

# The Diary of Anne Frank



## INTRODUCTION

### BRIEF BIOGRAPHY OF ANNE FRANK

Anne Frank was born in 1929 to a well-to-do family in Frankfurt, Germany. Her family immigrated to Holland in 1933, spurred by the violent anti-Semitism of the Nazi Party that had taken power in Germany. Anne and her older sister led a typical upper-middle-class life until the Germans took control of the Netherlands in 1940. Anne received her now-famous diary as a birthday gift in 1942, and her family was forced to go into hiding in the Secret Annex three weeks later. After hiding for over two years, the family was betrayed to the SS, their hiding spot discovered. Anne and her sister Margot were eventually taken to the Bergen-Belsen concentration camp, where they both succumbed to malnutrition and typhus in early March 1945 – roughly one month before the camp was freed by the Allies.

### HISTORICAL CONTEXT

Anne Frank's diary describes one girl's experience of World War II and the Holocaust—the Nazi's effort to exterminate the Jews of Europe, largely by sending the Jews to concentration camps where they were worked to death, or worked to near death and then killed. By the end of World War II, Adolf Hitler had systematically murdered six million Jews, as well as millions of gypsies, Communists, homosexuals, and other people the Nazis considered undesirable. The Germans invaded and conquered the Netherlands relatively early in the war, in May of 1940, and from then began to tighten their grip over the country, including depriving Jews of their former rights and deporting Jews to concentration camps. A not insignificant number of Christian citizens of the Netherlands secretly resisted such actions against the Jews, helping Jews to escape or hiding them, just as Anne Frank's family was hidden in the Annex.

### RELATED LITERARY WORKS

Although *The Diary of a Young Girl* is by far the most popular and well known account of Jewish experience during World War II, there are a number of other memoirs and biographies that offer intimate glimpses into Jewish experience. Two notable examples: Viktor Klemperer's *I Will Bear Witness: A Diary of the Nazi Years* offers a very detailed first-hand account of Jewish experience during the war – particularly that of Jews in hiding. *Maus: A Survivor's Tale* by Art Spiegelman, based on interviews with the author's father, is a graphic novelization of Spiegelman's father's experiences in the concentration camps and of his eventual escape.

## KEY FACTS

- **Full Title:** *Anne Frank: The Diary of a Young Girl*
- **When Written:** 1942-1944
- **Where Written:** Amsterdam, Holland
- **When Published:** The diary was first published in 1947 under the title *Het Achterhuis. Dagboekbrieven 14 juni 1942 – 1 augustus 1944* (*The Annex: Diary Notes from 14 June 1942 – 1 August 1944*). The book first appeared in English in 1952, under the title *Anne Frank: The Diary of a Young Girl*. 1989's *The Diary of Anne Frank: The Revised Critical Edition* presented the original English translation alongside Anne's two original drafts.
- **Genre:** Memoir
- **Setting:** Amsterdam, Holland
- **Climax:** The Franks, the van Daans, Mr. Kugler, Mr. Kleiman, and Mr. Dussel are arrested by the SS.
- **Antagonist:** Hitler and, by extension, the Nazi Party
- **Point of View:** First Person

## EXTRA CREDIT

**Just a Bit Too Frank:** Given the sexually explicit and at times homoerotic nature of the 50th Anniversary "Definitive Edition" of Anne Frank's diary, *The Diary of a Young Girl* was banned by the Culpepper County, Virginia schools in 2010.



## PLOT SUMMARY

On June 12th, 1942, a young Jewish girl named Anne Frank receives a diary for her 13th birthday. She's thrilled with the present, and begins writing in it straight away, addressing many of her entries to an imaginary friend named Kitty. Anne explains that although her family is from Frankfurt, Germany, she now lives with her mother, father, and older sister (Margot) in Amsterdam, Holland. Her father is the director of the Dutch Opekta Company (a manufacturer of jam-making products). Anne leads a normal life – she plays with her friends, has a number of teenage boy admirers, and worries about her grades – until her family is forced to go into hiding when Margot receives a call-up notice from the SS.

With the help of several of Mr. Frank's employees, Anne and her family take refuge in the Secret Annex, a suite of rooms in a house adjacent to the Opekta warehouses and offices. They are soon joined by the van Daan family: Mr. van Daan, Mrs. van Daan, and Peter van Daan. Peter is 16, and Anne finds him dull and uninteresting. Life in the Annex isn't perfect – there are a lot of quarrels, given the close quarters – but Anne realizes that

it's far better than life on the outside, where many of the Frank's Jewish family and friends are being sent to concentration camps. After a few months, a middle-aged dentist named Alfred Dussel joins them in the Annex, where he shares a room with Anne. Anne finds herself at loggerheads both with Mr. Dussel and with Mrs. van Daan – they criticize Anne's chatty ways. Anne feels isolated, and she wonders if she'll ever have a friend she can truly confide in. Anne is haunted and guilt-stricken by dreams of her old friend **Hanneli Goslar** – to Anne, Hanneli represents the suffering of the Jews.

A year and a half goes by, and Anne becomes a real teenager – she begins menstruating, and she begins pondering questions of sexuality, love, and personal identity. Although she initially found Peter uninteresting, Anne finds herself suddenly drawn to him – could it be that Peter could be someone she can confide in? One night, Anne has a life-changing dream about **Peter "Petel" Schiff**, a boy she was in love with during her childhood. After she has the dream, Anne finds herself feeling more independent and adult. She begins spending more time with Peter, and she finds that her romantic feelings for **Petel** blend into her feelings for Peter. Anne and Peter fall in love for a time, though Anne ultimately decides to distance herself from him. Anne decides that she wishes to become a writer and a journalist when she grows up, and she's excited to think that her wartime diaries might one day be published as a book. Anne's final entry in her diary finds her pondering who she really is – will she ever be able to reveal her "second" self to the world? The self that's serious, sensitive, and not at all like her chatty exterior? The diary ends abruptly in August, 1944.

An afterward explains that the denizens of the Secret Annex are betrayed to the SS. Anne and Margot were eventually transported to the Bergen-Belsen concentration camp, where they both die of typhus just a month before the camp is liberated by the Allies. Anne's father is the lone survivor of the Frank family, and his former employee, Miep, gave him Anne's diaries, which she found in the Annex after the SS ransacked it.

Margot. Up until he goes into hiding, he is the founder and Managing Director of the Dutch Opekta Company, which manufactures products used to make jam. Anne describes her father as infinitely patient and kind. Given her fraught relationship with her mother, Anne often turns to her father as her one source of parental guidance and comfort.

**Peter van Daan** – Son of Mr. and Mrs. van Daan, and (eventually) Anne's boyfriend. Peter is 16 when he joins the Frank family in the Secret Annex. Anne initially views Peter as awkward and uninteresting, but later comes to understand that he's an emotionally complicated human being full of dreams, just as she is.

**Alfred Dussel** – A dentist in his late fifties who joins the Franks and the van Daans in the Secret Annex. Anne is often at odds with Mr. Dussel, in no small part because she shares a room with him. Anne views Mr. Dussel as petty, self-centered, and a bit slow. Mr. Dussel spends much of his time writing letters to his Christian girlfriend, Charlotte.

**Peter Schiff ("Petel")** – A boy Anne had a fleeting "romance" with when she was very young. She feels that Petel is her one true love – though later in the diary she admits that her feelings for Petel and Peter van Daan have become conflated. **Petel** comes to symbolize true love to Anne.

## MINOR CHARACTERS

**Kitty** – The imaginary friend Anne often writes to in her diary. Although Kitty isn't a real person, she is a central figure in Anne's life, given that Kitty is perhaps the only "person" Anne can truly confide in.

**Edith Frank** – Mr. Frank's wife, mother of Anne and Margot. Anne views Mrs. Frank as nervous, irritable, and incapable of being a true mother to Anne and Margot.

**Margot** – Daughter of Mr. and Mrs. Frank, and Anne's older sister. Margot is 16 at the time Anne begins writing her diary. Margot is, in Anne's eyes, the favored child: she's smart, beautiful, and quiet.

**Hermaan van Daan** – Mrs. van Daan's husband, and father of Peter. Anne views Mr. van Daan as an opinionated man, well versed in politics, who has a tempestuous relationship with his wife.

**Petronella van Daan** – Mr. van Daan's wife, and mother of Peter. Anne is often at odds with Mrs. van Daan. Anne views Mrs. van Daan as a flirtatious, superficial, and self-centered woman who has a tempestuous relationship with her husband.

**Miep Gies** – Jan's wife. Miep is a non-Jewish employee of the Dutch Opekta Company and a close friend of the Franks. She helps the Franks, the van Daans, and Mr. Dussel go into hiding.

**Jan Gies** – Miep's husband. Jan is a close friend of the Franks. He is appointed the nominal director of the Dutch Opekta Company after Mr. Frank is forced to give it up under new Nazi



## CHARACTERS

### MAJOR CHARACTERS

**Anne Frank** – Daughter of Mr. and Mrs. Frank, Margot's younger sister, and (eventually, and for a time) Peter van Daan's girlfriend. Born in Germany, Anne immigrated to Holland with her family at the age of four. She begins writing her diary on her 13th birthday, and continues writing it for the next two years. Outwardly, Anne is spunky, flirty, and witty. Inside, however, Anne feels that she harbors a "second Anne" – one that's more quiet and serious than her chatty exterior might lead others to believe. Anne has dreams of becoming a journalist once the war is over, and she hopes to publish her diary as a book.

**Otto Frank ("Pim")** – Mrs. Frank's husband, father of Anne and

regulations that ban Jews from directing companies.

**Victor Kugler** – An employee of the Dutch Opekta Company and non-Jewish friend of the Franks. Mr. Kugler helps the Franks, the van Daans, and Mr. Dussel go into hiding.

**Johannes Kleiman** – An employee of the Dutch Opekta Company and friend of the Franks. Mr. Kleiman helps the Franks, the van Daans, and Mr. Dussel go into hiding.

**Elizabeth Voskuijl ("Bep")** – Mr. Voskuijl's daughter. An employee of the Dutch Opekta Company and non-Jewish friend of the Franks. Bep helps the Franks, the van Daans, and Mr. Dussel go into hiding.

**Johannes Voskuijl** – Bep's father. He is the non-Jewish manager of the warehouses of the Dutch Opekta Company.

**Grandma** – Anne's grandmother on her mother's side, who died of an illness shortly before the Franks went into hiding. Anne often has dreams of **Grandma**, and views her as a guardian angel.

**Hanneli Goslar** – One of Anne's best childhood friends. Anne feels guilt that she couldn't save Hanneli from the Nazis, and **Hanneli** comes to symbolize, to Anne, the suffering of the Jews.

**Jacqueline van Maarsen** – One of Anne's best childhood friends.

**Hello Silberberg** – One of Anne's admirers.

**Moortje** – The Frank family cat. Moortje has to be left behind when the Franks go into hiding.

**Mouschi** – One of the cats that lives in the Secret Annex.

**Charlotte** – Alfred Dussel's Christian girlfriend, with whom he was living before he was forced to go into hiding.

**Mr. van Hoeven** – A man who supplies potatoes and other foodstuffs to the Annex.

**Wilhelm van Maaren** – The man who takes over running the Dutch Opekta Company's warehouse after Mr. Voskuijl is diagnosed with cancer. There are some who believe that Mr. van Maaren betrayed the residents of the Annex to the police.

Secret Annex adjacent to the Dutch Opekta Company, Anne finds herself secreting away aspects of herself from those around her. "Can you tell me why people go to such lengths to hide their real selves?" Anne wonders in her diary. "Or why I always behave differently when I'm in the company of others?" Throughout her diary, Anne deals with the idea of "two Annes" – there's the Anne she presents to her family (lively, boisterous, chatty, spunky) and the Anne that she hides away (a gentle, emotional Anne, full of serious thoughts and big dreams).

Anne dissects (and often satirizes) peoples' appearances throughout the text, and in doing so she seems to be chipping away at their exterior selves, with the hope of understanding what lies beneath. Through her relationship with the van Daans' son, Peter, she comes to understand that those around her have private selves. For instance, Anne initially assumes that Peter is awkward and uninteresting, but later comes to realize that he's actually far more complex than his awkward exterior would have her believe – like her, he's a dreamer, a thinker, a complex human being full of rich emotions.

Anne discovers that she contains multiple selves – prewar Anne (a popular middle-class girl who was constantly laughing and surrounded by friends), Anne in wartime (a much more mature and introspective version of her former self), Anne in love, the Anne she hopes to become (a journalist, someone who really makes a difference in the world), etc. In the final entry of her diary, Anne considers how she might try to reveal the "second Anne" (the serious, more thoughtful Anne) more often. She admits this will be difficult, if not impossible: "I know exactly how I'd live to be, how I am...on the inside... [I] keep trying to find a way to become what I'd like to be and what I could be if...if only there were no other people in the world."

Wartime complicates this notion of public and private selves. Both the Jews in hiding and the sympathizers who assist them are forced to present different selves to those they can trust and to those they cannot (i.e. Nazi officials and sympathizers). The Franks, for example, find they have to hatch elaborate ruses to cover up their disappearance, and the Christians who help them (Miep, Bep, etc.) find that they have to create the appearance of normality in order to avoid arousing suspicions that they're hiding Jews.



## 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.



### INNER SELF, OUTER SELF, AND ISOLATION

The idea of secrets and hiding away – both literally and figuratively – are central to *The Diary of a Young Girl*. Just as Anne Frank and her family are secreted away in the



### GROWING UP

Given that Anne's diary begins just as Anne hits adolescence, *The Diary of a Young Girl* is as much a story about growing up as it is a story of Jewish experience in World War II. In spite of her extraordinary circumstances, Anne grapples with many normal problems of adolescence: feelings of isolation, rebellion, and alienation; curiosity about adulthood; shifting attitudes towards those she once loved and admired (she realizes that her mother will never live up to her expectations, for example); mood swings; curiosity about sex and love; etc.

As Anne matures emotionally and physically (she gets her first period while living in the Annex), she begins to recognize her shift from childhood into adolescence; her thinking becomes more nuanced and she begins to understand how limited her understanding was when she first began writing her diary. This is clearly evidenced in Anne's predilection for going back and commenting on her earlier entries. In one entry, she seems almost embarrassed by her younger self. "I wouldn't be able to write that kind of thing anymore," she observes. "My descriptions are so indelicate."

She grows close to Peter van Daan, and through their relationship her ideas about love, sex, and friendship become more mature and sophisticated. At the same time, Anne begins to reflect on her place in the world, without yet beginning to develop answers to these questions: does she feel more Jewish or German? What sort of God does she believe in? What kind of life does she want to live? Through her questions and honesty, Anne builds a remarkable portrayal of a growing girl.



### LOVE AND SEXUALITY

Although it's certainly an integral part of her journey from childhood to adolescence, Anne's sexuality, as well as her desire to love and be loved, deserves its own theme. Anne spends a lot of time puzzling out her sexual and romantic desires. What does it mean to be romantically involved with someone versus just being friends? For instance, Anne swears she's not in love with Peter van Daan (she argues that the only boy she ever truly loved was Peter Schiff), but many of the feelings she has for Peter van Daan could be characterized as love.

Anne inhabits a sexually repressed world – sexual matters aren't generally discussed with children, let alone taught in school. As a result, Anne spends a lot of time puzzling out what it feels like to be a sexual being, what it means to be sexually normal, and how sex works. Anne dedicates several journal entries to explaining the workings of human sexuality. Given the repressed environment she inhabits, Anne has no idea that some of her innocent ideas about sex could be considered scandalous. She writes unabashedly of touching her own breasts and of wanting to touch her best friend Jacqueline's breasts during her school days.

On a meta-textual level, sexuality was initially a sticking point when it came to the publication *The Diary of a Young Girl*. Mr. Frank – the lone survivor of the Frank family – heavily edited out Anne's unabashed speculations on sexuality and bodily functions. Later editions have restored the diary's original passages on sexuality. To this day, the sexually explicit nature of Anne Frank's diary (particularly due to the book's few, brief homoerotic passages) is controversial, leading to the book being banned in some libraries in the United States. Anne's examination of her own sexuality is part of what makes *The Diary of a Young Girl* so powerful – it offers an honest,

unabashed portrayal of what it means to be human (and in this case, a teenage girl).



### HUMAN NATURE: GENEROSITY AND GREED

Given the extreme circumstances of life in the Annex, Anne's exploration of human nature often focuses on generosity and greed. The adults around her buckle under the pressure of confinement and find themselves struggling between being generous (a vestige of their prewar life) and being greedy (which, to be fair, is what they often have to do in order to survive). Mr. Dussel, for example, often hoards food, and Anne takes him to task for this. Can he really be blamed, though, given the circumstances? This greed is contrasted with the apparent selflessness of those who help the Franks, the van Daans, and Mr. Dussel go into hiding. The adults living in the Annex are sometimes at odds with one another regarding how much they should share with their Christian helpers. "The van Daans don't see why we should bake a spice cake for Mr. Kugler's birthday when we can't have one ourselves," Anne writes. "All very petty."

Anne's diary eventually becomes an overt dissection of human nature. Are the people around her essentially good? (Anne would like to think so.) And how does one preserve one's humanity in the face of such extraordinary circumstances? Anne's solution to this problem involves a number of things: confiding in her journal; keeping up her studies and schoolwork; unflinchingly examining her shortcomings before she goes to sleep each night; finding comfort in the beauty of nature; falling in love with Peter. Of course, the diary also ends suddenly, as the Nazi's are tipped off to the residents of the Annex and all of those residents are taken to concentration camps. As such, the Nazis serve as a constant counterpoint to Anne's thoughts about human nature, representing the depths of evil that humanity can reach.



### WORLD WAR II: FEAR, SUFFERING, AND HOPE

While Anne's diary is a remarkable evocation of a growing teenage girl under any circumstances, this is above all the narrative of a Jewish girl in the grips of World War II and the Holocaust. Anne is a girl forced to go into hiding with her family, and a girl terrified that she and everyone she loves will be killed. With every stray ring of the doorbell and knock on the wall, Anne is overcome with fear that her family will be discovered and sent away to concentration camps. The war forces her family to suffer unbelievable hardships: they starve, they suffer illnesses, they undergo incredible psychological strain and trauma.

In spite of her harrowing circumstances, Anne seems to harbor the unshakable hope that she will survive. She dreams of

becoming a journalist, of falling in love, of going to extravagant parties, and of traveling the world. She longs desperately to be allowed to have a "normal" adolescence, but harbors the hope in every year of her confinement that she'll soon be able to return to her former life. The adults around her grapple with their own hopes and desires for life after the war, though many times these adults also seem to harbor fears that they won't survive to see those dreams realized.

Anne is haunted by notion that almost every Jewish person she has ever known is either experiencing immense suffering or has already died. Her survivor's guilt is embodied in her recurrent dreams, visions, and imaginings of **Hanneli Goslar**, one of her best friends from the prewar days.



## SYMBOLS

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



### HANNELI GOSLAR

Hanneli was Anne's first best friend, and it is perhaps for this reason that Anne is haunted by her image. As her time in the Annex drags on, Anne is tormented by dreams of Hanneli – she imagines that Hanneli is suffering greatly, or that she's died. To Anne, Hanneli, whose family was not able to hide in time as Anne's was, comes to symbolize the suffering of the Jews.



### GRANDMA

Anne's maternal grandmother died of an illness shortly before she went into hiding, and her memory both haunts and comforts Anne. As her confinement drags on, Anne has dreams of her grandmother that fill her with hope and strength. She begins to view her grandmother as a guardian angel – a symbol of hope in a time of great suffering and sadness.



### PETER SCHIFF ("PETEL")

Although Peter Schiff (or "Petel," as Anne affectionately calls him) was a real person in her life, he becomes less of a person and more of an abstraction during her time in confinement. Anne has several haunting and life-changing romantic dreams about Peter, and he soon becomes symbolic of Anne's desire not only for true love, but for a true friend whom she can really confide in.



## QUOTES

Note: all page numbers for the quotes below refer to the

Doubleday edition of *The Diary of a Young Girl: The Definitive Edition* published in 1995.

## Year 1942 Quotes

☞ Writing in a diary is a really strange experience for someone like me. Not only because I've never written anything before, but also because it seems to me that later on neither I nor anyone else will be interested in the musings of a thirteen-year-old schoolgirl. Oh well, it doesn't matter. I feel like writing, and I have an even greater need to get all kinds of things off my chest.

**Related Characters:** Anne Frank (speaker)

**Related Themes:**  

**Page Number:** 6

### Explanation and Analysis

Shortly after beginning her diary with entries about her birthday, on Saturday, June 20th, 1942, Anne Frank reflects on this process of diary writing. Her comments strike with tragic irony; millions will indeed find her musings important and interesting because they will become the most poignant voice of the Holocaust for later generations. Anne may indeed only be a "thirteen-year-old schoolgirl," but she will later become a voice for so many individuals who will die without the ability to share their final thoughts or words. With such an innocent opening to her diary, Anne first introduces herself as the naive narrator she initially will be.

☞ ...on the surface, I seem to have everything, except my one true friend.

**Related Characters:** Anne Frank (speaker)

**Related Themes:** 

**Page Number:** 6



### Explanation and Analysis

As Anne Frank continues to detail her family's pleasant, plain life, she mentions the many worldly gifts she possesses: material trifles, a comfortable home, boy admirers, a nice family, and classmates she can call friends. Yet, Anne claims to lack a "one true friend" -- she experiences isolation within her otherwise charming existence because she cannot share her deepest, most private thoughts with another. Even at the beginning of this

diary, we begin to see larger themes -- societal roles versus personal identities, secrecy versus disclosure -- that will become more emotionally charged as Anne's life progresses, and will even become associated with matters of life and death.

☝ Not being able to go outside upsets me more than I can say, and I'm terrified our hiding place will be discovered and that we'll be shot. That, of course, is a fairly dismal prospect.

**Related Characters:** Anne Frank (speaker)

**Related Themes:**  



**Page Number:** 28

### Explanation and Analysis

Anne and her family have now confined themselves in hiding within the "Secret Annexe," trying to escape being arrested or killed for their Jewish identity. At this point the plot becomes more fraught with danger and fear, but Anne's tone of voice takes time to catch up; for instance, being discovered and shot is merely "a fairly dismal prospect," not a possibility that she seems to have really accepted yet. Anne's shock comes through her writing -- she mentions that she is terrified and upset, yet these feelings are still inexpressible (she feels "more than I can say"). This suggests how intimate diary writings can be: they do not only reveal what happens to the writer through the writer's explicit words, but they also reveal the writer's emotional states through what the writer does *not* say.

☝ I don't fit in with them, and I've felt that clearly in the last few weeks. They're so sentimental together, but I'd rather be sentimental on my own. They're always saying how nice it is with the four of us, and that we get along so well, without giving a moment's thought to the fact that I don't feel that way.

**Related Characters:** Anne Frank (speaker), Kitty, Otto Frank ("Pim"), Edith Frank

**Related Themes:**  

**Page Number:** 29

### Explanation and Analysis

On a Sunday in mid-July, Anne reflects on the petty

difficulties which distance herself from other members of her family. She feels that her mother treats her differently than her sister Margot; her mother is more likely to fight or disagree with Anne when Anne does simple actions like rewriting words on her mother's shopping list. (Of course, we don't see any of the other family members' perspectives, and it may be that the parents saying "how nice" it is for them to all be together is an attempt to put a brave face on a deadly situation.)

In the cramped space of the annex, Anne feels more isolated than ever; here, all of the aspects which emotionally separate her from her family members are magnified and exaggerated. Anne is more together with her family than she has ever been before, yet this leads to her feeling more alone. At the same time, she is obviously going through her teenage years while in these extraordinary circumstances, and so feels a teenager's typical angst that her family doesn't understand her -- all while she's trapped with them in a small space. As the narrative continues, we will also see how such physical closeness leads to more emotional distance and confrontation.

☝ I think it's odd that grown-ups quarrel so easily and so often and about such petty matters. Up till now I always thought bickering was just something children did and that they outgrew it.

**Related Characters:** Anne Frank (speaker), Otto Frank ("Pim"), Edith Frank, Hermaan van Daan, Petronella van Daan

**Related Themes:**  

**Page Number:** 44



### Explanation and Analysis

Much of Anne's descriptions of daily life in the Secret Annexe in late September are riddled with fights between various inhabitants of this confined space. For example, on September 27, Anne mentions quarrels between her and her mother, her and her sister Margot, and her and Mrs. Van Daans. The following day, Anne begins by claiming she has another quarrel to describe, but then inserts a lengthy reflection about the unspoken similarities between adults and children and the overwhelmingly "petty" nature of so many disagreements. This meditation exemplifies Anne's uncanny maturity; she is barely an adolescent, but she accurately finds flaws in the interactions among adults. Her diary addresses universal yet petty human conflicts, as well

as the Holocaust, one of recent history's greatest tragedies.

☝ Fine specimens of humanity, those Germans, and to think I'm actually one of them! No, that's not true, Hitler took away our nationality long ago. And besides, there are no greater enemies on earth than the Germans and the Jews.

**Related Characters:** Anne Frank (speaker)

**Related Themes:**  


**Page Number:** 55

### Explanation and Analysis

On one day in October, Anne only shares "dismal and depressing news" about the outside world with her diary. She describes recent events in detail: Jewish individuals in the Netherlands are being taken to concentration camps (or, in Anne's words, Jewish camps), prisoners are being murdered through gassing, and the papers report hostages' deaths as "fatal accidents." These events all point to the maliciousness of the German people and the Nazi regime, but they inspire Anne to sarcasm (as she writes "Fine specimens of humanity, those Germans"). This demonstrates how Anne's diary gives her agency in an otherwise powerless position; she cannot change the events that occur outside of her individual existence, but she can at least shape the way in which she responds to them. She cannot even control her identity: the Germans took her nationality away from her by rejecting her, along with the broader Jewish community. Of course, the Germans are killing the Jewish people as well as rejecting them, which leads Anne to claim that there are "no greater enemies on Earth" than the Jews and the Germans. She is seemingly being partly sarcastic here, as it is only through Nazi propaganda that this idea became so widespread (otherwise, German Jews would just *be* Germans), but her words have also become deadly accurate, summarizing the unique horror of World War II.

☝ Now that I'm rereading my diary after a year and a half, I'm surprised at my childish innocence. Deep down I know I could never be that innocent again, however much I'd like to be.

**Related Characters:** Anne Frank (speaker)

**Related Themes:** 



**Page Number:** 60

### Explanation and Analysis

Anne's diary is a structurally unusual text in that its narrator can (and does) read and reflect on earlier moments of the narrative as it continues, but she doesn't revise the earlier text. Anne's voice is self-conscious as it attains greater maturity and loses its devotion to little charms such as the presents which occupied the diary's first entry. Instead of desiring new possessions or relationships, Anne begins to simply long for her former way of life, and the innocence that accompanied it -- and as she describes this longing, she directly defines the naïveté that pervaded the earliest entries of this diary.

☝ Oh, I'm becoming so sensible! We've got to be reasonable about everything we do here....I'm afraid my common sense, which was in short supply to begin with, will be used up too quickly and I won't have any left by the time the war is over.

**Related Characters:** Anne Frank (speaker)

**Related Themes:**  

**Page Number:** 79



### Explanation and Analysis

Within her last entry from 1942, Anne describes how she must resist engaging in pranks that might offend Dussel, the man sharing her bedroom. Although she desires to disconnect the lamp or hide his clothes, for instance, she knows that such endeavors would merely aggravate him and stir up trouble within the confined Secret Annexe. As Anne maturely chooses to "keep the peace," she notices another change in herself (continuing her self-consciousness about her self-improvement): she is transforming into a more sensible individual, who focuses on her societal context as well as her inner impulses. We still, however, see the same cheery wit that caused her to describe her discovery and death as "a fairly dismal prospect"; she cheekily comments that she won't have any sensibleness left after the war ends. Anne maintains her wit and reveals her hope that the war *will* end.

## Year 1943 Quotes

☞ Sometimes I think God is trying to test me, both now and in the future. I'll have to become a good person on my own, without anyone to serve as a model or advise me, but it'll make me stronger in the end.

**Related Characters:** Anne Frank (speaker)

**Related Themes:**  


**Page Number:** 142

**Explanation and Analysis**

Although these statements melodramatically follow a description of her parents' failings, they suggest how Anne's diary does thematically center on suffering: it details one girl's psychological suffering inside a confined, stifling space, foreshadows that girl's now famous experience of suffering and death in a concentration camp, and is understood as a representation of the suffering of the entire Jewish people during World War II. Yet, the diary also places the topic of suffering within the notions of growing up and facing isolation. Does Anne suffer so that she can develop as a person and become sympathetic and stronger? Is she placed in a setting without role models as a test, so she can improve more fundamentally, on her own? Anne raises these questions but cannot answer them, just as the broader Jewish community cannot answer a more tragic series of questions about why a supposedly benevolent God would allow them to experience such suffering and isolation from the rest of European society.

☞ I could spend hours telling you about the suffering the war has brought, but I'd only make myself more miserable. All we can do is wait, as calmly as possible, for it to end. Jews and Christians alike are waiting, the whole world is waiting, and many are waiting for death.

**Related Characters:** Anne Frank (speaker)

**Related Themes:** 

**Page Number:** 80

**Explanation and Analysis**

Anne's first entry from 1943 begins on a foreboding note: "Everything has upset me again this morning." Anne informs her reader of the horrors happening outside her enclosure and mentions that she actually harbors gratitude for being

so isolated from these terrible events. She then ends by alluding to the impossibility of her describing all that is occurring. In the face of so much horror, all "we" (the undefined community which Anne references) can do is "wait," caught between the extremes of hope and fear. As Anne closes here, she adopts the eloquent tone that makes her seem prophetic, like the voice of an era.

☞ My mind boggles at the profanity this honorable house has had to endure in the past month...To tell you the truth, I sometimes forget who we're at odds with and who we're not.

**Related Characters:** Anne Frank (speaker)

**Related Themes:** 

**Page Number:** 137

**Explanation and Analysis**

In October of 1943, Anne pauses to reflect on the sheer quantity of arguing that occurs in the annex (as much as she can reflect on it when it "boggles" her mind). Inhabitants walk around with physical signs of agitation -- pursed lips, red cheeks -- and experience insomnia and headaches because there is so often conflict. Apparently, it even becomes difficult to recall who is fighting with whom at any given time. This reinforces the unnecessary nature of these conflicts -- and all human conflicts, including the conflict between the Germans, the Jews, and the Allies which so structures this narrative.

☞ I simply can't imagine the world will ever be normal again for us. I do talk about "after the war," but it's as if I were talking about a castle in the air, something that can never come true.

**Related Characters:** Anne Frank (speaker)

**Related Themes:** 

**Page Number:** 145

**Explanation and Analysis**



One Monday evening in November, when Anne is experiencing a self-described state of depression, she Describes her nocturnal visions and dreams -- nightmares of solitary dungeon confinement, or flames in the "Secret Annexe," or (the eventual reality of) a time when "they"



come and take the annex inhabitants away. This description has an eerie element of foreshadowing, and immediately after Anne describes how the annex's inhabitants may be discovered and removed, she says she feels that this will actually be "taking place ... Very soon." Anne's described lack of visions are just as telling as the visions she sees; Anne cannot imagine a life after the war. With unsettling accuracy, Anne foretells that, for her, such dreams are like a mere "castle in the air."

☝ I see the eight of us in the Annex as if we were a patch of blue sky surrounded by menacing black clouds. The perfectly round spot on which we're standing is still safe, but the clouds are moving in on us, and the ring between us and the approaching danger is being pulled tighter and tighter. We're surrounded by darkness and danger, and in our desperate search for a way out we keep bumping into each other. We look at the fighting down below and the peace and beauty up above. In the meantime, we've been cut off by the dark mass of clouds, so that we can go neither up nor down. It looms before us like an impenetrable wall, trying to crush us, but not yet able to. I can only cry out and implore, "Oh ring, ring, open wide and let us out!"

**Related Characters:** Anne Frank (speaker)

**Related Themes:**  


**Page Number:** 145

### Explanation and Analysis

After Anne describes how a life after the war is like a "castle in the air" for herself, she expands her vision to include the other members of the annex community as well. This passage's imaginary nature adds to the tragic pathos; the idyllic description is far removed from reality, just as members of the annex are hopelessly removed from participation in society. Anne's vision might be spurred from feelings of depression or emptiness, but they reveal how her imagination is enlivened by the imposed interiority of her experience and her unfortunate circumstances. In passages such as these, Anne's diary serves as a testament to the human spirit.

☝ I sometimes wonder if anyone...will ever overlook my ingratitude and not worry about whether or not I'm Jewish and merely see me as a teenager badly in need of some good plain fun.

**Related Characters:** Anne Frank (speaker)

**Related Themes:**  

**Page Number:** 154

### Explanation and Analysis

On Christmas Eve of 1943, Anne indulges in a behavior she believes is "ungrateful": complaining about lacking the amusements and everyday activities which other teenagers such as Jopie are able to experience. She writes again of the specific features of a teenager's fun -- bicycles, dancing, whistling, tea -- and cherishes them in their absence. Here, she also focuses on the future, even wondering what future individuals might think of her writing as she ponders how her thoughts might seem ungrateful to other people. This hesitancy to appear and be ungrateful of what she does possess suggests Anne's continued personal growth, as well the increase of her hardships.

## Year 1944 Quotes

☝ The period of tearfully passing judgment on Mother is over. I've grown wiser and Mother's nerves are a bit steadier. Most of the time I manage to hold my tongue when I'm annoyed, and she does too; so on the surface, we seem to be getting along better. But there's one thing I can't do, and that's to love Mother with the devotion of a child.

**Related Characters:** Anne Frank (speaker), Edith Frank

**Related Themes:**  



**Page Number:** 159

### Explanation and Analysis

After consuming so many of her entries with complaints about her mother's faults, and even a refusal to pray alongside her mother at night, Anne describes how both she and her mother have changed during their residence in the annex. Anne is "wiser," but her mother is only "steadier"; Anne is still slightly favoring her own perspective over that of her mother. Yet Anne also further builds on this narrative contrast between interior and exterior lives. "On the surface," she and her mother have improved, as Anne redefines. Actually, Anne and her mother still lack the internal relationship a mother and daughter should have. Anne's stubbornness (which makes her such an inspirational individual) also affects her ability to truly feel "devotion" to her mother.

Which of the people here would suspect that so much is going on in the mind of a teenage girl?

**Related Characters:** Anne Frank (speaker)

**Related Themes:**  

**Page Number:** 169


### Explanation and Analysis

On January 12th of 1944, Anne details her new "dance and ballet craze" and describes that her mother has been reading a book which supposedly treats adolescent issues very well. Anne ironically comments that her mother might take more interest in the adolescent issues of her own daughters. Anne has never felt close to her mother, who always seemed to give snappy retorts in response to her efforts to chat and be pleasant. Now, though, Anne thinks she has a savior: Peter, the object of her adolescent affections and lusts. Anne wonders who would suspect that so much is going on within her mind. This is also ironic, although Anne may not know it, because most adolescents go through the same issues -- frustrating relationships with parents, exciting first loves, and feelings that they think no one else suspects or understands. Yet not many adolescents can describe their experiences with Anne's wit, clarity, and wisdom.

I think spring is inside me. I feel spring awakening, I feel it in my entire body and soul. I have to force myself to act normally. I'm in a state of utter confusion, don't know what to read, what to write, what to do. I only know I'm longing for something...

**Related Characters:** Anne Frank (speaker)

**Related Themes:**   

**Related Symbols:** 

**Page Number:** 187


### Explanation and Analysis

One Saturday in February, Anne has a longing -- perhaps to go outside, or to at least feel it be spring outside in a few weeks. Perhaps she wishes more than usual for the war to be over. In two days, though, this amorphous longing will be partially appeased when her connection with Peter begins to enliven. This suggests that, maybe, Anne's unexplained longing here exists because she believes that Peter is

interested in Margot, and she is feeling the longings of a typical adolescent girl who is thinking about a boy. This young romance inserts a fresh dimension into the narrative, which is surprising in a story often so overshadowed by death.

The best remedy for those who are frightened, lonely or unhappy is to go outside, somewhere they can be alone, alone with the sky, nature and God. For then and only then can you feel that everything is as it should be and that God wants people to be happy amid nature's beauty and simplicity.

**Related Characters:** Anne Frank (speaker)

**Related Themes:**  



**Page Number:** 197

### Explanation and Analysis

One Wednesday in February, Anne describes how she goes up to the attic every morning, to watch Peter work and to look up at the sky. She details one particular morning, when she realized that she would feel happy as long as such nature endures. Anne then moves beyond her personal reflection, to advocate that all individuals can harness nature as a solace for their various distresses. This passage has become one of Anne's most famous statements because of its universal appeal and relevance. It demonstrates Anne's developing, precocious wisdom and hope in the face of despair, even if this beautiful sentiment might have been partly inspired by her youthful admiration for Peter.

Riches, prestige, everything can be lost. But the happiness in your own heart can only be dimmed; it will always be there, as long as you live, to make you happy again.

**Related Characters:** Anne Frank (speaker)

**Related Themes:**  

**Page Number:** 198

### Explanation and Analysis

Anne adds a PS to a diary entry from late February 1944, dedicating this addendum "To Peter." Anne describes how this morning she felt a brilliant burst of happiness, when she was "just plain happy," while simply looking outside of the window. She realized that people carry such happiness

within themselves, and that this bliss does not depend on external circumstances. It can be "dimmed," it can be diminished, but it always exists within one's inner self. This epitomizes Anne's unusual amount of consciousness about the human experience; she seems to realize lessons about mindfulness usually only attained through great age, experience, or religious/mystical insight.

The narrative in the diary has also been preoccupied by the contrast between inner and outer selves, interior and exterior spaces, and here Anne inserts an element of hope into this binary. Because each individual has an internal as well as external self, every person has an intrinsic ability to feel and maintain happiness in their secret inner life, according to Anne's wise pondering.

☝ Every day I feel myself maturing, I feel liberation drawing near, I feel the beauty of nature and the goodness of the people around me. Every day I think what a fascinating and amusing adventure this is! With all that, why should I despair?

**Related Characters:** Anne Frank (speaker)

**Related Themes:**   

**Page Number:** 282

### Explanation and Analysis

Anne advocates that humanity must undergo a transformation, a "metamorphosis" -- all people (not merely politicians and soldiers, but also every common person) must change so that events such as the Holocaust never occur again. Anne then narrows her scope to her own current transformation, and as she describes her adolescent maturation, she describes it like a blossoming part of nature. She credits this attitude to her own characteristics -- her "happiness," "cheerful disposition," and "strength," and suggests that her intentionally optimistic outlook allows her to interpret the events and people surrounding her in more positive ways, which allow her to then undergo further growth. Inner personality and positive outcomes are mutually reinforcing, according to the perspective which Anne advocates -- a perspective made all the more powerful because of the circumstances in which she reaches this conclusion.

☝ The world's been turned upside down. The most decent people are being sent to concentration camps, prisons and lonely cells, while the lowest of the low rule over young and old, rich and poor. One gets caught for black marketeering, another for hiding Jews or other unfortunate souls. Unless you're a Nazi, you don't know what's going to happen to you from one day to the next.

**Related Characters:** Anne Frank (speaker)

**Related Themes:**  

**Page Number:** 305

### Explanation and Analysis

On May 25th, Anne and the rest of the annex's inhabitants learn that Mr. van Hooen has been arrested for hiding two Jewish people in his house. This unfortunate news compounds with all of the other horrors happening nowadays, inspiring Anne to notice that the entire world is "upside down" -- normal balances are so shifted that only Nazis (she assumes) can know what will occur in the future. The world's normal binaries are complicated and upset, as the good are punished despite their (and often *for* their) selfless intentions. Virtuous actions require the individual courage to contradict the immoral rules currently presiding over German society.

☝ I'm becoming more and more independent of my parents. Young as I am, I face life with more courage and have a better and truer sense of justice than Mother. I know what I want, I have a goal, I have opinions, a religion and love. If only I can be myself, I'll be satisfied. I know that I'm a woman with inner strength and a great deal of courage!

**Related Characters:** Anne Frank (speaker), Otto Frank ("Pim"), Edith Frank

**Related Themes:**  

**Page Number:** 263

### Explanation and Analysis

Although Anne's diary is subtitled "the Diary of a Young Girl" in its published form, here Anne defines herself as a woman. Anne certainly had grown in the narrative up to this point, and produced some of her maturest and most famous reflections about life in general, but here she unconsciously reveals her continuing bit of immaturity as she faults her mother (yet again) in comparison with herself. Of course,

this is a more indirect way of criticizing (by calling herself superior), but it continues the conflict between mother and daughter which has pervaded the narrative so far.

☞ How noble and good everyone could be if, at the end of each day, they were to review their own behavior and weigh up the rights and wrongs. They would automatically try to do better at the start of each new day and, after a while, would certainly accomplish a great deal. Everyone is welcome to this prescription; it costs nothing and is definitely useful. Those who don't know will have to find out by experience that "a quiet conscience gives you strength!"

**Related Characters:** Anne Frank (speaker)

**Related Themes:**   

**Page Number:** 326

### Explanation and Analysis

During July 6th of 1944, Anne describes how Peter is beginning to emotionally depend and "lean" on her, against her wishes. Peter is a "poor body" who is spiritually lost, emotionally searching, and lacking confidence about his own abilities. Anne reflects that religious beliefs can help individuals stay on their "right path," not out of fear of God but rather out of paying attention to their own inner conscience. She then introduces and advocates for her own sort of spiritual practice: a daily examination of conscience about one's behavior that day, one's "rights and wrongs." Like most of Anne's suggestions, this is universal to the human experience and is unrelated to social processes such as economy, politics, and reputation. Removed as she is from much of society, Anne chooses to focus on internal experience.

☞ It's utterly impossible for me to build my life on a foundation of chaos, suffering, and death. I see the world being slowly transformed into a wilderness, I hear the approaching thunder that, one day, will destroy us too, I feel the suffering of millions. And yet, when I look up at the sky, I somehow feel that everything will change for the better, that this cruelty too shall end, that peace and tranquility will return once more. In the meantime, I must hold onto my ideals. Perhaps the day will come when I'll be able to realize them!

**Related Characters:** Anne Frank (speaker)

**Related Themes:**   

**Page Number:** 333

### Explanation and Analysis

This is one of Anne's most famous passages. She writes it in the middle of July 1944, less than a month before she and the other members of the annex are discovered. With these words, she connects the individual narrative of her life with "the suffering of millions," a suffering she observes as a penetrating and compassionate witness to the interior experiences that occur in all of humanity, even the humanity outside of her enclosure's walls. She also frames her words in the lexicon of nature; we get the sense that she is stunningly connected to the natural world, although (or perhaps because) she is so entirely severed from it during her daily experience. She reaches a depth of understanding that few can reach amid the distraction and tumult of the world outside, although the wisdom she provides us does not make the sacrifice of her life any less tragic.

☞ So the nice Anne is never seen in company. She's never made a single appearance, though she almost always takes the stage when I'm alone. I know exactly how I'd like to be, how I am...on the inside. But unfortunately I'm only like that with myself. And perhaps that's why – no, I'm sure it's the reason why – I think of myself as happy on the inside and other people think I'm happy on the outside. I'm guided by the pure Anne within, but on the outside I'm nothing but a frolicsome little goat tugging at its tether.

**Related Characters:** Anne Frank (speaker)

**Related Themes:**  

**Page Number:** 336

### Explanation and Analysis

In this, a part of Anne's last diary entry, on August 1, 1944, Anne explains how and why her inner, better self remains unknown to her family and fellow annex inhabitants. She seems to be a "flirt," a "know-all," a "reader of love stories," a person who is confident and sure, but internally she is much deeper, far more reflective and sentimental. She *wants* others to find out about this secret self, just as she always *fears* that others will find about her secret location within the annex. In the near and distant futures, both of these secrets will become horribly famous.



## 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.

## YEAR 1942

The journal opens with a brief preface on June 12th – Anne Frank's 13th birthday. "I hope I will be able to confide everything to you, as I have never been able to confide in anyone," Anne writes. Anne adds a note in September 1942, admitting that the journal has been a "great source of comfort."

*This preface offers a glimpse of Anne's journey. Driven by isolation and her intense longing for a true friend, Anne turns to her journal for comfort. These feelings of isolation are part of her journey from childhood to adolescence, even before she and her family move to hide in the Annex.*



Anne's journal officially begins on Sunday, June 14 – two days after her birthday. She writes excitedly of the many presents she received from her family and friends. Besides her new journal, Anne receives a heap of treasures, including a bouquet of roses, a puzzle, cold cream, and books. She mentions two girls who "used to be" her best friends: Hanneli Goslar and Jacqueline van Maarsen.

*We're introduced to Anne just as she begins her journey from childhood to adolescence. This depiction of her carefree, innocent, and relatively luxurious birthday party, will stand in stark contrast to her life in hiding – she will feel deep nostalgia for her former life.*



Anne goes on to describe her classmates at the Jewish Lyceum. She notes that Jacqueline "is supposedly my best friend, but I've never had a real friend." She lists a dozen of her classmates, offering a brief character sketch of each. She reveals that she has several admirers among her male classmates.

*Anne's feelings of isolation are becoming more evident here. She makes it clear that even though she's surrounded by numerous friends and admirers, she still feels alone. Later on, she'll remember these classmates with survivor's guilt, given that many (if not all of them) went on to die in concentration camps.*



One week after her birthday, Anne returns to the idea that she feels friendless. "No," she writes, "on the surface I seem to have everything, except my one true friend." As a means of resolving this problem, Anne decides to name her diary Kitty. "I want the diary to be my friend," she writes.

*This is the first of Anne's many close examinations of her feelings of isolation and loneliness. It becomes clear as the journal progresses that Anne's ability to come to terms with her feelings of isolation are part of her journey into adolescence.*



She then goes on to offer a brief sketch of her life up until the present day. She was born in Frankfurt, Germany in 1926, and her family moved to Holland when she was four in order to escape the growing anti-Semitism in Germany. Her father is the founder and Managing Director of the Dutch Opekta Company. Anne writes of the struggles faced by her family back in Germany, and of the German invasion of Holland. She describes the many restrictions on Jewish freedom under the Nazis. "You couldn't do this and you couldn't do that, but life went on." She notes that her beloved grandmother died in 1942. "The four of us are still doing well," she adds.

*Even though the Nazi regime has been oppressing her family (and all the Jews in Holland) slowly and steadily since the invasion, Anne is still too young to realize the full impact of the war on her life and the lives of those around her. As she grows older, her view of the war and the suffering of the Jews will deepen and grow.*



In another entry on the same day (this time addressed to Kitty), Anne describes how she's formed a Ping Pong club with a few of her school friends, and describes the innocent, flirty attentions of her "admirers" (schoolboys who walk her home from school and buy her ice cream). Anne closes the entry by declaring, "There you are. We've now laid the basis for our friendship."

The following day, Anne writes more about her school. Students in her class are terribly frightened because it will soon be decided whether they can go on to the next grade. Anne describes how one of her teachers repeatedly punished and teased her (in a good-natured way) for being a "chatterbox."

On June 24th, Anne complains of the sweltering heat, noting that she's forced to walk given that Jews are no longer allowed to ride in streetcars. She meets a new admirer – a local 16-year-old named Hello Silberberg.

On July 1st, Anne writes that she's spent quite a bit of time with Hello. Hello reveals that his grandmother has forbidden him to see Anne, given their age difference. Hello decides to disobey his grandmother, and continues to see Anne in secret. He meets Anne's parents, and Anne's family approves of him. Anne, however, secretly feels dissatisfied with Hello. She reveals in her diary that she longs for another boy, Peter Schiff, whom she loves "as she's never loved anyone."

July 5th. Anne receives her report card – she's gotten average grades. Although Anne's parents are satisfied, Anne wishes to become a better student. Anne takes a walk with her father, and Mr. Frank tells Anne that the family will probably have to go into hiding.

July 8th. Anne's life has been turned upside down. Shortly after she finished her last entry, the Franks get a message. Her sister Margot receives the message, and at first tells Anne that Mr. Frank has received a "call-up." Margot later reveals that the "call-up" was, in fact, for herself. The Frank family resolves to go into hiding along with their friends, the van Daan family.

*The Anne of this entry is the Anne that she will later refer to as "the first Anne," or Anne's outer self. While the basis for Anne's friendship with Kitty here is based on dishing about boys, her ideas about intimacy and friendship will evolve as she grows older.*



*Another entry that offers a stark contrast to life after Anne goes into hiding. In Anne's life prior to going into hiding, all she and her classmates have to be afraid of is not going on to the next grade. Soon, the real terror will involve being caught by the Nazis.*



*It's worth contrasting Anne's suffering in this passage with Anne's suffering later on. In these early days before she goes into hiding, Anne's suffering is little more than an annoying walk in hot weather.*



*In this passage, we're introduced to Peter Schiff – the boy that, in Anne's mind, becomes the symbolic ideal of true love, one that she will never quite attain. The notion of how people present themselves to authority figures is introduced here as well – just as Peter fibs to his grandmother in this passage, so will Anne's family have to lie to the authorities in order to stay alive later on.*



*Anne's desire to be a better student foreshadows her eventual desire to be a better person. Her father's conversation foreshadows the family's impending confinement in the Annex.*



*In order to survive, the Frank family is forced to lie to the authorities. In a way, the family must hide its private (true) self from the world in order to survive. It's also worth noting that Margot is eager to protect Anne from the potentially devastating truth that the call-up was for Margot herself, not for Mr. Frank.*



With the help of Miep Gies (a secretary at Mr. Frank's workplace), Miep's husband Jan, Mr. Kleiman (an employee of Mr. Frank's), and Mr. van Daan (the head of the van Daan household and a friend of Mr. Frank's), the Frank family pack up their belongings as quickly as they can and flee their apartment. They leave behind their beloved cat, Moortje.

July 9th. Anne continues her story of the family's escape. The scene opens with the Frank family walking in the rain. Each family member is wearing numerous layers of clothing and carries their belongings in shopping bags and schoolbags (they didn't want to arouse suspicion by carrying suitcases). Anne's parents reveal that the family will hide in Mr. Frank's office building, given that the few people who worked there were all sympathetic to the Franks' plight. Anne goes on to describe the Secret Annex – a spacious suite of rooms situated in the upper floors of the building.

July 10th. Anne continues her story. With the help of Miep, the Franks move into the Annex. The Annex is strewn with cardboard boxes full of the Franks' belongings. Mrs. Frank and Margot are overcome with exhaustion, but Mr. Frank and Anne set to work tidying up the Annex. They continue cleaning and unpacking for the next two days.

July 11th. Anne observes that, to her, life in the Annex feels like a "vacation in some strange" hotel. She pastes her postcard and movie-star collection on the walls of her bedroom. Margot and Mrs. Frank have calmed down a bit, but the family is still on edge. While the Franks listen to the nightly radio broadcast downstairs in the private office outside of the Annex, Anne begs her father to take her back upstairs (she fears they're being too loud). Margot is forbidden to cough at night, even though she has a cold. In a comment added on September 2nd, 1942, Anne adds that being in confinement is very upsetting: "I'm terrified our hiding place will be discovered and we'll be shot."

July 12th. Anne complains that her mother picks on her and favors Margot. For instance, Mrs. Frank doesn't complain when Margot breaks the vacuum cleaner, but snaps at Anne when she rewrites something on Mrs. Frank's shopping list. "I don't fit in with them," Anne observes. Anne longs for Moortje, dreaming that they'll be reunited someday. "I have plenty of dreams," she writes, "but the reality is that we'll have to stay here until the war is over." In a comment added in September 1942, Anne adds that her father understands her best, and that she wishes she could confide in him.

*Helping the Franks places their Christian friends (Miep, Jan, and Mr. Kleiman) in unspeakable danger. This is the first of many demonstrations of selfless generosity on those friends' part. This marks the beginning of the Frank family's real suffering in WWII.*



*Anne's attitude toward their circumstances is still quite innocent at this point. Anne doesn't seem to understand the gravity of the situation – her family has just given up their home, not just temporarily, but for good. Anne seems to view these happenings as a harmless adventure. These feelings will change as time goes on. Meanwhile, Mr. Frank's employees (who have a better understanding of the risks involved in this situation) continue to show incredible generosity in the face of possible imprisonment and death.*



*Given that Margot is older and wiser, it's safe to say that she has a better understanding of the danger the family is in. Although Anne doesn't seem to comprehend it, Margot and Mrs. Frank are clearly overwhelmed by the anxiety that they'll be discovered.*

*Even though she still innocently feels like her time in the Annex is like an odd vacation, it's clear that the dangers of the war are becoming more real to Anne with every day that passes. The pressures of isolation and secrecy are beginning to take their toll on the family's mental and physical health, and Anne herself how seems to realize that the stakes for her family and for her are life and death.*



*The confinement of the Annex has created a pressure-cooker atmosphere, and this has only exacerbated Anne's feelings of isolation. The adults around her seem to be venting their war-related stress and frustration on her – and it may be that Anne is taking things more personally as well, given the stress of confinement. Anne's innocent optimism is already becoming more nuanced – the realities of war are forcing her to revise her dreams.*



August 14th. A month has passed, and the van Daans have moved into the Annex. Their 15-year-old son, Peter van Daan, seems awkward and uninteresting. Mr. van Daan tells the Franks that their escape plan seems to have worked: the man who rented the Franks' apartment after they fled found a slip of paper with a false address on it, and was convinced (with some nudging from Mr. van Daan) that the Franks were headed to Switzerland. The Franks find this highly amusing.

*Although at first Peter seems dull and uninteresting, Anne's opinions of him will evolve and grow both as she matures and gets to know the "real" Peter better. Meanwhile, the Frank family has had to assume a different outer self in order to evade the Nazis.*



August 21st. A bookcase is built in front of the door to the Annex. Life in the Annex is otherwise dull, though tensions are rising among its inhabitants. Anne complains that she's "always at loggerheads" with Mr. van Daan, and that her mother continues to pick on her. Anne continues to find Peter obnoxious.

*The bookcase hiding the door to the Annex could be seen as a parallel to the outer and inner selves of the various Annex dwellers. Anne is becoming more aware of how selfish and petty the adults around her can be.*



September 2nd. Tensions continue to rise. Mr. van Daan and Mrs. van Daan have a loud argument. Peter is convinced that he has various illnesses. Mrs. Frank and Mrs. van Daan bicker over communal linens and the use of the van Daan's china. There is a bit of a kerfuffle over an "adult" book – Peter sneaks off to read it several times, much to his parents' dismay.

*Confinement is taking its toll on the Annex dwellers in different ways. In the case of Mr. and Mrs. van Daan, confinement has forced them to shed their "polite" outer selves and reveal their argumentative sides. Like Anne, Peter seems to be quite curious about love and sex.*



September 21st. A lamp has been mounted over Anne's bed, so she can switch it on when she hears gunfire. Mr. van Daan and Peter have built a food safe for the Annex. Mrs. van Daan, according to Anne, is "unbearable," and is trying to get out of washing dishes (leaving the dirty work to Margot). Mr. Kleiman, meanwhile, has been bringing books to the Annex for Anne, and Anne has resumed her studies with vigor.

*Even though the van Daans can exhibit selfish behavior, Mr. van Daan and Peter were decidedly generous in building a food safe for communal use in the Annex. The Annex's Christian helpers continue to be incredibly generous. It would have been enough to provide food; books are a welcome luxury.*



September 25th. The van Daans playfully ask Anne if she'll ever "love Peter like a brother," and Anne is mortified. The men of the Annex devise a clever plan to send a message to a friend of Mr. Frank, in order to let him know that the Franks are still alive.

*The war again forces the Franks to adopt false selves in order to survive (in this case, to let others know they've survived). Anne's feelings of embarrassment are part and parcel with adolescence.*



September 27th. Mrs. Frank and Anne argue about what life after the war might be like, and Anne bursts into tears. She reflects on how much closer she is to her father than to her mother, and how her relationship with Margot isn't as strong as it might be, either. Mrs. van Daan is "sulking," and has been hiding her belongings from the Franks. The van Daans have taken to criticizing Anne's behavior – at dinner, Mrs. van Daan scolds Anne for not taking enough vegetables. Mr. Frank calmly replies that Mrs. van Daan is guilty of the same behavior.

*Anne's feelings of isolation and her feeling that she has trouble relating to those who are supposedly closest to her are, again, pivotal to adolescent experience. In questioning her relationship with her mother, Anne is in the process of defining herself. The pressures of confinement continue to drive the adults in the Annex to act in surprisingly childish ways, much to Anne's chagrin.*





September 28th. Anne wonders why adults bicker about petty things; up until life in the Annex, she thought this was something only children did. In an aside, Anne says she's "astonished" by the rudeness of the adults toward her, and vows to get revenge someday. She then relates an incident in which the van Daans openly criticized Anne's parents on their child-rearing methods. Toward the end of their argument, Mrs. van Daan catches a glimpse of Anne, who is shaking her head in amazement. Mrs. van Daan then takes out her anger on Anne, leaving Anne to conclude, "You only really get to know a person after a fight."

*Although Anne's feelings of isolation have been with her since before her time in the Annex (and, indeed, these feelings are central to adolescent experience), the petty behavior of the adults around her (particularly on the part of Mrs. van Daan) only works to exacerbate these feelings. The way Anne deals with Mrs. van Daan's antagonistic behavior will evolve as time goes on. (The more mature Anne, for instance, won't long for revenge.)*



October 1st. The doorbell rings in the middle of the night, sending Anne into a panic – it turns out to be nothing. Still, tensions run high. The denizens of the Annex are forced to be still and quiet for hours on end while a new pharmacist works with Mr. Kugler (an ally of the Franks, and one of Opekta's employees) in the kitchen. Anne begins to notice that Mrs. van Daan flirts with Mr. Frank. Anne has taken to teasing Margot about being "a paragon of virtue," which annoys Margot greatly.

*Anne's guilty of the same behavior as Mrs. van Daan. This scene is exemplary of Anne's immaturity – she'll examine and regulate her own behavior more carefully as time passes. Anne is puzzled and embarrassed by Mrs. van Daan's flirtatious behavior – why would adults act this way? The war continues to keep everyone's nerves on edge.*



October 3rd. Anne is teased by the Franks and the van Daans for innocently lying down in bed next to Mr. van Daan. Anne finds their teasing silly. Anne and her mother are at odds again, and Anne tells her father that she loves him more than she does Mrs. Frank. He insists that it's a passing phase, but Anne's not convinced. Anne reads a "grown-up" book called *Eva's Youth* – the book involves discussions of pregnancy, prostitution, and menstruation. Anne longs to get her period. "[T]hen I'll really be grown up," she writes.

*Even if Anne still feels like a child, the adults around her anticipate that she'll soon become an adolescent. (And, in doing so, they made a creepy joke about Anne wanting to sleep with Mr. van Daan!) Anne is mystified by adult sexuality, and learns quite a bit from Eva's Youth. She makes the assumption (commonly held by pre-teen girls) that menstruation will make her an adult. At the same time, in some ways the childish behavior of the adults makes Anne's belief accurate, but not in the way she thinks—the adults are not as "adult" as Anne imagines them to be. No adult is.*



October 7th. Anne has a fantasy in which she goes to Switzerland. In this fantasy, she shares a room with her father, and uses the other room to "receive visitors." Anne fantasizes that her living quarters will have all new furniture, and that Mr. Frank will give her 150 guilders. Anne fantasizes about all the things she would buy with this allowance.

*Anne's fantasy of living in Switzerland with her father can be seen as both Freudian (it's an Electra complex-style fantasy, in which she shares a bedroom with her father – effectively, she imagines being his wife) and a desire to escape the harsh conditions of WWII.*



October 9th. Anne learns that the Gestapo have been sending the Franks' Jewish friends to Westerbork, a concentration camp in Drenthe, a province in the Netherlands. Anne recounts an incident in which the Gestapo left an elderly Jewish woman on Miep's doorstep. The woman was terrified, but Miep was too frightened of the Gestapo to help her. "Fine specimens of humanity, those Germans," observes Anne, "and to think I'm actually one of them!" Anne quickly takes this back, given that Hitler took away the Jews' German nationality long ago. "And besides," Anne adds, "there are no greater enemies on earth than the Germans and the Jews."

*Anne begins to realize how lucky she and her family are compared to those they left behind. This can also be seen as the beginning of her feelings of survivor's guilt. In spite of Miep's generosity toward the Franks and the van Daans, the war (and fear of the Nazis) drives her to do something wildly inhumane and out of character. Anne begins to question her identity – is she still German? Or is she just Jewish now? Can she ever be both German and Jewish?*



October 20th. After a few peaceful days, in which Anne was getting along very well with her family (including her mother and Margot), there's a big scare in the Annex. A carpenter makes a surprise visit to fill the fire extinguishers in the office building, and the Annex dwellers are startled by the sound of hammering just outside the bookcase that serves as their door.

*The uneasy peace of the Annex is easily shattered with the intrusion of the outside world and the threat of discovery – in this case, in the form of an unwitting carpenter.*



November 2nd. Anne thinks she's going to get her period soon, given that she keeps finding a "whitish smear" in her panties. "Too bad I can't use sanitary napkins," Anne writes, "but you can't get them anymore." In a note from January 22, 1944, a more mature Anne remarks that she wouldn't be able to write "that kind of thing" anymore. She's surprised by her "childish innocence." "Deep down, I know I could never be that innocent again, however much I'd like to be," she writes. She also cringes a bit at the "indelicate" nature of her descriptions of bodily functions. She reflects that she still relates to the younger Anne's homesickness, as well as her desire for "trust, love, and physical affection."

*Anne's fascination with the way her body is changing is part of her journey into adolescence and part of her own sexual awakening. The note from an older, wiser Anne gives us insight into how much she will grow and change over the course of the next year. Anne's relentless self-examination is an example of her increased maturity, and it's also part of her attempt to define herself as an individual. The fact that she cringes at some of her descriptions shows how she's rejected some of her childish ways of viewing the world. Meanwhile, the lack of sanitary napkins shows how the war impacts all aspects of life, even the most personal and prosaic.*



November 7th. Anne and Mrs. Frank are at odds again. Anne is unfairly scolded by her parents for reading a book that Margot had momentarily set down. Anne wonders why her parents are so partial to Margot. She especially wonders why her father gives Margot preferential treatment. Although she feels a "gnawing ache inside" when she sees her father shower affection on Margot, Anne asserts that she isn't jealous. "It's just that I'd like to feel that Father really loves me, not because I'm his child, but because I'm me, Anne."

*Anne is frustrated on two levels. On one level, she's frustrated that her parents are treating her unfairly – another example, perhaps, of adults acting in less-than-adult ways. On another, perhaps more important, level, Anne is frustrated because she's discovered within herself a desire to be loved on a deep, intimate level—not based on the role she plays but based on who she is as a person.*



Anne then reflects on her relationship with her mother. "She's not a mother to me," she concludes. "I have to mother myself." Anne goes on to conclude that she'll have to learn how to be a good person on her own, without her parents' guidance. Anne chafes at the way her parents treat her like a child. "I am no longer the baby..." she writes. "I have my own ideas, plans and ideals, but am unable to articulate them yet."

*Anne has realized that she cannot rely on her mother as a role model or as a confidante. (It's worth wondering, though, whether Anne would be able to get the intimacy and understanding she desires from anyone – is she reaching for an unattainable ideal?) This discovery is part of her adolescent experience – in rebelling against her parents, Anne strives to form her own identity.*



November 10th. It has been decided that another person will be allowed to hide in the Annex: Alfred Dussel, a middle-aged dentist. Anne is very excited at the prospect of his arrival, and it's decided that he'll sleep in Anne's room.

*Even though conditions in the Annex are already cramped, and even though tensions run high, the Franks and the van Daans show that they're still capable of great generosity in saving Mr. Dussel.*



November 17th. Mr. Kleiman and Miep secret Mr. Dussel away in the Annex. The Annex dwellers greet him with coffee and cognac. Mr. Dussel is shocked to see the Franks – he was under the impression that they were in Belgium, on their way to Switzerland.

*Even though they're imperiled by hiding yet another Jew in the Annex, Mr. Kleiman and Miep are undaunted in their generosity. The Frank's "outer identity" is again shown to have been successful in fooling Nazi officials.*



November 19th. Although she isn't thrilled to share her space and belongings with Mr. Dussel, Anne is willing to make this sacrifice "for a good cause." Mr. Dussel reports that "countless" of the Franks' Jewish friends have been taken away to concentration camps. Anne reveals that she herself has witnessed Jews being taken away. "In the evenings when it's dark, I often see long lines of good, innocent people, accompanied by crying children, walking on and on.... No one is spared." She reflects on how fortunate she is to be in hiding. "I feel wicked sleeping in a warm bed," she admits.

*Anne's willingness to help Mr. Dussel shows her own generosity in the face of hardship and her growing maturity. Anne's eyewitness accounts of Jews being taken away reveal her burgeoning survivor's guilt. As time goes on, Anne will continue to wonder why she herself was spared, and why so many others are left to suffer and die.*



November 20th. Mr. Dussel's stories of the outside world horrify and transfix the Franks and the van Daans. Anne remarks that the only way to deal with such ghastly news is to process it and simply return to "our usual joking and teasing." Anne admits that she feels guilty for acting cheerful when so many are suffering, but she remains hopeful that better days lie ahead. Anne then reveals that she has "begun to feel deserted" and that she's "surrounded by too great a void."

*Anne's optimism and cheer in the face of danger will be a recurring motif throughout the diary, as will her survivor's guilt. In spite of mounting evidence against the likelihood of her survival, Anne remains staunchly optimistic that there will be life after the war. This optimism is coupled with feelings of isolation, which can be seen as part of her journey into adolescence.*



November 28th. The honeymoon period with Mr. Dussel has ended, and he's taken to lecturing and scolding Anne. Overwhelmed by the collective nitpicking of the adults in the Annex, Anne admits to lying awake at night wondering who she should be: "...then I fall asleep with the strange feeling of wanting to be different than I am or being different than I want to be, or perhaps behaving differently than I am or want to be."

*The constant criticism of the adults around her (spurred, in part, by the stress of confinement and the horrors of war) has brought Anne to the breaking point. This marks the beginning of Anne's quest for self-perfection – how can she create an outer self that will allow her to be at peace with herself and others?*



December 7th: Hanukkah and St. Nicholas Day arrive, and the Annex is awash in celebration. In spite of their dire circumstances, the Annex dwellers still manage to exchange presents: Anne receives a Kewpie doll, and Mr. van Daan, Mr. Dussel, and Mr. Frank all receive handmade gifts from Mr. Voskuijl (Bep's father and the manager of the Opekta warehouse).

*The war has taken away much from the Franks, the van Daans, and Mr. Dussel, but the holidays give them the opportunity to show that they haven't lost all of their generosity and humanity. The Christians in their lives continue to show great generosity.*



December 13th. Anne is watching people from the front office window. She stares in wonder at the passersby. She reflects on how, the day before she saw two Jews outside the window. "I felt as though I were gazing at one of the Seven Wonders of the World. It gave me such a funny feeling, as if I'd denounced them to the authorities and was now spying on their misfortune."

*Anne finds herself standing outside of her Jewishness in this scene. What does she have in common with these two Jewish people on the street? Anne finds herself feeling like she's betrayed these Jews – this could be seen as a symptom of survivor's guilt. (As if her survival made her, in a way, an enemy.)*



December 22nd. Christmas approaches, and everyone in the Annex has received an extra ration of butter. Anne and Mr. Dussel are at odds – he's taken to shushing her day and night, and his morning exercises are driving Anne up a wall. Anne dismisses her griping, and admits that she shouldn't try to get revenge on him, given that she needs to try to keep the peace. "Oh, I'm becoming so sensible!" she writes. "I'm afraid my common sense...will be used up too quickly and I won't have any left by the time the war is over."

*Time, confinement, and the war have all wrought changes in Anne. A combination of greater maturity, the grim realities of life in the Annex, and the terror of wartime have all instilled in her a desire to become a better (or at least a more agreeable) person. Anne is clearly working very hard to be more agreeable, to the point that she feels her ration, so to speak, of common sense might run out.*



## YEAR 1943

January 13th. The war rages on. Anne observes that families are being torn apart as the Nazis draft young Dutch men to fight in the German army, and as they send more and more Jews to concentration camps. Anne again reflects that her family is quite lucky to have food and shelter while many (Jews and Christians alike) go hungry.

*The suffering of the Jews forces Anne to consider, again, why her family has been spared while others are left to suffer and die. She is able to see that the Annex, while uncomfortable, is a relatively better fate than being caught by the Nazis. She is able to see beyond her own concerns.*



January 30th. Anne is at her wits' end. "I'm seething with rage, yet I can't show it," she writes. Anne is fed up with her treatment by the other Annex dwellers, who often tease her or outright criticize her behavior. "I wish I could ask God to give me another personality," she writes, "one that doesn't antagonize everyone."

*Again, Anne finds herself longing to be someone else – or, at least, that she can become a better or more personable version of herself. These feelings, which are part of growing up, add to her feelings of isolation.*



February 5th. Tensions in the Secret Annex are still running high. Anne is being scolded, once again, for her chatty, rambunctious nature. The adults around her often tell her to be more like Margot. The adults bicker with each other at mealtimes – Mrs. van Daan criticizes Margot's scant appetite, which elicits a catty response from Mrs. Frank.

*The war has continued to put great pressure on social life in the Annex. The adults find themselves acting in less-than-mature ways, and Anne finds her chatty outer self at odds with several of the adults in the household.*



February 27th. The Annex dwellers strive to keep their hopes up regarding the war – Mr. Frank is hopeful for an imminent Allied invasion of German territories. Meanwhile, Mr. Kugler and Mr. Kleiman's landlord has sold their building (the one containing Opekta's offices, warehouses, and the Secret Annex), and Anne is fearful that the new landlord will demand to inspect the mysterious upper floors of the building where the Annex is hidden.

*On a meta-textual level, it's important to note that Mr. Frank is closely following the Allied invasion all throughout his time in the Annex. He keeps a map pinned to the wall, and marks the Allies' movements with thumbtacks. This is just one of the ways the residents of the Annex work to keep hope alive.*



March 10th. Power in the Annex has temporarily short-circuited, and warplanes roar overhead through the night. Anne has taken to crawling into bed with her father for comfort. Mrs. van Daan alerts the other Annex dwellers to some noises she heard in the attic – she's positive that robbers have gotten into the building. Upon inspection, it's found to be nothing more than rats. Mouschi the cat is put in the attic to keep the rats at bay.

March 12th. Food supplies are running short. The Annex dwellers are subsisting largely on beans (which Anne is sick of at this point), and their evening ration of bread has been canceled. Anne's father seems depressed. "His eyes look so sad again, the poor man!" writes Anne. Anne has outgrown her shoes, and new ones will have to be found on the black market.

March 19th. The Annex dwellers are dismayed after a rumor that Turkey has entered the war is proven false. Meanwhile, it's discovered that Mr. Dussel has been disobeying the Annex rules – he's carrying on correspondence with a number of outsiders in addition to his Christian girlfriend, Charlotte. The adults in the Annex try to talk him out of doing this, to little avail.

March 25th. Peter and Margot overhear some noise in the warehouse and panic spreads through the Annex. It's speculated that burglars were poking around the warehouse, and that they fled when they heard the Annex dwellers' footsteps. No one in the Annex sleeps much that night.

March 27th. Anne hears a speech by Rauter ("some German bigwig") calling for the extermination of Jews from the province of Utrecht over the course of the next month. Anne is horrified to the point that she has to stop writing about it. "My own thoughts give me nightmares!"

April 1st. The Annex dwellers' outside support system is faltering. Mr. Kleiman has fallen ill, and has to be bedridden for the next three weeks. Bep has come down with the flu, and Mr. Voskuijl has to have surgery for a stomach ulcer.

*The war has conflicting effects on Anne. On the one hand, it forces her to grow up in ways that she wouldn't have otherwise. On the other hand, it often sends her reeling back into childhood – as evidenced here, when she climbs into her father's bed for comfort. Dangers real and imagined continue to plague the inhabitants of the Annex.*



*This passage offers one of the diary's few glimpses into Mr. Frank's "inner self." Anne is puzzled by his sadness. One might speculate that Mr. Frank is filled with dread that his family might not survive the war. The fact that Anne has outgrown her shoes offers an explicit reminder that she continues to grow and mature, in spite of everything.*



*Mr. Dussel's greed is a constant source of consternation for Anne. Yet at the same time, can he really be blamed for his actions? Separated from his family and his beloved Charlotte, it seems to make sense that Mr. Dussel would write more letters than he should. It's likely that Mr. Dussel feels as isolated as Anne, if not more so.*



*This is the first of several burglaries in the Opekta warehouse. The inhabitants of the Annex are desperate to create the illusion that the Annex is uninhabited – the burglars jeopardize this illusion, given that the police might be summoned (which might lead to a search of the premises).*



*Anne is again horrified and guilt-ridden by the suffering of the Jews who haven't managed to go into hiding. Their horrific treatment stands in stark contrast to the kindness shown to the Annex dwellers by their allies (Miep, Mr. Kugler, etc.).*



*The tenuousness of the Annex's inhabitants' safety and survival is exemplified in this passage. What would have been a simple inconvenience in peacetime becomes a life-or-death matter in wartime.*



April 2nd. One night, Mrs. Frank comes into Anne's bedroom and asks if Anne wants to say her prayers with her instead of Mr. Frank. Anne declines, and Mrs. Frank bursts into tears. "I don't want to be angry with you," she says. "I can't make you love me!" Mr. Frank is angered by Anne's behavior. Anne stubbornly refuses to apologize – she feels she was acting in accordance with her feelings.

*Anne's rejection of her mother is emblematic of her desire to assert her individuality – which is a very teenage thing to do. What she doesn't realize, though, is how selfish her actions are. As she grows more mature, Anne will look back on this incident in a different light.*



April 27th. The whole Annex is quarreling. Parts of Amsterdam have gone up in flames, and air raids are increasing. Anne has bags under her eyes from lack of sleep. Food supplies continue to run short.

*The war is taking its toll on Anne's body and mind. The barrage of firebombs, food shortages, and confinement have driven the inhabitants of the Annex to take out their frustrations on each other.*



May 1st. Mr. Dussel celebrates his birthday – he receives a package of foodstuffs from Charlotte. It's discovered that Mr. Dussel has been hoarding food in his cupboard, and Anne is aghast at his greed. Gunfire in the city has increased, and Anne packs a suitcase just in case she has to flee in the night. After observing this, Mrs. Frank points out that there's nowhere to go.

*In spite of (or perhaps because of) their hardships, it's interesting to see how important holidays and birthdays become to the inhabitants of the Annex. These celebrations allow their goodness and generosity to shine through – even as the war rages, hope wanes, and the denizens of the Annex also act selfishly (such as by hoarding food). The portrait of human nature that emerges from the diary is one of people who can be generous and selfish, almost at the same time.*



May 2nd. Although she recognizes that their lives are far better than most, Anne bemoans the fact that the Annex dwellers' "manners" have declined as the war drags on. Mr. Frank wears frayed trousers and the linens go unwashed due to detergent rationing. Anne wonders how they'll ever return to normal life once the war is over.

*Anne's concerns about "manners" can be seen as a concern about how the Annex inhabitants present their "outer selves." If they can't keep up the appearance of normality, does that mean that they've admitted defeat? Or that they've given up their humanity?*



May 2nd. Anne writes an additional entry, titled "The Attitude of the Annex Residents Toward the War." Mr. van Daan (whom Anne considers somewhat pessimistic) argues that the war will continue through the end of the year. Mrs. van Daan argues that the Annex dwellers should obtain costly (and unaffordable) false IDs. Anne thinks she's ridiculous, and points out that one day she's saying she wants to move to Jerusalem after the war, and the next day expresses an interest in being baptized once it's all over.

*In examining the attitudes of the Annex's residents toward the war, Anne is also trying to get at who they are as individuals. Mrs. van Daan's attitude, for instance, seems to betray her frivolous, fickle, and somewhat naive nature. What Anne doesn't seem to realize, though, is how Mrs. van Daan's argument for the fake IDs betrays her hidden terror and desperation.*



May 18th. The war grows in intensity. Anne witnesses a dogfight between German and English planes in the sky. There's news that all college students in Holland will have to sign a statement of allegiance to the Nazis, or else face dire consequences. There's a firebombing near the Secret Annex, which sends the whole household into an uproar.

*The horrors of war are all around the Annex. Anne isn't sheltered from these scenes of chaos and destruction, and they will shape the person she becomes over the course of the next year.*



June 13th. Anne celebrates her 14th birthday. Mr. Frank composes a special poem for her, which Margot translates into Dutch. Anne receives candy and a book on Greek and Roman mythology.

*Again, birthdays offer the Annex's residents opportunities to try to recapture the normalcy of prewar life.*



June 15th. A setback for the Annex: it is discovered that Mr. Voskuijl has cancer, and as a result he's stopped coming in to work. This is bad news, given that a new warehouse manager will have to be brought in as a result.

*This is an important plot-point on a meta-textual level, given that there's speculation that the warehouse manager who was brought in to replace Mr. Voskuijl (Wilhelm van Maaren) has, in recent times, been pointed to as one of the possible betrayers of the Frank family. If that is accurate, had Voskuijl not gotten cancer, the inhabitants of the Annex might have survived the war.*



July 11th. Anne has resolved to do everything she can to avoid criticism from her elders. She realizes that "a little hypocrisy" (as opposed to saying what's on her mind) makes her life a lot easier. Meanwhile, Miep has been helping the Annex out greatly – she scrapes together food for them every day, and brings them library books on the weekends.

*This is a huge turning point for Anne. She begins to scrutinize her own actions, and in doing so begins to mature. Even though it's a self-serving act, it's ultimately a generous one, in that she's trying to make life easier for everyone in the Annex. Meanwhile, Miep's generosity continues to shine.*



July 13th. Employing her newfound tact, Anne politely asks Mr. Dussel if she can use the table in their bedroom for a few hours each day. Mr. Dussel kicks up a fuss, calling Anne "shamefully self-centered," but eventually gives in after a discussion with Mr. Frank.

*Again, from Anne's perspective Mr. Dussel seems like a selfish dolt. Considering his circumstances, however, one can hardly blame Mr. Dussel for acting selfishly – it seems like he's clinging to whatever he can in order to feel secure.*



July 16th. While the Annex dwellers sleep, burglars break into the warehouse and make their way into the upstairs offices. Money is stolen, along with the Annex's entire allotment of sugar coupons.

*The war has driven many people to looting. The greed of the robbers places the Annex dwellers in grave danger of being caught.*



July 19th. Much of Amsterdam has been bombed and children are searching the ruins for the bodies of their parents. Thankfully, the Annex has been spared. Anne is chilled by the memory of the sound of the oncoming bombers.

*A child herself, Anne can't help but be haunted by the accounts of war orphans. One gets a sense of Anne's isolation in this scene – she's a part of the war, but strangely separate from it.*



July 23rd. Anne recounts what some of the Annex's residents would like to do once they're able to come out of hiding. (Margot and Mr. Van Daan long for a hot bath; Mrs. van Daan would like a cake; Mr. Dussel wants to see Charlotte; Mrs. Frank wants a cup of coffee; Anne wants to go back to school; etc.)

*This passage reveals how the Annex's residents are constantly battling their desires – not just the desire for the war to be over, but the desire for comfort, for luxury, and, above all, for normality.*



July 26th. Amsterdam is bombed twice in one day. Anne is so frightened that her legs are quaking when she goes to bed that night. More bombers arrive in the middle of the night, sending Anne into a panic. The Annex wakes to news of Mussolini's resignation, and everyone is again filled with hope that the war will soon end.

*When Anne describes bombings or gunfire, she doesn't often describe herself in relation to the others around her – it seems that this experience leaves her feeling utterly alone (which is why she seeks out her father).*



July 29th. Anne is infuriated when Mr. Dussel and Mrs. van Daan tease and criticize her opinions of a book. They claim her opinions are childish, and that she's been brought up improperly. Anne furiously recounts Mrs. van Daan's shortcomings in her diary.

*Anne's journey from childhood to maturity often involves her ability to channel her anger. Mr. Dussel and Mrs. van Daan's ridicule only serves to make Anne feel more isolated.*



August 3rd. Another air raid. Anne steels herself, in an attempt to practice being courageous. Mrs. van Daan, on the other hand, crumples under the pressure; her husband comforts her as she weeps, and Anne admits to being almost sentimental at the sight.

*It takes an air raid for Anne to start to see Mrs. van Daan's humanity. A bit of Mrs. van Daan's inner self is revealed here.*



August 4th. Anne decides to describe an ordinary evening in the life of the Annex dwellers. Anne describes the Annex's bedtime rituals: how they take turns with the bathroom; how she has to get up in the middle of the night to use her tin can chamber pot; the noises Mr. Dussel makes as he falls asleep, etc. She describes how she runs to her father's room if there's gunfire.

*In the face of extraordinary circumstances, the residents of the Annex have achieved a kind of new normal. It's revealed here that Anne often climbs into bed with her father – a childlike act that contrasts with her otherwise rebellious, adolescent nature.*



August 5th. Anne continues her description of life in the Annex. At lunchtime, the workers from the office (Jan, Mr. Kleiman, Mr. Kugler, Bep, and Miep) come into the Annex, where everyone shares lunch. Anne has use of the table in her room until 4:00 – if she's a minute late, Mr. Dussel is often waiting impatiently with a clock in his hand.

*It might seem surprising that the Opekta workers share lunch with the residents of the Annex. It's important to remember that Jan, Mr. Kleiman, Mr. Kugler, Bep, and Miep are all close friends with the Franks – something that puts their generosity and familiarity in perspective.*



August 9th. The description continues – Anne now describes supper. Anne remarks that Mr. van Daan and Mrs. van Daan eat generous portions of the best bits of food. She observes that Mrs. van Daan puts on a certain façade, a combination of coquettishness and motherliness. Anne observes that her father, on the other hand, is very conscientious – he makes sure others are served before him, etc.

*Anne is under the impression that the van Daans are being selfish. However, it's important to remember that Mrs. van Daan is in charge of the cooking. Given that she cooked the meal, is it selfish of her to eat more, or to eat the best parts? From Mrs. van Daan's perspective, it might not be that selfish.*





August 10th. Anne continues to adjust her attitude. She decides to speak primarily to herself at mealtimes (in an effort to avoid arguments) and she no longer complains about her food. "Do you know what Mother calls this sort of thing? The art of living," she writes. Anne is upset that Mr. Dussel asked Miep for an anti-Mussolini book from the library – she almost had a run-in with the SS on her way back with the book, and Anne can't help but wonder what would have happened if they'd questioned her.

*Anne continues to evaluate her actions and adjust her outer self in order to keep the peace in the Annex. In spite of her growth in this area, Anne continues to be quite judgmental of those around her, particularly Mr. Dussel. Anne is right to be concerned by his library request, but it's interesting that her anger doesn't extend to Miep, who supplies the book.*



September 16th. Meals in the Annex grow more and more silent as tensions increase. Mr. van Maaren, the warehouse man who has been brought in to replace Mr. Voskuijl, is growing suspicious about the strange noises in the Annex (which is located directly above the warehouse.)

*The Franks and the van Daans have been in hiding for over a year now, so it's natural that confinement is taking its toll on their sanity.*



September 29th. Mrs. van Daan celebrates her birthday. In spite of their paltry stores, the Annex dwellers manage to give her a jar of jam, ration stamps, and flowers. The people of the Annex now rely very deeply on Bep, and the stress causes her to have a small meltdown. The adults are quarreling with each other. Mr. Frank is upset with the van Daans – he's under the impression that they're hoarding food.

*There is great generosity shown toward Mrs. van Daan, and Bep's selflessness leads her to crumble under the pressure. Simultaneously, the adults find themselves acting selfishly, but perhaps not without reason – they've been in hiding for over a year, and food is becoming an issue.*



October 29th. Mrs. van Daan is forced to sell her prized fur coat. She receives a good deal of money for it, but is furious when she's told the money is needed for household expenses (she wishes to use the money to buy clothing after the war is over). All the fighting in the Annex is taking its toll on Anne – she's lost her appetite, and she cries herself to sleep at night.

*Mrs. van Daan's behavior is clearly petty. However, given the pressures of confinement and the terror of war, the fantasy of buying new clothing probably serves to comfort Mrs. van Daan. Anne's seemingly boundless optimism is wearing thin.*



November 3rd. In an effort to help take their mind off things, Mr. Frank orders a catalog from a correspondence school and encourages the Annex dwellers to take lessons. Tensions have lessened, for the most part – Mr. Dussel and the van Daans are still at odds, however, over a number of petty things.

*Clinging to prewar rituals and behaviors offers a modicum of comfort to the inhabitants of the Annex. The correspondence courses can be seen both as an act of generosity on the part of Mr. Frank and a survival tactic.*



November 8th, 1943. Anne observes that a life of confinement has forced her to be at the mercy of her moods. She admits to feeling depressed, and that she has trouble imagining life after the war. "It's as if I were talking about a castle in the air," she writes.

*The monotony of life in confinement has made Anne depressed. Even though she's surrounded by her family, she can't help but feel alone and awash in her moods.*



November 17th. Mr. Dussel, who has now been living in the Annex for a year, is mysteriously unhappy. Anne asks him if he should be consoled or congratulated for his time in the Annex, and Mr. Dussel replies that either one will do.

*Funnily enough, it seems like Mr. Dussel is suffering from the same depression that Anne is! It's likely that Mr. Dussel feels isolated and fearful that he'll die before he sees his loved ones again.*



November 27th. Just as she's falling asleep, Anne has a **vision of her old schoolmate Hanneli**. "I saw her there, dressed in rags, her face thin and worn." Hanneli looks at Anne with deep sadness, and Anne feels overwhelming guilt that she has deserted Hanneli. "Why have I been chosen to live, while she's probably going to die?" Anne wonders. Faith and religion enter into her thoughts on Hanneli – is Anne more devout than Hanneli? Is that why she was spared?

*Hanneli serves as the embodiment of Anne's survivor's guilt; it's not clear whether Hanneli appears to her in an actual vision or in a dream. On a meta-textual level, Anne's guilt surrounding Hanneli is ultimately ironic, given that even though Hanneli had in fact been sent to a concentration camp, she actually managed to survive and went on to live a full life while Anne herself did not survive the war.*



December 6th. Anne thinks it would be terrible to go without celebrating St. Nicholas day, so she and her father decide to come up with a celebration that fits within their scant means. Anne writes a poem for every member of the Annex, and tucks these poems in to their shoes.

*Once again, celebrations and rituals play an important role in reaffirming the humanity of the residents of the Annex. Anne's act of generosity can be seen as evidence that she's becoming more mature.*



Anne has come down with the flu. Tensions in the Annex have eased. For Hanukkah, Mr. Dussel gives Mrs. Frank and Mrs. van Daan a cake. Anne has saved up all of her sugar for a month, and plans to have Mr. Kleiman make it into a fondant as a Christmas present for Miep and Bep.

*As with St. Nicholas Day, Hanukkah and Christmas give the Annex residents a chance to remember their humanity and exercise prewar levels of generosity. An otherwise "selfish" Mr. Dussel exhibits an uncharacteristic level of generosity in making a cake for the ladies of the house. That the residents give the Opekta workers Christmas presents shows how things used to be in Holland before the Nazi's arrived, with friendships and tolerance across racial lines.*



December 24th. Anne quotes Goethe, saying that she feels both on top of the world (she is fortunate to survive) and in the depths of despair (when she dwells on how she longs for freedom). Anne longs to "laugh so hard it hurts," to breathe fresh air, and to be free from confinement. She wonders if anyone will ever see her not as a Jew but "as a teenager badly in need of some good plain fun." Anne also reflects on her relationship with her mother – she longs to have a mother who understands her. She closes the entry by observing that writing has lifted her spirits a bit.

*Anne's feelings of isolation – both from the outside world and from those supposedly closest to her – fill her with simultaneous depression and longing. She's grateful to be alive, but that feeling is undoubtedly complicated by feelings of survivor's guilt. Anne longs to return to her normal, pre-Annex life – a life where she was able to be carefree and innocent, one where her Jewishness wasn't central to how she was treated.*



December 26th. Anne reflects on a story her father told her a year prior, about a girl he was once in love with. "Poor Pim," she writes, "he can't fool me into thinking he's forgotten that girl. He never will."

*This moment, small as it may seem, reveals that Anne is considering the "inner selves" of the adults around her – there's more to her father than meets the eye.*



December 27th. Anne writes of her Christmas present – the first she's ever gotten in her life. Mr. Kleiman, Mr. Kugler, Bep, and Miep provided a Christmas cake with "Peace 1944" written on top, along with a batch of pre-war quality cookies. Anne also received a jar of yogurt, wrapped in pretty paper.

*The Christmas cake, with its heartbreaking message of peace written on top, offers yet another example of the Annex's Christian helpers' selflessness. It also shows that they're clearly as eager for peace as their Jewish friends.*



December 29th. Anne's visions continue. This time, she has visions of both **her grandmother** and **Hanneli**. "Grandma, oh my sweet Grandma. How little we understood what she suffered," she writes. Anne speculates that even though her grandmother was beloved, she probably felt very lonely. Anne then turns to the thought of Hanneli. "Hanneli, you're a reminder of what my fate might have been. I keep seeing myself in your place." Anne then wonders why she thinks and dreams "the most awful things" that make her "want to scream in terror." She speculates that it's because she doesn't have enough faith in God.

*Anne's vision of her maternal grandmother in this entry differs from later entries – in this passage, the vision of her grandmother is accompanied by feelings of guilt and sadness. Anne realizes that her grandmother may have harbored hidden loneliness in her old age, in spite of being surrounded by family. Anne interprets her nightmares of concentration camps as a crisis of faith, indicating the growing importance of God and religion in her life.*



December 30th. Food is growing scarce, and tensions are beginning to rise again in the Annex as a result. There's worry that food isn't being divided fairly, and there's a push to ration potatoes in the Annex. In frustration, Anne writes that she wishes the Franks could finally part ways from the rest of the Annex. Meanwhile, Bep gives Anne a precious gift – a picture postcard of the Dutch Royal Family.

*This is the first and only time Anne expresses a wish that her family could part ways with the rest of the Annex – in a way, this is a wish to return to her prewar way of life. Meanwhile, Bep shows how intimately she understands Anne; she's quite fond of celebrities, especially the Royal Family.*



## YEAR 1944

January 2. Anne reads her previous entries on her mother and has a change of heart. Anne recognizes her part in making her mother act nervous and irritable, and feels sorry for her actions. She resolves to stop judging her mother so harshly, even though she admits that she can never love her mother "with the devotion of a child."

*1944 is a year of many changes for Anne, the first of which being her shift in attitude toward her mother. Anne's changing attitude toward her mother can be seen as part of her journey into greater maturity.*



January 6th. Anne has two confessions to make. First, Anne speculates that Mrs. Frank sees her more as a friend than as a daughter. Anne goes on to imagine how a real mother would act. Her second confession is more personal. She speaks openly about how she's going through puberty, and how her period is "a sweet secret." She also admits to feeling "a terrible urge to touch [her] breasts." Anne confesses to having felt her friend Jacqueline's breasts out of curiosity, and to having kissed her. Anne admits that she goes "into ecstasy" when she sees female nudes in her art history book. "Sometimes I find them so exquisite I have to hold back my tears. If only I had a girlfriend!"

*Anne's thoughts on her mother are further indication of her growing maturity, and of her feelings of isolation from her mother. The homoeroticism of this passage led it to be excluded from early editions of the journal. This passage shows Anne's simultaneous innocence about and fascination with sex. She's clearly aware and unafraid of being sexual, but at the same time is seemingly unaware that her homosexual feelings could be considered taboo.*



January 6th. In a second letter to Kitty, Anne reveals that her desire for companionship has led her to attempt to become friends with Peter. Anne feels that she can see beneath Peter's exterior self, and she wishes that he would look beneath her own "chatty exterior." Anne insists that she isn't in love with Peter.

*Anne is beginning to discern between her outer self and inner self in this passage. She realizes that, like her, Peter contains an "inner self," and she senses that she might be able to confide in this "inner Peter."*



Anne recalls a dream she had the night before about **Peter Schiff**, in which Peter places his cheek against hers. Anne also recounts dreams she's had about **her grandmother** (who appeared as a guardian angel) and **Hanneli**.

*Anne's desire both for romantic love and friendship is embodied in her dreams of Peter Schiff. Anne's visions of her grandmother have taken on a new meaning – her grandmother now represents safety and guidance.*



January 7th. Anne tells the story of how she fell in love with **Peter Schiff**. She also confesses that when her father kissed her that morning, she wished he himself were Peter Schiff. Anne recounts a conversation she once had with her father about sex. At that time, her father had said that he felt Anne couldn't understand sex. Anne now feels that she does, and she longs for Peter Schiff. She admits to fantasizing about him, and she wishes she could marry him.

*Peter Schiff becomes the focus for and the embodiment of Anne's sexual and romantic desires. Anne considers how her younger self regarded sexuality, and realizes that she feels like she's now mature enough to understand sexual desire. At the same time, her longing for Peter Schiff can also be seen as an extension of her desire for a real friend.*



January 12th. Anne reflects on her relationship with her mother – she speculates that Mrs. Frank must think she has a fantastic relationship with her daughters. Anne pauses to consider that sometimes she sees herself as others might see her: as "Anne Frank." Anne concludes that even though she often felt like an orphan in her own family, God has sent her someone to help her: the vision of **Peter Schiff**.

*In adjusting her attitude toward her mother, Anne is able to see her mother as a human being complete with inner and outer selves. Anne reflects on how her mother's inability to be a real parent is connected with her feelings of isolation. She believes romantic love is the solution to this isolation.*



January 15th. The Annex dwellers have taken to dividing up all of their food according to separate factions. Mrs. Frank is getting some extra sugar for her birthday, which has sparked jealousy in Mrs. van Daan. Meanwhile, Mr. Dussel often helps himself to more than his fair share of gravy at supper. "Are most people so stingy and selfish?" Anne wonders.

*Anne's journey into adolescence involves questioning and assessing the actions of the adults around her. She wonders if this selfishness is just part of human nature. Of course, to some extent, the adult's actions result from their extreme situation confined in the Annex. At the same time, by being confined with the adults Anne is getting a true glimpse into the adult world, and learning that this world—which children often imagine as being rational, virtuous, and good—is much more complex, and filled with both negative and positive traits and actions.*



January 19th. Anne feels that her dream of **Peter Schiff** has changed her. Anne realizes that she no longer feels jealous of Margot's relationship with Mr. Frank. She assesses her behavior toward her parents, and wonders if she'll ever be the person she hopes to be.

*Anne believes that the solution to her loneliness can be found in a romantic relationship. She continues to assess her own behavior in an effort to shape her outer self.*



January 22nd. "Can you tell me why people go to such lengths to hide their real selves?" Anne wonders why she behaves differently when she's around other people, and wonders whether there will be anyone she can truly confide in. Anne feels that she's become more adult since her dream about **Peter Schiff**. She has a new attitude toward the conflicts in the house – she feels that all the conflicts "might have taken a different turn if we'd remained open...instead of seeing the worst side." Anne hopes to be more insightful in her interactions with others in the Annex.

*Anne's insights into herself and her relationship to others grow more sophisticated and nuanced by the day. She realizes that all people – not just her – contain inner and outer selves. She reflects on how she only shows her outer self in public, and wonders if she'll ever share her inner self with someone. Her insights into conflicts in the Annex reveal her growing maturity and generosity.*



January 24th. Anne is surprised when she has a frank conversation about sex with Peter after supper – Peter tells her that Mouschi is a tomcat, and this leads to a discussion of male and female genitalia. Anne is glad to learn that she can talk to a young person of the opposite sex in a normal way about sexual matters.

*Anne and Peter realize that they can talk to each other about things they never thought they could discuss with another person. It shows that they're both becoming more mature.*



January 28th. A propos of Jan and Mr. Kleiman's stories about the many resistance groups that have been popping up lately, Anne reflects on how selfless and generous Bep, Miep, Jan, Mr. Kleiman, and Mr. Kugler have been in assisting her family.

*Anne's reflection on their generosity offers further evidence of her growing maturity – she is learning to be grateful for the people in her life in a way that she hadn't when she was younger.*



January 30th. Anne goes downstairs in the dark and stares up at the sky. Seeing the German planes, she realizes that she's utterly alone – she doesn't feel afraid, however, given that she suddenly feels strong faith in God. She reflects that she has a strong desire to be alone.

*This is the first time Anne connects gazing up at the sky with her connection to God. This is also the first time Anne has connected her feeling of isolation with a feeling of strength.*



February 3rd. Rumors are flying about a potential Allied invasion of Holland. There's speculation that the Germans might destroy the dams and flood the Netherlands, and the Annex dwellers joke about what they might do to survive such a thing. Anne doesn't pay any heed to their speculations. "I've reached the point where I hardly care if I live or die," she writes.

*Anne's jaded attitude toward the Allied invasion can be seen as part of being a teenager and as part of the effect confinement has had on her psyche.*



February 12th. The sun is out, and Anne is full of longing for something she can't quite articulate. "I think spring is inside me. I feel spring awakening, I feel it in my entire body and soul. I have to force myself to act normally."

*Even though there's a war going on and she's in confinement, Anne's feelings of adolescent anticipation and longing are too powerful to be stopped.*



February 14th. Anne reveals that her longing is at least partially resolved. Following a small argument with Mr. Dussel, Peter takes Anne aside and confides in her that in the past he used to fly into rages. Peter admits that he admires how Anne handles confrontations. Anne is pleased to finally feel some of the fellowship with him—with anybody—that she used to experience with her girlfriends.

*Interestingly, it's only now that Anne feels she has truly connected with Peter – their earlier conversation about sex evidently didn't alleviate her feelings of isolation. It's clear that Anne seeks an emotional connection, and she feels she's found a way to experience this with Peter.*



February 16th. On Margot's birthday, Anne takes it upon herself to fetch the potatoes from the attic. Anne runs into Peter on her way to get the potatoes (his room just so happens to be en route to the attic) and he gives her a look that causes Anne to feel like she's glowing inside.

*Anne seems to be in denial about wanting to see and spend time with Peter, even though she's clearly going out of her way to run into him. She also seems to be in denial about how she feels about him – in this scene, there's clearly a romantic connection.*



Mrs. Frank then sends Anne up for more potatoes. On this second trip Peter and Anne end up talking to each other. Peter mentions that he's thinking about converting to Christianity after the war, given that it will make his life easier. Anne is secretly dismayed by this touch of dishonesty in Peter's nature. Peter quickly adds that he feels the Jews are the chosen people. Later, after speaking with Peter again, Anne comes to realize that he needs affection just as she does. She also speculates that Peter has an inferiority complex.

*Anne's romantic idealization of Peter butts heads with the real Peter (both inner and outer). While she's happy and relieved to be able to connect with Peter as a friend, she's a tad dismayed to discover that he's imperfect. She's disappointed in his "dishonesty," but can Peter really be blamed for wanting to (at least outwardly) give up his Jewish faith, given everything the Nazis have put them through?*



February 18th. Anne admits that whenever she goes upstairs, it's always to see Peter. Anne quickly explains that while she feels her life has improved, she isn't in love with him.

*Anne's relationship with Peter deepens. This relationship is teaching Anne about the differences between friendship and romantic love.*



February 19th. Anne is fraught with worry that Peter doesn't really like her. Over the course of the morning, she only speaks to him in passing, and this sends her spiraling into despair. She weeps in secret several times throughout the day, longing for Peter to comfort her. She worries that Peter doesn't need anyone to confide in.

*Anne's mood swings and feelings of isolation are typical both of adolescence and of the beginning stages of romantic love. It seems like this is the first time Anne has really experienced these feelings; they consume and confuse her.*



February 23rd. The weather is beautiful, and Anne has taken to going to the attic almost every morning. This morning, she finds Peter cleaning out the attic, and the two sit together and stare out the window at the clear, blue sky. They exchange no words, but Anne feels perfectly at ease. "As long as this exists, I thought, 'this sunshine and this cloudless sky...how can I be sad?'"

*This is a pivotal moment in Anne and Peter's relationship. Anne realizes that she's able to connect with Peter without having to talk to him. In Anne's mind, they're both able to appreciate the beauty and joy of nature without having to talk about it.*



After signing off from her letter to Kitty, Anne adds a postscript to Peter. She tells him that she knows that they've been missing out on so much in their confinement, and that, like Peter, she longs for freedom. She writes that when she was with him that morning, she was happy, and she concludes that this happiness is greater than any riches.

February 27th. Anne confesses that she thinks of Peter all the time. She speculates that she and Peter are similar because "neither Peter nor I have a mother." She also speculates that Peter, like her, is struggling with his feelings. Anne wonders whether she and Peter will ever connect on a meaningful level. "I don't know how much longer I can keep this yearning under control," she writes.

February 28th. Anne feels like her desire for Peter is a waking nightmare. She feels like she has to pretend to be her normal, cheerful self around the others, so as not to arouse suspicion. "**Peter Schiff** and Peter van Daan have melted into one Peter, who's good and kind and whom I long for desperately."

March 1st. Another break-in sends the Annex into a panic. There's speculation that the burglar has a duplicate key, given that there are no signs of forced entry, and Anne fears that the burglar may return.

March 2nd. Anne and Margot spend time in the attic together, discussing how aggravating their parents are. Anne reflects that spending time with Margot isn't as nice as it would be with Peter. Anne then reflects on love, and suspects that she can't articulate what it is. "Love is understanding someone, caring for him....This eventually includes physical love....Losing your virtue doesn't matter, as long as you know that...you'll have someone...who understands you..."

Anne sees Peter in the afternoon, and they talk about their parents. Peter admits that his parents fight all the time. Later, Peter asks Anne not to tell anyone about his parents (though, secretly, Anne has already told Margot). Anne suggests that Peter should go talk to Mr. Frank about his parents – she feels he might be able to help Peter with his problems.

*Anne's romantic interest in Peter has led her to feel a level of responsibility toward him. She feels that, inside, he struggles with the same things she does, and she longs to help him carry his burdens.*



*Anne is clearly infatuated with Peter, and in her infatuation she assumes that she and Peter share many of the same qualities and struggles. In spite of this, she's able to realize that she and Peter still haven't truly connected as of yet. Anne's "yearning" can be seen as both sexual and emotional.*



*In a moment of surprising insight, Anne realizes that she's conflated the two Peters in her life. Anne again struggles with her outer and inner selves – she feels she must carefully hide her inner struggles, presumably to keep the peace.*



*The worsening of the war outside has impacts inside the Annex, as burglaries are becoming more and more common as resources grow scarce.*



*Interestingly, even though Anne insists that she seeks friendship, she can't find the companionship she seeks with her sister. It's clear that Anne is struggling to understand what she longs for, and that this is all part of her journey through adolescence. Anne's meditation on love can be seen as a way of defining her own individual relationship to love.*



*It seems that Peter also longs to have someone to confide in. He reveals that his parents present a certain façade to the world (though, to be fair, Anne has seen them fight before). Anne is guilty of the same dishonesty she found so disappointing in Peter!*



March 3rd. While staring into a candle flame, Anne imagines that she sees **her grandmother**. She feels that her grandmother is watching over her. Anne admits that she might end up falling in love with Peter. Peter broaches the subject of love in passing that evening – he asks Anne if she's in love. Anne asks why should she be in love, and Peter replies, "Why not?"

*Anne's visions of her grandmother give her the strength and courage to carry on in spite of the war. She's also bolstered by her growing feelings for Peter. Anne doesn't seem to be sure what it feels like to fall in love, though she imagines she may feel this way for Peter someday.*



March 6th. Anne discovers that, after their conversation about his parents, she feels a sense of responsibility toward Peter. Peter has told her that he doesn't need friends, but Anne is sure that he doesn't mean it. Anne longs for Peter to let her help him.

*Central to Anne's desire to connect with Peter, it seems, is her desire to help him. It may be that helping Peter is easier for Anne than dealing with her own problems.*



March 7th. Anne looks back on her life in 1942, and can't believe how wonderful it was compared to her existence in the Annex: she was surrounded by friends and admirers; her teachers loved her; she was spoiled by her parents, etc. Anne wonders who she was back then compared to who she is now. "I look back at that Anne Frank as a pleasant, amusing, but superficial girl, who has nothing to do with me." Anne reflects that she now wants friends, not admirers.

*Anne is comparing several selves in this passage. On the one hand, she's comparing her younger, pre-Annex self with her more mature, adolescent self. On the other hand, she's also comparing her inner self with her outer self – the outer self being the Anne who's surrounded by admirers, who's chatty and playful, etc.*



Anne reflects that she's grown up in a lot of ways since 1942. She's discovered an "inner happiness" beneath her "superficial and cheerful exterior," and she discovered her longing for a boyfriend. "Now I live only for Peter," she writes. Unlike her mother, who encourages those who suffer to think of all others who suffer much worse fates, Anne asserts that her strategy for dealing with misery is to think about "all the beauty that remains....My advice is: 'Go outside...enjoy the sun and all nature has to offer.'"

*Anne continues to distinguish between her inner/outer, past/present selves. She also strives to distinguish her feelings and attitudes from those of her mother. While Anne's optimism can be seen as healthier than her mother's dour reminders about suffering, one might speculate that Anne's optimism is characteristic of her relative inexperience. (Her mother has experienced two World Wars, after all.)*



March 10th. Miep has fallen sick, and Mr. Kleiman hasn't returned to work – Bep has been left on her own to take care of the office and the residents of the Secret Annex. Meanwhile, Mr. van Hooven, the man who was supplying the Annex dwellers with potatoes, butter, and jam, has been arrested. Over supper, a mysterious knock on the wall leaves the Annex dwellers shaken to the core.

*The tenuous nature of life in the Annex is again brought to the forefront with the (temporary) loss of several allies. Mr. van Hooven's arrest is a wake-up call for Anne – it's the first time one of the Annex's benefactors has been punished for their illegal activities.*



March 12th. Anne is unsure whether Peter really likes her or not, and she has grown melancholy. Anne worries that she's annoying Peter, and that she won't be able to keep up a "normal façade" in the face of her mood swings. Anne wonders when she'll find inner peace again.

*Anne's preoccupation with Peter can be seen both as a symptom of heady, teenage love and as a symptom of the war – it's probably easier for her to focus on Peter than on the grim realities of WWII.*





March 14th. Food supplies are growing short and the Annex dwellers are forced to eat pickled kale and mashed potatoes. The adults around her have varying responses to the food shortage and the stress of confinement. According to Anne, Mrs. van Daan wallows in self-pity, Mr. van Daan smokes and alternates between loving and hating his wife, Mrs. Frank finds solace in knowing that others are suffering far worse, Mr. Frank remains optimistic, and Mr. Dussel simply looks out for himself.

*Anne continues to try to puzzle out the various selves of the adults around her. The fact that she pokes fun at the van Daans and Mr. Dussel shows that she's still limited in her understanding of those around her. For instance, can Mr. Dussel be blamed for looking out for himself, given that he probably feels like a lone wolf in the Annex? Can Mrs. van Daan be blamed for feeling self-pity, given the war?*



March 16th. Anne speculates that she's much more restless than Peter because she doesn't have a room of her own. She feels she can only be herself when she's in the attic or writing letters to Kitty. Anne reflects on how she struggles to maintain an air of confidence while she experiences inner turmoil. She wonders whether Peter will be "the first and only person to see what's beneath [her] granite mask."

*Interestingly, even though Anne longs for companionship and connection, she also (perhaps equally) longs for solitude. She again reflects on the person she shows to the world versus the person she hides away. Does Anne really have a "granite mask," though? She may show more of her inner self than she thinks.*



March 17th. Anne chafes at her parents' attentions – she wants nothing more than for them to stop treating her like a child. She reflects that she no longer wishes to give them kisses throughout the day or call them cute nicknames. Anne remarks that she feels far more mature than other girls her age, and that she feels much more independent.

*Although the close quarters of the Annex are certainly exacerbating these feelings, Anne's desire to get space from her parents is typical of adolescent experience. Anne's feelings of superior maturity may or may not be accurate, given that she's biased!*



March 18th. Anne meditates on sex. She wonders why parents don't have honest discussions with their children about sexual matters. "If mothers don't tell their children everything, they hear it in bits and pieces, and that can't be right." She also scoffs at the idea that men shouldn't have premarital sex.

*Anne continues to sort out her ideas about love and sex. In a typically adolescent fashion, Anne (rightly enough) questions the powers that be regarding sex education. She challenges the status quo with her musings on premarital sex.*



March 19th. Anne and Peter retreat to the attic in the evening, where in the fading light of an open window they have a whispered heart-to-heart conversation. They discuss their parents, how Anne has been so miserable, how Peter "goes up to the loft and swears," etc. They also discuss how they've grown up in the past two years. Peter admits that he feels Anne is a great help to him, simply because she's cheerful. "Oh, Kitty, he was just as I thought he would be," she writes. She is left with the feeling that she and Peter "share a secret."

*This is a pivotal moment in Anne and Peter's relationship. In this passage, Anne feels like she truly connects with Peter, and that she's able to reveal her inner self to him. In turn, Anne feels that Peter has revealed his inner self to her. These feelings are all part of teenage experience, and part of Anne's exploration of what it means to be in love.*



March 20th. Anne worries that Margot likes Peter, and that this will be a source of friction between them. Margot replies that she isn't upset about their friendship – she only wishes that she could have someone to confide in, too.

*Anne might not have worried about Margot's feelings if it weren't for the close quarters of the Annex. Anne learns that Margot, too, harbors a secret desire to confide in someone – she, too, feels isolated.*



March 22nd. Anne feels that she and Peter are in love. Anne swears she isn't thinking of marrying him. ("I don't even know what he'll be like when he grows up.") Anne feels confident that Peter loves her. She is happy that he's discovered that she isn't the "superficial, worldly Anne" she appears to be, but "a dreamer, like he is...."

*How quickly Anne has changed her mind about whether she loves Peter! (It's been a little over a month since she first sought to confide in him.) Anne takes great comfort in knowing that someone in the world understands that Anne has an inner self.*



March 23rd. A plane crashes near the Annex, and the Germans spray the airmen with bullets. The incident terrifies Anne. Anne and Peter have another conversation about sex – he tells her about contraceptives and about male puberty. Later, Peter worries that Anne was laughing about the conversation behind his back. Anne assures him that she wasn't.

*In some ways, for Anne the drama of WWII seems to hold the same weight and import as the dramas taking place within the confines of the Annex. And that makes sense—this is Anne's life, and the "small" things in life don't stop just because there are also major historical events going on. Anne and Peter continue teaching each other about human sexuality. Peter reveals his insecure inner self after this conversation.*



March 24th. The adults have grown aware of Peter and Anne's friendship, and they riddle the two with teasing remarks. Meanwhile, Anne wonders whether Peter knows what girls look like "down there." Anne talks about how she came to find out about the different parts of female genitalia, and then she goes on to offer a vivid description of what girls look like "down there."

*This is yet another controversial passage in Anne's diary, given how unabashed it is in its description of female genitalia. This is again an instance of Anne both wanting to connect with and to help Peter.*



March 25th. "You never realize how much you've changed until after it's happened," Anne writes. She reflects on how she's changed, and how she's learned to navigate the various quarrels and arguments that arise in the Annex. She ends her entry with the hope that she'll continue to change for the better – especially now that she has Peter to help her.

*Anne has clearly grown far more mature in the nearly two years that she's been writing her diary. She seems to liken her relationship to Peter to a marriage – she believes that her relationship with him will help her change for the better.*



March 28th. Anne finds herself in a quandary. Mrs. Frank has forbidden Anne from visiting Peter in the attic (she believes Mrs. van Daan is jealous). Meanwhile, Peter has invited both Margot and Anne up to the attic, and Mr. Frank says that Anne shouldn't worry about whether Mrs. van Daan is jealous. Anne wishes the adults would just stay out of her business.

*While the adults in the Annex initially seemed amused by Anne and Peter's relationship, they now seem to be taking it more seriously (and personally). For her part, Anne has the typically teenage desire to just be left to her own devices.*



March 29th. Anne learns from the radio that the Dutch Cabinet Minister wishes to create an archive of diaries and letters written during the war. Anne's imagination is on fire with the idea that her diary might be published one day. Anne realizes that there's still so much about the war that she hasn't written about: the food shortages, the looting, the air raids, etc.

*This is the catalyst that spurs Anne to revise her diaries (which is why they're so polished!) and to take her writing more seriously. Anne seems to have no doubt here that she'll survive the war.*



March 31st. Anne breathlessly reports that the Russians have reached the Polish border in Romania. She speculates that the million Jews living in German-occupied Hungary are all doomed. It's Mr. van Daan's birthday, and he's showered with what gifts the Annex dwellers and their friends from the office are able to spare. Peter and Anne are able to see each other again, and they have a frank conversation about menstruation.

*Possibly spurred by the idea that her diary might one day be published, Anne spends more time than usual reporting on the war. The Annex's residents continue to observe birthdays, finding comfort in the ritual of giving. Anne continues to want to help Peter; this time, her help comes in the form of a lesson in sex education.*



April 5th. Anne has resolved to let go of her tortured feelings surrounding Peter, and has shifted her attentions instead to her schoolwork. Anne wishes to become a journalist, and in order to do this she must continue her studies. She considers her diary and the few stories she's written thus far and wonders whether they have any talent. She resolves to throw herself into her writing.

*Anne's decision to shift her attention away from Peter is quite sudden, and it's not quite clear what exactly spurs this decision. It may be that Anne discovered that her passion in life is writing, not loving Peter. This is part of Anne's continued journey through adolescence, and her exploration of her inner self.*



April 11th. Peter alerts Mr. Frank to a break-in at the warehouse. Anne and the other denizens of the Annex are in too much of a hurry to panic – they rush to douse the lights and hide. After an extremely tense night (during which time the Annex dwellers are convinced that they'll have to hide in silence for two days), Jan and Miep arrive and tell them that the danger has passed.

*Another burglary – this one being by far the most serious to occur in the Opekta building – drives home the idea that the Secret Annex is always a hair's breadth away from being discovered. The grim realities of war are again thrust upon the Annex's residents.*



Everyone in the Annex is warned to be far more cautious as a result of the break-in. They're reminded that they're "Jews in chains." Anne hopes that one day she and her family will "be people again, and not just Jews!" Anne optimistically believes that God will lift them out of this crisis, and she hopes that maybe in the end the world will learn something about goodness from the Jews' suffering in the war. "We can never be just Dutch, or just English, or whatever, we will always be Jews as well," she writes. "And we'll have to keep on being Jews, but then, we'll want to be."

*The generosity of the Annex's Christian allies is put to the test with the most recent break-in - it becomes clear that they're in danger just as much as the Jews residing in the Annex, and the fear of imprisonment drives them to use fairly blunt language. The episode forces Anne to consider her Jewish identity—the way that it will stick with her no matter what. Yet her optimism shines through as she hopes that the Jews' suffering will turn out to provide an education in goodness to the world. Anne sees her own suffering now not just in terms of its impact on her but its connection to the world, though her belief in that suffering changing the world is idealistic and somewhat self-aggrandizing. And yet, one can argue that the publication of Anne's diary has done precisely as Anne hopes here, providing an education of sorts to its readers.*



Anne reflects that she was ready to die the night of the break-in. She feels that she's becoming more independent and courageous every day, and she harbors great dreams for what she might accomplish in the future. "If God lets me live, I'll achieve more than Mother ever did," she writes.

*Anne's feminism and ambition shines through in the final months of her diary. Her rebelliousness and independence are part of being a teenager; they also seem to indicate that Anne will never be willing to settle for the life of a homemaker.*



April 14th. Tensions are again running high, thanks to the break-in. Anne, however, feels that things aren't as bad as they seem. "Here in the Annex, no one even bothers to set a good example. We each have to figure out how to get the better of our own moods!"

*Anne finds herself feeling more mature than the grown ups in this passage. She feels that others in the house should govern their outer selves the way she does, in an effort to keep the peace.*



April 15th. Peter is careless and leaves the warehouse door locked. Mr. Kugler is forced to smash a window to get in, and the warehouse employees spot open windows in the Secret Annex. Mr. Kugler is infuriated, and Peter is deeply ashamed.

*Mr. Kugler's generosity is seriously put to the test. His selfish anger can't be blamed – Peter's carelessness has put them all in danger. Presumably, Mr. van Maaren has witnessed the open windows.*



April 16th. Anne reports that Peter has kissed her – she and Peter were cuddling in the attic the day before, and when she was on her way downstairs he kissed her near her ear.

*Anne's very excited about her "first kiss," even if she doesn't feel as close to Peter as she once did.*



April 17th. Anne and Peter continue to cuddle and kiss, and Anne is in raptures. "Why should we stay apart when we love each other? Why shouldn't we kiss each other in times like these?" Anne argues that kissing Peter is harmless, and that she should follow her heart. Anne does wonder, though, whether she should tell her father about what she's doing.

*Anne's feelings of isolation and her hidden fears about the war are eased by her time with Peter. The fact that they've become physical with each other, however, has given Anne pause. Is she as independent as she thinks? Does she have to tell her father?*



April 18th. Anne and Peter have a discussion about female sex organs (Peter has no clue what female anatomy is like), and they nearly kiss on the mouth when they say goodnight. Spring has arrived, and Bep brings flowers to the Annex. Mr. Kugler brings them newspapers.

*Anne and Peter continue to learn about love and sex from one another. Tensions seem to have eased, and the Annex's allies return to their gestures of friendliness and generosity.*



April 25th. Mr. Dussel is in a huff due to the new security measures in the Annex, which now prevent him from propping a window open at night.

*Anne continues to judge Mr. Dussel's character harshly – though he does seem objectively petty here!*



April 28th. Anne hasn't forgotten her dream about **Peter Schiff**; she still longs for the ecstasy she felt in the dream. Anne manages to come close to this feeling with Peter, in a moment where "everyday Anne slipped away and the second Anne took her place...who's never overconfident or amusing, but wants only to love and be gentle." Anne wonders whether Peter knew that he had "two Annes" at his side that night. While she was "still Anne number two," she kisses Peter on the lips. Anne is filled with rapture. Anne wrestles with whether it's right for her to feel so much passion. She's also shocked that Peter was able to conjure up a part of her that rarely makes an appearance. Anne is filled with dizzying questions.

*The conflation of Peter Schiff with Peter van Daan seems to have ended – the two have again resumed their separate identities in Anne's mind. Anne feels like she reached a new level of closeness with Peter when he kisses her on the mouth – she feels like her outer self slips away almost completely, leaving her inner self in Peter's arms. Even though Anne has previously written that physical love can't be wrong, she still struggles with guilt about her passionate feelings for Peter.*



May 2nd. Anne resolves to tell her father about her relationship with Peter. Mr. Frank is at first accepting, but upon further thought he cautions Anne against the relationship, citing the close quarters of the Annex. Anne and Peter swear to each other that they'll work hard to keep themselves under control.

*It's seems like Mr. Frank is torn about Anne's relationship with Peter – it seems like he understands that the relationship brings them comfort, but he also knows that tensions in the Annex can run high and a romantic break-up is the last thing they need.*



May 3rd. Anne speculates on the cause of war – what's the point of it? Why can't people live in peace? Anne argues that war isn't just the work of politicians and capitalists, but also the work of common people. She speculates that there's a "destructive urge...an urge to rage, murder and kill" in all people. She believes humanity will have to undergo a metamorphosis before war can be eradicated. Anne goes on to meditate on her future – she feels like she has many hidden qualities, and that life is a grand adventure. She feels herself maturing, and feels that the war will soon be over. "With all that, why should I despair?"

*Although Anne seems to ultimately believe that people are innately good, her beliefs are complicated in this passage, given that she admits people seem to have a "destructive urge." In spite of all she's been through (and perhaps because she's been sheltered from much of the horrors of the Holocaust), Anne still feels that the war is an adventure. That sheltering might also explain why her sense of maturing is still connected to a sense of optimism about the war's end, as such optimism may not be warranted.*



May 5th. Mr. Frank is upset that Anne and Peter continue to engage in "Knutscherej" (necking). Anne writes him a letter, telling him that when she was having problems "everyone – and that includes you – closed their eyes and ears and didn't help me." She now feels that she's independent, and capable of making her own decisions. Anne closes the letter by demanding that her father leave her alone, and that she be allowed to do as she pleases.

*Anne's letter to her father is essentially a kind of declaration of independence. What Anne doesn't realize is that she's falling prey to the same selfishness that she condemns in others. At this point, she incapable of seeing her father's point of view.*



May 7th. Mr. Frank is deeply hurt by Anne's letter, and the two have a tearful heart-to-heart. Anne realizes that she was cruel to write such a letter to her father. She feels deeply ashamed of herself, and vows to continue to improve herself, using her father as an example.

*Part of Anne's journey through adolescence involves understanding when she's been wrong. Her ability to admit that she has character defects shows how mature she's become.*



May 8th. Anne writes about her father's upbringing – he was born into a wealthy family, and attended all kinds of parties. Her mother, too, was born into a well-to-do family. Anne hopes that, after the war, she'll be able to enjoy some of the glamour her parents experienced – "I want to see the world and do all kinds of exciting things, and a little money won't hurt!"

*In spite of the war, Anne still harbors the hope that she'll be able to enjoy all the things her parents enjoyed. It's a kind of greed, but it isn't necessarily bad – it's dreams like these that help Anne survive the confinement of life in the Annex.*



May 11th. Anne dreams of the future. In addition to her studies, Anne has been working hard on her stories. She states that after the war she'd like to publish a book based on her diary called *The Secret Annex*.

*Anne continues to cultivate her inner self through her writing. She continues to work on becoming the grown up she aspires to be.*



May 19th. Anne and Peter continue their romance, though Anne has decided to shut him out from her "inner self." Anne marvels at Peter's desire for tenderness – he blushes every time they kiss.

*It's not clear why Anne feels the need to shut Peter out from her inner self. Is she frightened by intimacy? Is she simply disappointed in Peter? It's not clear.*



May 22nd. Mr. Frank loses a bet against Mrs. van Daan regarding the Allied invasion – he had speculated that it would have happened by now. Anne contemplates on England's involvement in the war, and argues that England isn't acting selflessly. There's a rumor that anti-Semitism is growing in Holland among those who oppose the Nazis, and Anne wonders why the war is even being waged. She scoffs at the idea that it's being waged for "freedom, truth, and justice," given the sudden rise in anti-Semitism among the Allies. Anne declares that she loves Holland, and she hopes that it won't reject her once the war is over.

*The question of whether the Allies can ever act in a selfless way calls into question, on a local level, whether the Annex's allies' actions are completely selfless. (Which, to be honest, they aren't – Mr. Kugler, Mr. Kleiman, Bep, Miep, and Jan all benefit from the Annex's food stores, for example.) The growing anti-Semitism in Holland comes as a shock to the Annex, and it's likely that they secretly wonder whether their allies can be trusted.*



May 25th. Anne and her family are shocked to learn that, after being released from his first imprisonment, Mr. van Hooen has been arrested for harboring two Jews. "The world's been turned upside down," Anne writes. "The most decent people are being sent to concentration camps...while the lowest of the low rule over the young and old, rich and poor."

*Mr. van Hooen's second (and presumably final) arrest comes as a serious blow to Anne, especially given that he was arrested for hiding Jews. Will their own allies be arrested in the same way? Are they all doomed to be caught by the Nazis?*



May 26th. Anne feels "utterly broken, inside and out." Anne feels disappointed in Peter, and the tension brought about by confinement, food shortages, anti-Semitism, and the long-delayed invasion is taking its toll on her psyche. Anne marvels at how one day everyone can be "laughing at the comical side of hiding" and the next day everyone is filled with abject terror at the arrest of Mr. van Hooen. Anne is grateful for their Christian allies. Miep has assured Mr. Frank that they haven't been "infected with the current anti-Semitism."

*While it's assumed that Anne is doing her best to hide her feelings, it seems like the latest string of incidents have left her with few resources to hide her inner self. Anne observes that war has made their lives absurd, almost bipolar – one minute they're in terror, the next they're laughing.*



Anne wonders whether it wouldn't have been better if, instead of going into hiding, they had just died. Anne speculates that this would have saved Miep and their friends a lot of trouble. Anne dismisses this thought, clinging to the fact that she and her family "love life...and we keep hoping, hoping for...everything." She hopes, though, that an end will come to their anxiety – either through death, or through the Allied invasion.

*Given that she's been in hiding for about two years at this point, it's natural that Anne should long for some kind of end to their confinement and suspense, even if that end means death. She now realizes the true gravity of their allies' situation – her beloved Miep could very well be the next person to be arrested.*



June 5th. The adults in the Annex are quarreling again. Mr. Dussel disagrees with the Franks over the division of butter, and the van Daans are quibbling over baking a spice cake for Mr. Kugler's birthday. "All very petty," Anne observes. Money and food are running low.

*As the quarreling continues, it seems as if it's easier for the adults in the Annex to quarrel over butter than it is for them to face the grim realities of war. Petty things become an outlet for their feelings of terror and frustration.*



June 6th. D-Day. The Allies have invaded, and the Annex is in an uproar. Will they be liberated from the Nazis? Anne is filled with optimism. She has hopes that she'll return to school in the fall.

*D-Day seems to arrive just at the moment the residents of the Annex need hope the most. Anne clings to the hope that she can return to a normal life.*



June 13th. Anne has celebrated her 15th birthday, and is showered with a surprising number of gifts. She meditates on her personality: why does everyone think she's arrogant? Anne feels misunderstood; she still feels like she hasn't found someone who will take her feelings seriously. Anne feels that Peter only loves her as a friend, given that "some mysterious force is holding us back..." Anne feels that Peter is hiding his "innermost self" from her.

*Perhaps spurred by the hope of the Allied invasion, Anne's birthday is celebrated with a surplus of good cheer and optimism. Anne, however, still feels dissatisfied. She craves (perhaps greedily) more closeness from Peter. She still feels isolated, and imagines that he's keeping some part of himself from her.*



Anne considers her infatuation with nature. She feels that gazing out the window at "the sky, the clouds, the moon, and the stars" does more for her than "valerian or bromide."

*Paradoxically, even though Anne craves intimacy, she seems to find all the comfort she needs in her time alone with nature.*



Anne then turns her thoughts to the patriarchy: why do men dominate women? (Her thoughts are guided by a book she's recently read: *Soldiers on the Home Front*.) Anne feels that women should have equal footing with men. She posits that women suffer more pain in childbirth than men do in battle. She condemns "our system of values and the men who don't acknowledge how great...women's share in society is."

*Given her thoughts on childbirth vs. battle, Anne's thoughts on the patriarchy might be spurred by the (admittedly masculine) war going on around her. Anne's feminist ideas support her dreams of the person she hopes to become one day: an independent woman of the world, a journalist and a writer.*



June 16th. Tensions are rising. Mrs. van Daan is terrified that she'll be killed, jealous that Peter confides in Anne, and upset that Mr. Dussel doesn't return her flirtations in kind.

*Mrs. van Daan's inner turmoil is rising to the surface. Although Anne doesn't make this connection, it's clear that she suffers from many of the same insecurities that her son seems to have.*



July 6th. Tensions have eased in the Annex as the Allied invasion continues. Anne is worried about Peter's "weak" character. She wonders why he admits to being weak and doesn't try to change himself for the better. Anne's also worried that Peter is relying too heavily on her. "It's hard enough standing on your own two feet," she writes. Anne wonders whether Peter will ever improve his character. Anne reasons that everyone would be better off if, at the end of the day, they would "review their own behavior and weigh up the rights and wrongs."

*Anne's thoughts on Peter's character are simultaneously insightful and selfish. On the one hand, her intentions are clearly good – she just wants to help him. On the other hand, it seems like she wants to help him (and change him) so she can be more satisfied with his companionship. In spite of this, Anne's devotion to examining her own character shows how mature she's grown.*



July 15th. In response to a book she's just read (*What Do You Think of the Modern Young Girl?*), Anne considers her own character. Anne proclaims that she has a good deal of self-knowledge – she feels that she can view herself objectively and assess her strengths and weaknesses. In response to a chapter called "Father and Mother Don't Understand Me," Anne explores her own feelings of isolation, particularly her alienation from her parents. Anne feels that her father needed to treat her as an individual, rather than as a generic teenager. "I've hid anything having to do with me from Father...[and] deliberately alienated myself from him."

Anne then turns her thoughts to Peter. She speculates that she became intimate with him before she realized that she could never truly confide in him, and as a result Peter now clings to her while Anne is drifting away.

Anne concludes that life is far more difficult for the young, given that young people don't have a strong sense of who they are. Anne feels that life in the Annex, therefore, has been far harder on her, Margot, and Peter than it has on the adults: "...ideals, dreams, and cherished hopes rise within us, only to be crushed by grim reality." In spite of all of this, Anne still clings to the hope that people are innately good, that her dreams are within reach, and that peace will prevail.

July 21st. Anne is feeling very optimistic; she's learned that an assassination attempt has been made on Hitler's life.

August 1st. "What does 'contradiction' mean?" Anne asks. Anne uses this question as a springboard for a meditation on her own personality. She feels that she's "split in two." One half of Anne is spunky, flip, chatty and wild. The other half of her is "better and finer" – a "deeper," more quiet Anne. Anne feels that she can only be quiet Anne when she's by herself. She wonders whether she might be able to someday live life as quiet Anne without criticism from her friends and family. "...I keep trying to find a way to become what I'd like to be...if only there were no other people in the world."

*Anne's attitude toward and relationship with her father has clearly evolved as she's entered adolescence. She began her diary practically worshipping the ground he walked on, but now (two years later) she views him with a bit more distance and skepticism. Anne still loves her father very much – she has just come to realize that their relationship isn't as intimate as she once believed it was.*



*As Anne's interest in Peter cools, she's able to view their relationship with more objectivity.*



*Anne's assertion that the war is harder on the young holds some truth. Anne neglects to see, though, that the adults around her may not have as strong a sense of themselves as she might think they do – they, too, harbor ideals, dreams, and hopes, and they, too, are crushed by the grim reality of war. Anne's optimism, while appealing, can also be seen as evidence of her youth and innocence – unlike her parents, she hasn't lived through two World Wars.*



*The assassination attempt of Hitler seems like the ultimate indication that the war will soon end – if those closest to Hitler can't protect him, how much longer can the war really last?*



*Anne's feeling that she's split in two might be exaggerated given the close quarters of the Annex. If she had more time to herself, and if she didn't have to closely regulate her outer self (for fear of upsetting those around her in the Annex), she might feel like the second Anne were more a part of her life. Anne is ultimately unsure whether she can attain her ideal of living with her inner self on the outside. Anne clearly did not anticipate this entry being the final entry in her diary—she had no way of knowing that the Annex would be betrayed when it was. This makes Anne's statement that she could truly be herself if there were just no other people in the world especially poignant and ironic. Anne was referring to the people in the Annex with her, but of course her life is even more constrained, and ultimately ended, by those ruling outside of the Annex – the Nazis.*





## AFTERWORD

On August 4th, 1944, the Franks, the van Daans, Mr. Dussel, Mr. Kleiman, and Mr. Kugler are arrested by an SS sergeant and members of the Dutch Security Police – it's assumed that someone tipped off the police. Miep and Bep are spared. The police ransack the Annex and take the majority of their valuables. After the police leave, Miep finds Anne's diaries on the floor of her room. She gathers them up for safekeeping.

Mr. Kugler and Mr. Kleiman are imprisoned in Amsterdam and are eventually transferred to a camp in Holland. Mr. Kleiman is released in September 1944, due to ill health. Mr. Kugler successfully escapes the camp in March 1945.

The Franks, the van Daans, and Mr. Dussel are imprisoned in Amsterdam, and are soon after transferred to Westerbork and then Auschwitz. Mr. van Daan dies in a gas chamber in 1944, shortly before the gas chambers are dismantled. Mrs. van Daan is transferred to Bergen-Belsen, then Buchenwald, and then Theresienstadt. She is transferred to one more unknown camp after that, where she dies on an unknown date. Peter is forced to march from Auschwitz to Mauthausen in the March 1945 "death march." He dies in May shortly after his arrival there, and only days before Mauthausen is liberated.

Mr. Dussel dies in the Neuengamme camp in December 1944.

Mrs. Frank dies in Auschwitz-Birkenau in January 1945 due to hunger and exhaustion. At the end of October, 1944, Margot and Anne are transferred from Auschwitz to Bergen-Belsen. Margot and Anne both die of typhus in either February or early March of 1945, only weeks before the camp was liberated by the British.

Mr. Frank survives life in Auschwitz, and returns to Amsterdam in 1945. Miep gives him Anne's diaries, and Mr. Frank resolves to have them published.

*It's ultimately not known who betrayed the residents of the Secret Annex to the police. After the diary's publication, it was determined that there were three suspects: Mr. van Maaren (Opekta's warehouse manager); Lena van Bladeren-Hartog (the wife of Mr. van Maaren's assistant); and Tonny Ahlers (a Dutch Nazi with ties to Mr. Frank).*



*Mr. Kugler later immigrated to Canada, where he lived until his death in 1981. Mr. Kleiman remained in Amsterdam until his death in 1959, just one year before the Anne Frank museum opened its doors.*



*According to a survivor, Mr. van Daan essentially gave up on life soon after he arrived at Auschwitz; he was gassed only three weeks into his imprisonment there. Mrs. van Daan was briefly with Anne and Margot in Bergen-Belsen. Mr. Frank was on the same work detail in Auschwitz as Peter, and protected him during his time there. Peter insisted on joining the death march, arguing that his odds of survival would be better if he went.*



*Records show that Mr. Dussel died of an illness, likely dysentery or cholera.*



*Mrs. Frank experienced a mental breakdown after Anne and Margot were taken away from her. She essentially starved herself to death saving food for Margot and Anne, whom she was sure were still at Auschwitz.*



*Mr. Frank eventually moved to Switzerland, where he lived until his death at the age of 91.*





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