SECRET WARS

EXHIBITION
1-2 OCT. 2016  29 JAN. 2017
Rarely has an exhibition seemed as difficult to approach as the one proposed by the Musée de l’Armée in autumn 2016. Can you imagine a challenge any more difficult than trying to explain secret wars; revealing to the general public and bringing into the light of day something that, as its name suggests, is so top-secret and mysterious? It must be done without falling into the trap of over-simplification or sensationalism, which would misrepresent the subject matter, nor on the other hand interfering in the relationships between powers and risking unnecessarily compromising these relationships by revealing what motivates their greater interest.

In this respect, this exhibition is consistent with the Musée de l’Armée’s previous initiatives, in particular the exhibitions in 2012 and 2013 which presented to our fellow citizens some complex, painful pages in our history, the colonisation and decolonisation of Algeria, and the former Indochina. It also resembles the changes we made to the permanent exhibition on the Great War in 2014 which, on request from the President of the Republic, created space for the stories of the soldiers shot for desertion, and how they have been viewed by French society and historians up to the present day. Indeed we do not make sweeping judgements and approach the topic like historians, explaining the facts accurately, presenting all the players, without neglecting any approach, allowing visitors to read and understand the various analyses as they are presented, without discarding any of them out of hand, this kind of project can be an opportunity to reflect together on our common history, without seeking to create a unanimous front or an artificial consensus, but to offer a calm, serious opportunity to share experience, the essential basis of co-existence.

In many aspects, there are multiple, acutely topical challenges involved in such a project. The development of secret wars, which historians agree began to emerge in the latter decades of the 19th century; the conception of the methods involved in them; the theoretical and practical analysis of the terms and conditions of their engagement, strikingly echo the burning question posed by States today, particularly democracies such as ours: Who is the enemy? How do we fight them? Secret wars were the first to highlight the «grey areas», recently identified by the Ministry of Defence as a sign of the porosity between the borders of peace and war, civil and military, and between politics, diplomacy, the economy, the police and the justice system. In its form and scope, the Secret Wars exhibition endeavours to offer a precise, faithful reflection of the challenges involved in secret wars and their public treatment. For this reason, the topic opens with the second half of the 19th century. This is when the first «services» were set up, a genuine apparatus of State dedicated to intelligence and counterespionage. Very early on, questions were asked about its organisation and relationship with the army and police. A few decades later the Dreyfus affair exploded, tearing apart French society and the political classes and revealing the tensions and splits running through it.

Although the visit itinerary stops at the end of the Cold War more or less, this is clearly to retain the necessary distance from the facts that are related. It is also done specifically for reasons inherent in the subject matter, such as the confidential nature of recent events, classification of the documents relating to them, and the duty not to put the sources used by the services at risk, as protecting them is a legal obligation.

The objects and documents presented are put into perspective by interviews with the people involved in secret wars: political leaders, Statesmen such as former Prime Ministers Michél Rocard, Édouard Balladur and Jean Pierre Raffarin, plus Pierre Joxe, former Minister of the Interior then Defence; former secret service agents such as Daniel Cordier who was a BCRA agent (French Central Bureau of Intelligence and Operations), Rémy Pautrat, a Regional Prefect and former director of Territorial Surveillance, and General Heinrich, the first director of Military Intelligence. Each of them sheds light on the major challenges in this field, with which they are very familiar. Finally, it is not possible to tackle this subject without giving some space to the literary and cinematic fiction inspired by secret wars. Many of them deal with historical facts, and many are created by authors familiar with the topic, as they may themselves have been active in the services. By referring to them and presenting them with the necessary critical distance, we can demonstrate the part played by myth in the sometimes heroic images they represent, and fully recognise the anonymous «courage» praised by Michel Rocard, or the «banal nature of the world of secret services» as emphasised by John le Carré in the catalogue. We therefore shine a spotlight on these real events, which are everyday, modest, full of self-sacrifice, essential and sometimes heroic.
Against the current context and an emerging new kind of armed conflict, this exhibition shows how secret wars are one of the modes of action open to contemporary States, from a political, diplomatic and military point of view.

The period covered begins with the French Second Empire, during which the first intelligence institutions were created, ending with the fall of the Soviet Union in 1991. The Second World War and the Cold War occupy an essential part of the exhibition. Although the focus is mainly on France, Great Britain, Germany, the United States and the Soviet Union are also represented.

Comparing fiction with reality

Comparing fiction with reality often seen as a fantasy world, the secret world of intelligence and clandestine action is known to the general public through fiction. Rather than ignoring this, the exhibition uses images and clichés that are part of the collective imagination to help visitors understand this essential mode of action for contemporary States. Although the objective is not to lift the veil on major affairs of espionage, the itinerary offers keys to understanding the topic, on major affairs of espionage, the itinerary shines the light on certain operations that were revealed by the media. Very often a sign of failure, this eruption into the public sphere of the affairs and sometimes their protagonists can also cause collateral damage.

Context, objectives, people and methods of secret wars

The first part reminds us how secret services were created and organised, and how the role of agents and their methods was developed. Designed like a user manual, it explains the context and conception of secret wars, acting as an intermediary instrument between open war and the diplomacy carried out by Governments. The organisation and development of the French secret services, and also the British, American and Soviet secret services, are explained by reference to the people in charge and to iconic intelligence locations such as the CIA offices in Washington, then in Langley, Virginia; the SOE at Baker Street, the private detectives’ street in London; MI6 in Vauxhall on the banks of the Thames, and so on.

It also describes the different types of agents, detailing their recruitment, training and the resources given to them to carry out their missions. Unlike the image portrayed in fiction, agents do not take on numerous roles, but each has their own speciality.

How secret wars are implemented: forms and mechanisms

The second part focuses on action, presenting the diversity of confidential, secret and clandestine operations, explaining the two main roles assigned to secret services, intelligence and counter-espionage on the one hand, and special operations, misinformation and destabilisation on the other.

Clandestine and subversive operations consist in seeing the invisible, in being invisible, in surprising the enemy without being surprised yourself, acting in the shadows, using human or technical methods: intelligence, counterespionage, sabotage, attacks, elimination operations, kidnapping, misinformation, and propaganda. These actions, which by their nature are illegal abroad, come under a specific framework of control, sometimes not without tension between the governmental order giver and the services responsible for executing the order. The final part of the itinerary shines the light on certain operations that were revealed by the media. Very often a sign of failure, this eruption into the public sphere of the affairs and sometimes their protagonists can also cause collateral damage.

Around 400 artefacts

For the first time, the exhibition brings together over 400 objects and archive documents, most of which have never been shown before. It has benefited from major loans from French, British and German national and private institutions, in particular the French General Directorate for External Security (DGSE), the Combined Military Museum in the UK (Maldon, Essex), MM Park (La Wantzenau), due to open to the public in late 2016, the Defence Historical Service (Vincennes), and also the French General Directorate for Internal Security (DGSI), the National Archives (Pierrefitte-sur-Seine), the Mémorial de Caen, the British Library (London), the National Archives (Kew), the Museum in der «Runden Ecke» (Leipzig), and the Alliertmuseum (Berlin).

Many objects also come from remarkable private collections.

For the fictional aspects, EON Productions — a major figure from the Resistance, Director of Military Intelligence; and high-level bureaucrats, the Prefect Rémy Fauriat, former Director of the Directorate of Territorial Surveillance (DST) and General Jean Heinrich, former Director of Military Intelligence; - a major figure from the Resistance, Daniel Cordier, a former member of the French Central Bureau of Intelligence and private collections (BRI) and a Companion of the Liberation; and Jean-François Hail, the screenwriter for OSS 117 and co-creator of the series Au service de la France.

Specific aids for young visitors

For young people, there are 12 presentation text designed to decode the objects on display, a games booklet to carry out a Sherlock Holmes type investigation and fun tours.

Over 30 multimedia terminals

33 multimedia terminals, produced with the support of the CIC, are presented along the itinerary, featuring extracts from fictional films, audiovisual and sound archives, games and animations. These include a large number of interviews:

- with the former French Prime Ministers Michel Rocard, Édouard Balladur and Jean-Pierre Raffarin, and the former Defence Minister Pierre Joxe;
- with high-level bureaucrats, the Prefect Rémy Fauriat, former Director of the Directorate of Territorial Surveillance (DST) and General Jean Heinrich, former Director of Military Intelligence;
- a major figure from the Resistance, Daniel Cordier, a former member of the French Central Bureau of Intelligence and private collections (BRI) and a Companion of the Liberation;
- and Jean-François Hain, the screenwriter for OSS 117 and co-creator of the series Au service de la France.
EXHIBITION CURATORS, SCIENTIFIC COMMITTEE & LENDERS

Exhibition curators

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François Lagrange
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Carine Lachèvre
Assistant curator at the Historial Charles de Gaulle, Musée de l’Armée

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David Guillet
General Heritage Curator and Assistant Director of the Musée de l’Armée

Musée des Transmissions, Cesson-Sévigné
General Secretariat of Defence and National Security (SGDSN), Paris
Defence historical department (SHD), Vincennes

Private lenders

Jacques Baud
Jean-François Halin, set designer
Colonel (E.R.) Henri Jeannequin, former member of the Potsdam Mission from 1970 to 1973
And private lenders who did not wish to be named

Audiovisual archives

Communications and audiovisual production agency (ECPAD), Ivry-sur-Seine
French Audiovisual Institute (INA), Paris

Project management

Exhibition design: frenak + jullien architects assisted by Clémence Monin

Graphic design: Térz-création agency Lighting: F’18 - Light Designers & Plastic Artists

Lending museums and establishments

Foreign institutions and museums

AlliiertenMuseum, Berlin
All Souls College, dépôt à l’Ashmolean Museum, Oxford
British Library, Londres
Combined Military Services Museum, Maldon (U. K.)
Deutsches Historisches Museum, Berlin
EON productions, Londres
Museum in der « Runden Ecke », Leipzig
Propshop, Iver Heath (U. K.)
Royal Collection Trust, Sa Majesté la Reine Elizabeth II, Londres
The National Archives, Kew

French institutions and museums

Amicale des Anciens de la Mission Militaire Française de Liaison, Issy-les-Moulineaux
Archives of the Paris Police Authority, Le Pré-Saint-Gervais
Directorate-General for External Security (DGS)
Ministry of the Interior, Levallois-Perret
Mandarin Télévision, Paris
Ministère de la Défense, DGSE, Paris
MM Park - Collection Susse, La Wantzenau
Musée du déminage – Association des Démineurs de France
Musée Gaumont, Neuilly-sur-Seine
Musée de l’ordre de la Libération, Paris
Musée de la Résistance nationale, Champigny-sur-Marne
Musée des Transmissions, Cesson-Sévigné
General Secretariat of Defence and National Security (SGDSN), Paris
Defence historical department (SHD), Vincennes

5. Oak Ridge National Laboratory (Tennessee, United States), the Manhattan Project, World War II.
Here you can see female operators in front of calutrons, machines used to separate uranium. Gladys Owens, in the foreground of the picture, did not know what she was working on, until she found this photograph fifty years after it was taken. © droits réservés
PART ONE

Context, objectives, means and men of secret wars

At the heart of the secret

Secret preparation for war is a mission carried out by the military apparatus of modern States. In the late 19th century, this led to the creation of permanent intelligence services.

The First World War marked an important stage in their development: advances were made in the area of (de)coding and transmissions, and in organisation, with the setting up of spy networks.

The Second World War extended and accentuated the previous developments. In a Europe submerged by Nazi Germany or Asia dominated by Japan, many governments in exile could only act in the shadows. This saw the start of the secret war and its associated methods of action: intelligence, clandestine operations, misinformation and destabilisation, going beyond the military and technical arenas into the political and ideological domain.

State or parastate secret structures increased to a degree that had never seen before.

The Cold War saw the Western and Soviet blocs opposed against each other in a climate of extreme tension, fostered by public opinion on either side. The balance of force and awareness of the destructive character of their accumulated military capacities kept the two superpowers back from the threshold of outright confrontation. The secret war, in all its guises, therefore became their predominant mode of conflict, served by increasingly modernised technology such as computers and satellites. The degree of secrecy became increasingly thicker, particularly in the nuclear sector.

FOCUS

Interviews with politicians

It is impossible to examine secret wars without discussing the relationship between the State and the intelligence services. Politicians and former members of the secret services have agreed to answer questions from the curators, especially for this exhibition.

Three former Prime Ministers, Michel Rocard (1988 - 1991), Edouard Balladur (1991 - 1995) and Jean-Pierre Raffarin (2000 - 2005), and one Minister, Pierre Joxe (Minister of the Interior from 1988 to 1991 and Minister of Defence from 1991 to 1993), answered general or specific questions, for example on the relationships that a Prime Minister has with the secret services or on the place of secret services and secret wars in a democracy.

In addition to former government ministers, former members of the secret services were happy to answer questions from the curators, including Régis Pautrat, Director of the Directorate of Territorial Surveillance (DBST) from 1988 to 1996 and security adviser to Prime Minister Michel Rocard from 1988 to 1991, plus Army General Jean Hinrich, head of the Action Service of the Directorate-General for External Security (DGSE) from 1987 to 1992 and Director of the Military Intelligence Service (DRI) from 1986 to 1995.

What’s an agent?

Contemporary fiction, whether in the form of novels or cinema, often leaves its audience with a compelling image of a secret agent as a kind of superhero for whom nothing is impossible, to the point where sometimes the fate of his country - or even the planet - depends on him alone. Beyond the fantasy and myth, the reality for players in secret wars is much more complicated and diverse.

Strictly speaking, in order to be effective, agents must first of all operate with the greatest secrecy when their missions lead them abroad, either with diplomatic status or in a clandestine manner and sometimes, in the latter case, at a risk to their lives.

Their missions are very varied: gathering of information, misinformation, destabilisation, clandestine action...

Civilian or military, they form an integral part of the services in which other personnel organise their operations, prepare the materials which they need and analyse information.

Last but not least, they do not work alone: an essential part of their role involves forming a network of sources and informants around them. The motivation for these ‘sleeper’ or active agents, who are sometimes just occasional and come from varied social and professional backgrounds, can be the need for money, character or behaviour traits, a painful personal or family history, but also patriotism or political or ideological conviction.

FOCUS

The agent: a complex notion

What is an agent? Is the term itself appropriate? Although this term is used for practical reasons, it hides a much more complex, varied reality. The exhibition tries to investigate all this complexity and the subtleties of the term, by offering the visitor a fun interactive device entitled Types of agent. This contains a diverse cast of secret war operators, such as cryptologists, officers operating under cover, clandestine radio operators, sources, bugging agents, administrators and liaison officers, to name a few...
Recruitment and training

Working for an intelligence or action service is not always a vocation and -agents- follow many different career paths. Before the Second World War, the military attaches were Army-trained career officers. After 1940, the emerging secret services - BSCA, SOR, OSS- needed to recruit and train rapidly, but rigorously, volunteers who were often completely unfamiliar with this world. It could take several months to train an agent before they were sent out into the field. Special Training Schools were set up in Britain, where physical training, parachute jumps, shadowing, sabotage, coding and radio transmissions were all on the programme. On some secret programmes, the junior personnel did not always know what the project was actually about. This was the case with the Oak Ridge experimental centre in Tennessee, the heart of the Manhattan project into nuclear research. Before the Cold War and the creation of permanent institutions, some countries such as the United States and France set up special training schools, where the instructors were often former World War Two agents. The CIA found its recruits in university lecture theatres, from 1946, those intended for action on the ground were trained at a secret base in Virginia called the «Farm», where they were taught how to recruit a source or carry out clandestine operations abroad. The same year, in France, Robert Malouber, a former SOI agent, founded the «combat divers» school at the SDECE (External Documentation and Counterespionage Service). Constructing a story

Within his or her own service, a secret agent may use a false name or pseudonym. On the ground, he or she may have one or more code names, for different external contacts. In Free France and the Resistance, for example, Daniel Cordier, a BSCA agent (French Central Bureau of Intelligence and Operations), went under the name of BIP W, Alan and Michel, among others. Others have passed into posterity under a single pseudonym, such as Fassy (André Dearn, Head of the BSCA), L² (Marguerita Gertrudina Selle, known by her stage name Maria Hare), and Farewell (the Soviet dissident Vladimir Vetrov). For the purposes of a mission, an agent may also disguise themselves: by using make-up and dressing in various extravagant ways, a woman can take on several appearances; false tattoos or a false scar, easily identifiable by any witnesses, can be removed once the mission is complete; a pair of well-chosen glasses can significantly alter a face... The story is much more than that however: it is a fictional identity, sometimes requiring several years to be constructed and put in place, then become effective. In order to blend into the environment where they must operate, the agent, given new identity papers, may learn a new job and possibly change their appearance for good. Unlike agents who benefit from diplomatic cover, those who operate under a fictional identity are illegal, who cannot hope for any protection if they are arrested.

Focus

Secret wars, fiction and reality

Secret wars are waged through non-conventional operations, infiltration, strategies, and concealed facts. They are fuelled by misinformation and webs of lies, designed to deceive the enemy. They are formed by shadows and duplicity, in which fiction and storytelling are crucial factors in political and armed action. It is therefore not surprising that, in return, they encourage so many fantasies and inspire other fictions, in an attempt to give shape to something that is inaccessible to so many people. It is impossible therefore to give an account of secret wars without exploring the relationship between reality and fiction. Cinema plays an important role here. It makes visible and reveals worlds to us that would otherwise remain unknown. There is no better vehicle for getting to the heart of secret wars and exploring their reality, or imagining them in a sometimes unrealistic way. Secret wars are not a listed cinematic genre; it is difficult to identify the motifs that would characterise them as such. But they are present in many different types of films, which is what makes them so interesting. Army of Shadows (Jean-Pierre Melville, 1969), The Battle of the Rails (René Clément, 1945), Carve Her Name with Pride (Lewis Gilbert, 1958) all evoke the secret wars waged by the network of Resistance fighters in France. There are innumerable films on the secret services and espionage, from James Bond to Farewell (Christian Caron, 2009) via The Spy Who Came in from the Cold (Martin Ritt, 1965) or Dossier 61 (Michel Deville, 1978). The figure of the enemy within displays its full paranoid power in a film such as The Manchurian Candidate (John Frankenheimer, 1964) and invites a subtle analysis of changing identities in a series such as The Americans (4 seasons, 2013-2016). For this reason, cinema plays a key role in the exhibition. The aim is to show its significant influence in creating our collective representations of non-conventional conflict.

9. Victor Otchenko’s glasses, a Soviet defector to France
10. Get tough! How to Win in Hand-to-Hand Fighting, manual written by Captain WE. Farrer, the father of modern hand-to-hand fighting, taught to British commandos and Soviet agents at Pravwood House near St Albans.
11. Guide for operating officers published in 1946, for training officers in the External Documentation and Counterespionage Service (SDECE). The guide provides the necessary information for future operating officers, responsible for obtaining human intelligence by recruiting and manipulating sources, in order to obtain the best information possible.
The agent’s methods

Most of the services that carry out intelligence activities have specialist workshops capable of producing equipment for the specific needs of the missions. The James Bond films popularised Q, an inventor of some very extravagant gadgets. This legendary character was not the product of Ian Fleming’s imagination, he was in fact modelled on Charles Bovill, Head of the British Special Operations Executive (SOE) technical department, who supplied equipment to the agents who parachuted into occupied Europe to support the various Resistance movements. Legendary weapons, such as the Weirud silenced pistol and various types of daggers were developed to carry out discreet assassinations, while a whole arsenal of sabotage devices was specially designed in the SOI and OSS workshops. With the advent of the Cold War, the secret services refocused their attention on spying. The purpose was to identify any preparations for war on either side of the Iron Curtain. Special silenced or concealed weapons continued to be used until the early 1960s, but gradually disappeared in favour of highly discreet cameras and audio recorders. Using great ingenuity, the workshops of the Soviet, American, French and British secret services managed to create devices camouflaged as ordinary objects, which allowed them to photograph documents in formats that were small enough to be concealed, transported and then analysed.

FOCUS

Unusual objects...

Explosives or messages

Between the Second World War and the Cold War, the enemy changed and so did the challenges faced and the methods used. Although MI9 and the SOE railed each other in inventiveness to create equipment for clandestine operations, the transmission of intelligence was mainly done in two ways: through radio waves and liaison agents, whose symbolic attribute was a bicycle. Inspired by the everyday objects used to camouflage explosives during times of open war, the Cold War services transformed some of the smallest and most unusual objects into dead drops.

Discretion is key

Secret wars necessarily involve discretion. On this point, the secret services railed each other in inventiveness to create ever-smaller, ever more effective objects. During the Second World War, the British SOE equipped its agents on the ground with lightweight equipment such as a miniature telescope or a fold-up shovel, which agents took with them when they parachuted into enemy territory. However, the intelligence services were also able to use equipment for specific users, perfectly suiting their needs, such as the Minor camera, produced in Germany after the war, which over time became the most popular ‘spy’ camera.

Men and women

Some objects seem to have come straight out of a spy film, but in fact reality is sometimes stranger than fiction. Discretion, sophistication and efficiency are all features of some of the objects on display. History tells us that the people who owned these objects, and those who were the targets, remain largely unknown. Hidden in male and sometimes female accessories, these weapons were very short-range, used for attack missions in which the target was close at hand, or for defensive purposes.

A Bulgarian umbrella

The legendary ‘Bulgarian’ umbrella was in fact invented by the KGB, but in 1978 the Bulgarian secret services used it in London against the dissident writer Georg Markov. A minuscule pellet of ricin was embedded in the end of the umbrella and injected into the body of the victim, who felt the pressure of an object against his body, but thought it was harmless. Markov died a few days later, on 11 September. The number of such umbrellas made is unknown, and this is one of the rare examples now on public display.

Objects can also be camouflaged

What if the mythical ‘Q’ in James Bond had really existed? From 1941, during World War II, the SOI had a ‘Research and Development’ department which equipped agents according to the missions they undertook. The equipment was compiled in a catalogue, the Descriptive catalogue of special devices and supplies, listing the objects and their features. During the Cold War, the intelligence services also railed each other in imagination to produce equipment with two possible uses, one official, the other clandestine, such as this miniature camera hidden in a packet of real cigarettes.
SECOND PART

Implementing secret wars: methods & actions

Obtaining information

Supplying crucial information is one of the oldest tasks of the intelligence services. Through the collection of precise and verified facts, the services endeavour to help decision-makers, the political authorities that is, to become acquainted with the detrimental resources and plans which continue to be the two dimensions of any threat. After obtaining so-called ‘raw’ data, which has not been used or assessed, it has to be analysed and processed and put to good use. Research can be ‘open’ where it relies on a source of information which is legally and freely available (press, radio, books, conferences...) or ‘clandestine’, where it involves protected information.

For that, the services do not have a particular preferred method, but combine different modes of action depending on the intended purpose. They can use human means by benefiting from the involvement of local sources, sometimes in the midst of the opposing camp or agents who are targeted, recruited, trained and controlled.

Information obtained is also gathered from shadowing or surveillance operations, or even intrusions into a secure site. The interception of communications, encrypted or otherwise, is also a means of collecting information. With the development of new means of communication (telegraphic, radio, cable...) interception, which came about during the First World War, developed considerably during the Second World War, before becoming, during the Cold War, the primary source of intelligence of modern states.

FOCUS

Bond, my name is Bond, James Bond...

As a journalist and Assistant Director of Intelligence Services in the British Navy during the Second World War, Ian Fleming used his experience to create the legendary series of James Bond novels. His is not an isolated case, as many spy novelists have worked in the secret services before embracing a new career. The Secret Wars exhibition compares fiction with reality, through films and objects. Two legendary spies are represented here, firstly the British James Bond, with exceptional objects on loan from EON Productions. The other is Franco-American, the macho, clumsy and arrogant Robert Bonisseur de la Bath, alias OSS 117, whose role played by Alexandre Dujardin have been loaned by the Gaumont Museum. The exhibition also presents objects from the borders between these two worlds, such as the Walther PPK/S automatic pistol which belonged to a British agent, and whose series number starts with A 007 in reference to James Bond.

Clandestine and subversive operations

Clandestine operations have been one of the main components of secret service action since the Second World War. They have been used either in wartime, during confrontation between two armies behind the lines, or in peacetime during conflictual relationships between States, against international organisations and hostile individuals, when diplomatic action is ineffective and traditional military intervention is impossible.

In the first case, they help to unbalance and disorientate enemy armies, by non-conventional methods used against their rear action, to reverse the power balance in places where the main effort is engaged. In the second case, they act illegally to counter the positions of a hostile country, without identifying the manoeuvring governments.

In both cases, these actions are carried out by men and women specially trained in specific, complex know-how related to clandestine operations, essential to the secrecy of the operation and the safety of its agents. Only the secret services are authorised to carry out such operations and are capable of doing so. They intervene in guerilla or resistance movements, offering military support and technical assistance. They also carry out sabotage actions on civil or military installations, often through third parties, plus physical elimination of leaders or opinion leaders.
The concept of psychological warfare appeared in the early 20th century with the emergence of «total war» during the First World War: the separation between combatants and non-combatants became increasingly difficult and the civil population played a major role in the conflict. Psychological warfare, which uses manipulation, propaganda and misinformation techniques to act on people’s minds, aims to boost the morale of the troops and the civil population, while undermining that of the enemy.

During the Second World War, the psychological actions conducted by the British and the Americans were mainly designed to deceive the German military chiefs about the Allies’ true intentions and the embarkation locations in Italy and France, but also to arouse in the German population a feeling of defeatism, weariness with war and a loss of confidence in their leaders.

During the Cold War between the Americans and the Soviets, psychological warfare played a major, continuous role. Each of the two camps tried to defend and propagate their own ideology and values, to the detriment of the other. The KGB used a multitude of influential agents to spread Communist ideas in authorized environments and, in Western Europe, manipulated vast popular peace and anti-nuclear weapon movements. The CIA, meanwhile, financed anti-Communist organizations in the West and disseminated propaganda broadcasts in the East, to counter the influence and expansion of Communism.

By their very nature, secret war operations must remain unknown to the public. Sometimes, however, due to chance and/or errors in the conception or execution of these enterprises, their failure is exposed and events take a spectacular, resounding turn. The media seize hold of it, the political classes debate it and public opinion is stirred up by it, up to a certain point at least. In several famous cases, all very different in origin and scope, scandals have been caused by immediate or subsequent revelations, such as the British «Cambridge Spy Ring», the American «Bay of Pigs Invasion» or the French «Rainbow Warrior». Even in the Soviet Union, where information was controlled by a totalitarian regime, the Stalinist paranoia about espionage and betrayal resulted in repeated scandals, widely reported by the official media.

By contrast, successful operations stay in the shadows. We have to wait until the main players withdraw or disappear, or publish their memoirs, or for historians to cross-match their research following normal (according to legal declassification periods) or exceptional opening of the archives (following the collapse of the apparatus of State or the regimes in question), to obtain a more completed, nuanced, balanced view of events. This is the only way that ordinary citizens can learn, for example, about the successful British «Ultra» operation, the American «Venona» project, the French «Farewell» dossier or the Soviet «Stockholm Appeal»... The light emerges from the shadows.

**Focus**

**Affairs exposed in the media**

The exhibition does not make any revelations about affairs or operations. This is not its purpose, nor is it able to do this. However, at the end of the exhibition, it shows the different ways in which affairs have been revealed to the public: through the media (press and audiovisual) at the time, usually when the operation has failed, or years later; in the memoirs of the people involved.

**Operation Gold**

On 25 April 1956, the front page of the DDR daily paper *Neues Deutschland* exposed Operation Gold. This operation, conducted by the CIA and MI6 to spy on communications from the Soviet authorities, consisted in digging a tunnel under their occupation zone in Berlin. In reality, the operation had been revealed to the Soviets in its early stages in 1954 by George Blake, the British spy to the USSR. The Soviets had decided not to act immediately, in order to use the tunnel to transmit messages to misinform the CIA and MI6. The front page of the British daily paper, *The Daily Express*, 30 June 1961, led on the trial of George Blake, accused of espionage.

**The Cambridge Five**

On 18 November 1979, the front page of the British weekly paper, *The Observer*, announced that the Prime Minister Margaret Thatcher had revealed the identity of the «fourth Cambridge spy» to the House of Commons. In fact, the British secret services had identified Anthony Blunt, artistic adviser to the Queen, in 1964, but had not wanted to make the affair public.

**The Farewell Affair**

On 6 April 1983, the front page of the French daily paper *Le Monde* announced the expulsion of 47 Soviet diplomats from French territory. This expulsion followed revelations by Vladimir Vetrov, alias Farewell, whose name and pseudonym were not mentioned in the paper as they were not known to the media. Vladimir Vetrov (1933-1985), alias «Farewell», was a KGB officer. Disillusioned with the lack of recognition from a regime in which he no longer believed, he decided to make contact with the French Directorate of Territorial Surveillance (DST) in 1980. The DST had already approached him, without success, in the 1960s when he was posted in France. President Mitterrand decided to inform President Reagan, who was distrustful of the French government as it contained Communist ministers. Vetrov delivered 3,000 microfilm documents to the DST and CIA, revealing the USSR’s weaknesses and the worldwide list of Soviet infiltrators. Identified by the KGB, he was executed on 25 January 1986.
December 1953. was, it seems, executed on 23
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ned by Stalin in 1951-1953, on
«security bodies». Although threate-
retained strong influence over the
member of the Politburo in 1946, he
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ly coordinated Soviet atomic espio-
From September 1945, he successful-
Stalin's right hand men in the fight
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Noticed by Stalin in 1931-1932, he
in Georgia, then in Transcaucasia.
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replaced Ejov at the head of the
«Victory radiogram» indicated the
night of solid work, he finally cracked
German offensive. After weeks of
hard work, Painvin broke the ADFGX
code, but then a telegram was
intercepted with a new code: ADVFXVX. After two days and one
night of solid work, he finally cracked it, exhausted. The decoding of this
«Victory radiogram» indicated the place and date of a new, dangerous
enemy attack, which could then be repelled. Painvin returned to civil life
after the war and entered industry. It was not until half a century later that
his role, which had been protected by secrecy, was revealed to the public.
A member of the British upper class, a former pupil at Eton and Oxford
graduate, John Bevan first became involved in misinformation at the end of the First World War when, as
an Army officer, he analysed intelligence with an acuity that was noted
by Lloyd George and Winston Churchill. Recalled by the govern-
ment in 1950, he was assigned to MI5 and made responsible for the
London Controlling Section (LCS) in June 1942, one year after it was created by Churchill. The mission of the
secret LCS was to devise misinformation and destabilisation operations, which other services - MI6, MI6, the Double Cross
committee and Political Warfare Executive (PWE) then coordinated and executed. His greatest success was Operation Bodyguard, devised as
part of the Normandy landings, intended to deceive the German
authorities about Allied movements in 1944, with several sub-operations, including Portfido.
His achievements and the extent of his role during the war were not revealed until the 1970s, with the
opening of the archives and the publication of The Double-Cross System in the War of 1939 to 1946 by
John C. Masterman in 1972.
On 18 June 1940, Jeanne Bohec, a
young chemist’s assistant in the street
drug Powder Works, left France on board
the Bees IV tug and reached England.
In London, she was one of the first to volunteer for the French Free Forces.
Initially employed as a secretary, she
then worked as a chemist in an
explosive manufacturing laboratory
alongside BCHA agents. Keen to fight
for France, in September 1943 she
underwent sabotage instruction training in one of the British training
schools. After being parachuted into
France in early March 1944, near
Alepçon, she taught sabotage tech-
niques and how to make explosives
and incendiary bombs with materials
found in shops to FFI Resistance
fighters in the Ille-et-Vilaine and
Côtes-du-Nord regions. The day after the
Normandy landings, she joined the
Saint-Marcel Resistance and reached
Great Britain at the end of August 1944. After the war she completed her
studies and settled in Paris, where she
taught Mathematics, and was elected
Deputy Mayor of the 18th arronni-
Hent of Paris.

Portraits of spies

Lavrentiy Pavlovich Beria
(1899-1953), USSR

After completing technical studies, Beria, originally from Mingrelia in
Georgia, joined the Bolsheviks in 1919. He worked in the secret police in
Georgia, then in Transcaucasia. Noticed by Stalin in 1931-1932, he
replaced Ejov at the head of the NKVD in 1938; under his authority, the
reign of terror continued, but in a more selective way. In March 1940, Beria
initiated the massacres of Polish officers held in prisoner of war
 camps. He assassinated Trotsky, in
exile, in August 1940. He was one of
Stalin’s right hand men in the fight
against the Nazis from 1941-1945.
From September 1945, he successful-
ly coordinated Soviet atomic espio-
nage, but was removed as head of the
NKVD in December 1945. As a titular
member of the Politburo in 1946, he
retained strong influence over the
«security bodies». Although threate-
ened by Stalin in 1951-1953, on
Stalin’s death in 5 March 1953, he
became the USSR number two. His
powers and activism concerned his
companions: arrested on 26 June, he
was, it seems, executed on 23
December 1953.

Georges-Painvin
(1886-1980)

Georges Painvin was a polytechnical
school graduate and Professor of
palaeontology at the Ecole des Mines in
Paris in 1914. As an orderly under
General Maunoury during
World War I, during an inspection at
the front he helped a cryptoanalyti-
cal officer decode German telegrams,
and became an expert in the matter. Assigned to the «Cabinet Noir»
(decoding room) in 1918, he managed
to break every successive German
code. His most famous exploit took
place on 1 June 1918, during a full
German offensive. After weeks of
hard work, Painvin broke the ADFGX
code, but then a telegram was
intercepted with a new code: ADVFXVX. After two days and one
night of solid work, he finally cracked it, exhausted. The decoding of this
«Victory radiogram» indicated the place and date of a new, dangerous
enemy attack, which could then be repelled. Painvin returned to civil life
after the war and entered industry. It was not until half a century later that
his role, which had been protected by secrecy, was revealed to the public.

John-Henry, dit Johnny,
Bevan (1894-1978)

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graduate, John Bevan first became involved in misinformation at the end of the First World War when, as
an Army officer, he analysed intelligence with an acuity that was noted
by Lloyd George and Winston Churchill. Recalled by the govern-
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Jeanne Bohec
(1919-2010)

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studies and settled in Paris, where she
taught Mathematics, and was elected
Deputy Mayor of the 18th arronni-
Hent of Paris.

James Jesus Angleton
(1917-1987)

Angleton, who had an American
father and a Mexican mother, was a
Harvard law graduate who joined the
army in 1943. Recruited by the
newly created OSS, he was assigned
to branch X-2, responsible for
counterespionage and inspired by the
British model, in order to ensure the
protection of the Ultra decoding
operation, in close liaison with the
SOE. Sent to Rome in 1944 to direct
the Italian X-9 unit, he stayed in Italy
after 1945 and, when the CIA was
founded in 1947, was put in charge of
local operations: tracking down Nazi
and Fascist agents, giving the
agency’s support to Christian-
Democrat candidates against the
Communists in the 1948 general
elections, or preparing the «stay-
behind» Italian network, Gladio. In
1949, he was appointed as the CIA’s
first Director of Counterespionage,
working in particular with the Israeli
services. After the Soviet defector
Anatoli Golitsyne persuaded him that
the CIA was largely infiltrated by the
KGB, Angleton’s suspicion of his
colleagues veered towards paranoia.
In 1974, he was relieved of most of
his duties by the new CIA Director,
William Colby.
**CONCERTS**

14 October 2016 to 24 January 2017

Not to be missed

**OCTOBER 2016**

14 October - 20h

**VEN D’OUEST, VENT D’OUEST**

Gostakovitch • Britten • Bernstein • Copland

**NOVEMBER 2016**

29 November - 20h

Alexandre Kniazev
Bach • Prokofiev • Chostakovitch

**DECEMBER 2016**

8 December - 20h

Musa Rubackyté
Eben • Mossolov • Gostakovitch

**JANUARY 2017**

24 January - 20h

Orchestre et Chœur des Universités de Paris

Prokofiev (Alexandre Nevski) • Borodin

Full detailed programme and tickets

[Online Link]

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**LIGHT & SHADOW IN SECRET WARS**

14 October 2016 to 24 January 2017

Although Chateaubriand, a born diplomat, became an ambassador, Voltaire, Beaumarchais and Stendhal were all secret agents on occasion. In the same way, in the 17th and 18th centuries, many musicians took part in a form of shadowy diplomacy, some actually acting as spies for the Princes in whose service they were engaged, even funded by them, as they travelled from court to court. During the Cold War, musicians and artists in general, who were constrained by totalitarian regimes to renounce and compromise on many things, nevertheless managed to create a secret internal freedom, using music composition as a form of encryption. Therefore, under a cloak of conformism, they undertook a very confidential quest, a kind of expression of an internal resistance or distancing, in defiance of the unwitting authorities. This was the case with Gostakovitch, an official Soviet composer, but also a rebellious phoenix rising from the ashes, who managed to escape hardline censure.

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[Online Link]
CINEMA

SECRET OBJECTIVES,
SECRET WARS UNDER THE CAMERA LENS

DU 22 NOVEMBRE AU 2 DÉCEMBRE 2016

Clandestine operations and secret actions fuel the cinematic imagination. Films reveal what would otherwise stay invisible: prisoner exchanges at dawn, infiltration by foreign services, stratagems to outfox the enemy, planned assassinations, etc. Cinema turns the troubling figure of the enemy within into an object of anxiety and fascination (The Manchurian Candidate, Five Fingers). There are also some wonderful films that focus on women’s involvement in war (Carve Her Name with Pride, The Spy in Black). TV series (The Americans, The Bureau, A Very Secret Service) use secret wars as the tragic or comical backdrop to their complex plots. Films have many secret objectives: interrogating a man to make him sing (Dossier 51), breaking the Enigma code (The Imitation Game), manipulating a spy to deceive the enemy (The Spy Who Came in from the Cold), fighting against a former MI6 agent who is now a terrorist (Skyfall). War has secret objectives, and the camera focuses its lens on this secrecy, creating a disturbing, hypnotic scene. This film cycle focuses on this dual theme, giving a cinematic panorama of the forms and archetypes of secret wars, throughout the history of cinema. The aim is to demonstrate, over two weeks of film screenings interspersed with round table discussions, that cinema has had a great influence in shaping our collective representations of non-conventional combat.

This cycle covers four topics over two weeks, each dealing with all the aspects of secret wars, through a number of film screenings.

Auditorium Austerlitz
Booking required
Only the evening showings are announced below.
Complete, detailed programme on musee-armee.fr

NOVEMBER 2016

22 November - 8pm
Munich (2006), Steven Spielberg
23 November - 8pm
The Imitation Game (2014), Morten Tyldum
24 November - 9pm
Skyfall (2012), Sam Mendes
25 November - 8pm
L’Honneur des combattants (1969), Jean-Pierre Melville
29 November - 8pm
Mata Hari (1931), George Fitzmaurice
30 November - 8pm
13 rue Madeleine (1947?), Henry Hathaway

DECEMBER 2016

1 December - 9pm
Five Fingers (1952), J-L. Mankiewicz
2 December - 8pm
Le Pont des espions (2015), Steven Spielberg
EXHIBITION CATALOGUE

EXHIBITION

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SECRET WARS ARE A REALITY OF OUR TIMES,
Preface by the Minister of Defence,
Jean-Yves Le Drian

THE SECRET WARS OF REAL WARS,
Georges-Henri Soutou
SECRET WARS, John le Carré

PART 1
HISTORY AND CONCEPTS OF SECRET WARS
Secret wars, from the 19th to 20th century, Olivier Forcade
From wireless telegraphy to electronics: another «secret war» of intelligence, combat and private industry, Pascal Griset
«War intermingled men and ideas...»: secret wars and fictional cinema, Fabien Boully
Memory, popular novels and secret wars, Matthieu Letourneux
«From politics to clandestine action»: view from the government, interview with Michel Rocard and Rémy Pautrat
«From politics to clandestine action»: view from the secret services, interview with General Jean Heinrich

PART 2
THE MEN AND MECHANISMS OF SECRET WARS
Chapter 1: secret services and secret agents
Services and men, Wolfgang Krieger
From the BCRA to the DGSE, Nathalie Genet-Rouffiac
The agents of Free France, Sébastien Albertelli
Recruiting, training and acting, an agent’s experience, interview with Daniel Cordier
The «risks of the job»: the legality and illegality of spying, Bertrand Warusfel
Portrait gallery: Paszy, Menzies, Allen Dulles, Bera, Marenoches, Agents in series, Fabien Boully (fiction)

Chapter 2: discovering the secret
Intelligence, Frédéric Guelton
The «2ème bureau», from 1874 to 1918, Olivier Lahaie
The French military mission in Berlin, Jean-Paul Staub
The encryption war, Hervé Lehning
History of the Enigma machine, Nathalie Genet-Rouffiac
The objects of espionage, Jacques Baud
Portrait gallery: Eugène Stoffel, Georges Painvin, Marie-Madeleine Pourcande, Jean Deveu, Joseph Crouzier
Coding, decoding, encryption, deciphering, Patrick Brion (fiction)

Chapter 3: protecting the secret
Counterespionage, Bertrand Warusfel
Counterespionage under the 3rd Republic, Bruno Fuligni
The counterespionage services of Colonel Paillol, B. Warusfel
The Farewell, Affair: Bruno Fuligni
What is a traitor? Frédéric Guelton
Portrait gallery: Richard Sorge, Kim Philby, Colonel Redl, Roger Wybot, Angelon
The enemy within, Fabien Boully (fiction)

Chapter 4: striking and supporting
Special operations, Christophe Bertrand
T.E. Lawrence in Arabia, Christophe Bertrand
The SOE and the Jedburghs, strategic action, Pascal Le Pautremat
Indochina and the GCMA, Jean-Marc Le Page
The Action Service in Sub-Saharan Africa, Jean-Pierre Bat
The weapons of secrecy, Christophe Larribère
Portrait gallery: Colin Gubbins, Bob Malouber, Colonel Saast, Jeanne Bohec, André Jarrot
Clandestine action, Patrick Brion (fiction)

Chapter 5: misinformation and destabilisation
Chronology
The psychological weapon of secret wars, Marie-Catherine Villatoux
Operation Fortitude, François Kersaudy
The «bleuite», Marie-Catherine Villatoux
Behind the scenes of a coup d’etat against Mossadegh, Nader Vahabi
Influencing opinion during the euromissiles crisis, Maurice Vaïsse
Portrait gallery: Andropov, Charles Lacheroy, Radio free Europe, Bevan, Gladio
Propaganda and misinformation, Patrick Brion (fiction)

PART 3
FROM THE SHADOWS TO THE LIGHT: SECRETS REVEALED
Scandals: secret wars and the media, Jean Guisnel
History: accessing the intelligence archives, Frédéric Quéguineur
Exposing secret wars, Carine Lachèvre

APPENDICES

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The Musée de l’Armée is an important museum of French and European military history. It falls under the authority of the Ministry of Defence and is home to one of the world’s richest collections in the field, with almost 500,000 artefacts dating from the Bronze Age to the present day.

The museum was formed in 1905 from the merger of the collections of the Musée d’Artillerie and the Musée Historique de l’Armée and is housed in the heart of the Hôtel des Invalides, built by Louis XIV in 1670 to receive invalid and veteran soldiers - a place teeming with history itself. It is one of France’s five most visited museums and in 2016 over 1.4 million visitors from France and abroad enjoyed its extensive cultural programme.

The programme is aimed at a wide audience and the highlights are the two annual heritage exhibitions.

**Around the two World Wars, from 1871 to the Cold War**

Uniforms, objects from soldiers’ daily life, emblems, arms, objects relating to colonial history, paintings and personal archives, documentary films, photographs and maps give a perspective on the two worldwide conflicts telling the escalation into the Great War, the inter-war period, and the build-up of the political tensions and hegemonic ambitions which led to the Second World War.

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**34. Descriptive Catalogue of Special Devices and Supplies (volume 2), compiled and edited by the British War Office**

This page is extracted from a two-volume manual that compiles the incredible ‘gadgets’ created by the SOE, ranging from destruction equipment to explosives cannisters.

**35. Zimmerman's telegram**

16 January 1917

THE NATIONAL ARCHIVES OF THE UK
The future.

past can be a source of confidence for young people, that knowledge of the awareness, particularly among the end of the Cold War.

services from the Second Empire to tracing the development of secret encryption and decoding machine the other, through an animation, the Internet and new technologies), Second World War, the ancestor of used by the Germans during the two films, one on Enigma (the intelligence. For this reason, the missions of the DGSE need to be public opinion, the nature and threats and risks likely to affect the life of the nation. It contributes to the knowledge and anticipation of these challenges, and the prevention and obstruction of these risks and threats. The DGSE is a special, versatile service equipped with all the necessary intelligence gathering methods and its own capacity for action. It has 6,400 agents and an annual budget of around 800 million euros. To meet the expectations of public opinion, the nature and missions of the DGSE need to be explained so that citizens are more familiar with the role of external intelligence. For this reason, the DGSE is proud to support the Secret Wars exhibition, in particular through the loan of around 50 objects and documents in its possession, some of which will be shown to the public for the first time.

The CIC, a major partner of the Musée de l’Armée.

CIC Bank has been supporting the culture and heritage programmes at the Musée de l’Armée, Les Invalides, since 2003. In this capacity, it sponsors temporary exhibitions that highlight notable events in the history of France. With Secret Wars, the history of espionage and secret services is explored for the first time at a major national museum in France, bringing together a number of artefacts that have never been shown to the public. In particular, the CIC has financed two films, one on Enigma (the encryption and decoding machine used by the Germans during the Second World War, the ancestor of the Internet and new technologies), the other, through an animation, tracing the development of secret services from the Second Empire to the end of the Cold War. By getting involved with this new exhibition, the bank intends to raise awareness, particularly among young people, that knowledge of the past can be a source of confidence for the future.

The mission of the Directorate-General for External Security (DGSE), which is attached to the Ministry of Defence, is to research, collect, use and supply to the government, intelligence outside the national territory relating to geopolitical and strategic challenges and the threats and risks likely to affect the life of the nation. It contributes to the knowledge and anticipation of these challenges, and the prevention and obstruction of these risks and threats. The DGSE is a special, versatile service equipped with all the necessary intelligence gathering methods and its own capacity for action. It has 6,400 agents and an annual budget of around 800 million euros. To meet the expectations of public opinion, the nature and missions of the DGSE need to be explained so that citizens are more familiar with the role of external intelligence. For this reason, the DGSE is proud to support the Secret Wars exhibition, in particular through the loan of around 50 objects and documents in its possession, some of which will be shown to the public for the first time.

ECPAD, the communications and audiovisual production agency for the Ministry of Defence since 1918, owns exceptional audiovisual and photographic archive collections: 18 million negatives and 33,000 film titles. This stock, which is gradually being digitalised, is continually enriched by items produced by military reporters, contributions from Defence bodies and donations from individuals. Under the authority of the Ministry of Defence, ECPAD’s reporting teams, who are trained in operational film shooting, are permanently on standby to obtain first-hand accounts in real time of our army’s engagements in all its theatres of operation. To this end, it produces photo and video reports in France and worldwide, which it makes available to French and foreign media, thus contributing to a better understanding of what the Ministry of Defence does. As a loyal partner of the Musée de l’Armée, ECPAD’s audiovisual and archive expertise has made a great contribution to the Secret Wars exhibition.

The Combined Military Services Museum is a state registered charity that cares for, and displays its collection of British military artefacts to the general public. Its origins date back to 1968, when the new Director Dr Richard Wooldridge as a seven year old child decided he wanted to set up the museum. After 36 year of collecting, and working with the government and Heritage Lottery Fund the museum was finally opened to the public in 2004.

The collections illustrate changes and developments within the British armed forces through a history of equipment and uniforms from medieval times to the present day. Displaying only genuine period pieces of the highest standard in all its theatres of operation. To this end, it produces photo and video reports in France and worldwide, which it makes available to French and foreign media, thus contributing to a better understanding of what the Ministry of Defence does. As a loyal partner of the Musée de l’Armée, ECPAD’s audiovisual and archive expertise has made a great contribution to the Secret Wars exhibition.

MM PARK

MM Park is an exhibition unique in Europe, 12km from Strasbourg, which presents over 7000 m² an enormous collection devoted to the Second World War and its main protagonists: hundreds of waxwork models, armoured vehicles, trucks, light vehicles and motorbikes, personal objects, an aeroplane, a German launchboat floating on the water, etc. The secret services of Free France are also explained through the Sussex Plan collection. Visitors can access and discover an original area with themed games (extra charge) for the young and not-so-young.

- two unique flight simulators, the first of their kind in the region, a “treetop trail”, a shooting stand for compressed air rifles
- a film projection and presentation room (30-seater)
- a fully equipped meeting room (80-seater)
- a shop, bar and small restaurant

Opening autumn 2016
Le Parisien is proud to be a partner of the Secret Wars exhibition this year. Le Parisien has always supported major cultural events, such as music, exhibitions, cinema, theatre and literature in Paris and the Ile-de-France region. Le Parisien Aujourd’hui en France in a few figures...
In 2015, the circulation of Le Parisien Aujourd’hui en France was over 400,000, which translates as 2,451,000 readers every morning. On the web, Le Parisien is 3rd on mobiles, 1st on social media and 8th on news sites. To follow our news: www.leparisien.fr

Founded in 1972, Le Point is a French general news periodical. It has a weekly circulation of 380,000 and is the bestselling news periodical sold in kiosks. Built on strong journalistic principles - thoroughness, independence, proximity - Le Point targets an influential readership (executives, opinion leaders, high socio-economic categories) and attracts around 8 million readers every week. Le Point is available in all formats, web, tablet and smartphone. Its readership, all media combined, amounts to around 10 million contacts. Lepoint.fr is one of the ten leading general news websites in France, and in the top five for mobile users.

As a channel that is dedicated to ideas and knowledge, France Culture supports a number of high-level events each year. Check out the new site franceculture.fr for instant and unlimited podcasts with new features: a documentary portal, a phenomenally rich archive collection, the Friday catch-up session, Campus, the student webmedia, the fiction portal and more. France Culture also encompasses: France Culture Papiers, France Culture Forums, Prix France Culture (novels, film, essays, audiobooks, economics books, political books, etc.) in collaboration with students. France Culture is for you! France Culture in Paris: 93.5

The periodical Historia was founded in 1909, making it France’s longest-running history periodical. With unrivalled brand awareness, the magazine’s appeal has continued down the generations, making it something of a national treasure. For over a century, it has cultivated the telling of history, through the writings of some of the best academic and journalistic talents. Its mission has always been to make history accessible to the widest possible audience. The staff at Historia work enthusiastically every day to spread their passion for history, knowing that they are the guardians of a title that continues to bring the past to life in order to help us understand the present.

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musee-armee.fr

Access
La Tour-Maubourg
13 Varenne
Invalides

Opening times
Exhibition from 12 October 2016 to 29 January 2017
Open everyday (except 25 December and 1 January)
from 10am to 6pm
from 10am to 5pm (from 1 November)

Admission prices
8.50€ exhibition or 12€ permanent collection + exhibition
Free - 18 ans
Group fee (+10 people) 7.00€
Online tickets musee-armee.fr

Guided tours
Families, schoolchildren and students: jeunes@musee-armee.fr
Adults: bénédicte@cultival.fr – +33 (0)1 48 46 92 04

Guides and games booklets
(9 year old and +) Downloadable online

Bookshop and gift shop
Exhibition catalogue, posters, and a selection of works and products specific to the exhibition on sale

Café-restaurant
Le Carré des Invalides located on the Place Vauban side, by the ticket office

The museum app is available on

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