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their study of the river crossings in Holland in 1944 and 1945; and Whitney Straight and F. W. Higginson for discussing their own escape stories.

I am especially grateful for the trouble taken by my former colleagues in M.I.9, Lieutenant-Colonel J. M. Langley, M.B.E., M.C., Ian Garrow, D.S.O., Donald Darling, H. B. A. de Brynne, Susan Broomhall and Cecil Rait, M.C., in checking the manuscript. I had great assistance from the House of Commons Library, the Imperial War Museum, the Royal Air Forces Escaping Society, the B.B.C., Joy Robillard, Mrs. Ann Arnold-Forster, Mrs. Martha Lavington and Mrs. Joan St. George Saunders (of Writers and Speakers Research). The advice I received on revising the text from Mrs. Veneta Pollock and David Tutney was invaluable. It was typed at various stages by Joan Hall, Pamela Plumb and Christine Prentice and the maps were drawn by Mr. A. Spark.

Compared with the large amount of published material on S.O.E. and the number of individual escape stories written since the Second World War, the literature on organised escape lines for Allied Servicemen is limited. My own books, *They Have Their Exits* and *Little Ceylone*, like the others, do not describe Room 900, for reasons which appear in the first chapter. To confirm my recollections and those of my friends I have studied:

- Pantaxia* by Nubar Gulbenkian.
- The Way Back* by Vincent Brome.
- No Drums No Trampets* by Barry Wynne.
- The Great Detective* by Iain Adamson.
- Rescan Comète, La Ligne de Démarcation* and *La Maison d'Alphonse* by Rémy.
- Inside SOE* by E. H. Cookridge.
- SOE in France* by M. R. D. Foot.
- Travel by Date after Anthem* by Graeme Warrack.
- Cockshell Heroes* by C. E. Lucas-Phillips.
- In Trust and Treason* by Gordon Young.

I have acknowledged the use of material from some of these elsewhere. For Chapter 25 and the 'Commando Order' I have been able to draw on my own report in Volume XII of the *Trial of the Major War Criminals* at Nuremberg.



My only regret is that in the complex history of the escape lines for which thousands of people in occupied north-west Europe risked their lives, I have not been able to include the names of many who deserve our recognition and gratitude.

AIBY NEAVE

RESISTANCE

Geschichte des geheimen Nachrichtendienstes (Bernard & Graefe, Frankfurt am Main, 1968) has a wider range than its title suggests, but is some long way from being perfect. Here is a large gap, hard to fill.

Resistance

On the single subject of the concentration camp at Auschwitz (Oświęcim) there is already a bibliography of over 7,000 items. The particular case is exceptional; but may serve as an instance of the profusion of cover provided for many resistance subjects. Books used for specific points have been detailed in footnotes above. A very few of those most often cited are worth repeating here:

ERM: European Resistance Movements 1939-1945: i (Pergamon Press 1960) covers the international conference of 1958 at Liège, ii (Pergamon Press 1964) that of 1961 at Milan, and iii (typescript, not yet published) that of 1962 at Oxford. References to *ERM* iii give the page number in each item; there is no general pagination.

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Harris Smith: R. Harris Smith, *OSS* (University of California Press 1972).

Lorain: Pierre Lorain, *Armement Clandestin* (l'Emancipatrice 1972). — H. Euro War II

Michel, SW: Henri Michel, tr. R. H. Barry, *The Shadow War* (Deutsch 1972).

✓ Neave: Airey Neave, *Saturday at MI9* (Hodder & Stoughton 1969).

Sweet-Escott: Bickham Sweet-Escott, *Baker Street Irregular* (Methuen 1965), by a former senior staff officer in SOE. — M E W U

Lastly,

*RHDGM*⁴ Henri Michel ed, *Revue d'histoire de la deuxième guerre mondiale* (Presses Universitaires de France, quarterly since 1950), far and away the leading learned journal on its subject; francocentric in view; includes useful book reviews.

A note may be added on **film**.

In spite of the intensely dramatic nature of much of resistance — interspersed, like any other form of war, with long dull stretches — there is hardly any authentic film: for an obvious reason. Taking film simply provided a run of extra risks, in a context where every risk was weighed, and sensible people took on no more risks than they must. Using cameras on tripods was unthinkably conspicuous. Hand-held film cameras were then still rich men's toys, far too easily traceable; and film once taken *could not* be disguised as anything else. It is remarkable that any was taken at all.

A little simulated film, made soon after the event, is of some use to historians as a picture of resisters' manners and customs: eg. René Clement's *Bataille du Rail* (1944) or a film made by some amateurs in SOE and the RAF, called *Now it can be told* (also 1944), starring Harry Rée and Jacqueline Nearne. As a corrective, one should also see *Nacht und Nebel* (1955); if one is a sound sleeper.

Diacritical marks ignored, ø, both treated as oe. Hyp in brackets (thus) conferre page concer

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