Forged War Crimes malign the German Nation

Udo Walendy

Forged "War Crime" photos malign the German people!

by Udo Walendy

translated by M.S. Atoegisit

The following collection is composed of falsified pictures published after 1945. Only such pictures have been analysed which were printed in "Scientific" books as "Original Photographs" or "Photo documents". Falsified pictures from magazines, newspapers and unimportant brochures have particularly not been included. This combination of pictures does not deny that such or similar occurences did take place, but this is not the issue. These pictures are alleged to be documentation of accusations and as such they must be subject to investigation. There is a world of difference between what *could* have happened and what *did* happen. Scientists and official institutions who allege that falsified pictures are authentic evidence, not only make themselves suspect with regard to these pictures but with regard to all their statements. No one can therefore take their word for a single statement, document, picture or "photograph" which they present as "an actual exchange between document, picture and word." (Cover text in K.Zentner "Illustrated History of 2nd World War" (Illustrierte Geschichte des 2. Weltkrieges")) without previous detailed investigation. It is easy to falsify the historical thread by selection of text, pictures and documents. This is not necessarily downright fraud but is at least a "one-sided tendency" and "slanted or biased reporting". However someone who knowingly proffers true pictures with a false text or uses retouched, clipped, transposed drawn or otherwise altered photos and alleges that these are "authentic photographs" *is guilty of fraud or forgery*. The following text is exclusively taken up with such forgeries, but the question remains: Who forged them, who took them at face value and who obtained them with the deliberate intention of deception? This collection is in no way complete. It could be extended nearly unlimitedly.

The examples given in what follows are in no way impugned by the mass of pictures, because a large number of pictures does not prove anything. Experience teaches that "a mass of pictures" can also be forged — and has been forged. Falsifications of such could also be proved by valid photos in the same manner conducted here. The question arises: why, the world over, have the conquerors and their helpers deemed false pictures necessary if true pictures were available? It is noteworthy that documents about the German concentration camps have seldom, if ever, been published.

It seemes reasonable and has been maintained that pictures of German concentration camps are mostly unavailable for the period between 1933 - 1945. In light of this dearth of important information it is incomprehensible why numerous good photos of these camps were not taken and presented to the world almost immediately after these places had been occupied by Allied forces. This question is rendered even more critical by the realization that large numbers of pictures were released to the news media before and after the collapse of the 3rd Reich depicting many facets of ruined Germany including the remains of military installations.

Falsifications or fabrications of pictures by retouching, clipping, transposing, drawing or otherwise altering their appearance is not difficult today.

The forger can assume that:

a) the normal viewer will not detect that they are altered, especially if they are printed next to true photos on fine art paper.
b) the layman does not know the many possible drawing- and photomechanical procedures of the specialist and therefore does not expect fraud.
c) The expert photo-analyst is confronted by a host of uncertainties: He knows neither the conditions of light, weather, distance nor the parameters of the photographic equipment such as lens, focal-length, f/number etc.
d) The lack of knowledge of photographic materials and processes used causes further ambiguity and provides additional difficulties for the expert examiner.
e) No viewer was "present" and therefore cannot recognize persons or places, for normally the landscape is excluded from these photos, so that no one can determine the theme and event positively.
f) Most viewers are revolted by the idea of such grim occurences and hence do not believe that anybody would make forgeries of such atrocities.
g) Most people tend to believe what they are told to believe about propaganda pictures, especially if they have no attitude set to the contrary and the text is delivered in an authoritative manner.

The historian, however, has to examine all factual evidence which has been published, including photos and text, and must ascertain its authenticity.

"After a butchery by the "Nachtigall"-batallion amongst the residents of Lwow. Political commander of this unit of Ukrainian nationalists is a German officer by the name of Theodor Oberländer."

This picture was published with this text in "Der 2. Weltkrieg, — eine Chronik in Bildern", by Heinz Bergschicker, Deutscher Militärverlag, Berlin-East, (no year), p. 150. This valid photo was provided with a wrong text. It has now been clarified on whose conscience these murders in Lemberg during 1941 fall. Kurt Ziesel gave a detailed comment on this in "Der rote Rufmord" (Tübingen 1961) p. 78 ff.

"In an abandoned reversal of facts, the Soviet "Isvestija" and the "Neue Zeit" (communist) gave the signal for the defamation of Bundesminister Theodor Oberlaender as "the mass-murderer of Lemberg". The "fact-book" "Die Wahrheit über Oberländer" (The truth about Oberländer) is brim-ful of forgeries, — there is even similar support from Western Germany and it was printed as a "Braunbuch" (Brown-book) in East-Berlin. It contains, amongst others, defamatory accusations by the VVN (Vereinigung Verfolgter des Naziregimes) against the "Nachtigall"-batallion and its commander (Prof.) Oberländer, and the whole affair was blown up into a first class political issue."

We further quote Kurt Ziesel:

"When Oberländer openly declared for the first time that he would apply for the establishment of an Investigation Board into the murders at Lemberg, in Germany, the Soviet Embassy sent a letter to the Department of External Affairs, the contents of which expressed that the Soviet Union would regard it as an unfriendly act of the Federal Republic if the mass-murders at Lemberg and the Soviet part therein were to be investigated on German soil. Only after

this massive blackmail by the Soviet-Union, Oberländer decided to approach leading resistance organizations in other countries with his proposition. After such a Board had taken up its work, a campaign of blackmail started against all Board members. They continuously received nightly telephone calls with threats and murder warnings. A meeting in Den Haag was accompanied by a communist street demonstration. In spite of this, they courageously tried to carry on their quest for truth...

The member of Parliament for the SPD, Frenzel (he was later imprisoned as a spy for the secret service of Czechoslovakia) who had up to then agreed to be a member of the Board, to keep up appearances, disappeared to East Berlin for four hours when there was a meeting in Berlin. Apparently he received orders there, to change over and make further activity of the board impossible by his demonstrative resignation from the URPE. Without letting the URPE know, he handed a long declaration to the press, in which he declared himself as being 'mislead and deceived...'. The attack by one of their co-founders was the determining cause for the 'International Board of Investigation, Lemberg 1941' to cease their work...

These monstrous preliminaries to the prevention of revealing the Soviet role in Lemberg and the whole Ukraine, received their special macabre note when the SPD-member of parliament, Carlo Schmid, who was acting President of the 'Bundestag', forbade the distribution of a brochure 'Lemberg 1941 and Oberländer' giving as the reason, that he did not know who paid for them. This brochure contained the facts, which the 'International Board of Investigation, Lemberg 1941' obtained until they disbanded. Among these facts was a collection of statements by more than 200 witnesses throughout Europe, which meant an unequivocal unmasking of the Soviet crime in the Ukraine. The brochure was also made available to the whole German press, but, except for a few smaller regional newspapers, it was given the silent treatment by the press at large, which also included 'Spiegel' and 'Rheinischer Merkur', the same institutions that had in the meantime printed distorted statements of witnesses (that had been proved false). These statements did not incriminate the Soviet Union but Germany...

Based on 232 statements by witnesses, mostly Ukranians and Poles from Lemberg who now live in the West, as well as Jewish citizens of Lemberg and also based on official documents, the Board came to the unequivocal conclusion:

"The accusations against the batallion "Nachtigall" and the then Oberleutnant and present Bundesminister Oberländer, lack every foundation. ..."

Even the Soviet Investigation Board in Lemberg in 1944 came to this conclusion, as there is no mention of the unit "Nachtigall" nor of Professor Oberländer, nor any of his colleagues. Also in the Nuremberg trials, the name Oberländer was not mentioned; the name Oberländer was not mentioned once in connection with the crimes committed in Lemberg.

Immediately after the Nazi campaign against the Soviet Union on the 22nd June, 1941, the security agents of the Soviet secret service (NKWD) started with the imprisonment of elements in western areas that were, to their minds, untrustworthy. Thousands of people of numerous nationalities were deported or imprisoned. When the transport-department broke down and it became impossible to transport the prisoners to inner-Russia and Siberia, the commanders of the NKWD were instructed by radio to release the criminal prisoners and to liquidate the political prisoners. In the Ukraine, and as such in Lemberg, the NKWD-groups were responsible to the General Secretary of the communist

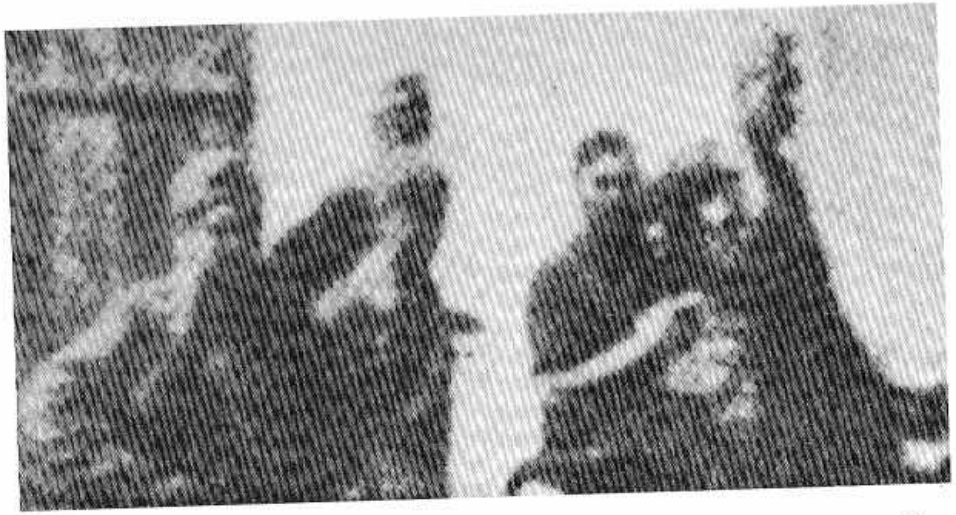
party in Ukraine, Chruschtschev, who resided in Kiev. The commanders of the NKWD received the instructions to liquidate the political prisoners from Chruschtschev personally by radio on the 24th of June 1941.

Upon this order, a massacre followed in the overfilled prisons of Lemberg and all West-Ukrainian districts. According to the trustworthy findings of the American "Kersten-Ausschuss", at least 80.000 - 100.000 people were murdered in the Ukraine by the special commandos of the NKWD troops. Responsible commander was the General Secretary, N. Chruschtschev."

The following statement in this brochure is worth mentioning: *"To obtain an objective picture, the commision invited the accusers from the East and their witnesses to testify in front of the commission. Regretably, not one of these witnesses was prepared to accept the invitation."*

This case was taken up in more detail here to obstruct the newly started campaign, to obscure the clearing of the Lemberg murders of 1941 and to demonstrate the methods which the "Conquerors of the German's past" take pleasure in using to push trough their political interests.

Supposed German soldiers. These are drawn figures, whose anatomy is partly wrong, especially the upper and underarm of the second "Soldier" front right. -Enlargement of part of the following picture. (page 6)



"To the execution"

Published with this text in "Eichmann – Chefbuchhalter des Todes" by S. Einstein p.200, 1961, Frankfurt/M., Roederberg Verlag.

The photo on hand, of the three women, was already published in 1956 by the publishers "Volk und Welt, East Berlin" in the book "Geissel der Menschheit – Kurze Geschichte der Naziverbrechen" by Lord Russel of Liverpool p. 193. ("Scourge of Swastika, Short History of Nazi-Crimes")

The text there is:

"Newly admitted concentration-camp prisoners on their way to medical inspection – cut from a photo, found on a German prisoner."

Strangely – these are completely different circumstances! But still, the text here is obviously invented. There are no further details of this German soldier, and from the picture not even this circumstance can be proved as there is no concrete evidence as place and time. Apart from this, no German army members were allowed to enter the concentration camps before 1945, at least not in uniform. The uniforms of the soldiers show them to be frontline troops, not camp guards.

The first publication of this picture was, however, shown besides numerous other improbable pictures, without text in

Eugen Aroneau's "Konzentrationslager" Dok. F. 321 for the "International military court" in Nuremberg.

It was taken over (in damaged condition) from the files of the "International military court" Vol. XXX, p. 393.

Although this picture initially appears as genuine, the sloping walls of the shed, the distorted window, the different lengths of shadows as well as the suspicious shadows on the necks, all show that this picture can not be a genuine photo.

"Camp commander Hoess with prisoners in Ausschwitz"

Published with this text in "Macht ohne Moral" p.132 by R. Schnabel.

Published in revised edition without the name "Hoess" in: "Widerstand in Ausschwitz" Berlin-East 1957 p. 80 by Bruno Braun.

This picture is built up from a drawing. The faces are primarily grey areas. The light reflections are inconsistent as on the head scarfs, faces, hands, the shadow of the "SS-man", which does not even start exactly at the shoes. The hand, which is over the left foot of "Hoess" is out of proportion and the hands of some of the women are anatomically too small. A comparison of the enlargements of the pictures from Braun and Schnabel reveal, that the "SS-man" is drawn into the picture differently and in the wrong perspective.

Detail from the middle of the picture. There is no hand that could throw such a shadow. The lack of detail on the face is astonishing when compared to that of the "SS-Man" and others further back.

"Poles are forced to crawl on the ground in the Lemberg ghetto." Published

Published with this text in "Macht ohne Moral" p. 442 by R. Schnabel

This picture ist also a fabrication. A typical sign is the contourless white foreground which reaches to behind the gate with no differences in lighting. According to the house, the light comes from the left, whereas the "Poles" are lit from the back and only throw short shadows between the bodies which points to the sun shining vertically onto them (impossible in Poland). The enlargement of the photo reveals that the building never existed, as all building lines run crooked to each other. The perspective investigation reveals that the soldiers, fence, lantern, and house are much too big in comparison to the front "Pole" at a distance of at least 10m and for a frontal photograph, they are standing much too "high". The head of the crawling "Pole", who is apparantly talking to the woman, does not fit anatomically to his body at all and is, apart from that, much too dark in comparison with his hands.

"The Gestapo degraded Jewish people by cutting off the traditional haircut with scissors"

Published with this text in "Illustrierte Geschichte des Zweiten Weltkrieges" p. 390 by K. Zentner.

This picture is a fabricated photo and presents a completely unrealistic situation in this form. No soldier in full battle attire, with gloves and haltered weapon, would want to cut the hair of a Jew, who was nearly bald. All faces (very clearly seen at the eyes) are touched up. The mirroring on the steel helmets is unrealistic, (no photograph shows such reflections) the shadows fall contradictorily, the rifle hangs the wrong way round, the stock should be at the back, the haltering in front, the grooves on the wall run at random. The absolutely black coat of the Jew runs into the other part of the picture without aparent outline, because the whole picture is a mounted fabrication.

A genuine photo as comparison.

Enlargement of the swastica on the helmet of the fabricated picture.

Enlargement of the swastica on the genuine helmet.

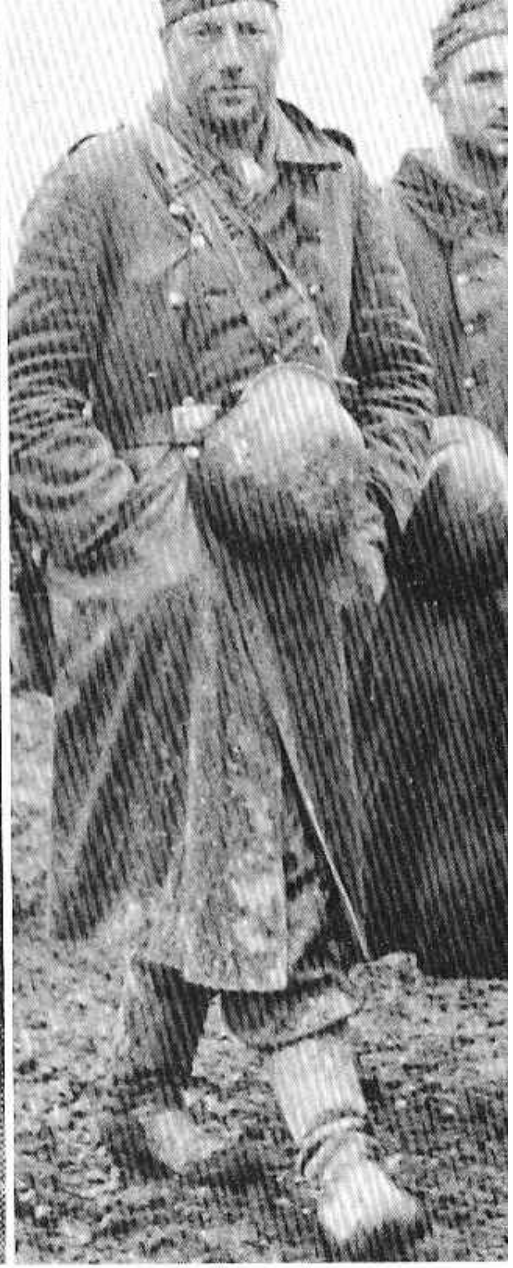
"Polish Rabbi is degraded"

Printed with this text in "Macht ohne Moral" by R. Schnabel p. 408.

"Maltreatment of a Jewish priest". Printed with this text in "SS im Einsatz"

Printed with text in "SS im Einsatz"
p. 521 Berlin East by the Committee of anti-fascist resistance-fighters in the DDR

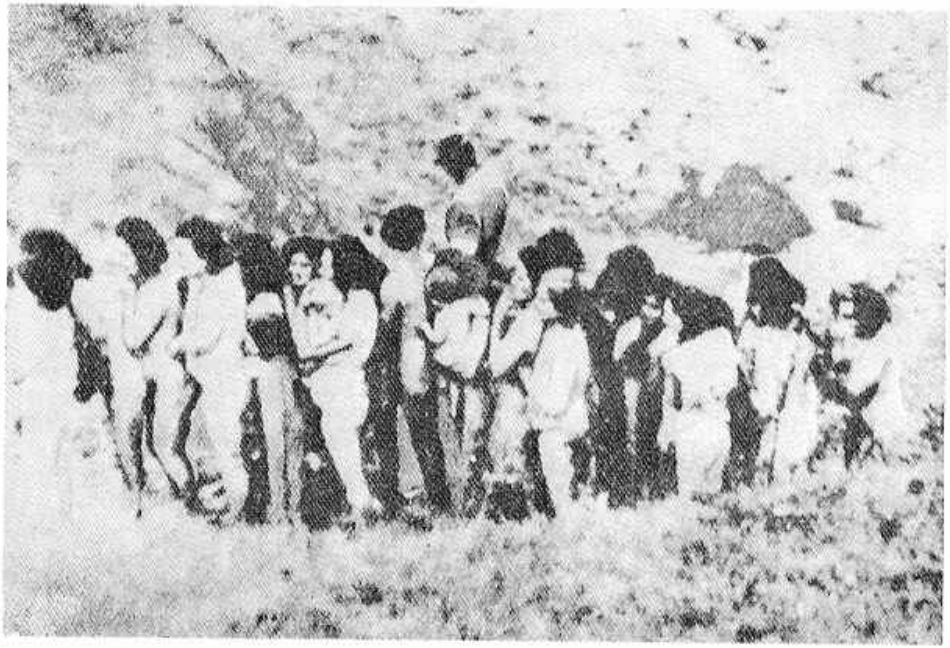
This picture is a straight-forward drawing. The heads of the soldiers are much too small in comparison with their bodies; the same is true of the Jews in the background. Although the soldier on the right is standing the same distance from the "camera" he is too small in comparison to the other soldiers, but at the same time he is too tall in comparison with his head and his gun is too thin. The caps of the soldiers are wrong and the neck of both soldiers are wrong. The ground is too sloped, as the picture could not have been taken from higher than normal height. Architecturally the lines of the buildings are erroneous. The conditions of light and shadows as well as the focus of the picture are not correct if compared with the Rabbi in front. The pictures of both books are not the same if compared in enlargement. The soldiers are reported to be SS, yet no eagle is visible on their left arm overcoats. Compare with left arm eagle on left arm on page 10.



A comparison of this painted "soldier" with a real photo of German soldiers (taken from the book of Paul Carell "Unternehmen Barbarossa im Bild — der Rußlandkrieg fotografiert von Soldaten", Berlin - Frankfurt - Wien 1985 Ullstein Verlag, p. 87) shows how a photo looks like.

A comparison with the size of the head makes any comment unnecessary. The reader can see this more clearly with the help of an outline on tracing paper of the correctly proportioned anatomy (recommended also for other pictures). The head of the soldier is not even in the centre of his shoulders. The belt surrounds the upper part of the pelvis.

The reader can see this more clearly with the help of an outline on tracing paper of the correctly proportioned anatomy, the position of the feet, the physiognomy of a face, a neck and so on (recommended also for the other pictures).



"Women and children just before the execution".
Published with this text in "Faschismus, Getto, Massenmord" by the Jewish Historical Institute Warsaw, Frankfurt/M. Roederberg Verlag 1969 p. 334.

This picture is a photographed drawing. The whole situation, including the background, is unrealistic. The black head of the "prison guard" as well as the over-exposed effect and anatomical distortion of the women in front and in the back is a primitive production mistake. The deliberate unclarity and incorrect light and shade variations make all further analysis unnecessary.

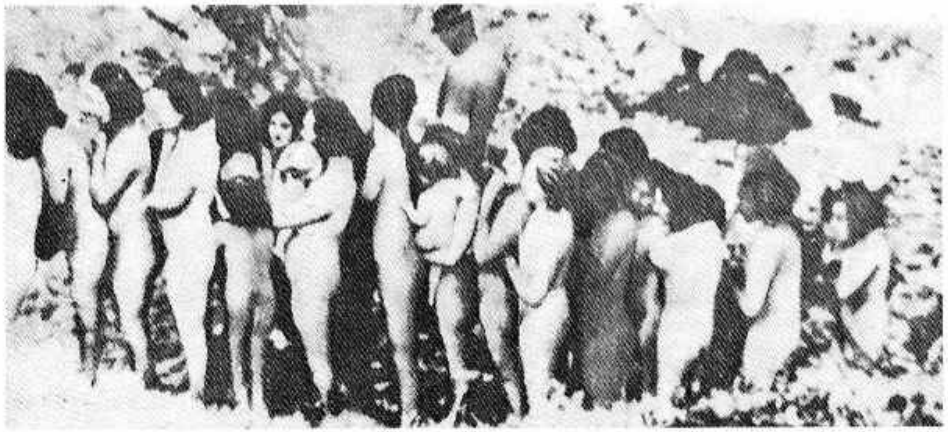
Following: Two further, changed versions of the picture.

"The photographer of the women in Treblinka, who are going to the gas chambers with their children on their arms, is not known."

Published with this text in "Der gelbe Stern – Die Judenverfolgung in Europa 1933 bis 1945" Ruetten und Loening Verlag, Hamburg 1960 p. 163. (The Yellow Star)

Published also in: "The Pictorial History of the Third Reich – A Shattering Photographic Record of the Nazi Tyranny and Terror" Robert Neumann, Helga Koppel – Bantam Books New York, 1962 p. 191.

Apart from other re-touches, note on this picture the guard with a cap instead of a hat and the woman in front of him has long hair and shaded legs.



"The women, huddled together, from all parts of Europe, had to undress themselves and their children before they were led into the gas chambers."

Published with this text in "Eichmann - Chefbuchhalter des Todes" by S. Einstein, Roederberg Verlag, Frankfurt/M. 1961 p. 202.

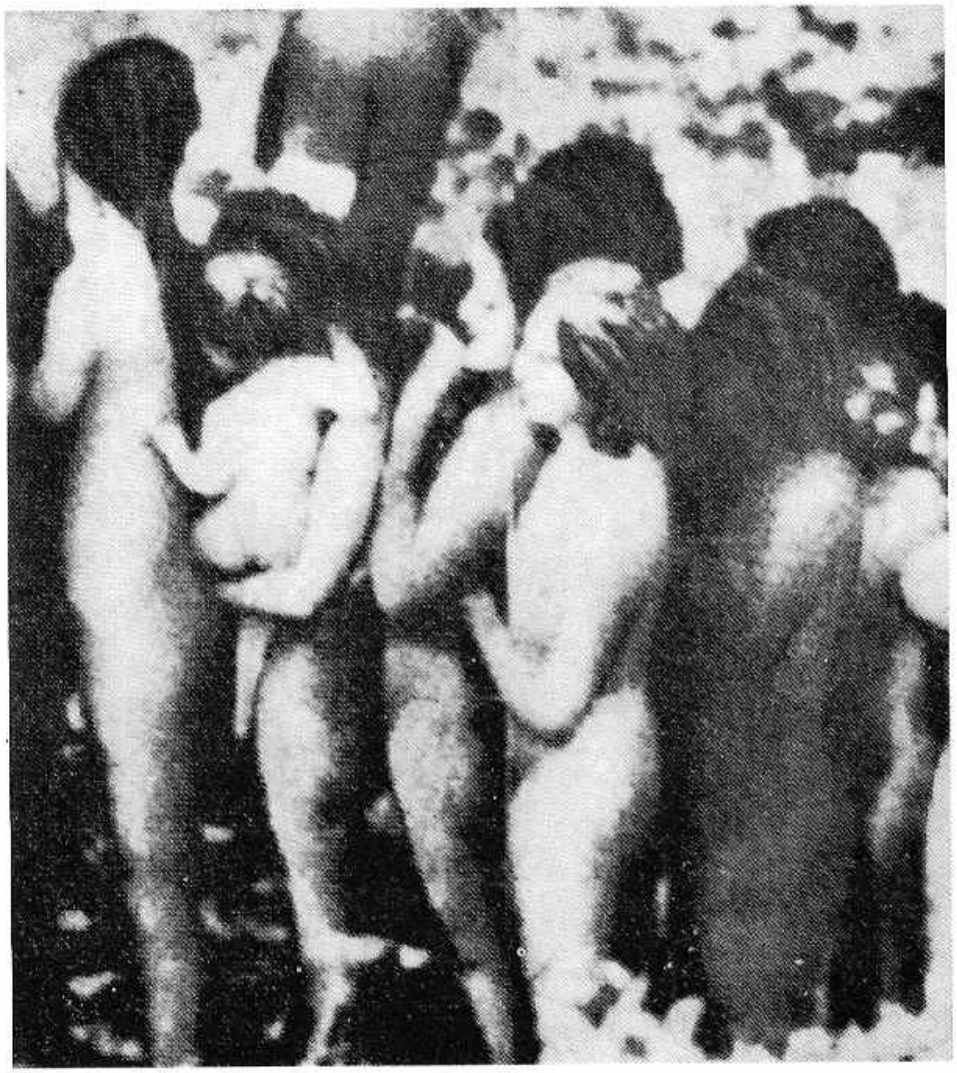
Also published in photodocuments in "Mein Kampf" by Erwin Leiser. Fischer Bücherei, Frankfurt/M, - Hamburg, 1962 p. 166.

This picture is a straight-forward drawing and an improved edition of the picture on p. 14.

Enlarged section of picture on p. 14

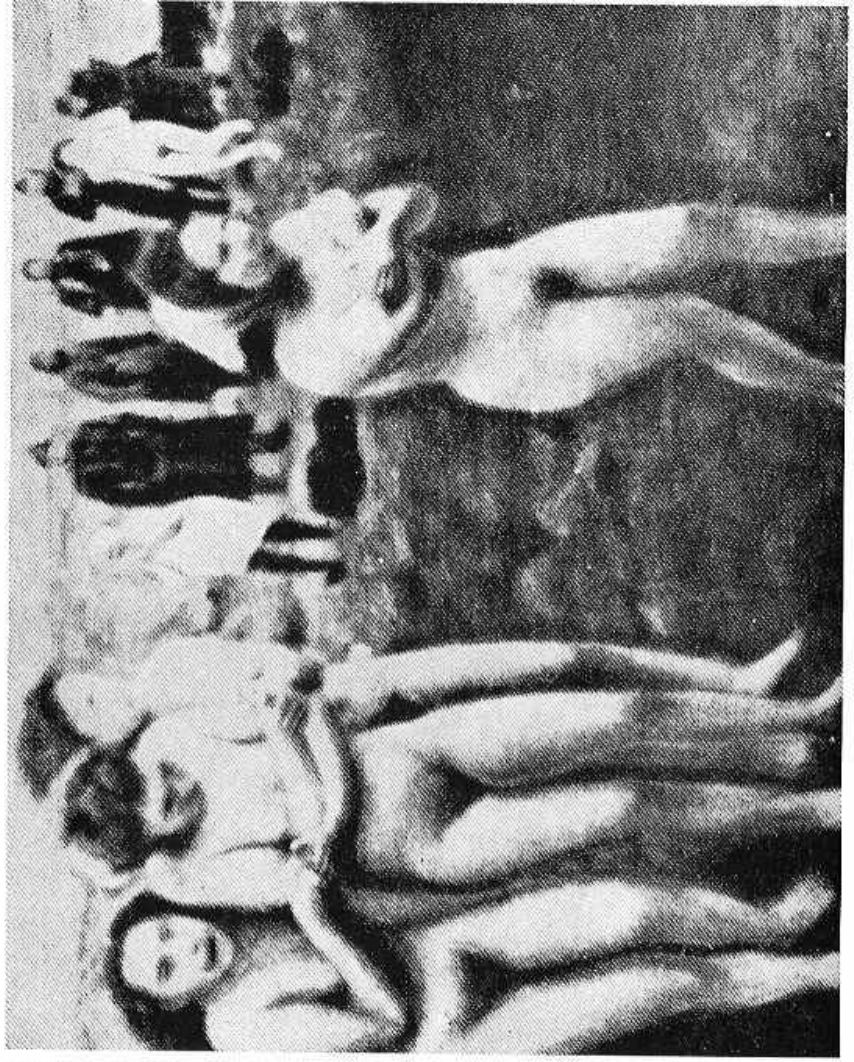
The woman on the left now stands in the light, including her flank. Apart from that, she now has long hair. Only one leg of the baby can be seen. The woman in the shade on the right appears for the first time in this group, a clear example of how one can practically "make a body appear" with the help of retouché and drawing. The background and the space between the feet are completely changed; the back of the guard is not shaded black anymore and the baby suddenly has shiny hair. The colouring of the second woman behind is also different. The position of the legs of the woman carrying the baby and the one behind her are different in comparison with the older picture.

The woman on the left stands with her legs in the shade and has short hair. The left foot of the baby can be seen and the background between the legs in light grey without any further light reflections. Although many shadowed parts cover details, a number of anatomic riddles appear: one need only look at the woman on the right.



Enlarged section of the picture on p. 15 (bottom)

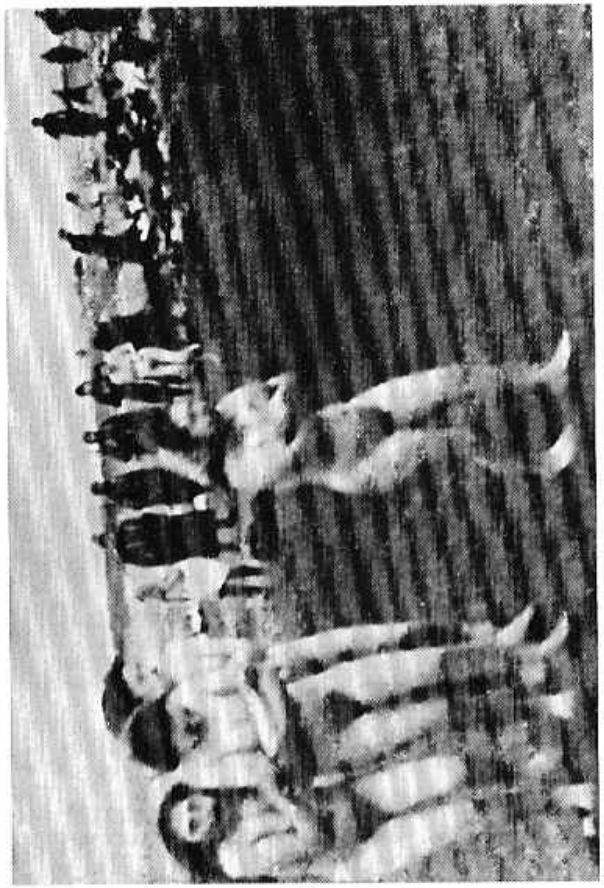
This picture was also printed in enlarged form (women with all hair styles the same) in: "Stanislow – Wros – Glinka 1939 - 1945, We have not forgotten" Warsaw. 1959 p. 107 (Version "gaschamber") as well as in other Polish books and in Robert Neumann's "Hitler – Aufstieg und Untergang des Dritten Reiches. Ein Dokument in Bildern" Desch-Verlag, Wien, Basel 1961 p. 193.



"To the execution"

Published with this text in S. Einstein's "Eichmann - Chefbuchhalter des Todes" Roederberg Verlag, Frankfurt/M. 1961 p. 200

This picture is actually a photographed drawing which is not even well done. Light reflections, focus, lighting of background, the white woman on the right with no contours whatsoever speak for themselves. It is also to be noticed in the details of the picture, that faces, hair reflections and shadows are, exactly as the whole situation, completely unnatural.



"...no barbarism too infamous: Jewish women on their way to the execution."

Published with this text in "Der Spiegel" Nr. 53/1966 p. 48.

"Der Spiegel" wrote in a private letter, in answer to an accusation that the picture was forged: *"Naturally 'Der Spiegel' can not prove that this photo is authentic."*

"Mass execution in Lijepaja, Lettland"

Published with this text in Gerhard Schoenberner "Der gelbe Stern – Die Judenverfolgung in Europa 1933 bis 1945". Ruetten Loening Verlag Hamburg 1960, with a foreword by Thomas Mann p. 97. ("The Yellow Star")

This picture is a better, re-touched version of the picture on p. 18. Compare the women in the background. The distance between the knees of the woman on the left and right (front) the right leg (left in the picture) of the 3rd woman from the left, the generally new presentation of the ground in the background, and the new shading (which here also does not match the lighting circumstances). The foreground is light, whereas it is dark in the original picture.

The ground is tilted too much, as it is supposed to be a plain taken from the front. Measured by the steps of the women running behind, the soldiers are away at least 15 - 20 m from the other women. Documentary photos show that the soldiers are much too large for this distance. The soldiers carry their arms differently.

Enlargements of the two pictures do not correspond.

"Russian women have to undress before they are gassed."

This "Original photo" appeared with this text in R. Schnabel's "Macht ohne Moral" p. 480, released in 1957, Frankfurt/M.

This is in reality a drawing, which was done with the obvious intention of making it as unclear as possible with regard to all instances which could be checked upon. The light reflections are haphazard and, with the exception of the underpants, there is no blending of shades. The colour blending of black and white, especially in the underclothes lying on the ground, and in the arm sashes and the faces of the "guards", is completely unnatural. The right leg (left in the picture) of the woman is slightly slanted to the ground. Two pieces of "clothing" are between the woman's legs. On the picture on p. 22, the leg has suddenly changed position.

The picture on p. 21, like all others of communist origin, this time shows the seated woman with drawn up legs and a soldier with a cigarette. A comparision of enlargements, also undertaken with the picture on p. 22, shows that this is a drawing and that perspective changes were made. The ground is also too tilted and, once again, the soldiers in the background are too large.

"Polish residents, before being shot by SS-murderers"

Published with this text in "SS im Einsatz – Eine Dokumentation ueber die Verbrechen der SS" Berlin-East 1957 p. 536.

Instead of "Russian" it is now "Polish" residents. Instead of being "gassed" they are now being "shot".

The picture on page 22 is better, but no less faulty.

In these books also, no date is given. The text is immediately proved wrong, as Lijepaja (lettish) is Libau, a city of then 57.000 residents, the second largest city of Lettland. But the background on the picture shows, this is definitely not a city.

The picture is a fabricated photograph, based on the one published earlier (p.20). There is no reason to touch up a good picture to make it worse, and then publish the bad picture six years earlier. Not one piece of clothing can be specified. Compare white "piece of clothing" near the right foot of the standing woman, specially the extreme right part of it, with the other picture and try to discern on what it is lying on. A picture which shows every fold on the women's pants, should also show details close to the foot, which is however not the case. The "guard", on the left of the standing woman, appears for the first time in this picture. There are no contours in the head region, which is technically unexplainable, as light reflections are shown left and right. This is made especially clear, if you put the older picture next to it. The "gun" on the left of

the head of the standing woman appears for the first time. There is a total contrast in the physiognomy of the two women (left side and center). This is never possible in a photo, — but in a painting! If You enlarge all these pictures, You will see that the eyes, the hair, all shadows are only black blotches without any natural characteristics.

"The Gestapo brought women and children to be shot"

Published with this text
("shot" instead of "gassed") in the "exceptionally comprehensive picture and document material of great historical value." (according to the foreword) in K. Zentner "Illustrierte Geschichte des 2. Weltkrieges", p. 490, 1963 edition, München, Südwest Verlag Neumann, K.G. The cover reads "Clear pictures of the happenings on the different fronts. Nothing is made better, nothing is left out, nothing is forged."

In 1964, a year later, even more is known:

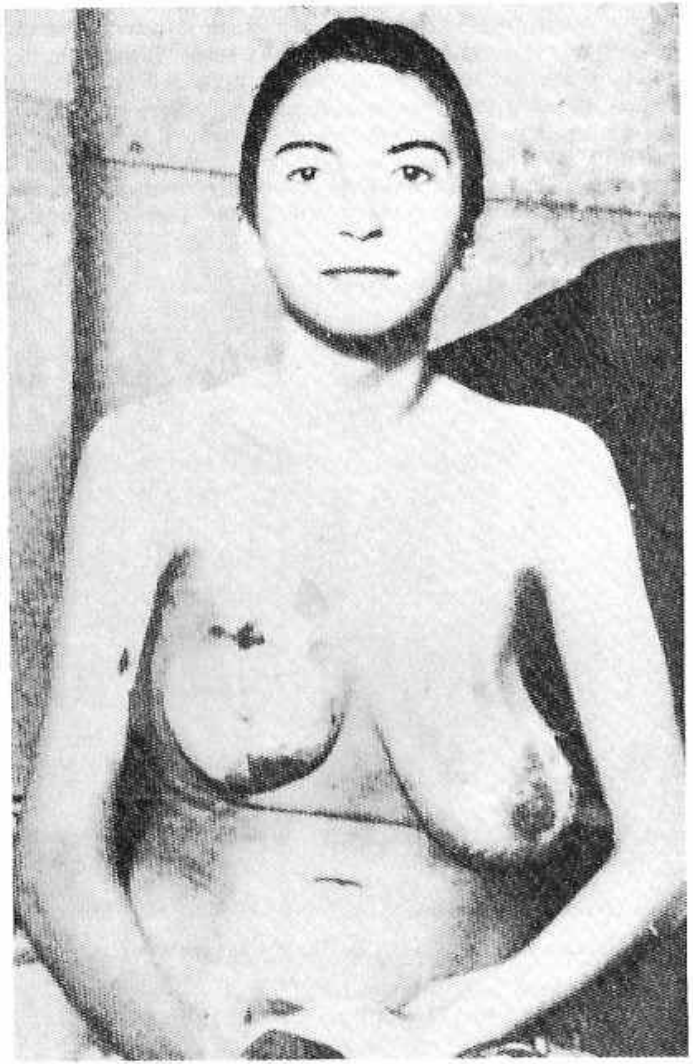
"Mass execution of women in Lijepaja in Lettland."

Taken over with this text by "Das Dritte Reich — Seine Geschichte in Texten, Bildern und Dokumenten" published by H. Huber, A. Müller and in cooperation with Prof. W. Besson, Vol. II, Verlag Kurt Desch, München - Wien - Basel 1964 p. 523.

Published also in G. Schoenberner "Der Gelbe Stern" Ruetten und Loening Verlag p. 96 ("The Yellow Star")

"Jewish women undress before the execution. No brutality too small..."

Published with this text in "Der Spiegel" No. 53/1966 p. 48.



"Female prisoner with test operation on the breast"

Published with this text in R. Schnabel "Macht ohne Moral", p. 328.

The picture is fabricated. This woman never existed like this. Details of the person, time, place and kind of "medical experiment" were not given. The reasons and the aim of such a "medical experiment" is not clear, even for scientists. The head has been technically mounted onto the picture. This can be seen by a comparison of the anatomy, the unnaturally shadowed part on the

throat at the base of the head and the touched-up lightness of the part of the body under the breast, including the left arm up to its wrist, whereas the right lower arm and the stomach region do not fit these "light conditions". The corresponding picture is in "KL-Ausschwitz – Arbeit macht frei" by the Committee International D'Auschwitz, Warsaw, no year, p. 25, making it clear that the woman is neither sitting on the stool, nor is she standing behind it.

This picture is printed in a touched-up form in S. Einstein "Eichmann – Chefbuchhalter des Todes" Roederberg Verlag, Frankfurt/M. 1961 p. 201.

KZ-guard, victims in Buchenwald:

KZ-guard, victims in Buchenwald: "In the SS-government, the perfect slave system"

Published with this text in "Der Spiegel" 10.10.1966 No. 42, p. 101.

This picture is fabricated. The lighting of the left side of the picture is definitely different from the right side. The facial contours of the prisoners are unrecognizable, whereas the contours of the "SS-Unterscharführer" are visable to the last detail. Whereas the prone prisoner throws a clear shadow, the "SS-Unterscharführer" casts no shadow. The upper part of the uniform of the "guard" (above the belt) does not match the lower part. The side pockets under the belt are missing; the buttoned edge of the jacket does not run correctly from top to bottom; the left hand (right in the picture) should be in the shade,

whereas it is brightly lit. An "SS-Unterscharführer" was not allowed to wear officers' trousers with boots at all; the pistol hangs on the wrong side. It is unlikely, that prisoners would be hanged from such trees, which at best would only have a hold very high in the crown, and that they would be hanged in this manner. Hanged people with pulled up legs are non-existent. In Jan. 1968, in the museum of the Dachau-Memorial, the editor could see clearly on a life-size enlargement that they forgot to draw in the ropes in this picture by which the two "hanged prisoners" were supposed to hang. As such, they are floating in the air without ropes.

"Trailers with corpses of prisoners, CC-Buchenwald"

Published with this text in R. Schnabel, "Macht ohne Moral" p. 343.

This picture is also fabricated. This is clearly recognizable by comparing enlargements of this print and the reproduction in "SS im Einsatz" Berlin-East 1957, p. 193, and "Buchenwald – Mahnung und Verpflichtung – Dokumente und Berichte" Berlin-East, no-date, picture supplement. The wheels differ. The legs in the back part do not fit anatomically and perspectively to the front body parts. The unclarity of the load contradicts the clearness of the trailer parts.

The anatomy of the "bodies" is much too small in comparison to the trailer.

"The terror in the occupied areas had a first aim: the extermination of the Jewish population and the intimidation of all residents who did not subject themselves completely to the regime. The Gestapo brought women and children to be shot."

Published with this text in K. Zentner "Illustrierte Geschichte des Zweiten Weltkrieges" p. 490.

A better, touched-up version was published in "Der gelbe Stern" l.c.p. 96, ("The Yellow Star").

A comparison between the pictures on p. 26 and 27 reveals the forgery even more clearly than would be recognized from one picture. All women are wearing something different. In one picture, underclothes with a V-cut, in the other one with a round cut. The woman on the left wears pants in the one picture and a skirt, which she has pulled up, in the other. The different drawing of the clothing and the soldiers on the left and right of the picture speaks an equally eloquent language of wrong perspective (The sizes of the soldiers are too varied) and once again the ground is tilted too much. The whole situation is completely unrealistic. Before an execution, one does not look so relaxed in a group photo, and on top of that – how embarassing for the forgers – barefoot in Lettland on the 15th December, 1941, with over minus 40 deg. C frost!

The completely shadow-less underpants of the elder woman, in comparison with the vests and pants of the other women and the typically black and white contrast of the clothing on the right and the completely different lay-out on the left, prove that this is a drawing and not a photo.

"A group of women before being shot. On the left of the picture is Purve Rosa, worker in the factory "Kursa" and her mother next to her. Photograph from the chief of the Gestapo unit in Ljiepaja, Hauptscharfuehrer Karl Schrot, 15th December 1941"

Published with this text in "Verbrecherische Ziele – verbrecherische Mittel" by the "Institut fuer Marxismus – Leninismus beim ZK der KPdSU, Moskau 1963, p. 132.

Now we know exactly. The woman on the left in the second row looks up surprised. Without hesitation, the newspaper "Der Stern" transfers the whole scene to White-Ruthenia and defines it as "Action 1005".

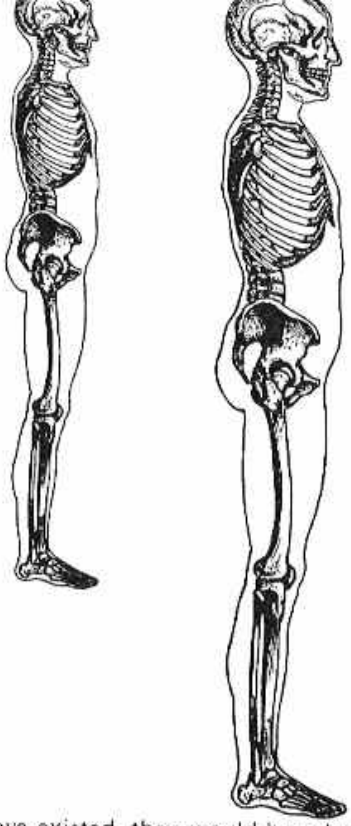
---

page 28:

Enlarged section of picture on p. 26 ("soldier" on the left) in comparison to a genuine human bone structure.

1. Based on a comparison of the size of the head.
2. Based on a comparison of the length of the body. See page 28.

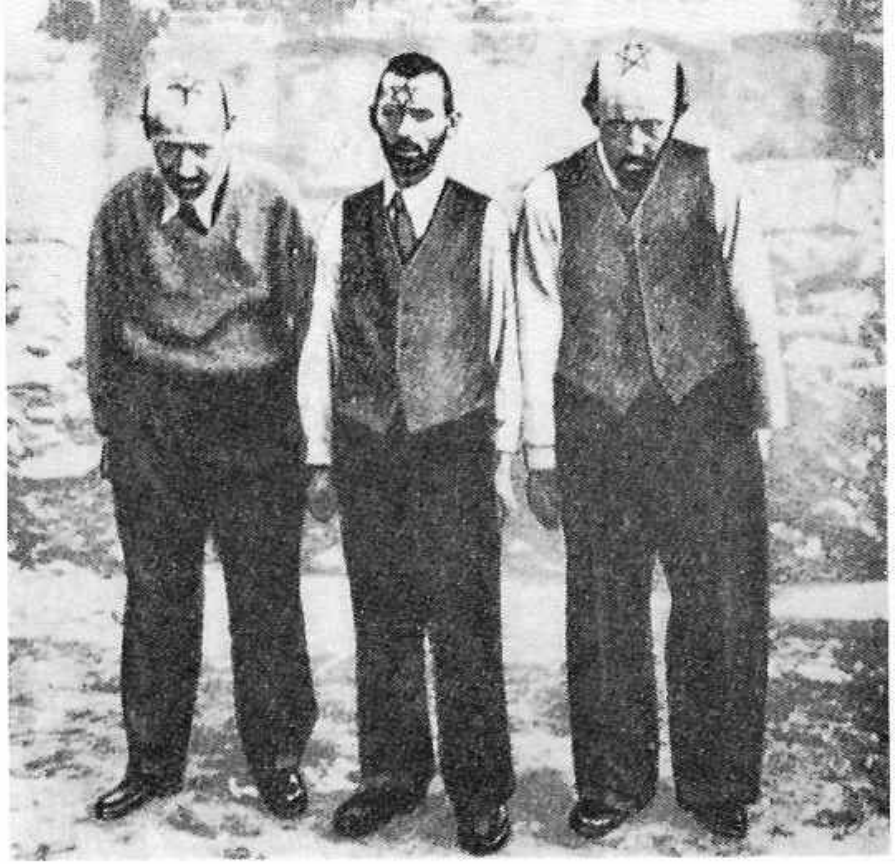
Comment unnecessary.



These Jews never existed. Should they have existed, they would have been introduced to the international public and would have been mentioned by name in the publications, and their addresses would have been given. One need only look at the left and right hands and the white sleeves belonging to them, as well as the anonymous terrible background, to know where we stand with this "proof".

The stars are situated differently on the 3 pictures. In Robert Neumann "Hitler – Aufstieg und Untergang des Dritten Reiches" l.c. they are different again. The waistcoats are also different. Pure drawing!

Comparisons: Publication by Robert Neumann.



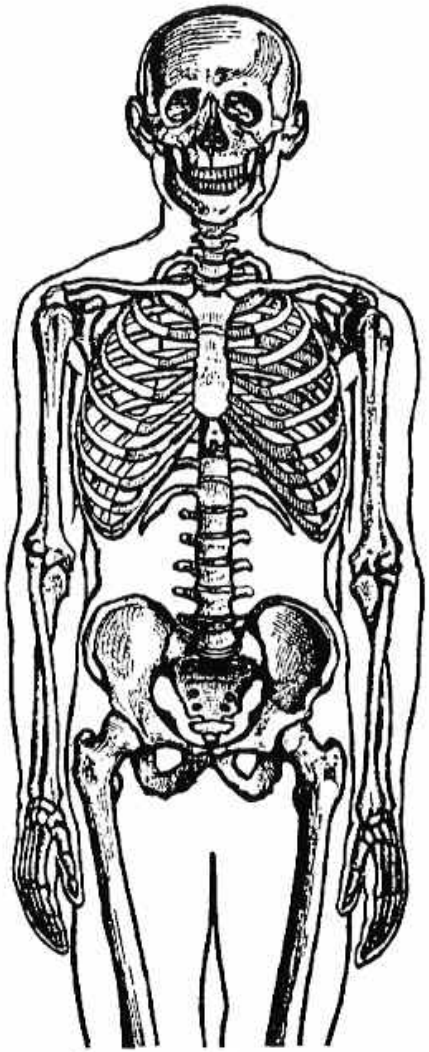
"SS-men cut the Star of David into the skin."

Published with this text in "Faschismus, Getto, Massenmord – Dokumentation ueber Ausrottung und Widerstand der Juden in Polen" published by the Jewish Historical Institute Warsaw, Frankfurt/M. 1960 p. 42.

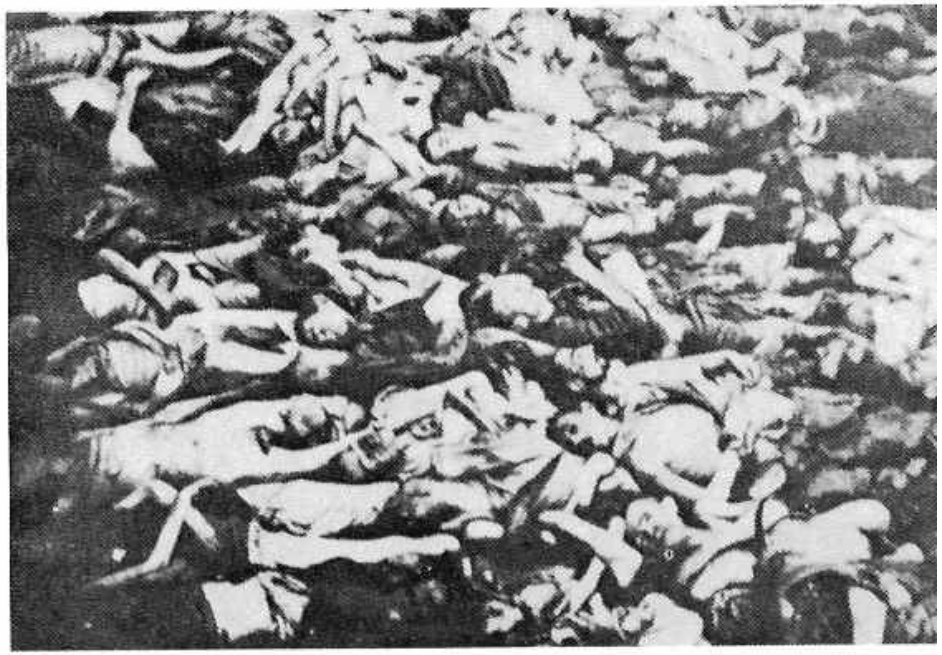
"The Star of David was burnt onto men's foreheads."

Published with this text in "The Pictorial History of the Third Reich – a Shattering Photographic Record of Nazi Tyranny and Terror" Robert Neumann, Helga Koppel – Bantam Books New York p. 148.

Published like this by: Tadeusz Kotarbinski in "Meczenstwo walka, zaglada zydow w Polsce 1939-1945" Warsaw, 1960 picture no. 38.



A single photo of the middle Jew in comparison to a real human with the same size of head. Transfer the contours onto tracing paper, and you will find a further biological wonder at the throat, the shoulders, arms and hands.



"Corpses in CC-Buchenwald"

Published with this text in R. Schnabel, "Macht ohne Moral" p. 248.

These bodies never existed. We have before us a plain drawing.

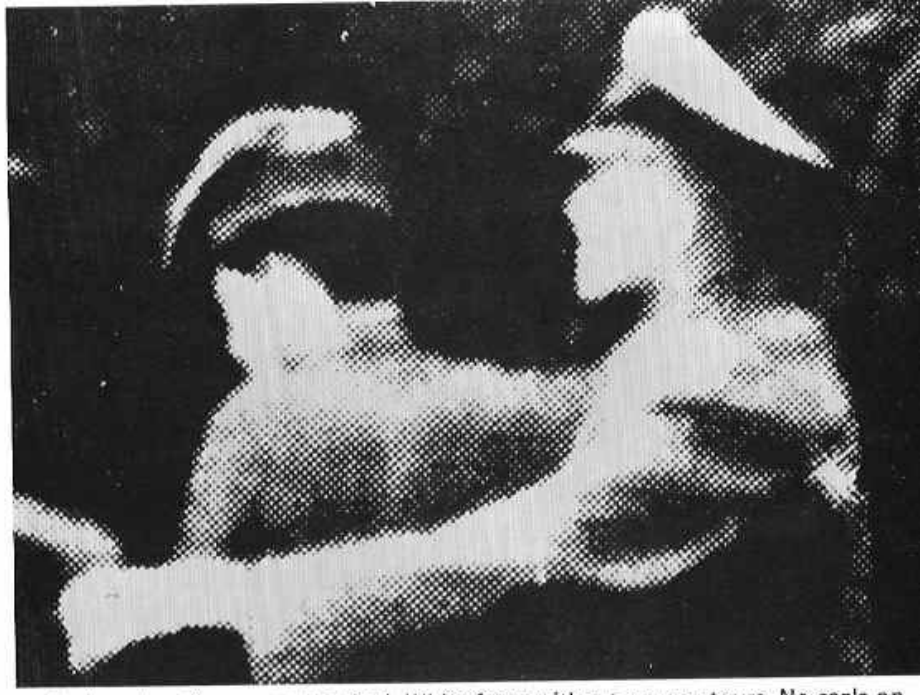
Light and shade do not blend properly. It is totally unexplainable, no matter what the light circumstances were, how the bodies on the left front could have completely white legs and yet their heads are completely shadowed. The glaring black-white contrasts indicate intensive sunlight which should, however, produce the same degree of shade; this is definitely not the case. The unrealistic, completely white children's legs in the back (left) are contrary to the conditions of light of the front bodies and are also anatomically wrong. The faces of all bodies are extraordinarily similar and it is conspicuous that the faces, lying closest, which should therefore be most clearly seen, are in the unexplainable dark. An enlargement shows that all eyebrows are drawn, partly even wrong, and that the anatomy of many bodies is false, e.g. top left. Such long upper arms with such short lower arms are non-existent; when arms are crossed, the lower arms lie more vertically to the body than as shown on the left of the picture; the shadow runs over the breastbone without change.

"Polish civilians are lined up in front of a grave, before they are shot by the SS"

Published with this text in R. Schnabel, "Macht ohne Moral" p. 399. The picture was taken over by J. Thorwald, "Die grosse Flucht" p. 479. The text there indentifies these "Civilians" as "hostages".

Published also in Gerhard Schoenberner "Der Gelbe Stern" l.c. p. 87 in a better touched-up edition. ("The Yellow Star")

This picture is also not a genuine photograph. Ignoring the clearly recognizable branches in the background and the folds on jackets and trousers of the Poles, the three faces are not only unrecognizable, but the whole area of each face has the same shade. Judging from the shaded face of the left SS-man, the sun shines from above, right, i.e. from the wooded region. The two faces on the right, including the hand of the right SS-man, could thus never be totally white; the same applies to the caps of the Poles which are equally light on the shaded side. The trouser legs of the two Poles standing third from left and right, have the wrong light reflections. The black strip under the white hand of the right SS-man, which is obviously meant to represent the arms of the two right Poles, does not fit into the picture, neither from an anatomical viewpoint, nor from that of light reflections. It escapes logic, why the second Pole from the right should be pulled to the right as he already stands "correctly". The SS-man would not walk in the line of fire, nor does the winter clothing agree with the high position of the sun. There is no "grave" in the picture, also not in front of the Poles. As the left SS-man (without eagle on his left arm!) is further removed, he should be smaller. Sword-knats were not carried in active service apart from the fact that it is too small and his arm is too long. His cap is also incorrect.



Enlarged section: pure drawing! White faces without any contours. No eagle on the left arm. Unnatural shoulder on the right side of the Pole.

For comparison, a genuine photo of a man who has his hand streched out, compared with his head; Russian partisans (taken from Paul Carell, "Der Russlandkrieg" p. 342. Frankf 1967).

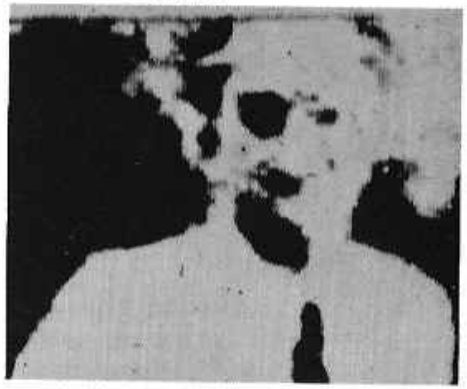
"They are dragged to death"

Published with this text in Robert Neumann, "Hitler — Aufstieg und Untergang des 3. Reiches", Desch Verlag p. 154.

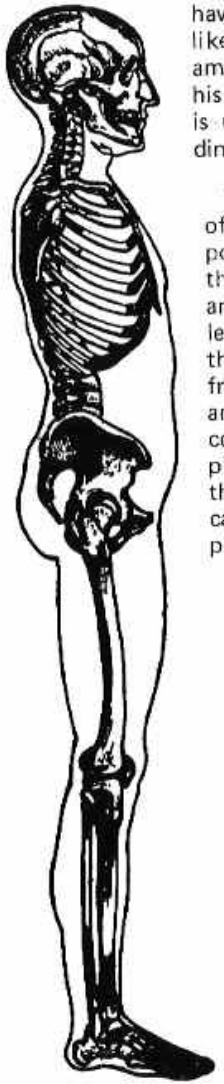
Published also in Tadeusz Mazur Jerzy Tomaszewski "1939 - 1945 We have not forgotten" Warsaw, 1961 pl. 105.

Picture from Mazur.

Enlarged section from the book Neumann, the other one from the book Mazur. — Both faces are composed only with unnatural blotches!



This picture is a plain draping. The enlarged section of the "Luftwaffen-Offizier" makes further comment unnecessary. The lighting conditions in the picture are wrong and also is the anatomy of the left man in front. According to his head, his body is far too tall and too massive. The "dragged persons" are no persons. As judged by the legs, there is no room for the upper parts of their bodies. The "ropes" (only one can be seen anyway) are too thin.



One of the two "spectators", apart from the fact that he seems to have no feet, his legs are puffed up like sacks over his lower body. The ammunition bag hangs in front of his crotch, the top part of his body is unnaturally small-chested, including the jacket or coat.

The considerable black shadow of the motorcar does not correspond with the missing shadow of the looking "soldier" in the center and the totally dark observer on the left side. If You only look at him, the question, where the light comes from, could not be answered. In any case: the light reflections are contradictory in every part of the picture, especially between every of the four "Germans" and the motorcar. Never could this happen in a photo.

"Live prisoners next to dead in the roads of the camp Mauthausen"

Published with this text in R. Schnabel "Macht ohne Moral" p. 332. Published also with the following text in J. Thorwald "Die grosse Flucht" p. 476. The allies found the CC-Mauthausen like this."

Also published in enlarged form in Stanislaw Wrzos-Glinka "1939-1945 Cierpienie i walka narodu polskiego" Warsaw 1958, p. 76-77.

The above picture is fabricated. The seated group on the left in the foreground is taken from the right, original photo on p. 37. The heads of the prisoners were changed partly, so that they would not recognize themselves. The two men on the left behind them were put on the road, the original ones have been taken away and instead of them an additional sitting group of people put in. The background was changed (compare the barracks and their windows). The roof in front and the three standing resp. going people were mounted into the picture. Everything else was partly drawn in, whereby false perspective and wrong shadows were introduced: Compare the black heads of the standing prisoners with the shadow of their walking comrade and the white-black contrasts of the put in dead bodies. Compare also the same type of painted window of the left and right barrack with the windows of the original barrack (right photo p. 37).

"The sick prisonders warm themselves in the sun before taking a bath in the Russian camp"

Published with this text in:
Vaclav Berdych "Mauthausen" Prague 1959, Picture No. 50 (Chechoslovakian)

True photo

left: Cut from the picture on p. 36, taken from the Polish enlargement.

The progress of the fabrication is unmistakable. With this picture, the process can be seen here for the first time.

"Corpses of gassed prisoners at the exit of the gas chambers, before they are burnt"

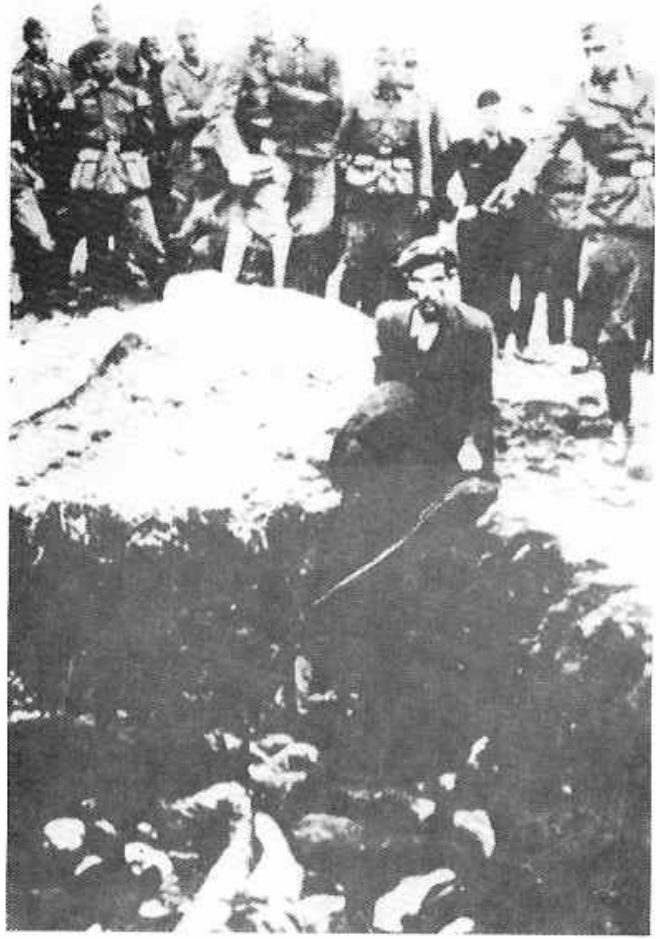
Published with this text in "SS-Henker und ihre Opfer", Vienna 1965, — published by the "Internationale Föderation der Widerstandskämpfer (FIR)".

"This photo was secretly taken and smuggled out of the camp by David Szmulewski, a member of the illegal resistance organisation."

This better, re-touched version was published with this text in Gerhard Schoenberner, "Der Gelbe Stern — Die Judenverfolgung in Europa 1933 - 1945", Ruetten und Loening Verlag Hamburg, 1960 p. 162. ("The Yellow Star")

In 1948 it was stated in Budapest (Levai Jeno "Zsidosors Europaban" p. 280), that the "photographer" was David Grek.

A comparison with a picture by Dr. Tadeusz Kulakowski, "Gdyby Hitler zwyciezyl..." Warsaw, 1960 p. 112, which is obviously the original of this drawing, shows further changes in the reproduction. The bodies are too small in comparison to the men, and they throw no shadow. The enlargement at the bottom shows clearly that such "corpses" never existed. The position of the throat, arms and legs of the woman in the foreground is completely impossible. The left arm of the staggering man seems to have two elbows.



"SS shoots Poles in a sand pit."

published with this text in R. Schnabel "Macht ohne Moral" Frankfurt/M. 1957 Roederberg Verlag, p. 307.

This is a crudely fabricated picture. Technically such a picture cannot be taken. The front part can only be taken from above and the back part can only be taken from below, but to have both halves on one picture is impossible. The left top part of the picture shows that the whole group of military personell was cut out and has been stuck onto the picture and has been beset with unnatural shadows.

It also shows that some background lighting is glaringly white, others toned with colour – that the legs of the soldier on the left, behind the "gunner", besides being anatomically wrong – do not fit to the head behind. The light reflections contradict themselves and are unnatural; this is also to be noted on the bodies and on the Pole. Compare his glaringly white hand with the black in which his legs disppear. On none of the figures left arm is the eagle visible, nor are the SS-runes on the collars.

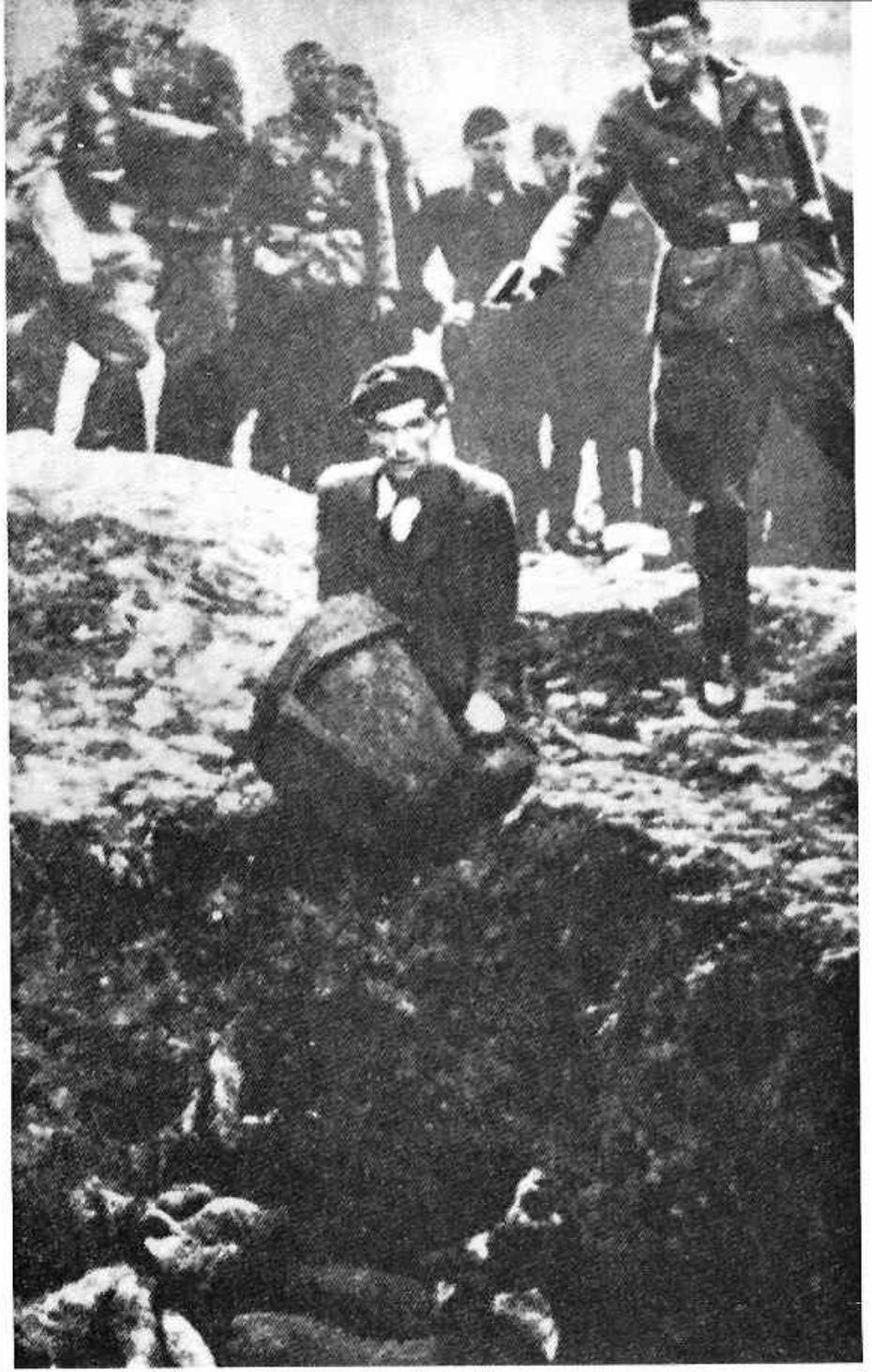
This picture, as comparison, is an enlargement of a genuine photo of a German soldiers' grave in Russia, taken from the book of the Welsermühl Verlag, Wels, Austria, "Der Zweite Weltkrieg in seiner rauhen Wirklichkeit – Ein Fotodokumentarbericht" no year, p. 363.

This genuine photo shows clearly how the perspective has to be laid out for an analogous reproduction of a picture.

The picture on page 42
is a second version of the picture on page 40. The left group of soldiers has been cut off. The soldiers now visible on the left received new heads. Behind the soldier in the middle, with the curiously black eyes, another, partly covered soldier appears. The soldier on the right of the tank gunner also received a new head, but it was still forgotten to mount his feet and body anatomically correct. And then the gunner! For safety's sake, he has been drawn completely new – this time with glasses. Note the bright cap and the trousers which are light between the legs in comparison to the background (other way around in the 3rd picture). It may be mentioned that the body parts and the face and hair of the Pole have also been changed as well as the ground.

"Shooting of Polish Jews by the SS"

Published with this text in "Der Zweite Weltkrieg in Bildern und Dokumenten." by Hans-Adolf Jacobsen and Hans Dollinger, Vol. 1 Der Europaeische Krieg 1939 - 1941, Verlag Kurt Desch, Muenchen, Vienna, Basel, 1962 p. 100. Published also in "Der Spiegel" No. 51/1966 p. 86.



"Execution by a shot in the neck in the year 1940"

Published with this text in "Das Gesicht unseres Jahrhunderts – 60 Jahre Zeitgeschehen in mehr als 600 Bildern" by Milo Dor – Reinhard Fedemann, Econ Verlag Duesseldorf, Lizenzausgabe des Forum Verlages Wien 1960 p. 168.

The foreword of this book says:

"In the selection of pictures, we tried to use clearly reproductive, live and representative pictures for the representation of the important trends of our times."

Firstly it is an infamy to describe this picture as "representative of the important trends of our times" and secondly , this "live, clearly-reproductive photo" is not even a photograph, but a crudely fabricated picture (3rd version) which has been taken from the picture on p. 40 and 42. The "SS-gunner" is changed again, his uniform is much darker and the background has been lightened. The light reflections on the suit, in the face and on the hair of the Pole are more clearly defined. The soldier directly behind him, with the curiously dark eyes has disappeared, instead, there is a much smaller on in his place, so that the black of the eyes of the previous soldier has now become the cap of the new one. The soldier on the left has received a dark face, like all others, and the shadows on his uniform have changed. The legs which are visible in the picture do not all fit to the bodies of the soldiers. Compare the boots and the right trouser-leg of the executioner with the shadow in the sand next to it and the light (dark in the original) uniform of the soldiers behind. The eagle of the tank soldier is not visible anymore. That it was forgotten to draw in the SS-runes, while the epaulettes of an "Unterscharführer" are shown, is only a technical mistake.

Typically, the forgers pretend to know with the last picture, the date exactly: "It was in the year 1940".

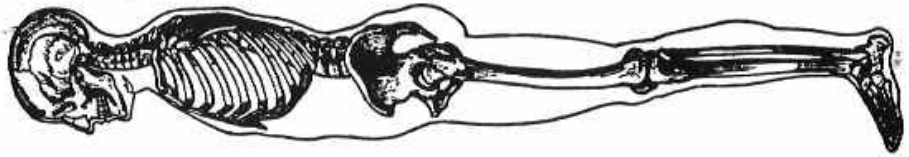
This picture is fabricated. The unclearness of the emblems on the caps, as well as their lit edges, contradicts the sharpness of focus at other places. The epaulettes of the SS-men are wrong which is due to the wrong cut of the lapels. In the sport badge of the right SS-man, the swastika is wrongly drawn. The lighting of the picture is not uniform. According to the left Pole, the sun is shining from the above left, which neither agrees with the turn-up of the trousers of the left prisoner nor at all with the right prisoner, nor with the right SS-man; here the light obviously falls in from the right. The black of the ears, eyes, on the edges of the braces and on the top edge of the shirt of the right prisoner can never be the product of photography. The hand of the left prisoner is anatomically wrong and is too brightly lit, the background between the two trousers of the prisoners is wrong. The whole situation is unrealistic. Execution is undertaken in steel helmets, anyway, and not in dress-uniform. Pictures of the murder of 500.000 German soldiers by Soviet partisans (officially admitted by the Soviets), or mention thereof, and the numerous, systematic exterminations of German prisoners-of-war in the Soviet Union, Poland, Czechoslovakia, Jugoslavia and other countries can not be found in these "scientific" books.

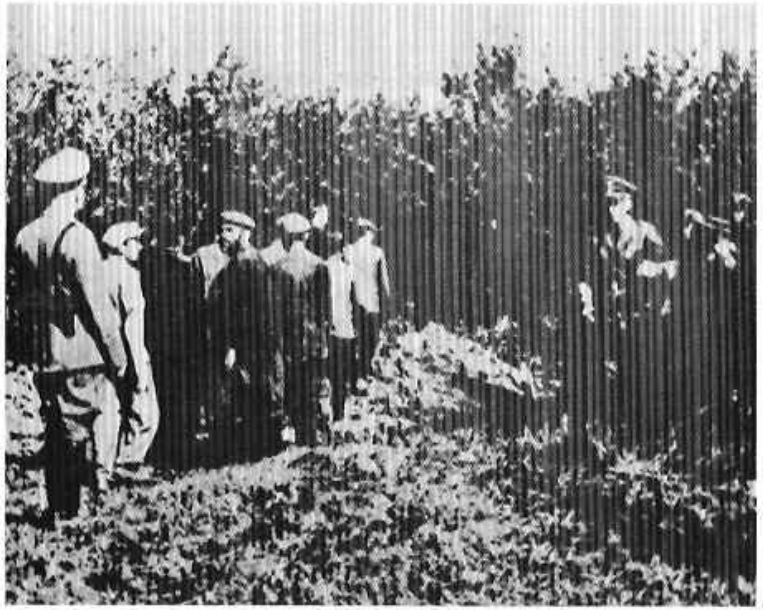
"Before the public execution, the "sentence" is read to the victims, then the salvo follows."

Published with this text in "Der Zweite Weltkrieg in Bildern und Dokumenten", Vol. I – "Der Europäische Krieg 1939 - 1941" by Hans-Adolf Jacobsen and Hans Dollinger, Verlag Kurt Desch, München, p. 101.

Stanislaw Wrozos-Glinka "1939-1945 Cierpienie i walka narodu Polskiego" – Zdgecia – Dokumenty Warschau 1958.
"Der Spiegel" 12.12.1966 p. 83.

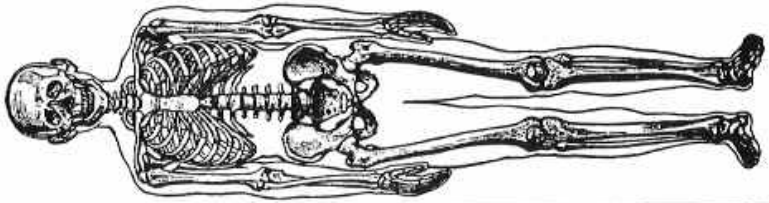
Next to it, section from the picture for comparison shows a new anatomical wonder. Especially impressive is the height of the knees.

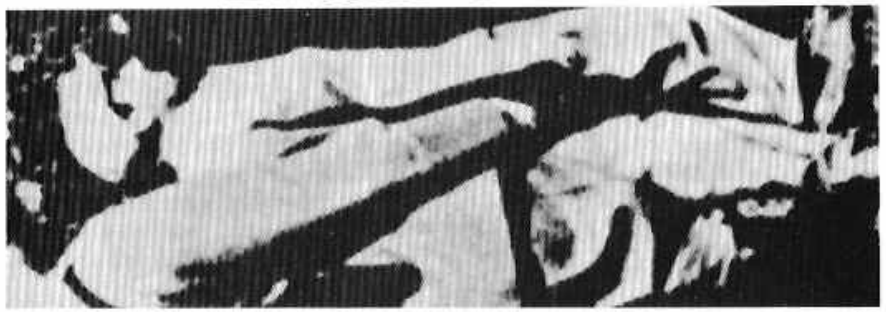


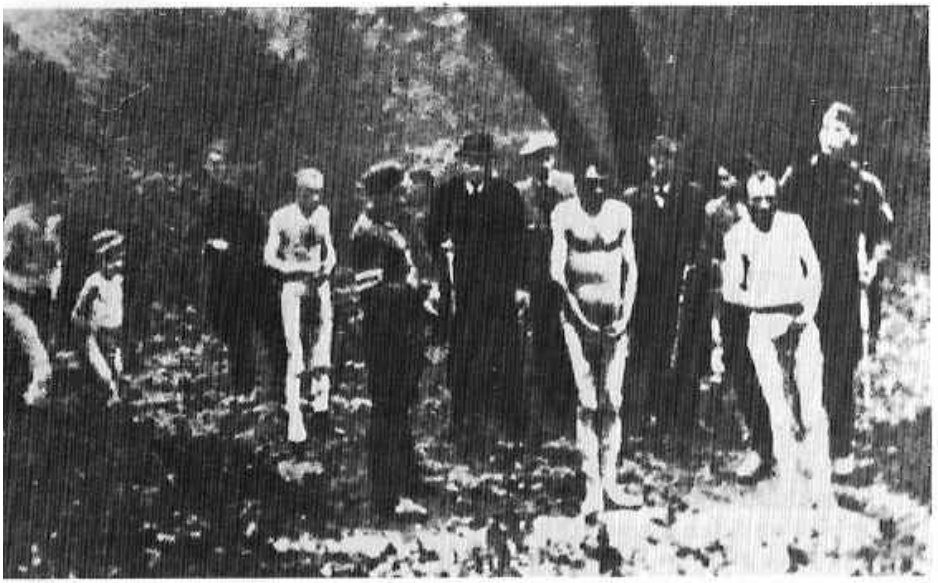


Print from Schoenberner "Der gelbe Stern" p. 86. ("The Yellow Star")
The same prints in Schnabel "Macht ohne Moral", p. 478, "SS im Einsatz – Eine Dokumentation ueber die Verbrechen der SS" Berlin-East 1957. Published by the Committee of the Antifascist Resistance Fighters in the German Federal Republic. Here with the text: *"Soviet patriots are murdered by the SS."*

A section from the picture with comparison of a skeleton, reveals that this was also drawn. Compare knees, length of arms, the unclearness of all physiognomic contours, typical black - white contrasts, unreal light-reflections in the group of civilians (one black, one white).







Published without text in Schoenberner "Der gelbe Stern" p. 91 ("The Yellow Star") as well as in Stanislaw Wrzos-Glinka "1939-1945 Cierpienie i walka narodu polskiego" Warsaw, 1959 p. 41.

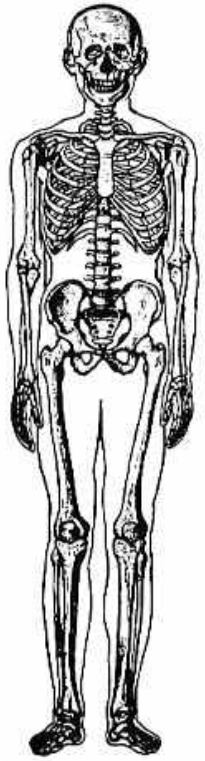
This picture is a drawing. The unclarity in both books, with a difference of intensity, speaks for itself as does the incorrect light and shadow portion. The right, naked person has the wrong anatomical proportions (shoulder width, length of legs). According to the size of his head, he is far too tall and his body is at an obligue angle, so that he could not possibly stand. The soldier on the very right is far too tall, measured by his head, and in comparison to the person in front of him, he is far too big. The civilians at the back in the middle have too short legs, the left civilian also stands at an angle. The left naked ones have too short and too thin legs.

Page 49:

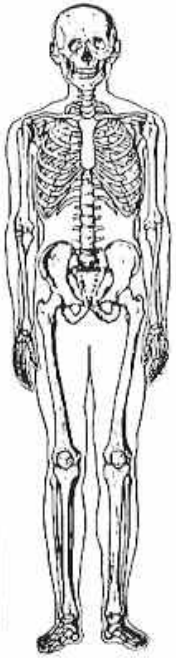
This picture is a drawing. The two different prints are not the same if compared in enlargement. The anatomical proportions of the soldiers are wrong. The soldiers all have too short legs. One leg is missing on the second soldier from the right, the other one is too thin. Officers' trousers are difinitely wrong. The distance between the "Rabbi" and the "photographer" is so small that no dead people could lie between them, and as such, the pose of the "Rabbi" does not fit the scene. The building in the background is drawn, the architectural lines do not run parallel to each other but at different angles.

Published without text in Schoenberner "Der gelbe Stern" ("The Yellow Star") p. 36 + Robert Neumann "Hitler — Aufstieg und Untergang des 3. Reiches", p. 232.

Compare the different light-reflections between the rabbi and the "police-soldiers", the typical black-white contrasts.



Enlarged section and comparison with a skeleton, measured by the size of the head. Note especially the missing leg in this position as well as the height of the crotch. Especially in the enlargement, it is possible to prove that the upper arm is too short, the elbow is therefore situated in the wrong position, and apart from that, the leg is too thin und too skew. Compare the painting of the uniforms, especially the false or partly missing collar-patsches, the false positions of the buttons. — Here on the right side an original photo — in a comparative advertising bad quality — of Paul Landwehr, SS-Sturmbannführer and major of the Protective-Police.



"Hanged Patriots" — Published with this text in "SS im Einsatz", Berlin-East 1957 p. 563.

Compare the right "victim" with the skeleton, especially the size of his shoulder and ask, where he should hang and where the bottom should be.

This picture is a drawing. The soldier is too tall, in comparison with the size of his head and his legs are too thin. Two of the civilians are "hanging" without ropes. The anatomy of the hanged men is impossible. On the right one, the shoulders do not agree with the throat and head, the second one has a much too large head, firstly in comparison to his body and secondly because he hangs further away from the "photographer" than the first one. Conditions of light and shadow are wrong.

Refering to page 51:

The pictures in both books are not the same in enlargement, this alone is proof that this is a drawing. The anatomy of the SS-men is wrong. Measured by his head, the belt of the SS-man hangs under his navel, thus he is drawn far too big, the uniform is incorrect and the hands are also too large. The left SS-man is also too large in body and hand and his throat is too thick. The hanging men are also too long, in comparison with their heads.

"French cicilian is hanged by the SS in Tulle"

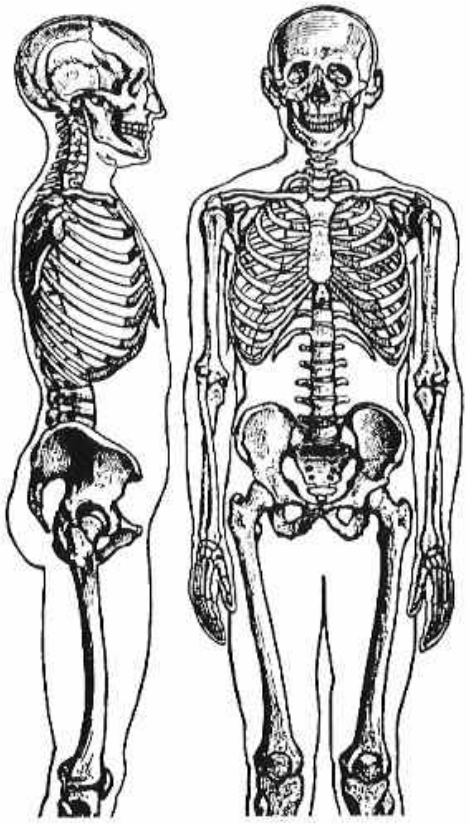
Published with this text in R. Schnabel "Macht ohne Moral" p. 493.

"Hanged people at Tulle"

Published with this text in "SS im Einsatz" Berlin-East 1959 pl. 547.

Enlarged section and comparison of pictures, measured by the size of the head.

Note specially the pelvic region and the length of the arms. The comparison proves that it is a drawing.



"Prisoners were carted to the gallows with accompanying music.' The prescribed song was "Alle Voegel sind schon da". ("The birds of spring are here")

Published with this text in Robert Neumann "Hitler – Aufstieg und Untergang des 3. Reiches" Muenchen, Basel, Vienna 1961, Desch Verlag p. 176.

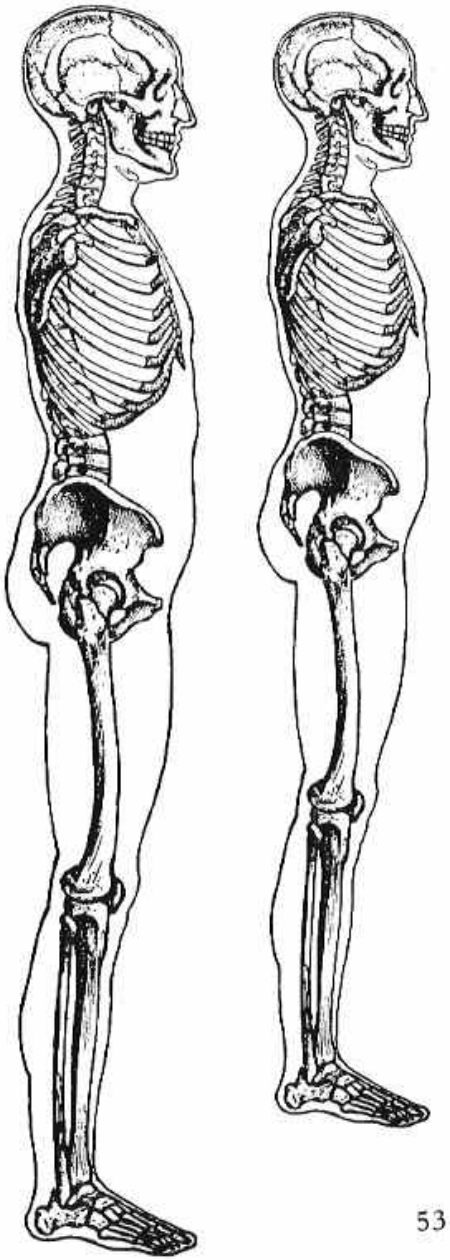
Published also in a few Polish books.

This picture is a drawing. The different prints are not the same if compared in enlargement. The perspective is sloped too much and the sizes are wrong. The first musician on the right has shoulders which are too low and too narrow; his legs are too long if compared with his head, his lifted foot (shoe) is too flat, his trouser leg is drawn and seems to be impervious to light, his crotch is too low, he has different shoe sizes. The fourth musician's left hand is missing. The front prisoner, who is "pulling" the wagon, has too long arms or too short legs in comparison to his head and body. His elbow is too low. The shaft handle should be in a different position from where he "pulls". (Draw the handle in yourself in the position where the other man pulls.) It appears as if the front axle is missing on the wagon.

The SS-men in the background have too narrow legs. The one being pulled on the wagon has a hand which is too large; it is the same size as that of the one pulling in front who appears larger in the picture. The conditions of light and shadow do not agree with each other.

The corresponding anatomical details can be identified by taking corresponding enlargements of genuine photos of similar positioned people, which have been traced onto tracing paper, and laying them over the picture to arrive at a positive or negative conclusion.

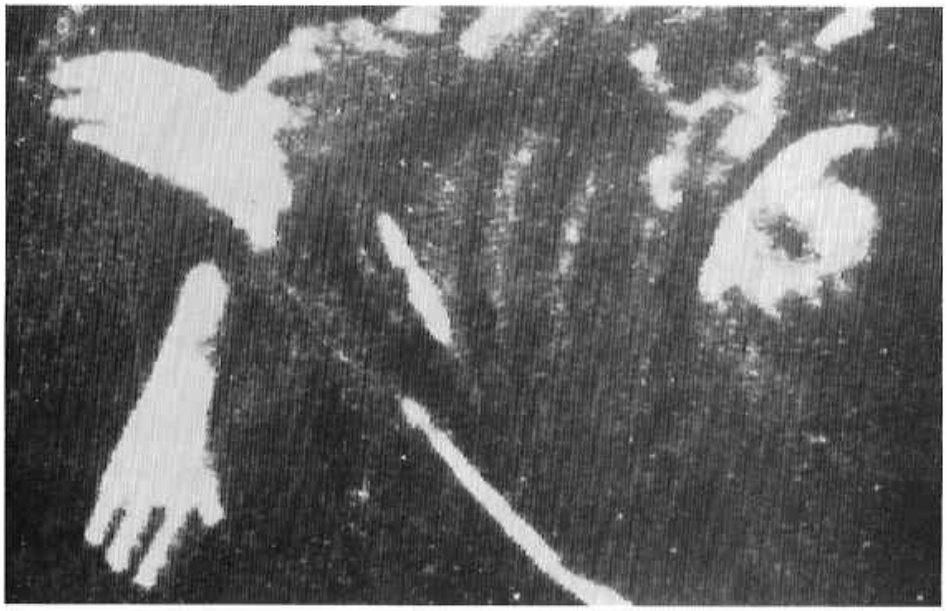
Pictures for comparison: Right musician and skeleton a) identical body size, b) identical head size. Note the pelvic region and the length and flatness of the lifted foot with the shoe. Also compare the normal foot of a man of this size. Considering that a shoe would extend the size. Notice the curved edge of the accordion. Draw the contours of the leg and foot of the skeleton on tracing paper and place it on the lifted foot of the musician. Result: the left knee should show behind the right leg which is not the case.



"Corpses of prisoners in a goods truck of a transport train from the CC-Sachsenhausen to CC-Dachau."

Published with this text in R. Schnabel "Macht ohne Moral" p. 345.

We shall limit ourselves to the fact that it is not known by the Central Office for the Administration of Justice in Ludwigsburg, nor to the Dachau-Memorial, nor the Institute for Comtemporary History in Munich, that such a transport from CC-Sachsenhausen to Dachau was undertaken. In contradiction to this numerous publications mention a train full of corpses, which was found in Dachau at the end of April 1945. At the same time, however, these publications report gas chamber murders in Dachau which thus makes them unbelievable for historical investigation. These reports of the corpse train have been quite varying and were never certified, so that even a posed scene is not out of the question. The above picture has been drawn from an obviously posed scene.

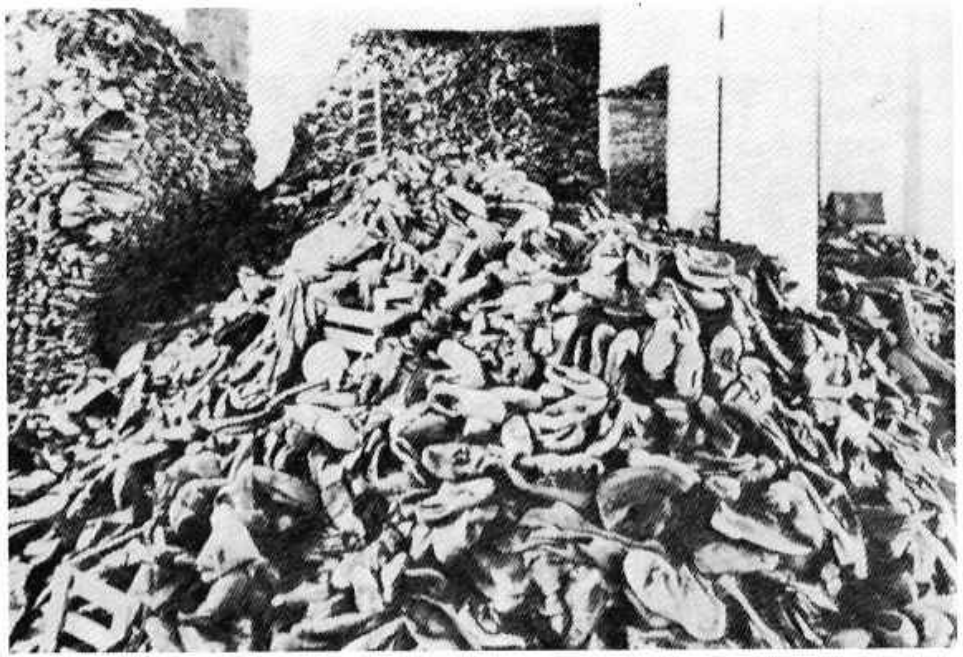


Enlarged section: A hand with three fingers and an upper arm so much too long that any comment is unnecessary.

Enlarged section from the following picture with a lower arm made of synthetic material, or was the elbow joint drawn so incorrectly?

Published without text in Schoenberner "Der gelbe Stern". ("The Yellow Star") p. 191.

This is obviously supposed to be the same "Transport train", previously mentioned, which, as stated, never existed according to the Institute for Contemporary History in Munich. This time the picture was apparently put together with genuine parts of pictures (soldiers, false arm, goods truck) with mounted or painted corpses. It is noticeable that bodies at the same distance from the "camera" have different sizes, especially those of the kneeling soldier and that of the corpse with its buttock in the air as well as the corpse in front of it. As such, the kneeling soldier should measure 6 cm when standing up — measured by the size of his head. The corpse with up-ended buttock (not a possible position of a dead body!), measures 3,6 cm measured by the length of its thigh. Should 6 cm be proportional to 1,80 m (body hight of soldier), then 3,8 cm is proportional to 1,15 m. This body must have been a dwarf, the same counts for the corpse in front of him, which is 1,50 m (measured by the length of his torso), but the thigh and arms do not fit the anatomy of the torso. The unclear contours of all dead bodies within in the railrod-waggon, the unclear and dark side of the waggon in relation to other bright portions without shadows are unnatural and not possible in a real photo.



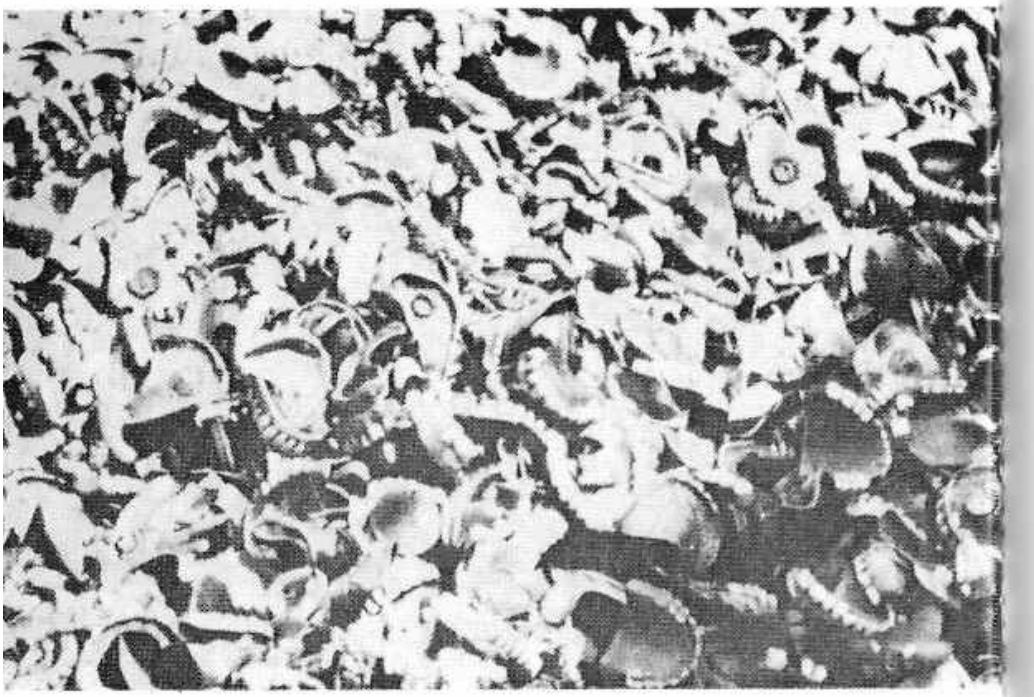
"Mountains of shoes of murdered prisonders in Auschwitz"

Published with this text in R. Schnabel "Macht ohne Moral" p. 247. (according to the "Gerstein-Bericht" it is a "heap of at least 25 metres high" which is higher than a normal seven-story-building.)

A better, re-touched version in Schoenberner "Der gelbe Stern" ("The Yellow Star") l.c. p. 164.

This picture is also a fabrication. Enlargements and other publications of the same picture, with a few changes on the sides reveal that this is supposed to be a barrack, of which the walls, according to photographical perspective, should run conically together at the top, and not, as in the picture, run apart. In other words, the forgers have used the wrong perspective. According to written testimonial by the editors, in a case against the editor of this book, Mr. Schoenberner alleged that this picture was taken after the war. On January 27, 1945 the complex of Auschwitz was taken by the Red Army and apparently the Russians waited 5 months before taking the first pictures of their find. The Institute for Contemporary History in Munich notified us in writing that all wooden barracks in Auschwitz-Birkenau were burnt by the SS and that nothing remained except the stone chimneys of the barracks. The "goods camp" was included. Thus such a picture could not have been taken after the war. Apart from this historical evidence, a mountain of shoes could never be stacked like the one on the left.

It is also an absurdity, to stack these shoes so high, that not even a long ladder is long enough to enable one to throw the shoes up. The light and shadow in the front agree with no conditions of light whatsoever. Even here, the pairs are not tied together which makes all further comment superfluous.



"False teeth of dead prisoners from CC-Sachsenhausen"

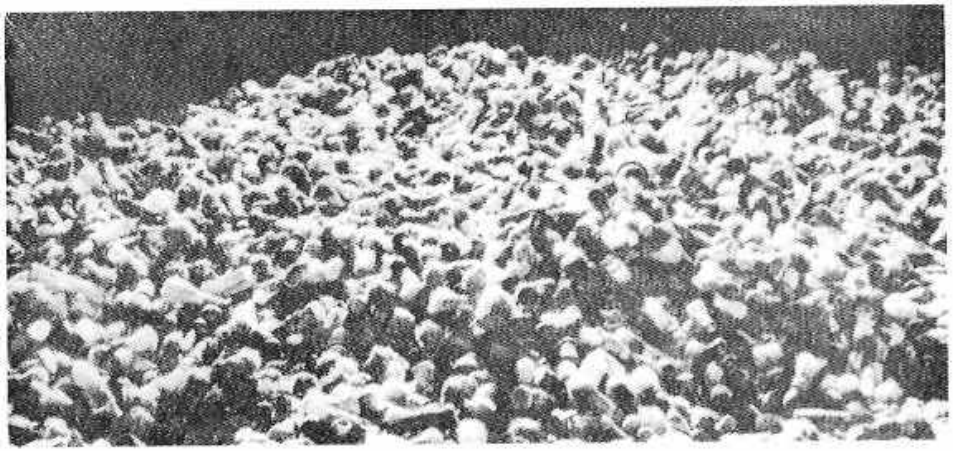
Published with this text in R. Schnabel "Macht ohne Moral" p. 256, taken over by J. Thorwald in "Die grosse Flucht" p. 476 with the following text:

"Thousands of false teeth, taken from the corpses of murdered prisoners from CC-Sachsenhausen"

Put a few dozen false teeth next to each other on the floor, and you get the same photographical effect with a flash-lamp and the camera held downwards. Even so, a few changes have been made in the above picture (eg. the elongated false teeth above, right, 2,5 cm from the top corner).

This picture will only attain documentary value if such a mound of thousands of teeth were photographed from various angles, if it were confirmed by a neutral scientists' commission, and if it had been made known to the international public with mention of the exact place, directly after it was found. This has not happened. As far as is known, this is the only existent version of this "find"; it is however, no evidence. Apart from this, every dentist, if not every reasonable person knows that not one denture of a dead person is usable; it has not even got material value. Neither could the "NSV" (Nationalsozialistische Volkswohlfahrt, a charitable organization in Germany) — contrary to allegations in the postwar literature — do anything with them.

The Institute for Contemporary History notified us that there is nothing known about a heap of false teeth in the CC-Sachsenhausen.

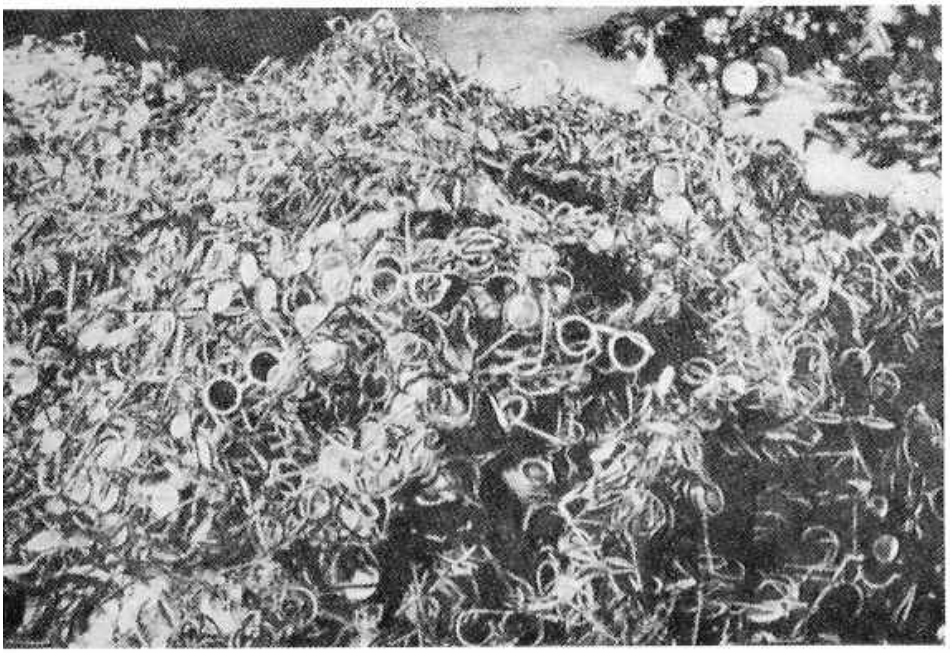


"A shattering testimony: a mound of shaving brushes of victims murdered in Auschwitz"

Published with this text in "Die SS-Henker und ihre Opfer" by the International supporters of the Resistance Fighters (FIR) Vienna 1965.

This picture is also without historical value. The anonymous black background is immediately obvious, and if you look through a magnifying glass, it is clear that the light reflections of the brushes are so varying that they definitely contradict themselves. Judged by many of the brushes, the light should fall in from above, left, others again show that it falls in from the right. Both possibilities are contradicted by the shadowed parts and the black background. Apart from this, there were enough shaving brushes in Germany at that time, and it was neither done nor expected to have to resort to such "collections".

What is said about the other pictures applies also for this: they are not published immediately after finding, there is mentioned no concrete place of finding, no finder, no record; they are not confirmed by a neutral scientists' commission. Nothing can be proved. Nobody has seen such collections. Nobody knows, where these things should be today. Nobody did ask questions about them.



"Glasses in the store room in CC-Auschwitz"

Published with this text in L. Poliakow and Wolf "Das Dritte Reich und die Juden" p. 133, Arani Verlag, Berlin 1959.

This "heap of glasses" is also a drawing. Apart from the fact that apparently all glasses have the same wire frame, the light reflections show that most frames have no glass in them at all, let alone curved glass of refractive usefulness.

These are mainly glassless frames, window glasses or totally white reflecting material, of which some reflect to the left, others to the right, thus contradicting the large shaded areas. It is also remarkable, that all "frames" are drawn in identical shades and are obviously opaque.

Note the two dark glasses with white frames near the center which each let the background through at only one place – and then it is a bright white stripe. The anonymous background (dark on the left and light on the right), the missing certification by international publicity, the obviously nonsensical reason for making such a "collection" (should someone want to wear such glasses?) are typical parallels to the other forgeries. From such pictures one can only conclude that such things were not found in Auschwitz, otherwise the Soviets would have presented the public with the original finds immediately in 1945.

"Stacked sacks with womens' hair in Auschwitz."

Published with this text in R. Schnabel "Macht ohne Moral" p. 261.

This picture is a pure drawing. The sacks (one exception on the right) are without any shading, they lie on top of each other like sausages, the light and shade do not blend naturally. Such sacks do not exist. It is typical that the people are anonymous and that the shades are wrong. As the sacks are so light, it is completely unexplainable how the man on the left can be so dark. The same applies for the bright white stripe across the stomach of the man in the rear, the black at the feet of the men, and, not lastly, the shadeless white behind it which can neither represent hair, nor sacks, nor anything explainable. The arms of the men are too narrow and in addition, they are held too high. Enlargements and reproductions from "SS im Einsatz – Eine Dokumentation über die Verbrechen der SS", Berlin-East 1957 p. 451, show not only drawing changes but also other differences in comparison. A drawn enlargement of a part of the sacks in Prof. Tadeusz Kotarbinski "Meszenstwo walka, zaglada Zydow w Polsce 1939 - 1945" Warsaw, picture No. 197, removes the last doubts.

It is known to the editor that there exists a short "living scene" of this picture-situation in a Soviet propaganda-film. But it is known to the editor too that such "living scenes" can be produced by technical tricks.

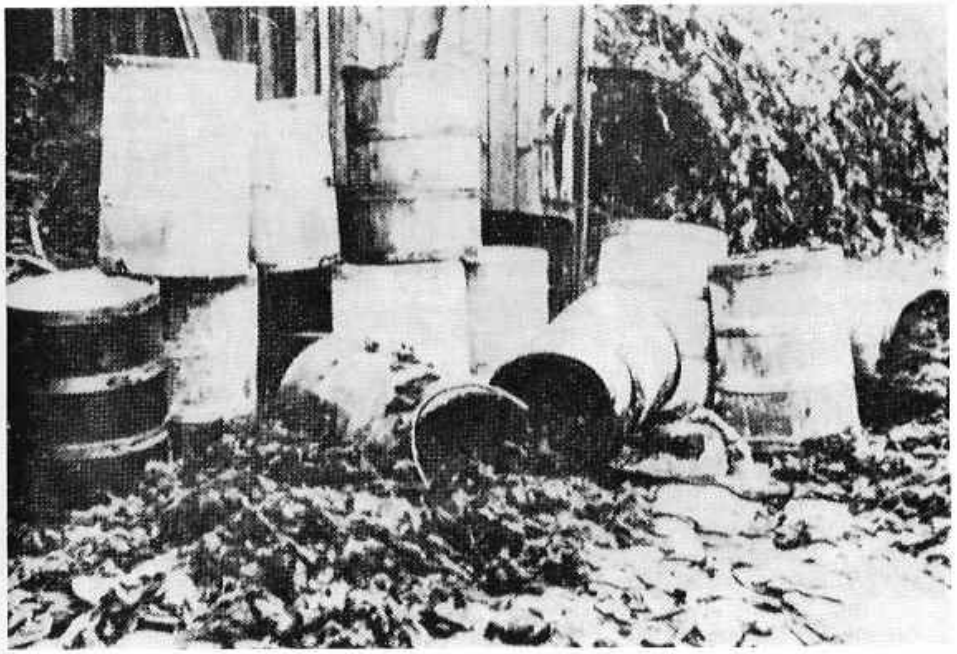
It must repeated here: Nobody has seen, nobody examined such sacks, nobody has asked further questions about them.

"Women's hair in drums in CC-Auschwitz"
Published with this text in R. Schnabel "Macht ohne Moral" p. 259.

This picture, which could easily be posed anyway (one need only borrow a few hair pieces from a wig-maker), is nevertheless fabricated. It is doubtful, whether the hand of the man, which is too big, is part of a photo or whether it is pasted in. The missing shadow on the fingers of this hand contradict the other shaded parts. A photograph, which is clear on the right and also shows details of the grain of the drum on the left, should also reflect the contents of the drum clearly which is not the case. The "hair" on the drum has been drawn. The shading of the drum on the left contradicts that of the suit and the opening of the drum in the middle of the picture which should not be totally black. Typical again, is the anonymous background of the picture; they did not even dare to show the man's face let alone show any specific details.

Focus contrasts, such as those between the hair in the hand and the hair lying close to it on the drum, are technically not possible.

According to this text, every refuse dump should serve as evidence of human hair. The effrontery with which such texts are written obviously knows no bounds and places a very low value on the intelligence of the viewer. The complete impression of the picture makes it unnecessary to draw attention to the unnatural conditions of light and shade on the respective drums. It must be mentioned that it has been earnestly alleged, without bringing proof however, that such hair was used for the "NS-spinning material collection" (S. Einstein "Eichmann – Chefbuchhalter des Todes" p. 196) for "U-boat sealer" ("Gerstein-Bericht") or – as Eugen Kogon "knew" in 1945 already – "sent to factories to be processed" ("Der SS-Staat", 1st ed. p. 132, 5th ed. p. 167). It makes one sick to see the impertinence with which such "evidence" is brought to the public long after 1945, by publishing these "photographs" as leading evidence of the presence of stacks of human hair in Auschwitz, though the public never heard of a neutral Investigation Committee ever visiting these places nor have they seen any supporting pictures to localize the place of the find. The example and result of the late investigation into the fate of more than 10.000 Polish officers in the woods of Katyn by the Soviets, with strict prohibition of any neutral reporters, is too well known to believe such a type of "investigation" and "evidence".



"Drums with human hair in Auschwitz"

Published with this text in R. Schnabel "Macht ohne Moral", p. 260.
Published also in Kurt Zentner "Illustrierte Geschichte des Dritten Reiches" on the back of page 520.

Robert Neumann, "Hitler – Aufstieg und Untergang des Dritten Reiches", Desch-Verlag 1967, p. 186.

"Marriage rings of gassed victims"

Published with this text in "Die SS-Henker und ihre Opfer" by the "Internationale Foederation der Widerstandskaempfer" (FIR), Vienna 1965.

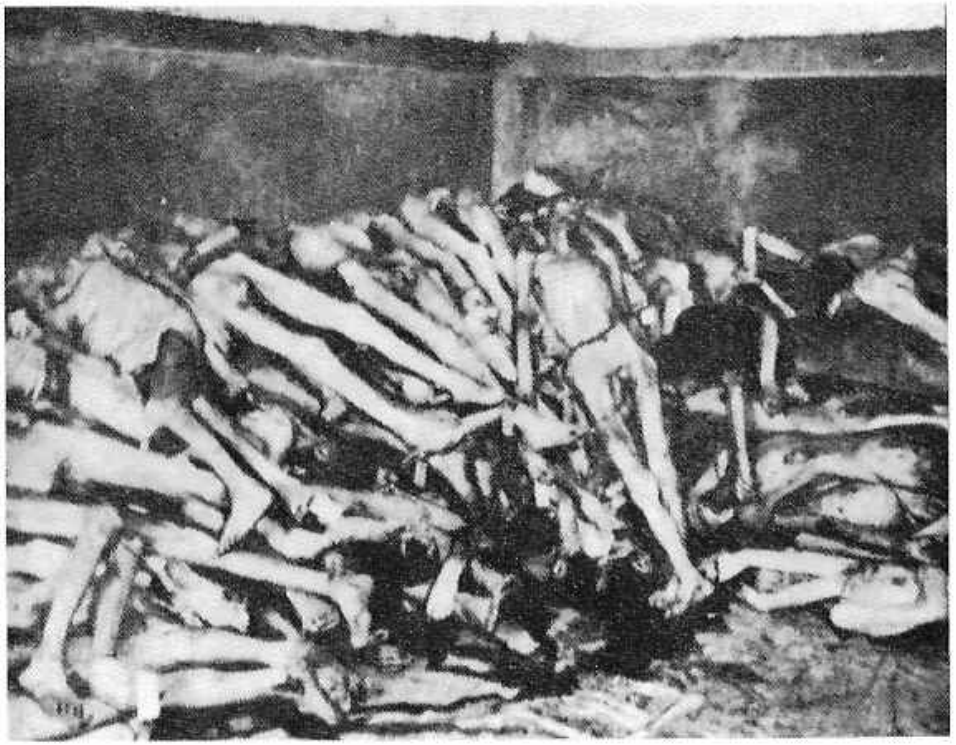
This picture is fabricated, and inexpertly at that; as the distinct shadows contradict each other, it would have been quite easy to change them. If, according to the right table leg, the light comes from the front, the arms and left edge of the box can not throw a shadow to the left. Apart from that, notice the left and right trouser legs, one is light and the other one black! The anonymous setting of the picture without a head and the monotonous light shading in spite of different exposure to light (backpart of box and hand) are typical characteristics of the other pictures as well.

From this picture as well, it can be concluded that no rings were found in Auschwitz. Otherwise there would have been genuine photo documents at hand, and forgeries would have been unnecessary. Apart from this, these rings look suspiciously like curtain rings not marriage rings.

Refering to page 65:

This picture is also fabricated. Note the totally white legs of the second corpse from the left on the top of the pile. It is without the slightest shadowing on a totally black base. The figure in front on the right, is anatomically unexplainable. The light parts in the background contradict the many light

parts in the foreground. A comparison of anatomical size of the corpses, which are the same distance from the "camera", shows differences in size up to 25-30cm, without reflecting these differences in the limbs of the respective corpses. For instance the prone, black-clothed, half-sleeved corpse, with the curiously black head, is larger and more massive than the one lying under it. It has a lower arm of the same thickness but which is even shorter. This lower arm again, is the same size as that of the half-standing corpse, which is however, much smaller than the prone, darkly-dressed corpse, if measured by the size of the body. Look at the left front part; most of the lower lying parts are anatomically unexplainable and are also untrue in their light reflections. Finally, look through a magnifying glass at the parts, which run without blending, from bright white into the darkly shaded background,

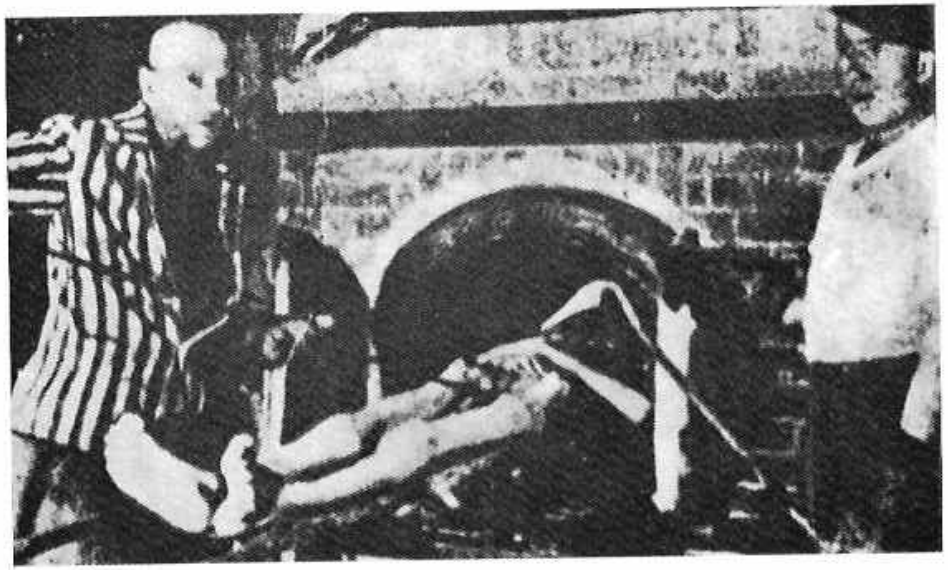


"Stacked like wood" (Dachau)

Published with this text in L. Poliakow and Wulf "Das Dritte Reich und die Juden", p. 209

This picture is also fabricated. The brightly lit corpse, whose right foot is contourlessly white, contradicts the light reflections of the unrecognisably black chest and the dark black background behind the left man. According to the brightly lit right foot of the corpse the light must come from the front right, the handle of the stretcher, contradictory to the conditions of light, is shaded in the front and ends in a completely shaded trouser leg. The trouser of the "prisoner" in striped jacket is lit from the back, i.e. left, which again

contradicts the lighting of the corpse. The contrasts of overly bright and black, which frustrates all attempts at identifying details, has met us too often in forgeries to ignore it. The man on the right has a too thin arm and that the sleeve blends without shading into the foldless shirt makes it obvious that this is a drawing. The picture contains a further curiosity which in itself is enough to prove the forgery: take a ruler, and try to connect the 4 visible parts of the left shoving rod. These do not result in one single rod, but point in four different directions. The extended left part of the rod aims at the elbow of the corpse and the second part ends in the middle of the other rod's tip. The small piece of the left shoving rod, visible through the light oven door frame, is drawn nearly horizontally. Look at this optical wonder of the rod through a magnifying glass, and you will see this clearly!



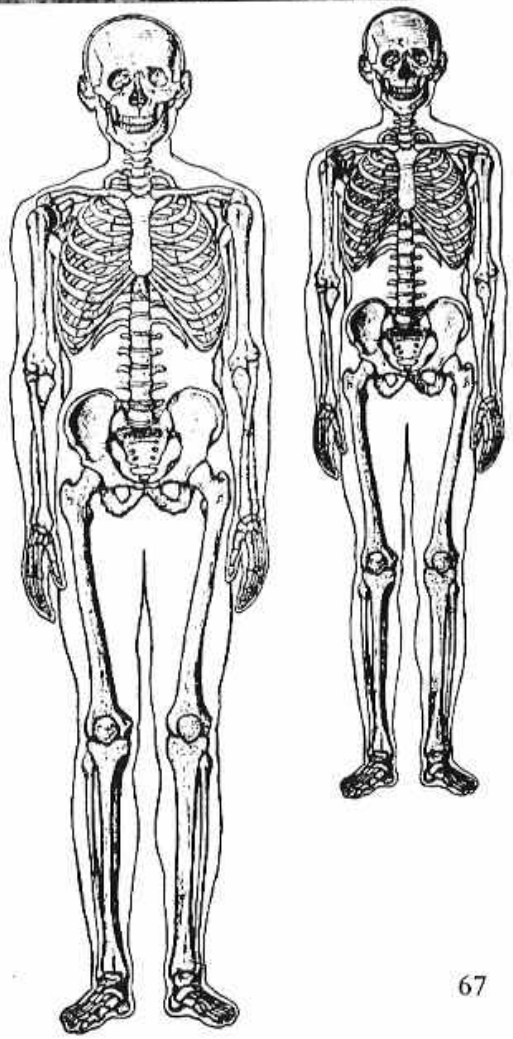
"In the cremation rooms, thousands were burnt daily"

Published with this text in "Das Dritte Reich – Seine Geschichte in Texten, Bildern und Dokumenten" by Heinz Huber, Artur Mueller, in co-operation with Prof. Waldemar Besson, Vol.II, p. 531, Verlag Kurt Desch, Munich, Basel, Vienna 1964.

Published with the following text in "Unser Jahrhundert im Bild" Bertelsmann Verlag Guetersloh 1965 (Foreword by Golo Mann) p. 550.

"CC-Prisoners of the 'Special Commando' in Auschwitz-Birkenau push corpses of gassed Jews into the burning ovens"

According to the Publishers, dpa (Deutsche Presseagentur) publicised the picture. Dpa notified that this picture was taken in Dachau, and was obviously posed by the Americans. The memorial centre in Dachau denies this, the picture is unknown there. The forgers stay anonymous in this case as well. The source is also in the communistic sphere: Stanislaw Wrzos-Glinka "1939 - 1945 Cierpienie i walka narodu polskiego" Zdjecia – Dokumenty Warschau 1958.



"Kowno 26. June 1941" (picture page 67)

Printed with this text in Schoenberner "Der gelbe Stern" p. 40. ("The Yellow Star") Comparisons here also reveal forgery. a) A skeleton to show the same height as the thigh, b) the same height as head.

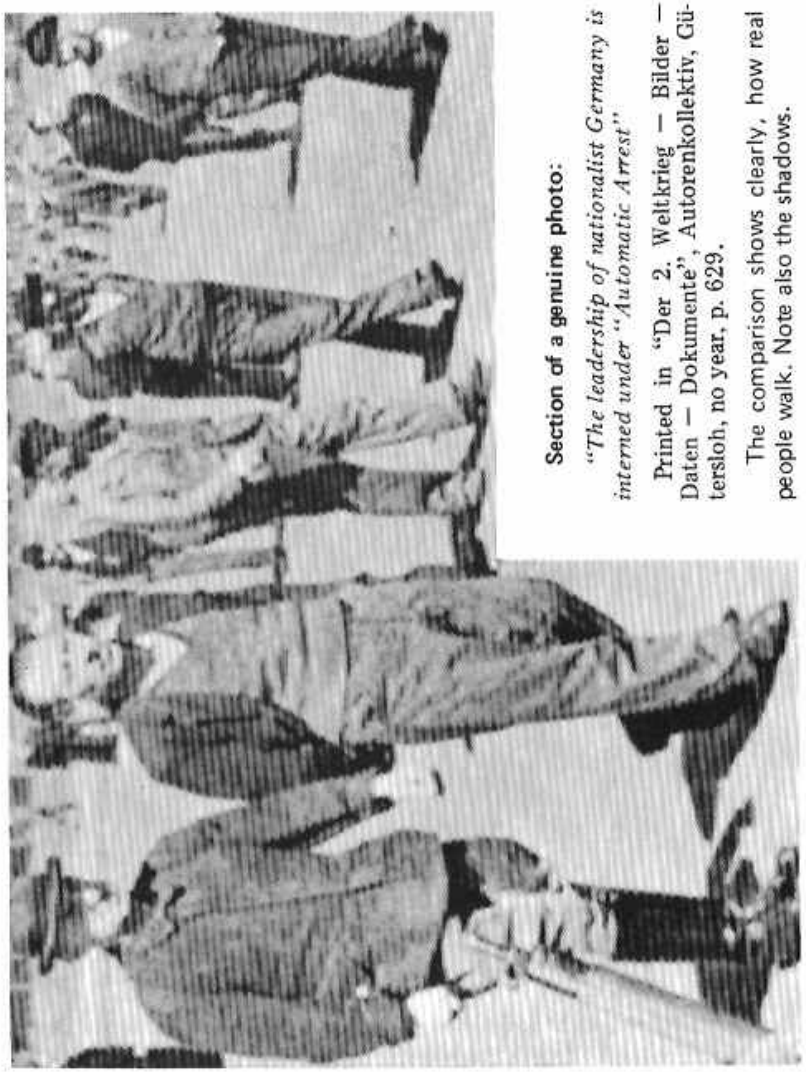
"Munich 1933

This picture of the lawyer Dr. Spiegel, went through the whole world press: "A man goes to the police to find protection against the SA-terror. But the SA itself has been nominated as "assistant-police".

Printed with this text in Schoenberner "Der gelbe Stern" ("The Yellow Star"), Bertelsmann Sachbuchverlag, Gütersloh 1968, p. 15.

This picture also is not a photo. Apart from the fact that just about everything on the picture is unclear while the writing on the other hand is absolutely clear, note the legs of the main person. The left thigh does not fit to the knee at all. The legs, including the thighs, are much too narrow in comparison to the body. A comparison on the opposite page speaks for itself. Compare the head with the size of the body, as well as distance and perspective.

This picture — first published after 1945 — exists in a lot of variations with different inscriptions on the poster. The origin of this picture is a caricature, published in a Jewish pamphlet by E Varlin in Paris 1935. The editor describes the history and development of this picture in his scientific journal *"Historische Tatsachen"* No. 34 p. 38 ff and No. 38 p. 31 ff.



Section of a genuine photo:

"The leadership of nationalist Germany is interned under "Automatic Arrest"

Printed in "Der 2. Weltkrieg — Bilder — Daten — Dokumente", Autorenkollektiv, Gütersloh, no year, p. 629.

The comparison shows clearly, how real people walk. Note also the shadows.

"Thousands of shoes of murdered prisoners in Auschwitz"

Published with this text in R. Schnabel "Macht ohne Moral", p. 244.

The one who found such a mound of shoes in Auschwitz would not have missed taking a photo with a reasonably good camera, so that the background could also be recognised in detail. It is even more fatal for the "photographers" to arrange shoes in the foreground, so that some of them throw a shadow and others do not. In addition, they have chosen an open space, not even the floor of a barrack, on which they have drawn the mound in black and white contrasts, in which nothing but interlinking lines are recognisable, and which can not even be identified as shoes. How stupid the "bad Nazis" must have been on the other hand, if they collected so many shoes, without tying them together in pairs! (That refers to the following picture as well.) Eugen Kogon, who had just been released from the concentration camp in Buchenwald, knew already "that there was a big sign in front of the dressing room of the gas chamber, which was marked as 'shower room', requesting one to fold the clothes in a heap and to tie the shoes together, so that they would not be lost." (Eugen Kogon "Der SS-Staat" 1st edition, p. 132. 5th edition p. 167.)

And what should such haphazard collections achieve?

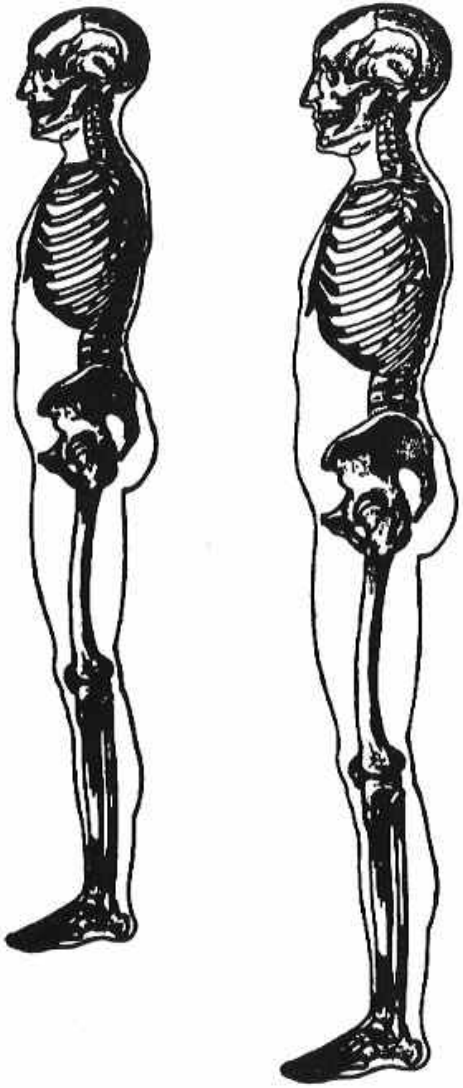
Printed in: Constantin Simonow "The Lublin Extermination Camp" Moscow 1944, p. 12.

A comparison of the pictures shows, just as obviously that this picture is also drawn.

These pictures reveal with shattering insistance,

what extreme degrees of forgery were committed in those places where these "extermination camps" were situated, who were in a position to keep the international media away, and hence prevent prompt, proper investigation and so managed to obscure what had really happened.

The shoes of prisoners from Auschwitz, were freely invented. These shoes from Lublin as well. Both pictures contain the same shoes.



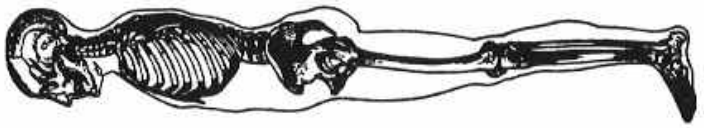
This is the right "man" on the "shoes", compared to a human skeleton with the same size of head, and the same stature. There is no doubt about it, this is a drawing. Apparently this even dawned onto the forgers, otherwise they would not have removed the people later on and inserted a broom in the front corner of the picture on page 70.

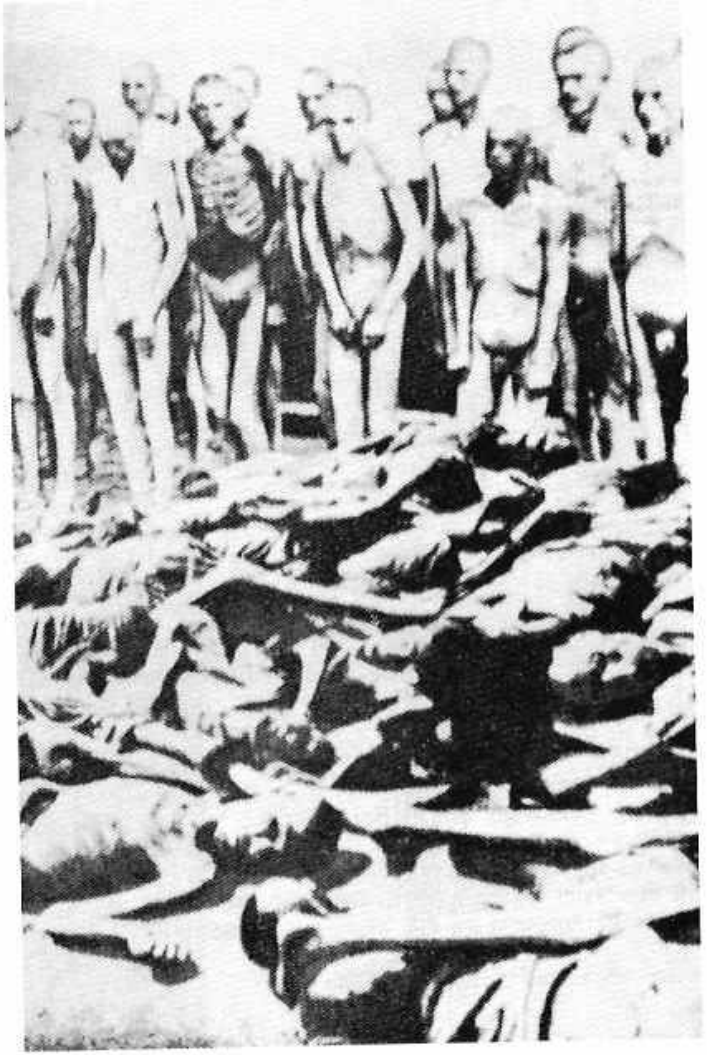
"Olkusca 31st July, 1940"

Published with this picture in St. Wrzos-Glinka "1939 - 1945 Cierpienie i walka narodu polskiego" Warsaw 1959 p. 29.

This picture is a drawing. The soldier is far too tall compared with the size of his head. Neither is the anatomy of the prone corpses correct; the light and shade conditions are wrong, the ground is too tilted, the perspective is wrong, recognisable especially on the soldier running in the middle of the square. The buildings in the background are too large. Typical again is the fuzziness of the picture.

Comparison, measured by the size of the head.

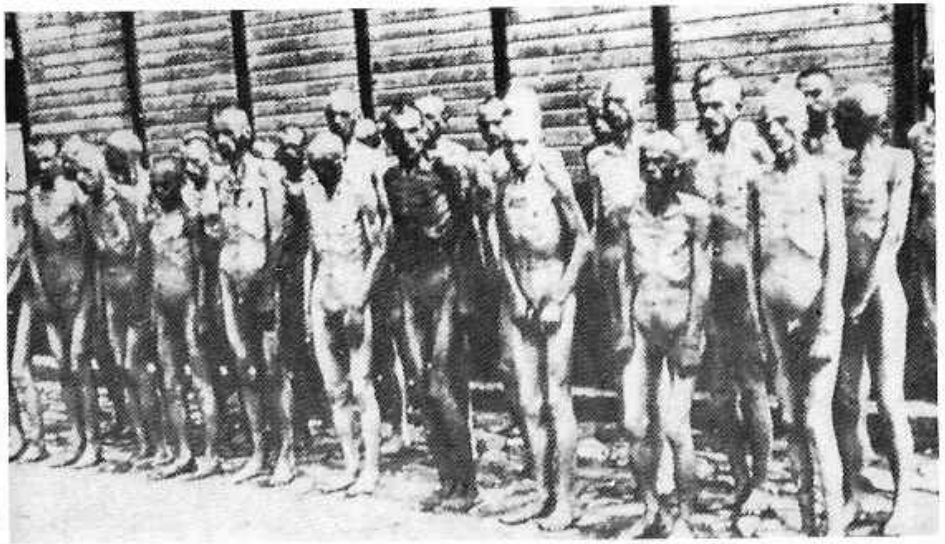




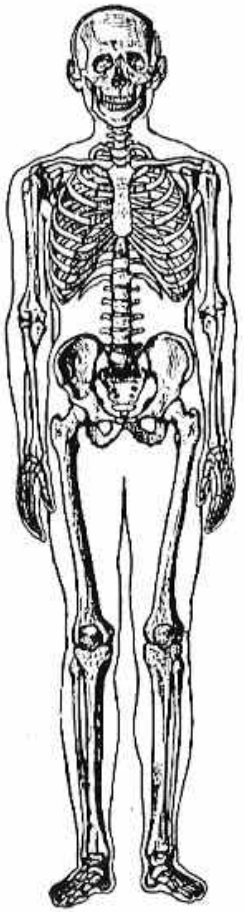
"Mauthausen"
Published with this text in R. Schabel "Macht ohne Moral", p. 341.

Refering to page 75:

Published with this text in the files of the "International Military Tribunal" Vol. XXX, p. 421 and shortly before, without text in Eugene Aroneau "Konzentrationslager" Doc. F321 for the "International Court of Justice" in Nuernberg. It was like that by Heinz Kuehnerich "Der KZ-Staat" Berlin-East 1960, p. 81; Vaclav Berdych "Mauthausen" Prag 1959 (Tchechoslavakian), Picture part; and Robert Neumann "Hitler – Aufstieg und Untergang des Dritten Reiches" l.c-



"Roll call"



On the picture on page 74, the wooden fence was taken away, the corpses put in front and the new picture was passed as an "original photo". An enlargement shows, that this "roll call" has been drawn. The dark shaded man in the middle contradicts the colouring of the other men. There is contradictory lighting. The wooden poles should run conically together at the top, the opposite is the case. The anatomy is wrong in many cases. Look at the enlarged section shoulders, chest, nipples, arms (especially elbows), pelvis, knees. – If one man in this picture is painted, so the others too; in any case, it is no photo, no document, – in spite of the fact, that this picture was introduced in connection with a lot of similar pictures and corresponding textes as "Document F 321" to the Allied Military Tribunal in Nuremberg.

"Kowno, 28th June 1941

The security police, who instigated pogroms in all occupied cities in the East, were kept in the background in the beginning. At this blood-bath in Kowono (Litauen) they let hundreds of Jews be killed by freed prisoners brandishing iron rods.

"Resettlement" was the next phase. Jews were thrown out of their homes onto the street, and were transported to the Ghettos."

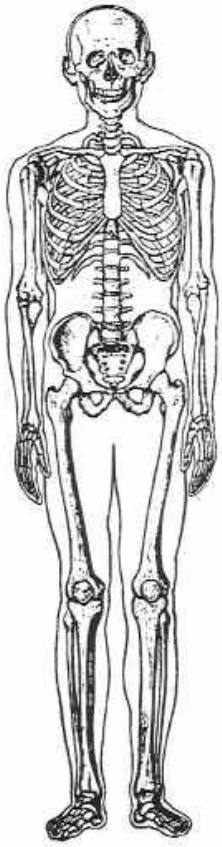
Printed with this text in Gerhard Schoenberner "Der gelbe Stern" ("The Yellow Star") — see top p. 40/41 ("196 Bilddokumente") "Der Spiegel" No. 53, 1966, p. 51.

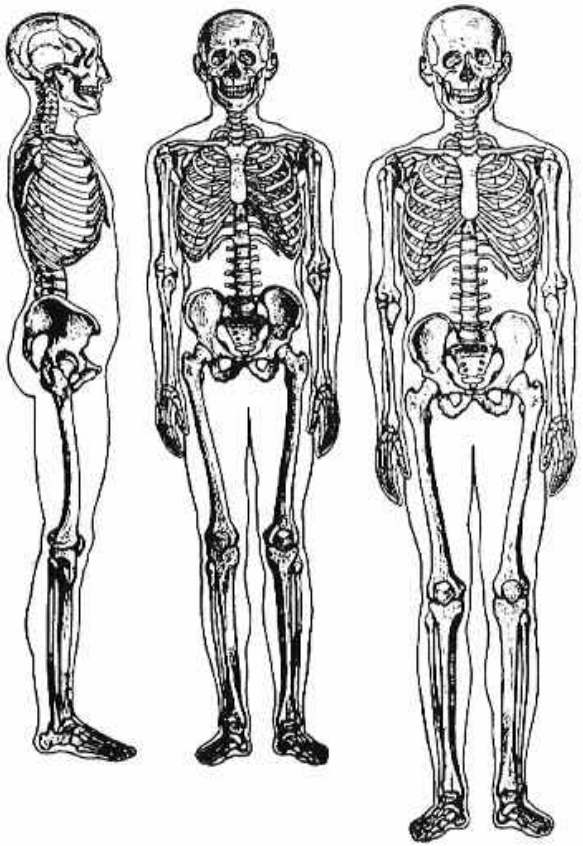
This picture is a drawing, — not a photo, not a document!

Compare too the physiognomy of the faces: eyes, nose, mouth, ear.

Enlarged section of the watching "German soldier" in the middle of the picture. His head is too small in comparison to his corpse; his neck should be shorter. The whole stance of trousers and legs is far too wide apart and cannot fit anatomically. The "walking soldier" just to the left is anatomically just as incorrect as the transition to the bigger neighbour. — Also here the typical scene as in a lot of those pictures: German soldiers during the war had nothing to do but looking amused on shooting-scenes or dead bodies, where no identifications are possible.

True excerpt of a picture of a man with the same size of head as the soldier on the right.





The left "killer", in comparison with a man of the same hight and one with the same length of arm as his right one (left in the picture). His arm is too long, the pelvis and crotch structure are wrong and his legs are far too wide apart. Judged by the length of his right arm, again, his head is too small and the legs are too short.

Enlarged section of the head. You only can see white surface and black blotches, not a hint of contoures or perspective. Where is the ear?

"...The camp inhabitants fertilized their vegetables with ash and chared human bones"

Published with this text in Konstantin Simonow "Ich sah das Vernichtungslager", published by the Soviet military administration in Germany, Berlin-East, no year (1945 - 1946), p. 16.

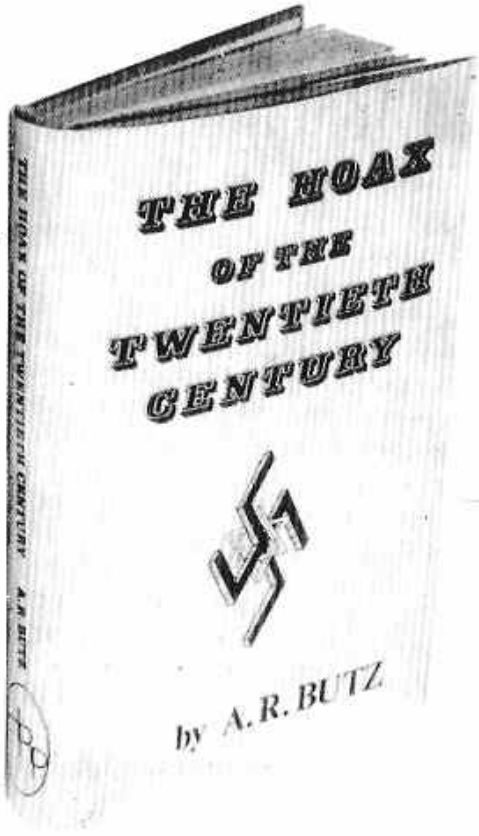
A photo without any power as evidence. The only testimony this Sovjet picture gives, if any, is that no mass graves were found in Auschwitz, Treblinka, Belzec, Sobibor and Maidanek. It appears no other explanation need be given to the worldwide public about the alleged extermination of 6 million Jews exept such "evidence" according to which the bones of 6 million humans were ground in bone-mills and strewn over the land as "fertilizer" so as to leave no trace, and thus the remains are not to be found. Naturally, no evidence of such "bone-mills" has been uncovered.

It is very difficult not to become indignant about these disgusting falsified presentations in word and picture by today's "scientists" and "historians" who offer such things to mature people, the nations and the world, while at the same time frustrating any neutral investigation by internationally acknowledged scientists and historians.

This pictorial documentary is to encourage the public to demand an international investigation into all accusations which burden the German people with guilt. Truly unprejudiced, recognized scientists and historians from all prominent nations of the free world should lead such investigation. This then could become the basis for an international law.

Unmasked after thirty years....

At last it has been written: the book to silence all but conscious liars. In *The Hoax of the Twentieth Century*, Professor Arthur Butz conclusively demolishes the greatest propaganda legend of our times — the legend that the Germans attempted to "exterminate" the Jews during World War Two. Combining the historian's mastery of documents with the technical knowledge of a scientist, Prof. Butz' book is the product of a truly massive research effort lasting three years. The author takes his theme far beyond all previous work done in this field, and his book, we feel sure, will remain the standard volume for many years to come.. We take pleasure in presenting a classic work, a monument of scholarship.



German Translation

"Der Jahrhundertbetrug"

"An historic lie ...
the most tragic and the most macabre imposture of all time."

These words written in 1962, describing the alleged extermination of Jews in gas chambers by the Nazis, are those of the first pioneer in this field, Prof. Paul Rassinier, a Frenchman interned at Buchenwald concentration camp. Now an American, Arthur R. Butz, Professor of Engineering at Northwestern University, Illinois, has a very real sense completed that pioneer work. In all essentials, his book *The Hoax of the Twentieth Century* is the last word on its subject. Students will undoubtedly use it as a basis for further investigation, but in a breadth of its scope and the depth of its research, it will remain the most complete statement of its kind ever written.