Code Name Verity

INTRODUCTION

BRIEF BIOGRAPHY OF ELIZABETH WEIN

Though Wein was born in New York City, her family moved to England for her father's work when she was three years old. Three years later, the family moved again to Kingston, Jamaica, where Wein became fluent in Jamaican patois. Around this time, Wein also wrote her first book, a rewritten, feminized version of the Hardy Boys mystery series. When Wein's parents separated, Wein's mother moved her three children back to the States. Wein's mother died in a car accident in 1978, after which Wein and her siblings were raised by their maternal grandmother. Following high school, Wein attended Yale University, spent a year studying in England, and then earned a PhD in Folklore at the University of Pennsylvania. It's there that she met her husband at an event for hobby church bell ringers. The couple moved to England and then to Scotland, where they still live today. Both Wein and her husband have pilot's licenses, which dramatically shifted the focus of Wein's novels: before getting her pilot's license, her novels were mostly about Arthurian legends. After getting her license, most of her novels have been, like *Code Name Verity*, about women and flight. *Code Name Verity* is Wein's most famous novel.

HISTORICAL CONTEXT

Code Name Verity takes place during World War II, which officially began in September 1939, when Hitler invaded Poland and, days later, the UK and France declared war on Germany. The London Blitz—the German strategy of bombing London and other large British cities at night—decimated parts of the cities. These attacks on cities also meant that many children (such as the Glaswegian evacuees in *Code Name Verity*) were evacuated to the countryside, where they'd be safer. With so many men fighting (and dying) in the war, it soon become necessary for women in the UK and the U.S. to take on some jobs that were formerly only open to men. This is why Maddie, for instance, is able to join the WAAF and then the ATA, which were in dire need of pilots (female pilots flying with the ATA were commonly called "Attagirls" and achieved some degree of fame). *Verity* also focuses on the French Resistance, which was a collection of armed groups in France who fought against the Nazis when Hitler invaded France. In addition to engaging in guerilla warfare and sabotaging various parts of the Nazis' infrastructure, the Resistance also funneled intelligence to the Allies, sheltered soldiers stranded in France, and as Julie and Maddie describe in the novel, facilitated a system of safehouses and airfields that allowed them to evacuate people and move supplies to and from France. However, the Resistance didn't reach its full power until D-Day, which would have happened after *Verity* ends. As Wein explains in her author's note, *Code Name Verity* is not a true story, and she did slightly alter timelines to suit the narrative, such as when female pilots were allowed to start flying. She also notes that while there were female spies like Julie, they were extremely uncommon.

RELATED LITERARY WORKS

Wein has written two other novels in the *Code Name Verity* universe: *Rose Under Fire* is a companion novel, while *The Pearl Thief* is the prequel. And in addition to these books, which are fiction, Wein has also written a nonfiction book about female pilots during World War II titled *A Thousand Sisters: The Heroic Airwomen of the Soviet Union in World War II*. A number of nonfiction books and novels for all ages explore women's experiences of World War II, such as Sonia Purnell's biography *A Woman of No Importance*, which tells the story of an American female spy during World War II; *The Nightingale* by Kristin Hannah, a novel about women involved in the Resistance; and *The Paris Seamstress* by Natasha Lester. And though it deals less with World War II itself, C. S. Lewis's children's novel *The Lion, the Witch, and the Wardrobe* is about children who, much like the Glaswegian evacuees in *Code Name Verity*, were evacuated from London to protect them from the bombings. In the novel itself, J. M. Barrie's novel *Peter Pan* is frequently referenced. The novel also mentions works like Frances Hodgson Burnett's children's novel *A Little Princess*, George Orwell's *Down and Out in Paris and London*, Rudyard Kipling's *Kim*, the *Thousand and One Nights*, and the poetry of Robert Burns and Edward Lear (specifically, "The Pobble Who Has No Toes").

KEY FACTS

- **Full Title:** Code Name Verity
- **When Written:** 2011
- **Where Written:** Scotland
- **When Published:** 2012
- **Literary Period:** Contemporary
- **Genre:** Young Adult Novel, Historical Fiction
- **Setting:** The UK and France, 1938–1943
- **Climax:** Maddie shoots and kills Julie.
- **Antagonist:** The Ormaie Gestapo
- **Point of View:** First person, narrated by Julie and Maddie

EXTRA CREDIT

Equal Pay for Equal Work. The Air Transport Auxiliary was the

first British organization to pay female employees the same wage as male employees to do the same job, beginning in 1943. The ATA also made a point to take any pilot who could fly and do the job, regardless of physical disability—so a pilot like Jamie in the novel, missing fingers and toes, would not have been out of place.

Kiss me, Hardy! The line Julie repeats multiple times throughout the novel, "Kiss me, Hardy!", are the famous last words of Admiral Horatio Nelson. In 1805, after Nelson was shot during the Battle of Trafalgar and just before he died of his injuries, he asked his friend Captain Thomas Hardy to kiss him. (And this Captain Hardy is not to be confused with Oliver Hardy of the slapstick comedy duo Laurel and Hardy, whom Julie also mentions in her account.)

PLOT SUMMARY

Code Name Verity is told in two parts: in the first, Julie, a British spy captured by the Nazis in 1943 in France, writes the story of her friendship with Maddie and how both women became involved in the war effort. In the second part, Maddie, a pilot, keeps a diary of what happens after she and Julie crash-land in France.

Julie is captured in Ormaie (a fictional French city) in early October of 1943, when a member of the Gestapo sees her look the wrong way before crossing the street (which is a giveaway that Julie is British rather than French). The Gestapo, led by Hauptsturmführer von Linden, torture her for a few weeks and then show her pictures of the back of Maddie's crashed plane. In exchange for her clothes, Julie gives the Nazis wireless code for each of the 11 wireless sets in the back of the plane. In exchange for the final code set, von Linden gives Julie paper and two weeks to write her story. She feels like a traitor.

Von Linden wants to know about the British war effort; he wants Julie to list types of aircraft in use and airfield locations, and he wants her to describe how the British have used technology like radar. Julie doesn't know much of anything—her bosses have purposefully kept her in the dark—but she decides to write the story of how Maddie got into flying and share what she knows as she goes.

Maddie began flying in 1938, when she and a friend witnessed a plane crash in a field. The pilot turned out to be Dympna Wythenshawe, one of only a few female pilots and even fewer female flight instructors. With Dympna's coaching and new programs to train pilots ahead of the coming war, Maddie got her pilot's license. When Britain declared war on Germany, Maddie got a job working in radar. There, she met a woman named Queenie (Julie), a trilingual Scot who quickly became Maddie's best friend. Queenie was gorgeous, silly, and extremely smart and cunning. Both women soon attracted the attention of a man Julie refers to as the Machiavellian English Intelligence Officer.

With Dympna's help, Maddie transferred to a civilian organization, the Air Transport Auxiliary (ATA), and began ferrying airplanes and pilots around England. She and Queenie spent two years apart, exchanging letters and seeing each other on occasion (as when they visited Queenie's favorite brother, Jamie, in the hospital). Maddie gradually became aware of the Special Duties airfield, where the Moon Squadron planes took off to head to France and meet up with the Resistance. Maddie sometimes ferried Queenie around—and she learned that Queenie wasn't working as a translator. Queenie was working as a spy and an interrogator, charming Nazi spies into spilling their secrets.

After a particularly disastrous interrogation that left Queenie bruised and shaken, Special Duties decided to send her to France on a mission. When the pilot who was supposed to fly her there got in a car accident, Maddie agreed to fly her friend to Ormaie. But Maddie's plane was shot at on the way, and Maddie made Queenie parachute out rather than risk her life with a landing. That's how Julie ended up where she is now.

Interspersed throughout Julie's story about Maddie are notes about day-to-day life at the Gestapo headquarters. Julie most often writes supervised by a woman named Anna Engel, who translates Julie's account into German for von Linden. Julie is devastated when she sees photos of Maddie's plane crash and learns that Maddie died.

At one point, to help the Nazis' public relations issues, von Linden cleans Julie up and invites an American who creates pro-Nazi radio propaganda, Georgia Penn, to interview Julie. Penn insists she's looking for "la verité"—the truth—but in Julie's understanding, everything said in the interview is a lie.

Julie's cell opens onto the interrogation room, so she has to hear and smell the Nazis torturing their captives—and when Julie finally breaks and screams for a French girl to lie, von Linden forces Julie to watch as they behead the girl with a guillotine in the courtyard. Julie knows where her story is going to end: she's considered a security risk, so she'll end up at a concentration camp as a specimen for experiments, per the orders of von Linden's boss, a man named Ferber. Julie ends her account by writing over and over that she told the truth.

The novel then jumps back in time to a few weeks earlier, when Maddie landed in France. Maddie is writing in her pilot's notebook like a diary. Maddie made Julie jump out of the plane after they were hit, since the plane was carrying 500 pounds of explosives intended to blow up the Ormaie Gestapo headquarters. Maddie successfully landed the plane, though she broke the plane's tail, and was immediately picked up by the local Resistance group. There was initially some confusion, as they thought she was Verity—Julie's code name. But Maddie's code name is Kittyhawk. The Resistance stashed 11 old

wireless sets in the back of Maddie's plane, hid the explosives in a barn, and then blew the plane up to make it look like Maddie died.

Maddie spends a few days hiding in a Resistance family's barn. She grows close to the farmer's eldest daughter, Mitraillette, and Mitraillette's little sister, Amélie. The girls' older brother, Etienne, has joined the Nazis, which his family hates him for—but it provides good cover for the family's Resistance involvement.

Soon, it becomes clear that Julie had been captured. Maddie spends most of her time sick with worry. However, the local Resistance leader, Paul, teaches Maddie to shoot a gun and make bombs. Soon, the family decides to stop hiding Maddie in the barn and give her the identity of Käthe Habicht, a cousin from Alsace. The Resistance makes several attempts to get Maddie out of France—one time with Jamie, who's been flying planes for the Moon Squadron for a while and also crashed in France—but for various reasons, the attempts fail.

As this is happening, Paul contacts Georgia Penn. Penn is a double agent who has offered to go into the Nazis' headquarters to try to find Julie—and to everyone's surprise, she's successful. Penn shares that Julie has been tortured, but when Penn dropped Julie's code name (Verity) in conversation, Julie passed on coded information about the Gestapo headquarters. Julie also implied that she believes Engel is going to have a "crisis of conscience," so the Resistance should reach out to her.

Maddie, as Käthe, is the one to contact Engel. Despite Maddie's new persona, Engel immediately recognizes her as the Maddie from Julie's account. She leaves a hidden message on Julie's silk scarf for the Resistance. It reads that Julie will be transported with other prisoners to a concentration camp tomorrow.

The rescue does not go according to plan. Though the Resistance manages to save a couple prisoners, the Nazi guards shoot several and also kill Paul. When Julie, who's about to be cruelly shot in the groin and elbows, realizes that Maddie is alive and among the Resistance fighters hidden all around her, she shouts, "Kiss me, Hardy!" (Admiral Lord Nelson's alleged last words at the Battle of Trafalgar). Maddie knows what Julie is asking for—and she shoots and kills Julie before the Nazis can torture her friend. Later that night, Maddie, distraught, shares a meal with the rose-grower, the old woman who gives the local Resistance circuit its name: the **Damask** Circuit.

Days later, a bag of laundry arrives at the Thibaut farm containing Julie's written account. Maddie reads it and takes note of the instructions underlined in red—Julie, with Engel's help (Engel did all the underlining), has told them exactly how to blow up the Gestapo headquarters. It also becomes clear that Julie didn't tell the Nazis anything of note; she made up wireless code, messed up airfield names, and never gave anyone's real name, except for Maddie's. Mostly, Julie's account is the story of the women's friendship.

While Maddie is in Ormaie not long after to pick up maps for the mission, Engel catches her and takes Maddie for a walk. They discuss Julie and her final days. Maddie finds that she likes Engel. She also comes face to face with von Linden, whom she considers her mortal enemy. Not long after this, the Resistance blows up the Gestapo headquarters.

When Maddie is briefly at the rose-grower's villa to pick up a car, the rose-grower shows Maddie where she buried Julie and the other female prisoner shot during the rescue attempt in her rose garden—and Maddie realizes this woman is Julie's great-aunt. That night, a Moon Squadron plane—piloted by Jamie—arrives to pick Maddie up. Jamie makes Maddie fly home, disturbed by her confession that she killed Julie.

Once home, Maddie undergoes an interview with the Machiavellian Intelligence Officer, whose real name Julie knew. Maddie doesn't give his real name either. He insists that Maddie won't get in trouble for killing her friend, and she'll be able to keep her job as a pilot with the ATA. Maddie tells him everything, but she doesn't mention Julie's written account or her own—she doesn't want it to end up filed away in London. Instead, she sends it with Jamie to take to his and Julie's mother in Scotland, so she knows what happened to her daughter. Maddie also receives word that von Linden committed suicide.

The novel closes with a letter from Julie's mother to Maddie, thanking her for sending the accounts. Julie's mother assures Maddie that Maddie did the right thing, and she asks Maddie to visit. Maddie, as Julie's best friend, will always be welcome.

CHARACTERS

MAJOR CHARACTERS

Maddie Brodatt – Maddie is one of the novel's protagonists and is Julie's best friend; she narrates Part Two of the book. She grew up in a working-class family in Stockport, England and developed a love of engines. By age 16 she was working on and riding her own motorcycle, and in 1938, she met Dympna Wythenshawe and discovered that women could pilot airplanes. This begins Maddie's journey of learning to work on airplanes and eventually fly them during World War II. It's frustrating for her when, at the beginning of the war, she's confined to the ground—despite being more qualified than many of the male pilots she coaches as one of the women working in the radar room. Eventually, her superiors catch on to the fact that she's experienced, and they allow her to fly. Maddie is often described as just being "a slip of a lass," so men often underestimate her. Her biggest fears during the war are gunfire and being shot at, fears that initially help her grow close to Julie (who isn't afraid of those things). Julie admires Maddie for her skill—and her job that, in Julie's opinion, doesn't require any major moral questions. All Maddie has to do, Julie suggests,

is fly the plane. Maddie is thrilled when she's allowed to fly Julie to France for a secret mission—but when antiaircraft guns fire at the plane, Maddie throws herself into trying to protect her friend. Ultimately, Maddie makes Julie parachute out and then crash-lands the plane. This strands Maddie in France for several months. Maddie doesn't see herself as brave, but she does a number of brave things as she helps the French Resistance fighters try to find Julie: she makes contact with Engel, for instance, and learns to shoot a gun. When she realizes Julie is asking Maddie to kill her during a failed rescue attempt, Maddie shoots and kills her friend. Though she's distraught to lose Julie, Maddie doesn't question whether she did the right thing—especially when she reads Julie's account of her time imprisoned by the Ormaie Gestapo. Maddie sends Julie's account and her own diary entries from her time in France to Julie's mother in Scotland.

Julie/The Narrator/Queenie/Verity – Julie is one of the novel's protagonists; she narrates Part One, which is framed as her account of her friendship with Maddie, written while she's imprisoned by the Ormaie Gestapo. She's writing as an unnamed narrator for most of her account; in it, she uses the nickname Queenie when she writes about herself. At the end of her account she reveals her real name, Julie, and Maddie later shares that Julie is a spy, and that her code name is Verity. In her own narrative, and later in Maddie's, Julie is described as beautiful, smart, and almost fearless, with "nerves of steel." She grew up wealthy in Scotland and attended school in Switzerland, where she learned German (she also speaks French). These qualities make her a perfect candidate to be a spy during World War II—and after catching the attention of the Machiavellian English Intelligence Officer and undergoing training, Julie becomes a spy and an interrogator. Her job, at first, is to charm Nazis into giving up their secrets, but after an interrogation leaves her with bruises, her bosses decide to send her to France. Within a week, the Ormaie Gestapo capture Julie, torture her, and ultimately, allow her to write her account. In it, Julie describes her close friendship with Maddie, whom she met early in the war. A few days after Julie finishes writing, von Linden gives the order for Julie to be transferred to the Natzweiler-Struthof concentration camp. The Resistance attempts to rescue her, but when the Nazis are about to torture Julie more, Julie essentially asks Maddie (who's with the Resistance) to kill her—and Maddie does. It's only later that Maddie reads Julie's account and realizes that Julie was not, as her fellow prisoners said, a collaborator. Rather, Julie's account is the story of her and Maddie's friendship—but it's also the instructions to complete her mission and blow up the Ormaie Gestapo HQ. A few days after she dies, Julie is buried in the rose-grower's **rose** garden—and Maddie realizes that the rose-grower is Julie's great-aunt.

SS-Hauptsturmführer von Linden/The Captain – One of the novel's antagonists, von Linden is the Ormaie Gestapo captain who oversees Julie's interrogation—and who decides how, and how much, Julie is tortured. Julie refers to him as von Linden in her account; when Maddie is writing about him in her pilot's notebook, she and the other Resistance members simply call him "the captain." Everyone agrees that while von Linden is soft-spoken and intellectual, he's absolutely terrifying. Julie feels this way because of how von Linden treated her "like a wireless set" while he was torturing her, meaning that he didn't take pleasure in it or even watch much—it was just his job. And she's even more afraid of him after starting to translate some of his notes, as she gets more insight into how his mind works (and she sees just how good he is at his job). Despite her fear of him, Julie sometimes pushes him to try and show herself and von Linden that he's human—such as when she asks him about his daughter, Isolde, and what he's told Isolde about his line of work. The two also regularly debate about literature; they have read many of the same books and poems, and he reads things based on Julie's recommendations. Eventually, Julie discovers that von Linden was a headmaster of a prestigious boys' school before he joined the Nazis. Others who don't know this—like Maddie—nevertheless remark that von Linden reminds them of a headmaster. Von Linden seems overwhelmed by the weight of the horrible things he must do to please his superiors, though his support for the Nazis more generally never seems to waver. It's implied that he, like everyone else, is terrified of his boss, Ferber, and Maddie characterizes him as cowardly for following Ferber's order and sending Julie to the Natzweiler-Struthof concentration camp. Ultimately, not long after the Resistance bombs the Ormaie Gestapo HQ, von Linden is found dead. The telegram bearing this news suggests it was a suicide.

Anna Engel – Anna Engel is a German woman employed by the Nazis who is one of Julie's regular guards. Engel isn't technically military; she's a civilian. She's a plain woman with a severe haircut, but she has striking green eyes. Because she studied pharmaceuticals and chemistry in Chicago, her English is fluent enough that she's tasked with translating Julie's account into German for von Linden. Initially, Julie perceives Engel as just as evil and intent on torturing her as the other Nazi officers—Engel does things to intimidate Julie, like sharpening pencils close to Julie's eyes or straightening pen nibs against Julie's teeth. But as time goes on, Julie starts to express sympathy for Engel. She realizes that just because Engel is a woman, von Linden doesn't trust her, and she thinks it's unfair that Engel, for instance, isn't invited to sit and have cognac with everyone else when Georgia Penn interviews Julie. Ultimately, Engel has a "crisis of conscience" and agrees to work with the Resistance. Despite Maddie's new persona and disguise, Engel instantly recognizes Maddie for who she is and passes a message to the Resistance. When she later learns that Julie didn't survive the rescue attempt, she and Maddie walk together, share cigarettes, and talk about Julie. Engel admits that she's been helping Julie in small ways from the moment they met: when Engel was instructed to knock Julie out with

chloroform when she was first arrested, Engel rubbed out the city archives reference number written on Julie's palm. When Maddie receives Julie's written account, she also realizes that Engel was the one to underline all the important instructions. But it's impossible to know the true extent of how Engel helped Julie, as it wasn't safe for Julie to write the full truth in her account (since von Linden read every word). Engel implies that she doesn't fully support the Nazi cause and believes the Nazis deserve to be bombed for the terrible things they've done.

Jamie – Jamie is Julie's favorite brother. He looks like a male version of Julie—blond, handsome, and charming—and becomes a pilot in the war. The first time Maddie meets him, though, Jamie is in the hospital after being shot down over the North Sea, which caused him to lose most of his fingers and all his toes to frostbite. After this, his siblings start to call him The Pobble Who Has No Toes, after a silly children's poem by Edward Lear. As Maddie and Jamie get to know each other through their work as pilots, they come to respect each other greatly—and develop romantic chemistry. Maddie is the one to recommend Jamie seek out work with Special Duties, and Jamie advocates on several occasions for Maddie to be included on flights to France, for instance. However, Jamie does try to forbid Maddie from flying Julie to France. Jamie is, however, the pilot who eventually comes to take Maddie home from France—and when Maddie shares that she shot Julie, Jamie doubles down on his insistence that Maddie fly home. Despite being disturbed initially by Maddie's confession, Jamie ultimately concludes that Maddie did the right thing.

Dympna Wythenshawe – Dympna is a wealthy young woman and the first female pilot (and only female flight instructor) Maddie ever meets. She soon becomes Maddie's mentor and friend. They meet when Dympna crashes her Puss Moth airplane into a field while Maddie watches. Later, Maddie seeks Dympna out at the airfield. Though Dympna is described as the sort of woman who has never touched or worked on her own plane's engine, she's still extremely knowledgeable about all the parts and how the engine works. Dympna helps Maddie learn to fly and, as the war progresses, helps Maddie move between military and civilian organizations so that Maddie can get more flight training. Eventually, she gets Maddie in with the Air Transport Auxiliary. Maddie knows that she'll never be able to pay Dympna back for all the favors and help, so she decides to pay it forward instead by recommending Jamie for Special Duties.

The Machiavellian English Intelligence Officer/John Balliol – The intelligence officer is a man whom Maddie and Julie meet first while part of the WAAF working in radar. He works in intelligence for the Special Operations Executive. He's a handsome man with striking eyes, though he wears extremely thick glasses. Julie writes that she doesn't know the man's name, and she calls him Machiavellian (meaning devious) because she believes he "played God" and selected both her and Maddie for dangerous work, knowing Julie wouldn't be able to say no. While Maddie doesn't disagree with Julie's assessment (she's terrified of the officer and of his power over her future), Maddie notes that both she and Julie knew the man's real name. But to continue the charade, Maddie decides to call him John Balliol in her account, after the Scottish king that William Wallace died defending.

Paul – Paul is an English SOE agent who helps lead the **Damask** Resistance Circuit in Ormaie, France. Maddie dislikes him from the start: she flew him in England once, and he put his hand on her thigh in a sexually suggestive way. According to Mitraillette, Paul sexually harasses all women under age 40, no matter who's watching or what the circumstances are. But despite him being a "lech," as one wireless operator calls him, everyone in the circuit, including Maddie, trusts Paul to keep them safe. Paul teaches Maddie to shoot guns and, when he learns that she's a pilot and a mechanic, starts teaching her to make explosives. It's only after the Nazis kill Paul during the attempt to rescue Julie and other prisoners that Maddie is fully willing to give Paul credit for being a smart, skilled leader and inspiring bravery and loyalty among the other Resistance members.

Mitraillette – Mitraillette is Maman and Papa Thibaut's eldest daughter and a member of the French Resistance. Mitraillette is her code name and means "submachine gun"; her real name is Gabrielle-Thérèse, but Maddie never comes around to using Mitraillette's given name. Despite not speaking much of the other's language, Maddie and Mitraillette—who are fairly close in age—become close during the time that Maddie lives with the Thibaut family. Within the Resistance, Mitraillette often keeps watch and, as a pretty young woman, provides a distraction and cover—often, she comes along on missions so it looks like the family is going on a picnic. She's extremely protective of her younger sister, Amélie, and willingly confronts her older brother Etienne about his involvement with the Nazis. It's not until the failed attempt to rescue Julie and other prisoners of the Ormaie Gestapo that Maddie realizes Mitraillette is Paul's second-in-command and will take his place as the leader now that he's dead.

Amélie/La Cadette – Amélie is Mitraillette's little sister and Mama and Papa Thibaut's youngest daughter. Maddie briefly refers to her by her Resistance code name, La Cadette (which translates to "the youngest") but soon begins referring to Amélie by her given name. It's unclear exactly how old Amélie is, but she's still in school. Amélie is extremely charming to everyone, so when the Gestapo visit for Sunday dinner once per month, it often falls to her to make conversation with von Linden and the other officers. When Maddie first meets Amélie, this doesn't pose much of a problem for the girl—Amélie is relatively innocent and naïve, though she's aware that intellectually, von Linden is her enemy. But her outlook starts to change as she hears about and witnesses how von Linden tortures and murders his prisoners—one of whom, Marie, is a

former classmate of Amélie's.

SS-Scharführer Etienne Thibaut – Etienne Thibaut is a young man who has joined the Nazis and works for the Ormaie Gestapo. He's French—and it's unclear if he knows that his parents and siblings, Maman, Papa, Mitraillette, and Amélie, work for the Resistance. He works under von Linden and sometimes guards Julie while she writes. Julie realizes that because Etienne is French, von Linden doesn't fully trust him. Etienne is cruel to Julie and the other prisoners, but when his sisters confront him about his choice to join the Nazis, Etienne refuses to either fully endorse the Nazis and their cruel methods or to denounce them. Maddie writes part of her account in an old notebook of Etienne's, which he used for a short period of time as a 10-year-old to record local birds he saw. Maddie finds it sad that a child nature enthusiast grew up to be a Nazi.

Maman Thibaut – Maman Thibaut is Papa Thibaut's husband and Mitraillette, Amélie, and Etienne's mother. She, along with her husband and daughters, is a member of the Resistance. Maman is originally from Alsace, so in addition to French, she speaks fluent Alsatian German. It's her idea to transform Maddie into Käthe Habicht, the family's distant cousin from Alsace, so they can stop hiding Maddie in their barn. Maman is a kind, comforting presence while Maddie is in France. She attempts to send a dozen silver spoons back to England with Maddie, but Maddie refuses.

Papa Thibaut – Papa Thibaut is a man in the Resistance; except for his son Etienne, his entire family (Maman, Mitraillette, and Amélie) are also Resistance members. He owns a farm near a Resistance landing field and hides Maddie when she's stranded in France. His job with the Resistance usually consists of greeting pilots and agents coming to France and ferrying supplies to and from the planes that land in his field. Maddie describes him as extremely kind.

The Rose-Grower – The rose-grower is an elegant, elderly woman who leads Julie's Resistance circuit and gave it its name: the **Damask** Circuit. Prior to the war, she was a renowned horticulturist and grew damask roses. Maddie meets her twice: once after the failed Resistance attack on the bridge, and then just after the Resistance blows up the Gestapo HQ in Ormaie. The rose-grower is extremely kind to Maddie and, during Maddie's second visit, shows her the spot in her rose garden where she buried Julie and the other female prisoner who was killed on the bridge. Maddie realizes then that the rose-grower is actually Julie's great-aunt.

Georgia Penn – Georgia Penn is an American woman living and working in Nazi Germany. Most people—Allies and Nazis alike—believe she's a legitimate Nazi sympathizer, as she broadcasts an English-language radio program that presents the Nazis as sympathetic and compassionate to their prisoners. In reality, though, Penn uses this cover to walk right into concentration camps and prisons and locate missing people. Usually, she's successful. Penn successfully locates Julie, and she passes on Julie's coded messages to Maddie and the Resistance.

The French Girl/Marie – The French girl is another prisoner in the Ormaie Gestapo headquarters. She detests Julie for being a collaborator. Julie eventually snaps and, after listening to the Nazis torture the French girl for hours, shouts for the girl to lie and tell their captors anything. This results in the Nazis making Julie watch as they behead the girl. Before the girl is led to the guillotine, Julie shares her own real name. The girl shares her name, Marie, just before she dies. Later, it's revealed that Marie was an older classmate of Amélie's.

The Jamaican Rear Gunner – Maddie rescues the rear gunner from the cell in the Ormaie Gestapo headquarters where Julie was held until her death. Maddie and the rear gunner bond as, being female and Black respectively, they both face discrimination as they fight in World War II. The rear gunner also helps Maddie think of herself as brave by describing how his best friend, a pilot, heroically flew a plane into the ground so everyone else could bail out—describing almost exactly what Maddie did when she and Julie first flew to France.

Julie's Mother – Julie and Jamie's mother never appears in person in the novel, but Julie mentions her several times in her account. She lives in the family's Scottish castle, and when World War II breaks out, she takes in eight Glaswegian evacuees. At the end of the novel, Maddie sends her written account, along with Julie's, to Julie's mother. Julie's mother is glad to have them and promises to keep them safe, and she asks that Maddie stay in touch.

Squadron Leader Creighton – Creighton is Maddie and Julie's squadron leader when they're in the WAAF working on radar. It's only after Maddie has finished Julie's account that she shares that Creighton isn't the man's actual name—his real name is Leland North. Creighton is the name of a military official in Rudyard Kipling's novel *Kim*.

Theo – Theo is a female pilot Maddie meets after her first flight for the ATA. She's also the sister (and the spitting image) of a male pilot Maddie knew at her previous post. Theo is the first to tell Maddie about Special Duties and insinuate that those are the planes and pilots headed to France.

The Photographer – The photographer is a double agent who works for the Nazis in Ormaie and with the Resistance. He takes Maddie's ID photo so she can assume the identity of Käthe Habicht, and he takes photos of Maddie's crashed Lysander. He makes Maddie cry when he gives her a pair of hiking pants.

The Farmer's Wife – Maddie and Julie meet the farmer's wife one rainy afternoon when Maddie is trying to teach Julie to navigate. The woman is kind, but almost too kind—she's more than happy to draw Julie a map to the girls' destination, which

Julie recognizes would have had disastrous consequences if the girls were secretly German invaders.

MINOR CHARACTERS

Beryl – Beryl is Maddie's childhood friend from Stockport. In 1938, she had a job loading shuttles at the Ladderal mill. It's possible that Beryl died in the German bombings of Manchester, but this is never confirmed.

The Rosalie's Driver – A friend of Papa Thibaut's, the driver is an older man who ferries Maddie and other Resistance members around the French countryside, often to the fields where British planes land. Maddie never learns his name.

Isolde – Isolde is von Linden's daughter; she never appears in the novel. She's about Julie's age and is safe at school in Switzerland. According to von Linden, she has no idea what he does for the Nazis.

Oswald Mosley – Oswald Mosley is a British fascist who speaks once in Stockport and makes it difficult for Maddie to get to the local aerodrome.

Jock – Jock is a Glaswegian evacuee who lives at Craig Castle during the war.

SS-Sturmbannführer Ferber – Ferber is von Linden's boss. He never appears in person, but people describe him as absolutely terrifying. He commands von Linden to send Julie to a concentration camp, where she'll be used in medical experiments.

Michael – Michael is a young, new pilot whom Maddie accompanies on his first flight to France.

Granddad – Maddie's granddad runs a motorcycle shop in Stockport. He attracts some ire from English fascists because he sells to Jewish people.

TERMS

Air Transport Auxiliary (ATA) – The ATA was a civilian organization that, during World War II, ferried planes, pilots, and other people around England and, eventually, to mainland Europe.

Gestapo – The Gestapo were the Nazi secret police.

Lysander – Lysanders were large military planes that the RAF and Special Duties used during World War II.

Nacht und Nebel (NN) – Nacht und Nebel, meaning "Night and Fog," was a designation given to some prisoners held by the Nazis. It was assigned to prisoners who posed security risks, so those prisoners would be made to disappear into the "night and fog."

Puss Moth – Puss Moths were small monoplanes used during World War II.

RDF – RDF refers to Range and Direction Finding, which is now called radar. It allows people on the ground to track planes in the air.

Resistance – The Resistance was an underground group of English and French fighters, spies, and radio operators in Nazi-occupied France during World War II. They worked with the British to bring spies and equipment to France and ferry people back to England.

Royal Air Force (RAF) – The Royal Air Force is the branch of the British military concerned with flight.

Special Duties Service – Special Duties refers both to the organization that worked in radar during World War II, as well as the group of pilots and airplanes who ferried people and supplies to and from Resistance groups in Nazi-occupied France. Planes used by Special Duties were marked with an S on the side.

Special Operations Executive (SOE) – The Special Operations Executive was the group that trained and deployed British spies during World War II.

Women's Auxiliary Air Force (WAAF) – The Women's Auxiliary Air Force was a women's military group connected to the Royal Air Force. It offered women the opportunity to do everything men did in the RAF, but it didn't allow them to fly until late in World War II.

THEMES

In LitCharts literature guides, each theme gets its own color-coded icon. These icons make it easy to track where the themes occur most prominently throughout the work. If you don't have a color printer, you can still use the icons to track themes in black and white.

FRIENDSHIP

Code Name Verity tells the story of Maddie, a British female pilot during World War II, and her best friend Julie, who works as a spy and is captured by the Nazis in the fictional town of Ormaie, France. The book is told in two parts: the first is written by Julie, who has made a deal with her Nazi captors and is sharing British military secrets with them—in the form of the story of her and Maddie's friendship—in exchange for more time alive. The second half is Maddie's written account of what happens in the few months after she and Julie crash-land in France. Eventually, after Maddie kills Julie to save her from further torture by the Nazis, Maddie gets ahold of the story Julie wrote for her captors. Maddie discovers that Julie's account is actually coded instructions to the Resistance for how to blow up the local Gestapo (Nazi secret police) headquarters. But beyond this, Maddie takes Julie's story as a testament to the strength of

their bond, since Julie chose to embed her instructions within the story of their friendship. Through the way Maddie and Julie cherish their relationship and rely on it for strength and comfort, *Code Name Verity* suggests that close, intimate friendships are capable of sustaining people through traumatic experiences. Such friendships can also motivate people to do the right thing, especially when it's difficult.

Close friendships, the novel shows, can be important to helping people succeed professionally. Maddie, for instance, only becomes a pilot and gets the jobs she does flying planes during World War II thanks to her friendship with Dympna Wythenshawe, one of the only female pilots and flight instructors in England. Dympna and Maddie's friendship is never particularly intimate, but Dympna fully believes in Maddie's abilities as a pilot and is instrumental in helping Maddie achieve her dreams of flying. Jamie's eventual job flying for Special Duties also arises out of his friendship with Maddie: just as Dympna referred Maddie to better positions, Maddie does the same for Jamie. In both cases, personal relationships that the characters form help them succeed. Maddie and Julie's friendship also helps them professionally. They attract the attention of the Machiavellian English Intelligence Officer (who oversees the SOE and trains Julie to be a spy) after Maddie attempts to teach Julie to navigate, and the two spend an afternoon crisscrossing the countryside, with Julie pretending to be a Nazi spy. When they finally arrive at the pub, another officer remarks that the women "work well together," and Julie credits this afternoon—and her friendship with Maddie—to her eventually becoming an actual spy.

More than this, though, *Code Name Verity* portrays friendship as a sustaining, life-saving force when a person is in trouble. Importantly, Julie is an extremely unreliable narrator in her account—many of the facts and names she references are intentionally wrong, so as to confuse her Gestapo readers. But it nonetheless seems genuine when she writes that what is keeping her going as she suffers torture and starvation is the knowledge that even if she dies, Maddie will live on. She means this literally at first, and then, when Julie sees photographs of Maddie's faked death (and believes Maddie is actually dead), she's motivated to continue her account as a way of keeping Maddie's memory alive. But while Maddie's supposed death doesn't entirely do away with Julie's will to live, Julie nevertheless feels far more alone—and more frightened—believing that her best friend is only a memory. While Maddie is stranded in France, she, too, takes solace in the knowledge that Julie is still alive and fighting. Indeed, Maddie notes at various points that what's keeping her going and what helps her be brave is her drive to rescue her friend. Her own life, Maddie suggests, is far less interesting or meaningful—what matters is being able to help someone she loves.

And the women's choices to value the other's life over their own supports the novel's insistence that friendship can help motivate people to do the right thing, even when doing so is extremely difficult. When Maddie knows she's doing things to protect or try to rescue Julie—such as making Julie jump out of a broken plane before trying to land it so as to not kill Julie, or conquering her fears of ordering in a French café so she can meet up with Engel, a Nazi woman trying to help Julie from inside the Gestapo headquarters—these things aren't so scary. And earlier in the novel, when Maddie and Julie have to work together to guide a lost German pilot to the ground so the British can imprison him, or when they figure out together how to use an antiaircraft gun, they find these things aren't so hard when they work together to accomplish their tasks. This idea plays out most clearly on the night that the Resistance plans to rescue Julie (and hopefully, other prisoners) from the Nazis. Having already shot two male prisoners in the groin and each elbow, Nazi guards prepare to do the same thing to Julie—but Julie, realizing that Maddie is one of the Resistance fighters around her, shouts, "Kiss me, Hardy!" (Admiral Lord Nelson's alleged last words at the Battle of Trafalgar). Maddie realizes that Julie is asking her to shoot and kill her to save her from the Nazis' torture. And knowing this, Maddie is able to follow through with Julie's request. Killing her best friend is absolutely difficult—but though Maddie fears she'll be tried for murder, she never questions whether she did the right thing. She killed Julie, but Maddie also knows that she saved her friend from yet more senseless, cruel torture. Friendship, the novel shows, is a unique force that not only provides comfort and support during difficult times—it also makes those difficult times, and difficult actions, easier to bear.

WAR, WOMEN, AND GENDER ROLES

Though captured British spy Julie is ostensibly giving her Nazi captors British military secrets, her written account of British airfields, aircraft, and secret squadrons is also the story of how women's involvement in World War II. Julie's account focuses on her best friend, Maddie, who becomes a pilot just before World War II begins. As time goes on, and as male pilots are injured or die in action, Maddie moves up the ranks and eventually becomes one of a handful of female pilots who work alongside men ferrying planes, pilots, and other people around England. Julie, too, transcends traditional gender roles to become a spy—and she weaponizes her stereotypically feminine beauty and charm to her advantage in her job. So while the novel suggests that war doesn't entirely do away with gender roles (and, indeed, can require women to lean harder into traditional gender roles than they might have in other circumstances), it also shows that in times of great need, gender roles can start to matter much less. And, as Maddie and Julie's trajectories show, this sort of societal shift can give women opportunities they otherwise wouldn't have had.

Maddie initially sees the outbreak of World War II as something that's going to hinder her dream of being a pilot—a profession that, at the time, is mostly reserved for men. Maddie first gets her pilot's license early in 1939, months before the UK grounds all civilian aircraft and the war begins. At this time, Maddie has already had to work extremely hard to learn to fly and get her license in the first place—she only learned a year before that it was possible for women to fly at all. So the outbreak of war seems, at first, to condemn her to life on the ground. And Maddie fears that while she has useful skills—a pilot's license and the ability to build and repair engines—because those skills are usually associated with men, she's never going to be able to use them to serve her country. However, Maddie's female flight instructor and mentor, Dympna Wythenshawe, counsels Maddie that this isn't actually the case. Dympna notes that at some point during the war, the Royal Air Force is going to run out of male pilots as men are injured or killed in action—then, they'll have no choice but to let women fly. And though it takes about a year, Dympna is eventually proven right: Maddie works for a while on the ground in radar but is soon moved over to work with the Air Transport Auxiliary ferrying planes around England.

While the war doesn't fully do away with sexism, it nevertheless gives women opportunities they might not have had otherwise and changes what's acceptable or appropriate for a woman to do. This isn't to say that both Maddie and Julie don't experience sexism; Maddie in particular notes that because she's a woman, male pilots underestimate her regularly. Then, if things do go wrong or if she makes a mistake, she and other female pilots are judged more harshly for those mistakes than male pilots are. But Maddie nevertheless finds a sense of belonging with the ATA and is often treated as "one of the boys." It's thrilling for her to be recognized as one of Jamie's pilot friends because of her pilot's **boots**, for instance, or to be called "mate" by a young pilot when she accompanies him on a training flight. So although the sexism never entirely goes away, Maddie is still valued for her contributions, regardless of her sex. Julie, meanwhile, gets an opportunity not often afforded to women during World War II: that of being a spy. Like Maddie, she experiences sexism, especially as she goes through training. She notes that while doing her parachuting course, her instructors always made the women jump first—possibly because of the belief that the women wouldn't survive or were less valuable than their male counterparts. Despite this, though, Julie still makes a name for herself with her superiors and her enemies alike: von Linden, the Nazi who oversees Julie's imprisonment in Ormaie, is thrilled when he discovers that one of Julie's identities is Eva Seiler, a skilled interrogator. So despite the trouble Julie has getting to this point, she does eventually become a well-known, important figure in the Resistance.

However, *Code Name Verity* also shows that sometimes, in order to succeed in their jobs, it's necessary for women to lean into traditional gender roles more than they might otherwise. Maddie observes this most often in Julie, who (as Eva Seiler and then as Katharina Habicht) relies on her femininity, charm, and sexuality to extract secrets from Nazi spies. Essentially, though Julie is a spy—a traditionally male job—her success in the job comes from the fact that she's willing and able to use her femininity to her advantage. But on many occasions, women's success in the war effort stems from the fact that people underestimate them and don't see them as a threat, exactly *because* they're women. For instance, Mitraillette and Amélie, two girls in the French Resistance, are seen as innocent and charming by the Nazis they're in contact with. But really, Mitraillette is the second-in-command of the local Resistance circuit, and Amélie's charm and innocence seem to contribute to the Nazis' perception that the girls' family isn't involved in the Resistance at all. With this, *Code Name Verity* shows clearly that World War II did not do away with sexism or restrictive gender roles. But, depending on the job in question, it did create the opportunity for women to either weaponize their femininity and traditional gender roles to serve their country, or in some cases, to transcend those roles.

THE HORRORS OF WAR

As a novel about World War II, *Code Name Verity* naturally considers what it means to live through a devastating war. For Maddie, an aspiring pilot, the entire process of learning to fly, getting her pilot's license, and then joining the civilian Air Transport Auxiliary is overshadowed by the war in Europe. Julie, meanwhile, is forced to drop out of college and work in radar when the war closes her school. As the war progresses, neither woman shies away from describing the horrors they've heard about and experienced firsthand, such as Julie's brother Jamie losing several fingers and all his toes when his plane is shot down over the North Sea, or the torture Julie suffers when the Nazis in the fictional town of Ormaie, France capture her. Throughout the novel, both Maddie and Julie's narration implies that war forces people to grow up long before they're ready. But at the same time, being in a warzone can also make grown adults feel like small, helpless children due to the horror and cruelty involved, and the nonsensical nature of war.

Code Name Verity shows how the horrors of war force young people to grow up faster than they perhaps would have otherwise. One of Maddie and Julie's first adventures together, not long after they meet, is an outing to a pub about five miles away from their base. Maddie wants to teach Julie to navigate—and to get Julie to play along, Maddie tells her to pretend to be a German spy. As the girls wander through the countryside, laughing and sharing their fears, their behavior (and particularly the imaginative nature of their game) makes them seem young and innocent. But Julie credits this outing with helping her become a spy with the SOE and helping

Maddie take on more responsibility as a ferry pilot with the ATA, as they meet the Machiavellian English Intelligence Officer at this time and he recognizes how competent they are, despite their youthful behavior. And ultimately, rising up the ranks like this results in Julie being captured by the Ormaie Gestapo (Nazi secret police) and being tortured, something that robs her entirely of her innocence and youth. Maddie sees much the same thing happen with Amélie, a young French girl whose family hides Maddie when she's stranded in France. Amélie is innocent and charming when Maddie meets her—she's the one who's willing to make conversation with von Linden, the captain of the Ormaie Gestapo, when the Gestapo join the family for Sunday dinner. At first, Amélie thinks of von Linden as being like a priest and playing fairly, by the rules. But Amélie is extremely disturbed—and quickly abandons her belief that the Nazis are bad, but not *that* bad—when she discovers that von Linden is responsible for sticking pins under men's toes or into women's breasts, and even more so when she witnesses the Gestapo execute her old school friend. Amélie's transformation is disturbing for Maddie, as Maddie realizes that French kids are forced to confront terrible horrors long before they're ready to do so.

At the same time, the novel shows that war can also make adults feel young and helpless—as though escaping into youthful distractions is the only way to deal with the horrors of war. In their accounts, both Maddie and Julie express the fact that at various points, the war and their jobs make them feel out of control and more like children playing at war than adults fighting real battles. Julie suggests that the Machiavellian Intelligence Officer "chose" her for the SOE, word choice that implies that, like a child, Julie herself didn't have a choice in the matter. And for Maddie, simply being in France makes her feel less competent and mature, in part because she's so afraid of dying or of Julie dying, and in part because she doesn't speak enough French or German to defend herself if she is caught. Alongside this, the characters turn to lighthearted, childish things—primarily children's stories and poems—to cope with the horrors they witness. When Jamie is shot down over the North Sea and loses many fingers and all his toes to frostbite—a horrific, painful event—the loss is softened and minimized somewhat by his siblings referring to him as The Pobble Who Has No Toes, after a children's poem by Edward Lear. In addition, frequent references to the novel **Peter Pan**, about the titular character who doesn't grow up, add a lighthearted feel to *Code Name Verity* at first. The Moon Squadron pilots who fly Julie to France all use name from *Peter Pan* as their code names, and the first line of the novel, "All children, except one, grow up," is the radio signal for the pilots to head out on their mission. The pilots are, of course, adults—but using the names of child characters suggests that they are choosing to view the flight to France as something of a lark in order to endure the mission and convince themselves everyone involved will return happy and in one piece, like in *Peter Pan*.

Together, *Code Name Verity* suggests that one of the things that makes war so disturbing is this interplay between feeling young and helpless but also old and far too wise to the horrors of war. Some of the novel's most tragic and heart-wrenching moments are when Maddie, for instance, describes things starting out as fun and innocent—such as that flight to France—that then devolve into horror. Indeed, even the references to *Peter Pan* become horrifically dark when everyone who flew to France that night ultimately returns to England—except for Julie, whom Maddie eventually kills to save her from being tortured by Nazis. Julie is, in this sense, like Peter Pan, a child who will tragically never grow up. And while the novel never goes so far as to suggest that it's a good thing to lose one's innocence by confronting how horrible war is, it does imply that growing up—even under such horrible circumstances—is a privilege not afforded to everyone. And for those who do proverbially grow up, like Maddie and Jamie, their relationships to fun, innocent, childish works (such as *Peter Pan* and "The Pobble Who Has No Toes") can help ease the trauma they experienced during the war.

RESISTANCE AND COURAGE

As Maddie and Julie become involved in the British war effort during World War II, both women have to decide what it means to be brave and courageous in their respective lines of work. Maddie, for instance, doesn't think of herself as brave when she's tasked with flying damaged planes (without flight instruments) around England. But she finds her friend Julie's work as a spy and interrogator terrifying, as Julie constantly has to assume different personas and use her charm to convince Nazis to give up their secrets. And for her part, Julie is afraid of heights and so finds Maddie's job intimidating. However, the novel's definition of what's brave and what isn't becomes fuzzier when the Gestapo (Nazi secret police) capture Julie in France, and Julie begins to write an account of her friendship with Maddie for her captors while Maddie joins the French Resistance movement nearby. Julie is ostensibly giving up British military secrets, so as she writes, she insists she's *not* brave—she was tortured and has given into the Nazis, and her fellow French and English prisoners detest her for not being more courageous. After her death, though, when Maddie reads Julie's account, Maddie discovers that Julie's insistence she wasn't brave was a total front: Julie's written story includes instructions for the Resistance to blow up the Ormaie Gestapo headquarters; her "giving in" was just another persona Julie embodied. Through Julie's actions, and through the actions of other characters that Maddie meets, the novel suggests that bravery and resistance don't only look one way. Rather, what constitutes bravery—and how people resist things they don't believe in—necessarily changes given the circumstances.

At first, both Julie and Maddie think of bravery as simply doing

things that the other person finds dangerous and scary. Maddie, for instance, is terrified when she and Julie find themselves running across their base during an air raid and are called to help injured antiaircraft gunners. Maddie is terrified of guns and bombs (and violence more generally), so the whole experience is traumatic for her in a way that it's not for Julie, who grew up shooting. Similarly, Julie is afraid of heights, so she's in awe that Maddie is a pilot—but to Maddie, flying planes is just an extension of her love of mechanics. Though the two friends differ in some ways, they have the same initial definition of bravery: it's doing whatever they're afraid of, and it's obvious when they or someone else has been brave. They also suggest that it's easy to identify when someone *isn't* being brave, as that person either takes the easy way out to avoid doing whatever scares them or is too terrified to function (as Maddie almost is when helping the gunners).

However, as the novel progresses, Maddie and Julie suggest that it's actually more common for bravery to go unnoticed, especially in the context of their involvement in World War II. Julie is the clearest example of bravery that, for weeks, goes unnoticed. She begins her account in captivity ostensibly to give the Ormaie Gestapo information about the British war effort, which elicits her fellow prisoners' scorn. While they consistently refuse to speak as von Linden tortures them, they see Julie as a traitor who's conspiring with the Nazis. And it's not until Maddie gets ahold of Julie's account, days after Julie's death, that she learns the truth: that Julie told the Nazis nothing of use and actually used the account to give the Resistance instructions to blow up the Gestapo's headquarters. Similarly, Anna Engel and Georgia Penn's actions don't seem brave—until it becomes clear late in the novel that both were secretly helping Julie. To read Julie's account and take it as fact, Engel is perhaps a sympathetic figure because of the sexism she endures, but she's still in league with the Nazis and complicit in torturing Julie. But Maddie discovers that Engel actually helped Julie pass on her message to the Resistance, at great personal risk. Penn, for her part, is supposedly a Nazi sympathizer who uses her radio program to try to make the Nazis look good to Americans—but really, she's a double agent who uses her job to find captured Allies like Julie. Again and again, Maddie is shocked at these small acts of bravery that she witnesses in France that, to most people, would be imperceptible. It's humbling, she suggests, to come across so many people who, in a variety of ways, put themselves in harm's way to fight the Nazis. And this forms one of the novel's most important lessons: that while being brave is almost never easy, it's worth it to support a cause—or person—one loves and believes in.

STORYTELLING

Though *Code Name Verity* is fictional, it's ostensibly written by its two main characters, best friends Julie and Maddie. Julie (a British spy) writes the first part of the novel for the Ormaie Gestapo (Nazi secret police) while she's imprisoned in their headquarters, and Maddie (a military pilot and Julie's best friend) writes the second part of the book in her pilot's notebook when she's stranded in France. For Julie, writing her story is a way to buy herself more time—and eventually, a way to pass on the instructions for blowing up the Ormaie Gestapo headquarters and express her deep love for her best friend. For Maddie, who begins writing when she's stranded in France, her frantic diary entries allow her to process the trauma of knowing that her best friend was captured by the Nazis, as well as to detail the Resistance's search for Julie. Ultimately, though, Maddie ends up shooting Julie to save her from the Nazis' torture as the Resistance fighters are trying to rescue her, and Maddie is later given Julie's packet of writing. Reading it, Maddie is able to put together the story of Julie's final weeks of life and come to a greater understanding of who her friend was, as well as start to come to terms with Julie's death. *Code Name Verity* thus frames storytelling as a method of healing, processing trauma, and connecting with others—and writing one's story is, as Julie's account shows, a way to stay alive long after one is dead.

Initially, the novel frames storytelling just as a way of straightforwardly conveying information. Julie begins writing her account while imprisoned by the Ormaie Gestapo. Though she implies that writing the story is something she wants to do, she's also writing under duress for a very specific purpose: for her Nazi captors, her story is supposed to convey information about the British military and its goals and strategies. Julie embeds information about British airplanes, airfields, and organizations within the story of how her friend Maddie learned to fly, and how she and Maddie became friends. But later, when Maddie obtains Julie's writing and reads it, she discovers that Julie didn't betray anyone: all the information she gave was false, and the document actually contains instructions to the Resistance about how to complete Julie's assignment to blow up the Ormaie Gestapo headquarters. When the Resistance successfully uses Julie's instructions to do just that, it reinforces that storytelling, first and foremost, can convey important information—but that a reader's takeaway necessarily depends on how much context they have.

However, through both Julie and Maddie's stories, the novel shows that beyond conveying information, telling one's story can also be a good way to process trauma. As Julie writes, she remains fixated on the fact that she knows she's going to die when she's done telling her story, something that's naturally traumatic. One of the ways that Julie processes her own impending death is by leaving clues that Maddie later interprets as permission to kill Julie (such as an anecdote about a family member not getting in trouble for killing her husband when he requested it, since his cancer made his life miserable). Julie's hope is that despite having been cruelly tortured by her captors, she'll be able to avoid dying slowly and painfully if she

gives her allies the go-ahead to kill her quickly, if they can't rescue her. At the same time, Maddie similarly processes trauma by keeping a diary in her pilot's notebook. She describes *needing* to write everything down—it's the only way she can deal with her wild emotions about being trapped in France and knowing that Julie has been captured by the Nazis. In a country where Maddie is constantly in danger, and where she doesn't speak the language to be able to communicate well with her protectors, writing becomes her only outlet.

In addition, both women's accounts are a way for them to connect with each other and gain some closure—and for Julie to achieve a kind of immortality after she dies. In both Maddie and Julie's accounts, the other person's story essentially guides the writing. Maddie's diary entries are about herself, but they're also about her deep love for Julie and her desire to figure out what happened to her friend. Julie, meanwhile, writes her story mostly about Maddie and never even uses her own real name until the final pages of her account. Writing about her best friend initially gives Julie the strength to keep trying to stay alive. Then, when she sees photos suggesting Maddie is dead (though unbeknownst to Julie, Maddie is actually alive), Julie frames her narrative as a way to memorialize her best friend. Reading Julie's account also helps Maddie find some closure after killing Julie. Maddie believes she did the right thing by shooting Julie and saving her from further torture by the Nazis, and Julie's story as much as confirms this: if Maddie hadn't killed her swiftly and humanely, Julie would've suffered another six weeks as a test subject for Nazi medical experiments. As Maddie shares Julie's writing, first with Jamie and then with Julie's mother, the account essentially justifies Maddie's actions better than anything else could. In addition, Julie's story gives Maddie one final gift beyond easing her guilt at having killed her friend. As Maddie reads Julie's writing, she remarks that it feels like Julie is still alive. So, through her story, Julie ensures that she's not forgotten—a written record of her final days will live on.

SYMBOLS

Symbols appear in **teal text** throughout the Summary and Analysis sections of this LitChart.

PETER PAN

J. M. Barrie's novel *Peter Pan* is a constant through line throughout the novel, and it represents the idea that the novel's characters are innocent children just playing at war. Early on in her account, Julie likens herself to Peter Pan himself and her captor, von Linden, to Captain Hook. She suggests that like Peter, she's (possibly foolishly) trusting von Linden to keep his word and allow her to write her account. This gives the sense that Julie is, like a child, trusting the people around her to play fairly—but in the adult world, and the war she's caught up in, there's no telling whether Julie can actually trust people.

Later in Julie's account, as she describes the days and hours before she, Maddie, Jamie, and the other pilots left England for France, she notes that the pilots' code names all come from *Peter Pan*. There's a pilot named Michael, Jamie flies with the code name John, and Maddie, the only female pilot, becomes Wendy. This creates the impression that the pilots and Julie are children heading for Neverland—but the Neverland they're heading for, Nazi-occupied France, is far darker and more dangerous than the Neverland of *Peter Pan*. The group's radio code, which gives them the all-clear to head out, also foreshadows Julie's eventual death in France. The code message is the first line of *Peter Pan*—"All children, except one, grow up"—and Julie becomes the only one of the group who doesn't get to grow up, as she dies before she gets the chance.

However, the *Peter Pan* symbolism isn't all dark; at various points, it suggests that its young protagonists will always have a place to return to when they come home from Neverland. Jamie refers to his and Julie's mother on several occasions as Mrs. Darling (the mother in *Peter Pan*) because she leaves her children's windows open at night just in case her children "fly home." And the novel ends with a letter from Julie's mother to Maddie, in which Julie's mother likens *herself* to Mrs. Darling and invites Maddie to "fly home" any time. For those children who do grow up, this suggests, they'll have the love and support they need to recover from the trauma of their trips to France.

DAMASK ROSES

The roses Maddie encounters in and around Ormaie represent hope, beauty, and innocence. This symbolism first shows up in the name of Julie's Resistance circuit, which is known as the Damask Circuit. Like most Resistance circuits, it's named for its oldest and most powerful member's profession, which in this case happens to be growing roses. The Resistance is fighting to take down the Nazis, who have invaded France—an innately hopeful goal.

Both Anna Engel and the rose-grower position actual roses as symbols of innocence and beauty. In a conversation with Maddie, Engel notes that the square in Ormaie used to be filled with beautiful, blooming roses—but when the Nazis arrived, they tore all the roses out so they could park trucks and tanks in the square. To Engel, tearing out the roses in favor of tanks represents the Nazis' immorality—they are, after all, willing to destroy innocent, beautiful things and replace them with symbols of oppression and violence. Engel and the rose-grower also liken Julie, who's deceased at this point, to roses: Julie was beautiful, vivacious, and tortured senselessly to further the Nazi cause. So when the rose-grower buries Julie and the other deceased female prisoner in her rose garden and piles the

gravesite high with damask roses, it further associates Julie with beauty and hope for a better future.

More broadly, the damask roses that the rose-grower is best known for cultivating bloom well into the winter, long past when most rose varieties have gone dormant. Her damask roses are, in this sense, a spot of beauty and hope during the darkest, coldest time of the year. They represent various characters' hopes that the situation in Ormaie specifically, and Europe more broadly, will improve—that spring will come, the Nazis will be defeated, and life will once again be beautiful.

BOOTS

The special pilots' boots that Maddie receives as part of her uniform represent, for Maddie, the idea that she belongs with the other pilots despite being female. Becoming a pilot is far more difficult for Maddie than it is for her male peers. She's part of one of the last groups to receive training, and at various points throughout her military service, Maddie doesn't even get to fly planes—as a woman, she has to work jobs on the ground. So when she finally joins the Air Transport Auxiliary (ATA) and begins flying planes around, she's thrilled. It's especially thrilling when, at various points, people recognize her as a pilot because of her boots. This helps establish them in Maddie's mind as one of the major indicators that she's in the right place, doing the right thing.

So, when Maddie crash-lands in France and has to give up her boots (the Resistance fighters dress up a killed Nazi sentry in Maddie's pilot's clothes and then blow the plane and the body up to make it look like Maddie died), Maddie experiences something of an identity crisis. Without her boots or the clothes that made her feel worthy and useful, Maddie spends much of her time crying. When she finally meets up with Jamie, who has also been stranded in France, she specifically takes issue with the fact that unlike her, he got to keep his boots. Jamie insists this is because he lost his toes when his plane got shot down and needs the boots to be able to walk. But Maddie takes this difference as proof that, as a man, Jamie enjoys privileges that Maddie never will—and further, she believes this is proof that because she's a woman, she'll get in even more trouble than a man would when she returns to England and has to answer for having destroyed a plane.

Maddie therefore finds it very touching when Jamie leaves France and leaves his boots behind for her (though this doesn't affect how Maddie is treated when she finally does return to England). While the romantic chemistry between the two suggest that Jamie might have more than one reason for leaving Maddie his boots, Maddie nevertheless takes the gesture as proof that the other pilots respect her and think of her as one of them.

QUOTES

Note: all page numbers for the quotes below refer to the Little, Brown and Company edition of *Code Name Verity* published in 2013.

Part 1: Ormaie 8.XI.43 JB-S Quotes

Von Linden resembles Captain Hook in that he is rather an upright sort of gentleman in spite of his being a brute, and I am quite Pan-like in my naïve confidence that he will play by the rules and keep his word. So far, he *has*.

Related Characters: Julie/The Narrator/Queenie/Verity (speaker), SS-Hauptsturmführer von Linden/The Captain

Related Themes:

Related Symbols:

Page Number: 5

Explanation and Analysis

Julie (who is, at this point, an unnamed narrator) is introducing herself, her project, and von Linden, her Gestapo interrogator who has agreed to let her write the account to follow in exchange for British military intelligence.

In likening von Linden to Captain Hook (the antagonist from the children's novel *Peter Pan*), Julie gives the impression that von Linden is, perhaps, more of a caricature of a villain than an actual villain. He's "upright," which suggests that he's honest and fair, despite being an enemy. And this makes Julie think—perhaps naïvely—that she can trust him to keep his word and allow her to follow through with writing this account. But referring to herself as "Pan-like" and "naïve" also suggests that Julie realizes she is possibly making a mistake by trusting von Linden. Julie may not be taking the situation she's in as seriously as she should, but at this point, it's impossible for her to know whether that's the case or not.

More broadly, using *Peter Pan* as a metaphor introduces the idea that in some ways, World War II feels a lot like a child's game to those involved. It's hard to grasp the seriousness of the situation when Julie is likening von Linden—a high-ranking Nazi captain—to a bumbling pirate villain, or when she's likening herself to a boy who will never grow up. But throughout the novel, looking at the world through the lens of children's stories or poems is a way for characters to avoid confronting how awful the war really is. Children's

novels like *Peter Pan* provide a welcome reprieve from constant trauma.

The words rattled around in Maddie's head all the way to the telephone. Not "She'll need to go to hospital if she's been injured, but, "She'll need to go to hospital if she's been flying an airplane."

A flying girl! thought Maddie. A girl flying an airplane!

No, she corrected herself; a girl /not/ flying a plane. A girl tipping up a plane in a sheep field.

But she flew it first. She had to be able to fly it in order to land it (or crash it).

The leap seemed logical to Maddie.

I've never crashed my motorbike, she thought. I could fly an airplane.

Related Characters: Julie/The Narrator/Queenie/Verity (speaker), Maddie Brodatt, Dympna Wythenshawe, Beryl, Michael

Related Themes:

Page Number: 13-14

Explanation and Analysis

Maddie and her friend Beryl have just watched a female pilot—the first female pilot Maddie has ever seen—crash her plane in a field, and Maddie is riding to get help for the woman. This is a major turning point in Maddie's life, as this is the first time she realizes it's even possible for women to fly airplanes. She hasn't seen women flying before, so the thought has never occurred to her. This offers readers something of a starting point as Maddie embarks on her journey of becoming a pilot. Over the course of the novel, Maddie goes from not even knowing female pilots exist, to becoming one of a handful of female pilots ferrying planes around England with the ATA during WWII—and making the same wage as her male counterparts. The war (which is at this point just impending) gives Maddie new opportunities in this sense.

This passage also shows reads how Maddie thinks and draws conclusions. It's not a huge leap for Maddie to decide that since she's never crashed her motorcycle, she should obviously be able to fly a plane. While flying a plane and riding a motorcycle are two very different activities, this still illustrates that Maddie is confident in her own abilities and believes she'll be able to accomplish any given task. And for that matter, Maddie regularly believes she can do things better than other pilots around her (this trait shows up later when, for instance, Maddie course-corrects Michael on their first flight to France). Usually, she's right about her abilities, which characterizes her as an extremely confident and competent pilot—regardless of her sex.

Part 1: Ormaie 9.XI.43 JB-S Quotes

"I won't be flying again, will I? […]"

Dympna stood smoking calmly in the evening sunlight and watched Maddie for a while. Then she said, "There's going to be air work for girls in this war. You wait. They're going to need all the pilots they can get fighting for the Royal Air Force. That'll be the young men, some of them with less training than you've got now, Maddie. And that'll leave the old men, and the women, to deliver new aircraft and carry their messages and taxi their pilots. That'll be us."

Related Characters: Maddie Brodatt, Dympna Wythenshawe (speaker)

Related Themes:

Page Number: 29

Explanation and Analysis

Britain has just grounded all civilian aircraft, and Maddie has gotten back from what she believes will be her final flight. Maddie is upset and emotional—she loves flying, and given the sexism she's experienced in the course of becoming a pilot, she believes that she and other women won't have the opportunity to fly during the war. But Dympna, Maddie's mentor and a flight instructor, sees things differently. She recognizes that it will be impossible for the RAF to insist on only letting young men fly. After all, most of those men won't be as qualified as women like Dympna and Maddie. Furthermore, many of those men are going to die, as they'll be working in combat positions and be in a lot of danger. Eventually, she suggests, the RAF will have to expand its pool of pilots, if only because those men are dying and need to be replaced with someone.

Dympna also notes that the RAF doesn't just need fighter pilots. There are a number of other jobs that need to be done, such as delivering aircrafts to different airfields and carrying messages around the country. And these jobs, while not as glamorous as being a fighter pilot, are still important and necessary—and most importantly, Dympna believes that those jobs will be open to women very soon. So essentially, Dympna encourages Maddie to understand

that she will have to be patient, but that the war will open new doors for women.

"If you're going to talk people down, you'd damn well better know what the forward view from the cockpit of a Wellington bomber looks like in the landing configuration. Fancy a flight in a Wellington?"

"Oh, yes, please, sir!"

(You see—it was just like being in school.)

Related Characters: Maddie Brodatt, Julie/The Narrator/Queenie/Verity (speaker)

Related Themes:

Page Number: 34

Explanation and Analysis

An officer has just caught Maddie at the end of her shift to ask her about something she did earlier: throw protocol to the wind and talk a new pilot through a difficult, potentially dangerous landing. At first, Maddie believes she'll be punished for this, but the officer ends up praising her.

For Maddie, this is a huge development—this leads to her getting to go on training flights as a "stooge," or someone who's just along for the ride. Given the sexism Maddie has experienced as a pilot thus far, it's noteworthy that this officer doesn't seem to worry about Maddie being female. Per his reasoning, if she's going to be doing the difficult work of guiding pilots through dangerous situations, she should know exactly what those pilots are going through in the moment—gender has nothing to do with it. Given how worried Maddie has been about how being female might hold her back during the war, this no doubt helps assuage her fears.

Finally, Julie's observation that this is just like being in school reinforces the idea that in some respects, war doesn't always feel as serious and adult as it perhaps should. Maddie is, at this point, in the WAAF serving her country through her radio work; she's doing something important that makes her feel mature and competent. But at the same time, the military organization's hierarchy can still make people at Maddie's level feel small, young, and powerless, which is what Julie seems to get at here. Maddie, after all, can't just authorize herself to go for joyrides in Wellington bombers—she needs someone above her to give her permission.

Part 1: Ormaie 11.XI.43 JB-S Quotes

He wanted to know, then, why I was choosing to write about myself in the third person. Do you know, I had not even noticed I was doing it until he asked.

The simple answer is because I am telling the story from Maddie's point of view, and it would be awkward to introduce another viewpoint character at this point. It is much easier writing about me in the third person than it would be if I tried to tell the story from my own point of view. I can avoid all my old thoughts and feelings. It's a superficial way to write about myself. I don't have to take myself seriously—or, well, only as seriously as Maddie takes me.

Related Characters: Julie/The Narrator/Queenie/Verity (speaker), Maddie Brodatt, SS-Hauptsturmführer von Linden/The Captain, Anna Engel

Related Themes:

Page Number: 58

Explanation and Analysis

Julie is writing about last night, when von Linden had to tell Engel that Julie had already written about her first meeting with Maddie. Now, she's trying to explain why she's writing about herself as Queenie, rather than using a first-person point of view.

At this point, readers are unaware that Julie is actually still acting as a spy—in her account, she isn't telling the Gestapo anything they can use. So, saying that she's just trying to not confuse readers, to not take herself too seriously, or to avoid her "old thoughts and feelings" seem like justifications designed to obscure the fact that her account isn't doing what her Gestapo readers think it is. Indeed, while she might be right in her belief that another first-person viewpoint would make her writing awkward, this narrative choice also allows Julie to skirt around and only hint at what she was actually doing during the years she describes in the story. Storytelling, in this sense, gives Julie cover: she can make it seem like she's just trying to help out her readers, when really, she's actively trying to lead them astray.

Focusing on Maddie, though, also gives Julie a different kind of cover. She is telling the story of her friendship with Maddie, even though she's also supposedly telling the Germans military secrets. So this is yet another way she can justify her choice to not focus on her own experience, and focus on Maddie's instead.

It's like being in love, discovering your best friend.

Related Characters: Julie/The Narrator/Queenie/Verity (speaker), Maddie Brodatt

Related Themes:

Page Number: 68

Explanation and Analysis

As Julie writes about the early days of her friendship with Maddie, she remarks that meeting Maddie—who would go on to become her best friend—felt a lot like falling in love. Likening a platonic friendship to being in love highlights how important her friendship with Maddie is to Julie. Discovering each other and becoming close friends is a transformative experience for both women. It makes them feel less alone as they encounter new challenges during the war—challenges that force both women to face their fears, which is easier to do with each other's support.

This passage also highlights that friendship, in some cases, can be just as meaningful and supportive as a romantic relationship. This is definitely the case for Maddie and Julie, as it's each other's support that keeps them both going when they're stranded and captured in France. Maddie, for instance, later describes feeling an almost magical connection to Julie, such that she believes she'd somehow intuitively know if Julie were dead. And Julie expresses much the same thing when she sees the photographs supposedly proving that Maddie is dead—she can't believe that, given the strength of their bond, she didn't know Maddie died.

Part 1: Ormaie 17.XI.43 JB-S Quotes

The ground crew was aghast at the idea of a girl flying the broken Lysander.

"She won't be strong enough. With the tail set for takeoff yon slip of a lass won't be able to hold the stick hard for'ard enough for landing. Don't know if anyone could."

"Someone landed it here," Maddie pointed out.

Related Characters: Maddie Brodatt (speaker), Julie/The Narrator/Queenie/Verity

Related Themes:

Page Number: 107

Explanation and Analysis

Maddie has just gotten her first ferry assignment after transferring to work for the ATA. The Lysander she's supposed to pilot is broken in such a way that it'll take physical strength to fly—and the ground crew, who are all male, don't believe Maddie is capable.

Simply being a part of the ATA at this point shows that Maddie has, in important ways, begun to prove that she can perform all the same duties her male colleagues can. She was moved to the ATA because she's qualified to fly for them, for instance. But while this might at first suggest that things are better for her across the board, and that the sexism she experiences has diminished, this encounter with the ground crew indicates that that's not the case. Indeed, this man referring to Maddie as a "slip of a lass" is diminishing of Maddie—it suggests that she's both physically small and also too young to be successful. And the man justifies this sexist (and incorrect) belief with the assertion that nobody can actually fly this plane.

Maddie then goes on to state the obvious: someone got the Lysander here, so it's certainly possible to fly the plane and land it safely. That someone was probably male, but pointing this out forces the ground crew to realize that they're just being sexist. Ultimately, they give in let Maddie fly the plane—and she does just fine, proving that these men are wrong to assume what her abilities are based solely on the fact that she's female.

Part 1: Ormaie 18.XI.43 JB-S Quotes

9) Not being able to finish my story.

10) Also of finishing it.

I am no longer afraid of getting old. Indeed I can't believe I ever said anything so stupid. So childish. So offensive and *arrogant*.

But mainly, so very, very stupid. I desperately want to grow old.

Related Characters: Julie/The Narrator/Queenie/Verity (speaker), Maddie Brodatt

Related Themes:

Related Symbols:

Page Number: 114

Explanation and Analysis

Not long after Julie learns that she's a *Nacht und Nebel* prisoner (one who will be made to "disappear"), she updates her list of fears. Interestingly, when it comes to items 9 and 10, Julie doesn't give much of an explanation as to why these things frighten her. This is, in part, because she's hiding from von Linden that her account isn't actually useful

to him at all. Explaining why she's afraid of not finishing her story would mean she'd have to reveal (or lie about) what its true purpose is: helping the local Ormaie Resistance circuit blow up the Gestapo headquarters.

However, this passage reads more as Julie trying to process and come to terms with her impending death. She realizes now more than she did earlier that when she's done writing, she'll die—either immediately (the best-case scenario) or at some point in the next six weeks, since she'll be sent to a concentration camp where she'll be used for medical experiments. Not getting to finish her story could mean that she's killed before she reaches the end of her two weeks—and even if she does survive those two weeks, she's still going to die.

Now that Julie is facing down her own death, she's able to see how naïve she was when she said she was afraid of growing old. Now, she realizes that getting older is a privilege—and it's probably one that she's not going to get to enjoy. In this way, the novel starts to equate Julie with Peter Pan himself, the boy who never grows up. While that's a good thing in *Peter Pan*, for Julie, staying a young woman forever means that she'll have died prematurely.

Part 1: Ormaie 20.XI.43 JB-S Quotes

"Your accent is frightful," I answered, also in French. "Would you repeat that in English?"

She did—taking no insult, very serious, through a pall of smoke.

"I'm looking for verity."

It's a bloody good thing von Linden let me have that cigarette, because otherwise I don't know how I'd have managed to conceal that every one of us was dealing out her own DAMNED PACK OF LIES.

Related Characters: Julie/The Narrator/Queenie/Verity, Georgia Penn (speaker), SS-Hauptsturmführer von Linden/The Captain, Anna Engel, Maddie Brodatt

Related Themes:

Page Number: 131

Explanation and Analysis

The American reporter Georgia Penn is at the Gestapo headquarters to interview Julie, and she explains that she's here looking for the truth—or for "verity."

To take Julie's analysis of this exchange at face value, Penn's quest for truth is ridiculous. Julie has been forbidden from telling the truth about nearly everything pertaining to her imprisonment. She can't share her real name, what branch of the British military she's a part of, or that she's been tortured for the last several weeks. Indeed, the Gestapo have cleaned Julie up, and she's pretending to be working for von Linden as a translator—which is not at all what Julie has been doing since she was captured. So, Julie resents the fact that Penn is looking for the truth but clearly isn't going to get it.

Later, though, Maddie reveals that Penn is actually a double agent—Verity is Julie's code name as a spy, so what Penn is really saying is that she's looking for Julie. Julie's reaction is one of surprise, and she's attempting to cover this up by getting so upset that everyone is lying so terribly. However, privately, Julie also realizes in this moment who Penn is and that she's an ally. This is Penn's true "pack of lies": she managed to get into the Gestapo headquarters to find Julie, not to conduct an interview.

Part 1: Ormaie 22.XI.43 JB-S Quotes

She heard a lot of cursing from the front before the pilot pulled himself together and reset his course. Then she heard his sheepish "Thanks, mate."

Thanks, mate. Maddie hugged herself with pride and pleasure. *I'm one of them*, she thought. I'm on my way to France. I might as well be *operational*.

Related Characters: Michael (speaker), Maddie Brodatt, Julie/The Narrator/Queenie/Verity

Related Themes:

Page Number: 156

Explanation and Analysis

Julie is describing Maddie's first flight to France. Maddie accompanied a pilot on his first training flight named Michael, and she reminded him to correct his course over the English Channel.

Getting to go along at all makes Maddie feel like she belongs with the other pilots who fly for Special Duties. She's not just a silly girl who wants to hang out with the boys and prove herself—she's a valued member of the team. This becomes especially apparent to her when Michael calls her "mate," as Michael's word choice suggests that he's thankful for her presence and respects her expertise. So taken together, this experience helps Maddie feel as though the sexism she still experiences during the war is starting to diminish. The people she works closely with, at least, respect her regardless of the fact that she's a woman.

It's important to remember, though, that this is first and foremost a joyride for Maddie. Neither she and Michael have any business in France; this flight is just to get Michael the experience of flying there and back again. But Maddie's observation that she "might as well be *operational*" reads as somewhat childish—the flight is, after all, just a test run. The war, this shows, may be very serious and dangerous. But these happy moments, where things feel light and innocent, sometimes help obscure that fact.

Part 1: Ormaie 23.XI.43 JB-S Quotes

He has a light nasal tenor—*so beautiful*. It hurt worse than being slapped, being shown the irony of his life. And of mine, of mine—OF MINE—Isolde alive in the day and the sun while I suffocate in Night and Fog, the *unfairness* of it, the random unfairness of *everything*, of me being here and Isolde being in Switzerland, and Engel not getting any cognac and Jamie losing his toes. And Maddie, Oh lovely Maddie,

MADDIE

Related Characters: Julie/The Narrator/Queenie/Verity (speaker), SS-Hauptsturmführer von Linden/The Captain, Anna Engel, Isolde, Jamie, Maddie Brodatt, Georgia Penn

Related Themes:

Page Number: 181

Explanation and Analysis

Julie has just asked von Linden to share his daughter's name, which is Isolde. In response, von Linden sang a bit of a Wagner song about an Isolde, which his Isolde is presumably named after.

To Julie, the injustice in this moment is almost too much to bear. It doesn't seem right that von Linden—the man who has tortured her and killed others, and who she believes will have a hand in her upcoming death—can be so evil but can also express such love for his daughter. Having such a lovely singing voice just makes his evil deeds harder for Julie to understand and accept. Taken together, von Linden's positive qualities make him seem far too human and sympathetic for as horrible as he's been to Julie and his other prisoners.

This makes Julie think about how unfair everything else about WWII is. Isolde isn't so different from Julie: the von Lindens read as somewhat wealthy, just like Julie's family, so their daughters (who are about the same age) can afford to attend boarding school in Switzerland. But this is, of course, where the similarities end, as Isolde is safe, while Julie is a designated *Nacht und Nebel* prisoner and will be killed after she's tortured some more. It's not fair either, Julie decides, that when Georgia Penn came to interview her, Engel was the only person in the room who didn't get any cognac. She realizes that Engel is the victim of sexism, and in this moment, that doesn't sit well with Julie. (This also shows that Julie is becoming more sympathetic to Engel in her account, which reflects the fact that Engel is helping Julie encode instructions to the Resistance in her writing.)

Essentially, as Julie thinks through all the ways in which the war is unfair to people, she tries to make sense of how difficult the war is to understand. It's nonsensical; it defies any attempts to ascribe logic to what happens to whom. And in this moment, Julie has nothing to either comfort her or help her make sense of the war.

Part 1: Ormaie 28.XI.43 JB-S Quotes

I think her actual last words were "I am glad to die for my country." I can't say I honestly believe such sanctimonious twaddle. Kiss me, Hardy. The truth is, I like "Kiss me, Hardy" better. Those are fine last words. Nelson *meant* that when he said it. Edith Cavell was fooling herself. Nelson was being honest.

So am I.

Related Characters: Julie/The Narrator/Queenie/Verity (speaker), Maddie Brodatt

Related Themes:

Page Number: 201

Explanation and Analysis

In the closing paragraphs of her account, Julie reflects on famous last words, such as those of Edith Cavell, a nurse, and Admiral Nelson, who died during the Battle of Trafalgar in the early 1800s.

The fact that Julie is focusing on last words at all shows that she's coming to terms with the fact that she's going to die, and there's little, if anything, she can do to prevent her death. And though she can't predict it now, "Kiss me, Hardy" will be her last words, which adds extra emotional heft to this moment.

As Julie considers her death and her prospective final last words, she ultimately suggests that to her, it's far more believable when people's last words reflect the people they love, rather than the country or something else they might love. Nelson's supposed last words were said to another officer with whom he shared an extremely close friendship.

For Julie, it makes sense that he'd choose to mention his best friend in his final last words—it's what she'd do, too. Indeed, if one takes Julie's account as a whole to be her last words, they're almost entirely about her own best friend, Maddie.

It's important to remember that Julie is stretching the truth when she says she's being honest. She *is* being honest when it comes to her thoughts about last words and honoring one's friends rather than being "sanctimonious" and casting oneself as a patriot. But much of her writing also *hasn't* been honest, since she hasn't told the Nazis anything useful or true in terms of military intelligence.

Part 2, Section 3 Quotes

❝ Julie has vanished.

It's true she made her first meeting—Tues. 12 Oct., the day after we got here, but then she simply disappeared as if she'd never been in France. Today's the 21st. She's been missing over a week.

I understand now why her mother plays Mrs. Darling and leaves the windows open in her children's bedrooms when they're away. As long as you can pretend they might come back, there's hope. I don't think there can be anything worse in the world than not knowing what's happened to your child—not ever knowing.

Related Characters: Maddie Brodatt (speaker), Julie/The Narrator/Queenie/Verity, Julie's Mother, Jamie

Related Themes:

Related Symbols:

Page Number: 227

Explanation and Analysis

After being in France for just over a week, Maddie writes that according to Julie's Resistance circuit, Julie is missing. Having already read Julie's account, readers are aware that the Ormaie Gestapo have imprisoned Julie.

When Maddie mentions Julie's mother being like Mrs. Darling from *Peter Pan* and leaving her children's windows open, it's in reference to a conversation she had when she and Jamie were together at Castle Craig. Jamie was the first to use the *Peter Pan* metaphor for what his mother is doing. Finally, Maddie understands why Julie's mother would do such a thing that might seem silly at first. After all, grown children serving in World War II aren't going to fly in the bedroom window as the characters do in *Peter Pan*. The value in leaving the window open comes from the fact that it gives Julie's mother hope that her children are, in fact, still safe. It won't actually do anything, but the novel implies that actions like this are nonetheless worthwhile if they give a person some sense of control and comfort.

Then, Maddie also fixates on the idea that for a parent, there's nothing worse than having their child disappear. This helps explain why, at the end of the novel, Maddie decides to send her and Julie's written accounts of their time in France to Julie's mother. Doing so helps Julie's mother understand fully what happened to her daughter, which gives her closure (and also gives Maddie a sense of relief, since Julie and Maddie's accounts together justify Maddie's choice to kill Julie).

Part 2, Section 6 Quotes

❝ "I know what they'll say. Silly girl, no brains, too soft, can't trust a woman to do a man's work. They only let us fly operational aircraft when they get desperate. And they're always harder on us when we botch something." All true, and what I said next was true too, but a bit petty—"You even get to keep your BOOTS and mine are BURNT."

Related Characters: Maddie Brodatt (speaker), Jamie

Related Themes:

Related Symbols:

Page Number: 244

Explanation and Analysis

Maddie is preparing to (hopefully) leave France on a Moon Squadron plane; Jamie is leaving too, and the two are discussing whether Maddie is going to get in trouble when she gets back to England.

As Maddie tells Jamie what she believes is going to happen, she insists that the complaints lobbed against her are guaranteed to be rooted in sexism. She implies that few, if any, people in the ATA will be pleased that a female pilot took a plane to France in the first place—that choice will mark her as a "silly girl" with "no brains" who also isn't trustworthy because she's female. Maddie, of course, isn't any of these things—her superiors have, throughout the novel, described her as a skilled and reliable pilot. But Maddie also expects that the people she'll have to answer to will be sexist, so she'll be punished more severely than a man would be for doing the exact same thing. Her outburst

makes it clear that while Maddie is getting to do "a man's work" by flying for the ATA, this doesn't guarantee that she won't experience sexism in the process.

Maddie also suggests that not being able to keep her pilot's boots makes this situation even worse. For much of the novel, Maddie's boots were what helped her feel at home and welcome in the ATA. They marked her as a competent pilot and as "one of the boys." So, not having them makes her feel like she doesn't belong anymore. And even though it's true that it was necessary to burn Maddie's boots (the Resistance needed to put them on the German spy they dressed up as Maddie to make it look like her plane crashed), this doesn't make the loss any easier to bear.

Part 2, Section 7 Quotes

"Etienne's written out a list of local birds on the first three pages. For a week in 1928 Etienne Thibaut decided he was going to be a nature enthusiast. Sort of thing you do when you're ten, about the age I took Gran's gramophone to bits.

The list of birds makes me sad. What changes a small boy from a bird-watcher into a Gestapo inquisitor?

Related Characters: Maddie Brodatt (speaker), SS-Scharführer Etienne Thibaut, Julie/The Narrator/Queenie/Verity

Related Themes:

Page Number: 248

Explanation and Analysis

Maddie has filled her pilot's notebook with diary entries and has now started writing in Etienne Thibaut's old school exercise notebooks. This is extremely sad for Maddie because it shows her that once, Etienne was an innocent little kid—just like she was. And while Maddie's interests as a 10-year-old led to her becoming a mechanic, and then a pilot, and then flying for the ATA in World War II, Etienne's childish interest in bird-watching doesn't seem to have gone anywhere. Rather, at least from Maddie's perspective, it seems like he's entirely abandoned that interest in favor of becoming a Gestapo officer.

However, on several occasions throughout the novel, Julie is likened to a bird. So, as an adult in the Gestapo guarding Julie, Etienne has become something of a bird-watcher—but, of course, this is far more sinister than being a nature enthusiast at 10 years old was. In the book's present, Etienne is a cruel predator rather than an appreciator, and his transformation is just one of many horrors of World War II.

Part 2, Section 11 Quotes

"She showed me," Penn said. "She was pretty clear about it. Adjusted her scarf as soon as we'd shaken hands—gave me a good look. Ugly row of narrow triangular burns across her throat and collarbone, just beginning to heal. It looked like it had been done with a soldering iron. More of the same all along the insides of her wrists. She was very clever about showing me, cool as you please, no drama about it."

Related Characters: Georgia Penn (speaker), Julie/The Narrator/Queenie/Verity, Maddie Brodatt, SS-Hauptsturmführer von Linden/The Captain, Mitraillette

Related Themes:

Page Number: 261

Explanation and Analysis

Maddie and Mitraillette are sitting with Georgia Penn, who's telling them about her conversation with Julie. She's describing how Julie showed her the injuries she sustained from the Gestapo torturing her.

In Julie's account, she avoided describing the torture she suffered in detail—she noted that it was dehumanizing, but she never actually revealed what happened. Penn, of course, can't know exactly what happened either—but she can see the marks and start to put the story together. This reminds readers that Julie is an extremely unreliable narrator. She left a lot of things out of her account (such as the particulars of how she was tortured) and, unbeknownst to readers and Maddie at this point, Julie didn't tell the Gestapo anything truthful about the British military. So, this is a reminder that context matters—it can be easy to assume things about Julie's story, but those assumptions may very well be wrong if a reader doesn't have all the pertinent information.

Penn also characterizes Julie as extremely clever and in-control here. This lets Maddie and Mitraillette (and readers) in on the fact that Julie is playing a very careful, dangerous game—and that she's good at it.

Part 2, Section 12 Quotes

❝ We were flying low over the long sands at Holy Island, and it was beautiful, but the plane kept trying to climb and I was fighting and fighting to keep it down. Just like the Lysander. Scared and worried and tired all at once, angry at the sky for being so beautiful when we were in danger of crashing. Then Julie, sitting alongside me, said, "Let me help."

In the dream the Puss Moth had side-by-side dual controls like a Tipsy, and Julie took hold of her own control column and gently pushed the nose forward, and suddenly we were flying the plane together.

All the pressure was gone. Nothing to be afraid of, nothing to battle against, just the two of us flying together, flying the plane together, side by side in the gold sky.

Related Characters: Maddie Brodatt (speaker), Julie/The Narrator/Queenie/Verity

Related Themes:

Page Number: 264

Explanation and Analysis

Maddie recounts a dream she had about flying a plane with Julie. It's possible to read Maddie's dream as an attempt to process World War II. Things feel frightening and exhausting right now, as millions of people have been killed, and the fighting has devastated Europe. But this doesn't mean that there aren't beautiful moments—such as Maddie and Julie meeting each other and getting to develop their friendship, for instance. The war puts them in danger, but it doesn't stop life in its tracks completely.

The fact that Julie is able to help fix the plane in this dream speaks to the power of friendship. What happens in the dream is, of course, fictional—Puss Moths don't have dual controls, and the dream is a product of Maddie's subconscious trying to process things. But to Maddie, Julie being able to help her fly the plane correctly and safely reminds her that Julie is what keeps her grounded, and her love for Julie is what's motivating her amid so much fear and uncertainty. When the women are together—even if just in Maddie's mind, or in their combined accounts—life feels okay for a short while.

Part 2, Section 13 Quotes

❝ Because that's what it's like, schoolmates being guillotined as spies. I didn't understand before—really didn't understand. Being a kid and worrying that a bomb might kill you is terrible. But being a kid and worrying that the police might cut your head off is something else entirely. I haven't words for it. Every fresh broken horror is something I just didn't understand until I came here.

Related Characters: Maddie Brodatt (speaker), Amélie/La Cadette, The French Girl/Marie, Julie/The Narrator/Queenie/Verity, SS-Hauptsturmführer von Linden/The Captain

Related Themes:

Page Number: 265

Explanation and Analysis

Amélie has recently witnessed the Ormaie Gestapo behead a former classmate, Marie. This has been a transformative experience for both Amélie and Maddie, who's been helping to comfort Amélie.

For Amélie, seeing her former classmate beheaded like this makes the war feel even more real—and even more dangerous. The implication throughout Maddie's account is that Amélie is young and naïve enough that she's not fully aware of how much danger she's in due to her family being in the Resistance. And it wasn't until a few weeks ago that Amélie finally accepted that von Linden isn't the upstanding, fair gentleman she thought he was. Von Linden is the one who ordered Marie's execution; it's unclear if Amélie knows this, but it's possible she does. And readers also know that according to Julie, von Linden killed Marie just to intimidate Julie—meaning that Marie's death was senseless. Regardless of how much Amélie knows about the circumstances surrounding Marie's execution though, the result is the same: she no longer feels safe, as Marie was a lot like her. The Gestapo's implication is that young women like Marie and Amélie are at just as much risk of being killed as anyone else.

For Maddie, seeing Amélie undergo this transformation is heartbreaking. She realizes that Amélie is having to grow up and accept difficult, frightening truths long before she's ready to do so. And it's not fair, Maddie knows, for children to grow up fearing for their lives. But it's even worse when children have to fear actual people, not bombs (which are, of course, dropped by people, but the bombs offer some degree of emotional distance).

Part 2, Section 17 Quotes

Julie was next.

Suddenly she laughed wildly and gave a shaking yell, her voice high and desperate.

"KISS ME, HARDY! Kiss me, QUICK!"

Turned her face away from me to make it easier.

And I shot her.

I saw her body flinch—the blows knocked her head aside as though she'd been thumped in the face. Then she was gone.

Gone. One moment flying in the green sunlight, then the sky suddenly gray and dark. Out like a candle. Here, then gone.

Related Characters: Maddie Brodatt, Julie/The Narrator/Queenie/Verity (speaker), Paul, Mitraillette

Related Themes:

Page Number: 285

Explanation and Analysis

Maddie is recounting how, and why, she shot and killed Julie when the Resistance tried to rescue Julie and other prisoners.

"Kiss me, Hardy" were Admiral Nelson's supposed last words to one of his close friends, Captain Hardy. Throughout the novel, Julie has used these last words to express her love for Maddie and her appreciation for Maddie's friendship. Maddie, for her part, has heard Julie say this phrase multiple times, so she knows what Julie is asking: she's asking Maddie to kill her, before the Gestapo guards shoot her in the elbows and groin to make a point. The fact that Julie does this speaks to how close she and Maddie are—and how deeply they trust each other. Julie has to trust that Maddie will follow through and kill her; Maddie has to trust that Julie meant what Maddie thought she meant. Later, as Maddie reads Julie's account, she gets confirmation that she read the situation exactly right: dying quickly and humanely like this is, more or less, what Julie wanted to happen.

Then, as Maddie describes Julie's death, she evokes several moments from earlier in the novel. Maddie wrote earlier that she wouldn't believe that Julie was dead until she saw Julie saw herself, which is exactly what happens here. Maddie now has no choice but to accept that her friend is dead. Then, both Maddie and Julie had dreams about flying in unusually pretty and oddly colored weather; Julie's dream included a green sun, while Maddie's a gold sky. Those moments represented the women's happiness at being together and alive—but once Julie dies, the beauty of those moments comes to an abrupt end, as the sky turns "suddenly gray and dark." With Julie's death, Maddie will now struggle to put her life together without the warmth and beauty that Julie, her best friend, brought to her life.

Part 2, Section 18 Quotes

Her gardens are full of roses—sprawling, old tangled bushes, quite a few of them autumn-flowering damasks with their last flowers still nodding and drooping in the rain. [...] The flowers are sodden and dying in the December rain, but the sturdy bushes are still alive, and will be beautiful someday in the spring, if the German army doesn't mow them down like the ones in the Ormaie town square.

Related Characters: Maddie Brodatt (speaker), The Rose-Grower, Julie/The Narrator/Queenie/Verity

Related Themes:

Related Symbols:

Page Number: 292

Explanation and Analysis

As Maddie continues her account of what happened after she shot Julie, she describes walking through the rose-grower's rose gardens and noticing the roses for the first time. Particularly in this passage, roses emerge as symbols of beauty and hope for the future. In this situation, the roses remind Maddie that the war will, at some point, come to an end, and Europe will hopefully be able to metaphorically bloom again, just like these roses. But Maddie is also more jaded now than she's been in the past; particularly after Julie's death, Maddie realizes that the local Gestapo branch (and the Nazis more broadly) could easily keep this from happening if they win the war.

Noticing the autumn-flowering damask roses still in bloom, though, reminds Maddie that she can look for beauty now too—she doesn't have to wait for the war to end. Just as some plants continue to bloom into the winter, there are always people or moments that can bring happiness and hope to the darkest of situations. Julie was a bright spot in Maddie's life for several years. But now, after Julie's death, all Maddie can do is hope that better times will come. Her happy memories of Julie will inevitably fade, just as these autumn damasks will eventually drop their blossoms.

Part 2, Section 20 Quotes

❝ What's strange about the whole thing is that although it's riddled with nonsense, altogether it's *true*—Julie's told our story, mine and hers, our friendship, so truthfully. It is *us*. We even had the same dream at the same time. How could we have had the same dream at the same time? How something so wonderful and mysterious be true? But it is.

Related Characters: Maddie Brodatt (speaker), Julie/The Narrator/Queenie/Verity, SS-Hauptsturmführer von Linden/The Captain

Related Themes:

Page Number: 297

Explanation and Analysis

Maddie is working her way through Julie's account, which she realizes is completely useless in terms of intelligence—Julie didn't say anything true about the British military. But she did tell a mostly true story about her friendship with Maddie.

Reading this story and reliving her and Julie's shared memories makes Maddie feel even more connected to her deceased friend. It's a sign of how close and connected they were, she suggests, that they had the same dream of flying a plane in gorgeous, otherworldly skies. Maddie is also responding to the fact that Julie chose to write this account—and frame her instructions to the local Resistance circuit—in the context of their friendship. This is proof of how much Julie loved Maddie, as Julie chose to write her last written words about her best friend.

Maddie's analysis of Julie's account also offers readers another way to look at Julie's writing. Readers now know that Julie didn't tell the truth, at least not in the way she seemed to have meant it at first (when she was trying to convince von Linden that she was actually revealing British military secrets). But Maddie insists that what's more compelling is the true story Julie *did* tell about their friendship. Again, context influences how a person reads Julie's account—it controls what the reader focuses on and what they ignore.

❝ And this, even more wonderful and mysterious, is also true: when I read it, when I read what Julie's written, she is instantly alive again, whole and undamaged. With her words in my mind while I'm reading, she is as real as I am. Gloriously daft, drop-dead charming, full of bookish nonsense and foul language, brave and generous. She's *right here*. Afraid and exhausted, alone, but *fighting*. Flying in silver moonlight in a plane that can't be landed, stuck in the climb—alive, alive, ALIVE.

Related Characters: Maddie Brodatt (speaker), Julie/The Narrator/Queenie/Verity

Related Themes:

Page Number: 297

Explanation and Analysis

Maddie is still writing her thoughts on having recently read Julie's account. Aside from Julie's account's ability to convey information, Maddie notes that the account serves one other purpose: that of keeping Julie alive.

Some of this has to do with Julie's writing style—given the way Maddie describes her, Julie seems to write how she speaks, which helps her come alive for Maddie in the account. Julie's writing style also lets Maddie in on exactly how she felt during her final weeks of life: exhausted and frightened but convinced that she was doing the right thing by writing this account, in the hopes that Maddie or someone else connected to the Resistance would be able to read and interpret it.

This interpretation offers one other use for writing: recording one's story, Julie shows, keeps the writer alive in readers' minds, long after the writer has died. In this way, Maddie never really has to say goodbye to Julie—all she has to do to reconnect with her friend is to take out Julie's account and read it.

Part 2, Section 21 Quotes

❝ There's more—I know there's more—Engel's underlined all the instructions in red—red's her color, Julie said. The pages are numbered and dated in red too. Julie mentioned Engel had to number the pages. They've created it between them, Julia Beaufort-Stuart and Anna Engel, and they've given it to me to use—the code's not in order, doesn't need to be. No wonder she was so determined to finish it—

Related Characters: Maddie Brodatt (speaker), Julie/The Narrator/Queenie/Verity, Anna Engel

Related Themes:

Page Number: 298

Explanation and Analysis

After reading through Julie's account once, Maddie discovers the code that Julie and Anna Engel developed to pass on instructions to blow up the Ormaie Gestapo headquarters to the local Resistance circuit.

This discovery shows Maddie that there are a number of ways she can read Julie's account, and a variety of conclusions she can draw from it. Maddie can read it as a collection of lies Julie told the Germans about the British war effort, she can read it as Julie's truthful account of her friendship with Maddie, or she can look deeper to the embedded code and see the instructions for accomplishing Julie's mission of blowing up the local Gestapo. This shows again how important context is, as it's not until Maddie has a little more information that she's able to interpret the underlining in Part One for the reader.

Then, noting that Julie and Engel came up with the code confirms that Engel was quietly working with the Resistance and has been trying to help Julie for some time. This isn't obvious if one takes Julie's account at face value, which again affirms the importance of context. But it also suggests that there are perhaps many more people like Engel in the world, who seem at first to be villains but are actually using their reputations as cover to help people like Julie.

Part 2, Section 22 Quotes

❝ "You never gave any to Julie."

"Never gave any to Julie!" Engel gave an astonished bark of laughter. "I damn well gave her half my salary in cigarettes, greedy little Scottish savage! She nearly bankrupted me. Smoked her way through all five years of your pilot's career!"

"She never said! She never even hinted! Not once!"

"What do you think would have happened to her," Engel said coolly, "if she had written this down? What would have happened to me?"

Related Characters: Maddie Brodatt, Anna Engel (speaker), Julie/The Narrator/Queenie/Verity, SS-Hauptsturmführer von Linden/The Captain

Related Themes:

Page Number: 308

Explanation and Analysis

Engel and Maddie are walking in Ormaie, and Engel has offered Maddie a cigarette. Engel has recently learned that Julie died and wants to talk to Maddie about her friend.

Maddie is taking Julie's account at face value when she accuses Engel of never giving Maddie any cigarettes. Nowhere in Julie's account does she mention Engel sharing cigarettes with her—indeed, at one point, Julie wrote about getting Engel in trouble with von Linden just by mentioning that Engel was smoking. Julie loves and trusts her friend, so although she realizes there's more to Julie's account than meets the eye, she also feels pretty secure about trusting Julie in this circumstance.

Engel, though, makes it clear that Maddie—and for that matter, readers—should not take Julie's account as truth. Julie had to make sure that her Gestapo readers weren't going to catch on to the fact that Engel was helping her, so she necessarily had to leave things out. This means that Maddie also isn't getting the whole story—in some regards, she's not Julie's target audience. And Julie leaving this bit of information out is, importantly, the entire reason Engel was able to help Julie all along, as Julie never blew Engel's cover.

Part 2, Section 24 Quotes

❝ "They let us bury everyone at last," she told me. "Most are up there by the bridge. But I was so angry about those poor girls, those two lovely young girls left lying there in the dirt for four days with the rats and the crows at them! It's not right. It is not *natural*. So when we buried the others I had the men bring the girls here—"

Julie is buried in her great-aunt's rose garden, wrapped in her grandmother's first Communion veil, and covered in a mound of damask roses.

Related Characters: The Rose-Grower (speaker), Julie/The Narrator/Queenie/Verity, Maddie Brodatt

Related Themes:

Related Symbols:

Page Number: 319

Explanation and Analysis

On the afternoon before Maddie leaves France, she visits the rose-grower a final time, and the rose-grower shows her where Julie and the other murdered female prisoner are buried in her rose garden.

What's striking for Maddie here is that again, she doesn't feel like she can explain the coincidences—that Julie is buried in a family member's rose garden (though the rose-grower doesn't know that she's Julie's great-aunt) and is even wrapped in her grandmother's first communion veil. This is one of those things Maddie has encountered that's simply impossible to explain; it's just another nonsensical turn of events during World War II.

That Julie is buried under a pile of roses reinforces the roses' symbolism. Throughout the novel, roses have symbolized hope in general, but now they appear as a symbol for Julie herself. They literally mark her grave—and they also suggest that her hopeful, bright spirit will live on, long after Julie herself is gone.

The rose-grower, Julie's great-aunt and the speaker here, is also one of those people whom Maddie meets who helps the Resistance cause in an almost unnoticeable way (to most). She's not only the head of Julie's Resistance circuit; she's also making sure that young women like Julie are buried in a way that's respectful and honors their service. This isn't a kind of resistance that will necessarily register with the enemy, but it cements this woman in Maddie's mind as a valuable ally and an honorable person.

SUMMARY AND ANALYSIS

The color-coded icons under each analysis entry make it easy to track where the themes occur most prominently throughout the work. Each icon corresponds to one of the themes explained in the Themes section of this LitChart.

PART 1: ORMAIE 8.XI.43 JB-S

The narrator has always wanted to be heroic and has always been good at pretending. But now she knows she's a coward, since she made such a ridiculous deal with SS-Hauptsturmführer von Linden. The deal was that in exchange for getting her clothes back, the narrator would share sets of wireless code. Now, 10 sets later, she has all her clothing items aside from her slip. Instead of buying her slip with the final code set, the narrator bought this paper from von Linden. She has two weeks to write everything she remembers about the British War Effort. Von Linden is a lot like Captain Hook, and the narrator is a lot like **Peter Pan**—she trusts that he's going to keep his word.

The narrator immediately conveys that what she's going through is something extremely serious; saying she has two weeks to write, and calling herself a coward, suggests that something terrible will happen at the end of the two weeks. Her reference to the British War Effort suggests that these events are happening during World War II, and that the narrator is being held captive (perhaps by the Germans, given that von Linden is a German name). The narrator's likening her relationship to von Linden to the relationship between Peter Pan and Captain Hook adds a more lighthearted tone to what's happening—though this could also suggest that the narrator is being naïve by trusting von Linden.

The narrator is relieved to get to write something that isn't wireless code, even if it's her "treasonous account." She insults the "stupid Nazi bastards," whom she knows will shoot her when all is said and done. If they don't, and she somehow makes it home, her people will shoot her anyway. This path seemed easiest, compared to the death camps or being burned alive or cut apart here.

Here, the narrator confirms that things aren't going to end happily for her, no matter what happens. She's been captured by the Nazis, and she's agreed to work with them—so to her side (presumably, the Allies), she's a traitor. The narrator also seems to be going out of her way to describe just how cowardly she's being—she seems to have decided that spilling her secrets is worth it to avoid concentration camps or torture.

The narrator is going to write in English; her written French and German aren't good enough. Fräulen Engel can translate the account for von Linden. Now, the narrator turns to the first thing she's been asked to reveal: the location of British airfields for the invasion of Europe. When she first read this request, the narrator burst out laughing. She knows nothing about airfields; she's only a part of the Special Operations Executive (SOE) because she's trilingual. The Nazis captured her because she has a terrible sense of direction: the Nazis saw her look the wrong way before crossing the street (which revealed that she wasn't French), and she was almost run down by a van.

The narrator isn't as knowledgeable as her captors think she is, so her "treasonous account" probably isn't going to be all that helpful to the Nazis. And she also goes out of her way to be self-deprecating, as when she describes her terrible sense of direction and blames that for her getting caught. Her only skill, it seems, is being able to speak three languages.

Now, the narrator writes that she's also supposed to tell von Linden about the types of aircraft the Allies are using. She knows nothing about aircraft types; if she did, she'd be flying for the Air Transport Auxiliary like Maddie, who is the pilot who dropped the narrator in France. On second thought, the narrator knows some types of aircraft. She knows about the Puss Moth because it's the first aircraft Maddie flew, and the narrator's story of how she got here is also Maddie's story. She can't explain why she was captured with Maddie's identification documents, but if she tells Maddie's story, her captors will know why they flew to France together.

Now, the narrator starts to set up the idea that her current situation, where she's captured by the Nazis, is a frame story for the real story—Maddie's. The narrator is going to reveal how she and Maddie ended up in France, and probably tell the Nazis some of the information they want to hear, through telling Maddie's story. Noting that Maddie is a pilot introduces the fact that the novel is, in many ways, an exploration of how women's jobs expanded during World War II—female pilots were, at this time, very uncommon.

Part 1: Aircraft Types. The narrator writes that Maddie's full name is Margaret Brodatt. She grew up in Stockport and is excellent at navigation. This is, perhaps, because her granddad gave her a motorcycle for her 16th birthday. From then on, Maddie spent her youth running around the Pennine hills. The narrator joined Maddie once. This part of the story is important, because it will prove that the narrator knows what she's talking about when she later describes how Maddie felt about flying and looking down at the English landscape.

The narrator implies that Maddie's motorcycle gave Maddie freedom and independence that, perhaps, other women at this time didn't enjoy. So even from age 16, when she gets her motorcycle, Maddie is already starting to defy strict gender roles. While the narrator acknowledges that all of this might seem arbitrary, the fact remains that she's decided to write it down—so for some reason or another, it is important.

In the summer of 1938, Maddie took her friend Beryl, who worked at the nearby cotton mill, for a ride and a picnic. They stopped when there were too many potholes to keep going and ate their sandwiches leaning against a stone wall. Beryl insisted that Maddie was lucky because she had a skill: fixing engines. Maddie wasn't convinced she'd ever get a job fixing engines because she's female. (At this point, the narrator notes that Fräulen Engel wants her to write that the narrator has wasted 20 minutes laughing at her own jokes. She won't laugh anymore, because Engel sharpened the pencil close to the narrator's eyes while SS-Sharführer Thibaut held her head still.)

Maddie's female friends, at least, admire Maddie's ability to fix engines—Beryl doesn't seem to see anything wrong or odd with Maddie knowing how to do this. But Maddie seems aware that Beryl might be an anomaly—or, even if people will generally be okay with Maddie knowing how to fix engines, this is no guarantee that anyone will pay her to fix engines. Jumping back into the frame story like this shows that the narrator is writing under scary, horrifying conditions—and perhaps suggests that her writing is an escape from those conditions.

Returning to her story, the narrator notes that Puss Moths are light monoplanes (unlike Tiger Moths, which are biplanes). As they ate, Maddie and Beryl noticed a Puss Moth circling above. It was choking and smoking; Maddie said the pilot was burning oil and should shut it off and glide into a landing. The pilot did just that, but the field was unmown, and the plane bounced and stopped on its nose. Maddie clapped without thinking, but then ran to the plane to help the pilot. Beryl helped Maddie get the unconscious pilot down, and then they removed his helmet and goggles—but the pilot was a girl.

For Maddie, seeing the plane come down and knowing exactly what's going on with the engine is satisfying—it proves she knows what she's talking about. But things get more interesting for her when she and Beryl discover that the pilot is female. Beryl and Maddie clearly expect to find a man under the helmet and goggles, which shows just how unusual it is at this point in time for women to be flying planes.

Maddie rode off to get help. She was shocked that a girl was flying the plane. But it seemed logical: Maddie had never crashed her motorcycle, so obviously she should be able to fly an airplane. Then, the narrator notes that she knows one other type of aircraft, the Lysander. That's what Maddie was flying when she and the narrator arrived in France. They were shot at on the way in, and Maddie couldn't control the plane with the tail burning, so she made the narrator parachute out. The narrator has since seen the pictures; she knows Maddie crashed the plane.

Discovering that the pilot is female opens up a whole new world for Maddie. She's good with engines, and she hasn't gotten into any trouble with her motorcycle yet—so she figures planes shouldn't be all that different. The narrator seems to confirm that Maddie's logic in 1938 was correct, as the description of the women's arrival in France casts Maddie as competent and knowledgeable. Maddie did, presumably, what she thought needed to happen to save the narrator's life. And at this point, the implication is that Maddie survived the crash, just as the female pilot did in 1938.

Some British Support for Anti-Semitism. Back in Maddie's story, it was a Monday. But the narrator is overcome with the realization that Beryl worked at the Ladderal mills—she and the "snotty" babies she's probably had since then were no doubt killed in the bombings of Manchester.

The narrator's story about Maddie is overwhelmingly happy and optimistic, but it's still tinged with dark notes. The narrator can't ignore that the people she's writing about are likely dead—and that the intended readers of her account, the Nazis, are to blame for that.

Maddie spent the next week putting together the pilot's story. Her name was Dympna Wythenshawe, the daughter of some wealthy lord. As soon as Dympna was out of the hospital, she started giving people joyrides in her Dragon Rapide. Maddie combed through the newspaper for any information and tried to ignore the articles about "that idiot Fascist Oswald Mosley." She decided to go to the Catton Park Aerodrome on Saturday. But unfortunately, that morning, Mosley was speaking in Stockport with a bunch of his followers marching to support him. Maddie got stuck trying to cross the road and, as she waited, three of Mosley's followers commented on her motorcycle, her legs, and her vagina, using a rude word that won't translate to French or German.

Maddie seems to be nothing if not tenacious, but the note that Dympna comes from money suggests that Maddie might have some trouble getting into flying because she comes from a working-class background. And the fact that she runs into some "idiot Fascist[s]" on her way to the aerodrome shows that even at this early stage of Maddie's story, the threat of World War II still looms large. Just as these young male fascists hold Maddie up at this point, fascists and Nazis will hold up Maddie and other women's progress as the novel and the war go on.

This upset Maddie, so she rammed her bike into one of the young men. When they ascertained that she probably bought her bike at Brodatt's—her granddad's shop, which sold to Jews—they insulted the shop. Maddie insulted them in return, and they pushed her and her bike over before disappearing. Other people helped Maddie up, and Maddie vowed to get something bigger than a motorcycle soon. The narrator notes that Fräulen Engel has asked her to stop writing "idiot Fascist," because von Linden won't like it. Engel seems scared of him.

This passage characterizes Maddie as fearless: she seems to see these young men as annoying and rude, but not necessarily dangerous. Meanwhile, Engel seems to be fully on board with torturing and terrifying the narrator, but they both might have a bigger, shared enemy in von Linden. And the request to stop writing "idiot Fascist" also suggests that there may be other things the narrator isn't writing, so as to please her Nazi readers.

Location of British Airfields. The Nazis no doubt already know that Catton Park Aerodrome is in Ilsmere Port; it's been the busiest airfield in northern England for a decade. They probably also know better than the narrator what England is using it for now. In any case, back in the story, Maddie pulled up and stared at the fancy cars in the lot, and then at the airplanes in the sky. After watching for 30 minutes, Maddie headed for the flying club building and accidentally ran right into Dympna, who was lounging by the pilots' clubhouse. Dympna was the only female pilot at the aerodrome—and the only female instructor.

Again, the narrator's self-deprecating tone is designed to show her Nazi readers that she's not as knowledgeable as they think she is. Her account is probably not very useful for military strategy purposes. So it follows that the purpose of the account is, to the narrator, to tell Maddie's story. At this point, Maddie's story seems relatively happy and hopeful, so this may be a way for the narrator to escape the mental trauma she's currently experiencing.

When Dympna offered to take Maddie for a ride once the Puss Month was fixed, Maddie asked to see the plane. Dympna obligingly took Maddie to the workshop, and Maddie was shocked to discover that the plane's engine had half the power of her motorcycle. She asked to watch, and eventually the mechanics let her help. Four hours later, Dympna asked when Maddie was coming back. Maddie lamented that she lived in Stockport and couldn't come often, but Dympna had good news: she was moving her planes to the new airfield at Oakway, near the Ladderal Mill. At this point, the narrator says she's "wobbly" and exhausted since she hasn't eaten or drank since yesterday.

Maddie goes to the workshop seemingly expecting to find some massive, intimidating machine—and so the Puss Moth seems much less intimidating when she realizes it's not even as powerful as her motorcycle. To Maddie, this makes flying seem even more attainable, especially since things seem to be working out so well with Dympna. Meanwhile, readers still can't forget the circumstances in which the narrator is writing. She's writing under duress, and the Nazis don't seem to be giving her any amenities—which is making writing difficult.

PART 1: ORMAIE 9.XI.43 JB-S

The narrator writes that her pen doesn't work; she wants her pencil back. Thibaut takes over writing and explains to von Linden that the narrator, the English Flight Officer, is telling the truth; the ink has now been thinned with kerosene. Taking over writing again, the narrator curses Thibaut—she's *Scottish*, not English. She writes that Thibaut and Engel have been laughing at her, because she got so upset when they came with kerosene (to thin the ink, but she was afraid they'd kill her with it).

The narrator is currently living and writing in fear that her captors are going to kill her—probably in a slow, torturous way. That Thibaut and Engel laugh at the narrator's fear of kerosene and being killed makes them seem entirely unsympathetic. Thibaut's note that the narrator is telling the truth is interesting: it suggests that her captors might not believe that she's telling the truth in her account, except when it comes to details they can verify (like her pen not working).

The narrator notes that Engel was nervous last night because Engel was afraid the narrator hadn't revealed enough British secrets for von Linden. But von Linden called the narrator's account an "interesting overview of the situation in Britain over the long term." The narrator also believes he hopes she'll share information about Thibaut and Engel—he distrusts Thibaut for being French and Engel for being female. In exchange for her account, the narrator will now get water and a blanket.

Engel may be cruel and unfeeling when it comes to the narrator, but again, it seems like the two women have an adversary in common in von Linden. And the narrator also suggests more generally that there are trust issues and divisions among the Nazis who are keeping her captive. While the narrator's trustworthiness seemed to be in question moments ago, now it seems like von Linden might trust her more (or, at least, differently) than he trusts his own cronies.

The other prisoners despise the narrator. Thibaut has forced the narrator to watch them torture other French prisoners. The other prisoners all know that the narrator is a collaborator, and the boy she watched them torture yesterday called her a "Little Scottish piece of shit." Another French girl regularly spits at the narrator. They hate Thibaut too, because he turned on his own countrymen. But perhaps the narrator, with her sniveling, makes it easier for the others—they can vow to be braver than her.

The narrator seems to be trying to make herself feel better about her choice to share important British secrets with the Nazis. Maybe, she seems to reason, she's doing her fellow prisoners a favor, as they can strive to do better than she's doing under pressure. She even likens herself somewhat to Thibaut, who is French. (The French were one of the Allied powers who fought against Nazi Germany, but as with the earlier anecdote about Oswald Mosley in England, there were pockets of fascists everywhere during World War II.)

The Civil Air Guard (Some Figures). Returning to Maddie's story, the narrator writes that while Maddie's granddad was well-off, he couldn't afford flying lessons for his granddaughter. Dympna was the first to take Maddie flying with Beryl in the back (Beryl vomited in her handbag). Though Maddie couldn't afford lessons, she haunted Oakway, and the mechanics were happy to let her help. In October, her situation improved when Britain started the Civil Air Guard. It offered free flight training, mostly to men. But Maddie's engineer friends recommended her, and in January of 1939, Maddie made her first solo flight. The timing was perfect: Hitler invaded Poland in September of 1939, and Maddie got her basic pilot's license six months before civil aircrafts were grounded.

To some degree, Maddie's working-class upbringing does hinder her. But the friends she makes at Oakway make it possible for Maddie to get her pilot's license—seemingly without any thought for the fact that Maddie is female. Again, World War II looms large over Maddie's journey to becoming a pilot. It's impossible for her to ignore that she only gets training because the Civil Air Guard is starting to prepare pilots for impending war. And then, the war seems poised to dash Maddie's dreams when Britain grounds civilian aircrafts. The implication is that, as a woman, Maddie will never be able to fly for the military.

Only a few days before Britain declared war on Germany, Maddie flew alone over the Pennines and Newcastle. She followed the coast; the narrator knows the area well because she regularly took the train from Edinburgh to London to school, and it follows that beautiful route. Maddie followed Hadrian's Wall, noticed the mountains and the ponds that inspired poets, and observed the old Roman roads. She landed sobbing with love for her home and climbed out of the Puss Moth. Then, Maddie ran her post-flight tests and scraped bugs off the windshield.

Maddie's deep love for her country shines through here—and with this, the narrator implies that Maddie's desires are twofold. Maddie wants to be able to fly, but she also wants to defend her beautiful country, if only so she can keep flying.

Dympna found Maddie hours later and told her not to worry about the bugs. After a minute, Dympna noted that soon the Royal Air Force was going to need girls—they'd run out of men eventually. They were already forming the Air Transport Auxiliary, a civilian unit that took men and women. Dympna's name was already in, and she promised to get Maddie in once they opened training to girls. Dympna then said that tomorrow, she was taking Maddie to the local Women's Auxiliary Air Force (WAAF) office to sign up. The WAAF now allows women to do all the jobs men do, but at the time, they needed women to do radio work. Maddie became a radio operator.

Dympna recognizes that Maddie is taking so much time with the Puss Moth because Maddie is grieving the fact that she just completed what she believes will be her last flight. But Dympna also believes that the war is going to help women move forward and achieve some equality in male-dominated fields. For now, though, Maddie will have to settle with serving her country from the ground by becoming a radio operator with the WAAF.

Some WAAF Trades. Being in the WAAF, according to the narrator, was a lot like being in school (the narrator went to a Swiss boarding school, though, so maybe Maddie felt differently). Maddie was first stationed at Oakway. It was 1939 and into 1940 then, and not much was happening in Britain.

Likening being in the WAAF to being in school suggests that the WAAF makes the narrator feel a bit like a child with all its rules, regulations, and authority figures.

Telephonist. The narrator says that Maddie was working one day when a man told her to take her headset off. Maddie coolly finished her switchboard transfer and turned to the chief flight instructor for Oakway's Royal Air Force squadron. He briskly said that tomorrow, she'd start in the radio room; an operator was out with the flu.

It seems like chance that Maddie gets moved up to the radio room—but it's still a promotion. Maddie's attitude with this flight instructor suggests that her main goal is to do her job well. She's not going to give him her full attention until she's done with the call she's on.

Radio Operator. The narrator relates a conversation between a training pilot and Maddie, who was on the ground. The pilot was struggling to identify a reservoir and where he was—and when Maddie was done helping him, she swore and groused that he'd never be able to find Berlin if he couldn't even identify Manchester. The radio room went quiet—and the radio officer told her she was still transmitting.

As a pilot who's good at navigation, Maddie is possibly more experienced than this pilot she's helping. In any case, it's clear in this conversation that Maddie has a much better handle on the situation than the pilot does, regardless of the fact that he's a man and she's a woman.

Later, when everyone else was leaving, a man asked Maddie to stay behind. He asked if Maddie was the one who "talked down" a new pilot in a Wellington bomber earlier, guiding him through low clouds and the barrage balloons. Maddie admitted that was her. She broke the rules to help the pilot, so she expected to be court-martialed. But instead, the squadron leader complimented Maddie and asked if she'd flown before. Maddie admitted she had her pilot's license and had flown at night. This was all unusual. Finally, the squadron leader asked if she'd like to fly in a Wellington to see what it was like.

Maddie was, presumably, able to help the new pilot because she's a pilot herself and is more familiar with the area than the pilot was. And Maddie also seems to have decided that making sure the pilot didn't die by hitting the barrage balloons (huge balloons designed to explode if a plane hit them) was worth the possibility of getting in trouble. Fortunately, Maddie is actually praised for breaking the rules, and this experience opens up new opportunities for her.

Stooge. The narrator notes that a "stooge" is a person who goes in an aircraft just for the ride—though Maddie was probably more of a backseat driver. Her joyrides weren't totally secret, but they weren't authorized either. Once, the boys on a plane carried Maddie off; she was white and faint. She told them to put her down and then explained that they were fired on—by their own men, who apparently can't recognize their own country's planes. It was the spring of 1940 then; things were tense, but English skies were still safe from the Germans.

Maddie seems incredulous that Englishmen serving their country can't even recognize their own planes—the implication being that these men aren't as competent or knowledgeable as Maddie is. This is complicated by the fact that Maddie is a woman, and so presumably can't hold the same positions as these incompetent men.

Signals Branch. Not long after, Maddie's WAAF section officer praised her and asked if she was interested in further secret training. Maddie, of course, agreed. The narrator confesses that she's making up a lot of names and planes in her account; she can't remember every bit of Maddie's life, of course. And this is all she can write today. Now she has to endure several hours of watching Engel struggle to translate for von Linden, and von Linden's questioning. Hopefully she has some bad soup and a blanket to look forward to later.

The narrator seems to want to be honest about the fact that she doesn't know everything, which will probably give her some credibility with her Nazi readers. If she clearly marks what she doesn't know, then the implication is that whatever else she says will, in contrast, be truthful. The narrator's closing statement suggests that the nightly translating session is arduous, but that she's trying to make the best of things.

PART 1: ORMAIE 10.XI.43 JB-S

Coastal Defense. The narrator is afraid to write what comes next, though that's silly—the Battle of Britain is over, and Hitler must know what was happening on the British coast during the summer of 1940. She notes that RDF is "Range and Direction Finding." The Americans call it radar, but in the summer of 1940, the technology was very secret. The narrator abruptly writes "I can't do this" and stops writing.

The history of Radar/RDF, the narrator seems to believe, is something her Nazi readers are going to be very eager to read about—and though the narrator believes she's a coward for agreeing to write this account in the first place, it's still hard for her to willingly give up British military secrets. She wants to be brave, though it's hard.

The narrator resumes her account; she's been fighting with Engel for the last half-hour because she bent her pen nib and Engel decided to straighten it against the narrator's teeth. The narrator doesn't know why she winds Engel up, since Engel always wins—but only because the narrator's ankles are tied to her chair, and because the narrator has a deal with von Linden. To avoid another interrogation session with him, the narrator will do anything, including continuing this treasonous confession.

To the narrator, Engel seems relatively harmless compared to von Linden. So, she's a safer person to fight with, and fighting with Engel makes the narrator feel somewhat more powerful. The narrator also implies that were she not tied up and bound by this deal, she'd be even more powerful—which may be a signal that the narrator is (or was, *before she was captured) more important and capable than she's letting on.*

Coastal Defense, the Unabridged Version. The Nazis didn't realize how advanced RDF was in 1940. The English were outnumbered, but with RDF they could see the *Luftwaffe* aircraft coming and then beat them back. Maddie was sworn to secrecy and given the title "special duties clerk," or clk/sd for short. She trained in radar for six weeks and was made an officer. Then they posted her to RAF Maidsend, a base for Spitfire planes, taking air-to-ground radio calls over the phone. Sometimes the planes were delivered from the Swinley maintenance depot. The narrator can barely finish writing "Swinley"; she's ashamed of herself. But according to Engel, the Nazis know about Swinley and have been trying to bomb it for a long time.

Luftwaffe *is a general term for the Nazis' air force; the narrator means that RDF operators could see German planes coming across the English Channel. For Maddie, becoming a special duties clerk represents a leg up—and possibly, a step closer to flying airplanes now that she's taking radio calls like this. For the narrator, though, describing Maddie's more secret duties is extremely difficult and emotional. The narrator is still loyal to the Allies, even as she's collaborating with the Nazis—so it's not much comfort that the Nazis already know about Swinley.*

Coastal Defense, Damn It. The narrator explains how dots on the RDF screen represent planes, and from the ground, you can watch the battles happen and the dots disappear as planes are shot down (and as pilots die). Maddie talked to the planes that were equipped with radio. One afternoon, Maddie heard a pilot calling "mayday"—but after that word, the pilot spoke in German. Maddie switched her headset to the speaker so everyone could hear and then called for an identification on the radio call. People were afraid; what if this was a loaded bomber? Nobody spoke German, so the officer in charge of the radio room sent for someone to find a German speaker.

Describing being able to watch entire air battles through these dots on the screen gives the impression that for clerks like Maddie, the actual war seems somewhat far away. But it's impossible to ignore what's actually happening: the dots aren't just dots. They represent people, and those people are likely to die when their dots disappear from the screen. The German pilot calling "mayday" suggests that he's in trouble—but for those on the ground, this is frightening because they can't verify who that pilot is, or why he's so close.

Minutes later, someone returned with a girl Maddie recognized but didn't know well, Queenie. Queenie was beautiful and fearless; she was apparently descended from royalty, but she worked as hard as anyone else. Queenie accepted Maddie's headset, and after a minute, she said the pilot was over the English Channel looking for Calais. Maddie realized what was going on: the pilot crossed the Thames, thought it was the channel, and then thought he was in France. Maddie coached Queenie through helping the pilot land. Queenie spoke confidently in German and, before long, the German plane landed. The officer sent an ambulance onto the runway.

Queenie shares some qualities with Dympna: she's wealthy, but she seems fully committed to helping her country, just the same as working-class people like Maddie are. Maddie gets to show off her expertise and knowledge here when she puts together how, exactly, this German pilot got confused. And as Maddie and Queenie work together to get the pilot safely to the ground, they discover that their different skills complement each other—Maddie knows about flying, while Queenie can speak German.

Maddie stayed inside while Queenie joined others on the runway to stare at the bomber. She watched the pilot look first relieved, and then afraid as the Royal Air Force heled him out of his plane. An officer put a hand on Queenie's shoulder and then asked for her help questioning the German pilot. Maddie was going off duty later when she passed the pilot awaiting his interrogation in an office. Queenie was in the office's corner, smoking. Maddie was thankful she didn't speak German—she could've never done what Queenie did.

At least in the narrator's retelling, Maddie doesn't seem particularly proud of herself for getting this pilot to the ground. Rather, she's just in awe of Queenie and recognizes that she could never do what Queenie does. This starts to suggest that Maddie is perhaps unaware of just how competent she actually is. And Queenie, for her part, starts to move up the ranks as her language skills come to light and are suddenly useful.

The Germans bombed Maidsend again that night. Maddie and her bunkmates ran for their shelter in their pajamas; Maddie held an umbrella and refused to leave it outside as the other girls tried to get the door closed. Once everyone was inside, one girl lit a candle and started a game of poker. As the shelter shuddered, Queenie asked to sit under Maddie's umbrella with her and offered Maddie a cigarette. Queenie managed to take the umbrella while Maddie smoked.

Though Queenie doesn't know Maddie well, she takes it upon herself to help her new friend feel better during this bombing. Maddie is clearly more shaken and upset by the violence than the other women are—the umbrella is, of course, useless against bombs, but it helps Maddie feel better to have it.

After a while, Maddie asked Queenie what she did before the war. Queenie said she was halfway through her last year of school studying German; she learned it first at boarding school in Switzerland. The girls complimented the other's performance earlier in the afternoon and decided they did it together.

Maddie and Queenie's friendship blossoms as they show each other that they value the other's contributions. It took them both, they realize, to accomplish what they did earlier—and this mutual reliance becomes the starting point for their friendship.

Nobody slept that night, and the next day, everyone at Maidsend—including the captured German—helped resurface the runway. Later, Maddie found Queenie asleep in the canteen. Maddie sat down, woke Queenie up, and asked if Queenie was afraid of anything. Queenie started a list of 10 things she was afraid of. It included things like the dark, falling asleep while she's working, and bombs dropping on her favorite brother, Jamie. Maddie was afraid of the cold and of bombs falling on her grandparents, as well as not having a useful skill—nobody would want radio operators when the war was over. Both girls were afraid of getting old. Queenie was also afraid of being whipped at home, ghosts, and getting lost.

To Maddie, Queenie seems fearless because she didn't express any fear during the bombings—and could easily pretend to be a German radio operator yesterday. And to be fair, while Queenie expresses some legitimate fears here (such as losing people she loves), her fears seem pretty mundane—even childish. In particular, both Maddie and Queenie's fear of getting old speaks to their youth and naivete at this point in the war. They don't yet see that getting old is a privilege not afforded to everyone during wartime.

The girls discussed the German pilot from yesterday. They both felt sorry for him; perhaps it was his first flight to England. Maddie asked if it was terrible questioning the pilot, but Queenie answered with "Careless talk costs lives." Then, the air raid siren went off.

In this passage, the narrator makes it clear that both Maddie and Queenie are compassionate—they can understand how scared the German pilot must have been. And Queenie, for her part, is dedicated to her work and seems to take confidential information extremely seriously.

PART 1: ORMAIE 11.XI.43 JB-S

Not Part of the Story. The narrator writes about last night's debriefing, which was hilarious. Engel wanted the narrator to record her first meeting with Maddie—which made von Linden laugh. He told her that the narrator already had, and that she's using "the craft of the novel" to write her story. The narrator, he says, *is* Queenie, but she hasn't talked about her own work as a wireless operator. The narrator is shocked that von Linden likes literature. And her answer to why she's writing about herself in the third person is that the story is from Maddie's point of view—but also, it allows the narrator to avoid her own thoughts and feelings. These days, the narrator isn't Queenie anymore. She's run out of paper and will now start writing on a Jewish prescription pad.

Von Linden seems aware of the fact that for the narrator, passing along important military intelligence isn't the only point of writing her account. There's more to it—and von Linden seems to believe that she's just trying to entertain. This may be the case, but the narrator also leaves the possibility open that she has other motives. Why, for instance, is she trying so hard to avoid her own thoughts and feelings? This certainly makes it harder to tell what the narrator's goals are in writing her account.

Prescription Forms! The narrator fills in two prescription forms for Anna Engel. One prescription is for "a damned good shagging." The other is for champagne at the Ritz Paris and a nice outfit, preferably a red Chanel cocktail dress (The narrator writes that red is Engel's color; this is circled). If the narrator could write her own prescription, she'd give herself coffee and some aspirin, since she's running a fever. The pins they used weren't clean, but thankfully she's been vaccinated for tetanus. Perhaps she has septicemia, either from the pins or the burns. But killing oneself with pins isn't at all efficient. Pins are really only good for giving you gangrene or picking locks. The narrator tried, but prisoners' cells here are heavily guarded hotel bedrooms—and there are dogs. (This sentence is underlined).

The first prescription that the narrator writes for Engel seems joke for the narrator. But the second is far kinder, and it's noteworthy that as the narrator keeps going with her account, there are things that are circled and underlined. For that matter, it's unclear whether the narrator has underlined things, or whether her Nazi readers have done the underlining. But that mystery pales in comparison to what the narrator has to say about being tortured. It's clear from what she says here that she has been burned and, presumably, stuck with pins.

The narrator describes her regular arguments with Engel; Engel won't let the narrator retract anything and now reads what the narrator writes immediately when she finishes a page. Unwittingly, the narrator has gotten Engel in trouble by mentioning her cigarettes. Hitler doesn't like tobacco, and von Linden enforces whatever Hitler commands.

The fact that the narrator has "unwittingly" gotten in Engel in trouble for smoking implies that the narrator did not purposefully try to get Engel in trouble. Indeed, it seems possible that the narrator is becoming genuinely sympathetic toward Engel.

Antiaircraft Gunner. Back in Maddie's story, the air raid siren went off. Just like the Red Queen in *Through the Looking Glass*, Queenie grabbed Maddie and pulled her toward the shelter. Maddie wondered how the pilots would take off on the pitted runway. An hour later, the girls headed back for the radio building so that Maddie could start her shift. As they zigzagged across the airfield, someone yelled desperately for help. Queenie dragged Maddie to a nearby antiaircraft gun emplacement, which had mostly been blown apart. There were two dead gunners, and the one live man was covered in blood. Maddie cowered, but Queenie smacked her and told her to load the gun.

In Through the Looking Glass, *the protagonist, Alice, is a child trying to navigate an adult world that makes no sense to her. This allusion gives the impression that Maddie feels like a child just trying to get by in a world that's scary and nonsensical thanks to the violent war. Compared to Maddie, Queenie seems competent and adult—she knows that she and Maddie have to help this gunner, and that it'll be even better if they can take over the man's post while they're at it.*

Maddie obeyed. The gunner said such a small girl would never be able to lift the shell, but Maddie did anyway. Queenie worked on the gunner for a while and then joined Maddie. As Queenie explained how to aim, she snapped that she grew up shooting. Together, they fired on an approaching German plane. It went down, and Queenie told Maddie that one of the other gunners did it. Maddie felt awful; the gunner Queenie was helping must've died, and she'd killed a man now. Queenie asked for directions to run to get help and then, kissing Maddie on the cheek, said "Kiss me, Hardy!" and ran away. The narrator observes that finding your best friend is like being in love.

The gunner (who's male) underestimates Maddie, simply because she's female and much smaller than he is. Sexism, this shows, is still very much alive and well, even in the middle of the war. For Maddie, knowing the gunner died and then shooting down a German plane feels like a major loss of innocence. This isn't just working in the radio room; now, she's watching people die—and is responsible for killing some of them. But as the women lose their innocence, they also find friendship with each other, and this helps ease the trauma of experiences like this. "Kiss me, Hardy!" were Admiral Nelson's alleged last words at the Battle of Trafalgar in 1805, which he said to his friend and flagship captain Vice-Admiral Hardy before he died.

The next day, Maddie told Queenie she was going to teach Queenie to navigate. Queenie was incredulous but grudgingly agreed to head out on bikes to the Green Man pub. They had 15 hours to be back at the base, and it was only 10 miles round trip. Queenie wailed when they got to the first crossroads, but Maddie told her to pretend to be a German spy and use her compass. Queenie accepted the challenge and pedaled madly off—and then stopped at the top of a rise to climb a tree so she could see the sea. She spoke in German, which scared Maddie, but assured Maddie they'd be fine.

To Maddie, navigating to the pub is easy—and she thinks it's ridiculous that Queenie is so bad at navigating that she can't even find her way across the base. But Queenie is, unlike Maddie, afraid to be out without knowing exactly where she is—and she's not afraid of speaking German, which could lead someone to incorrectly identify her as an actual German spy. This outing reads as somewhat childish—they're playing a pretend game, after all—but the stakes are still pretty high.

Maddie and Queenie continued in silence until Queenie asked what else Maddie was scared of. Maddie said she was afraid of court-martial; she keeps doing things without thinking, like firing the anti-aircraft gun without authorization and guiding the boys in the Wellington a while ago. Queenie asked how Maddie was so good at air navigation, and Maddie shared that she was a pilot. Queenie was shocked—Maddie had more experience than most of the RAF pilots.

Above all, Maddie is afraid of getting in trouble. Getting in trouble could mean that she'll never have an opportunity to fly a plane again, so it's imperative that she behave somewhat. It again shows how humble Maddie is when it only comes up now that she's a pilot. She doesn't think that makes her better than any of her female coworkers—she just has different skills.

Queenie announced that her tire was flat. But they didn't have to go back—there was a farmhouse ahead, and the farmer's wife would feed them. Sure enough, the farmer's wife welcomed Queenie and Maddie into the kitchen. It took a moment for Queenie to convince the farmer's wife to accept her tin of cigarettes as payment; Maddie realized that Queenie saved them for times like these. Soon, the girls were eating shepherd's pie and apple crumble. Queenie asked Maddie to list four more fears. Maddie was afraid of dogs, not wearing her uniform right, people laughing at her accent, and doing her job wrong.

Queenie proves here that she's skilled at being able to talk to people and get exactly what she wants out of them—in this case, a warm meal and her tire fixed. Her charm is, in a sense, a weapon, and Maddie recognizes that she's nowhere near as charming as Queenie is. On another note, transcribing Maddie's fears like this may be a way for the narrator to show just how well she knows Maddie.

Queenie and Maddie discussed that doing their jobs wrong could include killing someone—unless, of course, you were doing that person a favor by killing them. Queenie shared an anecdote about how her great-uncle had cancer in his throat and eventually, since the tumors kept coming back, he asked his wife to kill him. She did, and she didn't get in trouble for it.

Queenie's anecdote makes it clear that right and wrong aren't always clear-cut or easy to identify. Normally, killing someone is wrong—but when it came to her great-aunt and great-uncle, killing him saved him from pain and suffering. Given that Queenie's great-aunt didn't get in trouble, there's some societal understanding of moral ambiguity in the world of the novel.

The farmer's wife returned with a repair kit, so Maddie fixed the tire. A half-hour later, as she and Queenie left, Queenie said she got the farmer's wife to draw her a map—"God help us if the invading Germans turn up with Scottish accents." Maddie then offered Queenie the hairpin Queenie used to puncture her own tire. Queenie just laughed—they got a hot meal, and this was a game after all. The girls biked down to the Green Man, which was still open. Inside they noticed the squadron leader, Creighton, and a handsome civilian in glasses.

When the farmer's wife is willing to give Queenie a map, it shows that people in the English countryside are perhaps underestimating how cautious they need to be about strangers—Queenie implies that the woman should not have trusted her with something like a map. But when it comes to her game with Maddie, Queenie notes that she's still following the rules—she got them the hot meal they set out for, after all.

Squadron Leader Creighton invited the girls to join him. He introduced Queenie to the man in glasses as the German-speaking hero, and Maddie as the officer who guided the German aircraft in. Queenie added that Maddie was a pilot. The man in glasses was shocked. As Queenie shook the man's hand, she said he must be her contact. Maddie desperately tried to explain away their game and Queenie's behavior, and the man asked if Queenie had read Kipling's novel *Kim*. They discovered that the man's wife and Queenie attended the same college, though years apart. Queenie explained that she spoke French in addition to German, and she could also imitate several local dialects.

It seems like Queenie and Maddie have made a name for themselves, since their squadron leader is talking them up in such glowing terms to this mysterious man. Queenie initially tries to keep her game with Maddie going as she shakes the man's hand—but for Maddie, this seems like a huge risk. There's a chance, she fears, that these men will think ill of them for pretending to be spies. But when the subject of Kim *comes up, it seems as though Queenie was right to judge that the men would be open to a game like this, as* Kim *is an adventure story that's about a boy learning to be a spy.*

Queenie urged Maddie to tell the men the story of how and why they ended up here today. When she noted that the farmer's wife drew Queenie a map, the man and Creighton looked disturbed and asked for the map. Queenie said she burned it and told the woman off after she made the map; there was no need for the men to punish her too. The man glanced at Creighton and noted that "Only once in a thousand years is a horse born so well fitted for the game as this our colt." Creighton then noted that the girls worked well together.

Creighton's line here is a famous line from Kim*—and notably, the line that follows it is, "And we need men." This implies that this encounter is how Maddie and the narrator will end up involved in whatever brings them to France—the girls not only work well together, but they're already practicing to be spies. It's a game at this point in the narrator's narrative—but by the time she's captured, it's not a game anymore.*

The narrator curses the "bloody Machiavellian English Intelligence Officer playing God." She never learned his name; he used an alias. The narrator admits she liked him, as he had lovely eyes and was a great flirt. She knew he was playing God and that she was chosen, but she didn't care. She observes that von Linden is about the same age as the intelligence officer. Is he married to an educated woman as well? The possibility makes the narrator wants to sob—everything is "so wrong." And she's out of paper.

In this passage, the narrator's tone changes: she was attracted to this intelligence officer, but she still resents him for essentially landing her in her current situation. And saying that she was "chosen" implies that, like a child, the narrator didn't have a choice—other people made her choices for her. She also starts to humanize von Linden here, though that's a difficult task given how evil she believes von Linden is.

PART 1: ORMAIE 16.XI.43 JB-S

Addressing Maddie, the narrator says she's been so lost writing about the early days of their friendship—and she was certain Maddie landed the plan safely. The narrator hasn't written in four days because she was out of paper, but then they showed her the pictures of Maddie's cockpit (the narrator had already seen photos of the plane's rear cabin). In part because of the pictures and in part because they've been torturing the French girl again, the narrator hasn't slept well. This is because the narrator's room opens onto the interview room. It's impossible to sleep through interrogations.

The implication here is that the narrator has recently learned that Maddie died when she crash-landed the plane (recall that the narrator had already seen pictures of the back of the plane, but not the cockpit). She acknowledges that writing about her friendship with Maddie has allowed her to escape the horrors of her life. But now that she knows Maddie is dead, such an escape doesn't work as well anymore. Rather, this account is a memorial for Maddie.

Then, a few days ago, guards chained the narrator and took her to the subbasement, which turned out to be the kitchen. The woman working there had been fired, so they needed someone else to do her job. The cook is a foul man, and the narrator let him touch her breasts in exchange for paper. The basement of the Château de Bordeaux hotel has a few rooms, but the cellars aren't secure and so are empty. Also, there are lots of service elevators that go to the main street (these two observations are underlined).

The narrator is ostensibly just describing what she saw when she had to go down and help in the kitchens. She's writing a novel of sorts, after all, and it's common to describe the setting like this. But the underlining again adds mystery, as the reader doesn't yet know why certain details are underlined. As the narrator describes her encounter with the cook, she shows that she's willing to use her femininity to get what she wants and keep herself safe.

In one passageway, the narrator discovered stacks of blank recipe cards. She briefly tried to be like Sara Crewe in *A Little Princess*, who pretended she was imprisoned in the Bastille to make life bearable. But the narrator couldn't do it. She still got to take the cards with her in exchange for letting the cook touch her breasts; she avoided assault by telling the cook she belonged to von Linden. Guards then made her watch von Linden torture a French boy for an hour, and after that, von Linden asked if the narrator had ever read Orwell's *Down and Out in Paris and London*. They argued about the book and Orwellian socialism for a while, and then the guards threw the narrator back in her cell.

Sara Crewe in A Little Princess *is, importantly, a child—while the narrator is an adult. The narrator could simply be too grown-up to be able to escape into fantasy, as Sara does in the book. The narrator again shows how she uses her femininity and sexuality to protect herself—she implies that von Linden is raping her, which as far as readers know isn't the case. Rather, von Linden seems to be enjoying the narrator's company and the fact that they can talk about literature—though he also makes sure to show the narrator how powerful and dangerous he is by forcing her to sit in on him torturing others.*

The narrator dreamed that she was at the beginning of the interrogation process all over again. She writes that they starved her in the dark for almost a month, then stripped her and tortured her without any emotion. They didn't seem to take pleasure in this process; they treated it like it was their job, like she was a wireless set. Wireless sets, though, don't cry and vomit and sit in their own filth for days. Now the narrator feels like a special wireless set that von Linden can use to tune in to the BBC.

This is about as graphic as the narrator ever gets when it comes to describing the torture she suffered. Keep in mind that she's writing for von Linden, who knows what she went through, since he's the one who tortured her. So although the narrator seems to get some catharsis from being able to talk about her terrible dreams and the torture, she might not feel like this is the place to fully dive into her trauma and try to make sense of it.

So now, four days have passed, and the narrator doesn't know where she left off. Engel is gone today, so Thibaut is watching her with some other man. The narrator is frantically writing anything just so they leave her alone. She's also panicking because von Linden told her she has two weeks to write—do her four wasted days count? She's never going to reach a conclusion now; she'll have to beg for more time. And she'll have to be polite; she suspects they treat her like a "dangerous lunatic" because she curses and is always in a bad mood. Perhaps she'll look at the list of things von Linden wants her to write about. Thibaut will have to find it, which should be fun to watch.

It seems clear that the narrator isn't just writing this so she can share military secrets with von Linden—she has some ulterior motive to write, if she's so concerned about finishing before her two weeks are up. But for now, she doesn't reveal what that purpose is, besides memorializing Maddie. It also seems as though the narrator realizes she has to tell von Linden something useful in order to be able to keep writing, which is why she sends Thibaut to go find the list. In doing so, the narrator gets to exercise some small bit of power over Thibaut.

Random Aircraft. The narrator lists aircraft types, including the Puss Moth, the Lysander, and the Avro Anson.

Resorting to listing aircraft like this reflects the narrator's exhaustion—having to write under these circumstances is taking its toll.

Air Taxi with the ATA. The British, the narrator explains, use the Air Transport Auxiliary (ATA) to ferry planes and pilots to repair sites and operational bases. Early in the war, Dympna was a ferry pilot, and one day when she delivered three pilots to Maidsend, she invited Maddie to come fly the Anson, a complex twin-engine plane—which Maddie had never flown. Queenie approached just as Dympna made another appeal. Dympna invited Queenie to join them, but Queenie refused and noted that Maddie had never flown a plane like that. Maddie knew she shouldn't do it—but it had been so long since she flew a plane. She told Queenie to pretend she was Jamie, and Queenie agreed.

Dympna seems to understand how Maddie feels about flying, and she wants to help Maddie get some sort of satisfaction. To Maddie, this seems like another bad idea—she's not authorized to fly right now, after all—and Queenie seems to support Maddie's misgivings. But ultimately, Maddie's desire to fly wins out over everything else. This also speaks to how much Maddie trusts Dympna: she knows that Dympna isn't going to let her get in trouble, or fly a plane that's too difficult for her.


Dympna, Maddie, and Queenie approached the plane, where an American pilot heading back with them to Branston remarked on getting to fly with three women. Maddie climbed into the cockpit and studied the dials as Dympna and Queenie climbed in. After going through the checks, Maddie took off. Dympna cranked the undercarriage up and asked Queenie to help her. Queenie was clearly terrified, but Maddie successfully landed at Branston, dropped off the American, and then took off again. Dympna invited Queenie to sit in the front seat to help her motion sickness, and Maddie put her friend's hand around the flight controls. She then lifted her own hands up—Queenie was flying the plane.

World War II clearly hasn't done away with sexism—this American pilot is excited to fly with three women for sexual reasons, not because Maddie is extremely qualified. Still, though, this gives Maddie the opportunity to demonstrate how skilled she is, as she successfully pilots a plane that's totally new to her. It also allows Maddie to deepen her friendship with Queenie by letting her fly the plane for a moment. In this way, she's helping Queenie get over her fears, just as Queenie helped Maddie when they manned the antiaircraft gun.


Maddie and Queenie shared a smile and then looked forward—and shrieked. The sun was green. Dympna cursed, told Maddie to fly the plane, and 30 seconds later, the sun was back to its normal color. Dympna explained that it was just a trick of the light called the green flash. Later, when they landed at Maidsend, the girls held hands as they walked across the field.

Flying and seeing the green flash (a rare optical illusion that pilots sometimes see) makes this whole experience seem even more magical—and it deepens Maddie and Queenie's friendship even more.

The narrator apologizes; none of that had to do with the ATA, but that flight got Maddie into the ATA. With Dympna's prodding, the WAAF released Maddie to the ATA. The ATA don't fly with radio or navigation aids, aside from maps—but the maps couldn't have airfields or balloons marked in case the Germans got them. At about the same time, Queenie moved over to the Special Operations Executive (SOE). The girls swapped letters for a while, but Maddie didn't realize what happened to Queenie. Maddie's letters to Queenie were forwarded through Queen's home address: Craig Castle, Castle Craig (Aberdeenshire). They only saw each other three times: when Queenie visited Maddie, when Jamie got shot down over the North Sea (he lost some fingers and all his toes), and when Queenie did her parachute training.

At this point, Maddie and Queenie's paths diverge. Maddie finally gets to do what she loves most and fly airplanes, but Queenie's path is a little murkier, if one takes the narration at face value. Indeed, talking about her own movements and exploits like this keeps readers (real readers and fictional Gestapo readers) at arm's length and preserves the mystery of what, exactly, Queenie is doing with the SOE. At this point, it's still unclear exactly why the narrator frames her narrative in this way. Meanwhile, the fact that Queenie and Maddie continue to exchange letters so regularly speaks to the strength of their friendship.

Now, von Linden is here, and the narrator will have to translate herself, since Engel isn't here. When the narrator picks up again, she's alone and terrified. She'd already asked von Linden for more time and had to read the bit about the cook feeling her up, and she knew she hadn't given him anything useful. Then, he stood up, lifted the narrator's hair, and said, "Kerosene." He left. Now, the narrator wants to write something heroic before they burn her alive, but she can't. All she can think of is "Kiss me, Hardy."

In this passage, the narrator can't ignore how much danger she's in. Von Linden might be willing to give her what she wants (in terms of letting her write this account), but he's still her enemy—and he can still decide that now is the time to kill her in some horribly inhumane way. Though the narrator wants to seem brave and at peace with her impending death, she can't override the fact that she's terrified and doesn't want to die.

PART 1: ORMAIE 17.XI.43 JB-S

The narrator writes that they washed her hair with kerosene to get rid of the lice. Just after von Linden left last night, there was an air raid. Everyone went to their shelters, and the narrator was alone for two hours (this is underlined). The RAF unfortunately didn't hit the hotel. In her panic, the narrator tipped her chair over (she's tied to it) and wiggled to the door, so guards tripped over her when they came in. Finally, they got her upright, and von Linden offered her a pill: aspirin. And he's giving her another week to write in exchange for talking to an American radio announcer who broadcasts Nazi propaganda in English for Americans. The announcer wants to know how well prisoners are treated. Von Linden thinks the narrator will make a good impression.

Von Linden no doubt knows how afraid the narrator is of being burned alive with kerosene, so saying "kerosene" yesterday with no context comes across as manipulative and cruel. But this fear is how von Linden can ensure that the narrator will play along with whatever he wants her to say during the upcoming interview with the American. And again, the reason for the underlined text is a mystery that will be solved later.

The narrator explains that two of her guards didn't realize she speaks German, so she learned what they plan to do with her. She's a Nacht und Nebel, or "Night and Fog," prisoner, which means they see her as a security risk and will make her "disappear."

Learning about Nacht und Nebel *again forces the narrator to confront her imminent death—and it suggests that her death might be particularly terrible. But even if the narrator herself "disappears," it's possible that her written narrative will live on.*

The aspirin and kerosene will hopefully make the narrator presentable. The Gestapo have decided that she's going to translate von Linden's notes so it looks like they're putting her to use. The narrator is translating them to French, while Engel is making copies in German. The job is terrible. The narrator now knows that von Linden is methodical and good at his job (she'd love to know what his civilian job was). He clearly spent weeks watching the narrator and developing his plan for how to torture and extract information from her. It's a bit comforting to know that the narrator isn't the only "Judas" in the building.

Though the Gestapo aren't actually "using" the narrator for much except intel, they clearly recognize (just as the Machiavellian Intelligence Officer did) that the narrator is extremely valuable because she's trilingual. But being so qualified comes with a price: now, the narrator gets insight she never wanted into how von Linden operates. This is, perhaps, another way for the Nazis to intimidate the narrator, since she may now know how he plans to deal with her. On another note, the reference to Judas (the biblical disciple who betrayed Jesus) suggests that both von Linden and the narrator are betrayers—implying that the narrator probably knows more than she's letting on in her account.

Addressing von Linden, the narrator thanks him for her eiderdown blanket, which is embroidered "C d B" (Château de Bordeaux; this is underlined). Who knows what the Gestapo did with the other hotel furnishings. The narrator doesn't see much of the rest of the hotel; her window is boarded shut like all the prisoners' rooms (this is underlined). Now, the narrator has to get to work writing; she doesn't have much time left.

The narrator's choice to address this passage to von Linden is interesting. It's possible to read it as an acknowledgement that he's powerful—he's clearly keeping the narrator in the dark about how the hotel functions, and how the Gestapo changed it for their purposes. But the underlining again calls into question what, exactly, the narrator is trying to accomplish by writing her account.

Ferry Pilot. Back in Maddie's story, Maddie was back at Oakway. She was now a civilian (ATA is a civilian organization), so she could live at home. She loved getting to fly, even though the training left a lot to be desired (they wanted her working, even without sufficient training). ATA pilots died every week, since they flew in weather that fighter pilots and bombers refused to fly in. On Maddie's first day, she was assigned a Lysander with a broken tailplane handwheel.

The fact that the ATA puts Maddie on the job without all the proper training first speaks to how desperately they need pilots. And interestingly, at this point at least, it doesn't seem like the ATA is judging Maddie based on her sex. This suggests that in the ATA, Maddie might finally be recognized for her abilities and not be held back by sexism.

Not a Safe Job. The officers briefed Maddie on the route, since she'd need two hands to fly the broken Lysander and so couldn't use maps. The ground crew was aghast that a girl would be flying that particular plane—Maddie, they said, was just a "slip of a lass" and wasn't strong enough. Maddie told them she'd manually adjust the tail and told the crew how she'd fly. Finally, one man nodded. The flight was hard but not scary. It took Maddie three tries to land the plane, but she landed it safely when she finally did.

Alas, Maddie is still encountering casual sexism—the ground crew, presumably all male, underestimate her abilities (though they do ultimately concede that she's probably qualified). Noting that this flight was hard but not frightening shows how eager Maddie is for a challenge and how brave she is—in her mind, flying the broken plane isn't a mortal threat.


Maddie headed for the canteen for a sandwich, where she came face to face with a ghost: a female pilot who looked just like a shot-down male pilot Maddie knew at Maidsend. The girl introduced herself as Theo, the dead pilot's brother. Theo noted that the boys always gave the girls the Lysanders, and it's not fair that they gave Maddie a broken one for her first try. Maddie said she was taking a functional one with an S on the side to its base later. Theo said the plane was for RAF Special Duties. Special Duties was very hush-hush, but Theo implied that those were the planes landing in Europe to meet with Resistance agents and smuggle things into Europe.

Even as Maddie is starting to live her dream of flying planes, she can't ignore the horrors of the war. Meeting Theo forces her to remember Theo's shot-down brother, and to remember more broadly that she has this job because male pilots are dying every day. And Theo's note that the boys give female pilots Lysanders, and that it's not fair to give Maddie a broken one, implies that Maddie's first ferry trip was something of a test. She's clearly passed it, though, proving that she is qualified regardless of her sex.

Theo then noted that Lysanders were great to land—they didn't need much runway—and then showed Maddie how the runways lit by flashlights were set up. The narrator interjects to note that the Moon Squadron is the group that uses the Special Duties airfield. The squadron only flies by moonlight, and the narrator has no idea where their airfield is (this is on purpose; they always flew her there in convoluted ways). Maddie worked for a while ferrying damaged Special Duties planes, and then she started to ferry passengers. Soon, the pilots at the airfield recognized Maddie by her impressively short landings. The narrator is out of time.

Maddie continues to prove herself as she masters the short landings in Lysanders, successfully ferries more broken planes, and then starts getting to ferry passengers. The ATA is giving her a chance to advance, despite her sex. The narrator's asides about Special Duties and the Moon Squadron again gives her some credibility, as she lays out clearly what she does and doesn't know about the groups.

PART 1: ORMAIE 18.XI.43 JB-S

The narrator is way ahead of Engel in their translations, so she's sneaking some of her own writing in. Engel has just told the narrator that if she's lucky, she'll end up at the women's concentration camp called Ravensbrück. If she's not lucky, she'll end up at Natzweiler-Struthof, which is where Nacht und Nebel prisoners vanish. It's mostly men; female prisoners who are sent there are used as live specimens for medical experiments. If the narrator is extremely lucky, she'll get herself shot.

It's somewhat unclear whether Engel framed the narrator's options in these terms, or if the narrator is being facetious. But the fact remains that the narrator doesn't have any good options—no matter what happens to her, she's likely going to die miserably after more torture at the Nazis' hands. Noting that the best option is getting shot quickly shows that the narrator is starting to come to terms with her impending death.

It's time for the narrator to update her list of fears. Now she's afraid of the cold, falling asleep while she's working, bombs falling on Jamie, kerosene, von Linden, losing her sweater, being sent to Natzweiler-Struthof, having to tell people in England what she did in France, not being able to finish her account, and finishing it. She's no longer afraid of growing old—she'd love to grow old, and saying what she did was "so stupid."

It's impossible to ignore the toll of being imprisoned and tortured as the narrator revamps her list of fears. Most people see kerosene as just a way to light lamps—not something that makes a list of fears because of its potential as a murder weapon. The narrator is also still working through her impending death, as when she notes that she was silly and naïve to be afraid of growing old earlier. Now, she realizes growing older is a privilege she probably won't get to enjoy.

People are getting excited about the American's visit. The interview will take place in von Linden's office, which the narrator got to see earlier—it's lavish. Presently, she's still writing in her broom cupboard, tied to her chair, with Thibaut and his friend tormenting her. But to go back to Maddie's story, it's time to write about Scotland. The girls were never in Scotland together, but it feels like they were.

The narrator's tone as she returns to Maddie's story suggests that now, with her death feeling more real every day and with Thibaut being so cruel, Maddie's story is even more of an escape. By writing about happy times and getting to imagine being in Scotland with Maddie, the narrator can find some peace in her current situation.


One night in 1941, Maddie got stuck in Deeside after taking a plane there. She cautiously flew north, admiring Scotland and the Highlands below, and it was freezing. Faced with the option of staying with officers, finding a guest house, or taking a train to Manchester, Maddie opted for the train—which happened to run past Castle Craig. Maddie knew she couldn't just go knock on a castle door, but the stationmaster recognized Maddie's **boots** as pilots' boots and asked if she was one of Jamie's friends. He was up at the castle alone with eight Glaswegian evacuees; his mother was away, so he was in charge.

Again, as the narrator describes Maddie admiring the landscape from her plane, it's clear that both women truly love the UK and want to preserve its beauty. And since the narrator may never see Scotland again (if she dies in France), this may be a way for her to remember her home. For Maddie, being recognized as a pilot because of her boots suggests that she belongs in the ATA—and that people will respect her for what she can do, regardless of the fact that she's a woman in a male-dominated field.



Maddie headed up the path to Craig Castle, where a young Glaswegian boy answered the door. She couldn't understand a word he said except his name—Jock—but she let him touch her pilot's wings and lead her down to the underground kitchen. There, Jock and seven other little boys were seated around the big table, eating eggs and toast, while Jamie manned the stove. Despite having lost fingers to frostbite in the North Sea, he was adept with the tongs. And he looked far healthier than he did the last time Maddie saw him.

During World War II, many city children were evacuated to the countryside to protect them from bombings, like the Glaswegian evacuees in the novel. But despite the terrible, traumatic things that have happened to Jamie and the evacuees, Maddie observes a warm, happy scene—Jamie and the boys seem to be finding happiness even among all the horrors the war has brought.

Jamie saluted Maddie (the boys copied him), introduced her to the boys, and invited her to have an egg with them. The egg was perfect. Maddie told the boys they'd been evacuated to a magic castle, which started an argument about who'd seen the castle's ghost and who hadn't. Jamie and Maddie agreed that they felt outnumbered. After putting the boys to bed, Jamie brought a pot of coffee to the library—his mother hoarded coffee.

Especially given that Maddie and Jamie are in a castle, this scene continues to have an almost fairytale feel to it. Coffee is, at this point, a luxury due to rationing, so this pot of coffee in the library is no doubt a bright spot for Jamie and Maddie.

When Jamie asked how she got here, Maddie said, "Second to the right, and then straight on till morning." Jamie asked if he was **Peter Pan** and then said his mother left her children's bedroom windows open at night in case they flew home, just like Mrs. Darling did. But Jamie wasn't flying now. Maddie asked how Jamie saved the fingers he had left, and he said he put them in his mouth. His siblings called him The Pobble Who Has No Toes after a silly poem by Edward Lear. Jamie said he'd like to fly again and he should be able to join the ATA. Jamie noted that he's flown mostly at night.

Maddie is, of course, flying to Scotland on military business—so mentioning Peter Pan like this seems to be a way to make the war seem less serious (and, in turn, easier to handle). Jamie bringing up "The Pobble Who Has No Toes" suggests that Maddie isn't the only person engaging in thought exercises like this—referring to Jamie in this way helps soften the fact that he lost his toes to frostbite. Especially when considered alongside Jamie's mother leaving the windows open like Mrs. Darling, it suggests that this practice of reverting to an innocent or childlike worldview is somewhat widespread.


Maddie has, by this time, spent some time at the Special Duties airfield (she's even slept in their cottage). She knew they needed pilots who can fly at night and speak French, and they can't recruit anyone. Remembering all the favors that Dympna did for her that Maddie will never be able to pay back, Maddie decided to pay it forward. She told Jamie to ask about Special Duties flying and gave him the name of the intelligence officer. Though the narrator would love to write more about her bedroom, her home, and Jamie and Maddie, von Linden needs to prepare her for her interview tomorrow—so many lies.

There's romantic chemistry between Maddie and Jamie, but here, Maddie helps him out as a friend by referring him to Special Duties. She does this because she understands what it's like to desperately want to fly and help the British war effort. The ATA was known for taking pilots with physical disabilities as long as they could still fly, so Maddie knows that this organization is, perhaps, the only one that will give Jamie a chance.


PART 1: ORMAIE 20.XI.43 JB-S

The narrator is supposed to write an account of her interview yesterday, but when is she going to have time to finish her "great dissertation of treason?" They spent a long time trying to make her presentable. They gave her her scarf and blouse back and allowed her to put up her hair with pencil nubs (they don't trust her with hairpins). Soaking her fingertips in kerosene didn't get rid of the ink, but it did make her stink—so they let her wash with lovely smelling American soap. Who knows where that came from.

The tension is rising: the narrator desperately wants to finish her account, but she's running out of time. Von Linden also seems to want the narrator to record things like her interview for posterity, thereby taking her time away from her "dissertation of treason." This does, however, call into question just what purpose the narrator's account serves. If it's just to buy her more time alive, for instance, why is it so important that she finish?

The narrator writes that they set her up in von Linden's office with useless documents to translate. The woman, Georgia Penn, was very American. They spoke French, since von Linden doesn't understand English and Penn doesn't speak German well. The narrator noted she couldn't tell Penn her name or what branch of the military she's serving with. Then, they all sat (well, Engel hovered) and Penn pulled out cigarettes for herself and the narrator. Briskly, she said she was looking for the truth, and in French she said, "Je cherche la verité." When the narrator asked her to repeat herself in English, Penn said, "I'm looking for verity." The narrator realized they were all liars, repeated some literary quotations about truth, and said that she's "the soul of verity."

It's unclear why von Linden forbids the narrator from telling Penn her name, but it does allow the narrator to continue to avoid using her name in the account. Penn might be a Nazi sympathizer, but she does seem very interested in taking care of the narrator while she's here—notice that Engel isn't offering cigarettes to anyone else, just the narrator. And it's interesting that as Penn repeats that she's looking for the truth (which is the literal translation of her French statement), she continues to use the word "verity," which is a homonym of the French word verité.


With it established that the narrator was going to tell the truth, Penn shared that people call the hotel Le Château des Borreaux, or the castle of butchers. As the narrator smoothed her skirt and her blouse, a Gestapo boy poured cognac for everyone but Engel—and the narrator figured this was a trick, but then pulled herself together and put out her cigarette. She asked to speak in English, and von Linden agreed. Von Linden didn't want the narrator to talk about the 11 wireless sets in Maddie's Lysander, so the narrator was a bit confused as to what she could say.

As a prisoner, the narrator doesn't have much insight into how the locals view the Gestapo. But by sharing what the locals are calling the hotel, Penn reveals that people are not at all happy to have the Gestapo in the neighborhood. For the narrator, seeing Engel not get any cognac reeks of sexism. More generally, it's not clear exactly what Penn is hoping to find, but at this point, she's not asking questions that would give her any information about how well the Gestapo are treating the narrator.


The narrator and Penn talked about cultural differences and how the narrator was captured. Engel also revealed that she (Engel) trained as a chemist in Chicago. Then, after some chatter, the narrator said she isn't worried about her trial; she'll be shot, and the Geneva Convention doesn't protect her since she's a spy. She knows nothing about the other prisoners and ascertains that Penn has toured some nice floors of the hotel, presumably made up as dummy cells. The Gestapo live and work on the first three floors; the prisoners are on the top three floors (this is underlined).

At least in the interview, when the narrator is basically acting the part of a happy prisoner, she seems to have accepted that she's going to die when all is said and done. She realizes there's nothing and no one to protect her—she made a mistake looking the wrong way while crossing the street, and now she's going to suffer the consequences. Noting that Penn clearly hasn't gotten a truthful tour of the hotel is one way the narrator can call out her Gestapo readers for not being just as truthful as she's being.

Penn thanked von Linden for the interview, and then asked the narrator if she could get her things, like sanitary towels. The narrator revealed she's stopped menstruating, but she's not pregnant and hasn't been raped. To readers, the narrator says she hasn't had a cycle since she left England. Penn remarked that the narrator didn't look healthy. The narrator remarks to her Gestapo readers that starvation *does* leave visible marks. Then, suddenly, Penn sloshed her cognac into the narrator's glass, and the narrator drank it all. She was sick all afternoon.

It seems obvious that the narrator is unwell and has been starved (and this may explain why she's stopped menstruating, as menstruating requires a certain amount of body fat). And despite her Nazi sympathizer credentials, Penn seems oddly sympathetic and concerned for the narrator—especially when she gives the narrator her cognac. Penn might be more, or something different, than she seems.

The narrator writes that last night, von Linden asked if she'd read Goethe. They debated literature, and as he left, the narrator wished him a good night in French—it's a quote from an old French document, and she figured he'd read it. He didn't seem to recognize it. Engel has also revealed that before the war, von Linden was a headmaster. He also has a daughter a bit younger than the narrator, who's in school in Switzerland. The narrator still isn't convinced he has a soul; any married man can father a daughter.

Learning about von Linden's life before the war humanizes him a bit—but it also makes him seem more monstrous. He has a daughter and once cared for young boys and their education, but now he's being paid to torture young people like the narrator. For the narrator, it doesn't make much sense that such a seemingly upstanding man could engage in such evil, which is why she's not convinced he has a soul.

PART 1: ORMAIE 21.XI.43 JB-S

The narrator writes that Engel skipped over the last several paragraphs she wrote last night, probably to save herself from being punished for being such a "chatterbox." In addition to an extra week of writing time, the narrator has also been given more paper: sheet music for flute and piano. The sheet music's original Jewish owner wrote her name at the top of each page.

Engel is, of course, trying to protect herself by censoring the narrator's writing. But it also seems possible that the two women are coming to an understanding and are becoming more sympathetic to each other. Writing on flute music that belonged to a Jewish musician again makes it impossible to ignore the toll of the war—this Jewish woman was most likely killed in the Holocaust.

Wartime Administrative Formalities. The narrator is writing quickly now—she can't write fast enough. Back in Maddie's story, Maddie was, unbeknownst to her, being groomed by the SOE. Jamie started flying again, and Maddie took a course on night flying. Night flying, and then the parachute course they had her do, seemed senseless at this point in 1942, but that wasn't unusual. What was unusual was that when Maddie was asked to be the second pilot on a plane training parachuters, one of them was the narrator. Maddie had some idea of who the narrator and her fellow trainees were, though they weren't allowed to speak to each other. The female parachuters had to jump first each time, perhaps because they weren't considered as likely to survive.

While the narrator notes many times throughout her narrative that she was chosen *for her job, she generally portrays Maddie as having a choice in the matter. But here, saying that the SOE was "grooming" Maddie suggests that Maddie might not have had much of a choice, either. And it makes Maddie seem even more powerless when the narrator notes how ridiculous a lot of Maddie's training initially looked. But the implication is that Maddie didn't have a choice but to participate. Still, though, serving in World War II experience sexism as their capabilities are doubted.*

The narrator got to watch Maddie fly during these jumps, and she envied Maddie. All Maddie had to do was fly the plane—there were no moral questions for her, and she chose to fly planes. The narrator was, instead, chosen for her job.

For the narrator, it seems as though Maddie has more power than she does because Maddie chose *to fly planes, whereas the narrator was* recruited. *The narrator implies that her job, unlike Maddie's, has forced her to do things that violate her morals.*

Once, when Maddie was assigned to deliver a Hudson (a big plane used by the Moon Squadron) to RAF Special Duties, she slammed the tail into the ground on landing. Then, in the office, someone asked Maddie to go to the debriefing room in The Cottage alone. Was Maddie being court-martialed? It seemed unlikely, but The Cottage was extremely foreboding and intimidating—and the intelligence officer was there.

Maddie goes into this meeting in The Cottage expecting that because she's female and made a mistake hitting the plane's tail upon landing, she's going to get in huge trouble. This introduces the idea that as a woman, Maddie has to try much harder than her male colleagues to look successful and competent—and she fears that she'll be punished more severely when things do go wrong.

The intelligence officer assured Maddie she wasn't in trouble and said he had a job for her. Maddie initially recoiled, but the officer told her it was air taxi work. She would get assignments at short notice to ferry people around, and she wouldn't know who they were. He said that Maddie was suited for the work, since she was discreet and a great pilot. Maddie agreed to do it. Then, the officer instructed Maddie to tell her copilot that this meeting was so that he could give Maddie back her clothing ration coupons that she forgot last time—and he produced them from a folder. She had no idea how he got them. The narrator apologizes for crying so much and smearing the ink.

The intelligence officer wants Maddie to take on this work because she's good at her job and he believes she can do it—sentiments that are no doubt nice for Maddie to hear. However, he managed to steal her clothing ration coupons in order to cover up this meeting, which makes Maddie feel less secure and as though she's being watched—so this meeting makes her feel simultaneously more powerful and less powerful. And it's unclear why the narrator is crying so much at this point—it's impossible to know, for instance, what she's experiencing that she's not writing about.

PART 1: ORMAIE 22.XI.43 JB-S

ATA "S" Chits (Secret). At first, not much changed for Maddie. Six weeks after her meeting with the intelligence officer, she started getting assignments twice per week. The only way these runs differed was that the passengers weren't pilots. Otherwise, the work was boring and normal—until one September night when Maddie was called out of bed. She flew a Puss Moth south to the Special Operations airfield and waited while the ground crew helped a passenger in. The flight was silent and unremarkable, but when Maddie landed and shut the plane down, the passenger leaned forward and kissed her on the cheek—it was Queenie. Queenie said she was on her first assignment, and Maddie would take her home later. Then, she disappeared.

Part of Maddie's job is ignoring her passengers and not trying to figure out who they are. So it shows how seriously Maddie takes her work when she doesn't even notice that her best friend is riding in her plane. But ferrying Queenie around calls into question what exactly Queenie/the narrator is doing at this point—it's clearly something secret that's associated with Special Operations, but that's as much as the narrator reveals. Obscuring what her job is at this point in time may be a way to keep von Linden's interest for a bit longer, assuming he, too, gets swept up in the mystery.

Maddie took a nap in the Cottage, but she woke up when the loud Lysanders returned from France with American airmen, French ministers, champagne, and bottles of Chanel No. 5. Maddie only found out about the perfume the next morning, during the champagne "Welcome-to-Freedom" breakfast. The narrator remarks that it's funny: England at this time was nothing but bombs, blackouts, and rules. But it was free, unlike France, where nobody could trust their neighbors.

The narrator suggests that France and England are two entirely different worlds. England isn't great by any means—life is still scary—but it's not nearly as frightening or isolating as France is. This is a roundabout way of criticizing the Nazis, as it's the Nazis' occupation of France that creates this environment of fear and paranoia.

Now, the narrator has to talk about herself before Ormaie. She wants to write about flying in the moonlight instead. Last night, she dreamed she was flying with Maddie by the light of a green moon. These days, the narrator is writing all the time and wishing the Gestapo would give up on the French girl, who's never going to speak.

Here, the narrator as much as confirms that telling Maddie's story is something that benefits her. It helps her feel better and more connected to her friend—and it helps her ignore the horrible atrocities going on around her, such as the Gestapo interrogating the French girl.

Earlier this morning, the narrator writes, she was pushed into her little chamber. Engel was at the table, numbering recipe cards, and the narrator scared her by addressing her in an authoritative German voice. Engel smacked the narrator for that. It was hilarious, but it really only seems to have spurred Engel and Thibaut to flirt. Also, the narrator knows something is going on, because the Gestapo are being unusually relentless with their other prisoners. Maybe von Linden's boss, SS-Sturmbannführer Ferber, might be visiting soon. The narrator is struggling to think; she's faint and hungry. To try to organize her thoughts, the narrator draws a table listing the flights she took with Maddie.

The narrator is trying to grab at any opportunities to gain power over her captors. Tormenting Engel doesn't do much in the long run—but for the narrator, it's worth it to feel powerful for just a moment. At the end of this passage, the narrator highlights just how powerless she is when she notes how hungry she is (since she's a prisoner, it's her captors' fault that she's hungry). And writing the table of flights seems to be a way for the narrator to attempt to organize her scrambled thoughts—again, the pressure and exhaustion are getting to her.

RAF Special Duties, Operational Cross-Country. Back in the narrator's story, it was April, and Maddie and the narrator headed to the secret airfield that the Moon Squadron used to fly to France. Jamie was stationed there, and he and the pilots invited Maddie to supper (meanwhile, Queenie's admirers whisked her away). On this night, two Lysanders were flying to France together, and a new squadron member, Michael, was going to follow them part of the way—this was his first training flight to France. He was nervous, but Maddie unsympathetically told him he'd had all the training and it would be easy. Jamie suggested that Michael take Maddie along. After some arguing among the pilots and agents, they agreed that she could go.

Getting to join the pilots for supper again makes Maddie feel like she belongs and is just another pilot. Maddie sets herself apart, though, when she scolds Michael for being silly and worrying about this training flight. To Maddie, the flight should be easy: Michael doesn't have to do anything dangerous, he just has to get the plane to France and back. That sort of thing doesn't scare her. Letting Maddie join Michael on the flight no doubt makes Maddie feel included—but it may also persuade Michael to stop complaining and do his job.

Maddie was thrilled. From the back of Michael's Lysander, she got to enjoy the view. Still, over the Channel, she reminded Michael that he wasn't supposed to follow the other two planes all the way—he was supposed to turn south. He thanked her and called her "mate," which made Maddie feel like she belonged. France was just as blacked out as England, but it was so lovely that it made Maddie cry.

Though Maddie is just along for the fun of it, she's still a helpful passenger and helps Michael navigate the correct flight path. The flight itself encapsulates the idea that war is both horrifying and beautiful: France is beautiful enough to make Maddie cry, but some of her tears are because France is occupied by the Nazis.

Suddenly, Maddie gasped: ahead was a rectangle of light. Michael circled, and they realized the place was probably a prison camp. He offered Maddie the map to make sure they were in the right place, and they were. As they turned back for England, Michael said that Jamie was picking up some Parisian agents that night. Then, he said he was glad Maddie came—the prison camp was disturbing. When they landed, the squadron leader laughed at Michael when Michael said the prison camp frightened him. Michael went to bed whistling "The Last Time I Saw Paris."

Letting Maddie check the map is another way that Michael makes Maddie feel included and valuable; he trusts her navigating abilities. Michael also implies that he really just needed a friend to come along with him tonight—especially given the surprise of seeing the prison camp and knowing that so many people are suffering down below. Having another person around makes that kind of trauma easier to bear.

Debriefing. Maddie crawled into bed around 4 a.m. and lit a candle for Queenie, who wasn't in yet. Maddie was still awake when Queenie came in an hour and a half later and flipped on the light. Queenie looked different: her hair was slicked back into an unflattering bun, and she wore harsh, unflattering makeup. Then, ignoring Maddie, Queenie took off her blouse—and her arm, neck, and shoulders were covered in purple bruises. Someone had tried to choke her. Moving carefully, Queenie put on her pajamas and then wrenched hairpins out of her hair and scrubbed off her lipstick.

This was a fantastic night for Maddie—but Queenie doesn't look like she's had the same experience. Indeed, Queenie seems totally caught up in her own world and unaware that Maddie is even in the room, as though she's trying to process a traumatic experience.

Finally noticing Maddie, Queenie said the bruises didn't hurt; tonight was hard work. Maddie shared that she went to France and then said that when Queenie walked in, she looked like a German spy. Finally, Maddie asked what kind of translating Queenie did. Queenie said she didn't translate—she was an interrogator. At this, the narrator addresses von Linden. She notes that they both do the same work and are both good at it. On the job, the narrator goes by Eva Seiler. Her first assignment resulted in the narrator catching a double agent. It was easy; she threw herself on him when he arrived on the transport flight.

Queenie's experiences show that even Maddie has been underestimating her for much of the war. Queenie/the narrator is doing things that are far more complex, and far more dangerous, than just translating. It also appears that the narrator uses her femininity to get information from people—so she has a job not usually given to women, but it's her femininity that makes her good at her job. This big reveal allows the narrator to tell von Linden that really, the two of them aren't so different.

On the night she wound up with the bruises, though, the man she was interrogating didn't believe her. The unbound man gripped Queenie's head and instructed her to call for help. There were, of course, people watching, but they saw that Queenie was in control and let her win the battle on her own. She did eventually win, and her "nerves of steel" landed her where she is now. Her colleagues didn't notice that she made the mistake of forgetting to change her hair and makeup when she changed back into her WAAF uniform.

The narrator makes the case that she's normally good at her job—but she is human. She can go through experiences that scare her, and she can make mistakes. It's unclear why the narrator's colleagues in this passage don't notice the mistakes (which is a mistake on their part). But noting that they all make mistakes suggests that perhaps having "nerves of steel" isn't enough to guarantee Queenie and her colleagues' success.

Maddie invited Queenie to climb into bed with her and wrapped her arms around her friend. Queenie whispered that unlike Maddie's job, her job wasn't blameless. Queenie sobbed, and eventually, Maddie fell asleep holding her.

For Queenie, interrogating Nazis is emotionally taxing—she's responsible for imprisoning them, similar to the way the narrator is imprisoned now. But Maddie is still able to comfort her friend and make this somewhat easier for her.

Now, the narrator is copying down "Auld Lang Syne." She's exhausted since she's been writing all night, and von Linden is still torturing the French girl. She likes writing about Maddie, but she's too tired to keep going. The "bastard" watching her touches his cigarette to her neck every time she stretches. So, since he can't read English, she's just covering the page in Robert Burns lines. But this makes her think of "those pictures"—and of Maddie.

"Auld Lang Syne" is a famous poem by Scottish poet Robert Burns, which has been set to music and is commonly sung on New Year's Eve—but also at funerals. The narrator seems to be struggling to carry on, so copying "Auld Lang Syne" may be another way for the narrator to say that she's coming to terms with her impending death.

PART 1: ORMAIE 23.XI.43 JB-S

The narrator writes that last night, von Linden stormed in and made the guard stop forcing the narrator to write. He must read more English than he lets on, because he recognized the narrator's "irrelevant nonsense" and "English doggerel" as poetry. And for some reason, Engel has been crying. What could possibly make Engel cry on the job?

As a prisoner, the narrator only has a very small grasp of what's going on around her—but still, something is going on. Noting that Engel is crying again suggests that the narrator is perhaps more sympathetic to her than the narrator's account has implied thus far. She also implies that she isn't sure now if she can trust that von Linden is telling the truth about what he does and doesn't understand.

Special Operations Training. Back in the story, Queenie got a week off to think about things after the disastrous interrogation. Essentially, this was an opportunity to bow out if she wanted to. Queenie spent the week with her mother, who was extremely upset about the bruises. Queenie said she was captured by pirates and refused to say more, which impressed the Glaswegian evacuees listening in. That week, Queenie's old French nanny started to knit Queenie a sweater out of sunset-colored wool from an old, unraveled suit. It's the sweater the narrator is still wearing. At the end of the week, Queenie decided to return to work—she loved being Eva Seiler.

Queenie is no doubt forbidden from sharing what she's actually doing for work with her mother. Saying she was captured by pirates is a way to evade the question—but it also reads as childish and fantastical, and it increases the sense that the war is, in some ways, a bit of a game. This final trip home also allows Queenie to connect one final time with her mother and her nanny. Being cared for like this by her mother and nanny makes Queenie feel loved—and as though, like a child, the adults around her will take care of things.

When Queenie returned to work, it was decided she needed a few weeks on the Continent for a change of scenery. Life expectancy for agents on the Continent is only six weeks, which is how long it usually takes for the Nazis to find the hidden radio set. Radio operators, like the narrator, are especially vulnerable because unlike others in the Resistance, they sit still with their radios. Today marks six weeks since the narrator arrived in France—she's doing pretty well. Obviously her stats would be better had she set up a radio before being caught. There's not much more to tell, but the narrator suspects Engel will appreciate hearing about Maddie's flight to France. Someone will get in trouble for Maddie's flight, but who knows who.

Calling a trip to France a "change of scenery" minimizes what's really going on here—especially when the narrator reveals that agents on the Continent (Continental Europe) only survive for about six weeks. While it's framed as a fun jaunt, really, sending the narrator to France is essentially a death sentence. And interestingly, the narrator suggests that at this point, she's writing for Engel's amusement, not necessarily for von Linden. This again implies that the women are developing some degree of respect and sympathy for each other.

The Special Duties squadron leader was supposed to take Queenie to France. The Moon Squadron was down to only four pilots, and one was sick with the flu. Queenie trained for months, putting together radios, finding the right clothes (her sweater was ideal since it has no tags), and learning all the codes, which were set to poems. They simulated interrogations, which went poorly (Queenie laughed unless a gun was held to her head). Then, she packed her supplies and waited for the full moon.

As the narrator describes her preparations for the trip to France, she again combines elements that seem lighthearted with those that seem deadly serious. Especially in terms of the interrogations, Queenie is unable to take anything seriously unless she legitimately fears her life is in danger—which implies that at this point in the story, she's still quite naïve.

An Irregular Ferry Flight. Unlike Queenie, Maddie didn't have to prepare or wait—she just got her assignment and knew she'd be ferrying Queenie around. It was just an ordinary day for her. Jamie and Michael were supposed to fly out that night (their code names all came from **Peter Pan**; Jamie went by John). The narrator thinks that telling this story feels like the end of *Romeo and Juliet*; she just wants to tell Romeo to put the poison down, but he never does.

The narrator portrays Maddie as far more innocent—and therefore, childish—than the narrator, since she doesn't know what exactly is going on. Using code names from Peter Pan again gives the impression that this flight to France is just a fun lark. But by then mentioning the end of Romeo and Juliet (where both titular characters die by suicide), the narrator implies that she now knows this night is just the beginning of a disaster. This mission won't be easy for her, no matter how fun things feel in the moment.

Operation Dogstar. The narrator wonders how many accounts like hers are scattered all over Europe, hidden in boxes as their writers disappear. She asks that if von Linden doesn't burn her account, she'd really like to capture how excited she was to be going to France. Her grandmother's family is from Ormaie, so the narrator and her family have been there before. It used to be beautiful—she remembers a **rose** garden in the Place des Hirondelles planted in honor of her grandfather, for instance—but now the roses are gone, and there are tanks in their place. There are bodies hanging from the Hôtel de Ville (the first letters of Hôtel, de, and Ville are underlined). The Germans ruin everything.

The narrator wants to capture the fact that at first, the trip to France was exciting—it was a lark, or a "change of scenery." This seems to be in part because the narrator was familiar with Ormaie before the war. But upon getting to France, the narrator's innocence seems to disappear entirely. Seeing that the roses in the Place des Hirondelles are gone so tanks can park there shows the narrator that the Germans are more interested in might and power than in preserving beauty or innocence.

Back in the story, everyone was waiting for dark. Jamie and Maddie were studying maps by the fire, and they were all listening for their code on the BBC, the first line of **Peter Pan** in French ("All children, except one, grow up"). Then, the phone rang with news that one of the pilots, Peter, was in a car accident and couldn't fly to France. Queenie suggested that Maddie fly the plane instead. Jamie laughed and argued, but he gave in when Maddie said she could call her commanding officer and get him to authorize a flight to an "Undisclosed Location."

That the BBC code is the first line of Peter Pan seems both lighthearted and ominous. If the narrator dies (as she believes she will), she will become like Peter Pan, who is the "one" child in the story who never grows up. Maddie's insistence on flying the plane is a bid to prove herself—and also spend this time with her best friend.

PART 1: ORMAIE 24. XI.43 JB-S

Von Linden knows now. The narrator isn't sure that giving up her identity as Eva Seiler will matter much; she'll burn in hell, but letting von Linden know who she is probably won't change her fate. It's taken von Linden several days to catch up on reading the narrator's account, but he came into her cell in the middle of the night last night. He was unusually animated and shocked when he learned that he captured Eva Seiler. The narrator had no idea that von Linden would even know who Eva was, but as usual, she didn't miss a beat (this is what makes her good at her job; she's good at faking it).

The narrator still seems resigned to her fate. She believes it doesn't matter what she reveals at this point—since she's going to die anyway—and this includes revealing her fake identity as Eva Seiler. Learning that von Linden knows who Eva Seiler is, though, suggests that the narrator is far better at her job than she realized—she's clearly captured the Nazis' attention.

The narrator pulled her hair back, clicked her heels, and then in a sneering voice, asked in German why she has any reason to be Eva Seiler. They argued about Eva's papers, which are forgeries anyway. And then, the narrator slowly advanced and, in a vulnerable voice, looked up and asked von Linden what his daughter's name is. He told her: Isolde. Laughing, the narrator cried that she doesn't need papers, electrified needles, or ice water to do her job—all she has to do is ask a question, and he answers it.

In this exchange, the narrator demonstrates exactly how she uses her femininity to get information out of male Nazis. All she has to do is look innocent, unassuming, and as feminine as possible—and people are willing to talk. It is, of course, important to note that the narrator and von Linden have more of a relationship than the narrator probably had with her other targets, since he's imprisoned her for about six weeks now. This likely influences how much of a hold she has over him.

Von Linden ordered the narrator to sit and then, with prodding, explained that Isolde doesn't know what he does—she's safe at school in Switzerland. The unfairness of everything hurts: Isolde is alive, Engel didn't get any cognac, Jamie lost his toes, and Maddie… It was clear to the narrator that von Linden was pleased; Eva must be a huge catch.

Given what von Linden says about Isolde, it seems as though he's ashamed of what he does. It's difficult for the narrator to acknowledge that terrible things happen to good people, particularly her loved ones. Taking issue with Engel not getting cognac during the interview again implies that she's becoming more sympathetic to Engel.

Resuming Maddie's story, the pilots were preparing to take off. Maddie refused the gun they offered her, so the police sergeant gave her a pen instead (it was a new kind of pen with ink that dried instantly). Maddie was extremely pleased with the pen and agreed to pass it on to someone else later. Then, before Queenie got in the plane, she threw her arms around Maddie. They got in, Maddie practiced landing on the practice flare path, and then they headed for France.

Maddie's refusal of the gun highlights how uncomfortable she is with violence in general. But it also makes her look naïve—if she's going to France, there's a possibility she might need a gun to defend herself.

Queenie hummed as they crossed the Channel and insisted she was supposed to look happy; happy people don't look suspicious. Maddie, though, was worried because she saw flickering light ahead—it could be weather, or it could be bombers. She veered south to avoid the light and for an hour, the flight was boring. Queenie fell asleep and then jerked awake when she was suddenly slammed against the wall. An antiaircraft gunner fired on the plane; Maddie had to dive to put out the fire on the plane's tail. Maddie was fighting with the control column when Queenie put a hand on Maddie's shoulder. Maddie explained that they were still on course, but the plane only wanted to climb. Queenie might have to parachute out.

At first, the flight to France is both exciting and so routine as to be boring. But Queenie and Maddie quickly have to confront the fact that they're flying over enemy territory, and that what they're doing is indeed dangerous. Maddie reads as extremely competent and knowledgeable as she puts out the fire and then struggles to keep the plane on course. And Queenie's hand on Maddie's shoulder signals that she trusts Maddie to get them to their destination safely.

Queenie agreed to look for the landing site; she was looking for a Q in Morse Code. Queenie disappeared into the back to tie down the radios back there; she didn't want the stuff to fall on her if she did jump. Then, Maddie started to descend and saw the rivers she was supposed to land between. Queenie spotted the Morse signal, and Maddie instructed her to signal back with a Morse Code L on a flashlight.

Like Maddie, Queenie is practical and competent—this is why she makes sure to tie down the radios to protect herself in case she has to jump out. It's unclear whether the narrator leaves this section on this cliffhanger because someone made her stop writing, or because she's trying to manipulate her Gestapo readers into giving her more time to finish her story.

PART 1: ORMAIE 25.XI.43 JB-S

According to von Linden, the narrator is the most foul-mouthed person he knows. Today, she's to have her mouth swabbed with actual carbolic acid, which is what they use for lethal injections at Natzweiler-Struthof. Engel mixed the carbolic, but she won't come close to the narrator with it. It seems like both she and the narrator are hoping that if they keep putting it off, they won't have to go through with it.

Something seems to have happened for von Linden to suddenly return to treating the narrator so cruelly. Engel, though, seems to have lost her taste for torturing the narrator. Recall that a week ago, she was sharpening pencils near the narrator's eyes. Either the carbolic is just too cruel for her to get behind, or she's experiencing a change of heart.

The narrator writes that last night, she and von Linden got into a "catfight" over the French girl. The Gestapo were torturing the girl all last night—and finally, the narrator broke. She started to scream for the French girl to lie and tell the Gestapo anything. Then, unexpectedly, guards fetched the narrator and threw her at von Linden's feet. He told her to give the French girl the advice again, and unsure of what was going on, the narrator did as she was told. Though the French girl could barely speak, she managed to ask if the *narrator* has been lying.

For much of her narrative, the narrator has cheekily been trying to decide if von Linden has a soul—that is, if he can feel compassion for others. This anecdote seems to suggest that he's ruthless and is more than willing to manipulate his prisoners when they refuse to play by his rules. In this situation, the narrator has no power—she knows von Linden can order her dead in an instant, so there's no pushing back if the narrator wants to continue her account.

Von Linden told the narrator to answer the question—and the narrator lost it. In a scream, she asked if von Linden doesn't lie to Isolde. He then said, "Carbolic," and told his cronies to burn the narrator's mouth clean. Nobody knew whether von Linden actually wanted them to kill the narrator, and nobody seemed to know what they were doing with the carbolic. The narrator screeched at von Linden to watch while he thought of Isolde. He instead gave the command for Engel to administer the carbolic tomorrow.

The answer to the French girl's question is no doubt of interest to von Linden—the narrator's account is, of course, useless if she's been lying. But interestingly, at least in the retelling, the narrator doesn't state that she's told the truth. Instead, she essentially implies that everyone lies—perhaps even her. This makes her even more of an unreliable narrator, as readers are also unable to verify if she's telling the truth.

When the narrator sat down to write this morning, there was a pencil and paper for her as usual. Engel is waiting impatiently to hear what the narrator did last night, as nobody's told her. There's not much else for the narrator to write; how does von Linden expect this story to end? Engel has now found some ice for the narrator's water glass. It's a nice thought, but it'll be melted by the time she's scoured the narrator's mouth with the carbolic.

The narrator's tone becomes more somber in this passage. She suggests that it should be obvious to everyone that nothing is going to end well—the implication is that Maddie died crashing her plane, and that the narrator is going to have her mouth burned out whether she tells the truth or not. But Engel's gesture of giving the narrator ice again shows that Engel is becoming more compassionate.

Back in Maddie's story, Maddie and Queenie were flying over France, and Maddie watched the runway flashlights flicker on. She made three attempts to land the broken Lysander, but it just wanted to climb. Finally, Maddie let it climb so that Queenie could jump safely. The narrator writes that a trio of guards has just come for her. They don't seem like the ones who will administer the carbolic, and all the narrator wants to do is keep writing. Her narrative cuts off abruptly.

Maddie is allowing the plane to climb to protect Queenie—there's no indication that Maddie is thinking much about her own safety here. Then, it creates tension when the guards arrive for the narrator and cut off her writing—it seems likely that something terrible is going to happen. And as a prisoner, the narrator is powerless to resist or protect herself.

The narrator only has 15 minutes to record what just happened. The guards tied her and the French girl to each other by their wrists and took them through the cellars to a courtyard (this is underlined). There's a guillotine there. The guards opened a gate onto a lane (this is underlined) so passersby could watch. The narrator realized they were going to kill the French girl and make her watch—and then kill her. The narrator told the girl her name, and then the guards took the girl to the guillotine. Just before they pushed the girl down, the girl shared her name: Marie.

Once again, it's unclear why some parts of this passage are underlined—but all of the underlined portions are insights into how the Château de Bordeaux's entrances and exits work. Forcing the narrator to watch them kill Marie drives home just how cruel and ruthless the Nazis are. Marie's life doesn't matter to them—she's just a tool that they can use to intimidate the narrator.

The narrator can't believe she's still alive. Now, von Linden sits across from her, and Marie's blood is on the narrator's hands. He did allow her the 15 minutes to write this, but he's not happy about it. The narrator believes they only killed Marie to frighten the narrator into saying if she's lied. She hasn't lied. Now the 15 minutes are up, and calling her Scheherazade, von Linden commands the narrator to write about her last minutes in the air.

Things seem to be getting more serious if von Linden is now the one supervising the narrator's writing (that's usually Engel or Thibaut's job). Calling her Scheherazade is a reference to the Thousand and One Nights, *a collection of stories that a young woman tells a sultan to get him to delay killing her. The implication is that von Linden seems to know the narrator is trying to manipulate him into giving her more time—and he's done playing along.*

Back in Maddie's story, Queenie put a hand on Maddie's shoulder. She was ready to jump whenever Maddie gave her the signal. Maddie decided that she was going to try to land, but only after Queenie was out of the plane—she didn't want to kill anyone else. Maddie told Queenie to try to land on the flare path. Queenie said, "Kiss me, Hardy," and Maddie sobbed. Maddie kissed Queenie's hand, and Queenie jumped out.

Maddie's decision to wait to land the plane again showcases her courage and willingness to look out for her friends' well-being before her own. Writing this down is also a way for the narrator to memorialize her friend.

PART 1: ORMAIE 28.XI.43 JB-S

The narrator notes that Mary, Queen o' Scots had a little dog that she hid under her skirts when she was beheaded. The narrator figures Mary was only so brave because she had her dog with her. Over the last three days, the narrator has been looking over her story. Engel will, of course, be disappointed that it doesn't have a "proper ending," but they've both seen the pictures. It would absolutely make a better story if Maddie made it back to England. The account, on its varying papers, doesn't stack well. The narrator likes the flute music best, though seeing its former owner's name at the top, Esther Lévi, makes her sad. Esther will no doubt never see her music again, but hopefully someone else will see these pages.

At this point, the narrator seems to have no choice but to face the fact that soon, she's probably going to die. The story, in this sense, isn't going to end well—both she and Maddie are going to miss out on their "proper ending[s]." While this account is, in many respects, a way for the narrator to memorialize Maddie and their friendship, she acknowledges that she's memorializing others as well—such as Esther Lévi. And noting that someone else will hopefully read this account again suggests that the narrator has an ulterior motive—von Linden is, of course, already reading, so it wouldn't make sense to be referring to him here.

Not even von Linden has said anything about the fact that the narrator has been writing for three weeks but has never written her full name. Now, she's going to write it: Julia Lindsay MacKenzie Wallace Beaufort-Stuart. On dance cards, she'd preface that with "Lady." But the narrator thinks of herself not as her full name, not as Eva or Queenie, but as Julie. Julie is what her brothers and Maddie called her.

Revealing her full name makes the section titles in Part One make more sense: JB-S is, presumably, Julie Beaufort-Stuart. Julie makes the case that while she goes by many names in the course of her work and at school, the identity that matters most to her is the one that her close friends and family members see.

Julie can't stop writing. They'll take her account away, and she'll have nothing to comfort her while she waits for von Linden's decision. Why did she write this in the first place? All it did was buy her some time; there's nothing useful in the story. But ironically, she did tell the truth. She does remember some "electrifying famous last words," such as those of Edith Cavell. She was a nurse, and there's a statue of her engraved with "Patriotism is not good enough—I must have no hatred or bitterness for anyone," her supposed last words. Julie prefers "Kiss me, Hardy." But now, Julie is done. She's going to keep writing until someone takes her pen away. She writes "I have told the truth" over and over again. There's a code at the bottom of the page.

Julie realizes full well that this account may become her last words—who knows who will be around to listen when she is killed. Deciding that she prefers "Kiss me, Hardy" to Edith Cavell's last words shows just how much Julie values friendship. It's true that she's serving her country as a wireless operator, but when she dies, she'd rather people remember her as a friend than as an operator. Writing that she's told the truth also gives more weight to the assertion—as "I have told the truth" will, presumably, be Julie's final written words if events unfold as she believes they will.

NOTE TO AMADEUS VON LINDEN FROM NIKOLAUS FERBER, TRANSLATED FROM THE GERMAN

On official Gestapo stationery, Ferber writes that this is his final warning that Julie is an NN prisoner, and she must be sent to Natzweiler-Struthof. There she will be executed by lethal injection if she survives six weeks of experimentation. Von Linden is not to show her any compassion, or he'll be shot.

This note suggests that von Linden has been disobeying his superiors by letting Julie survive this long and tell her story. Von Linden may, on some level, have felt compassion for her—but judging by the note, he's not going to be able to help her any longer.

PART 2, SECTION 1

Maddie has Julie's identity papers. What will Julie do without hers? Julie must have Maddie's. Maddie shouldn't even be writing all this down in her pilot's notebook, but she has nothing else to do for now. It's been two days since she arrived in France, and Maddie just discovered Julie's forged papers (her identity these days is Katharina Habicht). For Maddie, it doesn't really matter, since she's not supposed to be in France anyway. At least this pen is nice. Maddie will distract herself by writing her accident report.

Initially, it's unclear exactly when Maddie is writing, and how her timeline lines up with Julie's story. What shines through here is that Maddie is frightened and confused, and that she's made it to France. It's also interesting that according to Maddie, Julie is going by Katharina Habicht these days—Julie never mentioned that name in her account. This begs the question of what else Julie left out.

Maddie writes that she crash-landed near Ormaie on October 11, 1943, in a Lysander. She couldn't descend, due to the broken tailplane adjustment cable, and made Julie parachute out. Finally, Maddie got the plane down—tail first, which snapped the tail off. It knocked her out. She came to as three men pulled her out. One English SOE agent, Paul, said she must be Verity, but Maddie said she wasn't. They pulled guns on her, and she sobbed that she was Kittyhawk. With coaxing, Maddie explained that she was shot at over Angers. The men were shocked—now, Maddie realizes this is because she managed to successfully land the damaged plane with its 500 pounds of explosives. They've been nice to her since. But the only reason Maddie survived anything is because she was trying to save Julie's life.

Finally, Maddie reveals that she's writing this before Julie started writing her account (Julie began writing in November). Maddie's accident report is about the landing that Julie missed out on, since she jumped out of the plane. Clearly, since Maddie is writing this after making it successfully to the ground, she survived—so whatever photos Julie saw of the crash site were not accurate. The revelation that Julie's code name is Verity helps explain why Julie reacted so oddly when Georgia Penn used the words "verity" and "verité"—and it hints that Penn is a double agent. Finally, Maddie confirms that her friendship with Julie motivates her to protect Julie.

Back in the accident report, Paul commented that they had to destroy the plane. Maddie shouldn't be writing this part, but the Resistance had shot a German sentry not long before she landed, and they had to do something with the body. The Lysander was a gift: they dressed the sentry in Maddie's clothes, tucked him into the plane with all Maddie's things—even her **boots**—and blew the thing up. They got out all the explosives first and then filled the plane with other stuff they wanted to get rid of, including 11 wireless sets. Mitraillette, a girl in the Resistance whose father's farm Maddie is on now, laughed about the 11 radios. The English would never send 11 radios at once; it'll be a mystery for the Germans.

Maddie is well aware that she should be keeping a lot of what she writes secret. But she suggests that for her own mental health, she has to get what happened onto paper—writing is, for her, a way to process the trauma. Losing her boots is a huge loss, since they helped Maddie feel like she fit in with the other male pilots. This passage also reveals that the 11 radios that Julie gave code to the Nazis for were planted—again, this indicates that readers should not take Julie's account at face value.

It took an hour to get the Lysander ready to burn, and then the Resistance fighters stashed Maddie in a hidden loft in the barn. The family hiding her is being extremely generous, as Maddie is a huge liability. Maddie is particularly afraid because she's not just English—she's also Jewish. She'll try not to think about it.

Earlier in the book, Julie recounted how excited she and Maddie were to go to France. But just like Julie, Maddie is living in a sort of nightmare now that she's in France—she's not captured, but she realizes she'll be in a lot of danger if anyone realizes she's Jewish.

Maddie spent her first day sleeping while German soldiers stomped around the farm where Maddie is hiding and took photos of the Lysander. Getting to rest is amazing; she's sore from fighting with the plane. She's falling asleep even now. She hopes that nobody finds her notes and that Julie will show up.

Maddie is staying with a family that's safe, so she has the luxury of being able to sleep and recover after fighting with the broken Lysander. Already, her experience in France differs greatly from Julie's, because Maddie is safe and can trust her protectors.

PART 2, SECTION 2

Maddie writes that she spent this afternoon—Thursday, October 14—learning to shoot a revolver. Paul gave her a lesson and taught her the "Double Tap" method, which is to shoot twice, quickly, so you kill your target. Maddie is a good shot, but Paul's "wandering hands" make things difficult. Now she remembers ferrying Paul around in England—he put a hand on her thigh while they were flying. Mitraillette says he does this to all women.

Maddie isn't supposed to be in France, but this doesn't mean that she has to stay hidden all day. Rather, it'll help her survive if she receives some training in how to defend herself—and starts to overcome her fear of violence and firearms. Paul, though, makes things difficult, as he treats women like objects rather than people.

Mitraillette isn't the girl's real name; it's her code name. It means "submachine gun." Her mother, Maman, is from Alsace, so the family speaks fluent German. There's a little sister, La Cadette, and an older brother, Etienne, who's a Gestapo officer in Ormaie. Normally collaborators like him are murdered, but having a son in the Gestapo is great cover for the family.

Maddie implies that the family is disappointed and upset in Etienne's choice to join the Gestapo. They'd hoped, presumably, that he'd agree with them that the Nazis are evil and should be resisted. But despite this, they're willing to look on the bright side: nobody will suspect them of being involved in the Resistance if their son is a Nazi.

Last night, Maddie and Mitraillette talked for two hours, though they barely understand each other's languages. They kept watch on the road while others moved the explosives hidden on the barn's floor. Maddie is trying hard not to worry about Julie, and it helps that apparently Julie met her first contact. (Maddie has to get in the habit of referring to Julie as Verity in this account.) Verity is part of the **Damask** circuit, named for the oldest member, a rose grower.

Moving around the explosives is an extremely serious activity—they could blow up the barn and be killed, or be discovered by the Nazis. But this still seems like a relatively pleasant experience for Maddie, as she gets to know Mitraillette and form a friendship with the girl. She's also learning more about Julie and what Julie has been up to.

The circuit now knows that Verity and the explosives arrived safely. But Verity is supposed to go to the town archives to look up the plans for the hotel where the Gestapo are headquartered, and she can't do that without ID. Mitraillette is trying to figure out how to get the documents to her. Hopefully, if things go well, the Gestapo headquarters will go up in flames. Maybe it wasn't so clever of Verity to call herself Käthe Habicht, "Kitty Hawk," in German.

More discrepancies between Maddie and Julie's accounts emerge: Julie told the Gestapo she was a wireless operator and never mentioned blowing up the Gestapo headquarters. Knowing the real reason she's in France drives home that Julie is in more danger than she let on in her account. The fact that Julie called herself "Kitty Hawk" is a nod to her friendship with Maddie, since Kittyhawk was Maddie's code name.

PART 2, SECTION 3

Another Lysander recently came down; the field was so muddy that they couldn't get it out and had to blow it up instead. So now, Maddie isn't the only Special Duties pilot stuck here. Everyone in England desperately wants to get Maddie home, but it's a ridiculously complicated process, and the heavy rain isn't helping things. It looks like they'll have to wait for the mud to dry so they can send a plane bigger than a Lysander.

The weather is normally a mundane facet of everyday life—but in wartime, something as simple as rain can pose a huge obstacle for pilots like Maddy. The fact that another pilot is also stuck here likely helps Maddie feel like she's not alone.

The French family has given Maddie lots of warm quilts and sheepskins, but she's still cold and wet. She eats one meal a day at the farmhouse so she can warm up. Her fingers have been so cold that she hasn't written for a week. If only she were a writer, she'd be better able to describe how bored and afraid she's been the last 10 days. She could die here. But days are still dull, as there's nothing to do but worry.

For Maddie, time passes slowly in part because she's simultaneously terrified and bored. The stakes are extremely high, but it's still hard to not be bored when she's stuck in a loft with nothing to do for most of the day. Writing this story occupies her and provides some relief, though Maddie doesn't think too highly of her abilities as a writer.

Maddie remembers telling Julie her fears—now they just seem silly. These days, she's afraid of fire, as she can smell the explosives below her in the barn. She's afraid still of bombs dropping on people she loves and of Nazi concentration camps, which suddenly seem real. She's afraid of court-martial still, but she's not afraid of getting old. And now she's afraid of Paul, whom she had to threaten with a gun when he tried to initiate sex. Maddie is also afraid of being English; apparently, it's obvious that she's English. She doesn't have good clothes to help her hide, either.

It hasn't taken Maddie long to rethink her fears—she's only been in France about a week by this point, but the experience has been sobering. Looking back, she realizes that she and Julie were naïve when they talked about their fears—they had no idea then that they'd wind up stuck in Nazi-occupied France, afraid for their lives. Maddie's life is complicated by Paul's unwanted advances, too, but she can't make too much of a fuss about him for fear of attracting unwanted attention.

Maddie's eighth fear is letting people down. If the Ormaie Gestapo catch her, she'll probably be tortured to give up the Moon Squadron's location. The Gestapo can be her number-nine fear (unless the Ormaie Gestapo headquarters blow up soon, but this seems unlikely). Maddie has been here 10 days now, and she's afraid to even write that Julie disappeared over a week ago. It's terrible not knowing what happened, but here it's normal. People disappear every day. So, Maddie is afraid she'll be caught, that Julie is dead, and that Julie is being held prisoner at the Ormaie Gestapo headquarters.

Unlike Julie, Maddie hasn't been trained in how to respond if she's interrogated—and even though she's shown courage in other aspects of her life, she doesn't have high hopes that she'll be able to bravely resist if she's tortured. Instead, she sees herself as weak and an easy target. This is, perhaps, exacerbated by how afraid she is for Julie. Readers, of course, know that Julie is imprisoned in the Gestapo Headquarters, so Maddie's fear is valid. But the Nazis operate in secret, which keeps people like Maddie in the dark and on-edge.

PART 2, SECTION 4

Maddie writes that she has to remember to call Julie Verity. Nobody can move forward with Julie gone, since she's the only one who can move between the town hall and the Gestapo headquarters. So, the entire **Damask** Circuit is on edge; they fear that Julie will betray them. It's very likely the Gestapo have her.

The Damask Circuit's fears that Julie betrayed them seem to be based on the understanding that giving in under torture is a normal reaction. However, in Julie's account, she made note of all the French captives who said nothing, like the French girl—so, the Circuit may be underestimating those who have been captured.

Maddie writes that for her, nothing has changed. It's been two weeks. She's had her picture taken by a trusted photographer. They're going to give Maddie a new identity: that of Katharina Habicht, the family's cousin from Alsace who's come to help on the farm. It's risky, especially since Julie may have compromised the name. But Maddie and Paul figure that Julie wouldn't have mentioned Katharina, since she must know it's the only identity Maddie can use (since Julie has Maddie's identity documents).

Giving Maddie a fake identity will give her a bit more purpose, since she won't just be hiding, waiting to be found. Maddie and Paul have to trust that Julie would've thought about Maddie's prospects and protected her friend—and readers will recall that Julie didn't mention Katharina's name. The girls know each other well enough to be able to anticipate the other's needs.

The photographer also works for the Nazis. He showed Maddie the enlargements he made of Maddie's crashed plane. The pilot, who's supposed to be Maddie, is unrecognizable, and the pictures of his body are horrific. But what really got to Maddie was a closeup of her badge and wings. The photographer explained that apparently the Gestapo have an English airman and want to ask him questions about the pictures. Maddie and Paul wonder if the airman is Verity, though she's not English or technically an airman. But she does have Maddie's pilot's license, and since Maddie is a civilian, there are no photos on the ID for the Gestapo to look at.

This passage reveals that the photos Julie saw (that made her believe Maddie was dead) were faked. Maddie finds the picture of her wings so disturbing because, though she's not dead, she is grounded and unable to fly at the moment—which makes her feel vulnerable and out of control. Finally, it's worth noting that the photographer is putting his life on the line to help Maddie and show her these photos before they go to the Gestapo. This introduces the idea that there are, perhaps, lots of people helping resist the Nazis—but it might be hard to pick out the resisters at first.

Paul asked if Maddie or Verity would be able to tell if the pilot is Maddie. The body is so destroyed it barely looks like a human, but Maddie hates the thought of Julie having to look at the photos. She asked the photographer if he could stall before turning in the photos. He agreed to stall and pulled out some other photos to hand over immediately. Seeing them, Maddie laughed—the one of the rear cockpit, with the 11 wireless sets, was convincing and was the best thing Maddie had seen in weeks. Maddie knows Julie will make up code to go with each set. Those photos will save her. Then, the photographer took Maddie's picture. He told her not to smile; she should be neutral, "Like the Swiss."

Maddie knows full well that Julie will probably believe she's dead when Julie sees the photos. She knows the photos will hurt her friend, but she also knows Julie has to get the photos at some point if Maddie expects to get out of the country alive. And because Maddie knows how clever Julie is, she realizes that the photo of the 11 wireless sets will buy Julie time. Indeed, recall that Julie bought her clothes back with "code" for those wireless sets. Maddie is, again, able to help Julie because of how well the women know each other.

The photographer also brought Maddie a pair of lightly used climbing slacks. The gift made Maddie cry, and the photographer apologized (he believed Maddie wanted a dress, not pants). Maman comforted Maddie, while Paul joked to the photographer that Maddie won't mind pants since she doesn't use anything between her legs. Maddie pretended not to hear him, but she hates him. Paul continues to touch Maddie whenever they practice shooting. She'd like to shoot him.

The gifted slacks aren't much—but they show Maddie that the photographer is invested in her life and her safety (especially when he acts like he really wants Maddie to have a garment she'll appreciate). Paul, though, ruins this touching moment. His sexism makes Maddie trust him less, and it also discredits her with those Paul speaks to (since Paul essentially makes Maddie out to be a joke of a woman).

PART 2, SECTION 5

Maman is authorized to kill one chicken at the end of every month, just so she can make Sunday dinner for Etienne's superiors. Maddie spent the officers' last visit gripping her pistol tightly and watching through the slats in the barn. La Cadette, whose real name is Amélie, told Maddie about the visit. Maddie thinks it's silly not to write the Thibaut family's real names, even though to her, they're Maman, Papa, and Mitraillette. Apparently, the family lets Amélie do most of the talking when the Nazis are visiting since she's extremely charming.

The aside that Maddie is staying with the Thibaut family—who has a son in the Gestapo—as much as confirms that Etienne Thibaut is the Scharführer Thibaut who oversaw some of Julie's writing. Noting that Amélie gets to do most of the talking suggests that the Thibauts are weaponizing Amélie's youth, innocence, and femininity. Since she's younger (and perhaps more naïve) than the others, it might not be so hard for her to make conversation with the enemy.

According to both Amélie and Mitraillette, the captain is terrifying, despite being soft-spoken and polite. He brings Amélie gifts every time he comes; this time it was a matchbook from the Château de Bordeaux. Everyone started with drinks, except for the "sullen German lass" who drives. Etienne had a fresh purple lump above his eye, and he wouldn't tell Amélie where he got it. When Amélie asked the captain, he told her that Etienne protected him from "vicious prisoner[s]." At that, the secretary murmured to Mitraillette that a *woman* gave Etienne the bruise. Finding this out is hell for Maddie, as Julie has been gone for three weeks now. The headquarters in Ormaie doesn't usually hold onto female prisoners.

The captain Amélie and Mitraillette refer to is, presumably, von Linden. And the "sullen German lass" is probably Engel—but it's unclear whether Engel just doesn't drink, or whether there's a pattern of her superiors just not offering her drinks (recall that Engel didn't get cognac during the Georgia Penn interview). For Maddie, learning that Etienne's bruise came from a female prisoner suggests that the local Gestapo might have Julie. It also suggests that Julie is still alive and fighting, which is the best-case scenario at this point.

PART 2, SECTION 6

Maddie doesn't know if she's disappointed or relieved. Yesterday (Sunday, November 7th) she spent all day trying to get out of France. But she's back in the barn, writing, thanks to a Benzedrine (an amphetamine pill) Paul gave her. Maddie is thrilled to be back with her notes. She's not going to leave them behind next time.

Having left her account behind once, Maddie now realizes how important it is to her. It's how she's processing this difficult experience, and moreover, she's shared classified information in this document that she doesn't want the enemy to find.

Maddie writes that she had to ride in the trunk of a Citroën Rosalie, which belongs to one of Papa Thibaut's friends. It's running on a mix of coal tar and sugar-beet ethanol, and the engine doesn't like it. They drove through six checkpoints, and at most of them, the Nazis opened the trunk and discovered several clucking chickens (who have their own papers) and didn't notice Maddie. In addition to the driver and Papa, Amélie and Mitraillette came along (to make it look like they were on a picnic), as did Paul (who was in charge of the plan).

Maddie knows how to fix engines, so she'd probably be able to figure out what's wrong with the Rosalie. That the chickens have their own papers highlights just how controlling the Nazi regime is—every farm animal must be accounted for. And again, Amélie and Mitraillette use their youth and femininity to provide cover for this operation. With two young women along, nobody will think that this is anything but a fun outing.


They finally reached the field, and the local guards set up a radio. It was amazing to hear the BBC announce, in clear French, that the rescue plane was on its way. In addition to Maddie, there was a wireless operator who was supposed to leave (half of the Paris Gestapo was after her). After introducing Maddie to everyone else, Paul pointed out the other pilot who got stuck in the mud a while ago. To Maddie's surprise, it was Jamie. They leapt into each other's arms, and to cover up the fact that he started to say Maddie's name, Jamie shouted "Ma chérie" and kissed her. Paul watched, his arm around the wireless operator's waist.

The other Resistance agents in France are supportive and make Maddie feel welcome—but they don't compare to someone like Jamie, who can empathize with Maddie perhaps better than anyone else. Seeing Jamie makes Maddie feel suddenly less alone and, possibly, more connected to Julie. The way Paul behaves suggests that he expects women to appreciate his advances—and it annoys him that Maddie clearly likes some men, just not him.


Maddie and Jamie had a few hours before they needed to help light the runway, so they discussed Verity. Maddie shared with him that Paul has asked an American woman in Paris named Georgia Penn to interview the Ormaie Gestapo. Jamie thought she was a Nazi, but Maddie said she's actually a double agent. She'll try to find Verity.

Georgia Penn seems to have done a good job of hiding her true loyalties. She's another person who puts herself in danger to do what's right—all while looking like she's supporting the Nazis every step of the way.

Finally, the Lysander arrived, but the wind was so strong it couldn't land. Maddie doesn't blame the pilot; she wouldn't have tried to land for as long as he did. Maddie couldn't help herself—she sobbed. Finally, it was time to head back to the farm. Maddie sobbed to Jamie again that when she does get back to England, she'll get in huge trouble. Jamie assured her they're desperate for pilots, but Maddie said that because she's a woman, they'd say she never should've been flying on such a mission. Then, pettily, Maddie spat that Jamie even got to keep his **boots**. Jamie laughed that he got to keep them because he doesn't have toes, not because he's male.

When it becomes clear that Maddie isn't going home tonight, the injustice of her situation seems to hit her. Maddie wants to go home—but she also realizes that when she gets there, she'll face sexism in a way that could be way worse for her than Paul's unwanted advances are. Because she's female, she believes she'll be severely punished for going on this mission at all. Additionally, losing her boots likely makes her feel worse in this regard, since they signaled that she was just as competent and professional a pilot as her male colleagues.



Jamie softly told Maddie to keep looking for Julie, and then he called out to Paul. He told Paul this field is too hard to land in; Paul should take Maddie to look for new fields, since she's a good pilot and a good mechanic. At this, Paul asked if Maddie had ever worked with explosives. Maddie said she'd like to try. Then, acting as if Maddie was deaf, Paul said he thought Maddie didn't like men—but she sure likes Jamie.

Jamie is not only a trusted friend; he's also one of Maddie's colleagues and knows she's extremely good at her job. So, suggesting that Paul make use of Maddie's skills is doing Maddie a favor and making her time in France easier. Paul's statement about Maddie not liking men is a way to make himself seem powerful—he's not trying to impress Maddie anymore, just make her feel bad.

Jamie threatened Paul, but before either man could move, a plane with search lamps flew overhead. Everyone hid, but the plane passed. When it was gone, they drove everyone who could fit in the car to their safe houses. Maddie and the wireless operator clung to the back of the car. It was exhilarating to be alive in the midst of so much danger, but that could've just been the Benzedrine. The operator told Maddie she was lucky to be with **Damask** and said that Paul is gross, but safe—it's best to just accept it.

Jamie is loyal to Maddie, but he also seems to find Paul's behavior inappropriate regardless of who he's targeting. The wireless operator implies that Paul is awful to be around, but he's the least of the women's worries. Women, she suggests, don't have many options to make this kind of harassment stop. This highlights the idea that the war has given some women new opportunities—but it hasn't eradicated sexism by any means.

PART 2, SECTION 7

Maddie is now Katharina "Käthe" Habicht. She sleeps in Etienne's room and has stolen some of his things, such as a Swiss pocketknife and this notebook. In it, on a page dated 1928, Etienne decided to be a nature enthusiast and wrote out a list of birds. What made Etienne transform into a Nazi? It's so sad.

Finding Etienne's notebook forces Maddie to confront that Etienne was once an innocent child but that he grew up to be a Nazi. It's difficult for her to think of him as a child, and she suggests that this kind of terrible transformation is just another horror of the war.

Maddie met Etienne not long ago. She, Amélie, and Mitraillette were out on bicycles looking for landing fields and ran into Etienne on the way back. When confronted with people, Maddie is only supposed to act "too shy to deserve to live" and, if people get too nosy, burst into tears. Maddie, as Käthe, is supposed to understand German, so as the siblings spoke in Alsatian German, Maddie had to pretend to understand and listen carefully for her code word. She didn't understand what anyone was saying but noticed when Etienne and Amélie started fighting. Then, Mitraillette started swearing at Etienne, and he left. Mitraillette switched to cursing in English and French once he was out of earshot.

For her Käthe persona, Maddie draws on stereotypes and assumptions about women in order to keep herself safe. If she's too shy and emotional—that is, too feminine to even function in society—then she'll never have to speak to anyone and blow her cover. It's unclear exactly what happens between the Thibaut siblings, but it seems as though Mitraillette isn't afraid of her brother—and is, perhaps, willing to call him out when he does things she doesn't approve of.

Over the last few days, Amélie has explained to Maddie that she was making fun of Etienne's bruise, so he told her what happens to prisoners who refuse to speak. Amélie is extremely disturbed, mostly because she thought the Gestapo captain was like a priest and plays by the rules. But it doesn't sit well with her that he's responsible for shoving pins under people's toenails. According to Etienne, they stick pins in women's breasts instead of under their toes. This is when, during the original conversation, Mitraillette got angry; she asked if Etienne enjoyed it. He said he didn't. Maddie has been telling Amélie not to think about it. Julie needs Maddie. What can Maddie do?

Learning about how von Linden tortures his prisoners forces Amélie to rethink her assessment of the Nazis as bad, but not that *bad. Before, she could ignore that he's responsible for causing people pain and killing them—but now, she can't anymore. In this sense, Amélie is being forced to grow up long before she's ready to do so. And Etienne's description of how the Gestapo tortures prisoners starts to explain what Julie probably suffered but didn't describe in her own account.*

PART 2, SECTION 8

In quick, abbreviated writing, Maddie says she found a great field cycling with Mitraillette on Friday, November 12. The fields are all flat (so they'd be great landing spots), but they're all the same (so there are no good landmarks for a reception team). But it must be a beautiful place to fly when there isn't a war going on.

Even as Maddie is working to help the Resistance fight the Nazis, she can't ignore the fact that France is a gorgeous country. And this makes the injustice of the war even worse—because of the Nazi occupation, people can't enjoy France's natural beauty.

PART 2, SECTION 9

Maddie writes that she's been in France for five weeks at this point. She's cycled twice to the field, once to show Paul. He's going to get an RAF plane to take pictures so they can get the field approved. When she's not biking, Maddie has been caring for chickens and learning to wire explosives. Paul has also kept her updated on the Georgia Penn situation. The regional head of the Gestapo, Ferber, told her no, but she's going to try again and go straight to the local captain. She seems crazy, but she's amazing. Hopefully, Maddie will be going home tomorrow (November 16).

Maddie's day-to-day life is a mixture of covert Resistance operations and mundane farm chores—real life doesn't stop for the Thibauts just because there's a war happening around them. Maddie characterizes Penn as someone who's extremely brave and cunning—much like Julie. Seeing this side of Penn casts a new light on Julie's account, since it's clear now that Penn is working both sides and is effectively fooling the Nazis.

PART 2, SECTION 10

Maddie is still in France thanks to the "Dratted Rosalie"—well, thanks to the Rosalie's driver, though he's well-meaning. The plane wasn't due until two in the morning. Paul took Maddie on a bicycle for the first leg of the journey, and then the car meeting them was late. The Rosalie stopped going up a hill, and Maddie noted that the choke wasn't working. The driver, of course, only spoke French and wouldn't take advice from a "slip of a Lass." So, after he jiggled the choke for a while, the Rosalie started and they continued on. This happened three more times, and Maddie's temper got worse and worse.

Once again, Maddie experiences sexism from the Rosalie's driver. He reasons that because Maddie is small and female, she couldn't possibly know what's wrong with the engine—but readers know Maddie knows how to work on engines, so she no doubt knows what's wrong with the Rosalie. And the driver's sexism, she implies, is most of the reason she didn't get to the plane in time.

The fifth time the car stopped, Maddie got out and threatened to shoot the hood open. The driver opened the hood and within minutes, Maddie had fixed the choke valve. They got to the field 30 minutes after the plane left. Maddie kicked the Rosalie's fender in anger and then apologized to the driver, but he thanked her for fixing his car. Another man waiting for them at the field then gave Maddie a gift Jamie left for her: his **boots**. She sobbed all the way home.

Receiving Jamie's boots shows Maddie that to Jamie, at least, Maddie belongs and is one of the pilots—and a close friend. This softens the blow of not being able to go home, since Maddie now knows she has someone she loves in England thinking about her and trying to make life easier for her while she waits.

PART 2, SECTION 11

Georgia Penn has found Julie, six weeks after Julie disappeared. Maddie doesn't even know how she feels anymore. Julie is in Ormaie and looked elegant, as usual, but she is a prisoner. Apparently the Gestapo caught her immediately when she looked the wrong way crossing the street. Had she had the right ID, she might have gotten away with it. Penn verified Julie by her code name, and she believes that the interview setup was a sham. Apparently, everyone except for the Gestapo woman sat around drinking cognac, and Julie gave Penn information in code right in front of the captain. Julie told Penn she's a wireless operator; she's no doubt given the Gestapo obsolete wireless code. And that means Julie won't have to reveal that her real job is to blow up the Ormaie Gestapo headquarters.

Having read Julie's account of the interview with Penn, readers can confirm that the interview was indeed a sham—von Linden forbade Julie from saying anything useful. This also explains why Julie reacted the way she did when Penn said she was "looking for verity," as that was presumably how Penn verified Julie's code name. And Julie's statement in response—that everyone was lying—now takes on a deeper meaning: Penn was, of course, lying about being a Nazi sympathizer. And Maddie gets confirmation here that Julie has been able to use the photo of the 11 wireless sets in the Lysander—she was able to help her friend.

Maddie has to pause writing and remind herself not to cry. She writes that she and Mitraillette met Penn by a pond in Ormaie and helped her unwind old socks while Penn talked to them. At one point, Penn grabbed Maddie's hand and asked if she was feeling brave. Penn shared that Julie has been tortured; carefully, Julie would wait until the captain wasn't looking and then pull back her sleeve, or adjust her scarf, to show Penn burns and bruises. It seems like they stopped torturing her a few weeks ago, so Julie must've made a deal with them.

Readers know that Julie did make a deal with von Linden; she gets to write her account in exchange for about two more weeks alive. But for those in the Resistance, it's impossible to know this—that's not something Julie could easily pass along through Penn. Finally getting insight on Julie's bruises also highlights that Julie never described what she suffered in great detail—though it's unclear why.

Penn admitted to Maddie that Julie was focused, seemed surprised to hear her code name come up, and never hinted at rescue. She seemed to believe she could finish her assignment from the inside. Penn didn't know what Julie's assignment was, but she then gave Maddie the information Julie passed on. Julie said that the Gestapo HQ has its own generator, that the fuse box is under the grand staircase, and that there's no wireless setup. Apparently Julie also thinks that the Gestapo secretary, Engel (whom Julie called *l'ange*, or "the angel") is going to have a "crisis of conscience."

Penn makes it clear that although Julie is a prisoner, she's still working and is trying her hardest to complete her mission. The fact that Julie doesn't seem interested in rescue suggests that she has truly made peace with her potential death—though, of course, rescue is a possibility now that the Resistance has located her. Penn also confirms that Julie's allusions to possibly forming a working relationship with Engel were real. Engel is, at least in Julie's estimation, sympathetic to her, if not the Allies' cause.

Maddie used to be jealous of Julie. Julie is clever, good with men, posh, and has caught spies. Now, Maddie doesn't envy Julie. She can only think of where Julie is and how much she loves her.

Julie has many enviable qualities, but now, Maddie realizes that Julie's charm is what put her in a position where the Nazis could capture her. Her love for Julie overtakes any jealousy she might have felt before, emphasizing how strong their bond is even when they're separated.

PART 2, SECTION 12

Maddie writes that she had a dream about flying with Julie. They were in Dympna's Puss Moth, heading to Scotland. The skies were gold, and there weren't any barrage balloons, but it wasn't peacetime, either. Maddie was fighting with the plane, which wanted to climb like the Lysander she crashed. But Julie asked to help. The plane suddenly had dual controls, and Julie tipped her control column forward. Everything was perfect as the girls flew the plane together.

Maddie's dream reveals just how much she loves and misses Julie. It's possible to read the broken Lysander as a symbol for the broken world around Maddie and Julie—and when things improve as Julie helps Maddie fly the plane, it suggests that their friendship is going to help make things right.

PART 2, SECTION 13

Addressing Julie, Maddie asks if she'd know if Julie was dead—wouldn't she feel Julie die? Maddie writes that Amélie and her friends saw an execution at the Château de Bordeaux, which the locals are now calling Château de Borreaux (Castle of Butchers). On Thursday, Amélie and her friends had gone to a café down the way from the Gestapo HQ. When they saw a crowd gathering, they joined it—and they saw the Gestapo kill a girl Amélie went to school with, using a guillotine. Maddie is aghast at the thought. It's bad enough to be a kid and be afraid of bombs, which is what happens in England. But it's totally different to be a kid here, where the police could cut off your head.

This execution is, no doubt, the same execution Julie described—when von Linden killed the French girl. The execution shook Julie, and here, Maddie shows how the execution also helps the Gestapo control the locals. Amélie is once again forced to grow up and confront horrible truths long before she's ready—and this no doubt makes Amélie feel afraid and vulnerable. Maddie seems to share this sentiment, and she insists that it's inhumane for kids to grow up under these circumstances.

Maddie remembers being eight and, just before the Depression, taking a vacation in Paris with Granddad and Gran. What she remembers most of all is going up the Eiffel Tower with Granddad. She still has the gold Eiffel Tower on a chain that Granddad bought her. That wasn't that long ago. What happened?

Both Maddie and Julie have fond memories of visiting France before the war began. Things seem to have changed so fast—now, their childhood memories can't comfort them anymore, as the realities of the war are too real and too terrible.

Maman Thibaut has been giving Amélie café au lait, while Mitraillette and Maddie take turns comforting her. Amélie keeps talking, and Mitraillette keeps translating. There was another girl at the execution, but Amélie didn't see her killed. The two girls were brought out together, tied to each other, and the second had to watch the first be murdered. The Gestapo closed the gates after that. Maddie is certain that the second girl was Julie, but she's also certain that they didn't kill her. Maddie keeps thinking of the pictures that Julie has probably seen by now. Julie must think Maddie is dead, but Maddie is alive. It seems like Julie is dead, but she can't be. Maddie thinks they must be faking her death—and she desperately wants to blow up the hotel.

The reader knows that Maddie is right—the second girl at the execution was Julie—but she has nothing concrete to confirm that right now. This makes things even more difficult, as Maddie is now overcome with worry that Julie is in even graver danger than Maddie thought. As Maddie gets angrier, more afraid, and more upset about Julie's situation, her desire to finish Julie's mission also increases. This suggests that on some level, Maddie is starting to overcome her fears of violence—her love for Julie is making blowing up the Gestapo headquarters seem more reasonable and attainable.

These days, planes fly over Ormaie every night. The planes won't bomb Ormaie on purpose; they're probably headed for a munitions factory. That's exactly why Julie was sent here: the English want to destroy Ormaie from the ground. But people here don't know that, so they're terrified—especially since the Americans dropped bombs on Rouen. Sometimes, Maddie wishes they'd bomb the hotel, but then she remembers that Julie is still there. She doesn't believe Julie is dead, and she won't believe it until she hears the shots and watches Julie fall.

In this passage, Maddie gets at the idea that everyone in and around Ormaie lives in fear, since people believe bombs could fall at any moment and people's loved ones disappear all the time. Nobody, least of all Maddie, feels safe. But because Maddie feels so connected to Julie, she does feel secure in her belief that Julie is still alive—and this gives Maddie the courage to keep going.

PART 2, SECTION 14

Today was another Sunday dinner with Nazis, so Maddie went out with Paul on bicycles (the Thibauts told the Nazis that Käthe has fallen in love with Paul and was out on a date). In reality, Paul took Maddie to another house to work on making bombs and shooting guns. The man who helped told Maddie that she was born to be a soldier, which made Maddie feel proud. But now she scoffs, since she just likes to fly planes and make things work.

Again, the cover story of Paul and Maddie being in love essentially uses Maddie's femininity as cover. This provides the excuse Maddie needs to learn these other skills, which she implies throughout the narrative are usually skills that men have, not women.

As Käthe, Maddie is going to have a job in the next few days. She'll be delivering the message-slash-invitation to Engel. Käthe isn't local and won't be here much longer, so she's a good option. Earlier today, Maddie got a look at Engel, who drives for the Gestapo. She and Paul had closed the gate to the Thibauts' farm so that Paul would have an opportunity to "help" Engel open the gate. He, of course, touched her and made her angry, but Maddie got a good look at her. She's a plain woman but would be gorgeous in a red cocktail dress (now Maddie sounds like Julie).

Maddie's love for Julie helps her feel brave about meeting up with Engel later, which could be very dangerous for Maddie. When Maddie notes that she sounds like Julie, she's not wrong—after all, one of Julie's tongue-in-cheek prescriptions for Engel was a red cocktail dress. So, Maddie might believe that she and Julie don't actually have much in common except their friendship, but they think more alike than Maddie realizes.

Maddie also got to see the Gestapo captain. She gaped a bit at the man who's been interrogating Julie and, if he hasn't already, will be the one to order her execution. He looked normal, like a headmaster. He also seemed exhausted and worried. Now, Maddie knows that he looked like this because something fishy happened to the Ormaie Gestapo. According to Engel, a set of keys went missing for an hour and turned up in the wrong place. Tomorrow, the captain will have to go talk to Ferber, who is apparently terrifying. Maddie thinks the captain should tell Engel to be quiet, but hopefully they can either blackmail her or get her to work with them. Maddie definitely won't sleep tonight.

It's ironic that Maddie thinks von Linden looks like a headmaster—that is, after all, exactly what he was before the war. Maddie's observation that someone should tell Engel to be quiet is interesting, since this information is helping the Resistance figure out how to fight back—Engel speaking up is exactly what they want. Learning that Ferber is so terrifying (seemingly more so than von Linden) makes Ferber's memo to von Linden at the end of Part One even more sinister.

PART 2, SECTION 15

Maddie has started dreaming in French; she just had a terrible dream about guillotines. At this point it seems like it'll be a miracle if Maddie isn't beheaded in that "foul courtyard." Earlier today, Maddie sat in Amélie's café in Ormaie, waiting for a man to tell her that "the angel" will arrive in 10 minutes. This was the signal for Maddie to drop a tube of lipstick for Engel, telling Engel where to leave a note if she wants to work with the Resistance. Or, of course, she could set a trap for Maddie; it wouldn't be hard.

As Maddie ventures out and performs these tasks for the Resistance, the odds that she will be caught increase—and if that happens, she'll likely be executed. She's struggling to process the trauma she's experienced alongside her ongoing uncertainty about Julie's fate and the looming threat of the Gestapo.

When Maddie got outside and passed Engel on the sidewalk, she pretended to drop the lipstick tube. Then, in German, she offered the tube to Engel. The captain was already in the car; he couldn't hear them. Engel asked in English if Maddie was Maddie Brodatt. Maddie could only smile and say she was Käthe Habicht. Engel thanked Käthe, took the lipstick, and got in the car. Only then did Maddie remember that Käthe doesn't understand English.

It's impossible to tell at this point whether Engel plans to help Maddie or keep her cover. This only adds to Maddie's anxiety, especially since she realizes she messed up by letting on that she understands English. Using a lipstick tube is also another instance of drawing on femininity to further one's work—lipstick is stereotypically feminine and innocuous, so it's unlikely von Linden will take any interest in it.

PART 2, SECTION 16

Maddie wishes she had control. Fortunately, she's not dead yet, and Engel answered the Resistance. Earlier, Maddie biked into town to the café, where an employee handed her gray cloth. It turned out to be Julie's silk scarf, but Maddie didn't realize it until she got back to the farm. The scarf doesn't smell like Julie anymore; it smells like carbolic soap. The smell reminded Maddie that Engel is a chemist. With Mitraillette and Amélie's help, they ironed the scarf—and a message appeared in French. It's either a tip, or Engel is going to betray the Resistance. In any case, tonight, 19 prisoners from Poitiers are being moved to a concentration camp. Julie is one of five prisoners from Ormaie who will join them.

The fact that Julie's scarf no longer smells like Julie drives home just how far away from Maddie she is—she's almost unreachable. This is especially true since Maddie didn't even recognize the scarf for what it was until she got to the farm. As Engel's message appears, Maddie feels increasingly out of control. The Resistance doesn't have much time at all to come up with a plan to rescue Julie and the other prisoners—and they'll only get one chance. Furthermore, there's no way to confirm yet if Engel is an ally, which makes Maddie feel even less secure.

PART 2, SECTION 17

Maddie isn't sure if she can write what happened like an accident report, but she has to write something. There's going to be a trial, and she has to get this all down. Mitraillette tried to dose Maddie to knock her out earlier, for what would be the second time. Maybe Maddie will take the medicine when she's done, since she won't want to think anymore.

It's clear something terrible has happened, if Mitraillette is trying to drug Maddie—and if there's going to be a trial. Deciding to try to write this like an accident report suggests that Maddie is trying to distance herself emotionally from what happened and put it in a format she can understand.

The "incident" was an attempted sabotage of a river bridge. The Resistance intended to stop a Nazi military bus carrying prisoners on December 1, 1943. They did stop the bus and made a hole in the bridge. Maddie hates the Nazis. She has to remember Paul, whom she hated but who was brilliant. He made up the plan on the fly and rounded up an army in about an hour. They all biked into town and hid the Rosalie in a garage. The garage belongs to the rose-grower whom the **Damask** Circuit is named after. Hopefully this woman won't get in trouble for helping.

The way Maddie talks about Paul here suggests he doesn't make it through this evening—but this isn't entirely clear yet. Maddie doesn't seem to be telling the story entirely in order (presumably, they stopped the bus after hiding the Rosalie), and this reflects her frantic emotional state. Meeting the rose-grower introduces Maddie to another person who is quietly helping resist the Nazis.

The group borrowed the rose-grower's boats and canoed up the river to the bridge, explosives in tow. They had to use muffled oars, which Maddie has only read about in pirate stories like **Peter Pan**. The river was foggy, fortunately, so they wired the bridge and then waited. Maddie doesn't know where things went wrong. They weren't outnumbered, but maybe they should've guessed that the Germans would be more ruthless than the Resistance. Or maybe it was just too dark and foggy.

For Maddie, using the muffled oars, like in a children's book, makes the mission seem somewhat childish—as if they're children playing at war, rather than adults. And then, Maddie's inability to identify what went wrong confirms that something did *go terribly wrong. Her noting that it was dark and foggy is also sinister, as it connects back to Julie's designation as a* Nacht und Nebel *prisoner—a "night and fog" prisoner.*

In any case, the bridge explosion went as planned; it only harmed the bus. Paul and his friends immediately shot out the bus's tires, and then Paul shot the guards who got out to inspect. Maddie missed a lot of this because she was curled into a ball, terrified of the guns. Mitraillette had to sit on Maddie to get her to stay quiet, and Paul told her to pull herself together and get ready to shoot at the Germans' equipment. At this point, the last guards got onto bus and a few minutes later, they ushered every prisoner onto the bridge and made them lie face down. Then, before anyone could do anything, a guard shot six of the prisoners. The guard shouted in French that they'd kill two prisoners for every German the Resistance killed.

Maddie has already made it clear that this isn't going to end well—the Resistance doesn't win in this engagement. The Germans, on the other hand, show that they're ruthless and don't value their prisoners' lives—they're merely tools to get the Resistance to back down. For Maddie, this is terrifying because of her fear of gunfire, but the stakes are also high because she knows Julie is on the bus. For all Maddie knows, Julie could be one of the six murdered prisoners.

It was a stalemate. A guard went back down the road while Paul rounded up a few people to move to the other side of the bridge and try to shoot the remaining three guards. Maddie was terrified, as one of the prisoners still on the ground was, presumably, Julie. She saw that Julie was still alive when the guards set up a floodlight on the prisoners—Julie's blond hair and bright sweater stood out. Nothing happened for an hour. The guards kept moving and flashing their flashlights toward the Resistance, blinding them. When one of the female prisoners started to cry, the man next to her tried to put an arm around her. A guard shot the man in the hand. In that moment, Maddie knew the Resistance wasn't going to win.

It's a bit of a relief that Julie is still alive—this means she still has a chance. But it's telling that Maddie knows the mission has failed when the Nazi guard shoots the prisoner in the hand. The prisoner is essentially punished just for showing compassion to another person—something the guards can't allow, as their power comes from keeping people distanced from one another. Maddie has likely realized that Julie will inevitably be treated the same way.

The fourth guard returned, and then Julie picked her head up and said something that made the guards laugh. One guard knelt down in front of her, grabbed her chin, and asked her something. Julie bit him. He pointed his gun at her as if to shoot, but another guard told him not to. Mitraillette translated for Maddie: if they shoot her, "there will be no—fun." Julie's plan seemed to be to get herself shot quickly.

Recall that Julie wrote in her account that her goal is to convince someone to shoot her—that way she won't have to suffer. In this moment, Maddie has the opportunity to see how Julie has been trying to manipulate her captors for weeks now, attempting to gain any power or advantage she possibly can.

Then, two German military trucks with guards arrived. The Germans managed to get the bus out of the hole in the bridge—but then, several of the prisoners suddenly came to life. A few that weren't chained got up and ran straight into Paul. Shots rang out, and Maddie shot at some chains and freed a few men. The guard Julie bit kept his heel on the back of her neck. There were only seven living people on the ground, and the German soldier in charge decided it was time for a display of force.

Maddie starts to overcome her fear of violence and gunfire here, as she frees several prisoners. But at this point it's still impossible, it seems, for her to free Julie. Saying that the Germans now believe it's time for a "display of force" is extremely ominous—something terrible is about to happen. But Maddie seems fully engrossed in telling her story, given that she's not making any comments about what happened.

The soldier picked up two men and Julie. Julie was wearing the same clothes as when she and Maddie landed in France, but she looked different: as though she'd aged 50 years, but also like a small child. Then, the guards shot the two men, first between the legs and then in each elbow. Julie cowered; she was next. As the guard was finishing with the second man, Maddie couldn't help it—she sobbed. Julie suddenly smiled; she'd heard Maddie. She shouted, "Kiss me, Hardy!" and Maddie shot her. Julie died instantly.

In shooting and killing Julie, Maddie saved her friend from further torture—so while she did something terrible, she also did something very compassionate and kind. Julie essentially asks Maddie to do this when she yells "Kiss me, Hardy!" because she knows that Maddie will understand the reference. In this way, the phrase (and Maddie's mercy killing of Julie) is a final testament to the women's deep, enduring friendship. It also draws an interesting parallel between Julie and Maddie and Nelson (the originator of this quote) and Hardy. Hardy, of course, didn't kill Nelson at the Battle of Trafalgar—but he did ease his friend's death by being there for him, just as Maddie's presence likely made Julie's last moments a bit brighter.

PART 2, SECTION 18

Maddie will just keep writing. That wasn't the end. The Germans pulled up a female prisoner, who screamed for the Resistance to go so the Germans would stop killing prisoners. Maddie and the Resistance ran. Paul and his men fired at the Germans and were murdered on the bridge. Once everyone still alive was in the boats, Maddie sobbed, and Mitraillette asked if that was Verity. Maddie said it was.

This female prisoner makes the case that the Resistance's rescue attempt is actually making things worse—and if they want to help, the Resistance needs to leave. Maddie is reeling not just from Julie's death, but the fact that she was the one who killed Julie. Without her best friend to focus on, Maddie is lost.

With fewer people to transport and hide, everyone went back to the rose-grower's villa on the river. Mitraillette made the call; Maddie realizes now that she was Paul's second-in-command. Mitraillette coached everyone through hiding their boats and then hid everyone on the riverbank while the Nazis searched the grounds. An hour later, the gardener gave the all-clear (though there were still Nazis posted in the driveway). A couple prisoners were sent over the river—and then Mitraillette seemed to lose steam. Everyone spent the night in the barn.

Maddie doesn't seem to have considered what Mitraillette's job in the Resistance actually is—which may reflect some internalized sexism on Maddie's part. But the fact that Maddie underestimated Mitraillette offers hope that others will also underestimate Mitraillette—and that these low expectations will provide some cover for the girl.

Near dawn, Maddie asked one of the French men they'd freed how he got caught. He explained that he tried to blow up a bridge and got caught, and that the Germans only chained the prisoners they thought were dangerous. Julie, though, wasn't dangerous—she was a collaborator. The man spit on the ground and said that Julie is better off dead. Maddie told the man to shut up, but he continued. He said that since Julie's arms were bound, someone would've had to help her eat and drink. Nobody would've helped her. Maddie doesn't remember exactly what happened next, but she knows she attacked him and screamed at him, which resulted in Mitraillette drugging Maddie.

Though Julie noted that her fellow prisoners detested her for collaborating with the Germans, what this prisoner has to say shows just how intense the prisoners' hatred was. But Maddie's focus is still on the fact that she lost her best friend—not necessarily on what military secrets Julie supposedly gave up in her final weeks of life. In other words, Maddie still sees Julie as a fellow human who deserves compassion.

When Maddie woke up, she felt terrible. The chauffer took her up to the villa; Maddie assumed that since she killed her best friend, they were turning her over to the police. Instead, the rose-grower led Maddie to a huge bathroom with a hot bath drawn. Maddie thought about slitting her wrists, but she wanted revenge, so she took a bath instead. When she was done, the rose-grower made her a meal of bread, honey, and a boiled egg. The egg made Maddie cry, as it reminded her of the Glaswegian refugees and of Julie. Maddie sobbed, and the rose-grower held her. When Maddie finished crying, the rose-grower made her another egg. The woman said that they're alike: they both carry a huge burden.

Maddie's guilty conscience makes everything far more difficult, as she's unable to extend kindness or sympathy to herself. Indeed, Maddie implies that she deserves to suffer (or even die) for what she did. The rose-grower, though, says something interesting when she observes that they both carry a huge burden. This suggests that she perhaps empathizes with Maddie, but at this point it's unclear how. (And Maddie is too emotional to pick up on this right now.)

The rose-grower's gardens are full of **damask roses**, which are still flowering in December. According to Mitraillette, she used to be a skilled horticulturist. Maddie only noticed the roses after her bath. The roses were a bit sad in the rain, but they'll be beautiful someday. By the time Maddie got back to the garage, the man she attacked was gone (she thinks her trip to the villa was a diversion while they got rid of him). Finally, two days later, the chauffer drove Mitraillette and Maddie home in the rose-grower's car. The bridge still isn't fixed, and there are still 15 bodies—including Julie's—lying there.

The roses emerge here as a symbol for hope—just as the roses will one day flower again and be gloriously beautiful, the implication is that Europe will also one day recover from the devastation of World War II. The fact that Maddie only notices the roses after her bath suggests that the bath and her time with the rose-grower helped her start to come to terms with all the trauma she's endured. Maddie might not have Julie anymore, but she can connect with others who can offer her comfort.

Now, Maddie is going to drink the stuff to knock her out. But she wants to note that when she wakes up, she has a project. One of Maman Thibaut's friends who runs a laundry dropped off a bag of German chemises labeled with Käthe Habicht's name. In the bag was a huge pile of paper. It must be from Engel, but it's in English.

Readers may suspect that the pile of paper is Julie's account—which confirms that Engel was working with the Resistance, not trying to set them up. This also implies that very soon, Maddie is going to get a lot of her questions answered—and she may be able to provide insight into what Julie wrote as well.

PART 2, SECTION 19

But the writing isn't Engel's—it's Julie's. Maddie isn't done yet, as there are hundreds of pages. She isn't sure if reading this is urgent or not, but Engel might need the papers back. At the end there's a number that looks official, printed in red. And there's an execution recommendation from Ferber too, which may have been in the process of happening when the Resistance stopped the bus. Maddie can tell where Julie cried; the writing gets smeary. The Gestapo did show Julie the pictures, and Julie gave them 11 sets of dummy code sets, one for each of the wirelesses planted in the back of the Lysander. Julie gave the Germans nothing but fake code. She didn't even give them Käthe Habicht's name.

As Maddie immerses herself in Julie's account, she gets important insight into Julie's final days. She now has confirmation that she was correct: Julie was able to use the photo of the wireless sets in the Lysander to buy herself some time and the ability to write this account, and Julie also never compromised the Käthe Habicht persona. But at this point in Maddie's reading, there are still several mysteries—such as what the number at the end means and what the underlined text signifies.

PART 2, SECTION 20

How did Julie do it? She made it sound like she was so upset to be giving the Germans names of people or airfields, but really she didn't give them the correct name for anything. Maidsend is the only real airfield she mentioned. The account reminds Maddie of the first day she met Julie, when Julie suddenly became a German radio operator. She was so good at pretending. Julie's account is full of errors. The RAF Maidsend Squadron Leader is actually called Leland North, not Creighton—Creighton is the name of the colonel in *Kim*. Julie made Maddie read the book, presumably to make Maddie understand that they were being groomed for war (by the Bloody Machiavellian Intelligence Officer, whose real name Julie also knew).

As Maddie reads, she has to conclude that Julie was extraordinarily good at her job and at pretending. While Julie might have pretended for fun earlier in life, Maddie realizes that Julie was playing a very dangerous game as she fabricated information for the Gestapo. Maddie's aside about Creighton being a character from Kim *suggests that Julie wanted to make it clear that she knew she didn't necessarily become a spy willingly—she was groomed for the job, and much of what happened to her was out of her control. Maddie, though, is able to add important perspective to Julie's account—mostly because she encourages readers not to take Julie's account at face value. Julie is truly an unreliable narrator.*

Maddie doesn't remember the story about Julie's great-aunt shooting her husband. A lot of their conversations are fudged a little bit, but it's still eerie. That story makes Maddie think that Julie was saying that it's okay to shoot her, but it doesn't make sense. Julie thought Maddie was dead, and she couldn't have known what was going to happen.

As Maddie reads, Julie's purpose starts to get a bit fuzzier. Julie did, of course, want to die quickly and humanely, rather than be tortured—but it's also unclear if Julie knew she was writing specifically for Maddie, or just the Resistance in general.

Even stranger, though, is that the story is nonsense—but it's also a true story of Maddie and Julie's friendship. They both had the same dream at the same time. And even better, when Maddie reads Julie's words, Julie is alive again. It's like Julie is flying in a plane that keeps climbing. She's alive.

Most compelling for Maddie is the realization that Julie's account means that Julie will never truly die. It will help her achieve some degree of immortality, as her account ensures that she'll never be forgotten.

PART 2, SECTION 21

Maddie has figured out Julie's code. It's Engel's code too; they worked together. Engel underlined the instructions in red. The Resistance can get in through the cellars, and during air raids, the hotel is unguarded for hours. The prisoners are upstairs, and Julie gave the locations of the generator and the elevators so the Resistance can fill them with explosives. Julie probably included the story about her great-aunt to give the Resistance permission to blow the place up with her inside, but the Resistance will be able to get in and get the prisoners out first. The number in red at the end of Julie's account is the city archive reference number for the architect's drawing of the hotel.

Finally, Maddie unravels the mystery—and confirms again that Engel was working with Julie all along. This is especially clear given that Engel no doubt wrote the archive reference number, since it's in red. Discovering the code reinforces the idea that writing and storytelling can have many different purposes. Through her account, Julie simultaneously wrote a (platonic) love letter of sorts to Maddie and gave the Resistance the information they'll need to blow up the Château de Bordeaux.

A draft of a telegram to England shares that Paul and Julie were killed in action on December 1, 1943. The sender requests that the RAF send a flight over Ormaie on Saturday, December 11, to create a diversion. This will enable Operation Verity.

It's unclear who sends this telegram, but noting that Julie was killed in action suggests that Maddie won't get in trouble for killing her friend. Naming the operation Verity is a way to memorialize Julie by finishing her work.

PART 2, SECTION 22

Maddie writes that since it turns out that anyone can dig through the Ormaie Town Hall archives, Amélie went and got the building plans. She told the guards she was working on a school project; they didn't even check her ID. But so she wouldn't get caught with the drawings, she left them in the café for Maddie to pick up later. In retrospect, it was a mistake to tell Amélie to use the café, since that's Engel's drop-off spot. When Maddie arrived to fetch the papers, Engel was at the table.

Amélie's identity as a young, innocent schoolgirl helps her here—nobody suspects that she's part of the Resistance. But this doesn't mean that Amélie doesn't still have to be careful, hence leaving the drawings at the café. Though Maddie acknowledges that she made a mistake, her tone doesn't suggest that something terrible happened—and perhaps Engel will be able to offer more insight into Julie's final weeks.

Engel greeted Maddie as Käthe and invited her to sit. She then gave Maddie a cigarette. That cigarette was weirdly intimate, as Maddie feels like she knows Engel well after reading Julie's account. Casually, in French, Engel asked how Maddie's "friend" is. Maddie couldn't speak and choked on her cigarette, and finally, Engel asked if Julie is dead. Maddie nodded. Engel abruptly stood up and told Maddie to come with her—she had things to tell her. At Engel's prodding, Maddie grabbed the papers on the table and followed her outside. At that point, Engel switched to English.

The fact that Engel doesn't seem aware that Julie died speaks to something Maddie expressed earlier: that it's normal in France at this time for people to disappear without a trace. This fractures the community and makes it difficult for people to maintain connections. Though Maddie feels awkward about knowing Engel so well, it's worth considering that Engel might feel the same thing—she, after all, seems to know exactly who Maddie is.

Engel led Maddie to the Place des Hirondelles and showed here where Julie looked the wrong way crossing the street. Engel explained that in Ormaie, people look the other way when people are arrested or beaten. Julie put up a fight and bit the policeman; they had to call Engel to knock Julie out with chloroform. It was "like watching a light go out." As she led Maddie across the square, Engel observed that the Nazis had turned Ormaie into "a real shit-hole." They plowed down the **roses** in the square to park tanks. Engel led Maddie along the river and, chain-smoking as she talked, said that chloroforming people was part of her job, but that doing it to Julie felt like digging up roses to make space for a tank.

Engel again articulates that in Ormaie (and France more generally), it's perhaps not safe to take interest when people are arrested. Julie seems to have caused quite the scene, but still, nobody was able to tell the Resistance anything about Julie's arrest until now. Engel also portrays the Nazis as totally unfeeling and as only interested in power. This is why they plowed down the roses to park their tanks—they don't care about beautiful things, whether that's France or a vibrant young woman like Julie.

Maddie interrupted Engel—she knows, since Julie was her best friend. As Maddie continues her account, she begins to call Engel by her first name, Anna. Anna said that once Julie passed out, she discovered Julie's scarf balled up in her fist—Julie was clearly trying to rub out the archive reference number written on her palm. So, Anna spit on the scarf and put it back in Julie's hand, rubbing the number out. Since Julie had been filling out forms in the ration office, nobody asked about the ink.

Switching to using Engel's first name suggests that in this moment, the trust and intimacy between these two women is increasing. Engel is, after all, Maddie's only living connection to Julie in France; Engel probably knows Julie better than anyone else in the Resistance circuit, for instance. Engel also shows that she's been helping Julie from the beginning, from the moment she rubbed out the archive number.

Anna revealed that finally, on Julie's last day of writing, Julie revealed what she planned to do with the number. Julie was exhausted and knew, more or less, what Ferber had told von Linden to do. Anna said that she wrote the number on her own palm, showed it to Julie, and then picked up Julie's pages. Anna asked Julie what she should do with the number, and Julie said she'd burn the number and blow the hotel up. But then Julie laughed and said it was Anna's problem now.

Recall that in Julie's final days of writing, she was exhausted—that seems to track with how Engel describes Julie's behavior at the end. But though it's possible to read Julie's comment about the number being Anna's problem as flippant, it's also trusting. Julie likely couldn't outright ask Anna for help—she had to continue to act to protect them both.

Throwing her cigarette in the river, Anna said that Käthe should go home to Alsace. Maddie Brodatt will get her in trouble. Maddie knows this was a veiled warning to get out, to protect herself and the Thibauts. Tomorrow, she'll be back in the barn loft. Back in her story, Maddie asked Anna what she was going to do. Anna said she'd been trying to get back to Berlin since they started interrogating Julie and the French girl. She'll head back by Christmas. Maddie warned Anna that the British are bombing Berlin, but Anna said they probably deserve it. Maddie didn't think anyone deserves to be bombed—except, as Anna pointed out, the Castle of Butchers.

Telling Maddie to go home shows again that Engel is sympathetic to the Resistance and wants to help—at the very least, she doesn't want to see more Allies murdered the way that Julie was. And Anna reveals here that she has her own burden to bear, since she feels responsible for helping torture Julie and the French girl. Maddie insists that nobody really deserves to be a victim of violence—but Anna is so guilty about her involvement with the Gestapo that she thinks Germans (perhaps including herself) deserve to be bombed.

Really, Anna reminds Maddie a lot of Julie in her Eva Seiler persona. She remembers Julie telling her about her mock interrogation during training and cursing the whole time. Anna led Maddie back across the square and offered Maddie a cigarette—at which point Maddie accused her of not sharing with Julie. Anna laughed; she gave Julie half her salary in cigarettes. This detail isn't in the account, because what would've happened to Anna, or Julie, if someone found out? Maddie accepted the cigarette and Anna told her how she got Julie's account: von Linden's landlady picked it up with laundry and told him she used the paper to start fires. She's been punished, but she'll be fine.

Maddie realizes that Anna and Julie were a lot alike: both were (and are) fantastic at pretending, and both used that skill to help a cause they believe in. In this passage, Anna also makes it very clear that it would be foolish to take Julie's account at face value. Julie was walking a very thin line and, to protect herself and her allies, she had to leave a lot out. There are, it seems, more allies than even Julie realized, if von Linden's landlady is helping Engel help the Resistance.

As Anna and Maddie got back to the café, Anna pressed a key into Maddie's palm. She explained that she made a copy of the key to the back service door in the soap she gave to Julie before the interview. Now, Maddie has all she needs. Just then, von Linden came around the corner. Maddie was shocked to come face to face with her "mortal enemy," but that's what he is. The man has no idea that he stood for a moment with someone who could give up the coordinates to the Moon Squadron, or that Maddie knows he commanded his cronies to torture her best friend. Maddie hates him. She's going to finish Julie's work. Maddie then watched Anna walk away with von Linden. She likes Anna a lot.

Depending on when the Resistance decides to blow up the hotel, Anna no doubt realizes she could be agreeing to her own death by giving Maddie the key. This again shows that Anna prioritizes atonement for being complicit in torturing Julie over her own life—in much the same way that Maddie and Julie have prioritized things other than their own lives throughout the novel. For this, Maddie develops respect for Anna.

PART 2, SECTION 23

Maddie writes that Käthe is back in Alsace, and she's waiting for the moon. A bomber is going to fly over Ormaie on Saturday, and Maddie is leaving on Sunday or Monday if a lot of things fall into place before then. She's been having nightmares and keeps waking up yelling. Maddie feels like she's flying alone.

Being back in the barn means that Maddie has returned to hiding—so physically, she is alone, since she's not in the Thibaut farmhouse. But she's also still processing Julie's death. Being without her best friend makes her feel even more alone.

PART 2, SECTION 24

Maddie is writing from England—but in her head, Ormaie is still on fire. Maybe she'll be court-martialed or tried for murder, but all she feels is relief. However, she isn't free; she's under house arrest at the Cottage at the Moon Squadron Aerodrome. It doesn't matter that there's a guard outside. Even if Maddie does die, it'll be a fast, humane death, and Granddad will know what happened. The Bloody Machiavellian Intelligence Officer is coming to interview Maddie (presumably without burning Maddie or sticking her with pins). Maddie feels very safe.

If Maddie is writing from England, a lot of things presumably did fall into place—but Maddie will return to this later. Maddie's tone as she describes what might happen to her after this interview suggests that while she doesn't regret killing Julie, she suspects that her superiors will take issue with her actions. But still, back in England, Maddie can take comfort in knowing that she won't disappear, like Julie would've disappeared in France.

Now, Maddie turns to writing an incident report of the "successful sabotage and destruction" of the Ormaie Gestapo headquarters. On Saturday night, Maddie and the Resistance rode bicycles into Ormaie. They carried bombs. Once it was dark, they blew the back gate open. Mitraillette took care of the dogs, and everyone efficiently got the prisoners out, set the bombs, and got away.

What Maddie describes sounds like a straightforward and efficient operation. This is, of course, all thanks to Julie and Engel, who managed to give such clear instructions in Julie's account. Writing this as an incident report helps Maddie distance herself from what happened, which suggests that she's still traumatized.

Maddie decided she'd free whoever was in Julie's cell. She had to walk through the interrogation room to get there. It smelled of vomit, ammonia, rotten meat, and burnt hair. It's only now that Maddie has even thought about Julie having to live with that for eight weeks. In any case, Maddie and her partner rescued the man in Julie's cell, who turned out to be a Jamaican rear gunner in the RAF. The Jamaican man was lovely; he hadn't eaten in a week but still carried a boy with broken knees out of the hotel. They had an hour to get away from the hotel before it blew up. When it exploded, Maddie was standing on the back of a bike while the Jamaican man pedaled.

For Maddie, it's cathartic and gratifying that she rescues whoever took Julie's place in the cell. And this walk through the interrogation room adds a whole new layer to Julie's account, as Julie didn't describe the gruesome details of what it was like to live in this environment. Again, this makes it clear that Julie's account does indeed leave out a lot of information. Maddie's description of the rear gunner also shows that she's encountering brave people everywhere she goes.

The force of the explosion knocked them over. Maddie laughed in the road until the rear gunner picked her up and they set off again. Maddie shared with him that she's a shot-down airman too, and they agreed that "It's a white man's world." He asked why she was crying, and Maddie shared that Julie was in the rear gunner's cell for two months, but now she's dead. The gunner said that his best friend is dead too; he was a pilot and flew the plane straight into the ground so everyone else could bail out. Now that Maddie writes it down, she realizes she did the exact same thing. It seemed heroic when the rear gunner told her about it, but Maddie doesn't think of herself as heroic.

The rear gunner, being Black, no doubt faces racism as he flies, while Maddie has to worry about sexism. So, they can bond over their shared experience of feeling like they don't exactly fit in. The rear gunner then helps Maddie feel better about her actions. Maddie hasn't thought of herself as brave or heroic—but now, she can look back at her actions with a new perspective. Maddie killed Julie to ensure that Julie didn't suffer, even though this meant losing her best friend and living with the guilt of killing her. In this way, Maddie's actions are a testament to how friendship and love can motivate people to act bravely.

Returning to the story, Maddie and the rear gunner said goodbye to the Thibauts after two nights. They had to go get the Rosalie out of the rose-grower's garage. While they were at the villa, the old woman led Maddie through her garden to a huge pile of damask roses. She explained that they were finally allowed to bury the bodies. The men were buried up by the bridge, but the girls are buried here. Julie is buried in her great-aunt's **rose** garden. Her body is wrapped in her grandmother's first communion veil, and her grave is covered in roses. Maddie only realized at that point that this old woman was certainly Julie's great-aunt, since Julie's family was from Ormaie and this woman carries a "great burden" (she shot her husband). Maddie couldn't tell her that she'd buried her own grandniece in her garden.

Visiting Julie's grave gives Maddie some closure. She knows now that Julie's body rests somewhere beautiful—somewhere that is, at some point in the future, going to bloom again and be full of life. Though Maddie is unable to tell the rose-grower that Julie is her grandniece, putting this together helps Maddie feel better about Julie's death. It's fitting that Julie is buried in her great-aunt's garden, as in a sense, Julie has finally come home. And Maddie also realizes that she and the rose-grower have more in common than she thought, as both of them did something terrible to help those they loved.

Maddie hears a car pull up as she writes, but first, she wants to write the account of how she got out of France. It'll make her cry. She cried most of the way through—as soon as she heard the radio message, "After a while, all children tell the truth," it made her think of Julie. The message was in French, so the final word was "verité." Eventually, the plane landed perfectly. Jamie leapt out and asked Maddie if she was going to fly them home. He insisted on trading places, which again made Maddie bawl. She was afraid she'd get in trouble, but she took his seat and then told him she shot Julie. Jamie said and did nothing, and then told her she had to fly home so he could think. He kept his hand on her shoulder the whole way home, just like Julie did.

Maddie never gives any insight into how the SOE chooses the radio messages, but it seems designed to give Maddie closure. It's a nod to Julie (since it mentions her code name), and it also seems to suggest that in the end, the truth will always come out. This is, of course, what has happened with Julie's account—Maddie and readers now know more or less what Julie was doing. The fact that Jamie is the pilot to come get Maddie makes things even more emotional. But Jamie also doesn't seem to hold it against Maddie that she shot his sister—the news is traumatic, but he trusts that she did the right thing.

PART 2, SECTION 25

Etienne's little notebook is almost full; Maddie is running out of paper. She's pretty sure she knows what she's going to do with these accounts, so like Julie, she's not going to give the Machiavellian Intelligence Officer's name. She's going to call him John Balliol, after the king William Wallace died defending.

Continuing to refer to the intelligence officer by a pseudonym (and naming him after a Scottish king) is a way for Maddie to honor Julie and continue something that Julie started.

Maddie's interview with Balliol was in the debriefing room. She realized as she walked in that she was such a ragamuffin—she was still wearing the pants the photographer gave her, Etienne's jacket, and Jamie's **boots**. Maddie couldn't help but think of the interrogation room in Ormaie as Balliol held a hand out and asked if she'd slept. Suddenly angry, Maddie called him "mein Hauptsturmführer" and then apologized in French. This shocked him, but Balliol helped Maddie sit and got her a cup of tea. He then asked what she was afraid of. Maddie admitted she killed Julie and was afraid of being hanged for murder. In that moment, Maddie realized that Julie *was* tortured in that room—the German spy tried to strangle her, as Eva Seiler, in the Cottage.

Maddie's knee-jerk reaction of speaking in German and then French drives home just how traumatized she is by her experiences in France. Intellectually she knows she's safe in England, but she doesn't emotionally believe that yet. Still, Maddie is an honest person and feels compelled to tell the truth. This suggests that she's not ashamed of killing Julie and doesn't believe she did the wrong thing. Rather, she's willing to stand by her actions and make it clear that she did exactly what Julie wanted her to do.

Balliol told Maddie to tell him the whole story, starting when she arrived in France. Maddie told him everything, but she left out that she still had Julie's account and her own account in her bag. Engel and Penn told Maddie enough that she didn't have to mention it. Maddie doesn't want to have to give the account away to a London filing clerk.

Through reading Julie's account, Maddie feels like Julie is still alive in some capacity. So, it makes sense that she doesn't want to give up the last thing she has of her best friend. Keeping Julie's writing means that Maddie will be able to connect to her friend whenever she wants.

When Maddie finished, Balliol assured Maddie she wouldn't hang. Verity was "killed in action," just as the first report stated. He promised to keep her secret and asked if she'd told anyone. Maddie admitted she told Jamie, and then she pointed out that the room is bugged, and that people always listen in. Balliol shook his head but then sent Maddie away to take a short nap. Maddie dreamed Julie was teaching her the foxtrot in the kitchen of Castle Craig. Waking up was torture, as the dream felt real.

Maddie makes it clear here that she knows what she says in this room isn't really confidential—it's just for show. This is a way for Maddie to essentially call out Balliol and show that she knows more than he thinks she should. Dreaming about Julie like this again shows how upset Maddie is as she grieves for her best friend—Julie will, no doubt, continue to haunt Maddie like this for some time.

Then, Balliol grilled Maddie on all sorts of names and coordinates until Maddie snapped and asked why he needed this; he already knew everything. He admitted that he was supposed to test her, since nobody knew what to do with her. The Air Ministry wanted to take away her license, while the SOE wanted to get her a medal and keep her with them. It turns out that Maddie won't get a medal, but she does get to keep her job. She's so relieved. Soon she'll be ferrying planes to France for the invasion.

Things seem to turn out okay for Maddie: she's going to get to continue to fly, and she'll get to make some approved flights to France in the future. And interestingly, it doesn't seem like her sex plays much of a role in any of this back and forth. Maddie is a good pilot—Balliol has said so before—and now she gets to reap the reward for her good work.

Maddie is exhausted, but she has one more thing to write. Balliol gave her a copy of a message from the **Damask** Circuit, which says that Isolde's father has been found dead. It seems like a suicide. Maddie explained to Balliol that von Linden is Isolde's father, the man who questioned and sentenced Verity.

It is, of course, impossible to know why von Linden committed suicide (if his death even was a suicide). But it's possible that like Engel, he knew what Julie was up to and regrets his role in torturing her and in her death.

Maddie keeps thinking of the "ripples in the pond." Nothing stops in one place. Maddie met all sorts of people briefly and didn't even learn most of their names. She doesn't know the name of Julie's great-aunt, or the Rosalie's driver. There's the Jewish doctor and the Jewish flutist whose papers Julie wrote on. Maddie doesn't expect to see Engel again, and Isolde is in Switzerland. She probably doesn't know her father killed himself. Maddie still has the matchbook von Linden gave Amélie.

Although Maddie doesn't know these people's names, through her account and Julie's, they will all be memorialized in some way. Noting them here reiterates that there are plenty of people fighting for what's right, even if they do so quietly or anonymously.

But now, Maddie has had a bath and will spend just one more night here. She's going to keep Julie's scarf, but she's sending her account and Julie's with Jamie to his and Julie's mother. Maddie is so grateful that she's in England and can keep working, but part of her is buried under **roses** in France. That part of her is "unflyable, stuck in the climb."

Maddie has previously acknowledged how hard it must be for a parent to not know what happened to their child. So, sending the accounts to Julie's mother is a way to ease Julie's mother's suffering by making sure she knows what happened to her daughter. And though Maddie may move on with her life, she'll never forget or fully recover from losing Julie.

PART 2, SECTION 26

In a letter dated December 26, 1943, Julie's mother writes to Maddie. She received Maddie and Julie's accounts. They'll be safe in Castle Craig, where the house "absorbs secrets like the damp." Jamie told her when he handed over the accounts that Maddie did the right thing, and now, Maddie's mother has to agree. She invites Maddie to come visit. The Glaswegian evacuees are distraught that Julie is gone, and two of them have been orphaned. Julie's mother is thinking of keeping those two, and a visit from Maddie would cheer them up. Julie's mother would also like to "keep" Maddie, as her daughter's best friend. She assures Maddie that "the window is always open." In a postscript, Julie's mother thanks Maddie for the extraordinary pen.

Julie's mother makes the case that while the accounts have provided closure for those who have read them, it's also important for the accounts not to circulate widely. This will protect Maddie, and it will protect Julie's memory as well. She also makes it clear that Maddie and Julie's accounts have shown her that Maddie did the right thing—they justify Maddie's choice to kill Julie and highlight how close and connected the girls were. Noting that "the window is always open" is a final nod to Peter Pan. Maddie might get to grow older, unlike Julie—but she'll always have an adult to care for her in Julie's mother.

HOW TO CITE

To cite this LitChart:

MLA

Brock, Zoë. "*Code Name Verity.*" *LitCharts*. LitCharts LLC, 18 Oct 2021. Web. 18 Oct 2021.

CHICAGO MANUAL

Brock, Zoë. "*Code Name Verity.*" LitCharts LLC, October 18, 2021. Retrieved October 18, 2021. https://www.litcharts.com/lit/code-name-verity.

To cite any of the quotes from *Code Name Verity* covered in the Quotes section of this LitChart:

MLA

Wein, Elizabeth. Code Name Verity. Little, Brown and Company. 2013.

CHICAGO MANUAL

Wein, Elizabeth. Code Name Verity. Boston: Little, Brown and Company. 2013.