

The secretary's Hitler collection

A comparison of Christa Schroeder's (alleged) statements, as published in 1949, in the 1970s, 1985 and 2002.

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After her arrest in May 1945 Hitler's long term secretary Christa Schroeder¹ was interrogated by the French captain Bernhard.² After her release in 1948 Bernhard visited her and proposed to publish a book about her experiences with Hitler. This became *Douze ans auprès d'Hitler (Twelve years near Hitler, 1949)*.^{3,4} The book contains statements by Schroeder made during her interrogations, added by statements she made after her release, mixed with quotes, allegedly from Schroeder but in reality made by Hermann Göring, Julius Schaub, Heinrich Hoffmann and some other captured Nazis interrogated by Bernhard in 1945-1946, as well as some remarks by Bernhard himself. Schroeder remained unnamed in this work. Bernhard used for it the pseudonyme Albert Zoller. Hence this work is also known as *Zoller*.

In the 1970s Christa Schroeder was several times interviewed by the British historian David Irving for his books about Hitler, published in 1977 and 1979.⁵ Irving was at the time still regarded as a normale historian, not as the Holocaust denialist he became in later years.

In 1982 she asked the German historian Anton Joachimsthaler to cooperate

- 1 Full name: Emilie Philippine Schroeder, Münden, March 19, 1908 – München, June 28, 1984. Source: Christa Schroeder. *Er war mein Chef. Aus dem Nachlaß der Sekretärin von Adolf Hitler*. Herausgegeben von Anton Joachimsthaler. Mit 90 Fotos. Langen Müller, München / Wien, [1985]. Page 12 and 14. After this: *Schroeder*. <https://archive.org/details/SchroederChrista1985-ErWarMeinChef/>
- 2 Also known as Albert Zoller. Capitaine Albert Bernhard was born May 14, 1904 in Metz. French liaison officer attached to the 7th US Army Interrogations Center. According to Anton Joachimsthaler in *Schroeder*, note 32, pages 32-33. He also interrogated Göring, Funk, Frick, Von Warlimont, Dr. Morell, Julius Schaub and Heinrich Hoffmann. Sources: *Twaalf jaar bij Hitler. Confidenties van een particulier secretaresse*. Verzameld en bewerkt door Albert Zoller. Daamen, 's-Gravenhage, MCML [1950], page 8. After this: *Zoller. Schroeder*, note 3, page 281.
- 3 It was never translated into English.
- 4 In he memoirs she denied having cooperated with Bernhard/Zoller. Yet Joachimsthaler found proof that she actually had cooperated with Zoller and gave – at least in the beginning – her fiat for the publication of the French version. See *Schroeder*, note 36, pages 298-300.
- 5 David Irving. *Hitler's War* (The Viking Press, 1977) and *The War Path* (The Viking Press, 1979). In 2002 Irving published *Hitler's War and The War Path*, a revised edition of both books, at his own publishing house, Focal point. Online at: https://web.archive.org/web/20200905055113/http://www.fpp.co.uk/books/Hitler/2001/HW_Web_dl.pdf

on the posthumous publication of her memoirs, which formed partially a rectification of Zoller's book (the passages which were based on the interrogations of Göring and others were removed). Joachimsthaler published these memoirs in 1985, a year after her death. In it she made different statements about Hitler's sketches than those published in Zoller.

In 2002 David Irving published an article in which he presented new material about Christa Schroeder and the Hitler sketches – which seems to contradict earlier published statements about this material.

Now, in the past nobody has looked at these specific differences, as these were considered to be of no importance for a better insight in Hitler. To us, interested in the development of the Hitler forgery industry, and therefore in the “works” that Hitler really made, these differences are important, as these can help to identify fake and forged Hitler works that appear as authentic 'Hitlers' at present day auctions.

1949

“As a youngster Hitler had one great desire, to be admitted at the Art Academy in Vienna. The trial drawing he had submitted was sufficient, but he was refused entry, as he had too little education to be able to follow the lessons.”^{6, 7}

“From this [pre WW1] period and from the World War One years watercolors survived, on which Hitler, who wasn't without talent, depicted monuments and public buildings met an almost photographic care for details.

Painting and drawing remained the greatest pleasures of his life. Even in the most stressful years, when he was head of state, he always found time for it. He always had on his desk a stack of carton cards, on which he depicted, whenever he had a spare moment, whatever his inspiration told him to do. He was very proud on these sketches en kept them with great care. When he wanted to please me, or reward me after an exhausting work day, he offered me such a sketch, but never without stressing the value of this gesture.”⁸

“Furthermore Hitler had a real passion for architecture. (...) Whenever he spoke with his architects about architectural issues, his enthusiasm for his own views was quite catching. It could happen that he then grabbed a piece of paper and made with a few strokes a sketch of great magnificence. I've experienced that famous architects and masterbuilders were flabbergasted by his knowledge and original views.”^{9, 10}

“I've seen the letter, in which the desperate lover tried to convince Geli to share her life with him. Hitler ordered me to make a copy of this letter, so I am capable to reproduce the most important passages.”¹¹

Schroeder tells about the high esteem Hitler held for Gerdy Troost¹², interior architect and widow of Hitler's favorite architect, Paul Troost¹³: “He admired in Mrs. Troost the artistic confidence, with which she continued the work of

6 In *Mein Kampf* (1925) Hitler wrote that he didn't pass the entry exams, which is a historical fact.

7 *Zoller*; pages 61-62.

8 *Zoller*; page 62. This is probably a lie. If she had admitted in 1945 that she had stolen (safed) these cards, as she did in 1985, these sketches would certainly have been confiscated.

9 Schroeder didn't realize that dictators love to be praised, and that people who say the truth to them, usually end up in prison or worse.

10 *Zoller*; pages 62-64

11 *Zoller*; page 99.

12 Gerdy Troost, 1904-2003. Maiden name Sophie Gerhardine Wilhelmine Andresen. More about Gerdy Troost: Timo Nüßlein. Gerdy Troost. Innerarchitektin (1904-2003). Internetportal Rheinische Geschichte, [2017].

<http://rheinische-geschichte.lvr.de/Persoenlichkeiten/gerdy-troost/DE-2086/lido/5b3b3f2b0772c5.88610785>

For more about Hitler's dwellings: Despina Stratigakos. *Hitler at home*. Yale University Press, New Haven and London, 2015.

13 Paul Ludwig Troost, 1878-1934; <https://www.oxfordreference.com/view/10.1093/oi/authority.20110810110019265>

her deceased husband. When Hitler had his house in Munich furnished, he was guided by Mrs. Bruckmann from the Troost's studio, who had created a new furniture style. (...) Mrs. Troost had a decisive influence on Hitler's artistic taste. She succeeded to win him for her personal views regarding the harmony of colors. She was commissioned with the furnishing of Hitler's dwellings in Berlin and Munich, as well as that of the Berghof."¹⁴

*Pieces of furniture from "Atelier Troost" were designed by Leonhard Gall.*¹⁵

Berneudi / Bernile Nienau

"Hitler was a very bad psychologist. Even regarding children his judgement was often wrong. I want to illustrate the strange mistakes in this area with the history of little Berneudi, a girl aged five, with deep blue eyes and a mass of blond hair, which he had discovered amidst of children, who came to greet him at the Berghof. He immediately became very fond of the child, and encouraged her to visit him as often as possible. The mother succeeded in the following years in drawing attention, by taking the child on the most diverging occasions to Hitler. He treated the child with true fatherly affection and had himself photographed with her several times.

On a fine day an anonymous letter ended in an abrupt way these pleasant visits. The letter debunked the mother of the child as a half Jew. The deeply disappointed Hitler let her know not to attempt to approach him again, and had all photos destroyed on which he and the girl were depicted. This little incident impressed him deeply, because it reminded him in no gentle way of the loneliness in which he lived. A loneliness, which depressed him heavily, because it influenced the natural feelings, so deeply anchored within him."¹⁶

*This passage is probably the most sick part of Schroeder story. If it really stated by her (and not by Hoffmann, Schaub et cetera) she showed absolutely no empathy for the girl and her mother; only for Hitler, presented by her as a victim of a half Jew. The story on the little girl, whose real name was Bernile Nienau, was also told by Heinrich Hoffmann – but he blamed Martin Bormann for ending the contact.*¹⁷

14 Zoller, pages 120-121.

15 Timo Nüßlein. Gerdy Troost. Innerarchitektur (1904-2003). Internetportal Rheinische Geschichte, [2017].

16 Zoller, 126.

17 Heinrich Hoffmann, *Hitler; wie ich ihn sah. Aufzeichnungen seines Leibfotografen*. Herbig, München / Berlin, 1974. Pages 165-166. See also: Jaap van den Born and Bart FM Droog. The Bernile photos. Hitler's little friend Rosa Bernile Nienau. *Droog Magazine*, Eenrum, 2018-2019; <https://www.bartfmdroog.com/droog/niod/bernile.html>

Superstition and astrology

On pages 205-206 Schroeder is quite clear that Hitler was not superstitious and that he didn't believe in astrology. He called people who claimed to predict the future by reading cards “professional charlatans”, and said repeatedly that their practices should be forbidden.

Leaving Berlin

On the evening of April 20 1945 Hitler ordered Christa Schroeder and one of her colleagues¹⁸ to leave Berlin by car. As the Soviet armies had surrounded Berlin already, they were evacuated by plane, at 02.00 hrs AM, April 21, 1945.¹⁹

“In complete objectivity”

Zoller wrote that everything Christa Schroeder stated about Hitler was done in complete objectivity.²⁰ We doubt it: she was loyal to Hitler until her very last breath.²¹

The best example for this is what she (not) told about the crimes of the Nazi regime. According to her Hitler was not at all interested in governmental affairs; he left these to his *Gauleiter* and high ranking civil servants. “In this field unforgivable excesses could happen, simply because Hitler wasn't interested.” And besides that, again according to Schroeder, Martin Bormann had shielded Hitler from everything that “destroyed the morale of the [German] people.”

By blaming Bormann she (or one of the other people interviewed by Zoller) protected Hitler and thus herself.

Aftermath

When the book was published in Germany, former members of Hitler's inner circle²² were not pleased with it, as Christa Schroeder had been too frank on some subjects. She apologized to them and said that Zoller had distorted her words.

18 This was Johanna Wolf, Hitler's longest serving secretary.

19 Zoller, pages 253-254.

20 Zoller, page 13.

21 As were other members from Hitler inner circle. See: Heike B. Görtemaker. *Hitlers Hofstaat. Der innere Kreis im Dritten Reich und danach*. DTV, München, 2020 (first edition Beck, München, 2019).

22 These were first known as 'Die Ehemaligen', 'the former ones'. Anno 2020 this group of people are known as 'Hitler's Hofstaat'. Schroeder, page 10.

1970s

The disputed historian David Irving presented another version of the story of Christa Schroeder, her Hitler sketches and Hitler's letter to Geli Raubal. Irving, whilst working on his books *Hitler's war* (1977) had visited Christa Schroeder in the early 1970's. Irving: "Christa Schroeder, one of Hitler's private secretaries, made available exclusively to me her important contemporary papers."²³

Irving interviewed her and used fragments from these interviews and some letters written by Schroeder to "a lady friend in neutral Switzerland during the war, on Hitler's headed notepaper, describing events at the Führer Headquarters."²⁴

Christa Schroeder was very critical of Irving's book. She accused him of presenting concoctions and distorting what she had told him.²⁵ She also wrote some things about him which were apparently so offensive that Joachimsthaler censored it, like this:

Anmerkungen zu David Irving's Büchern

Selbst der als ›seriös‹ und ›integer‹ annoncierte David Irving ist nicht gefeit gegen |—————| Ungenauigkeiten oder wie immer man es nennen mag. So bezeichnet er mich in der deutschen Ausgabe ›Hitlers Weg zum Krieg‹ als ›besonnen und scharfzüngig‹. Ich bin weiß Gott nicht immer besonnen, sondern eher impulsiv. Und als ›scharfzüngig‹ möchte ich mich nicht bezeichnen. Kritisch, ja das gebe ich ohne weiteres zu, um der Wahrheit möglichst nahe zu kommen. Und so ärgert es mich, wenn nun auch David Irving vieles so leichtfertig verdreht wiedergibt.

Schroeder, page 262²⁶

In *Hitler's war* Irving mentions nothing about Schaub destroying Hitler's personal documents at the Berghof, only about Schaub doing so, on Hitler's orders, in Berlin.²⁷ Irving is in his book silent about Christa Schroeder, after she left Berlin, April 21, 1945.²⁸

23 Irving. *Hitler's War*, introduction, page xxi.

24 David Irving, *Radical's Diary*. 14-02-2002.

<https://web.archive.org/web/20201015152909/http://www.fpp.co.uk/docs/Irving/RadDi/2002/140202.html>

Anton Joachimsthaler confirmed in 1985 the existence of these letters, but remarked that Schroeder had given Irving only a part of the correspondence with her friend Johanna Nusser, and that Schroeder had reworked some of the original letters. *Schroeder*, note 26, pages 294-295.

25 *Schroeder*, pages 262-266.

26 In the colophon of *Schroeder* (1985): Passages marked with [-----] in the text of the author or in the comments by the editor are very personal remarks by Mrs Schroeder or one of the secretaries of Martin Bormann., omitted by the published with consent of the author.

27 Irving. *Hitler's War*, page 820.

28 Irving. *Hitler's War*, page 816.

1985 – Joachimsthaler and the posthumous published memoirs

In 1982 Christa Schroeder asked Anton Joachimsthaler, if he wanted to publish her memoirs after her death. He did so, resulting in *Er war mein Chef*, 1985.²⁹ Joachimsthaler, a very thorough researcher, added 137 pages of notes and appendixes, and remained very critical to Schroeder.

Schroeder about the Hitler sketches

[1945, after an American soldier had seized a pearl ear ring from her]. “He [captain Bernhard/Zoller] offered to safeguard my other jewelry, the last of my money (a few thousand Reichsmarks) and a linen cover with about 100 sketches by Adolf Hitlers, which I saved from destruction on the Berghof [33].” He later published a part of these sketches in his book.³⁰

Note 33, Joachimsthaler: “Mrs. Schroeder said that she had taken these sketches out of a shoe box, when Julius Schaub went back in Hitler's office, to further empty Hitler's safe.”³¹

[In May 1948, after Schroeder's release, Bernhard has a brief meeting with her in Germany] “He handed me back my pouch with jewelry, said that my money was taken from him (...), and he gave me back about 50 of the 100 Hitler sketches, the others he kept.”³²

*After a transcript of a conversation between Hitler and Heinrich Hoffmann, March 12, 1944, in which Hitler stated: “My architectural sketches, which I made in those days [1908-1914], were my most precious possessions, my brainchilds, which I never gave to anyone, as I did with the paintings.”*³³

Schroeder: “I can confirm that Hitler was very attached to his architectural sketches and didn't want to give them away. When Schaub emptied the content of Hitler's safe, Berghof, late April 1945, and burned it on the terrace, he also burned many such sketches. I took one bundle of them and saved these from Schaub's destruction. But they are no longer with me. Half of them weren't given back by Albert Zoller and the rest I sold very foolishly later on to Dr. Picker [251].”³⁴

29 Christa Schroeder. *Er war mein Chef. Aus dem Nachlaß der Sekretärin von Adolf Hitler.* Herbig, München, 1985. 400 pages. In English: Christa Schroeder. *He was my chief. The memoirs of Adolf Hitler's secretary.* Introduction by Roger Moorhouse. Translation by Geoffrey Brooks. Pen & Sword Books, Barnsley, 2009. 208 pages. This is an abridged version of the German original.

30 *Schroeder*, page 19.

31 *Schroeder*, page 296.

32 *Schroeder*, page 20.

33 *Schroeder*, page 134.

34 *Schroeder*, page 134.

What happened with the Schroeder Hitlers?

*Note 251, page 360-361: Picker was in 1984 planning to open a Adolf Hitler in the Munich area. In a letter to Picker dated January 3, 1984, she regretted that she had sold all her remaining Hitler sketches to him.*³⁵

In 1963/1964 the *Corriere della Sera* published a number of articles in which was claimed that she had spoken exclusively with Italian newspaper. According to her this was not the case; the newspaper articles were apparently based on Zoller's book. Schroeder contacted Zoller about this in 1964 – but Zoller didn't do anything. She tried to find out who had written the articles; as she didn't succeed in that, she hired a lawyer, who she gave four Hitler drawings, to no avail: he didn't trace the writer.³⁶

So, half of the sketches went to Zoller; from the other half four went to the unnamed lawyer and the rest she sold to Picker. Or..

³⁵ *Schroeder*, pages 359-360.

³⁶ *Schroeder*, page 23. “Der Aufklärungsversuch verlief also nicht nur völlig negativ, sondern machte mich auch noch um vier Zeichnungen Hitlers ärmer, die ich dem Rechtsanwalt überließ.” This part is not mentioned in the English edition.

2002

On February, 14, 2002, four days after the death of Hitler's last living secretary Traudl Junge, David Irving published on his website a new account about Christa Schroeder and the Hitlers sketches:

"[Traudl Junge's] colleague Christa Schroeder was my other best source. She had been with the Führer since 1933 -- before her death in 1983, I interviewed her on a dozen occasions, a fragile piece of memory being delicately trampled out of her each time. (...) Just inside the front door of the little studio flat she occupied in Munich's Belgrade Street, there was a curtain which she opened only for a few privileged friends: behind it hung her little gallery of photos.

A few years after that, while I was still researching *Hitler's War*, Christa came clean and admitted that she had a box of letters she had written to a lady friend in neutral Switzerland during the war, on Hitler's headed notepaper, describing events at the Führer Headquarters; after a falling-out, the lady friend had returned them all to her, wrapped in ribbon; and, yes, a few pages of a shorthand diary she had written in 1945.

She turned the precious bundle over to me, after first excising, literally, with scissors, a number of more delicate passages from the letters to her friend. "When I was ill in hospital in 1938," she said once to me, with a wan smile, "A.H. came to visit me with flowers." (She called him A.H., in our long conversations, or The Chief). A smile of half-remembered pleasures flickered across her face, and she added with a wistful chuckle: "He said, 'People are going to think I am visiting a secret lover!'" And that is about as close as they ever came to a relationship: it remained a crush, at room's length, no more.

Toward the end of her life [she died in 1984], she produced a stack of twenty or thirty yellowing postcards from behind that curtain: Hitler, she recalled, desiring to save the lives of his four brave young secretaries, ordered them to leave the bunker around April 22, 1945, as the last plane was about to fly out of Berlin. The two youngest, Traudl Junge and Gerda Christian, refused and stayed on. Christa Schroeder and the elderly Johanna Wolf were formally ordered to fly to Munich, and he told Christa to go through his private papers there and destroy everything.

She had salvaged these postcards, sketches by A.H., as mementos: there was Charlie Chaplin as The Tramp, sketched by Adolf Hitler, and a Wandering Jew; the Elbe bridge at Hamburg, a vast suspension bridge he was planning to build

after the war; pieces of furniture, victory arches, and a deft pencil self-portrait, on the back of which he had sketched two heads of a girl, Geli Raubal probably, before her suicide in 1931.

"I want you to have one, Mr Irving," she said. "Take whichever you want."

Of course there could be no doubt which one, and she offered [the self-portrait], "Shall I sign it to authenticate who drew it?"



Self-portrait, allegedly made by Hitler,
allegedly given by Schroeder to Irving

I replied that she knew who drew it, and so did I, and that was good enough for me. Along with the birdie-spoon, given me by Henrietta von Schirach, it is one of the harmless mementoes I have retained from that research era.

Later Christa must have regretted her kindness, and I was told she had remarked that she could have sold it to pay for an expensive operation that she needed.³⁷ I gave the person who conveyed this message to me -- she was Otto Strasser's widow, working at the Institut für Zeit-geschichte -- an envelope with cash for Christa (in those days, before the enemy onslaught on Real History began, I was comfortably able to make such donations).³⁸

37 Irving probably refers to a Anton Joachimsthaler remarks about Christa Schroeder's health and to a letter Christa Schroeder wrote to Henry Picker, dated January 3, 1984, in which she complained having sold all her Hitlers to Picker. *Schroeder*, page 11 and note 251, page 360.

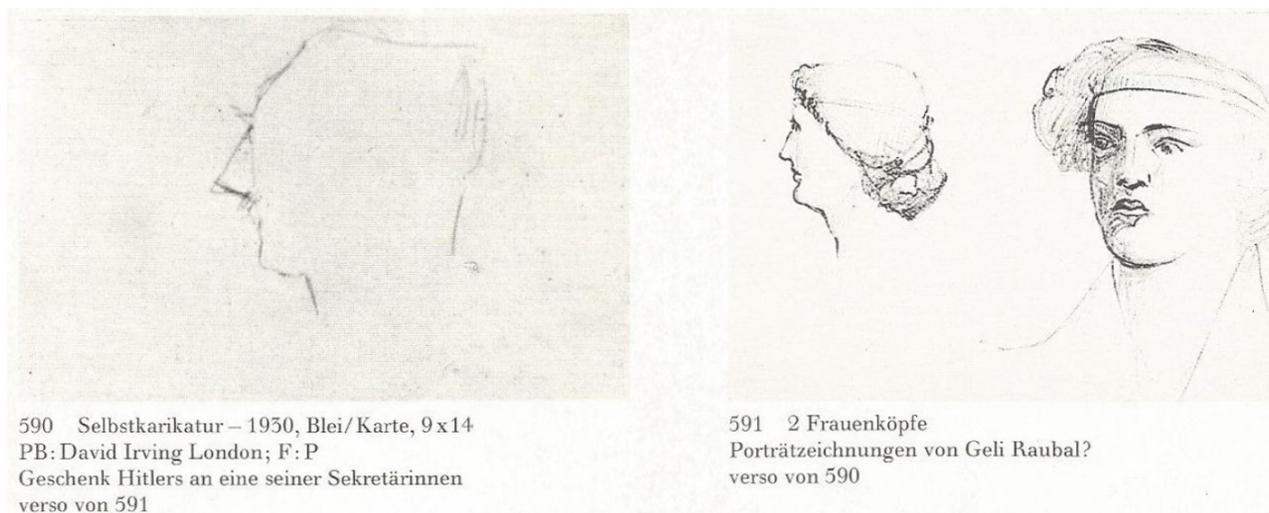
38 David Irving, *Radical's Diary*. 14-02-2002.

<http://www.fpp.co.uk/docs/Irving/RadDi/2002/140202.html>

<https://web.archive.org/web/20201015152909/http://www.fpp.co.uk/docs/Irving/RadDi/2002/140202.html>

Even though Irving was wrong in claiming that Schroeder was ordered to destroy Hitler's personal documents in München (neither Schaub³⁹ nor Anni Winter,⁴⁰ Hitler's housekeeper in München, mentioned anything about Schroeder doing so. Nor did Schroeder herself), it seems that he did tell the truth about the origin of the card with the Hitler sketches.

In *Price*⁴¹ the alleged Hitler self-portrait is depicted in this way:



So these two sketches *might* be authentic Hitler sketches. But they *might* have been made by somebody else too. According to Irving this card was confiscated from him by the British authorities in 2002 and is presumed lost.⁴²

Forensic research of these sketches is therefore impossible – so the true nature of these sketches will never be known.

39 See Heike B. Görtemaker. *Hitlers Hofstaat*, 2019. Page 320: “[Julius Schaub] wurde am 26. April aus Berlin ausgeflogen, um Hitlers letzten Befehl an ihn auszuführen: die Vernichtung aller persönlichen Papieren aus der Wohnung am Prinzregentenplatz in München und auf dem Berghhof.”

Cited from: Julius Schaub. *In Hitlers Schatten. Erinnerungen und Aufzeichnungen des persönlichen Adjutanten und Vertrauten 1925-1945*, hergestellt von Olaf Rose, 2. durchges. Aufl., Stegen/A.,ersee, 2010, pages 302-308.

40 Frau Anni Winter. Nuremberg trial transcripts and documents from the collection of General William J. Donovan. Statement given to Gemeinrat Zentz, Munich, 06-11-1945.

<http://lawcollections.library.cornell.edu/nuremberg/catalog/nur:00567>

See also: Jaap van den Born and Bartt FM Droog. The Anni Winter collection or: the miracle of the suitcase. *Droog Magazine*, 20-05-2019.

<http://www.droog-mag.nl/hitler/2019/anni-winter-or-the-magic-suitcase.pdf>

41 Billy F. Price. *Adolf Hitler als Maler und Zeichner. Ein Werkkatalog der Ölgemälde, Aquarelle, Zeichnungen und Architekturskizzen*. Gallant Verlag, Zug, 1983.

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

42 David Irving. With Christa Schroeder, Hitler's private secretary from 1933 to 1945. *Focal Point*, 31-12-2004.

https://web.archive.org/web/20201029132420/http://www.fpp.co.uk/Irving/photos/1970s/w_Christa_Schroeder.html

The secretary's Hitler collection. [Christa Schroeder. Droog Magazine](#), 2020. 11/13

Extra: Gretl Slezak and Hitler-the-painter

*Gretl Slezak*⁴³ was a friend of Christa Schroeder. Apparently there existed rumours about Hitler and Slezak.

Schroeder: "About these rumours, that Hitler would have painted Gretl Slezak. In the 1920s Hitler made no watercolors at all, only sketches with architectural nature. In 1932, the year in which he allegedly made a painting of Gretl Slezak, he was "hunting" for voters, spoke three times a day at different locations. He didn't have time nor the interest for painting. He had made the watercolors [before World War 1], to earn a living. Since 1919, when he worked for the Reichswehr as instructor, he didn't need to do so anymore. (...) Now about Margarete Slezak. I was a very close friend of her since 1935. If Hitler would have painted her, I would have known, because I visited her very often. The alleged letters from Hitler to Margarete Slezak are crude forgeries."⁴⁴

"I knew Hitler's erstwhile lady friend Ada Klein⁴⁵. In the 1920s she was a regular visitor to his flat in the Thierschstrasse and knew from these visits that Hitler had given up painting. She shared my opinion that he had never painted flowers, only [made sketches of] buildings and landscapes. To suggest otherwise is an unprincipled deception."⁴⁶

Comment: Schroeder and Klein were right in thinking that Hitler never painted flowers. But they never witnessed Hitler making any watercolor. Hitler didn't own any of his pre WW1 watercolors (he had sold all these), until the NSDAP Hauptarchiv started to collect them, ca. 1938. Probably the only alleged Hitler watercolors they knew, were those depicted in Nazi publications from the 1930's – and almost all these reproductions are highly dubious.

43 Gretl Slezak (1901-1953) , full name Margarete Slezak was a opera singer. See Schroeder, note 214, page 352.

44 *Schroeder*, page 161-162.

45 Adelheid Klein (1902 – ?). Met Hitler in 1922 at a political rally. Worked in 1925-1927 for *Völkischer Kurier* and *Völkischer Beobachter*, two Nazi newspapers. Befriended with Hitler in 1926-1927. Note 161, *Schroeder*, page 342.

46 *Schroeder*, page 162. Translation Geoffrey Brooks, 2009. The part between “[]” added by Droog.

Conclusion

Given all factors we can conclude this:

Christa Schroeder and Johanna Wolf left Berlin by plane, 02.00 AM, April 21, 1945 for Berchtesgaden.

Julius Schaub was ordered by Hitler to destroy all Hitler's personal documents and letters, which he did so in Berlin, München and at the Berghof, near Berchtesgaden, presumably at April 26, 1945 (some sources date it at April 25).

When Schroeder was arrested she was in the possession of a bundle of sketches, allegedly made by Hitler. Whether Hitler gave these to her or whether she saved them from destruction by Schaub are questions that cannot be answered for sure – most likely is second option.

At least one of the sketches depicted in Zoller as “Hitler sketch” is definitely not made by Hitler, but by Heinrich Hoffmann. The other sketches in Zoller might be made by Hitler, but might be not. Regarding the doodles: it is very strange that Schroeder mentioned only “architectural sketches”.

Schroeder told it were about 100 sketches. According to Schroeder half of them were “stolen” by Zoller, four were taken by a lawyer in the 1960s, two she probably gave to David Irving in the 1970s and the remainder she sold to dr. Henry Picker.

It is unknown what happened to all these sketches – except for the card with three two sketches once owned by Irving and now lost (or in a British archive). As far as is known not a single alleged Hitler sketches with the provenance Schroeder-Zoller ever surfaced. As far as is known no such sketches with the provenance Schroeder-Picker ever surfaced. Which is quite strange, because mentioning this provenance (true or not) would convince collectors of the authenticity of certain alleged Hitler sketches.

We have seen a number of alleged Hitler sketches with an alleged Christa Schroeder provenance surface in 2015-2020. But as neither Zoller nor Picker is mentioned, these sketches must be regarded as forgeries – unless there's solid evidence of their authenticity.