

Curated Lies

The Auschwitz Museum's
Misrepresentations,
Distortions and Deceptions

Carlo Mattogno



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Editor's Foreword

The title and subtitle of this book are a provocation. The Auschwitz Museum is one of the most-renowned *and* most-frequented museums in the world, with well over 2.3 million visitors in 2019 according to Wikipedia. How dare we revisionists say that they lie to millions of visitors and deceive them with their exhibits?

The answer to this question is very simple, because the museum officials themselves have already admitted that they lied to every single visitor in the past, because they had been forced to do so by the Polish authorities. This memorable event occurred in 1998, when then-Curator of Research of the Auschwitz Museum Wáclaw Długoborski explained to Germany's most-renowned daily newspaper *Frankfurter Allgemeine Zeitung* (FAZ) what methods were used before the collapse of the Soviet Union to uphold the lie that four million inmates had died in the Auschwitz Camp during the war – instead of the roughly one million currently claimed:

“Up until 1989 in eastern Europe, a prohibition against casting doubt upon the figure of 4 million killed was in force; at the memorial site of Auschwitz, employees who doubted the correctness of the estimate were threatened with disciplinary proceedings.” (FAZ, Sept. 14, 1998)

But that situation hasn't actually changed, because today it is illegal in Poland, under threat of imprisonment of up to three years, to dispute any significant detail of the camp's narrative currently told by the Auschwitz Museum. Many other countries in Europe have enacted similar laws. Hence, the Auschwitz Museum officials – and any other scholar involved in this topic – face a very simple alternative: Lie and retain the chance of a comfortable, prestigious career, or forsake all that and go to prison as well. It's that simple.

Which choice will they make? Which choice would you make?

However, it actually doesn't even require criminal laws to keep people from challenging the officially ordained narrative. Anyone stepping out of line even in countries without such legislation will quickly see their reputation tainted, their career destroyed, their social network shredded. This is so because the “Holocaust” is a third-rail topic where dissent is not tolerated by any society.

The question therefore is not whether museum officials at Auschwitz and elsewhere are lying, but whether we can expect them to tell any kind of unwelcome truth, and consequentially become a sacrificial lamb on the altar of the Holocaust religion.

We kick off the present study in Part One with a review of a lie that survived the collapse of the Eastern Bloc for more than a decade: the claim that

the Auschwitz Museum's most-prized exhibit – the camp's crematorium with its claimed homicidal gas chamber – is in its original state as it was used by the evil Nazis for mass murder during the war. That claim was repeated by the Museum's tour guides until around the turn of the millennium, although it can be shown that the Museum's officials responsible for instructing these guides knew better: that building had been completely restructured in 1947 following not solid evidence but Holocaustic propaganda scripts. Hence, although the Soviet Union was gone by 1991 and could no longer serve as an excuse for these officials to perpetuate their lies, they nevertheless kept spreading them – for some ten more years.

Then they changed the narrative a little, without ever admitting having done anything wrong – and without ever apologizing to their millions of deceived visitors.

Yet the current narrative is just as much a lie. They tweaked it a little to patch up some jarring contradictions in the old narrative which had become too obvious to many, but when we look at the details of what they tell visitors today, it's still a pack of lies.

Hence, Part One of this book addresses issues directly affecting millions – the millions of tourists lied to at Auschwitz every year – and could thus potentially benefit both them and countless additional millions of readers.¹

Part Two of this study, on the other hand, may be of interest only to a select few scholars specializing in the details of archival research on Auschwitz. However, since the orthodox narrative told to millions of tourists rests on the foundations of that archival material, it indirectly affects the whole story more profoundly than anything else. If the Museum's scholars are shown to lie, then the emperor is shown to be naked.

For that reason, the second, much-longer part of the present study is a thorough analysis of the Auschwitz Museum's latest attempt at pulling the wool over the eyes of specialized historians and aficionados interested in the Auschwitz narrative.

Ever since the end of the war, the museum has been desperate to find documentary evidence for the claim that people were mass murdered at Auschwitz in huge chemical slaughterhouses called “gas chambers.” They have been utterly unsuccessful with this. Yet they keep on claiming the contrary, while at the same time ignoring all publications refuting their claims. These museum publications, the most-recent of which Carlo Mattogno will cite copiously in his analysis, have been repeatedly revealed as being littered with mistranslations, distortions, inconsistencies, logical fallacies, contradictions and absurdi-

¹ Part One of this edition is a combination of text passages taken from the Introduction to the first, 2016 edition of this study, from a chapter contributed to that edition by Eric Hunt (revised and rewritten), and from a paper by Germar Rudolf first published in early 2020 (Rudolf 2020b). Since Eric Hunt prefers not to be associated with this study anymore, we removed his name, although some text passages and ideas contained in Part One were originally his.

ties. Mattogno's devastating analysis laid out in the present book proves these accusations to the point where one is tempted to say: *Enough! Are these Auschwitz scholars insane?*

Probably not. But the mindboggling deficiencies of the latest publication by the Auschwitz Museum left me wondering: How can this be explained? Can the threat of imprisonment in case they decide to dismantle the orthodox narrative really be that powerful that they all fall in lockstep and parrot the same absurd lies without anyone ever disagreeing? Considering that the scholars at the Auschwitz Museum are the High Priests of the Auschwitz Gospel, if they mustered the courage to stand up and say: "Enough is enough, we can't take it anymore!", who could stop them? After all, telling the truth about Auschwitz is a crime primarily and foremost *because* of the utterly immoral lies perpetrated by the "scholars" at the Auschwitz Museum for more than seven decades and counting. Take those "scholars" out of the equation, and the whole thing should collapse.

Of course, these Auschwitz scholars would not merely risk criminal prosecutions, even if they were acquitted at the end of a certainly excruciating, drawn-out procedure. They'd also lose their jobs. They'd end their careers right there. Neither the mass media nor the politicians in Poland or any other nation deeply invested in the myth – first and foremost Germany, the U.S. and Israel – would forgive such iconoclastic heresy.

And then there is what the Germans call *Raubversicherungspolitik* – securing the spoils of a robbery through politics. After World War II, Poland annexed large swaths of Germany and expelled its roughly eight million ethnic-German inhabitants in what constitutes the largest ethnic cleansing in the history of mankind. There is nothing in international law that can ever turn this crime against humanity into a legal, acceptable act. Except, of course, the Holocaust, a sin for which Germany and the Germans must endure any kind of punishment, no matter what. What Poland did right after the war and has been doing ever since, is a simple act of securing her spoils by focusing on German war crimes, by exaggerating them, even by inventing them. Similarly to Israel, Poland's post-war identity is to a large degree based upon her self-promoted image as Germany's victim. And many Poles feel it is important to keep any potential German demand for territorial restitution at bay by constantly waving the Holocaust in everyone's face.

But Poland's existence does not depend on the orthodox Holocaust narrative. Poland existed before the Second World War, and it will keep existing even after the orthodox Holocaust narrative has been cut down to its actual size as supported by verifiable evidence. In addition, Poland has nothing to fear from Germany today. Germany's population is experiencing a demographic collapse. Germans aren't even able to populate what was left to them after the war, let alone any other territories. Ironically, the same is true of Poland, whose demographic trends run pretty much parallel to Germany's. Both

countries are tied to each other by geography, ethnicity, history, culture, and by their current fate of an impending societal collapse triggered by their populations going extinct, plain and simple.

So why bickering about the Holocaust? Why lie about it?

All the more-so since the orthodox Holocaust narrative is the most-important weapon used against any European identity movement trying to prevent or rather revert the collapse of Europe's 4,000-year-old civilization.² By simply calling any European identity movement "Nazis" (say: potential gas-chamber mass murderers), any such movement is doomed to fail, and has been failing for decades.

I therefore dare say that those promoting the orthodox Holocaust narrative are the main perpetrators in wiping out European civilization as we know it. And among them, the scholars at the Auschwitz Museum, the holiest of all temples of Holocaustianity, bear the heaviest responsibility.

If Europe's civilization is to become a matter of the past within this or the next century, you can all point at the scholars at the Auschwitz Museum. They did it! Provided anyone is left who might still be interested in knowing who did it.

Germar Rudolf
Red Lion, 29 April 2016,
revised on June 6, 2020

² Look at the 3,600-year-old "Nebra sky disk" to realize the age and early sophistication of European civilization; https://en.wikipedia.org/wiki/Nebra_sky_disk

Part One:
How the
Auschwitz Museum
Dupes Millions of Visitors

The Auschwitz Crematorium I Gas-Chamber Hoax

Introduction

After the former Polish military barracks south of the Polish city of Oswiecim had been converted into a concentration camp by German authorities following the Polish defeat in September 1939, the old munitions bunker on the grounds of that camp was converted into a crematorium for the incineration of the remains of deceased or executed inmates. In war-time and post-war literature, this building is alternately referred to as either the old crematorium or Crematorium I. Subsequent to an initial test gassing conducted in the camp's gaol in early September of 1941 (see Czech 1990, pp. 84-87; Mattogno 2005b), the morgue of this crematorium is said to have been converted into a homicidal gas chamber (Czech 1990, p. 90).

Tourists entering the Auschwitz Museum's main exhibit, which used to be called the Auschwitz *Stammlager* or Main Camp during the war, pass under the infamous "Arbeit macht frei" sign and usually end their tour on the grand finale – Crematorium I with its alleged homicidal gas chamber and cremation furnaces.

For decades, tour guides and historians insisted Crematorium I was in its original state. However, a modern sign acknowledges

now that Crematorium I existed in a number of layouts throughout the war, and was again modified after the war. This is very much thanks to revisionist researcher Dr. Robert Faurisson who uncovered the original plans of the structure in the Auschwitz archives and shared them with the world.

Figure 2 shows a sign which was set up next to Crematorium I only in recent years. On it, we can see some of the differences between the building in its state at the time of alleged gassings (on the left), and after numerous post-1942 and post-war modifications (on the right).

The museum sign shown in Figure 3, located right next to the one shown in Figure 2, admits:



Figure 1: "Reconstructed" Crematorium I at the Auschwitz Main Camp. The SS Hospital is located directly behind it.



Figure 2: Sign acknowledging Crematorium I was modified post-war.

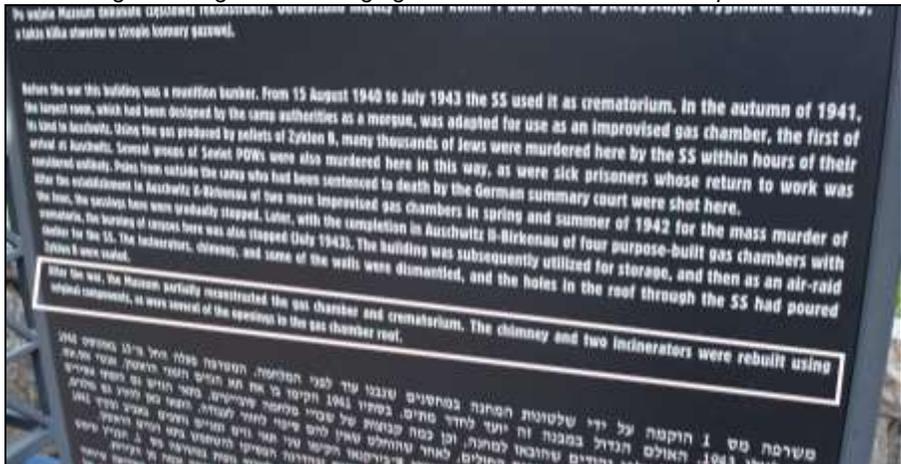


Figure 3: Museum sign explaining a few of the post-war “reconstructions.”

“After the war, the Museum partially reconstructed the gas chamber and crematorium. The chimney and two incinerators were rebuilt, using original components, as were several of the openings in the gas chamber roof.”

It is therefore indisputable that this building was modified post-war under Soviet occupation and direction to represent a homicidal gas chamber.

Faux Zyklon-B Holes

The only sinister feature of this alleged homicidal gas chamber are four openings in the ceiling, framed by wooden boards and closed by equally wooden lids. For decades, the Auschwitz Museum has claimed through its tour guides that these four openings were used by the evil SS to pour Zyklon B onto inmates trapped in that room in order to asphyxiate them swiftly. Revisionist researchers, such as Robert Faurisson (who called that facility “a ‘reconstructed’ room” – note his quotation marks; Faurisson 1980) and Ditlieb Felderer (1980), were suspicious early on about the museum’s claim that what we see in that building is authentic. However, it took a young Jewish activist to bring this entire problem center stage:

In the summer of 1992, the U.S.-American atheist Jew David Cole went to Auschwitz and recorded on video tape what the attractive young Polish tour guide there was telling him about the alleged gas chamber inside Crematorium I at the Auschwitz Main Camp. She claimed that everything David was seeing there was indeed authentic, genuine and in its original state (Cole 1993, starting at 9:47).

Later during his tour, David managed to interview Franciszek Piper, at that time curator of the museum’s historical archives. He confirmed in front of David’s camera that what tourists are seeing to this day is neither authentic nor genuine nor original. It was all “reconstructed” shortly after the war to look similar to what the Auschwitz Museum’s authorities claimed back then it would have looked when this place was allegedly used by the SS to mass murder Jews and other inmates with poison gas.

In particular the four holes in the ceiling of the purported gas chamber, through which the SS murderers ostensibly poured in the lethal Zyklon-B pellets, were confirmed by Dr. Piper to have been put into place after the war on orders of the museum authorities. Yet Piper insisted that they were put at exactly the same spots where the old, SS-made holes had been, as traces of these holes, which were supposedly filled up by the SS in 1943 or 1944, were allegedly still visible after war’s end (Cole 1993, 28:38-28:51).

Fact is, though, that until the turn of the 20th to the 21st Century, Auschwitz Museum officials told their tour guides to tell tourists a claim of authenticity which the officials knew was not true. So they had their tour guides convey a lie to the millions of tourists visiting that most-revered, holy shrine of

Holocaustianity every year. They lied, plain and simple, though the guides may not have known it, or cared.

That changed later, though. After having been deeply embarrassed by David Cole's revealing exposé, the museum officials finally mustered the decency to own up to this deception and put up some signs openly admitting these post-war changes. On another sign, the Museum juxtaposes the building's layout as shown in blueprints of the year 1942 (when the building's morgue was allegedly used as a homicidal gas chamber) with today's layout, although without explaining much of anything. (See the illustrations in Part One of the present book.) It's up to the visitor to make sense of it all.

For the critical investigator, the first pivotal question is: what evidence exists for the Auschwitz Museum's claim that right after the war there were traces of former openings visible on the ceiling of that building's former morgue? Because if there weren't any such traces, then any claims to the contrary would be yet another Auschwitz lie by the museum officials. If there weren't any traces of holes, then the claimed holes never existed in that ceiling. And if those holes never existed, then no SS man ever poured Zyklon B through that roof, as many witnesses have claimed. And in inexorable consequence, this morgue then could not have served as a homicidal gas chamber as claimed by the museum.

This question is therefore at the very center of the entire issue.

Do we have to simply take Dr. Piper's word at face value, who was merely a small child at war's end (he was born in 1941), and thus cannot possibly know from his own experience what he is telling us about the state of the building at war's end? Or do we have to take at face value the statements of any other person who has claimed to have seen these holes during the war?

As Carlo Mattogno has shown elsewhere (2005a, 89-97; 2017, pp. 355-372), these witness statements are highly contradictory not only regarding the number and shape of these holes. They are actually unreliable for many different reasons: internal inconsistencies, conflict with material and documentary evidence, physical and technical impossibilities, obvious absurdities, and clearly propagandistic overtones, to name only a few. Hence relying on those statements does not comport with an investigator's claiming to be critical.

Insofar as reliable documentary or physical evidence is concerned, it is therefore unknown in what exact condition this building was in early 1945 when it was taken over by the Soviets. The late French orthodox historian Jean-Claude Pressac, who has thoroughly investigated the Auschwitz Museum's archives with the full support of the museum authorities, wrote about that (1989, p. 133):

"It would appear that the photos of the interior showing the state of the premises were not taken at the beginning of 1945, which is a pity because the restructuring of the building back into a Krematorium began immedi-

ately after the liberation. [...] Because of the lack of original documents and the transformations that have been made (see the drawing of the present state of the premises at the end of this chapter), it was not possible before to materially demonstrate the existence of a homicidal gas chamber in the former morgue of Krematorium I.”

But we didn’t want to take Pressac’s word at face value either, so a friend of mine, unsuspected of harboring any iconoclastic views, managed to get a well-established academic involved in research of a similar nature to approach the current director of the Auschwitz-Museum, Dr. Piotr Setkiewicz, with two simple questions asked in a letter dated March 14, 2016:

*“1) Did Soviet or Polish authorities document, or photograph, the interior of the crematorium, before any alterations were done? I would like to know about the layout of the interior, ceiling openings, and so on. Are there any photographs, drawings, or descriptions? If so, can I obtain copies?
2) It is clear that Soviet/Polish authorities made significant post-war modifications to the building. Is there any documentation about this? Any description or documents showing the work performed—that is, anything about cost estimates, blueprints, work orders, materials, etc? And again, if so, can I obtain copies?”*

Here is what Dr. Igor Bartosik from the Museum’s Research Center answered in a letter dated March 31, 2016 (see reproduction on p. 38):

“Dear Sir

In response to the letter from 14 March, I would like [to] inform [you] that unfortunately we can not help you. Our museum does not have any documents on matters that interest you.

From the memories of former employees (very often ex-prisoners) we know that the work on the reconstruction of furnaces, chimney etc., [were] made in the second half of 1947.

Best regards

dr Igor Bartosik”

So, now we have it from the horse’s mouth: There is no evidence at all as to the exact condition this building was in at war’s end, and the changes made to turn that building into the museum’s most-prized exhibit were not documented either.

Asked which “memories of former employees” contain information about the reconstruction, Dr. Bartosik referred to the testimony of Adam Żłobnicki dated 18 November 1981. Żłobnicki had been interned at Auschwitz during the war with the inmate number 165010, and had worked as a guard at the Auschwitz memorial since 13 June 1946.

If we follow Żłobnicki’s statement, he remembered that right after the war Krematorium I had no chimney, and that the interior of the gas chamber

looked different from what it looked like later. On the holes in the ceiling of this room, Żłobnicki stated the following:³

“I remember exactly that the introduction holes for the Zyklon-B gas, which used to be in the roof of the crematorium, were also reconstructed. The task of those charged with this reconstruction was facilitated by the fact that distinct traces of the cement patches of the earlier openings were left in the spots of the old introduction holes. Hence new openings were broken through at the same spots, and little chimneys [i.e. introduction shafts] were built with bricks [domurowano]. This work was also done in the years 1946-1947.”

The first question that comes to mind, how a guard not involved in the reconstruction could know any details of what was going on inside the building during the reconstruction? This is all the more disturbing as what he says about the newly built introduction shafts is wrong: they were and still are merely lined with wooden boards, not made of bricks.

The next question is: If the museum authorities never had any documentation on the exact state of that building before its “reconstruction”, and none about the changes made during that process either, why didn’t they approach anyone involved in that reconstruction to have their testimony recorded, such as any former museum official in a position of responsibility back in 1947, or any person involved in the actual work, such as architects, engineers, construction workers, you name them. Why, of all possible people, did they ask a non-involved memorial guard?

Fact is that all we have is an inaccurate account from a bystander, who may or may not have adjusted his account to what those recording it – the Communist museum officials of the early 1980s – wanted to hear from him.

Any assertion by any employee of the Auschwitz Museum that the current holes were opened at exactly the same locations as they had been during the war is therefore based not on solid, reliable evidence at all. They may or – considering what is at stake for them – they actually *must* be convinced that what Żłobnicki stated is true, yet that doesn’t make it true.

But what *is* true?

We know that the Polish legal authorities initiated large-scale criminal investigations against the former camp commandant Rudolf Höss and against the entire staff of the Auschwitz camp garrison right after the camp’s occupation by the Soviets. To this end, they collected all kinds of evidence in support of mass-murder claims. Photos of the claimed mass-murder sites as found right after the Soviet occupation would have been of the utmost importance, in particular if they could support any mass-murder claims.

The fact that no such photos of the ceiling of the alleged former gas chamber in Crematorium I exist raises the suspicion that such photos would not

³ APMO-B, Statements, vol. 96, p. 60.

have shown what the Soviet and Polish authorities wanted the world to believe. This suspicion is supported by the fact that no document exists regarding the changes made to this entire building in 1947. This indicates that the motivation behind those changes was *not* to meticulously restore something as accurately as possible, but to cover up manipulations.

Today we can infer these postwar changes only by comparing the current state with German construction blueprints of the wartime.

The undocumented manipulation of evidence that is central to a criminal investigation is itself a crime, by the way. Wikipedia writes in its entry on “Spoliation of evidence”:

“The spoliation of evidence is the intentional, reckless, or negligent withholding, hiding, altering, fabricating, or destroying of evidence relevant to a legal proceeding. Spoliation has three possible consequences: in jurisdictions where it is the (intentional) act is criminal by statute, it may result in fines and incarceration [...].

The spoliation inference is a negative evidentiary inference that a finder of fact can draw from a party’s destruction of a document or thing that is relevant to an ongoing or reasonably foreseeable civil or criminal proceeding: the finder of fact can review all evidence uncovered in as strong a light as possible against the spoliator and in favor of the opposing party.”

In most countries, Poland included, tampering with evidence is illegal and can thus be prosecuted. We are therefore not dealing merely with a case of sloppiness here, but with a potential crime of the Soviet and/or Polish officials involved in “reconstructing” Crematorium I right after the war, whoever they were.

The Orthodox Position

As explained by Piper, the Auschwitz Museum’s position is that these holes were “re-made” in the exact locations of the pre-existing, genuine holes, which were allegedly used in 1942 and 1943 to drop Zyklon B on the heads of those inside. In the fall of 1944, when the Germans converted the section of the old crematorium that contained the morgue/”gas chamber,” the washroom and the laying-out/dissecting room into an air-raid shelter for the nearby SS hospital,⁴ they allegedly filled in these holes with some concrete.

The Revisionist Position

However, the four holes in the roof of the morgue of Crematorium I at the Auschwitz Main Camp do not “fit” the original configuration of the building. In fact, they are centered over the *current* post-war-modified configuration of

⁴ This conversion results from a letter dated August 26, 1944, by Heinrich Josten, head of the Auschwitz air-raid protection department, to the camp commandant, RGVA 502-1-401, p. 34.

the expanded room. The first to point this out was Germar Rudolf in the first, 1993 German edition of his expert-witness report on the chemistry of Auschwitz (in Chapter 1.2.). In the current English edition of 2020, this slightly expanded passage can be found in Chapter 5.3. (Rudolf 2020a, pp. 101f.):

“If the SS had put these holes in the concrete during the war, one must assume that they would have taken care to evenly distribute these holes in the ceiling of the original(!) morgue in order to ensure an even distribution of the Zyklon B inside the room. The shafts today, however, are only evenly distributed in the ceiling of this room if one considers the washing room, which was only incorporated after the war(!), as an integral part of the morgue (‘gas chamber’) [...].

Thus, the arrangement of today’s introduction holes only makes sense if they were created especially for its present status as a falsely dimensioned ‘reconstruction for Museum purposes’ after the war. This becomes even more evident from Figure 55, which shows the same section of Crematorium I as in Figure 54 as a 3D model, yet in the current state. This shows that the holes’ locations were chosen with precision in order that crossing pairs are equidistant to the nearest transverse wall, leading to all four holes being somewhat evenly distributed over this room. This is the decisive evidence that these holes were created with regard to the measurements of the accidentally enlarged morgue/‘gas chamber,’ and have nothing to do with the original morgue.”

Carlo Mattogno expanded on that theme in three studies by investigating this issue more deeply (2004c; 2005a, 89-97; 2017, pp. 355-372).

The 3-D model of Figure 55 mentioned by Rudolf in the above quote – not contained in the original 1993 edition of his work – was actually taken from the first, 2016 edition of the present book. A 3-D representation of the relevant section of Crematorium I is indeed useful to understand this “hole hoax.”

For these basic 3-D representation, the “roof” of the building (dark grey) has been lowered so the interior walls can be seen. The rear half of the building is devoted to the furnace room and additional smaller rooms, and has not been represented in this 3-D rendering.

Figure 4 shows Crematorium I at the time of alleged mass gassings. The four claimed, square-shaped Zyklon-B-insertion holes are represented in the roof. The large rectangular room designated as a morgue on the original German plans is the alleged gas chamber. This of course raises the question: what part of this building was used as a morgue instead, if the actual morgue was used as a gas chamber?

As we can see, the placement of the holes seems wrong, and they are not centered over the long rectangular morgue, the alleged gas chamber. Wouldn’t any sensible engineer and construction worker place these holes in such a way that they are somewhat evenly distributed over the entire ceiling in order to

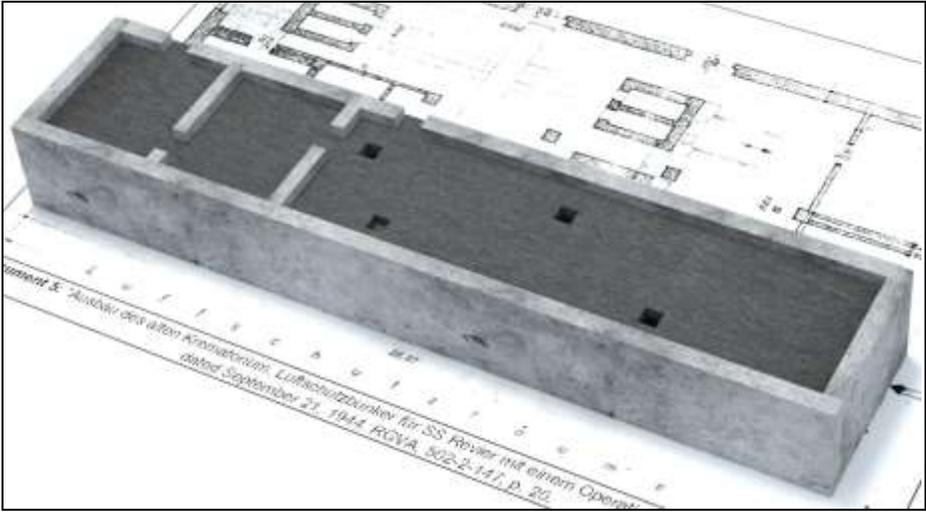


Figure 4: Configuration at time of alleged mass gassings (but see fn 11 on p. 37).

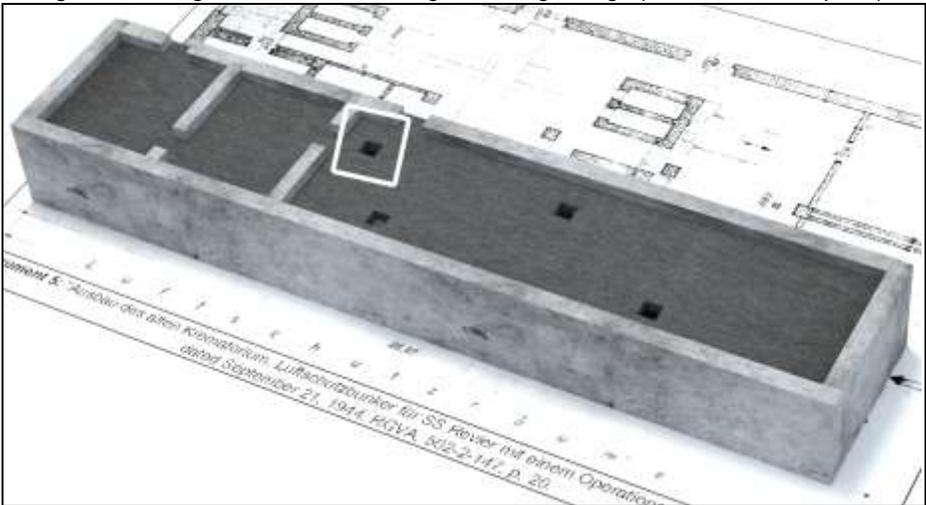


Figure 5: Hole close to original wall separating morgue and washroom (white square).

make sure that the poisonous fumes get evenly distribute throughout the entire “gas chamber”?

Figure 5 shows the location of an oddly placed hole, highlighted by a white square, which is very close to the location of both an original wall separating the morgue from the washroom next to it, and the door to the furnace room. This hole is shown in Figure 6. The beam coming from the left was once a wall. This wall was removed during the 1947 “reconstruction.”

After the larger purpose-built crematoria at the nearby Birkenau Camp started operating in early 1943, Crematorium I was first retired, then, in late 1944, converted into an air-raid shelter for the SS hospital located across from



Figure 6: Photograph of hole near original dividing wall and door.

it. In Figure 7, we can see the many interior walls added, as well as an additional entrance/exit and air lock on the right. The doorway between the morgue/alleged gas chamber and the furnace room was walled up.

The current configuration, shown in Figures 8 and 9, is highly revealing. The museum knocked down one wall too many – the one originally separating the morgue from the washroom during the time of alleged gassings. They also created a new opening allowing tourists to walk from the morgue/“gas chamber” directly into the furnace room, although they created that opening at the wrong location (and with a larger and asymmetrical size; plus they didn’t install any door at all into this opening...).

Note that now, all of a sudden, those four Zyklon holes appear to “fit,” meaning they are somewhat evenly distributed across the ceiling of the current, accidentally(?) enlarged “gas chamber” tourists walk into.

According to Carlo Mattogno’s measurements, the holes in the upper left and lower right are 5.1 meters away from the current walls. But during the war, when the room is said to have been use as a gas chamber, the hole in the upper left was barely a meter away from the now-removed dividing wall to the washroom.

The other two holes are 7.1 meters away from currently existing walls. One of the walls, however – the one on the right separating the morgue from the air lock – didn’t exist at the time of alleged gassings, because it was added only in 1944 during the building’s conversion to an air-raid shelter! The actual distance in 1942/43 would therefore have been some 9 meters, not 7.1 meters. In 1942/43, the distance between the other hole and the closest wall to the left – the now-removed washroom wall – would have been some 3 meters only.

The placement of the holes in the roof of Auschwitz’s Crematorium I are centered over a building configuration which only existed after the post-war modifications.

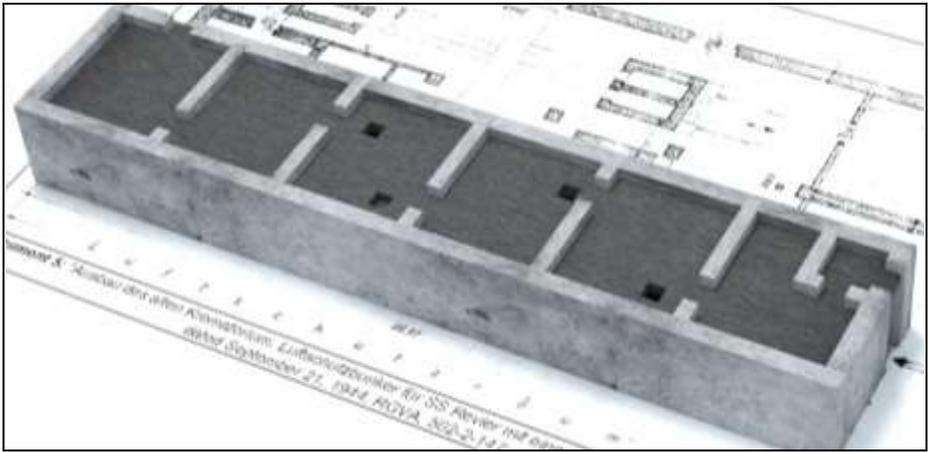


Figure 7: Air-raid shelter configuration of late 1944/early 1945.

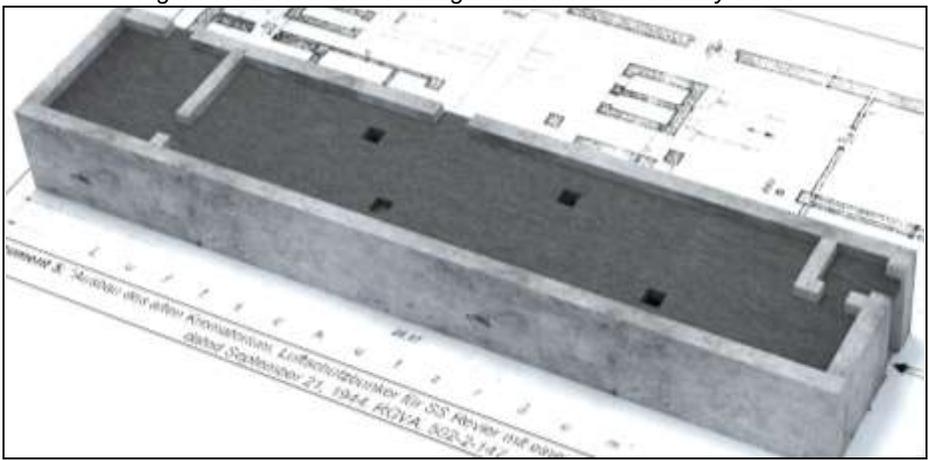


Figure 8: Current Configuration as "reconstructed" in 1947 by the Auschwitz Museum.

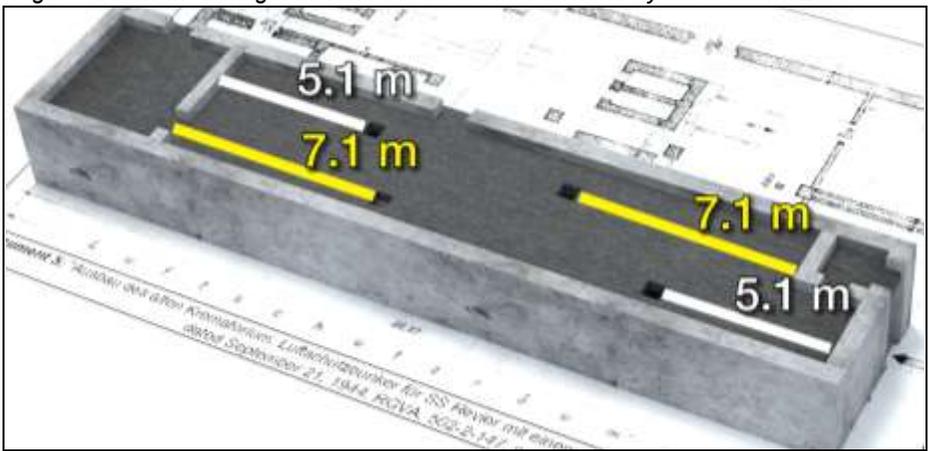


Figure 9: Distances of holes from currently existing walls.

In early 1945, the Soviets found in that building an air-raid shelter for the SS Hospital equipped with an operating room and a set of toilet stalls. This served no use for propaganda. Hence, when “reconstruction” began in 1947, the Polish authorities added a chimney on about the same spot where it was located previously. They rebuilt two of the three furnaces in the furnaces room, albeit in a rather flawed way. Furthermore, they removed all but one of the interior walls dividing up the air-raid shelter, making a big mistake by removing one too many – the original separation wall between the morgue and washroom which existed at the time of alleged gassings. The air-raid shelter’s toilet stalls were also removed.

If there had been traces of holes in that ceiling in 1945 that the SS had closed up, then they should never have been “re-opened” in the first place. This would have been tampering with a crime scene of alleged mass murder! And if there weren’t any such traces, the whole thing is nothing short of a giant, criminal hoax!

The placement of the currently existing four holes, however, points to a crude mistake on the part of the hoaxers, who centered the supposedly “re-opened” holes not over the morgue as it was in 1942/43, but over the morgue + washroom + 1944 air-lock entrance, *a configuration which did not exist at the time of the alleged mass gassings.*

Majdanek: An Admitted “Hole Hoax” Precedent

Although the scope of this book is focused on the Auschwitz Museum’s lies, tricks and obfuscations, Auschwitz is only one part of the larger Holocaust myth. Most people hear for the first time about revisionist claims regarding Auschwitz through the mass media which, with their deceitful rhetoric, make the common reader believe that revisionist claims have no basis in reality and are merely outrageous, absurd and utterly untenable.

However, there is a precedent where a “hole hoax” is today generally admitted to have been committed by the Soviets at war’s end. It concerns the Majdanek Camp, and more specifically, a room in this camp’s “new” crematorium which served as a morgue during the war. For decades after the war’s end, this morgue was alleged to have served as a homicidal gas chamber. To that effect, Zyklon B was allegedly thrown through an opening in the ceiling (see Figures 10-12).

In 2005, however, in a sweeping revision, the director of the Majdanek Museum, Tomasz Kranz, drastically revised the Soviet-derived propaganda death toll down to a mere 78,000 – not even 5% of the original number of 1.7 million as claimed at war’s end! (See Graf/Mattogno 2016, pp. 9 and 260-281.) In this radical process of shedding propagandistic ballast, Kranz also jettisoned five of the seven originally claimed homicidal gas chambers at Maj-

danek, thus indirectly admitting that at least $\frac{5}{7}$ of the original Majdanek gas-chamber story was a fraudulent propaganda hoax.

For the crematorium’s morgue, this revision was quite inevitable, because the room had no means for ventilation, and even had two openings in a wall with no means for closing them (see Figure 11). Ever since, this morgue has no longer been alleged to have served as a homicidal gas chamber. Yet the room’s reinforced-concrete ceiling still has the hole which was obviously cut through after the war, probably by Soviet forgers. The Majdanek Museum remains absolutely silent about it, hoping that visitors won’t see it or, if they do, won’t ask any embarrassing questions.



Figure 10: Morgue in the New Crematorium of the Majdanek camp, prior to museum revisions. A crudely cut hole in the ceiling was for decades alleged to have been used to drop Zyklon B pellets into the room to gas trapped victims – although those pellets would have fallen directly into a floor drain below. This sign, now removed and revised, deceitfully claimed this was a homicidal gas chamber.



Figure 11: Morgue inside the “new crematorium” at the Majdanek Camp with two openings in one of its walls. Top right: the hole in the ceiling (© 1995 Carlo Mattogno.)

These drastic revisions of the death toll and the claimed homicidal gas chambers are thanks primarily to Jürgen Graf's and Carlo Mattogno demolishing of the Majdanek "death-camp" claims in their book *Concentration Camp Majdanek: A Historical and Technical Study*, which Kranz read, remarked on, and must have been influenced by.

Those new to revisionist research need to understand and recognize the lies about the above-mentioned Majdanek morgue with its "hole hoax," and similar lies about various other rooms once claimed to have served as homicidal gas chambers throughout the German camp system. A multitude of rooms have fraudulently been

alleged to have served as gas chambers, yet these claims have been silently dropped in later years. These falsely labeled rooms range from morgues (Majdanek), kitchens (Breendonck, Belgium), clothing-drying facilities (Majdanek), fumigation rooms (Majdanek), shower rooms (Majdanek) to clothing steamers (Natzweiler, France). "Holocaust" claims such as these are truly absurd, quite in contrast to revisionist analysis of the physical evidence, documentation and eyewitness errors and falsehoods.

The false claims about the Auschwitz morgue/"gas chambers" belong in the dustbin of history, along with the previously abandoned claims of the Majdanek morgue/"gas chamber."

The "Victims' Entrance"

In their post-war remodeling of Crematorium I, the Polish authorities left the air lock with the second entrance added in 1944 in place. Despite revisionists pointing out the fact that this entrance was created after the time of alleged gassings, the museum authorities passed it off to visitors for the entire rest of the 20th Century as the "victims' entrance."

As recently as 1999, and according to available information even many months if not years afterwards, tourists would first walk past the gallows allegedly used to hang Rudolf Höss. A sign shaped as an arrow pointed to "Crematorium I's" air-raid-shelter door as the "victims' entrance" (see Figure 13). However, neither the gallows nor the air-raid-shelter door existed at the time of mass gassings! Clearly both add to the theatrics. Yet for decades, tourists were told by tour guides that this was the way the victims entered the



Figure 12: Close-up of the Soviet-made hole in the ceiling of the morgue inside the "new crematorium" at the Majdanek Camp. Note that the forgers did not even bother removing the reinforcement bars.
(© 1997 Carlo Mattogno.)

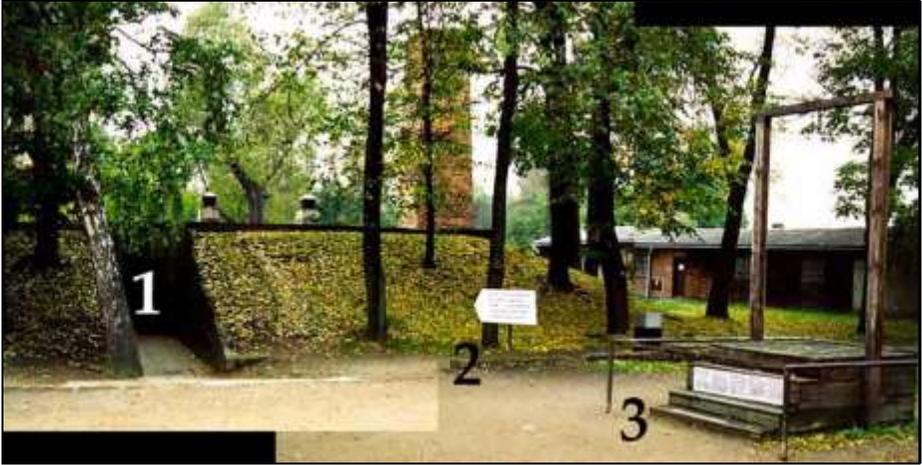


Figure 13: A composite of two photographs taken in 1998.

1: "Victims' Entrance"; 2: Sign shaped as an arrow designating air-raid shelter door as "Victims' Entrance"; 3: The gallows built post-war to hang Rudolf Höss

Photographs courtesy: Scrapbookpages.com

death chamber. The museum tour guides, again improperly instructed by the museum's officials, told a lie, whether they were aware of it or not.

The anti-revisionist film *Mr. Death* directed by Jewish filmmaker Errol Morris used the air-raid-shelter door to great effect. Using tilted, also known as canted or "Dutch" camera angles, along with Halloween horror music, the air-raid-shelter door is shown as proof of sinister Nazi-gas-chamber doors (Figure 14).

As Morris shows the rusty air-raid-shelter door at Auschwitz filmed like a B-grade horror movie, Jewish "Holocaust expert" Robert Jan van Pelt claims revisionists sicken him. Next, a composite shot using fake special effects is a truly shocking low for the Holocaust industry. For that footage, Errol Morris used a different-aged steel door with a peephole, and composited a shot of the inside of the "gas chamber." All this is an attempt to trick viewers into thinking that the steel door at Auschwitz was centered on, and looked right directly into, the "gas chamber." Van Pelt even looks through the Hollywood prop door peephole, mimicking an SS officer watching Jews being gassed (Figure 15a-c).



Figure 14a-c: Screenshots from *Mr. Death* (1999), the "victims' entry."



Figure 15a-c: Fake footage in Errol Morris's film *Mr. Death*.

However, the actual air-raid-shelter door at Auschwitz is not grey but simply rusty brown, as it consists of a mere wooden door with a piece of sheet metal nailed to it to make it gas-tight. Furthermore, in the 1980s, David McCalden pointed out that this air-raid-shelter door opens right into another wall within arm's reach (Figure 16a-d)! Hence the SS could not have watched Jews getting gassed through that peephole for two reasons: first because one would have looked right into another wall, and second because this door wasn't even installed until after the alleged gassings had ended! Morris and van Pelt are forced to use cheesy Hollywood special effects to con their viewers.

According to surviving German documentation, this gas-tight door was ordered and put in place to protect lives in case of poison-gas attacks from *outside* the building (from aerial bombing)! Every viewer of *Mr. Death* was conned by a total inversion of reality.

In more-recent years, the Auschwitz Museum changed its narrative while being absolutely unapologetic for the fact that they had been lying to visitors for decades. The entranceway fitted with the air-raid-shelter door is now no longer used by tourists to enter the building. In fact, this entrance is physically closed to tourists by a chain and sign saying "No Entrance" (Figure 17). In addition, from layout drawings shown on a sign displayed in front of that crematorium, tourists *can infer* that this entrance did not exist when the place was said to have been used to mass murder people – although it is not expressly stated in the drawings' caption. But how many tourists actually look thoroughly at those drawings and make inferences about construction details?

Nowadays, the Auschwitz Museum instead herds gullible tourists through the entrance on the opposite side of this building. They are now told that the

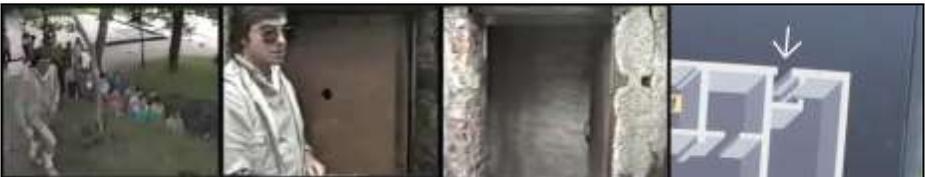


Figure 16a-d: First three images: stills of the air-raid shelter entrance from the revisionist documentary "The Holocaust Revisited." Last image: section from today's museum sign with an arrow added pointing in the line of gaze of Figure 16b (rusty air-raid shelter door with peephole, closed) and c (door opened, wall behind it visible).

supposed victims had to walk through two separate rooms in order to enter the “chamber.”

It is clear why the Auschwitz Museum for all of last century herded tourists through the air-raid-shelter entrance. The entrance’s sloping, claustrophobia-inducing walls and its sturdy steel door with the sinister myth surrounding its peephole were a great choice for traumatizing visitors. The air-raid-shelter entrance also makes more sense than the current tourist path, because had it existed at the time, the supposed victims could have walked almost directly into the “gas chamber.”

The current tourist pathway through Crematorium I, which would also have been the victim’s parthway during the war, goes through two rooms (labelled a and b on the museum’s map), whose wartime function would have made it impossible to hide from inmates that prisoners were dying in masses in that building. One of these rooms (b), a “washroom” according to wartime blueprints, was supposedly “used to store the ashes of incinerated corpses,” if we believe the map’s caption, while the other is labeled as a “laying-out room” in the blueprints, that is to say: this is where corpses were stored, prepared for and subjected to autopsies. The other theoreti-

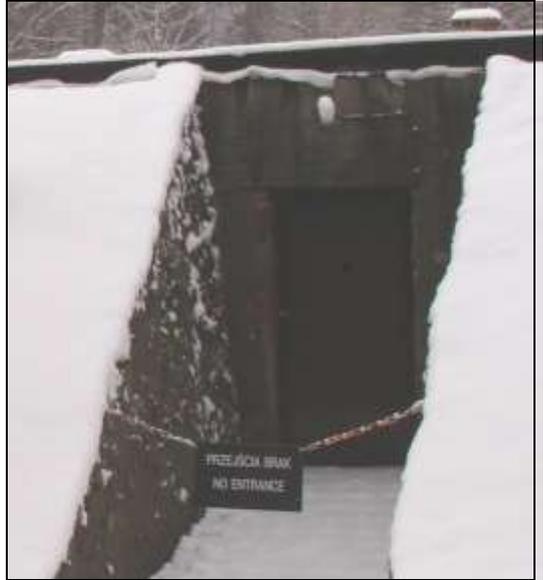


Figure 17: No more “victims’ entry”: photo of the air-raid shelter access door of winter 2012. Image courtesy auschwitz-2012.blogspot.com



Figure 18: The 20th-century tourist entrance (top) through the air-raid shelter’s access door is now closed. Tourists are instead herded into this building through an entrance pointed to by the white arrow at the bottom of this map.

cally possible pathway is even dumber: victims would have been forced to walk right past the cremation furnaces! Either of these victims' pathway choices, "newly revised for the 21st Century," would have made any intended victim aware that they were in a veritable "death building", with corpses and their ashes stacked everywhere for them to see. And yet, they are claimed to have walked calmly into the death chamber, presumably blissfully ignorant of what was coming, just like sheep to the slaughter...

The Doors

The two doors which allowed access to the room within Crematorium I that is said to have been used as a homicidal gas chamber in 1941-1943 are of pivotal importance, because they would have been used to securely trap poisonous fumes and hundreds of potentially panicking victims inside. The questions to ask in this regard are:

1. What kind of doors would have been needed for such a task?
2. What kind of door did the room actually have?

Door Type Needed

Keeping a potentially panicking crowd locked inside a room, and at the same time preventing toxic gases from seeping through the door, requires a tightly sealed, massive steel door that is firmly anchored into a sturdy wall. Such doors were mass-produced in Germany during the war for use in Germany's thousands of air-raid shelters.

Doors Claimed by Witnesses

The orthodox narrative does not rely on material traces or documents, but solely on accounts given by witnesses. One of the first documents based on such eyewitness claims is the report by a combined Polish-Soviet investigative commission, which stated already two months prior to the end of World War Two the following about the doors leading into the claimed gas chamber:⁵

"In early 1941, a crematorium, designated as Crematorium #1, was started up in the Auschwitz camp. [...] Next to this crematorium there was a gas chamber, which had, at either end, gas-tight doors with peep-holes and in the ceiling four openings with hermetic closures through which the 'Ziklon' [sic] for the killing of the persons was thrown. Crematorium I operated until March 1943 and existed in that form for two years."

In preparation for the 1947 Polish show trial against former Auschwitz Camp Commandant Rudolf Höss, Polish engineer Dr. Roman Dawidowski compiled

⁵ GARF 7021-108-15, pp. 2f.

an expert report on evidence supporting homicidal gassing claims at Auschwitz, where we read on this topic:⁶

“One now [in late 1941⁷] began to poison people regularly with Zyklon B and to use for that purpose the Leichenhalle (morgue) of Crematorium I [...]. This chamber [...] on both sides had a gas-tight door.”

Jan Sehn, the Polish judge who led the investigation leading up to the Polish post-war show trials against former members of the German Auschwitz Camp staff, wrote the following about this in his 1960 book on Auschwitz (Sehn 1961, p. 125):

“The mortuary (Leichenkeller)^[8] of the first Oswiecim crematorium [...] was fitted with two gas-proof doors.”

Claims about gas-tight doors in that morgue originate from witness testimony. Among them is Stanisław Jankowski, who stated regarding the doors in that room in a deposition October 3, 1980 (Pressac 1989, p. 124):

“The two thick wooden doors of the room, one in the side wall, the other in the end wall, had been made gas-tight.”

The post-war autobiography of Rudolf Höss, written while in Polish custody awaiting his execution, contains little information about the doors of this alleged gas chamber, only that they must have been very sturdy, because (Bezwińska/Czech 1984, p. 93):

“When the powder [sic; Zyklon B] was thrown in[to the gas chamber], there were cries of ‘Gas!’, then a great bellowing, and the trapped prisoners [Russian PoWs to be gassed] hurled themselves against both the doors. But the doors held.”

Höss moreover speaks repeatedly of the doors being “screwed” shut (*ibid.*, pp. 96, 115, 134), which points to a door with massive steel fixtures not found on usual doors.

In his post-war declaration writing in the summer of 1945, former SS man Pery Broad was a little more specific about the doors of this claimed homicidal gas chamber, making it clear that this was a heavy, gas-tight, panic-proof door (*ibid.*, p. 176):

“Suddenly the door was closed. It had been made tight with rubber and secured with iron fittings. Those inside heard the heavy bolts being secured. They were screwed to with screws, making the door air-tight. A deadly, paralysing terror spread among the victims. They started to beat upon the door, in helpless rage and despair they hammered with their fists upon it.”

⁶ AGK, NTN, 93. The report entered the files of the Höss Trial in its Volume 11. The quoted passage is on pp. 26f.

⁷ Danuta Czech set the date of the first gassing in that morgue to September 16, 1941; Czech 1990, p. 90.

⁸ That should be *Leichenhalle*, as it was above-ground, while “Keller” means basement/cellar.

While interrogated in preparation of the first Frankfurt Auschwitz Trial, defendant Hans Stark made the following statements in his deposition about the doors of that room:⁹

“As early as the autumn of 1941 gassings were carried out in a room of the small crematorium, the room having been fitted for that purpose. It could take in some 200–250 people, was higher than a normal living room, had no windows, and only one door that had been made [gas] tight and had a lock like the door of an air-raid shelter.”

We conclude from this that heavy, gas-tight, sturdy doors must indeed have been installed in that facility, if we are inclined to believe these witness reports.

Doors According to Material Traces and Documents

The Current Situation

As mentioned before, for several decades after the war, tourists visiting the museum entered the building using an opening that has a wooden door clad in a sheet of iron and equipped with an ominous-looking peephole. Superficially seen, this door looks like the kind of door that could have been used in a homicidal gas chamber, although it was made merely of wooden boards and was therefore hardly panic-proof. The problem is that this door was added to this building only in late 1944 when it was converted to an air-raid shelter. Hence the door we see there today is an absolutely innocuous air-raid-shelter door.

The second door contained in this room on display as a “gas chamber” that leads into the former laying-out room is an even flimsier wooden door which even has a thin, easily breakable window pane. In addition, there is no door at all in the wall opening connecting that morgue/“gas chamber” with the furnace room. It goes without saying that no room thusly equipped could have operated as a gas chamber. However, since it is admitted today that this is not what the place looked like originally, basing an argument on these doors would be rather pointless. Hence I abstain from illustrating these doors and the wall opening to the furnace room. It just emphasizes the fact that what we are shown there today does not merit the term “reconstruction.”

The Door between Furnace Room and Morgue

The only original door of that room about which we have any revealing information – gleaned from original wartime blueprints – is the one connecting the morgue a.k.a. “gas chamber” to the furnace room. On all extant blueprints showing doors, this opening is shown as having had a swing door (see Figure 19 with a plan of 1940, and Figure 20 with a plan of 1942).

⁹ Minutes of interrogation of Hans Stark, Cologne, April 23, 1959. Zentrale Stelle der Landesjustizverwaltungen, Ludwigsburg, ref. AR-Z 37/58 SB6, p. 947.

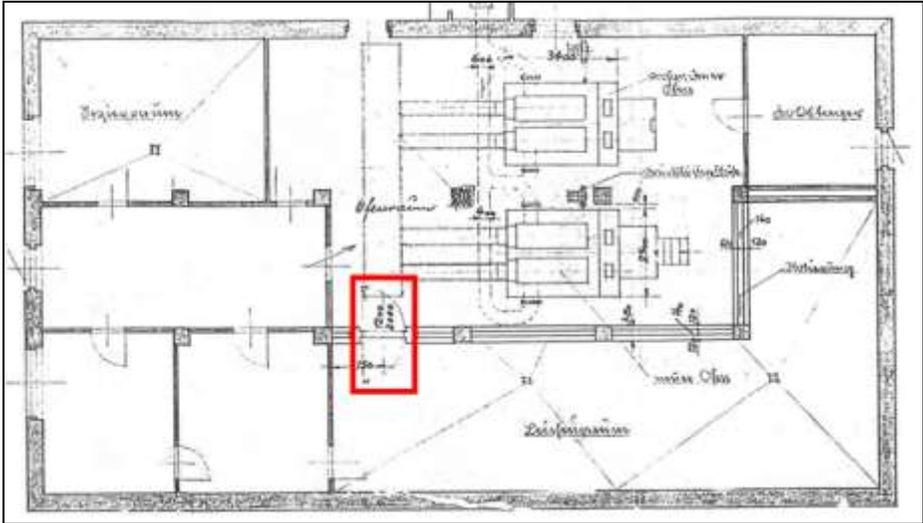


Figure 19: SS blueprint of Crematorium I drawn on November 30, 1940 clearly showing a swing door (inside added rectangle) between the morgue (bottom) and the furnace room (top). See section enlargement in Figure 19a.

Such a swing door, quite like doors commonly seen in restaurants, leading to the kitchen, was very convenient for crematorium workers whose hands were tied up carrying corpses – or corpse stretchers with corpses – from the morgue to the furnace room. Their hands tied up holding their heavy load, they could easily push open the door when approaching it, and the door would also automatically close behind them, thus preventing too much warm air from getting from the furnace room into the morgue.

A door designed to open in both directions is utterly worthless as a gas-tight homicidal-gas-chamber door, however. Such a swing door could not be properly braced against dozens of panicking gassing victims attempting to bash down the door. More importantly, a swing door of this type would by necessity contain a large gap between the door and the door frame to allow such a swinging action to occur. Such a door would also have gaps above and below the door. These big gaps mean that this swing door could not be gas-tight whatsoever, rendering it unfit for use in a location where large amounts of poison gas are said to have been used.

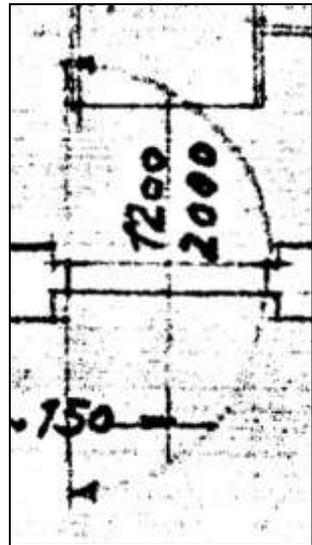


Figure 19a: Section enlargement of Figure 19.

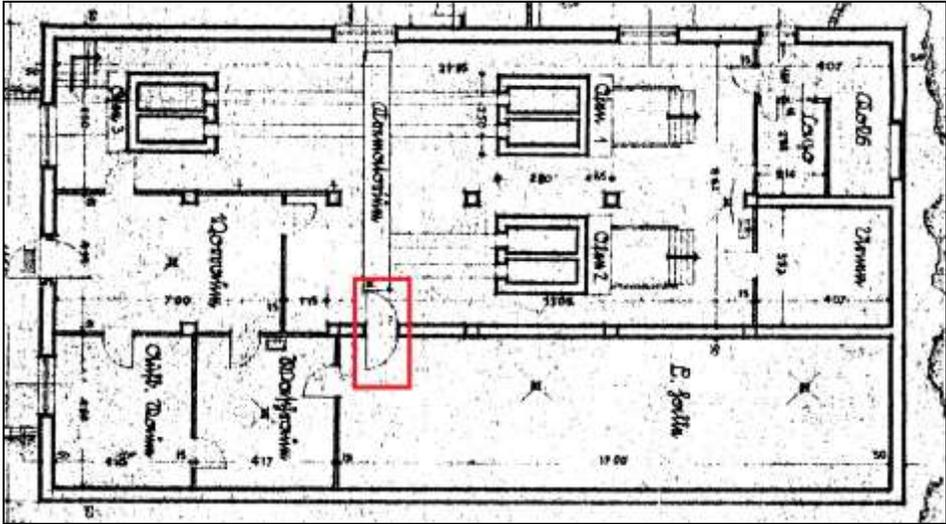


Figure 20: SS blueprint of Crematorium I drawn on April 10, 1942, while the morgue was allegedly being used as a homicidal “gas chamber,” again clearly showing a swing door between the morgue (bottom, inside added rectangle) and the furnace room (top). See section enlargement in Figure 20a. (Source: RGVA, 502-2-146, p. 21)

Evidence of this swing door existing unmodified inside Crematorium I before, during, and after homicidal gassings are said to have occurred there is additional strong evidence against the museum’s current homicidal-gas-chamber claims.

It is conceivable that what we see in those blueprints actually consists not of *one* swing door but of two doors, one opening into the morgue, the other into the furnace room. Although possible and well-suited for thermal insulation, such a layout would be cumbersome to deal with for moving corpses to and fro. What matters in the present context, however, is that a door opening *into* the morgue could not have been opened up if hundreds of corpses had piled up in the morgue after a claimed gassing, because when suffocating, people tend to congregate near doors, hence they pile up and die in front of them. So either way, that door design as shown on the blueprints was no good for a homicidal gas chamber.

While these blueprints prove that they do not reflect any outfitting of the morgue for homicidal purposes, it can be argued that such deception was in fact intentional, meaning that the floor plans were simply not updated in this

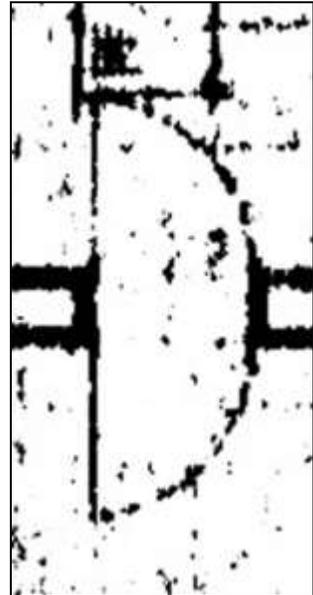


Figure 20a: Section enlargement of Figure 20.

regard, in particular regarding the swing door, in order to conceal the criminal changes made. Maintaining this argument becomes close to impossible, however, if we consider the other door in that room.

The Door between Morgue and Washroom

What remains to be discussed is the door which separated the former washroom from the morgue/“gas chamber”. Since that wall was removed in 1947 during “reconstruction,” all we have is again war-time blueprints.

In a long 1998 article, German architect Willy Wallwey, writing under the pen names of Hans Jürgen Nowak and Werner Rademacher, summarized what the extant documentation accessible in various Moscow archives reveals about gas-tight doors offered to, delivered to and installed in the various buildings at Auschwitz. Wallwey concluded that the Auschwitz camp authorities did indeed request cost estimates for sturdy, gas-tight, and probably also panic-proof steel doors, but they were never delivered. These doors even had so-called wedge locks used to close them in an air-tight fashion, a closing mechanism that could be called “screwing” the doors shut as described by witnesses, see Figures 21f.¹⁰

The two existing air-raid-shelter doors made for Krematorium I in 1944 during the building’s conversion to an air-raid shelter are made

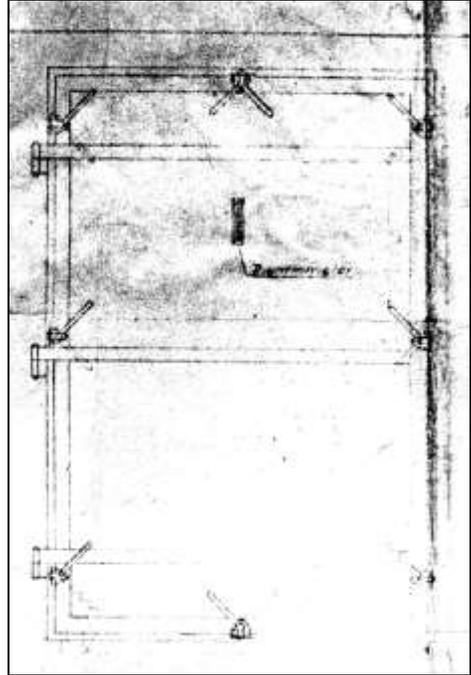


Figure 21: Gas-tight steel door, type “air-raid shelter”, offered to the Auschwitz Camp, but never delivered.

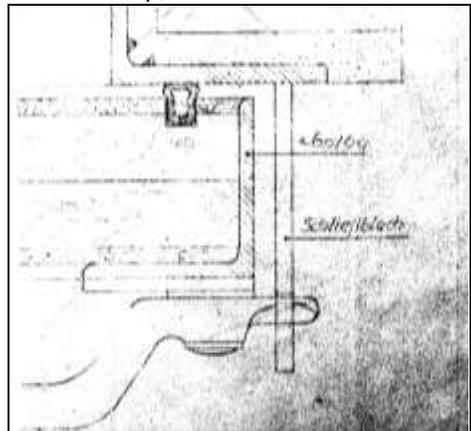


Figure 22: One of the eight wedge locks of a gas-tight steel door, type “air-raid shelter”, offered to the Auschwitz Camp, but never delivered. The wedging of these levers into the lock position could rightly be called “screwed shut”.

¹⁰ RGVA 502-1-354-8; July 9, 1942; see Rudolf 2019, p. 326.

of wooden planks covered by thin sheet metal, see Figure 23. Although these doors were probably built by the local inmate workshop, so far no documentation about them has been found. This proves that not everything that was constructed at the Auschwitz Camp left a trace in the documental record, or if it did, it didn't survive. Hence, it is conceivable that sturdy gas-tight doors similar to those shown in Figures 21f. were in fact delivered to Auschwitz and were subsequently installed there without leaving a documental trace.

While it cannot be ruled out categorically that panic-proof, gas-tight steel doors were indeed delivered to Auschwitz and may have been installed elsewhere, it can be ruled out, based on war-time floor plans, that any such door could have been installed in the relevant door openings of the morgue of Krematorium I.

First, we need to be aware that the frame of a massive wooden or even a steel door designed to withstand a panicking crowd needs to be anchored firmly in the wall. Figure 24 shows a hoop steel anchor with a so-called dovetail going some 14 cm (5.5 inches) into the wall.¹⁰ Needless to say, the wall itself had to be considerably thicker than 14 cm in order to firmly accommodate such an anchor.

Turning to the war-time floor plans of this morgue, we see that the wall separating the morgue from the adjacent washroom and the wall separating the morgue from the furnace room were both very thin: 15 cm, which is the width of a standard brick plus some plaster on both sides of it



Figure 23: Makeshift air-raid-shelter door of Krematorium I made of wood with a thin sheet-metal cover, probably built by inmates in the camp's workshop.

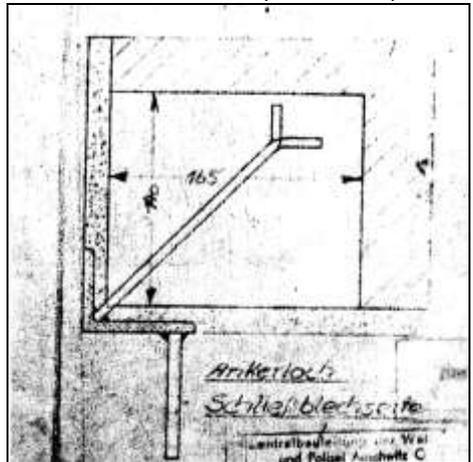


Figure 24: Blueprint of the wall anchor for a frame of a sturdy, gas-tight steel door.

(see Figure 25). Hence, these walls consisted only of one row of bricks set lengthwise. The wall separating the morgue from the furnace room consisted of two such walls with a gap of some 30 cm in between (for thermal insulation).¹¹

It is not possible to set a steel anchor into bricks. In such a case, bricks have to be removed, and then the anchor placed into a block of cement/concrete. However, since these walls consisted only of one row of bricks – unless they consisted only of a wooden framework of 2-by-5s plus some boards, in which case we need no longer discuss this issue – removing a brick to place an anchor embedded in cement in its stead would have left this chunk of cement held in place by nothing more than the bricks on top and at the bottom of it. Such a chunk would have become loose very quickly. Any forceful shaking of the

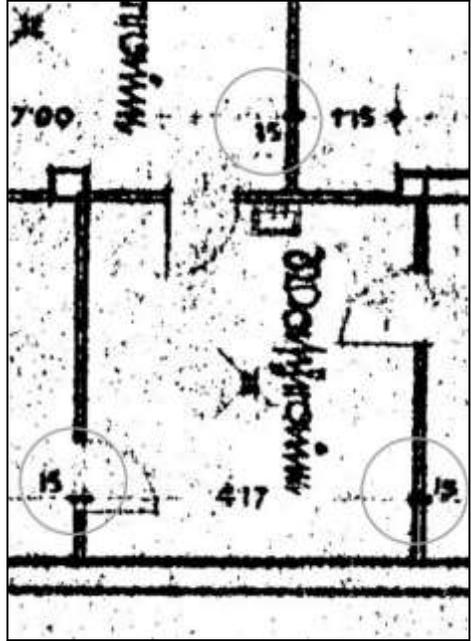


Figure 25: Section enlargement of the inventory plan of Krematorium I from Figure 20, showing the washroom with adjacent walls with grey circles added to highlight the walls' width of 15 cm.

door would have dislodged those anchors, bent the frame, and made the frame including the door fall out of the wall sooner or later.

In other words, the meager thickness of these walls proves that no sturdy, panic-proof door of any kind could have been installed in them.

The only option left for the traditionalists is to claim that these walls were reinforced to a much thicker width at the very moment the morgue is said to have been converted into a homicidal gas chamber, meaning in September 1941. Yet evidence for this exists neither in the documental record nor in witness testimonies known to me.

As the late Dr. Robert Faurisson put it aptly:

“No doors, no destruction.”

¹¹ This reveals a flaw in the 3-D drawings shown in Illustrations 4f. depicting the internal walls prior to the conversions to an air-raid shelter. These walls were much thinner than depicted in these drawings.



Oświęcim 31.03.2016

CB/1944

Dear Sir

In response to the letter from 14 March, I would like to inform that unfortunately we can not help you. Our museum does not have any documents on matters that interest you. From the memories of former employees (very often ex-prisoners) we know that the work on the reconstruction of furnaces, chimneys etc., made in the second half of 1947.

Best regards


dr Igor Bartosik

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Letter by Dr. Igor Bartosik, head of the Auschwitz Museum's Research Center, confirming the lack of any documentation about the condition of Crematorium I at war's end and any subsequent alterations.