



*This is a story of the future
and the past. As for the present . . .*

MIDNIGHT BY THE MORPHY WATCH

BEING World's Chess Champion (crowned or uncrowned), puts a more deadly and maddening strain on a man even than being President of the United States. We have a

prime example enthroned right now. For more than ten years the present champion was clearly the greatest chess player in the world, but during that time he exhibited

such willful and seemingly self-destructive behavior—refusing to enter crucial tournaments, quitting them for crankish reasons while holding a commanding lead, entertaining what many called a paranoid delusion that the whole world was plotting to keep him from reaching the top—that many informed experts wrote him off as a contender for the highest honors. Even his staunchest supporters experienced agonizing doubts—until he finally silenced his foes and supremely satisfied his friends by decisively winning the crucial and ultimate match on a fantastic polar island.

Even minor players bitten by the world's-championship bug—or the fantasy of it—experience a bit of that terrible strain, occasionally in very strange and even eerie fashion . . .

STIRF Ritter-Rebil was indulging in one of his numerous creative avocations—wandering at random through his beloved downtown San Francisco with its sometimes dizzily slanting sidewalks, its elusive narrow courts and alleys, and its kaleidescope of ever-changing store and restaurant-fronts amongst the ones that persist as landmarks. To divert his gaze, there were interesting almond and black faces among the paler ones. There was the dangerous surge of traffic threatening to invade the humpy sidewalks.

The sky was a careless silvery

gray, like an expensive whore's mink coat covering bizarre garb or nakedness. There were even wisps of fog, that Bay Area benizon. There were bankers and hippies, con men and corporation men, queers of all varieties, beggars and sports, murderers and saints (at least in Ritter's freewheeling imagination). And there were certainly alluring girls aplenty in an astounding variety of packages—and pretty girls are the essential spice in any really tasty ragout of people. In fact there may well have been Martians and time travelers.

Ritter's ramble had taken on an even more dreamlike, whimsical and unpredictable quality than usual—with an unflagging anticipation of mystery, surprise, and erotic or diamond-studded adventure around the very next corner.

He frequently thought of himself by his middle name, Ritter, because he was a sporadically ardent chess player now in the midst of a sporad. In German "Ritter" means "knight," yet Germans do not call a knight a Ritter, but a springer, or jumper (for its crookedly hopping move), a matter for inexhaustible philological, historical, and socio-racial speculation. Ritter was also a deeply devoted student of the history of chess, both in its serious and anecdotal aspects.

He was a tall, white-haired man, rather thin, saved from the look of mere age by ravaged handsomeness, an altogether youthful though

worldly and sympathetically cynical curiosity in his gaze (when he wasn't daydreaming), and a definitely though unobtrusively theatrical carriage.

He was more daydreamingly lost than usual on this particular ramble, though vividly aware of all sorts of floating, freakish, beautiful and grotesque novelties about him. Later he recollects that he must have been fairly near Portsmouth Square and not terribly far from the intersection of California and Montgomery. At all events, he was fascinatedly looking into the display window of a secondhand store he'd never recalled seeing before. It must be a new place, for he knew all the stores in the area, yet it had the dust and dinginess of an *old* place—its owner must have moved in without refurbishing the premises or even cleaning them up. And it had a delightful range of items for sale, from genuine antiques to mod facsimiles of same. He noted in his first scanning glance, and with growing delight, a Civil War saber, a standard promotional replica of the starship *Enterprise*, a brand-new deck of tarots, an authentic shrunken head like a black globule of detritus from a giant's nostril, some fancy roach-clips, a silver lusterware creamer, a Sony tape recorder, a last year's whiskey jug in the form of a cable car, a scatter of Gene McCarthy and Nixon buttons, a single brass Lucas "King of the Road" headlamp

from a Silver Ghost Rolls Royce, an electric toothbrush, a 1920's radio, a last month's copy of the *Phoenix*, and three dime-a-dozen plastic chess sets.

AND then, suddenly, all these were wiped from his mind. Unnoticed were the distant foghorns, the complaining prowl of slowed traffic, the shards of human speech behind him mosiacked with the singsong chatter of Chinatown, the reflection in the plate glass of a girl in a grandmother dress selling flowers, and of opening umbrellas as drops of rain began to sprinkle from the mist. For every atom of Stirf Ritter-Rebil's awareness was burningly concentrated on a small figure seeking anonymity among the randomly set-out chessmen of one of the plastic sets. It was a squat, tarnished silver chess pawn in the form of a barbarian warrior. Ritter knew it was a chess pawn—and what's more, he knew to what fabulous historic set it belonged, because he had seen one of its mates in a rare police photograph given him by a Portuguese chess-playing acquaintance. He knew that he had quite without warning arrived at a once-in-a-lifetime experience.

Heart pounding but face a suave mask, he drifted into the store's interior. In situations like this it was all-essential not to let the seller know what you were interested in or even that you were interested at all.

The shadowy interior of the place lived up to its display window. There was the same piquant clutter of dusty memorables and among them several glass cases housing presumably choicer items, behind one of which stood a gaunt yet stocky elderly man whom Ritter sensed was the proprietor, but pretended not even to notice.

But his mind was so concentrated on the tarnished silver pawn he *must* possess that it was a stupefying surprise when his automatically flitting gaze stopped at a second and even greater once-in-a-lifetime item in the glass case behind which the proprietor stood. It was a dingy, old-fashioned gold pocket watch with the hours not in Roman numerals as they should have been in so venerable a time-piece, but in the form of dull gold and silver chess pieces as depicted in game-diagrams. Attached to the watch by a bit of thread was a slim, hexagonal gold key.

Ritter's mind almost froze with excitement. Here was the big brother of the skulking barbarian pawn. Here, its true value almost certainly unknown to its owner, was one of the supreme rarities of the world of chess-memorabilia. Here was no less than the gold watch Paul Morphy, meteorically short-reigned King of American chess, had been given by an adoring public in New York City on May 25, 1859, after the triumphal tour of London and Paris which had

proven him to be perhaps the greatest chess genius of all time.

Ritter veered as if by lazy chance toward the case, his eyes resolutely fixed on a dull silver ankh at the opposite end from the chess watch.

He paused like a sleepwalker across from the proprietor after what seemed like a suitable interval and—hoping the pounding of his heart wasn't audible—made a desultory inquiry about the ankh. The proprietor replied in as casual a fashion, though getting the item out for his inspection.

Ritter brooded over the silver love-cross for a bit, then shook his head and idly asked about another item and still another, working his insidious way toward the Morphy watch.

The proprietor responded to his queries in a low, bored voice, though in each case dutifully getting the item out to show Ritter. He was a very old and completely bald man with a craggy Baltic cast to his features. He vaguely reminded Ritter of someone.

Finally Ritter was asking about an old silver railroad watch next to the one he still refused to look at directly.

Then he shifted to another old watch with a complicated face with tiny windows showing the month and the phases of the moon, on the other side of the one that was keeping his heart a-pound.

His gambit worked. The proprietor at last dragged out the

Morphy watch, saying softly, "Here is an odd old piece that might interest you. The case is solid gold. It threatens to catch your interest, does it not?"

Ritter at last permitted himself a second devouring glance. It confirmed the first. Beyond shadow of a doubt this was the genuine relic that had haunted his thoughts for two thirds of a lifetime.

What he said was "It's odd, all right. What are those funny little figures it has in place of hours?"

"Chessmen," the other explained. "See, that's a King at six o'clock, a pawn at five, a Bishop at four, a Knight at three, a Rook at two, a Queen at one, another King at midnight, and then repeat, eleven to seven, around the dial."

"Why midnight rather than noon?" Ritter asked stupidly. He knew why.

The proprietor's wrinkled fingernail indicated a small window just above the center of the face. In it showed the letters P.M. "That's another rare feature," he explained. "I've handled very few watches that knew the difference between night and day."

"Oh, and I suppose those squares on which the chessmen are placed and which go around the dial in two and a half circles make a sort of checkerboard?"

"Chessboard," the other corrected. "Incidentally, there are exactly 64 squares, the right number."

Ritter nodded. "I suppose you're

asking a fortune for it," he remarked, as if making conversation.

The other shrugged. "Only a thousand dollars."

Ritter's heart skipped a beat. He had more than ten times that in his bank account. A trifle, considering the stake.

But he bargained for the sake of appearances. At one point he argued, "But the watch doesn't run, I suppose."

"But it still has its hands," the old Balt with the hauntingly familiar face countered. "And it still has its works, as you can tell by the weight. They could be repaired, I imagine. A French movement. See, there's the hexagonal winding-key still with it."

A price of seven hundred dollars was finally agreed on. He paid out the fifty dollars he always carried with him and wrote a check for the remainder. After a call to his bank, it was accepted.

The watch was packed in a small box in a nest of fluffy cotton. Ritter put it in a pocket of his jacket and buttoned the flap.

He felt dazed. The Morphy watch, the watch Paul Morphy had kept his whole short life, despite his growing hatred of chess, the watch he had willed to his French admirer and favorite opponent Jules Arnous de Riviere, the watch that had then mysteriously disappeared, the watch of watches—was his!

He felt both weightless and dizzy as he moved toward the street,

which blurred a little.

As he was leaving he noticed in the window something he'd forgotten—he wrote a check for fifty dollars for the silver barbarian pawn without bargaining.

He was in the street, feeling glorious and very tired. Faces and umbrellas were alike blurs. Rain pattered on his face unnoticed, but there came a stab of anxiety.

He held still and very carefully used his left hand to transfer the heavy little box—and the pawn in a twist of paper—to his trouser pocket, where he kept his left hand closed around them. Then he felt secure.

He flagged down a cab and gave his home address.

The passing scene began to come unblurred. He recognized Rimini's Italian Restaurant where his own chess game was now having a little renaissance after five years of foregoing tournament chess because he knew he was too old for it. A chess-smitten young cook there, indulged by the owner, had organized a tourney. The entrants were mostly young people. A tall, moody girl he thought of as the Czarina, who played a remarkable game, and a likeable, loudmouthed young Jewish lawyer he thought of as Rasputin, who played almost as good a game and talked a better one, both stood out. On impulse Ritter had entered the tournament because it was such a trifling one that it didn't really break his rule against playing

serious chess. And, his old skills reviving nicely, he had done well enough to have a firm grip on third place, right behind Rasputin and the Czarina.

But now that he had the Morphy watch . . .

Why the devil should he think that having the Morphy watch should improve his chess game? he asked himself sharply. It was as silly as faith in the power of the relics of saints.

In his hand inside his left pocket the watch box vibrated eagerly, as if it contained a big live insect, a golden bee or beetle. But that, of course, was his imagination.

Stirf Ritter-Rebil (a proper name, he always felt, for a chess player, since they specialize in weird ones, from Euwe to Znosko-Borovsky, from Noteboom to Dus-Chotimirski) lived in a one-room and bath, five blocks west of Union Square and packed with files, books and also paintings wherever the wall space allowed, of his dead wife and parents, and of his son. Now that he was older, he liked living with clues to all of his life in view. There was a fine view of the Pacific and the Golden Gate and their fogs to the west, over a sea of roofs. On the orderly cluttered tables were two fine chess sets with positions set up.

Ritter cleared a space beside one of them and set in its center the box and packet. After a brief pause—as if for propitiatory prayer, he told

himself sardonically—he gingerly took out the Morphy watch and centered it for inspection with the unwrapped silver pawn behind it.

Then, wiping and adjusting his glasses and from time to time employing a large magnifying glass, he examined both treasures exhaustively.

The outer edge of the dial was circled with a ring or wheel of 24 squares, 12 pale and 12 dark alternating. On the pale squares were the figures of chessmen indicating the hours, placed in the order the old Balt had described. The Black pieces went from midnight to five and were of silver set with tiny emeralds or bright jade, as his magnifying glass confirmed. The White pieces went from six to eleven and were of gold set with minute rubies or amethysts. He recalled that descriptions of the watch always mentioned the figures as being colored.

Inside that came a second circle of 24 pale and dark squares.

Finally, inside *that*, there was a two-thirds circle of 16 squares below the center of the dial.

In the corresponding space above the center was the little window showing PM.

The hands on the dial were stopped at 1157—three minutes to midnight.

With a paperknife he carefully pried open the hinged back of the watch, on which were floridly engraved the initials PM—which he

suddenly realized also stood for Paul Morphy.

On the inner golden back covering the works was engraved "France H&H"—the old Balt was right again—while scratched in very tiny—he used his magnifier once more—were a half dozen sets of numbers, most of the sevens having the French slash. Pawnbrokers' marks. Had Arnous de Riviere pawned the treasure? Or later European owners? Oh well, chess players were an impecunious lot. There was also a hole by which the watch could be wound with its hexagonal key. He carefully wound it but of course nothing happened.

He closed the back and brooded on the dial. The 64 squares—24 plus 24 plus 16—made a fantastic circular board. One of the many variants of chess he had played once or twice was cylindrical.

"*Les échecs fantasques*," he quoted. "It's a cynical madman's allegory with its doddering monarch, vampire queen, gangster knights, double-faced bishops, ramming rooks and inane pawns, whose supreme ambition is to change their sex and share the dodderer's bed."

With a sigh of regret he tore his gaze away from the watch and took up the pawn behind it. Here was a grim little fighter, he thought, bringing the tarnished silver figure close to his glasses. Naked long-sword clasped against his chest, point down, iron skullcap low on

forehead, face merciless as Death's. What did the golden legionaries look like?

Then Ritter's expression grew grim too, as he decided to do something he'd had in mind ever since glimpsing the barbarian pawn in the window. Making a long arm, he slid out a file drawer and after flipping a few tabs drew out a folder marked "Death of Alekhine." The light was getting bad. He switched on a big desk lamp against the night.

Soon he was studying a singularly empty photograph. It was of an unoccupied old armchair with a peg-in chess set open on one of the flat wooden arms. Behind the chess set stood a tiny figure. Bringing the magnifying glass once more into play, he confirmed what he had expected: that it was a precise mate to the barbarian pawn he had bought today.

He glanced through another item from the folder—an old letter on onionskin paper in a foreign script with cedillas under half the "C's" and tildas over half the "A's."

It was from his Portuguese friend, explaining that the photo was a reproduction of one in the Lisbon police files.

The photo was of the chair in which Alexander Alekhine had been found dead of a heart attack on the top floor of a cheap Lisbon rooming house in 1946.

Alekhine had won the World's Chess Championship from Capa-

blanca in 1927. He had held the world's record for the greatest number of games played simultaneously and blindfolded—32. In 1946 he was preparing for an official match with the Russian champion Botvinnik, although he had played chess for the Axis in World War II. Though at times close to psychosis, he was considered the profoundest and most brilliant attacking player who had ever lived.

Had he also, Ritter asked himself, been one of the players to own the Morphy silver-and-gold chess set and the Morphy watch?

He reached for another file folder labeled "Death of Steinitz." This time he found a brownish daguerreotype showing an empty, narrow, old-fashioned hospital bed with a chessboard and set on a small table beside it. Among the chess pieces, Ritter's magnifier located another one of the unmistakable barbarian pawns.

Wilhelm Steinitz, called the Father of Modern Chess, who had held the world's championship for 28 years, until his defeat by Emanuel Lasker in 1894. Steinitz, who had had two psychotic episodes and been hospitalized for them in the last years of his life, during the second of which he had believed he could move the chess pieces by electricity and challenged God to a match, offering God the odds of Pawn and Move. It was after the second episode that the daguerreotype had been taken

which Ritter had acquired many years ago from the aged Emmanuel Lasker.

Ritter leaned back wearily from the table, took off his glasses and knuckled his tired eyes. It was later than he'd imagined.

He thought about Paul Morphy retiring from chess at the age of 21 after beating every important player in the world and issuing a challenge, never accepted, to take on any master at the odds of Pawn and Move. After that contemptuous gesture in 1859 he had brooded for 25 years, mostly a recluse in his family home in New Orleans, emerging only fastidiously dressed and be-caped for an afternoon promenade and regular attendance at the opera. He suffered paranoid episodes during which he believed his relatives were trying to steal his fortune and, of all things, his clothes. And he never spoke of chess or played it, except for an occasional game with his friend Maurian at the odds of Knight and Move.

Twenty-five years of brooding in solitude without the solace of playing chess, but with the Morphy chess set and the Morphy watch in the same room, testimonials to his world mastery.

Ritter wondered if those circumstances—with Morphy constantly thinking of chess, he felt sure—were not ideal for the transmission of the vibrations of thought and feeling into inanimate objects, in

this case the golden Morphy set and watch.

Material objects intangibly vibrating with 25 years of the greatest chess thought and then by strange chance (chance alone?) falling into the hands of two other periodically psychotic chess champions, as the photographs of the pawns hinted.

An absurd fancy, Ritter told himself. And yet one to the pursuit of which he had devoted no small part of his life.

And now the richly vibrant objects were in *his* hands. What would be the effect of that on *his* game?

But to speculate in that direction was doubly absurd.

A wave of tiredness went through him. It was close to midnight.

He heated a small supper for himself, consumed it, drew the heavy window drapes tight, and undressed.

He turned back the cover of the big couch next to the table, switched off the light, and inserted himself into bed.

It was Ritter's trick to put himself to sleep by playing through a chess opening in his thoughts. Like any talented player, he could readily contest one blindfold game, though he could not quite visualize the entire board and often had to count moves square by square, especially with the Bishops. He selected Breyer's Gamit, an old favorite of his.

He made a half dozen moves.

Then suddenly the board was brightly illuminated in his mind, as if a light had been turned on there. He had to stare around to assure himself that the room was still dark as pitch. There was only the bright board inside his head.

His sense of awe was lost in luxuriant delight. He moved the mental pieces rapidly, yet saw deep into the possibilities of each position.

Far in the background he heard a church clock on Franklin boom out the dozen strokes of midnight. After a short while he announced mate in five by White. Black studied the position for perhaps a minute, then resigned.

Lying flat on his back he took several deep breaths. Never before had he played such a brilliant blindfold game—or game with sight even. That it was a game with himself didn't seem to matter—his personality had split neatly into two players.

He studied the final position for a last time, returned the pieces to their starting positions in his head, and rested a bit before beginning another game.

It was then he heard the ticking, a nervous sound five times as fast as the distant clock had knelled. He lifted his wristwatch to his ear. Yes, it was ticking rapidly too, but this was another ticking, louder.

He sat up silently in bed, leaned over the table, switched on the light.

THE Morphy watch. That was where the louder ticks were coming from. The hands stood at twelve ten and the small window showed AM.

For a long while he held that position—mute, motionless, aghast, wondering, fearing, doubting, dreaming dreams no mortal ever dared to dream before.

Let's see, Edgar Allan Poe had died when Morphy was 12 years old and beating his uncle, Ernest Morphy, then chess king of New Orleans.

It seemed impossible that a stopped watch with works well over one hundred years old should begin to run. Doubly impossible that it should begin to run at approximately the right time—his wrist watch and the Morphy watch were no more than a minute apart.

Yet the works might be in better shape than either he or the old Balt had guessed; watches did capriciously start and stop running. Coincidences were only coincidences.

Yet he felt profoundly uneasy. He pinched himself and went through the other childish tests.

He said aloud, "I am Stirf Ritter-Rebil, an old man who lives in San Francisco and plays chess, and who yesterday discovered an unusual curio. But really, everything is perfectly normal . . ."

Nevertheless, he suddenly got the feeling of "A man-eating lion is a-prowl." It was the childish form of terror still took for him on rare occasions.

casions. For a minute or so everything seemed *too* still, despite the ticking. The stirring of the heavy drapes at the window gave him a shiver, and the walls seemed thin, their protective power nil.

Gradually the sense of a killer lion moving outside them faded and his nerves calmed.

He switched off the light, the bright mental board returned, and the ticking became reassuring rather than otherwise. He began another game with himself, playing for Black the Classical Defense to the Ruy Lopez, another of his favorites.

This game proceeded as brilliantly and vividly as the first. There was the sense of a slim, man-shaped glow standing beside the bright board in the mental dark. After a while the shape grew amorphous and less bright, then split into three. However, it bothered him little, and when he at last announced mate in three for Black, he felt great satisfaction and profound fatigue.

Next day he was in exceptionally good spirits. Sunlight banished all night's terrors as he went about his ordinary business and writing chores. From time to time he reassured himself that he could still visualize a mental chessboard very clearly, and he thought now and again about the historical chess mystery he was in the midst of solving. The ticking of the Morphy watch carried an exciting, eager

note. Toward the end of the afternoon he realized he was keenly anticipating visiting Rimini's to show off his new-found skill.

He got out an old gold watch chain and fob, snapped it to the Morphy watch, which he carefully wound again, pocketed them securely in his vest, and set out for Rimini's. It was a grand day—cool, brightly sunlit and a little windy. His steps were brisk. He wasn't thinking of all the strange happenings but of *chess*. It's been said that a man can lose his wife one day and forget her that night, playing *chess*.

Rimini's was a good, dark, garlic-smelling restaurant with an annex devoted to drinks, substantial free pasta appetizers and, for the nonce, chess. As he drifted into the long L-shaped room, Ritter became pleasantly aware of the row of boards, chessmen, and the intent, mostly young, faces bent above them.

Then Rasputin was grinning at him calculatedly and yapping at him cheerfully. They were due to play their tournament game. They checked out a set and were soon at it. Beside them the Czarina also contested a crucial game, her moody face askew almost as if her neck were broken, her bent wrists near her chin, her long fingers pointing rapidly at her pieces as she calculated combinations, like a sorceress putting a spell on them.

Ritter was aware of her, but only peripherally. For last night's bright

mental board had returned, only now it was superimposed on the actual board before him. Complex combinations sprang to mind effortlessly. He beat Rasputin like a child. The Czarina caught the win from the corner of her eye and growled faintly in approval. She was winning her own game; Ritter beating Rasputin bumped her into first place. Rasputin was silent for once.

A youngish man with a black mustache was sharply inspecting Ritter's win. He was the California state champion, Martinez, who had recently played a simultaneous at Rimini's, winning fifteen games, losing none, drawing only with the Czarina. He now suggested a casual game to Ritter, who nodded somewhat abstractedly.

They contested two very hairy games—a Sicilian Defense by Martinez in which Ritter advanced all his pawns in front of his castled King in a wild-looking attack, and a Ruy Lopez by Martinez that Ritter answered with the Classical Defense, going to great lengths to preserve his powerful King's Bishop. The mental board stayed superimposed, and it almost seemed to Ritter that there was a small faint halo over the piece he must next move or capture. To his mild astonishment he won both games.

A small group of chess-playing onlookers had gathered around their board. Martinez was looking at him speculatively, as if to ask,

"Now just where did you spring from, old man, with your power game? I don't recall ever hearing of you."

Ritter's contentment would have been complete, except that among the kibitzers, toward the back, there was a slim young man whose face was always shadowed when Ritter glimpsed it. Ritter saw him in three different places, though never in movement and never for more than an instant. Somehow he seemed one onlooker too many. This disturbed Ritter obscurely, and his face had a thoughtful, abstracted expression when he finally quit Rimini's for the faintly drizzling evening streets. After a block he looked around, but so far as he could tell, he wasn't being followed. This time he walked the whole way to his apartment, passing several landmarks of Dashiell Hammett, Sam Spade, and *The Maltese Falcon*.

Gradually, under the benizon of the foggy droplets, his mood changed to one of exaltation. He had just now played some beautiful chess, he was in the midst of an amazing historic chess mystery he'd always yearned to penetrate, and somehow the Morphy watch was working for him—he could actually hear its muffled ticking in the street, coming up from his waist to his ear.

Tonight his room was a most welcome retreat, *his* place, like an extension of his mind. He fed himself. Then he reviewed, with a Sherlock

Holmes smile, what he found himself calling "The Curious Case of the Morphy Timepiece." He wished he had a Dr. Watson to hear him expound. First, the appearance of the watch after Morphy returned to New York on the *Persia* in 1859. Over paranoid years Morphy had imbued it with psychic energy and vast chessic wisdom. Or else—mark this, Doctor—he had set up the conditions whereby subsequent owners of the watch would *think* he had done such, for the supernatural is not our balliwick, Watson. Next (after de Riviere) great Steinitz had come into possession of it and challenged God and died mad. Then, after a gap, paranoid Alekhine had owned it and devised diabolically brilliant, hyper-Morphian strategies of attack, and died all alone after a thousand treacheries in a miserable Lisbon flat with a peg-in chess set and the telltale barbarian pawn next to his corpse. Finally after a hiatus of almost thirty years (where had the watch and set been then? Who'd had their custody? Who was the old Balt?) the timepiece and a pawn had come into his own possession. A unique case, Doctor. There isn't even a parallel in Prague in 1863.

The nighted fog pressed against the windowpane and now and again a little rain pattered. San Francisco was a London City and had its own resident great detective. One of Dashiell Hammett's hobbies had been chess, even though there was

no record of Spade having played the game.

From time to time Ritter studied the Morphy watch as it glowed and ticked on the table space he'd cleared. PM once more, he noted. The time: White Queen, ruby glittering, past Black King, microscopically emerald studded—I mean five minutes past midnight, Doctor. The witching hour, as the superstitiously-minded would have it.

But to bed, to bed, Watson. We have much to do tomorrow—and, paradoxically, tonight.

Seriously, Ritter was glad when the golden glow winked out on the watch face, though the strident ticking kept on, and he wriggled himself into his couch-bed and arranged himself for thought. The mental board flashed on once more and he began to play. First he reviewed all the best games he'd ever played in his life—there weren't very many—discovering variations he'd never dreamed of before. Then he played through all his favorite games in the history of chess, from MacDonnell-La Bourdonnais to Fischer-Spasski, not forgetting Steinitz-Zukertort and Alekhine-Bogolyubov. They were richer masterpieces than ever before—the mental board saw very deep. Finally he split his mind again and challenged himself to an eight-game blindfold match, Black against White. Against all expectation, Black won with three wins, two losses, and three draws.

But the night was not all imaginative and ratiocinative delight. Twice there came periods of eerie silence, which the ticking of the watch in the dark made only more complete, and two spells of the man-eating lion a-prowl that raised his hair at the roots. Once again there loomed the slim, faint, man-shaped glow beside the mental board and he wouldn't go away. Worse, he was joined by two other man-shaped glows, one short and stocky, with a limp, the other fairly tall, stocky too, and restless. These inner intruders bothered Ritter increasingly—who were they? And wasn't there beginning to be a faint fourth? He recalled the slim young elusive watcher with shadowed face of his games with Martinez and wondered if there was a connection.

Disturbing stuff—and most disturbing of all, the apprehension that his mind might be racked apart and fragmented abroad with all its machine-gun thinking, that it already extended by chessic veins from one chess-playing planet to another, to the ends of the universe.

He was profoundly glad when toward the end of his self-match, his brain began to dull and slow. His last memory was of an attempt to invent a game to be played on the circular board on the watch dial. He thought he was succeeding as his mind at last went spiraling off into unconsciousness.

Next day he awoke restless, scratchy, and eager—and with the

feeling that the three or four dim figures had stood around his couch all night vibrating like strobe lights to the rhythm of the Morphy watch.

Coffee heightened his alert nervousness. He rapidly dressed, snapped the Morphy watch to its chain and fob, pocketed the silver pawn, and went out to hunt down the store where he'd purchased the two items.

In a sense he never found it, though he tramped and minutely scanned Montgomery, Kearny, Grant, Stockton, Clay, Sacramento, California, Pine, Bush, and all the rest.

What he did find at long last was a store window with a grotesque pattern of dust on it that he was certain was identical with that on the window through which he had first glimpsed the barbarian Pawn day before yesterday.

Only now the display space behind the window was empty and the whole store too, except for a tall, lanky Black with a fabulous Afro hair-do, sweeping up.

Ritter struck up a conversation with the man as he worked, and slowly winning his confidence, discovered that he was one of three partners opening a store there that would be stocked solely with African imports.

Finally, after the Black had fetched a great steaming pail of soapy water and a long-handled roller mop and begun to efface forever the map of dust by which

Ritter had identified the place, the man at last grew confidential.

"Yeah," he said, "there was a queer old character had a second-hand store here until yesterday that had every crazy thing you could dig for sale, some junk, some real fancy. Then he cleared everything out into two big trucks in a great rush, with me breathing down his neck every minute because he'd been supposed to do it the day before.

"Oh, but he was a fabulous cat, though," the Black went on with a reminiscent grin as he sloshed away the last peninsulas and archipelagos of the dust map. "One time he said to me, 'Excuse me while I rest,' and—you're not going to believe this—he went into a corner and stood on his head. I'm telling you he did, man. I'd like to bust a gut. I thought he'd have a stroke—and he did get a bit lavender in the face—but after three minutes exact—I timed him—he flipped back onto his feet neat as you could ask and went on with his work twice as fast as before, supervising his carriers out of their skulls. Wow, that was an event."

Ritter departed without comment. He had got the final clue he'd been seeking to the identity of the old Balt and likewise the fourth and most shadowy form that had begun to haunt his mental chessboard.

Casually standing on his head, saying "It threatens to catch your

interest"—why, it had to be Aaron Nimzovich, most hyper-eccentric player of them all and Father of Hypermodern Chess, who had been Alekhine's most dangerous but ever-evaded challenger. Why, the old Balt had even looked exactly like an aged Nimzovich—hence Ritter's constant sense of a facial familiarity. Of course, Nimzovich had supposedly died in the 1930's in his home city of Riga in the U.S.S.R., but what were life and breath to the forces with which Ritter was now embroiled?

It seemed to him that there were four dim figures stalking him relentlessly as lions right now in the Chinatown crowds, while despite the noise he could hear and feel the ticking of the Morphy watch at his waist.

He fled to the Danish Kitchen at the St. Francis Hotel and consumed cup on cup of good coffee and two orders of Eggs Benedict, and had his mental chessboard flashing on and off in his mind like a strobe light, and wondered if he shouldn't hurl the Morphy watch into the Bay to be rid of the influence racking his mind apart and destroying his sense of reality.

But then with the approach of evening, the urge toward *chess* gripped him more and more imperiously and he headed once again for Rimini's.

Rasputin and the Czarina were there and also Martinez again, and with the last a distinguished silver-

haired man whom Martinez introduced as the South American international master, Pontebello, suggesting that he and Ritter have a quick game.

The board glowed again with the superimposed mental one, the halos were there once more, and Ritter won as if against a tyro.

At that, chess fever seized him entirely and he suggested he immediately play four simultaneous blindfold games with the two masters and the Czarina and Rasputin, Pontebello acting also as referee.

There were incredulous looks a-plenty at that, but he *had* won those two games from Martinez and now the one from Pontebello, so arrangements were quickly made, Ritter insisting on an actual blindfold. All the other players crowded around to observe.

The simul began. There were now four mental boards glowing in Ritter's mind. It did not matter—*now*—that there were four dim forms with them, one by each. Ritter played with a practiced brilliance, combinations bubbled, he called out his moves crisply and unerringly. And so he beat the Czarina and Rasputin quickly. Pontebello took a little longer, and he drew with Martinez by perpetual check.

There was silence as he took off the blindfold to scan a circle of astonished faces and four shadowed ones behind them. He felt the joy of absolute chess mastery. The only sound he heard was the ticking,

thunderous to him, of the Morphy watch.

Pontebello was first to speak. To Ritter, "Do you realize, master, what you've just done?" To Martinez, "Have you the scores of all four games?" To Ritter again, "Excuse me, but you look pale, as if you've just seen a ghost." "Four," Ritter corrected quietly. "Those of Morphy, Steinitz, Alekhine, and Nimzovich."

"Under the circumstances, most appropriate," commented Pontebello, while Ritter sought out again the four shadowed faces in the background. They were still there, though they had shifted their positions and withdrawn a little into the varied darknesses of Rimini's.

Amid talk of scheduling another blindfold exhibition and writing a multiple-signed letter describing tonight's simul to the U.S. Chess Federation—not to mention Pontebello's searching queries as to Ritter's chess career—he tore himself away and made for home through the dark streets, certain that four shadowy figures stalked behind him. The call of the mental chess in his own room was not to be denied.

Ritter forgot no moment of that night, for he did not sleep at all. The glowing board in his mind was an unquenchable beacon, an all-demanding mandala. He replayed all the important games of history, finding new moves. He contested two matches with himself, then one

each with Morphy, Steinitz, Alekhine and Nimzovich, winning the first two, drawing the third, and losing the last by a half point. Nimzovich was the only one to speak, saying, "I am both dead and alive, as I'm sure you know. Please don't smoke, or threaten to."

He stacked eight mental boards and played two games of three-dimensional chess, Black winning both. He traveled to the ends of the universe, finding chess everywhere he went, and contesting a long game, more complex than 3-D chess, on which the fate of the universe depended. He drew it.

And all through the long night the four were with him in the room and the man-eating lion stared in through the window with black-and-white checkered mask and silver mane. While the Morphy watch ticked like a death-march drum. All figures vanished when the dawn came creeping, though the mental board stayed bright and busy into full daylight and showed no signs of vanishing ever. Ritter felt overpoweringly tired, his mind racked to atoms, on the verge of death.

But he knew what he had to do. He got a small box and packed into it, in cotton wool, the silver barbarian Pawn, the old photograph and daguerrotype, and a piece of paper on which he scribbled only:

Morphy, 1859-1884

de Riviere, 1884 - ?

Steinitz, ? - 1900

Alekhine, ? - 1946

Nimzovich, 1946 - now

Ritter-Rebil, 3 days

Then he packed the watch in the box too, it stopped ticking, its hands were still at last, and in Ritter's mind the mental board winked out.

He took one last devouring gaze at the grotesque, glittering dial. Then he shut the box, wrapped and sealed and corded it, boldly wrote on it in black ink "Chess Champion of the World" and added the proper address.

He took it to the post office on Van Ness and sent it off by registered mail. Then he went home and slept like the dead.

RITTER never received a response. But he never got the box back either. Sometimes he wonders if the subsequent strange events in the Champion's life might have had anything to do with the gift.

And on even rarer occasions he wonders what would have happened if he had faced the challenge of death and let his mind be racked to bits, if that was what was to happen.

But on the whole he is content. Questions from Martinez and the others he has put off with purposefully vague remarks.

He still plays chess at Rimini's. Once he won another game from Martinez, when the latter was contesting a simul against twenty-three players.