

Zenón Franco

Morphy

move by move

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About the Author

Zenón Franco is a Grandmaster from Paraguay, now living in Spain. He represented Paraguay, on top board, in seven Chess Olympiads, and won individual gold medals at Lucerne 1982 and Novi Sad 1990. He's an experienced trainer and has written numerous books on chess.

Also by the Author:

Anand: Move by Move

Rubinstein: Move by Move

Spassky: Move by Move

Test Your Chess

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Introduction

It is a pleasure to write about a chess player whose career was as unusual as that of Paul Morphy, who was considered without question to be the best in the world in his day.

He became number one, not through a 'normal' process of experience and learning, but almost overnight. In fact his career was the shortest of all those who can be considered the number one of their time. Between his first game in the first USA Championship in 1857 and the last game of his match against Adolf Anderssen, there was a space of only one year and three months. Even so, Morphy's superiority over the rest was overwhelming.

Morphy is possibly the easiest to understand of the players who have been the best of their time. As Max Euwe pointed out, his style was based on three basic elements: 1. rapid development of the pieces; 2. control of the centre; and 3. open lines.

It seems simple, yet it can't be so, since the other masters of the day couldn't manage it when they confronted him; only Morphy grasped it. He was ahead of his time. One of his rivals Henry Bird said: "When one plays with Morphy the sensation is as queer as the first electric shock, or first love, or chloroform, or any entirely novel experience".

Morphy read all the literature that was available in those days, but this didn't amount to much; that alone wasn't enough. As a standard of comparison, let's keep in mind that Robert Fischer said in 1968 that part of his own mastery was due to his having read around a thousand books and having taken the best out of each of them.

All the masters agree that Morphy's beautiful combinations were based on the fact that he was the first positional player, even though that sounds paradoxical. His teachings were perfected later by Steinitz, but Morphy was the first, the most revolutionary. And we are left with an obvious question: How did he discover it? How did he learn?

As with two other world number ones whose careers I have had the good fortune to study, Akiba Rubinstein and Boris Spassky, Morphy's written legacy is almost non-existent. Unfortunately, he left little or no evidence of how he chose his moves, how he evaluated the positions, etc. Thus we have to let his games speak for him.

The Structure of this Book

In the first chapter I examine Morphy's style of play, with testimony from various world champions, along with my own conclusions. Then some practical examples of his style are given.

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The rest of the book features a selection of his games, ordered chronologically, with some biographical data. Extracts from games and some supplementary games are added.

Zenón Franco
Pontareas, September 2016

With special thanks to Jonathan Tait for his very useful suggestions and improvements.

64...♔d6 65 b6 ♖c6 66 b5+ ♔d7 67 ♖b7 ♜g8, again drawing, as pointed out by Karsten Müller.

62...♜h8 63 b6 ♖c4 64 b7 1-0

And so we arrive at the sixth game, which is one of the most famous and most beautiful of his career.

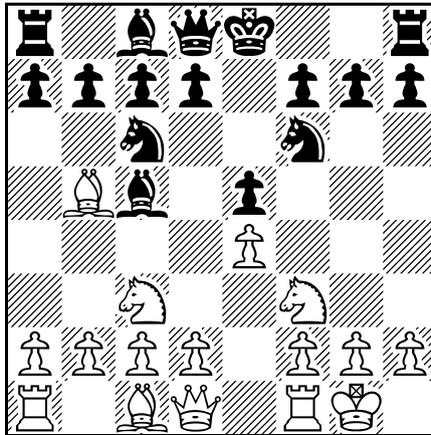
Game 10
L.Paulsen-P.Morphy
 First American Congress (final, game 6), New York 1857
Four Knights Game [C48]

1 e4 e5 2 ♘f3 ♘c6 3 ♘c3 ♘f6 4 ♖b5 ♖c5

This is the so-called Marshall Variation, although as we can see it was played well before Frank Marshall employed it.

Both 4...♖b4 and 4...♘d4 gained popularity several decades later.

5 0-0



Exercise: The opening theory of the time would have been running out around here. How do you think Morphy responded to the threat of 6 ♘xe5 - ?

Answer:

5...0-0

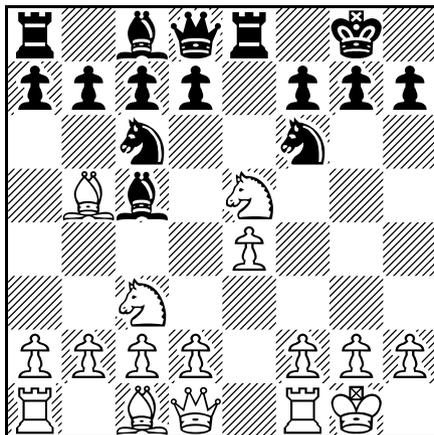
Sacrificing the pawn for rapid development was surely the first idea that sprang to mind. The black pieces quickly become active and it is quite possible that the sacrifice is only temporary anyway.

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The alternatives $5... \text{♔e7}$ and $5... \text{d6}$ 6 d4 exd4 7 ♖xd4 ♙d7 may be playable, but Black will not gain such activity as in the game.

6 ♗xe5 ♜e8

“For the pioneers it is always difficult,” commented Kasparov, who considered it dubious not to regain the pawn straight away. The main line nowadays is $6... \text{♗xe5}$ 7 d4 ♙d6 8 f4 and now either $8... \text{♗eg4}$ or $8... \text{♗c6}$ 9 e5 ♙e7 (or $9... \text{♙b4}$).



Exercise: What should White do about the attacked knight?

7 ♗xc6?!

Simplifying, and at the same time doubling the opponent's pawns, doesn't look bad, but White will lose further tempi and Black will achieve what he wants, which is to activate his pieces.

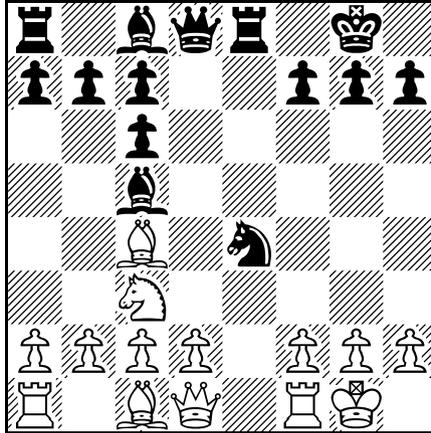
Answer: It's been known for a long time that $7 \text{ ♗f3}!$ offers some advantage, since after $7... \text{♗xe4}$ 8 ♗xe4 ♜xe4 9 d3 ♜e8 10 d4 , White is better developed.

The alternative 8 d4 is perhaps more questionable. After $8... \text{♗xc3}$ 9 bxc3 ♙f8 (better than $9... \text{♙e7}?! 10 \text{ d5}$ ♗b8 11 ♙f4 , G.Maróczy-H.Pillsbury, Nuremberg 1896) 10 d5 , then instead of $10... \text{♗e5}$, which helps White's mobilization by 11 ♗xe5 ♜xe5 12 ♙f4 ♜e8 13 ♗f3 c6 14 ♙d3 , the more modest $10... \text{♗e7}$ is better, when White's advantage looks minor.

7...dxc6 8 ♙c4 b5?!

Before regaining the pawn, Black forces the bishop to decide which diagonal it wants to remain on.

Exercise: Why not $8... \text{♗xe4}$ immediately?



Answer: Owing to the weakness of f7. White could play 9 ♕xf7+! ♖xf7 10 ♘xe4, since 10...♗xe4 loses to 11 ♖f3+.

But Black does have an alternative here, which would definitely suit Morphy's style and is even slightly better for Black: 8...♘g4!, as in H.Erskine-C.Tattersall, correspondence 1909, eyeing both h2 and f2 and threatening 9...♖h4. After 9 ♕e2? ♖h4 10 ♕xg4 ♕xg4 11 ♖e1 ♕f3!, Black gains a decisive attack. No better is 9 h3? because of 9...♘xf2! and if 10 ♖xf2 ♕xf2+ 11 ♖xf2, Black wins with 11...♖d4+.

Exercise: How should Black reply to 10 ♕xf7+ in the second line?

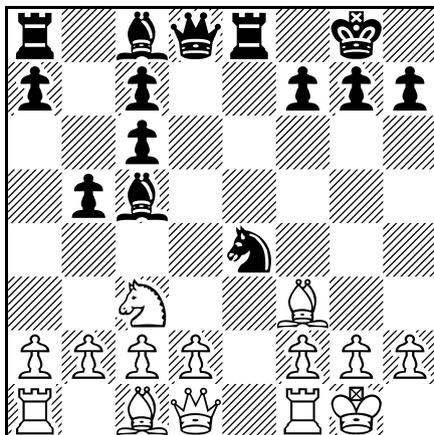
Answer: Not with 10...♖xf7? due to 11 ♖h5+ and 12 ♖xc5, nor with 10...♖f8? 11 ♕xe8 and the knight is pinned. The correct continuation is 10...♖h8! 11 ♖xf2 ♕xf2+ 12 ♖xf2 ♖f8, when Black gains a material advantage.

9 ♕e2

The bishop would remain out of play after 9 ♕b3 ♕g4 10 ♖e1 b4 11 ♘d1 ♗xe4 or 11...♘xe4.

9...♘xe4 10 ♘xe4

Exercise: Show your grasp of the tactical themes present in the position. How would you punish 10 ♕f3? - ?

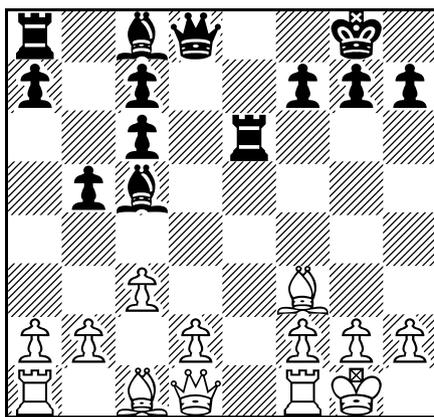


Answer: 10...♘xf2! 11 ♖xf2 ♔d4 is decisive, since 12 ♗f1 ♗xf2+! 13 ♗xf2 ♕e1 is mate, while 12 ♘e4 loses to 12...♗xe4!.

10...♗xe4 11 ♘f3

This is a good choice. So too was 11 c3, as suggested by Steinitz, intending d2-d4 and keeping ♘f3, followed by g2-g3, as a defensive resource.

11...♗e6 12 c3?!



A surprising error, and a clear example of not using “prophylactic thinking”; i.e. not asking oneself “What can my opponent do in reply?”.

The natural 12 d3 was appropriate, as was the pawn sacrifice 12 d4!, when 12...♗xd4 13 ♘e3 ♗xd1 14 ♖fxd1 gives White a slightly freer game with sufficient compensation.

Exercise: How can Black punish White’s mistake?

Answer:

12...♔d3!

Morphy must have asked himself “What is my opponent planning?”, to which the answer is 13 d4, and so he replied with a move that hinders it. The bishop on c1 is the immediate victim, and subsequently the rook on a1.

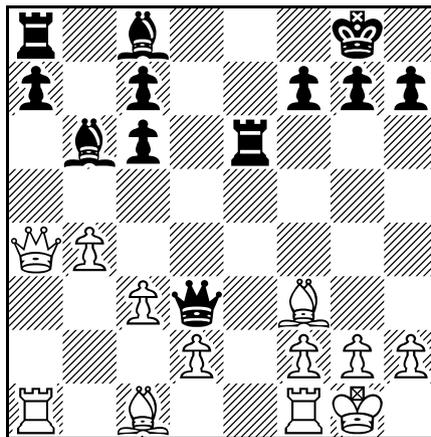
13 b4?!

It was better to play 13 ♖e1, aiming to exchange a pair of rooks before Black’s build-up of major pieces in the centre becomes too much to bear. White would follow up the rook exchange with ♗f1.

13...♘b6 14 a4?!

Once again 14 ♖e1 deserved consideration.

14...bxa4 15 ♗xa4



Exercise: How can Black continue to activate his pieces?

Answer:

15...♘d7?

A very natural move, preparing 16...♖ae8. Unfortunately, this time it is Morphy who fails to think prophylactically.

Exercise: How could Paulsen have punished Morphy for his inaccuracy?

16 ♖a2?

“A fatal error” – Kasparov. Both sides have made the mistake of playing with only their own plans in mind, not looking for ways to restrict the enemy forces.

Answer: White needed to dislodge the annoying intruder from d3 with 16 ♗a6!, when the advantage would have switched to his side. Once the black queen leaves the blockading

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square White is able to play d2-d4, shutting the b6-bishop out of the game and highlighting the hitherto unimportant weakness of Black's queenside. If then 16...♖xa6 17 ♜xa6 ♜ae8, White can play 18 ♙g4! (not yet 18 d4? due to the surprising response 18...c5! 19 bxc5 ♙b5) 18...♙c8 19 ♜a1 ♜f6 20 ♙xc8 ♜xc8 21 d4 with an obvious advantage. Black does no better with 16...♞f5 17 d4 ♜ae8 18 ♙e3 c5 19 bxc5 ♙xc5 20 ♞b7! (or 20 ♞a2!) 20...♙b6 21 c4 and White again has the advantage.

Going back to move 15, it is now clear that the correct move was the 'ugly' 15...♙b7!, which seems to sideline the bishop well away from the focus of the struggle, but in fact it fulfils a more important function, which is to keep control of the a6-square. White does not have time to play 16 ♜a2, followed by ♞c2, because of 16...♜ae8 (threatening 17...♞xf1+! 18 ♙xf1 ♜e1 mate) 17 ♞d1 ♙a6! 18 ♜xa6 ♞xa6 19 d4 ♞c4 20 ♙d2 a5, solving the problem of the inactive bishop on b6, with a decisive advantage to Black.

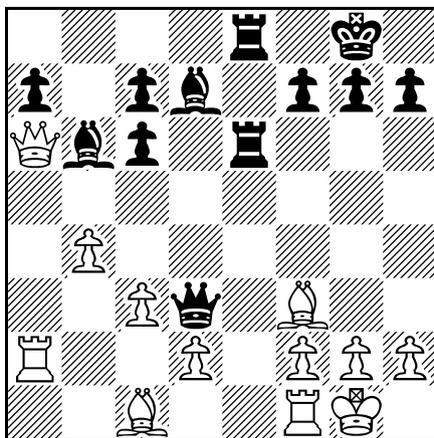
16...♜ae8

Once again threatening 17...♞xf1+ etc.

17 ♞a6

"Paulsen found the correct idea after all, but for some reason a move later. At that time tempo play was still unusual!" – Kasparov.

If instead 17 ♞d1, Black is able to activate his d7-bishop with 17...c5! 18 bxc5 ♙xc5 19 ♙a3 (19 ♙g4 f5 only postpones ...♙b5) 19...♙xa3 20 ♜xa3 ♙b5 and wins.



Exercise: How did Morphy demonstrate that in chess "a tempo is an eternity"?

Answer: All the black pieces are ready to join in a mating attack, exploiting the isolation of the a2-rook and the c1-bishop from the defence, as well as the absence of the white queen.

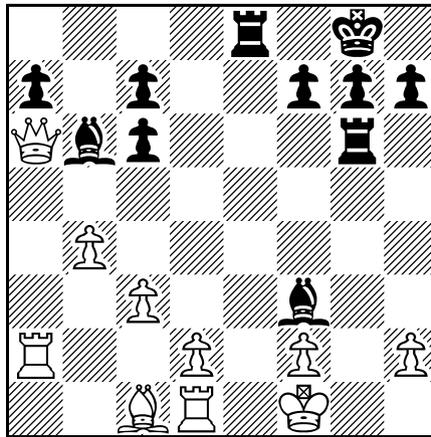
17...♞xf3!! 18 gxf3 ♜g6+ 19 ♙h1 ♙h3 20 ♜d1

The threat was 20...♙g2+ 21 ♙g1 ♙xf3 mate. It wasn't possible defend against this with 20 ♜g1 owing to 20...♜xg1+ 21 ♙xg1 ♜e1+ etc.

Exercise: What is the best answer to 20 ♖d3 - ?

Answer: Black wins with 20...f5!, preventing the counter-sacrifice ♖xg6. Now if 21 ♖c4+ then 21...♔f8! wins (not 21...♔h8? on account of 22 ♖f7!), while after 21 ♖d1 ♕g2+ 22 ♕g1 ♕xf3+ 23 ♕f1 ♕xd1, the attack is irresistible. The white pieces still lack any coordination and are unable to arrive in time to defend with 24 ♖c4+ ♔h8 25 d4 in view of 25...♕f3, threatening 26...♕g2+ again.

20...♕g2+ 21 ♕g1 ♕xf3+ 22 ♕f1



22...♕g2+

As Zukertort pointed out, there was a quicker win with 22...♖g2!; e.g. 23 ♖d3 (attacking the bishop to prevent 23...♖xh2, followed by mate on h1) 23...♖xf2+ 24 ♕g1 ♖g2+ 25 ♕h1 ♖g1 mate.

23 ♕g1 ♕h3+

Although it scarcely matters at this stage, it was quicker to play 23...♕e4+ 24 ♕f1 and now the switchback 24...♕f5! 25 ♖e2 ♕h3+ 26 ♕e1 ♖g1 mate.

24 ♕h1 ♕xf2 25 ♖f1 ♕xf1 26 ♖xf1 ♖e2!

In addition to being two pawns down, White's king remains weak.

27 ♖a1 ♖h6 28 d4 ♕e3 0-1

The seventh game ended in another victory for Morphy, following a serious error by Paulsen in the opening (as we saw in the notes to Game 9); and Morphy won the eighth as well, so that the match finished 6-2 (or 5-1 discounting the drawn games, according to the tournament rules).

Paul Morphy thus became the first champion of the USA. 100 years later another player destined to reach the pinnacle of world chess, Robert Fischer, also won the US championship at the start of his career.

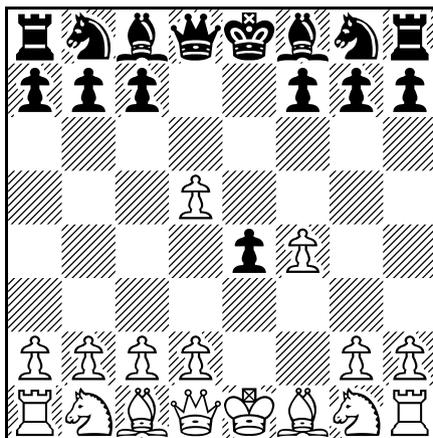
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After this first great success, Morphy settled in New York, where he played 161 games at odds (+107, -36, =18) and 100 on even terms (+87, -5, =8). His opponents were the best chess players in the country: Paulsen, Stanley, Lichtenhein and Schulten.

Let's now view some games from that period, before Morphy's first visit to Europe. Possibly one of the best known games is the following:

Game 11
J.Schulten-P.Morphy
Blindfold game, New York 1857
King's Gambit [C32]

1 e4 e5 2 f4 d5 3 exd5 e4



It should come as no surprise that instead of accepting the gambit, which is the most popular continuation at present, Morphy opts to sacrifice a pawn himself by playing the Falkbeer Counter-Gambit, seeking rapid development.

4 ♖c3

Opening theory was still in its early stages of development in those days. Subsequently, from the late 1960s onwards, it was considered better to play 4 d3 ♖f6 5 dxe4 (Keres also tried 5 ♖d2 a few times) 5... ♖xe4 6 ♖f3 (alternatively, 6 ♗e3, preventing ... ♗c5, was employed by, among others, the most significant exponent of the King's Gambit in the second half of the twentieth century, Boris Spassky) 6... ♗c5 7 ♕e2 ♗f5 8 ♖c3 ♕e7 9 ♗e3, as suggested by Tartakower; the most famous game featuring this variation is D.Bronstein-M.Tal, USSR Team Championship, Riga 1968.

4... ♖f6 5 d3

Exercise (easy): What move did Morphy play now?

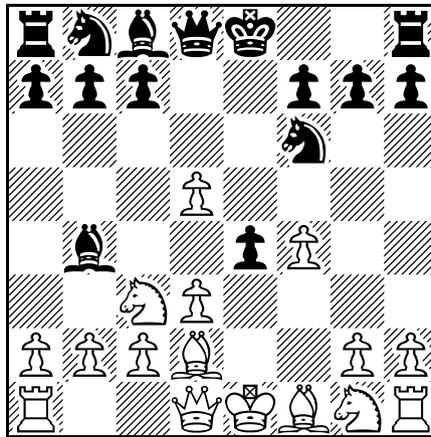
Answer:

5...♗b4

Of course – now there is no doubt about the best square for this bishop. That’s why Keres used to played 5 ♖d2, avoiding this pin.

6 ♗d2

Neutralizing the pin. The line 6 dxe4 ♖xe4 7 ♗d4 ♗e7 is harmless for Black. After 8 ♗e2 0-0 9 ♗d2 ♖xd2 10 ♗xd2, as well as 10...♗g4 and 10...c6 (as played in C.Von Bardeleben-J.Blackburne, 3rd matchgame, London 1895), 10...♗c5 is attractive, with the threat of 11...♗e3.



Exercise: How did Morphy respond to the threat of 7 ♖xe4 - ?

Answer:

6...e3!?

“Entirely in Morphy’s style! We have here a splendid example of a positional sacrifice,” commented Euwe. Black secures the superior development and the opening of the e-file in his favour, albeit now at the cost of two pawns.

Nevertheless, it is not clear that this is the best move. Subsequently, the safer line 6...exd3 7 ♗xd3 0-0 was played many times.

Alternatively, in B.Spassky-D.Bronstein, Moscow 1971, Black opted for 6...0-0, allowing 7 ♖xe4, and after 7...♗e8 8 ♗xb4 ♖xe4 9 dxe4 ♗xe4+ 10 ♗e2 ♗xb4, he had regained the sacrificed material with no problems – as Kasparov pointed out, this is “a variation by Falkbeer!”; the game continued 11 ♖f3 ♗xf4 and was drawn shortly afterwards. More recently, in P.Ponkratov-T.L.Petrosian, Martuni 2010, Black preferred 11...♗f6, which is also adequate, and obtained reasonable play after 12 0-0 ♗xb2 13 ♗c4 ♗g4 14 ♗e1 ♖d7 15 ♖e5 ♗f5.

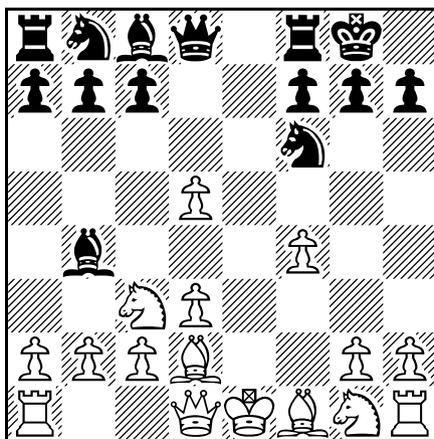
7 ♗xe3 0-0 8 ♗d2

Question: Hmm, moving the bishop once again? Is there nothing better?

Answer: This isn't a bad move; the bishop is exposed on e3 and would probably have to shift in any case after ...♖xd5 or ...♗e8, so playing a move which will soon be 'forced' allows White more options on the following moves.

Schulten later tried to improve White's play with 8 ♖e2 in J.Schulten-I.Kolisch, Paris 1860, but his position deteriorated after 8...♗e8 9 ♗d2 ♗xc3 10 ♗xc3 ♖xd5 11 ♖d2, and now, instead of Kolisch's 11...♖e3, Black could have played 11...♖xc3, leaving White's dark squares weak; Black could follow up with ...♖d7-f6, intending either ...♖d5 or ...♖g4.

Finally, if White tries 8 ♗e2, Black can reply in similar fashion to what we've already seen: 8...♗xc3+ 9 bxc3 ♖xd5 10 ♗d2 and here, among other things, Black has 10...♗f6 with a double attack.



8...♗xc3

Question: I don't understand this; it doesn't look a very 'Morphy-like' move. Why exchange the developed bishop?

Answer: You're right, this is not a move that Morphy would normally choose voluntarily. Here he makes it for tactical reasons, to prevent the knight from blocking the e-file in lines such as 8...♗e8+ 9 ♗e2 ♗g4 and now 10 ♖e4!, when after 10...♗xd2+ 11 ♖xd2 ♖xe4 12 dxex4 ♗xe4 13 0-0-0, White would gain the advantage. 8...♖xd5 9 ♖xd5 ♗e8+ 10 ♖e2 ♗xd2+ 11 ♖xd2 ♖xd5 12 c4, followed by 0-0-0, doesn't appear to grant Black enough compensation for the pawn either.

9 bxc3 ♗e8+

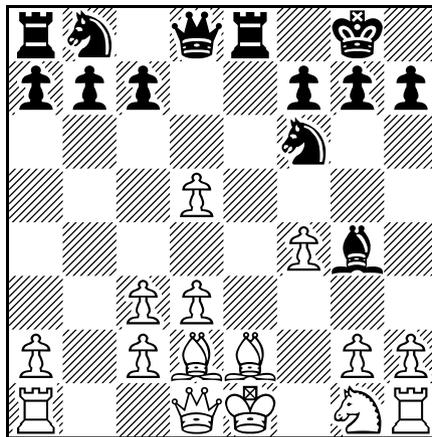
Morphy opts to bring another piece into play. Possible was 9...♖xd5, regaining one of the pawns and allowing a quick ...♖c6, while if 10 ♖f3, Black has the familiar idea 10...♗f6!

However, White can pose more problems with a move that would be difficult to choose over the board (albeit much less difficult, once you realize that it's almost forced): 10 c4! appears to weaken the position, but in his book Kasparov describes it as "more active". After 10...♖e8+ 11 ♙e2, the direct 11...♗e3 is answered by 12 ♙xe3 ♜xe3 13 ♚f2! ♜e8 (not 13...♞d4? 14 ♗f3 ♞xf4 15 ♞c1, winning the exchange, A.Petrov-I.Schumov, St Petersburg 1862) 14 ♗f3 and, according to Kasparov, "Black still has to find real compensation for the pawn (for example, 14...♙g4 15 ♞d2 ♙xf3 16 ♙xf3 ♞d4+ 17 ♚g3! etc)."

The attempt to improve Black's play with 11...♗f6 12 ♗f3 ♞e7 13 ♗e5 ♗c6 is strongly met by Estrin's 14 ♙c3!, or similarly 12...♗c6 13 ♙c3! (not 13 0-0 ♞e7! and White has to return the pawn with 14 ♗e5, since 14 ♜e1? loses to 14...♞c5+! followed by ...♗g4), as once again the invasion on e3 is not as promising as it looks after 13...♗g4 14 ♞d2 ♗e3 15 ♚f2.

10 ♙e2 ♙g4

Again 10...♗xd5 can be met by 11 c4!, as in the previous note. After 11...♗e3 12 ♙xe3 ♜xe3 13 ♗f3 ♞e7 14 ♚f2, Black no longer has a lead in development and remains a pawn down.



11 c4?!

Question: But now this is dubious, is it? Why is that? What should he have played?

Answer: Clearly, this version of the c3-c4 idea does not fit into the category of "more active" that Kasparov mentioned. It is instead an extremely optimistic move: White maintains his two pawns advantage and at the same time prevents the f6-knight from coming into play with ...♗xd5.

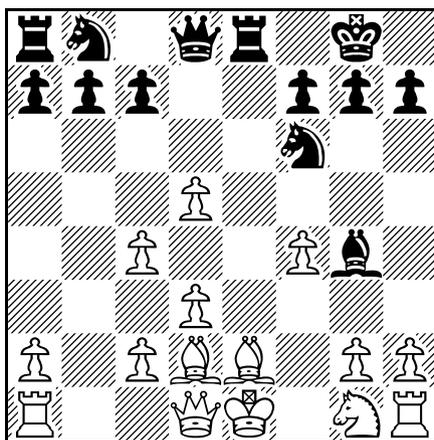
Despite the position not being very open yet, the pin on the e-file is something that a modern master would try to deal with as a priority, even though there is no immediate danger. There are two reasonable moves to try to resolve the problem of the pin, one is 11 h3, and the other is the king move that by now will come as no surprise, 11 ♚f2. Analysis

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shows that both moves are playable, and in fact White achieves a reasonable position in both cases.

After 11 h3, rather than taking on e2 at once, Estrin's suggestion of 11...♖xd5! looks better; for example, 12 ♖f2 (of course not 12 hxg4? ♖xg2) 12...♗xe2 13 ♗xe2 and now, instead of 13...♖c5+ 14 ♖g3, it might be better to play the simple 13...♗c6, keeping the check on c5 in reserve, with such ideas as the manoeuvre ...♗e7-f5, doubling rooks on the e-file, playing ...h5-h4, etc.

In the light of this, the immediate 11 ♖f2 makes more sense. After 11...♗xe2 12 ♗xe2 ♖xd5, as well as 13 h3 (transposing to the previous line) White can choose between 13 ♖f1 or 13 ♖e1 with a complex position, apparently with chances for both sides. White is a pawn up, but his king is rather insecure and he has several weaknesses.



Exercise: White is relying on his material advantage; we know that Morphy, both in general and in particular in this game, approached the position in a different way. How do you think he continued now?

Answer:

11...c6!

Seeking open lines and greater activity, bringing his queenside pieces into play.

12 dxc6?

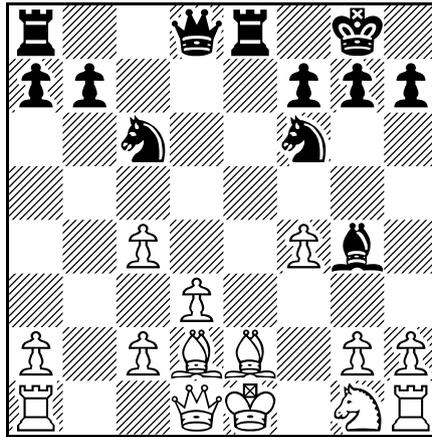
Question: This move obviously helps Black's development and looks bad to me. The extra pawn doesn't look so important now. What's the explanation?

Answer: Yes, you're right. Kasparov's classic description was: "the move of roughly a third category player." It seems clear that some of Morphy's opponents did not have the same understanding as he did of the value of time and the importance of development, al-

though as Fischer pointed out, “Morphy was not responsible for his opponent’s mistakes.” Quite simply, chess is more advanced now, thanks precisely to the lessons of Morphy and other great players.

As Kasparov pointed out, “Absolutely essential was 12 h3 ♖xe2 13 ♘xe2 cxd5 14 cxd5 ♙xd5 15 0-0 with an extra pawn, for which Black has some compensation, but not more.” The text move loses, as will soon be demonstrated.

12...♗xc6



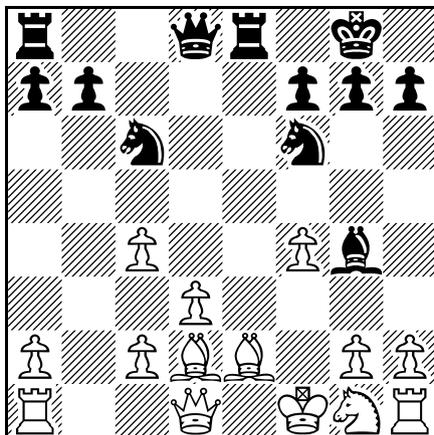
With the threat of 13...♗d4, to which there is no good defence.

13 ♖f1

The jump of Black’s knight is decisive in many lines; for instance, 13 h3 ♖xe2 14 ♗xe2 ♗d4, or 13 ♖c3 ♗d4 14 ♖xd4 ♙xd4 15 h3 ♖xe2 16 ♗xe2 ♗xe2+! 17 ♖xe2 ♗e8+ 18 ♖f1 ♗h5 and White’s position collapses.

Exercise (easy): What is the clearest finish after 13 ♖f2 - ?

Answer: The most convincing line is 13...♙b6+ 14 ♖g3 ♗xe2 15 ♗xe2 ♗d4 or 14...♖xe2 15 ♗xe2 ♗e3+! and wins. Note that 13...♗xe2+? 14 ♗xe2 ♗d4 would be a mistake, because White can defend with 15 ♗e1.



Exercise: How did Morphy conclude the game?

Answer: “Disaster strikes on e2” – Kasparov.

13...♖xe2!

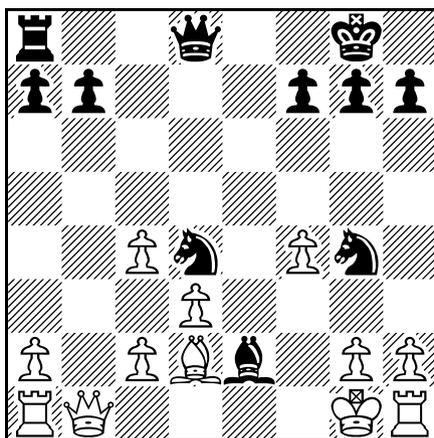
This move maintains the pin and increases the power of the knight’s incursion at d4.

14 ♜xe2 ♘d4 15 ♚b1 ♙xe2+

Now Black has both a material advantage and the attack.

16 ♛f2 ♘g4+ 17 ♛g1

After 17 ♛e1, the quickest win is with 17...♚h4+! (forcing White to weaken f3) 18 g3 ♚e7, while if 17 ♛g3 then 17...♘f5+ 18 ♛h3 ♘f2 mate.



The position is winning for Black. It does not require great imagination to perceive the irremediable weakness of the white king.

Exercise: How did Morphy begin his mating attack?

Answer:

17...♘f3+!

And with an analysis engines at our elbow we can safely announce that it is mate in a further six moves.

18 gxf3 ♖d4+ 19 ♔g2 ♜f2+ 20 ♚h3 ♜xf3+ 21 ♔h4 0-1

As Morphy announced mate in three: 21...♘e3 22 ♖g1 ♘f5+ 23 ♔g5 ♜h5 mate.

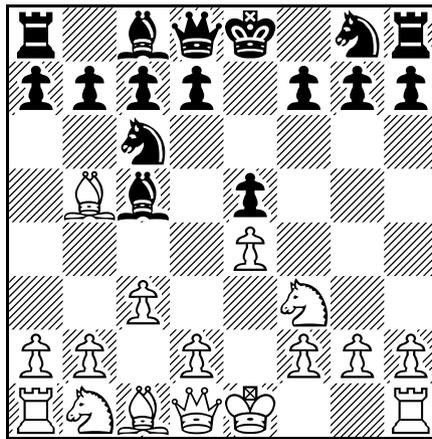
Game 12

P.Morphy-J.Schulten

Blindfold game, New York 1857

Ruy Lopez [C64]

1 e4 e5 2 ♘f3 ♘c6 3 ♗b5 ♗c5 4 c3



4...♗ge7

A fully playable developing move. Other options are 4...♘f6, 4...f5, and the rarer 4...♜f6.

5 0-0 0-0?!

Question: Now you've got me confused. How can such a natural move be dubious? Explain please.

Answer: You're right, it is not clear that this move is objectively bad. But it does require Black to follow it up extremely accurately. Retreating the c5-bishop with 5...♗b6 is more precise, in order to answer 6 d4 with 6...exd4 7 cxd4 d5!.