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OFFICE OF STRATEGIC SERVICES

INTEROFFICE MEMO

TO: Major John McDonough

DATE: DECEMBER 3, 1943

From: Henry Field

Subject: Biographical Sketches of Hitler and Himmler

In accordance with your request I have given to Miss Page the biographical sketches of Hitler and Himmler for copying in your office.

Since I am partly responsible for the security involved I must call attention to the Special maintenance of secrecy.

H. F.

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NOTE:

Memo copy above is from RID/AR file folder on ADOLF HITLER filed under WASH X-2 PERSONALITIES #43; the folder contains 1 copy of a 28-page report on Heinrich Himmler in addition to the 68-page paper on Hitler of which the attached copy is an extra one extracted for inclusion, with memo above, in the Hitler 201 file (if not already duplicated therein): 201-93533

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ADOLF HITLER

December 3, 1942

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BACKGROUND

Family.- A glance at Hitler's family tree reveals the fact of almost incestuous breeding. Hitler's mother Klara Poelz according to Mrs. Brigid Hitler (mother of Patrick Hitler) had Czech blood, besides being a blood relation of her husband, Alois Schickelgruber, subsequently legitimized to Hitler.

Hitler's father was twenty-three years older than his wife and was fifty-two years old when Adolf Hitler was born in 1889. All evidence obtainable points to the fact that this marriage was unhappy. The one fact which seems to emerge from the cloud covering this marriage is that Hitler's father was a sadist. This fact was learned by Dr. Sedgwick from Mrs. Brigid Hitler, the ex-wife of Alois Hitler II, half-brother of Adolf Hitler.

She called on Dr. Sedgwick on August 10, 1937, at his London home and told him that her ex-husband Alois had described his own father as of very violent temper, in the habit of beating his dog until the dog wet the carpet. He also beat his children and upon occasion in a bad temper would go so far as to beat his wife Klara.

The pattern thus becomes clear. On one side was the hated father and on the other the suppressed mother, who quite possibly enjoyed this treatment, and young Adolf, at this period just reaching the age of puberty, and constitutionally opposed

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to his father (of. "Mein Kampf"). The result of this domestic situation on Hitler was a mixture of Narcissus and Oedipus complexes.

There is not the slightest doubt that Hitler's hysterical-eyed mother occupies the central position in his whole erotic genesis. She was of the profoundest influence during the period from the age of fourteen when his father, Alois, died until his mother's death when he was nearly twenty. Probably for very good reasons these five formative years are practically ignored in "Mein Kampf". The death of his mother, however, is referred to as "the greatest loss I ever had." This statement was repeated to Dr. Sedgwick in 1923.

Brigid Hitler is the wife of Alois Hitler II, who is seven years older than his half-brother Adolf. Separated from her husband, she is now in the United States with her son, Patrick Hitler, the author of a book, "I hate my Uncle".

Mrs. Brigid Hitler was born in Dublin during 1894. Her husband, when last reported, was keeping a restaurant in Berlin. He was allowed to return to Berlin in 1937 where he opened a restaurant on the Kurfuerstendamm near the Kaiser Wilhelm's Gedachtnis-Kirche, which is frequented by S.A. and S.S. men. The name Hitler does not appear in connection with this restaurant but it is well-known that the proprietor is a half-brother of Hitler, whom he has seen in the Chancellery.

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During his youth Alois Hitler II had several convictions for theft and subsequently went to Dublin where he was a waiter and met and married Brigid when she was seventeen in 1911. Two years later he was expelled from England on a charge of being a souteneur. In "Mein Kampf" Hitler of course never mentions his half-brother, Alois II, who is the skeleton in the Hitler family cupboard.

EDUCATION

Hitler has always despised education, having had so little himself. He dislikes so much the "Professor Type" that in 1932 when it was suggested he should be given a degree by the Government of Braunschweig in order to become a German citizen he objected. He did not think it at all funny when at the Kaiserhof Hotel Dr. Sedgwick said to him laughingly: "Well, now you are about to become a Professor after all!" He decided eventually against this scheme and obtained his citizenship by being made Ober-Regierung's-Rat in Braunschweig during February, 1932.

He speaks no language other than German and never listens to any short-wave from any other country except German broadcasts from Paris or Moscow.

Writing.- He writes very few letters himself. He writes only in longhand and never uses a typewriter. However, he writes notes to accompany flowers for commemorative occasions.

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He never carries either a pencil, pen or paper with him and never makes any notes himself, only drawings and doodles. These drawings or sketches are usually of flags, Party symbols, stage settings, portrait heads and houses. His doodles are usually developed out of a square and are collected avidly by the official photographer, Heinrich Hoffmann, who intends to edit them at some future time, possible after Hitler's death.

He never consults the calendar nor his date book, which is kept by Schaub and Brueckner. Hitler often used to say "I have no private life; not even private correspondence. Everything is read before I get it. This is the price I pay."

Reading.- From "Mein Kampf" it is obvious that Hitler only reads to confirm his own ideas. He reads only what is of "value" to him. Just as in conversation people hear themselves even in the words of the man who is talking to them, so the majority of readers only read themselves in the books they are reading. The power to enter into the world of the author, as Goethe says, is given to very few people. This explains in part why the profoundest and the most brilliant books have so little real influence on the mass of readers.

Hitler is the exemplification on the grand scale of this phenomenon. Gifted from childhood with an extraordinary power of speech, in his reading he is only attracted

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by outstanding examples of rhetoric and historic epigram.

He has read about Solon, Alexander the Great, Marius, Sulla, Brutus, Catilina, Caesar, Henry VIII, Gustave Adolf, Frederick the Great, Jesus Christ, Mohammed, Moses, Luther, Cromwell, Napoleon, Kutusov, Blucher, Richard Wagner and Bismarck.

However, all these lives he has read with his interest confined to the demagogic, propagandistic and militaristic side. Hitler's world is one of action, not contemplation. That is why he prefers the dramatic, revolutionary Schiller to the Olympian and contemplative Goethe. Biographies which lack a note of rebellion and titanic protest against the existent world bore him. He considers them saturated, bourgeois stuff. For example, when Hitler reads Napoleon's life he is interested only in a sort of a film scenario of the parts of the life which show action, never in the contemplative side.

He is always on the look-out for the dramatic phrase, the happy epigram which he can twist to his own use. He displays in the use of such a phrase a fantastic sense for cadence, euphony, assonance and alliteration.

One good phrase or political catchword is worth more to him than cartloads of dry exposition and theory. A catchword gives the unthinking mob not only the material for an idea, but also furnishes them with the pleasant illusion that they are thinking themselves.

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There is only so much room in a brain, so much wall space as it were, and if you furnish it with your slogans the opposition has no place to put up any pictures later on, because the apartment of the brain is already crowded with furniture.

In modern history it is the lives of Oliver Cromwell, Frederick the Great, Napoleon and Bluecher which have interested Hitler the most since childhood. (See pp. 42-56).

Concentration.- Hitler will listen attentively to anything he likes to hear, but if the subject is unpleasant, he will look at a picture paper and pay as little attention as possible. He often reads Party Reports himself and concentrates on them while he is so doing, provided that they interest him. He avoids reading Reports and desk work as much as possible almost to the point of negligence. His entourage is in a continuous state of despair on account of his procrastination in dealing with this desk work. These protests of his staff he never takes seriously. Hitler says: "Problems are not solved by getting fidgetty. If the time is ripe the matter will be settled one way or another."

Noise.-He is extraordinarily impervious to noise. While he reads the papers, boisterous conversation does not annoy him, rather the contrary, because he likes to be able to overhear what is being said. A constant buzz of many voices is to him almost like a substitute for going out into the world and seeing what is going on for himself.

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Silence.- Hitler has a great capacity for silence. In the train or automobile from Berlin to Munich he would say only perhaps a few words during the entire journey. He would be thinking and planning.

Conversation.- During meals he is apt to let the conversation be general, but after an hour or two he starts a monologue. These monologues form part of a fixed repertoire. They will be of a finished perfection like phonograph records - the favorite ones being: "When I was in Vienna" and "When I was a soldier", "When I was in prison", "When I was the leader in the early days of the Party," and so forth.

He frequently gets onto the subject of Richard Wagner and the opera. Noone interrupts these encore - rhapsodies. He carries on with these until the guests finally break down and must retire, because they can no longer keep their eyes open.

The guests, which consisted overwhelmingly of women, listened enraptured. At the end there was not a dry seat in the audience.

He hardly ever mentions his collaborators when they are not present. He does not tolerate gossip, except possibly at Goebbels' house very late at night or at Heinrich Hoffmann's house in Munich.

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Debate.- During an argument he has an incredible lucidity. He is concise and knows how to present his case like a sputtering machine gun. The cadences of his sentences are irresistibly shaped; they have a piercing power. No other orator has ever made such an impression on Dr. Sedgwick.

PHYSIQUE

Personal Appearance.- He is meticulous about his personal appearance and will never remove his coat in public - no matter how warm he feels. He allows noone to see him in his bath or see him naked. In his dress he is always very conventional and takes the advice of his tailor. He puts on the clothes that are laid out for him by Schaub without any fussiness. He never uses perfume. Dr. Sedgwick at various times brought back from England Yardley's lavender-smelling-salts, which he would use when fatigued by very long speeches or during trips by plane to get away from the smell of gasoline. Hitler always objected to Dr. Sedgwick's use of perfume and twitted him about it. Hitler disapproved of Dr. Sedgwick's giving lavender salts to Angela Hitler-Raubal, his sister, who was the mother of Geli Raubal who shot herself.

In 1923 Dr. Sedgwick, who disliked Hitler's little mustache, tried to convince him of its ugliness arguing that it should extend to the full width of the mouth. Dr.

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Sedgwick said: "Look at the portraits by Holbein and Van Dyck, the old masters would never have dreamt of such an ugly fashion!" Hitler replied: "Do not worry about my mustache. If it is not the fashion now, it will be later because I wear it!"

Cleanliness.- He is strict about bathing himself and likes a tub. He shaves himself every day. Once a week the barber trims his moustache and his hair is cut at regular intervals. Arrangements for these matters are in the hands of Kannenberg. A local barber, an old Party member, is generally employed.

Endurance.- Hitler is quite robust and has a good deal of physical endurance. In 1932 he and his staff often worked twenty hours a day for weeks on end. He seemed to stand it better than his staff as it was he who was setting the pace. After a long and heavy day and missing one or two meals he always insists on his chauffeurs and staff eating first and he himself will eat last. If food is placed before him by some enthusiastic waitress he will carry it himself to the chauffeurs.

Exercise.- He is completely uninterested in either indoor or outdoor games. He takes no exercise other than walking and this at irregular intervals. His pacing of the room is frequent and done a la marcia, to a tune which

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he whistles. He never walks the length of the room but always diagonally from corner to corner - possibly a habit contracted when a prisoner in Landsberg.

While he was imprisoned in Landsberg, Hess organized games and exercise for the prisoners but Hitler refused to take part saying that it would be undignified for him to do so, and "bad for general discipline." For example, Hitler said: "A Fuehrer cannot stoop to such informality. I must always keep up distance from the entourage."

While he has considerable knowledge of the workings of a car or an airplane he has never learnt to drive either. He is fond of automobile riding as a means of getting privacy, fresh air - and sleep. When the weather is bad he does not go out. However, if he has any engagement he disregards the elements. In any parade he uses an open car regardless of the weather. He demands the same of his entire entourage.

Hitler says: "We are not bourgeois but soldiers."

Sight.- To be with Hitler, particularly at night, is an ordeal for people with sensitive eyes. Dr. Sedgwick was sometimes driven to distraction in the early hours of the morning by the brilliant light Hitler always insists on having all round him. Dr. Sedgwick was forced to the conclusion that Hitler's eyes were not normal, which might have been caused by gas poisoning in the Fall of 1918 when

he almost went blind. This factor very likely comes into play in his artistic tastes and in the manner in which he judges paintings. Only very bright colors really satisfy him. Up to 1937 he never wore glasses of any kind or any protection against sun glare, even in the snow. Of late Dr. Sedgwick understands that on account of headaches caused by his eyes he has had to follow the advice of his physicians and now wears reading glasses. He probably resisted this as long as it was possible for him to do so. Partly from vanity and partly through his contempt for the "Professor Type" spectacles have always been a nightmare for him.

Voice.- His voice possesses a typically Austrian metallic sonority and timbre. In general he talks softly but he is quite capable on occasion of launching out into a forceful speech even with only one or two people present. The cliché story of his screaming loudly is not true and is much exaggerated. Contradiction in public rarely induces very loud replies. It is different during office hours; - then anything may lead to a "grande scene" and he will lose his temper.

He has special drinks made for him before and after a speech to soothe his voice and probably now has his throat sprayed regularly before speaking.

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Speaking is really his chief form of exercise and after a speech he will be bathed in perspiration. He is probably only happy and restful when he has talked himself to the point of swooning from exhaustion.

Sleep.- He sleeps very badly since his imprisonment at Landsberg. He takes some sleeping draft every night. He goes to bed as late as possible and when his last friends leave him exhausted at two or three in the morning or even later it is almost as though he were afraid to be alone.

Sometimes he is unable to sleep until dawn. However, he usually manages to sleep until ten when he receives his two secretaries of State, Lammers and Funk. He dislikes central heating in the bedroom and in winter has a stove made of Dutch tiles (Kachelofen.)

Reactions.- He is a mixture between a fox and a wolf. He plays the fox as long as possible and sometimes even a lamb but in the end the end the wolf is always ready to emerge. It is interesting that in the early days of 1920 up to 1933 his secret name for telephone messages and in the conversations of his friends was "Wolf". Frau Winnifred Wagner still calls him by this name.

He is astonishingly brave. In the year 1923 certain phases of the Party were decided by street fighting in which he was always courageous. After his imprisonment in Landsberg

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he was continually in increasing danger of assassination. He does not particularly seek out danger, but if he decides that a thing must be done, he calmly thinks out the precautions to be taken and then goes through with the job absolutely fearlessly.

It is a perfectly conscious bravery. He remains calm and collected even in emergencies and knows exactly the best method of checkmating his enemies. He faces physical pain also with exemplary courage. He is very much afraid of the water and cannot swim.

DIET

Food.- He abstains almost completely from meat. Upon rare occasions he eats a little chicken with rice or smoked salmon as an appetizer. In 1932 Dr. Sedgwick had occasion to watch his diet very closely: Hitler would get up in the morning around 9:30 and breakfast on an apple, hot milk or very weak coffee with rolls, butter and marmalade.

This breakfast was followed by doses of medicine administered to him by his valet-secretary, Julius Schaub, a former pharmacist's apprentice. Schaub today as then is in charge of Hitler's home medicine chest, which consists of two classes of drugs: sleeping powders for the night;

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and digestive powders with which he starts the day and which are taken after every meal. Luncheon is supposed to be at 1 p.m. However, Hitler is almost invariably one and half to two hours late - which drives his major-domo, Kannenberg to despair. Hitler practically never has a normal appetite in Berlin but it improves markedly at Berchtesgaden.

Otto Dietrich, who suffers from a weak digestion, often left his office at 1.0, went across to the Kaiserhof and returned half an hour later having had luncheon. He would then wait for Hitler to arrive. While in Berlin the slightest pretext would be welcomed by Hitler as an excuse for still further postponing luncheon. He would usually have some soup, generally pea soup or tomato soup with parmesan, followed by a special dish of omelette with asparagus tips or mushrooms, spinach or cauliflower, and a green salad.

At Berchtesgaden he has Bavarian dishes such as yellow boletus mushrooms with dumplings i.e. "steinpilze mit knoedel."

For dessert he prefers Austrian pastries, pancakes or some cooked farinaceous dish.

At five o'clock he drinks coffee or tea with rum of medium strength with baum-torte, linzer torte, nuss torte, chokoladen-torte, or toast.

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He cannot resist dissolving really good chocolates in his coffee.

In the evening he is supposed to dine at eight o'clock but it is rare for him to get to it until nine or later. The evening meal is similar to luncheon usually a vegetable plate i.e. "gemueseplatte".

Drink.- Beer and wine drinking he gave up after his imprisonment in Landsberg. If he gets a cold he will sometimes take hot tea with rum in it. In July, 1934, Dr. Sedgwick brought him back some Jamaica rum. He said he would use it, but only when he had a cold. His private doctor is a frequent guest at his table. It was this young doctor, who in the summer of 1933 saved Brueckner's life after his automobile accident in Berchtesgaden. Hitler then decided to have a private doctor always near him in order to perform any necessary operation on the spot. Hitler said: "A good doctor on the spot is easily as important as a whole platoon of guards."

Smoking.- As a soldier Hitler smoked and drank beer. However, by 1922 and even earlier he had stopped what little smoking he had done. The motive given was "to increase his capacity as a speaker and his general efficiency." If he is not going to make a speech he tolerates smoking around him,

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and even keeps supplies of smokes for his friends. Smoking is never permitted during his speeches. This is also true for the great Party rallies held outdoors at Nuerenberg. However, at these smoking is considered bad etiquette and hence never permitted. Hitler inwardly sides with the purists and abstainers. In this he was backed up by Hess and the Spartan program of living. Inwardly Hitler always resented Roehm's epicurean habits and opulent Havana cigars.

If people ask him regarding his ascetic life Hitler replies: "If I once find that a thing is not good for me, then I stop eating it. As I know that meat, beer and nicotine injure and impair my constitution, I don't indulge in them any more. Such a decision is taken once and for always. Is that so wonderful?"

PERSONAL PROTECTION

Hitler and Himmler decided that the best method would be that the police should alternate - one looking at the procession and one looking into the crowd. The procession itself must be convoyed in the style described to Hitler by Dr. Sdegwick as that used by U. S. Secret Police for the protection of Woodrow Wilson. The system consists of motor cycles on the right and left of the central car, and two police cars following the car of the personage. Hitler S. S. police cars have strict orders to accelerate and run down anyone who emerges from the crowd.

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Hitler always sits in the front seat next to the chauffeur. This gives him the protection of a bullet-proof glass windscreen in front, the chauffeur on one side, and members of the armed entourage behind him in the car. He is against armed men on the running board as he thinks it looks overcautious to the crowd and also detracts from the triumphant and joyful note which his appearance should elicit.

Hitler has said that too clumsy a display of precautionary measures indicates a lack of security and suggests to the crowd a kind of guilty weakness which would leave an odious impression. To Himmler he once referred to this overemphasis on his personal safety as giving a picture of a "Tyrann auf Reisen".

When he is in residence at Berchtesgaden he goes for country walks in Indian file, with five or six armed guards in civilian clothes in front and five or six behind.

On both sides of this cavalcade armed patrols cover the flanks at a distance of about one hundred paces. These walks are always in the afternoon, never in the morning.

The fact is that since 1933 and even earlier the guarding of his person has become such an important problem that he is virtually a prisoner and he knows it. This results in a desire to escape from this imprisonment either by seeing friends, moving pictures or riding in an automobile.

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Hitler once said to Dr. Sedgwick: "If you come down to it, I am very much in the position of the Pope, who for similar and other reasons has to remain confined in the Vatican. That is why the whole quadrangle of the Wilhelmstrasse must sooner or later be added to the Reichskanzlei area and surrounded with colonnades for walking in bad weather. That would hold good also for my successor and his successors." This was said at the Reichskanzlei in the summer of 1934 with what seemed a special emphasis for Goering, who was sitting at his right.

ENTERTAINMENT

All his domestic diversions are planned by Herr Artur Kannenberg. In 1934 Kannenberg was in tears about the everlasting horseplay of Brueckner and the other members of Hitler's entourage and finally Dr. Sedgwick was asked if he could not find a job for him in the United States.

Kannenberg is a fat, witty Berliner who can sing and play the piano. He is in charge of the kitchens and he and his wife cook and test everything for Hitler.

Music.- The music disliked by Hitler is mainly confined to the Classics, particularly music by Bach, Handel, Haydn, Mozart, Beethoven and Brahms. To these renderings he listens only with relative attention.

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He enjoys gypsy music, rhapsodies and ozardas also music by Liszt and the dreamy music of Grieg. Wagner, Verdi and certain pieces by Chopin and Richard Strauss delight him.

Music which does not lift him out of his seat by its sensuous appeal leaves him cold. About 85 per cent of Hitler's preferences in music are the normal program music in Viennese cafes. It is doubtless the vagabond in Hitler's make-up which gives him such a kick out of Liszt. The changes from dejection to triumph are what makes him like Magyar music such as the Rakoczy.

The Viennese music of the Lehar and Johann Strauss type was only appreciated by Hitler after he came to power.

Tristan acts as a dope to him. If he is facing an unpleasant situation he likes to have Meistersinger played to him. Sometimes he would recite entire passages of the Lohengrin text. Dr. Sedgwick was amazed to find that he knew the whole thing by heart, probably memories from his early Viennese days.

He also uses a gramophone for his favorite operas. He is partial to Verdi operas which he really knows very well.

In 1923 he adored American football marches and college songs. The "Sieg Heil!" used in all political rallies

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is a direct copy of the technique used by American football cheer leaders. American College type of music was used to excite the German masses who had been used to very dry-as-dust political lectures.

Hitler's technique of arriving late for almost all rallies was designed to give the crowd time to get worked up by the martial music and to get acquainted with one another.

Hitler rarely attended concerts but often went to the opera. He does not like to sit in a row; he must have his own private box.

Music is more to him a period of rest and thought than a pleasure. It has a triple function: to isolate him from the world; relaxation; and excitement - spur to action.

In difficult times Goebbels resorts not infrequently to doping Hitler with speeches of all vintages by Hitler. This never fails to put him into a good humor.

Dancing.- Hitler never dances himself. He considers it unworthy of a Statesman, but is more than willing to watch others for a time. This may be associated with an inner desire for erotic adventure by proxy. The demi-mondaine character of the women in question do not by any means lower his sense of appreciation.

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Theatre.- He very rarely went to the theatre.

Vaudeville.- He likes vaudeville.

Circus.- He loves the circus. The thrill of under-paid performers risking their lives is a real pleasure to him. He is particularly pleased with tight rope acts and trapeze artists. After his imprisonment in Landsberg he came to lunch at Dr. Sedgwick's house in 1925 and when Dr. Sedgwick was called to the telephone he said to Mrs. Sedgwick: "Now we'll have to try all over again, but this time you can be certain that I won't fall from the tight rope!"

During the summer of 1933 he went several times to the circus and on the next day he would send flowers and chocolates to the value of several hundred marks to the girls, who had performed dangerous feats before him. He remembered the names of these people and in the event of an accident to one of them would concern himself with what happened to them or to their surviving relatives. Upon one occasion after reading the account in a newspaper he sent a message of sympathy to the family of a trapeze artist who was killed during her act. (Nb. The appeal of the non-bourgeois - "the gypsy milieu of circus artists.")

He does not care much for wild animals acts, unless there is a woman in danger.

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News.- Hitler has a consuming passion to learn the latest news. If someone comes into the room with a handful of newspapers, he will stop abruptly the most important conversation and snatch the papers to find out the latest news. He has realized for many years that almost all information, no matter how varied or how apparently unimportant, can serve his own purposes at some particular moment.

When he goes to bed he always takes an armful of illustrated periodicals, including American magazines and quantities of magazines on Naval and Military matters.

Radio.- He has a radio in all the principal rooms and on every floor. These are generally worked by Kannenberg, Goebbels or Schaub. Whenever Mussolini broadcasts Goebbels arranges for Hitler to listen. He derives profound pleasure from the Italian pronunciation, enunciation, and the dramatic oratory of Il Duce.

Here as in music the same holds true: What is full of fire, life and drama fascinates him. What is not dramatic does not interest Hitler.

Movies.- Almost every night or every other night Hitler sees a picture in his private theatre in the Chancellery. Goebbels secures for him pictures which are forbidden to be shown publicly in Germany. These consist

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mainly of foreign motion pictures which might cause Communist and other demonstrations during the performance.

He enjoys newsreels, particularly those featuring himself. He likes comedies and will laugh heartily at a Jewish comedian. He even likes a Jewish singer and will say afterward that it is too bad he or she is not an Aryan!

Movies are made of political prisoners and executions and this satisfies his sadistic instincts. There is reason to believe that Heinrich Hoffmann also shows him pornographic photographs and movies.

He was particularly interested in the film of the murder of Marseilles of King Alexander and Jean Louis Barthou. Prime Minister of France. With Himmler at his side he saw the picture twice at one sitting in order to analyze the mistakes made by the French Surete. He decided that these errors were: the use of Mounted Police; and Police armed with sabers. At such a moment horses only cause panic and do not get quickly enough to the root of the trouble. The streets were also insufficiently guarded on the sidelines by policemen.

RELIGION

Hitler believes in the method of the Catholic Church, which knows how to build up a mental world, by a constant and periodic repetition throughout the Church year of certain

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passages in the Scriptures. This leads to these chapters assuming a slogan-like concentration in the brains of the hearers.

The brain of the good Catholic is so furnished with slogans that his reaction to any experience is practically automatic.

His totalitarian anti-Christianism was due to the Hess - Rosenberg influence during his imprisonment. For ten years after Hitler's release there was no outward expression of this feeling until his appointment of Rosenberg in 1934 as supreme inspector for the spiritual - political training of all German youth. On that day Hitler threw off the mask which he had worn until then. He decided to abandon the Christian symbolism of Richard Wagner (of Wagner's Parsifal) as well as H. S. Chamberlain's "Christian Aesthetic Conservatism."

METAMORPHOSIS IN LANDSBERG

The curious change which I had noticed in Hitler after his release from Landsberg at Christmas, 1924 became gradually clearer to me. He had been there with Roehm and Hess and had become very intimate with both of them. Young Hess particularly was in his thoughts the whole time. "If only I could get him out of Landsberg," he used to say, "Mein messerl." "I can't forget the way his eyes filled with tears when I left the fortress. The poor fellow."

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I had noticed when visiting Hitler at the fortress that he was on "du" terms with Rudolf Hess, but it was curious to note that after Hess's release in 1926 he dropped the "du" and always referred to Hitler as "Mein Fuehrer". In fact it was Hess who consciously began building up the equivalent of a Duce-cult rampant in Italy. This was disagreeable to the old members of the Party who continued to use the familiar, informal "Herr Hitler" as a mode of addressing him. It was at this time that Hitler's admiration for Mussolini reached its height.

In addition to translating the Mussolini-Duce cult into terms of a "Mein Fuehrer Cult" Hess tried, evidently with some success, to imbue Hitler afresh with the Geopolitical theories and doctrines emanating from the study of the Bavarian retired General, Professor Max Haushofer. Among these theories the most important leitmotiv was the central position reserved for the Japanese Empire and Nipponese power-potentialities in the Pacific Ocean. To Haushofer the future of the twentieth century was going to be largely determined by the expansion of the Japanese people and their Empire.

Another factor which quite evidently dates back to the Landsberg prison period of Hitler is the probability that during this period of isolation and sexual privation an affinity with Hess began to crystallize which to my mind might have possibly bordered on the sexual.

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After Roehm's assassination (June 30, 1934) when I learned of Hess's nickname among homosexual members of the party was "Fraeulein Anna" and that it was notorious that he had attended balls dressed in female attire--my thoughts returned to the Landsberg period ten years earlier. It was only then that certain hitherto unsuspected and unnoticed ominous traits in Hitler's character began to occupy my attention. It was then--after Roehm's assassination--that small dribblets of information reaching me from time to time compelled me to regard Hitler as a sado-masochistic type of man with possibly even a homosexual streak in him. (Cf. Hess and von Schirach, etc.--all of them abnormal). When in March, 1937 I showed Hitler's handwriting to Jung at Zuerich, he said dryly: "Hinter dieser Schrift ist nichts als ein grosses Weib."¹

SEXUAL LIFE

The Vienna Period.-- Hitler's stay in Vienna began in 1909. This was the first time in his life that he became acquainted with metropolitan prostitution. Reading between the lines of "Mein Kampf" it is quite possible to suppose that at this time he became infected with some venereal disease by a Jewish prostitute.

1. "Behind this handwriting I recognize the typical characteristics of a man with essentially feminine instincts."

The Men's Hostel called "Maennerheim Brigittenau" in Vienna had, Dr. Sedgwick believes, the reputation of being a place where elderly men went in search of young men for homosexual pleasures.¹

It is probable that these types of old roués and young gigolos became familiar to the young Adolf at this time which would account for his relative lack of genuine disgust with them up to the present time.

During this so-called "Vienna-period" Mrs. Brigid Hitler states that Adolf Hitler saw a great deal of his criminal half-brother Alois II, who was bumming around Vienna. In Dr. Sedgwick's opinion it is unlikely that Hitler indulged in any homosexual relationship at this time but rather represented, as he does today, the type of egocentric and masturbic Narcissus with the craving for the unfindable woman and occasional hysterical outbursts of a sado-masochistic nature.

Analysis.- His sex life is dual as is his political outlook. He is both homosexual and hetero-sexual; both Socialist and fervent Nationalist; both man and woman. While the true Adolf Hitler is elusive to the diagnostician, there are certain facts which prove that his sexual situation is untenable and even desperate. There seem to be psychic if

L. This information was given to Dr. Sedgwick in 1938 by a member of the former Dollfuss regime, Herr von Seidler, who is now in the U.S.A.

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not also physical obstacles which make real and complete sexual fulfillment ever impossible.

In general, what he seeks is half-mother and half-sweetheart. Since 1933, however, he also obtains esthetic satisfaction from adolescent boys or girls. However, above all the dominant factor remains, which is frustration, because of not finding the woman he needs in everyday life he has escaped into brooding isolation, and artificially dramatized public life.

For example, obvious prostitutes barely admitted to the Kaiserhof Hotel were fervently admired by him provided that they appeared in couples or with a man. A solitary woman is usually ignored by him unless he is in a large crowd and can send an A.D.C. to find out her identity. He always wishes to be a spectator.

"Do you know", he once said to Dr. Sedgwick in 1923, "the audience at the circus is just like a woman.¹ Someone who does not understand that intrinsically feminine character of the mass will never be an effective speaker. Ask yourself what does a woman expect from a man? Clearness, decision, power, action. Like a woman the masses fluctuate

1. "Die Masse, das Volk ist wie ein Weib."

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between extremes. What we want is to get the masses to act. This can obviously not be done with an appeal to their selfishness nor to their cowardice, but by an appeal to their idealism, their courage and their spirit of sacrifice. Who has more the spirit of sacrifice than a woman? If she is talked to properly she will be proud to sacrifice, because no woman will ever feel that her life's sacrifices have received their due fulfillment."

Once Dr. Sedgwick asked him: "Why don't you marry and fool your enemies?"

Hitler answered: "Marriage is not for me and never will be. My only bride is my Motherland." Then seemingly with no sequence of ideas he added: "There are two ways by which a man's character may be judged, by the woman he marries, and then by the way he dies."

In 1923, when Dr. Sedgwick once playfully said: "If not a bride you ought to have a mistress." Hitler replied: "Politics is a woman; he who loves her unhappily she bites off his head".¹

Some time later while speaking of women Hitler occasionally quoted the Russian proverb. "If you go to a woman don't forget your whip." This was said with the idea that

1. "Die Politik ist ein Weib, wer sie unglücklich liebt, dem beisst sie den Kopf ab."

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man should be the master of the erotic situation. Anyone who has ever seen Hitler talking in a bashful and puerile way to a woman would easily be led to believe that in marriage he would be the underdog, but that is manifestly wrong. It would seem that the whip plays some mysterious role in his relationship to women. In Dr. Sedgwick's opinion during almost fifteen years of association with Hitler, the whip with which Hitler loves to gesticulate figures as a kind of substitute or auxiliary symbol for his missing sexual potency. All this wielding of the whip seems to be connected with a hidden desire on the part of Hitler for some state of erection which would overcome his fundamental sexual inferiority complex. The truth is that Hitler is in all probability still in the stage of puberty, and still in the essential meaning of the word a virgin.

Whether Hitler's habit of carrying and gesticulating with a whip, even while talking to a woman, is a memory-residue of his whip-carrying, sadistic father must be left an open question. It certainly forms a curious phenomenon that the 'whip-motive' occurs so frequently in Hitler's erotic and political technique and that it links itself, consciously or unconsciously, with another of his complexes; "The Messiah-Complex". What is meant will be seen from the following incident.

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In June, 1923, Dr. Sedgwick visited Berchtesgaden at Hitler's invitation but at his own expense. At that time, Hitler owned no house there but was staying at the Pension Moritz, whose Manager was Herr Buechner, a German flyer of World War I and who had a strikingly buxom six foot tall, blonde wife, which made her taller than Hitler. This rather vulgar, sensuous, blue-eyed woman had manifestly succeeded in completely inflaming Hitler to a degree that made him seem entirely beyond himself. His breath was short, his cheeks feverish, his eyes filled with exaltation. In a swash-buckling manner Hitler was strutting up and down the large verandah and garden, swinging his whip. He would stop now and again to talk to Frau Buechner, whip in hand, punctuating his sentences with the whip in a schoolboy fashion. He was obviously showing off talking at Frau Buechner and the numerous "gallery" of admiring females, all Party adherents. He made, however, no impression on Frau Buechner. On and on he went through the whole afternoon acting the desperado, the wild man, the man of destiny. The whole performance seemed hopelessly pubescent and empty.

Anton Drexler and his wife who were simple, nice people did not like this spectacle. Drexler was one of the founders of the Party and his wife one of the most important

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women members. They thought it undignified and scandalous and especially so because Frau Buechner was a married woman which gave to the whole thing an adulterous aspect. But there was another person present, who also criticized Hitler, Dietrich Eckart, the poet. He was a fairly large, stoutish man with an impressive, bald head, small, twinkling eyes, a stentorian voice and a soft Bavarian heart. He was entirely a man of the world and a free-thinker, but nonetheless was revolted by Hitler's exhibitionism. It so happened that a shortage of rooms that night obliged him to share his room with Dr. Sedgwick. When they retired in the evening he poured forth the following: "You ought to have been here yesterday. You ought to have been here this morning. The way Adolf is carrying on now goes beyond me. There's nothing you can tell him any more. The man is plainly crazy. Walking up and down with his whip, talking to that silly cow, Frau Buechner, he went so far as to describe his last visit to Berlin. Hitler said: "When I came to Berlin a few weeks ago and looked at the traffic in the Kurfuerstendamm, the luxury, the perversion, the iniquity, the wanton display, and the Jewish materialism disgusted me so thoroughly, that I was almost beside myself. I nearly imagined myself to be Jesus Christ when he came to his Father's Temple and found

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NOTE

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The day after his conversation with Dietrich Eckart, Dr. Sedgwick left the Pension Moritz. He was accompanied on his walk down to Berchtesgaden by Hitler and some of his friends but not by Eckart. Hitler must have felt that Eckart had been criticizing him. Soon after they started Hitler turned the conversation onto Eckart.

"Dietrich Eckart has really become an old pessimist," Hitler said, "a senile weakling, who has fallen in love with this girl Annerl, who is thirty years younger than him. He is as undecided as Hamlet or rather he is like Ibsen's "Peer Gynt", which he translated only too well, a man who never knows what he wants. Schopenhauer has done Eckart no good. He has made him a doubting Thomas, who only looks forward to a Nirvana. Where would I get if I listened to all his transcendental talk? A nice ultimate wisdom that! To reduce oneself to a minimum of desire and will. Once will is gone all id gone. This life is War."

He raved on and on against Eckart, partly because Eckart had shown his disapproval of Hitler comparing himself to the Messiah, and partly because Hitler was furiously envious of Eckart's having fallen in love with a young girl.

The conversation changed and Hitler started to whistle the "Swan Song" from Lohengrin. He did this in a curious soft tremolo, which he kept up both breathing in and out. Then

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again followed outbursts against Eckart whom he called an old fool as though he wanted to make sure to discredit absolutely anything Eckart might have said to Dr. Sedgwick, who was thereby made all the more certain that what Eckart had said was correct.

There was another cause for Hitler's raving in that way and trying to discredit Dietrich Eckart. Anton Drexler and his wife had been up at the Pension Moritz and together with Dietrich Eckart and others they had been discussing the past and the future of the Party. They had all agreed that so far the year 1923 had not succeeded in achieving the results which Hitler had prophesied.

At that time there was a large conservative majority of small bourgeois elements, headed by the Drexlers, who objected to the lawless and revolutionary course which Hitler and Rosenberg were pursuing. They were dissatisfied with Hitler's continual promises of securing power in Bavaria in the course of a few weeks. These promises, given in the middle of January, 1923, when the French had occupied the Ruhr, were constantly renewed for the succeeding five months.

People like Drexler, Esser, Eckart, and Feder had begun to see that Hitler's plans for immediate and violent action were attracting an increasing bunch of desperados to the Party instead of substantial Socialists from the working class who wanted to build up the Party machine throughout Germany until power could be obtained through sheer weight of numbers with relatively little violence.

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These malcontents had seen clearly the intention of Hitler which was to copy the methods of Mussolini, who had some months previously succeeded in his "March on Rome". However, they also remembered that the March on Rome was far better prepared, by a Party numerically enormously stronger, headed by such men as Michel Bianchi, Italo Balbo, General de Bono and General de Vecchi, and that the March was undertaken on the tacit invitation of Victor Emmanuel III. The March succeeded in being carried out bloodlessly because of its very careful preparation. Eckart said to Dr. Sedgwick: "Suppose we even succeeded in taking Munich by a Putsch, Munich is not Berlin. It would lead to nothing but ultimate failure."

It was at this time that the German and Continental opposition press began to speak of Hitler as the "vest-pocket Mussolini, making fun of his failures to take over power on May 1, 1923, when the National Socialist Battalions had to be hastily disarmed by Captain Roehm. It was this lack of actual power and lack of support which made a march on Berlin militarily impossible and which drove Hitler to see himself in the role of the Messiah with a scourge marching on "that Babel of sin" (Berlin) at the head of a small gang of desperados, who would inevitable be followed by more and more of the dissatisfied elements throughout the Reich.

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Hitler quoted the motto of Prince Eugen of Savoy which Dr. Sedgwick had shown him some months before: "You speak of the lack of support - that is no reason to hesitate, when the hour is ripe. Let us march, then supporters will find themselves."

Even then as later Hitler refused to accept the advice of the conservative parliamentary elements within the Party, knowing well that any compromise with them would nullify his dreams of being Germany's future Messiah. "Alles oder nichts"...

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SELF IDENTIFICATION PATTERNS

Introduction.- The purpose of the following expose is to show the important role of auto-suggestion in the career of Hitler.

Himself, only one of the many unknown soldiers, Hitler made it known early that while in the infirmary of Pasewalk (Fall of 1918) he received a command from another world above to save his unhappy country. This vocation reached Hitler in the form of a supernatural vision. He decided to become a politician then and there. He felt that his mission was to free Germany. In fulfilling this mission Hitler has made use of a number of self-identifications.

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A. The first noticeable identification pattern was that of the "drummer".

At a number of meetings which took place at the beginning of the year 1923, Hitler would refer to himself as the drummer marching ahead of a great movement of liberation to come. He had the idea that his role was that of an announcer of a new epoch. The great leader was to come some day. He did not yet see himself as this leader. There was a note of subservience to General Luedendorff and the military caste.

It was about this time that Dr. Sedgwick advised Hitle to study the Lutheran Bible, which as well as being the equivalent of the well-tempered clavichord in German literature contains a perfect arsenal of forceful passages, highly useful in the fight against the atheistic Bolsheviks, and doubly suited for Bavaria, the home of the Oberammergau Passion Plays.

It must be remembered that at that time the Party was fighting for what their program called "positive Christianity", and that Rosenberg's anti-Christian book "The Myth of the Twentieth Century" had not yet been written.

It was not long before Hitler began to use quotations from the Lutheran Bible. The National-Socialists at that time were opposed by many people to whom World War I had opened a new religious, pacifistic outlook and Hitler's quotations evoked an especially warm response on the part of his audience. Soon

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Hitler began to vary the "drummer pattern" to one of self-identification with John the Baptist.

Hitler used practically the words of St. Matthew, calling himself a voice crying in the wilderness and describing his duty as having to straighten the path of him, who was to lead the nation to power and glory. Passages like these made a tremendous impression on his audiences. They seemed to denote a disarming simplicity and modesty, reminiscent of Joan of Arc. In his ecstasies as an orator Hitler, like La Pucelle d'Orleans, seemed to hear voices from Valhalla from some Heiligland above - voices which ordered him to save Germany.

Since 1933 the "drummer pattern" has been totally dropped, - the drummer having become the Fuehrer. Nazi historians even go so far as to deny altogether that Hitler used to call himself only "the drummer". They have falsified the facts to such an extent that they claim it was Hitler's enemies not he himself who referred to him as a drummer - as a great drummer - in order to kill his chances for supreme leadership and that the reference to Hitler as the drummer was meant to have a negative influence on his qualifications.

Hitler and Messiah.- In the same way the "John the Baptist pattern" is muted entirely. Instead of that the

1. See Herman Laasch's book entitled "Two thousand years of German Revolution", p. 262 et seq. Leipzig, 1937.

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deification of Hitler is progressing steadily. In Dr. Sedgwick's belief if Egypt should ever fall it would not be long before Hitler would visit the Oasis of Siva, as a second Alexander, a demigod.

In order to combat Rosenberg's atheistic tendencies Dr. Sedgwick frequently talked to Hitler, trying to prove to him how wrong it would be to continue in the attacks on Christianity, as Christ himself could be termed the first socialist in the history of the world. The Bible and Christianity were far from played out in their hold on the imagination of the German people and that even in atheistic Paris, only sixteen years ago, a picture had been exhibited at the Paris salon during the summer of 1907 which showed Christ on the Cross with the caption "Le Premier Socialiste", and not "Christ the Nazarene, King of the Jews". This over-life-size canvas made a tremendous impression and the room in which it was exhibited was crowded with officers, business men, students, priests - all Paris in fact including the demi-monde.

Dr. Sedgwick told Hitler that if this Christ-Socialist had made such a deep impression in Paris it must have the same effect in Catholic Munich. He asked Hitler why he did not use this Christ-Socialist as a point of departure which would help to silence the clerical and pseudo-clerical opposition more than anything else.

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Hitler promised to think it over and undoubtedly consulted Rosenberg on the subject as the suggestion interested him deeply. To Dr. Sedgwick's surprise Hitler used an entirely different picture of Christ. At a meeting soon afterward instead of the Christ-Socialist he used the words: "I come to bring you not peace, but a sword."¹ He used this phrase to rebut the pacifists' idea of eternal peace.

Hitler's growing tendency to identify himself with the Messiah is shown in an incident which occurred in the spring of 1923. The "Muenchener Neueste Nachrichten", the most widely read morning paper in Munich, published the story of Hitler's engagement to Dr. Sedgwick's sister Erna as a rumor. As this was a complete invention, Dr. Sedgwick consulted with Hitler as to the best method of refuting it. Hitler was very much flattered by the rumor and when pressed said: "I authorize you hereby to tell the press that I shall never engage myself to a woman nor marry a woman. The only true bride for me is and always will be the German People."

To anyone familiar with Christian literature the reference to Christ's true Bride, the Church, comes to mind. This makes absolutely clear Hitler's self-identification with the Messiah.

Thus it is seen that Hitler's conception of the Messiah is not Christ crucified but Christ furious - Christ

1. Cf. Earlier mention of Christ with a scourge.

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with a scourge. The connection between Hitler as the Messiah with a scourge and Hitler the frustrated Narcissus did not occur to Dr. Sedgwick until very recently. However, it is unquestionably the formula by which the most incongruous features of Hitler the Man and Hitler the Statesman can be reconciled and understood. Hitler oscillates constantly between these two personifications.

This explains Hitler's predilection for the word brutal (pronounced in German Brutahl), which so often highlights his speeches, and which he pronounces with especial vehemence. He places it with great stress at the end of a sentence and accompanies it with his fiercest expression.

After he came into power, in 1933, Dr. Sedgwick tried to make him see that in view of the fact that the Party was now in power such demagogic words were really no longer necessary. Dr. Sedgwick wrote a letter to Hess on that subject, warning him of the evil consequences of associating the word brutal with the Party because in German this word means "cruel" or "merciless" but in English means "savage" or "bestial". Millions of English-speaking people would read the word brutal and misunderstand it. The dangerous thing was that it was not being used by them but members of the Party who used this term. No attention was paid to this warning. The word "brutal" remained both in Hitler's vocabulary and in that of hundreds of his underlings. It became a cliché in all Nazi oratory.

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Hitler and Cromwell.- Besides admiring Cromwell as an enemy of Parliamentarianism, Hitler admires him also as the enemy of universal franchise, of Communism, and of Roman Catholicism.¹

In Oliver Cromwell he admires the self-appointed Dictator, the breaker of the British Parliament, the creator of the British Navy, and to a lesser degree, the military leader.

That Cromwell, the Puritan, had the courage to sign² the death warrant of Charles I and have him beheaded is of special and pathological interest.

Hitler and Frederick the Great.- In regard to the life of Frederick the Great it is the early period, during which the young Prince is in violent opposition to his aged and stern soldier father, which has the greatest fascination for Hitler. The similarities of Frederick's own early life with that of Hitler's childhood are so obvious. Frederick's struggle against his father Frederick William I of Prussia and Hitler's own struggles with the brutal and whip-wielding Alois Schickelgruber Hitler show clear similarities. But it is anomalous that in this (rare) case Hitler should side partially with the father.

Dr. Sedgwick remembers that in the spring of 1923 he took Hitler to see a then famous film "The Life of Frederick the Great." In one scene the tyrannical father ordered his

1. In 1923 on the occasion of Hitler's birthday Dr. Sedgwick pointed out to Hitler that his birthday coincided with the date (April 20) when Cromwell closed Parliament.
2. Cf. Hitler's Leitmotiv of 1930 "Heads will roll".

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son's French books and music burnt. When the Prince protested his father struck him in the face. Hitler sat enthralled.

Dr. Sedgwick saw him nod vigorously when the Prince was brought back to his father after trying to escape his Spartan life as a Prussian soldier by absconding to England. The Prince's friend and abettor in this planned flight, Herr von Katte, was taken prisoner. The king orders both of them tried before a military tribunal for high treason. The tribunal decides that they shall both be imprisoned.

The king enters the court room, reads the verdict aloud and says "Not good!" He then tears up the parchment and orders the court to condemn them to death. "Better that they die than that justice should fail." The young Prince is finally condemned to only two years in a fortress while Katte is beheaded.

In the big scene the scaffold is shown with the block, the executioner, and the axe. Soldiers form a hollow square around it. Katte mounts the scaffold and the camera swings up to a window where the Prince, who has been ordered by his father to witness the execution, is standing. The two friends exchange glances. The drums roll. The young Prince collapses..

When Dr. Sedgwick and Hitler left the theatre, Hitler whistled the theme of the Frederick - March. He

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said that Albert Steinrueck (died 1929) had played the part of the father superbly. "It is imposing to think that old King would have beheaded his own son to enforce discipline. That is how all German youth will have to be brought up some day. That is the way German justice should be handled. Either acquittal or beheading."

Here again is the same leitmotiv: "Heads will roll."

Another angle of the life of Frederick the Great which interested Hitler at the time was Frederick's tolerance in religious matters. It cannot be emphasized enough that prior to his imprisonment in Landsberg Hitler was quite willing to copy Frederick's tolerant policy toward the Church, based on his famous phrase: "Let everyone travel to Heaven in his own fashion."

Hitler and Bluecher.- Bluecher has always been a source of inspiration to Hitler. Bluecher was and remains the symbol of German Faith and Courage. The man is expressed in one word "Vorwaerts" (Onwards). Marshal Vorwaerts as Bluecher was called by the people, must be regarded as the driving force against Napoleon. In 1923 when Dr. Sedgwick had played for almost two hours at a stretch to Hitler he suddenly said "Why don't you get somebody to write a film on Bluecher, Marshal Vorwaerts? He is one of the greatest Germans who has ever lived and more

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Important to us today than Rembrandt or Goethe. Germans above all must be brought up to be courageous. It was Bluecher's courage and his technique of perpetual attack which made Napoleon lose his nerve at Leipzig and Waterloo. It was the courage of that old man which turned the battle of Waterloo into a catastrophe."

Hitler and Napoleon.- In 1923 Hitler's admiration for Napoleon was an outstanding feature. This admiration sprang from several causes; his admiration for Napoleon as a man and as a German, and his admiration for Mussolini's success typifying a Bonaparte reincarnated. By 1932 Hitler's admiration for Napoleon had eclipsed his admiration of Frederick the Great because the latter typifies the end of a period while the former, the dominator of the revolutionary French and world chaos, seemed to offer an inspiring example in an analogous fight against Bolshevism.

Hitler is more interested in Napoleon than by any other figure in European history. He is unwilling to admit this openly because it would not be good propaganda. The fact remains that Hitler has taken more leaves out of Napoleon's book than from anywhere else. It is Napoleon the Jacobin and friend of the younger Robespierre, Napoleon the conspirator, Napoleon the soldier, the propagandist, the coiner of phrases, the tyrant, the Emperor that interest Hitler.

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Napoleon got France to follow him because he was an example and a leader. Napoleon realized that in order to become the leader of the French nation he had to stick to a leader-pattern and had in turn to demand that his followers imitate his thoughts and actions. He thus created around him an ever-widening circle of people who fashioned themselves after him. In this way Napoleon became France and France Napoleon. Hitler has quite obviously taken note of this method. If Hitler is Germany, and if Hitler is Europe it is because the people who he gets to follow him are or have become little Hitlers.

Other features culled from the Napoleonic propaganda are Hitler's anti-Conservative, anti-Capitalistic and anti-Bourgeois attitude. Thus Hitler like Napoleon will always come out for the have-nots, for living labor as opposed to dead capital, and for those who have their fortunes to make. Like Napoleon Hitler comes out for youth, for the element which being on the make is aggressive, bold, and self-reliant. Like Napoleon Hitler will plead the cause of an increased birth rate. On the other hand Hitler follows Napoleon in his dislike for an old age point of view, his dislike of the rich, cultured class, because this class, having something to lose, is timid and selfish, illiberal,

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sceptic, exclusive, reserved and immovable. Furthermore, this established class is not a growing thing, but on the contrary is diminishing in numbers.

Heinrich Heine in talking of Napoleon used the phrase "Heroic Materialism". Both Napoleon and Hitler are mechanical-minded men, who subordinate all intellectual and spiritual forces to means of material success. Both of them realized that to be successful and powerful as a nation it is necessary to raise the standard of living of the masses. Both are thoroughly modern and mechanistic, with the one difference that Napoleon refused Robert Fulton's scheme of the steamboat, while Hitler in Napoleon's place would have probably asked some Goering for advice before so doing.

Then there is the newspaper-consciousness of both Hitler and Napoleon. Monopolizing the attention of their contemporaries by adapting themselves to the mind of the masses around them, both not merely became representatives but actually monopolizers and usurpers of other minds. Both felt themselves not only entitled to do this. They considered this usurpation and plagiarism of other minds as their duty and normal function, by arguing that these

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thoughts, which their presence and personality inspired, were as much their own as if they had said them. In fact they argued that their adoption of other people's brain constituted so to speak an act of final eternal adoption. Their idea was that in repeating a thought of others was a process of rebirth.

In fact men of Napoleon's and Hitler's stamp almost cease to have either private speech or opinion. They are so largely crowd-receptive and are so placed, that they come to be the pooling reservoir for all contemporary intelligence information, malinformation, wit, prejudice and power. They listen and are listened to as the media of all wave-lengths of their day. Every sentence spoken by them is voicing merely what every man woman and child of the nation feels that they always felt before - but merely did not know how to express.

Hitler and Napoleon, being mediums of the innermost libido patterns of the principal sections of the nation, these great men are like avalanches. They devour everything in their path. Great men set their stamp on the times. So it happens that everything successful, memorable, witty and beautiful is credited to them and hitched onto their names.

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Bonaparte and Hitler at the height of their lives were the idols of common men (Babbitt type) because they have in a transcendent degree the qualities and powers of common men. Just as common men aim only at power and wealth so Bonaparte and Hitler wrought in common with that great class they represented, for power and wealth - and did so - to the secret delight of the common men of their time, without any scruples as to the means.

There is always a certain coquetterie in his voice when Hitler is speaking of his foreign aims and he would end his lengthy expose with the confession of his intention to realize his program without any regard to legal obligations.

The sacro-egoismo of Mussolini taken from Napoleon's notebook became a part of Hitler's vade-mecum. "If a thing is good for the Party a crime is no crime. If it is good for Germany a crime is not crime." The common man hears this and thinks: "Is it not delightful to know, that while we poor suckers have to live according to the statutes, our leaders be it Napoleon, Mussolini or Hitler can infringe on the Law."

It has been shown above how in consequence of the analogous roles of the French Revolution of 1789 and the Russian Revolution of 1917 the Napoleon type as conqueror of

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revolutions has been reincarnated in Benito Mussolini and Adolf Hitler and how Napoleonic phrases, methods and measures have filtered through Mussolini to Hitler.

It must not be forgotten that since Marshal Hindenburg's death in 1934 Hitler has surpassed his former master Mussolini by becoming himself a de facto Emperor, by playing to an end the role of confiscator of liberties. Thus the year 1804 when Bonaparte made himself Emperor and midsummer 1934 correspond to each other. Both these years brought the confiscation of all powers of State, of all liberties of the individual. In both of these years there was no one to resist; it was as though all other solutions had been tried in vain.

However, just as Mussolini was surpassed, so was Napoleon in his turn. The reason is this that while Napoleon only had his army to rely upon, Hitler in addition to that is in full control of a nation-wide Gestapolitan network and Party bureaucracy. When Napoleon said "Moral sentiments are for women and little children - and ideologists" he yet was far from being a 100% dictator. Hitler has gone further than Napoleon. He has refused to make a concordat with the Churches or rather he has made it and refused to fulfill it. He has declared a total moral moratorium. If Hitler is re-

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minded that such a course constitutes a violation of solemnly given promises and of the Party program of 1923 he answers in almost Napoleonic phraseology: "We must not be weak and literary. We must act with solidity and precision which we owe to our holy national mission. I must follow my star." This frequent favorite allusion to his star ("Mein Stern"), to my destiny ("Mein Schicksal") and to Providence ("Die Vorsehung") are anything else but purely rhetorical imitations of the Napoleonic jargon. They are a thing in which Hitler believes profoundly or rather a thing in which he has accustomed himself to believe.

"But," Dr. Sedgwick asked him in 1923: "What will you do, Herr Hitler, if something should happen which would prevent you from fulfilling your duties as Fuehrer. After all you could fall sick...." Hitler retorted: "If that should be the case or if I should die it would only be a sign that my star has run its course and my mission is fulfilled."

A striking parallel and one which became clearer and clearer with every year is Hitler's distrust and contempt for so-called "born kings". Napoleon used to refer to them as the "hereditary asses," when he spoke for example about the Bourbons. With Hitler who started when young with a solid

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contempt for the Hapsburgs things have run a similar course. In the degree of his rising powers the Wittelsbachs, the Wettins and the Hohenzollerns followed suit. "There is not one among them who could have been his own ancestor," Hitler says occasionally, using almost the identical phrase of Napoleon. Today the return of the Monarchy is in Germany an almost dead issue - that is as long as Hitler lives. His successor (Goe-ring?) might possibly feel himself obliged to reconstitute the Hollenzollerns. However, whether he would follow the direct line of descent appears somewhat doubtful in Dr. Sedgwick's excellent memory there was a strong tendency as far back as 1934 to choose possibly somebody from a collateral side, a descendant of the Kaiser's only daughter, the Duchess of Braunschweig.

Both Napoleon and Hitler never cease to fear legitimate monarchists. That is why both of them so frequently refer to the fact they are flesh and creatures of the masses - that they are in fact identical with the broad masses of the people. Both of them rose with the rabble and will fall with the rabble, because they are usurpers. To stay on top both of them use identical levers - interest and fear. In pursuing this course there is a further similarity. It is well-known that Napoleon considered himself the "flagellum Dei". That Hitler as early as the summer of 1923 began to talk of himself as the scourging Messiah of this world has already been indicated previously.

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SPEECH-MAKING TECHNIQUE

Preparation of Speech.- Time and time again Dr. Sedgwick has been asked how Hitler makes his speeches. Almost everyone he has talked to seems to have the idea that others write all his books such as "Mein Kampf". This is absolutely wrong.

The fact is that Hitler suffers none in the room when he is working over a speech. In olden times (1922 and 1923) Hitler did not dictate his speeches as he does today. It took him about four to six hours to make his plan on large foolscap sheets about ten or twelve in number. On each page were only a few words to be used as a cue. Not more than fifteen or twenty words at the most. Hitler knew too well the danger of too copious notes for free delivery.

While Hitler undoubtedly used to read many books, he rarely, if ever consulted them when laying out a speech. Often Dr. Sedgwick visited him when he was at work on a speech to deliver him some special message. In the streets outside the red billboards would be covered with Hitler's giant posters announcing the meeting. He would be found in his room as usual wearing a simple brown jersey and thick-soled gray felt slippers. No books were on the table, no papers on the desk.

Once in 1923 Hitler made an exception to this rule. It was in the middle of July and he was to address crowds of visiting German "Turners", who had come from all over Germany to attend the "Deutscher Turnertag" in Munich. Hitler wanted

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to make a special effort. He obtained a thick volume of von Clausewitz and fell so in love with it that he took the book along to the Circus Krone. It was a disastrously hot day. The circus was stifling, like an overheated animal house in a zoo. In the middle of the speech when Hitler was just engrossed in exposing the importance of National enthusiasm and the fanatical zest of a people for an army, he pulled out his volume of von Clausewitz and began to read one - two - three- four pages. It almost seemed as though he had forgotten the audience which became more and more restive. When Hitler returned again to his own speech the entire contact had to be reestablished anew. Realizing this Hitler immediately started the rhapsodic movement and saved the day by a brilliant ten minute finale. Since the experience Hitler has never taken a book with him on the platform.

When the hour of the meeting approaches, he walks up and down the room as though rehearsing in his mind the various phases of his argument. During this time telephone calls come pouring in. It was often Christian Weber, Max Amann or Hermann Esser, who would tell Hitler how things were going in the hall. Hitler's typical question on the telephone would be: "Are there many people coming? What is the general mood? ("Wie ist die Stimmung?"). Will there be any opposition?"

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Then Hitler would give directions concerning the handling of the meeting while they were waiting for him. Then he would hang up the telephone and resume his walk, sometimes listening in an absent-minded way to some conversation in the room. Then the telephone would ring again only to repeat a similar conversation to the above. Half an hour after the opening of the meeting Hitler would ask for his overcoat, whip and hat and go out to his car preceded by his bodyguard and chauffeur

Entrance.- Even if Hitler wears civilian clothes, his appearance has a military bearing. He has nothing of the over-familiar style of certain demagogues. He takes no notice of anyone on the way in as he strides through the crowd to the podium. He keeps his eyes on the S.S. and S.A. formations with the flags. The sole exceptions to this since 1932 are when some child is shoved in his way to hand him a bouquet of flowers. He will take the flowers with the left hand and pat the child on the cheeks. The whole thing takes him only a few seconds. Then he passes the bouquet to Schaub or Brueckner and passes on.

Interruptions.- Any interruption on the way in or on the way out which does not involve mother and child is apt to arouse Hitler's ire. Woe to the unlucky S.S. Commander, who is responsible for such a leakage. Dr. Sedgwick remembers that in 1932 near Koenigsberg Hitler was on his way out of a stadium

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and a middle-aged hysterical woman suddenly blocked his way, knelt down before him and tried to thrust into his hand a scroll of revelations she claimed to have received from the other world. Hitler shouted at Brueckner in a furious way: "Get this crazy woman out of the way". Hitler was in a bad temper the whole of that evening.

Speech.- Quite often somebody makes a speech to fill in the time until Hitler arrives. Hitler does not care who talks before him but he absolutely refuses to have anybody talk after him. There is always inspiring martial music both before and after his speeches.

When Hitler stepped forward he used to place his sheet of notes on a table at his left and after he looked at them he would lay them over on a table on his right. Each page used to take him from ten to fifteen minutes. When he had finished he slowly placed it on the other table, took a new leaf and started on. His usual time for a speech was from two to two and a half hours, even three hours was not unusual. That was before his throat trouble started and he used even to drink beer from a mug from time to time, which in Munich was always the signal for some special applause.

Posture.- Dr. Sedgwick who has sat behind Hitler upon innumerable occasions watching him closely and only a few feet away from him, observed that he starts in a position of military

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attention. This posture is maintained some fifteen - twenty - twenty-five minutes as the case may be. All this time the heels of his boots remain firmly together; There is not a second of relaxation. The whole figure is one of absolute firmness, including shoulders and head. Hitler's hands are clasped behind his back and the arms are stretched while he draws a caustic and chastising exposition of the past and present. It is the style he probably acquired in 1919 and following years, when serving as a non-commissioned instructor at the Munich barracks.

It is a period of discipline for himself and the audience and corresponds in many ways to the tradition among concert pianists to open their programs with a few selections from Bach. After twenty minutes out comes the foot for the first time and gestures follow with the hands. From then on things begin to liven up. Compared to a piece of music Hitler's speeches consist two thirds of march time growing increasingly quicker and leading into the last third which is matter of fact with increasingly ironic sidelights. As is well-known he suffers no interruptions nor heckling.

Knowing that a continuous presentation by one speaker would be boring he impersonates in a masterful way an imaginary Hitler often interrupting himself with a counter-argument and then returns to his original line of thought, after he has smothered completely this imaginary opponent. This furnishes

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the audience with a little special drama, often interrupted by volleys of spontaneous applause, yet Hitler does not strictly speaking seek for applause. He seems often to be wanting only to convert the people to his ideas and is resentful of any premature noise which interrupts him. If the applause goes on too long in his opinion he will check it and cut it short, sometimes even at its inception, by a motion with a trembling hand.

All enthusiasm must be saved up for the third part of his speech, which he sweeps from exhortation, promise, dedication into the rhapsody finale. The tempo livens. Staccato outbursts become more frequent and the speech converges towards its apotheosis. Hitler has already been shown as a Narcissus type who regards the crowd as a substitute medium for the woman he cannot find. Once this is understood, that speaking for him represents the satisfaction of some depletion urge, the phenomenon of Hitler as an orator becomes intelligible. With Hitler it is a double process of depletion and parturition. His arguments are the depletion element, the applause, homage and ovation of the audience are the child that is born. In the last eight to ten minutes Hitler's oratory resembles an orgasm of words. It is almost like the throbbing fulfillments of a love drama.....Liebestod.

Oratory.- It has often been said by people who read Hitler's speeches: "Why that is old stuff, we have heard that before," if these same critics hear him in person they would

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say: "It is remarkable that when one hears Hitler all seems as though it were new and said for the first time. And yet one knows that one has heard it before, but somehow it seems new and has a new meaning."

There is undoubtedly something in common between Hitler's speech and Wagner's music. Infinite variations of known leitmotifs repeated over and over producing a new ear appeal.

Hitler has a quality which no German orator has hitherto possessed. He uses the two half truths of Nationalism and Socialism simultaneously just as a composer will use melody and base to produce the complete contrapuntal picture. This gift is given to none of his rivals nor opponents. He is at simultaneously to appeal to the ideal and mystical sphere and to the concrete animal sphere.

The truth is that the greatness of an orator like that of a poet must in the final analysis be judged by what he does not say and yet does not leave unsaid. This gives a chance for the audience to feel the unexpressed, the inexpressible, themselves. This is what Wagner in a letter to Matilda Wesendonk has called "the art of sounding silence".

Frau Magda Goebbels in a mixture of truth, affectation and flattery once said to Hitler: "You were wonderful again yesterday. It makes me feel so ashamed of myself. I always think that I am a National-Socialist and yet when I

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hear you I feel that I haven't been a National-Socialist all this time - that I am just beginning to be one. It all seems so new to me, as though it were my first conversion from my former life."

This conversation took place at the luncheon table in the Reichskanzlei in 1934. At the time Dr. Sedgwick took it as a piece of shameless and nauseating flattery, which was swallowed avidly by Hitler. Since then Dr. Sedgwick feels that it contains a grain of truth, if analysed in the spirit of the letter of Wagner's quoted above.

Speaking of Hitler's technique of arguing publicly with himself he once said to Dr. Sedgwick the following: "We must never forget that words and their meaning are two subtly distinct things. The word remains the same but the meaning changes. If, for instance, you repeat a word a number of times the human mind refuses to reproduce the same thought picture."

The human mind indeed insists on varying that thought-picture sometimes even to a degree of the absolute opposite. Quite aside from this fact we can notice every day that familiar words which are used in argument have almost ceased to convey a plastic idea. There is a special type of educated German lingo which is almost entirely made up of such words. That type of out-of-date professorial German (Professoren-Deutsch) is the cause of the decay of bourgeois parties like the Hugenberg Party.

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"The crowd is not only like a woman, but women constitute the most important element in an audience. The women usually lead, then follow the children - and at last, when I already have won over the whole family - follow the fathers."

A speaker may never take for granted that the audience understands what he says. Like an architect who must draw a groundplan as well as an elevation, so a speaker who wants to be really understood by the broad masses must supplement his statement that a thing is so and so (thesis) with a further argument which shows in which way the thing described is not so and so (antithesis).

This second inverted and negative presentation furnishes the necessary complementary colors to the argument picture No. 1. The result is that the whole thing stands out in dramatic relief. The masses grasp the idea and it has become their own (synthesis).

Needless to say part No. 2 is the most difficult section of a speech. If it is done in a dry way the speech becomes a sermon and will bore the people. It is therefore advisable to treat this part in the form of ironical sidelights, naively put in, almost in dialogue fashion. The effect on the audience is to make them understand without effort and the speaker can proceed with confidence to the next subject.

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"Some people say that I repeat myself so often," said Hitler. "I tell you one cannot repeat a thing too often. That presupposes that a speaker is really a speaker and understands the art of endlessly varying the main point. In that respect Wagner is my model. Besides people forget that even the story of Christ, which was certainly sold to the world public, was reported by four evangelists in very much the same way. The slight difference here and there in substance and temperamental coloring far from bewildering and tiring the listener have helped to convince him."

End of Speech.- Hitler said: "To end a speech well is the most difficult thing to accomplish. You must know what you want to say, you must know what you do not want to say."

"It is always a new experiment, and one must know exactly by feeling the reaction of the audience when the moment has come to throw the last flaming javelin which sets the crowd afire and sends it home with a leading idea buzzing in their heads. One can see exactly how far the audience has become fascinated if the heads in the gallery and elsewhere move back and forth. This is a sign that the speaker has as yet no grip on his audience. One sees that a lot of that is one of the reasons I cannot listen to other people speak."

1. The only man Hitler can bear to listen to speaking is Goebbels.

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Avoidance of Names of Personages.- While speaking Hitler carefully avoids mentioning the names of personages either dead or alive. For instance instead of saying "Bismarck once said..." Hitler will say "The Iron Chancellor...." Instead of saying: "This is a debt we owe to General Ludendorff, Hitler will say: "To Germany's Great Quartermaster of the World War we owe..." Schiller and Goethe are never referred to by name but always as an unnamed great poet. The only exception he makes to this rule is Richard Wagner.

Exit Technique.- When Hitler's speech has reached its orgiastic end, the final stage which might be termed the apotheosis of the meeting takes place. The band plays the national anthem (Deutschland ueber Alles) (Nationalism) followed by the Horst Wessel song (National-Socialism). Without waiting Hitler salutes to the right and left and leaves during the playing. He usually reaches his car before the singing is over. Whether consciously or unconsciously done this sudden withdrawal has a number of advantages. In addition to facilitating his exit unmolested to his car, it prevents the exaltation of the crowd from going to waste. It saves him from unwelcome interviews and leaves intact the apotheosis picture that the public has received from the end of his speech. Hitler once said to Dr. Sedgwick: "It is a great mistake many speakers make to hang around after their speech is over. It only leads to an anti-climax and sometimes it might even happen that arguments arise which could completely undo the hours of oratorical labor."

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Then turning to a comparison with the theatre he said: "I never liked it when actors after finishing their roles took curtain calls. It murders the illusion when a Hamlet or a Tristan who has just died magnificently on the stage reappear to smile and bow to the applause of the audience. Of course the professional actors will tell you that they live by this applause and the number of encores determine their standing in their profession. Richard Wagner was dead right when he prohibited all encore curtain calls for the festspielhaus performances in Bayreuth. It is and remains a profanation."

Hitler's theory was that one must always have the courage to leave any gathering as soon as one feels that the climax is reached; never, never wait to see what impression has been made which is a sign of inner cowardice and lack of confidence.

Hitler's habit of leaving the hall abruptly during the first moments of the ovation has helped to shroud him with an almost mystical quality of unearthliness. The man without a home, the Flying Dutchman, Lohengrin's exit in shining armor, the untouchability of Pelleas, which transforms the various women types in the audience into so many longing Elsas, Sentas and Melisandes.