



## Passenger to Frankfurt

*Agatha Christie*

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*Agatha Christie*

## **Passenger to Frankfurt** Agatha Christie

When a bored diplomat is approached in a bleak airport by a woman whose life is in danger, his interest is aroused. In a moment of weakness, he agrees to lend her his passport and boarding ticket. Suddenly, his own life is on the line.

## **Passenger to Frankfurt Details**

Date : Published 2003 by Harper (first published September 1970)

ISBN : 9780007154920

Author : Agatha Christie

Format : Paperback 363 pages

Genre : Mystery, Fiction, Crime, Classics, Detective, Thriller, European Literature, British Literature, Mystery Thriller, Suspense, Novels

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# From Reader Review Passenger to Frankfurt for online ebook

## 4cats says

Passenger to Frankfurt is not your typical Christie crime novel. In fact it isn't a crime novel, it is a spy/thriller written in 1970. Having looked at other reviewer's I can see that alot of readers don't love this novel, no Marple, no Poirot and no murder. However, I found it entertaining and very pertinent when looking at what is happening in America today. This novel deals with unknown wealthy, powerful people who encourage social unrest and violence. The unknown people are far right, fascist extremists who harken back to the rise of the Nazi Party. They believe they can gain power once more by supporting the young and encouraging the rise of fascism in youth culture. And in amongst this is an English diplomat (one who doesn't play by the book), who finds himself on a mission to stop the rise of extremism. Clearly this is not the plot of a usual Christie novel, however the novel shows how she kept herself aware of the political landscape of 1970 which is now bearing fruit in the rise and rise of the Alt-right in the USA and the horror that is their president -elect with his far right advisors and supporters!!!!

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## Nina says

It's a #reread and this post contains a lil' bit of spoiler. Once I read #passengertofrankfurt and I'm sorry I had to DNF it. It was far from enjoyable for me. Then there's this #oneagathachristiebookeverymonth and I felt encouraged to read it once more.

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At the beginning it was okay and bearable. Perhaps because this time I put more effort and #bacabareng gave a boost.

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When Sir Stafford was ushered by Mary Ann to join the meeting with Big Belinda and some of the most important people the world recognized, I could still follow. Okay, they wanted to rule the world and ignited chaos. But, for what, exactly? Did they want money, power? They already had those. Next it was brought that indeed those people involved had money, power, drug. But then it was dull to me. I didn't even know where the story would lead to. Some things were confusing and the change of POVs didn't serve the purpose I'd expected they would. Ujug-ujug ada penghianatan dan yg dikira Juanita si ini ternyata si itu tp semuanya terasa dipaksakan. Ujug-ujug lagi hepi end buat Stafford dan Mary Ann.

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I think, Oma AC cocoknya nulis kisah pembunuhan, detektif, crime. Cerita-cerita spionase dan politiknya meh. Yah, saya subyektif sekali mengingat Frankfurt dan duo Tommy Tuppence didn't work for me. But it doesn't make me love AC any less. Some things work and some things just don't.

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## Ahmad Sharabiani says

Passenger to Frankfurt, Agatha Christie

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## Colleen says

Weird, weird, weird. You could tell based on the preface and the strange pleading to the reader that this COULD all happen and that Christie had stewed long and hard on this, but really it was her way outside her element. The book is like an old woman's paranoid treatise, so guess mildly interesting just for that odd window to Christie's view of 1970.

I kind of skipped thru the Benvo part, because it didn't really make sense and was a terrible idea. Then the revelation of Juanita (who I actually suspected earlier in the book, but dismissed because the part was so small and got distracted by the all the angst and silliness) happened and I found I didn't even care that much who the murderous assassin was. And really? That's who Juanita was? I just guessed that person because so improbable but seriously Agatha?

How did everything wind up? Was Big Charlotte stopped? Adolph Hitler Jr. foiled? I'm not really sure... all I know is a Panda stuffed animal stood in as best man and a wedding happened. Yawn.

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## Texbritreader says

A Cold War spy thriller/mystery from Agatha Christie and a perfect example of the author at her worst. After a far fetched but decent opening gambit, the first part of the novel descends to a catalog of the trouble with "young people" circa 1970, and a lot of improbable conspiracy theories about what was behind then current political and social movements. Christie was clearly at odds with the values and ideas of the era and it infects her book with a strange, paranoid flavor that seems very funny from a point 40 years after the novels publication.

Her writing style feels antique and she would probably have been better off writing period books at this stage of her career. She is also clearly out of her element when trying to offer psychological insight into her characters or events of the time, something she often managed successfully in earlier books.

The second half of the book is by turns boring and ludicrous, some of the plotting is so fuzzy it barely hangs together and her dialogue (never her strong suit) is awkward, at times even pointless, there are several conversations that seem totally unnecessary as they don't reveal character or advance the plot and seem to be merely filler.

Christie was an uneven writer for almost her entire career, capable of delivering brilliant mysteries with ingenious plotting, literally helping to create the modern mystery genre along the way but also offering up her fair share of clunkers. Unfortunately this is the latter.

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## Ivana Azap Feješ says

OK, it was good as a concept, but... maybe I am dumb, but I did not quite get the end game... but that is just me :/

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## BrokenTune says

*You can create a third world now, or so everyone thinks, but the third world will have the same people in it as the first world or the second world or whatever names you like to call things. And when you have the same human beings running things, they'll run them the same way. You've only got to look at history.' 'Does anybody care to look at history nowadays?'*

The thing is, I actually enjoyed the first half of the book.....then it became more and more convoluted and bizarre.

Ok, a bit more detail: I could follow the plot up to about the half-way mark and had even made peace with the plot basically being about a resurgence of Nazi-Germany, orchestrated by some weird Countess and thwarted by some English gentleman, his girlfriend, and his auntie (who incidentally was at school with the Countess).

As a plot it was way out there, like a deliberately bad space opera,.....and it was only the ridiculousness of the whole thing that made it bearable.

But it didn't stop there (or anywhere, really), on top of the plot we also get what I think was Christie's re-imagination of Charles de Gaulle - as the Marshal ??? - but being somewhat deranged and hell-bent on declaring war on all youths, because they are the root of the evil that seems to have befallen the world (seriously, in the context of the plot this is supposed to make some sense - because young people are incapable of individual thought?).

*"Riot must be put down. Rebellion! Insurrection! The danger to men, women and children, to property. I go forth now to quell the insurrection, to speak to them as their father, their leader. These students, these criminals even, they are my children. They are the youth of France. I go to speak to them of that. They shall listen to me, governments will be revised, their studies can be resumed under their own auspices. Their grants have been insufficient, their lives have been deprived of beauty, of leadership. I come to promise all this. I speak in my own name. I shall speak also in your name, the name of the Government, you have done your best, you have acted as well as you know how. But it needs higher leadership. It needs my leadership. I go now. I have lists of further coded wires to be sent. Such nuclear deterrents as can be used in unfrequented spots can be put into action in such a modified form that though they may bring terror to the mob, we ourselves shall know that there is no real danger in them. I have thought out everything. My plan will go."*

We also get some science, well pseudo-science, about drugs and mind-control. In particular, drugs that make people benevolent, but may also lobotomise them.

Seriously, tho, where I lost it was with the seemingly endless political theorizing between the parts that actually moved the plot forward. So boring, so weird, so making me forget what point we were at in the story.

Having finished, my verdict is that this truly is a terrible book, not just a terrible Christie book, but a pretty poor work of writing altogether. However, it is worth reading it to see that towards the end of her career, Christie really did lose touch with the world and her readers. The only question is whether this was a result of some sort of dementia or whether there was another reason.

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## Leslie says

I feel sad giving only 1 star to an Agatha Christie novel, as I have found almost every other book I've read of hers really intriguing. *Passenger to Frankfurt* is definitely of a different genre than the rest of her novels. It is more a book about politics and social commentary than the typical whodunnit that she is known for. I really couldn't get into the plot, nor could I even understand what was going on half the time because the story seemed to jump around a lot and lose focus. The only reason I stuck it out until the end was because I'm trying to chronologically read through her entire catalog of written works. That being said, I feel like I could have skipped this one and not missed out on anything.

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## Laurel Young says

Apparently, in her old age Dame Agatha decided to be quirky! Truly, this novel is like nothing else in her canon, although it might be said to be in the same general family as her early spy thrillers and the sci-fi-flavored *So Many Steps to Death*. The quirkiness starts right at the beginning, with the subtitle "An Extravaganza". What on earth is Agatha Christie's idea of an "extravaganza"? She tells us in an opening note so pretentious that I choose to believe she was being tongue-in-cheek; I wouldn't put it past her--she knew her status as the Queen of Crime, and must have known that in 1970 she was at the very end of her long career and could do, if you will excuse me, whatever the hell she wanted. Hence, the words "The Author Speaks" announce the preface, and I started giggling out loud. The preface is, in essence, to the effect that she thinks the world of 1970 is an absolute mess and is going to offer a fantasy solution as to why that is and what the solution would be.

Spoilers ahoy: the solution is mass drugging of the impossible youth of today. Well...well. Yes, "Benvo" is quite outlandish, but I liked seeing Christie go back to her roots (she worked in a chemist's dispensary early in her career) and after all the poisons she has fictionally unleashed on the world, I can see a nice symmetry in proposing a chemical solution that would bring world peace instead. Also, I don't think that in 1970 it was unreasonable to be very, very afraid of a return of the horrors of WWII. I found the anxiety about a new Hitler believable, even if the solution was not.

Also, one can see traces of Christie's talent with characterization and human psychology here. No, I don't mean all the silly spy stuff with Sir Stafford Nye and the mystery woman with so many names. I mean Stafford's wonderful old great-aunt and the clever way she plays on an old school chum's fondness for her to help the protagonists. Christie is so, so good with elderly women characters; always has been, from Miss Marple onwards. And so there are characters here who remind me that this is Agatha Christie writing, albeit in a very unusual vein that combines nostalgia with bravado. I can't say I exactly admired it, but it was interesting to see her give the extravagant a go!

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## sanny says

Dame Agatha, like her alter-ego Ariadne Oliver with apples, might've chewed on too many plot lines and misplaced some of the half-baked ones here.

## *Apples everywhere*

This novel started out with fun intrigue and Stafford Nye, a mischievous court jester of sorts in Britain's political circle, seemed like an interesting character.

Too bad he had to get himself involved with espionage and revolutions et al, all because of one boring character. The way this Mary-Ann spy girl was written is still reminiscent of Christie's 'I've got something to hide' damsel-in-distress, but here it felt too obvious, with hardly any charm to the Jane-of-all-trades character.

Towards the middle the plot meandered, and there were lots of talk between illustrious folks that included a few prescient observations about populism (relevant to current times even), but there were also a whole compendium of indulgent ramblings.

The conclusion and epilogue felt quite rushed and downright cheesy. I don't quite dislike this, but alas, this may be a case of the upset apple cart.

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## **Peter says**

"I hate to say it, but this was terrible. Dear Agatha was really losing it. Laughably, this is subtitled "'an Extraganza'", but it's more like a disaster.

Passenger is one of her thrillers, although the word hardly applies. Set in 1970, it starts out promisingly with unambitious diplomat Sir Stafford Nye accepting a daring proposal from the beautiful and enigmatic Countess Renata in the Frankfurt airport. The next 100 pages are engaging as he tries to track down this woman, avoids some near death experiences, and meets with his amusing great aunt. But then Agatha Christie totally forgets about that plot and spends another 160 pages underdeveloping a Youth riot/neo-Nazi/world domination scheme where the same characters are rarely seen in more than one chapter and the so-called mystery/murder is an afterthought in the last chapter (no clues anywhere that I can see). And then a nonsensical epilogue.

I had read this as a child but didn't really remember very well; now I see why. It's full of rants about youth which are sadly typical of late Christie. The only thing I can say is that an author needs to start rewrites from page 100 on with the premise. I really can't even recommend this for completists. "

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## **Simona Bartolotta says**

**“Does anybody care to look at history nowadays?”**

*Passenger to Frankfurt* is best known for being **maybe the weirdest thing Agatha Christie ever wrote**. I can understand why many would find it *weird*, but personally that is not the first word I would think of using. I think *Passenger to Frankfurt* won itself such unflattering epithet mostly because it comes from the mind of one of the most loved and acclaimed mystery writers of all times, an artist whom the public has

learned to trust unconditionally, a pen so reliable it can do no wrong. In my opinion, if *Passenger to Frankfurt* had been written by someone else, a less known writer or even an author at his first try, it wouldn't be regarded as such a bad book.

I know how all this sounds, but, actually, I'm not at all trying to write an apology: as you can see from my rating, I myself disliked the book. How so? Well, the reason is not to be found in its weirdness, or in its *extravagance* (Christie herself used the adjective to describe this 80th novel of hers). I in fact think this book has indeed a very solid basis. I also think it came out exactly how Agatha Christie wished for it. But, on the other hand, I am also deeply convinced of its **inefficacy, mostly due to certain flaws in its plotting**, flaws that, quite frankly, I don't know how to explain coming from such a great writer. (See? Had it been someone else, maybe...)

Curiously enough, all these flaws really stand out only at the end, simply because **this book hasn't got a proper end**. Everything is left pending, **all threads loose**, as if it abruptly and inexplicably stopped halfway through its conclusion. It's at that point that all the **vagueness** and very **generically outlined storylines** stood out as unpleasantly pointless, and it's at that point (namely, about three pages to the end) that I understood the (deserved, as far as I'm concerned) unpopularity of this book.

In spite of its lameness, Christie's fans might want to read *Passenger to Frankfurt* because this book more than others gives us a peek into the genius mind of its author—or anyway, so I've come to believe. But to the occasional reader, no, I wouldn't recommend it.

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## Narrelle says

Christie attempts a James Bond style story, complete with outré villains and globe trotting protagonists. It's almost spec fic with its near-future revolutions and social engineering.

Sadly, it's overblown, vague waffle predicated on a premise of OMG YOUNG PEOPLE! and I BLAME NAZIS!! Most characters speak in almost the same voice, though Aunt Matilda and Stafford Nye manage to rise above the general mess. The villains may be outré but that's no substitute for actual characterisation.

Only a few scenes come to life with real personality and Christie's trademark arch humour. The end is abrupt and muddled, and frankly throws away an interesting idea that has been explored in SF TV shows to good effect.

The text is full of repetition that does not even lead to a solid idea. A good prune and some clarity in the plot would have done this book a world of good. I will return instead to Poirot and Marple.

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## Moonlight Reader says

No Stars.

I was going to write a thoughtful review about how some of the elements of this book resonated in an era of Trumpism. Things got a little shaky early on, but I struggled forward. And then, on page 159, it became entirely insane, at which point I simply couldn't do it any more.



This is among the worst books I have ever read. I cannot even begin to imagine why Christie thought this was a good idea. If Atlas Shrugged and Mein Kampf sexually assaulted The Big Four in the darkest corners of Christie's fevered imagination, this book would be born nine months later.

Fuck this book.

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### **Anushka says**

Also find this review on - Don't Stop Readin'

What in the world was this! I disliked this book from the very first page itself.

I'm no one to question Agatha Christie but this book was totally ridiculous. It was supposed to be espionage but was reduced to an utter pile of fail. I really, really don't want to disrespect the Queen of Crime but *Passenger to Frankfurt* was boring, and along with being pointless it was also plotless.

It started off with a diplomat being asked to lend his identity to a woman on an airport or else she would have been killed and he agreed to it!

Now, why would someone agree to simply lend his passport and clothes to a strange woman on such short notice? This act of stupidity bothered me from the first chapter only.

Then comes the part where he tries to track down that woman - which was a little interesting but then the book took a major U-turn where it became all about creating another world with superhumans, swaying a crowd with words and all those Hitler concepts.

That's when I lost even the little interest I had in this book and started reading it just for the sake of finishing it. In the last couple of chapters a murderer/traitor is revealed - the topic which was completely sidelined in the middle and then comes a very unrelated epilogue and da-dum. Book is over.

What a complete waste of time. It takes me mere hours to finish Christie's books on an average but this time it took me 2 whole days! I think that says what a monotonous read this must be.

Not recommended to anyone. Not even hardcore Agatha Christie fans.

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### **Abhishek says**

By the time I finished the book I was astonished by the turn of events. This was the first novel by Mrs. Christie that hasn't gone well with me. And I think for that Mrs. Christie herself is to be blamed entirely. Firstly for choosing espionage as the center theme for this book. And secondly for writing this book.

Well if anything, one thing is assured and that's espionage is not Mrs. Christie forte. As much as I appreciate Mrs. Christie's work, this book fails to impress at all.

This book begins with intriguing plot involving a diplomat and mysterious look alike girl who thinks her life is in danger. And then the plot thickens for some next few pages as this diplomat tries to search this girl, he

even succeeded and then right in the middle of the book Mrs. Christie loses the plot and started babbling about god knows what for the next 200 pages and then in the end she again catches your attention and finish off in style like always.

This book suffers from a few drawbacks. To begin with, the story fails to pick up at any point of time, it was rather like reading excerpts patch together to assemble a book. The story is little disoriented as in, the beginning and the ending are so much out of sync that it felt like they came from two different books. Also the story sways from one character to another a lot, so it actually tricky to comprehend what actually is going on. The lack of a dedicated protagonist also works against the benefit of the book. Moreover there are several questions left unanswered which leave the reader pondering at the end and rather gives an impression of an incomplete story.

These are a lot of drawbacks to even deserve two stars but there are also a few things which work in favor of Mrs Christie like the eloquence of this master story teller which make this novel an easy read despite of its flawed story.

I would say if you are not a die hard Christie fan you can give this book a pass and devour something worthy.

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## **Editanainggolan says**

Passenger to Frankfurt - Agatha Christie

Penerbit : PT. GPU @bukugpu

ISBN : 978-979-2293-3-40

Terbit : 1970, 1994 (IDN) , 352 halaman

Genre : Fiksi Spionase

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Sinopsis :

Disebuah ruang tunggu bandara, Sir Stafford Nye yang bosan, didekati wanita yang mengaku hidupnya dalam bahaya.

Ternyata wanita itu memiliki banyak identitas dan menyimpan lebih banyak rahasia.

Dan tindakan Sir Stafford Nye membantu wanita itu, menuntunnya ke dalam konspirasi internasional yang bisa mengancam jiwa mereka.

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Sungguh, sinopsis yang sangat menjanjikan. Sangat mengundang rasa ingin tahu. Misteriussss.... ?

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Tapi... Aku baca nya serasa baca koran... Lempang... Datar... Tawar.... Menunggu...

Sesuatu...

Terjadi... ???

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Terimakasih.

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Ceritanya yang Spionase, harus nya seru.

Tapi ya begitu... Mungkin buku ini jadi semacam induk kali ya... (menilik dari tahun terbitnya tahun 1970) buat cerita-cerita spionase yang terbit kemudian, yang diceritakan dan dikembangkan lebih dan semakin bagus dan juga seru pastinya. Mata-mata perempuan, agen-agen yang akhirnya jatuh cinta. Politikus dan Negarawan bersiasat dan berstrategi untuk mempertahankan negaranya. Senjata-senjata, rudal, bom nuklir sampai senjata biokimia.

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Rating dari ku : 2? ?

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Buat yang lagi baca Passenger to Frankfurt, semangat ya.... Jgn DNF!

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### **Brooklyn Tayla says**

I can't not give this 5 stars. It was definitely one of the most puzzling books I've ever read, but I loved every minute! A riot of fabulous characters, too. (Though that's expected with AC) ;)

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### **Emily says**

I have read some fantastic Agatha Christie books but this one was all over the map and I think tried to hard to be more than what it was. Not sure why the disconnect but I had to go back and reread parts over again because the flow of the story was just off. Not a favorite.

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### **Alonsita says**

Knjiga krene odli?no, ima puno potencijala, zatim hrpa ljudi, opisa istih, me?usobni odnosi...malo sam se pogubila. Neki kao zaplet koji nikako da se zahukta i, na kraju, štanga. Ne kužim gdje je nestao vrhunac? Pomalo sam se gubila u cijeloj radnji koja me nije držala pretjerano koncetriranom pri ?itanju.

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