

Author – David Mitchell on behalf of The Sydney Go Club

# Sydney Go Journal

Issue Date – December 2006



Wishing you all a very  
Merry Christmas

## Contents

31 <sup>st</sup> Meijin – Game 6 .....	3
54 <sup>th</sup> Oza – Game 1 .....	8
54 <sup>th</sup> Oza – Game 2 .....	12
Amateur 1 dan game .....	17
Amateur 4 dan game .....	22
Problems ... ..	27
Four Corners .....	28
Handicap Go .....	33
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](mailto:ravadas@yahoo.com)

## 31<sup>st</sup> Meijin - Game 6

Black Cho U 9p

White Takao Shinji – Honimbo (6.5 Komi)

Played on 2<sup>nd</sup> & 3<sup>rd</sup> November 2006

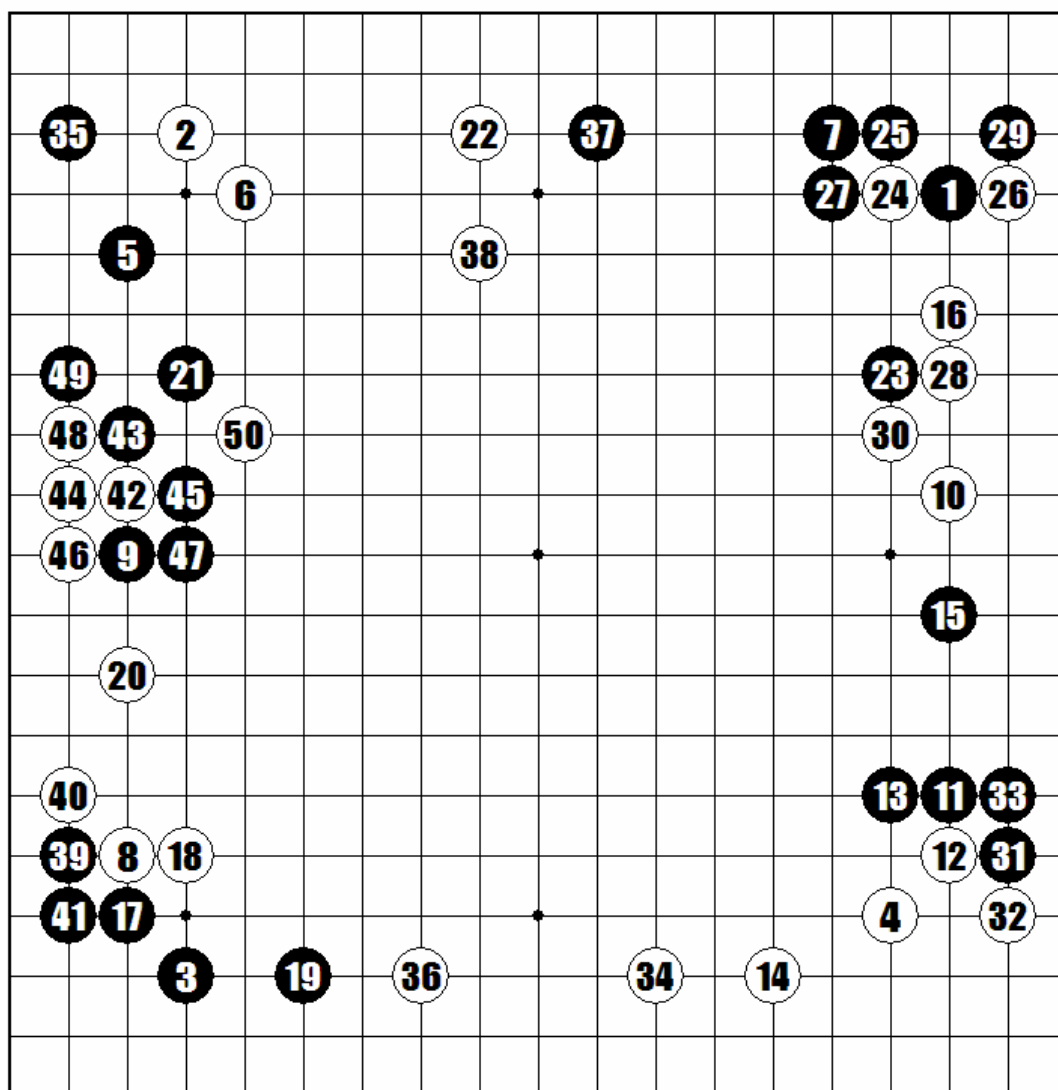
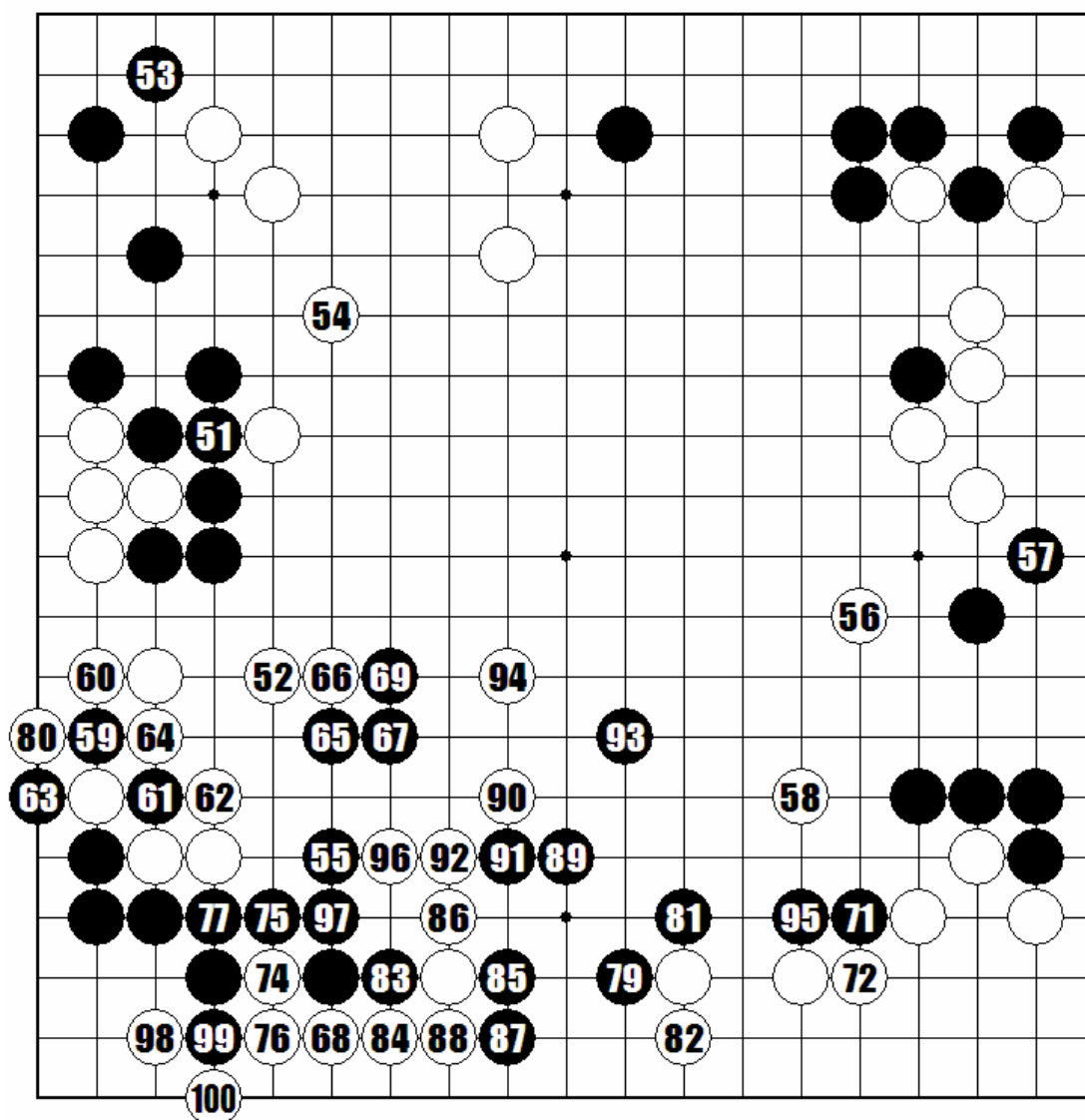


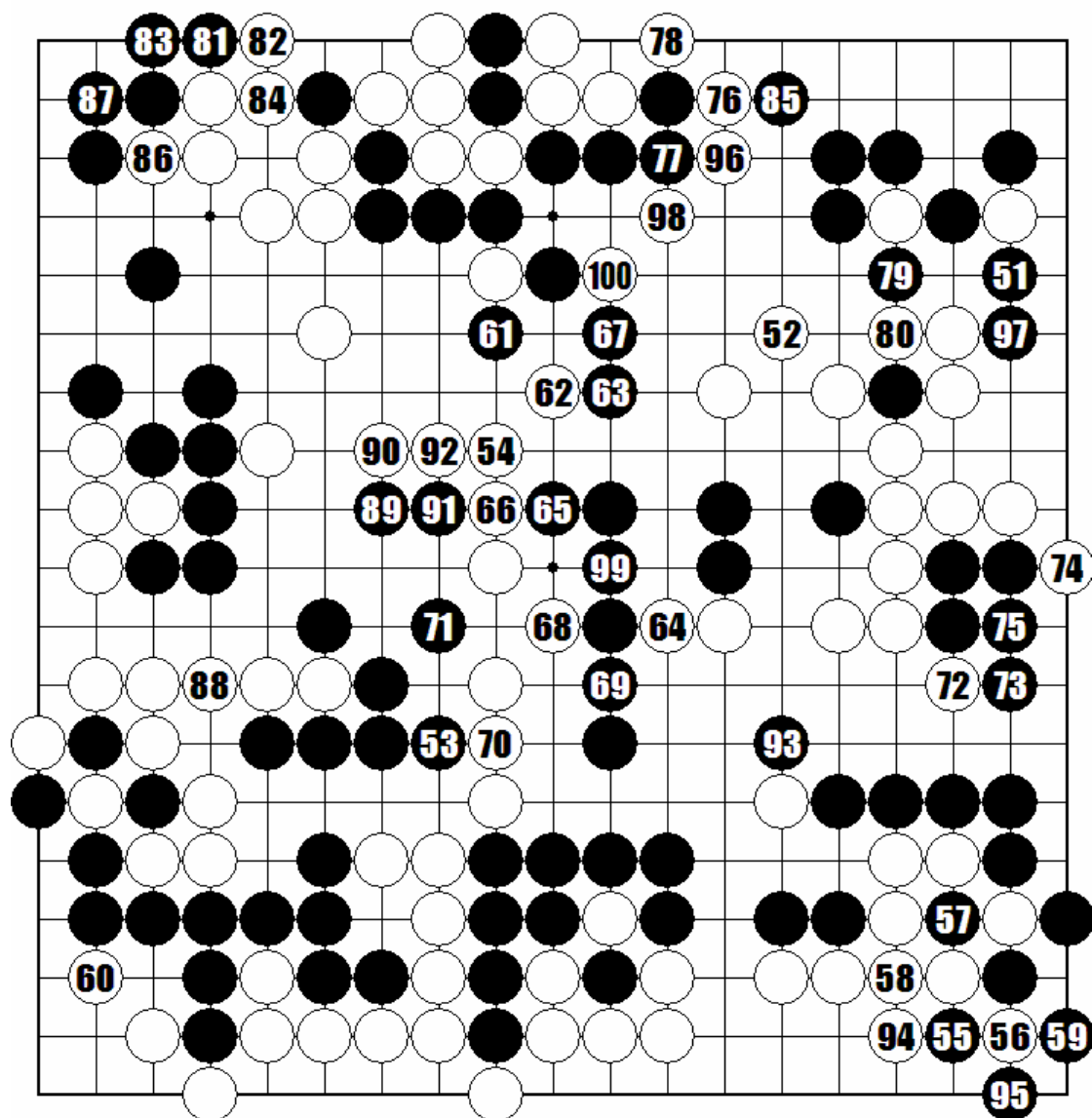
Figure 1 (Moves 1 to 50)



$$\textcircled{70} \textcircled{78} = \textcircled{40} \quad \textcircled{73} = \textcircled{61}$$

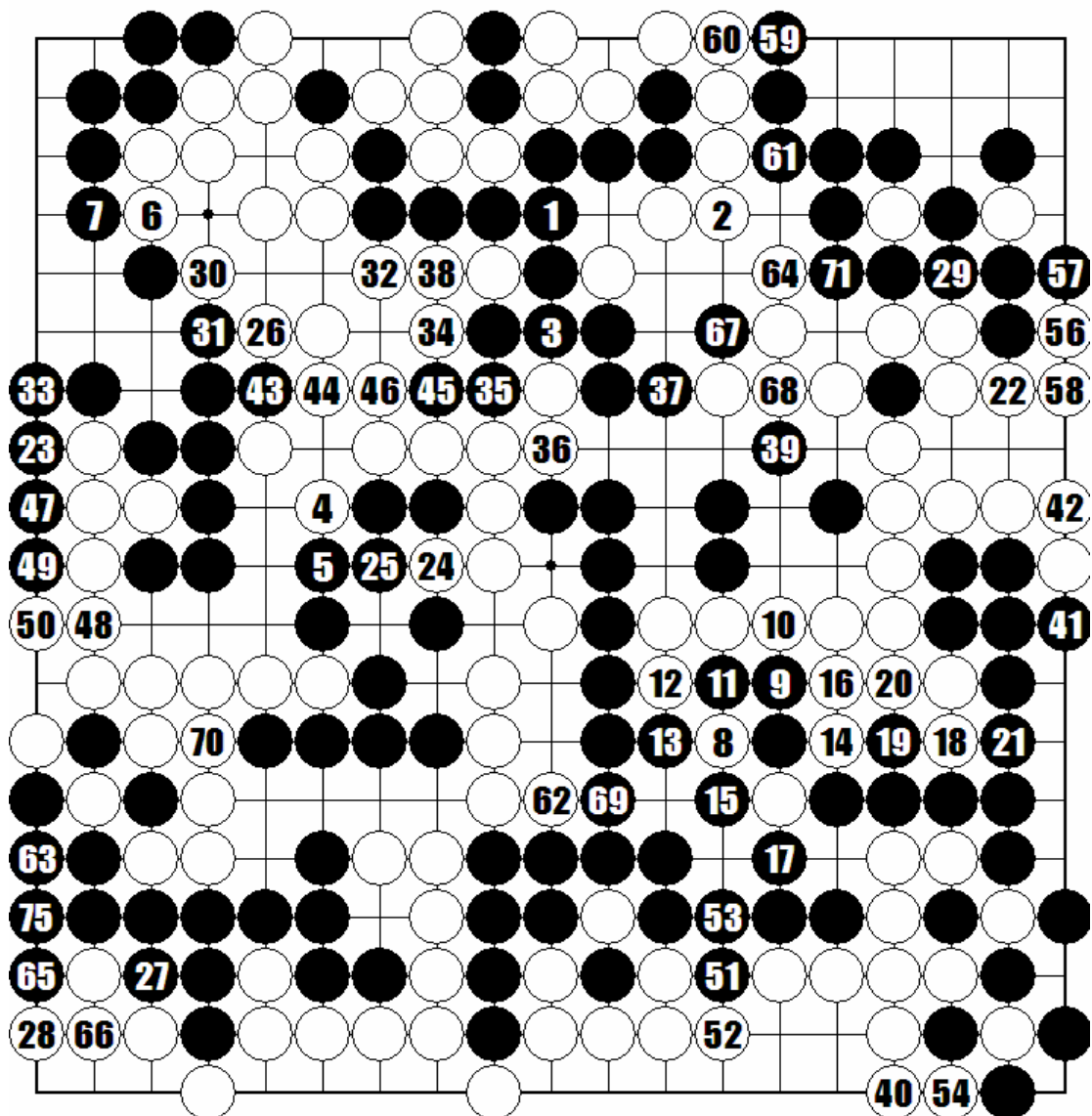
Figure 2 (moves 51 to 100)

31<sup>st</sup> Meijin Series – Game 6



$$\textcircled{70} \textcircled{78} = \textcircled{40} \quad \textcircled{73} = \textcircled{61}$$

Figure 4 (moves 151 to 200)



70 78 = 40    73 = 61    255 = 156    272 = 32    273 =  
 102    274 = 157

Figure 5 (moves 200 to 275)

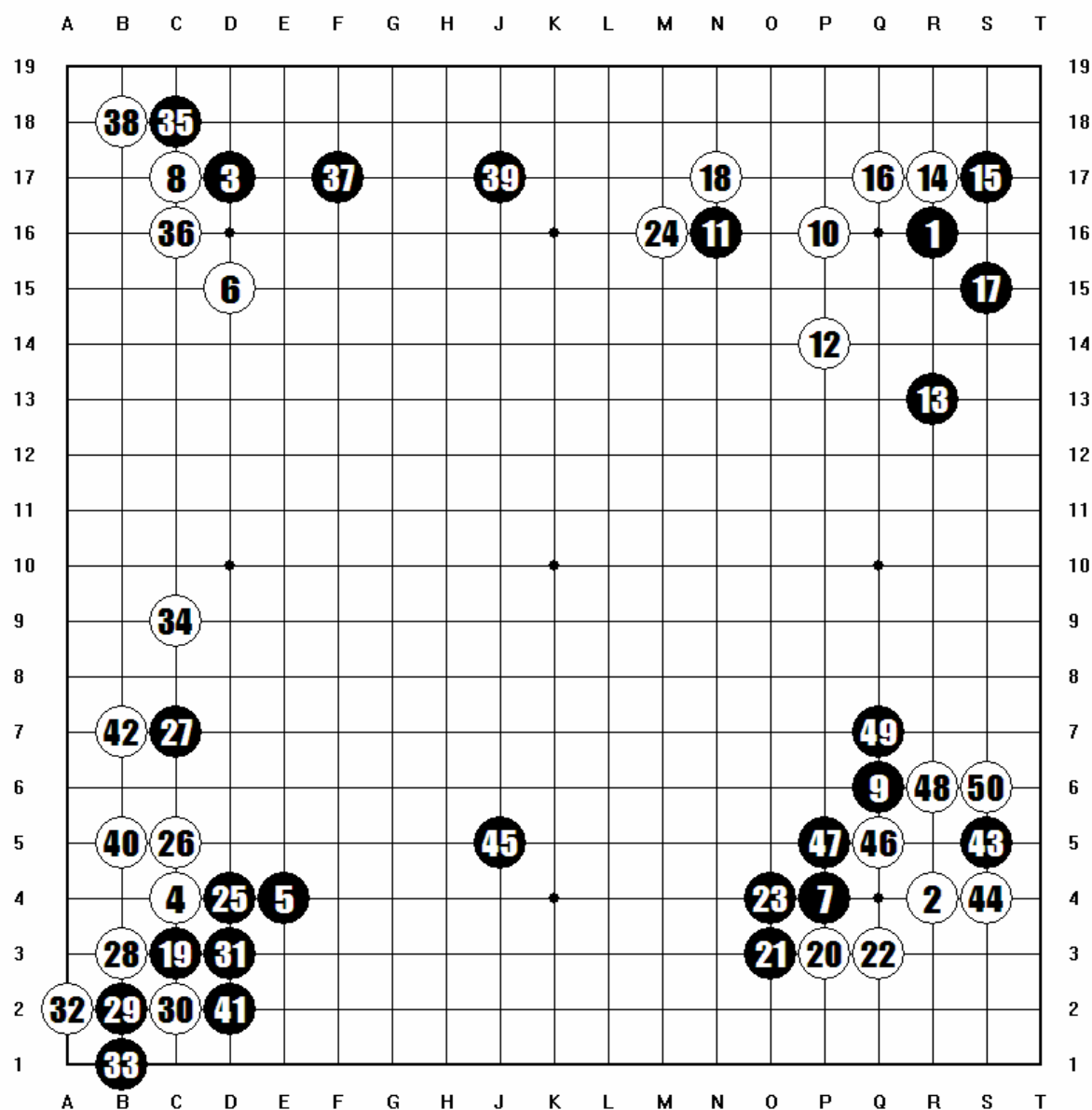
Takao Shinji - White wins by 3.5 points.

**Congratulations to Takao Shinji – now Honimbo and Meijin**

# 54<sup>th</sup> Oza Sen

## Game 1

Figure 1 (moves 1 to 50)

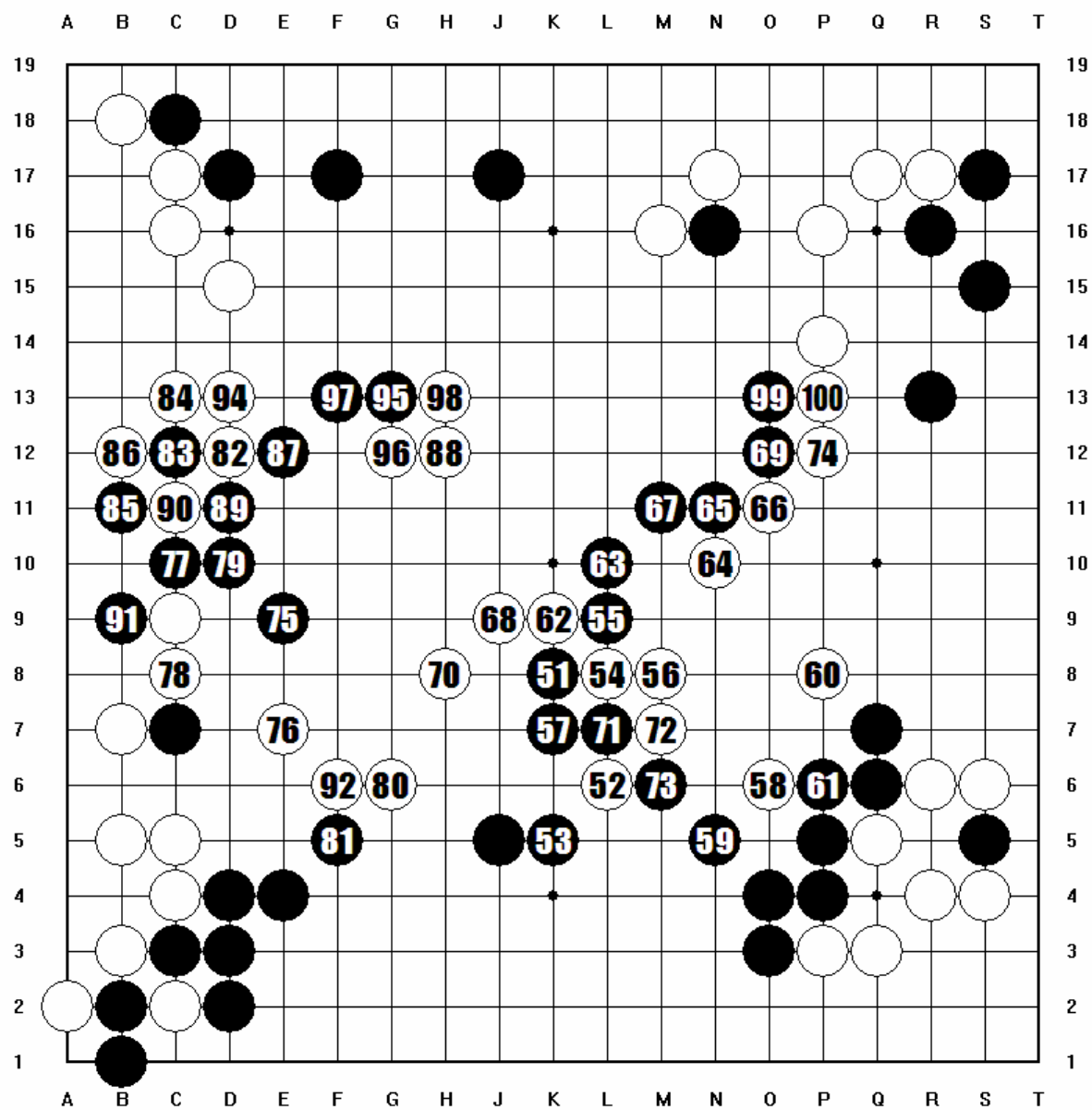


Event : Oza,54,Japan,Nikkei  
 Place:Japan  
 Black : Yamashita Keigo9p  
 Total Count:50 Move

Date : 2006-10-26  
 White : Cho U9p, Oza  
 Result : W+6.5Komi :6.5

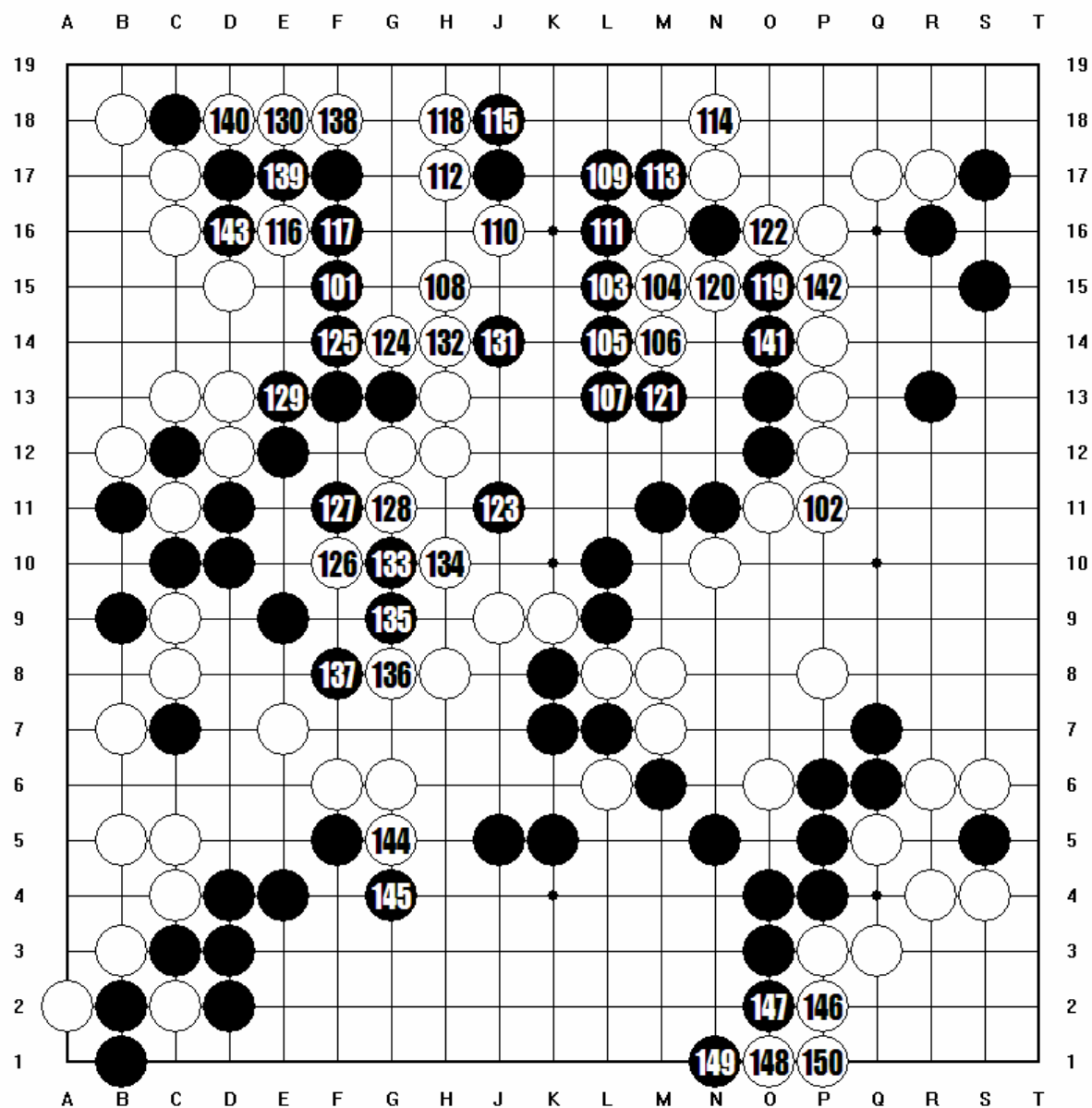


Figure 2(moves 51 to 100)



**93 = 83**

Figure 3 (moves 101 to 150)

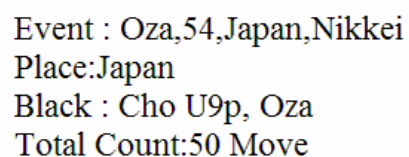


93 = 83

© Copyright 2006 – David Mitchell



**Figure 1 (moves 1 to 50)**



Date : 2006-11-16  
White : Yamashita Keigo9p  
Result : W+1.5Komi :6.5

Figure 1 (moves 51 to 100)

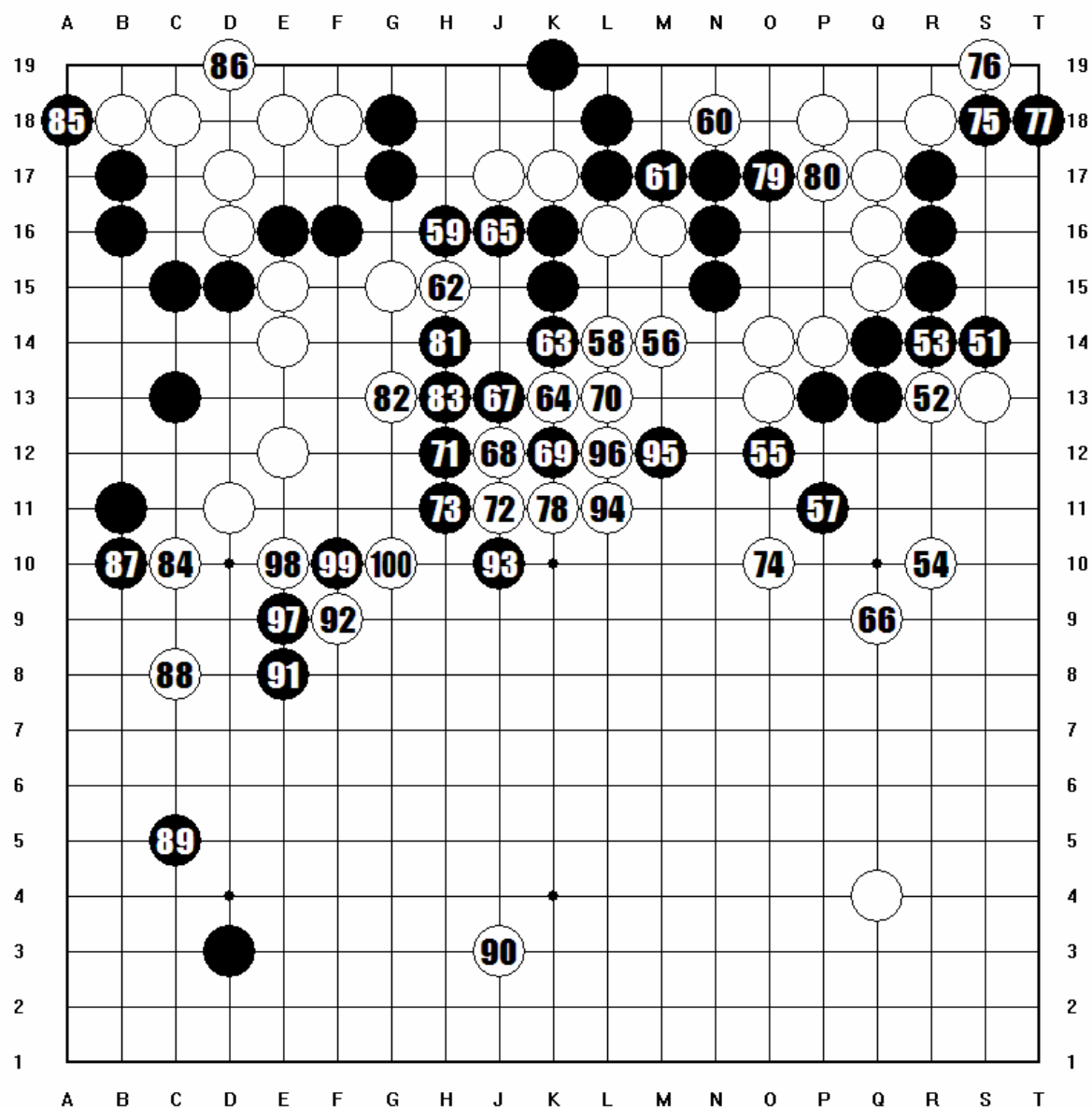


Figure 1 (moves 101 to 150)

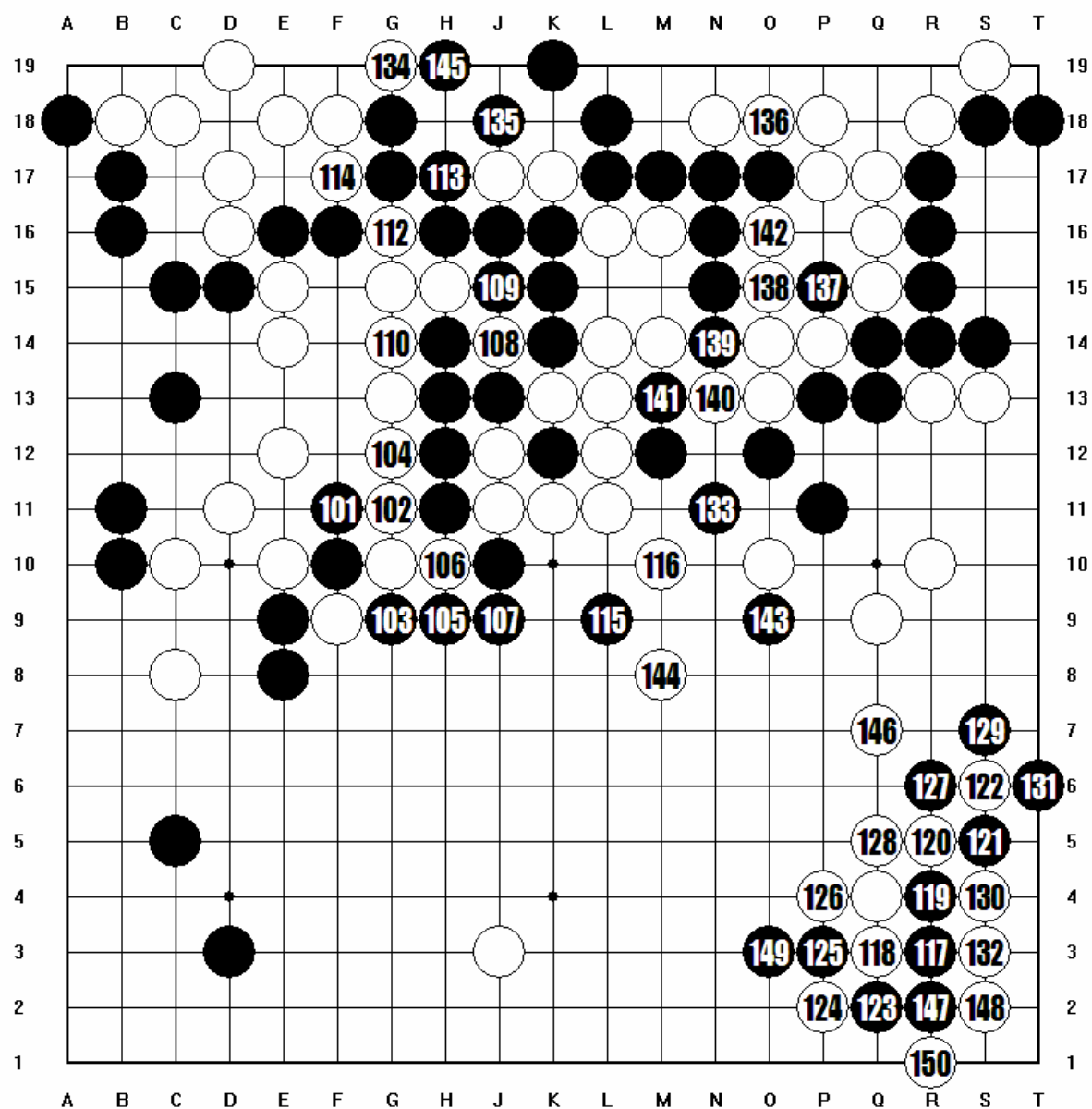
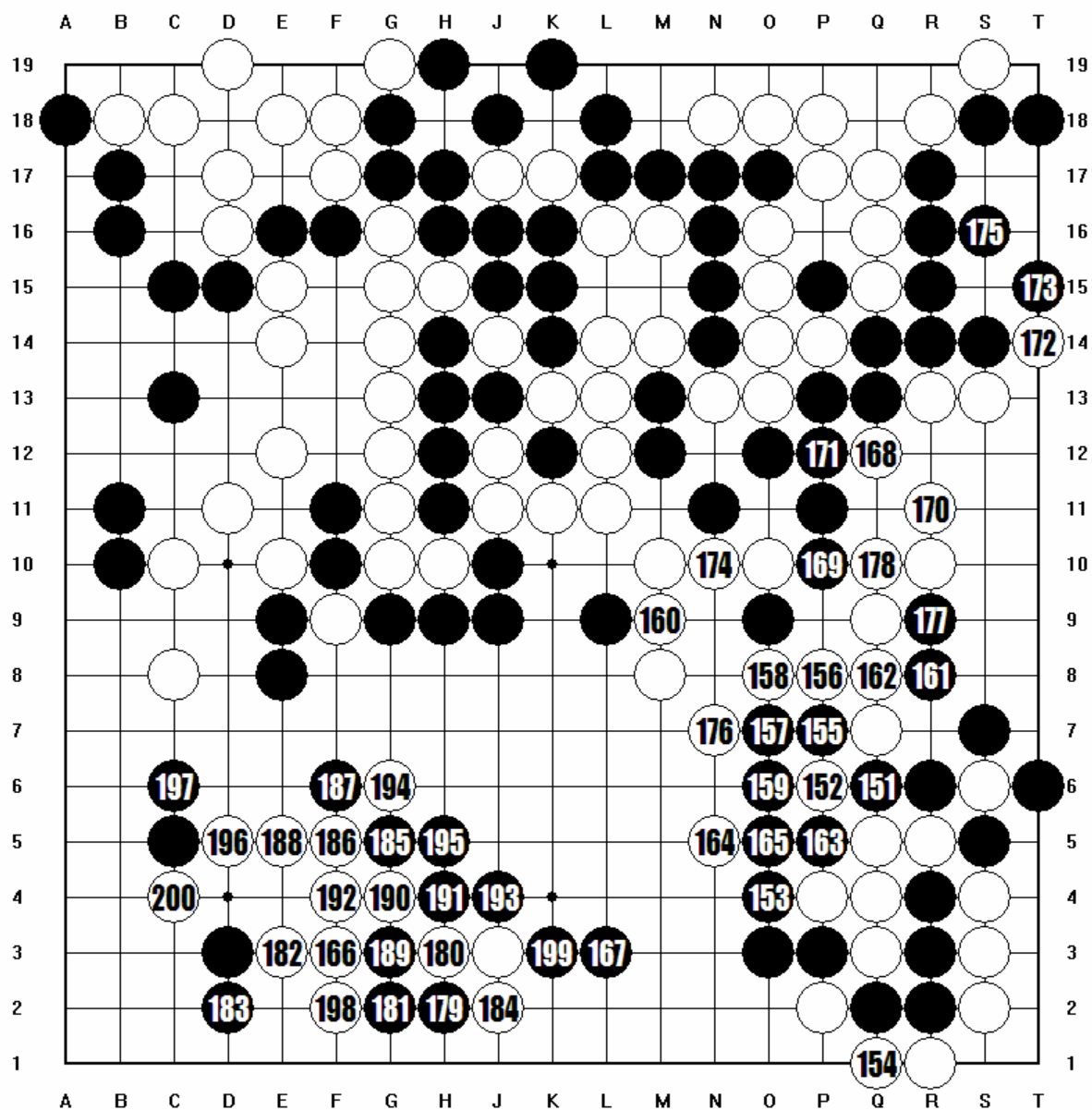
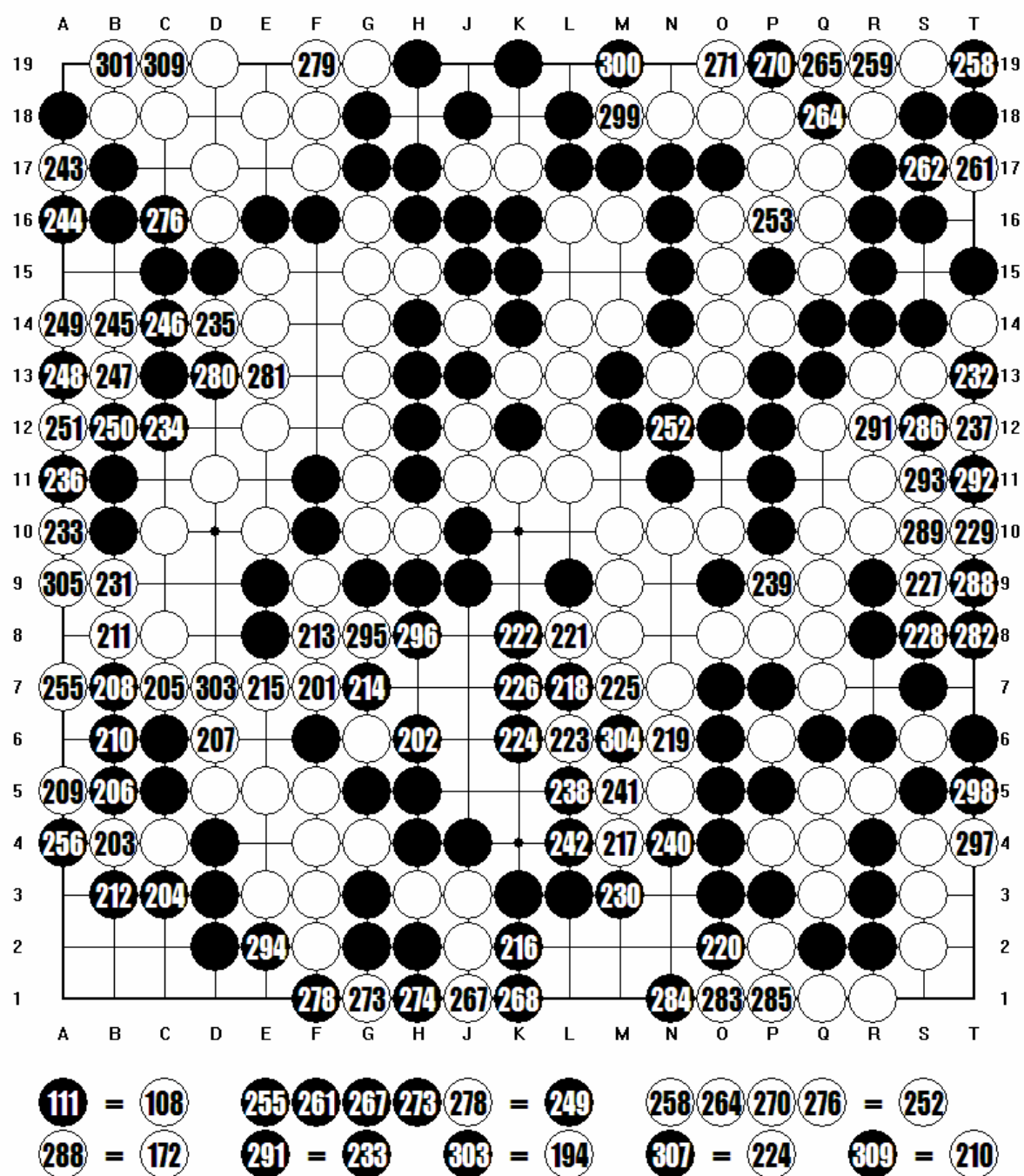


Figure 1 (moves 151 to 200)



111 = 108

Figure 1 (moves 200 to 310)



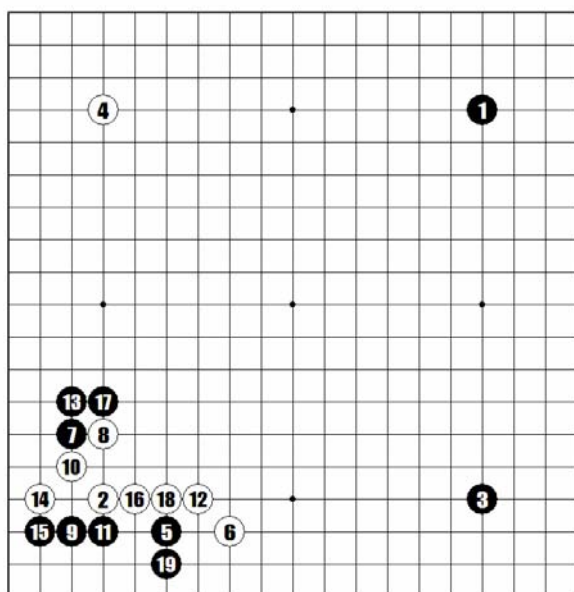


## Amateur 1 dan game

This is a game from KGS between two shodans. I have noticed that ranking on KGS and other Internet servers varies greatly and consequently I place little value in the ranks.

The fuseki to 5 is traditional. Black normally invades the corner with 9 but many amateurs believe this gives Black an advantage.

Figure 1 (moves 1 to 19)



Black 7 and 9 seem to confuse White. The normal reply is 1 in Diagram 1

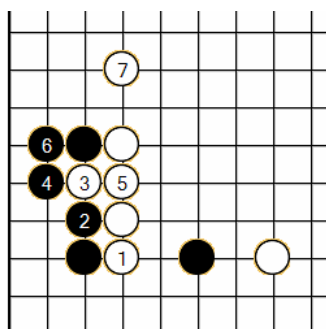


Diagram 1

Black is forced along the side leaving his other stone cut off, but takes sente.

If this is compared with the normal Joseki shape (Diagram 2), it is clear that Black has lost aji.

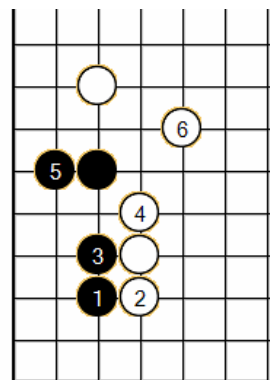


Diagram 2

Professionals hardly ever play 10 in this situation – only if they have very specific problems do they play this way.

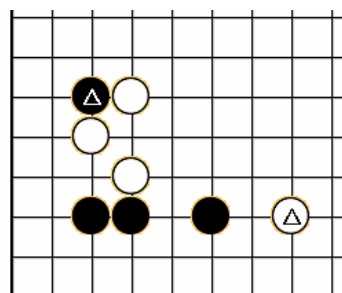


Diagram 3

White has a problem where to play 12, should he enclose the corner and connect his marked stone to the rest of his group or subdue the marked Black stone. Both are important! This is probably why professionals do not play 10.

Normally White encloses Black, but here Black has exploited the mistake and built a group on the outside.

The 3 Black stones on the outside can escape into the centre with 'a' in Diagram 4 or extend along the side with 'b'. Either way White's wall is not effective.

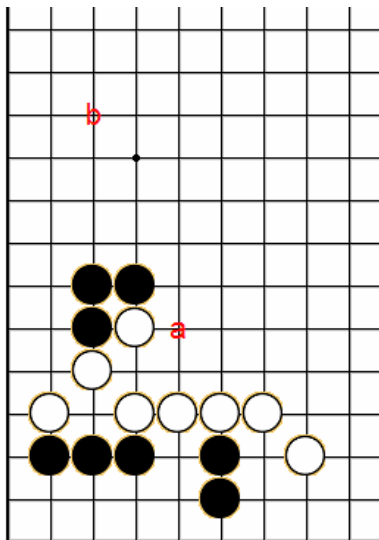
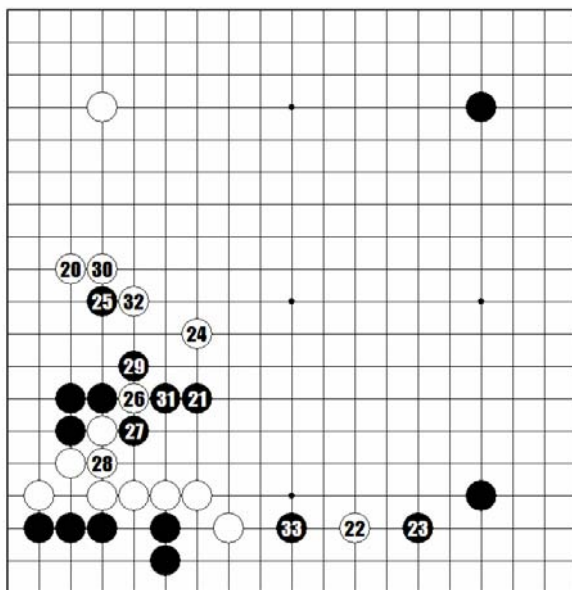


Diagram 4

White 20 in Figure 2 takes away Black's extension and forces him into the centre, but this is an easy escape for Black.

Figure 2 (moves 20 to 33)



White 24 is not a credible attack on the Black stones; he should wait and see what develops.

White 1 in Diagram 5 is better than 24 – it exploits the weakness of the double jump and creates eye shape for White. Black has to defend against 'a' while White can take profit elsewhere.

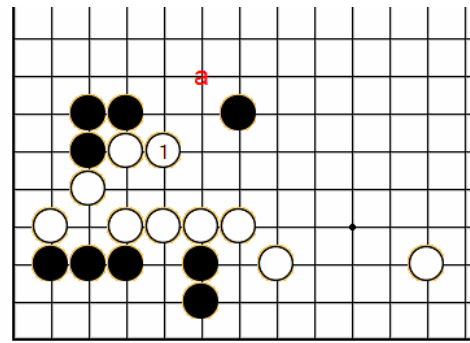


Diagram 5

Black's capture at 31 (figure 2) solidifies his group and aims at 33. White's wall can be pushed around after that.

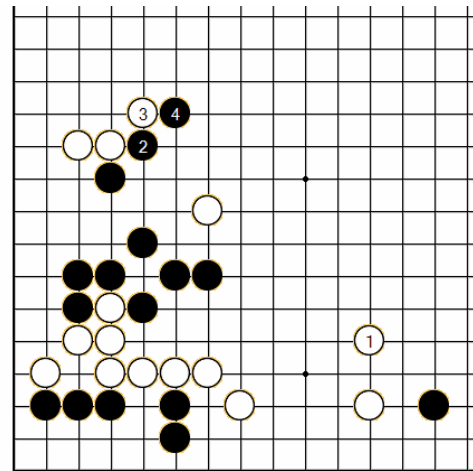
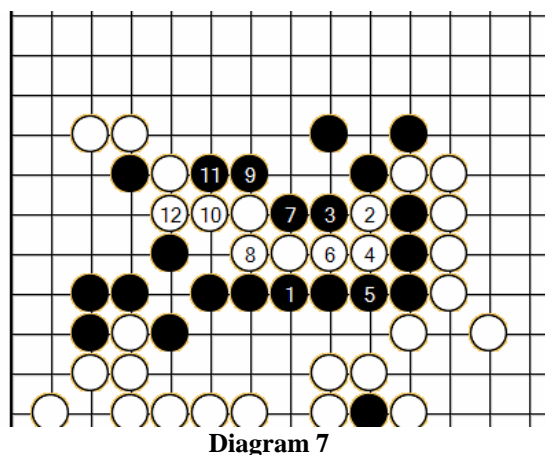
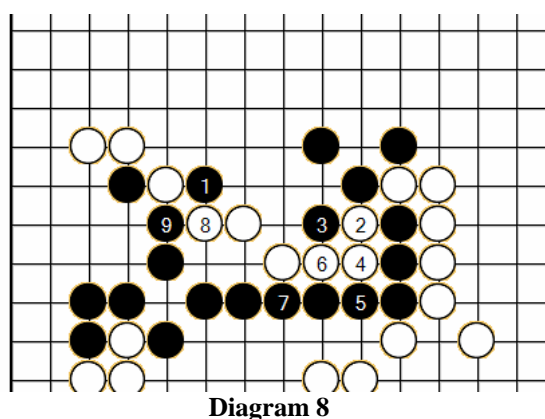


Figure 3 - Black has spotted the tesuji at 41, so he pushes along the top with 37 and 39. This strengthens Black and pushes white around the board. The only danger with this kind of attack is killing yourself.

Black 51 tries to take profit on the right side nudging White into the centre.



White 60 is a good probe. If Black simply connects at 1 in Diagram 7 White is able to cut at 2. Black cannot save the 3 stones with 5 – and if they are captured the whole nature of the game changes.



Black 61 (or 1 in Diagram 8) is good defence, if White cuts at 2 now Black can escape easily.

A variation is for White to carry out his threat and cut with 2 in Diagram 9, but Black simply captures the solitary White stone with 3.

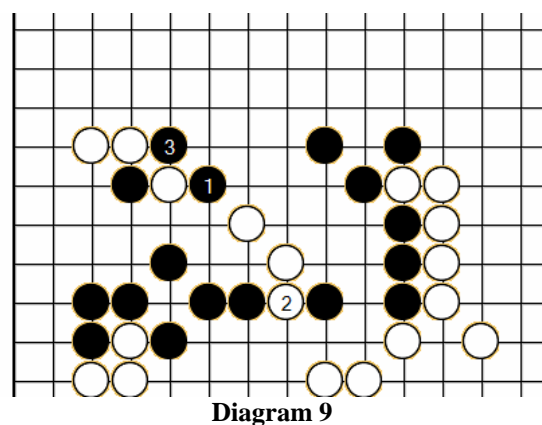
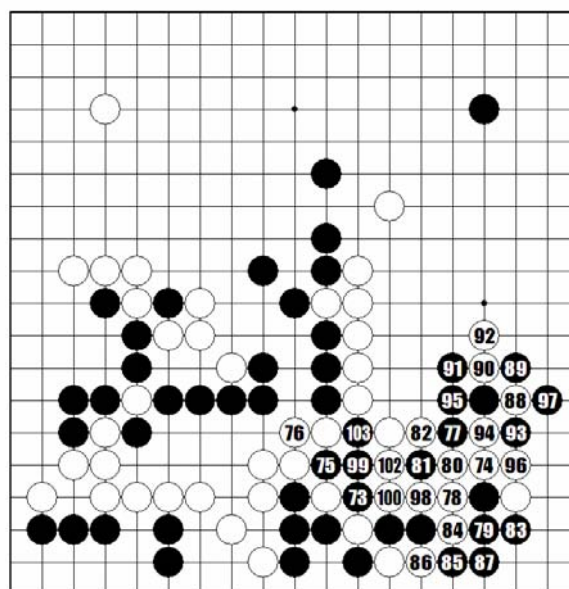


Figure 4 (moves 73 to 103)



101 = 22

Black 73 is very bad – it does nothing but capture a single White stone. Black MUST play 1 in Diagram 10 – White will be pushed to make life, but even if he succeeds none of Black's stones are threatened.

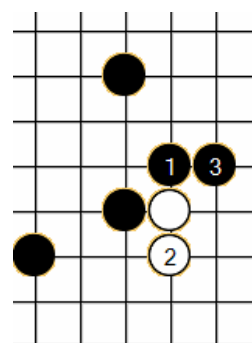


Diagram 10

It is hard to understand Black's strategy; it appears that he wants to continue to chase the big White group. If that is Black's plan it is unreasonable; Black has secured his central stones and can take significant territory on the lower right corner, he should realise his profit. Such a result is sufficient to win the game but he just does not seem satisfied with that result, it looks like greed has taken over.

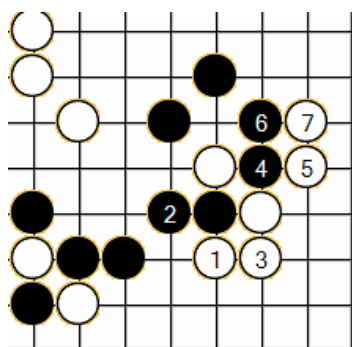


Diagram 11

White should not be afraid that the large White group will die; even if White takes the corner there is still plenty of room for the White group to make eyes. However, bad moves are contagious – White 78 is the wrong direction.

White should play 1 in Diagram 11 taking the corner with the sequence to 7. Black is left to press home his attack against the White group.

White gets himself into trouble in the corner, Black takes advantage with 99 (figure 4) that either kills the corner or cuts and kills the lower left portion of White's large group.

White chooses to save the corner and but his loss is great. White's only hope is to attack the Black stones on the right side' something that is impossible.

The most aggressive move for White is 1 in Diagram 12 but Black can make two eyes with the sequence to 10.

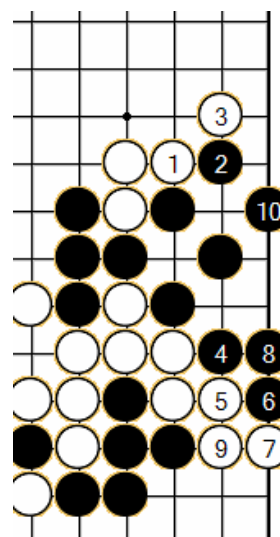


Diagram 12

White should resign at this point. He has lost a large group and the Black stones cut off on the right cannot be killed.

White has insufficient territory and eventually resigns.

The complete game score is on the next page.

It should be noted that White could not have killed Black in the top left corner by connecting at 1 in Diagram 13 – six in the corner with 2 liberties (and sente) is alive.

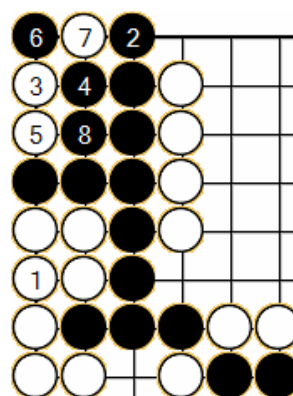
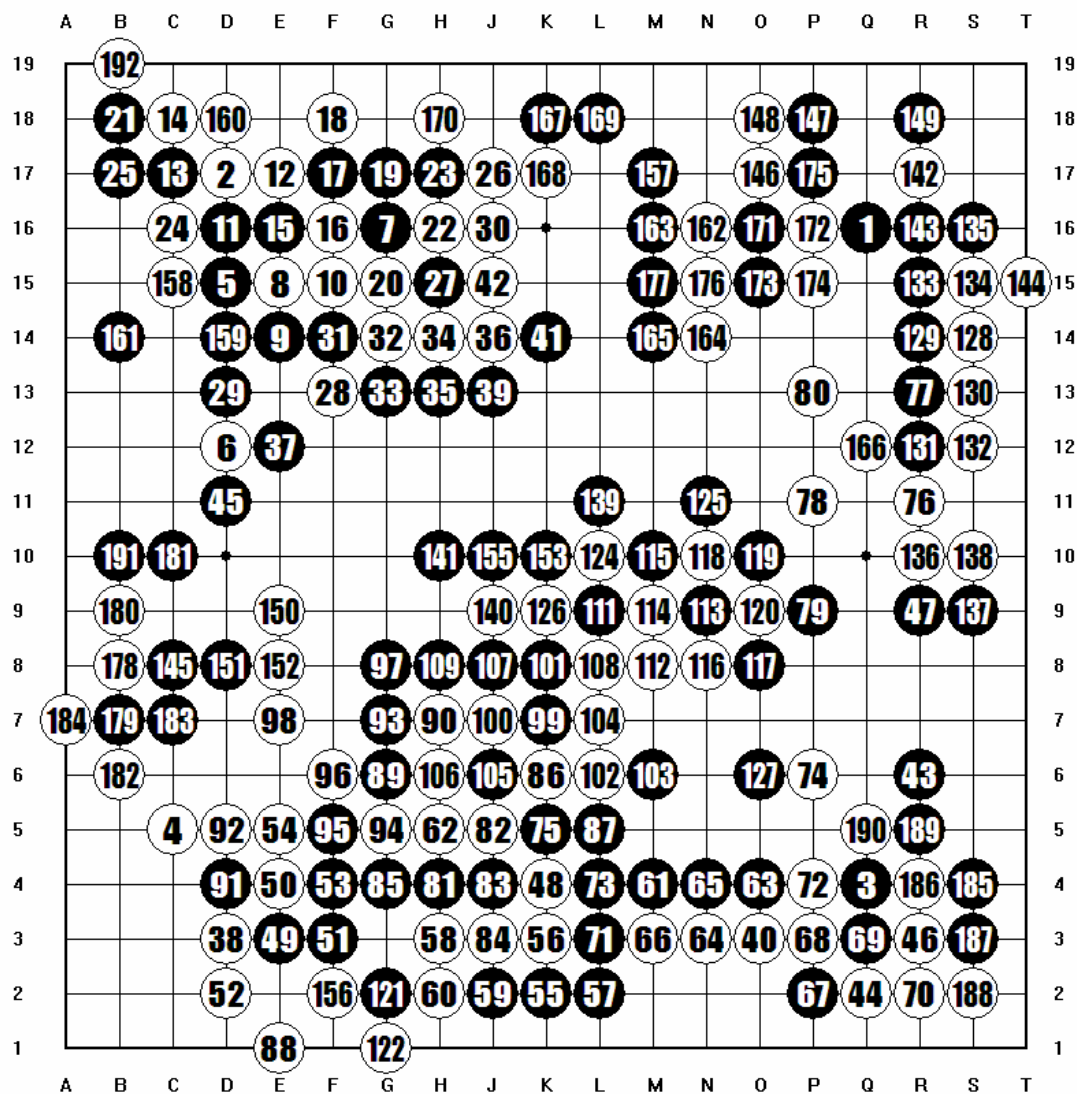


Diagram 13

Also, at the time White resigned, the large White group on the left can only live with ko. I will leave you to work that out.



110 = 105    123 = 113    154 = 111

Event :

Place:

Black : 4d

Total Count:192 Move

Date : 2006-11-02

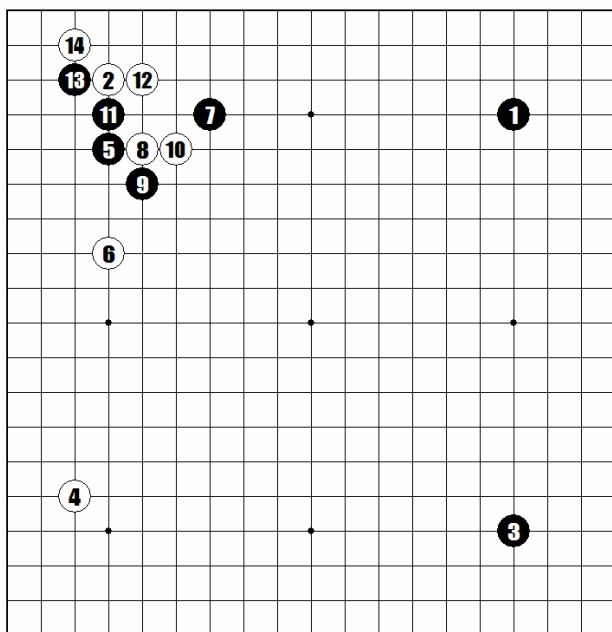
White : 5d

Result : W+Resign

## Amateur Game

This is a game from the Internet – players names were not provided, but they are middle level dan players.

Figure 1 (moves 1 to 14)



The game starts quite reasonably, but White 14 leads to a very complex joseki. Whilst this pattern can be found in professional games it is quite rare – it has only been played half a dozen times in the past 30 years.

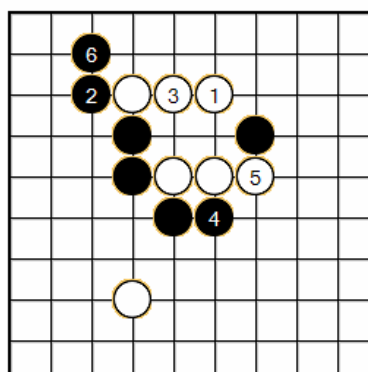
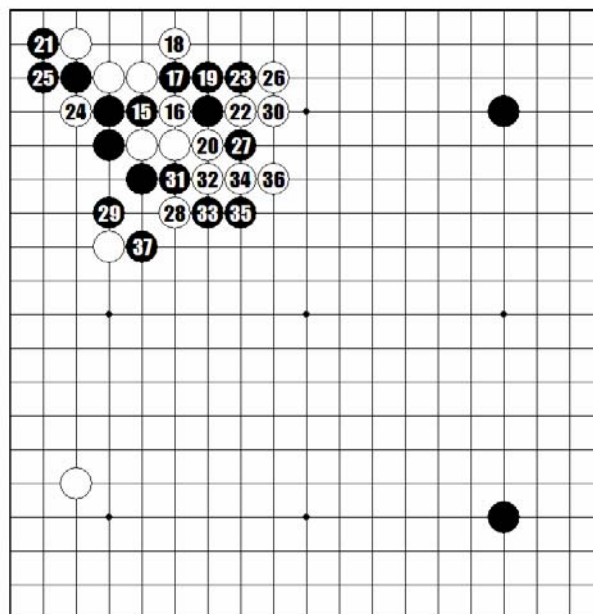


Diagram 1

Most professionals play 1 in Diagram 1 instead of 12. However it appears that both players are keen on fighting and launch into a very difficult sequence.

Figure 2 (moves 15 to 37)



The result to 37 favours White – he has sente, he can extend from 6 or 28 whenever he chooses.

It should be noted that Black 37 is necessary – if this move is omitted White will play atari at 3 (Diagram 2) and then sagari at 4 in sente.

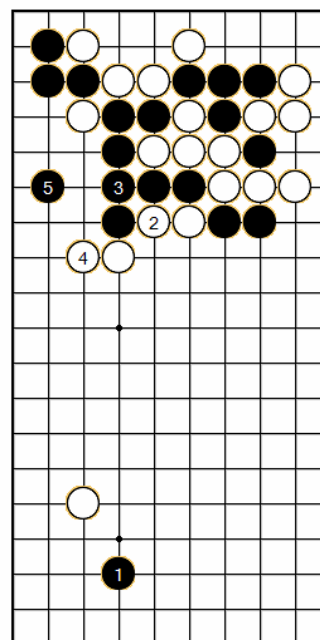
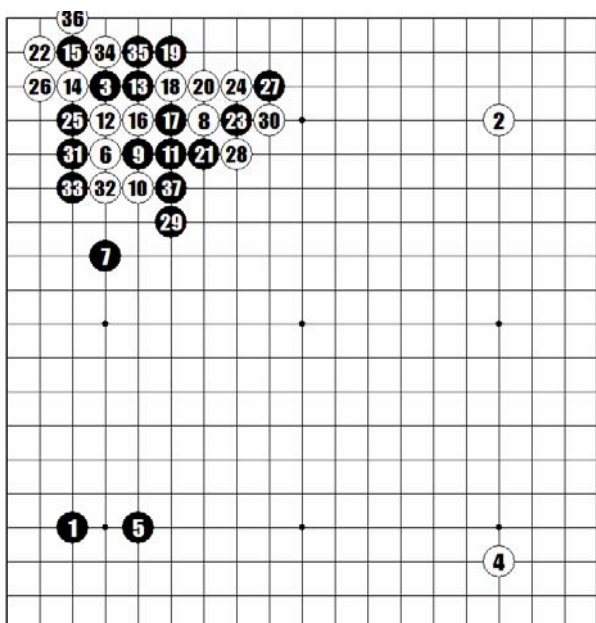


Diagram 2

An alternative to the game pattern was played by Lan Tian (Black) and Shi Yue (White) in 2004 (ref diagram 1).





Ref Diagram 1

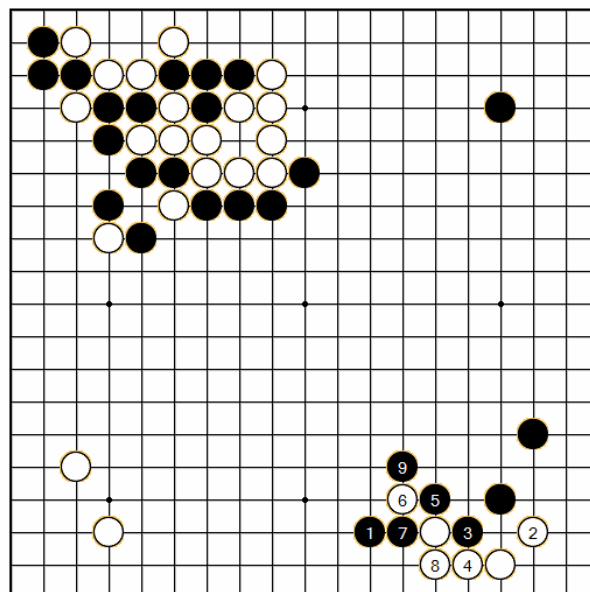
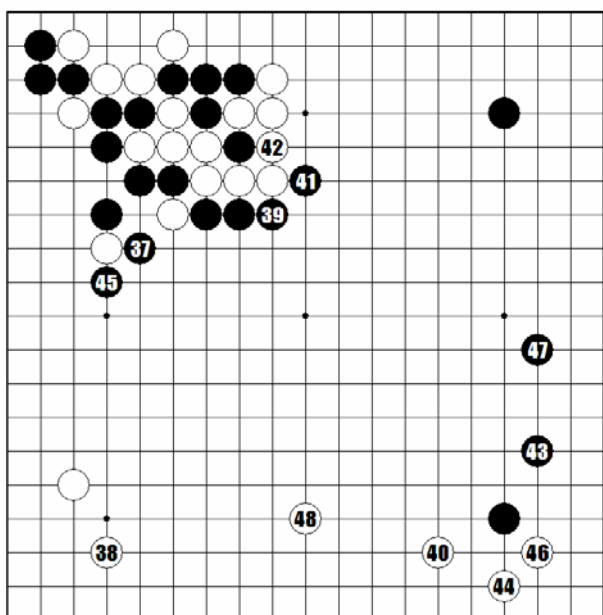


Diagram 3

Meanwhile, back at the game – In Figure 3 White tenukis taking the lower left corner with 38, this is large but he should have played at 39 first - this is a pivotal move for both sides. White has no reasonable reply to 39 so he takes another move on the lower side but Black is able to atari giving him another move in the centre.

Figure 3 (moves 37 to 48)



Black needs to formulate a plan after White 44. He has to find a way to use the strength he has built in the centre, playing 45 is too small and allows White an easy game.

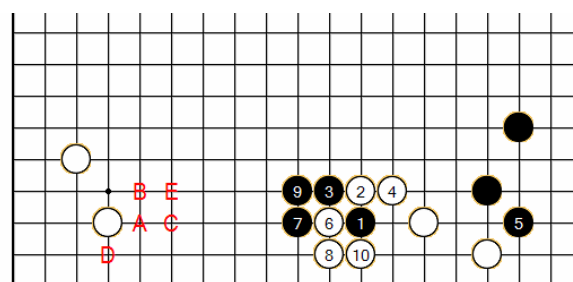


Diagram 4

White may lean on Black with 2 in Diagram 4 but the result to 10 sees Black with a secure corner, sente and 3 stones in the middle of White's potential area. Later Black can play 'A', White 'B' through to 'E' settling Black's stones.

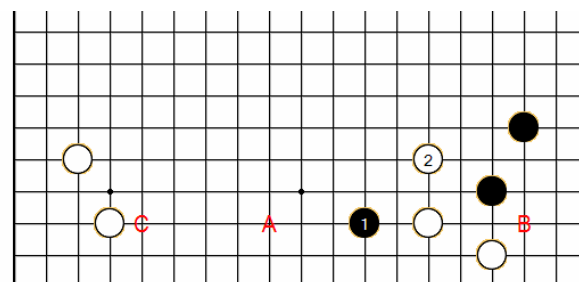
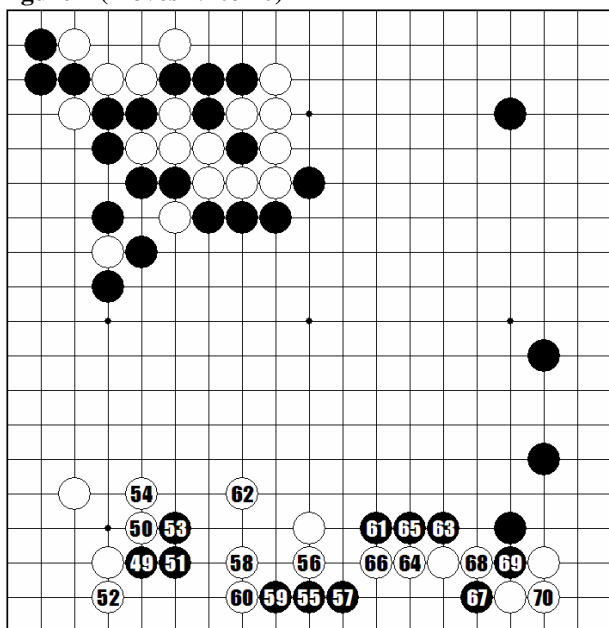


Diagram 5

Diagram 5. White can just jump to 1 but then Black has the choice of extending to 'A', defending the corner with 'B' or even playing the aggressive tsuke at 'C'.

In the game Black 45 is slow and solid – it takes away aji on the left side, but it allows White too much freedom on the bottom side.

Figure 4 (moves 49 to 70)



Black 49 is a common reducing move and the sequence to 56 is to be expected. Black 57 is a gross overplay.

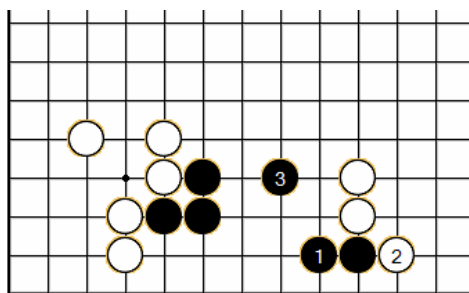


Diagram 6

The normal shape is to pull back at 1 in Diagram 6 and then make shape with 3. Black is trying for too much because he perceives White has too much territory.

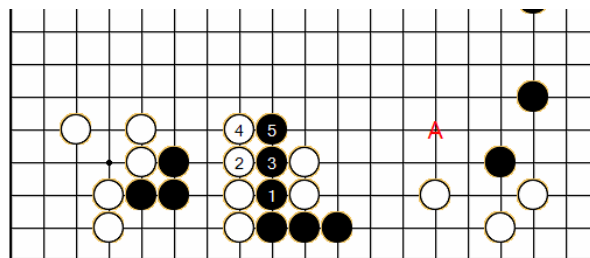


Diagram 7

Black's best option is to push with 1, but White will simply extend with 2 and 4. White does not have to worry about his corner and can tenuki the position – he might chose to continue with 'A' but if there are bigger moves he can take them first. Black 61 has a similar outcome, but Black's shape is weaker.

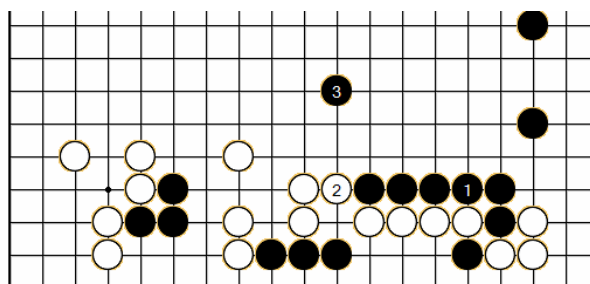
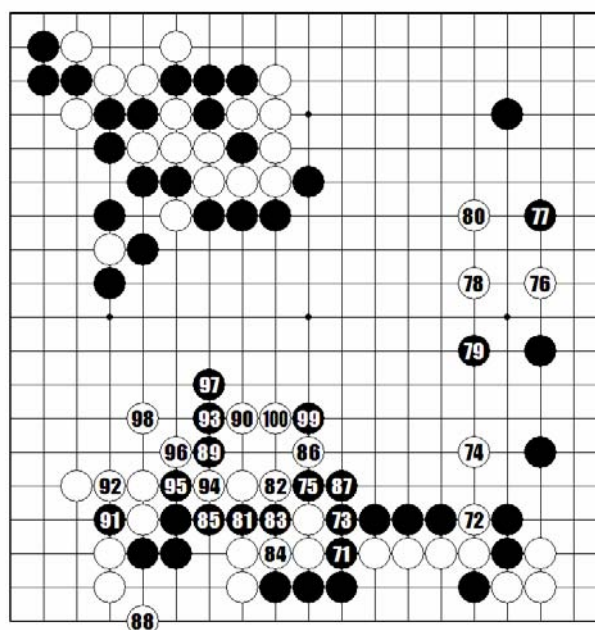


Diagram 8

Black has the chance to build a big moyo by connecting at 1 in Diagram 8, if White wants to keep the lower edge, but after 3 Black is starting to realise something from his central strength.

Figure 5 (moves 71 to 100)





Black tries just that little too hard. He was probably expecting White to cut at 1 in Diagram 9 – he would then connect at 2 in sente which reverts to the shape in Diagram 8.

White however has a choice and he chooses to squeeze into the centre destroying Black's last chance to build a moyo with his wall around the upper left corner.

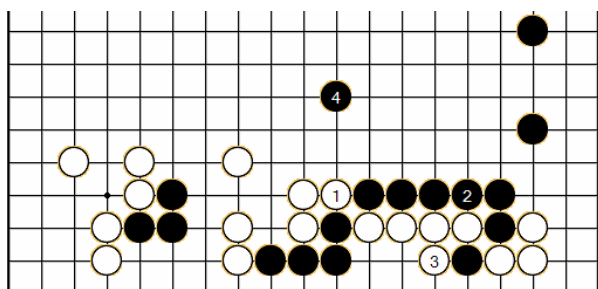


Diagram 9

At this stage of the game I count White about 10 points ahead.

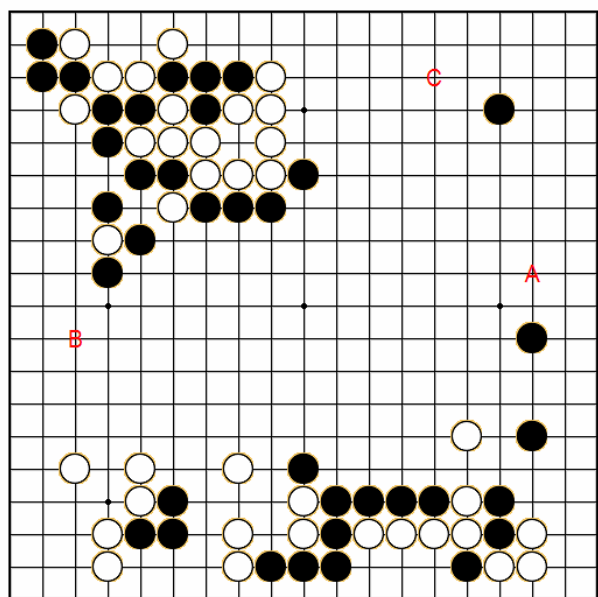


Diagram 10

Diagram 10 shows there are a number of big points – for example, A (or White 76) destroys territory and threatens the Black stones on the lower right side; 'B' is a dual territory move as is 'C' on the upper side. However, White has bad aji against his stones on the lower side and should probably defend their first.

Remember Urgent moves before big moves

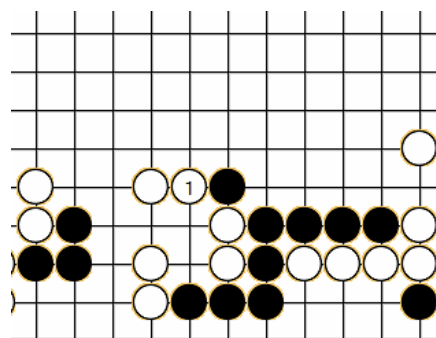
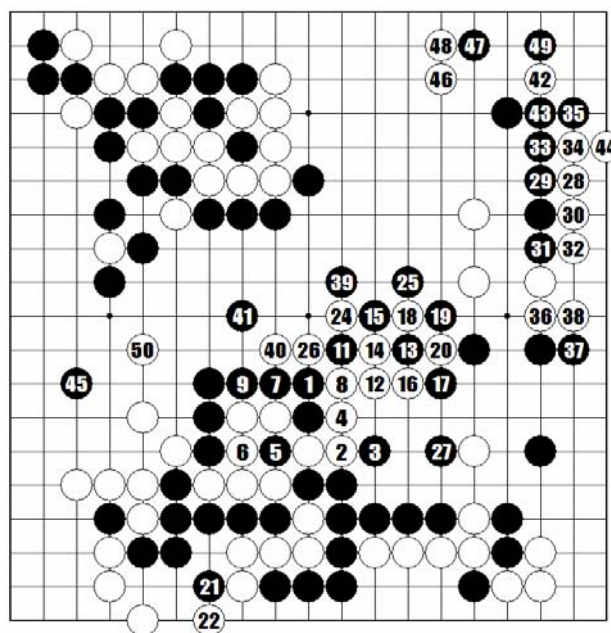


Diagram 11

White 1 in Diagram 11 not only strengthens and secure White territory is puts pressure on the Black group.

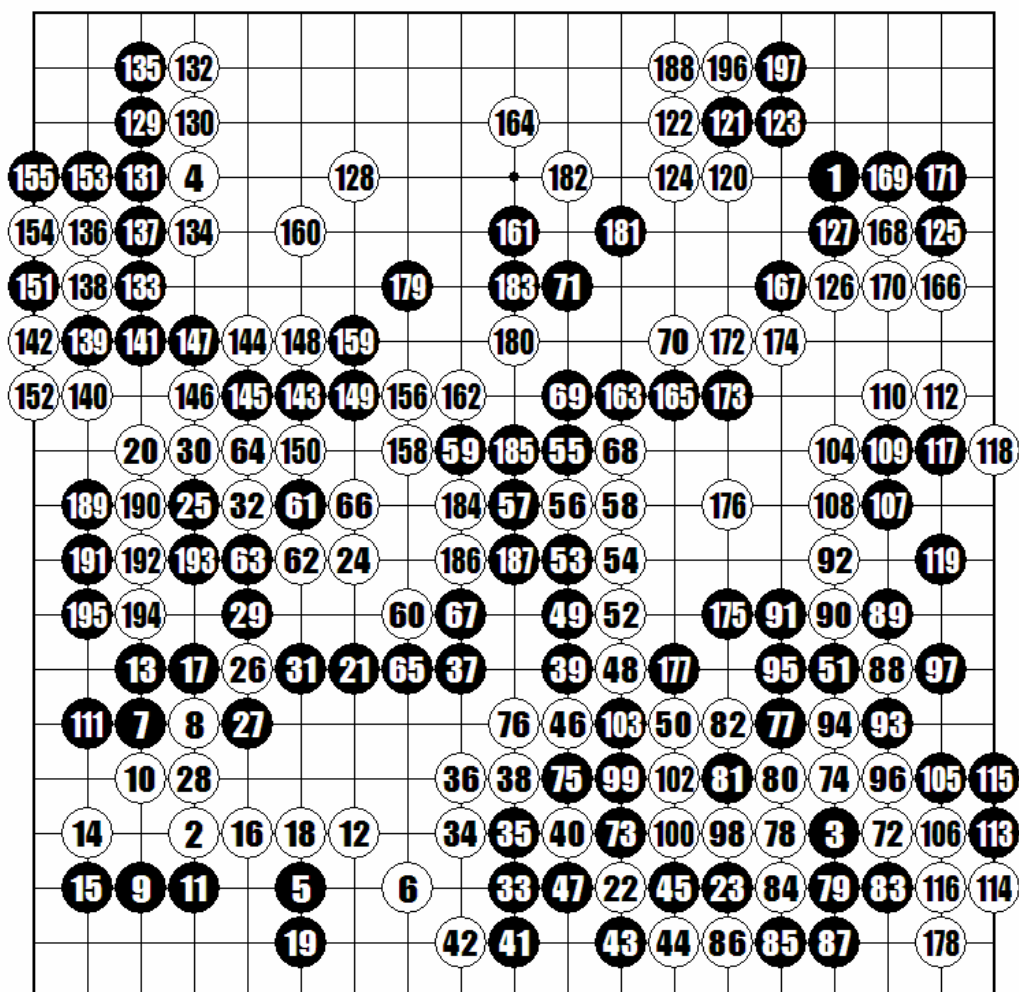
The sequence to 127 (Figure 6) sees both players save their stones, but Black has no chance – he simply does not have enough territory.

Figure 6 (moves 100 to 150)



110 = 105 123 = 113

The game continues for another 40 or so moves, but Black has little chance. After move 192 he resigns.



101 = 22      157 = 151

Event :

Place:

Black : Black1d

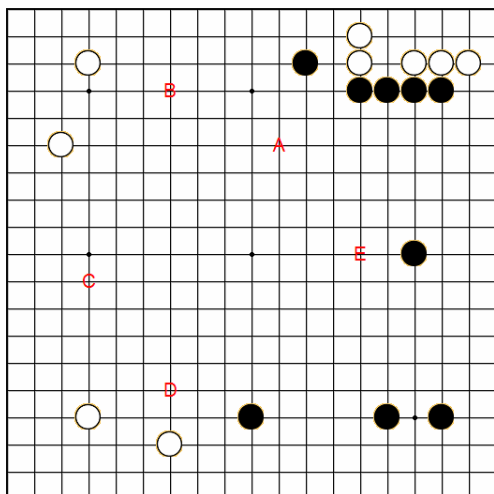
Total Count:197 Move

Date : 2006-10-00?

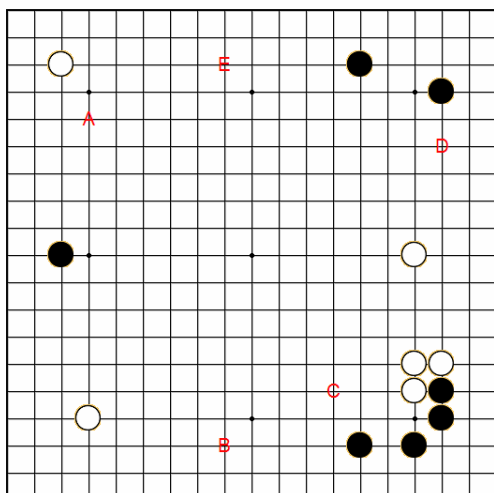
White : White1d

Result : B+ResignKomi :6.50

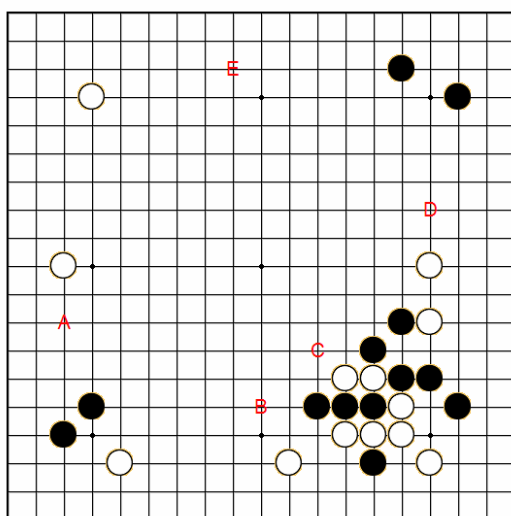
## Fuseki Problems



Problem 1 – Black to play

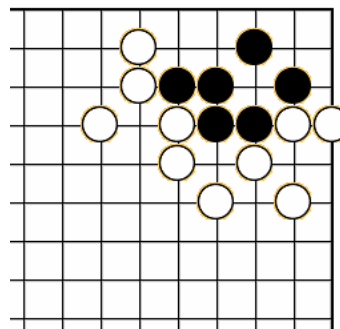


Problem 2 – White to play

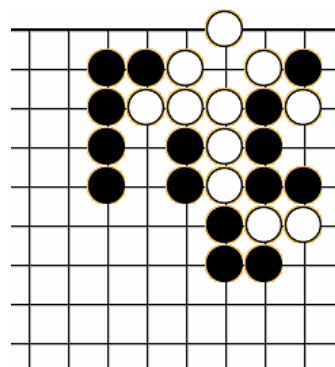


Problem 3 – Black to play

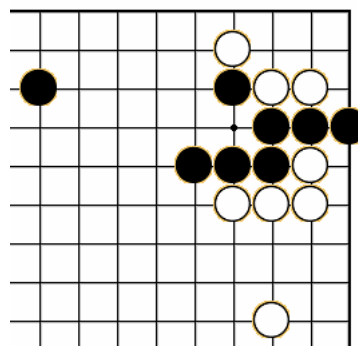
## Life & Death Problems



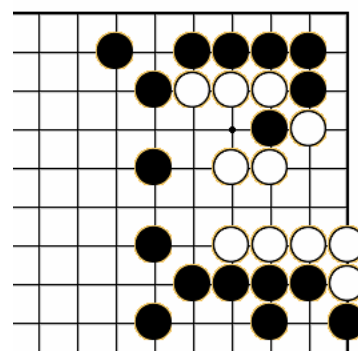
Problem 4 – White to play



Problem 5 – Black to play



Problem 6 – Black to play



Problem 7 – Black to play

## Four Corners

(for beginners)

This is all about standard corner invasions and their implications which are vital to handicap and even games alike. Here we will review how to invade four different corners.

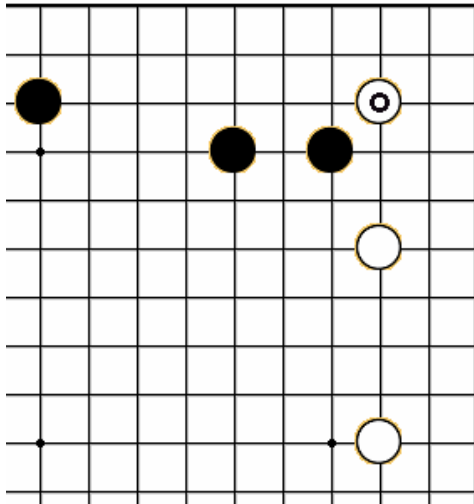


Diagram 1 (Corner 1)

White has a number of ways to attack the corner but only one real move to invade is the san-san (the marked White stone).

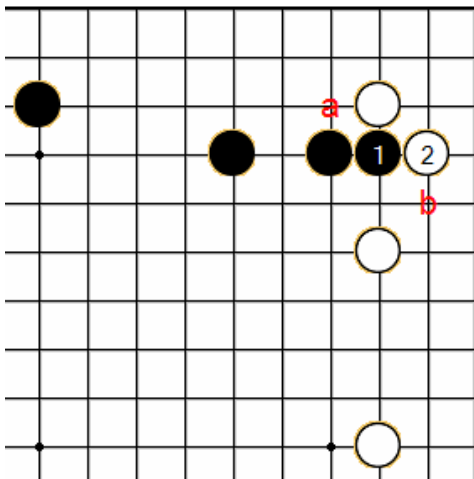


Diagram 2

Black 1 and White 2 are the only moves following the san-san invasion. Then Black has a choice 'a' or 'b'.

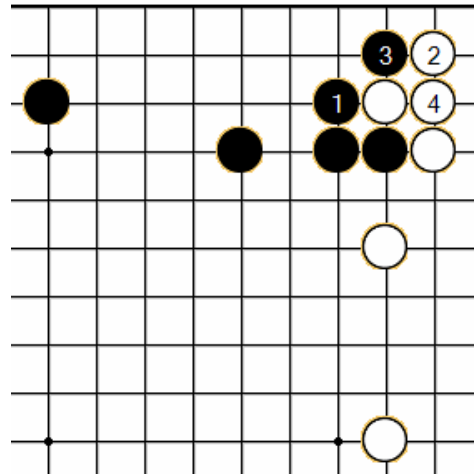


Diagram 3

Black 1 in Diagram 3 is a simple way for Black to play, it give him sente and his stones are reasonably stable. White has taken the corner, strengthened his group on the right and has a big yose if he captures 3. I dislike this outcome, it gives White too much.

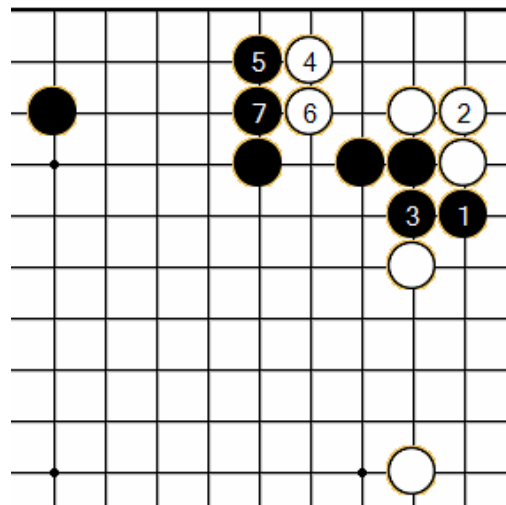
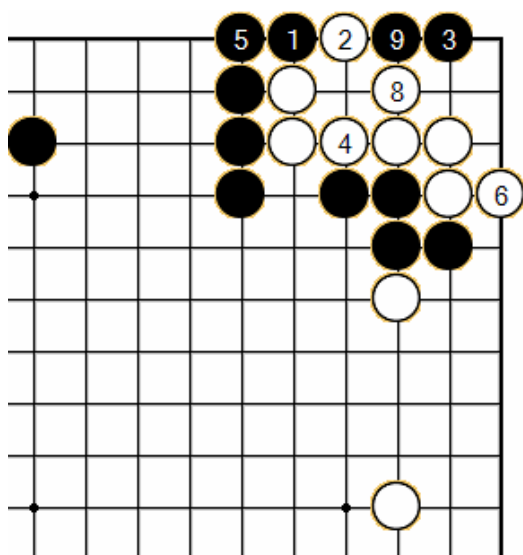


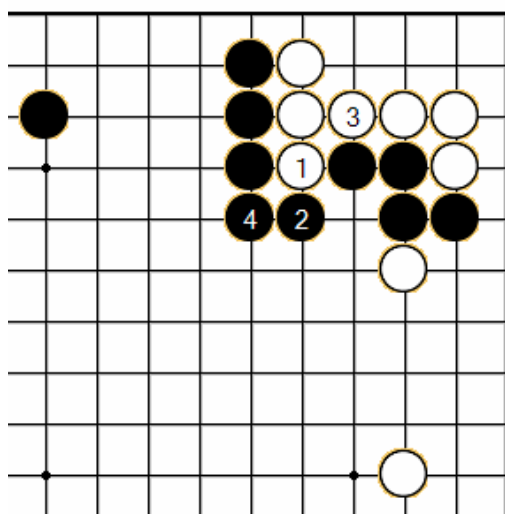
Diagram 4

My preference is to separate the white stones and let White take the corner. The sequence to 7 looks OK and White may tenuki, but there is a problem.



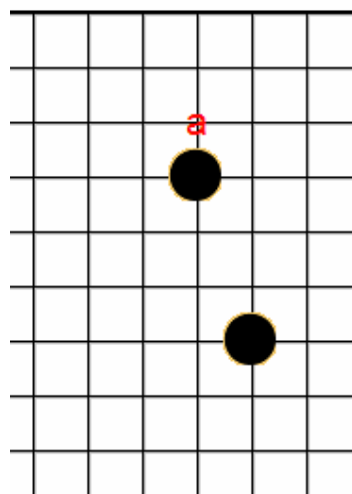
**Black 6 above 4 in diagram – software issue!**

Black's combination of 1 and 3 leaves White with a ko for life. Consequently White normally continues with the sequence in Diagram 6.

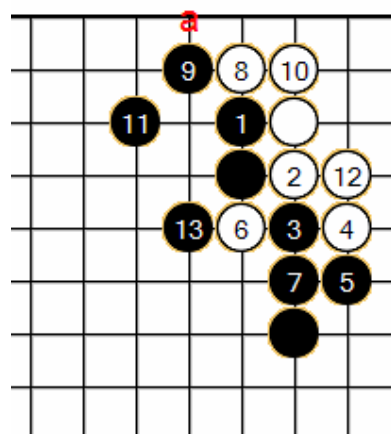


White's gain in the corner is off-set by the weakening of his stones on the right.

It should be noted that Black 4 is vital, if this is left and White cuts at 4 Black will find himself in real trouble.



A Black move at 'a' is very big, consequently White will invade the corner.



Again White invades as san-san. I don't want to lead you astray, but most of the time the weakness of a hoshi or (4x4) point is the san-san (3x3) point.

White lives with the sequence to 12 and Black captures 6. Two things to know here – first that ‘a’ is sente for Black and second that Black 13 captures White 6 (and is does not depend on a ladder).

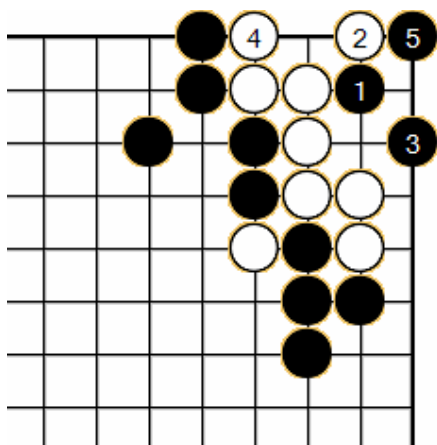


Diagram 9

Black 'a' in Diagram 8 is sente because Black can kill White's corner in ko.

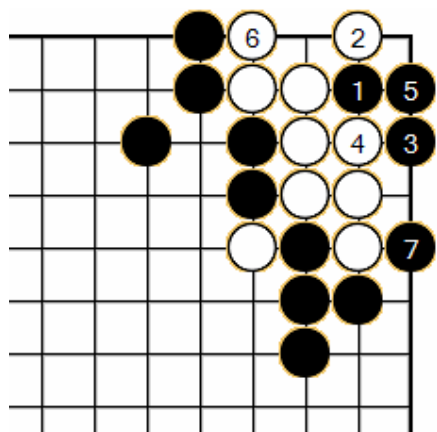


Diagram 10

It looks like White 4 prevents the ko, but after 7 White has a lack of liberties (damezumari) and dies.

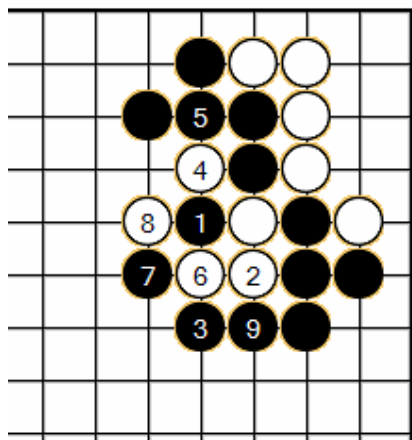


Diagram 11

Diagram 11 shows why the White stone cannot escape, even if he has a ladder breaker. The netting move (geta) of 3 captures White – after Black 9 he cannot connect or he loses all his stones!

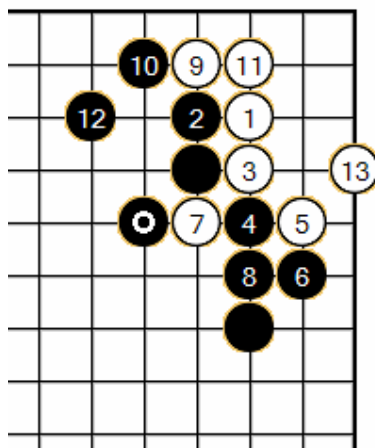


Diagram 12

It should be noted that White 13 in Diagram 12 does not eliminate the threats (aji) shown in diagrams 9 & 10 – it simply moves it...

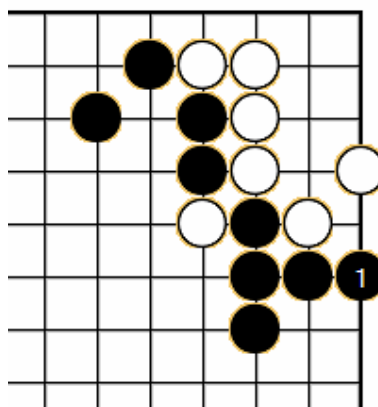


Diagram 13

Black 1 in Diagram 13 is now sente.

Black 1 in Diagram 14 kills White. The best defence White can muster is 2 but the tesuji of 3 kills.

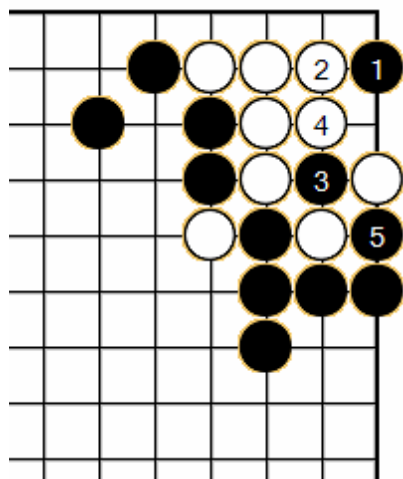


Diagram 14

If White is not careful and plays 3 expecting to live, he will have a nasty surprise – his group can only live in ko.

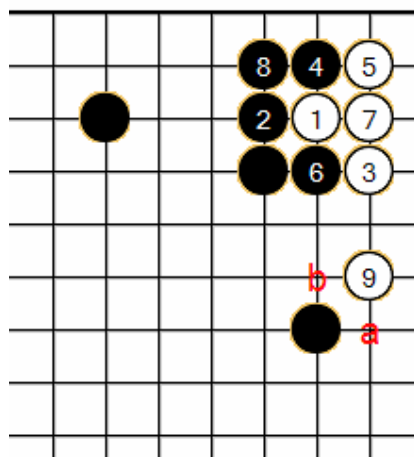


Diagram 17

The correct move for White is 3 (Diagram 17) – a bit strange looking but it avoid the ko. After White 9 there are two options 'a' or 'b'

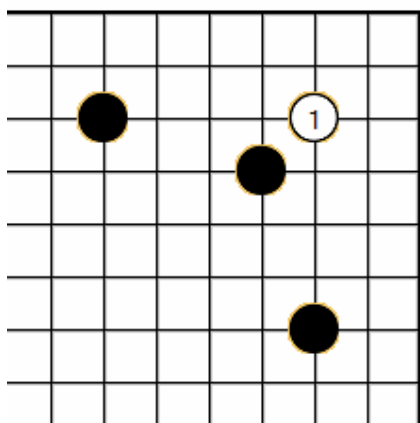


Diagram 15 (Corner 3)

Black must be careful when building territory around the 4x4 (hoshi) stone. A double knight's move does not work.

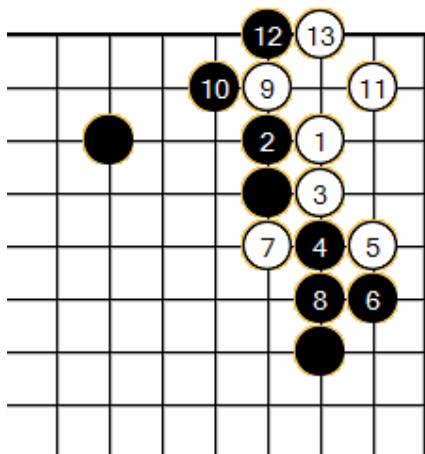


Diagram 16

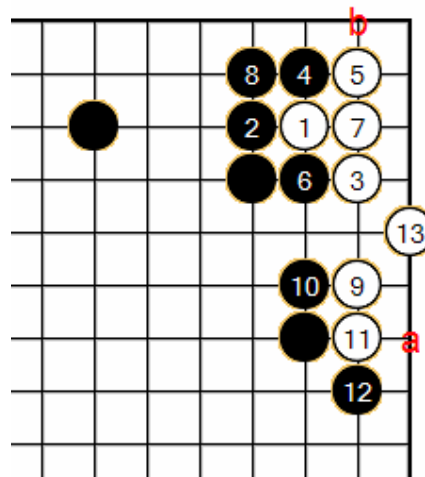


Diagram 18

White 13 is the trickiest move most players miss. After 13 White can make two eyes by playing either 'a' or 'b'.

If Black blocks at 10 in Diagram 19 then White again lives with the sequence to 13.

My thanks to Devon Bailey for suggesting this topic and supplying the material



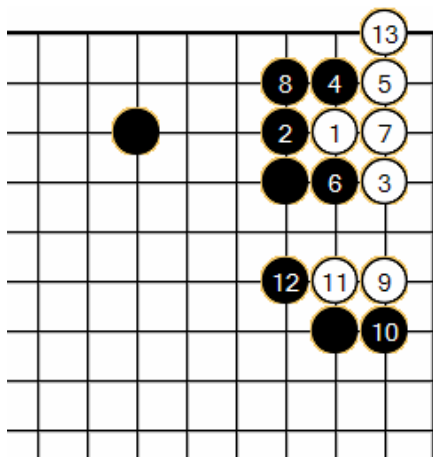


Diagram 19

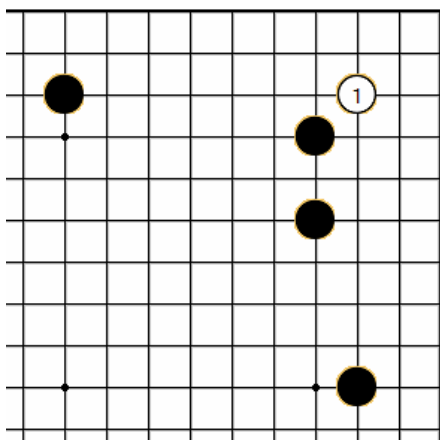


Diagram 20 (Corner 4)

White 1 in Diagram 20 may not be the first place to start reducing this framework, but is it important to know how this works.

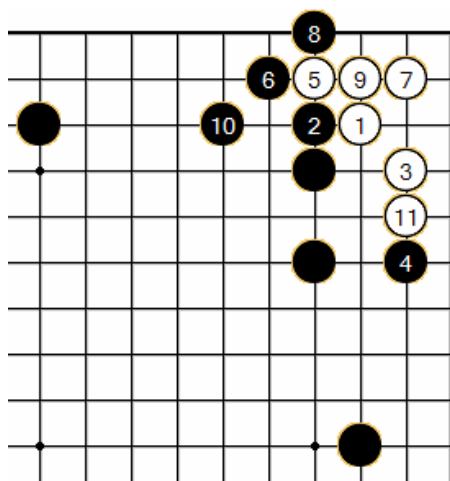


Diagram 21

After the san-san invasion in Diagram 21 White must again resort to the diagonal (kosumi) of 3.

Black 4 is the most powerful response and White lives – but only just...

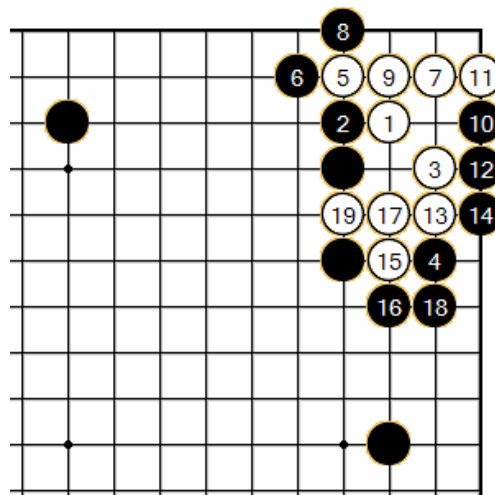
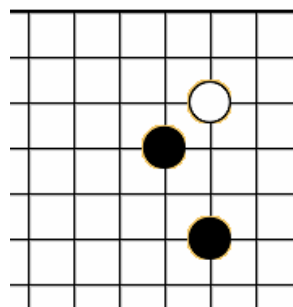


Diagram 22

It looks like Black can play at 10 (in Diagram 22) taking White's eyes, but White can escape with the sequence to 19.

Obviously White cannot ignore 10 or he will die.

Finally, a little homework...



Problem 1

What is the status of the white san-san stone in Problem 1?

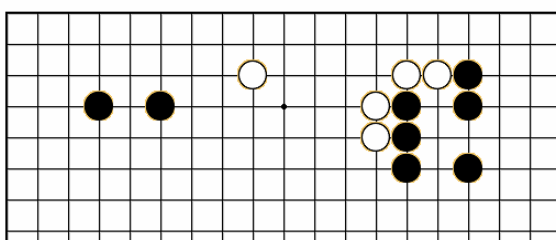
The answer next time... yes I know, rotten patronising bastard!



## Handicap Go

There is much that can be said about handicaps – what they mean, how to give them. I don't propose to go into that here except to say that a handicap is given to help the weaker player learn through playing a stronger player.

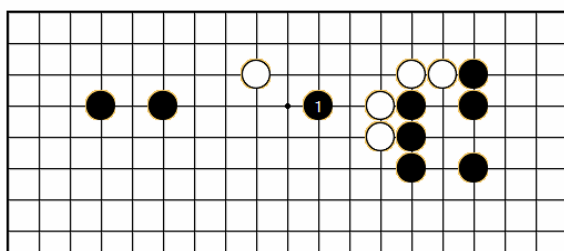
You may well have seen the following examples in your own or other games – if you learn and remember what to do you will improve. Not just because you understand these positions but because you will know that White is governed by the same rules as Black and can be beaten.



**Diagram 1**

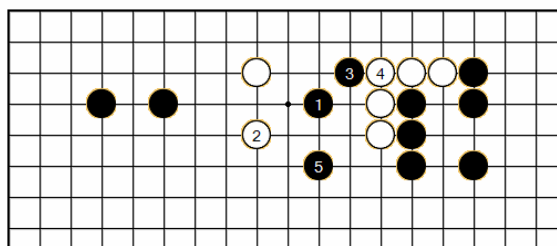
In relationship to some of the things White does, this looks quite tame, but White has gone too far.

Black can exploit this by playing 1 in Diagram 2, but beware, this is also the kind of move that gets you into trouble if you don't know what you are doing.



**Diagram 2**

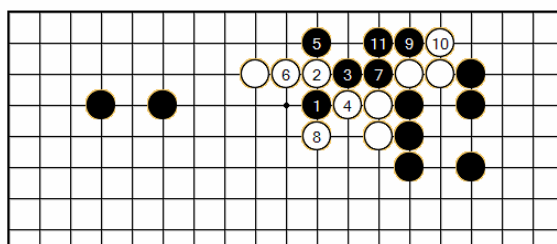
So let be clear about what you are doing – you are separating White – splitting him into two. If you can achieve that Black and White will run into the middle, however you will have one weak group White will have two.



**Diagram 3**

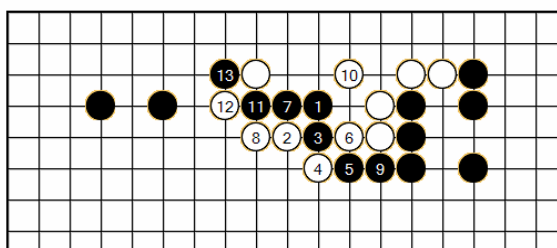
If I am playing Black 1 and White played 2 in Diagram 3 I would be more than happy because I have achieved my aim in the simplest manner. White is the one with problems and I should be able to make profit.

We all know that White is nasty and would never do such a thing – but how else can he resist?



**Diagram 4**

Connecting underneath with 2 looks like a good idea, but Black can prevent that with the sequence to 11. Needless to say this is bad for White.



**Diagram 5**

White's other hope is to intimidate (isn't it always?). White 2 in Diagram 2 attempts to swallow the Black stone, but after 13 White has too many places to defend.

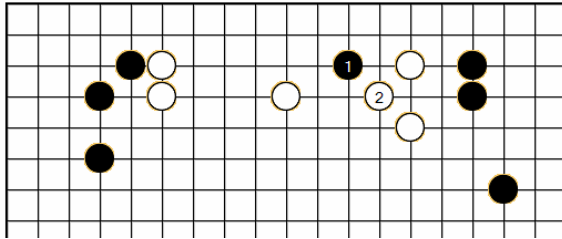


Diagram 6

Black is always told that an invasion at 1 in Diagram 6 is not a problem, but when White plays 2 Black has to prove it.

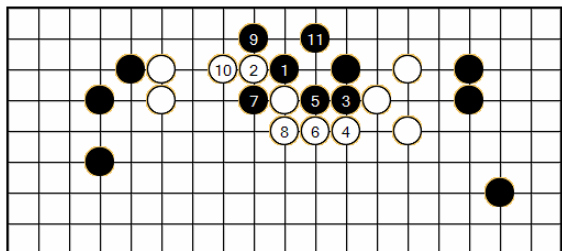


Diagram 7

Black starts with 1 in diagram 7 and if he follows the very simple sequence to 11 he can live. Black must be aware of this outcome because White becomes very strong on the outside.

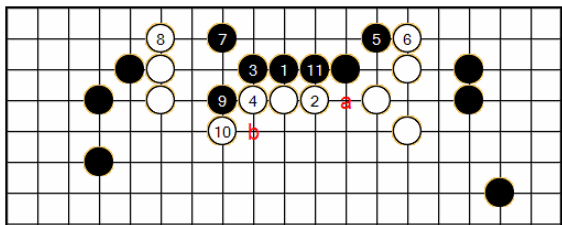


Diagram 8

White can play along the top at 2, but Black can still live with 11. This result damages both Black corners, but there is aji for Black too with the push at 'a' and the cutting point at 'b'.

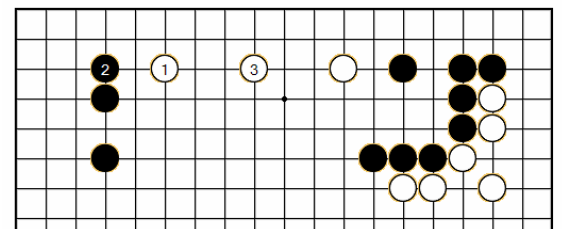


Diagram 9

White 1 and 3 in Diagram 9 look quite stable, but White is surrounded by strong Black stones and must give up something if Black attacks effectively.

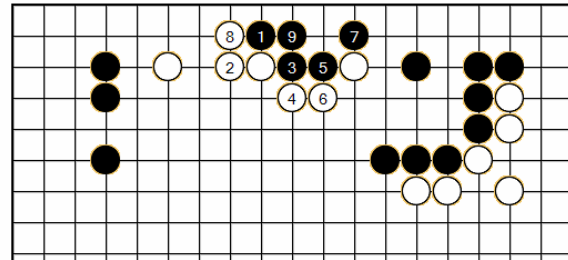


Diagram 10

The correct attack is 1 in Diagram 10. Very adventurous for Black but very effective. If White defends on the left with 2 Black plays the sequence to 9 – not only connecting but making extra territory.

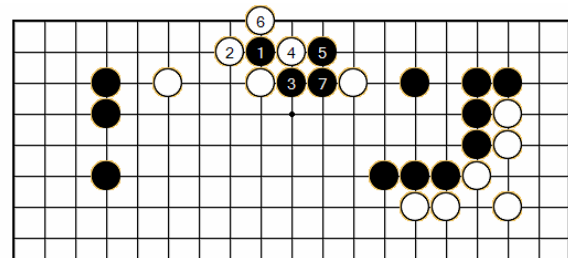


Diagram 11

White 2 in Diagram 11 is more aggressive but after Black 3 White has little choice and Black has again benefited from his stronger position.

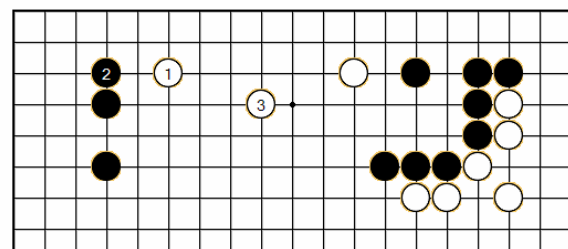


Diagram 12

The main objection to this is that White will not play 3 in Diagram 9; he will obviously play 3 in Diagram 12. This however has its own weaknesses.

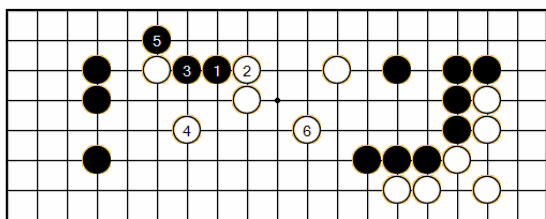


Diagram 13

The vital point is 1 in Diagram 13. If White plays 2 then Black can connect to his upper left corner without issue.

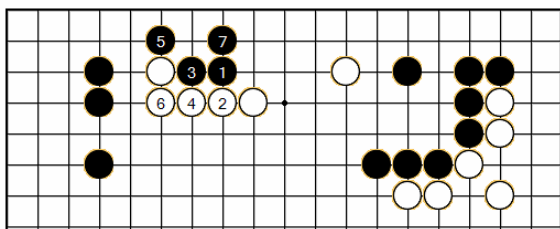


Diagram 14

If White plays 2 in Diagram 14 then Black can play the sequence to 7, once again connecting to his upper left corner.

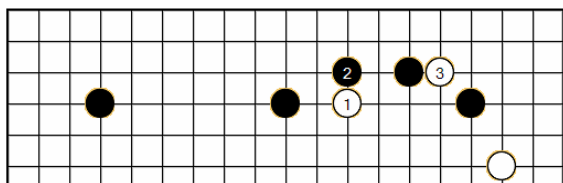
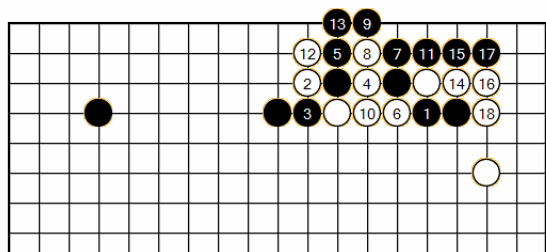
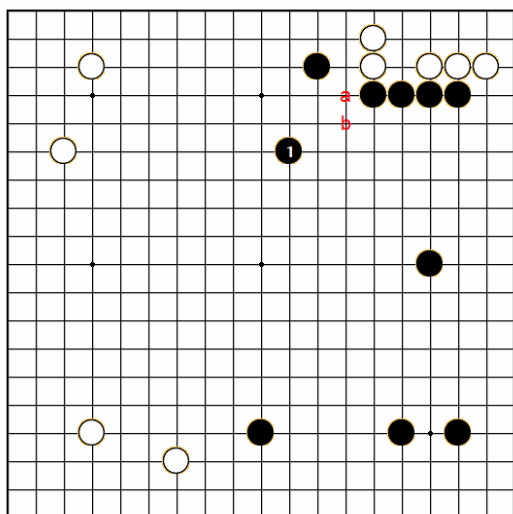


Diagram 15

Some refer to White 3 in diagram 15 as a hamete (or a trick play). The problem is not so much with White's move as with Black's mindset. Black plays 2 to grab territory – he feels comfortable with sure points, but getting away from those thoughts is vital to improving your skill. White 3 helps Black learn that lesson.

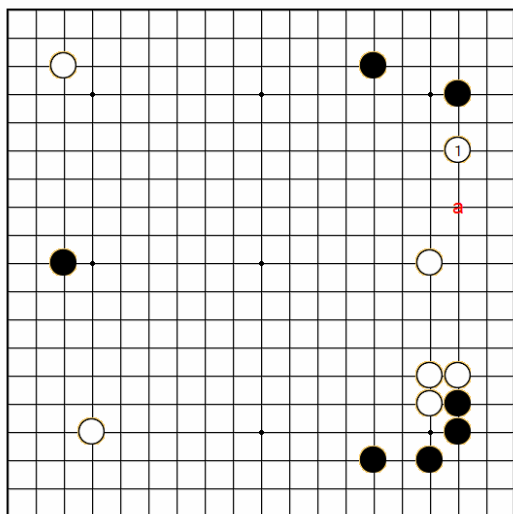


## Fuseki Answers



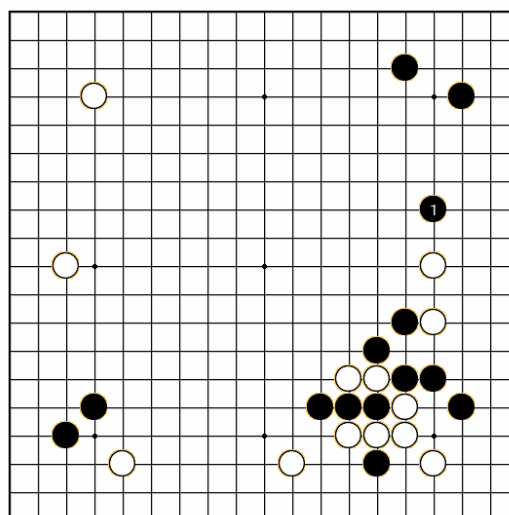
Answer 1

Black 1 is the correct move, this not only helps protect his weakness on the upper side it builds his moyo and is consistent with the rest of his stones.



Answer 2

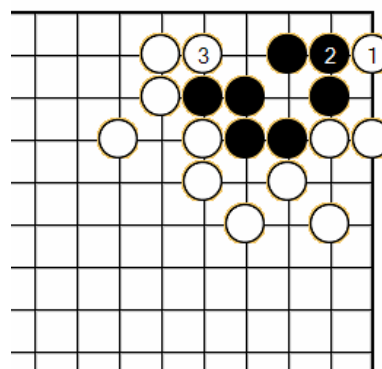
White 1 is the correct move; if white plays elsewhere Black can play 'a' which makes territory in front of his shimari while threatening Whites stones – this simply cannot be allowed.



Answer 3

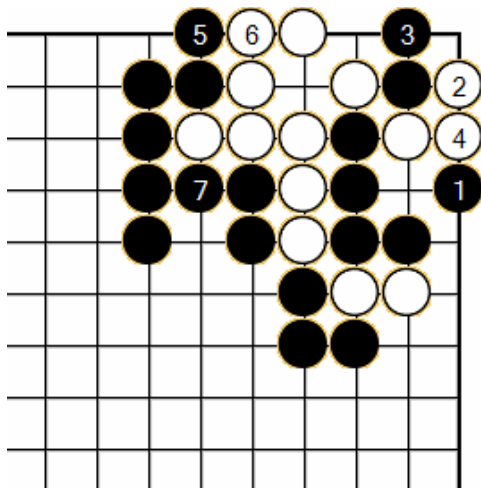
Black 1 is the correct move. This builds territory in front of the shimari while squeezing White's stones. If Black plays elsewhere White will extend on the upper side securing his group and taking territory, which is too much to allow.

## Life & Death Answers



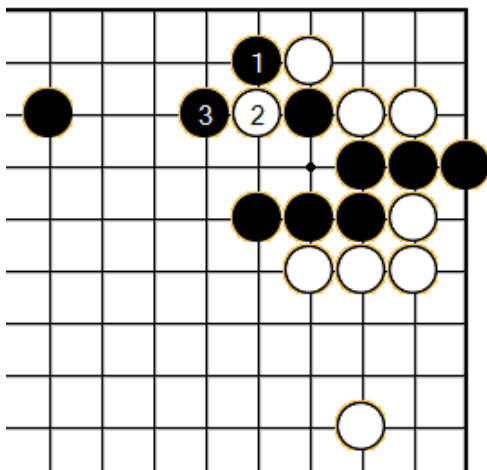
Answer 4

The sequence to 3 kills the Black stones.



Answer 5

This whole problem hinges on liberties or more to the point the lack of liberties. White must connect at 4 or he loses his second eye in the corner, but this is to no avail – he simply runs out of liberties.



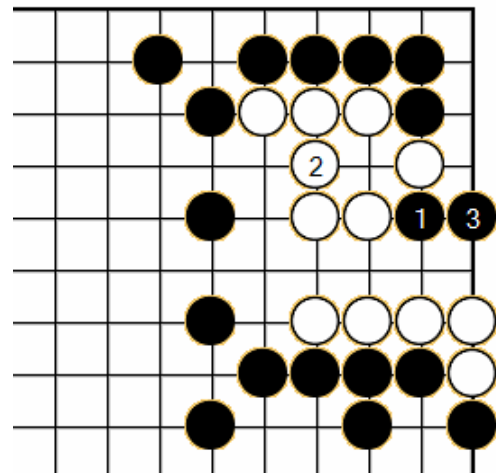
Answer 6

James Davies named the shape in ref diagram 2 the door group – and all who have read his book will know that the door group is dead! Black can afford to sacrifice one stone and give White a false eye – but at the end of the day White only makes a door group and is dead.

### Problem 7

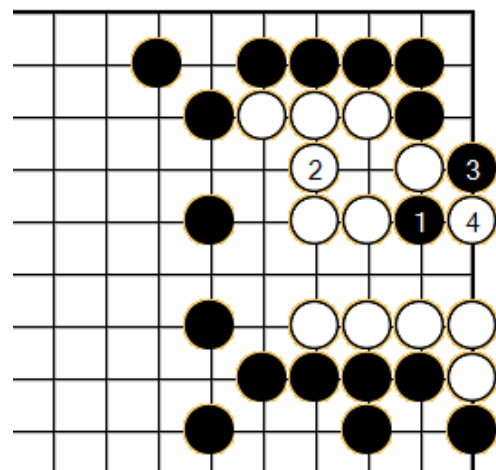
This is a tricky problem and many would have seen the obvious sequence

and stopped thinking, but White has a trick up his sleeve.



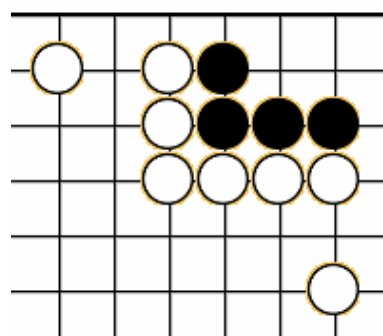
Answer 7

The correct answer is to play 1 and 3. White cannot make 2 eyes and is dead.



Ref Diagram 1

If Black fails to think things through he is likely to play 3 – this leads to a ko.



Ref Diagram 2

## Chinese Go Terms (part 3)

### Q

- 欺着 (欺著) qī zhāo - [trick play](#)
- 棋盘 (棋盤) qí bǎn - [go board](#)
- 棋风 (棋風) qí fēng - [playing style](#)
- 棋盒 qí hé - [stone container](#)
- 棋筋 qí jīn - [key stones](#)
- 棋精 qí jīng - [key stones](#)
- 棋理 qí lǐ - [go theory](#)
- 棋力 qí lì - [strength in go](#)
- 棋盘 (棋盤) qí pán - [go board](#)
- 棋谱 (棋譜) qí pǔ - [game record](#)
- 棋石 qí shí - [stone](#)
- 棋手 qí shǒu - player
- 棋书 (棋書) qí shū - [go book](#)
- 棋院 qí yuàn - go institute
- 棋钟 (棋鐘) qí zhōng - clock
- 棋子 qí zǐ - [stone](#)
- 气 (氣) qì - [liberty](#)
- 气合 (氣合) qì hé - [fighting spirit](#)
- 气紧 (氣緊) qì jǐn - [shortage of liberties](#)
- 浅消 (淺消) qiǎn xiāo - [erasure](#)
- 墙 (牆) qiáng - [wall](#)
- 强 (強) qiáng - [strong](#)
- 墙壁 (牆壁) qiáng bì - [wall](#)
- 强棋 (強棋) qiáng qí - [strong group](#)
- 切断 (切斷) qiè duàn - [cut](#)
- 侵消 qīn xiāo - [erasure](#)
- 轻 (輕) qīng - [light](#)
- 侵入 qīng rù - [invasion](#)
- 轻盈 (輕盈) qīng yíng - [light](#)
- 求活 qiú huó - make life
- 曲 qū - [bend](#)
- 曲尺 qū chǐ - [carpenter's square](#)
- 曲三 qū sān - [bent three](#)
- 曲四 qū sì - [bent four](#)

### R

- 觑 (覷) qù - [peep](#)
- 让子 (讓子) ràng zǐ - [handicap](#)
- 让子棋 (讓子棋) ràng zǐ qí - [handicap game](#)
- 认输 (認輸) rèn shū - [resign](#)
- 弱 ruó - [weak](#)
- 弱棋 ruó qí - [weak group](#)

### S

- 三间拆 (三間拆) sān jiān chāi - [three-space extension](#)
- 三间跳 (三間跳) sān jiān tiào - three-space jump
- 三劫 sān jié - [triple ko](#)
- 三劫循环 (三劫循環) sān jié xún huán - [triple ko](#)
- 三连星 (三連星) sān lián xīng - [san ren sei](#)
- 三目正中 sān mù zhèng zhōng - [center of three stones](#)
- 三三 sān sān - [3-3 point](#)
- 三手劫 sān shǒu jié - [two-move approach ko](#)
- 三子正中 sān zǐ zhèng zhōng - [center of three stones](#)
- 杀 (殺) shā - [kill](#)
- 杀棋 (殺棋) shā qí - [kill](#)
- 杀气 (殺氣) shā qì - [capturing race](#)
- 上 shàng - upper
- 上级 (上級) shàng jí - advanced level
- 上下同形 shàng xià tóng xíng - [symmetrical position](#)
- 伸腿 shēn tuǐ - [monkey jump](#)
- 生死劫 shēng sǐ jié - [all-dominating ko](#)
- 胜 (勝) shèng - win
- 胜负手 (勝負手) shèng fù shǒu - [all-or-nothing move](#)
- 胜着 (勝著) shèng zhāo - winning move

- 失败 (失敗) shī bài - failure
- 实地 (實地) shí dì - [solid territory](#)
- 十番棋 shí fān qí - [ten-game match](#)
- 实接 (實接) shí jiē - [solid connection](#)
- 实战 (實戰) shí zhàn - actual game situation
- 实战手 (實戰手) shí zhàn shǒu - situational move
- 势 (勢) shì - [influence](#) <sup>[2]</sup>
- 室 shì - house; room
- 势力 (勢力) shì lì - [influence](#)
- 试应手 (試應手) shì yìng shǒu - [probe](#)
- 收官 shōu guān - [play endgame](#)
- 收官子 shōu guān zǐ - [play endgame](#)
- 收后 (收後) shōu hòu - [last play](#)
- 收气 (收氣) shōu qì - [approach move](#)
- 守 shǒu - [defend](#)
- 手 shǒu - [move](#)
- 手段 shǒu duàn - [technique](#)
- 手割 shǒu gē - [reorder sequence](#)
- 守角 shǒu jiǎo - [corner enclosure](#)
- 手筋 shǒu jīn - [tesuji](#)
- 手顺 (手順) shǒu shùn - [sequence](#)
- 手谈 (手談) shǒu tán - [hand talk](#)
- 授子 shǒu zǐ - [handicap](#)
- 授子棋 shǒu zǐ qí - [handicap game](#)
- 书 (書) shū - [book](#)
- 输 (輸) shū - lose
- 书本 (書本) shū běn - [book](#)
- 梳形 shū xíng - [comb formation](#)
- 梳形板六 shū xíng bǎn liù - [comb formation](#)
- 双 (雙) shuāng - [bamboo joint](#)
- 双吃 (雙吃) shuāng chī - [double atari](#)
- 双打 (雙打) shuāng dǎ - [double atari](#)
- 双打吃 (雙打吃) shuāng dǎ chī - [double atari](#)
- 双倒扑 (雙倒撲) shuāng dào pū - [double snapback](#)
- 双方 (雙方) shuāng fāng - both sides
- 双飞燕 (雙飛燕) shuāng fēi yàn - [4-4 point double low approach](#)
- 双挂 (雙掛) shuāng guà - [double approach](#)
- 双活 (雙活) shuāng huó - [seki](#)
- 双叫吃 (雙叫吃) shuāng jiào chī - [double atari](#)
- 双劫 (雙劫) shuāng jié - [double ko](#)
- 双头龙 (雙頭龍) shuāng tóu lóng - [two-headed dragon](#)
- 顺序 (順序) shùn xù - [sequence](#)
- 死活 sǐ huó - [life and death](#)
- 死活题 (死活題) sǐ huó tí - [life and death problem](#)
- 死棋 sǐ qí - [dead group](#)
- 死子 sǐ zǐ - [dead stone](#)
- 四间拆 (四間拆) sì jiān chāi - [four-space extension](#)
- 四角穿心 sì jiǎo chuān xīng - occupying four corners and center
- 四劫 sì jié - [quadruple ko](#)
- 四劫循环 (四劫循環) sì jié xún huán - [quadruple ko](#)
- 四连星 (四連星) sì lián xīng - [yon ren sei](#)
- 松 sōng - [slack](#)
- 俗手 sú shǒu - [crude move](#)
- 随手 (隨手) suí shǒu - [hasty move](#)
- 随手棋 (隨手棋) suí shǒu qí - [hasty move](#)
- 损 (損) sǔn - loss
- 损劫 (損劫) sǔn jié - [losing ko threat](#)



- 损失 (損失) sǔn shī - loss
- 顺序 (順序) sùn xù - [sequence](#)

## T

- 弹性 (彈性) tán xìng - [flexibility](#)
- 逃 táo - escape
- 逃生 táo shēng - escape
- 腾挪 (騰挪) téng nuó - [sabaki](#)
- 提 tí - [remove from board](#)
- 提劫 tí jié - taking the ko
- 提子 tí zǐ - [remove from board](#)
- 天王山 tiān wáng shān - [tennouzan](#)
- 天下大劫 tiān xià dà jié - [all-dominating ko](#)
- 天下劫 tiān xià jié - [all-dominating ko](#)
- 天元 tiān yuán - [tengen](#)
- 跳 tiào - [jump](#)
- 贴目 (貼目) tiē mù - [komi](#)
- 铁柱 (鐵柱) tiě zhù - [iron pillar](#)
- 挺 tǐng - push up; [stand](#)
- 投降 tóu xiáng - [resign](#)
- 投子 tóu zǐ - [resign](#)
- 透点 (透點) tòu diǎn - [placement](#)
- 图 (圖) tú - diagram
- 退 tuì - [pull back](#)
- 托 tuō - attach underneath
- 脱骨 (脫骨) tuò gǔ - [under the stones](#)
- 脱先 (脫先) tuò xiān - [tenuki](#)

## W

- 挖 wā - [wedge](#)
- 外目 wài mù - [3-5 point](#)
- 外气 (外氣) wài qì - [outside liberty](#)
- 弯三 (彎三) wān sān - [bent three](#)
- 弯四 (彎四) wān sì - [bent four](#)
- 万年劫 (萬年劫) wàn nián jié - [ten thousand year ko](#)

- 围 (圍) wéi - surround
- 围棋 (圍棋) wéi qí - [go](#)
- 味道 wèi dào - [aji](#)
- 文凭 (文憑) wén píng - [diploma](#)
- 问应手 (問應手) wèn yìng shǒu - [probe](#)
- 乌龟不出头 (烏龜不出頭) wū guī bù chū tóu - [crane's nest](#)
- 无理 (無理) wú lǐ - [overplay](#)
- 无忧劫 (無憂劫) wú yōu jié - [picnic ko](#)
- 五子棋 wú zǐ qí - [gomoku narabe](#)
- 五间拆 (五間拆) wǔ jiān chāi - [five-space extension](#)
- 五连星 (五連星) wǔ lián xīng - [go ren sei](#)
- 五五 wǔ wǔ - [5-5 point](#)

## 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.