



Ludwig van Beethoven and his Eroica

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Preface

There is a wonderful story hidden in the music of the third symphony of Ludwig van Beethoven. Written under the inspiration of the bee he aptly named it 'Eroica' which means *Hero*. It is the story of the people of Israel who through work are discovered to their true identity. Through the Bee¹ they come to know their Hero, they come to know that... they are the Hero.

This course of life, that all of the descendants of Israel die through their works in order to enter into Life, is illustrated in this symphony. As the author of this magnificent piece of music this is, in a preeminent manner, Beethoven's own destiny and shown to us through his name which means: Ludwig *famous warrior* van *of the* Bee[t]hoven *bee hive*².

Introduction

It is said that Beethoven was attracted to the ideals of the age of Enlightenment, which supposed to have lasted from the mid seventeenth until the end of the eighteenth century and spread throughout Europe, Russia and Scandinavia. The signatories of the American Declaration of Independence and the United States Bill of Rights are also believed to have been motivated by, so called, "Enlightenment" principles. However this suggests that there was an 'outside' force instigating and directing these principles, which there was not. It was an inner force of a spirit nature, not the ideas or reasoning of a man, that initiated the thoughts of Beethoven, leading him to produce the musical compositions which are enlightening. Whether Beethoven, or any other at that time, was aware in his consciousness of this spirit force can of course not be said, however the legacy of his music and particularly the music of the 3rd symphony 'Eroica' will show, for the descendants of Israel, a Life Spirit Force enlightening them into Victory.

¹The word 'Bee' means: *'the pathway into, revealed by the Highest'* see page 8 of "Why the Bee...?"

² The Etymology of the word hof or hoven tells that it originates from the proto german word '*huva*', an enclosed garden, the area where the King/Queen resides or, 'the hive'

His inceptive dedication

It is widely assumed that Beethoven's Eroica is a symphonic portrait of Napoleon. This is confirmed by his friend Ferdinand Ries³:

"In 1802 Beethoven composed his Third Symphony (now known as the 'Sinfonia eroica') in Heiligenstadt, a village one and a half hours outside Vienna.

When he was composing, Beethoven frequently had a certain subject in mind, even though he often laughed at and inveighed against descriptive music, particularly the frivolous sort. Occasionally Hayden's 'Creation' and 'The Seasons' came under fire in this respect, though Beethoven did recognize Hayden's greater achievements, especially the many choral works & certain other things for which he properly lavished praise on Haydn. In this symphony Beethoven had thought about Bonaparte during the period he was still First Consul. At that time Beethoven held him in the highest regard and compared him to the greatest Roman consuls. I myself, as well as many of his close friends, had seen this symphony, already copied in full score, lying on his table. At the very top of the title page stood the word "Buonaparte" and at the very bottom "Luigi van Beethoven," but not a word more. Whether and with what the intervening space was to be filled I do not know. I was the first to tell him the news that Bonaparte had declared himself emperor, whereupon he flew into a rage and shouted: "So he too is nothing more than an ordinary man. Now he also will trample all human rights underfoot, and only pander to his own ambition, he will place himself above everyone else and become a tyrant!" Beethoven went to the table, took hold of the title page at the top, ripped it all the way through, and flung it on the floor. The first page was written anew and only then did the symphony receive the title 'Sinfonia eroica'.

Comments of a music critic

David R. Roell expounds in his article '*Ludwig Van Beethoven & the Eroica Symphony*' on the four movements of the symphony. As to the first he believes this to be the lively early days of the French revolution. He suggests it reflects the mixed sounds of many emotions of individuals. Not heroic, confident or driven, but rather timid and fearful sounds. The second movement he deduces not to be the funeral march for Napoleon but rather a memorial to Louis XVI and in particular to the French Queen, Marie Antoinette. As he found himself listening to this great symphony, *for the thousandth time* he heard in the third movement *as clear as anyone could*, a buzzing beehive. In his opinion the musical symbology is unmistakable about Napoleon as a Queen Bee in her beehive of activity concluding in the fourth movement with a view of the life of the Hero.

³ Ferdinand Ries, from pages. 67 and 68, 'Beethoven Remembered', translated by Frederick Noonan. Great Ocean Publishers, Arlington, VA, 1987

Roell suggests the program of the symphony to become as follows:

1. *Allegro con brio*: The early days of the French Revolution
2. *Marcia funebre: Adagio assai*: The death of Marie Antoinette
3. *Scherzo: Allegro vivace*: Introducing Napoleon & his beehive
4. *Finale: Allegro molto*: A Hero's life

He concluded his analysis that for Beethoven...

“the bee was the inspiration behind the entire symphony, Napoleon as a new man, a new leader. As the genesis of a symphonic project the bee motif accounts for the last two movements. But what about the first two? If the last movements are the longed-for new world, then the first two movements would be the story of how we got there. In other words, the French Revolution & the execution of the French royal house.”

I want to close my summary of Mr. David Roell's article quoting him;

“So often we throw up our hands & insist that the act of creation is both unknown & unknowable. This may be true in many cases, but not of all of them. It is a challenge to us, admirers of the great, to puzzle out what they did, to the best of our small ability.... But what about the original title page? "Buonaparte" at the top, "Beethoven" at the bottom. What to put in-between? Ries did not know. Presumably Beethoven thought long & hard & could not decide. I have heard it suggested that Beethoven seized upon Ries's announcement to get himself out of a self-inflicted tight spot. I am still thinking about that”

Coming out of the ‘self-inflicted’ tight spot

Beethoven himself as the composer of this beautiful piece of music could not decide what to put in between? As we will see the enlightenment he produced in this symphony is profound, though in how far he has seen this in his own mind is not known.

It has become obvious that Napoleon did not answer to Beethoven's expectations. After he heard that he had crowned himself emperor, Beethoven tore up the title page. Had Beethoven expected Napoleon to lead the people and the nation into a new era, to loose them from the shackles of traditional institutions, customs and morals into an era of individual freedom and potentialities, in other words, into the millennial utopia? It appears to be so. Yet as for the conscious mind of Beethoven, Napoleon's ‘self-crowning’ ruled him out to be ‘the’ messiah, nevertheless his music indicates that he saw that Napoleon would serve his people as one of the greatest of the New Order Judges of our time, leading the people of Israel through a crucial development in their history on their *Pathway to Life*⁴. Though, by his change of dedication of the finished symphony from ‘*Buonaparte*’ to ‘*Eroica*’, he moved the spotlight from the role of the character of Napoleon, as the commander, to the real Hero. The real Hero for the people of Israel is

⁴ See the paper “The Judge Dan” for an in-depth study about the New Order Judges who, coming from the line of Dan, will lead the people of Israel on their *Pathway to Life*.

Yahshua Messiah, the manifestation⁵ of YaHWaH, and for each and every individual Israelite it is the Man within, their true identity, the Father, YaHWaH.

The Commission of the New Order Judge

Napoleon was the descendant of Samson through the long Frankish King line and his fondness of bees⁶ was certainly not the only characteristic he inherited from his ancestor. Within himself Napoleon carried the great commission, given to him through Samson who **started** to deliver Israel out of the hands of the Philistines.

Judges 13:5 “... and he shall **begin** to deliver Israel out of the hand of the Philistines.”

Up and until the French Revolution the New Order Judges of Israel executed this commission. The Philistines, presently known as the Jews, have been excluded for periods of time by most countries occupied by the people of Israel. At other times their rights and movements were restricted. The commission to the Judges to deliver Israel out of the hands of the Philistines/Jews was understood to be an external task. The New Order Judges facilitated the nation of Israel in their assignment to remove them from their lands or from their congregations. However, history shows that despite all their efforts they failed and this caused the death of the nation⁷.

The first movement of Eroica pictures the people of Israel meandering, while the second describes their unrest and fear, but also their hope and expectations. These emotions precede the start of the Revolution. The Funeral March in the second movement describes the death of the nation, but then there is the arrival of Napoleon and the bee theme is introduced.

Through Death into Life

⁵ YaHWaH manifested Himself as the Hero in Yahshua Messiah from inside the nation because their outside, their collective ability, had failed them, to give Life to flesh man from man's inside as the Hero because man's outside too will fail. This He has done, to accomplish Glorified Man in a Holy Nation.

Note: Israel has Spirit Life in them from Adam and Life will be established in their flesh through death from the outside, through Yahshua. First the nation than the individual Israelite.

⁶ The Bee was an important symbol for Napoleon and a well known emblem of the French Revolution. Napoleon identified himself with The Merovingian Kings and they in turn with Dan through Samson. He had embroidered on his coronation cloak 300 bees which were found in the tomb of one of these earliest Kings. Napoleon himself was nicknamed, 'the Bee'.

⁷ In general terms, the rulers in Europe needed money to finance their wars/lusts. Instead of managing their economy out of the production of their true wealth such as their lands, crops, herds and minerals they could not resist the Jew who offered them money based upon a fictitious value of gold and silver and against usury. They became thus dependant on their money provider the Philistine/Jew, this was one of the many ways the Philistine/Jew held power over Israel. Because of the ever increasing amount of usury and the fact that France did not have gold nor silver, the country became financially paralyzed. This led finally to the French Revolution. Under Napoleon a new money system was introduced which was based upon debt instead of true wealth and thereby the nations lost their sovereignty or, in other words, the nations died. Other nations in Europe, as well as America and Russia, died at other times under similar circumstances.

The purpose of the commission, to externally deliver Israel from the hands of the Philistine/Jew, was not to be successful. The purpose was that through many attempts this would fail. This occurred for France, and for most of Europe, at the beginning of the French Revolution. The death of many of the nations of Israel was a fait accompli.

True deliverance does not come from the outside. Life, **all life**, comes from the inside. In the past, when the people of Israel were led externally as a nation into their Promised Land, they found temporary respite but, they did not find everlasting rest, they were not healed into righteousness. The time has now arrived wherein each Israelite personally, through an inner force, will be led into his rest, his healing towards righteousness. For this to happen the enemy needs to be aggravated on the outside so that Life will spring from the inside through death.

As to accelerate this process of decline, the works of the Philistine/Jew, or the works of the flesh, needed to be unleashed upon the individual Israelite, to provoke his/her lust, in order that he/she be delivered. The New Order Judge Napoleon, answering to his commission of deliverance, had to facilitate Israel by liberating the Philistine/Jew so that they could become their so called 'chosen' principals, leading the people of Israel in all their endeavors bestowing upon them works which appealed to them, but were to become a thorn in their side. Napoleon initiated this process by the emancipation of the Philistine/Jew during his reign.

The New Order Judge Napoleon, effected this shift of responsibility for the Israelite people from the nation to the individual, or from national decline to personal decline, through another major historic event. Adhering to the objectives of the revolution he introduced the so called Napoleonic code. This code changed the Feudal system into a legal code based upon equality. Amongst other things, this code regulated not just equality but also property and the acquisition of property. The introduction of the Napoleonic code resulted in the transfer of titles from the nobility to the common man enabling the Philistine/Jew, now made equal, to rob every single Israelite of his newly acquired possessions through ever increasing taxes, satisfying their demand of usury on the provision of debt money as well as on their loans and mort-gages.

For the Israelite the dispossession, and the gradually loosing of his inheritance to the Philistine/Jew, was but a natural consequence of the changed money system and equality introduced by Napoleon, but certainly not the only one. The individual Israelite was since offered access to this newly termed 'credit money' and... it appealed to him. In the past true wealth as land, crops, herd and minerals connected him with his Provider, but now this fictitious wealth known as 'debt', made available to him as credit money, answered to his 'want', it appealed to his Lust, made war in his members⁸ and quickened his decline. Because of this disconnection with YaHWaH, the adoption of 'reason' or

⁸ **James 4:1** "From whence come wars and fightings among you? come they not hence, even of your lusts that war in your members?"

‘higher learning’ accelerated to replace truth. The people of Israel, increasingly blinded by our Creator, lived a Lie⁹.

The dramatic irony for the people of Israel is that through ‘the Lie’ they attempt to ‘become’ and it is because of this desire to ‘become’ that they reason or work. They want to be fulfilled and perceive to ‘become’ by their works. Though it is not that *by their works* that Life is received, but rather that through “work” they die in order to be risen into Life.

This process of Life through Death is pictured in the life of the Bee as described in the paper “Why the Bee...” that through ‘work’, or through the Bee, we come into ‘Enlightenment’. The collective work of the Bee is the sound of the buzzing beehive we hear in the third movement of Eroica. As the age of Enlightenment is more properly called the age of Reason, it is the sound of Reason starting with the Revolution, which will lead every Israelite into his age of Enlightenment.

It is at the stage of self worthlessness, that we, as Israelites, are being circumcised, the foreskin of our heart removed. At this stage we will be revealed our true identity our true ancestral parentage will be brought to light.

This episode is wonderfully pictured in the fourth movement¹⁰.

The Deliverance

The task of the New Order Judge, beginning with Samson, has come to an end, they have finished their Commission. The Judge has facilitated Israel and the individual Israelite to see the face of Father in their enemy, the Philistine/Jew. They have come to see, through the Philistine/Jew, that the true enemy was their illusory ‘self’, the ‘self’ who says “I”¹¹, which is their adversary or satan. For the virtuous amongst Israel it was the trust in ‘self’

⁹ Paraphrased from: *The Pathology of Lying* by Dostouvsy in his book “The Brothers Karamazov”:

Once a man believes a lie he becomes unable to recognize truth, either in himself or in anyone else and ends up losing respect for himself as well as for others. When he has no respect for anyone, he can no longer love and, in order to divert himself, having no love in him, he yields to his impulses, indulges in the lowest form of pleasure and, behaving himself in the end like an animal in satisfying his vices, has become morally corrupted and dies. This is the consequence of a lie.

¹⁰ It is interesting to quote the secular music critic Mr. David R. Roell on the fourth movement:

The movement starts, not with the theme itself, but with the harmonic bass-line of the theme, which, in musical terms, would indicate Napoleon's parents or ancestors. The movement - and the Hero himself - develop until it reaches a crisis, whereupon the Hero dies or disappears & we, his followers, are left bereft. But just when we have given up hope, the Hero bursts forth anew & sweeps us all onward, aka the finale. In the finale, note the cleverly written clarinet part, indicating, I think, that all will be included. The Hero never dies, he was merely in hiding, waiting for our call. He will always be with us. Such is the well-known myth of the Hero.

¹¹ It is the “**I**” ׀ *ayin* (Hebrew) or **I**k (dutch), **I**ch (German), **I**e (French) which, in the Paleo Hebrew language, pictures “The Eye” and which means: *to See, know. Experience*. These descriptions attribute to Father, He is the all seeing and all knowing, He is the inspiration as well as the expiration, He is the Eye, ‘I’, not ‘self’.

to obey and to 'overcome', for the wicked it was through the satisfying of self to 'become'. Both have died, both have seen that no outside force can deliver them from the Philistine/Jew. Both have seen that Life comes from the inside and delivers them from their Philistine/Jew, from their flesh.

As Israel is delivered from their Philistine/Jew, they will hear the trumpets of the fourth movement as the sound of Victory as it heralds the arrival of the Hero. The Hero within has arrived as the True Defender and He inaugurates their long awaited, longed for, New World. The Israelites are enlightened and have entered into His rest. They will be healed and made complete in their Sabbath and once healed they discover a New Note, and their New Symphony, which they then sing, will be a harmony never heard before. They have become the collective sound of the seven notes transfigured through the eighth and this frequency, which transmutes all notes and ascends them, is sung by the Heroes and heard by all and everything in the Earth.

And they Glorify the Father.

And they are the Everliving, and they are YaHWaH.

Thank you My Father.

Postscript

Is there anything furthermore to say? What then is left of the enemy? The enemy is made complete. Father is Israel and was the desire¹² of the virtuous and of the wicked, He was not virtuous nor was He wicked, but He was their 'desire' and He has made them both full into His righteousness. The illusion of 'self' is faded into the reality of Life.

What then happens with the, so called, external enemy the Philistine/Jew? He is Esau and our brother, he was made the '*red hunter of flesh*' to bring us, as the collective Jacob, down to be freed by Israel¹³ within. This is prophesied in one of the loveliest passages in the Scriptures.

Genesis 33:4 "*And Esau ran to meet him, and embraced him, and fell on his neck, and kissed him: and they wept.*"

Footnote¹⁴ expounds on this verse, taken from the article "Rose and Heart united into Love".

Then Israel has become the catalyst for the whole of creation to dissolve their burden of 'self' and the realm of Good and Evil has entered into the realm of LIFE.

Romans 8:19 "For the intense longing of the creation eagerly waits for the revealing of the sons of Elohim."

¹² It is Father who 'Sires', who begets, and it is Him **in her**, in Israel, who makes the body 'whole', **He 'de-sires' in her**. The prefix 'de' is used to describe *the action of the intent*, like *to fend* and *to defend* (a fence is a de-fence). (See page 3 of "Circumcision and the Abrahamic Covenants")

¹³ The meaning of the name 'Israel' is correctly: 'El Rules' not 'ruling with El'.

¹⁴ This verse describes more than just an expression of happiness from two brothers who are making up. This describes a long awaited moment Esau has been yearning for.

- Esau *embraced* his brother Israel. This word 'embrace' speaks of 'between braces', it pictures 'between arms' as "*to include*". It symbolizes Esau's desire to be included with his brother, to become One with him.
- He *fell on his neck*. The neck is symbolic for 'attitude' (like '*stiff necked*', or '*he sticks his neck out*' etc.). So Esau showed his thankfulness and dependency on the changed *attitude* of Jacob and wanted to submit to that new attitude, because he: *fell on his neck*, he wanted to hold fast on Israel, the changed Jacob.
- Esau *kissed* his brother, which expresses: "your mouth is my mouth" or "the words you speak are my words" or: "we are in agreement".
- *Weeping* or the shedding of tears means '*the washing of the eye*'. The eye is symbolic for 'understanding' so, *the washing of the eye or weeping* is to clean the way we 'see' things and receive clear vision. It speaks of the **desire to see the heart**, "to understand and to be understood".