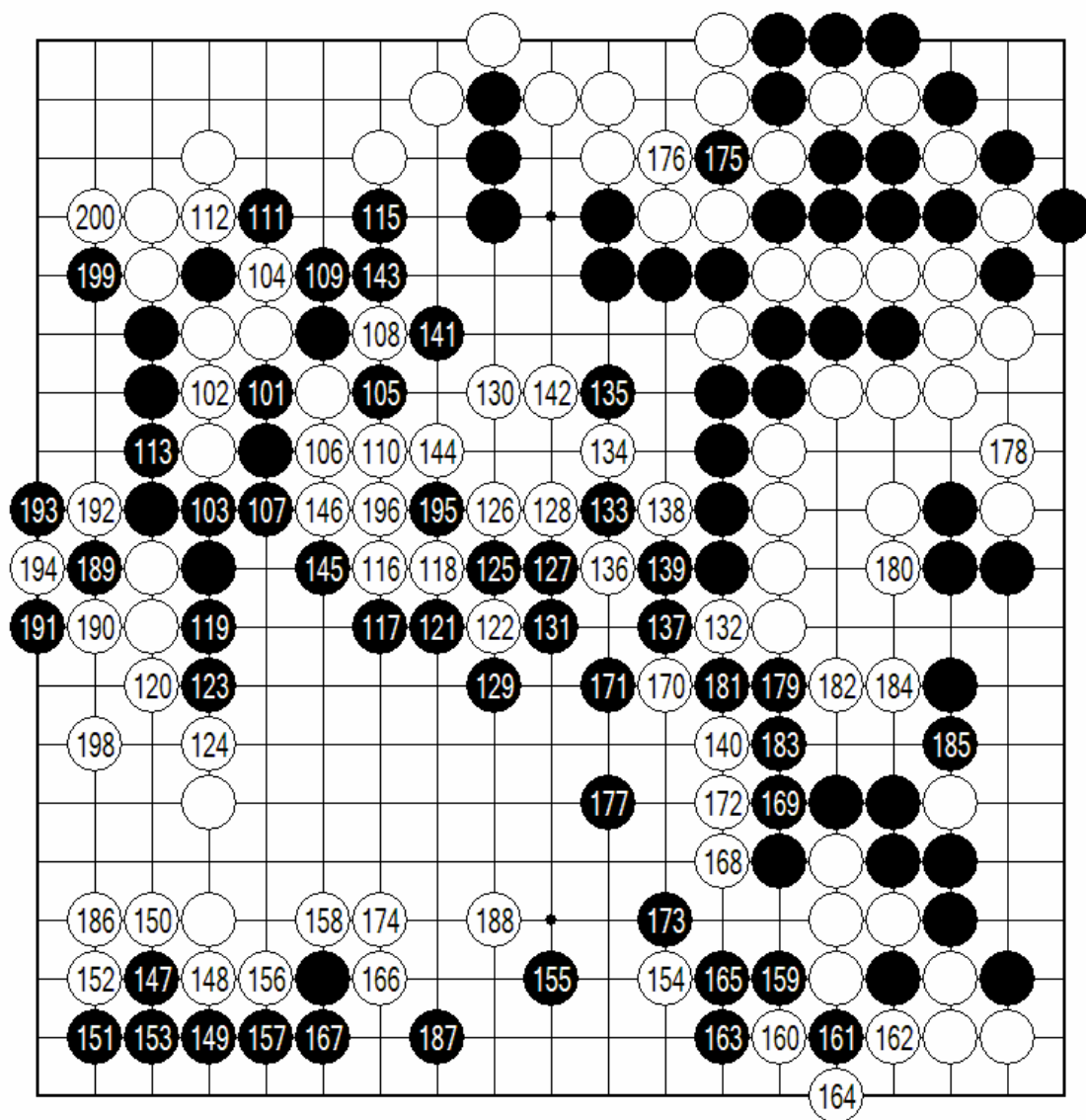
Figure 1 – Moves 1 to 100



61 = 48

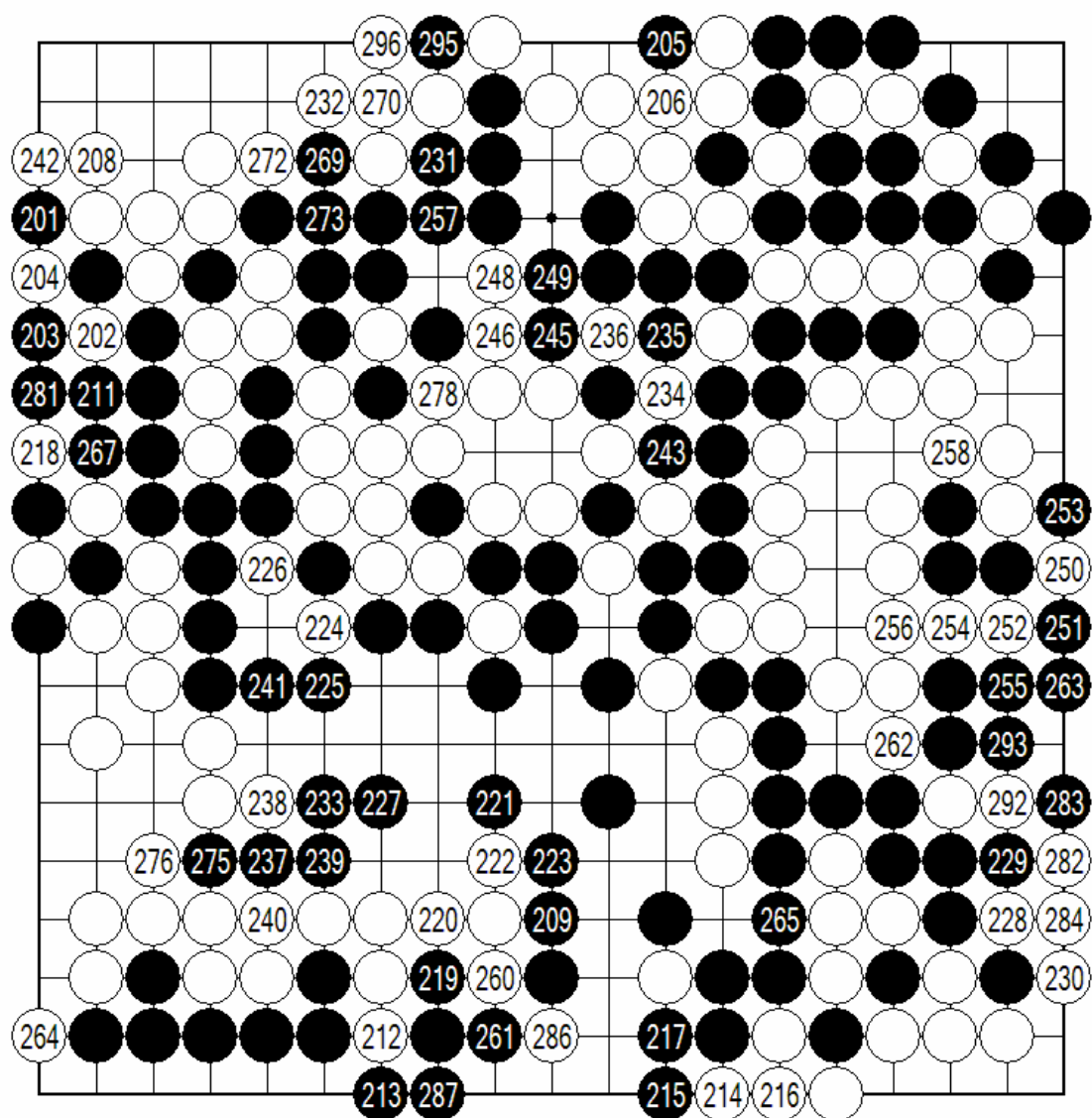
Note: There are a lot of kos played in this game and the printing software I am using does not always record the position correctly. I have included a full print of the entire game at the end to avoid such problems.

Moves 101 to 200.



61 = 48 114 = 3 197 = 189

Moves 201 to 300

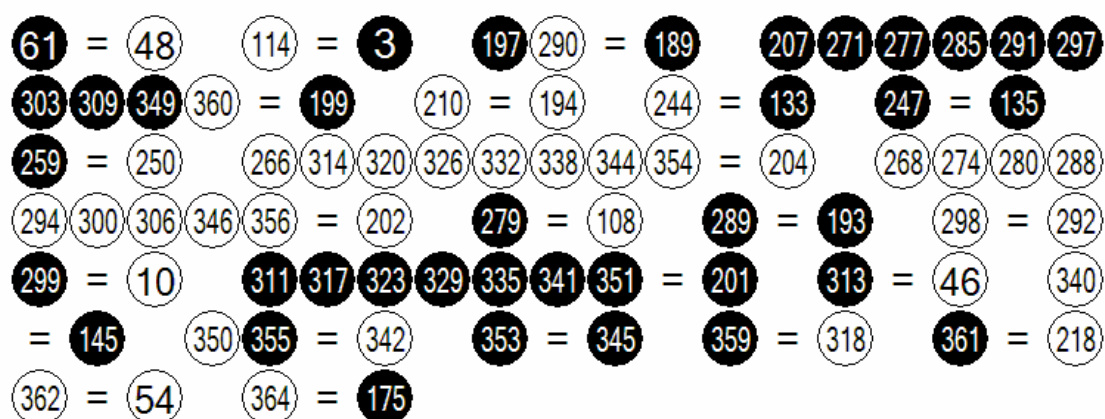
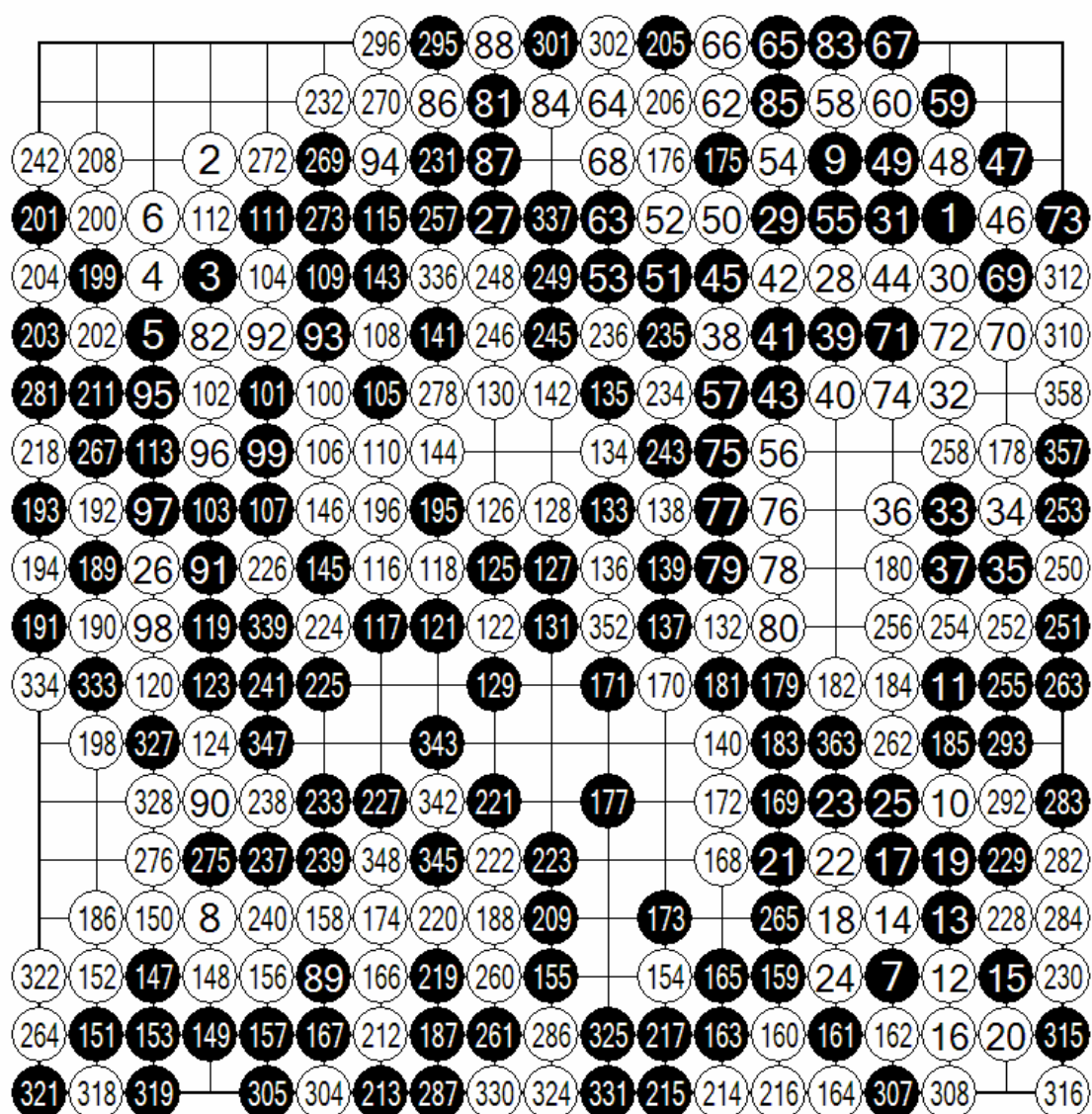


61 = 48 114 = 3 197 290 = 189 207 271 277 285 291 297
 = 199 210 = 194 244 = 133 247 = 135 259 = 250
 266 = 204 268 274 280 288 294 300 = 202 279 = 108 289 =
 193 298 = 292 299 = 10

© Copyright 2006 – David Mitchell

November 2006

The complete game – moves 1 to 364

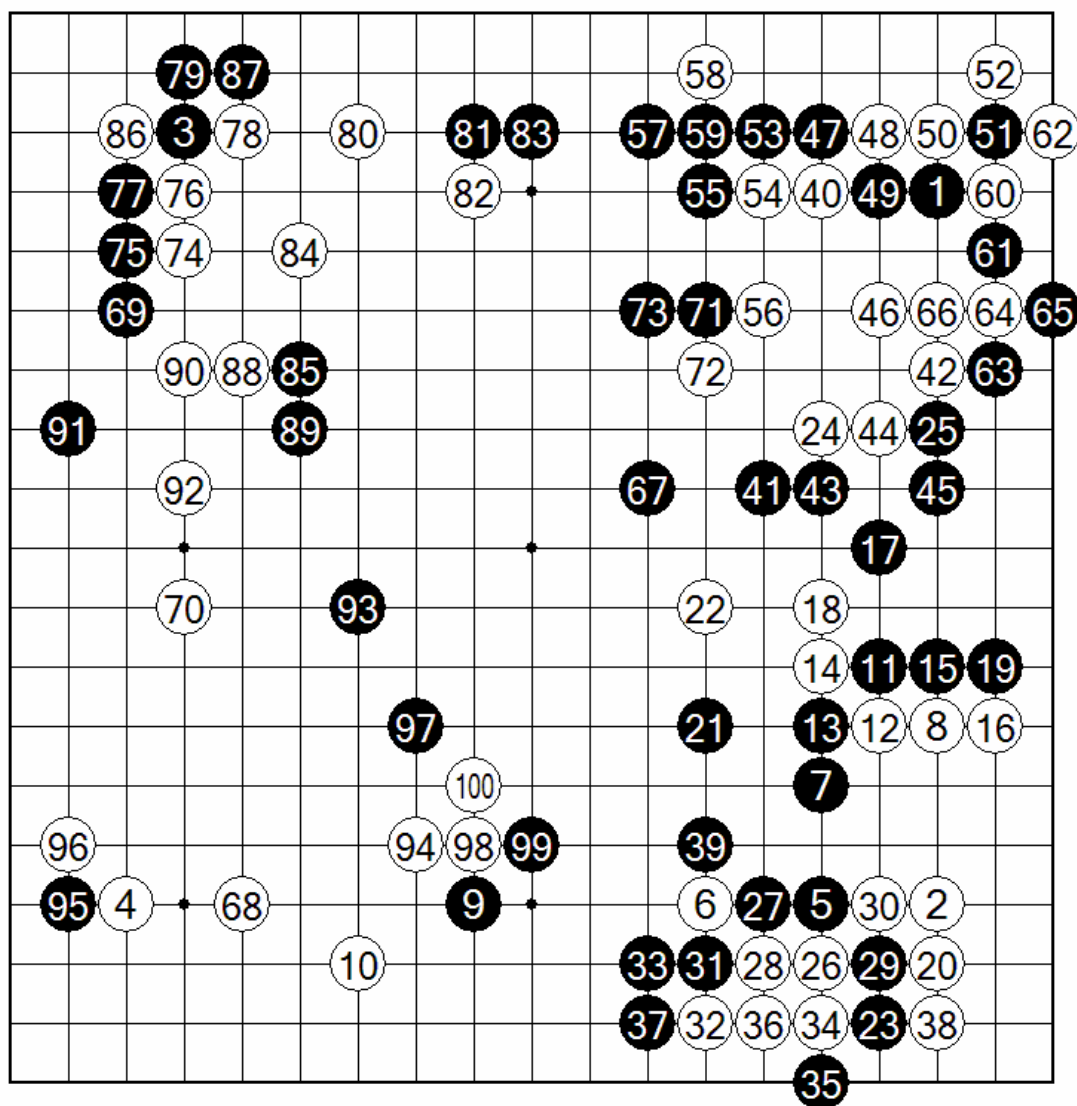


31st Meijin Sen – Game 5

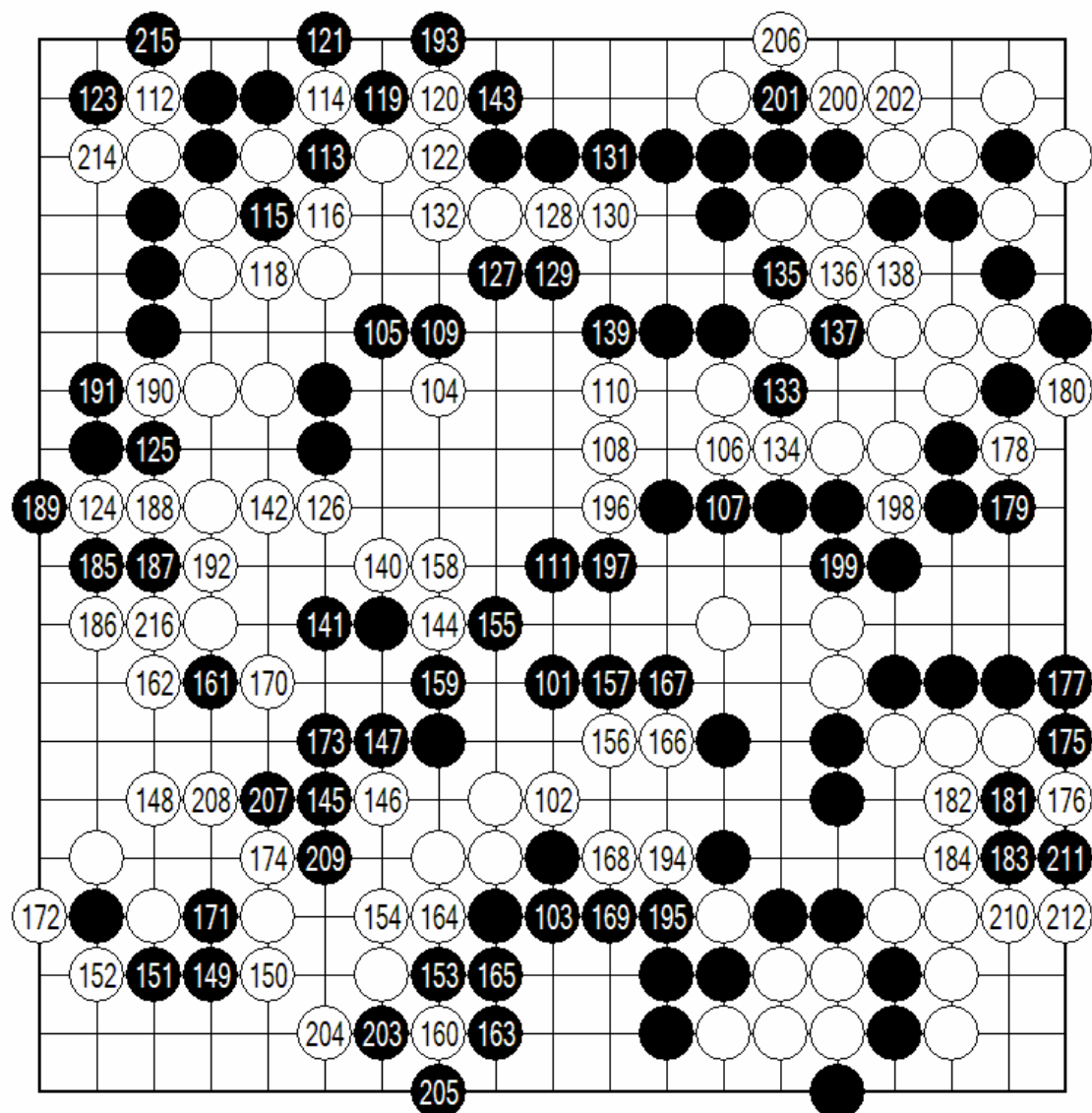
Black – Takao Shinji 9p vs White – Cho U 9p
Played on the 18th and 19th October 2006

Komi 6.5 points; White wins by resignation.

Figure 1 – Moves 1 to
100



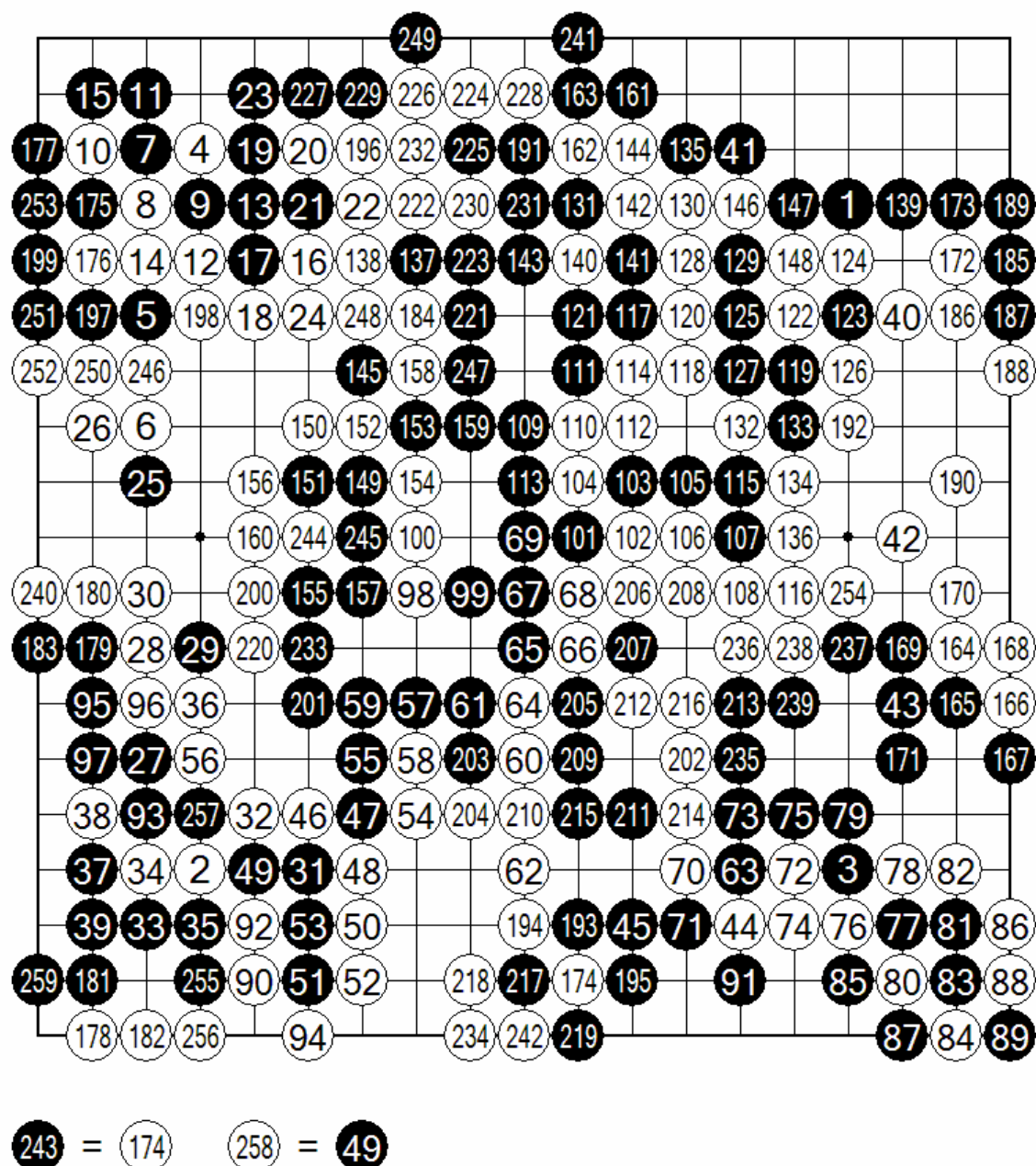
Moves 101 to 216



117 = 78 213 = 176

Professional Game

A game where a professional played David Bofinger's joseki (in the top left).



Event : 21st World Amateur Championship

Place: Oita Toyo Hotel, Oita City

Black : Sun Yiguo 7p

Total Count: 259 Move

Date : 1999-06-09

White : Ted Ning 6p

Result : B+12.5 Komi : 5.5

Yose

There are three major stages to a game of Go. Most people see them in the following way:-

The Fuseki, or opening – this features large areas, 12 point corner shimari, 25 point sides and the ethereal moyos of 100 points or more... that almost always deliver much less.

Then there is the middle game, in which there are great invasions, running fights that range from one side of the board to the other and tactical hand to hand battles that threaten the life and death of groups.

The third stage is the Yose, or end game. This is where you tidy up the straggly bits before counting.

A consequence of this attitude is that Yose gets ignored and that is a mistake. Yose is the one area that can be studied in an almost scientific manner.

Yose is decisive - if you err during the Fuseki you can always fight your way back in the middle game. In the middle game there are a number of theatres of battle, if you fail in one you can often recover by winning in another. Yose, unlike the other stages is unforgiving – there is no second chance!

Yose will decide many of your games, so it is worthy of attention and study.

There are two major aspects to Yose – counting and sente.

Counting the immediate value of moves is not difficult but requires practice to

perfect. Getting the right order to play out Yose is much more difficult and is only achieved by a few.

Sente refers to a move that must be answered – in a way it is an ‘offer you can’t refuse’. There is no pistol held to your head in Go (at least not in the clubs I attend) which means any move can be ignored, but you must be prepared to prove your point (if your opponent ignores you) or suffer the consequences (if you ignore your opponent).

Counting

There are two aspects to counting, first counting the territory each of the players have (I am not going to address that here). The second is counting the Yose value of a move or sequence of moves.

Counting the value of moves in Yose is totally different from counting the game, Yose value reflects the importance of a position and therefore the sequence in which each end game position should be played.

Diagram 1 shows the smallest Yose. In the real world it is worth 1 point, whoever wins the ko will have an extra point (the captured stone). However the Yose value of this move is half a point. 1 point with 2 moves = $\frac{1}{2}$ point. This seems surreal and perhaps it is, but what we are doing is ranking moves so we can pick the most profitable.

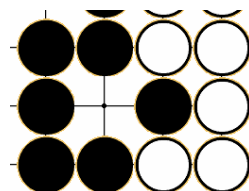


Diagram 1

Diagram 2 shows a 1 point Yose. Either Black can make an extra point or White can take it away. Either way it takes just 1 move to decide 1 point. 1 point with 1 move = $1/1$ or 1 point.

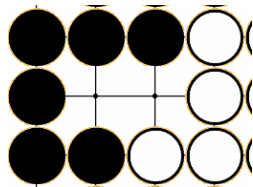


Diagram 2

You can prove this arithmetic with Diagram 3. There are no prisoners, it is White's turn to play and a quick count reveals that Black has 23 points and White, 24. There are three places left to play.

If White takes and wins the ko while Black takes the other two points the game ends in a draw. If White and Black take a point each then White wins the ko (there are no ko threats), White wins by 1 point.

Hopefully this shows the Ko is smaller than 1 point – hence the Yose value of $\frac{1}{2}$ point.

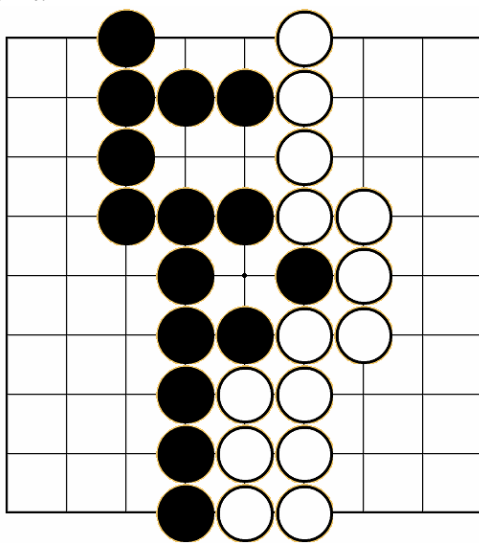


Diagram 3

Let's progress up the evolutionary ladder a bit further. This time the value of the position can go in either direction – that is, whoever plays first will make a gain and prevent their opponent from doing the same.

In Diagram 4 it is Black's move.

A quick count of the territory shows Black has 22 points and White 23 (assuming Black 'a' and White 'b').

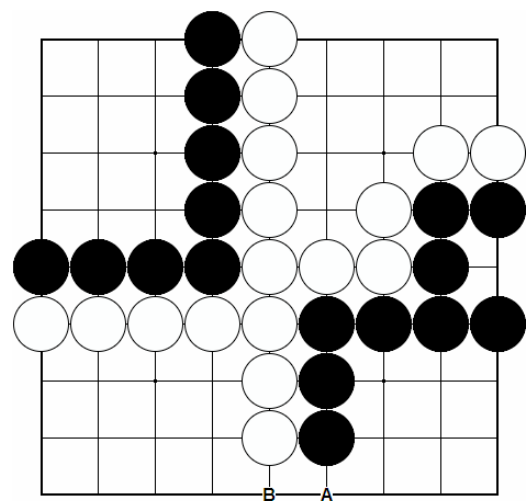


Diagram 4

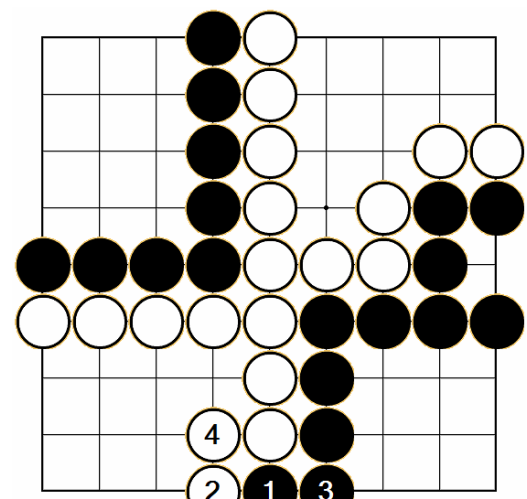


Diagram 5

The final result of the game (Diagram 5) is Black 22 points; White 21 points.

This is a swing of 2 points to Black – It is fairly obvious from the diagram because White has played moves 2 and 4 in an area previously counted as his.

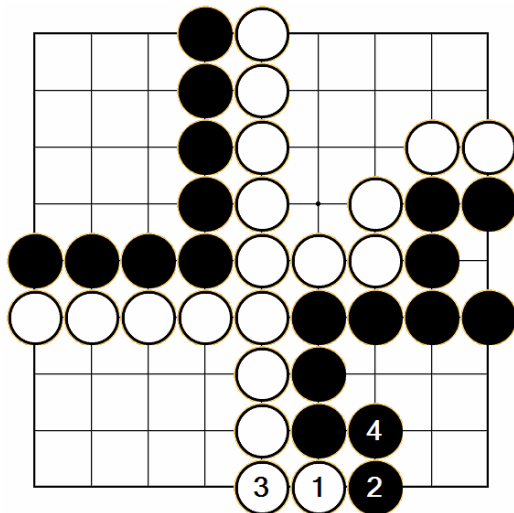


Diagram 6

Logic notwithstanding this is not a 2 point Yose – it is a 4 point Yose.

If White had sente then he would play 1 and 3 in Diagram 6 reducing Black by 2 points.

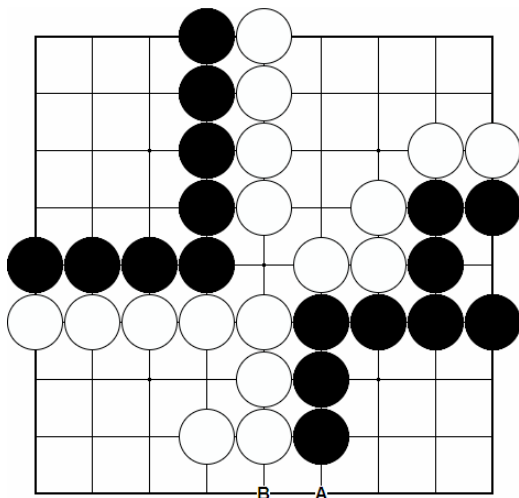


Diagram 7

To get the Yose value you must add together the value for Black and White - (2 + 2 is a 4 point Yose).

The value of the Yose on the bottom edge in Diagram 7 is 3 points. If you understand that you should be able to calculate the value of any Yose position.

Sente

As I mentioned before Sente is when your opponent believes he must answer your move, if he doesn't he will make a loss.

This means that a move may have a small initial value, perhaps only a couple of points, but is sente because it threatens something bigger – perhaps much bigger.

For example, what is the best move for White in Diagram 8?

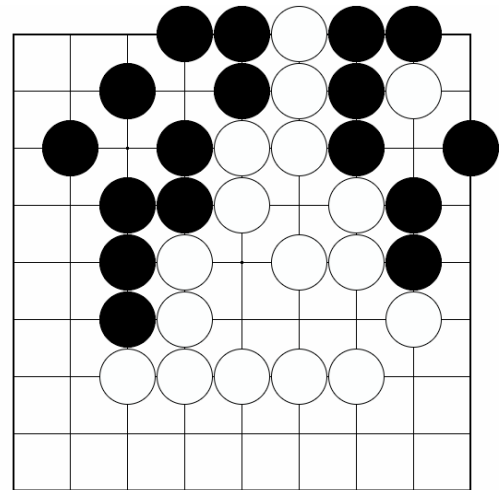


Diagram 8

The biggest moves are on the left side in Diagram 9. The push of White 1 on the left side not only increases his area it also prevents Black from reducing Whites territory. This is by far the biggest move on the board, the only

other place to play is on the right and the Yose value of that move is much smaller because it is on the second line.

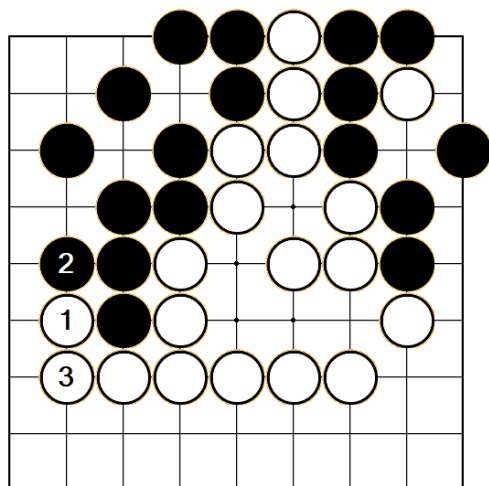


Diagram 9

The correct move is White 1 in Diagram 10, not because it is biggest in itself, but because the consequences of not answering are huge.

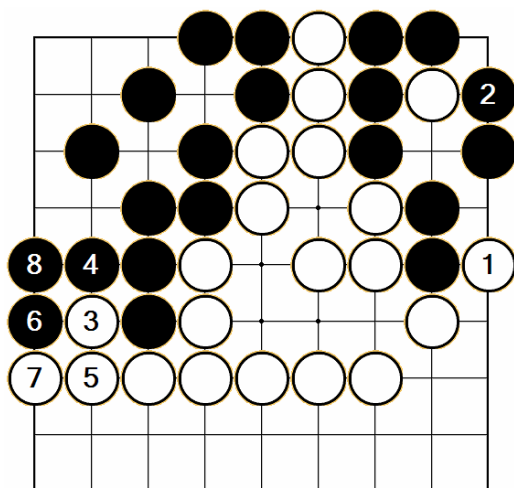


Diagram 10

The final position in Diagram 10 sees Black with 14 points; White has 25 – a winning margin of 11 points.

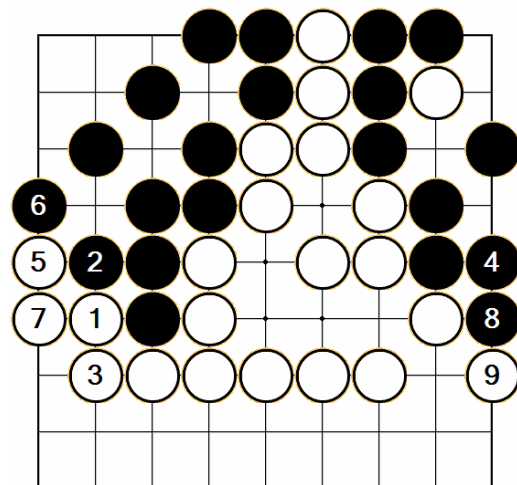


Diagram 11

If White plays the big point, ignoring the Sente move, Black will play 4 and the final result (Diagram 11) has Black with 15 points, while White has 25, a winning margin of 10 points – or one less than the previous example.

In this position the result of the game is not in doubt, but I am sure you understand that a free point is not something to be sneezed at.

The important things to remember are:

1. Counting the state of the game - you need to know where you are in order to make appropriate decisions.
2. Counting the value of Yose enables you to understand which offer the most potential and the sequence in which to play them.
3. Identifying Sente moves and getting 'free' points is vital.
4. Sente is dependent on proof – your opponent may not believe you, so be prepared to prove the point. Also, when it comes to Sente - never trust your opponent, some people have a tendency to bluff!

Yose Tesuji

Like Life and Death there are ‘clever’ end game moves or Tesuji. Here are some common types.

Ko

Ko is a powerful tool during most of the game, particularly during hand to hand fighting.

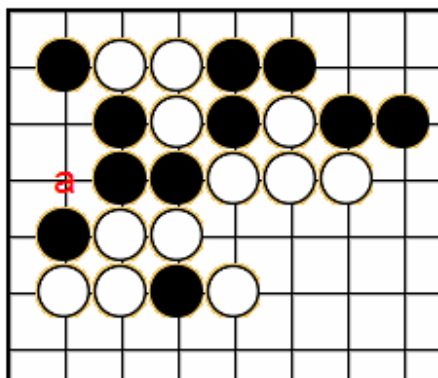


Diagram 11

Apparently the best Yose for White in Diagram 11 is to capture the single Black stone by playing at ‘a’ – but there is another option.

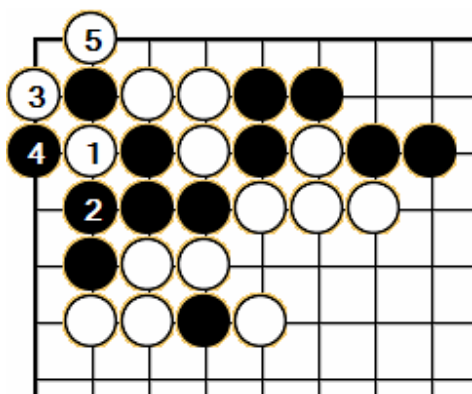


Diagram 12

By playing 1 in Diagram 12 White is able to force a Ko in the corner. He loses the capture of the single stone for the gain he will make from the ko or ko threat.

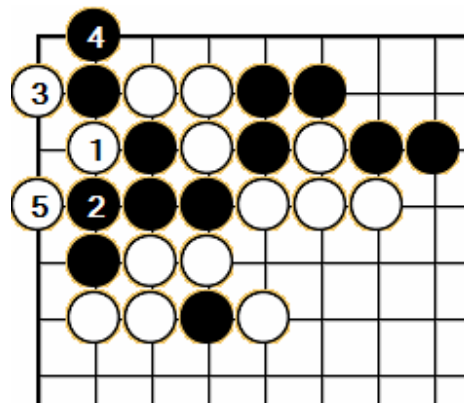


Diagram 13

Resistance is useless; Black 4 (Diagram 13) just shifts the location of the ko.

To give you a current example, take a look at this position from the 4th and deciding game of the 31st Honinbo.

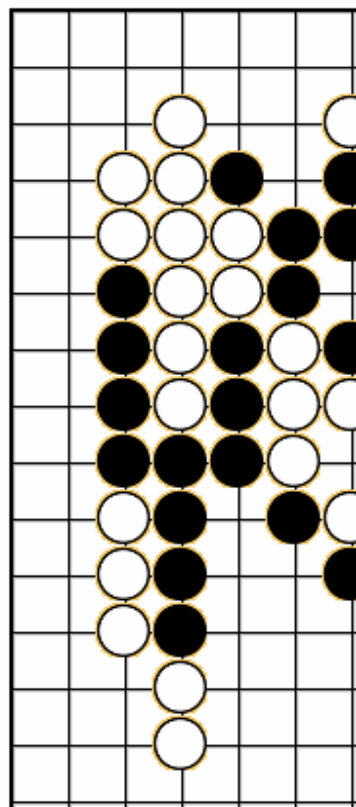


Diagram 14

Black plays aggressively on the side, because he has a lot of ko threats and White does not.

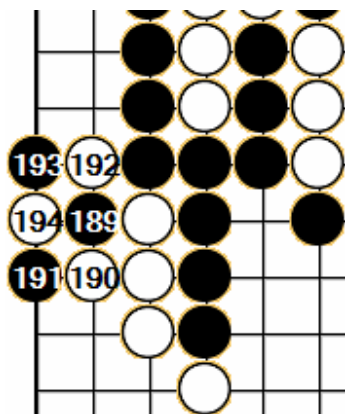


Diagram 15

This is not a nice ko for White – he could lose a lot, so after forcing Black to use a Ko threat he defends at 198 (Diagram 16)

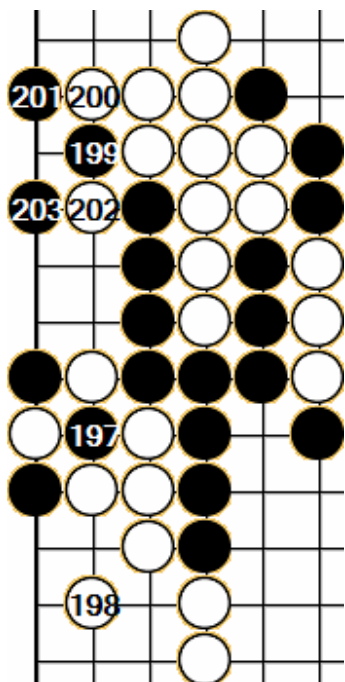


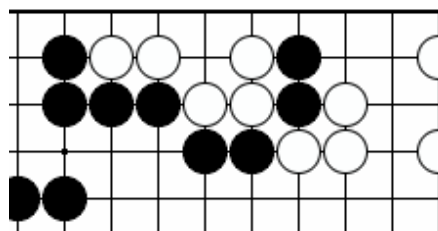
Diagram 16

Black continues with the ko 'theme', playing 199 and 200. (The entire game is featured at the beginning of this issue).

Damezumari

In close fighting damezumari (lack of liberties) is a constant danger. Given that most Yose moves are close contact hand to hand fights, damezumari is something you must keep in mind.

Damezumari is not always a negative; it can be used to your advantage. For example Diagram 21 (Black's move).



The Monkey Jump

The Monkey jump is a huge slide along the edge as shown in Diagram 11.

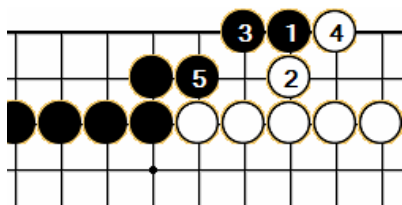


Diagram 11

Black is able to slide all the way to 1 without risk of being cut off. White can stop him with 2 and 4. The Yose value of the monkey jump is 8 points.

There are variations, for example a small monkey jump (Diagram 12). This helps Black keep sente but leaves some points open for negotiation.

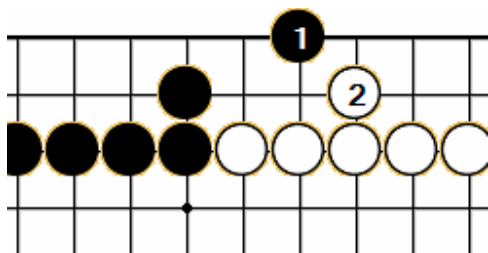


Diagram 12

The most interesting variation is shown in Diagram 13 where White's launch stone at 'A' is not connected to the other white stones.

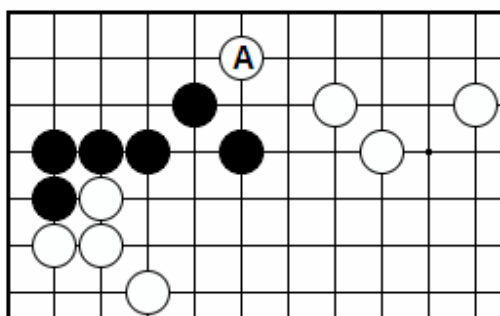


Diagram 13

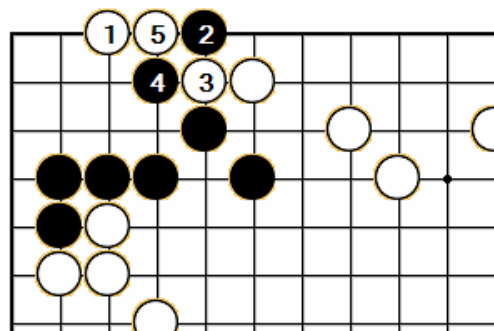


Diagram 14

If White leaps straight to 1 (Diagram 14), Black can counter with the tesuji at 2.

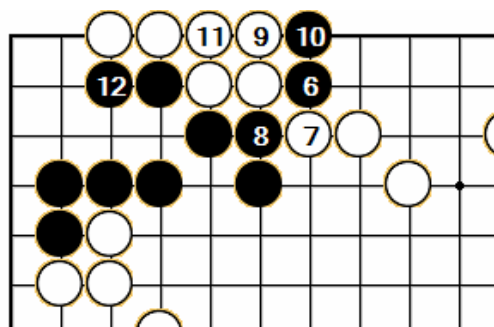


Diagram 15

If the sequence to 12 in Diagram 15 eventuates then White has lost heaps.

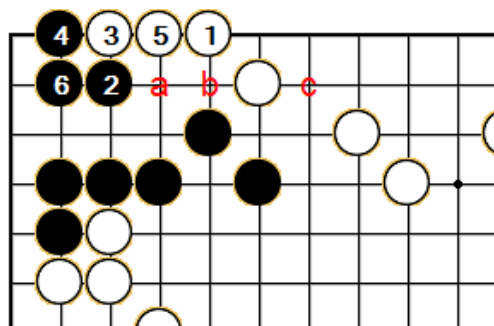


Diagram 16

The correct move is 1 in Diagram 16 - a nice Tesuji that you should remember.

Note: If White starts at 'A', Black will play, White connects with 1, and Black 'C', this leads to a squeeze and less profit for White.

Sagari Tesuji

Sagari in Japanese means to descend. In this case it is often a move that descends to the very edge of the board.

It is often a waiting move or a preparation move for something bigger and invariably is done to prevent a Sente from your opponent.

For example, the best move for Black in Diagram 16 is to Sagari at 1.

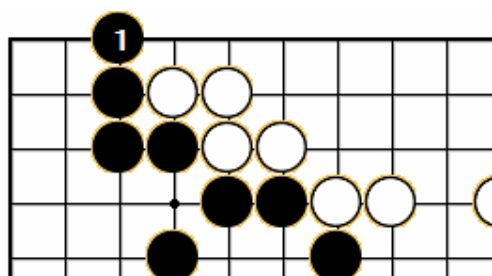


Diagram 16

Most amateurs will play the hane at 1 in Diagram 17, however this is wrong.

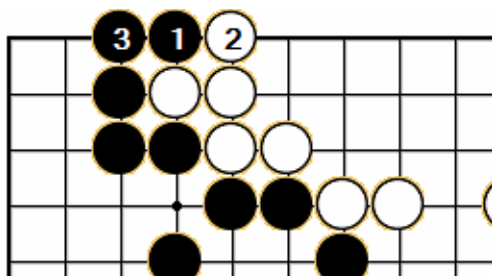
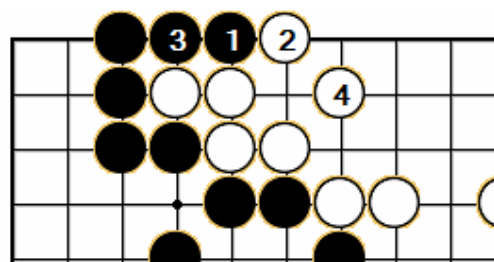


Diagram 17

In both cases Black surrenders sente to White but in the second case there is nothing further for Black to gain.

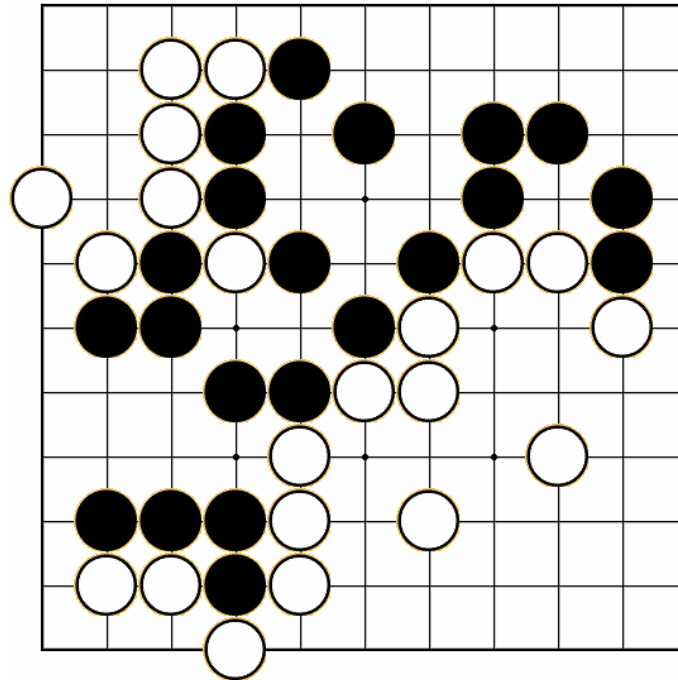
By playing at 1 in Diagram 16 Black is setting up the tesuji of 1 in Diagram 18.

If white tenukis (plays elsewhere) then Black will come back and play this sequence gaining 2 extra points in sente.

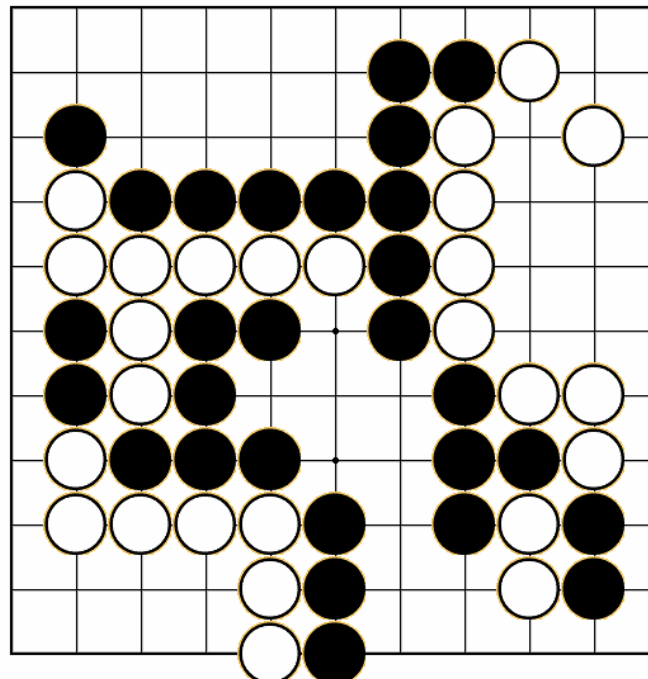


Problems

Like every aspect of Go, practice improves skill, so here are two problems. There are two tasks – first working out the best sequence for Black, the second working out the best sequence for White.



Problem 1



Problem 2

2006 Australian Go Championships Report

By John Hardy – AGA President & TD

The BGC hosted the 2006 Australian Go Championship on 30/9 and 1/10/06. The event was held at the Brisbane Bridge Centre (BBC) at 104 Frederick St. Yeronga. This is a wonderful venue at a great price, although it might get a bit hot in the summer months. The attendance was disappointing, but the participants had fun competing for a swag of prizes. The Mainland Chinese Society of Queensland assisted with some aspects of the organisation and this proved to be a successful partnership. All participants gave a big thumbs up to the Sunday lunch organised by MCSQ at a very cheap rate. Winner of the Open was Raphael Shin 7 dan. Our own Rodney Topor 5 kyu took out the Kyu Division, while Jeremy Wen won the Beginner Division.



Source - Picture and comments courtesy of the Brisbane Go Club Web site.

For those that do not know, you can join the AGA web site following the three easy steps below. This is highly recommended as it contains news, events and up to date information about Go in Australia.

1. AGA Website www.AustralianGo.asn.au has been revised and updated and should be completely accurate
2. This links to AusGo (follow the link and register yourself) which is a repository of many documents such as results of tournaments AND you receive informatory emails on many matters, and can post your own.
3. The AGA website also links to the BGC website where you will find my report on the Nationals - fairly limited but all that I feel like providing.

Once you become part of this system you will have access to anything related to Australian Go if it is published on the net

Black – Sam Nakagawa (1 dan) – White Larry Wen (1 Dan)

Played at the Australian Go Championships, Brisbane 30th Sept / 1st Oct 2006

Comments by Mr Nishimura (former All Japan Amateur Champion), Mr Miwa (6 dan) & David Mitchell.

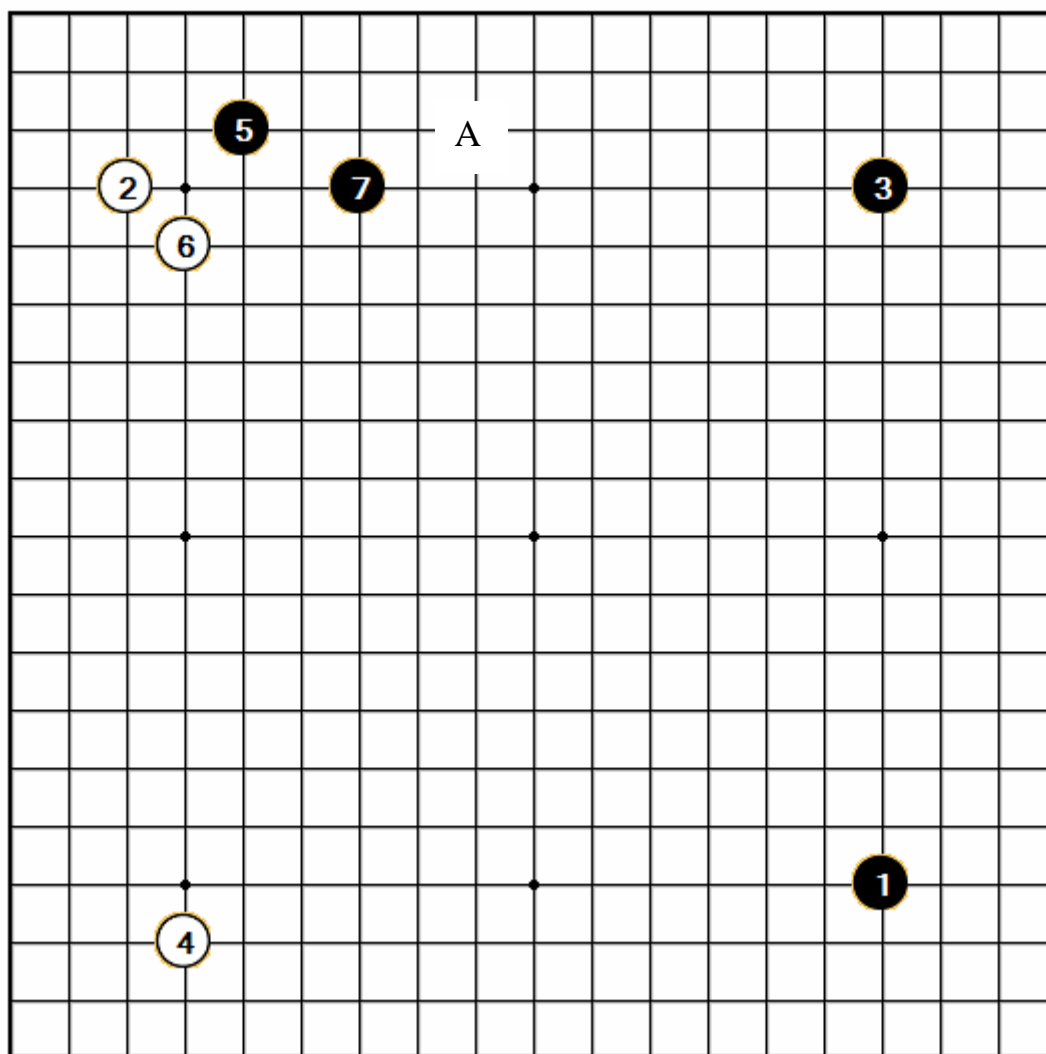


Figure 1 (Moves 1 to 7)

White has started in a slow and solid manner; Black on the other hand starts quickly building a big moyo on the top and right side. With White stones in strong positions and Black spread widely across the board you can normally expect an aggressive game. This is possible for White because he has solid positions with no weaknesses, but necessary because Black has staked out much of the board.

There is only one professional game that I can find with this Fuseki, played in 2005 by Gu Li (7p) and Piao Wenyao (5p), in that game White played at 'A' (Figure 1). Speaking as an amateur I can say this is not the place I would have picked (perhaps that's why I'm an amateur).

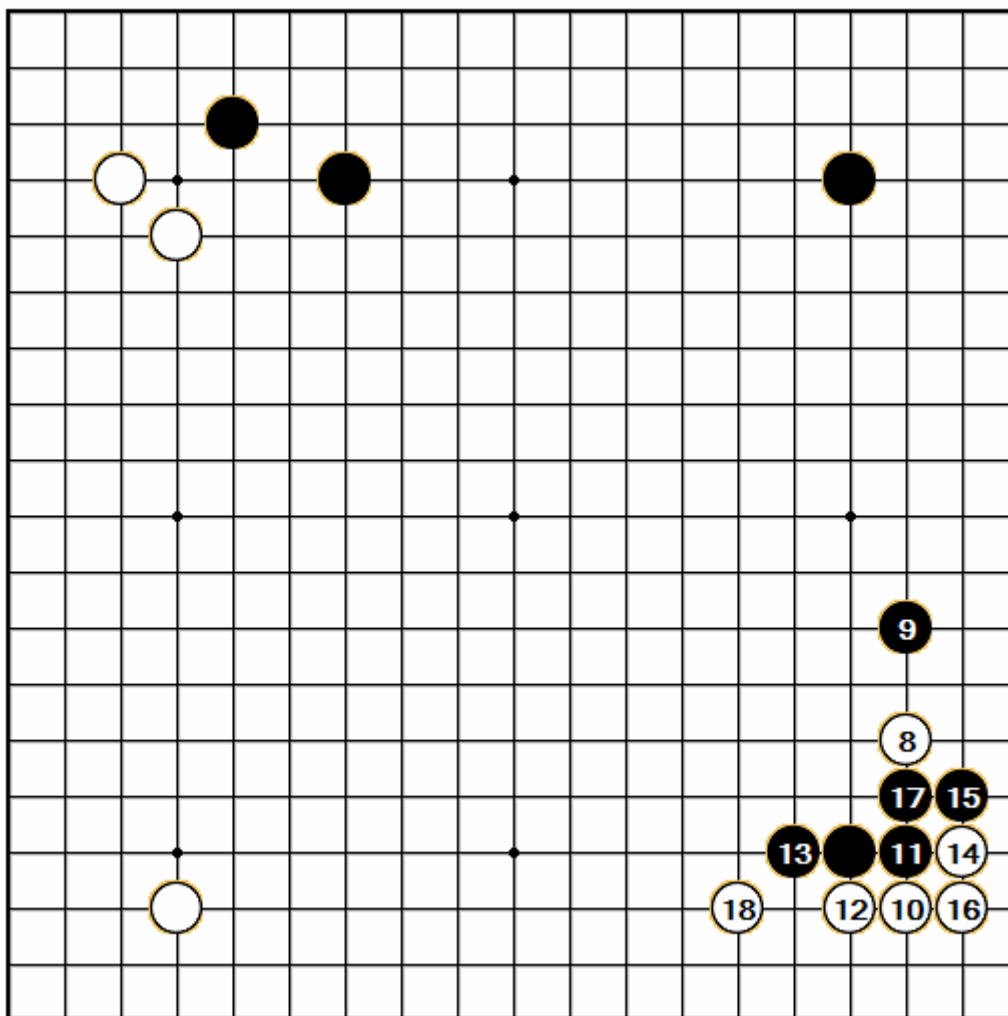


Figure 2 (Moves 8 to 18)

White 8 (Figure 2) should really be at 18, Black would play 8 and White is able to extend along the lower side and build his own moyo. Black's position after 13 fits with the rest of his stones and has good potential, while White has no moyo and his corner has limited potential for growth.

Looking at Joseki in the lower right, I find that Black is often tempted to play another move to complete the shape, but there is no immediate urgency.

Black is usually afraid of White 2 (Diagram 1) threatening to connect underneath and then running out, splitting Black's position. There is nothing to worry about; Black simply threatens to connect over the top.

If White blocks that connection with 4, then Black plays the sequence to 9 in Diagram 3 and connects underneath.

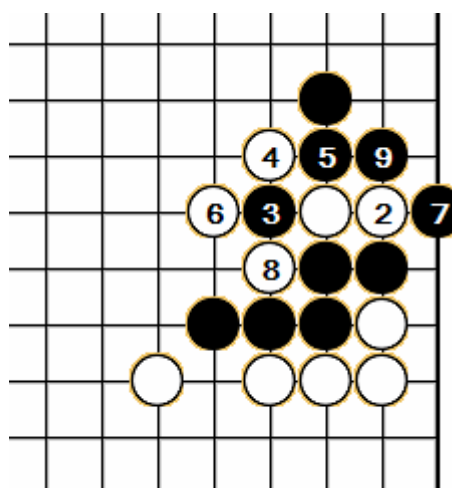


Diagram 1

If White chooses to carry out his threat and connect underneath with 4 in Diagram 2, Black simply plays 5 connecting his stones over the top.

An interesting large yose play, but one that destroys aji for White. If White does nothing he has the option later to play at 3 or further up the right side.

This means that White is unlikely to play this way, which in turn means that Black does not have to defend the position right now.

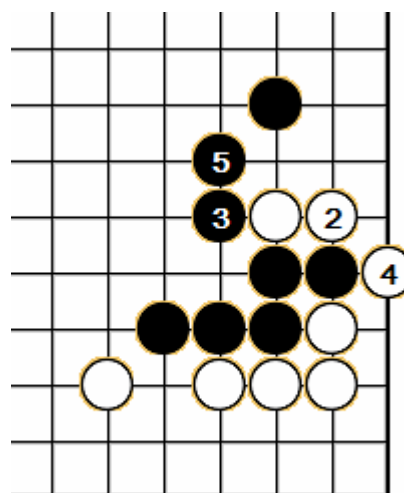


Diagram 2

Black 11 (Figure 2) is the correct direction for Black, he splits White's group and builds a wall facing his moyo. Black was probably feeling quite happy with this outcome.

Black 19 and 21 (Figure 3) are a mistake, not a huge game losing mistake, but they strengthen White's position, reduce Black's liberties and destroy aji. If you want to go into more detail, you can replay Jennie's lecture on KGS plus first given on the 1st October 2006 where she covers this particular Joseki.

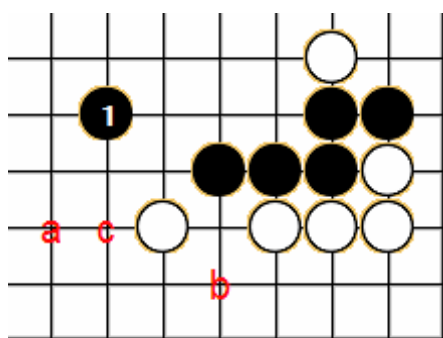


Diagram 3

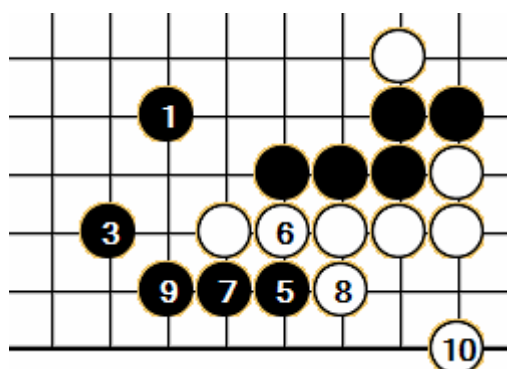


Diagram 4

If Black is going to play in this corner, the correct move is Black 1 (Diagram 3). This not only increases the size of the Black moyo, it also carries the threat of 'a'.

If White plays tenuki In Diagram 3 Black has a severe follow-up at 'a'. This encloses the White corner but carries the additional aji of Black 5 in Diagram 4.

In some cases White will play 'c' in Diagram 3 to prevent this outcome. If this happens Black will have built his wall up to the 7th line on the right side in sente.

Either way, Black 1 in Diagram 3 is the right place to play.

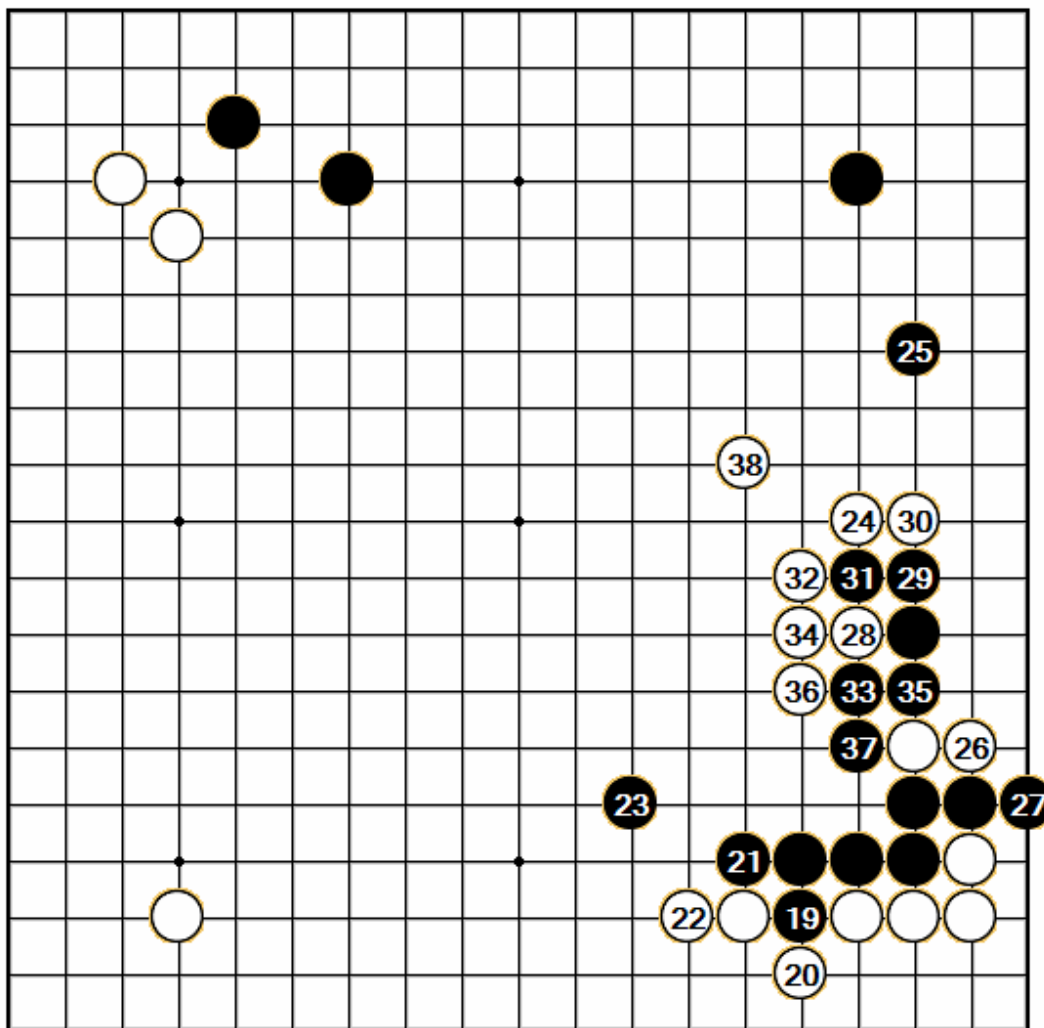


Figure 3 (Moves 19 to 38)

White's invasion at 24 (Figure 3) is misplaced. If white is going to attack on the right he should play 1 in Diagram 5. The exchange of Black 'a' and White 'b' gives white a light shape in Black's moyo.

In the fight Black makes a mistake with 35, he should play 1 in Diagram 6.

White cannot cut at 'a' because Black will play Atari at 'b'.

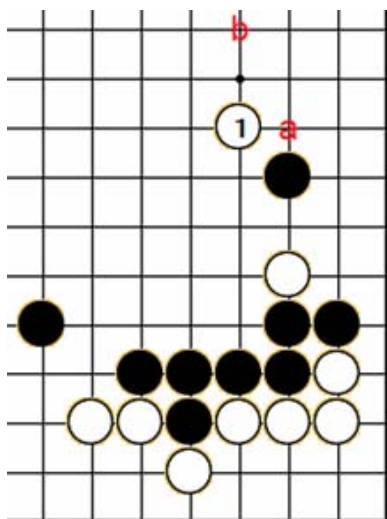


Diagram 5

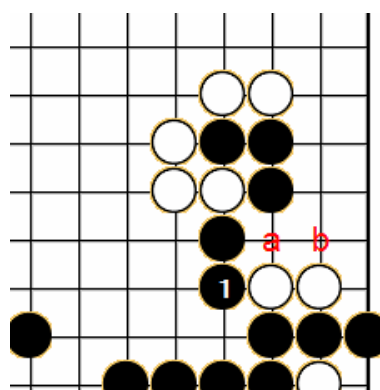


Diagram 6

While the difference is minor, White is able to get an extra move on the outside for free and that cannot be good for Black.

Black takes one of the last big Fuseki points with 39 and after White 40 chooses to settle his group in the lower left corner in a simple manner to 45, however he is not completely alive. There are many ways to attack, if you were given the choice between 'A' and 'B', what would you do?

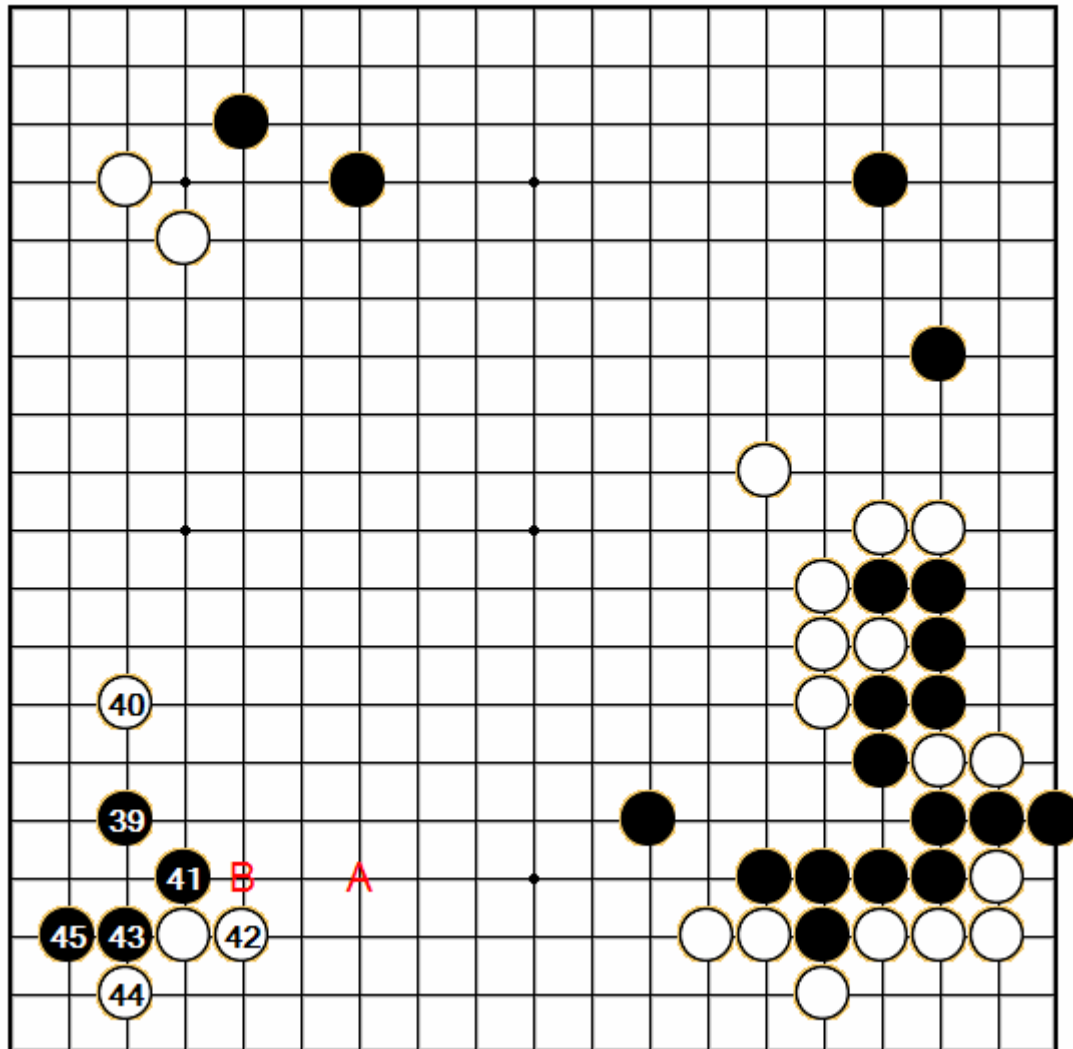


Figure 4 (Moves 39 to 45)

The answer can be worked out from basic principles – if you have a weak group, play against your opponent's stones. In this case White has the upper hand, he is out into the centre, and he has friendly stones in close proximity, so the better move is to play away from his opponents stones. Playing in contact is wrong because it forces the opponent into better shape.

The correct answer is 'a'; in the game White plays 'b'.

Note: This is a good position for further study, including Black's attack at 39.

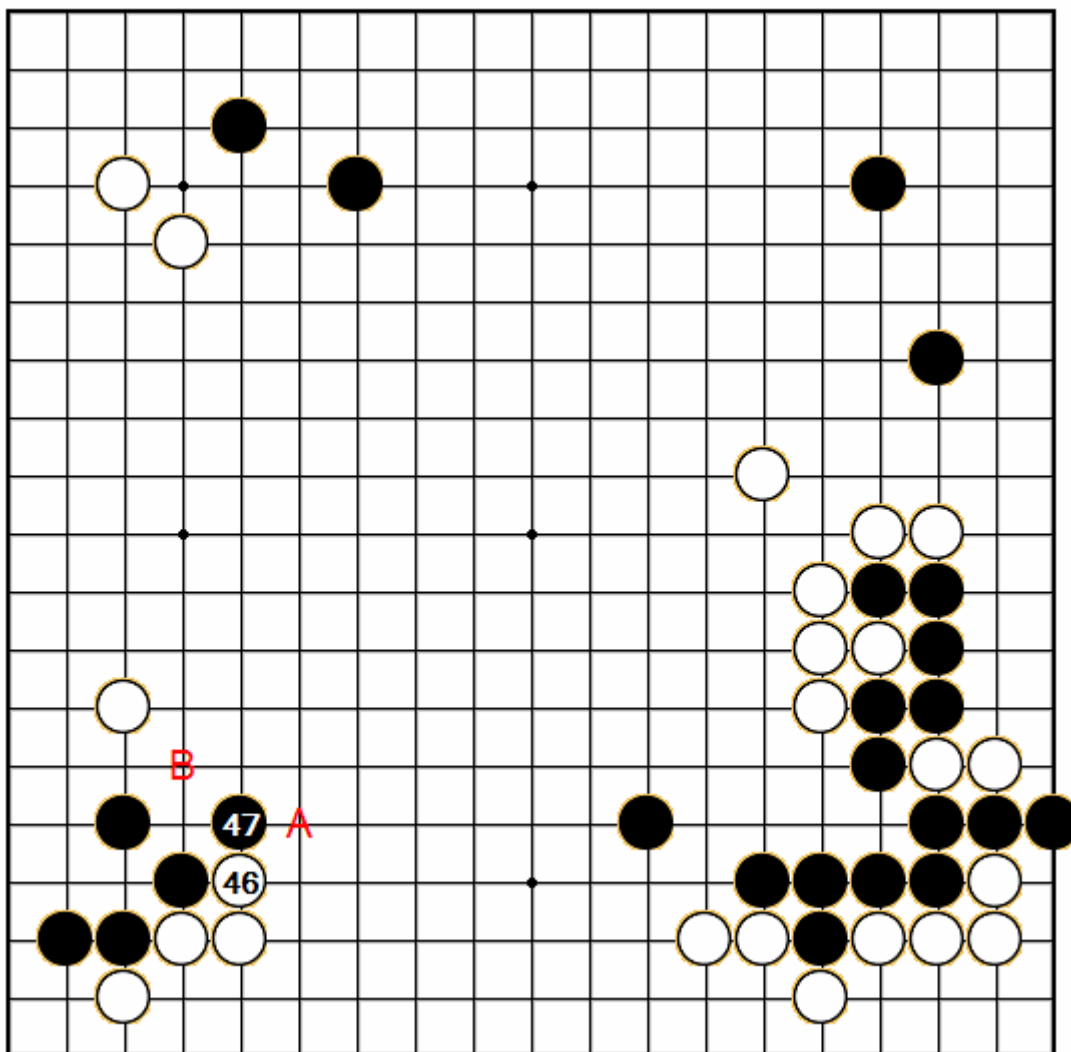


Figure 5 (Moves 46 & 47)

Black 47 is not the right shape – he should play ‘B’. Given this error by Black, what is the best way for White to continue – ‘A’ or ‘B’?

The correct answer is ‘A’. If White plays ‘B’ he forces Black to defend a weakness while gaining little for himself.

The sequence to 3 in Diagram 7 allows White to strengthen his lower left corner, it adds to his potential on the lower side and he is able to extend to 3 on the left.

The left side is subject to attack but nothing too severe, Black still has to worry about his corner stones. A White stone on the 2x2 point could be embarrassing if Black gets enclosed.

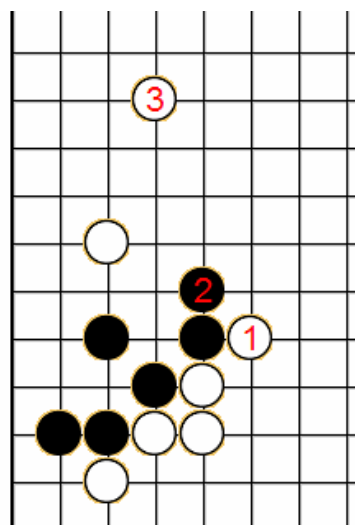


Diagram 7

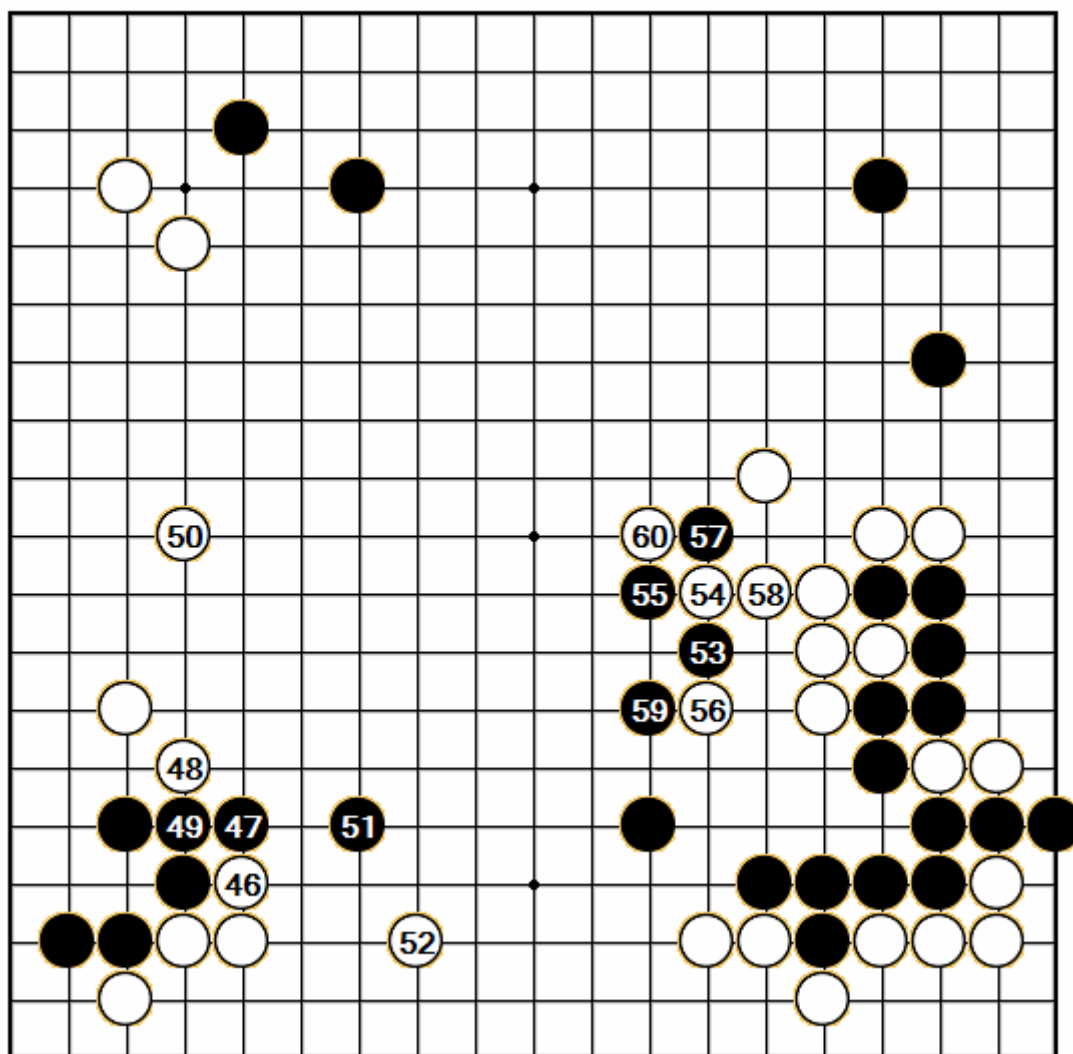


Figure 6 (Moves 48 to 60)

Just a quick stock take at White 52. The territory is fairly even, perhaps no more than 2 or 3 points in either direction. Black has the stronger positions and sente - if he uses it wisely he can dictate the rest of the game and win. White on the other hand has to do something to get back into the game.

The upper right corner and side are the most valuable under-developed areas. Black 'b' Diagram 8 is large, but Black's two stones in the upper left corner could be subject to attack. A move at 'a' helps build territory and stabilise the Black stones – this is best.

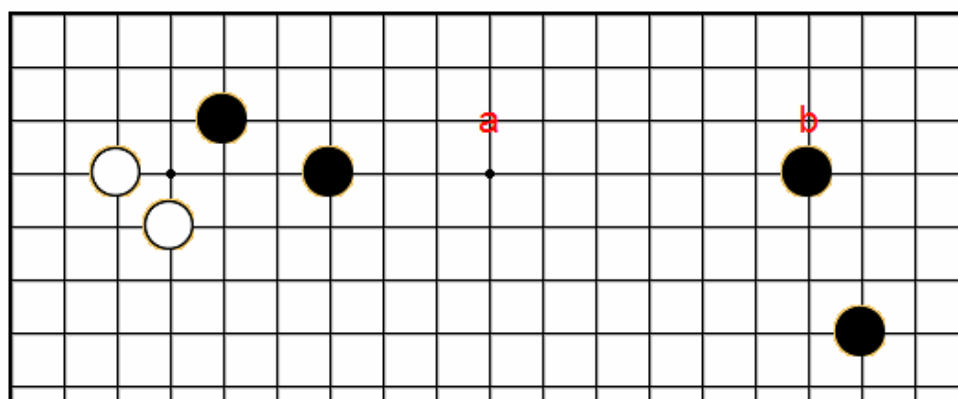


Diagram 8

In the game Black decided to approach White stone's on the right with 53. This is neither good timing nor good technique. Black is in the power position, his groups are strong and he has a large developable area on the top – this is a time to build.

Certainly the White stones on the right side are weak and subject to pressure, but the chances of killing are minimal.

When attacking you need to accept that the odds on killing a large group are not good. If you dispassionately analyse your own (or other people's) games you will find that the big groups die once in 25 to 30 games. With odds of 25:1 you might ask 'what's the point of attacking?'

The point is - to make a profit and control the direction of the game. If you control the game you should win the game, if your opponent pushes you about, determines where to play, he will win the game.

The technical problem with Black 53 is that it is too close, and bound to lead to hand to hand combat; that favours the weaker stones (in this case White). Remember, when you are attacking stay away from your opponents' stones and don't get suckered into close tactical fights.

White 54 should not be unexpected, but White makes a mistake with 56, perhaps he thought Black had to play 59 immediately.

White should play 1 in Diagram 9. Black cannot cut at 2 because of the shibori of 3 and 5.

This outcome is good for White and damages Black's prospects on the upper side and corner. Not a good outcome from an 'attack'.

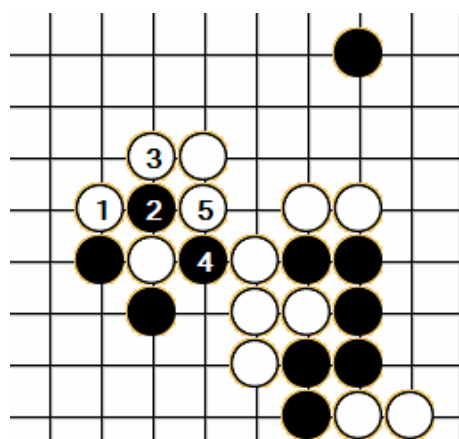


Diagram 9

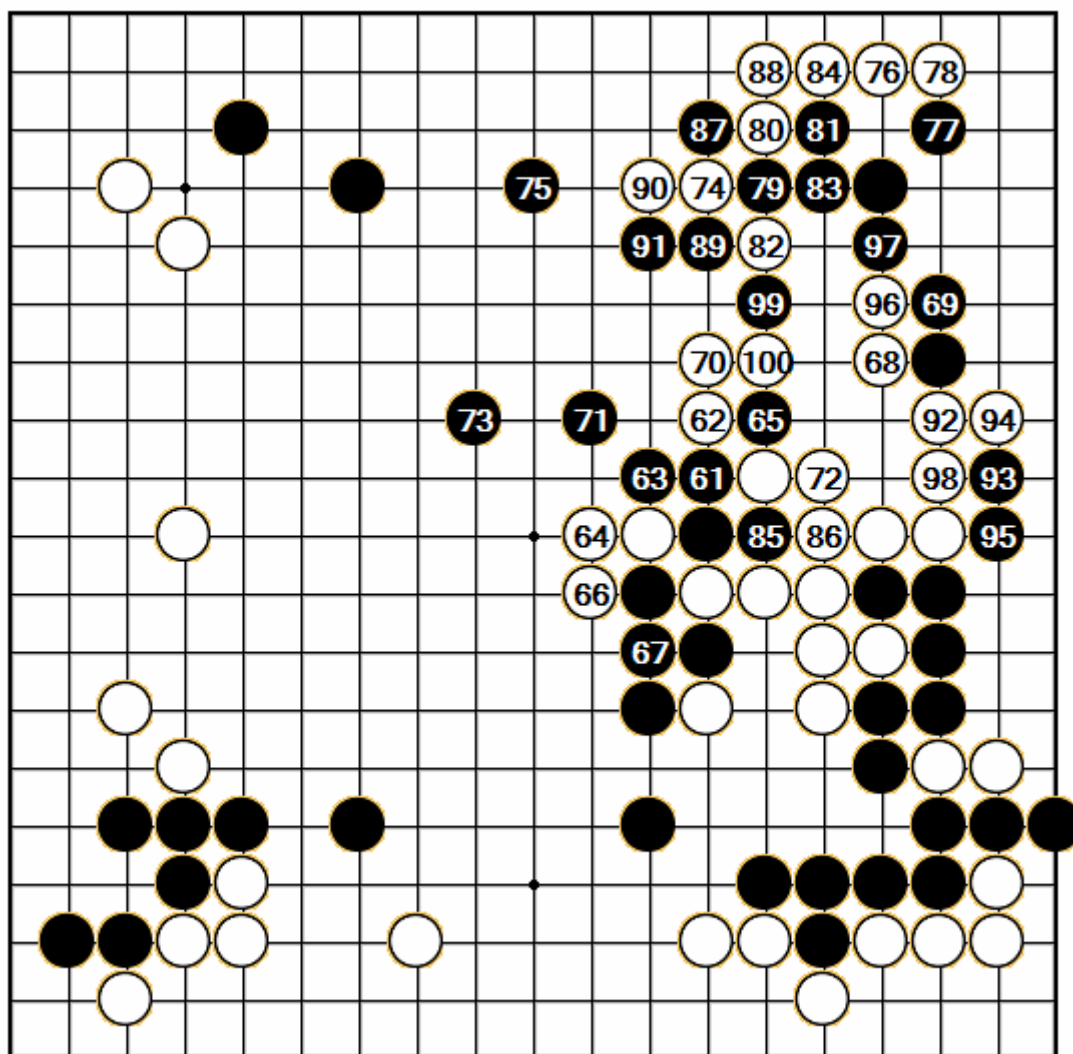


Figure 7 (Moves 61 to 100)

Black would like to play 1 in Diagram 10 instead if 71 in Figure 7.

While the result is a tactical victory for Black – he kills 10 white stones and has no weaknesses – it is strategically damaging.

White has sente, is strong in the centre and will decimate Black's upper side.

The actual losses on the upper side will exceed Black's tactical gain. While this is poor, the shift in power to White is a major loss – White can now dictate the next phase of the game and has a clear target. This gives him a chance to get back into the game.

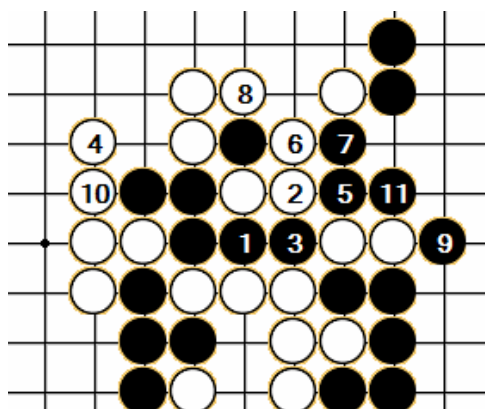


Diagram 10

White 74 and 76 in Figure 7 are overplays. White is struggling to keep one weak group alive, creating another is asking for trouble.

Black plays reasonable moves up to 97, but misses the vital point when he plays 99.

Black should capture the two stones on the upper side with 1 in Diagram 11; this is an immediate threat to the white stones in the upper right corner and the White group on the right side. Something has to die!

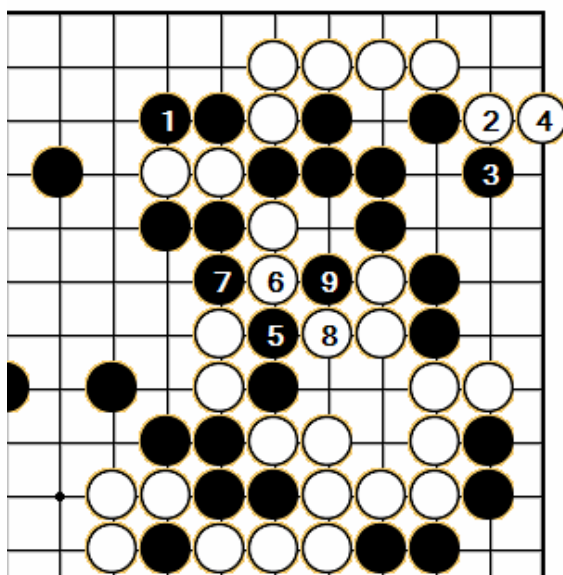


Diagram 11

White can live in the corner after 4, but Black has sente and can play the sequence to 11 in Diagrams 11 and 12.

White is reduced to one eye, he can thrash around, but there is really no hope. The two Atari moves on the outside deliver nothing because Black controls the upper side.

If this occurs White resigns.

If White defends the middle, the corner stones die.

If this occurs White resigns.

Pretty good news for Black – but he missed it!

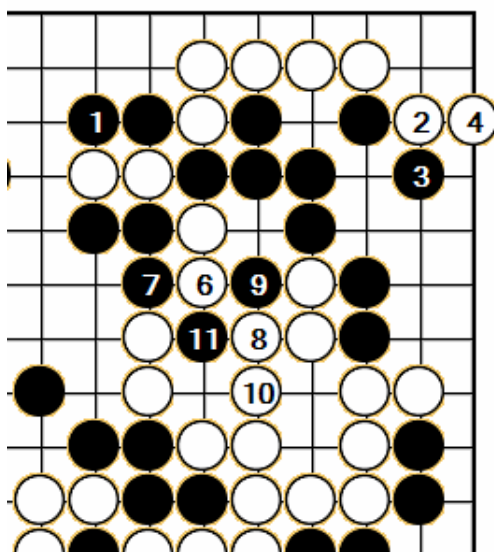


Diagram 12

Diagram 12: Note:- Black 5 at 11
(software problem!)

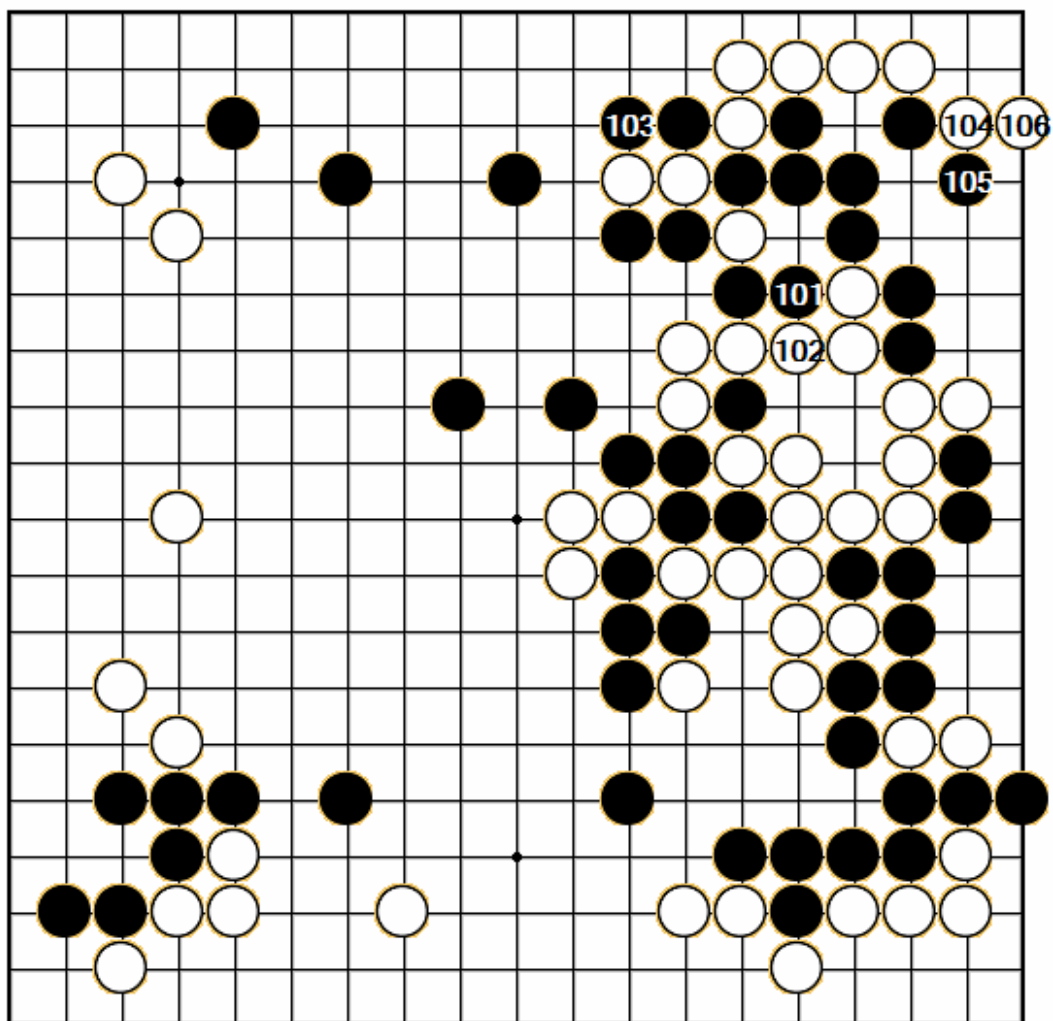


Figure 8 (Moves 101 to 106)

Despite missing a game winning move, Black still has control of the game. His groups are secure with potential to build territory in the centre. White has large gaps on the left side and his lower left corner can be squeezed, so the prospect of more White territory on the bottom is poor.

The key for Black is to reduce White's territory on the left, the question is whether to play the attachment at 'a' or play further away at 'b' in Diagram 13.

You should note that both of these moves are on the 4th line, not the 3rd. When reducing your opponent's territory always make sure you can escape into the centre. Most of the time this means the fourth line.

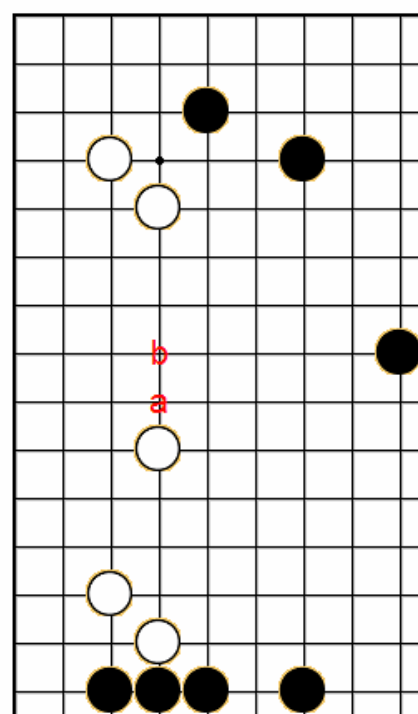


Diagram 13

The correct answer is 'b'. White cannot capture the stone, he cannot connect underneath and any attack will simply force Black towards his own stones in the centre.

Playing a move like 'a' - directly against your opponents stones is often a desperate last measure. Black is not struggling and is not desperate; he is in control of the game, so this move should not be considered.

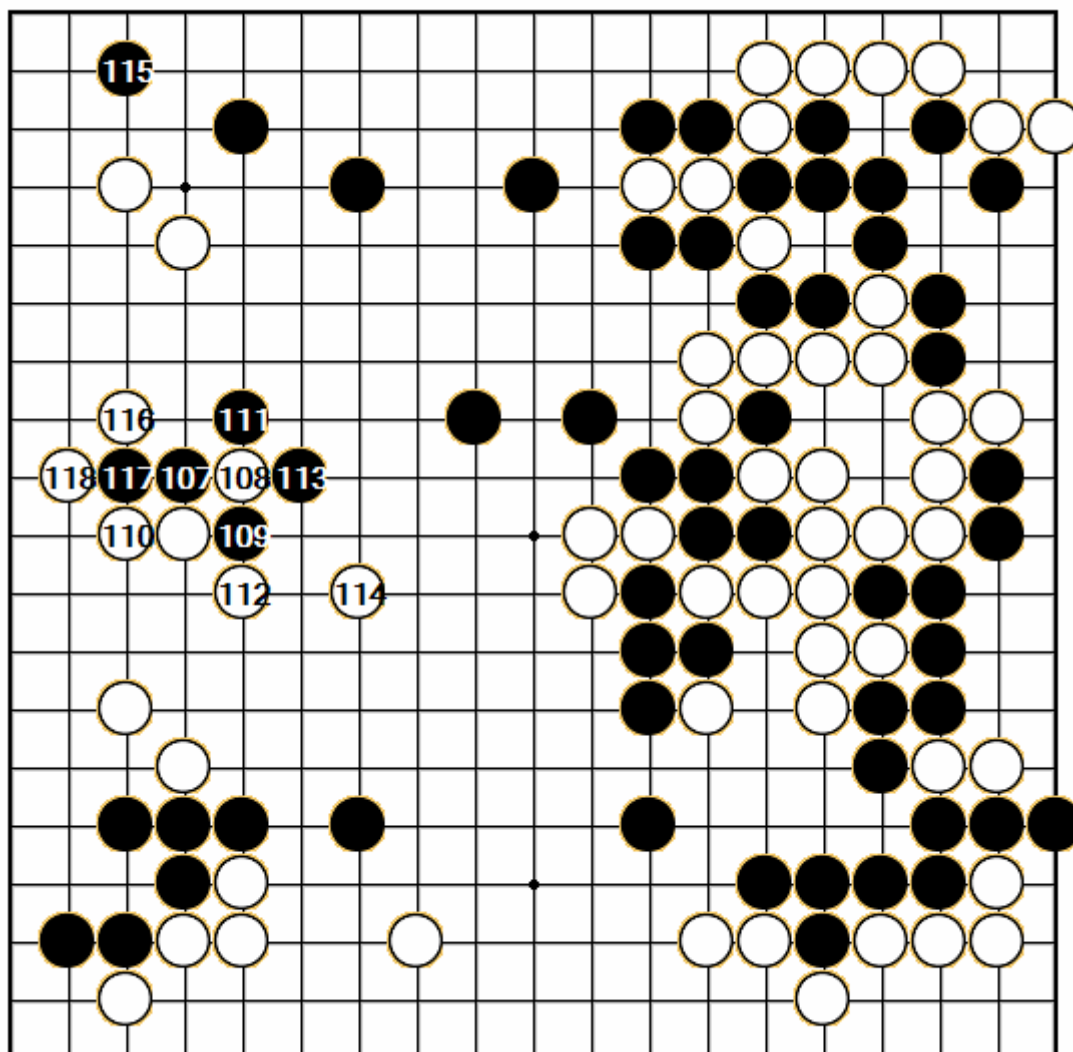


Figure 9 (Moves 108 to 118)

Black chose 'b'. White 112 allowing the Black ponnuki does not make the most of the opportunities.

If White extends to 1 in Diagram 14 he can create the kind of complexity he needs to get back into the game.

White 116 is an error that should be punished. White should have played the knights move on the second line. Black's push at 117 creates very bad aji for White.

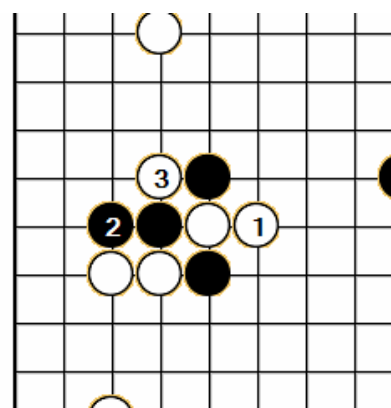


Diagram 14

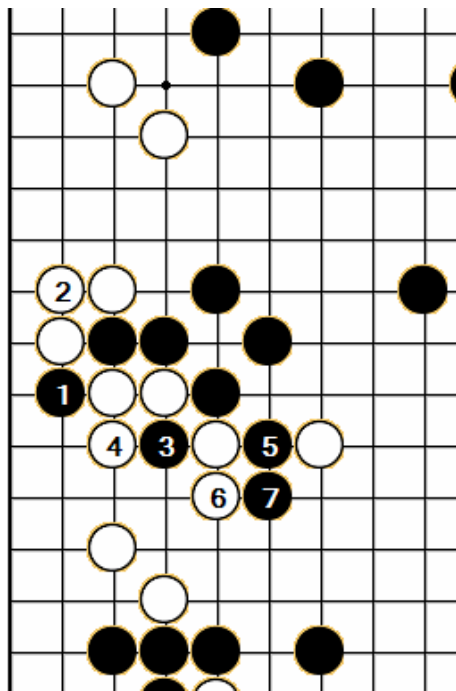


Diagram 15

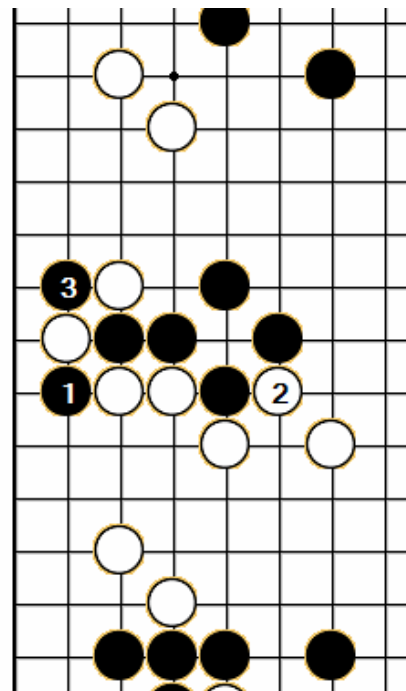


Diagram 16

The aji starts with Black 1 in Diagram 15; if White defends at 2 then a simple series of ataris to 7 give Black a huge area in the centre. The strongest resistance is 2 in Diagram 16, however Black simply cuts at 3 and White's position is in tatters. Black 119 lets White off the hook (again).

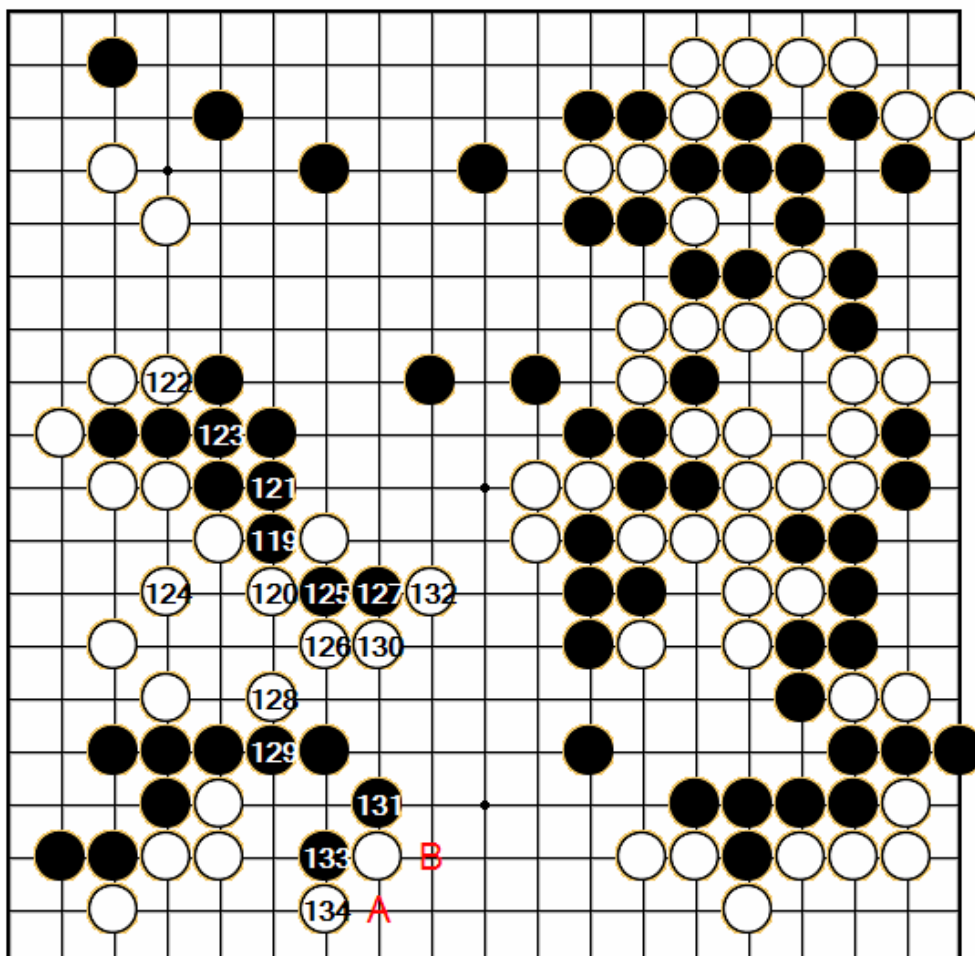


Figure 10 (Moves 119 to 134)

The sequence to 130 (in Figure 10) is to be expected following Black 119. Black can make the area in the middle by playing at 132; perhaps he played 131 because he feared for the life of his stones in the lower left corner.

It seems obvious that Black should cut at 'a' (Figure 10) and I am sure given his time again that is what Black would do – in the game he played 'b'.

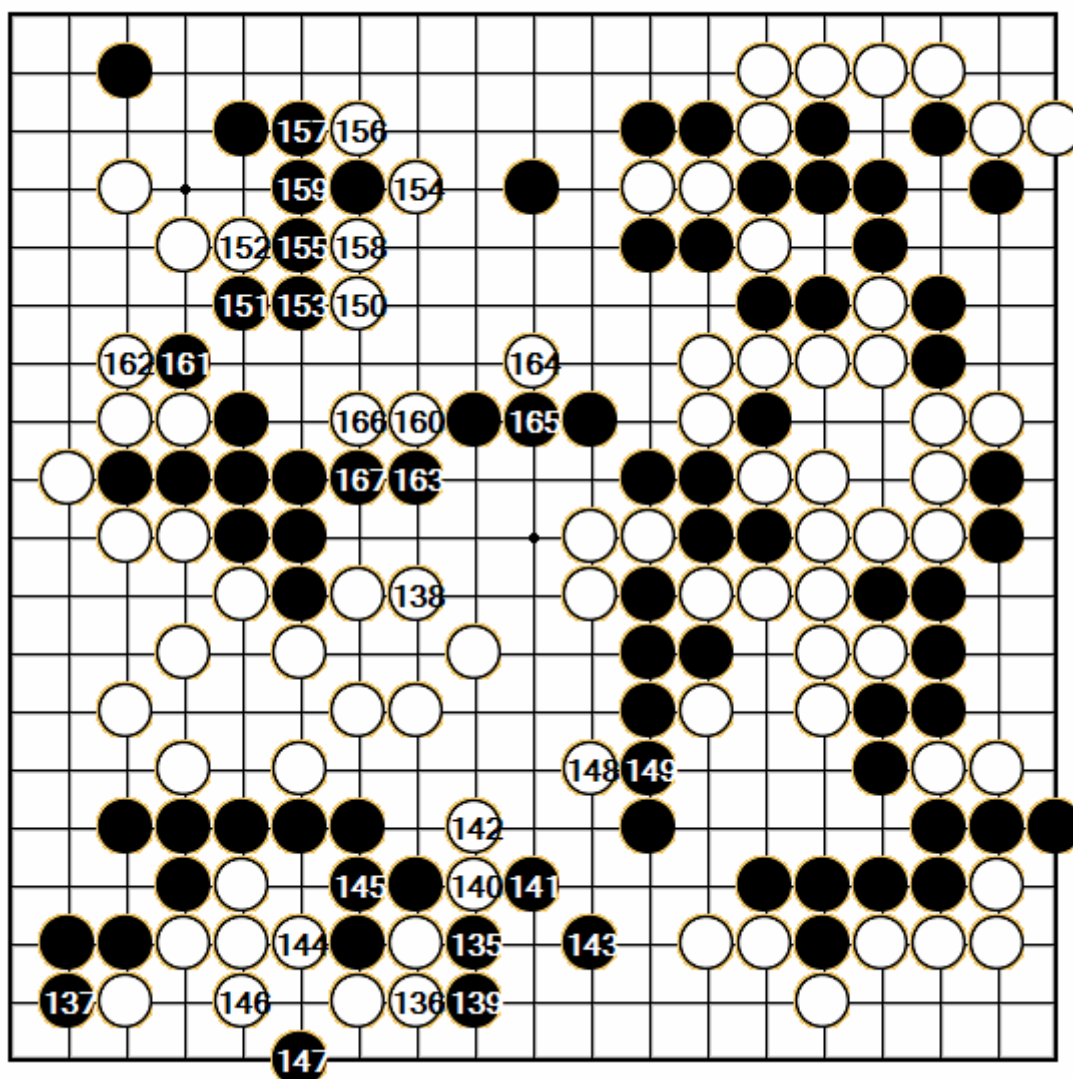
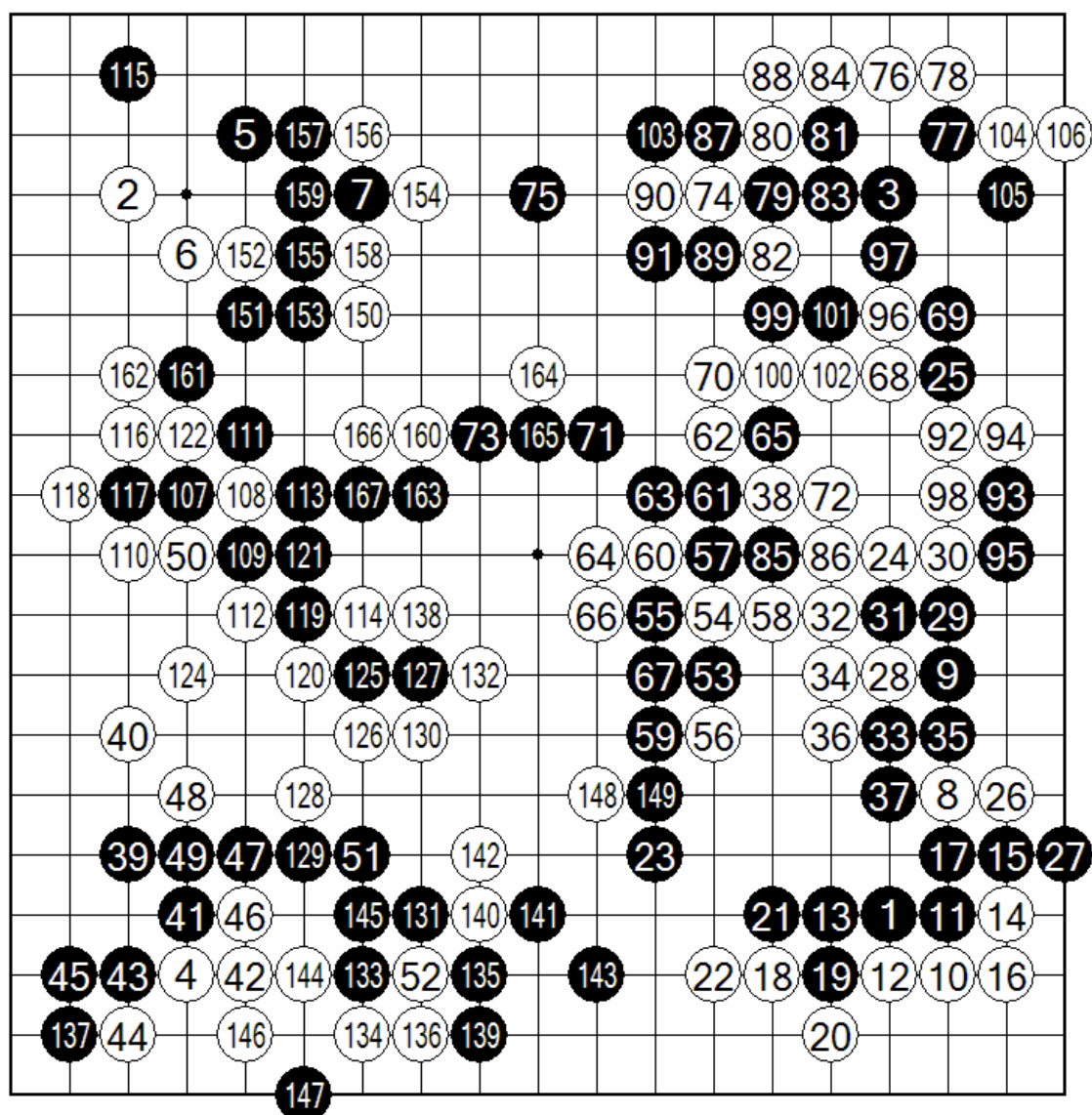


Figure 11 (Moves 135 to 167)

White's desperation is clear when he ignores 137 which is a clear threat to kill White's group in the lower left corner. Once the group is dead White has no chance and after some thrashing in the middle resigns.

The result could have been settled in Black's favour on several occasions, the same cannot be said for White, so the final outcome fairly reflects the game. White's problems stemmed from a lack of strategy in the early stages of the game, a more constructive approach could have resulted in a different outcome.

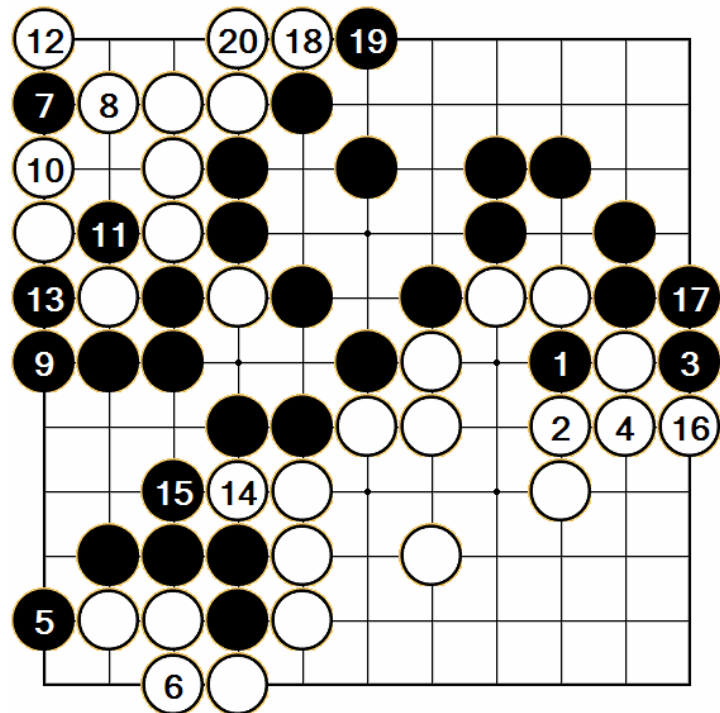
The Complete Game



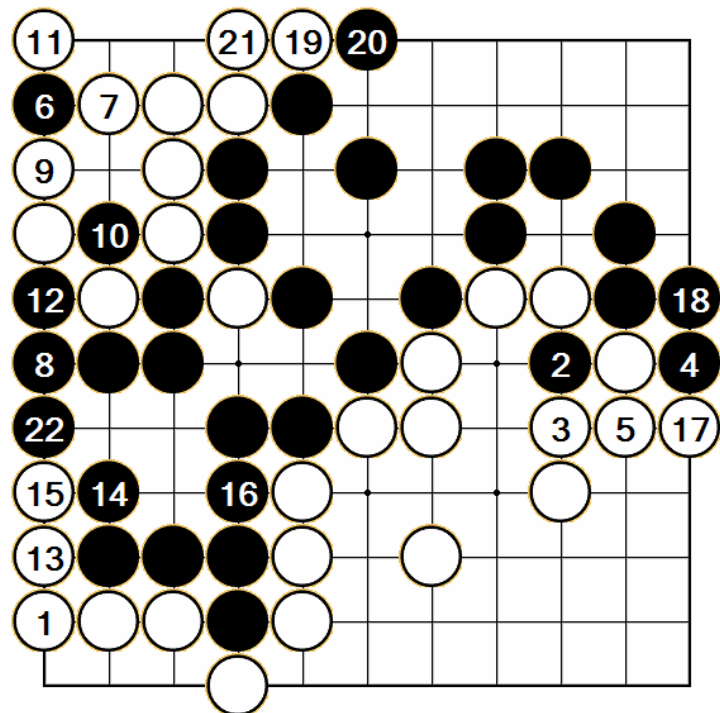
$$\text{Black 123} = \text{White 108}$$

Yose Answers

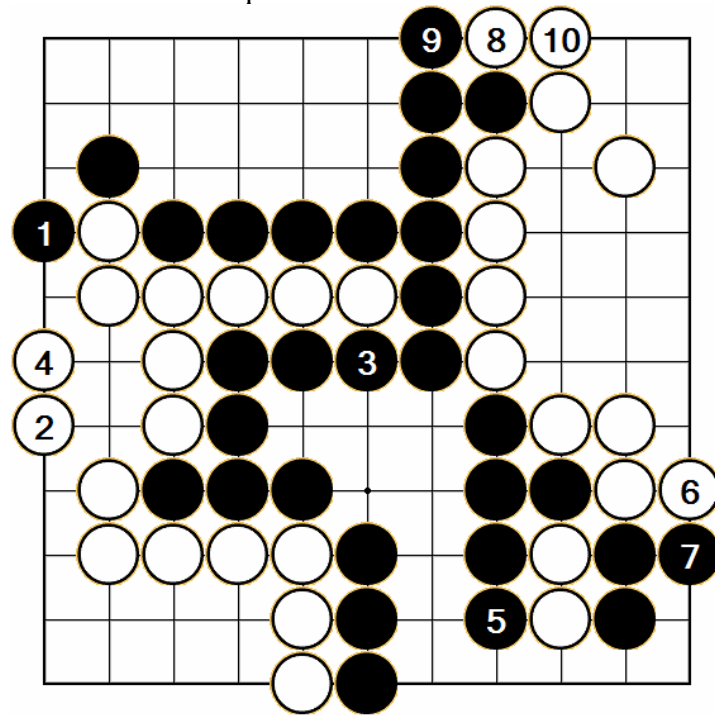
Answers to problem 1 - Black's sequence.....



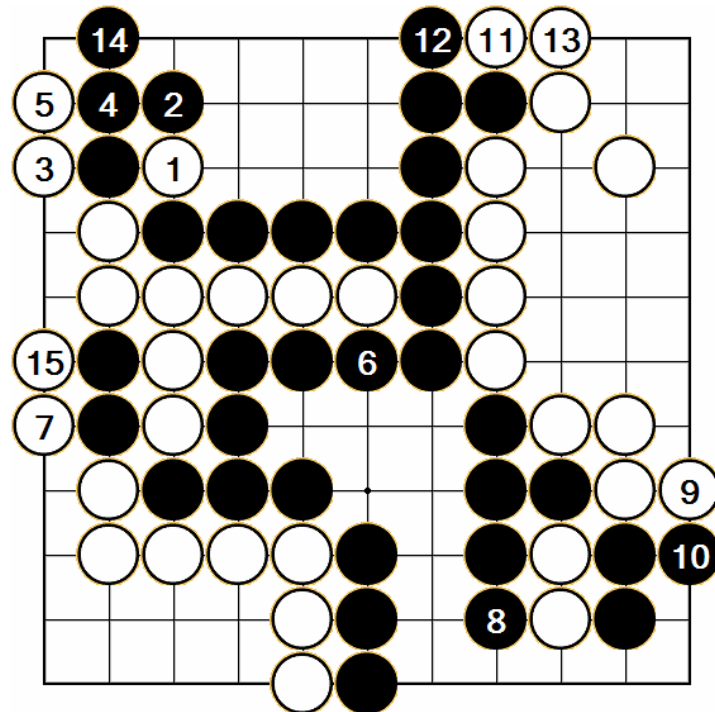
White's sequence.....



Answers to problem 2 - Black's sequence....



White's sequence....



Chinese Go Terms (part 2)

J

H

- 好点 (好點) hào diǎn - good point
- 和棋 hé qí - [draw](#)
- 黑 hēi - [black](#)
- 厚 hòu - [thick](#)
- 后悔 (後悔) hòu huǐ - regret
- 后面推车 (後面推車) hòu miàn tuī chē - [pushing from behind](#)
- 厚实 (厚實) hòu shí - [thick](#)
- 厚势 (厚勢) hòu shì - [influence](#)
- 后手 (後手) hòu shǒu - [gote](#)
- 后续手段 (後續手段) hòu xù shǒu duàn - [follow-up](#)
- 后中先 (後中先) hòu zhōng xiān - [gote with hidden sente](#)
- 虎 hǔ - [tiger's mouth](#)
- 虎口 hǔ kǒu - [tiger's mouth](#)
- 互破 hù pò - [mutual damage](#)
- 互围 (互圍) hù wéi - mutual surrounding of territory
- 花见劫 (花見劫) huā jiàn jié - [picnic ko](#)
- 花六 huā liù - [rabbity six](#)
- 花五 huā wǔ - [crossed five](#)
- 还原 (還原) huán yuán - [transposition](#)
- 缓 (緩) huǎn - [slow](#)
- 缓慢 (緩慢) huǎn màn - [slow](#)
- 缓气劫 (緩氣劫) huǎn qì jié - [approach ko](#)
- 缓手 (緩手) huǎn shǒu - [slow](#)
- 缓征 (緩徵) huǎn zhēng - [loose ladder](#)
- 缓征子 (緩徵子) huǎn zhēng zǐ - [loose ladder](#)
- 悔棋 huǐ qí - [take back](#)
- 活棋 huó qí - [living group](#)

- 急 jí - [urgent](#)
- 级 (級) jí - [kyu](#)
- 急所 jí suǒ - [urgent point](#)
- 挤 (擠) jǐ - bump into diagonal
- 技巧 jì qiào - [technique](#)
- 计算 (計算) jì suàn - [counting](#)
- 夹 (夾) jiā - [clamp](#); [pincer](#)
- 枷 jiā - [net](#)
- 枷吃 jiā chī - [net](#)
- 假劫 jiǎ jié - [false ko threat](#)
- 假双活 (假雙活) jiǎ shuāng huó - [false seki](#)
- 假眼 jiǎ yǎn - [false eye](#)
- 假眼活 jiǎ yǎn huó - [two-headed dragon](#)
- 尖 jiān - [diagonal](#)
- 尖冲 (尖衝) jiān chōng - [shoulder hit](#)
- 尖顶 (尖頂) jiān dǐng - [diagonal attachment](#)
- 坚实 (堅實) jiān shí - [solid?](#)
- 见合 (見合) jiàn hé - [miai](#)
- 教 jiāo - teach
- 交叉点 (交叉點) jiāo chā diǎn - [point](#)
- 交点 (交點) jiāo diǎn - [point](#)
- 焦点 (焦點) jiāo diǎn - [focal point](#)
- 交换 (交換) jiāo huàn - [exchange](#)
- 角 jiǎo - [corner](#)
- 叫吃 jiào chī - [atari](#)
- 教师 (教師) jiào shī - [teacher](#)
- 教室 jiào shì - classroom
- 接不归 (接不歸) jiē bù guī - [connect and die](#)
- 劫 jié - [ko](#)
- 劫材 jié cái - [ko threat](#)
- 结果 (結果) jié guǒ - result
- 劫活 jié huó - live by ko
- 劫杀 (劫殺) jié shā - kill by ko
- 金柜角 (金櫃角) jīn guì jiǎo - [carpenter's square](#)

- 金鸡独立 (金雞獨立) jīn jī dú lì - [double shortage of liberties](#)
- 紧 (緊) jǐn - tight
- 紧带钩 (緊帶鉤) jǐn dài gōu - [long l group without outside liberties](#)
- 紧劫 (緊劫) jǐn jié - [direct ko](#)
- 紧气 (緊氣) jǐn qì - [approach move](#)
- 紧气劫 (緊氣劫) jǐn qì jié - [direct ko](#)
- 禁着点 (禁著點) jìn zháo diǎn - [illegal point](#)
- 净吃 (淨吃) jìng chī - unconditional kill
- 净活 (淨活) jìng huó - [unconditional life](#)
- 净杀 (淨殺) jìng shā - unconditional death
- 净死 (淨死) jìng sǐ - unconditional death
- 救 jiù - rescue; save
- 聚 jù - [placement inside opponent's eye](#)
- 俱乐部 (俱樂部) jù lè bù - [club](#)
- 聚六 jù liù - [six-space killable eye shape](#)
- 聚三 jù sān - [three-space killable eye shape](#)
- 聚四 jù sì - [four-space killable eye shape](#)
- 聚五 jù wǔ - [five-space killable eye shape](#)

K

- 卡眼 kǎ yǎn - [falsify eye](#)
- 开拆 (開拆) kāi chāi - [extension](#)
- 开花 (開花) kāi huā - [ponnuki](#)
- 开劫 (開劫) kāi jié - create ko
- 开局 (開局) kāi jú - [opening](#)
- 看花劫 kàn huā jié - [picnic ko](#)
- 靠 kào - [attach](#)
- 空 kōng - empty
- 空间 (空間) kōng jiān - space

- 空三角 kōng sān jiǎo - [empty triangle](#)
- 空 kòng - [territory](#)
- 跨 kuā - [attach at waist of knight's move](#)
- 跨断 (跨斷) kuā duàn - [waist cut](#)
- 快 kuài - fast
- 快棋 kuài qí - [blitz game](#)
- 宽 (寬) kuān - loose; wide
- 宽带钩 (寬帶鉤) kuān dài gōu - [long l group with outside liberties](#)
- 宽气 (寬氣) kuān qì - increase liberties
- 亏 (虧) kuī - loss
- 亏损 (虧損) kuī sǔn - loss
- 扩大 (擴大) kuò dà - enlarge; expand
- 扩张 (擴張) kuò zhāng - enlarge; expand

L

- 赖皮劫 (賴皮劫) lài pí jié - [many move approach ko](#)
- 拦 (攔) lán - [checking extension](#); prevent opponent's advance
- 拦逼 (攔逼) lán bī - [checking extension](#)
- 烂柯 (爛柯) làn kē - [ranka](#)
- 老师 (老師) lǎo shī - [teacher](#)
- 劣势 (劣勢) lì shì - inferior
- 利 lì - profit
- 立 lì - [descent](#); [stand](#)
- 利用 lì yòng - make use
- 连 (連) lián - [connect](#); continuous
- 连扳 (連扳) lián bān - [double hane](#)
- 连环劫 (連環劫) lián huán jié - [double ko](#)
- 连接 (連接) lián jiē - [connect](#)
- 联棋 (聯棋) lián qí - [pair go](#)
- 两分 (兩分) liǎng fēn - equal

- 裂型 (裂型) liè xíng - [split shape](#)
- 龙 (龍) lóng - [dragon](#)
- 漏着 (漏著) lòu zhāo - oversight
- 落子 luò zǐ - [playing stone on board](#)

M

- 满意 (滿意) mǎn yì - satisfied
- 慢 màn - [slow](#)
- 盲点 (盲點) máng diǎn - [blind spot](#)
- 梅花六 méi huā liù - [rabbity six](#)
- 梅花五 méi huā wǔ - [crossed five](#)
- 门吃 (門吃) mén chī - [capturing technique by atari](#)
- 迷你中国流 (迷你中國流) mí nǐ zhōng guó liú - [mini chinese opening](#)
- 妙手 miào shǒu - [excellent move](#)
- 模仿棋 mó fǎng qí - [mirror go](#)
- 模样 (模樣) mó yàng - [territorial framework](#)
- 目 mù - [point of territory](#)

N

- 内气 (內氣) nèi qì - [internal liberty](#)
- 逆官子 nì guān zǐ - reverse endgame move
- 逆先 nì xiān - [reverse sente](#)
- 逆先手 nì xiān shǒu - [reverse sente](#)
- 逆转 (逆轉) nì zhuǎn - overturn game
- 粘 nián - [connect](#)
- 凝形 níng xíng - [overconcentrated shape](#)
- 扭断 (扭斷) niǔ duàn - [crosscut](#)
- 扭十字 niǔ shí zì - [crosscut](#)

- 扭羊头 (扭羊頭) niǔ yáng tóu - [ladder](#)

P

- 爬 pá - [crawl](#)
- 盘渡 (盤渡) pán dù - [bridge under](#)
- 盘角板六 (盤角板六) pán jiǎo bǎn liù - [rectangular six in the corner](#)
- 盘角曲四 (盤角曲四) pán jiǎo qǔ sì - [bent four in the corner](#)
- 抛劫 (拋劫) pāo jié - [throw-in ko](#)
- 配合 pèi hé - coordination
- 碰 pèng - [attach](#)
- 便宜 pián yí - profit
- 骗着 (騙著) piàn zhāo - [trick play](#)
- 平衡 píng héng - [balance](#)
- 破 pò - break
- 扑 (撲) pū - [throw in](#)
- 葡萄六 pú tao liù - [rabbity six](#)
- 谱 (譜) pǔ - [game record](#)
- 普通 pǔ tōng - [common](#)

Source

This is an list of Chinese Go terms from the Sensei Library. Continues next edition.

Copyright

All material in the Sydney Go Journal copyright by The Sydney Go Club, the authors, or current copyright holders and is distributed under the terms of the Open Content License (see below).

OpenContent Rationale (From the OpenContent web site at <http://opencontent.org/>)

OpenContent's only excuse for existing is to "facilitate the prolific creation of freely available, high-quality, well-maintained Content." This Content can then be used in an infinity of ways, restricted only by the imagination of the user. One of the most significant uses may be supporting instruction and helping people learn. [...]

[...] In plain English, the license relieves the author of any liability or implication of warranty, grants others permission to use the Content in whole or in part, and insures that the original author will be properly credited when Content is used. It also grants others permission to modify and redistribute the Content if they clearly mark what changes have been made, when they were made, and who made them. Finally, the license insures that if someone else bases a work on OpenContent, that the resultant work will be made available as OpenContent as well.

OpenContent License (OPL) - Version 1.0, July 14, 1998.

This document outlines the principles underlying the OpenContent (OC) movement and may be redistributed provided it remains unaltered. For legal purposes, this document is the license under which OpenContent is made available for use.

The original version of this document may be found at <http://opencontent.org/opl.shtml>

LICENSE

Terms and Conditions for Copying, Distributing, and Modifying

Items other than copying, distributing, and modifying the Content with which this license was distributed (such as using, etc.) are outside the scope of this license.

1. You may copy and distribute exact replicas of the OpenContent (OC) as you receive it, in any medium, provided that you conspicuously and appropriately publish on each copy an appropriate copyright notice and disclaimer of warranty; keep intact all the notices that refer to this License and to the absence of any warranty; and give any other recipients of the OC a copy of this License along with the OC. You may at your option charge a fee for the media and/or handling involved in creating a unique copy of the OC for use offline, you may at your option offer instructional support for the OC in exchange for a fee, or you may at your option offer warranty in exchange for a fee. You may not charge a fee for the OC itself. You may not charge a fee for the sole service of providing access to and/or use of the OC via a network (e.g. the Internet), whether it be via the world wide web, FTP, or any other method.
2. You may modify your copy or copies of the OpenContent or any portion of it, thus forming works based on the Content, and distribute such modifications or work under the terms of Section 1 above, provided that you also meet all of these conditions:

- a) You must cause the modified content to carry prominent notices stating that you changed it, the exact nature and content of the changes, and the date of any change.
- b) You must cause any work that you distribute or publish, that in whole or in part contains or is derived from the OC or any part thereof, to be licensed as a whole at no charge to all third parties under the terms of this License, unless otherwise permitted under applicable Fair Use law.

These requirements apply to the modified work as a whole. If identifiable sections of that work are not derived from the OC, and can be reasonably considered independent and separate works in themselves, then this License, and its terms, do not apply to those sections when you distribute them as separate works. But when you distribute the same sections as part of a whole which is a work based on the OC, the distribution of the whole must be on the terms of this License, whose permissions for other licensees extend to the entire whole, and thus to each and every part regardless of who wrote it. Exceptions are made to this requirement to release modified works free of charge under this license only in compliance with Fair Use law where applicable.

3. You are not required to accept this License, since you have not signed it. However, nothing else grants you permission to copy, distribute or modify the OC. These actions are prohibited by law if you do not accept this License. Therefore, by distributing or translating the OC, or by deriving works herefrom, you indicate your acceptance of this License to do so, and all its terms and conditions for copying, distributing or translating the OC.

NO WARRANTY

4. BECAUSE THE OPENCONTENT (OC) IS LICENSED FREE OF CHARGE, THERE IS NO WARRANTY FOR THE OC, TO THE EXTENT PERMITTED BY APPLICABLE LAW. EXCEPT WHEN OTHERWISE STATED IN WRITING THE COPYRIGHT HOLDERS AND/OR OTHER PARTIES PROVIDE THE OC "AS IS" WITHOUT WARRANTY OF ANY KIND, EITHER EXPRESSED OR IMPLIED, INCLUDING, BUT NOT LIMITED TO, THE IMPLIED WARRANTIES OF MERCHANTABILITY AND FITNESS FOR A PARTICULAR PURPOSE. THE ENTIRE RISK OF USE OF THE OC IS WITH YOU. SHOULD THE OC PROVE FAULTY, INACCURATE, OR OTHERWISE UNACCEPTABLE YOU ASSUME THE COST OF ALL NECESSARY REPAIR OR CORRECTION.

5. IN NO EVENT UNLESS REQUIRED BY APPLICABLE LAW OR AGREED TO IN WRITING WILL ANY COPYRIGHT HOLDER, OR ANY OTHER PARTY WHO MAY MIRROR AND/OR REDISTRIBUTE THE OC AS PERMITTED ABOVE, BE LIABLE TO YOU FOR DAMAGES, INCLUDING ANY GENERAL, SPECIAL, INCIDENTAL OR CONSEQUENTIAL DAMAGES ARISING OUT OF THE USE OR INABILITY TO USE THE OC, EVEN IF SUCH HOLDER OR OTHER PARTY HAS BEEN ADVISED OF THE POSSIBILITY OF SUCH DAMAGES.

THE GoGoD ENCYCLOPAEDIA


Summer

[Latest changes](#) | [Tournaments](#) | [Groups](#) | [Players](#) | [History](#) | [Classics](#) | [Special features](#) | [Quick Links](#)

THIS IS the portal to the pages supporting the GoGoD database of professional games. It is ongoing work. Some portions may therefore still be patchy. But the encyclopaedia is constantly expanding and is currently updated twice a year. A limited subscription service is available.

Tournaments and Matches



Details of tournaments and matches past and present. The organisation of each event is presented, along with results tables and news reports. Follow the page signs  to keep abreast of the latest entries for each term.

Groups and Associations

The history and organisation of professional groups and association such as Hoensha, Nihon Ki-in, Hiseikai, and Chung-am are summarised here. There are separate pages for Japan, China and Korea.



Articles on Famous Players



Extended essays on major players past and present. These are in addition to the extensive biographical details and photos found in John Fairbairn's quadrilingual Names Dictionary elsewhere on this CD (Onomasticon.exe; also runs from within GoGoD95). Plus features such as Ales Cieply's Progor rating list.

History and Timelines

Apart from the wide ranging essays under players, other aspects of go history are gathered here, including a list of all the Castle Games, and Timelines to give quick access to the chronology of go events.



Classics in Translation



Ancient manuals such as the Classic of Go in Thirteen Chapters, Go Secrets, Gateway to All Marvels come in this category, along with extracts or summaries of more recent classics such as *Yicui Guanzi*.

Special Features

A host of miscellaneous extra items, such as a collection of mottoes on fans and other literary gems; problems from the *Xuanxuan Qiling*, ladders, mimic go and other items on studying go; go gongs, go records, go equipment, anecdotes - and thought for the day.



Other Items on the GoGoD CD

Apart from the **huge database** of games in sgf format, the GoGoD Encyclopaedia CD includes many other items, some supplied by third parties. These include:

- **GoGoD95** - a clear and simple game-viewing program which has built-in:
 - **GoScorer** - play over a game by guessing the next move and keeping track of your score
 - **Lunar converter** - convert Japanese lunar dates to modern format.
 - a link to the Names Dictionary.
- **PBase** - a program for viewing go problems, that comes with its own growing collections of classical problems, most not known at all in the West
- The **Names Dictionary** with over 3,200 biographical entries covering players, patrons, reporters and famous go fans past and present. In printed form this comes to almost 300 pages, but the electronic version includes a program to find the names written in Japanese, Chinese (old and modern) and Korean (characters and hangeul) almost instantly. Photos are included for many players.
 - The same program (Onomasticon) also provides the ability to look up technical terms (diagrammed) and place names (maps included) in the same languages.
- A set of over one hundred **9x9 pro games**, with special viewer (Go99).
- **Commented games** - a selection of games in CBase that can be viewed with various viewers including our own CBase. The commentaries range from old masterpieces such as Honinbo Shuei to modern games where we have specially commissioned commentaries by Chinese 7-dan Wang Hongjun.
- **Josekibase** - for those who like to study joseki, we have for convenience pre-compiled massive collections of favourite lines in JBase. An associated program allows you to branch through each line while examining the relevant games on a parallel board, and to aid comparison positions can be mirrored and rotated and colours swapped.
- Go Library - our own **database manager** in GBase, geared mainly to searching for data on names and events, but does include a position search facility. Games can easily be added to the GoGoD database. You can also see graphically how favourite players have performed by running the program **Graphs** in the same directory.
- **Kombilo** - an even better database manager kindly provided by Ulrich Goertz. Superfast when doing position searches, it has a host of other valuable features such as strict sgf parsing checks and duplicate checks.
- **Smart Go Viewer** - an advanced sgf viewer from the sgf guru himself, Anders Kierulf, and another, full-featured **Multigo**, from Rui Jiang.
- **ScreenSaver** - a program that plays over your favourite games in screensaver mode. Offered by kind permission