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**THE
HANDMAID'S
TALE**

MARGARET ATWOOD

WITH A NEW INTRODUCTION BY THE AUTHOR

VINTAGE

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About the Book

Offred is a Handmaid in the Republic of Gilead. She has only one function: to breed. If she deviates, she will, like dissenters, be hanged at the wall or sent out to die slowly of radiation sickness. But even a repressive state cannot obliterate desire - neither Offred's nor that of the two men on which her future hangs.

About the Author

Margaret Atwood's books have been published in over thirty-five countries. She is the author of more than forty works of fiction, poetry, critical essays, and books for children. Her novels include *Bodily Harm*, *Cat's Eye*, *The Robber Bride*, *Alias Grace*, which won the Giller Prize in Canada and the Premio Mondello in Italy; *The Blind Assassin*, winner of the 2000 Booker Prize; *Oryx and Crake* and *The Year of the Flood*. She was awarded the Prince of Asturias Prize for Literature in 2008.

Margaret Atwood lives in Toronto, Canada.

Also by Margaret Atwood

Novels

The Edible Woman
Surfacing
Lady Oracle
Life Before Man
Bodily Harm
Cat's Eye
The Robber Bride
Alias Grace
The Blind Assassin
Oryx and Crake
The Penelopiad
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True Stories
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Eating Fire: Selected Poetry 1965-1995
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FOR MARY WEBSTER AND PERRY MILLER

MARGARET ATWOOD

The Handmaid's Tale

VINTAGE BOOKS
London

Introduction

IN THE SPRING of 1984 I began to write a novel that was not initially called *The Handmaid's Tale*. I wrote in long hand, mostly on yellow legal notepads, then transcribed my almost illegible scrawlings using a huge German-keyboard manual typewriter that I'd rented.

The keyboard was German because I was living in West Berlin, which was still encircled by the Berlin Wall: the Soviet empire was still strongly in place and was not to crumble for another five years. Every Sunday the East German air force made sonic booms to remind us of how close they were. During my visits to several countries behind the Iron Curtain - Czechoslovakia, East Germany - I experienced the wariness, the feeling of being spied on, the silences, the changes of subject, the oblique ways in which people might convey information, and these had an influence on what I was writing. So did the repurposed buildings. *This used to belong to . . . But then they disappeared.* I heard such stories many times.

Having been born in 1939 and come to consciousness during World War II, I knew that established orders could vanish overnight. Change could also be as fast as lightning. *It can't happen here* could not be depended on: anything could happen anywhere, given the circumstances.

By 1984, I'd been avoiding my novel for a year or two. It seemed to me a risky venture. I'd read extensively in science fiction, speculative fiction, utopias and dystopias ever since my high school years in the 1950s, but I'd never

written such a book. Was I up to it? The form was strewn with pitfalls, among them a tendency to sermonize, a veering into allegory, and a lack of plausibility. If I was to create an imaginary garden, I wanted the toads in it to be real. One of my rules was that I would not put any events into the book that had not already happened in what James Joyce called the “nightmare” of history, nor any technology not already available. No imaginary gizmos, no imaginary laws, no imaginary atrocities. God is in the details, they say. So is the devil.

Back in 1984, the main premise seemed – even to me – fairly outrageous. Would I be able to persuade readers that the United States of America had suffered a coup that had transformed an erstwhile liberal democracy into a literal-minded theocratic dictatorship? In the book, the Constitution and Congress are no longer: the Republic of Gilead is built on a foundation of the seventeenth-century Puritan roots that have always lain beneath the modern-day America we thought we knew.

The immediate location of the book is Cambridge, Massachusetts, home of Harvard University, now a leading liberal educational institution but once a Puritan theological seminary. The Secret Service of Gilead is located in the Widener Library, where I had spent many hours in the stacks, researching my New England ancestors as well as the Salem witchcraft trials. Would some people be affronted by the use of the Harvard wall as a display area for the bodies of the executed? (They were.)

In the novel, the population is shrinking due to a toxic environment, and the ability to have viable babies is at a premium. (In today’s real world, studies in China are now showing a sharp fertility decline in Chinese men.) Under totalitarianisms – or indeed in any sharply hierarchical society – the ruling class monopolizes valuable things, so the elite of the regime arrange to have fertile females assigned to them as Handmaids. The biblical precedent is

the story of Jacob and his two wives, Rachel and Leah, and their two handmaids. One man, four women, twelve sons – but the handmaids could not claim the sons. They belonged to the respective wives.

And so the tale unfolds.

When I first began *The Handmaid's Tale* it was called *Offred*, the name of its central character. This name is composed of a man's first name, Fred, and a prefix denoting "belonging to," so it is like "de" in French or "von" in German, or like the suffix -son in English last names such as Williamson. Within this name is concealed another possibility: "offered," denoting a religious offering or a victim offered for sacrifice.

Why do we never learn the real name of the central character, I have often been asked. Because, I reply, so many people throughout history have had their names changed or have simply disappeared from view. Some have deduced that Offred's real name is June, since, of all the names whispered among the Handmaids in the gymnasium/dormitory, June is the only one that never appears again. That was not my original thought, but it fits, so readers are welcome to it if they wish.

At some time during the writing, the novel's name changed to *The Handmaid's Tale*, partly in honor of Chaucer's *Canterbury Tales*, but partly also in reference to fairy tales and folktales: the story told by the central character partakes – for later or remote listeners – of the unbelievable, the fantastic, as do the stories told by those who have survived earth-shattering events.

Over the years, *The Handmaid's Tale* has taken many other forms. It has been translated into forty or more languages. It was made into a film, in 1989. It has been an opera, and it has also been a ballet. It is being turned into a graphic novel. And in April of 2017 it launched as an MGM/Hulu television series.

In this series I have a small cameo. The scene is the one in which the newly conscripted Handmaids are being brainwashed in a sort of Red Guard re-education facility known as the Red Center. They must learn to renounce their previous identities, to know their place and their duties, to understand that they have no real rights but will be protected up to a point if they conform, and to think so poorly of themselves that they will accept their assigned fate and not rebel or run away.

The Handmaids sit in a circle, with the Taser-equipped Aunts forcing them to join in what is now called (but was not, in 1984) the “slut-shaming” of one of their number, Jeanine, who is being made to recount how she was gang-raped as a teenager. *Her fault, she led them on* – that is the chant of the other Handmaids.

Although it was “only a television show” and these were actresses who would be giggling at coffee break, and I myself was “just pretending,” I found this scene horribly upsetting. It was way too much like way too much history. Yes, women will gang up on other women. Yes, they will accuse others to keep themselves off the hook: we see that very publicly in the age of social media, which enables group swarmings. Yes, they will gladly take positions of power over other women, even – and, possibly, especially – in systems in which women as a whole have scant power: all power is relative, and in tough times any amount is seen as better than none. Some of the controlling Aunts are true believers, and think they are doing the Handmaids a favor: at least they haven’t been sent to clean up toxic waste, and at least in this brave new world they won’t get raped, not as such, not by strangers. Some of the Aunts are sadists. Some are opportunists. And they are adept at taking some of the stated aims of 1984 feminism – such as the anti-porn campaign and greater safety from sexual assault – and turning them to their own advantage. As I say: real life.

Which brings me to three questions I am often asked.

First, is *The Handmaid's Tale* a "feminist" novel? If you mean an ideological tract in which all women are angels and/or so victimized they are incapable of moral choice, no. If you mean a novel in which women are human beings – with all the variety of character and behavior that implies – and are also interesting and important, and what happens to them is crucial to the theme, structure, and plot of the book, then yes. In that sense, many books are "feminist."

Why interesting and important? Because women are interesting and important in real life. They are not an afterthought of nature, they are not secondary players in human destiny, and every society has always known that. Without women capable of giving birth, human populations will die out. That is why the mass rape and murder of women, girls, and children has long been a feature of genocidal wars, and of other campaigns meant to subdue and exploit a population. Kill their babies and replace their babies with yours, as cats do; make women have babies they can't afford to raise, or babies you will then remove from them for your own purposes, steal babies – it's been a widespread, age-old motif. The control of women and babies has been a feature of every repressive regime on the planet. Napoleon and his "cannon fodder," slavery and its ever-renewed human merchandise – they both fit in here. Of those promoting enforced childbirth, it should be asked: *Cui bono?* Who profits by it? Sometimes this sector, sometimes that. Never no one.

The second question that comes up frequently is: Is *The Handmaid's Tale* anti-religion? Again, it depends what you may mean by that. True, a group of authoritarian men seize control and attempt to restore an extreme version of the patriarchy, in which women (like nineteenth-century American slaves) are forbidden to read. Further, they can't control money or have jobs outside the home, unlike some women in the Bible. The regime uses biblical symbols, as

any authoritarian regime taking over America doubtless would: they wouldn't be Communists or Muslims.

The modesty costumes worn by the women of Gilead are derived from Western religious iconography - the Wives wear the blue of purity, from the Virgin Mary, the Handmaids wear red, from the blood of parturition, but also from Mary Magdalene. Also, red is easier to see if you happen to be fleeing. The wives of men lower in the social scale are called Econowives, and wear stripes. I must confess that the face-hiding bonnets came not only from mid-Victorian costume and from nuns, but from the Old Dutch Cleanser package of the 1940s, which showed a woman with her face hidden, and which frightened me as a child. Many totalitarianisms have used clothing, both forbidden and enforced, to identify and control people - think of yellow stars and Roman purple - and many have ruled behind a religious front. It makes the creation of heretics that much easier.

In the book, the dominant "religion" is moving to seize doctrinal control, and religious denominations familiar to us are being annihilated. Just as the Bolsheviks destroyed the Mensheviks in order to eliminate political competition, and Red Guard factions fought to the death against one another, the Catholics and the Baptists are being targeted and eliminated. The Quakers have gone underground, and are running an escape route to Canada, as - I suspect - they would. Offred herself has a private version of the Lord's Prayer and refuses to believe that this regime has been mandated by a just and merciful God. In the real world today, some religious groups are leading movements for the protection of vulnerable groups, including women.

So the book is not "anti-religion." It is against the use of religion as a front for tyranny; which is a different thing altogether.

Is *The Handmaid's Tale* a prediction? That is the third question I'm asked - increasingly, as forces within

American society seize power and enact decrees that embody what they were saying they wanted to do, even back in 1984, when I was writing the novel. No, it isn't a prediction, because predicting the future isn't really possible: there are too many variables and unforeseen possibilities. Let's say it's an anti-prediction: if this future can be described in detail, maybe it won't happen. But such wishful thinking cannot be depended on either.

So many different strands fed into *The Handmaid's Tale* - group executions, sumptuary laws, book burnings, the Lebensborn program of the S.S. and the child-stealing of the Argentinian generals, the history of slavery, the history of American polygamy . . . the list is long.

But there's a literary form I haven't mentioned yet: the literature of witness. Offred records her story as best she can; then she hides it, trusting that it may be discovered later, by someone who is free to understand it and share it. This is an act of hope: every recorded story implies a future reader. Robinson Crusoe keeps a journal. So did Samuel Pepys, in which he chronicled the Great Fire of London. So did many who lived during the Black Death, although their accounts often stop abruptly. So did Roméo Dallaire, who chronicled both the Rwandan genocide and the world's indifference to it. So did Anne Frank, hidden in her secret annex.

There are two reading audiences for Offred's account: the one at the end of the book, at an academic conference in the future, who are free to read but not always as empathetic as one might wish; and the individual reader of the book at any given time. That is the "real" reader, the Dear Reader for whom every writer writes. And many Dear Readers will become writers in their turn. That is how we writers all started: by reading. We heard the voice of a book speaking to us.

In the wake of the recent American election, fears and anxieties proliferate. Basic civil liberties are seen as

endangered, along with many of the rights for women won over the past decades and indeed the past centuries. In this divisive climate, in which hate for many groups seems on the rise and scorn for democratic institutions is being expressed by extremists of all stripes, it is a certainty that someone, somewhere - many, I would guess - are writing down what is happening as they themselves are experiencing it. Or they will remember, and record later, if they can.

Will their messages be suppressed and hidden? Will they be found, centuries later, in an old house, behind a wall?

Let us hope it doesn't come to that. I trust it will not.

February 2017

And when Rachel saw that she bare Jacob no children, Rachel envied her sister; and said unto Jacob, Give me children, or else I die.

And Jacob's anger was kindled against Rachel: and he said, Am I in God's stead, who hath withheld from thee the fruit of the womb?

And she said, Behold my maid Bilhah, go in unto her; and she shall bear upon my knees, that I may also have children by her.

- Genesis, 30:1-3

But as to myself, having been wearied out for many years with offering vain, idle, visionary thoughts, and at length utterly despairing of success, I fortunately fell upon this proposal ...

- Jonathan Swift, A Modest Proposal

In the desert there is no sign that says, Thou shalt not eat stones.

- Sufi proverb

I
NIGHT

CHAPTER ONE

WE SLEPT IN what had once been the gymnasium. The floor was of varnished wood, with stripes and circles painted on it, for the games that were formerly played there; the hoops for the basketball nets were still in place, though the nets were gone. A balcony ran around the room, for the spectators, and I thought I could smell, faintly like an afterimage, the pungent scent of sweat, shot through with the sweet taint of chewing gum and perfume from the watching girls, felt-skirted as I knew from pictures, later in mini-skirts, then pants, then in one earring, spiky green-streaked hair. Dances would have been held there; the music lingered, a palimpsest of unheard sound, style upon style, an undercurrent of drums, a forlorn wail, garlands made of tissue-paper flowers, cardboard devils, a revolving ball of mirrors, powdering the dancers with a snow of light.

There was old sex in the room and loneliness, and expectation, of something without a shape or name. I remember that yearning, for something that was always about to happen and was never the same as the hands that were on us there and then, in the small of the back, or out back, in the parking lot, or in the television room with the sound turned down and only the pictures flickering over lifting flesh.

We yearned for the future. How did we learn it, that talent for insatiability? It was in the air; and it was still in the air, an afterthought, as we tried to sleep, in the army cots that had been set up in rows, with spaces between so

we could not talk. We had flannelette sheets, like children's, and army-issue blankets, old ones that still said U.S. We folded our clothes neatly and laid them on the stools at the ends of the beds. The lights were turned down but not out. Aunt Sara and Aunt Elizabeth patrolled; they had electric cattle prods slung on thongs from their leather belts.

No guns though, even they could not be trusted with guns. Guns were for the guards, specially picked from the Angels. The guards weren't allowed inside the building except when called, and we weren't allowed out, except for our walks, twice daily, two by two around the football field which was enclosed now by a chain-link fence topped with barbed wire. The Angels stood outside it with their backs to us. They were objects of fear to us, but of something else as well. If only they would look. If only we could talk to them. Something could be exchanged, we thought, some deal made, some trade-off, we still had our bodies. That was our fantasy.

We learned to whisper almost without sound. In the semi-darkness we could stretch out our arms, when the Aunts weren't looking, and touch each other's hands across space. We learned to lip-read, our heads flat on the beds, turned sideways, watching each other's mouths. In this way we exchanged names, from bed to bed:

Alma. Janine. Dolores. Moira. June.

II SHOPPING

CHAPTER TWO

A CHAIR, A table, a lamp. Above, on the white ceiling, a relief ornament in the shape of a wreath, and in the centre of it a blank space, plastered over, like the place in a face where the eye has been taken out. There must have been a chandelier, once. They've removed anything you could tie a rope to.

A window, two white curtains. Under the window, a window seat with a little cushion. When the window is partly open - it only opens partly - the air can come in and make the curtains move. I can sit in the chair, or on the window seat, hands folded, and watch this. Sunlight comes in through the window too, and falls on the floor, which is made of wood, in narrow strips, highly polished. I can smell the polish. There's a rug on the floor, oval, of braided rags. This is the kind of touch they like: folk art, archaic, made by women, in their spare time, from things that have no further use. A return to traditional values. Waste not want not. I am not being wasted. Why do I want?

On the wall above the chair, a picture, framed but with no glass: a print of flowers, blue irises, watercolour. Flowers are still allowed. Does each of us have the same print, the same chair, the same white curtains, I wonder? Government issue?

Think of it as being in the army, said Aunt Lydia.

A bed. Single, mattress medium-hard, covered with a flocked white spread. Nothing takes place in the bed but sleep; or no sleep. I try not to think too much. Like other

things now, thought must be rationed. There's a lot that doesn't bear thinking about. Thinking can hurt your chances, and I intend to last. I know why there is no glass, in front of the watercolour picture of blue irises, and why the window only opens partly and why the glass in it is shatterproof. It isn't running away they're afraid of. We wouldn't get far. It's those other escapes, the ones you can open in yourself, given a cutting edge.

So. Apart from these details, this could be a college guest room, for the less distinguished visitors; or a room in a rooming house, of former times, for ladies in reduced circumstances. That is what we are now. The circumstances have been reduced; for those of us who still have circumstances.

But a chair, sunlight, flowers: these are not to be dismissed. I am alive, I live, I breathe, I put my hand out, unfolded, into the sunlight. Where I am is not a prison but a privilege, as Aunt Lydia said, who was in love with either/or.

The bell that measures time is ringing. Time here is measured by bells, as once in nunneries. As in a nunnery too, there are few mirrors.

I get up out of the chair, advance my feet into the sunlight, in their red shoes, flat-heeled to save the spine and not for dancing. The red gloves are lying on the bed. I pick them up, pull them onto my hands, finger by finger. Everything except the wings around my face is red: the colour of blood, which defines us. The skirt is ankle-length, full, gathered to a flat yoke that extends over the breasts, the sleeves are full. The white wings too are prescribed issue; they are to keep us from seeing, but also from being seen. I never looked good in red, it's not my colour. I pick up the shopping basket, put it over my arm.

The door of the room - not *my* room, I refuse to say *my* - is not locked. In fact it doesn't shut properly. I go out into

the polished hallway, which has a runner down the centre, dusty pink. Like a path through the forest, like a carpet for royalty, it shows me the way.

The carpet bends and goes down the front staircase and I go with it, one hand on the banister, once a tree, turned in another century, rubbed to a warm gloss. Late Victorian, the house is, a family house, built for a large rich family. There's a grandfather clock in the hallway, which doles out time, and then the door to the motherly front sitting room, with its fleshtones and hints. A sitting room in which I never sit, but stand or kneel only. At the end of the hallway, above the front door, is a fanlight of coloured glass: flowers, red and blue.

There remains a mirror, on the hall wall. If I turn my head so that the white wings framing my face direct my vision towards it, I can see it as I go down the stairs, round, convex, a pier-glass, like the eye of a fish, and myself in it like a distorted shadow, a parody of something, some fairytale figure in a red cloak, descending towards a moment of carelessness that is the same as danger. A Sister, dipped in blood.

At the bottom of the stairs there's a hat-and-umbrella stand, the bentwood kind, long rounded rungs of wood curving gently up into hooks shaped like the opening fronds of a fern. There are several umbrellas in it: black, for the Commander, blue, for the Commander's Wife, and the one assigned to me, which is red. I leave the red umbrella where it is, because I know from the window that the day is sunny. I wonder whether or not the Commander's Wife is in the sitting room. She doesn't always sit. Sometimes I can hear her pacing back and forth, a heavy step and then a light one, and the soft tap of her cane on the dusty-rose carpet.

I walk along the hallway, past the sitting-room door and the door that leads into the dining room, and open the door at

the end of the hall and go through into the kitchen. Here the smell is no longer of furniture polish. Rita is in here, standing at the kitchen table, which has a top of chipped white enamel. She's in her usual Martha's dress, which is dull green, like a surgeon's gown of the time before. The dress is much like mine in shape, long and concealing, but with a bib apron over it and without the white wings and the veil. She puts the veil on to go outside, but nobody much cares who sees the face of a Martha. Her sleeves are rolled to the elbow, showing her brown arms. She's making bread, throwing the loaves for the final brief kneading and then the shaping.

Rita sees me and nods, whether in greeting or in simple acknowledgement of my presence it's hard to say, and wipes her floury hands on her apron and rummages in the kitchen drawer for the token book. Frowning, she tears out three tokens and hands them to me. Her face might be kindly if she would smile. But the frown isn't personal: it's the red dress she disapproves of, and what it stands for. She thinks I may be catching, like a disease or any form of bad luck.

Sometimes I listen outside closed doors, a thing I never would have done in the time before. I don't listen long, because I don't want to be caught doing it. Once, though, I heard Rita say to Cora that she wouldn't debase herself like that.

Nobody asking you, Cora said. Anyways, what could you do, supposing?

Go to the Colonies, Rita said. They have the choice.

With the Unwomen, and starve to death and Lord knows what all? said Cora. Catch you.

They were shelling peas; even through the almost-closed door I could hear the light clink of the hard peas falling into the metal bowl. I heard Rita, a grunt or a sigh, of protest or agreement.

Anyways, they're doing it for us all, said Cora, or so they say. If I hadn't of got my tubes tied, it could of been me, say I was ten years younger. It's not that bad. It's not what you'd call hard work.

Better her than me, Rita said, and I opened the door. Their faces were the way women's faces are when they've been talking about you behind your back and they think you've heard: embarrassed, but also a little defiant, as if it were their right. That day, Cora was more pleasant to me than usual, Rita more surly.

Today, despite Rita's closed face and pressed lips, I would like to stay here, in the kitchen. Cora might come in, from somewhere else in the house, carrying her bottle of lemon oil and her duster, and Rita would make coffee - in the houses of the Commanders there is still real coffee - and we would sit at Rita's kitchen table, which is not Rita's any more than my table is mine, and we would talk, about aches and pains, illnesses, our feet, our backs, all the different kinds of mischief that our bodies, like unruly children, can get up to. We would nod our heads as punctuation to each other's voices, signalling that yes, we know all about it. We would exchange remedies and try to outdo each other in the recital of our physical miseries; gently we would complain, our voices soft and minor-key and mournful as pigeons in the eaves troughs. *I know what you mean*, we'd say. Or, a quaint expression you sometimes hear, still, from older people: *I hear where you're coming from*, as if the voice itself were a traveller, arriving from a distant place. Which it would be, which it is.

How I used to despise such talk. Now I long for it. At least it was talk. An exchange, of sorts.

Or we would gossip. The Marthas know things, they talk among themselves, passing the unofficial news from house to house. Like me, they listen at doors, no doubt, and see things even with their eyes averted. I've heard them at it sometimes, caught whiffs of their private conversations.

Stillborn, it was. Or, Stabbed her with a knitting needle, right in the belly. Jealousy, it must have been, eating her up. Or, tantalizingly, It was toilet cleaner she used. Worked like a charm, though you'd think he'd of tasted it. Must've been that drunk; but they found her out all right.

Or I would help Rita to make the bread, sinking my hands into that soft resistant warmth which is so much like flesh. I hunger to touch something, other than cloth or wood. I hunger to commit the act of touch.

But even if I were to ask, even if I were to violate decorum to that extent, Rita would not allow it. She would be too afraid. The Marthas are not supposed to fraternize with us.

Fraternize means to behave like a brother. Luke told me that. He said there was no corresponding word that meant to *behave like a sister*. *Sororize*, it would have to be, he said. From the Latin. He liked knowing about such details. The derivations of words, curious usages. I used to tease him about being pedantic.

I take the tokens from Rita's outstretched hand. They have pictures on them, of the things they can be exchanged for: twelve eggs, a piece of cheese, a brown thing that's supposed to be a steak. I place them in the zippered pocket in my sleeve, where I keep my pass.

"Tell them fresh, for the eggs," she says. "Not like last time. And a chicken, tell them, not a hen. Tell them who it's for and then they won't mess around."

"All right," I say. I don't smile. Why tempt her to friendship?

CHAPTER THREE

I GO OUT by the back door, into the garden, which is large and tidy: a lawn in the middle, a willow, weeping catkins; around the edges, the flower borders, in which the daffodils are now fading and the tulips are opening their cups, spilling out colour. The tulips are red, a darker crimson towards the stem, as if they have been cut and are beginning to heal there.

This garden is the domain of the Commander's Wife. Looking out through my shatterproof window I've often seen her in it, her knees on a cushion, a light blue veil thrown over her wide gardening hat, a basket at her side with shears in it and pieces of string for tying the flowers into place. A Guardian detailed to the Commander does the heavy digging; the Commander's Wife directs, pointing with her stick. Many of the Wives have such gardens, it's something for them to order and maintain and care for.

I once had a garden. I can remember the smell of the turned earth, the plump shapes of bulbs held in the hands, fullness, the dry rustle of seeds through the fingers. Time could pass more swiftly that way. Sometimes the Commander's Wife has a chair brought out, and just sits in it, in her garden. From a distance it looks like peace.

She isn't here now, and I start to wonder where she is: I don't like to come upon the Commander's Wife unexpectedly. Perhaps she's sewing, in the sitting room, with her left foot on the footstool, because of her arthritis. Or knitting scarves, for the Angels at the front lines. I can