*https://www.wdl.org/fr/item/17868/view/1/1/*

*Wang you qing le ji* 忘憂清樂集

Carefree and InnocentPastime Collection

Collection d'écrits sur la façon d'oublier problèmes et soucis et de savourer la vie

Description

*Wang you qing le ji* (Collection d'écrits sur la façon d'oublier problèmes et soucis et de savourer la vie) est une édition imprimée sous la dynastie Song arrangée et compilée par Li Yimin, spécialiste officiel du jeu de go à l'Académie impériale. Li collectionnait les œuvres d'anciens auteurs sur le *weiqi* (go) chinois, ainsi que les positions de jeu célèbres et les gobans. Le document présenté ici est la plus ancienne édition de l'étude méthodologique du weiqi qui existe encore de nos jours. Le titre provient d'un vers tiré de l'un des poèmes de Zhao Ji, empereur Huizong des Song, qui régna de 1100 à 1127 : « Devant un goban, on oublie ses soucis et on savoure la vie ». L'engouement pour le jeu de weiqi remonte à la période des Printemps et Automnes et à celle des Royaumes combattants (770–221 av. J.‑C.). Cependant, la plupart des écrits sur ce jeu ont disparu. Cet ouvrage contient les premiers travaux importants réalisés sur le sujet, comme *Qi jing shi san pian* (Treize chapitres sur les classiques du weiqi), ainsi que le poème de l'empereur Huizong. S'ensuit une liste de manuels sur le weiqi dont *Qi jue* (Stratégies du jeu de weiqi), constitué de quatre tomes rédigés par Liu Zhongfu et *Lun qi jue yao za shuo* (Explications diverses des stratégies de base au weiqi) de Zhang Jing, suivis de plusieurs dizaines de diagrammes détaillant les coups joués par de célèbres maîtres depuis l'époque de Sun Ce et Lü Fan du royaume de Wu (222–280) jusqu'à la dynastie Song (960‒1279). Ces figures portent sur des parties complètes, sur des coups réalisés depuis les bords et les coins, et sur des portions du goban, notamment ceux intitulés « Portion du goban utilisée par Sun Ce contre Lü Fan », « Partie du goban triangulaire floral vide » ou « Partie du goban éternel des huit talents extraordinaires ». Il s'agit du seul exemplaire encore existant de cet ouvrage. La gravure et l'impression ont été habilement réalisées, et l'encre est d'un noir pur. Les lignes sont clairement espacées, en un style simple et traditionnel, caractéristiques d'une impression Song du Sud produite dans la région de Hangzhou, dans le Zhejiang. Les mots tabous sont respectés et il manque le dernier coup de pinceau sur le caractère *shen* (qui représente Zhao Shen, nom personnel de l'empereur Xiaozong), ce qui indique que cet ouvrage date du règne de ce dernier (1163–1189). Des collectionneurs de livres de la période Qing, notamment Qian Zeng, Huang Pilie, Wang Shizhong et Qu Shaoji, eurent cet ouvrage dans leur bibliothèque.

Informations d'édition

Hangzhou, dans la province du Zhejiang

Contributeur

[Liu, Zhongfu](https://www.wdl.org/fr/search/?contributors=Liu%2C%20Zhongfu) [Song Huizong, empereur de Chine, 1082-1135](https://www.wdl.org/fr/search/?contributors=Song%20Huizong%2C%20Emperor%20of%20China%2C%201082-1135) [Zhang, Jing](https://www.wdl.org/fr/search/?contributors=Zhang%2C%20Jing)

Compilateur [Li, Yimin](https://www.wdl.org/fr/search/?contributors=Li%2C%20Yimin)

edited by Li Yimin (李逸民) around 1100 AD (Song dynasty)

Date du sujet [1163 - 1189 env.](https://www.wdl.org/fr/search/?subject_date_start_year__gte=1163&subject_date_end_year__lte=1189)

Description matérielle 3 volumes : reliure cousue ; 25,4 x 18,2 centimètres

爛柯経

<https://www.lifein19x19.com/viewtopic.php?t=17865&p=261532>

pgwq: I accept there are great difficulties for you if English is not your native language, but the mistakes and inconsistencies in what you have posted so far are not really anything to do with language. It's more that you do not seem familiar with the latest research in China (and perhaps all the old manuals?).  
  
Zhang Jing wrote the commentary on Chapter 13 which is the main issue here. He did not write the rest of the book. That was Zhang Ni. So the commentary is there for a special reason. Liu Zhongfu's attribution is suspect for the simple reason he was dead at the time. For all this and much, much more see Sun Dechang's major work on C&IP. Chen Zuyuan himself also has recently written new work citing C&IP, in which he recounts mistakes in the Song edition. And his collaboration on a recent symposium paper with Li Zhe is a must-read too.  
  
The "hidden rule" of bent four has never been hidden. It is mentioned in other texts. It is mentioned, for example, by Zhu Changfang in the late Ming but he gives a slightly different version of the text you quote, adding the reinforcing character (死): 盘角曲四局终乃亡死. But as with everybody else he is more concerned with terminology than rules. For example, in the section immediately before this mention of Bent Four, Zhu tells us four empty points in a zigzag shape (called just 曲四 – Bent Four – in the earlier XuanXuan Qijing)J is called 顺曲四, and he also adds a new special term for Bent Four on the Side – 轉頭曲四 – Bent Four with Head Turned. Similarly he distinguishes between 横直三 and顺直三.  
  
Later on, Zhu also gives the corner bent-four shape under the name Broken Jade Tablet 破玉板 and points out that is dead [or, more accurately, perhaps: that it will die]. However, Zhu does not specify that this is because of the liberty situation, even though he does note that liberties matter in the case of the well-known rectangular six in the corner. In both these cases he is more concerned with the name of the killing move - 'placement' 点 - so much so that he has had that character engraved on the killing stone. And the whole of the long context round about is similarly about terminology, such as the names for the various nakade shapes. Just like Zhang Jing in the 13C commentary, he is talking about terminology, not rules. And not even rule terminology.  
  
If you want to look at bent four purely in rule terms, you will not get a definitive answer such as "dead by rule", but you will be able to make various useful inferences from the following problems in the XXQJ: 樊噲入鴻門, 商山逸老, 沉機, 六鷁退飛 and 六國歸秦. Bent four comes up I either the solution or the variations, and in the case of Six Fish-hawks Flying Backwards (I think this is the one, from memory) there is even an interesting reference to a seki. The point is, these were real-world examples, and it is always essential to look at real-world practice, which is not bound by the laws of either logic or common-sense..  
  
It is also vital always to look at more than one text, and to look for possible textual or diagram corruptions. Chen's discovery of the handwritten changes in the game records in C&IP are the classic case. I have been able to show him, incidentally, that the 1918 photo-reproduction of the sole surviving original edition of this book lacks this corruption, so it could have been a modern change (though arguing strongly against that is the fact that the paper is probably to brittle to allow a modern change - Chen is inclined to believe the handwritten change was noticed even then and so was stripped out of the photo).  
  
A similar example that relates to bent four is the odd shape given in the Xuanxuan Qijing under the name of the Bloated Ox 脹牯牛. Discussed solely from the point of view of the Xuanxuan Qijing, this position is cited as being proof of the fact that White cannot play in the corner. In other words, possibly useful confirmation for rules mavens that suicide was not entertained, though that doesn't but that doesn’t make much sense as Black can be captured anyway. Go Seigen speculated that what was really meant was the well-known Bent Four in the Corner variation where Black has enough liberties to live by suufocating the white stones. At one level that made perfect sense, but it does mean that, instead of festering and exploding by the road side, the dead ox miraculously comes back to life!  
  
However, if we look at Zhu Changfang’s book we have the same position except that there is another white stone on the corner point. The position then becomes of the same type as all the other positions in the same portions of both books (his and the XXQJ). The obvious inference is we can safely posit a misprint in the XXQJ and that all the previous explanations and speculation about the ox are totally otiose. Ah, Bisto!  
  
Working backwards from logic is always dangerous. Where you end up always depends where you start from. Starting from your admission that passes are not mentioned in old go seems like arguing that if you start walking west from London by following the North Star you will logically end up in North America. It overlooks the fact you will have to have the divine ability to walk on water, and takes no account then of unpredicabilities, such as Moby Dick deciding it would be nice to have something different for lunch.  
  
What is your native language? It may be possible for people here to read that. You could even post in both languages. It would also be helpful for people with no Chinese to know how confident you feel in reading the various kinds of ancient Chinese (varied because they span over 1,000 years).  
  
Edit 1:

**Quote:**

by the way,"the shape of bent 4 stones circled at the corner of the board, die at the end of the game." also be recorded at Classic of Weiqi found at Dunhuang.

Where?  
  
Edit 2: I decided to not to be lazy and checked myself: it is in line 48. 角旁曲四局竟乃亡 (and again it is mentioned in a terminology section, not as a discussion of rules). A quick finger san also seemed to confirm my impression that the key character 路 does not appear in Dunhuang.

Last edited by [John Fairbairn](https://www.lifein19x19.com/memberlist.php?mode=viewprofile&u=117&sid=f1ee2a6f3c84deddc52dc9c43337823d) on Sun Nov 15, 2020 4:47 am, edited 2 times in total.

|  |
| --- |
|  |

Le modèle de la planche Go déterré de la tombe de Zhang Sheng sous la dynastie Sui a 19 surfaces verticales et horizontales et un total de 361 intersections, indiquant que 19 planches Go sont apparues et sont toujours utilisées depuis le début de la dynastie Sui ou avant.

Dynastie du Nord et du Sud

Dynastie Sui : 隋朝 581 – 618 Capitale Xian

Dynastie Tang

