

Was Beethoven Jewish?

Yep



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Why does it matter? Well, I have claimed everyone famous is Jewish, and one of my readers said Beethoven wasn't, so I looked it up. Here is what I found, take it or leave it, I don't care.

The first thing I found was misdirection around the name van Beethoven. We are told it is “van” not “von”, so it doesn't indicate nobility. It indicates this family was Flemish, from Bettenhoven. But it looks like that is false. This line breaks down completely after Ludwig's grandfather—also named Ludwig van Beethoven (above)—which is highly suspicious. We are told there were two Ludwig van Beethovens born in that area in the same year, and we don't know which family relocated to Bonn. That is very unlikely, and already looks like misdirection. If they have found records of both these people from 300 years ago, it is unlikely the records dissolve into mist just before the famous Beethoven. Plus, we get the usual hedge on what they did. We are told Ludwig's great-grandfather was a [baker](#). Right, we know that means he was a [banker](#). In support of that, at Wikipedia we are told this great-grandfather

Michael van Beethoven, besides the bakery trade, participated also in the local real estate market and in the purchase and sale of antique furniture and paintings.

You have to laugh. Bakers don't moonlight as real estate tycoons and antiques dealers, but bankers do.

Beyond that, Beethoven is in Liege, or eastern Belgium, the French-speaking part. While the Beethovens are supposed to be from the Flemish-speaking western provinces. So that story immediately falls apart. Ludwig the Elder was either born in Mechelen or Antwerp, both of them in Flanders, where they speak Flemish, a dialect of Dutch.

Wikipedia tells us Ludwig's paternal grandmother was Maria Poll. But that is a fudge, and [Ethnicelbs and other sources admit](#) it was not Poll, but Ball. Why would they hide that? Because it links Beethoven to George Washington, whose mother was a Ball. They lived at the same time, remember? And the Balls had links to Germany. [I have already proved Washington was Jewish](#). It wasn't hard:



That's George's unretouched nose, which they don't want you to see.

Maria Ball's mother was Ursule Schenck, also a Jewish name meaning cup-bearer.

Ludwig's maternal great-grandmother was Eva **Alber**, yet another Jewish name. See Bauhaus fake artists Josef and Anni Albers, she admitted to be a **Fleishmann**, Jewish, but he sold as Westphalian Catholic, the usual joke. He was supposed to come from carpenters and blacksmiths—you know, like the Christian Gentile Jesus. Also see HebrewSurnames.com, where they admit Alber is a Jewish surname, with many Jewish Albers in Argentina. Eva Alber and her husband lived and worked at the Court of the Elector of **Trier**, another huge red flag we have seen before. Trier is a Jewish/Phoenician center from way back, also the birthplace of Marx. We are told Ludwig's great-grandfather Keverich was working as a cook at that court, but this is probably the usual fudge. More likely a noble acting as a counsellor. At any rate, here is where they lived:



Ludwig's other great-grandmother on that side was Agnes **Aussems**, yet another Jewish name. See the Aussems Collection at the Tucson Jewish Museum.

Ethnicelebs gives his great-grandfather as Johann **Schetter**, but that is probably either a fudge or variant of Schechter, a common Jewish name. See the Schechter Institute of Jewish Studies in Jerusalem. But even if it is Schetter, we have the same conclusion, since that is also Jewish, coming from the word for “fine shiny linen” and linking as usual to textiles—the second most famous Jewish source of wealth after banking. So Ethnicelebs gives us a clue in just about every line, and we know why: they think Gentiles are all idiots who can't spot a clue when it bites them in the ass. Which, as we have seen, is pretty much true.

But this Gentile spotted another clue hiding in plain sight. Beethoven's mother was married before she married his father, her first husband dying when she was still 19. She had had one child, but he died. So she is aka Maria **Leym**. That is strange, because Beethoven's immortal beloved was the Countess **Deym**. Wikipedia refuses to tell us anything about her husband the Count Deym except that he was older, but as it turns out he was Joseph, Count Deym von Stritez **of Bohemia**, and was a well-known sculptor at the time, making copies in wax of many of the famous sculptures in the collections of his cousins—which I assume were then cast in bronze or terracotta.

So, have they fudged us again between Leym and Deym? My guess is yes, since Leym is not a

common name. A search takes us pretty much nowhere, indicating they just made it up as misdirection. Why would they do that? Because once it again it indicates Beethoven was falling in love with his cousins, as these people always do. Plus, if they told us the truth it would be as much to admit Beethoven was a noble, since his mother had previously been married into this line of Bohemian counts. She would require rank to do that. It would destroy the whole “Beethoven as a commoner” story.

This means that Beethoven didn't marry his Immortal Beloved because he didn't have the rank, but for some other reason. Possibly he preferred being the lover to the husband, since in that case he could have a whole harem of immortal beloveds, trading them in as they aged. Which they did very quickly then, and still do. If you think I am being mean, go read about this Josephine von Brunszvik, daughter of a Hungarian Count. She had children with at least five men before she was 35, and her second husband accused her of allowing incest between her children. Her mother wrote her and told her it was all her own fault. She died in misery at age 42, already an old hag. I am not saying the men were any better: in fact they were probably worse. I am just telling you how it was. And is. That is the way these people live. But my point is, you can see why Beethoven might prefer to stay clear of that mess, keeping his love clean by just writing letters.

Then we have the problem of portraits, which will connect us to the previous problem in an unexpected way. We should have many drawings and paintings of this famous man, but we are left with only a couple, and they all look fake to me. The one reproduced all over the place, including Wikipedia, is this one:



That's not bad as a matter of technique, and it is in a semi-period style, so no one has questioned it. But I don't believe it is by the artist it is attributed to, since it isn't in his style. It is attributed to Joseph Stieler, the top German portraitist of his time, who painted royalty.



No match in style, as you see. Completely different palette for the skintones, even in the male there (Humboldt). But it is the hair that gives it away. Way too spikey. Stieler never painted hair like that, and it reminds us the facture is wrong everywhere else as well.

And there's another problem: Stieler, a painter of the King, would not also be painting commoners like Beethoven. In other places, we are assured Beethoven was a commoner, preventing him from marrying the ladies he fell for like his Immortal Beloved the Countess Josephine Deym. That marriage was supposedly forbidden due to Beethoven's lack of rank. But for the same reason he would not have been painted by Stieler. He shouldn't have been able to afford Stieler, either. Most people don't realize how much portraits cost, and they balk even when they price my portraits—which are a bargain due to my lack of rank (and the fact I have been sat on my entire life). But these painters to the King are a whole other realm, and I will give you an example. Lady Diana's portrait cost \$400,000, and that was 30 years ago. It would be closer to a million now.

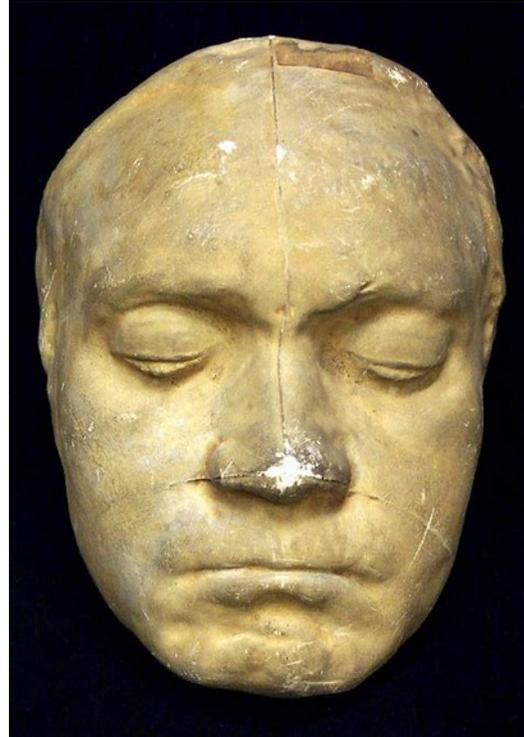
You will say I just proved Beethoven *wasn't* a commoner, so Stieler could have painted him. True, but Stieler *didn't* paint him, since Stieler didn't paint that. Besides, Stieler hated to paint men (as do I), so I have some insight into this. All his best portraits are women, and he only made a couple of exceptions, one being for the King himself (Ludwig, King of Bavaria).



That's a far worse fake, said to be Beethoven as a young man by Christian Horneman. But it isn't in the period style. It is supposed to be a miniature, but it doesn't look like a miniature to me. And again it doesn't match the style of his other works. The brushwork is modern, as are the colors. The yellow-brown skintone is awful, and isn't even close to what a German miniaturist would have been doing in those years. And they admit it doesn't even look like Beethoven.

Finally, we have Beethoven's death mask, which is also an obvious fake.





To start with, we have it in about a dozen forms, as you see, and none of them match. The first two are kind of the same, but not really, and the second two are kind of the same, but not really. The second form is so bad some are now using it to claim Beethoven was black, and you can see why. But the problem with all of them is that plaster is fine enough to pull wrinkles, and Beethoven was fairly old for the time, being 56. He had been in poor health for twenty years and would have wrinkles on his face. But we don't see wrinkles in any of these.

But do we know of anyone in a position to have faked these? What about the Count Deym, a professional sculptor? According to some sources, he died in 1804 at age 52, but that seems unlikely. It seems unlikely because everything to do with him is hidden or faked. His son or grandson Franz was the Ambassador to London, and we are told this ambassador's father was a Field Marshal (five-star general). They admit our Count Deym was an officer who fled the country after a duel, returning later to Vienna to open an art gallery under the alias Mueller, but they don't tell us if he was a Field Marshal or whether he had a son. But we already see he was a con artist, living under fake names and fleeing the country and so on. My guess is he didn't die of pneumonia in 1804, rather he ditched Josephine just like her second husband would ditch her just a few years later. After all, she was apparently already sleeping with Beethoven and possibly having his children, so why should the husband stick around? The Count had rich cousins all over the place, from Sweden to Italy, and the pick of villas to park it in.

Thepeerage.com also hides him, listing the Counts/Grafs Deym von Stritez only back to Maximilien, born 1880. There we learn they are related to von Furstenberg, Arco-Zinnenberg, von Loe, von Waldberg, and the Kings of Austria (von Osterreich), but learn nothing before 1880 in the Deym line. The Count Deym would have been 75 when Beethoven died, so it is possible he faked these death masks himself. But even if he didn't, I have shown you the links between Beethoven's immediate

family and this famous sculptor. So they would have continued to have inside access to foundries and sculptors even after the Count Deym died.

And now I will back up and circle another link we missed in the rush. As we just saw, the Count Deym's wife was Beethoven's mistress Josephine Deym, nee von Brunszvik. Her mother was a von Seeburg (of course linking us forward to Jean Seberg). These von Brunszviks were Hungarian counts, but Josephine was born in Pressburg. Who else has links to Pressburg? That would be Karl Marx, whose mother was a Pressburg and a Cohen. These Pressburgs were extremely wealthy Jewish textile merchants, closely related to the Philips of Philips Electronics, and they indeed came from Pressburg, for that is where they took their name. You will say that is just a coincidence, and it might be except for one thing. We also tripped across the name Trier above didn't we? We found it without even looking for it. I remind you that Beethoven's Albers were from Trier, and not just the town, *but the castle itself*. This double hit on Marx indicates we are looking as usual at one big happy family.

Which takes us back to the painting of Beethoven's grandfather under title. I led with that instead of a portrait of Beethoven, because I think that is a real portrait of that man, while the portraits we are sold as Beethoven are fake. They have all been forged to make him look more Gentile, like we have seen with many others—not just George Washington, but also Thomas Jefferson, Isaac Newton, Johannes Kepler, and many others. The fake artist starts by carving down his nose, and then give him a wild mane of blond or gray-blond hair, to make him look Nordic instead of Phoenician. But if we study his grandfather Beethoven, we see the long nose and long face we would expect. We see the heavy eyelids and long upper lip. The only thing we seem to be missing is the usual heavy signaling, since we see no hand in the vest, no phoenix, and no ships. The painting is strangely devoid of ornaments, but it is possible they were painted out. The background does look scrubbed down. I would guess they had to remove the ornaments because they conflicted with the story these people are commoners. Same reason any real portraits of Beethoven have had to be stored.

OK, let's look beyond Beethoven's immediate family for clues. We are told he left his family early, instead living with the von Breunings. There he met his best friend Franz Wegeler, who married one of the Breuning girls. There he also met Count von Waldstein. Jewish all. We will start at the end and work back. Waldstein's mother was the Princess of Liechtenstein. Here is a more recent Prince, and I will make it easy on your with a photo: you won't have to study a painting.



Any questions? If you still don't believe me, go look them up at thepeerage.com, where you will see they are related to the Salm-Salms, the Furstenbergs, the Lowensteins, the Wertheims, the Rocheforts, the Sternbergs, the Kinskys, and the . . . [Spielbergs](#). Yeah, that's another paper.

As for Franz Wegeler, he was a top Freemason, and he famously used Beethoven's music in lodge ceremonies. Wegeler is a Jewish name, and in the US they married the Hammonds, linking us to all that ([see here](#)).

And the von Breunings were also nobles and Jews, otherwise why would they welcome the noble Jew Beethoven? One of Wegeler's nieces was Mathilde von Breuning, who married the Prince of Hohenlohe-Ohringen. So these von Breunings were not low-ranking nobles. They were also closely related to the Wurttembergs, the Brandenbergs, the [Sachsen-Meiningsens](#), the [Hessen-Philippsthals](#), and the Orange-Nassaus, linking them to all the royal houses of Europe.

The mother in the von Breuning house, protector of Beethoven, was Helene, nee von Kerich, whose father was privy counsellor to the Archduke of Austria. Her husband was also a court counsellor. So that's who the "Gentile commoner" Beethoven was living with when things got too hot at his own house. As you do. I am sure we have all done the same thing. Whenever things got difficult for me as

a teen, I just walked down the block to the castle and shacked up with the Countess and her children until it blew over.

Does this mean I am trying to tear down Beethoven, or claim he was unfairly promoted? Of course not. There is hardly anyone I can think of more deserving of his reputation than Beethoven. I don't think he was as deaf in his late period as they claim, but that hardly matters. I just think we deserve to be told the truth on this matter, and on all others. I don't like living under an avalanche of lies, and I know you don't either.