

EXPOSITION

# ELLE RÉSISTE, ELLES RÉSISTENT

I1.0

SHE RESISTS,  
THEY RESIST

In 2017, when Jean-David Morvan visited Madeleine Riffaud for the first time, he knew he was about to meet an extraordinary person.

Her experiences in the resistance and her career as a war reporter/poet left no room for doubt. What he did not realise, however, was the scale of the adventure he was embarking on, which would see them become joint winners of the Goscinny prize for *Madeleine, Résistante*, published by Dupuis.

With her astonishing memory and analytical mind, Madeleine is an authority on geopolitics, both national and personal, always siding with the oppressed.

She is a peerless storyteller, a modern-day Scheherazade, in the words of Dominique Bertail. She is also an expert on the human soul, thanks to her gift for observation, her empathy, and her diploma in psychoanalysis. She is endlessly self-analytical, dissecting the mechanisms that give her this unique, resilient character.

But what matters most to her is not her own story. Above all else, she stresses the very act of resisting, the capacity to say no, to stand up to injustice, at any cost... Even her own life.

She constantly reminds us that many others have done the same as her... And continue to do so.

Salle 1

Murs

P1.0

The protagonists

To tell is to dive into your memories and relive them. It is well known that survivors often experience a sense of guilt. They ask themselves why they are still here when their comrades are not. After the war, having lost so many friends to repression, the Gestapo and the struggle to liberate Paris, Madeleine devoted herself completely to “lost causes”, in her job as a global war correspondent.

When telling her own story, she is following orders from one of her former bosses, Raymond Aubrac, who asked her to pass on the essence of the resistance: “I am not a victim, I am a member of the resistance. I am not a martyr, I am a fighter.”

A message that Jean-David Morvan and Dominique Bertail are now helping her convey through graphic novels.

Cimaise 1

F1.1.2

A commando unit

As soon as Jean-David met Madeleine, he decided Dominique Bertail would be the perfect illustrator to tell her story. They have known each other since the start of their careers and had already worked together on *Omaha Beach, 6 June 1944* (Dupuis / Magnum Photos); a book that tells the story behind the famous photo taken by Robert Capa during the D-Day landings.

Jean-David was confident: together, they were capable of creating a graphic novel greater than the sum of their respective talents. Since 2018, Jean-David has been visiting Madeleine several times a week. For him, listening to Madeleine for hours on end is a way of preserving her memory in his own mind. “My visits to Madeleine are no longer just work. This experience has gone beyond the graphic novel... she’s my best mate”, explains Jean-David.

“We’re a commando unit”, agrees Madeleine.

Cimaise 3

1.1.15a-e\_

DB60à63

Bonus *Madeleine, Résistante* volume 1

*The Exploding Rose*

India ink and watercolour on paper, 2021

Dominique Bertail

Cimaise 4

F1.1.1

Madeleine Riffaud

Born 23 August 1924.

Poet, resistance fighter, author, war correspondent

Madeleine Riffaud is the little girl from the Somme, she’s Rainer, Marthe and «Chi Tam», which means 8<sup>th</sup> sister in Vietnamese.

Rainer is the young resistance fighter brandishing a revolver.

Marthe is the girl in white, the healthcare assistant

As for 8<sup>th</sup> sister, she traversed the jungle, camera in hand, during the peasants’ war against the American army

PN1.1.2

“I am not a symbol. I am not a remarkable woman. Everything I have done, hundreds and thousands of other people around the world have done too. The only remarkable things about this story is that I am alive to tell the tale. ”

[Cimaise 5](#)

F1.1.5

Jean-David Morvan

Born 28 November 1969

Scriptwriter

Jean-David Morvan does not know what he would have done on his own during the Second World War. However, he is certain that if he had crossed paths with lieutenant Rainer, aka Madeleine Riffaud, he would have joined her in combat. These days, he has become a kind of protector to her, a bodyguard if you will. He likes to tell Madeleine she’s drawn the short straw: the men in her life have included Paul Éluard, Pablo Picasso, Ho Chi Minh and Vercors. But she ended up with him. What matters most is that they are connected - very 2023.

F1.1.9

Dominique Bertail

Born on 27 March 1972

Illustrator

Dominique Bertail, is Madeleine’s eyes and hands. Before she went completely blind, a beautiful ray of sunlight allowed her to glimpse, “his magnificent blues”. It’s a shame; had they met a few years earlier she would have introduced him to her good friend Pablo Picasso. He would have loved his work, she’s sure.

[Cimaise 6](#)

[DB37](#) CA 1.1.14

Madeleine Riffaud by Dominique Bertail

India ink and watercolour on paper, 2019

[Partie centrale](#)

[DB ???](#) CA1.1.16

[Special edition](#)

*Madeleine, Résistante* volume 1

*The Exploding Rose*

Dupuis, collection Aire Libre, 2020

[Vitrine 1](#)

CA 1.1.19

*Madeleine, Résistante*

Cahiers 1, 2, 3 et 4

Dupuis, collection Aire Libre

[Vitrine 2](#)

CA 1.1.13

*Madeleine, Résistante* volume 1

*The Exploding Rose*

Dupuis, collection Aire Libre, 2020

[Vitrine 3](#)

F1.1.3

A family resemblance

“One special day in 1997, artist Philippe Buchet and I created a young woman called Nävis. Stubborn, brave, insolent, always risking her own life to fight oppression, sometimes making mistakes, winning, losing, but never compromising her ideals. Perhaps for fear of letting herself down. We set out to recount her fictional life.

One special day in 2017, I met Nävis.

She was called Madeleine Riffaud, she was 93 years old and still going strong. With the talented Dominique Bertail, I set out to recount her true story.

These two lives unfolded in very different eras, but the actions, decisions, stances and responses of the two women were practically identical.

*Poukram*, my friend, meeting someone you invented in real life is a strange experience, believe you me!

I love these two women who don’t judge you, but do size you up. Hello from both of them.”

Jean-David Morvan

CA1.1.8

[Sillage](#)

[Jean-David Morvan et Philippe Buchet](#)

[Éditions Delcourt](#)

1.2.2

*20 years old in August 1944 (20 ans en août 1944)*

Documentary - excerpt

Written and directed by Jorge Amat, 2004

Mandala Productions

[Vitrine 4](#)

CA1.1.12

Matériel of Dominique Bertail

SALLE 2

P 2.0  
RÉSISTANTE  
YESTERDAY  
AND TODAY

Life is full of happy moments, but it’s not without its hardships. Especially when you turned 20 on 23 August 1944.

Madeleine Riffaud has never taken a back seat, she has always tested the limits. Many times to breaking point.

This is the tale she has decided to tell, together with Jean-David, in a graphic novel series entitled Madeleine, Résistante.

In this exhibition, you will discover a life lived in search of truth, which could easily have been cut short on several occasions.

SP 2.1.1  
1924

A childhood in the “Red Zone” Madeleine Riffaud was born on 23 August 1924 in the Somme, in the «zone rouge», the areas devastated by the First World War.

She caught typhoid fever at the age of 2. As a remedy, she was given fresh cow’s milk, which probably caused the tuberculosis she would go on to suffer.

Her grandfather, who she adored, planted a magnificent rose garden around their house, in the village of Folies. Madeleine’s parents, both school teachers, encouraged her to learn to read so she could discover

the notebooks of her ancestor Liron, a peasant poet and rebel soldier during the July Revolution, treated as a pariah then as a hero by his village: he sacrificed his own life to save two workers.

CA2.1.2  
1924-1  
Madeleine, circa 1929.

CA2.1.3  
1924-2  
Jean Emile Riffaud, Madeleine’s father.

CA2.1.4  
1924-3  
Jean Riffaud, Madeleine’s grandfather.

CA2.1.5  
1924-4  
The school in Folies,  
newly opened. On the left, the  
classroom. In the centre, staff accommodation. To the right, the village mayor’s  
office.  
1928-29

CA2.1.6  
DB33  
Madeleine, Résistante volume 1  
The Exploding Rose (La Rose degoupillée)  
Original panels 2 and 3, India ink and watercolour on paper, 2020  
Dominique Bertail  
Script by Jean-David Morvan and Madeleine Riffaud

CA2.1.7  
1924-5  
Madeleine’s mother, Gabrielle Armande Riffaud, a teacher, and her class. Madeleine is third from right in the front row.  
1931

CA2.1.8  
DB1  
Madeleine, résistante volume 1  
The Exploding Rose (La Rose dégoupillée)  
Original panel 4, India ink and watercolour on paper, 2020  
Dominique Bertail  
Script by Jean-David Morvan  
and Madeleine Riffaud

CA2.1.9  
DB2  
Madeleine, résistante volume 1  
The Exploding Rose  
Original panel 5, India ink and watercolour on paper, 2020  
Dominique Bertail  
Script by Jean-David Morvan  
and Madeleine Riffaud

SP2.2.1  
1931  
As a child, Madeleine became an avid reader and would often sit alone in a tree reading with her cat. The rest of the time, she would play with the boys, in the nearby woods and fields. Three of her  
friends found a First World War shell that had come to the surface in  
a copse. They wanted to salvage the copper and sell it to buy some sweets.  
Madeleine’s mother called them inside for lunch. As they walked away, the shell exploded, killing the other children instantly.



CA2.2.2

DB3

Madeleine, résistante volume 1

The Exploding Rose

Original panel 8, India ink and watercolour on paper, 2020

Dominique Bertail

Script by Jean-David Morvan

and Madeleine Riffaud

SP2.3.1

1940

The Exodus In May 1940, in the face of the advancing German troops, the population of Northern France took to the road. Madeleine departed with her grandparents for their home region, close to Oradour-sur-Glane, where she used to spend her summers. On the way, German dive-bombers flew over the column of civilians,

firing on the crowd. Madeleine’s grandfather pushed her into a ditch, laying on top of her to protect her.

Returning home, in Amiens station, Madeleine passed some Nazi soldiers who mocked her and lifted her skirt... Their leader gave the young girl a resounding kick in the backside. This humiliation caused

her to take a decisive decision: to find and join the people resisting occupation.

CA2.3.2

DB6

Madeleine, résistante volume 1

The Exploding Rose

Original panel 13, India ink and watercolour on paper, 2020

Dominique Bertail

Script by Jean-David Morvan

and Madeleine Riffaud

CA2.3.3

1940-1

Repatriation certificate allowing Madeleine to cross the demarcation line to return to Amiens.

5 October 1940

CA2.3.4

DB7

The Exploding Rose

Original panel 14, India ink and watercolour on paper, 2020

Dominique Bertail

Script by Jean-David Morvan

and Madeleine Riffaud

PN 2.3.5

“More resistance fighters, guerillas and the like are created by a good kick up the bum than anything else. They cannot stand to be humiliated. ”

SP2.4.1

1942

Madeleine’s beloved grandfather died in the Sanatorium, and with him his roses. The young girl

developed tuberculosis. She was sent into mountains to convalesce at Saint-Hilaire-du-Touvet Sanatorium for Students, in the «nono» (non-occupied) zone. Madeleine did not know it at the time, but the site secretly treated resistance fighters and provided sanctuary to Jewish doctors. In the institution’s formidable library, she discovered Paul Éluard, the surrealists and German poet Rainer Maria Rilke. Most importantly, she met her boyfriend, Marcel Gagliardi, who had contacts within a resistance

network for medical students. Feeling stronger, their illnesses under control, they departed for Paris.

CA2.4.2

1942-1

Sanatorium for students in Saint-Hilaire-du-Touvet. To the right of the large main building is the female Student Sanatorium.

CA2.4.3

1942-2

Marcel Gagliardi.

CS2.4.4bis

Madeleine’s poetry

Madeleine has written poems since she was a little girl. In her verses, she recounts episodes from her life, the Resistance and her journalism, paying homage to those she admires and denouncing the injustices she abhors.

1942-3 (2.4.4)  
SONG

Vulnerable is this snow.  
Ephemeral, your heart, also.  
Heart that stubbornly limps on  
To hold out this one night.

The snow will melt, on the plain.  
Your body too will melt.  
Your gaze is already departing  
And your breath is filled with night.

Who will remember the snow  
Fallen this year, next year?  
Who will remember, tomorrow?

Who will remember, in vain,  
Your thoughts and your hands?  
Who will remember, next year?

1942, Saint-Hilaire-du-Touvet Sanatorium

CA2.4.5

1942-4  
Marcel Gagliardi.

CA2.4.6

DB12  
*Madeleine, résistante* volume 1  
*The Exploding Rose*  
Original panel 39, India ink and watercolour on paper, 2021  
Dominique Bertail  
Script by Jean-David Morvan  
and Madeleine Riffaud

CA2.4.7

DB13  
*Madeleine, résistante* volume 1  
*The Exploding Rose*  
Original panel 55, India ink and watercolour on paper, 2021  
Dominique Bertail  
Script by Jean-David Morvan  
and Madeleine Riffaud

CA2.4.8

DB51  
Drawing for *Madeleine, Résistante* - Book 2 - Dupuis  
India ink and watercolour on paper, 2021  
Dominique Bertail

SP2.5.1

1943  
Towards armed combat Everywhere, swastikas. Grey-green soldiers. Propaganda posters.  
The first weapon of the resistance is chalk for combatting Vichy regime disinformation. Adopting the code name Rainer, Madeleine distributed pamphlets, carried messages and stole ration tickets from town halls and guns from Nazi soldiers, taking ever greater risks. The Germans worked hand in hand with the French police, in particular the Special Brigades, to hunt out the “enemies within”. They showed no mercy.

PN2.5.9

VERDIGRIS

On a winter’s dawn, the old city awakens poisoned.

Up there, between two rooftops, is our moon, do you see this worn medal, corroded with verdigris.

The morning poison has flowed through the streets, beside glassy-eyed houses. The garden gates are sticky with it. And you’d die of drinking the river water.

[...]

1942, Paris

CA2.5.2

1943-1

Poem by Paul Éluard written in 1942 and covertly published in 1944 in the collection *To the German rendezvous (Au rendez-vous allemand)*

CA2.5.4

P109 & P110

*Madeleine, résistante* volume 1

*The Exploding Rose*

Prints

Dupuis, Aire Libre collection, 2021

CA2.5.5

1943-2

Charles Martini, alias Picpus or Maréchal, depending on the job he was doing.

CA2.5.6

1943-3

Madeleine on a bicycle in 1942.

CA2.5.7

1943-4

Photograph of Jean Roujeau, alias Paul, Madeleine’s leader in the National Medical Students’ Liberation Front. Photo kindly provided by the Roujeau family.

PN2.5.10

ONE EVENING, ON NOTRE-DAME BRIDGE

[...]

We have fought together  
All day.  
Evening, that gentle grey beast,  
Comes to caress our tense bodies.  
Our fatigue.

... The moon will come, then the morning.  
And we will go and wake the men  
Whether they want us to or not.  
And we will open the doors of their prisons  
To show them fire, the free breeze, the sky,  
To give them iron, fight. And bread.

[...]

Tomorrow.  
Tomorrow, waiting and harsh words.  
Tomorrow, combat, sun and blood.  
The next day, our triumphant gaze.

But this evening, your shoulder  
Against mine on the bridge.  
And our joy, never-ending,  
Flowing from us, a dual fount  
Flowing endlessly  
With the water.  
Spring 1943, Paris

CA2.5.8

1943-5

Excerpt from *the l’Humanité almanac (l’Almanach de l’Humanité)*.

1947

SP2.6.1

1944

Arrest, prison

As other members of her resistance network were arrested, Madeleine climbed the ranks. Then, shortly after the execution of the Manouchian Group, she was accepted into the Communist resistance group the “Francs-Tireurs et Partisans”. Following orders, she killed a German officer. Chased down by a Frenchman, who handed her over to the Gestapo, she was tortured.

She refused to speak and was transferred to the French police (Special Brigades) then placed by the Nazis on the last death train departing Paris. She jumped off the train at Pantin station. The SS caught her and she was finally released in a prisoner exchange negotiated by the Swedish Consul on the eve of the Paris Insurrection.

PN 2.6.5

“I heard a petrol vehicle, behind me. There was no petrol for the people. Petrol meant the Gestapo or the Militia. It meant death! ”

CA2.6.2

DB50

Drawing for the Jorge Amat film, *The Seven Lives of Madeleine Riffaud (Les sept vies de Madeleine Riffaud)*, 2020

Dominique Bertail

PN 2.6.6

“You can cut me into pieces, I won’t say a word. ”

CA2.6.3

DB45

Drawing for the Jorge Amat film, *The Seven Lives of Madeleine Riffaud* (*Les sept vies de Madeleine Riffaud*), 2020  
Dominique Bertail

PN 2.6.7

AMBUSH

*Fear of boots*

*Fear of keys*

*Fear of doors*

*Fear of traps*

They make me walk between the two of them  
This Sunday in the bright sunshine  
Toward the big prison  
To the gates of hell.  
To my left is a policeman.  
To my right is a policeman.  
In each pocket a revolver.  
And before me  
And before me  
Oh! Tall iron gates!

*Fear of boots*

*Fear of keys*

*Fear of doors*

*Fear of traps*

Straight away, the bolts slide shut  
I hear the cries of our people.  
Outside it is Sunday  
And outside it is summer.

In a church, the organ sings.  
A white pigeon in the blue sky  
Caressed my cheek, in flight.  
And behind me  
And before me  
Oh! Tall iron gates!

*Fear of boots*

*Fear of keys*

*Fear of doors*

*Fear of traps*

If I’m arrested, I would ask myself  
Will all that remains for me be  
A corner of bright blue sky  
To look upon often  
A corner of sky like a puddle  
In the woods, like a puddle of rain  
Where injured beasts go to drink?

— But they have bricked up the window,  
The window with its iron bars.

*Fear of boots*

*Fear of keys*

*Fear of doors*

*Fear of traps.*

23 July 1944, SB2, Paris

SB2: Special Brigade n°2. Part of the French Gestapo, based opposite Notre Dame cathedral at the time.



PN 2.6.8

SONG

They will cover my eyes  
With a blue handkerchief  
They will make me die  
Without making me suffer.

They killed one of my comrades.  
I killed one of their comrades.  
They beat and imprisoned me  
Placed irons around my wrists

— Seven paces long  
My cell  
And in width  
Four small steps —

It is bricked up — no more light —  
The window of my dungeon.  
And, the door, it is bolted.  
I have handcuffs at my back.

— Do you remember?  
Evenings on the Seine...  
And the reflections...  
The sky and the water...

They are outside, my brothers in arms  
In the sun and in the wind.  
And if I weep — I weep often —  
It is because here I can do nothing.

— Seven paces long  
And then a wall,  
So hard, the walls  
And the lock.

Twist my arms as they may  
I never surrendered your names.  
They will have to shoot me. Tomorrow.  
Tell me, are you very scared? Yes or no?

Time has taken  
The bit between its teeth.  
Run, run  
After time!

Those who will kill me tomorrow,  
Do not kill them in turn.  
This evening, my heart is only love.  
It will be like the song:

The eyes blindfolded  
The blue handkerchief  
The fist held high  
The great goodbye

August 1944, Fresnes Prison, Paris

CA2.6.4

071944-01

Excerpt from *Le Magazine de France*, special edition on Nazi Crimes.  
1945

SP2.7.1

Liberation of Paris

After she was released from prison, Madeleine was, by her own admission “completely crazy”.

She would run along the rooftops chasing militia snipers, not caring about the danger. Her superiors assigned her to the Saint-Just Company in the 19th arrondissement. Leading a group of just four men (“including me!”), she stopped a German train on the Petite Ceinture line that crosses Buttes Chaumont, taking 80 prisoners, on her 20th birthday, 23 August. Next, she headed to Place de la République, where one of the last Nazi strongholds in Paris was still holding out. Then came victory and tears: Paris was free, but at what cost? How many friends lost? How many arrested, deported, executed, killed in combat...?

CA2.7.2

1944-1

Members of the Saint-Just Company, in the 19<sup>th</sup> arrondissement.



PN2.7.12

Rainer’s notebooks

1

Men scraped

A living

From the dustbins

And I heard talk

Quiet

Cautious

Of a hope

As big

As the hand

1943, Paris

CA2.7.3

1944-2

Madeleine Riffaud and Max Rainat return to the site of the train attack after the war.

CA2.7.4

DB95

Attack on a Nazi train in Buttes-Chaumont, drawing produced for a touring exhibition.

India ink and watercolour on paper, 2021

Dominique Bertail

CA2.7.5

1944-3

Colonel Rol-Tanguy in Campredó, in 1936, during the Spanish Civil War. Photo gifted to Madeleine.

CA2.7.6

1944-4

Handwritten order by Colonel Rol-Tanguy, calling on his comrades to refuse a rushed oral truce that provided no real guarantees.

CA2.7.7

1944-5

Charles Fertin, alias Fénestrelle, Commander of the Saint-Just Company

CA2.7.8

1944-6

.Michel Tagrine, alias Barbier. Aged almost 26, he is the oldest member of the Saint-Just Company. A violin genius.

PN2.7.13

Rainer’s notebooks

2

From the trees of Paris

Living branches

Were felled.

Would that were all!

1943, Paris

CA2.7.9

1944-7

Map of the operations of 24 and 25 August in place de la République. Rainer’s position is circled.

CA2.7.10

1944-8

Photo taken upon Liberation by an American soldier, probably the singer and musician Sammy Davis Jr.

CA2.7.11

DB46

Madeleine on a truck on the Champs-Élysées, the day after the liberation of Paris. Drawing for a book plate, India ink and watercolour on paper, 2021

Dominique Bertail

CD2.7.12

FFI ARMBAND

Date: 1944

Place of storage: Moselle Departmental Archives, donated by J. Oswald

This style of armband was worn on the left sleeve by members of the “Pommiès” Free Corps, prior to liberation. A career military officer, André Pommiès was entrusted by Colonel Anselme with the secret mobilisation of the army in Landes, Basses-Pyrénées, Hautes-Pyrénées and the Mirande district (Gers) from 15 November 1940. On 17 November 1942, a few days after the Occupation of the free zone, the Pommiès Free Corps was born.

The cross of Lorraine, located in the central crest, is embroidered onto a French flag. The rectangle of white fabric bears the inscription 326/17C, indicating the FFI unit and enrolment number of the wearer.

SP4.1.1  
1944-1946

Early career as a journalist After the war, all of her comrades joined the regular army to follow the combat to Berlin. But Madeleine was rejected for three reasons:  
She was female, underage and sick with tuberculosis.

Suicidal and suffering PTSD from the torture, she wandered the streets and slept rough, completely lost. A chance encounter with Paul Éluard on 11 November 1944 changed her life forever. Impressed by her poems and her talent as a writer, the poet introduced her to Aragon, who invited her to join the team at his newspaper, *Ce Soir*. This is how Madeleine’s illustrious career as a journalist began.

CA4.1.2  
1946-1  
Paul Éluard, portrait gifted to Madeleine.

CA4.1.3  
1946-2  
Madeleine at the office where she worked.

CA4.1.4  
1946-3  
Press pass.

CA4.1.5  
1946-4  
Madeleine began her career writing for newspaper *Ce Soir*.

PN 4.1.14  
“It is hard not having been shot, when everyone else was. ”

CA4.1.6  
1946-5  
Celebrations to mark the fifth anniversary of the liberation of Paris.

CA4.1.7  
1946-6  
Poetry collection published by Seghers in 1949.

CA4.1.8  
1946-7  
Poetry collection published by Seghers in 1951.

CA4.1.9  
1946-8  
Press cutting. 1947

CA4.1.10  
1946-9  
With Pablo Picasso, who drew Madeleine’s portrait at the request of Paul Éluard for her first book, *The Closed Fist (Le Poing Fermé)*.

CA4.1.11  
DB44  
With Picasso  
Dominique Bertail  
2022

CA4.1.12  
DB69  
With Picasso  
Dominique Bertail  
2022

CA4.1.13  
DB70  
In Picasso’s studio  
Dominique Bertail  
2022

Propagande en contexte de guerre

SP2.8.3  
France, beaten... except for those that refused defeat  
The primary weapon of the resistance? Drawing chalk.

Disinformation was a fact of life in occupied France. Marshal Pétain’s multiple communications channels were served by excellent journalists, skilled propagandists who spread pro-Nazi and antisemitic messages, notably on the airwaves via Radio-Paris.

Radio broadcasts, literature, cinema, and all cultural expressions were monitored by the Propaganda-Abteilung Frankreich (Propaganda Department in France), a special service of the German military command.

The only tools with which the French resistance could attempt to counter this terrible propaganda machine were the ubiquitous chalks for writing on walls, public speeches and clandestinely printed pamphlets.

CA2.8.9

DB22

Madeleine, Résistante volume 2

The Red Eiderdown

Original panel 6, India ink and watercolour on paper , 2021

Dominique Bertail

Script by Jean-David Morvan and Madeleine Riffaud

CD2.8.5

CYCLOSTYLE

Date

Place of storage: Private collection

The Gestetner Cyclostyle

The Gestetner company, based in London, was founded in 1881 by David Gestetner. A manufacturer of document copying machines, the inventor earned a place in history thanks to his Cyclostyle, an emblem of Resistance communications during the Second World War. It required no electricity or great skill, was easy to transport and produced little noise, making it ideal for clandestine printing.

The Gestetner is a copying machine that uses a paper stencil. This is a sheet of paper with tiny perforations. Cyclostyle is the name of the tool used to create the stencils: a stylus with a toothed roller. This tool allowed the user to create tiny perforations in a sheet by following the lines of a handwritten document. For typewritten documents, the stencil was created using a grid of thousands of needles, which perforated the sheet under the weight of the press. The perforated sheet becomes a template, the tiny holes allowing ink to pass. The Gestetner No. 6 can produce thirty copies per minute, making it the most efficient copying machine of its era.

Eisenhower is believed to have said: “We could not have won the war without the Gestetner.

CA2.8.6

Facsimile of a pamphlet from the largest Communist network in Moselle, the Mario Group.

Undated

Coll. L.Burger

CD2.8.7

Series of false papers and documents held by Nicolas Iss and his wife, from Moselle, issued under the name Jullière.

1941 – 1945

Department of Moselle – Museum of the 1870 war and Annexation

Nicolas and Marie-Louise Iss’ documents, issued under false names, were provided by an Alsatian head of service posted in the Prefecture of Agen.

Poésie et résistance

F2.8.1

Poetry and resistance

“Poetry played an important role in the Resistance. Works by Paul Éluard, Aragon, of course, Robert Desnos, Tristan Tzara, and Vercors were doing the rounds... All published under pseudonyms. My friends and I would receive poems the same way you receive the underground press and we used to distribute them. We would receive them in small bundles to slide into letterboxes, for instance.

Given the lack of leisure options during the Occupation and the role played by underground poetry... Everyone started writing poems. Sometimes very good ones. Because when you’re writing a poem, you forget everything else. In the camps, deportees would write poems for themselves and it helped them keep going.

The famous poem *Liberty (Liberté)*, by Paul Éluard was published legally from the outset. Because the censors never read poems: they look at the first line and say to themselves “‘I write your name’, eh? It’s for his girlfriend. ” and that’s that. They never read to the end.

Aragon also published *The Lilacs and the Roses (Les Lilas et les Roses)* legally in newspaper Le Figaro, in 1940. It was much later that the authorities realised they should have seized everything.

This came in useful during the Algerian war: I would write incendiary poems and they got through no problem. On the other hand, if I wrote an article saying exactly the same thing, I was immediately censored and the newspapers seized. But they don’t read poems... It’s good to know. ”

Madeleine Riffaud

CS2.8.5

The poem Liberty (Liberté)

Discover the famous Paul Eluard poem and try putting the jumbled stanzas back together!

You can also combine the words however you like to create your own poem

Room 3 => projection

AV3.1 / CA3.1

Madeleine Riffaud’s conversation with poet Paul Eluard on magazine show Aujourd’hui madame - 04.06.1971 - 04:51 - video

National Office of Radiodiffusion-Télévision Française (French Radio and Television Broadcasting)

SP4.2.1

1951-1954

Vietnam Andrée Viollis, pioneer of long-form journalism introduced Madeleine to Ho Chi Minh, leader of the Vietnamese independence movement. In 1951, a festival in Berlin welcomed writers from all over the world. This is where Madeleine met the love of her life, Vietnamese poet Nguyen Dinh Thi.

They would meet again in 1954, the day after the signature of the Geneva Agreements: she was among the journalists authorised to verify their implementation.

The lovers were called back to duty by war: the Vietnam War, against the United States, and the Algerian War of Independence.

Madeleine refused to let her country do to another what the Nazis had done to France. She felt compelled to travel to Algeria to observe and bear witness.

CA4.2.2

1951-1

Logo of the Festival of Youth in Berlin, 1951.

CA4.2.3

1951-2

With Vietnamese poet Nguyen Dinh Thi in Berlin, 1951.

CA4.2.4

1951-3

With Vietnamese poet Nguyen Dinh Thi in Berlin, 1951.

CA4.2.5

1951-4

Nguyen Dinh Thi in Berlin, 1951.

CA4.2.6

1951-5

In the background, Berlin is being rebuilt.

CA4.2.7

1951-6

With Ho Chi Minh, in Hanoi.

SP4.3.1

1954-1962

Algerian War As a correspondent for L’Humanité, Madeleine reported from throughout Algeria, from the Casbah of Algiers to the refugee camps. Targeted by the OAS (the far-right organisation seeking to maintain

French control of Algeria), which issued death threats against

pro-independence journalists, she signed off her articles with her old pseudonym, using a male forename to throw them off the scent. Jean Rainer denounced torture and abuse, often using poetry to bypass censorship.

On 26 June 1962, the OAS found Madeleine and drove a truck into her car. She spend four days and four nights in an attic with no medical attention, shattered into a thousand pieces.

CA4.3.2

1954-1

Madeleine as a journalist.

CA4.3.3

1954-2

Report on Bedouin refugees.

CA4.3.4

1954-3

In the Casbah (old town) of Algiers.

CA4.3.5

1954-4

“The child who lost his name.” His parents killed before his eyes, tortured by soldiers, the young boy suffered amnesia.

CA4.3.6

1954-5

In the refugee camps.

CA4.3.7

1954-6

In the refugee camps.

CA4.3.8

1954-7

In the refugee camps.

CA4.3.9

1954-8

Brochure.



PN 4.3.13

MOURAD

[...]

One day, the foreigner arrived: cannons and karabiners  
To pluck from the blood the rose, my homeland.  
From our fathers, they took land, water, sheep  
Shouting: “You are French because my rifle told me so.”

[...]

CA4.3.10

1954-9

Madeleine in 1960.

CA4.3.11

1954-10

After an OAS attack in Algiers.

CA4.3.12

1954-11

The Algerian flag flies over Algiers on 1 July 1962, the day of the independence referendum.

SP4.4.1

1964-1965

Among the Viet Cong

Following a period of convalescence in Switzerland, Madeleine returned to Asia... and to war: from November 1964 to late January 1965, she “shared the life and the risks” of the People’s Liberation Army of South Vietnam, the peasant soldiers fighting the repressive regime installed by the United States. Along with

reporter Wilfred Burchett, she was one of very few war correspondents allowed to live alongside the Viet Cong guerillas. Together, they reported on the defence, education and healthcare networks operating under increasingly deadly bombardment with napalm and phosphorus munitions,

in underground tunnels and deep within the jungle, which they travelled on foot or by bicycle.

PN 4.4.14

“Day after day, since 1954, the north and south of the country: a heart sliced in two, they gaze upon one another like twin mirrors.”

CA4.4.2

1964-1

Among the Viet Cong.

CA4.4.3

1964-2

Woman with rifle.

CA4.4.4

1964-3

In Vietnam, Madeleine was a special envoy for *l’Humanité* as well as Italian newspaper *Paese Sera*, and a correspondent on location for West Germany’s second channel and *CBS News*.

CA4.4.5

1964-4

With a group of guerillas near Saigon.

CA4.4.6

DB47

Drawing for the Jorge Amat film, *The Seven Lives of Madeleine Riffaud (Les sept vies de Madeleine Riffaud)*, 2020

Dominique Bertail

CA4.4.7

1964-5

The jungle defence system.

CA4.4.8

1964-6

The only “bombs” available to the South Vietnam Liberation Front.

CA4.4.9

1964-7

Reconnaissance mission on bicycles somewhere in a jungle filled with tigers and scorpions.

PN 4.4.15

“No cause is lost unless we abandon it.”

CA4.4.10

1964-8

In a forest hospital. The two women in black are survivors of the Poulo Condor «reeducation camp», where the Republic of Vietnam locked up political opponents.

(Normal pas de 1964-09)

CA4.4.11

1964-10

From June 1966, the Americans bombed Northern Vietnam heavily. Travelling between towns, Madeleine covered 2000 km as American bombardment escalated.

CA4.4.12

1964-11

The Hai Phong self-defence militia in combat.

CA4.4.13

1964-12

In Nghe An, people camouflage themselves before going to work in the fields, so they would be less visible to bombers.

Bureau de Madeleine

CA4.5.6 (pour les carnets et la machine à écrire)

Handwritten notebooks by Madeleine Riffaud.

Madeleine Riffaud’s typewriter.

CD4.5.1

[DB75à86 \(sur le mur / étagère vitrée\)](#)

Long-form journalism, children’s books, poetry collections... Madeleine has written a lot throughout her life. Her work has been translated into around fifteen languages.

CA4.5.4

Songs of resistance:

- 1. *Liberation March (Marche de la Libération)*, Songs of the Guerillas of Vietnam (Chants Des Maquis Du Viêt-Nam), recorded by Madeleine Riffaud. Le Chant Du Monde, 1965
- 2. *The Partisan (La Complainte du partisan)*, performed by Anna Marly. Lyrics: Emmanuel d’Astier de La Vigerie. Music: Anna Marly. 1943
- 3. *Anthem of the National Liberation Front*, Songs of the Guerillas of Vietnam, recorded by Madeleine Riffaud. Le Chant Du Monde, 1965

Couloir entre salle 4 et salle 5

SP4.6.1

1974

Hospitals in critical condition

When she returned to Paris, Madeleine was lost: for 20 years she had known nothing but war zones. Help came from Paul, the head of her resistance network in Paris: he reminded her that before she became Rainer, she was studying to be a midwife.

Following his advice, she adopted the name Marthe and went undercover, taking entry level positions in public and private hospitals as a means of immersing herself in their inner workings. In *The Night Linens (Les Linges de la Nuit)* she reported on the daily lives of nurses and carers, overworked and underpaid,

and described the “critical condition” of a healthcare system starved of funds. To her great surprise, the book sold more than a million copies.

CA4.6.2

1974-1

Madeleine as a carer.

CA4.6.3

1974-2

Professional qualifications.

CA4.6.5

1974-3

Madeleine as a carer.

CA4.6.7

[DB48](#)

Cover of *The Night Linens (Les Linges de Nuit)* by Madeleine Riffaud

Reissue, Michel Lafon, 2021

India ink and watercolour on paper

Dominique Bertail

CA4.6.8

1974-4

Though cancer has reached his lymph nodes, Gérard, aged 23, is a real “fighter”. Madeleine became a psychologist and specialised in supporting the dying.

CA4.6.9

1974-5

Madeleine, her friend Vercorset and Missouri the cat in Summer 1975.

SP4.7.1

1994-2023

Bearing witness

“Tell me, are you going to open up or not? If you don’t say anything, all of your friends who died during the war will have died for NOTHING!”

It is with these words that Raymond Aubrac convinced Madeleine to tell her story;

to speak about the terrible memories she had spent so many years trying to forget.

“25 August 1994 marked 50 years since the liberation of Paris. So

I’ve never understood why, members of the resistance were ordered to speak out

once and for all, to tell their stories and go into schools, all over the place, to give speeches...

It gave me a new life. And it gave me my memory back.”

Madeleine Riffaud

CA4.7.2

1994-1

A trip to Hanoi in 1986.

PN 4.7.4 (corridor)

“As long as we have strength, we must lend it to others.”

CA4.7.3

1994-2

Place des Vosges, 1990.

CA4.7.4

DB49

Madeleine interviewed

Pencil on paper, 2021

Dominique Bertail

Salle 5

MA 5.2.

You be the scriptwriter!

-  
When drawing a graphic novel, the illustrator receives a script. This is a document that describes what happens in each panel, what the characters are doing and what they are saying (in other words, the words in the speech bubbles).

A document like this has to be produced for every page.

Take a close look at this page then try writing the dialogue in the empty speech bubbles.  
Feel free to take it home.

MA 5.2.17

You be the illustrator!

Taking the script of the graphic novel as a starting point, the illustrator designs the layout, the expressions of the characters, the backdrops... bearing in mind the historical context, when the action unfolds in the past.  
The authors therefore have to search for documents online and in books or, better yet, speak to people who were there at the time.  
It is painstaking work, but it’s exciting and you learn a lot!

Try drawing a page of a graphic novel using the script provided.

P5.0

MADELEINE, RÉSISTANTE

THE MAKING-OF

When Jean-David Morvan met Madeleine Riffaud, he was a well-known author of graphic novels, winner of two Angoulême awards for his series Wake (Sillage - drawn by Philippe Buchet), as well as multiple international accolades (Golder Dragon in China, Silver International Manga Award in Japan, nomination for the Eisner Awards in the United States).  
Jean-David likes to tackle historical and current issues in a way that is accessible to his readers, even while transporting them into a science-fiction universe seemingly distant from our world.  
In 2017, when he met Madeleine for the first time, Jean-David realised that he already knew her: here she was, Nävis, the heroine of Wake, whose adventures he had been writing since the late 1990s! Anti-colonialists, Madeleine and Nävis fight injustice tirelessly and always side with the underdog. Telling her life story in a short series therefore seemed an obvious choice... But he had not anticipated the richness and detail of Madeleine’s memory. The first cycle of Madeleine, Résistante, focusing on the Second World War will, in itself, consist of three volumes.

F5.1.2\_

Turning Madeleine into a character  
*Picasso had already done the hard work! His drawing perfectly captured the essence of Madeleine.  
There’s something of the manga heroine about her, with her huge dark eyes... I don’t want to depict Madeleine from the outside, from a photo. My aim is not to draw her exactly as she looked,  
I want to bring her to life! I want to incorporate her voice, her tenderness, her toughness, her humour, her strength, her demons, the way she buttons up her coat, the way she shudders in the cold... The most vibrant graphic novel characters are a continuation of their authors. Tintin IS Hergé, Corto Maltese IS Hugo Pratt, Sangoku IS Akira Toriyama. Madeleine’s character is multi-layered: the version of herself Madeleine wants to show us, the Madeleine Jean-David is in love with and the Madeleine I try to feel in my own flesh.*  
Dominique Bertail

CA5.1.14

DB139

Dominique Bertail’s reimagining of the portrait of Madeleine Riffaud drawn by Pablo Picasso in 1944.  
Print, 2020

CA5.1.9

DB34

Initial sketches  
India ink and watercolour on paper, 2019  
Dominique Bertail

CA5.1.10

DB35

Initial sketches  
India ink and watercolour on paper, 2019  
Dominique Bertail



CA5.1.8

DB66/DB67

Bonus *Madeleine, Résistante* volume 2

*The Red Eiderdown (L'Édredon rouge)*

India ink and watercolour on paper, 2022

Dominique Bertail

CA5.1.12

DB68

Madeleine by Dominique Bertail

India ink and watercolour on paper

CA5.1.13

DB38

Madeleine by Dominique Bertail

India ink and watercolour on paper

SP5.2.1

Writing

Jean-David and Madeleine chatted a lot, both by phone and at her home,

sitting in the lounge, against a background of birdsong. Sometimes, Madeleine’s stories would last several days. Each time they spoke, she would pick up the conversation exactly where she had left off, nesting stories within stories, telling him all about the lives of each character involved. “She can tell her life story in a thousand ways, following

a different path each time”, explains Éloïse de la Maison, who works alongside Jean-David. Take roses, for example. There are her grandfather’s roses from her childhood, the roses in the poems of Rainer Maria Rilke and even the ones Paul Éluard asked her to bring him when he was dying.

“She tells her story in such a visual way, it’s already a graphic novel”, enthuses Jean-David.

CA5.2.8

DB89&90

Script *Madeleine, Résistante* volume 2

*The Red Eiderdown*

Pages 1 and 2, 2022

Jean-David Morvan and Madeleine Riffaud

CA5.2.9

DB127 à DB130

*Madeleine, Résistante* volume 2

*The Red Eiderdown*

Prints

Dupuis, Aire Libre collection, 2023

F5.2.3

The hat of contention

*Madeleine is blind. It’s no longer a secret, she told a journalist from La Croix. She used to keep it to herself and her loved ones because she didn’t want to seem somehow diminished. Then she realised it was important to show that, even without her sight, she continued to resist. Unfortunately, that means she can’t see Dominique’s pages.*

*So her friend Robert Valbon, son of a close friend from the resistance reads the graphic novels to her before publication, describing every panel. Well, in the third one, when she arrives in Paris*

*with Marcel Gagliardi, Robert told her that Dominique had drawn her boyfriend with a hat. We wouldn’t have attached any great importance to this detail. But Madeleine yelled: “What do you mean a hat?! They’ve given my boyfriend a hat? They’ll make him look ridiculous!”*

*Looking at documents from the era, we could see that lots of people wore hats. But Madeleine explained: “But you see, no student at the time would have worn a hat. Hats were for collaborators, for old people. But we students, never!” She was so shocked by that hat that for a moment we wondered if there was time to remove it before the publication of the album. But the deadline was too tight. We compromised with Madeleine and left the hat, saying we might be able to redo those panels in subsequent editions.*

*A hat seems like no big deal. If Madeleine had been able to see it, this wouldn’t have happened.*

*We would have removed it straight away and avoided a stressful few days. It is a good illustration of the additional challenges you face when working with memory that is living... but blind.*

Jean-David Morvan

CA5.2.10

DB14 (va avec le verbatim *Le chapeau de la discorde*)

*Madeleine, Résistante* volume 1

*The Exploding Rose*

Original panel 57, India ink and watercolour on paper, 2021

Dominique Bertail

Script by Jean-David Morvan and Madeleine Riffaud

CA5.2.8

DB89&90

Script *Madeleine, Résistante* volume 2

*The Red Eiderdown*

Pages 1 et 2, 2022

Jean-David Morvan et Madeleine Riffaud

CA5.2.9

DB127 à DB130

*Madeleine, Résistante* volume 2

*The Red Eiderdown*

Prints

Dupuis, Aire Libre collection, 2023



F5.2.2

Post Office turmoil

*When you’re working on a historical graphic novel, the first step is to find historical sources. You have to transport the reader into a believable past. Things get more complicated when you have to draw specific but unfamiliar places, in other words places that were not photographed in great detail.*

*Madeleine told us that the headquarters of the Saint-Just company - which led the 19th arrondissement during the Paris insurrection (of 19 to 25 August 1944) – was in the Post Office, behind the town hall. I went there, but I discovered that the building had been rebuilt, so I started frantically searching for sources relating to this Post Office in the 1940s.*

*All to no avail. I would come back to this search from time to time, looking through books of old photos of Paris neighbourhoods, postcard sellers, online. But nothing... Then, one day, out of the blue, after a two year search, I finally found what I was looking for! What a joy!!*

*Now I’m looking for photos of the public urinals that used to be on avenue de Laumière, to the left of the Post Office as you look at it face on, where a terrible scene unfolded on 22 August 1944. If anyone has a photo, I’ll take it!*

Jean-David Morvan

CA5.2.11

DB91

Documentation

CA5.2.14

DB36

Madeleine and her group, at Buttes-Chaumont and the HQ in the 19th arrondissement

Unpublished panels

India ink and watercolour on paper, 2019

Dominique Bertail

SP5.3.1

Documentation

Naturally, the capital has changed a lot in eighty years. To recreate the Paris of the time, the authors drew primarily on Madeleine’s memory and her highly visual way of describing things. But even so, Dominique Bertail needed to base his artwork on specific historical documentation. While you can trust photos of streets and buildings, the same cannot be said for everything. “You can’t trust photographs immortalising the exceptional, things that are out of the ordinary, like cars that ran on solid fuels and other preposterous vehicles, explains Dominique Bertail. Or photos used for propaganda purposes.” As Madeleine has lost her sight, she is unable to verify or refute the documentation. There’s a whole process of researching and cross-referencing it with her memories. The authors therefore have to listen well in order to see clearly...

F5.2.2

The question of archives

*At home, Madeleine has many photos, mainly from her youth. But not so many of the Resistance. That was the very nature of the job: to keep nothing and leave no trace. What remains are her poems, writings to which the keys are found throughout Madeleine’s life. The better you know her, the better you understand her writing. Other than that, during her career as a journalist, she kept such extensive records that they are both a blessing and an overwhelming amount of documentation. She has also kept souvenirs from her travels, dried flowers from Laos, a clay jar from Vietnam, traditional handicrafts and items fashioned by the maquis using whatever they had to hand...*

*Thanks to her extraordinary memory, she can tell us exactly where to find each object in her apartment: in which box, under which document, between which books...*

Éloïse de la Maison, whose role includes working with Madeleine Riffaud’s archives

CA5.2.16

DB18

Madeleine, Résistante volume 1

*The Exploding Rose*

Original panel 82, India ink and watercolour on paper, 2021

Dominique Bertail

Script by Jean-David Morvan and Madeleine Riffaud

Entering the arena

*When she first arrived in Paris, Madeleine would carry out missions for her fiancé, Gagliardi, but she was not an official member of the group. Today, she is finally meeting Paul, head of the network at Paris’s ancient roman arena to be “given her stripes” as an official member of the Resistance. In reality, the scene took place in the small adjacent street that runs alongside the fence of the monument, but Madeleine allowed Dominique to slightly twist historical fact to enhance its visual impact and symbolism. If you think the basketball hoop in the centre of the arena seems anachronistic, you’re wrong: from the 1920s until the occupation, the small amphitheatre was a hotbed of French basketball. It hosted several competitions, including the final of the French men’s and women’s championships.*

Eloïse de la Maison

F5.2.3

The infernal bridge

On 23 August 1944, Madeleine Riffaud was at the HQ of the Saint-Just resistance group when the telephone rang.

She picked up and the voice on the other end shouted: “ Saint-Just, send all available men to the bridge above the petite ceinture railway in Buttes-Chaumont! The Germans are sending a train to breach your rearguard.” Madeleine replied:

“I have four men, including me!” The voice didn’t care, they had to act IMMEDIATELY!

That’s when Madeleine had the idea of her life: to fetch the cases of dynamite delivered to them a few days earlier. Together with her friends Max, Guy and Marcel, she jumped in the car and sped off towards the bridge overlooking the tracks. This is where our headache with the documents began. Looking at the bridge, we had envisaged a scene in which the train was approaching from the left. We could already picture the scene clearly.

Then one day, while working on an illustration for an expo in the 19th arrondissement, Pascal Frey, head of the National Association of former Resistance fighters, told me that in his youth (that is, after the war), the current bridge did not exist. The bridge at the time was

closer to the tunnel. Lo and behold, looking at photos from the time - and the map of Buttes-Chaumont

- we realised that a bridge had been destroyed! We made detailed enquiries

to correct our initial mistake. I provided a detailed map and Éloïse wrote an email

summarising what we’d found, which she sent to Dominique so he could redraw the illustration the right way round.

It is interesting to see how a memory, even a very precise one, can deceive us.

Of course, we wouldn’t have made that mistake if Madeleine had been able to visit the site with us, but unfortunately it isn’t possible at the time.

Jean-David Morvan

CA6.1.9

DB41

Attack on a Nazi train in Buttes-Chaumont, drawing produced for a touring exhibition.

Print, 2021

Dominique Bertail

CA6.1.10-11-12-15

DB92/DB93/DB94/DB126

Documentation

Madeleine’s miniature theatre

F5.2.13ter

-

Crossing the threshold of Madeleine’s apartment is like stepping into the 20th century.

Among the lacquered furniture brought back from Asia and family heirlooms and souvenirs, steeped in the scent of fresh flowers and cigarillo smoke, three birdcages house a family of canaries and an elderly nightingale. And there are books everywhere. Books on the Resistance, of course, but also poetry, novels, reportages by fellow journalists and works by old friends who witnessed the Occupation and anti-colonialist wars. Their words have not been forgotten, no: they’re waiting, at Madeleine’s, where she will help you discover them...

SON

Jean-David Morvan read to Madeleine Riffaud beginning’s of script from volume 3 de *Madeleine, Résistante*.

Salle 6

SP6.1.1

Drawing

“Graphically, everything about this project excites me!” With *Madeleine, Résistante*, Dominique Bertail aimed to create a great adventure story, accessible to all generations, even those who do not usually read graphic novels.

Sometimes, despite the detail of the story and the help of archive images,

Dominique lacks visual information. When that happens, he speaks to Madeleine directly:

how exactly was the skirt sewn so she could hide a pistol in it?

“The fact that we are covering fifty years of 20th century history makes things very interesting, in graphic terms. The Liberation of Paris, the poetic and artistic milieu of the post-war period, the Vietnam War and the Algerian War of Independence... These are highly charged events, from an aesthetic point of view. To draw them, we must step back in time in order to (hopefully) learn more about our recent past, better understand the present and better envisage the future”, muses Dominique Bertail.

CA6.1.8

DB56

Railway *Madeleine, Résistante* volume 1

*The Exploding Rose*

India ink and watercolour on paper

Dominique Bertail

CA6.1.5

DB54/DB55

Cutout *Madeleine, Résistante* volume 1

*The Exploding Rose*

India ink and watercolour on paper

Dominique Bertail

CA6.1.7

DB57/58

Cutout *Madeleine, Résistante* volume 2

*The Red Eiderdown*

India ink and watercolour on paper

Dominique Bertail



CA6.1.22

DB4  
*Madeleine, Résistante* volume 1  
*The Exploding Rose*  
Original panel 12, India ink and watercolour on paper, 2021  
Dominique Bertail  
Script by Jean-David Morvan and Madeleine Riffaud

CA6.1.23

DB5  
*Madeleine, Résistante* volume 1  
*The Exploding Rose*  
Original panel ???, India ink and watercolour on paper, 2021  
Dominique Bertail  
Script by Jean-David Morvan and Madeleine Riffaud

CD6.3.5

DB9/DB10  
*Madeleine, Résistante* volume 1  
*The Exploding Rose*  
Original panels 29 and 30, India ink and watercolour on paper, 2021  
Dominique Bertail  
Script by Jean-David Morvan and Madeleine Riffaud

Showing

*The first of these two pages was one of the most sensitive and painful to put down on paper. Madeleine survived a sexual assault that would mark her for life. She finds it painful to talk about, but she had decided not to omit anything, so it was necessary to show it. There was a risk of straying into voyeurism, under the guise of condemning the horror of the scene. But the affection and the close bond we share with Madeleine prevented any such flippancy. As well as providing a veil of modesty, the closed curtains place this hotel room, which looks more like a cell, under lock and key. With complete impunity, the attacker denies Madeleine her individuality, reducing her to an outline. In the following page, the aggressor is revealed to be a collaborator. He is the embodiment of betrayal, abuse of power and violence. Madeleine is trapped in the car between her attackers. She lived the experience of occupied French in her own flesh. Her pain and outrage is both personal and political.*  
Dominique Bertail

DB11  
*Madeleine, Résistante* volume 1  
*The Exploding Rose*  
Original panel 35, India ink and watercolour on paper, 2021  
Dominique Bertail  
  
Script by Jean-David Morvan and Madeleine Riffaud

Forgetting to overcome

*The time Madeleine spent at the Sanatorium was like a purification ritual, a rite of passage above the clouds, far from the chaos of the world. Madeleine washes away the pain. She resolves never again to think about that humiliation, letting it rinse away in the shower. In order to portray Madeleine, it is also necessary to frame every part of her body so you can feel everything she feels. We see the world through her eyes and feel it through her body.*  
Dominique Bertail

F.6.1.3

Drawing violence

*When drawing Madeleine, I try to get under her skin. Over time, this creates an empathy that makes it unbearable to draw the violence she is subjected to. Her body is a mass of scars, in varying states of healing. When Madeleine tells us about each one of her wounds in minute detail, it is not fiction. Madeleine neither complains nor finds pleasure in doing so; she is just bearing witness. It may sometimes be hard to draw, but it is much harder for her to remember and relive. It is strange drawing real events I have not experienced directly, but feel as if I have. Madeleine draws us into her memories. You feel them like a lucid dream. It is a kind of magic. I feel as if I am drawing them from memory. Violent scenes must be drawn with respect and empathy, but not sugarcoated. Fortunately, Madeleine also tells us about many wonderful things, exciting people and fantastic adventures, and she does so with plenty of humour and excitement. It is a real pleasure to draw.*  
Dominique Bertail

CA6.1.14

DB17  
*Madeleine, Résistante* volume 1  
*The Exploding Rose*  
Original panel 77, India ink and watercolour on paper, 2021  
Dominique Bertail  
Script by Jean-David Morvan and Madeleine Riffaud

CD6.1.15

DB19  
*Madeleine, Résistante* volume 1  
*The Exploding Rose*  
Original panel 84, India ink and watercolour on paper, 2021  
Dominique Bertail  
Script by Jean-David Morvan and Madeleine Riffaud

CA6.3.8

DB43  
Madeleine Riffaud by Dominique Bertail  
India ink and watercolour on paper, 2022

F6.3.1

Dominique Bertail at work, in his home office

*I looked again at Hergé’s storytelling in Tintin, which has stood the test of time. I still keep a copy of the original black and white version of the Blue Lotus to hand. While my narrative style is also influenced by Japanese artists (Otomo for the action scenes; Toriyama for the detail of his figures; Tsuge for the psychoanalytical impact of his large panels and Miyazaki, for the lightness of his drawing and his poetry). I try to break with the conventions of manga to avoid turning off an audience unfamiliar with it.*

CA6.3.7

DB20/DB21

*Madeleine, Résistante* volume 2

*The Red Eiderdown*

Original panels 1 and 2, India ink and watercolour on paper, 2021

Dominique Bertail

Script by Jean-David Morvan and Madeleine Riffaud

CA6.1.16

DB23

*Madeleine, Résistante* volume 2

*The Red Eiderdown*

Original panel 9, India ink and watercolour on paper, 2021

Dominique Bertail

Script by Jean-David Morvan and Madeleine Riffaud

CA6.1.17

DB24

*Madeleine, Résistante* volume 2

*The Red Eiderdown*

Original panel 12, India ink and watercolour on paper, 2021

Dominique Bertail

Script by Jean-David Morvan and Madeleine Riffaud

CA6.3.9

DB 25

*Madeleine, Résistante* volume 2

*The Red Eiderdown*

Original panel 15, India ink and watercolour on paper, 2021

Dominique Bertail

Script by Jean-David Morvan and Madeleine Riffaud

F6.1.2

**The choice of blue**

*I can’t imagine this story in colour. This period of history is black and white in our collective imagination. I am strongly inspired by 1940s cinema (in particular the works of Henri Alekan and Marcel Carné). In June 1944, when the insurrection happened, it was beautiful and sunny. But I couldn’t slavishly replicate those summer colours, so incongruous with the harsh existence of the people who lived through it. Black and white implies more than it shows, it is more dramatic. It is also closer to writing, to literature. The use of ink and watercolour is a constant reminder that it has been drawn, that it is being told by someone. That’s the subject of this story! Colour tends to make a drawing more cinematographic, more industrial, more impersonal. But it was a risky choice: black and white has a reputation for selling less, and creating a flop was not an option. How could we explain to Madeleine that we were unable to complete the project? I was banking on the fact that the blue would not be seen as black and white. I posted lots of images of pages on Instagram and people were very enthusiastic about “the colours”. That was a good sign! We put a lot of work into the scanning and printing. The blue ranges from very pale (with a hint of green) to very dark (with a hint of violet), to black. It’s the only colour that offers such a range. It’s also a colour I like. It’s easy on the eye, when you’re drawing. It is important to care for your eyes when working on such a time-consuming job.*

Dominique Bertail

CA6.1.18

DB26/DB27

*Madeleine, Résistante* volume 2

*The Red Eiderdown*

Original panels 20 and 21, India ink and watercolour on paper, 2021

Dominique Bertail

Script by Jean-David Morvan and Madeleine Riffaud

CA6.1.20

DB28

*Madeleine, Résistante* volume 2

*The Red Eiderdown*

Original panel 26, India ink and watercolour on paper, 2021

Dominique Bertail

Script by Jean-David Morvan and Madeleine Riffaud

CA6.1.19

DB29 / Expanded caption

*Madeleine, Résistante* volume 2

*The Red Eiderdown*

Original panel 28, India ink and watercolour on paper, 2021

Dominique Bertail

Script by Jean-David Morvan and Madeleine Riffaud

The little printer

*This scene serves as a reminder that this band of resistance fighters were barely more than children. They remembered this toy printing machine. The occupiers had banned typewriters, but they hadn’t thought about toys. The resistance scoured the shops to find them to print their pamphlets. The opulence of the shop contrasts with the empty grocery stores. Toys must have been some of very few products that were not subject to rationing. I was picturing Geppetto’s workshop in Pinocchio when drawing this page. A momentary escape from an all-too-adult world.*

Dominique Bertail



CA6.1.21

DB30

Madeleine, Résistante volume 2

The Red Eiderdown

Original panel 30, India ink and watercolour on paper, 2021

Dominique Bertail

Script by Jean-David Morvan and Madeleine Riffaud

CA6.3.12

DB31/ DB32

Madeleine, Résistante volume 2

The Red Eiderdown

Original panels 31 and 32, India ink and watercolour on paper, 2021

Dominique Bertail

Script by Jean-David Morvan and Madeleine Riffaud

4.5.

CS 6.2.4 / CS 6.2.5

Pick up your pencils! From real life to comic book hero

We all admire people in our daily lives and public figures who, through their words or deeds, stand up for the causes that matter to us.

What better way of paying homage to them than telling their story in pictures?

Why not take inspiration from the portraits of Resistance fighters drawn by Dominique Bertail?

Salle 7

7.2.1 Game

What causes do you want to defend?

I think it is unfair that...

I believe it is important to stand up for...

I think we should pay attention to...

We must defend...

I am fighting for...

I am campaigning for...

CA	7.	1.	46	Cartel audio
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¡Ay, Carmela!

Pero nada pueden bombas  
¡Rumba la rumba la rum bam bam!  
Donde sobra corazón,  
¡Ay, Carmela, ay, Carmela!

Espagne - Composée au 19ème siècle, chantée par les Républicains pendant la guerre civile (1936-39)

[picto micro] María Farantoúri - 1977  
<https://www.youtube.com/watch?v=VQgSyUK08Rs>

But bombs can do nothing  
¡Rumba la rumba la rum bam bam!  
Where heart remains,  
¡Ay, Carmela, ay, Carmela!

Spain - Composed in the 19th century, sung by the Republicans during the Civil War (1936-39)

Bella Ciao

Una mattina mi sono svegliato,  
O bella ciao, bella ciao, bella ciao ciao ciao,  
Una mattina mi sono svegliato,  
E ho trovato l’invasor.

Italie - Chant des résistants pendant la Seconde Guerre mondiale, écrit sur l’air d’une chanson populaire du début du 20ème siècle

One morning I awakened,  
O bella ciao, bella ciao, bella ciao ciao ciao,  
One morning I awakened,  
And I found the invader.

Italy - Anthem of the resistance movement during the Second World War, set to an early 20th century folk song

[picto micro] Giovanna Daffini - vers 1962  
<https://www.youtube.com/watch?v=sP-7kECZ6Ow>

Chant des Partisans

C’est nous qui brisons les barreaux des prisons pour nos frères.  
La haine à nos troussees et la faim qui nous pousse, la misère.

France - Chant des résistants pendant la Seconde Guerre mondiale, suite à sa diffusion par la BBC

We are the ones who break the prison bars for our brothers  
Hate pursues us and hunger drives us, poverty.

France - Resistance anthem during the Second World War, following its broadcast on the BBC

[picto micro] Germaine Sablon - 1943  
<https://www.youtube.com/watch?v=rLy-lchgJ7E>

Barayé یارب – نیورش

نډی صقر هچوک یوت یارب Pour la liberté de danser dans la rue  
نډی سوب تقو هب نډی سرت یارب Pour la peur au moment de s’embrasser  
نوماره اوخ ، تره اوخ ،مړه اوخ یارب Pour nos mères et nos sœurs disparues

Iran - Chanson devenue un hymne à la liberté depuis le début du soulèvement du pays après la mort de Mahsa Amini en 2022. Les paroles reprennent des revendications des manifestant(e)s. “Baraye” signifie “pour”, en persan.

نډی صقر هچوک یوت یارب For freedom, dance in the street  
نډی سوب تقو هب نډی سرت یارب For the fear when we embrace  
نوماره اوخ ، تره اوخ ،مړه اوخ یارب For our missing mothers and sisters

Iran - Song that has become an anthem for freedom since the start of the uprising sparked by the death of Mahsa Amini in 2022. The lyrics summarise the protestors’ demands. “Baraye” means “for” in Persian.

[picto micro] Shervin Hajipour - 2022  
<https://www.youtube.com/watch?v=BGesf7QcREk>

Blowin’ in the Wind

How many roads must a man walk down  
Before you call him a man?  
How many seas must a white dove sail  
Before she sleeps in the sand?

États-Unis - Robert Allen Zimmerman, dit Bob Dylan, écrit cette chanson dans un contexte de dénonciation de la guerre au Vietnam et du racisme systémique. Elle est interprétée juste avant le discours de Martin Luther King («I have a dream...») devant le Lincoln Memorial en août 1963.  
United States - Robert Allen Zimmerman, better known as Bob Dylan, wrote this song in protest against the Vietnam War and systemic racism. It was recorded just before Martin Luther King’s «I have a dream...» speech in front of the Lincoln Memorial in August 1963.

[picto micro] Bob Dylan - 1963  
<https://www.youtube.com/watch?v=MMFj8uDubsE>

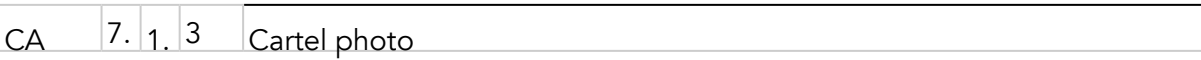
Salle 9

Portrait 1 - Marie Claud Vaillant Couturier



Marie-Claude Vaillant-Couturier testifies during the trial of high profile Nazi war criminals  
In Nuremberg, Germany. Photograph taken on 28 January 1946.

© Usis-Dite / Bridgeman Images



Protest for International Women’s Day, 7 March 1955.  
Leader of the Union of French Women and the Federation of Deportees,  
Marie-Claude Vaillant-Couturier was also one of the first women elected to the  
French National Assembly.

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Marie-Claude Vaillant-Couturier by Rafael Ortiz, India ink and watercolour on  
paper, 2022.

F	7.	1.	2	Biographie Marie-Claude Vaillant-Couturier
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Marie-Claude Vaillant-Couturier

Marie-Claude Vogel was born in Paris in November 1912. She was the daughter of Lucien Vogel, founder of *Vu* magazine, and the niece of Jean de Brunhoff, creator of Babar. A dedicated reporter and photographer, her earliest reports covered Hitler’s Germany (from 1933 she secretly photographed the Oranienburg and Dachau concentration camps), the International Brigades that fought for the

Republican side in the Spanish Civil War and the first paid holidays, in 1936. Her husband, Paul Vaillant-Couturier, editor in chief of *Humanité*, died a few weeks after their marriage in 1937. She joined the Resistance very early, in Spring 1940, and worked on clandestine Communist Party publications.

DEFENDING THE MEMORY  
OF DEPORTATION

Arrested by the Special Brigades (the French police), she was held in Santé prison. Eager to destroy all opposition to fascism, the Germans burnt many records of her reports.

Marie-Claude Vaillant-Couturier was deported to Auschwitz in January 1943.

After returning to France, she did not hesitate to give detailed testimony, notably at the Nuremberg trials of Nazi war criminals. She became President of the Foundation for the Defence of the Memory of Deportation and, as an elected member of parliament, in 1964, she spoke before

the National Assembly in favour of the law, removing the statute of limitations for genocide and crimes against humanity.

“Take a good look at me because through my eyes, thousands of eyes are looking at you and through my mouth, millions of voices accuse you,” declared Marie-Claude in January 1946 during the questioning of the defendants at the Nuremberg trials.

Portrait 2 - Germain Tillion

CA	7.	1.	4	Cartel photo
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First edition of the newspaper of the Musée de l’Homme Resistance network, with an editorial by Boris Vildé. Published on 15 December 1940.

© National Library of France

CA	7.	1.	7	Cartel photo
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Occupied Paris in June 1940. The swastika flying on the Arc de Triomphe.

© Bridgeman Images

CA116	7.	1.	6	Germaine Tillion par Rafael Ortiz, encre de Chine et aquarelle sur papier, 2022
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Germaine Tillion by Rafael Ortiz, India ink and watercolour on paper, 2022.

F	7.	1.	5	Biographie Germaine Tillion
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Germaine Tillion

Germaine Tillion was born in Allègre, Haute-Loire, on 30 May 1907. “I study what I’m interested in: archaeology at the at the École du Louvre, then prehistory, history of religion, Egyptology, French and Celtic folklore and, above all, ethnography, which is my passion”. Among other destinations, she travelled to Algeria to study the customs of the Berbers in the Aurès mountains. She returned to France during the debacle of 1940. On 17 May, during the exodus, she heard Pétain’s defeatist speech on the wireless and refused

to capitulate. Upon her return to Paris, she met retired Colonel Paul Hauet and became his assistant, coming into contact with the Musée de l’Homme resistance network.

THE MUSÉE DE L’HOMME NETWORK

Comprised of Boris Vildé and other intellectuals, it provided assistance to prisoners of war, in particular Africans. In late 1940, she gave her family’s papers to a Jewish family, thus protecting them until the end of the war.

She escaped being arrested with other members of the network, but was finally detained

as she continued her Resistance activities. She was “interrogated” at the Gestapo headquarters, at rue des Saussaies. While imprisoned in Fresnes, she learnt that her mother, also a resistance fighter, had been convicted. Deported to Ravensbrück on 21 October 1943, she returned in 1945, unlike her mother who was murdered in a gas chamber in the same concentration camp, in March 1945.

FROM GERMAINE TO MADELEINE

Talking to Jean Lacouture, Germaine Tillion said that she took notes in her cell at Fresnes on a “very small copy of *The Imitation of Christ*” given to her by the prison chaplain.

During her detention on death row in Fresnes prison, Madeleine Riffaud discovered this devotional book hidden by the previous occupant of her cell. Using a pencil lead she found in the same place, she used it to note down her thoughts and poems. The book is now on display at the Resistance and Deportation History Centre in Lyon.

Portrait 3 - Mila Racine et Marianna Cohn

CA	7.	1.	7bis	Cartel photo
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The adolescents that Marianne Cohn was trying to smuggle into Switzerland at the time of her arrest. They were freed a few days after her death, when the town of Annemasse was liberated.

© Annemasse town archive

CA	7.	1.	10	Cartel photo
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Record of Mila Racine’s incarceration in Pax prison, in Annemasse, under a false name (third name in the list).

© Annemasse town archive

CA	7.	1.	9	Cartel illustration
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Mila Racine and Marianne Cohn by Rafael Ortiz, India ink and watercolour on paper. 2022.



F	7.	1.	8	Biographie Mila Racine et Marianne Cohn
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Mila Racine

Miriam (Mila) Racine was born in Moscow in September 1919. Her parents, bourgeois and of Jewish origin, were exiled to France following the Bolshevik revolution. When Germany invaded France in 1940, her whole family went to live in Toulouse. In Luchon, she joined the OJC (Jewish Combat Organisation). When, in 1942, the Vichy regime decided to hand over foreign Jews to the Gestapo, she started smuggling people into neutral territory.

As crossing the Pyrenees was too dangerous for children, she travelled to Haute-Savoie under a false name to help smuggle as many children as possible into Switzerland via Annemasse. The woman

known as a “mother to the younger children” and a “big sister to the older ones” was arrested 200 metres from the Swiss border on 21 October 1943, alongside her comrade Roland Epstein, 32 children and an elderly couple who had slowed their progress. Deported to Ravensbrück then to Mauthausen, she died on 20 March 1945 during a British air raid.

MARIANNE COHN

Marianne Cohn was born in Mannheim, Germany, on 17 September 1922.

Of Jewish descent, her family fled Germany for Spain, then France.

Marianne joined the EIF (Jewish Scouts Organisation) and lived in Grenoble. She took the reins from Mila Racine, who had just been arrested, fully aware of the risks. She continued smuggling children to safety but was arrested on 31 May 1944, by a German patrol, along with the twenty-eight children in her care. The mayor of Annemasse managed to save the children but on the night of 7 to 8 July 1944, a Gestapo commando unit removed her from jail with five other prisoners. They were kicked and beaten to death with shovels. In detention, she had time to write a poem: I will betray tomorrow (Je trahirai demain), which remains one of Madeleine Riffaud’s favourites to this day. She would always read it during meetings of resistance fighters.

*I will betray tomorrow, not today.*  
*Today, tear out my nails,*  
*I will not betray.*  
*You do not know the limits of my courage.*  
*I do.*  
*You are five hands, harsh and full of rings.*  
*On you feet, you wear*  
*Hobnailed boots.*  
*I will betray tomorrow, not today,*  
*Tomorrow.*  
*I need the night to make up my mind,*  
*I need at least one night.*  
*To disown, to abjure, to betray.*  
*To disown my friends,*  
*To abjure the bread and wine,*  
*To betray life,*  
*To die.*  
*I will betray tomorrow, not today.*  
*The file is under the window-pane,*  
*The file is not for the bars,*  
*The file is not for the executioner,*  
*The file is for my wrist,*  
*Today, I have nothing to say,*  
*I will betray tomorrow.*

Portrait 4 - Gerda Taro

CA	7.	1.	12	Cartel photo
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Photograph of Gerda Taro. Crowd at the gates of the morgue after a deadly air raid. Valencia, Spain, May 1937.

Gerda Taro © International Center of Photography/Magnum Photos

CA	7.	1.	15	Cartel photo
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Photograph by Robert Capa. Gerda Taro and a Republican soldier on the Cordoba front. Spain, September 1936.

Robert Capa © International Center of Photography/Magnum Photos

CA	7.	1.	13	Cartel illustration
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Gerda Taro by Rafael Ortiz, India ink and watercolour on paper, 2022.

F	7.	1.	14	Biographie Gerda Taro
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Gerda Taro

Gerda Pohorylle was born into a Jewish family in Stuttgart, in August 1910. She became involved in politics at a young age and was imprisoned for distributing pamphlets. She left Germany when Hitler came to power and settled in Paris, where she met Hungarian photographer Endre Ernő Friedmann, who she gave a pseudonym: Robert Capa. She also learnt photography and adopted the name Gerda Taro. Together, they planned to establish a photography collective to give photographers genuine independence from columnists and powerful press barons.

FROM GERDA TO MADELEINE

In 1936, Gerda Taro and Robert Capa set out together to report on the Spanish civil war from the Republican side, under bombardment and gunfire. Their work would appear in one of the major international magazines. Madeleine Riffaud remembers seeing their photos in an issue of *Regards* her father had left on his desk, which awakened her political awareness. In 1937, Gerda Taro became a correspondent for *Ce Soir*, the newspaper directed by Aragon.



THE FIGHT AGAINST FASCISM

Gerda Taro was the first war reporter killed in action. Crushed by a tank during the battle of Brunete, she died the following day, 28 July 1937. She was buried in Père-Lachaise cemetery on the day of her 28th birthday, 1 August 1937. Several thousand people attended her funeral, and the sculptor Alberto Giacometti was commissioned to carve her tombstone. Following the occupation of France by German troops, the Nazi authorities had the inscription on her tomb removed in order to erase the memory of this icon of the struggle against fascism. Gerda Taro’s entire family was murdered during the Holocaust.

Portrait 5 : Brigitte Friang

CA	7.	1.	17	Cartel photo
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Vietnam: French paratroopers released over Dien Bien Phu, November 1953.  
Pictures from History / Bridgeman Images

CA	7.	1.	16	Cartel illustration
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Brigitte Friand by Rafael Ortiz, India ink and watercolour on paper, 2022.

CA	7.	1.	19	Cartel photo
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The liberation of Ravensbrück by the Red Army, April 1945.  
© Estate of Gerald Bloncourt. All Rights Reserved 2022 / Bridgeman Images

F	7.	1.	18	Biographie Brigitte Friang
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Brigitte Friang

-  
Brigitte Friang was born in Paris on 23 January 1924, to a very patriotic family. Fleeing Paris for Angers with her family, she was furious to see her country under German rule. At the age of 19, she began to “steal guns from the Germans on trains, on the metro, foolhardy stuff”, she explains. She joined the BCRA (Central Intelligence and Operations Bureau), where she organised parachute drops of guns and escapes. It was while attempting to organise the escape of Pierre Brossolette that she was arrested due to confessions by a liaison officer. She was shot in the abdomen trying to flee and beaten by the Gestapo, even while in hospital. She refused to speak and was deported to Ravensbrück concentration camp. Determined not to “leave her bones in Germany”, she survived a 470 kilometre death march before returning to Paris.  
When she arrived in the French capital, she stepped on the scales: she weighed just 28 kilos.

THE NEED TO BRUSH  
WITH DANGER

She became press agent to André Malraux then a war correspondent, just like Madeleine during the same era. She needed to brush with danger to feel alive. She passed her parachute license and parachuted over Dien Bien Phu during the battle in which the French army was defeated by the Viet Minh. Forced to withdraw though determined to remain until the end, she also covered the Suez crisis, the Six Day War and the Vietnam war.  
She was dismissed by French national broadcaster ORTF in Summer 1968 for taking a stand for the independence of public service broadcasting.