

# Adolf Hitler



**Adolf Hitler was an artist—a modern artist, at that—and Nazism was a movement shaped by his aesthetic sensibility. Cosmopolitan Vienna incubated his peculiar genius as well as his hideous ideas.**

**Hitler was eighteen years old when, in 1908, he moved from Linz and took up residence in Vienna. He walked the same streets as Freud, Gustav Mahler, and Egon Schiele, but he did so as one of the city's faceless, teeming poor. He often slept in a squalid homeless shelter, if not under a bridge. Intent on becoming an artist, he twice failed the art academy's admission test; his drawing skills were declared "unsatisfactory." A thin, sallow youth, he wasn't cut out for physical labor. With help from a friend, he earned a meager living drawing postcard views of Vienna and selling**

them to tourists. Jews were among his companions and patrons. Although he was fanatically pan-German—caught up in visions of an expanded Germany, which would incorporate Austria—he had laudatory things to say about Jews at the time. He proved, however, an apt pupil of the city's rampant strains of anti-Semitism, which exploited popular resentment of the wealthy Jewish bourgeoisie that had arisen under Franz Josef I, the conservative but clement—and, effectively, the last—Hapsburg emperor. Hitler studied the spellbinding oratorical style of the city's widely beloved populist, anti-Semitic mayor, Karl Lueger.

The young Hitler was wild for Wagnerian opera, stately architecture, and inventive graphic art and design. His taste in painting was—and remained—philistine. He swore by Eduard von Grützner, a genre painter of jolly, drunken Bavarian monks. Hitler's own stilted early efforts were the work of a provincial tyro who was ripe for instruction that he never received. As with any drifting young life, Hitler's might have gone in a number of ways. The most exasperating missed opportunity was the possibility of working under the graphic artist and stage designer Alfred Roller, a member of the anti-academic Secession movement whose sets for the Vienna Court Opera's productions of Wagner, which were conducted by Mahler, foreshadowed Nazi theatricality. With a letter of introduction to Roller, Hitler approached the great man's door three times without mustering the nerve to knock. As it turned out, he seems never to have consorted with anyone whose ego overmatched his own. Grandiose and rigidly puritanical, he was a figure of fun to many of his mates in Vienna's lower depths. He accumulated humiliations on the way to becoming a god of revenge for the humiliated of Germany. Meanwhile, his adopted city fired his imagination. In *Mein Kampf*, he recalled, "For hours, I could stand in front of the Opera, for hours I could gaze at the parliament; the whole Ring Boulevard seemed to me like an enchantment out of the 'Thousand and One Nights.' "

Secession artists would later enter the Nazi lists of degenerate art. Hitler despised them for their insults to classical ideals of human beauty and for what he called, in another context, "liberalistic concepts of the individual." But he embraced cleanly abstracted and geometric styles, which later informed his own design work (notably, the stunning Nazi flag) and his shrewd patronage of the gifted youngsters Leni Riefenstahl and Albert Speer. In lengthening retrospect, it becomes harder to credit categorical distinctions between Nazi aesthetics and those of redoubtable modern movements in architecture and design, including the Bauhaus. They share roots in avant-garde Vienna.

Hitler's rise remains mysterious— if only as to the precise amount of dumb luck involved—but it makes unnerving sense when viewed in terms of an eager artist's capacity to assimilate, synthesize, and apply the influences of his time and place. Nazism was a singular invention and Hitler was its indispensable author. Without him, Fascism might well have succeeded in Germany, but nothing foreordained Nazism's blend of dash and malice, its brilliant technology, and skulking atavism. It seems clear that Hitler employed artistic means—hypnotic oratory, moving spectacle, elegant design—not just to gain power but to wield it in the here and now. Meanwhile, he needed a political line—a cause, an enemy—that would be more dynamic than pan-Germanism. The fact that he came by the cult of Aryanism and anti-Semitism belatedly suggests that they developed as much in service to his artistic ambition as the other way around. All racism, on some level, is aesthetic, as a projection of "the ugly." Nazism, in a horrible way, was a program to remodel the world according to a certain taste.

Hitler was not a "failed artist." In fact, once he found his *métier*, in Munich after the First World War, he was masterly, first as an orator, and then as an all-around impresario of political theatre. He was also deluded. He had no vision of the future apart from ever grander opera. He met his end—which, as a deep-dyed Wagnerian, he might have anticipated but apparently did not—as a quivering wreck of the boy who had been so awed by imperial Vienna.

**WATERCLOURE PAINTING (GOUACHE) from approximately 1913-1914 BY ADOLF HITLER (1889-1945)**



Watercolor on paper by Adolf Hitler (German Nazi Leader and Dictator).

Executed approx. 1913 when he was 23 years old. Like all original watercolor artworks this one is hand signed A. Hitler. Size: 33 cm x 24 cm (12 x 9,5 inches)

The artwork is well preserved and in its original frame.

**Accompanied by the following documents:**

- Condition report available
- Provenance available
- Expertise by the only accredited main German Hitler Expert Prof Dr. Priesack.
- Auction house information from the most famous German historic Auction house available. Where the gouache was sold Including the original auction catalogue from 1999 with the painting. (there is no other historic auction house in Germany which has this high level of respect and historic value primarily for artifacts from WW2 and Adolf Hitler)
- Viewing Video of the artwork
- Invoice for the artwork from the auction house addressed to the previous owner

**Historic facts, research and expertise for this water color painting by Adolf Hitler**

The following gouache by Adolf Hitler was approximately executed in 1913. We based our research of this specific date since a whole series of water color paintings were executed by Hitler at the time with the exact same landscape mountain and the style of his brush stroke matches those as well. Even though a gouache with the absolute exact location but from another angle was later given from Hitler to Goebbels as a present. That gouache was executed in 1914. So, we can with high certainty tell that the gouache on offer is from the series that A. Hitler painted during 1913 and beginning of 1914. This gouache is probably one of Hitler's most significant artworks. Because at first the gouache proves that in painting, he was ahead in time and in our expert's opinion we also believe that his art skill level was actually very high and is not below quality of any true masters at the beginning of Expressionism. Comparing this work to other Expressionists like Emil Nolde or Ernst Ludwig Kirchner prove that his skill level was quite advanced and especially this one is a perfect example. Nevertheless, he applied twice for the fine art university but got rejected. So, the wide spread opinion that he was a bad painter we cannot share. We could maybe agree so about his childhood oil on canvas paintings.

Adolf Hitler started painting at a very young age and concentrated on village scenes (oil on canvas). His childhood paintings were all signed Adolf (he did not know otherwise).

As a young adult Adolf Hitler moved to Munich and started watercolor artworks which were all signed A Hitler. This beautiful gouache is from the same area and certainly same series where a lot of other artworks which experts nowadays believe as original since they have the old archive stamp where Priesack and his assistant registered Hitler's Art.

Hitler's brushstroke, Dr. Priesack's handwritten confirmation of a real Adolf Hitler painting make this artwork probably to the most valuable. And with no question is there any excuse for this gouache not being authentic. Dr. Priesack was the most accredited and actually also only art expert allowed to authenticate any of Hitler's artworks. Now that he let some fakes due to, we believe his assistant go through to make up a catalogue raisonne of Hitler's works with an American called Billy F. Price we do not know which one in the catalogue is now real and which one not. So, if your Hitler artwork is in that catalogue you got maybe a 50/50 chance of getting a real Adolf Hitler. But Dr. Priesack never in his life authenticated wrong when it came to authentication that was only done by himself. Most of Dr. Priesack's evaluations were typewritten so with those the German government or anybody trying to discredit any so claimed Hitler artworks have a very strong case that it might not be by Dr. Priesack. We have for this gouache a handwritten expertise and we matched the handwriting as well as Dr. Priesack's signature with old archive letters from the German Government. As conclusion we can with absolute certainty say that the expertise by Dr. Priesack which accompanies this artwork is from

Dr. Priesack and no one else. And as backup the best historic auction house for Hitler artifacts is 100 % standing up for the authenticity. They have such a high standing in Germany that not even the German government itself would discredit any of their expertise or evaluation. So therefore, this gouache is actually the only one nowadays where you can not disqualify the work as a forgery. By the way why a lot of Priesacks expert documents were disqualified by the German Government was because they are all typed and signed. Arguments of the Government then were it is the wrong stamp, wrong typewriter coloring, not his choice of wording, not the right paper and so on. With WW2 military artifacts the German government is allowed to confiscate them immediately but what about paintings. Hitler was not even involved in any politics at the time when his passion was painting. So you cannot link a painting of Adolf Hitler to anything he did as a Nazi leader and dictator. Therefore it is generally permitted to sell an artwork by Adolf Hitler. And a gallery was planning to do an exhibition and sale of artworks by Adolf Hitler. The artworks were seized and confiscated by the German government in the night before the opening. They are claiming the authenticity cannot be guaranteed. A lot of those works had expert proof from Dr. Priesack. Unfortunately, all done by typewriting. But a handwritten expertise is an absolute exception. But this expertise is an absolute mystery since there is no doubt that it was written and signed by Priesack in handwriting but at the time he wrote it he before suddenly appeared on Dutch TV discrediting a wealthy Dutch businessman who claims to have a real masterwork by A. Hitler. Dr. Priesack immediately showed his power as an expert and explained why this is not a real Adolf Hitler artwork. Now that the German Government was after Dr. Priesack for distributing Nazi artifacts which is allowed for collective or historical matters. But to use any of Hitler's artifacts or German WW2 objects related to Adolf Hitler could be misused for Nazi Propaganda and are therefore regarded as illegal. So, the last time Priesack was seen alive was the day of the TV performance in 1992. Some even believe he died that year he appeared on TV. But his handwritten Expertise is from 1995. And it took us extreme time-consuming research to find out if anybody knows or if there are any sources online in the archives or of anybody, we could reach to find his time and place of death. Unbelievable there was nothing until we finally found a written statement of the German government. The government refuses to give the exact time of death but says he did die between 1992 and 2005. We obviously now can at least prove that it was certainly not in 1995 and must have been after May 1995 when he wrote this expertise.

Usually the German government confiscates anything belonging to Adolf Hitler if it appears in a gallery or auction house or any other places in Germany. Therefore we stored the artwork at a safe unreachable place and will directly present and transport the artwork to the very fortunate buyer and owner. The place where you can buy pieces from WW2 and Hitler is the famous auction house where this gouache was sold. Ok they have the obligation to cover any Hitler markings or Swastikas with a sticker but since they have historical value and have this high standing/reputation you are still today able to find and buy WW2 memorabilia in that auction house.



Illustrated facts mentioned earlier in the factsheet comparing A. Hitler's gouache to other famous Expressionists such as Emil Nolde and Ernst Ludwig Kirchner



Ernst Ludwig Kirchner 1910



Kirchner 1917/18



Kirchner 1919



Emil Nolde 1920/30



Emil Nolde 1911



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**Illustration of Prof. Dr. Priesacks signature (German archives / Certificate).**

**Signature German Archives Dr. Priesack the one and only accredited Hitler expert.**

**Signature taken out of the expertise accompanied by this gouache by A. Hitler**



[Berliner Auktionshaus für Geschichte](#)

### **History and Facts about the famous auctionhouse “Berliner Auktionshaus der Geschichte”.**

The Berliner auctionhouse for history is well known for their outstanding expertise when it comes to military objects as well as historical artifacts which are connected to world war 1 and world war 2. The auctionhouse was founded in 1990 and already with the first auction on the 8. December 1990 they reached outstanding auction results like the Tschaika Convertable parade vehicle from the former defence minister of the DDR Willi Stoph for 65.000 DM. And by 1997 they were already on the internet dealing with international clients building a global solid customer base.

In 1998 the German government tried to discredit the auctionhouse and charge the former owner for selling Nazi artifacts and were particularly upset for him selling clothes from inmates of Hitlers concentration camps.

At the time they could not charge the owner of spreading Nazi propaganda material since his clientele was too upscale and of importance. there was no proof that his claim of being completely legitimate and that every artifact is only used by his clientele solely for research purposes could not been proven otherwise by the high court. Him and his auctionhouse were already at this time supplying WW2 artifacts to very prominent places such as the holocaust museum in Washington DC.

He did get again into conflict with the government once the internet presence of the auctionhouse was no longer only listed but was starting to do online sales and online bidding as well and alot of the military items sold were from the Nazi time and consisted of swastikas as well as alot of Adolf Hitler medals given to soldiers for their military deeds during world war 2.

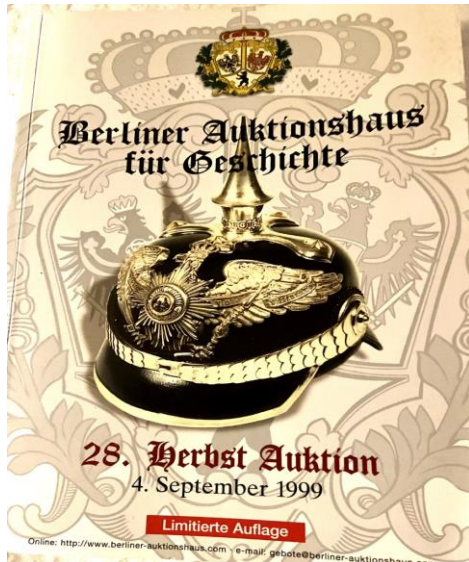
But instead of the auction house ever failing or making a mistake that anything they do was not for historical research and their expertise specifically was of the highest standart the auctionhouse never had to cancel an auction or was fined for any illegal conduct.

Therefore the German auctionhouse “Berliner Auktionshaus für Geschichte” set a landmark and are now highly respected for their expertise, their professionalism and obviously the source for the most significant German militaria artifacts from Germany.

Adolf Hitlers gouache from approx. 1913/1914 was part of the autumn auction in 1999. So 4 years after the gouache was certified by Prof. Dr. Priesack.



The auction of 1999 from the german historical auctionhouse (Deutsches Auktionshaus der Geschichte) where the famous gouache was aquired by the previous owner.

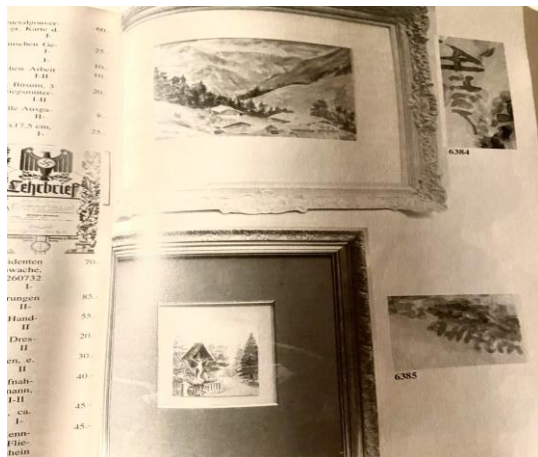


The auctionhouse actually dedicated 3 pages in the catalogue for the gouache by Adolf Hitler. It has a the top position in the inside cover on the back with the catalogue number. It has a whole page inside the catalogue where you can see the gouache and the signature.

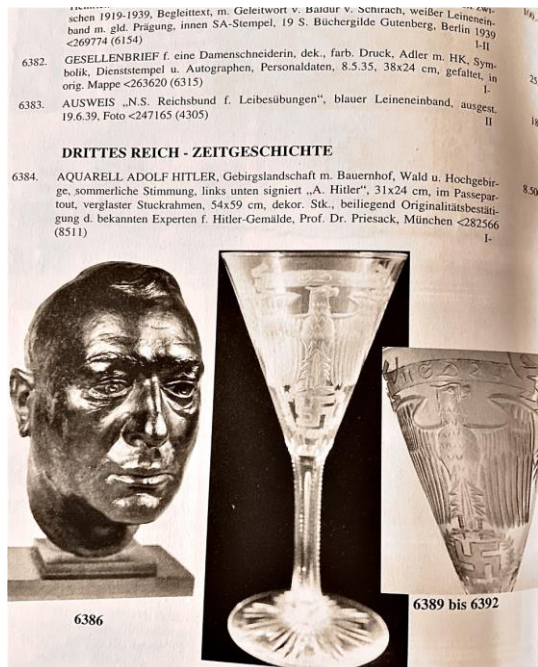
And under Lot number 6384 you will find the description of the gouache and the opening minimum bid. Axctually the artwork is the first lot of a seperate section in the catalogue for third Reich Historical items.



Top position inside of the auction house catalogues back cover.



Top position inside the catalogue showing the gouache and the signature A. Hitler



Top position section Third Reich History with the description and starting bid

Translation: Gouache by Adolf Hitler, mountain scene with farm buildings, forest, high mountains, summer vibe. Signed lower left "A. Hitler" 31x24 cm behind passpartout, glass and stucco frame. 54 x 59 cm accompanied by an original Expertise of the most famous Expert for Hitler artworks Prof. Dr. Priesack. Munich with a starting bid of .....



**Dr. Priesacks TV appearance on Dutch TV discrediting a Dutch businessman claiming to own a real masterpiece by A. Hitler**

For serious interested buyers we have a viewing video, all certification receipts, complete provenance, condition report and one of the rarest original historical art pieces from Adolf Hitler.

