**ILLUSTRIOUS & UNKNOWN. How Jacques Jaujard saved the Louvre**

**A film by Jean-Pierre DEVILLERS and Pierre POCHART**

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**10 00 26 Narrator**

July 1938. Nazi Germany has just annexed Austria: the threat of another global conflict grows nearer. In Paris, the visit of the British royal couple hopes to impress Hitler by reaffirming the Franco-British Alliance. King George VI and President Albert Lebrun still believe they are maintaining an illusory peace.

**10 00 52**

At the Louvre, Jacques Jaujard, assistant director of the national museums, welcomes the official cortège. Limousines, veiled hats and tailcoats; despite the protocol and the smiles of circumstance, Jacques Jaujard is worried. He no longer believes in peace, and for months has secretly prepared what is to become the most fantastic evacuation plan of the Second World War.

Jaujard is the "illustrious unknown" who saved from the Nazi looters all the masterpieces that today grace the Louvre.

Take a good look, for photographs of him are rare: the great men of the Resistance savour their secrecy, and Monsieur Jaujard is an extremely discreet hero.

No need to draw you a picture. And yet...

**10 02 02 Narrator**

To Jacques Jaujard, each work embodies the beauty of a civilisation of which it is the memory. Each treasure is the work of man, the intact testimony of his genius and his time. *The Mona Lisa, the Seated Scribe* and *the Venus de Milo* have crossed the centuries and are the common heritage of humanity. To him, losing this heritage would mean losing our soul and our identity.

**10 02 36**

To lead is to foresee, and he foresees the worst. He knows that the war being prepared by Germany will be a total war. He fears the looting and the bombing. Against these two threats, there is only one step to be taken: the evacuation of all the national museums. A monumental project: the paintings, sculptures and antiquities all require particular care. Moving them represents a major risk.

**10 03 04**

In September 1938, despite the peace agreements signed in Munich, Jaujard remains on the alert. These agreements are only buying time; while Europe's guard is down, the Louvre is ready for action. On Jaujard's orders, around a hundred employees are already rehearsing the evacuation of works of art, according to the precise plan he has drawn up with René Huyghe, chief curator of the decorative arts department.

***10 03 31 Lydie Huyghe***

*As luck would have it, 38 came before 39. In other words, a rehearsal in non-disastrous circumstances. You see? So that enabled us to perfect an evacuation technique.*

**10 03 50 Narrator**

An evacuation technique whose every facet is now known by Jaujard.

Eleven months later,he knows that the signature of the Germano-Soviet non-aggression pact has begun the countdown to imminent disaster...

**10 04 07**

On August 25, 1939, ten days before France declares war, he closes the Louvre.

**10 04 20**

That night, eight hundred paintings are removed from their frames. Coloured discs are stuck on the back of each painting, determining the order of evacuation. Yellow for most collections, green for the major works, and red for the most precious treasures. *The Mona Lisa*, bill-topper of this particular production, is decorated with three red discs.

Compartmentalized softwood crates become jewel cases to several canvases, nestling against each other to cushion the impacts of a journey whose length not even Jaujard knows.

In three days, two hundred people pack more than four thousand masterpieces. A mammoth task accomplished by the staff of the museum and the pupils of the Ecole du Louvre, reinforced by employees from La Samaritaine stores.

**10 05 19**

But for the large-format paintings, operations become more complicated. How is it possible to move Veronese's *"Wedding At Cana"* without accident? It is seven metres tall by eight metres wide. Jaujard has the canvas rolled up around a cylinder, but other paintings with fragile varnish are scarcely in any shape to be moved. The curators have no choice: *"The Raft of the Medusa",* Eugène Delacroix's *"Crusaders"* and Rubens' monumental paintings must be moved in their frames, vertically.

**10 05 53**

Day and night, Jaujard inventories the works, and requisitions hundreds of trucks. The big paintings are loaded onto scenery trailers used by La Comédie Française. "*Mona Lisa*" travels in an ambulance stretcher with elastic suspension; Jaujard gives it a secret code, the real Da Vinci Code. To the curator in charge, he writes:

**10 06 17 Lettre Jaujard**

My dear chap, be aware that the truck Chenue, 5 rue de La Terrasse, Paris XVII, 2162 RM2 contains a crate marked MN in black but without department letters or red number. This crate contains the Mona Lisa. The mark must be completed. Mark it: LP0 in red.

**10 06 43 Narrator**

But the Louvre houses more than just paintings. The library and the museum archives alone fill four hundred crates. The statues, Greek, Roman and Egyptian antiquities, all the drawings, tapestries and furniture are painstakingly packaged.

In all, 203 vehicles evacuate 1,862 crates. Destination: the Château de Chambord, 160 kilometres south of Paris. A whole army of gods, wildlife and kings takes flight at an average speed of 40 kilometres per hour.

***10 07 26 Guillaume Fonkenell***

*Today it would seem totally insane to put the Raft of the Medusa straight into a truck without a crate. But that's what they did. And there's a height problem, so when the convoy set off, it came to Versailles and the painting became snagged in the overhead lines of the tramway, causing a short-circuit and plunging the town into darkness. So this first convoy was halted in Versailles, where they stored everything in the Orangerie and recalculated the itinerary, checking the telephone lines, the railway viaducts, etc...*

***10 07 57 Lydie Huygue***

*And when there was a bridge, my husband would take the pole, he'd look, and he'd phone the Louvre team saying: No, you can't take that route because there's a bridge there and... That's exactly how it happened. It was totally bizarre.*

**10 08 15 Narrator**

Jaujard escorts the convoys and requisitions other châteaux. Even the stained-glass windows from Strasbourg, Chartres, Rouen and Amiens cathedrals are packed into crates with all the other treasures from provincial museums. Ten days later, as Germany is invading Poland, *the "Winged Victory of Samothrace",* 2.75 metres of white marble, slowly descends the great Daru staircase.

***10 08 43 Lydie Huygue***

*It was staggering! Some people couldn't watch. Just think! If the Samothrace had fallen it would have broken into a thousand pieces.*

**10 09 21 Narrator**

September 3, 1939 at 3 PM, *the* *Samothrace* is the final chef-d'œuvre evacuated from the Louvre. That same day, at the same time, the Second World War breaks out.

**10 09 45**

This first evacuation is a success. In December, Jaujard is appointed Director of National Museums at the age of forty-four.

**10 10 00**

Six months later, following the defeat of the French Army, German troops invade Paris. Jaujard is one step ahead... and thinks he can maintain his lead...

**10 10 14**

June 23, 1940, Hitler criss-crosses the capital, savouring his victory.

**10 10 27**

Civilians in the streets, through fear, contempt or shame, lower their eyes when faced with the invaders who nicknamed Paris *"the city that never looks at you "*.

And in this city with downcast eyes, on August 16, 1940, Jacques Jaujard must receive the German officer charged with taking control of all the masterpieces in occupied France.

**10 10 57**

This tête-à-tête with the enemy takes place in the Louvre. Jaujard, high-ranking civil servant of a failed state, welcomes Count Wolff-Metternich, soldier and art lover, under the orders of a Germany eager for conquests.

Faced with the victor, the Director remains impassive. He writes in his diary:

**10 11 18 Journal Jaujard**

After an initial fright, man may act for better or for worse. May we choose our cause, for we do not choose our enemy.

**10 11 32 Narrator**

The two men stare at each other... which in a city of downcast eyes is already a feat. Wolff-Metternich notes wryly that he is happy to greet a senior civil servant in his position. To manage is to foresee... and Jaujard had foreseen.

**10 12 08**

These past four years, Hitler has been dreaming of a museum worthy of his name in the Austrian city of Linz. This museum is a whim, whose plans he has drawn up personally. The organized theft of works destined for this monumental project galvanizes a pack of procurers charged with methodical looting. And, officially, Wolff-Metternich wears the uniform of that pack...

**10 12 38**

But Jacques Jaujard escorts Wolff-Metternich through an empty Louvre. Gone are the *Mona Lisa* and *the Seated Scribe...* all that remains, apart from dust, are storeroom pieces and old nails in the walls.

**10 13 00**

However, the German officer seems relieved to discover an empty museum.

**10 13 08 Lettre Jaujard**

It's always worth getting to know a man better.He is often better than expected, and always unhappier.

**10 13 21 Narrator**

Perhaps Wolff-Metternich is reassured to know that the works are in a safe place. Jaujard hides nothing: transparency is his weapon. Armed with the complete inventory of works and their location, Wolff-Metternich leaves Jaujard's office. He has given him everything... but did he have any choice?

***10 13 43 Michel Rayssac***

*No, he has no choice. But by giving this token of good faith, I think they cannot but hit it off subsequently. Because Metternich isn't just anybody.*

**10 13 57 Narrator**

Wolff-Metternich, 46, is an atypical soldier. Professor at the University of Bonn, this World War 1 veteran is not a member of the Nazi party. From the moment he arrives in Paris, he applies to the letter the wording of the army service document, *the Kunstschutz –* the commission for the protection of works of art. Protecting the works... against everything that may harm them... even if the threat comes from his own side.

**10 14 36**

On July 15, 1940, Hitler orders both the French states and individuals to declare all objets d'art in their possession, and bans their movement until a final armistice is signed.

**10 14 51**

Yet the Nazi Otto Abetz, ambassador of the Reich in Paris charged with this edict demands the seizure of all collections. But the museums are empty and their contents in a safe place.

Furious, Otto Abetz demands their immediate return. Wolff-Metternich, sensing a threat, refers to Hitler's text and reminds Otto Abetz that no objet d'art should be moved until a final armistice is negotiated. So as Germany is still at war, no work must be moved.

**10 15 30**

Reassured by Wolff-Metternich's intervention, Jaujard guesses that this art-loving curator is a providential ally… Though he remains vigilant and keeps his distance.

**10 15 48 Lettre Jaujard**

Almost all our thoughts have false bottoms. I spent part of my life dissimulating. When people bored me, I never let it show.

***10 15 58 Lydie Huygue***

*He was a typical ambassador. When you imagine an ambassador, you imagine a gentleman whose face doesn't change very much, who speaks very little. Jaujard spoke very little. And he seemed rather strict. That was true. That was probably his Protestant side, but he was a brilliant diplomat.*

**10 16 35 Narrator**

A former self-taught journalist, he was noticed in 1922 by the President of the Council of Ministers, Paul Painlevé, who hired him as Principal Private Secretary and advised him, four years later, to enter the National Museums. In 1938, while the war in Spain was raging, he organizes the evacuation of paintings from the Prado Museum in Madrid and has them taken to safety in Switzerland. A first success which already reveals his visionary genius...

***10 17 04 Michel Rayssac***

*He puts his life at risk by travelling down roads that are machine-gunned by enemy aircraft. There I can see his sense of rigour and his love for protecting our heritage. Even if it isn't French, it's part of the heritage of humanity.*

**10 17 29 Narrator**

With the Louvre collections initially stored at Chambord, Jaujard now orders their dispersion. He requisitions other châteaux in the middle of the countryside far from the bombing zones. These châteaux, all freestone buildings, also reduce the dangers of fire.

**10 17 53**

For both works of art and their guardians, dispersion is dangerous: Marshal Pétain has just agreed to France being split into two zones. Jaujard must now face another enemy: his own government installed in Vichy.

**10 18 12**

But once again he summons his men and finds trucks to transport the collections to the free zone. On roads cluttered with refugees fleeing under fire from the Luftwaffe, these new convoys only just make it across the demarcation line.

**10 18 36**

Jaujard still preserves his lead. The Egyptian Antiquities have now taken refuge in a château in Gers. *The Stele of the Serpent King*, the statue ofthe cat goddess *Bastet* and the *Seated Scribe* are now locked away from prying eyes in their softwood sarcophagi...

***10 18 56 Frédérique Hébrard***

*It was extraordinary. It was the celebration of the invisible. We were sitting in front of a wooden crate and I was told: See that? That's the Seated Scribe. And I believed him. I was right, but I deserved credit, because I couldn't see a thing. All I saw were crates.*

**10 19 18 Narrator**

But the dangers grow: the paintings are attacked by damp, and fire remains a threat. Though any travel presents a risk, the curators manage to transport humidity measuring devices and fire engines to the free zone. At Jaujard's behest, the caretakers train daily to battle a possible outbreak of fire. To avoid variations in temperature damaging the canvases, heating is installed in winter and fans in summer.

On September 29, 1940, by order of the German Reich, the Louvre re-opens its doors. Not one crate has returned from the depots. The works presented to the German soldiers on leave are those which Jaujard had left there. *Diane the Huntress* and *the Venus* exhibitedare only plaster copies, but diplomatically, nobody loses face. At the opening, - inscrutable, hands behind his back - Jaujard plays tour guide to a handful of German officers, while Wolff-Metternich, in his speech, reminds them of the immense human value that each masterpiece represents.

**10 20 46 Lettre Jaujard**

They say that each side has its heroes and its traitors. And indeed, that is the case. To have made oneself clear is a victory over oneself.

**10 21 02 Narrator**

On October 30, 1940, Pétain officially invites France to reach out its hand to the occupant:

**10 21 16 Narrator**

For private collections, disaster is looming. Armed with the list of all declared objets d'art, ambassador Otto Abetz, whose claws Wolff-Metternich had clipped, might well obtain his revenge. He orders an initial search of the main art dealers' establishments, and methodical looting begins. Very quickly, Jewish citizens are stripped of their rights as well as their assets. Furniture, jewellery, objets d'art... nothing is spared.

**10 21 51**

The despoilment of works of art is entrusted to the troops of the Reich Minister Alfred Rosenberg. The Rosenberg taskforce, known as ERR, is under Hitler's orders. A stone's throw from the Louvre, the Jeu de Paume museum is requisitioned for use as a warehouse. Jaujard can only yield*,* giving the Germans full access to the Jeu de Paume.

***10 22 22 Guillaume Fonkenell***

*The Germans quite simply need daily logistics in the premises that they occupy. They need their bulbs changing, they need their bins emptying. So from that point of view, they can't do without a certain number of French personnel. And that's how Jaujard manages to keep an eye on what was taken from the Louvre here, and more so in the Jeu de Paume, where Rose Valland has been officially kept on because she's a kind of caretaker who runs the whole show. And in reality that means she can run a real espionage operation.*

**10 22 58 Narrator**

Rose Valland speaks German. On Jaujard's orders, and at the risk of her life, she notes down all the traffic she sees at the Jeu de Paume. As an assistant curator, she can identify the works stored by the Nazis before their transportation to Germany. Nothing escapes Rose Valland, not even the visits by a 125-kilo ogre: the formidable Hermann Goering.

With Goering, Jaujard sees a major threat enter stage-right. Confidant of Adolf Hitler and commander-in-chief of the German air force, Hermann Goering describes himself as the Nazi reincarnation of a Renaissance Lord. A great art-lover, he frantically collects the canvases of masters, precious stones and exotic animals.

**10 23 59**

Poison ring on his finger, hooked on morphine, he crosses the occupied countries in a train loaded with war treasures.

**10 24 12**

In November 1940, Goering grabs the paintings of Matisse, Rembrandt, Vermeer, and Renoir from the Jeu de Paume... and decides there and then to make ERR his own fiefdom.

***10 24 26 Michel Rayssac***

*Goering is a vulture whose appetite is never assuaged. He's a shameless predator who comes to the Jeu de Paume museum where all the modern art collections are stored. There are also the Jewish collections, and quite simply he comes and does his shopping. He comes in, takes what he wants, and leaves.*

**10 24 55 Narrator**

Goering's lust knows only one limit: that of Hitler, for whom the private collections are a priority. For the public collections conserved by Jaujard and protected by international law, the Reich seems prepared to wait for a total triumph to dispose of them as it sees fit...

However, Joseph Goebbels, the influential Nazi propaganda minister, summons Wolff-Metternich to Berlin in 1941. Goebbels accuses him of secret dealings with the enemy, and demands the immediate transfer of the French inventories to Germany. Wolff-Metternich, a diplomat, manages to convince him that there is no hurry, and that transporting such treasure during wartime would be a mad venture that might destroy it. Wolff-Metternich buys time: despite the covetousness of the Reich, the conservation of works remains his priority.

***10 25 48 Guillaume Fonkenell***

*In Germany's long-term policy, and in its conception of the Reich, France wasn't going to disappear, and had two key missions: on the one hand farming, and on the other becoming what Goebbels had dubbed the Luna Park of Europe. That meant becoming a vast tourist attraction for Germans. And from that point of view, they obviously had no wish to rob this Luna Park of its interesting attractions and in particular of its heritage.*

**10 26 20 Narrator**

At the Jeu de Paume, the Germans are looting at every turn. In the occupied zone, even the treasures of Jewish collectors hidden in warehouses are seized. Here, neither Jaujard nor Wolff-Metternich could play off international law against the law of the jungle. Under the secret surveillance of Rose Valland, the ERR stole 22,000 works of art.

**10 26 46**

Among them, lots of modern canvases that the Nazis describe as degenerate art. These works, whose trade made a fortune for the Reich and the corrupt art market, are quarantined in an isolated room. Rose Valland dubs these premises *la salle des martyrs (the martyrs' room)*. On July 23, 1943, on the Jeu de Paume terrace overlooking Place de la Concorde, the ERR does what cannot be undone: six hundred paintings are slashed and burned on a bonfire. Picassos, Picabias... Miros, Dalis, Massons... Ernsts, Kislings and Klees: six hundred canvases are thrown into the same furnace.

*"Impossible to save a thing"* writes Rose Valland in her secret report to Jaujard.

***10 27 46 Michel Rayssac***

*She can only stand and watch. She'd like to do more. In fact, she began writing down in her notebook the numbers of certain crates, numbers of pictures. But she is quickly forbidden (il lui est interdit) from doing this kind of work. I'd say she was a spy in the shadows.*

**10 28 17 Narrator**

In the winter of 1942, in the Abbaye de Loc-Dieu depot, damp is attacking the paintings. They must be moved. Jaujard, as always accompanied by his wife, again summons the trucks, finds another place of storage and musters his troops.

**10 28 36**

On the roads upstream of the convoys, lumberjacks fell plane trees and technicians divert electric lines to allow the large-format paintings to pass.

For the third time since she left the Louvre, *Mona Lisa* moves house. Her new home will be the Ingres Museum in Montauban.

For the museum employees, the exodus has no connotations of luxury. Despite the wages Jaujard pays, they are tormented by hunger and cold.

***10 29 16 Michel Rayssac***

*The National Museums staff in Sourche tear up the Duchess's rose bushes to plant potatoes. Because "National Museums" had - to them - almost become an anagram of "malnutrition". It was one of the problems the National Museums' administration had to face.*

**10 29 41 Narrator**

In winter 1942, six months after the Vel d'Hiv' round-up, the deportation of Jews is being organized. In this Christmas letter, written against a backdrop of barbarism, Jaujard encourages his men.

**10 29 55 Lettre Jaujard**

To conserve and protect this vast treasure entrusted to us, we have had to be vigilant, to act, to fight. Until now we have managed to 'keep it safe from all dangers', a phrase that would make a fine motto for the testing days ahead. The difficulties we have overcome pale in comparison to those we must face. You mount guard over masterpieces that belong to the nation. It is your duty to transmit these masterpieces for generations to come. In fulfilling this duty, each of you has his share of merit.

**10 30 38 Narrator**

November 1942: the Germans invade the free zone. The Ingres Museum in Montauban immediately finds itself in the combat zone. But Jaujard is thinking ahead: with Wolff-Metternich's agreement, all the paintings are carried to nearby châteaux.

**10 31 08 Narrator**

When the transfers are interrupted, the curators can open the crates and take out the paintings that are even threatened by darkness. Paintings by *Poussin, Millet* and *Rubens* can finally take the air in the very countryside they often depict.

Sometimes, with the complicity of René Huyghe, improvised encounters are arranged for the children of the guardians.

***10 31 34 Frédérique Hébrard***

*He took us into the chapel and we followed like the little rats followed Hans the flute player, and we came to a highly protected place, and he opened it. We were only young but we all recognized the Mona Lisa. Oh! It was fantastic. Then he locked it up again and stored it in secret and we never mentioned it again.*

**10 32 06 Narrator**

In the depots, discretion goes without saying, but the caretakers move down as a family and enrol their children in the local school. The villagers know very well that treasure is hidden in these inaccessible châteaux. They collude by remaining vigilant.

One summer's day in 1943, at the Château de l*a Treyne*, an outbreak of fire mobilizes the entire village.

***10 32 30 Frédérique Hébrard***

*Everyone from the surrounding area came. And I'll never forget what happened because there were old people, there were children. The only horse that hadn't been requisitioned. People on bikes... They came because it was... I'm very moved and I'm glad I am. Because I don't want all this to become older than the Crusades. The important thing is, the notion that these people were ready to give their lives so that little children could continue looking at the Mona Lisa or the Seated Scribe was wonderful. And we mustn't forget that.*

**10 33 19 Narrator**

But since the outbreak of war, one of the biggest problems worrying Jaujard has always been Vichy.

Jaujard is not a curator, he is a senior civil servant in the service of a state that is collaborating with Germany. The National Museums are directly answerable to the Ministry of National Education. Over the course of successive governments, he is therefore under the authority of increasingly collaborationist ministers.

**10 33 47**

Abel Bonnard obtains the Education Ministry in April 1942.

Every centimetre the soft-soaping Academician, Bonnard took Nazi Germany as his model. In proposing Bonnard's appointment to Marshal Pétain, head of the government Pierre Laval selects a radical collaborationist. Faced with the hysterical Bonnard, Jaujard must redouble his efforts in diplomacy and political strategy.

To give himself more scope for action, he even plays a double game.

***10 34 24 Guillaume Fonkenell***

*He has to fill in a form about the origins of his various attendants, and in particular the number of Jewish parents or grandparents they may have. So here he is plunged straight into a rather tricky situation with regard to Vichy. His initial policy is to respond favourably to requests. So he has all the forms filled in and sent off. And at the same time he sends those attendants whose status is likely to be critical to the southern zone, to try and protect them. So Jaujard is playing a game with Vichy's requests. He answers in such a way that he can't be accused of anything. But at the same time he sets up strategies so that what he's asked to do has minimal consequences.*

**10 35 18 Narrator**

On August 2, 1942, with Pétain's authorisation, German commandoes seize The Ghent Altarpiece - *"The Adoration of the Lamb of God"*, a national treasure entrusted to France by Belgium, and which Jaujard put in storage in the Béarn. Theft authorized by the head of state: to Jaujard, this is bitter treachery. The damning report he sends to Vichy is seen by Pétain as a risky repudiation. Bonnard demands his head. But the support of his personnel stands in his way: Jaujard's dismissal would trigger mass resignation. [beat] Resigned, Bonnard issues only a reprimand.

**10 36 02**

Wolff-Metternich, also indignant at the theft of *the Lamb of God*, wants to see it returned to Jaujard, and calls for a commission of inquiry. For the Reich, this is too much. Summarily dismissed, Wolff-Metternich is sent back to Bonn University and must leave Paris.

Jaujard loses an accomplice, and his works lose a friend.

**10 36 27 Lettre Jaujard**

In some battles, losing isn't dishonourable. What's dishonourable is not fighting.

***10 36 34 Michel Rayssac***

*When he was sacked by his superiors, the motive given was: his idea of duty was too Francophile. That was the crux of the problem.*

***10 36 54 Frédérique Hébrard***

*One night I heard whispering, and all at once I heard Jaujard say to my father, "You know, André, without Metternich I couldn't have obtained what I did."*

**10 37 15 Narrator**

After the dismissal of Wolff-Metternich, the theft and attempted trades become more systematic. The international rule which prohibits the seizure of public collections is violated. Joachim von Ribben**t**rop, Hitler's Minister of Foreign Affairs, takes away Boucher's *Diana Leaving Her Bath* for a few months. In 1944, Hermann Goering seizes the statue of *Sainte Marie-Madeleine.* Jaujard wants to report the theft, but Bonnard stops him with a threat: *"I'll drive you underground! Do you understand what that means?"*

But in winter 1944, new fronts are looming and war imposes more pressing affairs on the Germans, which affords Jaujard some respite.

That same winter of 1944, Jaujard is secretly contacted by Alexandre Parodi. Following the death of Jean Moulin, captured by the Germans, Alexandre Parodi has succeeded him at the head of the National Council of the Resistance. The landings are in preparation. The location of the artistic heritage is a priority for the shadow army. As a precaution, a first cross-examination is arranged with an intermediary. Under the pseudonym *Mozart,* Alexandre Parodi's secretary meets Jaujard.

What Jaujard doesn't know is that *Mozart* is a leggy blond, and that she is famous.

**10 38 55**

In civilian life, Mozart is called Jeanne Boitel. An actress at the Odéon theatre, Jeanne Boitel has acted in around thirty films, including *Chotard and Company*by Jean Renoir and *Remontons les Champs Elysées* by Sacha Guitry. She soon shelved her career in favour of joining the Resistance. Her fame serves as a smokescreen for her clandestine activity. Jaujard and Mozart look each other up and down... - quite a feat, in a city of downturned gazes - and Jeanne's charm needs no anaesthetic.

**10 39 31 Lettre Jaujard**

Man has a brain, a heart, a sex, a stomach. The brain is not always the predominant organ. One can get lost in any direction.

**10 40 10 Narrator**

Gaullist graffiti blossomed on Parisian walls. Metro tickets torn into the shape of a V (for victory) were tossed onto occupied terra firma as an invitation to join the Resistance.

**10 40 28**

Jaujard hadn't waited for this encounter with Jeanne Boitel to enter the Resistance. No doubt through the Grand Orient de France, the Masonic lodge to which he belonged, he joined the N.A.P: the *Noyautage des Administrations Publiques*. The N.A.P secretly united dissident Vichy civil servants. Resistance men, these serving state officials were used as informers. He was also a part of the Samson network. At the Louvre, his official apartment is sometimes used as an arms cache, and the Jaujards have already taken in a network member pursued by the Gestapo.

**10 41 13**

When Agent Mozart enters the Louvre, she advances through conquered territory. But when Jeanne Boitel leaves, she knows she has won Jaujard over.

**10 41 28**

Despite his rather stiff moralism and starched reserve, Jaujard falls in love with Jeanne. In but a few days, they are already lovers and Jaujard's life becomes a double life.

**10 41 44 Lettre Jaujard**

My joy, my love, life is rotten without you. Everything is empty, without interest. Without you there is nothing. You have absorbed everything. You have become the centre of everything, my soul, my reason. Whenever you are not here beside me, living is no more than waiting, long yet ardent. I love you. Jacques.

***10 42 06 Jean Matthyssens***

*My aunt Jeannette said to me: "I have big news. For the first time I have fallen in love with an exceptional man. He's the director of the national museums. He was the assistant director." And she told me: "As assistant director he saved the Prado. As director he devised the evacuation plan for the Louvre paintings, and in particular he told me that he sat the Mona Lisa next to him in his little car and drove the Mona Lisa to a château in the South of France to hide her."*

**10 42 45 Narrator**

While Jeanne Boitel and Jaujard are secret lovers, the depot managers in turn join the Resistance.

For the museum personnel, the neighbouring maquis are sometimes threatening. On February 6, 1944, resistance men flood into the *Montal* depot to seize the weapons, the assistants' wages and the petrol from the fire engines. With guns trained on him, René Huyghe manages to persuade them they have the wrong enemy, that patrimony and patriotism go hand in hand. The maquisards apologise and leave empty-handed, without realizing that this place houses the *Mona Lisa*...

**10 43 33**

Yet since 1942, Jaujard has been in communication with the Allies. Depot transfers, combat zone locations: messages exchanged through Radio Londres remain decisive weapons.

**10 43 47**

Before the landings on June 6, 1944, the information he sends them enables the Allies to distinguish the depots from the other châteaux occupied by the German army. American aviators also confirm that the huge "MUSEE DU LOUVRE" inscriptions made by the staff are quite legible. Inscriptions which, seen from the sky, stretch across the lawns of the storage sites like life-size legends on a map.

**10 44 24**

But the fighting on the ground is now making the works of art tremble. All the depots are now threatened by crossfire. At the Château de Valençay, after a face-off between militiamen and FFI resistance fighters, the Kommandantur sends 300 soldiers on a punitive expedition. On August 12, 1944, the gates of the depot housing the *Vénus de Milo* are smashed in. The museum personnel are made to lie on the lawn... a burst of machine gun fire mows down one of the assistants.

**10 44 56 Lettre Jaujard**

It takes the collective threat of death to bring out the best or the worst in someone. So there are only two kinds of men: those who think of others as much or more than themselves, and those who think only of themselves to the point where they could harm others. It's the moment when we discover that the criteria of normal life are shallow, that man's only greatness lies in his aptitude for sacrifice.

But could we clearly say why?

**10 45 28 Narrator**

The fighting spreads. On Jaujard's orders, to inform the troops of the contents of the châteaux, posters are made up in English and installed at each entrance.

**10 45 43**

In Paris, the Germans are on the defensive. On August 24, 1944, General Leclerc's second armoured division enters the capital. Jaujard, with panache, hoists the French flag on the roof of the museum, amid shellfire, while the staff takes refuge in the concrete underground shelter.

**10 46 18**

Street by street, the battle of Paris breaks out. At the windows of the Louvre, despite heavy gunfire, Jaujard has a ringside seat: German tanks, Allied troops and the FFI fight on the quai de Seine and in the Tuileries Garden.

**10 46 42**

Following their surrender, six hundred German prisoners are detained in the Cour Carrée at the Louvre. In Place de la Concorde, a shell rips through the Musée de l'Orangerie and tears Monet's *Water Lilies*: a rare untransportable work that had to remain in Paris.

**10 47 06**

On August 25, 1944, General de Gaulle declares:

(ST)

**10 47 21**

As he descends the Champs-Elysées, the last German combatants lying in wait on the roofs in the Place de la Concorde fire into the crowd, which runs up the rue de Rivoli towards the Louvre.

**10 47 39**

The six hundred 600 German prisoners locked in the courtyard hear the clamour, and panic at the idea that this crowd is coming to lynch them. They kick down the doors and disperse in the Museum. Two of them even manage to hide in the funeral vessel of Ramses III.

Recent Resistance recruits accuse Jaujard of having welcomed these prisoners to the Louvre: this is concrete proof, they say, of complicity with the enemy. Taken to the town hall of the first arrondissement at gunpoint, under a hail of insults, Jaujard is quickly rescued by the curator Robert Rey, also an N.A.P. member and Resistance pioneer, who pleads in his favour and obtains a public apology.

**10 48 34 Lettre Jaujard**

The soldier who killed Archimedes is in every crowd... The impression of dying is only of interest if the incident enabled us to see a friend's emotion.

**10 48 49 Narrator**

The incident is closed... finally the war is over.

Except for Rose Valland: in her captain's uniform, she joins the Allied forces in Germany and places at their disposal the memos written on Jaujard's orders. Her records of the movements carried out at the Jeu de Paume enable more than 45,000 works hidden in underground passages to be found. The statue of *Marie-Madeleine* is discovered intact in one of Goering's residences. Rose Valland also locates the polyptych of the *Adoration of the Mystic Lamb,* stored in a salt mine.

**10 49 35**

After the massacre of six million victims in concentration camps, thousands of stolen works of art are now unloaded from the trains in which their owners were deported.

10 50 02

It will take four years for the public collections to finally return to the museums from which they fled.

***10 50 13 Frédérique Hébrard***

*No work was damaged while in storage. And bit by bit, it all came back. That really is extraordinary.*

**10 50 42 Narrator**

Even before the works are returned, Jaujard, decorated with the Resistance Medal, is appointed Director General of Arts and Letters.

***10 50 56 Jean Matthyssens***

*I can see the moment when he was given the Grand Cross of the Legion of Honour and when I told him - it was perhaps the only time I could have told him - Jacques, I think this decoration is well deserved because of your activities in the Resistance. He didn't answer me.*

**10 51 21 Narrator**

His affair with Jeanne Boitel, who was also decorated, is less and less of a secret. In 1946, Jeanne is pregnant. Jaujard and his wife divorce. Jeanne Boitel becomes Madame Jaujard twelve years after the birth of their son, François-Xavier.

**10 51 47**

At Jaujard's behest, Wolff-Metternich, as a reward for his support, is awarded the Legion of Honour by General de Gaulle during an official trip in 1952. A dinner at *Le Drouant* restaurant years later will once again reunite Wolff-Metternich and Jaujard to the applause of the former heads of depots.

**10 52 11**

In 1959, Jaujard is appointed Secretary General of the Ministry of Culture, which de Gaulle has given to his friend Malraux. André Malraux, the superstar writer, only just escaped three years in prison in 1923, for the theft of bas-reliefs looted from the temple of *Banteay Srei* in Cambodia.

Jacques Jaujard, guardian of the treasure, serving Malraux, great minister and former small-time crook: history loves an ironic twist of fate before a finale.

**10 52 48 Lettre Jaujard**

A story with a happy ending is an unfinished story.

**10 52 56 Narrator**

From budgets to day-to-day administration, he carefully schedules all the new ministry's projects. Malraux, whom Jaujard admires, nonetheless dismisses him gracelessly in April 1966 after eight years of loyal service. One morning, aged 71, he enters his own office only to encounter his replacement. He requests an audience with the minister. Malraux replies that he wants new blood, a modern approach... but promises him an honorific title in which Jaujard seems to believe. He waits months for the telephone to ring, but Malraux never calls.

***10 53 36 Jean Matthyssens***

*I tried to reach him by phone when I was in Stockholm but he answered and said, "Oh, it's you, Jean. I can't speak to you now. I'm waiting for André Malraux to call." And he hung up right away. Really, this man lived from that time on solely in the hope that André Malraux would telephone and that he could carry on serving the state.*

**10 54 12 Narrator**

After ten months of waiting, Jacques Jaujard resigns. He dies on June 22, 1967 of a pulmonary embolism, and most likely a broken heart. Malraux, who showed him the door, names a door to the Louvre after him, one that leads out to the gardens.

**10 54 36 Lettre Jaujard**

If we die as old men, we die like a tree: without leaves and without birds.

I am not among the many who survived themselves: I am my own victim.

**10 54 48 Narrator**

Ever since, Jacques Jaujard has been forgotten: the quiet heroes always remain out of camera shot. Perhaps this portrait of his memory will have given him, if not a place in history, then at least his place on the photograph...

**END**