

Books to avoid for Hitler authentication issues

On Birgit Schwarz's *Geniewahn* (2009) and on Brigitte Hamann's *Hitlers Wien* (1996)

**Introduction: the NIOD-Hitler
Birgit Schwarz - *Geniewahn*
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Brigitte Hamann - *Hitler's Vienna*
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Aftermath**

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background material by article

'Neurenbegs veilinghuis weet toch nog een vals Hitler-aquarel te verkopen. Valse Hitler verkocht voor ruim 37.000 euro.'

The Post Online, Amsterdam, March 4, 2019.

Introduction: the NIOD-Hitler



On November 25, 2017 NIOD, the Netherlands State Institute for War, Holocaust and Genocide Studies, proclaimed to have acquired an 'almost certain authentic Hitler watercolor'.¹

What NIOD stated about the provenance of this work (basically: "unknown") and the way on which the research into it was conducted (basically: by looking into a catalog of forgeries), this claim set off more than one alarm bell.

We started our own investigation and consulted several forensic (art) researchers and Hitler specialists.² One of them was the German art historian Birgit Schwarz³, as she was in the German press presented as an expert in Hitler's art and Hitler's art collection. In several press interviews she had stated that it was very difficult to determine if an alleged Hitler painting was authentic or not, because: "Hitler had as an artist not his own style, as he was a mere copyist."⁴

So we were quite interested in her opinion on the NIOD-Hitler. What she answered left us quite flabbergasted:

"Es gibt viele gute Gründe dafür, dass das Aquarell echt ist, ich kenne kein Gegenargument."⁵

"There are many good reasons why the watercolor is real, I know no counter-argument."

As far as we know she hadn't studied the NIOD-Hitler herself. Her opinion was only based on a picture and the statements of NIOD, which she blindly accepted.

¹ 'Aquarel van 'A. Hitler' bij het NIOD bezorgd. Press release, NIOD, Amsterdam, 25-11-2017. https://www.niod.nl/sites/niod.nl/files/Bericht%20vermeende%20aquarel%20A.%20Hitler_25%20november%202017.pdf

² Dutch experts doubt authenticity of rare 'Hitler' painting. *Expatica.com*, 27-12-2017.

<https://www.expatica.com/nl/netherlands-art-hitler/>

Jaap van den Born and Bart FM Droog. *De NIOD-canard*. Droog Magazine, Eenrum, 2017-2018.

<http://www.bartfindroog.com/droog/niod/index.html>

See also: Jaap van den Born and Bart FM Droog. On signatures on watercolors. Report for LKA 444-Kunst, Landeskriminalamt Berlin. Droog Magazine, Eenrum, 02-03-2019.

<http://www.droog-mag.nl/hitler/2019/on-signatures.pdf>

³ Birgit Schwarz. Universität Wien. Seen 03-03-2019.

<https://kunstgeschichte.univie.ac.at/en/about-us/staff/former-members/schwarz-birgit/>

⁴ Anne Fromm. Ein echter Hitler. *TAZ*, Berlin, 19-01-2014. <http://www.taz.de/!5050575/>

Cathérine Simon. Warum ein angeblicher Hitler 130.000 Euro erzielt. *Welt*, Berlin, 22-11-2014.

<https://www.welt.de/vermishtes/weltgeschehen/article134622379/Warum-ein-angeblicher-Hitler-130-000-Euro-erzielt.html>

⁵ Birgit Schwarz. E-mail to Bart FM Droog, 30-11-2017.

Not only that; when we asked her some questions about the remarks on Hitler's productivity as an artist by Hitler biographer Volker Ullrich⁶ and Hitler's ex-business partner Reinhold Hanisch⁷, she wrote:

"Sie müssten halt die richtige Literatur lesen: nicht Ullrich, nicht Hanisch, sondern Brigitte Hamann, *Hitlers Wien* und Birgit Schwarz, *Geniewahn. Hitler und die Kunst*."⁸

"You must read the right books: not Ullrich, not Hanisch, but Brigitte Hamann, *Hitler's Vienna* and Birgit Schwarz, *Genius delusion. Hitler and the art*."

As we, being Dutch, are ever so impolite, we *did* read Volker Ullrich's excellent Hitler biography and we *did* study the highly unreliable scriptures of Reinhold Hanisch. After that, we studied Schwarz's and Hamann's books and were quite shocked.

⁶ Volker Ullrich. *Adolf Hitler. Biographie. Die Jahre des Aufstiegs 1889-1939*. Band 1. S. Fischer Verlag GmbH, Frankfurt am Main, 2013.

⁷ Reinhold Hanisch (1884-1937) was an Austrian swindler and artist. In the first part of 1910 he acted as Hitler's agent by selling Hitler's watercolors to frame dealers in Vienna. In the summer of 1910 they split up, after Hanisch had stolen money from Hitler. In 1933 Hanisch started to produce forged Hitler paintings. He also sold several versions of his memoirs on his common time with Hitler to newspapers and magazines. The oldest one is: Reinhold Hanisch. Hitler als Bettler in Wien. *Wiener Sonn- und Montags-Zeitung*, Wien, 21. Augustus 1933, Seite 7 und 8

<http://anno.onb.ac.at/cgi-content/anno?aid=wsz&datum=19330821&seite=7&zoom=33>

See also: Jaap van den Born and Bart FM Droog. Reinhold Hanisch. The first Hitler forger. *Droog Magazine*, Eenrum, 30-12-2018.

<https://www.bartfmdroog.com/droog/niod/hanisch.html>

⁸ Birgit Schwarz. E-mail to Droog, 30-11-2017

Birgit Schwarz - *Geniewahn*



To start with Schwarz's book; *Geniewahn* (2009).⁹ This book is mostly dedicated to Hitler as art collector and Schwarz's theory that Hitler saw himself as an artist and a genius and possessed a great knowledge and architectural skills.

For this theory she had to prove that Hitler, as a young man, had mastered this knowledge and these skills because there was no other time in his life he could have done so. But there is not a shred of evidence or a single reliable source that supports this assumption.

Her sources? Hitler's youth friend August Kubizek - who published his highly unreliable memoirs some fifty years after his common time with Hitler - and Hitler's remarks in *Mein Kampf* and in the *Tischgespräche* (*Table Talk*). The utter unreliability of the 'autobiographical' parts of *Mein Kampf* is well established¹⁰. Ongoing research has written off the *Tischgespräche* as usable source long since¹¹.

The fact that Schwarz believes in the lies of Hitler on his life as a youngster is rather disturbing. But why does she trust Kubizek too? Because Brigitte Hamann said so.¹²

⁹ Birgit Schwarz. *Geniewahn. Hitler und die Kunst*. Böhlau Verlag, 2009. English translation of the title: *Genius Delusion*.

¹⁰ [Adolf] Hitler. *Mein Kampf. Eine kritische Edition*. Herausgegeben von Christian Hartmann, Thomas Vordermayer, Othmar Plöckinger, Roman Töppel. Im Auftrag des Instituts für Zeitgeschichte München-Berlin. 2016. 2 Bänder. 1966p.

Adolf Hitler. *Mijn strijd*. Vertaald door Mario Molegraaf. Van inleidingen, commentaar en annotaties voorzien door Willem Melching. Prometheus, Amsterdam, 2018.

¹¹ Mikael Nilsson. Hugh Trevor-Roper and the English Editions of Hitler's Table Talk and Testament. *Journal of Contemporary History*, March 10, 2016.

<https://journals.sagepub.com/doi/full/10.1177/0022009415619689>

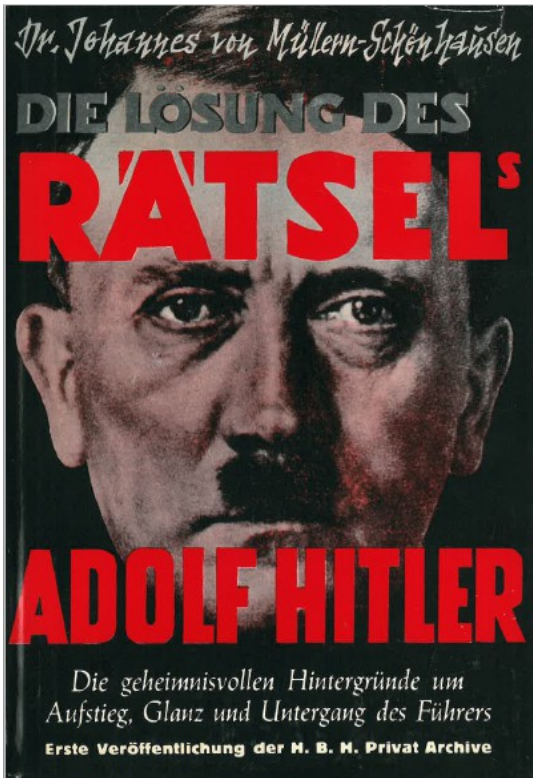
Willi Winkler. Dubiose Quellen [on: Mikael Nilsson: Hitler redivivus „Hitlers Tischgespräche“ und „Monologe im Führerhauptquartier“ – eine kritische Untersuchung. *Vierteljahrsheften für Zeitgeschichte*, Band 67 (2019), Seiten 105–146. *Süddeutsche Zeitung*, 20-12-2018.

<https://www.sueddeutsche.de/kultur/geschichtsforschung-dubiose-quellen-1.4261374>

¹² Brigitte Hamann. *Hitlers Wien. Lehrjahre eines Diktators*. Piper, München/Zürich, 1996. Pages 77-86.

Dr. Johannes von Müllern-Schönhausen

It is hard to take Schwarz seriously as an expert on Hitler's paintings and architectural skills. She knows nothing about them. And it becomes even harder to believe when she presents another 'key witness': Dr. Johannes von Müllern-Schönhausen, author of one of the most insane books on Hitler: *Die Lösung des Rätsels's Adolf Hitler* [1959]¹³.



Von Müllern-Schönhausen, a pseudonym of the Austrian Nazi-journalist Hans Müllern, filled his book with concoctions about Hitler, fake Hitler poetry and depictions of very clumsy forged paintings, architectural sketches and documents.

She presents a very clumsy drawing from him in her book as 'evidence' Hitler has worked for an architect¹⁴ and cites a totally nonsensical statement from Von Müllern-Schönhausen as a fact in another part of her book without mentioning her source.¹⁵ It is rather disturbing that an art historian uses a since long exposed swindler¹⁶ as a reliable source, without questioning or mentioning his since long known bad reputation, only because he is *the only one* that supports her theory he had worked for an architect.

¹³ Dr. Johannes von Müllern-Schönhausen. *Die Lösung des Rätsels's Adolf Hitler. Der Versuch einer Deutung der geheimnisvollsten Erscheinung der Weltgeschichte*. Verlag zur Förderung wissenschaftlicher Forschung. [1959] ; <https://archive.org/details/RaetselAdolfHitler>

¹⁴ Birgit Schwarz. *Geniewahn*. Page 63, note 162.

¹⁵ Birgit Schwarz. *Geniewahn*. Page 131-132. The unnamed source is the book by Von Müllern-Schönhausen.

¹⁶ Already in 1991 Charles Hamilton was on the tracks of the forgeries of 'Dr. Johannes von Müllern-Schönhausen'; see: Charles Hamilton. *The Hitler Diaries. Fakes that fooled the world*. University Press of Kentucky, Lexington (Kentucky, USA), 1991. Page 186-189. Hamilton's 'Herr Ohne Namen' is Von Müllern-Schönhausen - see Jaap van den Born & Bart FM Droog. Dr. Johannes von Müllern-Schönhausen. Droog Magazine, December 2016. <https://www.bartfmdroog.com/droog/dd/mullern-schonhausen.html>

See also: Sven Felix Kellerhoff. Hitler konnte fliehen - sollen FBI-Akten beweisen (Welt, Berlin, 07-10-2015) for more on Von Müllern-Schönhausen's insanities.

<https://www.welt.de/geschichte/zweiter-weltkrieg/article147322420/Hitler-konnte-fliehen-sollen-FBI-Akten-beweisen.html>

On top of that she endorsed, without any proper examination, NIOD's 'nearly true Hitler' claim - a claim the institute withdrew on February 1, 2019. It admitted the watercolor was very likely to be a forgery.¹⁷ And if this all is not disturbing enough: Schwarz sneers at Albert Speer, who psychologizes about Hitler's thoughts, when he was looking at a scale model of Linz, February 1945 - only to do exactly the same.¹⁸



Architektonische Zeichnung mit Grundriß, die HITLER im Auftrag des Baumeisters FLORIAN MÜLLER, Wien 13, Penzingerstraße 115 für einen geplanten Villenbau in der Penzingerstraße angefertigt hat. Größe 20 : 30, einwandfreier Zustand. Sammlerstempel auf der Vorderseite. Entstanden ca. 1911. Nach einer Äußerung ADOLF HITLERs ist dies die einzig übriggebliebene architektonische Zeichnung aus der Zeit seiner Tätigkeit im Baufach.

Left: the architectural sketch from Von Müllern-Schönhausen's book (page 107), which Schwarz presents on page 63 (note 162) of *Geniewahn* as evidence for the concoction that Hitler had worked for an architect.

The sketch however is a blatant forgery, originating from the 'HBH'-collection - as appears from the encircled letters 'HBH' on the sketch.¹⁹

¹⁷ Rectification on: Aquarel van 'A. Hitler' bij NIOD bezorgd. NIOD, Amsterdam, 01-02-2019.

<https://www.niod.nl/nl/nieuws/aquarel-van-ahitler-bij-het-niod-bezorgd>

Sven-Felix Kellerhoff. Der nächste falsche "Hitler" ist entlarvt. *Welt*, Berlin, 06-02-2019.

<https://www.welt.de/geschichte/article188338491/Amsterdam-Der-naechste-falsche-Hitler-ist-entlarvt.html>

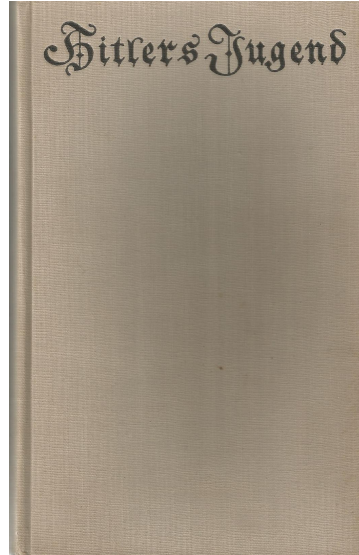
¹⁸ Schwarz, page 307.

¹⁹ See for further evidence that all sketches, documents and paintings presented by Von Müllern are forgeries:

<https://www.bartfmdroog.com/droog/dd/mullern-schonhausen.html>

Brigitte Hamann - *Hitler's Vienna*

The German-Austrian historian Brigitte Hamann (1940-2016) wrote the bestseller *Hitler's Vienna*²⁰, a book about the young Hitler's time in Austria, before he moved to Munich in 1913.



The bestselling status of this book is no excuse for the fact that this work threw the research of the young Hitler forty years back in time, as Hamann found it necessary to commit character murder on the most important expert on the young Hitler, the Austrian journalist, historian and politician Dr. Franz Jetzinger (1882-1965).

Jetzinger covered basically the same period in Hitler's life as Hamann did, but he started earlier, by digging deep into Hitler's ancestry. His book *Hitlers Jugend* (1956)²¹ is an excellent and well documented study, in which he very clearly identifies the reliable and unreliable 'witnesses' on the young Hitler.

One of these witnesses was August Kubizek²², befriended with Hitler in 1905-1908. Jetzinger came into contact with him in 1948, and soon found out that all Kubizek had to offer were some authentic Hitler's letters, a watercolor, a few sketches and some very faded memories (including some marginal recollections on a girl from Linz the adolescent Hitler had fallen in love with).

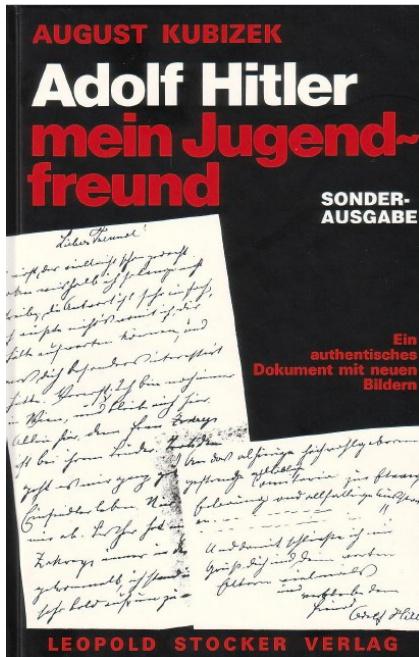
It turned out that before 1938 Kubizek had never written anything about his common time with Hitler. Almost all Kubizek could remember was influenced by the writings of Hitler in *Mein Kampf*, the widely published concoctions by Reinhold Hanisch (in 1933 the first interview with him appeared in an Austrian newspaper), the Second World War and what Jetzinger had collected on the young Hitler.

²⁰ Brigitte Hamann. *Hitlers Wien. Lehrjahre eines Diktators*. Piper, München, 1996. English Translation: *Hitlers Vienna. A dictator's apprenticeship*. Oxford University Press, New York, 1999.

²¹ Franz Jetzinger. *Hitlers Jugend. Phantasien, Lügen - und die Wahrheit. Mit 20 Tafeln*. Europa-Verlag, Wien, [1956]. English translation: *Hitler's Youth*. Translated from the German by Lawrence Wilson; foreword by Alan Bullock. Hutchinson, London, 1958. 2nd edition at Greenwood Press, Westport, Conn, 1976.

²² August Kubizek (1888-1956). Author of *Adolf Hitler, mein Jugendfreund*. Stocker, Graz, 1953. English translation: *The young Hitler I knew*. Introduction H.R. Trevor-Roper. 1955

When Jetzinger asked him in 1948-1949 specific things about the young Hitler, Kubizek was mostly at a loss. Yet - to Jetzinger's amazement and anger - in 1953 Kubizek published his memoirs, a book of more than 300 pages. Jetzinger: "The book [by Kubizek] contains at least 90 percent inaccuracies and fantasy filled fairy tales with the aim to idolize Hitler."²³



His anger was based on the fact that in 1952 a journalist presenting himself as Thomas Orr²⁴ had published several articles²⁵ on the young Hitler, partially based on material he had filched from Jetzinger, complemented with concoctions. And these articles were then used by Kubizek to fill up his book.

After critically studying Kubizek's book we can only agree with Jetzinger: Kubizek is *no* reliable witness.

Yet to Hamann he was. In fact, she considered Kubizek to be such an important witness, that she had to 'murder' Jetzinger, with these remarks: "Kubizek's book was a great success and it received a hate filled critic: Franz Jetzinger. (...) Jetzinger, who had not known Hitler personally, and had only used second hand information, can, strictly taken, not be regarded as a source." (...) The major weakness of Jetzinger's book is the unjustified polemic against the successful Kubizek, who he quotes for many pages without permission."

And then she picks on some slight mistakes Jetzinger made.

To us it is very clear why Hamann committed this character murder: without Kubizek as reliable witness she could not have written her book. To present him as such, she had to get rid of Jetzinger.

Kubizek is not the only unreliable witness she builded her book upon: page after page statements by such witnesses are presented. Sometimes these witnesses

²³ Jetzinger, page 135. "Das Buch [enthält] zu mindestens 90 Prozent Unrichtigkeiten und phantasievolle Märchen zur Verherrlichung Hitlers.""

²⁴ A pseudonym, his true identity has never been established.

²⁵ Published in the magazine *Revue*, München, 1952.

are introduced with a slight warning²⁶, but as many pages are filled with their concoctions, these warnings are rather futile.

Furthermore we noticed that she fantasized about what Hitler forger Reinhold Hanisch did in the 1930's . She also stated that one of Hanisch' business associates, the Austrian con artist Jacques Weiss, sold forged Hitler paintings throughout Europe - for which no evidence at all exists: he had asked Hanisch to produce forgeries of works of the artists Wilhem Leibl and [Arthur?] Mendel.²⁷

²⁶ Hamann, page 264-280

²⁷ Dr. Karl Springer. S.B. 17105/36. [Investigation against Reinhold Hanisch and Jacques Weiss. Bundes-Polizeidirektion Wien, 29-11-1936, page 9. NS 26/2599/48 (1-6). Bundesarchiv Berlin. .

Jakob Altenberg



Jakob Altenberg, ca. 1905²⁸

Another strange thing in Hamann's book is that she only sideways refers to a statement²⁹ given by Jakob Altenberg in 1936 to the Vienna police, in an investigation of a forged Hitler paintings case. Altenberg had been Hitler's best customer in 1911-1913, when he had bought some 25 watercolors from Hitler. As Altenberg had sold the last two of these in 1935, and still possessed photos of these works, he could tell the police exactly what kind of works Hitler really had made.

Altenberg stated about the young Hitler:

"Adolf Hitler war damals zwar ärmlich, jedoch immer reinlich gekleidet. Er machte nicht den Eindruck eines herabgekommenen Menschen. Insbesondere sah er nicht so aus, wie er von Hanisch auf der von ihm inspirierten Broschüre gezeichnet ist. Insbesondere hatte er nie so langes, ungeschittenes Haar und ging nie unrasiert. Ich habe damals mit Hitler auch oft privat gesprochen. Er sagte mir offen seine politischen Ansichten. Er war Gegner der Christlich-sozialen und Sozialdemokraten."

"Adolf Hitler was poor at that time, but always dressed in a clean manner, he did not look like a downtrodden man, and he did not look like Hanisch described him in booklet that was inspired on Hanisch. In particular, he never had such a long, uncombed hair and never went unshaven. At that time I often spoke privately with Hitler. He told me open his political views. He was opposed to the Christian-socialists and the social democrats."

Of course, one can argue how reliable this statement is, given some 25 years after Hitler's visits to Altenberg. But Hamann does not even quote Jakob Altenberg - instead she uses quotes from the daughter and daughter-in-law of

²⁸ Jakob Altenberg (1875-1944). Geni.com, [seen 04-03-2019].

<https://www.geni.com/people/Jakob-Altenberg/6000000043563515887>

²⁹ Jakob Altenberg, interviewed by Dr. Karl Springer of the Viennese police, November 19, 1936. NS 26/2599/23-24, Bundesarchiv Berlin.

Altenberg, recorded decades after the war. Daughter Adele Heller-Binder born Altenberg (1898?-?) remembered in an interview published in 1994 a completely different Hitler than described by her father. Both of them told about the same scene. This is how Hamman quotes her:

"Die damals 14-jährige Tochter (...) erinnerte sich später an H.'s 'ungepflegte äussere Erscheinung', 'aber auch seine Schüchternheit und die Art, wie er den blick starr auf den Boden gesenkt hielt, wenn er mit einem sprach.' Einmal habe er sich bei ihrem Vater zu ein politischen Monolog hinreissen lassen- worüber ist unbekannt. Altenberg habe ihn jedoch energisch zum Schweigen gebracht."³⁰

"The then 14 year old daughter Adele (...) later remembered Hitler's 'unkempt appearance,' 'but also his shyness and his manner of lowering his eyes and staring at the floor when talking with someone.' Once he delivered a political monologue when he was with her father—we do not know on what subject. Altenberg, however, shut him down rigorously."³¹

Daughter-in-law Senta Altenberg, interviewed by Hamann in 1994, told her that her late father-in-law had possessed after the Anschluss still two unsold Hitler paintings, which the family had to sell to the NSDAP's main archive for a small amount. She had heard so from her late husband Jakob (Jacques) Altenberg.^{32, 33}

No evidence supports this statement - as Altenberg senior had sold his last two Hitlers in 1935, three years before the Anschluss!³⁴

³⁰ Hamann, page 50. Her source: Maurice Samuelson. Post von Hitler. Die Presse, Wien, 14-05-1994. Spectrum IV.

³¹ English translation by Thomas Thornton. *Hitler's Vienna*. Oxford University Press, 1999.

³² Hamann, page 606, notes 35 and 36.

³³ Jakob Altenberg (Jr.), 1902-1956. Geni.com, [seen 04-03-2019].

<https://www.geni.com/people/Jakob-Altenberg/6000000052303210082>

³⁴ Jakob Altenberg, interviewed by Dr. Karl Springer of the Viennese police, November 19, 1936. NS 26/2599/23-24, Bundesarchiv Berlin.

Peter Jahn

Next to that, Hamann sold the lies³⁵ of art swindler Peter Jahn about his dealings with the NSDAP Hauptarchiv and the Jewish frame maker and former Hitler client Samuel Morgenstern.³⁶ According to Jahn, Morgenstern had made an edified statement in 1937 about his dealings with Hitler in 1911-1913, a statement which according to Jahn could be traced in the Bavarian Main State Archive.³⁷ Yet, when in 2015 historian Gregor Derntl went to Munich to research Morgenstern's alleged statement, he found under the archive code given by Hamann only a bundle of newspaper articles.³⁸

Birgit Schwarz could have known all this too - had she checked the sources mentioned by Hamann. Obviously she didn't - from note 154 on page 325 on her book one can conclude that she didn't even bother to consult Jetzinger's book.

Hamann published in her book also a photo of a stamp print and a seal, allegedly of Morgenstern and supposedly originating from the Bundesarchiv Berlin.³⁹ We looked in Berlin for the original photo - we couldn't trace it. Where did this photo originate from, then? From the book *Adolf Hitler als Zeichner and Maler* (1983), a.k.a. the 'Werkkatalog' - a book compiled by... Peter Jahn and August Priesack, and consisting of mostly forgeries and lies.⁴⁰

³⁵ Jahn had previously told his lies to Charles de Jaeger. *The Linz File. Hitler's plunder of Europe's art*. Webb & Bower, Exeter, 1981. Jahn's lies compromise 8 pages in De Jaeger's book (in the the Dutch translation pages 201-209).

³⁶ Hamann, p. 507-508

³⁷ According to Jahn and Hamann (note 10, page 628): München Bayerische Hauptstaatsarchiv, Slg. Personen 12.659, Gedächtnisprotokoll am 24.3.1937 bei Rechtsanwalt Dr. Arthur Kulka.

³⁸ Gregor Derntl, e-mail to Bart FM Droog, 11-07-2018.

³⁹ Hamann, p. 507.

⁴⁰ *Adolf Hitler als Maler und Zeichner. Ein Werkkatalog der ölgemälde, Aquarelle, Zeichnungen und Architekturskizzen*. Gallant Verlag, Zug, 1983. English title: *Adolf Hitler. The unknown artist*. Billy F. Price Publishing House, Houston (Texas, USA), 1984.

<https://www.bartfmdroog.com/droog/niod/price.html>

Worthless books?

Is Hamann's book then entirely worthless? No. It contains nearly six very interesting and educational pages⁴¹ on the 'Männerheim' at the Meldemannstrasse in Vienna, where Hitler lived from 1910-1913.

And what about Birgit Schwarz' *Geniewahn*? Well - we can recommend that work to anybody who is interested in the artworks Hitler had collected for himself. She made a nice list of these works. But does this list tell anything about Hitler? Nope - only that Hitler was wise enough to hire a skilled professional for the job.

We can only hope that the authorities in Germany in upcoming authentication questions regarding alleged Hitler artworks, will be wise enough to employ only *skilled* professionals too.

Aftermath

We asked Dr. Birgit Schwarz for comments on this article. Alas she choose not to react. She did though forbid us⁴² to publish the answers she had given in 2017, after we had explicitly told her we were working on an article about the NIOD-Hitler⁴³.

As Brigitte Hamann passed away in 2016, many questions regarding her book *Hitler's Vienna*, wil never be answered.

⁴¹ Hamann, p. 229-234.

⁴² E-mail by Birgit Schwarz to Bart FM Droog, 03-03-2019.

⁴³ E-mail by Bart FM Droog to Birgit Schwarz, 29-11-2017.