

Report on the Certificates of Authenticity issued by Peter Jahn

The Hitler forgery industry, part 2

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index

(text in blue is clickable)

[Introduction](#)

[Peter Jahn](#)

[Anschluss, March 12, 1938](#)

[After the war](#)

[The 1960 article in the Müncher Illustrierte](#)

[Is the 1937 statement by Morgenstern a forgery or authentic?](#)

[Why Morgenstern?](#)

[The Certificates of Authenticity](#)

[The big deceit](#)

[Appendix 1 – Gauakt Peter Jahn](#)

[Appendix 2 Inventarisation Peter Jahn Archive, 1966-1979](#)

[Appendix 3 Inventarisation Peter Jahn Archive, 1980-1989](#)

[Appendix 4 – Kl. Hofbräuhaus](#)

[Appendix 5 – Hohlweg bei Wytschate](#)

Introduction

During our ongoing investigations of the Hitler forgery industry, we are again and again finding traces of the same handful of swindlers. One of them is the Austrian Peter Jahn, who issued from 1963 until 1989 numerous Certificates of Authenticity (CoA) to clearly fake Hitler works.

In September 2020 we were contacted by Mr. Ricardo Colomer from Spain, who had come in the possession of more than twohundred Jahn CoAs. He sent us high resolutions scans of all these CoAs and other Jahn related material as well, which enabled us to get a better picture of Jahn's activities in the Hitler forgery industry.

We are very grateful to Mr. Colomer for his generous gift, and to the Austrian historian MMag. Gregor Derntl as well. Mr. Derntl shared with us his source material as well as the results of his research into Peter Jahn.

Nijmegen / Eenrum, 2023

Jaap van den Born and Bart FM Droog.

Peter Jahn



Peter Jahn, mugshot 1930¹

The Austrian Peter Jahn (1904-1990)² started his professional career as a petty criminal. He was in 1921-1932 seven times convicted for theft, embezzlement and fraud, for which he spent more than three and a half years in prisons. After his release late 1932 he emigrated to Germany, where on March 27 1933 he became member of the NSDAP.³

What he exactly did in Germany is unknown. Probably he continued with petty criminal activities, as he was extradited from Germany in 1935. It is thought that he was expelled from the NSDAP at the same time.⁴ In 1936 he traveled back to Germany, was arrested and held in custody for ten days, because of illegally entering the country, and was extradited again.

Back in Austria he became active as an art dealer, trading in alleged Hitlers. As such he was known by at least one German diplomat⁵ in Vienna. Hannele

¹ Bundesarchiv Berlin, NS 26/2599

² His official name was Franz Peter Jahn; before 1945 he was known as Franz Jahn; after the war he called himself Peter Jahn. He was born in Vienna, March 28 1904. First married to Emilie Hupfeld (born 1887). This marriage ended in a divorce (BA NS 26/2599). He remarried with Hedwig [familyname unknown] (born 1925, still alive in 2005). They had one son, Peter Richard Jahn, born August 16, 1942, Vienna.

Jaap van den Born and Bart FM Droog. Peter Jahn. *Droog Magazine*, Eenrum, 2017-2018.

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

³ Gregor Derntl. Der Gauakt zu Peter Jahn im Österreichischen Staatsarchiv, 2018.

Österreichisches Staatsarchiv, AdR, Zest-Karteikarte (Zentrale Evidenzstelle) der Staatspolizei (Polizeidirektion Wien) zu Franz Peter Jahn.

⁴ Based on the fact that Jahn applied for NSDAP membership again in 1939; this apply was turned down in 1940.

⁵ In his CoAs Jahn mentioned "Botschaftsrat von Stein". In Price (page 150 this diplomat is named as "Botschaftsrat

Lohmann, wife of the German Nazi journalist Walter Lohmann⁶ stated in 1938:

“When in March 1936 my husband was ordered by the chief editor of the *Illustrierter Beobachter* to write about the Viennese period of the Führer and about the watercolors he made, for a special birthday edition, an art dealer named Jahn was sent to us by the German delegation. Jahn possessed a watercolor of the *Karlskirche*, signed “A. Hitler”. Later Jahn introduced us to a lady who owned four watercolors – from Hitler's hand – an gave us permission to photograph these watercolors for the I.B. [*Illustrierter Beobachter*].”⁷

The Lohmanns couple introduced Jahn in their turn to another German Nazi journalist working in Vienna, Alfred Detig.⁸ Hitler admirer Detig bought five alleged “Hitlers”, three directly from Jahn, and two via Jahn.^{9,10} Jahn had told Detig that all five were sold by Hitler to frame maker Samuel Morgenstern, who allegedly had sold the works to a dr. Rudolf Weiss and to an unknown person, from whom Jahn had bought the works.¹¹ These were:

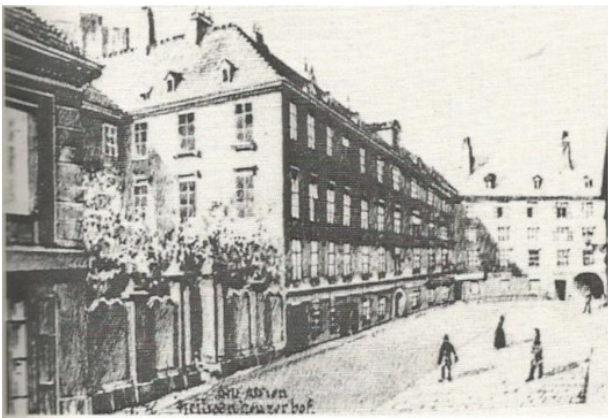
1. Alt-Wien. “Heiligenkreuzerhof” (in gothic letters), 20,5 x 15, signed “A.H”.
2. Rotenturmtor, 20,5 x 15, signed “A. Hitler”

Baron Otto von Stein.” In the literature a baron by that name cannot be traced. A “Botschaftsrat von Stein”, in the German embassy in Vienna is however mentioned by Guido Zernatto, *Die Wahrheit über Österreich*, Verlag der Contumax, Berlin, 2016 (the first edition was published in exile by Longmans, Green, New York 1938), page 127.

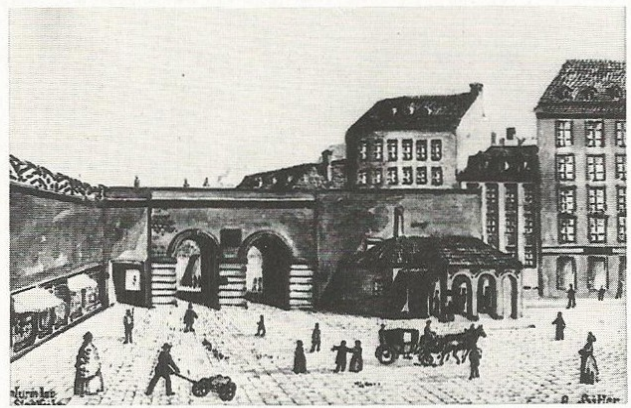
- 6 Walter Lohmann (Kempe, 13-05-1899 – Hamburg, 1966). Studied history, economy and philosophy at the universities of Göttingen and Kiel. Editor at the *Hannoverscher Kurier* until 1932. In 1932-1938 he was the foreign correspondent for a.o. the Nazi newspaper *Völkischer Beobachter* in Vienna. In 1938 he became “Leiter” of the “Wiener Dienststelle des Hauptarchivs der NSDAP, which existed until March 1, 1940.” Franz J. Gangelmayr. *Die Parteiarchive der NSDAP-Wien. Eine erste Bestands- und Überlieferungsgeschichte*. Page 88, 100 in: *NS-Provenienzforschung an österreichischen Bibliotheken. Anspruch und Wirklichkeit*. Herausgegeben von Bruno Bauer, Christina Köstner-Pemsel und Markus Stumpf. Wolfgang Neugebauer Verlag, Graz-Feldkirch, 2011.
http://eprints.rclis.org/17799/1/Schriften_VOeB10_83_100_GANGELMAYER.pdf
- 7 Statement Hannele Lohmann to NSDAP Hauptarchiv, May 1938. BA NS 26/19-33.
“Als mein Mann in März 1936 vom Hauptschriftleiter des “Illustrierten Beobachters” München den Auftrag bekam, über die Wiener Zeit des Führers und über die von ihm gemalten Aquarelle einen Artikel für die Geburtstagsondernummer zu schreiben, wurde uns durch die deutsche Gesandtschaft ein Kunsthändler Jahn zugeschickt, der im Besitze eines Aquarells “Die Karlskirche” sign. A. Hitler, war. Später machte uns Herr Jahn mit einer Dame bekannt, die im Besitze von 4 Aquarellen – aus der Hand des Führers – war und uns auch die Erlaubnis gab, diese Aquarelle für den I.B. [Illustrierte Beobachter] zu fotografieren”
- 8 Alfred Detig (1896-1974). German journalist and Nazi propagandist, who was in the 1930s known as an expert on Hitler's artworks, but was in reality too much blinded by his admiration for Hitler, that he lost all critic views and became an easy prey for forgers. He had been in the 1930s the Munich correspondent of the *Leipziger Neuesten Nachrichten* and the Viennese correspondent of the *Deutsche Allgemeine Zeitung*. After the war he worked for *Der Spiegel*. Writer of *Wie der Führer Österreich heimbrachte: die historischen Tage vom 12. März bis zum 10. April 1938*, Reclam, 1938, 79 pages.
- 9 Statement by Franz Jahn to Viennese police, 20-03-1938. BA NS 26 / 2599
Statement by Alfred Detig to Viennese police, 21-03-1938. BA NS 26 / 2599
- 10 These five works were part of Detig's Hitlers collection, which was donated in 2013 to the Bayerisches Hauptstaatsarchiv in Munich. They have been forensically researched by specialists from the Bavarian LKA, but by lack of comparison material it could no be established if the works were authentic or forged.
- 11 BA NS 26 / 34-43 Detig Aquarelle; NS 26/2599, statement Detig, 21-03-1938.

- 3. Alt Wien. Fischer Tor, 15 x 20, "A.H."
- 4. Wien. Michaelerplatz und Dreilaufferhaus, 18 x 27, "A.H."
- 5. Alt-Wien. Hofburg mit alten Durchlass 1890, 15 x 20, "A.H."

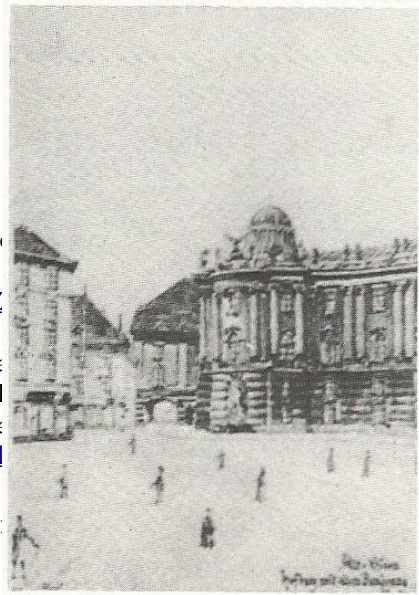
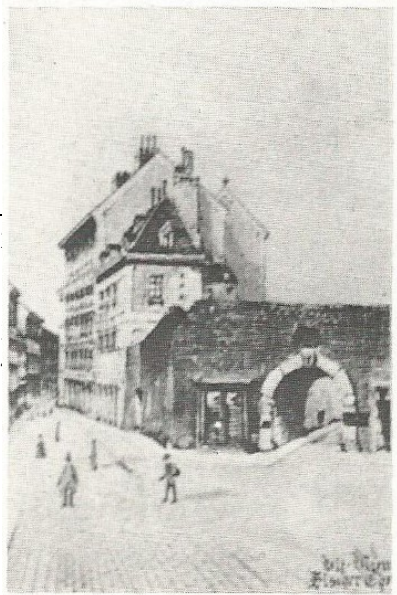
Jahn had told Detig too that he had sold numbers 3, 4 and 5 previously to Graf Arco.¹² After Arco's death they were returned to Jahn – according to Jahn.¹³ In *Price* these works seem to be (1) 201, (2) 182, (3) 229, (4) 173 and (5) 228.¹⁴



(1) 201



(2) 182



(3) 229

(4) 173

(5) 228

When two of the works depicted in Price, where is explicitly stated that these are the “Hitlers Detig owned in 1938”, are compared with two of the works in the *Bayerisches Hauptstaatsarchiv* (Bavarian Main State Archive, BHSa), one notices this:



Price 173



The real Detig “Hitler”, BHSa

These two look similar, but the figures are different. And at a closer look more differences become visible.



Price 182 seems to be the same...



as the Detig “Hitler”, in the BHSa

Anschluss, March 12, 1938

On March 12, 1938, the German *Wehrmacht* invaded Austria. There was no armed opposition. On April 10, 1938 the annexation by the Third Reich was “legalized” by a bogus referendum.

Auskunft des Strafregisteramtes				Strafe
Gesicht	Datum	Altenselben	Strafbare Handlung	
Staatliche Kriminalpolizei				
Kriminalpolizei Wien				
Impf. III C (Strafregisteramt)				
Rücknote				
RG. Bregenz, 21.1.21, U 30/21, § 320e StG., 3 Tage Arrest.				
LG. Feldkirch, 4.7.21, Vr 210/21, § 171, 173, 176 Iib StG., 18 Monate schweren Kerker,				
Strafrest bedingt nachgesehen und nachgelassen.				
RG. Wien I, 23.1.28, 10 U 1820/27, § 461/183 StG., 1 Woche Arr.				
RG. Wien I, 26.3.28, 10 U 383/28, § 419 StG., 48 Stunden Arr.				
LG. Wien I, 14.11.29, 3 Vr 5437/29, § 183, 197, 200, 201d StG., 18 Mon. schw. Krk.				
RG. Hornbirn, 17.2.21, U 19/21, § 461/197 StG., 4 Tage Arr.				
LG. Wien II, 3.6.32, 2 Vr 1258/32, § 197, 200, 203 StG., 6 Mon. schw. Krk.				
StrafG. München, 18.9.36, 2 Ds 126/36, unerlaubte Rückkehr, 10 Tage Gefängni				
Identität nicht geprüft				

Peter Jahn's pre war criminal record.¹⁵

After the Anschluss Jahn worked for a short while for Ernst Schulte Strathaus¹⁶ / the NSDAP Hauptarchiv¹⁷ in the search for the Hitler artworks – but his cooperation to this project must have stopped somewhere in July 1938, when he

¹⁵ Austrian National Archive, AdR, Zest Karteikarteder Staatspolizei Wien zu Franz Peter Jahn

¹⁶ Dr. Ernst Schulte Strathaus was tasked by the NSDAP to buy all Hitler artworks in private property in Austria.

Source: MMag. Gregor Derntl, unter Mitarbeit von Dr. Birgit Kirchmayr Provenienzforschung Oberösterreichisches Landesmuseum. Bestand Sammlung Walther Kastner. (Johannes Kepler Universität, Linz). Zweiter Zwischenbericht vom 12. März 2014. Page 9. [Hereafter mentioned as: Derntl. Provenienzforschung (...) Bestand Sammlung Walther Kastner. 2014].

<http://www.landmuseum.at/de/sammlungen/provenienzforschung.html?file=files/project/userdata/downloads/Sammlungen/Provenienzforschung/provenienzforschung-zweiter-zwischenbericht-12-03-2014-kastner-grafische-sammlung.pdf>

Schulte Strathaus (1881-1968) was a literature historian, writer, astrologer and a antiquarian bookseller. He had no art historical skills; he got the job because of his friendship with Rudolf Hess.

<https://www.deutsche-digitale-bibliothek.de/person/gnd/117182265>

Volker Ufertinger. Eine Nazi-Reliquie in Irschenhausen. Merkur, 16-06-2017.

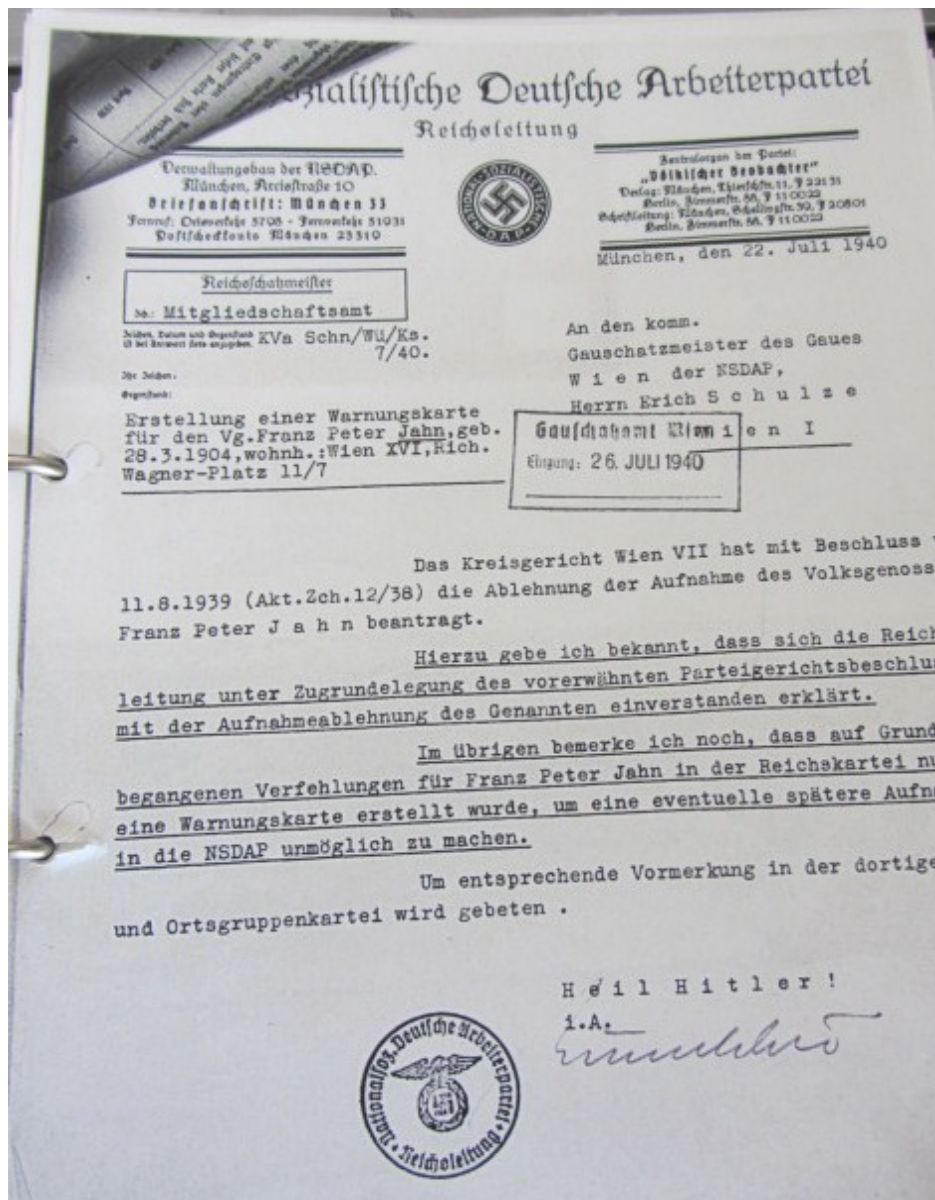
<https://web.archive.org/web/20201004075443/https://www.merkur.de/lokales/wolfratshausen/icking-ort28838/eine-nazi-reliquie-in-irschenhausen-8405179.html>

¹⁷ In a letter to Walter Lohmann d.d. July 5, 1938 Ernst Schulte Strathaus wrote: “Wenn ich mich recht besinne, sprach ich mit der kommissarische Leiter der Kunsthandlung Neumann und Salzer [in Wien], bei dem ich mit Herrn Jahn war.”. BA, NS 26 / 43a.

was arrested by the Viennese police on suspicion of illegal claiming to be a party official, blackmailing and fraud.¹⁸ He was released, because the accusations could not be proven – but he was afterwards banned re-entry to the NSDAP and not allowed entry to the *Reichskammer der bildenden Künste*. Membership of this *Reichskammer* was obliged for everybody – from artist to art dealer - working in the visual arts sector. Not-membership meant no income.¹⁹

18 Gregor Derntl. Der Gauakt zu Peter Jahn im Österreichischen Staatsarchiv, 2018.

19 Christine Hoor. Die Reichskulturkammer. Deutsches Historisches Museum, Berlin, 18-08-2015.
<https://www.dhm.de/lemo/kapitel/ns-regime/kunst-und-kultur/reichskulturkammer.html>



Jahn's apply for NSDAP membership denied.²⁰

What Jahn did after July 1938 until the end of the war remains largely a mystery. Jahn stated that he had worked in a Viennese hospital²¹ – which might be a lie or might be true. The only documented fact regarding Jahn's war time activities is that the “Sonderauftrag Linz”²² (a Nazi team collecting artworks for the art museum Hitler wanted to establish in Linz) bought on April 13/14, 1944 at the Dorotheum auction house in Vienna the work “Heilige Familie” from the “circle Albrecht Altdorfer” (a German renaissance artist, 1480-1538) from Peter Jahn.²³

20 Austrian National Archive, AdR, Zest Karteikarteder Staatspolizei Wien zu Franz Peter Jahn

21 *Adolf Hitler als Maler und Zeichner*. Page 15.

22 See: Birgit Kirchmayr. Sonderauftrag Linz. Stadtgeschichte Linz, Linz, [s.a.]. Seen 04-10-2020.

<https://stadtdgeschichte.linz.at/12594.php>

And: Sonderauftrag Linz. Stiftung Deutsches Zentrum Kulturgutverluste – 2020.

http://www.lostart.de/Content/051_ProvenienzRaubkunst/DE/Glossar/S/Sonderauftrag%20Linz.html

23 Derntl. Provenienzforschung (...) Bestand Sammlung Walther Kastner. 2014].

After the war

The next trace of Jahn can be found in August 1946, when he was arrested for illicit trade and fraud. His profession was listed as art dealer. Because he participated in illegal foreign exchange transactions, the Viennese police watched him closely in 1951. In a police report from that time this was stated about him: "Jahn cannot in any way be regarded as trustworthy."²⁴ But Jahn managed nevertheless to gain a reputation of trustworthy art consultant and art dealer. In the 1950s the well known Austrian art collector Walther Kastner²⁵ bought dozens of highly valued artworks from or via Jahn.²⁶

As far as is known Jahn started to issue Certificates of Authenticity (CoA) to clearly fake Hitler artworks in the early 1960s. The oldest known Jahn CoA originates from 1963.²⁷ All his CoAs contain a variation of the following passage:

In 1937-1941 I searched in Vienna for everything [= Hitler artworks], and bought it whenever it was possible, this for and with the party [NSDAP] and its representatives. See the article in the *Müncher Illustrierte*, June 18, 1960, page 36, where my name is mentioned, and

24 Gregor Derntl. Der Gauakt zu Peter Jahn im Österreichischen Staatsarchiv, 2018. Specific source: Österreichisches Staatsarchiv, AdR, Zest-Karteikarte (Zentrale Evidenzstelle) der Staatspolizei (Polizeidirektion Wien) zu Franz Peter Jahn.

25 Walther Kastner, 1902-1994. Austrian jurist and art collector. – Birgit Krcmayr, *Lexikon der österreichischen Provenienz Forschung*, 07-01-2019.
<https://www.lexikon-provenienzforschung.org/kastner-walther>

26 Derntl. *Provenienzforschung (...)* Bestand Sammlung Walther Kastner. 2014. Pages 7-10, 40.

27 According to Kerstin Weidler, of Weidler's auction house in Nuremberg: "One of the paintings, "White church in the Wachau", was authenticated in 1963 by the late Peter Jahn, a renowned expert on Hitler's early pieces. "He ranked it as among Hitler's chief works."

Adolf Hitler paintings to go under the hammer in Germany. *The Telegraph*, London, 21-08-2009.

<https://web.archive.org/web/20090826211913/https://www.telegraph.co.uk/news/worldnews/europe/germany/6063757/Adolf-Hitler-paintings-to-go-under-the-hammer-in-Germany.html>

three watercolors are depicted, which I bought in 1937 from the much quoted Mr. Morgenstern. In those days I had much [contact] with Mr. Dr. Schulte-Stratthaus, Mr. Dr. Lohmann and Mr. Dr. Detig, the former correspondent of the Deutsche Allgemeine Zeitung from Munich.”²⁸

In at least one CoA Jahn claimed to have been involved in this project until 1944 – long after the NSDAP Hauptarchiv had stopped the active search. Jahn did have had contact with Lohmann, Detig and Schulte Strathaus (with one 't' in Strathaus – Jahn spelled it always wrong), but these contacts were definitely less close than he suggested.

In the 1960s Henry Thynne, the 6th Marquess of Bath,²⁹ became the owner of largest collection of “Hitler's” ever; he owned sixty of them.³⁰ Most of these were bought via his art consultant, Peter Jahn.³¹ Which probably means that most of the works are fakes.

In 1982-1983 Jahn co-edited with August Priesack (another notorious CoA swindler and former employee of the NSDAP Hauptarchiv³²) the book *Adolf Hitler als Maler und Zeichner*.³³ This book, published in January 1983 and financed by the American millionaire and Hitler admirer Billy F. Price, is allegedly a *catalogue raisonné* of Hitlers artworks. A number of thought to be authentic Hitlers are depicted in it, but the majority of the works are fakes or forgeries.

28 Peter Jahn. Echtheitsbestätigung! Vienna, 01-06-1966. Original: ““Vom Jahre 1937 bis 1941 habe ich mit und für die Partei und deren Beaufragte in Wien alles gesucht und was möglich war angekauft, siehe ein erschiener Artikel in der Müncher Illustrierten vom 18.06.1960, Seite 36 wo mein Name erwähnt ist, bezüglich dreier Aquarelle die im Jahre 1937 von mir erworben wurden von dem oft zitierten Herrn Morgenstern. Damals hatte ich viel mit Herrn Dr. Schulte-Stratthaus, Herrn Dr. Lohmann und Herrn Dr. Detig, dem damaligen Korrespondenten der Münchner Deutschen Allgemeinen Zeitung.”

29 Hugo Vickers. Obituary: the Marquess of Bath. *The Independent*, London, 01-07-1992.

<https://web.archive.org/web/20201005105831/https://www.independent.co.uk/news/people/obituary-the-marquess-of-bath-1530471.html>

Sebastian Shakespeare. Mn Longleat heir's horror at estate's Nazi legacy: Marquess' son in race row wants to rid ancestral home of collection including Himmler's glasses and copy of Mein Kampf. *Daily Mail*, London, 07-09-2015.

<https://web.archive.org/web/20170109085214/http://www.dailymail.co.uk/news/article-3225669/Longleat-heir-s-horror-estate-s-Nazi-legacy-Marquess-son-race-row-wants-rid-ancestral-home-collection-including-Himmler-s-glasses-copy-Mein-Kampf.html>

30 NN. Thatcher life in Bath. *The Washington Post*, Washington, 03-05-1989.

<https://www.washingtonpost.com/archive/lifestyle/1989/05/03/thatcher-life-in-bath/dd17bcfc-b65a-4ec9-8649-7a299bf71827/>

31 According to Peter Jahn, in many CoAs. Confirmed by Robert Harris, *Selling Hitler*, Arrow Books, 2009 page 233. Originally published in 1986 by Faber & Faber.

32 See: Jaap van den Born and Bart FM Droog. Prof. Dr. August Priesack. The NIOD canard. *Droog Magazine*, Eenrum, 22-07-2020.

<https://www.bartfmdroog.com/droog/niod/priesack.html#english>

33 August Priesack, Claus Offermann and Christine Dorschner (red.) *Adolf Hitler als Maler und Zeichner. Ein Werkkatalog der Ölgemälde, Aquarelle, Zeichnungen und Architekturskizzen*. Herausgegeben von Billy F. Price. Amber Verlag [= Gallant Verlag], Zug, 1983. The book is also known as *Price*. Hereafter mentioned as: *Adolf Hitler als Maler und Zeichner*. <https://archive.org/details/1983BillyF.PriceAdolfHitlerAlsMalerUndZeichner>

On the paper jacket of the book a fantasy biography of Jahn was printed:

“Peter Jahn, born 1904, is an Austrian citizen, and graduated in 1920 as a student of Prof. Baldass³⁴ at the Art History Museum in Vienna. In 1933-1934 he was an art student in Florence and he continued his studies at all important museums in Europe. He was tasked in 1937-1941 by legation councillor Otto von Stein, the leader of the German embassy in Vienna, to search for Hitler's artworks. In 1941-1945 he was in military service. In 1946 he was “Bezirkshauptmann” (district leader or captain) in Lower Austria, in 1947 consultant for the USFA Headquarters in Steyr, in 1947-1956 consultant of the Austrian government for the American High Commission. In 1956 he became consultant in the Austrian Foreign Office for embassies abroad, then art consultant of the Habsburg House, the higher aristocracy, as well as of banks and concerns. He is known throughout the world as accepted expert of Hitler's artworks.”

to [index](#)

34 At first we thought this was a joke, as in “Prof. Bald Ass” (kahler Arsch) - but Baldass is a normal Austrian family name. Jahn probably referred to the Austrian art historian Ludwig Baldass (1887-1963).

https://www.geschichtewiki.wien.gv.at/Ludwig_Baldass

The 1960 article in the *Müncher Illustrierte*

In this article,³⁵ written by Peter Thelen shortly after the Sotheby's auction in London, Peter Jahn is mentioned indeed. Not in the article itself, but in a facsimile of a statement (*Gedachtnisprotokoll*) allegedly made by Samuel Morgenstern in 1937.

Thelen reported:

“In his youth, the former "Führer and Reich Chancellor" produced such works on an assembly line, so to speak.

Hitler first developed this artistic productivity - of which only a few know today - in Vienna. His best customer was a Jewish frame maker who had no idea who he was saving from starvation.

That S. Morgenstern, owner of a small shop at Liechtensteiner Strasse 4 in Vienna's IX district, shook his head with an incredulous grin when he opened the newspaper on 30 January 1933 and read about the appointment of his former supplier Adolf Hitler as German Chancellor. He could still remember too well the shabbily dressed, almost submissive young man from whom he had bought numerous watercolors of Viennese buildings in 1911. Since frames together with pictures sell better, Schreiner Morgenstern had at that time subscribed to the entire production of the poor swallower, who effortlessly kept to any desired pace.

Hitler was hard-working and punctual," Morgenstern confirmed years later, "I even gave him standing orders. For a long time I took a watercolour from him every other day, and a good, even trusting relationship developed between us. Incidentally, Jews were Hitler's main customers in those years."³⁶

35 Peter Thelen. “Und später mahlte er mit Blut... Hier wird die wahre Geschichte des brotlosen Malers Adolf Hitler enthüllt”. *Münchner Illustrierte*, München, 18-06-1960, Pages 34-38

36 Original: “Der ehemalige “Führer und Reichskanzler” hat in seinen Jugendjahren derlei Werke sozusagen am Fließband produziert.

Diese musische Produktivität - von der heute nur wenige wissen - entfaltete Hitler zuerst in Wien. Sein bester Kunde war ein Jüdischen Rahmenschneider, der nicht ahnte, wen er da vor dem Verhungern bewahrte.

Jener S. Morgenstern, Besitzer eines kleinen Geschäfts in der Liechtensteiner Strasse 4 im IX. Wiener Bezirk schüttelte ungläubig schmunzelnd das Haupt, als er am 30. Januar 1933 die Zeitung aufschlug und von der Ernennung seines Lieferanten Adolf Hitler zum deutschen Reichskanzler las. Er konnte sich noch zu gut an den schäbig gekleideten, beinahe devot wirkenden jungen Mann erinnern, dem er in 1911 zahlreiche Aquarelle von Wiener Bauwerke abgekauft habe. Da sich Rahmen zusammen mit Bildern nun einmal besser verkaufen, hatte Schreiner Morgenstern damals die Gesamte Produktion des armen Schluckers abonniert, der mühelos jedes gewünschte Tempo einhielt.

Hitler war fleißig und pünktlich”, bestätigte Morgenstern Jahre später, er bekam von mir sogar Daueraufträge. Lange

How did Thelen know this? Morgenstern had perished in 1943, in the Lodz ghetto.³⁷ His source couldn't be anyone else than Peter Jahn - who had probably known Morgenstern in the 1930s.³⁸

But we are quite sure that Hitler's production in Vienna hadn't been as high as was stated here. Morgenstern hadn't been Hitler's best customer. That was Jakob Altenberg, who stated in 1936 to the Viennese police, in an investigation of forgeries probably made by Reinhold Hanisch, that he had bought some 25 works from Hitler in 1910-1913.³⁹

The facsimile of Morgenstern's alleged statement from 1937 depicted in the *Münchener Illustrierte* is an extra strong indication that Jahn was indeed Thelen's informer. In this statement Jahn is named as "Peter Jahn". But Jahn was known in the 1930s as "Franz Jahn", full name "Franz Peter Jahn". Only after 1945 he started to use "Peter" as his first name.

So all this are strong indications that this facsimile is a post war forgery.

Let us take a look at this statement:

Memorial record.

taken on 26 March 1937 in the office of Dr. Arthur Kulka, lawyer,
Vienna IX, Liechtensteinstrasse No. 2.

Mr. S. M o r g e n s t e r n, frame maker, Vienna IX, Liechtensteinstrasse
No. 4 appears and states the following before [illegible] witnesses
below:

With reference to the sales conversations maintained with Mr. **Peter Jahn** concerning three watercolours made by the Führer Adolf H I T L E R himself, I state the following.

Since 1902 I have been working as a frame maker at the same address
as today and also sell pictures as an [illegible] business, since it is

Zeit nahm ich ihm jeden zweiten Tag ein Aquarell ab, und es entwickelte sich zwischen uns ein gutes, ja sogar vertrauensvolles Verhältnis. Übrigens waren in jehne Jahren Juden die Hauptkunden Hitlers." *Münchener Illustrierte*, page 34-35.

37 Jaap van den Born & Bart FM Droog. Samuel Morgenstern. *Droog Magazine*, Eenrum, December 2017 [accessed 02-08-2021]; <https://www.bartfmdroog.com/droog/niod/morgenstern.html>

See also: Litzmannstadt getto; <https://www.lodz-ghetto.com/>

38 Statement Hannele Lohmann to NSDAP Hauptarchiv, May 1938. BA NS 26/19-33.

39 Statement Jakob Altenberg, 19-11-1936. Oberpolizeirat Dr. Spring. Bundes Polizeidirektion Wien, Sicherheitsbureau, s.B. 17105/36, November-December 1936. NSDAP Hauptarchiv NS 26/2599; Bundesarchiv Berlin.

easier to sell frames if they contain pictures.

In 1911-1913, Adolf H I T L E R, then working as a painter in Vienna, appeared and sold me three pictures, monogrammed "A.H.", depicting the following views".

- (1) "Vienna, Michaelerplatz, Dreiläuferhaus",
- (2) "Fischertor",
- (3) "Hofburg with old Durchhaus"⁴⁰

[end]

Conveniently only the first page if this 'Memorial record' was reproduced in the *Münchner Illustrierte*, so it is unknown who were the witnesses, and let alone if the signatures on on it are authentic.

40 original text on document reproduced in the *Münchner Illustrierte*, page 36:

Gedächtnisprotokoll.

aufgenommen am 26. März 1937 in der Kanzlei Dr. Arthur Kulka, Rechtsanwalt, Wien IX, Liechtensteinstrasse Nr. 2.

Es erscheint Herr S. M o r g e n s t e r n, Rahmenerzeuger, Wien IX, Liechtensteinstrasse Nr. 4 und gibt vor unten [illegible] Zeugen Folgendes an:

Mit Bezug auf die mit Herrn Peter Jahn gepflegten Verkaufsunterhaltungen betreffend drei vom Führer Adolf H I T L E R eigenhandig angefertigte Aquarelle gebe ich folgendes an.

Ich bin seit dem Jahre 1902 unter der gleichen Adresse wie heute als Rahmenerzeuger tätig und führe als [illegible] Geschäft auch Bilder, da erhaltungsgemäss Rahmen leichter absusetzen sind, wenn sie Bilder enthalten.

Im Jahre 1911-1913 erschien der damals in Wien als Maler tätige Führer Adolf H I T L E R uns verkaufte mir drei Stück Bilder, monogrammiert "A.H.", folgende Ansichten darstellend."

- (1) "Wien, Michaelerplatz, Dreiläuferhaus",
- (2) "Fischertor",
- (3) "Hofburg mit alten Durchhaus",

G e d a c h t n i s p r o t o k o l l

aufgenommen am 26. März 1937 in der Kanzlei Dr. Arthur K u l k a,
Rechtsanwalt, Wien IX., Liechtensteinstrasse Nr. 2.

Es erscheint Herr S. K o r g e n a t e r n, Rahmenerzeuger,
Wien IX., Liechtensteinstrasse Nr. 4 und gibt vor unten stehenden
Zeugen Folgendes an:

Mit Bezug auf die mit Herrn Peter J a h n gepflegten Ver-
kaufsunterhandlungen betreffend drei, von Führer Adolf H i t l e r
eigenhändig angefertigte Aquarelle gebe ich Folgendes an:

Ich bin seit dem Jahre 1908 unter der gleichen Adresse wie
heute als Rahmenerzeuger tätig und führe als zusätzliches Ge-
schäft auch Bilder, da erfahrungsgemäss Rahmen leichter abzusetzen
sind, wenn sie Bilder enthalten.

Im Jahre 1911 - 1912 erschien der damals in Wien als Maler
tätige Führer Adolf H i t l e r und verkaufte mir drei Stück
Bilder, monogrammiert "A.H.", folgende Ansichten darstellend:

- 1) "Wien, Michaelerplatz, Dreilauerhaus",
- 2) "Fischertor",
- 3) "Hofburg mit altem Durchhaus".

This statement is partially reprinted in *Hitlers Wien* by Brigitte Hamann. She wrote that these the works were “Michaelerplatz mit dem Dreilaufferhaus, das Fischertor (...) und die Hofburg.”⁴¹ As source she doesn't mention the 1960 article, but the alleged original document, that apparently was archived in the Bavarian Main State Archive in Munich, as “Slg Personen. 12.659, Gedächtnisprotokoll am 24.3.1937 bei Rechtsanwalt Dr. Arthur Kulka”.

But when the Austrian historian Gregor Derntl traveled in 2015 to Munich to research this document, he found at the archive code given by Hamann only a bundle of newspaper articles.⁴²

This is yet another strong indicaton that the document reproduced in the 1960 article is a forgery.

Dr. Artur Kulka

Dr. Artur Kulka is however no invention. He was a Jewish attorney, whose law office was located at Liechtensteinstrasse 2 in Vienna, making him a neighbour of Samuel Morgenstern. He was arrested by the Nazis on June 2, 1938. Apparently he was released after some time and managed to escape with his wife to Australia, where he died in the 1950s.⁴³

For a swindler as Jahn the name of this deceased attorney was just as easy to misuse as was Morgenstern's name. Dead people don't protest or contradict.

to [index](#)

41 Brigitte Hamann. *Hitlers Wien. Lehrjahre eines Diktators*. Piper, München/Zürich, 1996. Page 508 and page 628, note 10.

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

43 [Verdict] In re Holocaust Victim Assets Litigation. Case No. CV96-4849. Certified award to Claimant Joph Cary Poras in re Account of Artur Kulka. Claims Resoluition Tribunal, [Switzerland], 18-11-2004.

https://crt-ii.org/_awards/_apdfs/Kulka_Artur.pdf

Is the 1937 statement by Morgenstern a forgery or authentic?

In a undated NSDAP Hauptarchiv document on the Detig “Hitlers” Morgenstern is named as the first owner. But nowhere the alleged Morgenstern statement that surfaced in 1960 is mentioned.⁴⁴ Which is strange, as that document – if authentic – surely would have been part of the deal, when Jahn sold his “Hitlers” nr. 3, 4 and 5 to Detig – as it serves as a Certificate of Authenticity, and therefore should be part of the “Hitlers” collection of Detig, and should have ended up in the Bavarian Main State archive in 2013, when this collection was donated to this archive by Detig's heirs.

We could trace no other NSDAP Hauptarchiv documents about Morgenstern. He apparently was never interviewed by employees of the Nazi party archive. This may seem strange, as Morgenstern was repeatedly mentioned as Hitlers best client in 1909-1913. By Jahn – in his postwar CoAs. But Reinhold Hanisch, Hitler's agent in 1910 and active as forger of Hitlers in 1933-1936, had in his first public statement about his time with Hitler, in 1933, not named Morgenstern by name. Hanisch stated: “We sold most painting to Jewish frame dealers, such as Altenberg at the Favoritenstrasse.”⁴⁵

In his posthumously published memoirs, probably edited by Hitler biographer Konrad Heiden, Hanisch wrote: “Hitler was able to sell his watercolors almost solely to Jewish dealers. He sold to Jacob Altenberg of the Wiednar Hauptstrasse, who also had a branch in the Favoritenstrasse. There was another Jewish shop in the Favoritenstrasse, owned by Landsberger, who also bought from Hitler, and there was Morgenstern in the Liechtensteinstrasse, who often bought from him and sometimes recommended him to the private customers.”⁴⁶

We have reasons to believe that Altenberg, not Morgenstern, bought most works that Hitler made in his Vienna period. It was Altenberg and not Morgenstern who was consulted by the Viennese police in 1936, in the investigation of the forged Hitlers originating from Hanisch.⁴⁷ Altenberg informed the police that he had bought some twenty-five works from Hitler in 1910-1913, which probably was a quarter or even more of the estimated production of Hitler in those years.⁴⁸

44 Hitler-Aquarelle Dr. Alfred Detig, Wien III, Gerlgasse 1/18, BA NS 26/34-43. The document must date from before May 1940, as by then the active quest for the Hitler artworks had stopped.

45 Original: “Wir [verkauften] die meisten Bilder bei jüdischen Rahmenhändlern, wie z.B. beim Altenberg auf der Favoritenstrasse,” in: Hitler als Bettler in Wien. Interview mit Reinhold Hanisch. *Wiener Sonn- und Montags-Zeitung*, Wien, 21-08-1933, pages 7-8.

46 Reinhold Hanisch. I was Hitler's buddy II. *The New Republic*, New York, 12-04-1939.

<http://marcuse.faculty.history.ucsb.edu/projects/hitler/sources/30s/394newrep/394NewRepHanischHitlersBuddy.htm>

47 [Oberpolizeirat] Dr. Spring. S.B. 17105/36. [Investigation against Reinhold Hanisch and Jacques Weiss]. Bundespolizeidirektion Wien, 29-11-1936, page 9. NS 26/2599/48 (1-6). Bundesarchiv Berlin. .

48 Estimation by Jaap van den Born and Bart FM Droog, 2018, on basis of all relevant information.

Brigitte Hamann did find a letter written by Morgenstern to Adolf Hitler, dated August 10, 1939, in which he, begs Hitler to help him, as Hitler repeatedly visited his store in the pre World War one years. But this this letter never reached Hitler; it was stopped by his staff.⁴⁹

So given all these factors the statement allegedly made by Morgenstern and allegedly dating from March 26, 1937, which was published in 1960, is in our opinion a post war falsification.

The main suspect is Peter Jahn, as he knew what works he had sold to Detig and what stories he had told to Detig. Given his criminal record and the way he later misused the 1960 article to convince his customers that he was a reliable source, it's our theory that he handed the author of the 1960 article this document

Fabricating such a document would have been an easy trick: with a copy of an 1930s *Lehmans*, the Viennese address book, he could have picked any attorney; that Artur Kulka had been the neighbour of Samuel Morgenstern would have been a nice bonus.

to [index](#)

<https://www.bartfmdroog.com/droog/niod/hitler-authentieke-werken.html#productie>

49 Brigitte Hamann. *Hitlers Wien*, pages 507-508.

Why Morgenstern?

Jahn sold the “Hitlers” to Detig before the Anschluss. Apparently he risked naming Morgenstern as first owner, gambling that no one should bother to check if these works really were once bought by Morgenstern from Hitler.

His gamble turned out to be very lucrative: even the NSDAP Hauptarchiv didn't double check the Morgenstern provenance in 1938-1939 and neither did post war (art) historians.⁵⁰

After the war Samuel Morgenstern turned out to be the ideal bogus source for numerous fake Hitlers authenticated by Peter Jahn. Morgenstern and his family all perished in the Shoa – so nobody from the Morgenstern family could debunk Jahn's claims.

Over the years Jahn misused Morgenstern's name more and more insolent: he launched a stream of “Hitlers” allegedly commissioned by Morgenstern, some of these allegedly originating from 1909 – a year before Hitler started to produce his watercolors, and a year before Hitler met Morgenstern.

It is also very striking that in the early Jahn COAs to “Hitlers” allegedly originating from Morgenstern, he never mentions the appearance of Morgenstern business stamps on the backside of the works. Remarks about these start to appear in the 1970's – suggesting that either Jahn himself applied these to the works, or that this was done for him by other swindlers.

A few examples:

Jahn, CoA, 27-04-1971: “Es gehört in die Reihe der Bilder die Hitler damals an den Glasermeister und Rahmenerzeuger F. Morgenstern in Wien, 9, Lichtensteinstrasse verkauft hat. Die Provenienz lässt sich bis dorthin zurück verfolgen. Schon im Jahre 1937 habe ich bei Herrn Morgenstern 3 Hitleraquarelle gekauft die dann in das Braune Haus in München kamen. Ich war damals bis 1944 beauftragt alle zu bekommenden Hitler Bilder für das Braune Haus zu kaufen.”

Two blatant lies; Jahn had never bought any alleged Hitler directly from Morgenstern, and he had been only in 1938 involved in the Nazi search for Hitlers.

Jahn, CoA, 16-07-1974: “Vom Vater des jetzigen Besitzers seinerzeit beim Glas-

⁵⁰ Resulting in 2017 in the claim of NIOD, the Dutch institute for war studies, of the acquisition of an “almost certainly authentic” Hitler with Morgenstern provenance. See: Jaap van den Born and Bart FM Droog. The NIOD-canard or: how Hitler still sells and dazzles. *Droog Magazine*, 2017-2019.
<https://www.bartfmdroog.com/droog/niod/index.html#english>

meister Morgenstern in der Liechtensteinstrasse gekauft.”

Jahn, CoA, 01-09-1982: “Stamp of Mr. Morgenstern (...) on the back”.

The work belonging to this CoA is an oil painting – which debunks it immediately as a fake.

“

Jahn, CoA, 11-11-1982: “Business stamp of Mr. Morgenstern on its back.” Round shaped. Jahn's claims too: “I met Hitler twice. When I met him the 2nd time he mentioned the frame maker Mr. Morgenstern and told me that he will never forget his help during that time. Which proved true as he was helped later on to immigrate to the United States.”

It is highly unlikely that Jahn ever met Hitler. Morgenstern was deported and perished in Litzmannstadt ghetto⁵¹, Lodz, Poland.

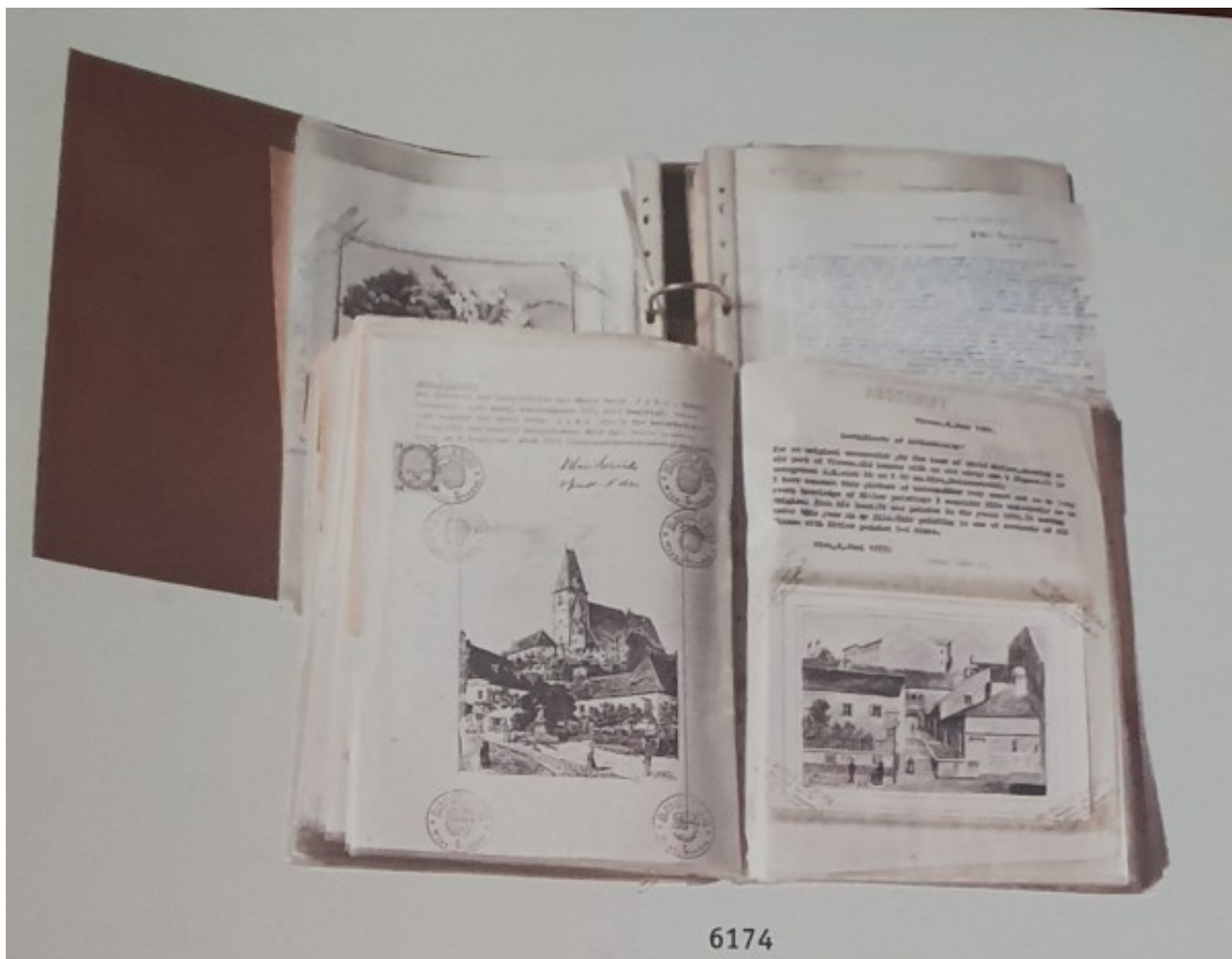
Jahn, CoA, 01-08-1983: [Watercolor of Stefanskirche, 1908] “On the back of this work is a business stamp of the frame dealer Morgenstern.”

Hitler started in 1910 to make and sell watercolors of Viennese citysights.

to [index](#)

51 Susanne Härtel. Das Ghetto Lodz/Litzmannstadt. Deutsches Historisches Museum, Berlin, 15-05-2015.
<https://www.dhm.de/lemo/kapitel/der-zweite-weltkrieg/voelkermord/ghetto-lodz.html>

The Certificates of Authenticity



On May 11, 2015 the Munich auction house Hermann Historica sold as lot 6174 two brown plastic maps containing some 223 Certificates of Authenticity, (CoA) issued by Peter Jahn in 1966-1989 to alleged Hitler works, as well as some other documents, almost all relating to the trade in “Hitlers”.⁵²

The seller was probably Gerd Heidemann, the *Stern* journalist involved in the Hitler Diaries scam, 1983. According to a very reliable source⁵³ he used brown plastic maps to archive his Nazi related documents. Start price was 1000 euro; the hammer price is unknown.

In 2020 we were contacted by Ricardo Colomer from Spain, who generously sent us high resolutions scans of all the documents.

⁵² Sources: <https://www.the-saleroom.com/en-gb/auction-catalogues/hermann-historica-ohg/catalogue-id-srher10006/lot-6f240c95-770b-47c0-80f0-a46f009caef>

Inventarisation Peter Jahn Archive Completo 1 and 2.

⁵³ Active in the research of the alleged Hitler artworks. For security reasons he cannot be named.

These CoAs and other document give a very good insight in how Jahn operated, and in how massive the trade in the fake Hitlers was – as only a very few of the works which were authenticated by Jahn might be authentic.

Jahn was not only involved in the authentication and trade of “Hitlers” - a few documents concern the trade in an apparently fake Titian and El Greco. Some of the latest CoAs are numbered (800 and 802). It is not known if he used this numbering specific for Hitler CoAs, or for other CoAs as well. We tend to think that it was used solely for “Hitlers”, as his career as art dealer / art consultant spanned more than fifty years.

All the CoAs are quite similar. They consist of:

- A description of the work, generally followed by a remark about its rarity and beauty.
- Mentioning of his activities in 1937-1941 in the Nazi search for “Hitlers'in Vienna.
- Mentioning of the *München Illustrierte* article from 1960.
- A photo of the work.
- A statement by notary dr. Anton Gmoser, who notarialy confirms that Peter Jahn's signature on the CoA is indeed an original Peter Jahn signature.

As the photos attached to the CoAs are of a better quality than the depictions in *Price*, these CoAs help to identify fakes better and maybe even some authentic ones.

to [index](#)

The big deceit

Almost all CoAs are issued to works that are also presented in *Price* as authentic Hitler. Even without knowing what paintings Hitler really made (watercolored in drawings, depicting Viennese and Munich city sights) and when (in 1910-1914),⁵⁴ even a child could see that most of the works depicted in *Price* have completely different styles and signatures, which simply cannot originate from the same hand.

So how were Peter Jahn and his comrade-in-crime August Priesack able to deceive the general public, the Hitler collectors as well as historians and art historians?

The perpetrators

First of all, they launched the myth that Hitler had made from 2000 to 3000 drawings, watercolors and oilpaintings, depicting all kinds of subjects and themes, and repeated lies and myths launched by Hitler and his paladins, at the same time authenticating all kinds of Konrad Kujau products, such as letters allegedly written by Hitler.⁵⁵ To that they created the impression that they were real experts. The titles carried by “Prof. Dr. ” August Priesack, and the bogus biography of Peter Jahn, allegedly graduated as art historian at the age of sixteen, helped to impress the gullible.

The collectors

As for the collectors of artworks allegedly made by Hitler, the answer is simple: many of them are so eager to own, for whatever reason, a Hitler, that they are easily fooled. They just want to believe whatever fairy tale is told with each work. And once they've bought a fake Hitler, they will never admit it is fake, because doing so would mean loss of face and probably loss of money as well.

The historians

Jahn and Priesack, as well as the other big Hitler swindler, the Austrian “Dr. Johannes von Müllern-Schönhausen” (whose real name was Hans Müllern), managed to mislead many historians and art historians who worked on studies about Hitler.

Regarding the art historians: probably some of them thought that, just as professional drawers of advertisements and comics as well as architects can

54 The only exception to this is a watercolored drawing from 1906, “Der Pöstlingberg”, depicting a building near Linz.

55 *Adolf Hiler als Maler und Zeichner*, pages 5-13.

make drawings in several styles, Hitler did so as well, and therefore they judged: Hitler had not an *own* style. But the mentioned drawers and architects are *professionals*. Art historians are professionals as well, trained to judge the works of skilled professionals.

Hitler overrated as an artist

Hitler, even though he earned in 1910-1914 some money with the sale of his works (merely copies of postcard depictions), was *not* a skilled professional. In other words: some of the art historians have overrated Hitler as an artist, and granted him the possibility to work in all different styles, and to use all different techniques.

It takes a grammar school art teacher, used to judge the work of the under- and not-talented, to point out that all these different “Hitlers” and signatures presented by Jahn and Priesack, can't possibly originate from one person.⁵⁶

Once this is pointed out, even a layman will see through the deceit.

But this is only part of the answer. Vanity and the Bredius Syndrome⁵⁷ are also involved.

The authentication of works attributed to Hitler

Whenever authorities or institutions want to investigate whether or not an alleged Hitler is authentic, art historians are asked for advice. But regarding the Hitler works, the art historians don't have a clue, simply because no reliable literature about Hitler's artistic production exists, as the Hitler works were never seen as proper art and the existing literature consists of utter unreliable works, such as *Adolf Hitler als Maler und Zeichner* (1983) and Birgitz Schwarz's *Geniewahn* (2009).⁵⁸

56 Jaap van den Born, co-author of this report, is just that. He is a qualified grammar school art teacher. On July 15, 1983 he graduated in Hengelo for the “Akte van Bekwaamheid voor het geven van Lager Onderwijs in het vak Tekenen, which had the same theorie-demands as HBO-Akte (Higher Professional Education) course.

57 Named after Abraham Bredius, a renowned Dutch art historian who authenticated in 1937 the fake Vermeer painted by the Dutch forger Han van Meegeren, simply because his desire for the work to be authentic blinded him for all signals that it was a fake. Jonathan Johnson: “Few doubts were advanced by his colleagues since Bredius' opinion was taken as gospel in the art world so much that he had been nick-named “the Pope.””
See: Jonathan Johnson. Han van Meegeren's fake Vermeers. Essentialvermeer.com, 2001-2020.
http://www.essentialvermeer.com/misc/van_meegeren.html

58 Jaap van den Born and Bart FM Droog. *Books to avoid for Hitler authentication issues On Birgit Schwarz's Geniewahn (2009) and on Brigitte Hamann's Hitlers Wien (1996)*. The Post Online/Droog Magazine, Amsterdam/.Eenrum, 04-03-2019. Page 4.
<http://www.droog-mag.nl/hitler/2019/geniewahn-and-hitlers-wien.pdf>

All the art historians can do is give a description of the work, and, with the help of forensic researchers, investigate the age of the materials used and the provenance. But in the case of Hitlers the provenance of only a handful of works can be traced right back to the young Hitler-the-artist. Research of the materials used is tricky, as skilled forgers use old materials. And to complicate matters: only a very limited number of alleged Hitler watercolors have a rock solid provenance, but even these have never been forensically researched.

This means that it is very hard to authenticate any alleged Hitler watercolor with 100% certainty.⁵⁹ Alleged drawings or sketches are even harder to authenticate – some might be made by Hitler or by any somebody else.

Can fakes be recognized then? Yes, and very easy – as it is already established by the Viennese police in 1936 what kind of works Hitlers really painted⁶⁰; which generally means that all oil paintings and all depictions other than Viennese and Munich citysights, and not made in 1910-1914 are fakes. There exist doubts about the works Hitler allegedly made in 1914-1917, but as most of these works seem to be lost, we'll probably never get certainty about these.⁶¹

The Florence research

A good example of the problems encountered is the research of the twenty alleged Hitler works from the Rodolfo Sievero collection in Florence, 1984. The research was conducted by historian Hermann Weiss of the Institut für Zeitgeschichte (Munich) and Prof. Dr. Hartmut Ullrich (as far as we know a German art historian working at the time at an Italian university). Weiss was no art historian, and Ullrich was no historian. They were not allowed to take the works out of the frames. When in doubt, they consulted... August Priesack, Peter Jahn's co-editor of *Adolf Hitler als Maler und Zeichner*, even though it was known at the time that Priesack had played a very dubious role in the Hitler diaries scam, 1983.

59 Jaap van den Born & Bart FM Droog. Research by Bayerisches Hauptstaatsarchiv. Report on alleged Hitler paintings and drawings auction by Auktionshaus Weidler, Nuremberg, Saturday February 9, 2019. Bureau Droog, Nijmegen/Eenrum, 28-02-2019. Page 17.

<https://www.droog-mag.nl/hitler/report-on-Hitler-Auktion-Weidler-09-02-2019.pdf>

60 Dr. Spring. Bundes Polizeidirektion Wien, Sicherheitsbureau, s.B. 17105/36 [Investigation against Reinhold Hanisch and Jacques Weiss], November-December 1936. NSDAP Hauptarchiv NS 26/2599; Bundesarchiv Berlin.

61 The watercolor “Hohlweg by Wyttschaete”, depicted in the Hoffmann portfolio (1935) and authenticated by Jahn on 28-10—1974 is in all likelihood a pimped up version of an authentic Hitler drawing from 1914/1915. In the US Army Center for Military History the work “Am Bahndam von Biache” is stored, which might be authentic, but its authenticity has never been established.

To make it even stranger: Weiss stated that some of the works were without any doubt authentic:

“Ten painting (Fl. 4, 5, 6, 7, 10, 11, 13, 16, 19) are identifiable through the photographs in the Central Archives of the NSDAP. They are recognized as authentic through their registration in what was conceived as a collection centre for Hitlerian paintings: the experts of the NSDAP had the possibility, in doubtful cases, of referring to Hitler himself. The same recognition of authenticity can also be attributed to the water colours Fl 1 and Fl 2, initialled by the person responsible in Hess's secretariat, Schulte-Strathaus”⁶²

Without forensic research, and with the help of Priesack.

Any serious expert, who knows his own limits, should refuse a task such as accepted by Hermann Weiss. But any expert, who has a reputation to uphold, doesn't like to admit his lack of knowledge in certain fields, and will accept it.

Which, in the Florence case, resulted in another corrupted study, that confirmed Priesack (and thus Jahn) as qualified and trustworthy experts.

The Bredius Syndrome

The Bredius Syndrome⁶³ occurs mostly when historians see their prejudiced opinion confirmed by a source, and even if it is established that a source is corrupted, they will admit the corruption, but nevertheless insist that information that seems to confirm their prejudice, must at least be true.

We noticed such behaviour in the German art historian Birgit Schwarz, who authenticated a clearly forged architectural “Hitler” sketch by Hitler, because it was the only “evidence” that supported her theory that Hitler had followed architectural lessons.

62 *Die Aquarelle Hitlers. Das wiedergefundene Werk. Zum Andenken an Rodolfo Siviero.* Mit texten von Enzo Collotti und Riccardo Mariani. [with authentication by door Herman Weiss and Prof. Dr. Hartmut Ullrich, assisted by Prof. Dr. August Priesack]. Alinari, [Florence] 1984, page 78.

English version: *The water colours of Hitler. Recovered art works. Homage to Rodolfo Siviero.* With texts by Enzo Collotti und Riccardo Mariani. Alinari, [Florence], [1984].

<https://ia800905.us.archive.org/17/items/WaterColoursOfHitlerRecoveredArtWorks/WaterColoursOfHitler-RecoveredArtWorks.pdf>

63 See note 57.

The scarcity of witnesses

The main problem was and is that very little is known what Adolf Hitler really did in his Vienna and Munich period. The only reliable information consists of some official records from 1908-1914 and a statement from Jakob Altenberg - but this was recorded some twenty-five years after he had been Hitler's regular customer. All other information originates from Reinhold Hanisch, a convicted swindler; Hitler's loyal friend August Kubizek (who had lost contact with Hitler in 1908, and whose memoirs were largely written by two ghost writers⁶⁴) and Frau Popp, Hitler's landlady in Munich, 1913-1914, who, as a loyal Nazi, cooperated in 1934 at the propagandabook *Hitler's Germany*,⁶⁵ which makes what she said suspect an sich.

Naturally historians writing about Hitler are “hungry” for more information about the young Hitler, which made some of them easy prey for the concoctions of Peter Jahn and of the other Austrian swindler, dr. Johannes von Müllern-Schönhausen, and also caused some of them to accept blindly the forgeries and fake products originating from the German forger Konrad Kujau.

The signatures

No (art) historian, with whatever motives or knowledge, can be excused for not seeing the most striking fact: most of the hundreds of alleged Hitlers carry different Hitler signatures – many of them not even resembling the thought to be authentic ones.

to [index](#)

64 The Austrian historian Christian Rapp discovered this in 2020. The ghostwriters were Karl Springenschmid and Franz Mayrhofer. See: Herman Sandgruber. *Hitlers Vater. Wie der Sohn zum Diktator wurde*. Molden Verlag, Wien – Graz, 2021, pages 16 and 17.

65 Heinz. A. Heinz. *Germany's Hitler*. Hurst & Blackett Ltd, London, 1934.

Appendix 1 – Gauakt Peter Jahn

© Gregor Derntl, 2018

*Der Gauakt zu Peter Jahn im Österreichischen Staatsarchiv*⁶⁶

Der Gauakt von Peter Jahn konnte durch den Verfasser zunächst nicht ausfindig gemacht werden, da Jahns Taufname Franz Peter Jahn (gesucht wurde zunächst nach Peter Jahn) war und er in den Gauakten unter Franz Jahn registriert ist. Es ist aber klar ersichtlich aufgrund der identischen Adresse (Schwindgasse 6) und identem Geburtsdatum, dass es sich um dieselbe Person handelt. Laut Gauakt lebte Peter Jahn vor Dezember 1938 in München, am 27. März 1933 wurde er in München Mitglied der NSDAP. Laut Akt bewarb sich „Kunsthändler Pg. Franz Peter Jahn, geb. 28.3.1904, röm.kath. verh., Wien IV., Schwindgasse Nr. 6/9 wohnhaft“ um Aufnahme in die Reichskammer der bildenden Künste. Diese wurde von der Gauleitung Wien folgendermaßen abgelehnt:

„Genannter genießt den denkbar schlechtesten Leumund und ist der Kriminalpolizeistelle Wien schon seit langem als unverbesserlicher Betrüger bekannt. Jahn wurde auf Grund einer Anzeige wegen Verdachts der Anmassung einer Parteifunktion, Erpressung und Betrugs im Juli 1938 von der Kriminalpolizei in Schutzhaft genommen. Strafanzeige wurde gegen ihn nicht erstattet, da sich der Verdacht nicht erhärten liess. Jahn ist seit dem Jahr 1933 Mitglied der NSDAP. Er wurde in den Jahren 1921 bis 1937 siebenmal von österr. Gerichten wegen Diebstahls, Veruntreuung und Betruges, darunter zweimal bis zu 18 Monaten und einmal zu 6 Monaten schweren Kerkers bestraft. Auf Grund seiner Vorstrafen wurde er mit Beschluss der Polizeidirektion München vom 16.12.1935 aus dem Altreich verwiesen und wegen unerlaubter Rückkehr am 18.9.1936 vom Strafgericht München mit 10 Tagen Gefängnis bestraft.“

Tatsächlich werden die sieben Haftstrafen detailliert mit Angabe der Strafhöhe und den Gründen der Verurteilungen in Österreich durch eine Abschrift der Kriminalpolizeistelle Wien (Strafregisteramt) belegt, wobei die Verurteilungen in Österreich von Gerichten in Bregenz, Feldkirch und Wien verhängt worden sind. Auch nach 1945 kommt Jahn mit dem Gesetz in Konflikt. In der Zest-Kartei (undatiert), die wohl aus den 1950er Jahren stammt, ist vermerkt:

„J. wurde am 20.8.46 wegen Schleichhandel und Betrug erkenntnisdienlich behandelt. Wegen seiner Teilnahme an unerlaubten Devisentransaktionen hat sich die Pol.Dion Wien 1951 wiederholt mit ihm

⁶⁶ Österreichisches Staatsarchiv, AdR, Gauakt 98311, Franz Peter Jahn (28.3.1904); Österreichisches Staatsarchiv, AdR, Zest-Karteikarte (Zentrale Evidenzstelle) der Staatspolizei (Polizeidirektion Wien) zu Franz Peter Jahn

befasst. J. kann in keiner Weise als vertrauenswürdig bezeichnet werden.“⁶⁷

Laut einem Einlageblatt im Gauakt wurde in der Tageszeitung „Neue Zeit“ am 31. August 1946 von der Verhaftung des Kunsthändlers Peter Jahn in Steyr berichtet. Anhand dieser Information erscheint der oben zitierte Klappentext zur Beratertätigkeit Peter Jahns in Steyr 1947 in einem anderen Licht. Ebenfalls sehr fragwürdig ist die Rolle als Gutachter der „Echtheitszertifikate“ für Hitler-Aquarelle.⁶⁸

Als wahr stellte sich heraus, dass Jahn tatsächlich beim Ankauf von Aquarellen Hitlers beteiligt war, die der Leiter für diese Unternehmung Ernst Schulte-Strathaus in Wien ausfindig machen konnte. Dies bezeugt ein Ausfuhransuchen der Zentralstelle für Denkmalschutz bei dem Peter Jahn als Antragssteller fungierte.⁶⁹ Weitere Ausfuhransuchen in den 1950er bis in die 1970er Jahre zeugen auch davon, dass Peter Jahn in dieser Zeit als Kunsthändler in Wien tätig war.

to [index](#)

67 Österreichisches Staatsarchiv, AdR, Zest-Karteikarte (Zentrale Evidenzstelle) der Staatspolizei (Polizeidirektion Wien) zu Franz Peter Jahn.

68 Anmerkung: Im Bundesdenkmalarchiv ist ein Ausfuhransuchen aus dem Jahr 1972 für ein Hitler-Aquarell in die USA vorhanden, Peter Jahn wird bei diesem als Antragssteller für die Ausfuhr angeführt, BDA-Archiv, Ausfuhransuchen, Zl. 29991/72

69 Bundesdenkmalamt Wien Archiv, Ausfuhransuchen Peter Jahn, 15.7.1938, GZ. 2217/38 Anmerkung: Empfänger nicht angegeben, Ausfuhransuchen für: Spitzweg, Ankunft der Extrapost; Adolf Hitler, Kopf eines Kameraden, 1916 (Ausfuhransuchen wurde von Reichsleiter Schulte - Strathaus zurückgezogen)

Appendix 2 Inventarisation Peter Jahn Archive, 1966-1979

Completo-2

Ricardo Colomer send us scans of all CoAs in two pdf's, titled Completo-1 (126 MB) and Completo-2 (158 MB). As the CoAs in Completo-2 are the oldest, these are listed first.

The photos attached to the CoAs are generally of a much higher quality than the reproductions published in *Adolf Hitler als Maler und Zeichner*.

The dates: sometimes the given years are painted on the works, sometimes the dating is guess work by Jahn.

Also noticable: on many photos in Price the signature is cut away. On the CoAs the signatures are often good visible.

to [index](#)

CoA	Page in pdf	Our photo code	Price	Description	Date CoA
1	1-2	j-2-2	150	Watercolor, church of Weißenkirchen on the Donau, Wachau, lower Austria, 1909. CoA in English	17-12-79
	3	-		Letter Dr. Erwin Rothansl, direktor Daimler-Benz A.G. To Peter Jahn. About Hitler bought in 1965 in Galerie Schöninger in München. See page 21.	09-11-67
	4	-		Letter Jahn to Rothansl, in reply to letter on page 3. No details about the work.	??-11?-67
	5	-		Letter Jahn to Rothhansl. Question about the Hitler mentioned in letter on page 3. And: "Ich war im Jahre 1969 viermal in England bei dem Marquess of Bath der ein Hitlermuseum einrichtet und inzwischen sind durch meine Hände zwecks Begutachtung viele seiner Bilder gegangen. Seine Sammlung ist nunmehr komplett." Then he talks about a Hitler watercolor of the "Wiener Rotunde".	29-01-69
2	6	-	39	Watercolor, oval, "Blumenverzierung von Adolf Hitler, "Haus in Landschaft. On the backside a text bij Adolf Hitler: "Meinem ehrenwerten Wirtsehepaar Jägerhöfer zur Erinnerung, Adolf Hitler, Ende April 1907". CoA in German.	-
3	7, 10	j-2-10	415	Watercolored pen drawing, "Schützengraben van Douamont", 1914. CoA in German.	-
	8			CoA by a Hans Bayer, with "provenance" to the work described on page 7 and shown on 10.	-
	9			CoA by a Hans Bayer, with "provenance" to the work described on page 6.	
4	11, 12, 14	j-2-265	265	Oil painting, on wood, "die alte Rupprechtskirche in Wien", 16 x 19 cm. CoA in German. "Es handelt sich um das einzige mir in Wien bekannte Ölbild von Adolf Hitler".	1967
	13			Letter from Jahn to the Marquess of Bath He mediates between sellers of Hitlers and the marques. He offers: 1. Oil painting Rupprechtskirche (page	26-10-67

			<p>11/Price 265) for 85,000 Austrian schilling. 2. Watercolor church Pötzleinsdorf for 70,000 schilling. 3. The Douamont drawing (page 7 and 10, Price 415) for 45.000 schilling. 4. Painting of the old inn(?), for 40,000 schilling.</p> <p>Handwritten three names, with amount. Altenburg – 40,000 Schubert – 40.000 Rothenburg – 25,000</p> <p>Perhaps the names of the owners (or forgers?) and what they get if the marquess buys?</p> <p>For (2) see page 60.</p>	
5	15		<p>Watercolor, “Spinnerin am Kreuz” “Im Laufe der Zeit gingen durch meine Hände cirka 30 Aquarelle und ein Ölbild, Da ein grosser Teil der Hitler Bilder vernichtet wurden gelten die wenige noch existierenden als grosse Seltenheit.” CoA in German</p>	01-06-66
	16		<p>Letter from Dr. Uetrecht, NSDAP Hauptarchiv to Fraulein Liesl Jelen [or Jolen], Wien II, Obere Donaust. 77. “Durch die Reichskammer der bildenden Künste, Landesleitung München-Oberbayern, hat das Hauptarchiv der NSDAP. erfahren, dass sie im Besitze eines Originalaquarelles von der Hand des Führers Adolf Hitler sind. Nach der verlie[unreadable] stellt das Bild “Die Spinnerin am Kreuz” in Wien dar. Sie sollen beabsichtigen, das Bild zu veräussern. Da das Hauptarchiv der NSDAP. Bemüht ist, alle diese von der Hand des Führers stammenden Bilder für die Zukunft einwandfrei zu[?] beweisen, bite ich um Mitteilung, wann und wie [unreadable] haben. Ebenso wäre genaue Angabe der Bildgrosse (gemalte Fläche) sehr erwünscht. Für den Fall dass Sie wirklich die Absicht haben sollten, das Bild zu veräussern, bitte ich, uns diesunter Angabe des Preises mitzuteilen, damit das Hauptarchiv der NSDAP. Sie über den etwaigen Erwerb des Bildes schlüssig wenden kann.</p>	21-04-38

				<p>Dr. Uetrecht Leiter des Hauptarchivs der NSDAP.</p> <p>Letter looks authentic.</p>	
	17	j-2-17		<p>Color photo of “Spinnerin am Kreuz”, attached to the backside of Dr. Uetrecht's letter, with handwritten text from Peter Jahn. Given the state of the staples, the photo was attached by Jahn, in the 1960s or later. Work looks like Price 287/ List of Lists W10 / NSDAP. Neg. No. 2060c but is definitely another work. See note 70. In Price: “seit 1927 im Besitz von Lisl Jahn, Wien II, Donaustraße 77”. But the letter by Utrecht was clearly to another Liesl, at the same address.</p>	
6	18-19	j-2-19	262	<p>Watercolor, “Landschaft mit Fluss und Häusern am Ufer. Über den Fluss führt eine Brücke, auf der ein Marterl (?) steht.” Part of series of six watercolors possessed by marquess of Bath. CoA in German. With statement and stamps by notary dr. Anton Gmoser – he clearly was Jahn's partner in crime, for almost 20 years.</p>	02-07-68
	20	j-2-20	301	<p>Flower in tripod vase, 1912. No accompanying CoA</p>	
7	21-22	j-2-22	143	<p>Watercolor, Schloss Lamberg in der Stadt Steyer. “Im Besitz des Herrn Dir. Rothansl der Mercedeswerke, Stuttgart.” CoA in German.</p>	01-07-68
8	23-24	j-2-24	157	<p>Watercolor, “Landschaft mit Ort und einer Heiligenfigur”. CoA in German.</p>	01-07-68
9	25-26	j-2-26	221	<p>Watercolor, Gloriette in Schönbrunn, Wien. In possession of marquess of Bath. CoA in German. 17,3 x 26,5 cm. Same as the one on page 31.</p>	10-06-68
10	27-28	j-2-28	240	<p>Watercolor, Karlskirche, 1912. “Diese Bild kenne ich ganz genau, denn es war vom Jahre 1937 bis 1941 in meinem Besitz und war das einzige bild das ich mir selbst behalten habe. Ich habe es dann später abgegeben und nun in England im Besitz des Herzogs von Bath wiedergesehen.” In Price: “[Jahn] musste es auf massiven Druck hin an die Partei abgeben”.</p>	10-06-68

				Sie also List of lists, W6, page 46 (see note 70).	
11	29-30	j-2-30	293	Watercolor, "Nussdorferlinie". CoA in German.	10-06-69
	31-32			Watercolor, Gloriette in Schönbrunn, Wien. In possession of marquess of Bath. CoA in German. 17,3 x 26,5 cm. Same as the one on page 25.	17-06-68
	33			CoA by Dr. Hans Keil. "Bestätige hiemit das die beiden Hitler Aquarelle Altes Kriegsministerium am Hof, Wien I, und die alte Wiener Minoriten Kirche Wien, I, seit vielen Jahren in meinem Privatbesitz sind."	13-05-68
12	34			Watercolor, Altes Kriegsministerium, 18 x 28 cm. "Meines Wissens nach, hat Hitler selbst erklärt, dass er ca. 1000 Bilder gemalt hat. Von diesen sind aber viele vernichtet worden. Die erhalten Gebliebenen sind heute sehr grosse Raritäten". See also page 33.	09-05-68
13	35			Watercolor, alte Wiener Minoritenkirche, 30 x 21 cm. See also page 33.	09-05-68
14, 15, 16	36-37, 39	j-2-39	49 ? ?	1. Watercolor, Flusslandschaft mit Stadt, Brücke und Figuren, 1907. 24,5 x 15,5 cm. 2. Watercolor, Landschaft mit Haus, Bäumen und Sträuchern, 1910. 25 x 18 cm. Looks – according to Jahn – like 6 paintings owned by Marquess of Bath. These are numbers 130 to 135 in Price. 3. Watercolor, Altwiener gasse mit figuren, 1910. 18,5 x 15,5 cm. Provenance: Franz Korpitsch. See also page 38. Only photo of work 1 was attached.	28-04-68
	38			The original CoA by Franz Korpitsch, other notary.	29-04-68
	39			Changed CoA by Franz Korpitsch	30-04-68
	39			See CoAs page 36-39	
17	40		?	Oil painting on carton. Dorf in Niederösterreich. 22 x 15.5 cm.	28-04-68
18 19	41		? ?	1. Watercolor, "Landschaft in der Wachau." 9 x 21 cm. On back: "Gekauft um 25 Kronen [s]amt Rahmen, August Moser." Bis zum Jahre 1941 war im Hause [d]es Hotel Bristol eine Kunsthandlung Moser, dessen Inhaber ich seit dem Jahre 1934 kannte. Herr Moser	28-04-68

				<p>verunglückte durch Flug[z]eugsansturz tödlich.” This is probably</p> <p>2. Watercolor, Landschaft mit Dorf, 18,5 x 28,5 cm.</p>	
	42	j-2-42	261	A photo which is Price 261 is attached to the back of 41. But the dimensions in Price (16 x 23) are completely different than both works in 41	
20	43	j-2-44	169	Watercolor, Wiener Börse am Ring. 30,5 x 22,5.	01-07-68
	44			Statement by Frau Kordula Loibl, about the provenance of three alleged Hitlers.	06-03-68
21 22 23 24 25 26	46, 48			<p>Six watercolors “Landschaften”</p> <p>2 Stück 21 cm x 14,5 cm. – Mit See in Vordergrund 2 Figuren – 2 Schiffchen und 2 Figuren</p> <p>2 Stück 18 cm x 12 cm. – Mit See und Häuser – Mit see, im Hintergrund Ortschaft.</p> <p>2 Stück 16 cm x 23 cm.</p>	05-03-68
	47			Statement by Maria Dumfort to the works listed on page 46: “Stammen aus dem Besitz meiner vor Jahren verstorbenen Schwiegermutter (...) die nach mündlicher Überlieferung diese Bilder in der nächsten Nähe befindlichen Rahmenhandlung Morgenstern in der Liechtensteinstrasse gekauft wurden.”	28-02-68
27	49-50	j-2-50	210	<p>Watercolor, Stefanskirche mit Figuren. 16,5 x 24,6 cm.</p> <p>“Ein grosser Teil von mehr als hundert gemalten Hitlerbildern wurde vernichtet.”</p>	20-02-68
28	51-52	j-2-52	245	Watercolor, Ansicht des Parlaments mit Rathaus, Universität und Votivkirch. 35 x 25 cm.	15-02-68
29	53	j-2-54	158	Watercolor, Stift Altenburg in Niederösterreich, 22,7 x 15,4 cm.	13-01-68
30	55	-	351	Watercolor, “Weisser Turm in Rothenburg ob der Tauber, Franken, Deutschland”. 20,3 x 11,5 cm.	13-01-68

31	56-57	j-2-57	208	Watercolor, Ansicht Wiens mit der Stephanskirche. 35 x 25,5 cm. In Price different sizes (33,5 x 27,5). "Bis März 1968 im Besitz Tochter Kunsthändler Loibl."	15-02-68
32	58-59	j-2-59	384	Watercolor, Bürgerbräu, München. 21,6 x 28,8 cm. Im Besitz des Marquess of Bath.	10-06-68
33	60-61	j-2-61	176	Watercolor, Pötzleinsdorfer Kirche, 21 x 27 cm. See page 13, work (2).	?
CoA	Page in pdf	Our photo code	Price	Description	Date CoA
34	62-63			Watercolor, "Dorf mit Ruine, im Hintergrund Berge, im Vordergrund ein Torbogen mit zwei Figuren." 18,8 x 19,6 cm. 1907. No photo.	13-06-69
34	64-65	j-2-65	291	Watercolor, Lerchenfelderlinie	12-06-69
35	66-67	j-2-67	127	Watercolor. "Dorfhäuser mit Kirche, 1906. 16,8 x 13,3 cm. In price dated "1910", dimensions: 18,5 x 15,5 cm.	13-06-69
36	68-69	j-2-69	159	Watercolor. "Dorfhäuser mit Kirche, 1906. 16,8 x 13,3 cm. Seems to be same CoA as on page 66-67, yet a different photo is attached. Size in Price: 22 x 15,5 cm.	13-06-69
37	70-71	j-2-71	222	Watercolor, "Die Gloriette beim Scloss Schönbrunn in Wien". 27,5 x 21 cm.	23-06-70
38 39 40	72-74	j-2-74a j-2-74b j-2-74c	44 46 45	Three watercolors, dated 1907 Allegedly made for the entry exams. 1. See und Gebirgslandschaft, 12,5 x 18 cm. 2. Gebirgslandschaft mit Fluss, 20 x 25 cm. 3. Niederösterreichisches Landschaft mit Bauernhäuser, 18,5 x 19 cm. Provenance: bought by Herr Korpitsch von Max Nerath in Wien. "Herr Nerath war in der Wiener Partei ein prominentes Mitglied und hat die drei Bilder der Wiener Gau Leitung als Leihgabe zur Verfügung gestellt. Im Jahre 1945 hat Herr Nerath die Bilder wieder in Besitz genommen. Die drei Bilder haben folgende Vorgeschichte: Als Hitler nach Wien kam wollte Er in der Wiener Akademie aufgenommen werden. Er legte 2 Bilder nach Vorlage und 1 Bild nach der Natur als Prüfung vor. Alle 3 Bilder sind	20-08-70

				<p>mit 1907 datiert. Nach seiner Abweisung erhielt Er die Bilder wieder zurück und verkaufte dieselben und kamen in Besitz des Herrn Nerath.”</p> <p>In Price (page 104, nr. 44) Nerath is called Merath.</p>	
41	75-77	j-2-77	171	<p>Watercolor, Alt Wiener Hof bei der Ulrichs Kirche, Wien. 19 x 27 cm.</p> <p>Accompanied by copies from letters by NSDAP Hauptarchiv, 09-05-38 and 09-06-38. (not shown).</p>	20-08-70
42	78-79	j-2-79	284	<p>Watercolor, “alte Wiener Universität”, a man, a woman and a child. 24,9 x 20,9 cm. CoA in English. Photo in color.</p> <p>Possibly authentic?</p>	27-10-70
43	80	j-2-80	271	<p>Watercolor, Alt Wien “Michaelerkirche mit Burgtheater, 10 Figuren, ein Fiaker.” 27,8 x 19,9 cm. Photo in color.</p>	28-10-70
44	81-82	j-2-82	269	<p>Watercolor, Alt Wien “Michaelerkirche mit Burgtheater, 10 Figuren, ein Fiaker.” 27,8 x 19,9 cm.</p> <p>Apparently Jahn used the same text as on page 80 for the description of yet another work with the same theme. In price the dimensions of this one are: 36,5 x 46,1 cm.</p>	28-10-70
45	83-84	j-2-84	328	<p>Watercolor “Alter Hauptplatz in einer kleinen Stadt”, 25 x 16 cm. CoA in English.</p> <p>Addressed “To the Owner of the Picture, Mr. Raymond J. Zyla, President of Mohawk Arms In 1 Woodbourne Rd. New Hartford N.Y. U.S.A.”</p> <p>Mohawk Arms is an American (Nazi) militaria dealer/auction house. Photo in color.</p>	03-02-71
46	85-86	j-2-86	211	<p>Watercolor. Northside and the unfinished tower of the St. Stephen's Church in Vienna. 46 x 34,5 cm. CoA in English.</p>	
47	87-88	j-2-88	195	<p>Watercolor, Wiener oper mit Figuren. 30 x 24,5 cm. Photo in color.</p> <p>Jahn: “Es gehört in die Reihe der Bilder die Hitler damals an den Glasermeister und Rahmenerzeuger F. Morgenstern in Wien, 9, Lichtensteinstrasse verkauft hat. Die Provenienz lässt sich bis dorthin zurück</p>	27-04-71

				<p>verfolgen. Schon im Jahre 1937 habe ich bei Herrn Morgenstern 3 Hitleraquarelle gekauft die dann in das Braune Haus in München kamen. Ich war damals bis 1944 beauftragt alle zu bekommenden Hitler Bilder für das Braune Haus zu kaufen.</p> <p>“Die Zeit wird sicher noch einiges zum Vorschein bringen, den Hitler hat mir in München im Jahre 1937 persönlich erklärt, Er hätte mehrere hundert Bilder gemalt.”</p>	
	89, 96			Statement by Hildegard von Heister, about provenance of an flower still life oil painting by Hitler. According to her she was given the work by her aunt Johanna Doebner. Her late husband, Dr. Ernst Doebner allegedly commissioned Hitler in 1913 to make this painting.	08-10-71
	90, 97			Statement by deputy of Munich notary Hans Bauer, confirming that Mrs. Von Heister made the statement (page 89).	08-10-71
	91-92, 98			Handwritten text by Erst Doebner, dated 16-03-1951 With stamp of notary Bauer.	08-10-71
48	93-95	j-2-95	311	CoA for oil painting, “Blumen in einer Vase”, oval, 1913. 64 x 55 cm. Document pages 89-92 and 96 belong to this CoA. Photo in color.	16-10-71
	99			Contract between Hildegard von Heister and Peter Jahn. “Für diese Expertise zahlt Frau van Heister Herrn Jahn den Betrag von DM 10,000 (zehntausend) unter der Voraussetzung, daß dieses Bild zu einem Preis von DM 700.000 (siebenhunderttausend) verkauft wird. Sollte dieser Verkaufspreis nicht erzielt werden, wird das Honorar dem tatsächlichen Verkaufspreis entsprechend angeglichen und bezahlt.”	20-10-71
48a	101			Another CoA for the oil painting from Frau von Heister.	

	102			Letter from Frau von Heister, requesting a new CoA, "die dem Inhalt und der form nach eindwandfrei ist." She writes also that a buyer urges for such a document. It could be that this is not about a "Hitler, but for a "Tizian" and a "El Grece" – probably Titian and El Greco.	23-10-71
	103			Letter from Frau von Heister to Jahn, about the expected selling price, etc. . She mentions also a "Herr Krätschmer'.	20-10-71
	104			Letter from Frau von Heister to Jahn, urging for a contract; she talks also about Tizian and El Greco.	17-10-71
	105			Letter from Frau von Heister to Jahn, belonging to statements issued previously.	09-10-71
48b	106-108			Another version of CoA to Von Heister's Hitler.	16-10-71
49	109-110	j-2-110	218	Watercolor, "Ansicht Alt Wien, Erdbergerkircherl. 27,5 x 19,5 cm." Photo in color	27-07-71
50	111-112	j-2-112	283	Watercolor, Alter Stadtplatz mit Tor. 24.5 x 19.5 cm.	06-03-71
51	113-114	j-2-114	178	Watercolor, Altes Stadttor, 28,4 x 23 cm. "Meine Mitarbeiter waren Foto-Hoffmann (Hitler's Leibfotograph)" (etc.)	12-03-71
52	115-116	j-2-116	260	Watercolor, "Graz", 24 x 17 cm. "Hitler hat mir im Jahre 1939 persönlich gesagt, das Er von Graz 2 Aquarelle gemalt habe und dies ist eines davon."	20-11-71
53	117-118	j-2-118	254	Watercolor, Ratzenstadl, 28,5 x 18,5 cm. Dimensions in Price: "16,5 x 23".	02-06-72
54	119-120	j-2-120	190	Watercolor, "old Minoriten Church and the Lichtenstein Palace." 35 x 28 cm. CoA in English. In Price: "Minoritenkirche und der Liechtensteinpalast".	03-05-72
55	121-122	j-2-122	282	Watercolor, "Little street in Old Vienna, first Bezirk, with 4 Figures and a restaurant." 23.8 x 14.2 cm. CoA in English.	03-05-72
56	123-124	j-2-124	184	Watercolor, "The old Werderthor on the Salzgries." 22.5 x 21 cm. CoA in English.	09-05-72
57	125-126	j-2-126	280	Watercolor. Vienna 4, Favoritenstreet and the corner Neumannstreet. 11.4 x 13.7 cm. CoA in	09-05-72

				English.	
58	127-128	j-2-184	294	Watercolor, Alte Mariahilferstrasse um 1880. 28,5 x 19,5 cm.	28-05-72
59	129-130	j-2-130	161	Watercolor. Monastery and abbey of Klosterneuburg	23-10-73
60	131-132	j-2-132	255	Watercolor, Ratzenstadl, 23 x 16,5 cm In Price the dimension for # 254 and 255 are swapped. See page 117/118.	14-07-72
61	133-134	j-2-134	478	Watercolor, "zerstörte Brücke über einen Bach." Size (in Price): 18,5 x 22,5 cm. Ended up as part of the Chapman brothers' artwork "If Hitler had been a hippy". See: https://www.droog- mag.nl/hitler/2008/knacks-with-fake- hitlers.pdf – page 17.	30-07-72
62	135-136	j-2-136	451	Watercolor, "Toreinfahrt zu einem Bauerhof in Frankreich. 23 x 15 cm."	04-08-72
63	137-138	j-2-138	185	Watercolor. Minoritenkirche. 22.5 x 26 cm. Jahn: "Das Bild is eines von den Hitlerbildern, die im Sujet, Er einigemale wiederholt hat und wie er sagte, ein dankbares und gut verkaufbares Wienerblatt ist"	10-10-72
64	139-140	j-2-140	273	Watercolor, Alt Wien, nach einem Stich vom Schütz-Ziegler, Michaelerkirche, mit altem Burgtheater. 37 x 26,5 cm.	20-11-72
65	141-142	j-2-142	191	Watercolor, Old Vienna with Saint Charles, Wienfluss, Heldenbrücke. 32 x 24. <i>Work bought on January 1, 1988, in Louisville (Kentucky, USA) for \$36,000 by Dr. Donald Wright.</i>	21-11-72
66	143-144	j-2-144	251	Watercolor, Wiener Votivkirche. 15,5 x 11,5 cm.	02-12-68
67	145-146	j-2-146	154	Watercolor, old church on the Wachau. 28 x 20 cm.	07-01-75
68	147-148	j-2-148	267	CoA partially unreadable, dimensions: 14.7 x 10 cm. In Price: "Mosesbrunnen am Franziskanerplatz, watercolor, 14,7 x 10 cm. 1910-13	??=01-75
69	149-150	j-2-150	152	Watercolor showing old city of Weißkirchen. 36,5 x 29,8 cm.	10-02-73
70	151-152	j-2-151	256	Watercolor, Ratzenstadl, 18 x 13 cm.	06-06-73

71	153-154	j-2-153	181	Watercolor, Rotenturm. 21 x 14 cm.	06-06-73
72	155-156	j-2-155	286	Watercolor, Wiener Rathaus, 28 x 18 cm. Dimensions in Price: 11,2 x 18 cm.	20-06-73
73	157-159	j-2-157 j-2-159	144	Watercolor, Alt Steyr, Oberösterreich. 36 x 42 cm. In Price: pen drawing, colored in.	25-06-73
74	160-161	j-2-161	177	Watercolor. Street in Old Vienna, Alt-Ottakringerstrasse. 26 x 18 cm.	23-10-73
75	162-163	j-2-163	278	Watercolor, View of a street in Alt Ottakring, Vienna. 26 x 18 cm.	23-10-73
76	164-165	j-2-165	242	Watercolor, Karlskirche. 28 x 22 cm. Jahn: "Dies Bild ist eines von den mir bekannten Aquarellen der Karlskirche, die Hitler gemalt hat und wie Er mir persönlich in München bei einer Unterredung erklärte, hätte Er 6 oder 7 gemalt. In Price 14 versions of Karlskirche are depicted.	04-01-74
77	166-167	j-2-167	153	Watercolor, "Durnstein in der Wachau. 26 x 18 cm."	04-01-74
78	168-169	j-2-169	187	Watercolor, Minoritenkirche Wien. 29.9 x 22.2 cm	16-01-74
#	Pages in pdf	Photo code	Price	Description	Date CoA
79	170-171	j-2-171	88	Watercolor, Gebirgsdorf mot 3 Figuren, ein Pferd und drei Hühner. , 29 x 22.2 cm.	20-01-74
80	172-173	j-2-173	243	Watercolor, Karlskirche. 30,7 x 22.5 cm Jahn: "Der Vater des Besitzers des Bildes zeigte mir im Jahre 1937 mehrere Blätter farunter auch dises, er verkauf auch damals 22 Bilder."	20-01-74
81	174-175	j-2-175	398	Watercolor, Siegestor, München, 25 x 34 cm.	16-07-74
82	176-177	j-2-177	149	Watercolor, Donaulandschaft, Spoitze an der Donau, 25.5 x 36 cm. "Vom Vater des jetzigen Besitzers seinerzeit beim Glasmeister Morgenstern in der Liechtensteinstrasse gekauft wurde."	16-07-74
83	178-179	j-2-179	174	Watercolor, "part of old Vienna, the Michaelschurch and the corner of the Spanish	03-09-74

				Reitschule. 26 x 16,5 cm.	
84	180-181	j-2-181	316	Watercolor, fantasy Castle on a Citywall. 40 x 27 cm.	03-09-74
85	182-183	-	164	Watercollor. Old Vienna with Schottenkirche. CoA in English. 59 x 44 cm. Jahn: "There is quite an interesting story about it which was told to me by Hitler personally, when I visted him at the "Braune Haus" in Munich. He said then, that at the time when he still made his living by painting from postcards, he did an exceptionally large one of the "SCHOTTENKIRCHEI". At the said time he intended to sell it to the Monastery but showed it fist to his usual costumer – the frame maker Morgenstern – who had his shop in the 9th District on Lichtensteinstrasse, asking his opinion. Morgenstern offered him at once a very good price for it, therefore he sold it to him. It was this picture particular, which Hitler wanted me to search for. But at that time I was not lucky enough to find it. A short time ago I bought a map with water colours and among them was the aquarelle I had been looking for so long ago." No photo! In Price this bullshit story isn't reprinted. But the size gives it away, nr. 164.	03-09-74
86	184-185	j-2-185	219	Watercolor, Pfarrkirche in Ober st. Veit, Wien, 13. Bezirk. 26 x 39 cm.	26-10-74
87	186-187	j-2-187	281	Watercolor, Portäl der alten Peterskirche und alt Wienerhäuser. 17.3 x 23 cm.	26-10-74
88	188-189	j-2-189	313	Federzeichnung, aquarelliert. Vase mit Blumen. 19,7 x 12 cm	28-10-74
89	190-191	j-2-191	411	Watercolor, "Hohlweg bei Wytschaete". 8,5 x 11,5 c,m. Size in Price: 17 x 26 cm. Photo in color. Apparently the same as reproduced in the Hoffmann portfolio. See: Appendix 5 – Hohlweg bei Wytschate	28-10-74

90	192-193	j-2-193	202	Watercolor, "Ansicht über die Dächer" [unreadable]. 35 x 27.5 cm.	07-01-75
91	194-195	j-2-195	136	Unreadable. In Price: Landschaft mit Bauernhaus und See. 17,5 x 25 cm.	24-03-75
92	196-197	j-2-197	302	Watercolor. Blumen in einer Vase, 1913. 23.5 x 20 cm.	24-03-75
93	198-199	j-2-199	162	Watercolor. "alter... mit 2 Figuren". 21 x 14.5 cm." In Price: "Alte Stadttor bei Deutsch-Altenburg in Niederösterreich."	24-03-75
94	200-201	j-2-201	386?	Watercolor. Kl. Hofbräuhaus mit Kutsche. 29 x 22 cm. Looks much like Florence 17, but there are some differences. In Fl. 17 a woman is standing to the left, which is absent in the work described and shown by Jahn.	17-07-75
95	202-203	j-2-203	235	Watercolor, Karlskirche Wien, 28.4 x 32 cm, 1910.	23-10-76
96	204-205	j-2-205	170	Watercolor, Mülkerbasterei. 22.5 x 16,5 cm.	25-10-76
97	206-207	j-2-207	207?	Water color, St. Stephen's church. 24,6 x 18,7 cm. In Price the lower part of the photo is apparently cut away.	28-09-76
98	208-209	j-2-209	217	Watercolor, Kirche S. Giovanni in Laterano, Rome. 35,5 x 25,2 cm. In Prici reproduced in color, page 62-63	11-02-77
99	210-211	j-2-211	110	Watercolor, archway into a mountain side. 29 x 38 cm. Photo very bad quality.	16-01-78
100	212-213	j-2-213	151	Watercolor, Kirche in der Wachau. 23.4 x 20.4 cm.	23-01-78
101	214-215	j-2-215	82	Watercolor, Schuberthaus, Alt Wien. 30.3 x 25.1 cm.	14-02-78
102	216-217	j-2-217	172	Watercolor, Alt Wiener Hof bei der Ulrichskirche. 27 x 20.6 cm	23-03-78
103	218-219	j-2-219	-	Drawing, 3 soldiers in shell craters. 29,5 x 22.7 cm.	09-09-78
104	220-221	j-2-219	377	Watercolor, Feldhernnhalle with Theatiner Church, Munich. 27,5 x 18 cm.	09-09-78
105	222-223	j-2-223	-	Drawing, self portray, [19]16. 30.3 x 21.8 cm.	09-09-78
106	224	j-2-224	193	Watercolor, Vienna Opera. 26 x 19 cm.	10-01-79

107	225-226	j-2-226	124	Watercolor of fantasy landscape with knights castle. 22.5 x 32 cm.	10-01-79
108	227-228	j-2-228	276	Watercolor, old Viennese House, annagasse. "Signed A.H. 10/8/09". 28,5 x 19 cm. Handwritten on CoA: 947118 / 6 Nov. 1969 Wien / Franz A. Potzel[?] U.S.V.[?] Photo in color.	26-01-79
109	229-230	j-2-230	145	Watercolor. Castle of Persenbeug. 13.8 x 9 cm.	28-05-79
110	231-232	j-2-232	160	Watercolor, "Monastery of Klosterneuburg, 38,5 x 26,5 cm.	17-06-79
111	233-234	j-2-234	274	Watercolor, "Alt Wiener Häuser in der Inneren Stadt, Fleischmarkt." 23 x 16.7 cm.	10-06-79
112	235-236	j-2-236	189	Watercolor, "Seitenansicht der Wiener Minotitenkirche". 28.5 x 19,3 cm. Photo in color. In Price color photo on page 55.	08-08-79
113	237-238	j-2-238	137	Watercolor, landscape in the mountains. 31.5 x 27 cm, 1911.	23-08-79
114	239-240	j-2-240	277	Watercolor, "Old Viennese Suburban House", 33.5 x 22 cm, 1910.	20-07-79
115	241-242	j-2-242	303	Drawing, "partly water coloured". Flowers, 24,1 x 16 cm.	30-07-79
116	243-244	j-2-244	215	Watercolor old Roman landscape, 26 x 37 cm	21-08-79
117	245-246	j-2-246	216	Watercolor old Roman landscape, 26 x 37 cm	21-08-79
118	247-248	j-2-248	175	Watercolor, Michaeler Kirche, Vienna. No dimensions are given. "An der Rückseite 1.2.1911 Lerchenfelderstrasse gekauft by Schwertfeger, also a framemaker". Now this legendary Schwertfeger probably never existed; he was a concoction by Reinhold Hanisch, who named him as the one who ordered him to sell a forged Hitler work in 1933. Justice in Vienna in 1933 and 1936 couldn't trace him. Neither did we in the Viennese address books. In <i>Lehmans 1911</i> only one Schwertfeger is listed: Dr. Josef Schwertfeger, Prof. a.d. Akad. Gymnasium, I, Freyung 6, Wien.	29-08-79
119	249-250	j-2-250	98	Watercolor, Landscape in Salzburg country. 21.6 x 16.4 cm.	25-10-79

				Ordered by Morgenstern.	
120	251-252	j-2-252	209	Watercolor, St. Stephen's Church Vienna. 32.1 x 24.6 cm. CoA in English.	21-11-79
121	253-254	j-2-254	99	Watercolor, Landscape in Salzburg country. 21.3 x 15.7 cm. Ordered by Morgenstern.	25-10-79
122	255-256	j-2-256	101	Watercolor, Landscape in Salzburg country. 21.5 x 16.2 cm. Ordered by Morgenstern.	25-10-79
123	257-258	j-2-258	103	Watercolor, Landscape in Salzburg country. 20.3 x 16.4 cm. Ordered by Morgenstern.	25-10-79
124	259-260	j-2-260	300	Watercolor, flowers. 32 x 24,2 cm.	16-09-79
125	261-262	j-2-262	239	Watercolor, Karlskirche. 15 x 9,3 cm.	12-09-79
126	263-264	j-2-264	309	Oil painting of fruits. 30 x 21 cm.	23-09-79
127	265-266	j-2-266	315	Watercolor, flowers. No dimensions given.	03-09-79
128	267-268	j-2-268	102	Watercolor, Landscape in Salzburg country. 21.5 x 16.3 cm. Ordered by Morgenstern.	25-10-79

to [index](#)

Appendix 3 Inventarisation Peter Jahn Archive, 1980-1989

Completo 1

Among these documents is also evidence that Jahn and Charles E. Snyder were in direct contact in 1989. See #93, page 202 in pdf.

# CoA	Page in pdf	Our photo code	Price	Description	Date CoA
	1 & 2	-	-	Notes for English edition (Price?)	
1	3 & 4	j-1-3	268	Watercolor, Franziskaner Kirche, "1912", CoA in English	12-01-80
2	5 & 6	j-1-6	327	Watercolor, war ship, CoA in English, "1912"	29-01-80
3	7 & 8	j-1-8	325	Watercolor, castle. Unfinished. CoA in German. "1912"	28-02-80
4	9 & 10	j-1-10	194	Watercolor, State Opera, Vienna. CoA in German	28-02-80
5	11 & 12	j-1-12	84	Oil painting Villa, 1908. CoA in English. With color photo.	10-03-80
6	13 & 14	j-1-14	298	Oil painting. Flowers in vase. CoA in English. Work is same as # 9.	21-04-80
7	15 & 16	j-1-16	106	Watercolor, castle in Salzburg country, 1909. "Ordered by Morgenstern". CoA in German.	20-05-80
8	17 & 18	j-1-18	108	Watercolor, Salzburg landscape, 1909. "Ordered by Morgenstern". CoA in German.	20-05-80
9 [=6]	19 & 20	j-1-20	298	Oil painting. Flowers in vase. CoA in German . Same is same as # 6.	05-06-80
10	21 & 22	j-1-22	86	Watercolor, Landscape, windmill, trees, lake. 1908-1909. CoA in English	09-06-80
11	23 & 24	j-1-24	87	Watercolor, landscape with farm, trees and lake. CoA in English	09-06-80
12	25 & 26	j-1-26	100	Watercolor; mountainscape with church, 1909. "Ordered by Morgenstern". CoA in German.	17-06-80
13	27 & 28	j-1-28	107	Watercolor; village in mountains, 1909. "Ordered by Morgenstern". CoA in German.	17-06-80
14	29 & 30	j-1-30	296	Watercolor, flowers. CoA in English.	18-06-80
15	31 & 32	j-1-32	109	Watercolor, house in Salzburger country. CoA in German. "Ordered by Morgenstern". In CoA dated 1911, in Price 1909.	18-07-80
16	33 & 34	j-1-34	306	Watercolor, flowers, 1913. CoA in German.	07-08-80

17	35 & 36	j-1-36	307	Watercolors, flowers, 1913. CoA in German.	16-08-80
18	37, 38 & 39	j-1-39	212	Watercolor, Stefanskirche, Vienna, 1910. CoA in German [very high quality photo ; obvious fake]	??-08-80
19	40 & 41	j-1-41	400	Watercolor Neuschawnstein castle, 1914. CoA in English.	09-09-80
20	42 & 43	j-1-43	297	Chalk drawing of flowers, 1910. Provenance: Frau Hildegard Heister. CoA in English.	09-09-80
21	44 & 45	j-1-45	253	Watercolor Votivkirche Vienna, 1911. CoA in English.	16-09-80
22	46 & 47	j-1-47	305	Watercolor of flower, 1913. CoA in English.	18-09-80
23	48 & 49	j-1-49	285	Watercolor of old Vienna University, 1912. CoA in English. Obvious fake – given the detailed figures.	06-10-80
24	50 & 51	j-1-51	252	Watercolor Votivkirche, Vienna, 1911. CoA in German.	06-10-80
25	52 & 53	j-1-53	275	Watercolor, Viennese cityscape, 1910. CoA in English. Jahn mentions that he had written an earlier CoA to this work in 1972.	21-10-80
26	54 & 55	j-1-55	-	Watercolor City Hall Vienna, 1911. CoA in English. Jahn mentions that he had written an earlier CoA to this work in 1974.	21-10-80
27	56 & 57	j-1-57	205	Painting (mixed technics) “Alte Mülkerbastei”, [Vienna]. CoA in German. Signature points to a forgery.	09-03-81
28	58 & 59			Watercolor Schloß Lamberg in Steyer, 1910-1912. CoA in German. No photo. No Notary's stamps	07-04-81
	60 & 61	j-1-61	142	Same as above, with notary stamps and photo	
29	62 & 63	j-1-63	85	Watercolor Peterskirche, Vienna. CoA in German. This work was bought by the Chapman Brothers, 2007/2008. Ended up in “If Hitler had been a hippy...” artwork. See: http://www.droog-mag.nl/hitler/2008/knacks-with-fake-hitlers.pdf – page 8.	28-04-81
30	64 & 65	j-1-65	428	Watercolor (chalk), Kriegsrueine, 1915. CoA in German.	18-06-81
31	66 & 67	j-1-67	-	Pencil drawing of village with castle, 1908. CoA in English. Obvious fake.	18-07-86
32	68 & 69	j-1-69	304	Watercolor, flowers, 1913(?). CoA in German	26-08-81
33	70 & 71	j-1-71	105	Watercolor, landscape Salzburg, “ordered by	02-09-81

				Morgenstern". CoA in English.	
34	72 & 73	j-1-73	104	Watercolor, landscape Salzburg, "ordered by Morgenstern". CoA in English.	02-09-81
35	74 & 75	j-1-75	200	Watercolor, Heiligenkreuzerhof Vienna, 1910. CoA in English.	08-09-81
36	76 & 77	j-1-77	236	Watercolor, Karlskirche Vienna, 1910. CoA in English.	12-09-81
37	78 & 79	j-1-79	249	Watercolor City Hall, Vienna, 1911. CoA in English. Color photo.	19-10-81
38	80 & 81	j-1-81	314	Watercolor, flowers in vase, 1912. CoA in English	19-10-81
39	82, 83 & 84	j-1-84	422?	Watercolor, abbey of Messines. CoA in English. Seems to be a bad copy of work # 2 in the Hoffmann portfolio, "Klosterruine in Messines". Color photo. Absolute proof that Jahn was a swindler. See also: https://www.bartfmdroog.com/droog/niod/hoffmann-aquarelle-hitler.html#Klosterruine and https://www.bartfmdroog.com/droog/niod/p-ice-images5.html#187	04-11-81
40	85 & 86	j-1-86	272	Watercolor Burgtheater Vienna, 1910. CoA in English.	18-04-82
41	87 & 88	j-1-88	198	Watercolor of old Doninikanerkirche, Vienna, 1910. CoA in English. In Price: "Basteikirche".	18-04-82
42	89 & 90	j-1-90	163	Watercolor old market on the Freyung and Schottenkirche, 1909. CoA in English.	18-04-82
43	91 & 92	j-1-92	292	Watercolor Lerchenfelder Linienamts Kapelle, 1909. CoA in English.	18-04-82
44	93 & 94	j-1-94	244	Watercolor Karlskirche, Vienna, 1912. CoA in English.	19-04-82
45	95 & 96	j-1-96	308	Oil painting, flowers, 1912. CoA in English.	20-04-82
46	97 & 98	j-1-98	-	Watercolor, village scape. Text unreadable.	??-02?-83
47	99-100	j-1-100	310	Oil painting of flowers, 1912. CoA in English. Photo in color.	17-05-82
48	101-102	j-1-102	295	Watercolor, flowers, Linz, 1907. CoA in English.	18-05-82
49	103-104	j-1-104	111	Watercolor, Austrian country scape, 1909. CoA in English. In Price in color, page 32.	22-05-82
50	105-106	j-1-106	113	Watercolor, Austrian country scape, 1909. CoA	23-05-82

				in English. In Price in color, page 32.	
51	107-108	j-1-108	112	Watercolor, Austrian country scape, 1909. CoA in English.	24-05-82
52	109-110	j-1-110	114	Watercolor, Austrian country scape, 1909. CoA in English.	24-05-82
53	111-112	j-1-112	-	Watercolor, Viennese city scape, 1909(?). CoA in English.	30-07-82
54	113-114	j-1-114	237	Pen drawing Karlskirche, 1911. CoA in English. In price: "Auf der Rückseite der stempel des Rahmenhändlers Morgenstern"	25-08-82
55	115-116	j-1-116	224	Watercolor Schloß Belvedere, Vienna, 1911. Photo in color.	25-08-82
56	117-118	j-1-118	299	Oil painting, flowers, 1912. CoA in English. Photo in color. Price: "Auf der Rückseite der Stempel des Rahmenhändlers Morgenstern." In the CoA only: "One of Hitlers first en best customer[s] was the frame maker Mr. Morgenstern."	30-08-82
57	119-120	j-1-120	258	Oil painting Karlskirche, Vienna, 1912. CoA in English. CoA: "Stamp of Mr. Morgenstern (...) on the back" Photo in color.	01-09-82
58	121-122	j-1-213	213	Oil painting St Stephanskirche, Vienna, 1912. CoA in English. CoA: "Stamp of Mr. Morgenstern (...) on the back" Photo in color.	06-09-82
59	123-124	j-1-124	-	Watercolor, Karlskirche, Vienna, 1913(?). CoA in English. "Business stamp of Mr. Morgenstern on its back." Round shaped. Jahns claims here: "I met Hitler twice. When I met him the 2 nd time he mentioned the frame maker Mr. Morgenstern and told me that he will never forget his help during that time. Which proved true as he was helped later on to immigrate to the United States."	11-11-82
60	125-126	j-1-126	-	Watercolor, inn called "Echo", Badgastein, Salzburg county, 1910. "Ordered by Mr. Morgenstern". CoA in English.	29-03-83
61	127-128	j-1-128	-	Watercolor, castle, Salzburg county, 1910. "Ordered by Mr. Morgenstern". CoA in English.	30-03-83
62	129-130	j-1-130	-	Watercolor, farmhouse, Salzburg county, 1910. "Ordered by Mr. Morgenstern". CoA in English.	30-03-83

	131-132			Same as #60.	
	133-134			Same as #61.	
63	135-136	j-1-136	-	Watercolor, landscape Salzburg county, 1910. "Ordered by Mr. Morgenstern". CoA in English.	30-03-83
	137-138			Same as #62	
	139-140			Same as #63	
	141-142			Same as #59	
	143-144			Same as #5	10-03-80
64	145-146	j-1-146	-	Watercolor, Karlskirche, Vienna, 1908. CoA in German.	21-04-83
65	147-148	j-1-148	165	Watercolor, Ferdinandsbrücke, Wien. Photo in color.	22-06-83
66	149-150	j-1-150	206	Watercolor, "Stock im Eisen-Platz mit Blick auf Stefanskirche", 1908. CoA in German. Photo in color.	22-06-83
67	151-152	j-1-152		Watercolor, "Kriegsministerium am Hof, Wien." 1908. CoA in German. Signed "A. Hitler" and "A.H.". Work is a copy of Price 168, or the other way around, or both are copies of an earlier work.	01-08-83
68	153-154	j-1-154	-	Watercolor, Stefanskirche, 1908. "auf der Rückseite des Bildes befindet sich der Geschäftsstempel des Rahmenhändlers Morgenstern." CoA in German	01-08-83
69	155-156	j-1-156	-	Watercolor, Karlsplatz and Karlskirche, Technical University, 1908. "By order of the framemaker Morgenstern".	01-08-83
70	157 & 160	j-1-160	-	Watercolor, "The Trail", 1916. CoA in English. "Scene of the battlefield with torn trees on each side." Is Chapman 6, see page 11 in: https://www.droog-mag.nl/hitler/2008/knacks-with-fake-hitlers.pdf	22-08-85
71	158-159	j-1-158	-	Watercolor, woman on stone steps, 1913.	22-08-85
72	161-162	j-1-162	-	Watercolor, "Wiener erzbischöfliche am Stefansplatz." 1909. CoA in German	11-03-85
73	163-164	j-1-164	-	Watercolor "Am Ordensplatz," Signed A.H., 1914. CoA in English. Meant is "Am Odeonsplatz". Looks a bit like 376, but clearly different.	22-08-85
74	165-166	j-1-166	-	Drawing of a soldier with binocular. CoA in English.	??-11-85

75	167-168	j-1-168	-	Oil ,painting, 3 roses in a vase, 1912. CoA in English. Photo in color.	18-11-85
76	169-170	j-1-170	-	Sepia picture, "Ansich des alten Schloßes Judenau bei Tulln." CoA in German. Allegedly ordered by Morgenstern	17-12-85
77	171-172	j-1-172	-	Watercolor, cottage, 1910. CoA in English.	18-07-86
78	173-174	j-1-174	-	Watercolor, Michaelerkirche, Vienna, with automobile, 1912. CoA in German.	15-10-86
79	175-176	j-1-176	-	Watercolor / oil on canvas (???) Flowers, 1909. CoA in English.	13-01-87
80	177-178	j-1-178	-	Watercolor St. Jozefskirche, Vienna, 1910. CoA in English.	13-01-87
81	179-180	j-1-180	-	Watercolor, flower in vase, 1909.	02-02-87
82	181-182	j-1-182	-	Watercolor, part of Old Vienna with Karlskirche, "Wienfluß" and Heldenbrücke, 1912. CoA in English. Same theme as Price 191, yet very different.	26-06-87
83	183-184	j-1-184	-	Watercolor, old Viennese house near the Danube channel, 1910. CoA in English.	21-07-87
84	185-186	j-1-186	-	Watercolor, castle and church of Perchtoldsdorf, 1912. CoA in English. Photo in color.	21-07-87
85	187-188	j-1-188	-	Watercolor, street in Vienna. 1911. CoA in English.	21-07-87
86	189-190	j-1-190	-	Watercolor og magnolias, 1910. CoA in English. Photo in color.	28-07-87
87	191-192	j-1-192	-	Watercolor of Schloss Schönbrunn and Gloriette, 1910. CoA in English.	28-07-87
88	193-194	j-1-194	-	Watercolor, flowers in two vases, 1910. CoA in English.	28-07-87
89	195-196	j-1-196	-	Watercolor, roses in two vases, 1910. CoA in English. Photo in color.	28-07-87
90	197-198	j-1-197	-	Watercolor, flowers. 1912 CoA in English. Photo in color. On both sides is written "800" – is this the total number of CoAs issued to Hitlers by Jahn?	22-07-87
91	199	j-1-199	-	"No 802". Flowers. Photo in Color. Front page is missing. Photo in color.	??-07-87
92	200-201	j-1-201	-	Watercolor "view of Schönbrunn. CoA in English. Photo in color.	16-07-87
93	202	-	-	"From Mr. Charles E. Snyder, retired Major of	26-01-89

				<p>USAF, I have received a letter with photostats of watercolours, signed A.H., dated 1913.</p> <p>Prof. Wilkinghoff has already given a certificate of authenticity in 1962 and stated, that those drawings were left among others by the late Mrs. Helene Schwaiger who once worked as a waitress in Munich and accepted from Hitler watercolours for food served to him instead of payment.</p> <p>The pictures show 2 different views in the vicinity of the old Town Hall in Munich.“ (etc.)</p> <p>CoA in English. No photo.</p>	
94	203-204	j-1-204	-	Watercolor, Vienna, Kahlenberger Dorf. CoA in English. Photo in color.	11-07-89
95	205-206	j-1-206		Water color, flower in vase, 1910. Photo in color.	11-07-89

to [index](#)

Appendix 4 - Kl. Hofbräuhaus

CoA 94, 17-07-1975. Page 200-201 Completa-2, **Watercolor. Kl.[Königliches] Hofbräuhaus mit Kutsche. 29 x 22 cm.**



Hofbräuhaus, CoA Jahn, 1975



Hofbräuhaus, Florence 17



Size Hofbräuhaus CoA Jahn, 22 x 29 cm

Size Florence 17: 21,8 x 28,3 cm

Among the more than twohundred CoAs Jahn issued to alleged Hitler paintings and drawing, is one that is special.

It is the one issued on July 17, 1975. In 2020 it became clear that the work in question, a version of Hofbräuhaus, was exported from the DDR, via Jahn, to the United States.

See: Jan Scheunemann: Bodenreform – Sonderaktion Leipzig – Mühlenbeck-Connection. Die „kommerzielle Verwertung“ von Museumsbeständen in der DDR. Fachkonferenz "'VEB Kunst' - Kulturgutentzug und Handel in der DDR" (digital), [November 30], 2020.

https://www.kulturgutverluste.de/Content/01_Stiftung/DE/Veranstaltungsnachlese/2020/2020-11-30_Herbstkonferenz-VEB-Kunst-Kulturgutentzug-Handel-DDR.html

In the *List of lists*⁷⁰ are two Hofbräuhaus-works, M1 and M2.

Size M1: 22,2 x 29,4 cm, NSDAP HA neg. code 169 (has no couch); photo in BA. 2 NSDAP copies made. .

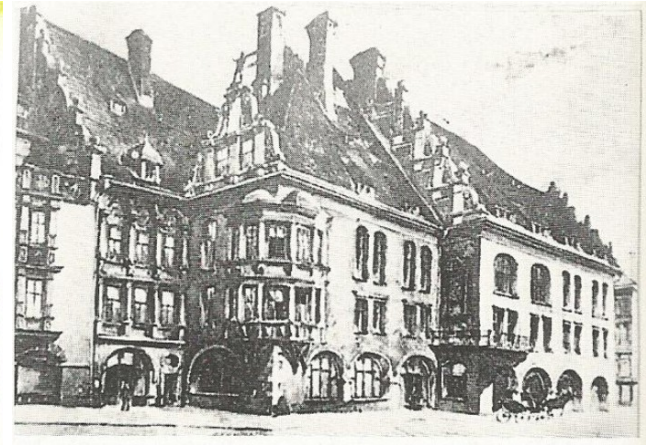
Size M2: 22 x 27,2 cm, NSDAP HA neg. code 213/25 . No photo in BA.

The photo attached to the CoA is definitely not the same as Price 386. That looks more like Florence 17. At Price 386 is noted NSDAP HA neg. code 213/25. The absent photo in the BA might point to theft by Priesack.

70 Jaap van den Born and Bart FM Droog. *List of lists. List of watercolors, oil paintings, drawings and sketches allegedly made by Adolf Hitler and known to be in existence before May 1945*. Bureau Droog, Nijmegen / Eenrum, Preliminary version 1.3, 20-05-2020. Unpublished.



Hofbräuhaus, CoA Jahn, 1975



Price 385

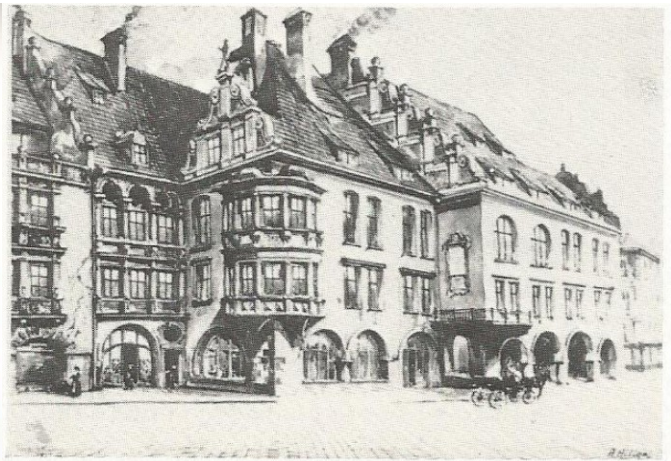
Price 385 looks at first sight to be the same as the photo attached to Jahn's CoA. But it is also a different one – the couches are different positioned.

In our opinion the Hofbräuhaus with Jahn CoA is either authentic or a commissioned NSDAP-HA copy.

See: Marty Snow and Bart FM Droog. Report on the Hofbräuhaus versions. Bureau Droog, Eenrum, Version 1.1. January 26, 2021.⁷¹



Florence 17



Price 386

[to index](#)

⁷¹ Online at: <https://www.droog-mag.nl/hitler/works/hofbrauhaus-report-version-1-1.pdf> [accessed 02-08-2021].

Appendix 5 - Hohlweg bei Wytschate

Completo-2, page 190-191. Dated October 10, 1974.

This is one of the few CoAs that appears to be reliable, as far as the description of the work and its provenance is concerned. But it raises questions, nevertheless.

“Certificate of Authenticity for an original watercolor, 8,5 x 11,5 cm, depicting “Hohlweg bei Wytschaete”, titled, dated and signed. Verso: Stamp print “Nachlaß Adolf Hitler” [“Legacy Adolf Hitler”].

This watercolor belong to the series “Adolf Hitler Aquarelle”. A portfolio with six watercolors and a drawing (phototype reproductions) published by *Reichsbildberichterstatter* Heinrich Hoffmann in 1935.

This work was always in the possession of Hitler. Later he gifted it to his Munich housekeeper, Frau Anny Winter (confirmation letter by Frau Anny Winter, Munich, December 10, 1967).

Frau Winter had Hitler sign this watercolor, whe he have it to her as a present. According to “Gerichtsauszug No. 90265/52, March 1954, Winter versus Freistaat Bayern, this late signing is confirmed. The reproduction in the portfolio is not signed, onlu titled and dated. Without any doubt this work is the original watercolor from the war year, November 1914.”

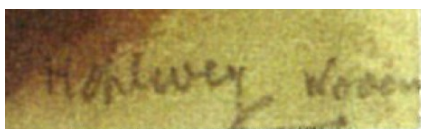
The photo attached to this CoA looks indeed remarkable similar to the reproduction in the Hoffmann portfolio (the differences in color are due to the quality of the photographs).



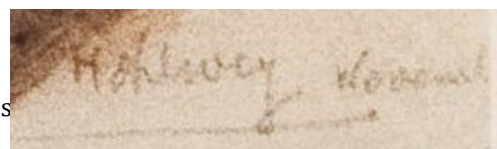
Hohlweg, Jahn CoA



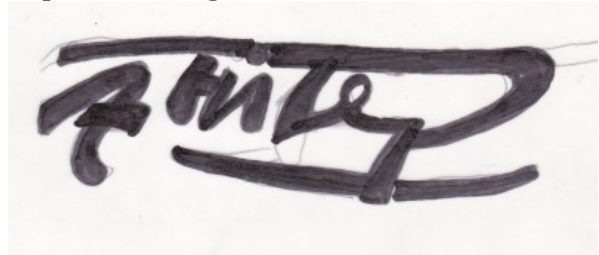
Hohlweg, Hoffmann portfolio



Authenticity iss



The signature on the Jahn-work is however quite strange:



Isolated

Now, if the story told by Winter is partially true, what probably is the case regarding the provenance of the work, as it fits with all what is known about her and her Hitler collection, this work was one of the three “Hitler” watercolors given back to her in 1954. But if Hitler signed it? Unlikely -it's more likely she did it herself, as proof for its authenticity.⁷²

But does this automatically means that the work is authentic? No – given the many doubts surrounding the watercolors in the Hoffmann portfolio it might well be painted by a “ghost” artist⁷³, and that would be exactly the reason why Hitler held this work in his house. If Hitler gave it to her as a present or if she looted it, is something we will probably never know.

Anyhow: Jahn saw and photographed this work in 1974. So this work probably stills exists and is bound to reappear somewhere in the future.

1968

In 1968 another work that appears to have been one of the originals of the Hoffmann portfolio was auctioned in Hamburg for 2,900 D-Mark. It also had a “Nachlaß” stamp print on its back. It might well have been one of the other two works handed back to winter in 1954.⁷⁴

[to index](#)

⁷² Jaap van den Born and Bart FM Droog. The Anni Winter Collection or: the miracle of the suitcase. *Droog Magazine*, Eenrum, 20-05-2019.

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

⁷³ Jaap van den Born and Bart FM Droog. Adolf Hilter / Aquarelle. A book compiled by Heinrich Hoffmann. *Droog Magazine*, Eenrum, 23-06-2018.

<https://www.bartfmdroog.com/droog/niod/hoffmann-aquarelle-hitler.html#introeng>

⁷⁴ Van den Born & Droog. 1968. The Hitler Forgery Industry. *Droog Magazine*, Eenrum, 05-10-2020.

<http://www.droog-mag.nl/hitler/1968/index.html>