

Part I



THE 1716 MESSIAH STRADIVARI... AND ANNIBALE FAGNOLA.

A history of the famous violin
known as
"Le Messie"



œuvre

Right: the comparative study of a Freemasonry symbol in double "F" seen on both 1716 Messiah Stradivari and a 1856 violin labelled Joseph Antonius Rocca. The Rocca was constructed in 1888 by Annibale Fagnola.

-1-

THE 1716 MESSIAH STRADIVARI... AND ANNIBALE FAGNOLA .

Featuring an unseen 1888 original creation of Annibale Fagnola: His other Messiah violin "The Shroud of Turin."

Baroque extravaganza.

Classic era inspiration

Annibale Fagnola, 1888, Turin.

The alleged 1716 Messiah Stradivari



Victorian hoaxes and fiction versus a legal-scientific objective reality . All being exposed here for the first time, in a vast investigation into deception, fabrication of documentation and material, unreliable chains of custodies, criminal impersonations. We explore deeply into a hidden realness of Cremonese and Piemontaise lutherie.

MARC VILLENEUVE.

Note by the author and short biography.

MARC VILLENEUVE : Covering letter.



Marc Villeneuve was born in 1956, Trois-Rivières, Quebec, Canada. He studied music, violin and composition at the Montreal music Conservatory. Aged 11, he made his first soloist public appearance with the Quebec Symphony Orchestra. He was awarded numerous prizes and honours at an early age in various music competitions for young talents. At 15, he performed the Sibelius concerto under the direction of renowned French conductor Pierre Dervaux, and other performances followed, with the Paganini-Kachaturian concerti, Chausson Poème and

Ravel's Tzigane. He recently won a special mention of honour in 2011 at the famous international Ibla competition in Italy for his symphony *Visions fugitives de l'Artique*. He was educated in a family of historical writers, artists, jurists, musicians, creators, and internationally acclaimed filmmakers.

He completed classical studies with the Jesuits community, studying Latin and Ancient Greek, philosophy and history. He graduated from law school in 1983 at the University of Montreal and was granted scholarships and prizes for "academic excellency." He practiced as a criminalist lawyer for many years and retired recently. He has developed a particular expertise in fraud and deception. He collaborated with several experts in writings and has developed over the years considerable abilities and knowledge in decryption. He published law articles in criminal matters. He made extensive studies in anthropology, gave many public conferences and broadcasts on various legal subjects.

He as well studied extensively ancient Romano Christian symbolism and Freemasonry. Marc Villeneuve has developed over the years a keen interest into the craft of Italian lutherie. His views and scientific approach in decryption sets him apart from any other expert in the field. He has deciphered a great deal of documentation related to *Stradivari, Guarneri del Gesù, Carlo Bergonzi, count Cozio di Salabue* and several other names related to

the craft. His approach is unique and rigorously meticulous : he has succeeded in unveiling a late Victorian conspiracy in deception and fraud, related to the most famous instruments allegedly made by *Antonius Stradivari*, *Guarneri del Gesù*, *Carlo Bergonzi*, *Pressenda*, *Rocca* and much more.

He demonstrates in his extensive studies how the *Messiah Stradivari* became one of the greatest hoaxes ever conceived in the history of Art. His approach also includes effective and undisputed legal aspects : he is discarding the most prominent experts assertions related to the authenticity of several famous *Stradivari* and other Cremonese masterpieces. His legal argumentative eliminates a highly deceptive *chain of possession* related to the *1716 Messiah*, erratically advocated by famous firms of London. He has also discredited the most recent ring analysis of the *Messiah Stradivari*, as being erratic and not in conformity with ethics and generally accepted practices in dendrochronology. He jeopardizes the last public sale of the *Lady Blunt Stradivari* (15 millions \$ US) as being deceptive and supported by falsified documentation of *Jean- Baptiste Vuillaume*, inaccurate datas and numerous falsified material attached to the instrument.

<https://youtu.be/iiA5wYiB1ZU>

Moreover, he reveals to the world who is the mind behind the material creation of the *Messiah Stradivari*, including

all the copies falsely attributed by the *Hill's* firm of London to French maker *Jean- Baptiste Vuillaume*, who, in reality, never owned the *Messiah*, *La Pucelle*, *the Lady Blunt*, *the Alard-Knoop Stradivari's* , or the *1743 Alard Guarneri del Gesù*.

The studies in comparatives including the 1716 *Messiah Stradivari* and several other masterpieces feature an unseen violin made in 1888 by Annibale Fagnola, in quasi-exact replica, and with more baroque *extravaganza* than the original. The existence of such instrument challenges dramatically the 1716 violin exposed in London, at the Ashmolean Museum, as being the work of *Stradivari*.

Since the late Victorian era, the very same families, from a generation to another, own strict and exclusive appraisals control over valuable instruments. They have never been challenged in their narrow circle by any independent expert in writings. Cryptology has never been used as a tool. Most of the documental and historical narrative on which actual experts base their conjectural opinions is a monumental lie.

Nota Bene.

The imagery used in the studies, the graphics and historical documentation are of the public domain. Material reproductions are exempted of any rights according to international laws when used for the purpose of scientific researches. The argumentative is a respond to

a recent publication of professor Nicolas Sackman of London related to the Messiah Stradivari.

<https://themessiahviolin.uk>

Mr. Sackman's studies are remarkable. Unfortunately, they raise more questions than solving any. Like most experts, he assumes provided documentation *to be genuine*. The next level will be find solely by scrupulous scientific scriptures analysis and detailed cryptology studies. Therefore, the truth comes to light, a new reality emerges. Knowledge of ancient *Romano Christian symbolism*, deep understanding of *Freemasonry* during the course of history, adept at *Baconian cypher system of steganamorphic encoded secret messages*, all these disciplines were amazingly mastered by Annibale Fagnola.

The most credible and probable biography of the piemontaise born luthier is reconstructed here, using all available graphic material. The hidden encoded messages are microscopic : they are visible with a magnified glass and were engraved by Annibale Fagnola with such tool. The symbolism used by Fagnola is complex. It is here explained in details for the profane step by step. Each plate in decryption must be studied with great care and concentration. Enigma codes are not easy to decipher. They are difficult to break because here, they combined

several ancient types of technics, most forgotten nowadays.

None of the Victorian or modern experts have succeeded to foresee any of the hypertext “ *F a g n o l a*” on the labels or settings (tailpieces-pegs) discretely ciphered on the greatest masterpieces of Stradivari : the *Messiah*, *Lady Blunt*, *Betts*, *Alard-Knoop*, *La Pucelle* and their deceptive *Vuillaume settings* are erratically attributed to Antonio Stradivari. They are freemasonry of conception in their entirety, and were secretly built at the end of the 19th century with 18th or 17th century logs of alpine spruce. Dendrochronology does not prove WHO is the maker. Modern experts abuse of it and several luthiers of the trade are unqualified to accomplish such particular certifications.

The revelations contained in our researches will provoke a shock wave into the lucrative and highly closeted market of valuable Italian lutherie.

Nowadays, only wealthy private collectors, banks, trusts or even Russian Oligarchs can buy rare valuable Cremonese instruments. Private sales are complicated to investigate and actually deprived of any objective scientific appraisals. Public sales at Sotheby's for instance or any other similar companies are under the dominance of unqualified experts, trained into the erratic tradition of the old Victorian firms.

LIST OF DECEPTIVE DOCUMENTATION.

Before entering into the subject, we will expose a list of fundamental documentation and references current and past experts relied on since the Victorian Era.

All the material has been decrypted and reveals the very simple and constant hypertext with the lettering F - a- g- n- o- l- a...

{1} Count Cozio di Salabue manuscripts and letters. The complete documentation is an hoax and heavily ciphered by Annibale Fagnola. You will get familiar with several of our conclusive decryptions: the count existed as a person. But his writings were all fabricated by the master of Turin « post mortem. » Fagnola created the myth of a first collector in valuable Cremonese masterpieces including among several others the 1716 Messiah Stradivari.

The Cozio-Fagnola enigma, as everyone should be acquainted with by now, breaks any reliable chains of possessions we know of, concerning the Messiah Stradivari or any other instrument included in the false narrative... and there are many of these made with 18th-17th logs of fine Epicea.

Chain of possession:

A procedure that establishes the precise route of travel and changes of possession of an item of physical evidence so as to prove that this item has not been changed or contaminated between the time it was collected and the time it was presented in court.

{2} Having proved in our scientific analysis's the Cozio enigma being one of several Fagnola's impersonating trademark, then, we must turn to the Luidgi TARISIO -VUILLAUME association and conclude that none ever possessed the 1716 Messiah Stradivari or the Alard Guarneri del Gesù.

According to most experts statements, it is told after the death of Tarisio, circa 1855, Vuillaume rushed in Spain and found both instruments laying in a dresser drawer. Nonsense of course, because both instruments do bear an identical handwritten inscription inside. It is located in a circular motion at the top of the back. The inscription says Cozio sold the instruments directly to Luidgi Tarisio at a definite date. We have decrypted both: everything is encrypted « F a g n o l a » with eyes of Providence and the Vuillaume signature is deceptive. Moreover, Vuillaume would have never twice misspelled the verb « acheté »: because what you read is « achetté » and we know Vuillaume in his genuine and authentic writings would have never used such misspelled wording. The usual and appropriate verb in French is the following: « acquis de acquérir . »

{3} The Cozio ciphers destabilize the complete actual and past accounts by all prominent experts on the subject matter related to the 1716 Messiah Stradivari, the Alard Guarneri del Gesù, or any instrument narrative found in the Cozio-Fagnola archives. Everything must be re-examined under the light of our scientific studies in cryptology.

{4} The complete publications, illustrations, documentation, letters attesting chain of possessions , historical figures such as Dom Desidario d'Arise, David Kerr, Stradivari drawings of decorative fruits and flowers for the inlaid instruments, the PG moulds or any such kind of material, all of which fraudulently attested as being authentic by the Hill's and Hart firms in England, or actual modern experts.

{5} The labels of several famous Stradivari's, Guarneri del Gesù's, Carlo Bergonzi, Pacherel-Bertrand- Gand & BERNARDEL - Leclerc in France.

{6} All labels without exceptions of the following piemontaise masters: Pressenda, Joseph Antonius and Enrico Rocca, Scarampella and a few others.

All these instruments were made by Annibale Fagnola during an unverified period of time that lasted about 40 years (1878-1920). The biographers all wrongly states he was a baker prior to 1900.

{7} Several labels of the Victorian firm Hart&Son linked to their best copies of particular Cremonese masters, erratically attributed to the notorious Voller brothers, are ciphered by Annibale Fagnola who is the true maker. The criminal brothers and fakers must be eluded.

{8} The complete early publications by the Hill's circa 1891 of the Messiah Salabue and Tuscan Stradivari's Monograms, and all their illustrations, contains, drawings of both Shirley Slocombe or Fred Slocombe, Cozio's documentation, being a falsification. Everything is accurately ciphered by Annibale Fagnola, the whistleblower, and more specifically, the Stradivari label replica, the internal replica of Vuillaume's alleged writings references to the Cozio- Tarisio acquisition. The deceptive Cozio documentation attested by the Hill's to be the most reliable evidence of authenticity is heavily cyphered in hypertext by Annibale Fagnola.

{9} Numerous paperworks wrongly attributed to Stradivari's grandson, Scarampella, David Kerr, Dom Desidario d'Arise, letters of Cozio recently sold by TARISIO as genuine, baptismal and census of Casa Stradivari of Carlo Bergonzi all ciphered in the usual manner by Annibale Fagnola, census and marriage certificate of Guarneri del Gesù and Katarina Roda, again heavily encrypted by Fagnola.

{10} The complete holographic testament of Antonio Stradivari: the discovery by Chiesa during the mid 1990's has never been submitted to real experts in cryptology and is a complete Fagnola fabrication.

{11} Excerpts of the Gand&Bernardel catalogue and entries made by Annibale Fagnola, with ciphers in hypertext of his and Freemasonry symbols attached to specific Cremonese masterpieces.

{12} All the baroque accessories of the Messiah and Lady Blunt Stradivari, their inscriptions, being false artefacts fraudulently commissioned by the Hill's, fabricated by their employee Annibale Fagnola, and heavily ciphered.

{13} All the settings, pegs and tailpieces of the Messiah, Lady Blunt, La Pucelle, Alard Knoop Stradivari's, pegs and tailpieces of the Vuillaume copies of the Messiah, very well engraved and ciphered by Annibale Fagnola. These decryptions are constant in all violins aforementioned. They are seen as well on all pegs of the Ragin Stradivari, on the tailpiece of the 1733 Kreisler del Gesù.

The ciphers do prove in the most convincing manner all violins being original creations of Annibale Fagnola commissioned over the years by the Hill's for the publication of their Monograms and Stradivari's biography.

{14} The complete recent publication of professor Sackman, the Cozio plates and problematic Stradivari labels have been decrypted. The Kreutzer Massart Stradivari and the Paganini Cozio Stradivari are not genuine. They are both creations of Annibale Fagnola. The Kreutzer Massart label anomalies can only be solved with comparatives. The Alard Guarneri del Gesù label digit « 2 » answers professor Sackman dilemma's. Both Kreutzer- Alard labels are ciphered by Annibale Fagnola and the Cozio documentation related to the instruments deceptive. The cumulatives, Cozio narrative and label ciphers do discredit both instruments being Stradivari's or del Gesù's original works.

Professor Sackman has been numerous times advised about our findings and answers to his questions, but he never replied.

{15} There are several pieces of evidence experts refer to in their vast documentation, Vuillaume letters or other important alleged written accounts concerning the 1716 Messiah Stradivari . All refused to communicate any documentation for the purpose of our researches.

We shared with the community of experts some convincing results concerning our discoveries. The reception was cold and few of them have been committing harassment, bullying, and promulgated internet felonies. These few are prominent dealers and very well known in the Londonian market: this is counterproductive. Any objections to our scientific studies in cryptology and ancient writings can be exposed in a civilized manner: which means by mean of counter expertise by other specialists in writings, cryptologists, historians, criminalist lawyers, scholars in the following branches of studies: Freemasonry symbolism, Jesuit Freemasonry art and Trompe l'Oeil technics, baroque and classic architecture, and finally Romano Christian symbolism.

INTRODUCTION.

What is the true meaning of seeing and reading? It will be explored in the following chapters. Because seeing needs to be thought by knowledge and experience as much as reading itself. You can read but be unable to understand, as much you can see and miss the essential. You can admire the scenery of the ocean. But can you understand all its diversity? Languages are symbols. The ancient prehistoric pictographic symbols were the first step in journey toward a written language. And if some experts nowadays are not in awareness of expression in art by symbology, well they are charlatans. And in violin dealing, it is actually quite problematic. Art is often more along the lines of expression, a visual manifestation of the artists' thoughts, feelings, or convictions. In the world of violin appraisals, it is completely discarded by the vast majority of commentators, and they avoid the subject of symbology simply by pure ignorance. Expert John Dilworth speaks about « eccentricities » when confronted to the freemasonry « G » of the Messiah Stradivari pegbox, or describes the writings of count Cozio di Salabue, the so called first collector of Cremonese instruments, and supposed first owner of the 1716 Messiah Stradivari, as incomprehensible. He refers to an old « Tuscan dialect » in order to explain the difficulties of translation. Such dialect does not exist at all in the original writings of Cozio. If he would have submitted the documentation to an expert in the field of ancient and forgotten writings, he would probably have discovered that Count Cozio's paperwork accounts are an Annibale Fagnola's freemasonry symbolic fantasy, in the sarcastic monologue form of « La comedia dell'Arte. » The complete documentation of Cozio is all ciphered in hypertext with the lettering « F- a- g- n- o- l- a. » Each and single line is stuffed with the Fagnola hypertext and indeed, with endless freemasonry eccentricities, eyes of Providence, blazing stars, numbers or digits in pointillés, a technic often used in the carving of his instruments.

Facts and reality: Annibale Fagnola has been working secretly for the old Victorian firm Hart & Son, Hill's in London, and Gand & BERNARDEL in France. Fagnola was not a baker prior to 1900 as wrongly stated by his biographers. He was very active since 1878 until 1931 as an anonymous master of the craft for the old French and Victorian firms. He is the mind and soul behind any publications of the Hill's family from 1891 to 1931. He ciphered all illustrations of their Monograms featuring the Messiah and Tuscan Stradivari's circa 1891. The famous 1908 publication of theirs, « STRADIVARI, IS LIFE, HIS WORK, is a complete fabrication and falsification. We will prove it. Fagnola built the Messiah Stradivari and several other masterpieces, like La Pucelle, the Lady Blunt, the Betts, the Alard Knoop, the Seidel da Vinci, the Kreutzer Massart, the Cozio Paganini. He made the Alard Guarneri del Gesù, the 1745 Leduc.

Do you know Michelangelo is one of the most famous falsifier in history of art?



Roman Sculpture Of Eros Sleeping. Credit: The Met Museum

<https://www.sleek-mag.com/article/art-forgers/>

« In fact, a forgery kick-started his career. Renaissance artists all learned their trade by copying others. Thus, Michelangelo copied Roman sculptors when making Sleeping Eros in 1496. Strangely enough, when it was discovered to be a fake, Michelangelo's reputation was sealed. Only a true master could fake so well... »

Annibale Fagnola is a true master much more than just the greatest « falsificateur » in lutherie. Because he is THE INNOVATOR, not Stradivari. He created the PG or G moulds falsely attributed to Antonio Stradivari. He made all the inlaid violins and drawings for the Tuscan Stradivari, created the fake monk Desidario d' Arisi praised by the Hill's family as a reliable source, count Cozio di Salabue, David Kerr and much more as you will read. His fictive narrative gave birth to a mysterious entity by the name of Lúidgí TARISIO. The fellow never existed.

There are two Messiah Stradivari's in existence, one exposed in a glass cage in London with relics-baroque accessories fraudulently told having been removed from the Messiah-Lady Blunt Stradivari's by Jean Baptiste Vuillaume, the French violin maker. The other one, never seen and seldom played as well , acquired directly from Annibale Fagnola in 1937: the instrument was fabricated in 1888 and completed in 1906. It features the religious relic known as the Shroud of Turin (« Le Suaire de Turin . »)

The replica of the holy shroud is seen all over the Center of the Epicea. The pegbox features several eccentricities (John Dilworth's own expression) seen on the 1716 Messiah and Lady Blunt Stradivari's. The famous freemasonry « G » is engraved with a « F » , designed and sculpted like an acacia branch: the identical engraved « F » is featured on the scroll of the 1716 Messiah Stradivari. The figure of the Messiah is painted inside the pegbox and appears all over the epicea in various forms. Fagnola uses the Freemasonry Jesuit Trompe l'Oeil technic in the varnishing process and indeed, with all his Cremonese and Piemontaise imitations or original creations HE fooled all experts, past or modern, in their interpretations and conclusions.



The baroque extravaganza of the 1888 Fagnola Messiah masterpiece under investigation, never seen before and featured as a spectacular material evidence Fagnola is the true maker of the 1716 Messiah Stradivari.

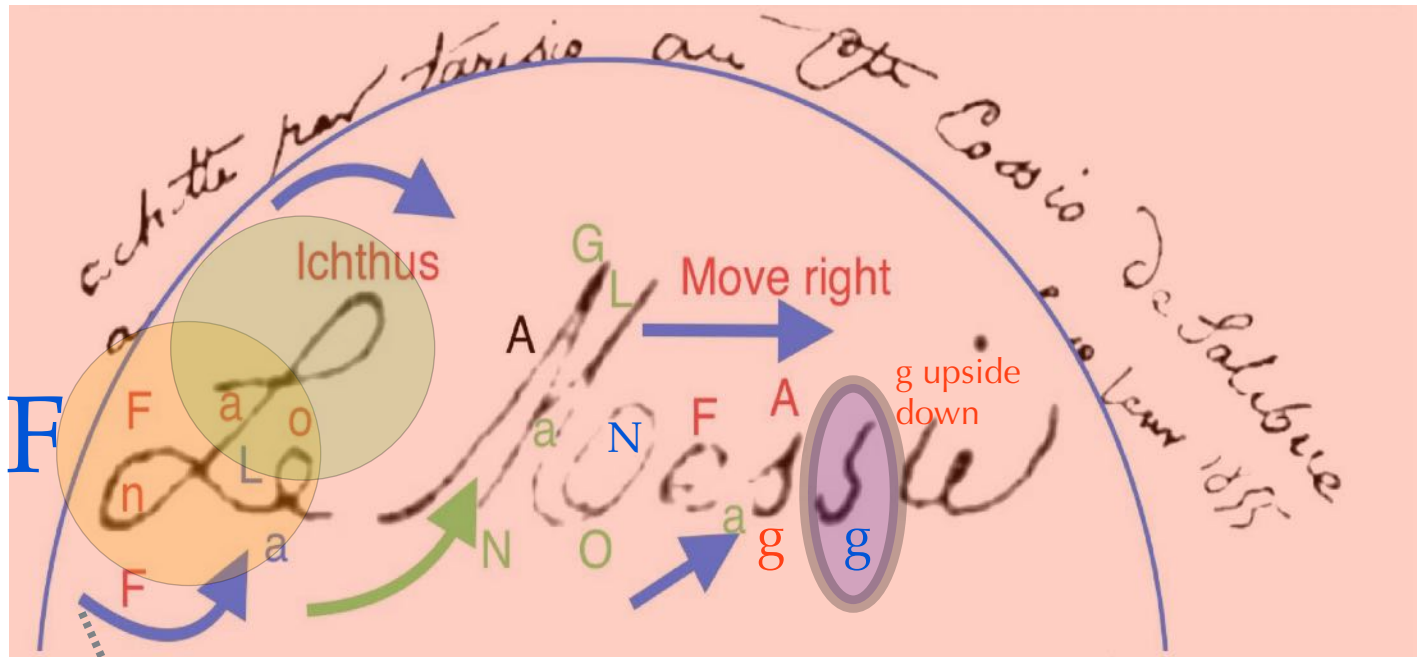
The « alleged » 1716 classic Messiah Stradivari.

<https://ncviolins.com/focus-instruments-violin-by-stradivari-cremona-1716-messiah/#jp-carousel-5583>



One of our numerous decryptions : from the 1891 Hill's Messiah Monogram « The Salabue Stradivari. »
The contain is a goldmine of ciphers all carefully inserted in hypertext by Annibale Fagnola.

Simple question: why is there an "A" figure within the "M", followed by a "no" lettering right under? Why an "O" next to the "M" of the word "Messie"... finally, the evocative "F" insertion in the "e" of "Messie", followed by two "g" upside down...the first grafted with a definite "A"? Answer: SECRET MESSAGES IN HYPERTEXT.

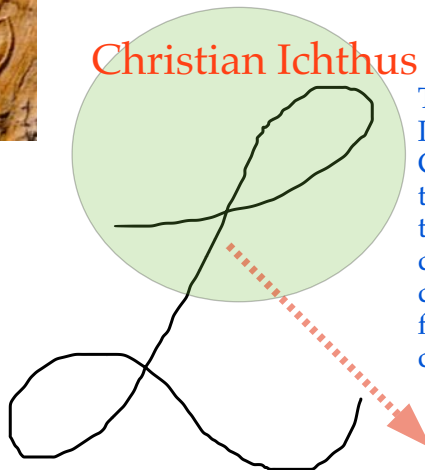


Ichthus and « F »



F

Christian Ichthus



Tertullian calls Jesus Christ "our ichthus." Ichthus is a Greek word meaning "fish." Clement of Alexandria (c. 150-215) who was the teacher of Origen recommends his readers have their personal seals engraved with either a dove or a fish. Pedagogus 3.11 Since Clement does not explain why he suggests a dove or a fish, it can be inferred that the symbols were common and needed no explanation.



Ichthus carving from 1st century AD
Ephesus

The Fagnola Brand on the 1716 Messiah Stradivari scroll which appears on both instruments is one of several freemasonry features we decrypted and never commented before by any expert.



https://collections.ashmolean.org/collection/search/per_page/25/offset/0/sort_by/relevance/object/47306



One of the strongest evidence Fagnola being the maker. We have decrypted the brand, and it is featured on the 1888 Messiah Rocca Fagnola several times. It will be explained later.



Left the Shroud of Turin , right, the 1888 Messiah by Annibale Fagnola.

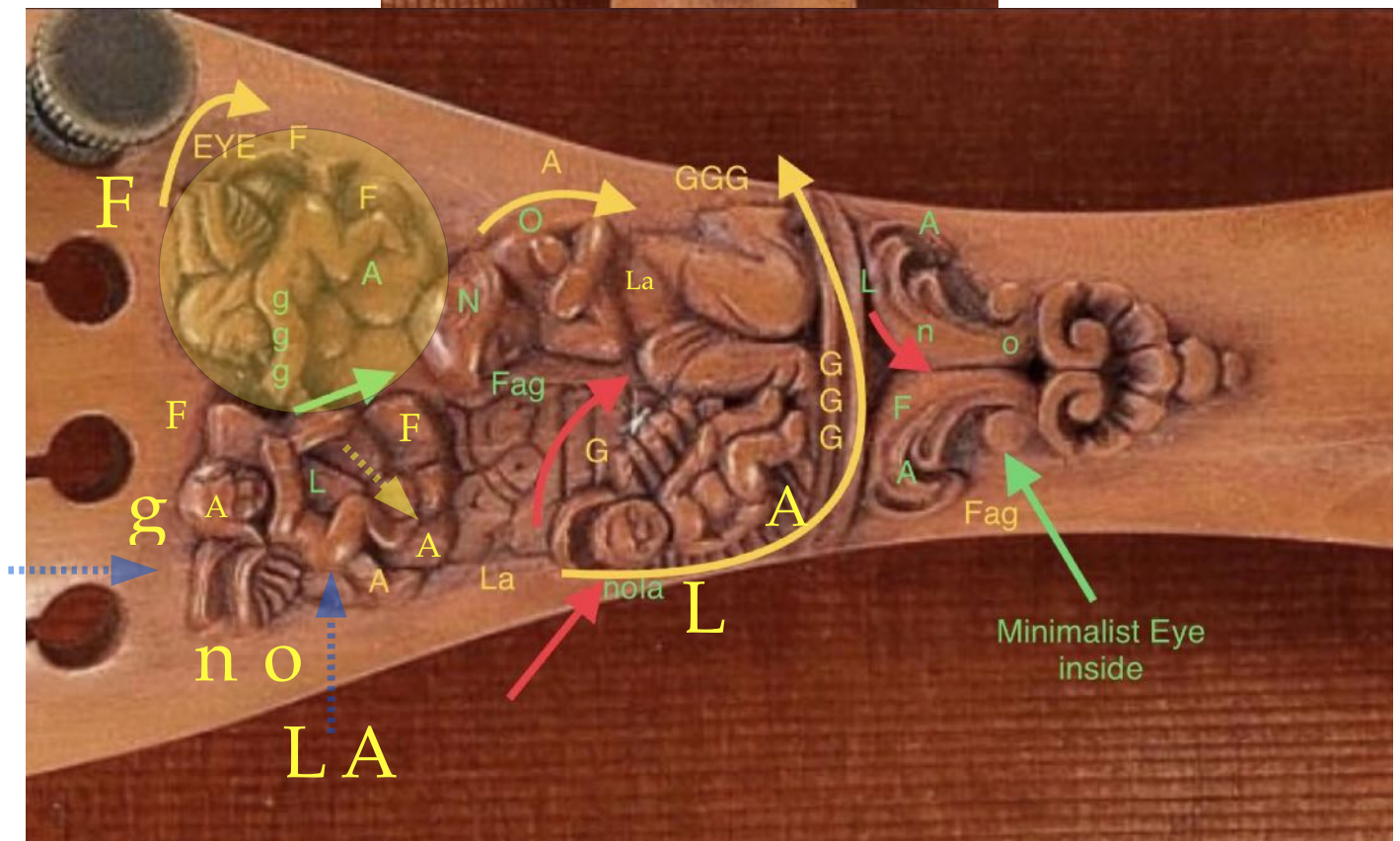


We will expose in a rigorous cryptology examination that Annibale Fagnola is not only the maker of the 1716 Messiah Stradivari and several other Cremonese or piemontaise masterpieces, but as well he made all the Vuillaume copies and Joseph Antonius Rocca replicas ...

Tailpiece: Messiah
copy 1856 Vuillaume

DOUBLE « F »

By a single decryption
of ours we destroy
Count Cozio's di
Salabue-Tarísio-
Vuillaume chain of
possession . Which
means Lúidgí Tarísio
never had the
Messiah Stradivari
and the Alard del
Gesù in his
possession, and
moreover, the man
never existed and is
pure fiction.



One of our thousands of decrypts derived from Count Cozio di Salabue writings.

Fa g



Francis Bacon
freemasonry
"G"

La

NO

A clear message from
Annibale Fagnola

Already, the PG Cozio Salabue Fagnola ciphers are revealing the impersonated felony, and raise serious questions about the Messiah-Lady Blunt Stradivari's true authorship, or any Stradivari being branded as such.

Annibale Fagnola used a great deal of Freemasonry symbolism in all his creations. Also, antique Romano Christian scribes seen in the catacombs and ruins , epitaphs, eyes of Providence, blazing stars, constellations, whales, a wide variety of forgotten scriptures are exponent matters of his innovations. And experts missed it all: they avoid the subject matter. Because it needs to be verified and scrutinized by real experts in scriptures and symbology.

Everything written by the English dealers about the numerous Cremonese and Piemontaise labelling is erratic. Fagnola ciphered a great deal of these, and much more, the Gand&Bernadel ones to some extent, and as well several Hart&Son particular labels.

The famous Italian varnishing process of the Cremonese instruments is no mystery anymore, considering the very best masterpieces were done by the master of Turin: the Messiah-Lady Blunt Stradivari's for instance, or the Alard -Leduc- Sainton Guarneri del Gesu's, furthermore.

It took several years to achieve our vast scientific studies in decryptions. The reader must be patient and a great deal of concentration is needed here. A superficial view will provide a poor understanding of the subject. Each and every sketch of decryption are explained in details. You will get used and familiar in the long run with the peculiar language of Annibale Fagnola. It must be understood that the following contain is constructed in the form of data's. It includes several material decryptions and numerous comparatives: the constancy is astonishing and rebukes any controversy.

We have written and published the results of our researches, because we believe strongly the truth to be exposed in the public best interest. Also, the name of Annibale Fagnola and his work need to be re established: the Hill's firm committed one of the greatest crime ever in art . Everything they solely attributed to Antonio Stradivari or Vuillaume is in great part exclusive to Annibale Fagnola: the greatest luthier of all times.

The 1888-1856 Messiah Rocca Fagnola.

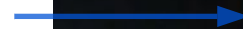
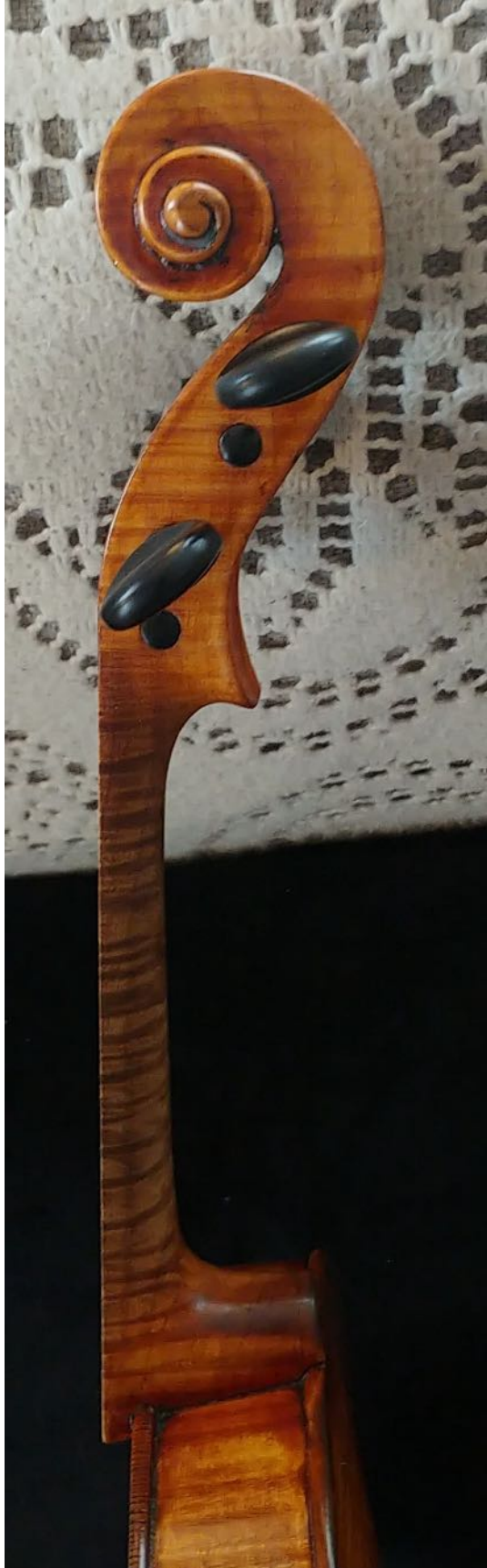


The underground green coloration is often seen in the vicinity of Freemasonry Eyes of Providence.





The scroll features numerous freemasonry symbolism.



Eye of Providence seen in the center back of the 1716 Messiah Stradivari.

Notice the freemasonry eyes of providence reflections.

The violin was constructed the
old Cremonese way.



The lower pin of the Epicea .

The purfling and the upper corner:
perfection.



Freemasonry
Blazing five
rays star

FA, eye, the
blazing star .



Elongated
dart.



Minimalist eyes of Providence.

1716 Messiah comparatives.

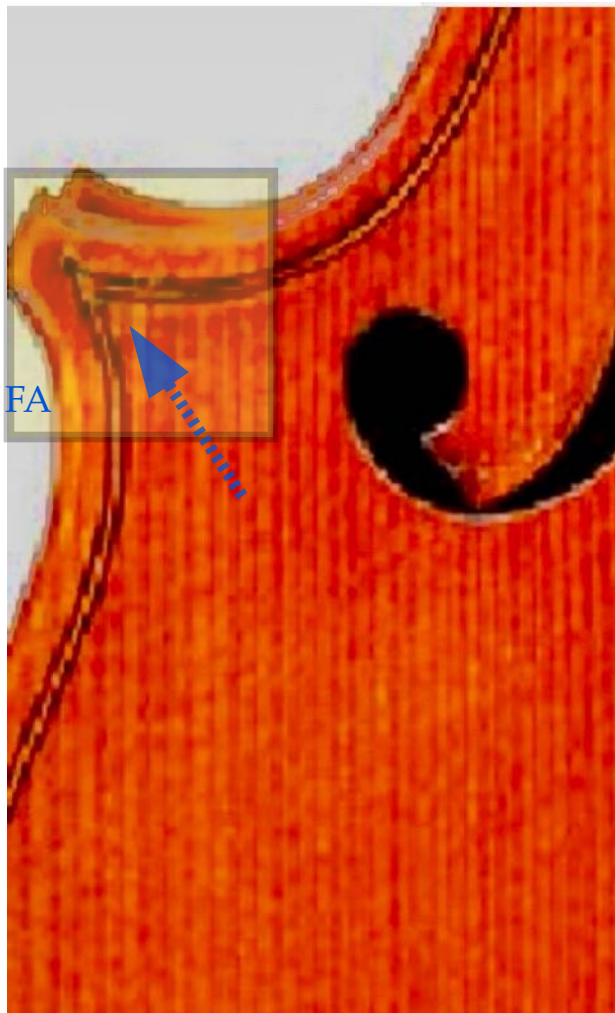
The are classic in form,
square.



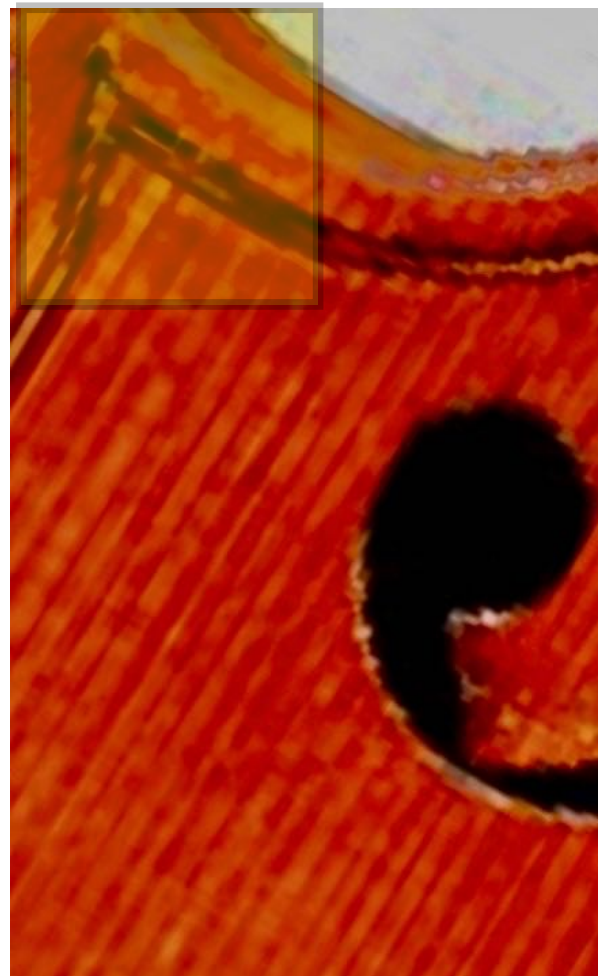
Original
picture from
the
Ashmolean
Museum



14 of 43
The Messiah violin (Messie) (WA1940.112). © Ashmolean Museum, University of Oxford (image)



FA for Annibale
Fagnola.

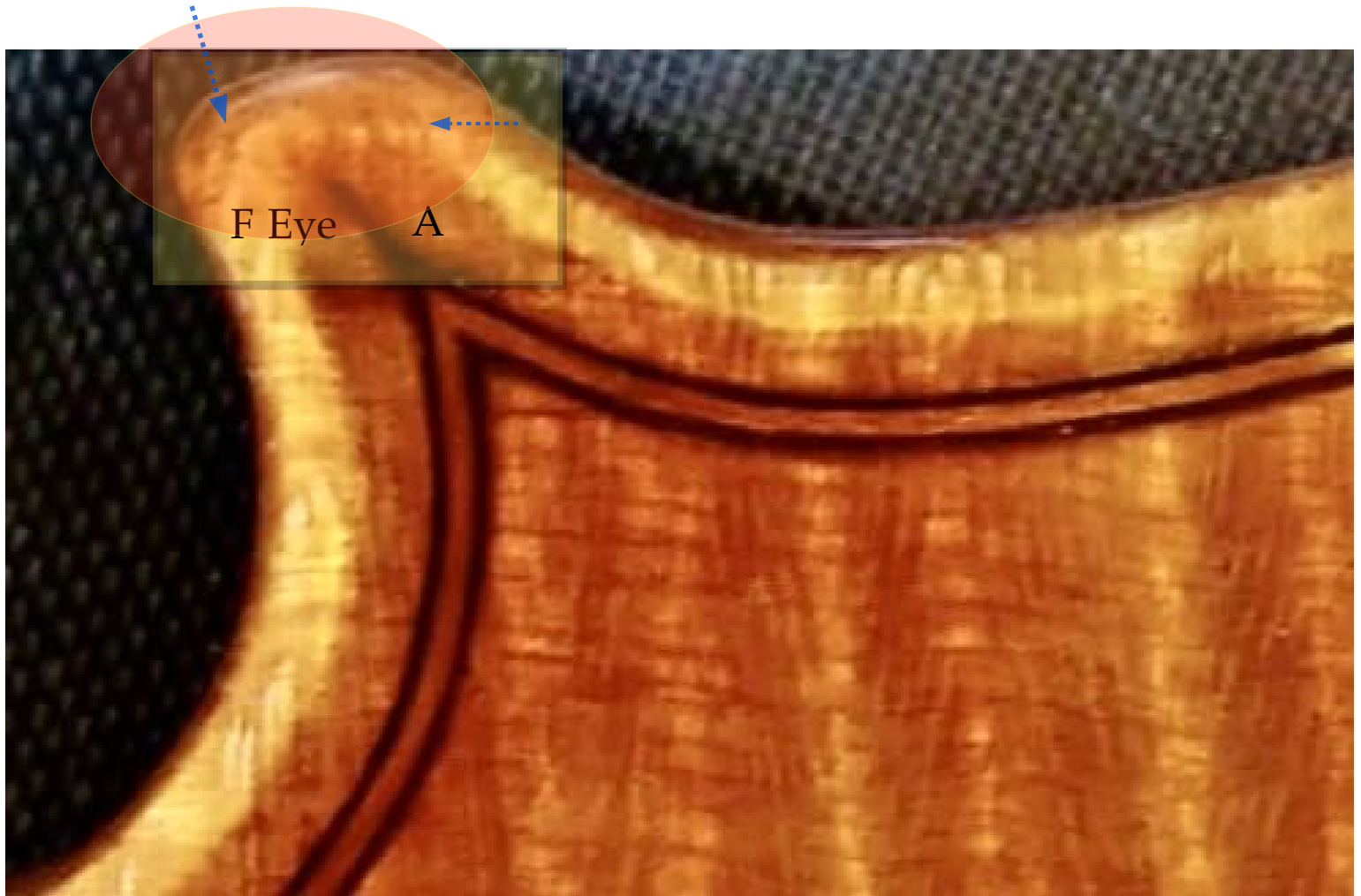


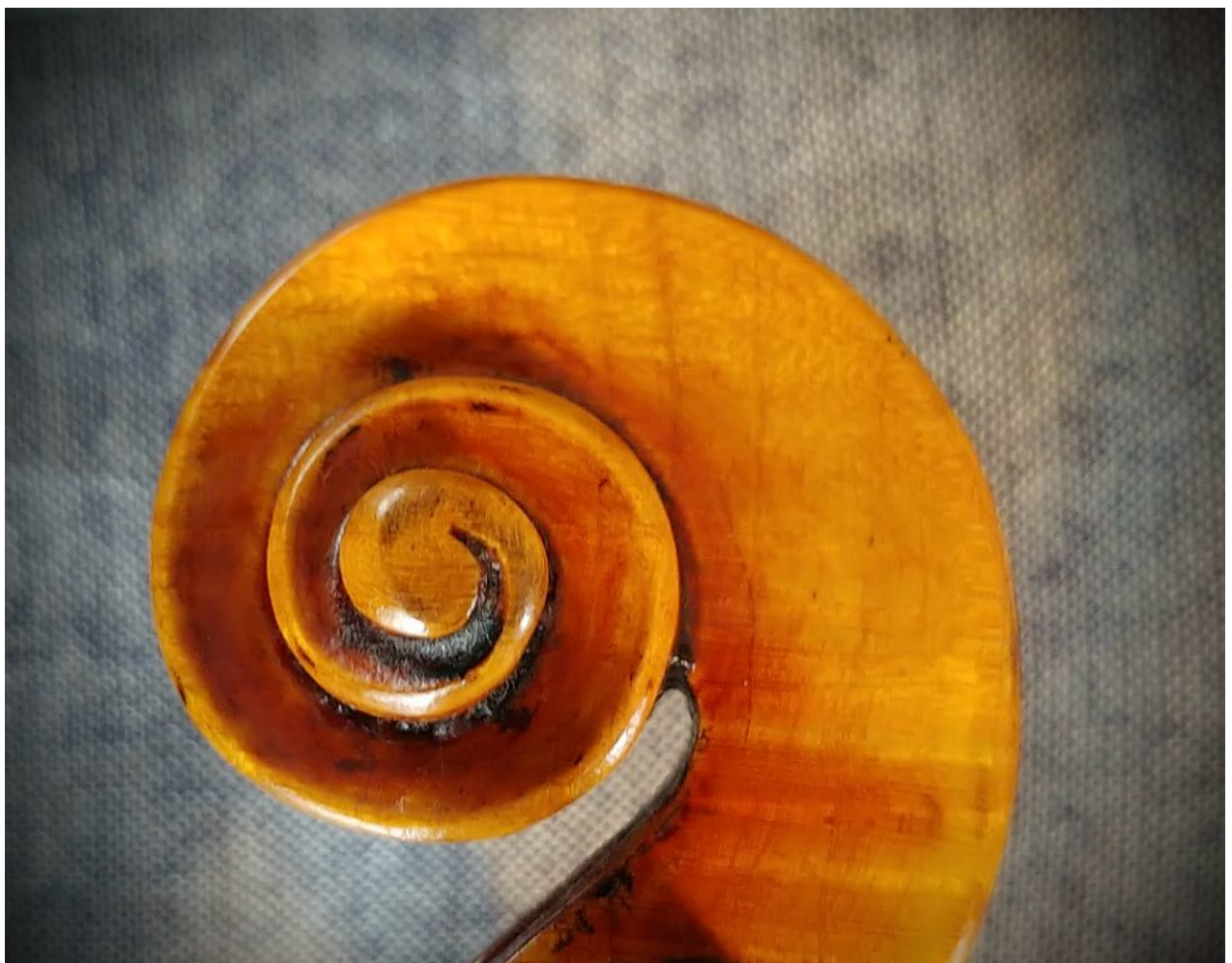
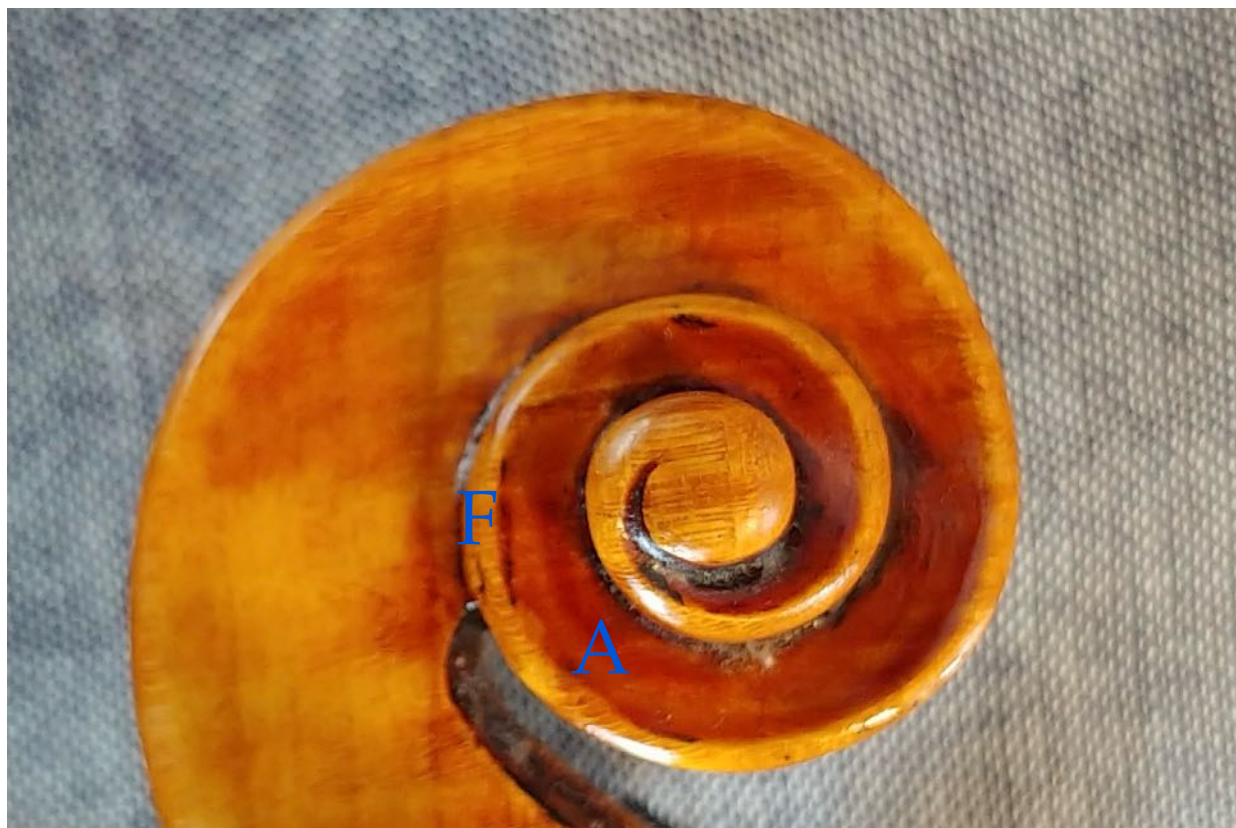


On the back,
elongated
dart.



Underground FA: The 1716 Messiah is endowed all over under the varnish with the FA and F a g n o l a lettering. It appears on any photographic decomposition as you will acknowledge later on.







Freemasonry , Epicea center.







Below, the maple of the back is in perfect agreement with the sides. It is not on the 1716 Messiah.



Details of the instrument upper
body.





Green eye of
Providence and
Freemasonry
symbol seen on
Medici tenor
drawings and
Stradivari La
Pucelle interior
blocks and
corners.



The everlasting eye of Providence.
It appears as well on both Lady Blunt -Alard
Knoop Stradivari's neck, at the base.



Below, the original 1856 Joseph Antonius Rocca label attached to the 1856-1888 Messiah Rocca Fagnola under scrutiny. It features the lyre label and is ciphered in hypertext. You will acknowledge later all Rocca labels to be ciphered as such. We have decrypted many ones accredited by the best experts. All do feature cyphers by Annibale Fagnola, including Enrico Rocca's own.

1856-1888 Messiah Fagnola Rocca label
decrypted.



Freemasonry "G" and blazing five ray stars

F

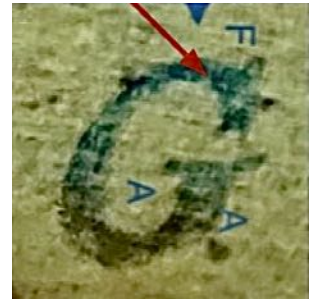
G

Five rays

Blazing
star



1856-1888
Messiah Rocca
Fagnola "G"



THE MESSIAH "G" is pure Freemasonry. It is, with the FIVE RAYS blazing stars reproduced on the label of the 1888-1856 Rocca Fagnola.

Five rays

Blazing
star

The engraved "G" of the Messiah Stradivari Pegbox in comparative with the unique Freemasonry blazing stars five rays "G" of 1888 Messiah Rocca Fagnola (labelled 1856), the only "Rocca" in existence bearing such symbolism, establishes a clear and direct link between both instruments, a close intimacy.

The Pegbox of the 1856-1888 Messiah Rocca Fagnola.



The Messiah
figurative

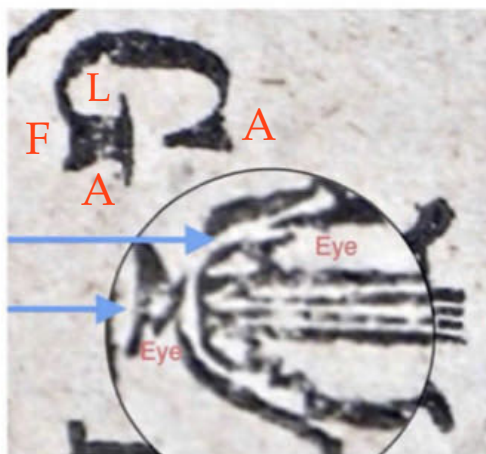
Messiah Stradivari scroll

Seen on the
1716
Messiah
scroll.

We already provide serious
enigmatic questions: how
could Annibale Fagnola be in
awareness of such significant
details. Both symbols are
identical and deeply engraved.

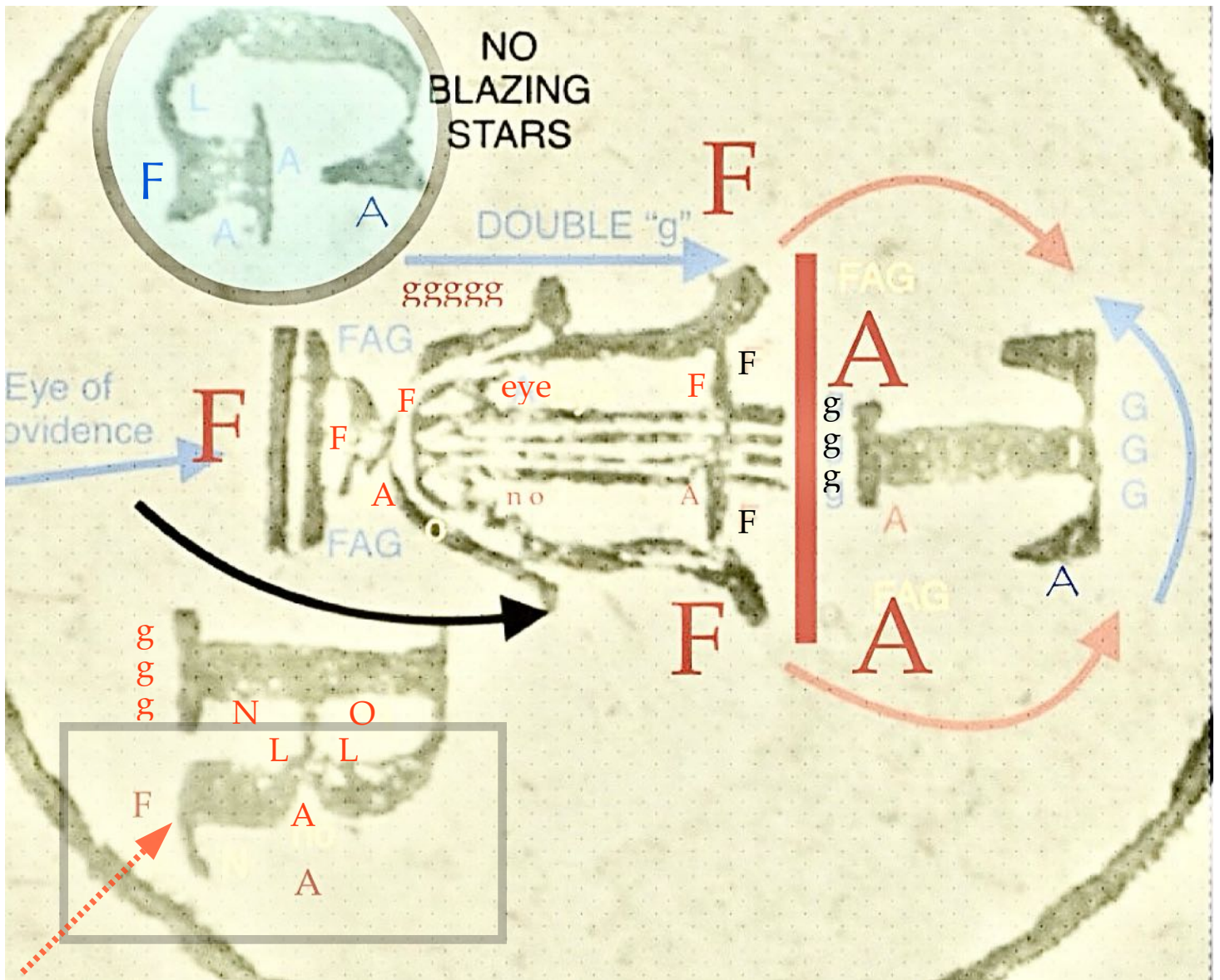


Another genuine label: Tarisio Bank

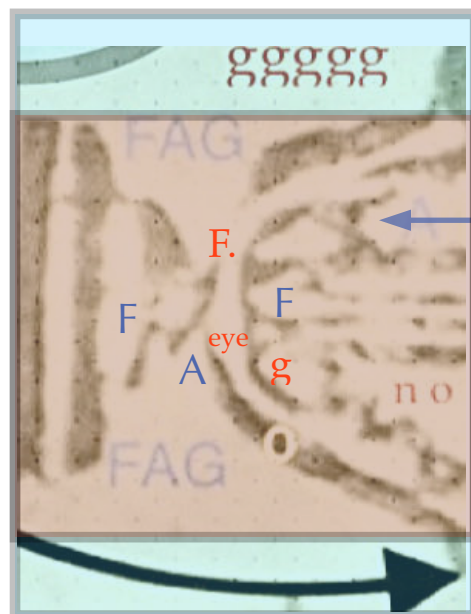


Eyes of Providence:

A genuine Joseph or son Enrico Rocca has its label ciphered « Fagnola» as you will discover in chapter V. Because all originals were so done and the true makers identities deceptive.

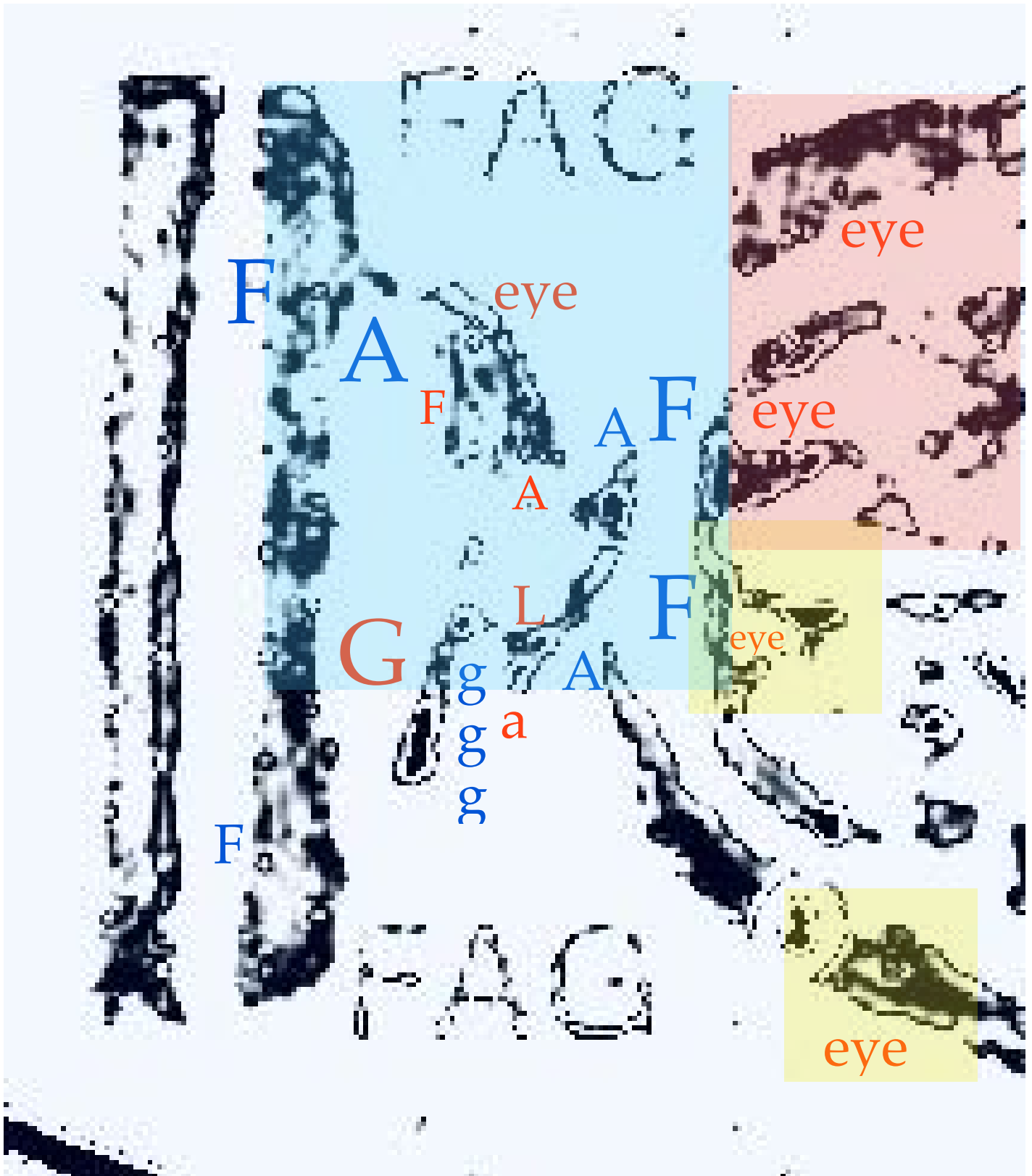


All original labels kindly provided directly by Jason Price of TARISIO.



Freemasonry eye is also lettering "A"

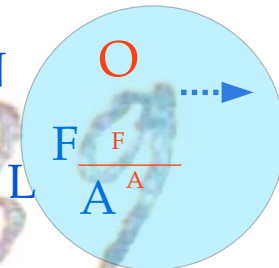
Deep underground freemasonry eyes and lettering manipulation.



EPH ANTONIUS ROGGA
fecit Taurini
anno Domini 18

A

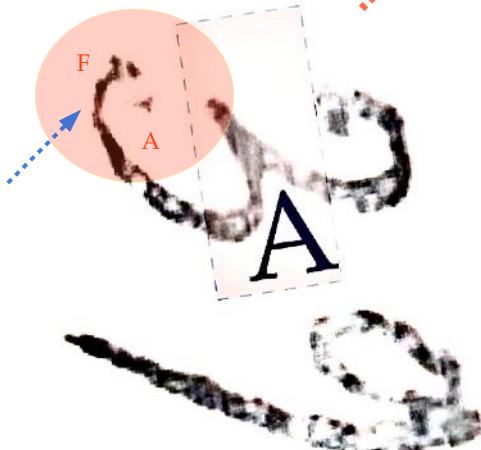
N



Minimalist "FA" at the top of the "g"

REVERSE DIGIT « 3 » =
« A »

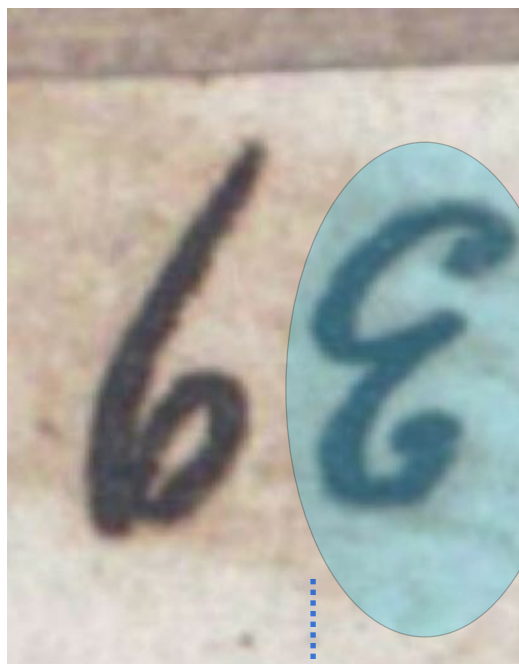
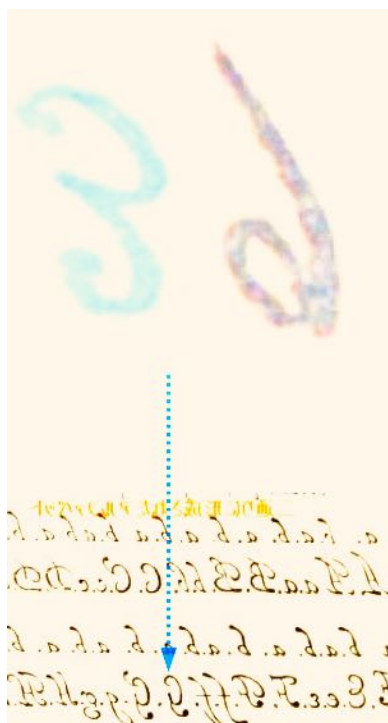
Another
stenographic FA



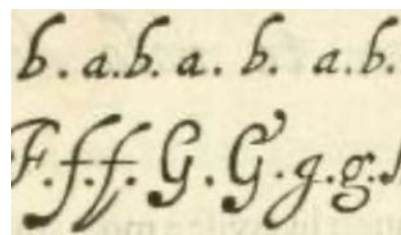
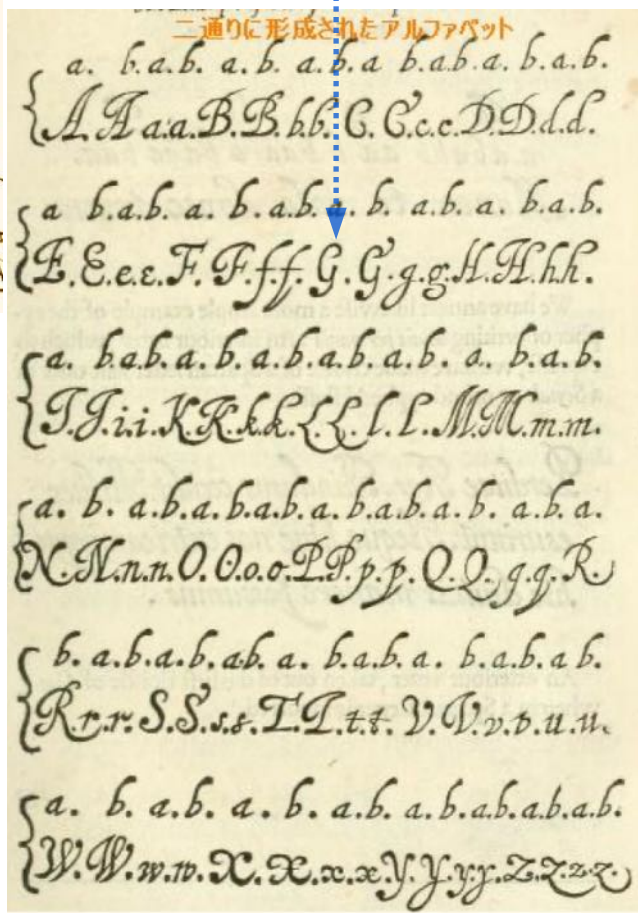
You have to rotate the imagery:
the "A" is no longer hidden.

Reverse imagery again and a Freemasonry
« G » will appear, the Francis Bacon G of his
bi-litirarie alphabet.

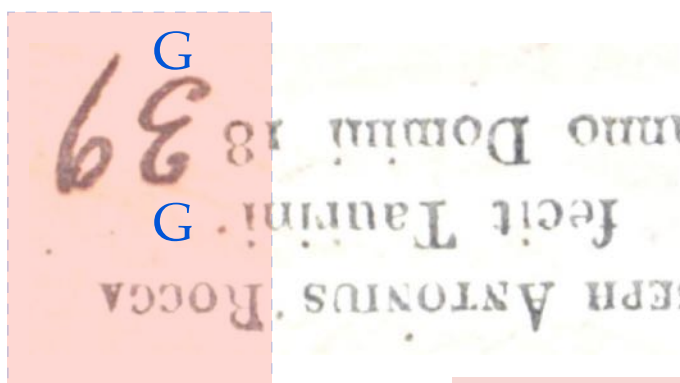
[http://cryptiana.web.fc2.com/
code/bacon_e.htm](http://cryptiana.web.fc2.com/code/bacon_e.htm)



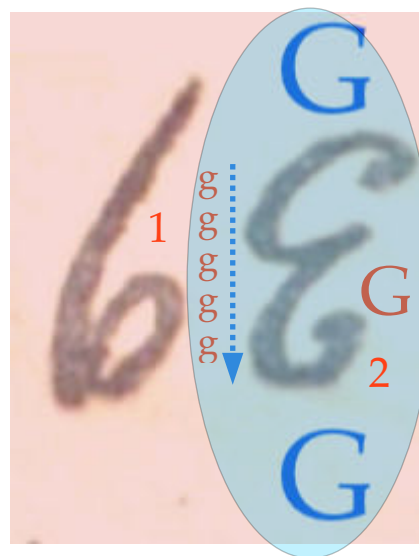
G



And keep in mind that all the writings of Count Cozio di Salabue, Desidario d'Arise, false documentation related to the Casa Stradivari and Casa Guarneri, correspondence with Stradivari's grandson and Cozio, business card of Pressenda and notes of Cozio on the back, Bergonzi's fake baptismal and Casa Stradivari census, fake census or marriage certificate of Katarina Rocca and Guarneri del Gesù, everything decrypted in the following studies uses the Freemasonry Francis Bacon bi-literal alphabet and the lettering « F-a-g-n-o-l-a » in hypertext.



Double « G »



The 1839 Joseph Antonius Rocca, and all his other imitations of the Messiah Stradivari and 1743 Alard del Gesù are Annibale Fagnola's creations. Same for all instruments bearing the Enrico Rocca label.

Violin - 1839

Turin

VIEW



https://tarisio.com/cozio-archive/browse-the-archive/makers/maker/?Maker_ID=620



We claim all Carlo Bergonzi violins to be FAGNOLA's creations. Here is one label decryption:

Violin - c. 1732-

34

Cremona
the 'Earl of
Falmouth'

VIEW

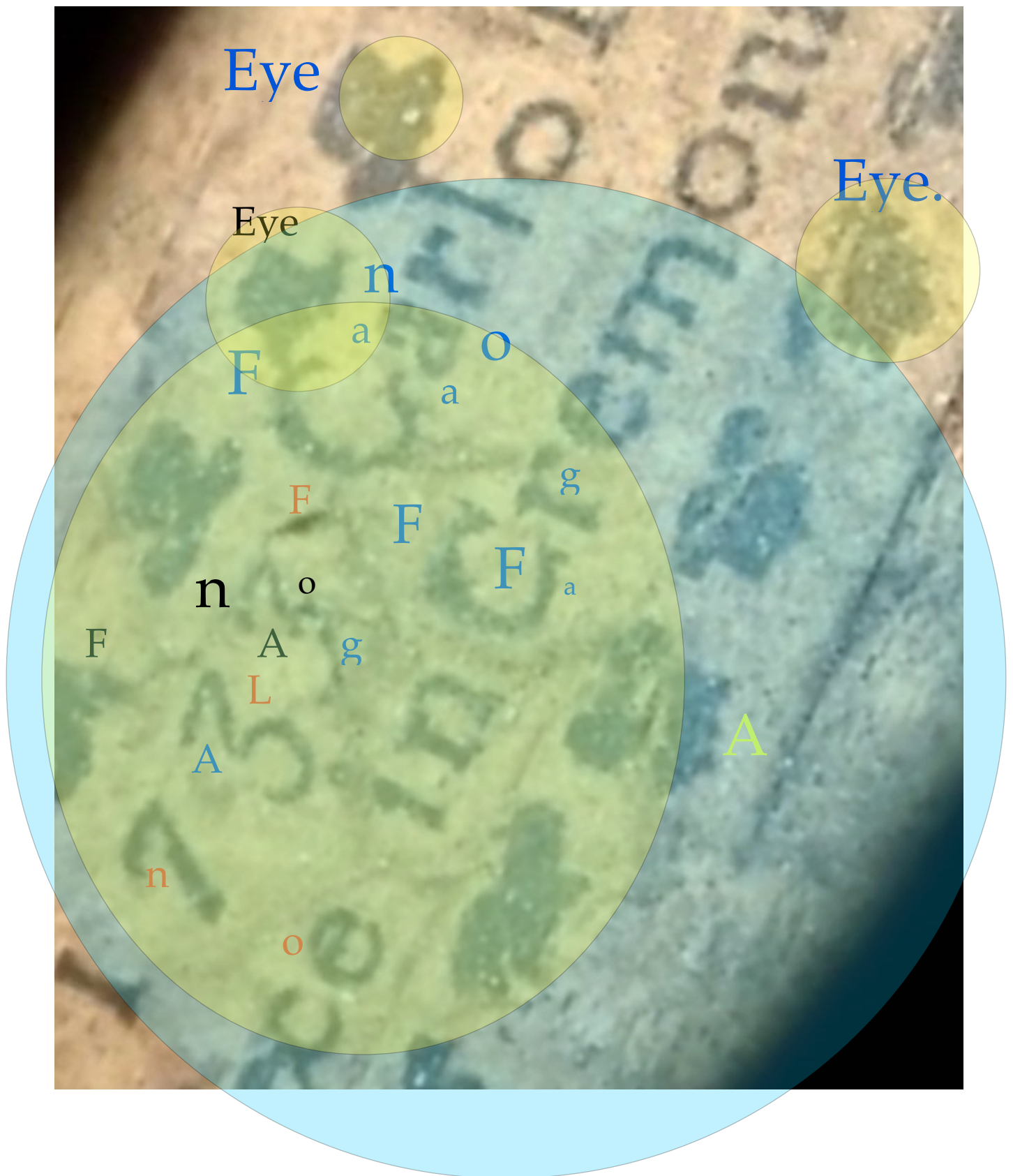


A very complex cipher is decrypted below.

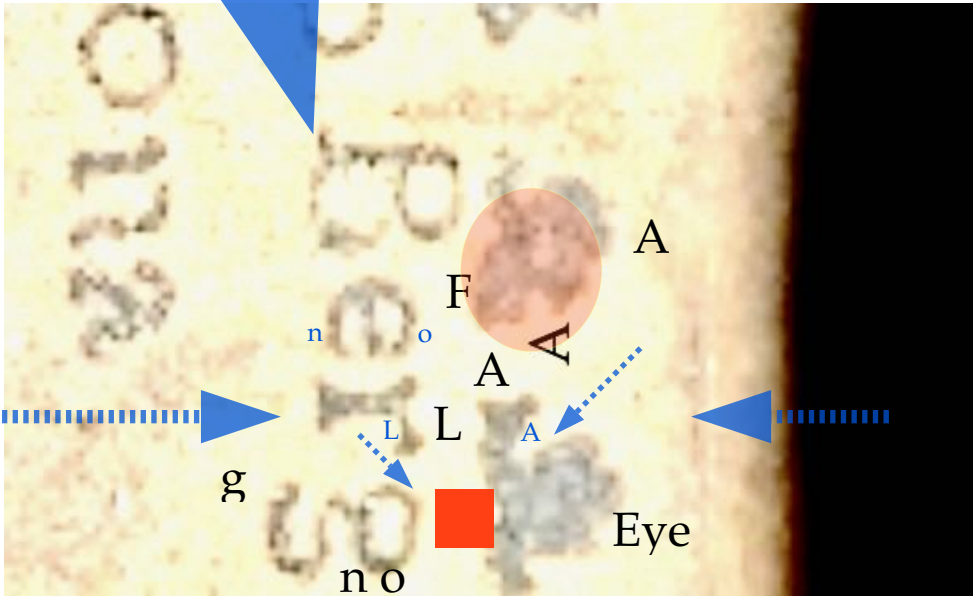


Nota Bene: you will learn later about the scarce documentation concerning Bergonzi experts do rely on: First, a census of the " casa Stradivarius ", second, a baptismal certificate. Both documents are highly ciphered by Annibale Fagnola and a complete fabrication. John Dilworth and Jason Price of TARISIO promote the fraudulent scheme.

The Fagnola ciphers in hypertext are clearly visible. You have to move the picture slightly on each angle.

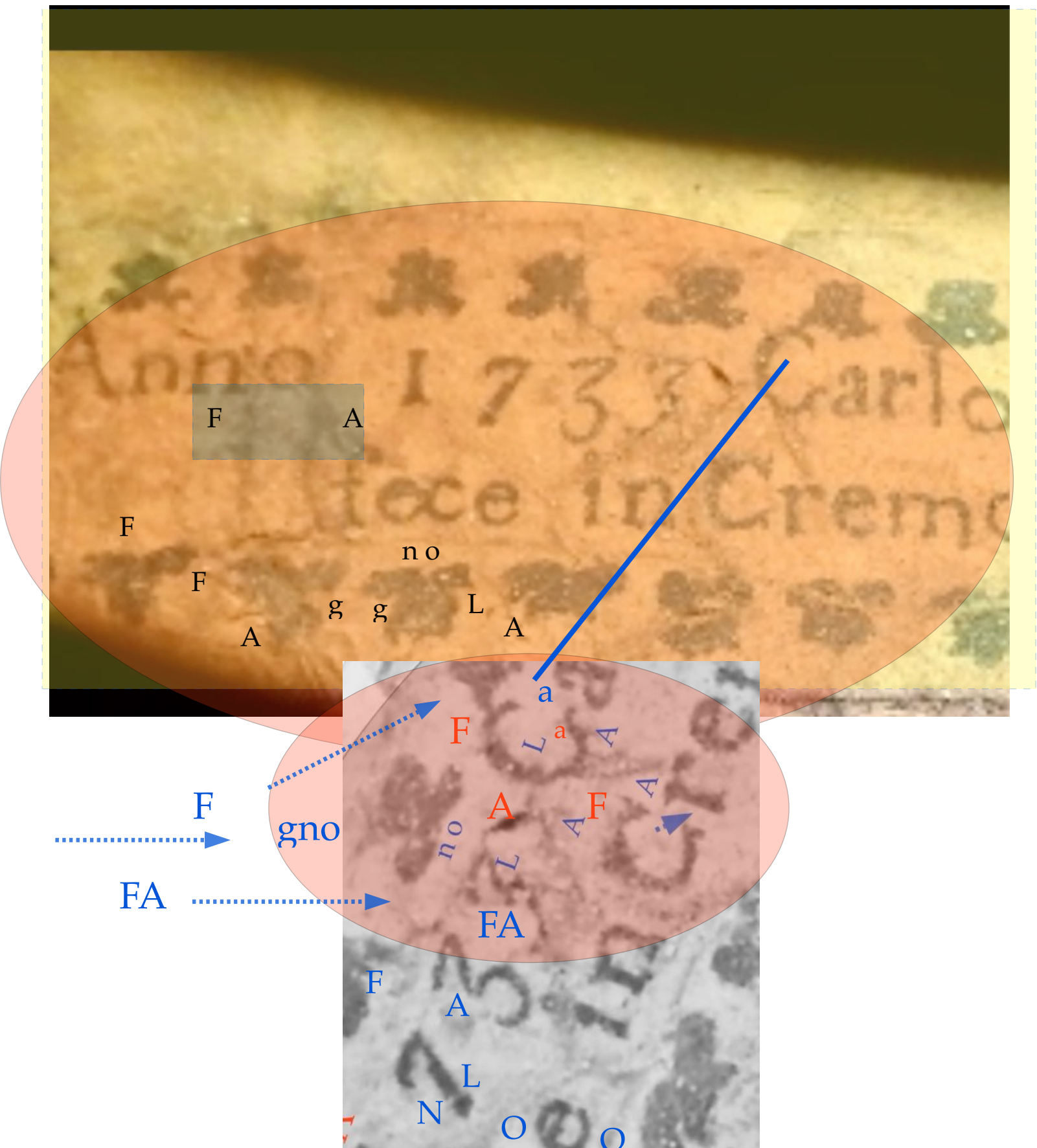


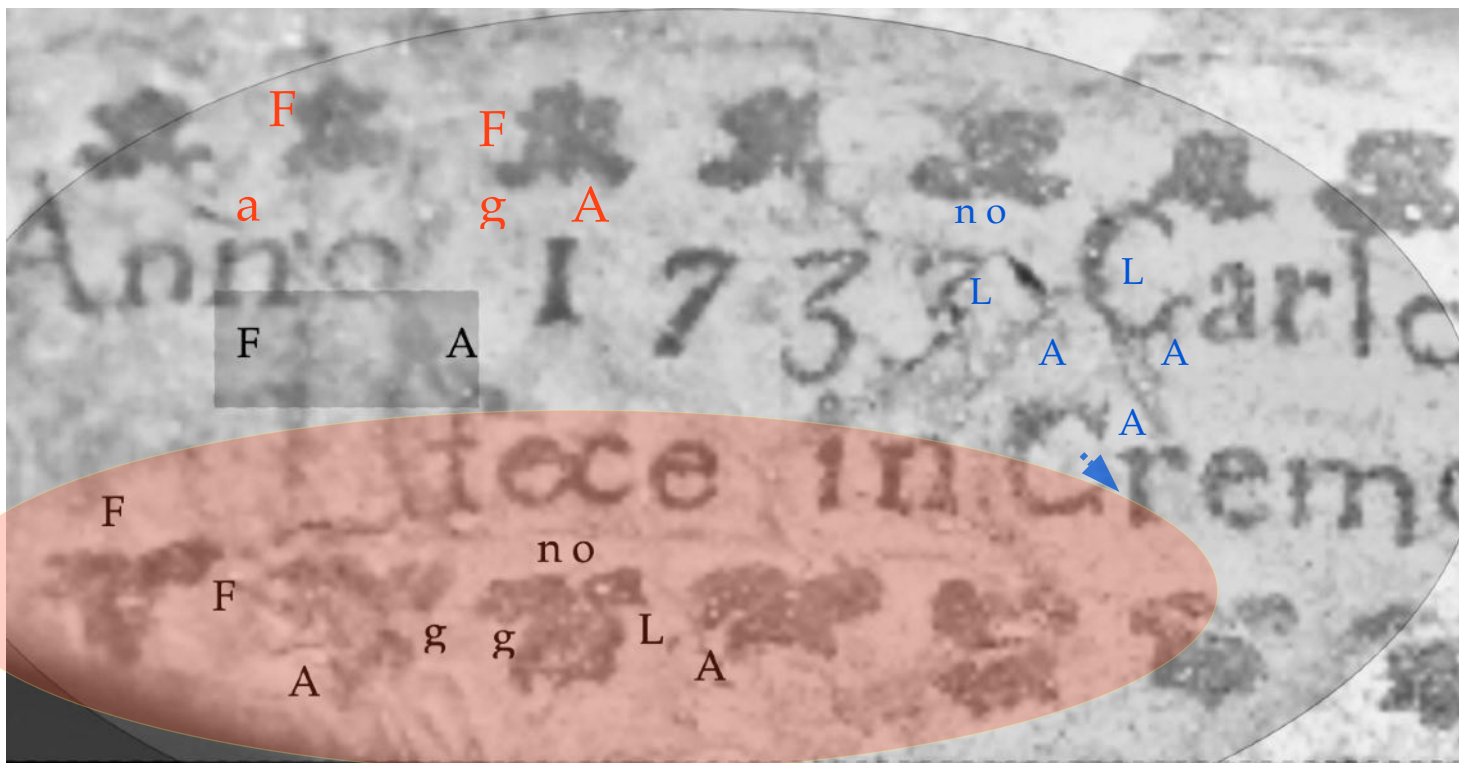
UPSIDE
DOWN, :
BERGONZI =
FAGNOLA.



Move to the left for central “L”, and right, for central “ A”. The ciphers lettering are oblique.

THE COMPLEXITY LAYS SOLELY IN THE
ART OF CONFUSING THE EYE: JESUIT
FREEMASONRY TROMPE L'ŒIL.






Move the picture and the hypertext appears clearer.

Here we are summarizing the proper reading of any label ciphered by Annibale Fagnola, in hypertext. You have to be in awareness about the technic of insertion... it appears on a considerable number of valuable Cremonese and Piemontaise instruments. These additions in hypertext were never discussed before. We bring you great precision and accuracy. The new findings of ours always existed prior to their revelation. In art, you need to see beyond anything apparent. Realness is sometimes hidden.

A recent advertisement sale of a Pressenda violin dated 1849

Mail 20:18 Mer. 25 oct. tarisio.com 81 %

← Back to auction




FULL SIZE

FIT TO SCREEN

198: A VIOLIN BY GIUSEPPE ROCCA, TURIN, 1849

Labeled, "Joseph Rocca fecit Taurini anno Domini 1849 IHS."

LOB: 35.5 cm



Nov 2023 Lot 198: Gi...

Proforma Certificate: Tarisio, New York, NY (Nov 16 2023)

Dendrochronology report: Peter Ratcliff, London (Oct 3 2023) *Dates the latest ring of the one-piece front as 1836. Printed report available for purchase upon request.*

Certificate: Reuning & Son Violins, Boston, MA (Jun 29 2018)

Certificate: Bein & Fushi, Inc, Chicago, IL (Nov 3 1999)

Certificate: Max Möller & Son, Amsterdam (Feb 8 1939)

Certificate: W. E. Hill & Sons, London (Nov 7 1934)

Search this auction GO

View entire catalog

Buyer information →

More about Giuseppe Antonio Rocca

The auction record for this maker is \$412,624 in Jun 2018, for a violin.

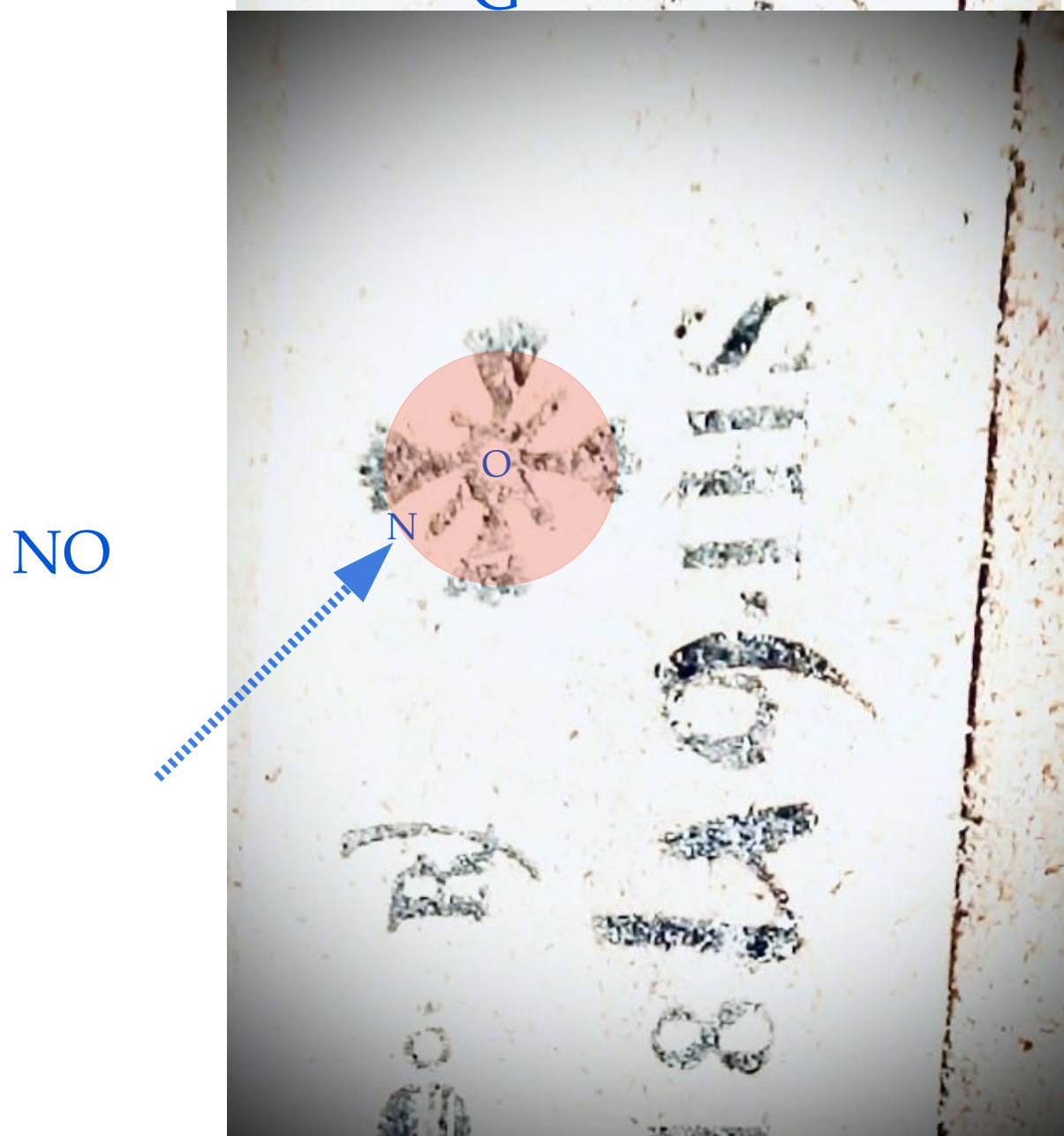
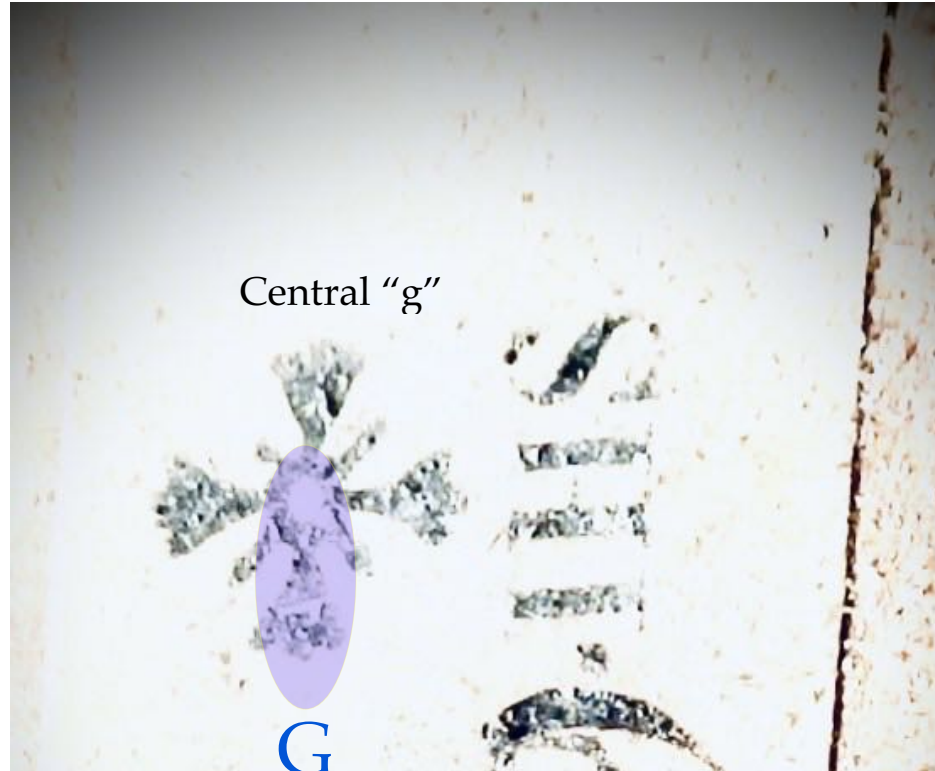
84 AUCTION RESULTS IN THE COZIO ARCHIVE →

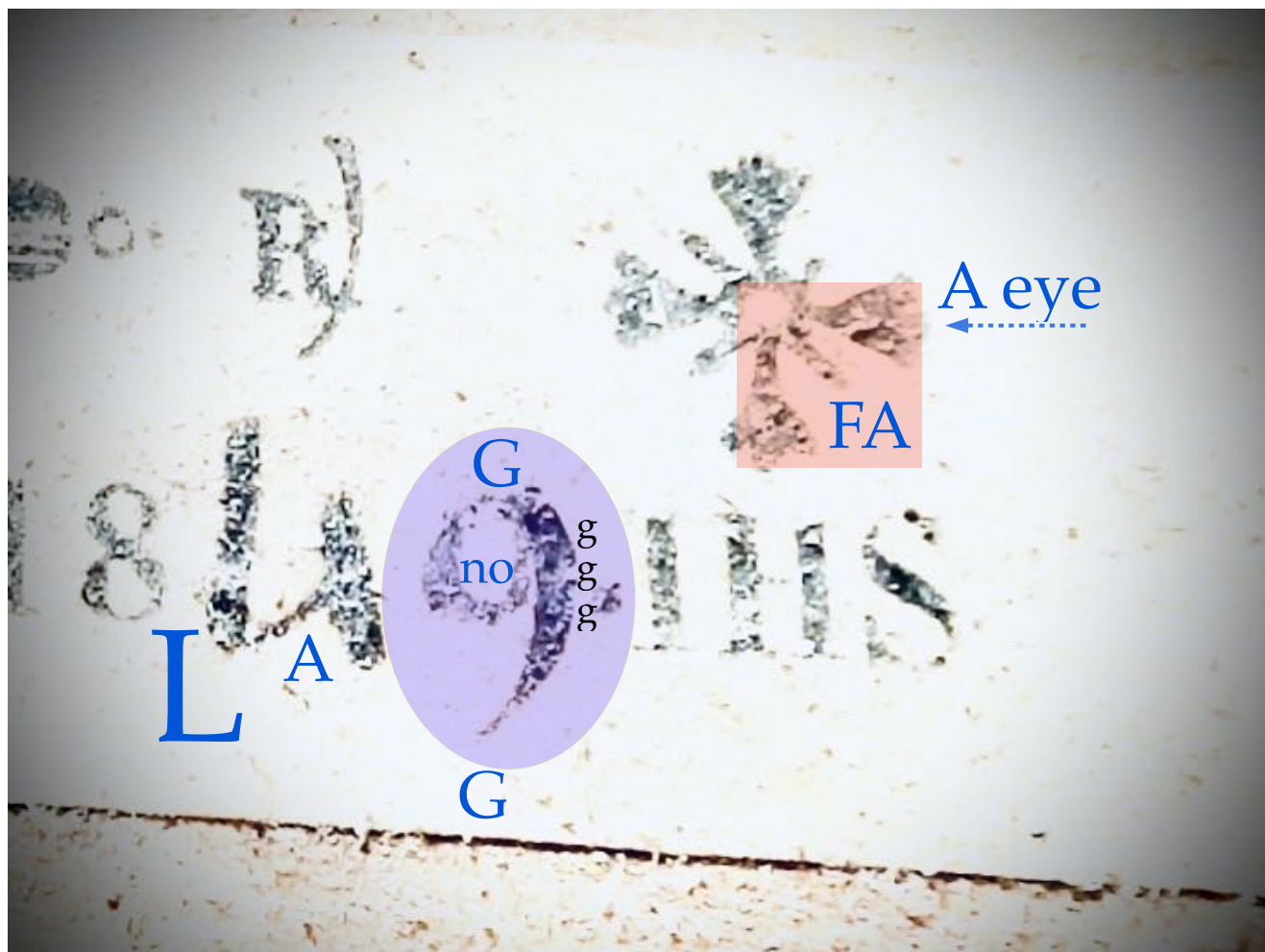
55 INSTRUMENTS/BOWS IN THE COZIO ARCHIVE →





Superposed F A lettering.





A 1849 PRESSEDA VIOLIN LABEL.



At first sight, a clear FA. The label is in good condition.

Below, all encrypted with the F a g n o l a
hypertext.





A= eye of Providence.

Central F

Double
insertion of
F A
superposed.

“8”

FA for Annibale
Fagnola



As always, the
hypertext in minuscule
lettering.

All Pressenda
labelling process is
done in a similar
pattern as you will
find later on.

Carl Sagan quote: “ An extraordinary claim requires extraordinary evidence .” We aim to establish what is objectively true about Annibale Fagnola and the deceptive Victorian firm’s allegations related to Cremonese and Piemontaise lutherie. Sharing data with sceptical experts or commentators, the general public, is fundamental. A title or academic pedigree is irrelevant when establishing what is objective truth. The rules in the scientific community focuses in the process of sharing. Specialist in writings, art and painting, historians, Freemasonry experts and researchers in ancient Romano Christian symbolism will have the opportunity to examine in detail our findings.

Surprisingly, none of our methods in analysis were even attempted by anyone in the past until now. Because English violin dealers never shared the documentation to the public. And also, because so called experts in the field are not qualified . Most are uneducated. They just repeat the Victorian fallacies of the Hill’s family or Hart & Son writings.

It is quite recent some documentation is available. Fake and deceptive Vuillaume evaluations of the Lady Blunt Stradivari or a Messiah copy of his were published lately. Idem for a false Hill’s certificate attached to the Baltic Guarneri del Gesù. The da Vinci Seidel Stradivari sale by TARISIO displays an impressive amount of false documentation attached to the instrument: all without any exceptions being highly ciphered by Annibale Fagnola...

You are actually in awareness of an untold and disturbing truth about Carlo Bergonzi, Joseph Rocca and Pressenda.

Chapter 111

Preamble.

The Jesuit Freemasonry Illusion .

If you wish to understand truly the art of Annibale Fagnola, the components of his unmatched artistry, before digging into the 1716 Messiah Stradivari enigma, it is primordial to acquire some knowledge about the baroque Jesuit paintings. Experts in violin dealing simply ignore the subject matter. The glory of Cremona is part of the baroque extravaganza: it cannot be disassociated from the music of the time, architecture, sculpture and painting. They are essential and influential elements of lutherie. The rounded shape and contour of a violin is in agreement with the baroque architecture. The square lines have more affinities with the classic era. Renaissance is the reemergence of the Greco Roman influence. Renaissance is classic.

BRITANNICA: DEFINITION.

Renaissance art, painting, sculpture, architecture, music, and literature produced during the 14th, 15th, and 16th centuries in Europe is under the combined influences of an increased awareness of nature, a revival of classical learning, and a more individualistic view of man.

The work that distinguishes the Baroque period is stylistically complex, even contradictory. In general, however, the desire to evoke emotional states by appealing to the senses, often in dramatic ways, underlies its manifestations. Some of the qualities most frequently associated with the Baroque are grandeur, sensuous richness, drama, vitality, movement, tension, emotional exuberance, and a tendency to blur distinctions between the various arts.

Annibale Fagnola certainly received a highly sophisticated education in Turin under the positive influence of the Jesuits. This is the most striking characteristic evidence seen in his art. The instruments he created under different names, the use of freemasonry symbolism and Romano Christian Early ciphers, the constant references to the bi literal alphabet of Francis Bacon in his writings, the tridimensionnel effects of his carving and varnishing process in the making of an instrument... all converges uniformly with the teaching of the Freemasonry Jesuit community.

Detail of Andrea Pozzo,
Glorification of
Sant' Ignazio,
1685-94.



“The ceiling in Sant’Ignazio is a fresco and this fresco covers the entire vault of the nave. It is not completely flat since it is a vault: it has enforcements echoing the supporting pillars that creates a slight raise in the ceiling. There are also real windows with subtle frameworks. These architectural details are heavily exaggerated by being repeated and visually reinforced in the fresco, to the point where it is impossible at certain angles to tell painted and real architecture apart. This applies to the entire ceiling from certain viewpoints, where the illusion of the quadratura is complete. However, except for the small raise in the wall to shadow the pillars and the windows, everything in the ceiling is painted. When the full illusion has been broken, a visitor might attempt to sort out what is painted and what is architecture, or in other words, what is and what is not “real”. Moving around in the nave, it is possible by eyesight only to conclude that all is painted in the ceiling. The prerequisite of the illusion as an aesthetic experience, that Sandström writes of, can be applied to this artwork since the visitor will not enter at the point where the illusion is complete. The painted architecture is in such close connection to the real architecture of the church that it appears to be an elongation of the room, one of the visual tricks fooling us. The ceiling seems to be higher up than it possibly could be because of this sense of logic between painted and architecture, or if you will, the unreal and real. The illusion lies in part where the real architecture ends and the painted begins. Confusing elements are found in the details: the windows with their cornices and in the corners.”

If one does not understand the illusion of Jesuit Trompe L'Oeil technic in painting, he or she cannot be able to appraise any valuable Cremonese or piemontaise violin correctly. Because it converges to the difference between the real and the unreal when authorship and authenticity are at stakes. The unreal being all Annibale Fagnola's creations, which are the very best of Antonio Stradivari like the Messiah, Betts, La Pucelle, Alard Knoop, Lady Blunt, da Vinci Seidel, and the others, the genuine. And the illusion becomes perfect, because both the real and unreal instruments are a mutual prolongation of themselves. They do interact. All Joseph Antonius Rocca's are connected with the original 1716 Messiah Stradivari and the Alard del Gesù: both Messiah-Alard famous violins being unreal and original idealistic creations of Fagnola as it will be demonstrated later. Pressenda interacting with Pacherel, both being as well the same person, Fagnola.

THE VARNISHING PROCESS OF ANNIBALE FAGNOLA DERIVES FROM THE SO CALLED "CHIAROSCURO " PAINTING TECHNIC."

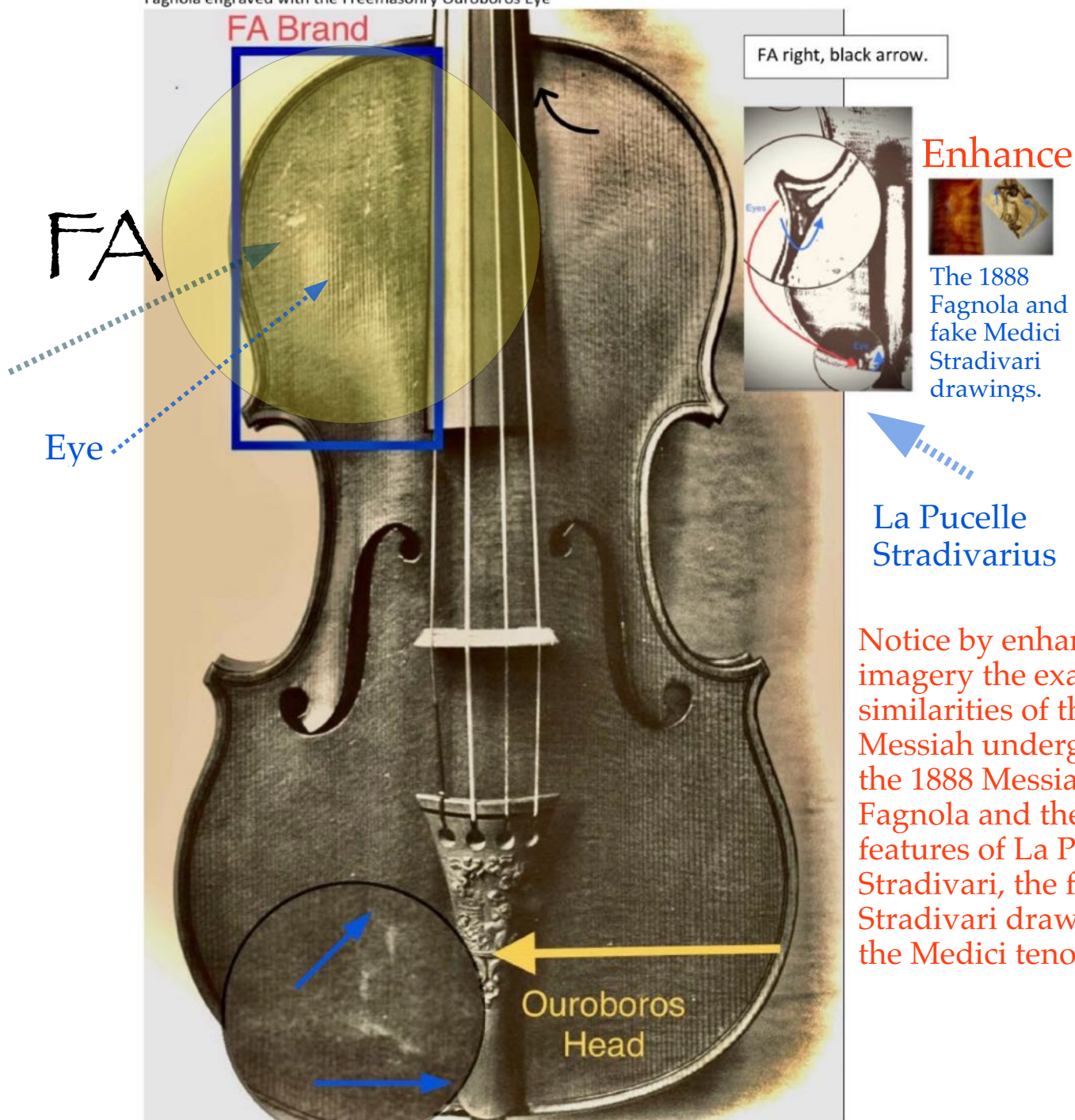
Chiaroscuro is the effect of light modelling in painting and drawing where three-dimensional volume is suggested by the value gradation of colour and the analytical division of light and shadow shapes...

Below the accidental capture of the effect, combined with the Jesuit freemasonry Trompe L'Oeil on the 1716 Messiah.

A VINTAGE PICTURE OF THE ALLEGED 1716 STRADIVARI BETRAYS FREEMASONRY SYMBOLISM THAT NEVER REACHED CREMONA DURING THAT ERA.

Messiah FA Brand.

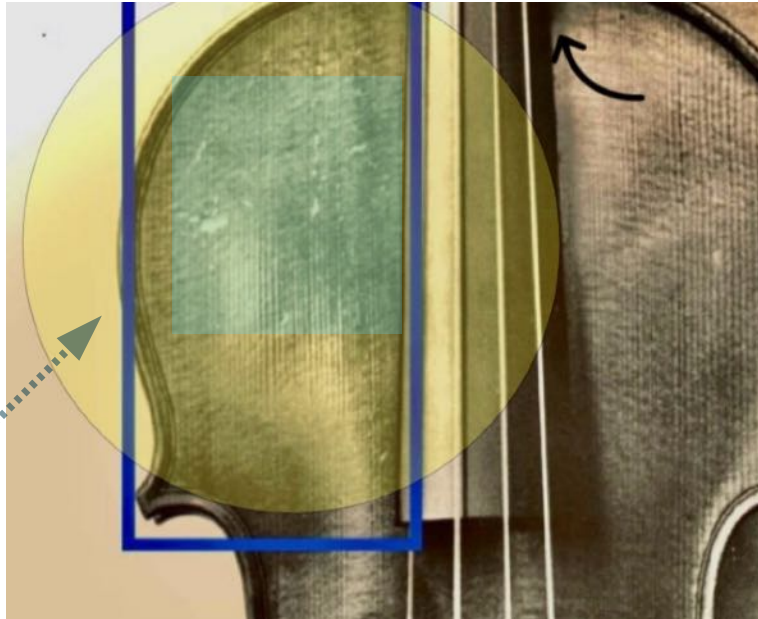
From a vintage original picture of the Messiah Stradivari, we can easily see the FA brand of Annibale Fagnola engraved with the Freemasonry Ouroboros Eye



Notice by enhancing imagery the exact similarities of the 1716 Messiah underground , the 1888 Messiah-Fagnola and the interior features of La Pucelle Stradivari, the fake Stradivari drawings of the Medici tenor.

THE TRIDIMENSIONNEL EFFECT.

Chiaroscuro



Tridimensionnel eye
of Providence



Normal.

Again, the Jesuit Trompe l' Oeil effect of light and reflection.

Rocca 1850.

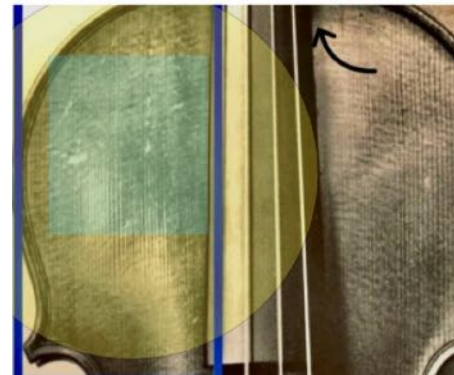
Chiaroscuro

FA

EYES



Messiah Stradivari

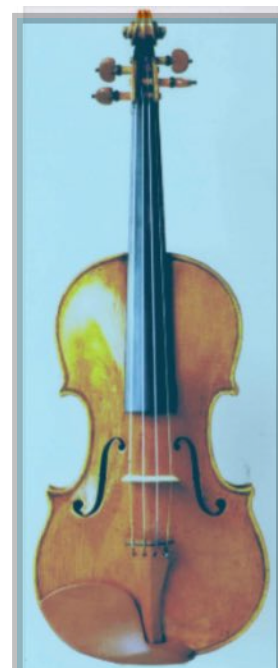


The violin here will be studied in another chapter. The 1733 Kreisler del Gesù has similar varnishing effect in "FA" on the Epicea, lower right. The Kreisler tailpiece is ciphered "Fagnola"

Violin - 1850

Turin

VIEW



THE ORIGINAL PICTURE OF THE TARISIO WEBSITE.

https://tarisio.com/cozio-archive/browse-the-archive/makers/maker/?Maker_ID=620

Below, a spectacular Freemasonry Jesuit Chiascuro varnishing effect in comparatives featured on the 3 instruments. Sensuous richness of the baroque extravaganza is exemplified.

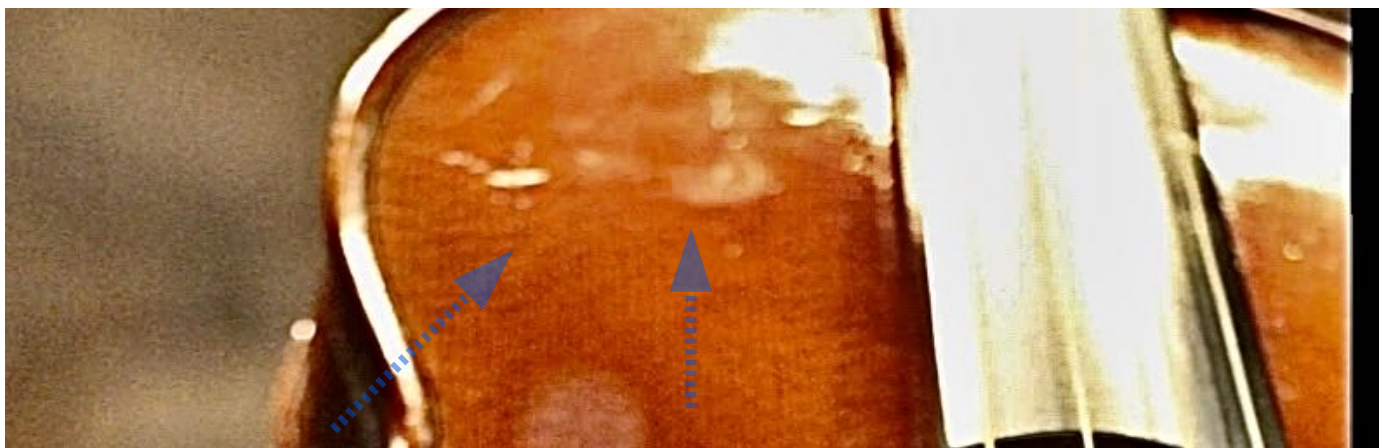
The 1888 Messiah Rocca Fagnola underground and varnishing process is matching perfectly the 1850 Joseph Antonius Rocca of the TARISIO bank and the 1716 Messiah Stradivari.



To achieve such perfect brushing of the varnish between both instruments (the 1888 Messiah Rocca Fagnola and the 1850 Joseph Antonius Rocca) leads to one conclusion: the same hand. And the 1716 Messiah, with its classical rather less luminous shades, betrays reminiscent reflections.



The 1716 Messiah has the tridimensionnel relief. This is Jesuit Freemasonry: a genuine Stradivari is not constructed with such tension, dramatic contrasts and vitality.



These amateur pictures of the Messiah Stradivari do reveal, with their capture through a glass, an undisclosed truth about its carving. The tridimensionnel carving does not belong to the Cremonese masters. The particularity is exclusive to Annibale Fagnola. Photographic evidence seen on next page

THE 1856-1888 Messiah Rocca Fagnola, “The shroud of Turin”, is the unexpected challenger for the 1716 Messiah. Experts are not aware of its existence. The violin will be studied in detail in comparative with the Messiah and other Cremonese-Piemontaise masterpieces. Fagnola created both.



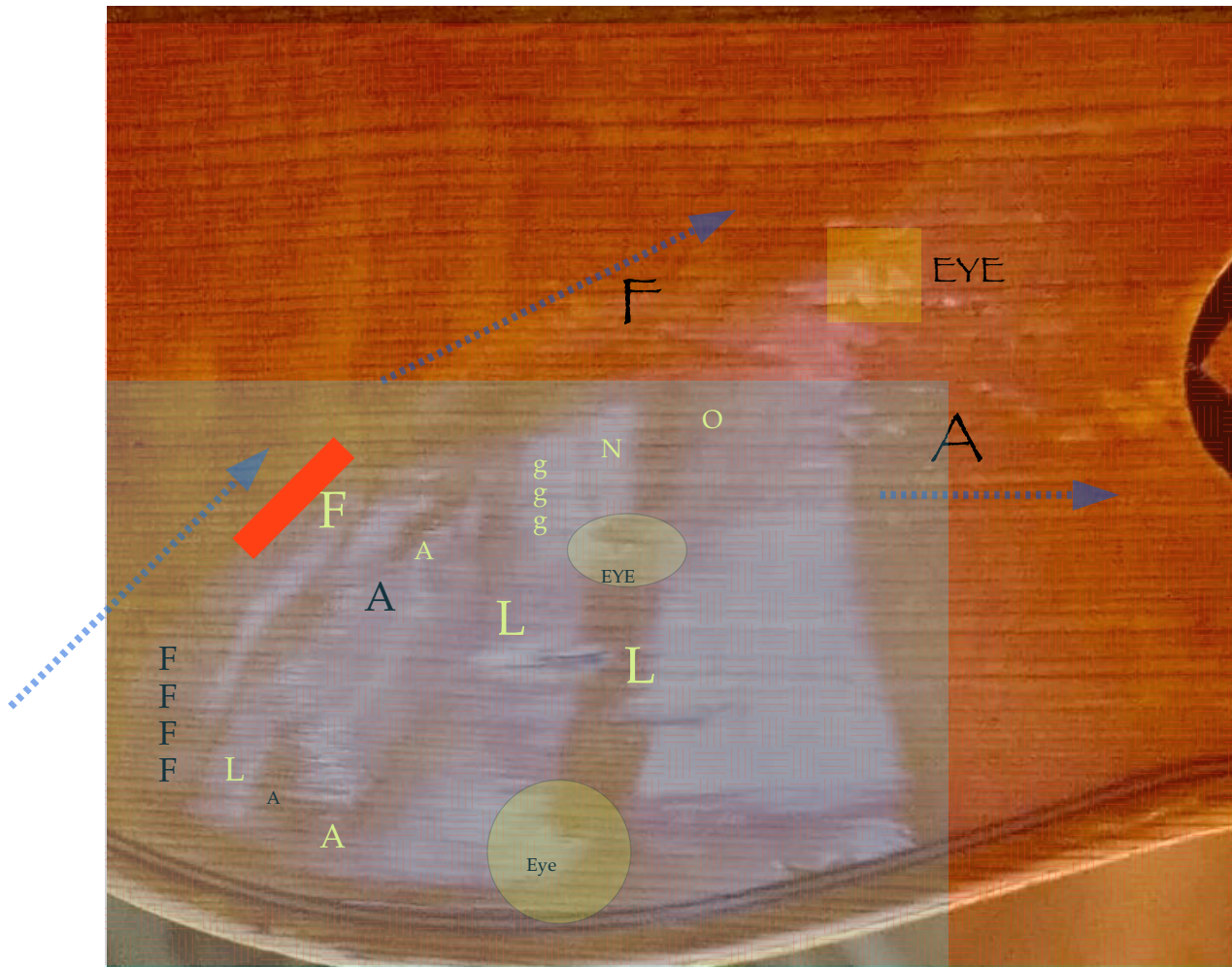
The eye of Providence
photographic catch of
the Jesuit
freemasonry “
chiasrocuro



Unretouched
picture, left.

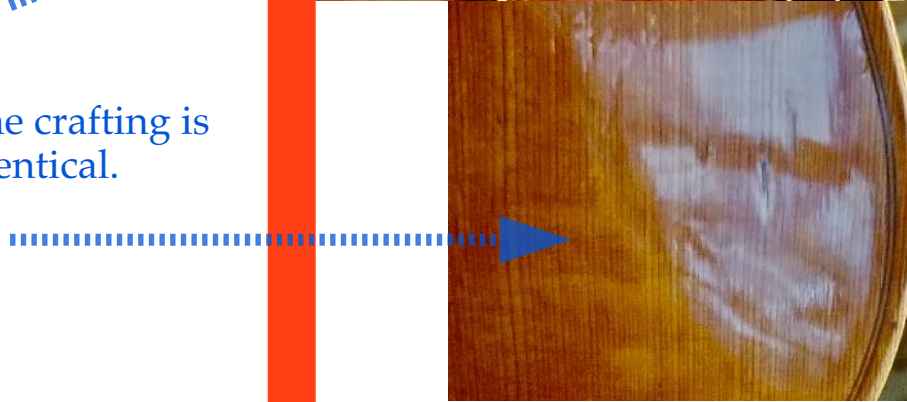
Nota Bene: We have never read such commentaries in the vast publications by any expert. It seems none is in awareness of these outstanding particularities of the craft seen on the Messiah Stradivari.

If you view the reflection in another angle, you have a distinctive lettering “F a g “ for Fagnola, and the “ n o l a” is evanescent. It appears while moving the violin in special lightening.



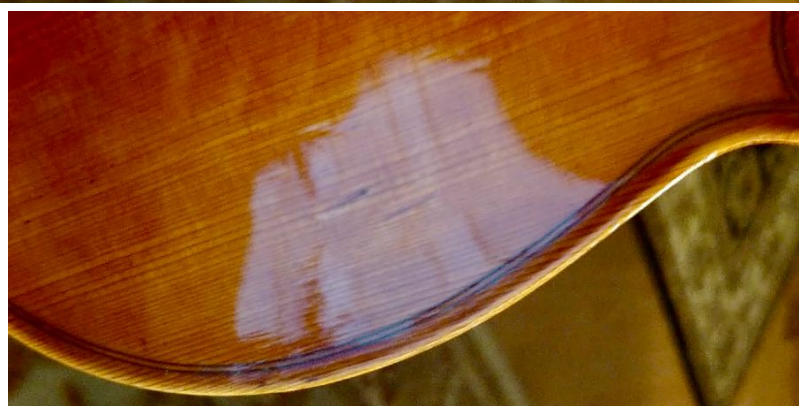
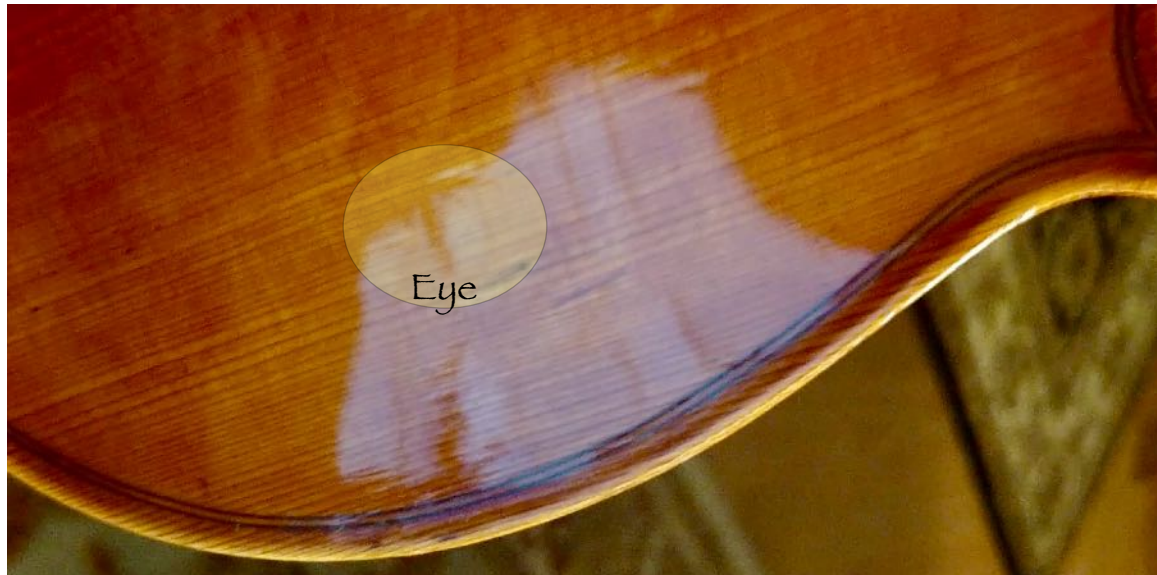
1716 Messiah

The crafting is identical.



Original picture.

Another picture in time , light, reflection, gives another reading.



Original



SAME AREA, THE STIGMAS
OF THE "MESSIAH", WHEN
MOVING THE INSTRUMENT,
THE WHOLE INSCRIPTIONS
READ: F - a- g- n- o-l-a.

The violin aspect on another
angle appears to have a
perfect smooth surface.



As you can visualize, the surface,
same area, is homogeneous from a
certain distance and different angle.



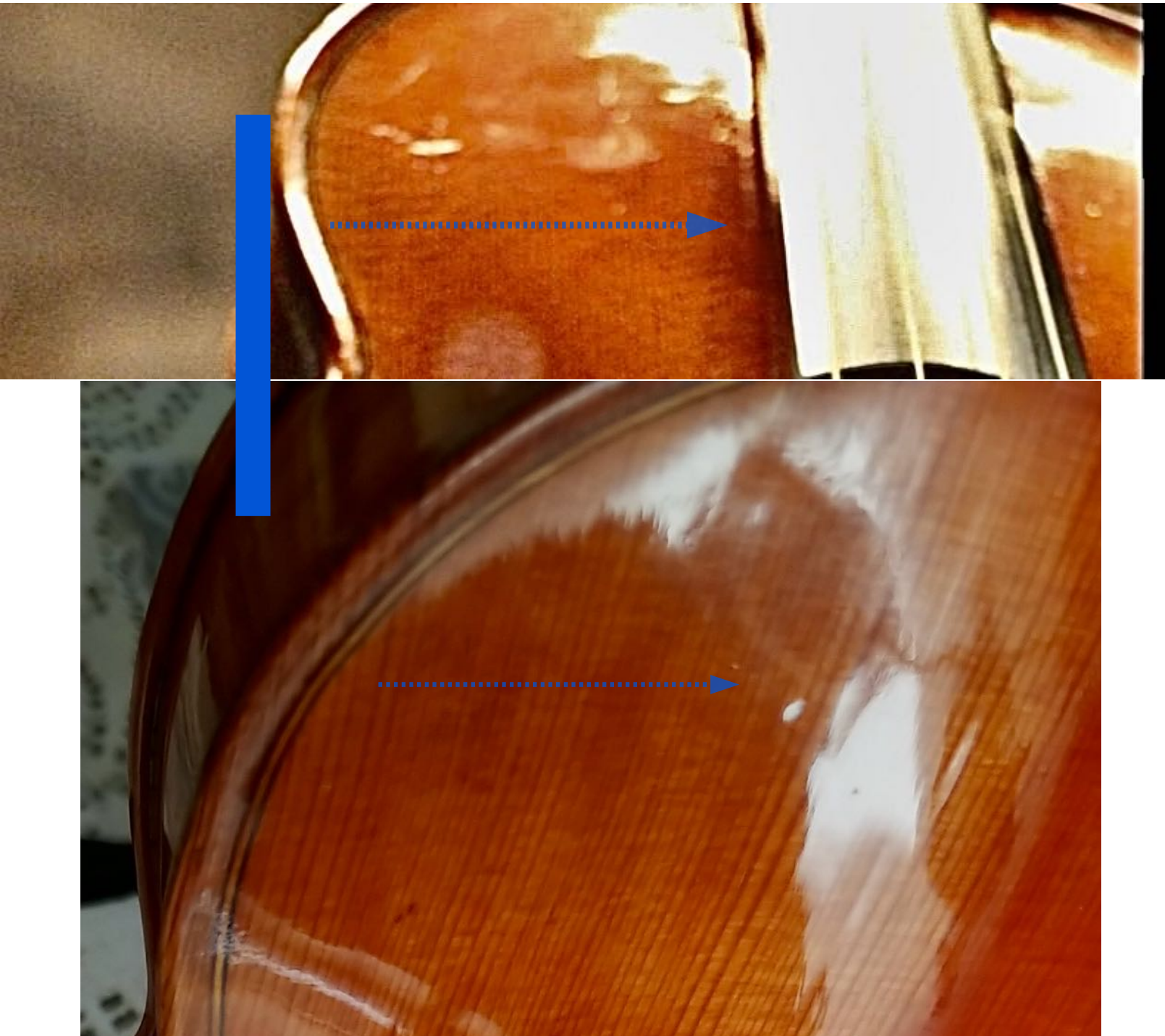
You do not see
the numerous
stigmas...

Comparatives with the 1716 Messiah: same area, upper left side of the Epicea, the 1888 Messiah Rocca Fagnola.



Double
Eyes.

The 1716 Messiah



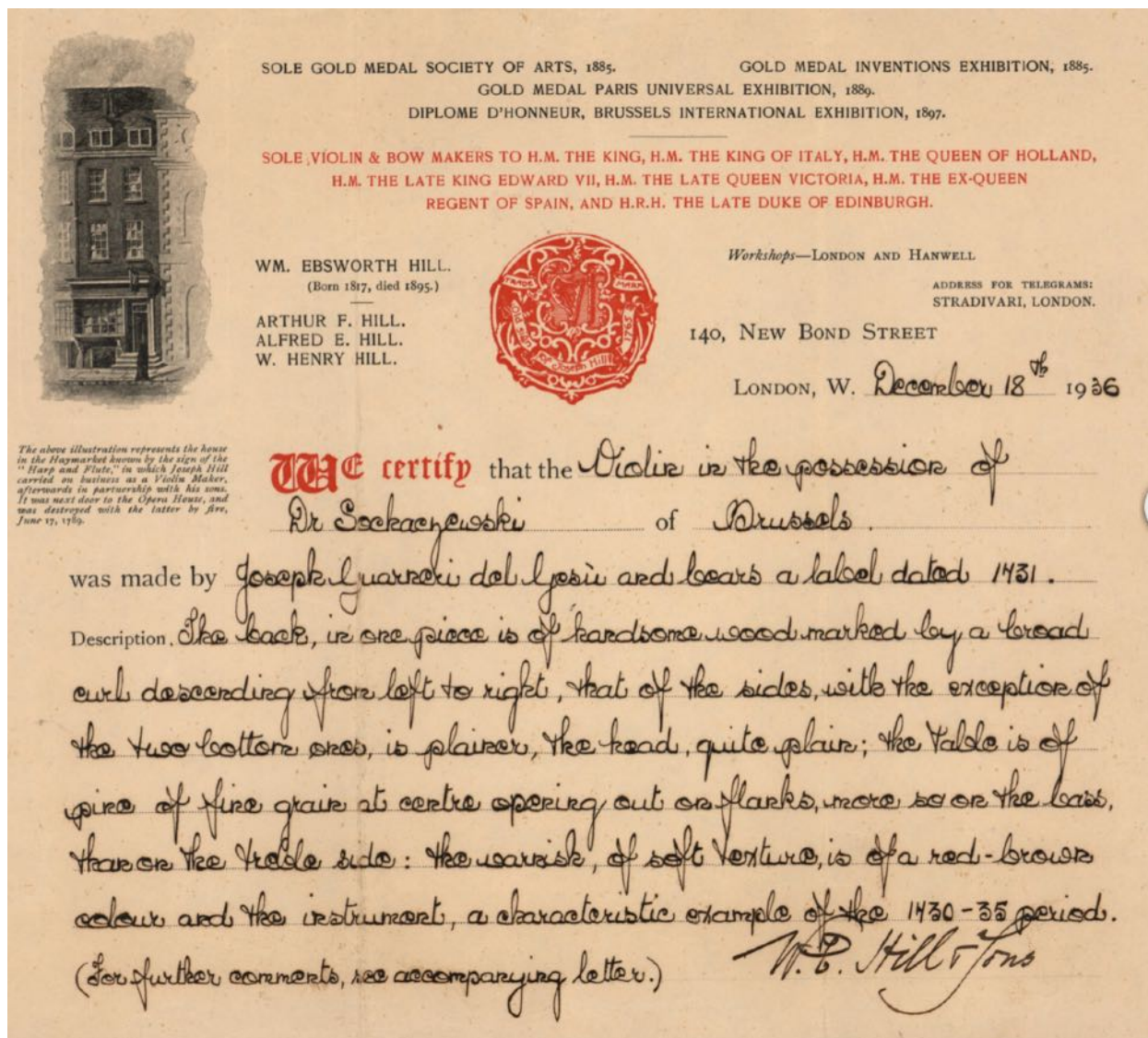
The very same hand carved
both instruments.

The Freemasonry Jesuit Trompe l'Œil comparatives we disclose here for the first time are explaining the artistry of Annibale Fagnola, his method of carving and varnishing. Experts in violin dealing are always seduced by the stunning effect, but unable to write an objective description of the phenomenon. Because they ignore the basics of Art and History.



Now you understand that our studies are not matching any average usual expertises by the most famous dealers. Everything we will expose is detailed abundantly, precise, unseen and never commented before. Our findings, from shadows to light, offer a new vision, a new reality. The material evidence was and still is available as the only indubitable perception of realness we disclose here. It is the actual perception of it that is or was wrong. Remember our previous quotes about “ seeing and reading “ and their significance. Logic, the art of deduction and analysis we apply here rigorously. Logic rebukes a coexisting alternate truth: actual experts are solely conjectural and speculative. We are focusing on science objectivity and material constancy. Following, one convincing example of ours is a deterrent example of wrongdoing in appraisal practices.

A typical certificate when you acquire a ten million "\$US" Guarneri del Gesù nowadays: this is outdated. We will demonstrate the Hill's family to be the most odious criminals in the history of art.



The Hill's certificate must be read in mirror effect... then, a usual Annibale Fagnola cipher appears... a Jesuit technic also used by Leonardo da Vinci in some of his secret messages. Fagnola, the whistleblower employee... 1936!

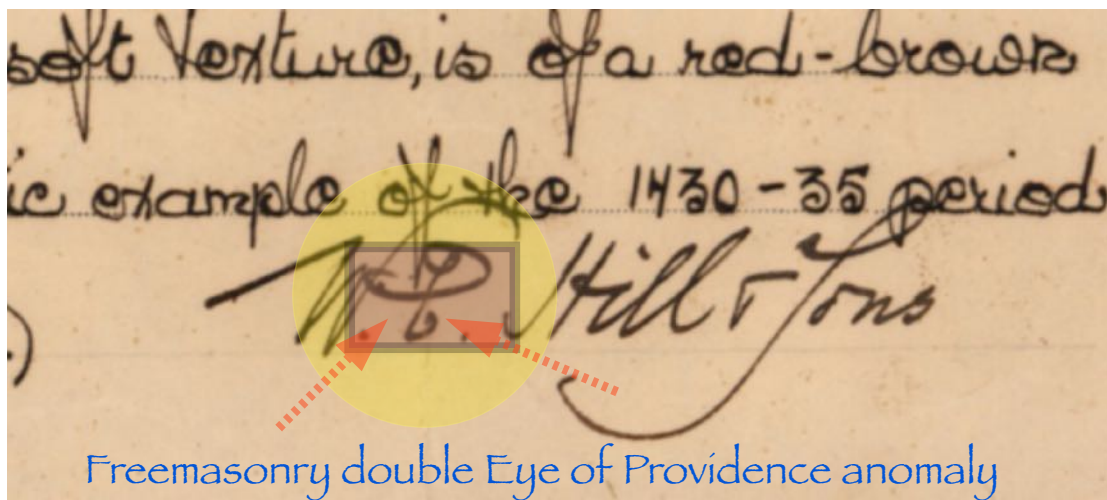
Fagnola was still active for the Hill's firm in 1936... he died in Turin 1939.

THE BALTIC GUARNERI DEL GESÙ



<https://www.thestrad.com/news/guarneri-del-gesu-c1731-baltic-violin-sells-for-944-million-at-auction/16232.article>

Just below, as you will get familiar with serious scrutiny, inside a highly ciphered signature, the freemasonry double eye of Fagnola.

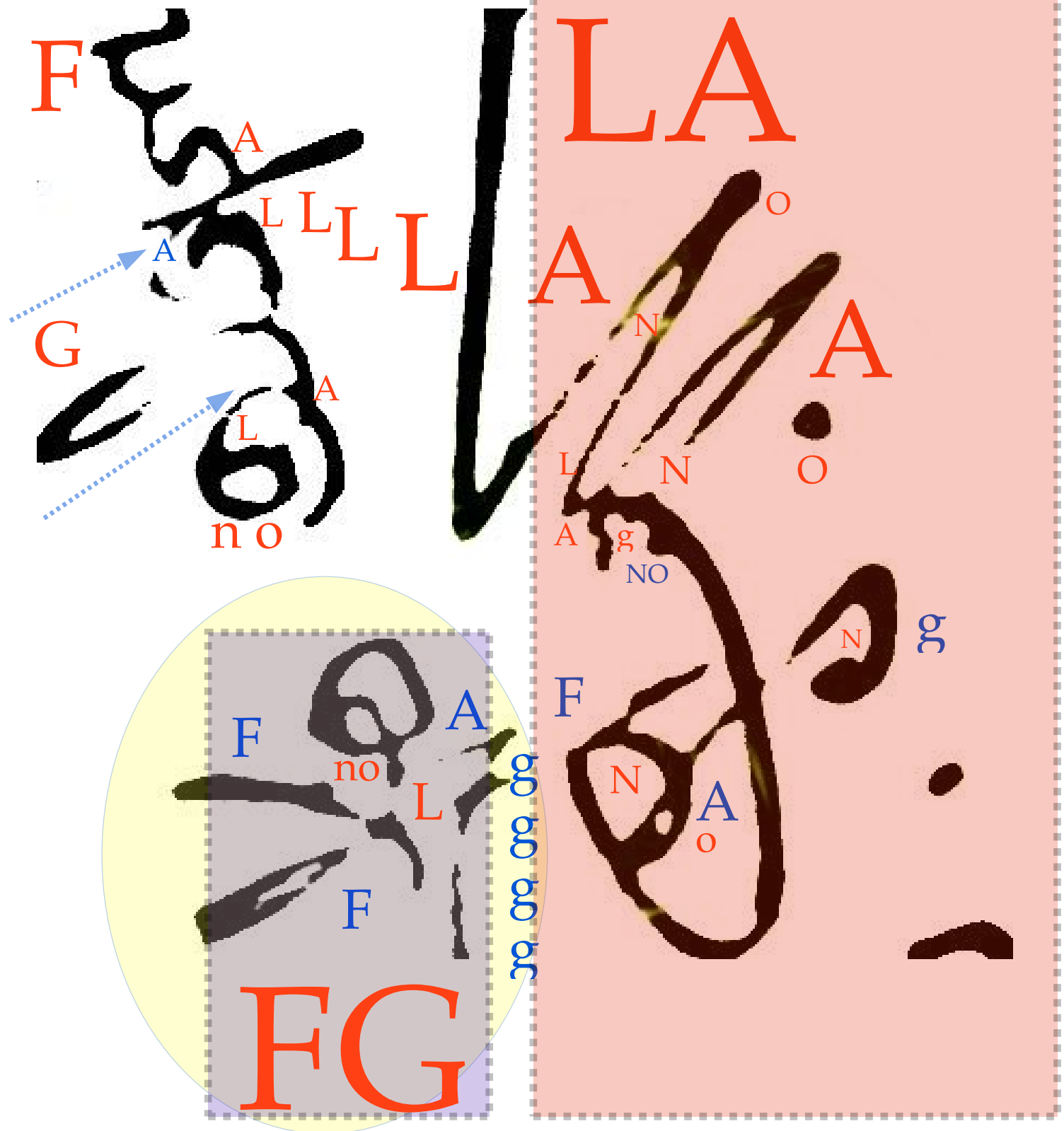


The Christian
 Ichthus shape
 is an indicator
 the signature
 being
 ciphered.

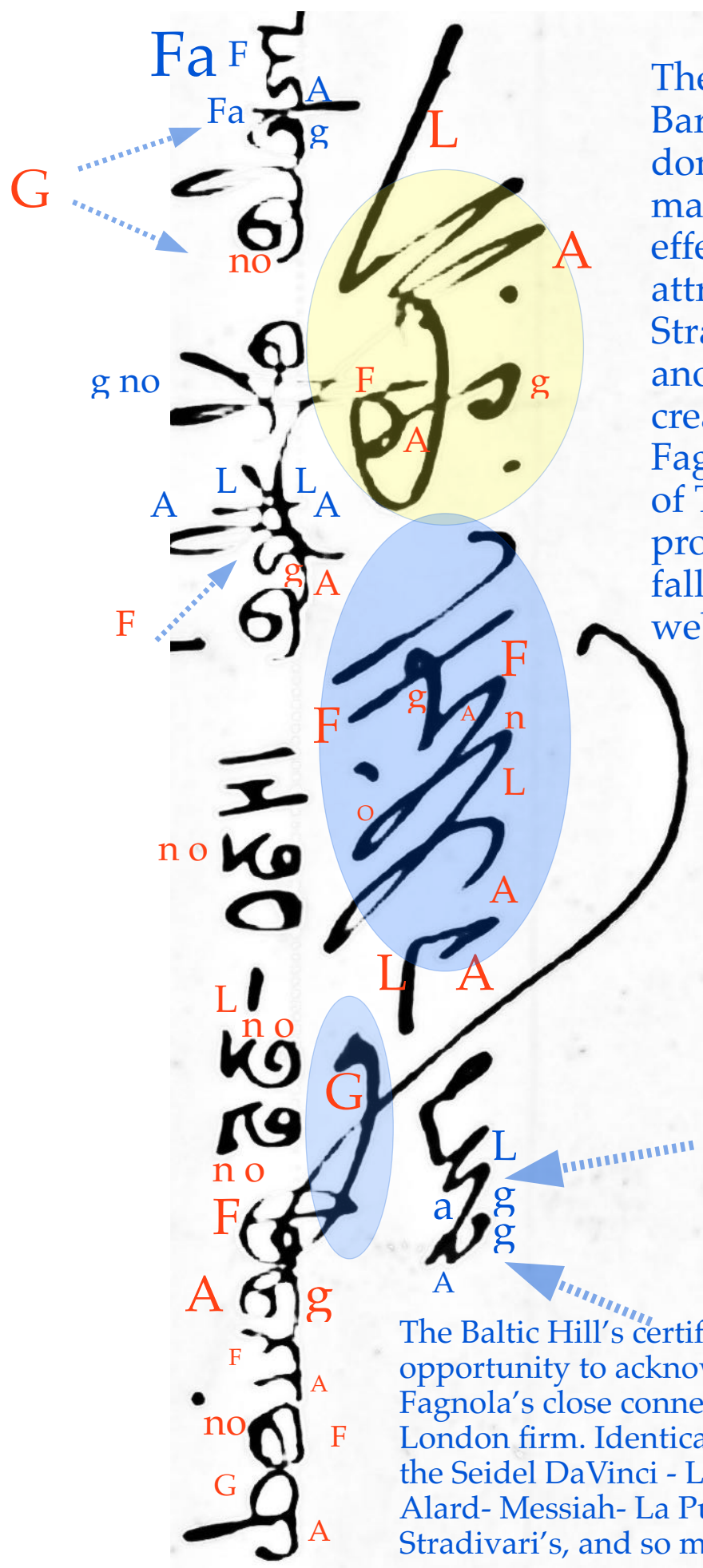
The Eye of Providence
 Is another indicator.

FAG
 section

n o l a
 section.



Many ciphers of Annibale Fagnola are eccentricities and done so wisely, that none since the Hill's Victorian Era could even imagine the existence of the stratagem: Fagnola was an employee and a whistleblower.



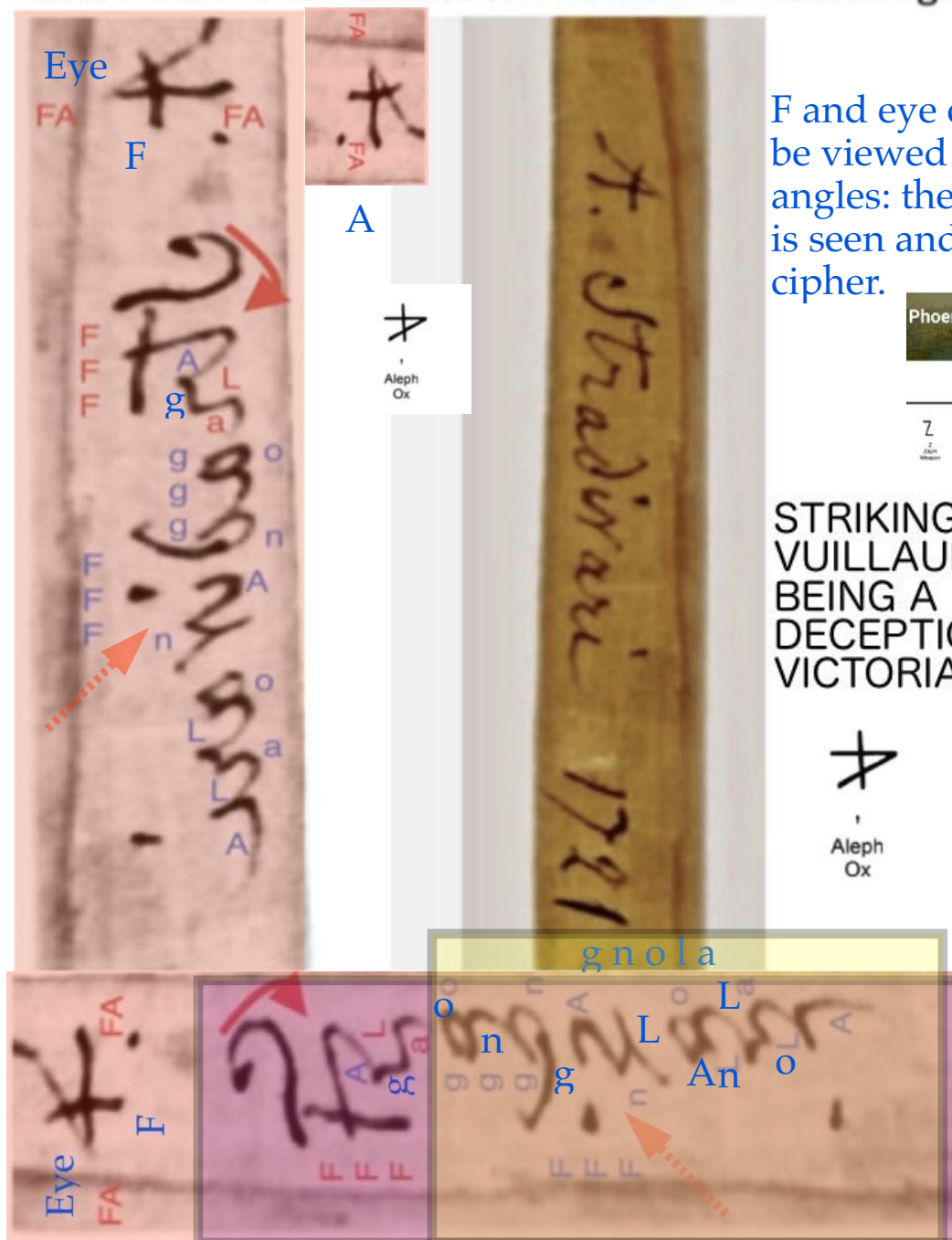
The Lady Blunt Fake Baroque Bass Bar is done in a similar manner in mirror effect. It is wrongly attributed to Stradivari and is another material creation of Annibale Fagnola. Jason Price of TARISIO is still promoting the fallacy on his website.

The Baltic Hill's certificate gives the opportunity to acknowledge Annibale Fagnola's close connection with the London firm. Identical schemes with the Seidel DaVinci - Lady Blunt- Alard- Messiah- La Pucelle Stradivari's, and so much more.

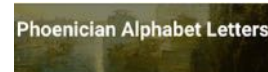
The fake baroque bass bar of the Lady Blunt Stradivari is ciphered “ F- a- g- n- o - l- a ” in mirror effect and the comparative with the Baltic Hill’s certification is conclusive: both materials were fabricated by Annibale Fagnola.

Cryptology is the study of codes and ciphers . The numerous comparative data materials we provide is conclusive on a scientific point of view.

Left :The Mirror Effect on A.Stradivari lettering.



F and eye of Providence must be viewed in two different angles: then, the lettering “ A” is seen and included in the cipher.



STRIKING EVIDENCE
VUILLAUME OWNERSHIP
BEING A FRAUD AND
DECEPTION PROMOTED BY
VICTORIAN EXPERTS.



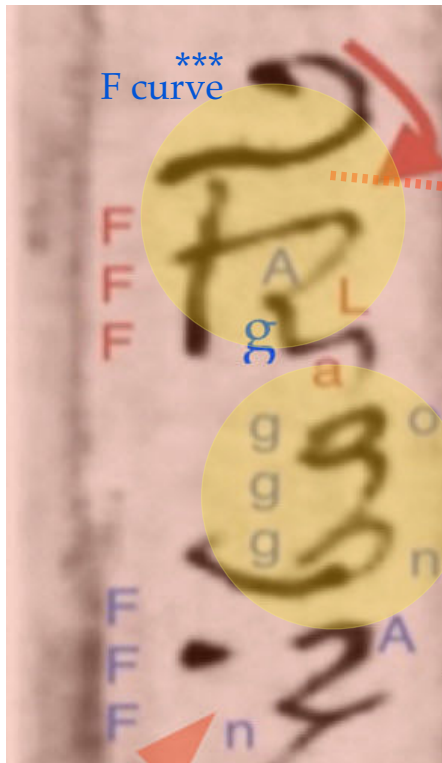
Mirror
effect

<https://tarisio.com/cozio-archive/cozio-carteggio/the-lady-blunt-stradivarius-violin-cremona-1721/>

Fagnola uses the
Phoenician
alphabet
lettering “ A”

The comparatives of the lettering: F- g- n

LADY BLUNT BASS BAR.



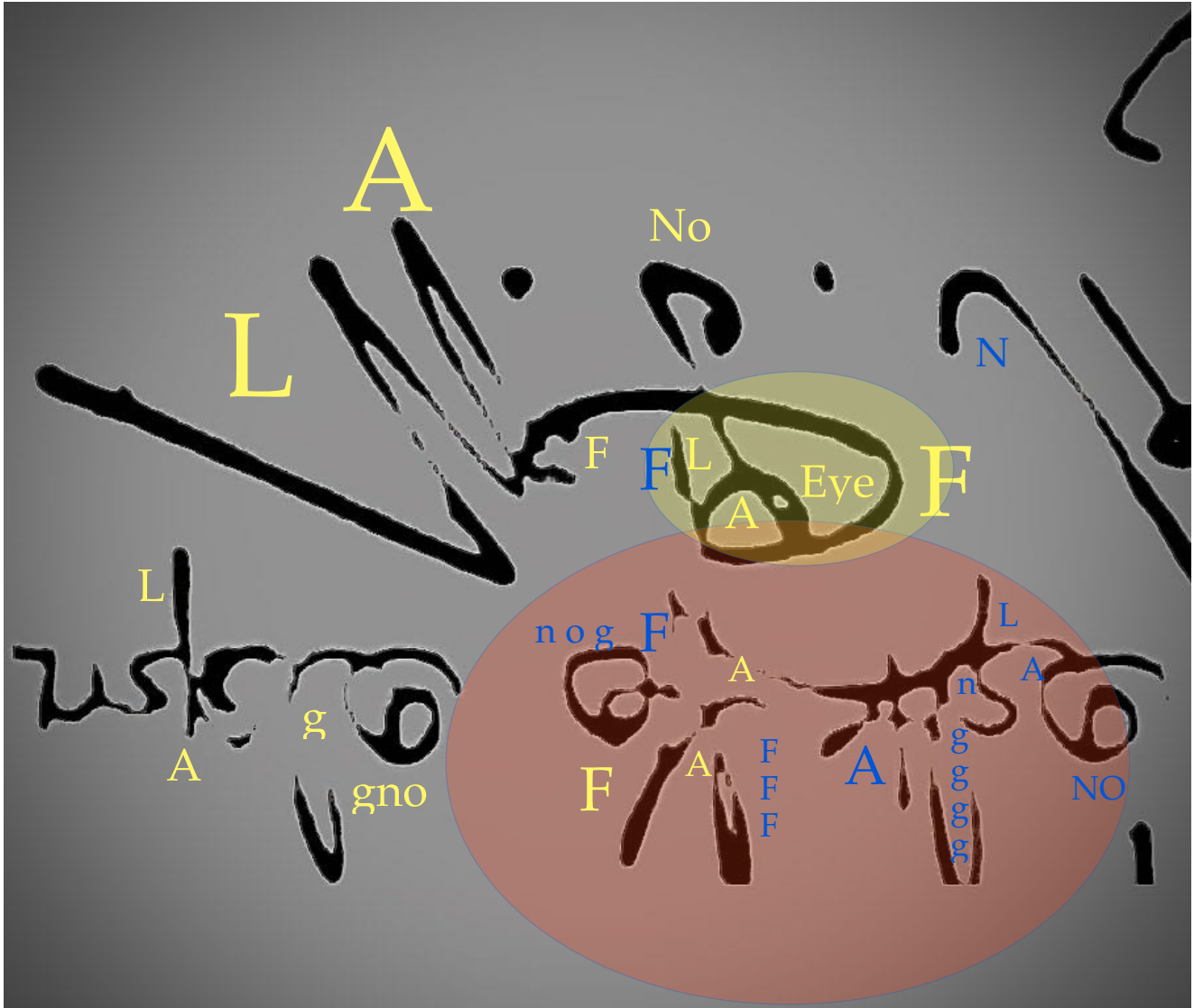
F

G

N



The "F" ending curve is significant in the determination of authorship followed by the "g"

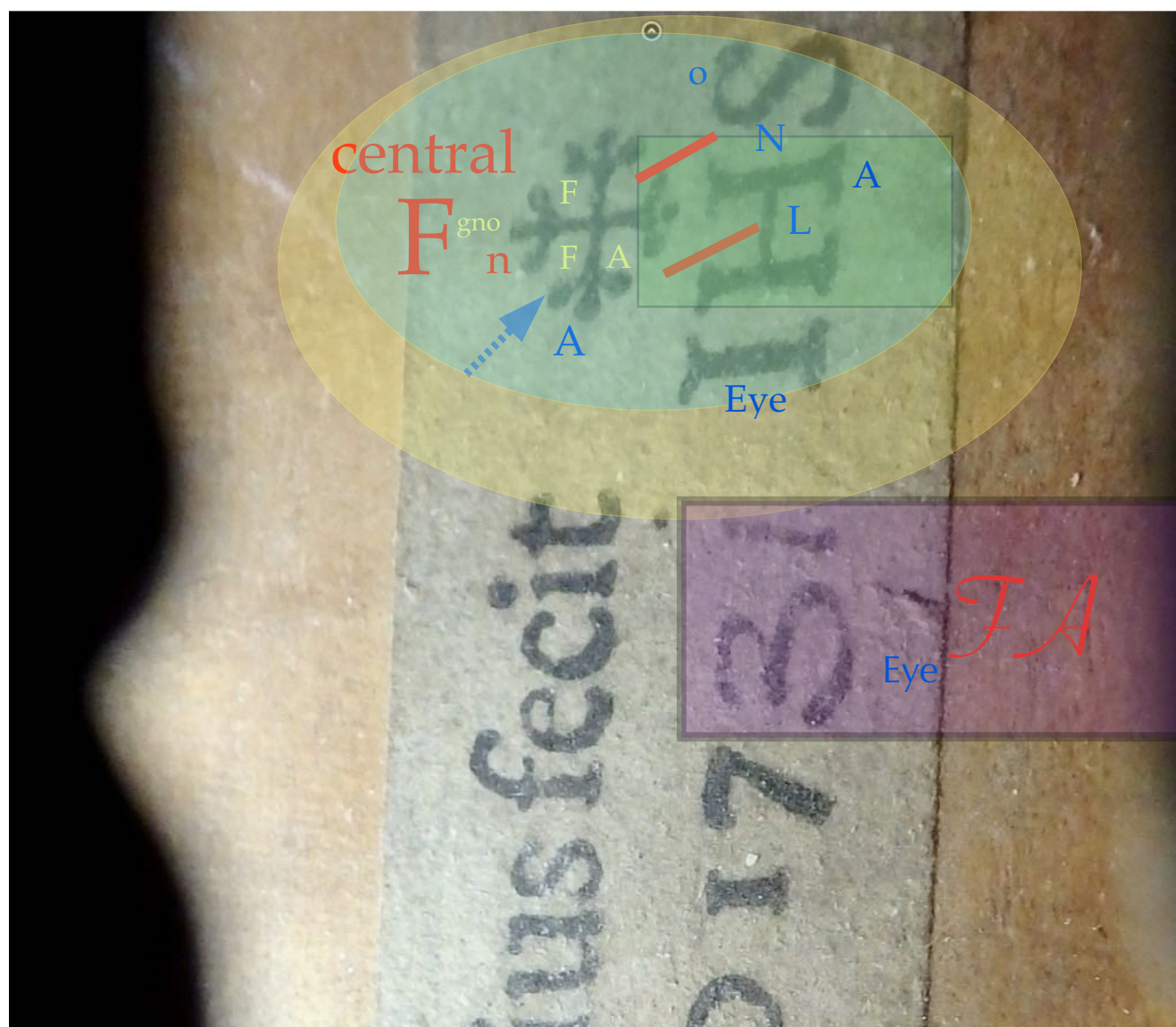


The hypertext is clear and very well incorporated.



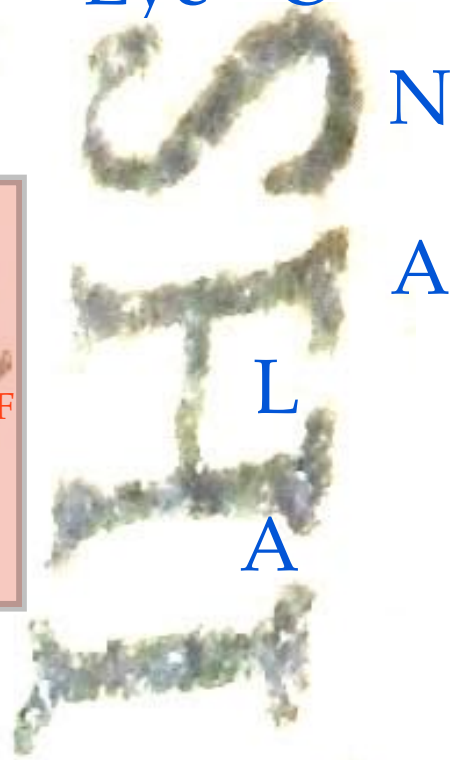
Supposed genuine Hill's certification accompanying documentation for a recent sale of the Baltic Guarneri del Gesù is ciphered by Annibale Fagnola. Several examples of this kind will be featured later in our studies. The complete documentation attached to the da Vinci-Toscha Seidel and Lady Blunt Stradivari's is encrypted in the very same manner. And more other masterpieces display the Fagnola stratagem.

The fake label of the Baltic Guarneri del Gesù: in photographic degradation.



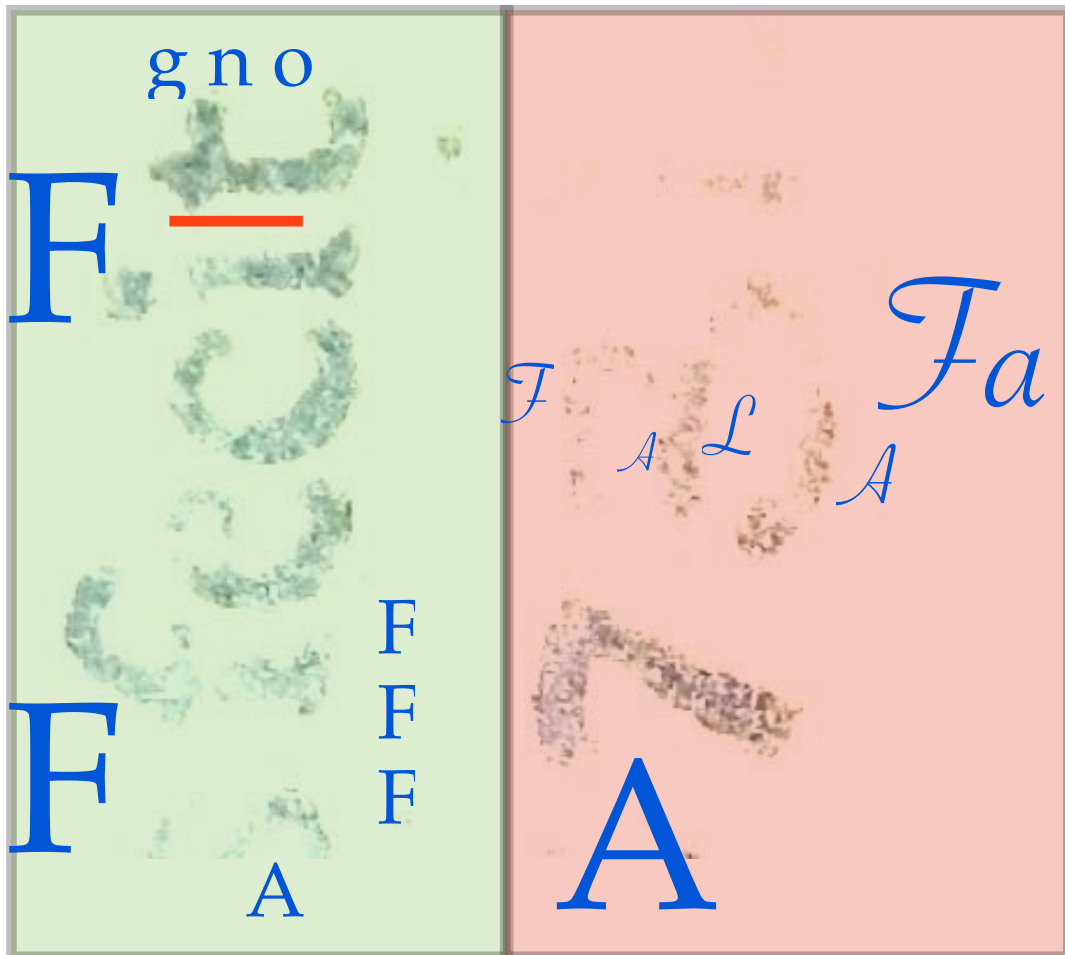
Photography in decomposition.

Eye= O



FECIT

1731

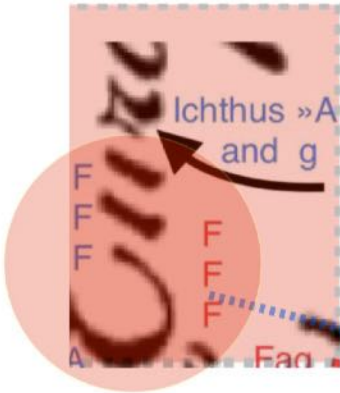


Now, the comparatives with the Baltic del Gesù label, the Cozio writings, the Kreutzer Massart Stradivari label are identical: the Baltic was made by Annibale Fagnola with 18-17th century EPICEA.

Messiah Stradivari 1891 Salabue Monogram.

The baroque Jesuit Freemasonry illusion

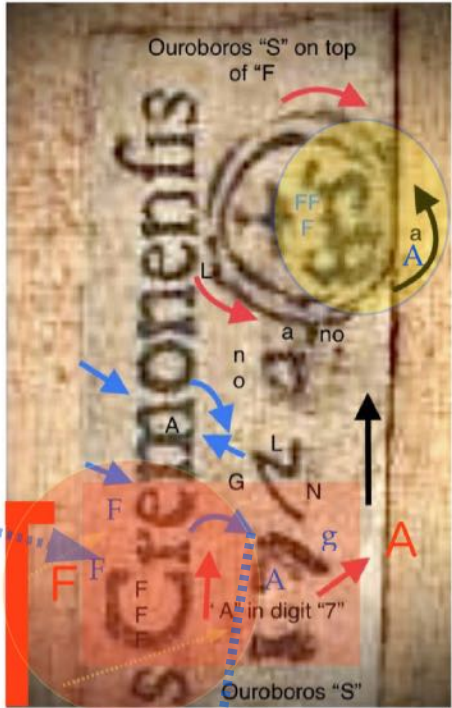
Salabue Alias Fagnola



The correlation of both "F" figures is a perfect match.

F

FINAL AND DECISIVE DECRYPTION OF THE KREUTZER LABELLING.



Kreutzer
Massart
Stradivari

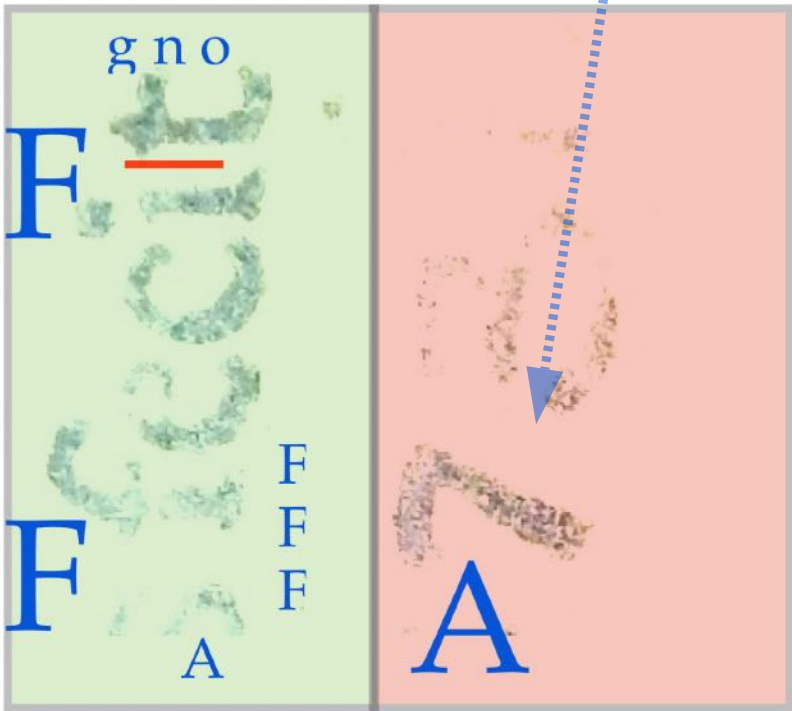
DIGIT "7"

"Cremone"

FECIT

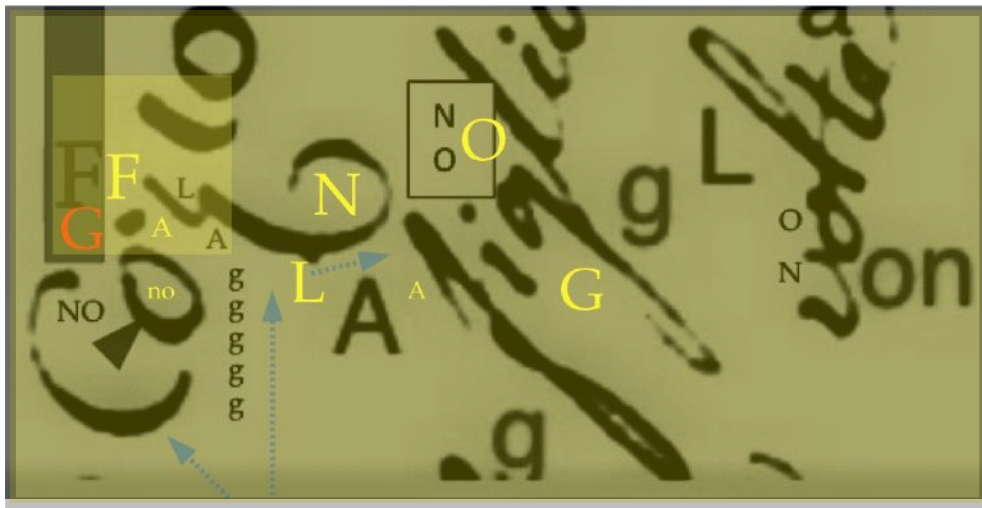
1731

Kreutzer



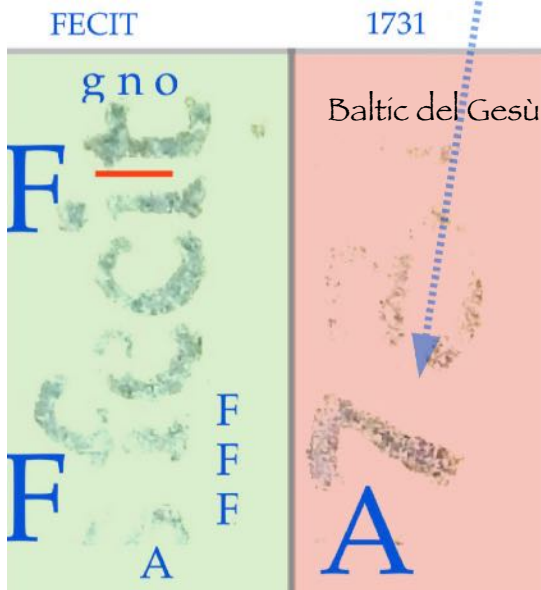
DIGIT "7"

1891 Messiah Hill's
Monogram Cozio's
reference.



1891 Messiah
Hill's
Monogram
Cozio's
scriptures
reference.

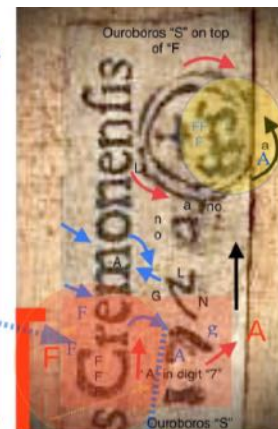
From the 1891 first publication ever featuring the
1716 Messiah Stradivari: the material evidence
provided specifically by the Hill's family, count
Cozio di Salabue original writings, as being
undisputed corroborative of authenticity. The
entire documentation is heavily ciphered by
Annibale Fagnola.



Salabue Alias Fagnola



The correlation of both "F"
figures is a perfect match.

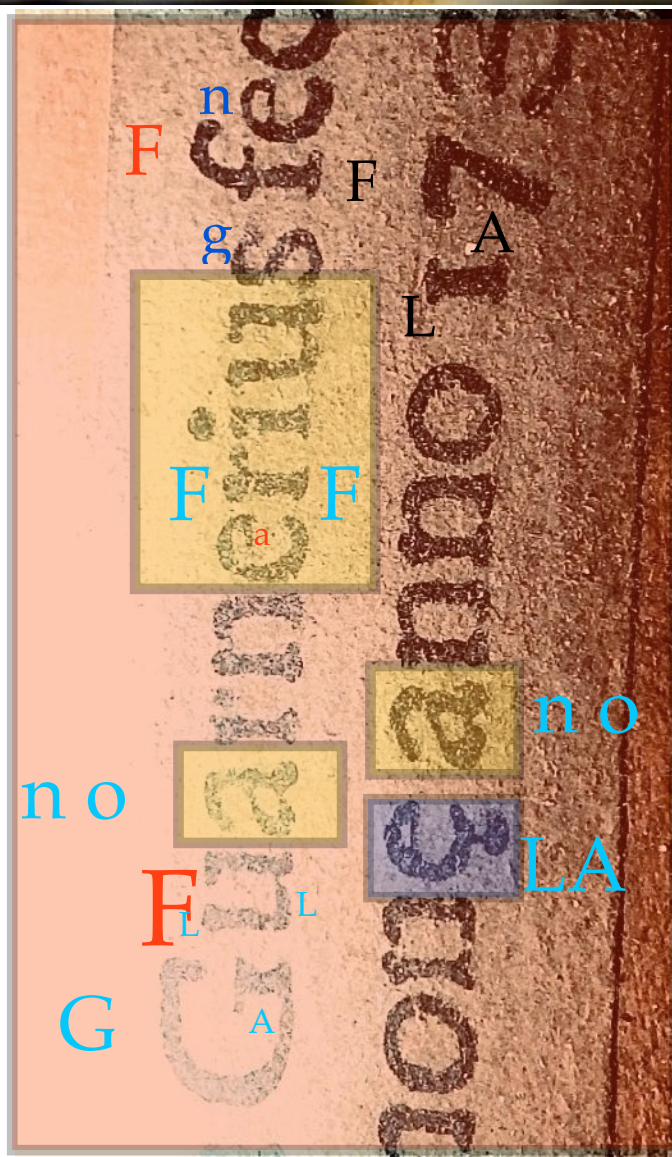
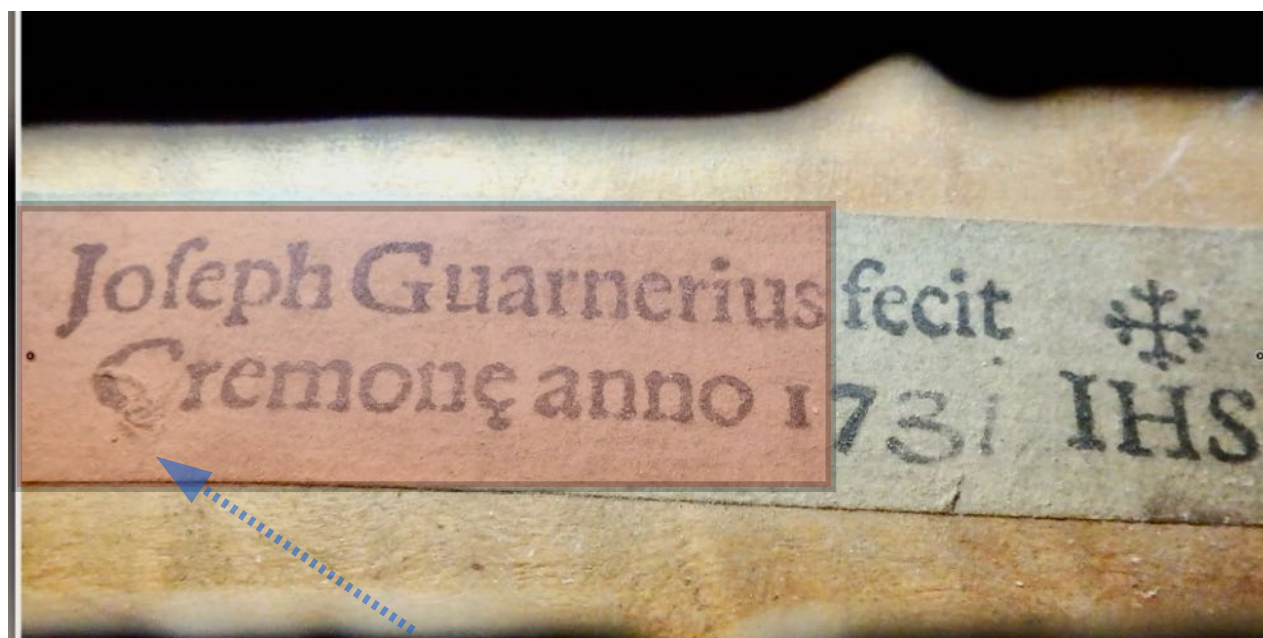


Kreutzer
Massart
Stradivari

DIGIT " 7"

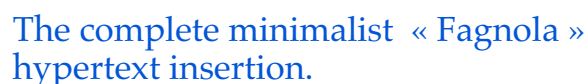
The comparatives do not mistaken anyone : every single
piece of deciphered material here, as separated in space
and time they can be, have all the Fagnolian enigmatic
and unmistakable lettering .

“Guarnerius”

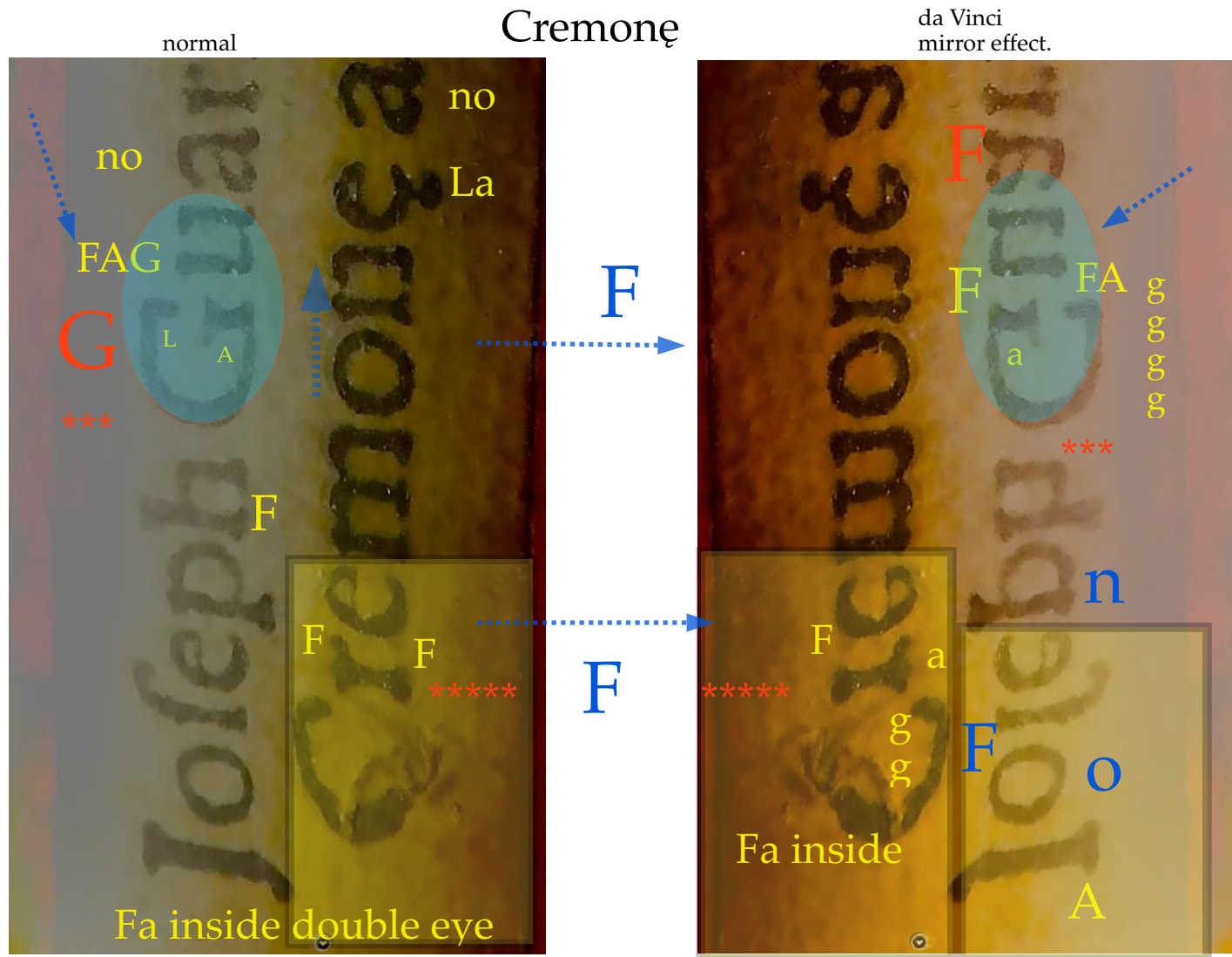


JOSEPH ANTONIUS ROCCA
fecit Taurini
anno Domini 1856

The complete ciphers
are within the GR
circle.



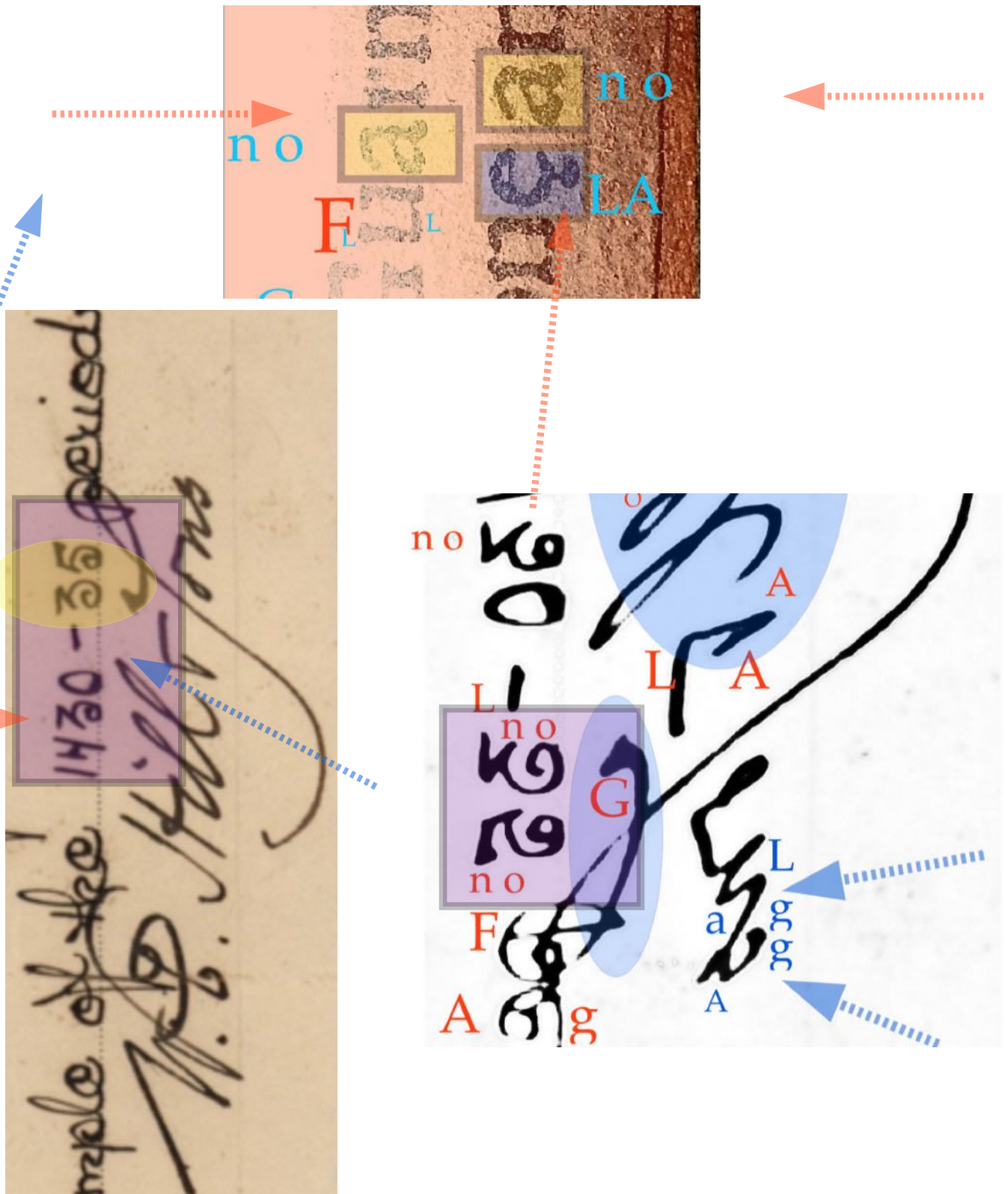
FAGNOLA



The mirror effect often used in Fagnola's labelling here gives a grand central "F".

F Baltic del Gesù label. *F*

The “no” labelling abnormalities in comparative with the Hill’s certification of the Baltic: the perfect match to assert Fagnola is the true maker of the Baltic Guarneri del Gesù. As you will acknowledge later, the stratagem is repeated in the same way, certifications and labels included, with both Lady Blunt- Da Vinci Seidel Stradivari’s recent sales by TARISIO.



It is no mere coincidence you are reading here in our decryptions “intemporal inscriptions” extracted from Count Cozio di Salabue writings, and of two different makers labelling: Stradivari and Guarneri del Gesù. In our forthcoming extensive 1716 Messiah Stradivari studies in decryption, chapter V we will expose like never seen before a multitude of similar hypertexts.

All we featured since the beginning up until now is quite disturbing. These introductive informations are preliminary results. With our particular knowledge in cryptology, freemasonry, Jesuit ciphers and trompe l'œil technics, Romano Christian symbolism, we have a unique approach in search of truth, authenticity.

The reader will discover how we are able to determine undisputed evidence of authorship. We will be discarding longtime erratic expertises attributed to the most famous Cremonese and Piemontaise instruments.


The secret freemasonry labels insertions in hypertext.

Since we are just in a preamble process of understanding a quite complicated grand scale of falsification that contaminated the dealing market of valuable Cremonese and Piemontaise instruments, let's go deeper in recent advertisement sales by TARISIO.

◀ Mail 10:19 Lun. 27 mars

tarisio.com

← Back to auction



FULL SIZE

FIT TO SCREEN

31: A VIOLIN BY ANTONIO STRADIVARI, CREMONA, c. 1665-70

A rare and early example known as the 'Back'

Labeled, "Antonius Stradiarius Cremonensis, faciebat anno 1669."

Read Carlo Chiesa and Jason Price's Carteggio feature on this violin.

LOB: 35.2 cm

Provenance

-	Cecil Marsland Gann
-	P. H. Doe
-	Joan Doc-Girandou
in 1957	M. Back
until 1958	Chardon & Fils
from 1958	Jean Michel
in 2000	Sold by Sotheby's
from 2000	Dr David Josefowitz

References

Journal of the Violin Society of America, Vol. XVIII, No. 2, Henri Grissino-Mayer, Paul Sheppard & Malcolm Cleaveland, The Queens

The 1669 “Back” Stradivari has a strange dendro chronological report that reads as follows:

 **Proforma Certificate:** Tarisio, London (Mar 27 2023)

- **Dendrochronology report:** Peter Ratcliff, London (Mar 27 2023) *Dendrochronological tests did not identify a date for the latest ring of the table but revealed a same tree-match with the 1666 ‘Sachs’ Stradivari violin and with a composite violin, the front by Stradivari and dating from c. 1670-80. Printed letter available for purchase upon request.*

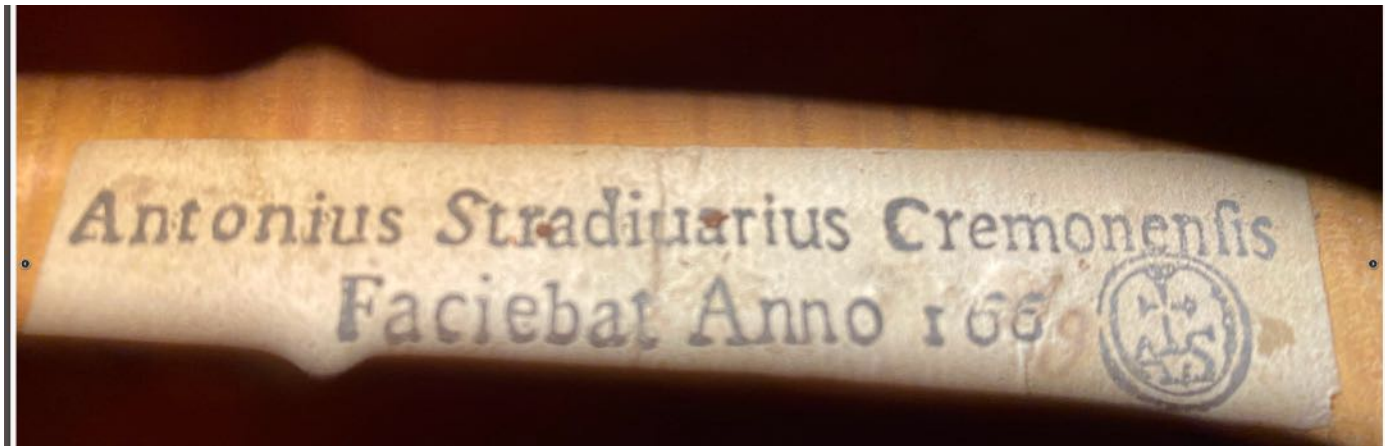
 **Certificate:** Peter Biddulph, London (Mar 6 2023)

 **Certificate:** Chardon & Fils, Paris (Apr 19 1961)

 **Certificate:** Chardon & Fils, Paris (Oct 15 1958)

Anything goes with these kinds of evidence as you will later discover in our decryptions of the latest ring analysis by GRISSINO Mayer, awkwardly and carelessly on a professional level, attached to the 1716 Messiah Stradivari.

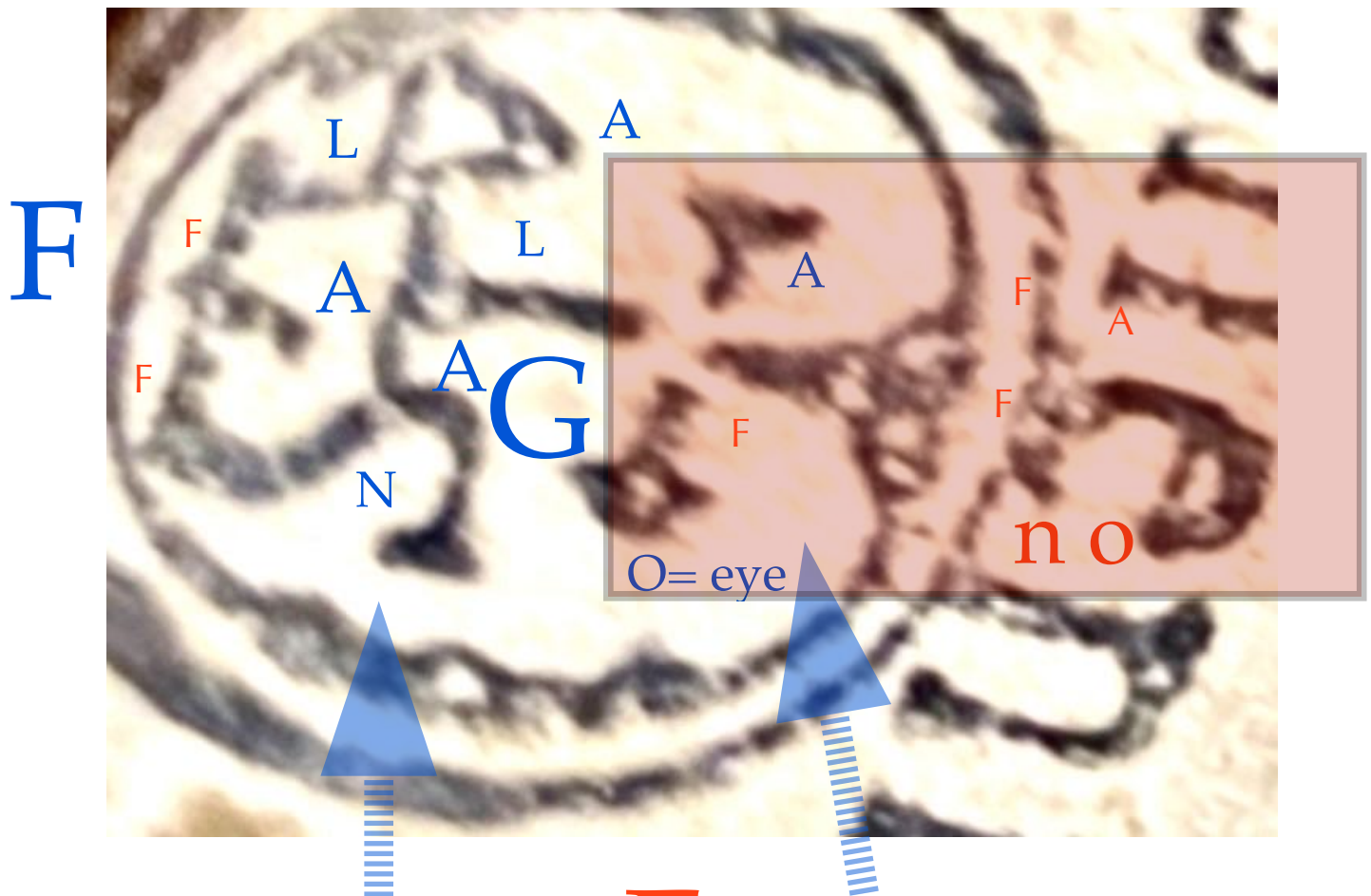
The label of the “Back” Stradivari is clearly
ciphered by Annibale Fagnola as the most limpid
crystal ever.





Freemasonry
Ouroboros "G"

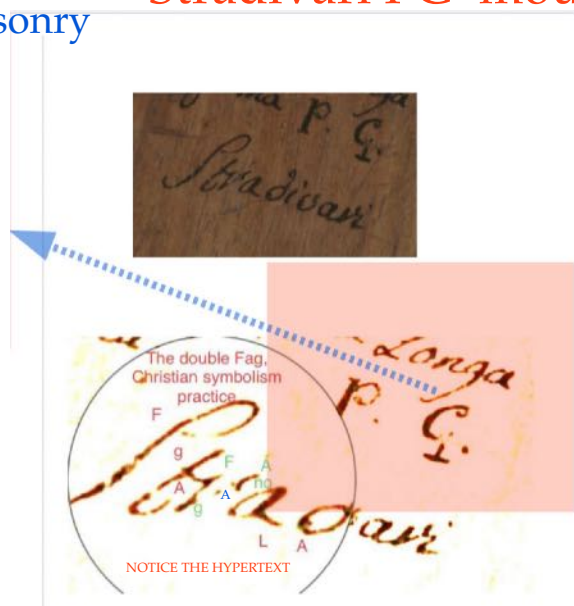
Here is the best angle of the freemasonry ciphers



Notice the Francis Bacon freemasonry "G"

F Ouroboros "G" of the Stradivari PG moulds

The Stradivari PG moulds are a fabrication of Annibale Fagnola as you will acknowledge later.



ENHANCE IMAGERY: THE PG MOULD IS DECIPHERED LATER ON.

UNRETOUCHED IMAGERY
DISPLAYED BY TARISIO:





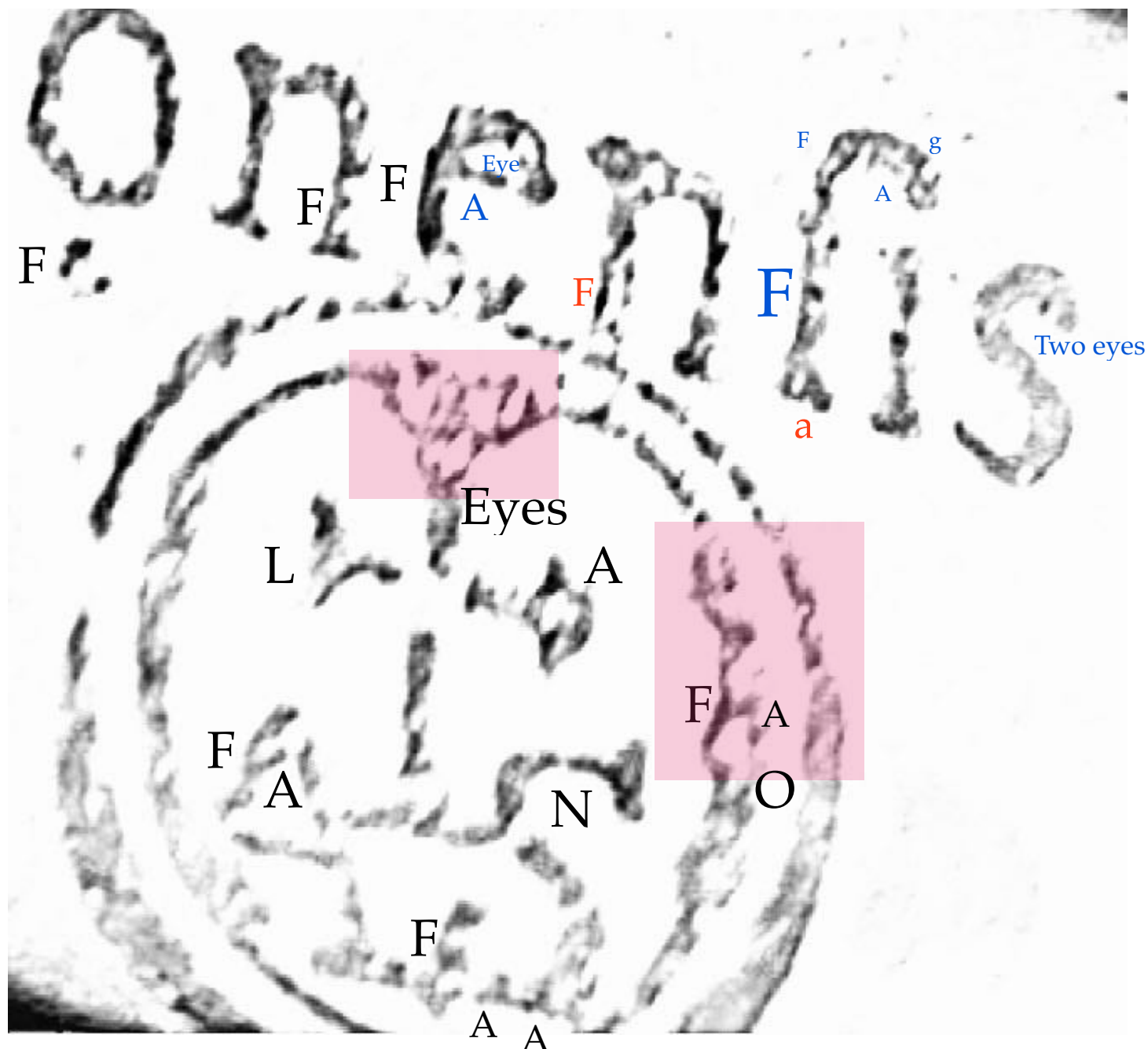
The « AS » brand for Antonio Stradivari is an illusion. When viewed in different angles, our decryption reveals the hypertext F a g n o l a.

F



Central « F a g »

Black and white advanced decryption.



You can acknowledge the hypertext instance of the lettering “F” “A” for “Fagnola Annibale”



Eye and dot in Center

We have experienced that the "Eye of Providence" is always a signal of a Fagnola cipher in the vicinity.

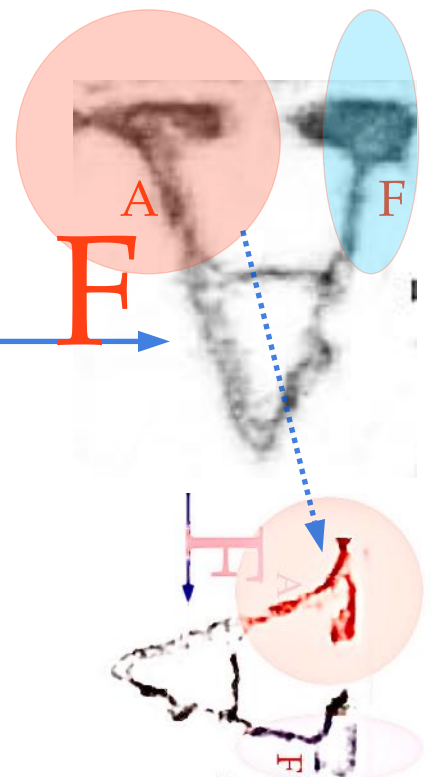


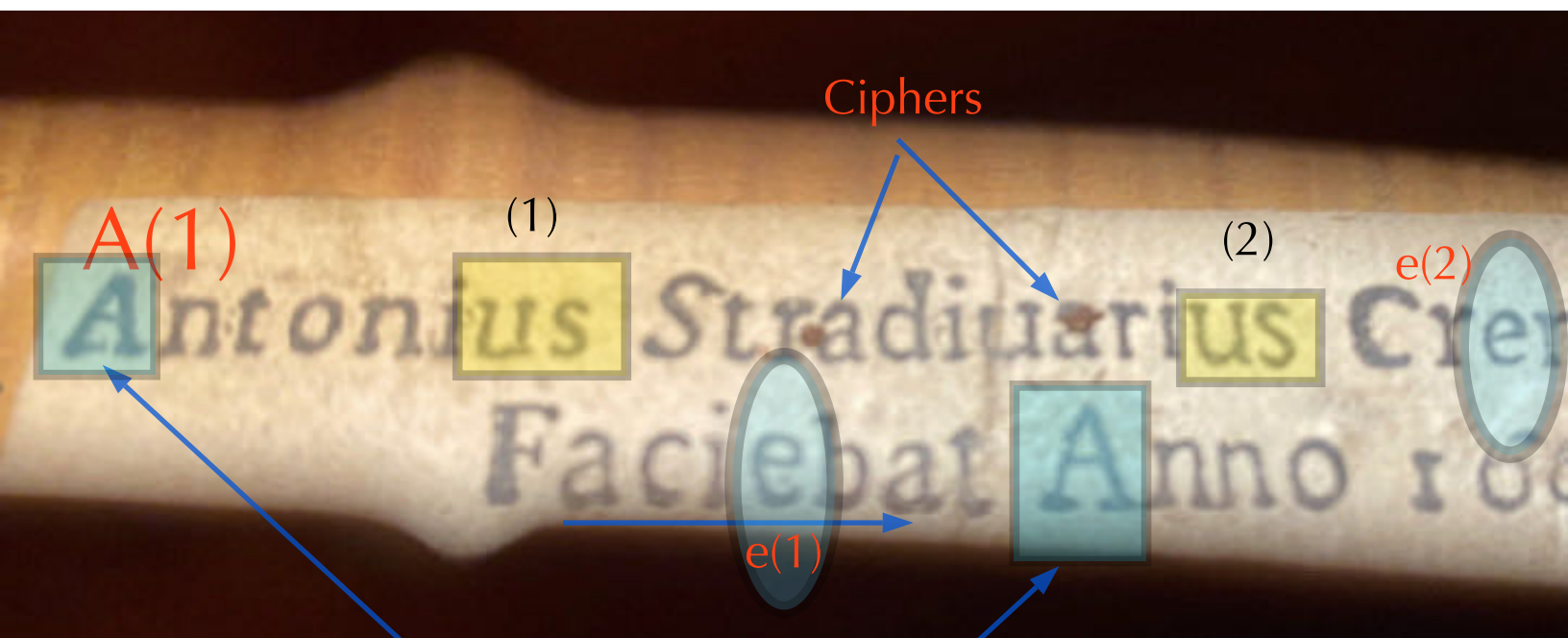
Abnormalities in the printing, eyes of Providence



A

no





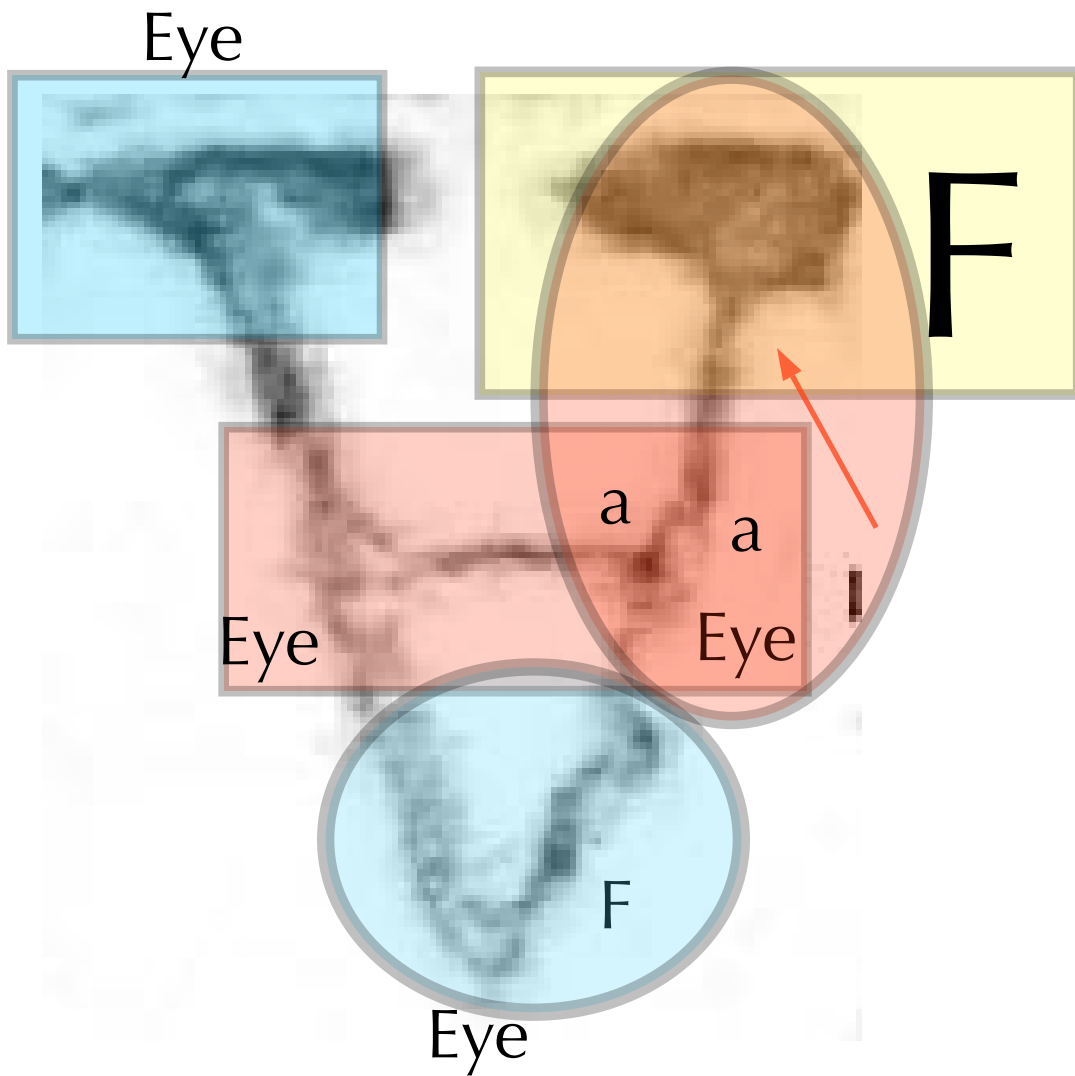
A (1) A(2) do not match.

«US» (1) «US» (2) do not match.

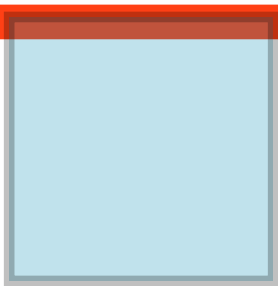
«e» (1) «e» (2) do not match.

Both «a's » ciphered with eyes of Providence match.

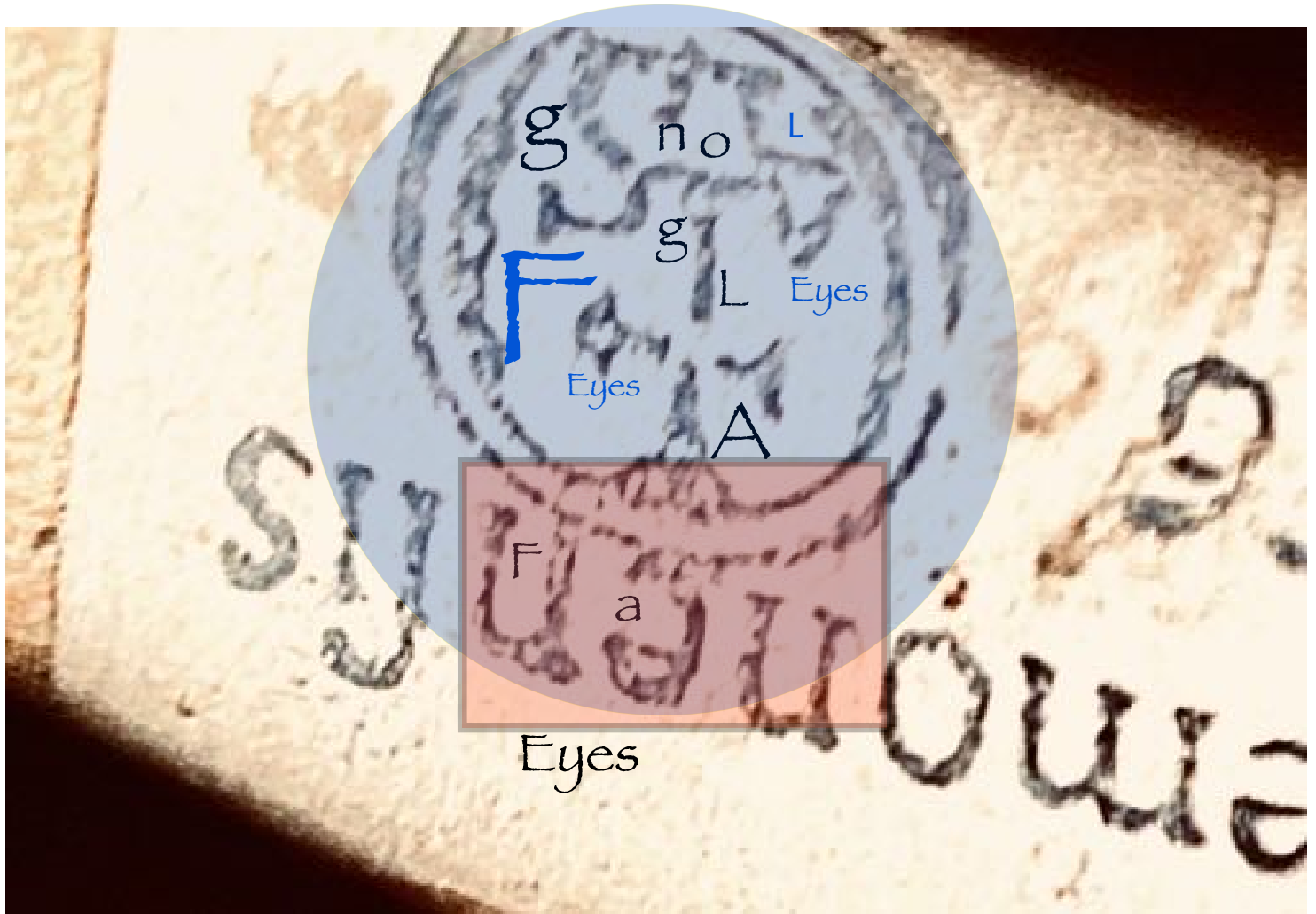
The lettering was done with different printing blocks. It is evident the labelling material used (blocks) is a fabrication and not a Stradivari original tool. Also, the lettering is aligned almost perfectly.



“A” number 2 is endowed with Freemasonry eyes: all the paperwork of Annibale Fagnola or any wooden material used for the fabrication of his instruments are encrypted as such.

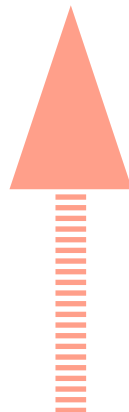


The multitude of freemasonry eyes as cipher indicators is a unique feature of Annibale Fagnola.

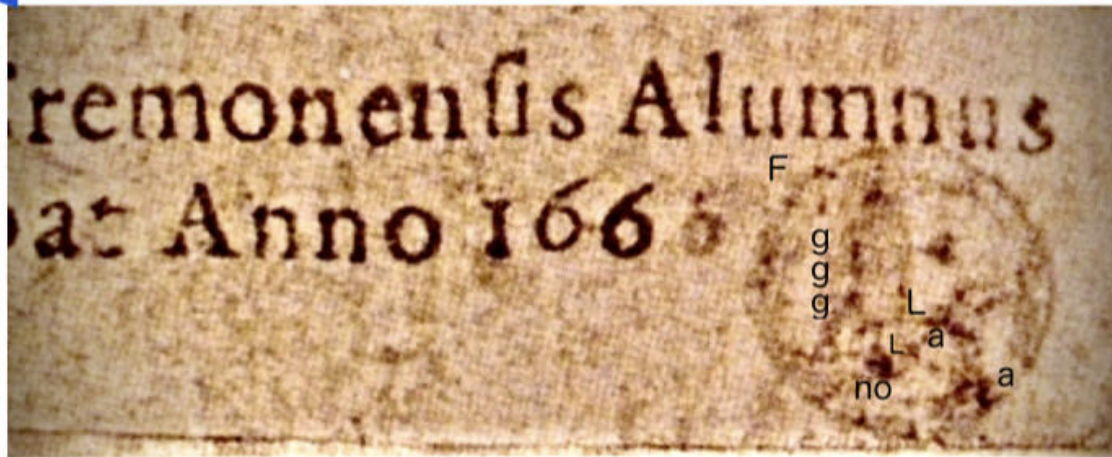


CENTRAL **F** INSIDE CIRCLE

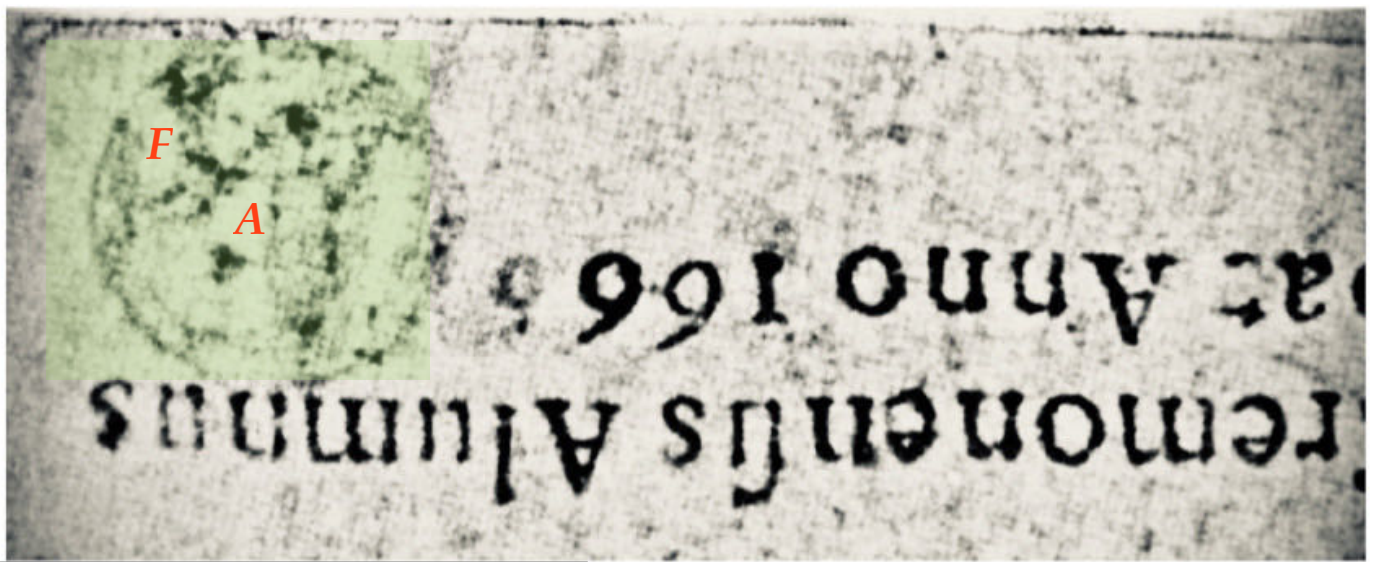
The labelling fallacy matches another soi disant Stradivari's lye of the Hill's family, trying to relate the famous Cremonese maker to the Amati workshop.



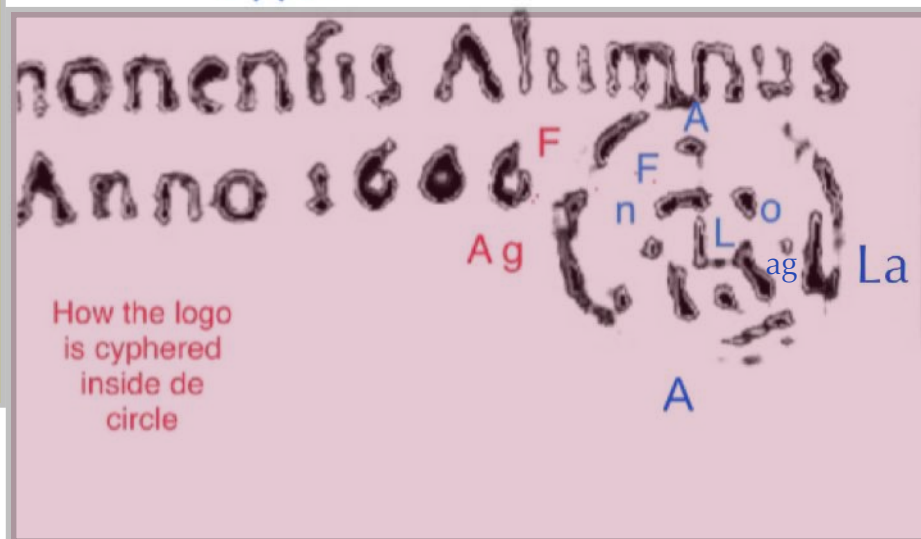
In the fake 1666 label supported by the Hill's to forge a link between Stradivari and the Amati workshop. Multitude of eyes of Providence



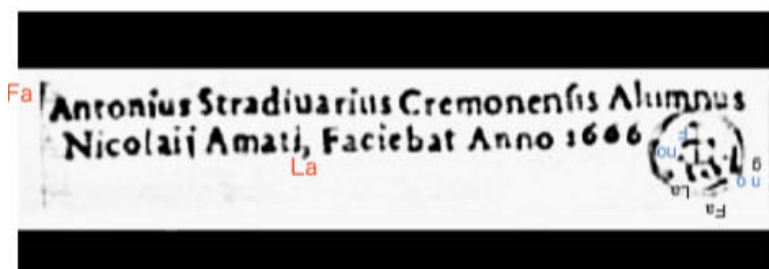
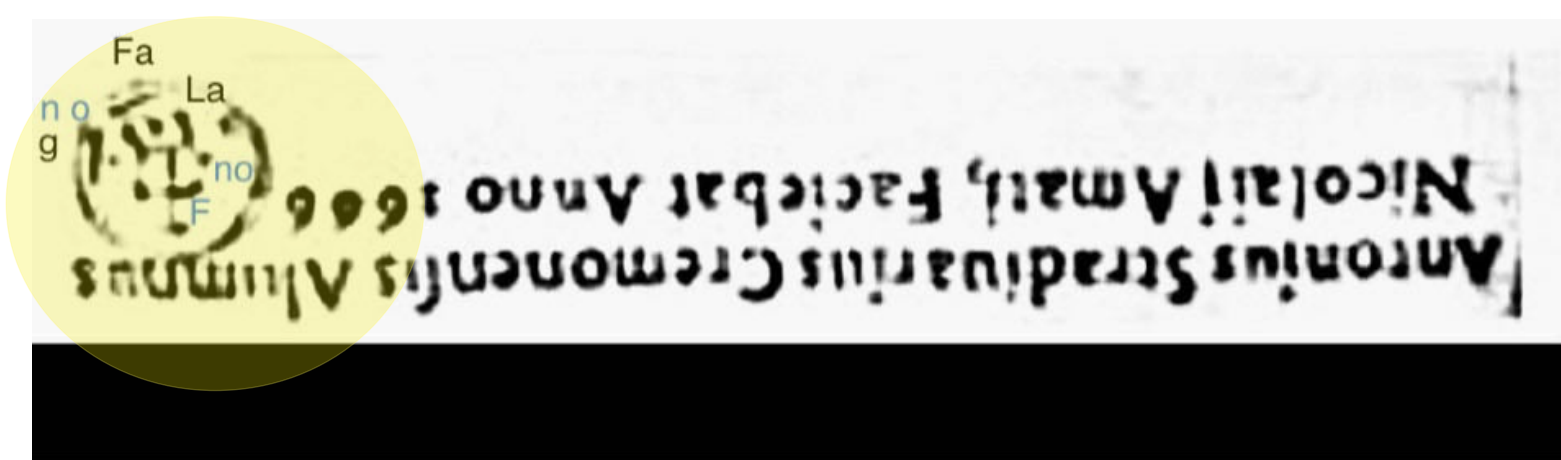
Try to read the complete Fagnola lettering in the circle Inverso.



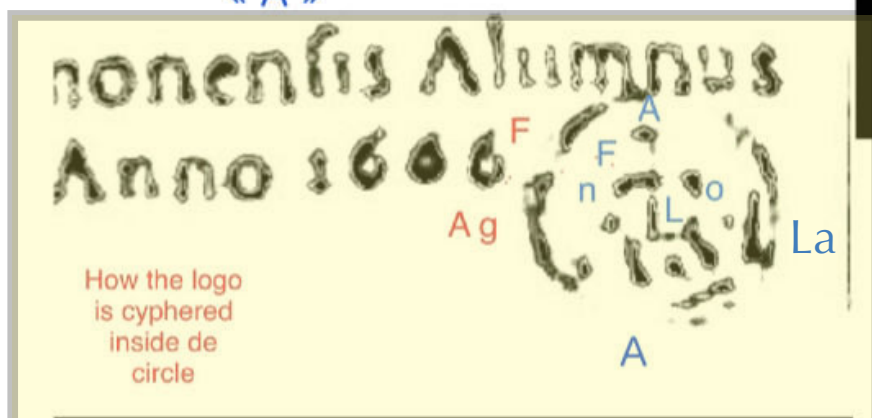
The concept here is all constructed around a central « A »



How the logo is cyphered inside de circle



The concept here is all constructed around a central « A »



Again, with a second 1666 label from two different violins, the Nicolas Amati alumnus is destroyed... Hill's are criminals and elaborated false theories still believed nowadays by the narrow circle of experts.

Logic deductions:

Neither Stradivari or Guarneri del Gesù had any particular reason or interest for inserting a “Fagnola” hypertext in their labelling process. This was done by the Turin master at the close of the 19th century until the late 1920's. Fagnola was making idealistic Cremonese and Piemontaise instruments at the specific requests of old Victorian firms. He ciphered all the material.

We believe a great number of masterpieces to be unsuspected glorious falsifications. We have detected several of these instruments as you will notice further on.

Annibale Fagnola had a long anonymous career as a violin maker. His biographers do state he was able to construct twenty instruments just in one year. We cover around FIFTY (1878-1937) years of his unknown activities for the most famous French and English patrons in lutherie...

NB: officially born in 1866, Fagnola encrypted several labels as early as 1878 in France, using different fictive names as you will acknowledge later on... some state he was born 1865. It could be as far as 1860.

-Chapter IV-

THE COMPLETE DECRYPTION OF THE 1891 HILL'S MONOGRAM FEATURING THE «SALABUE STRADIVARI.»

Here is a detailed study in cryptology of the Hill's Monogram featuring for the first time the 1716 Messiah Stradivari.

All illustrations are Annibale Fagnola's Freemasonry creations. They are distinctively cyphered. The artistic drawings of Shirley Charles Slocombe are deceptive. The signature is not original, the ground of the parchment is endowed with Eyes of Providence and surrounded by the usual lettering « F- a- g- n- o- l- a. »

This is adding corroborative evidence the Messiah Stradivari being a total fabrication.

Nota Bene: Another Monogram of the Tuscan Stradivari was published concurrently. It will be studied in details in another chapter. The drawings of the Tuscan are falsely attributed to Fred Slocombe and they are ciphered by Annibale Fagnola. Moreover you will acknowledge further on the complete illustrations of the 1909 Hill's publication about Stradivari, his life, his work, to be as well created by Annibale Fagnola. Fagnola is the mastermind behind the Hill's fallacies but more interestingly, the whistleblower as well.

The Salabue Stradivari.

A History and Critical Description

OF

THE FAMOUS VIOLIN

COMMONLY CALLED

“LE MESSIE.”

Containing many particulars obtained from authentic sources
and now published for the first time.

Illustrated with Three Coloured Plates by
MR. SHIRLEY SLOCOMBE.

W. E. HILL & SONS,

38, NEW BOND STREET, LONDON, W.

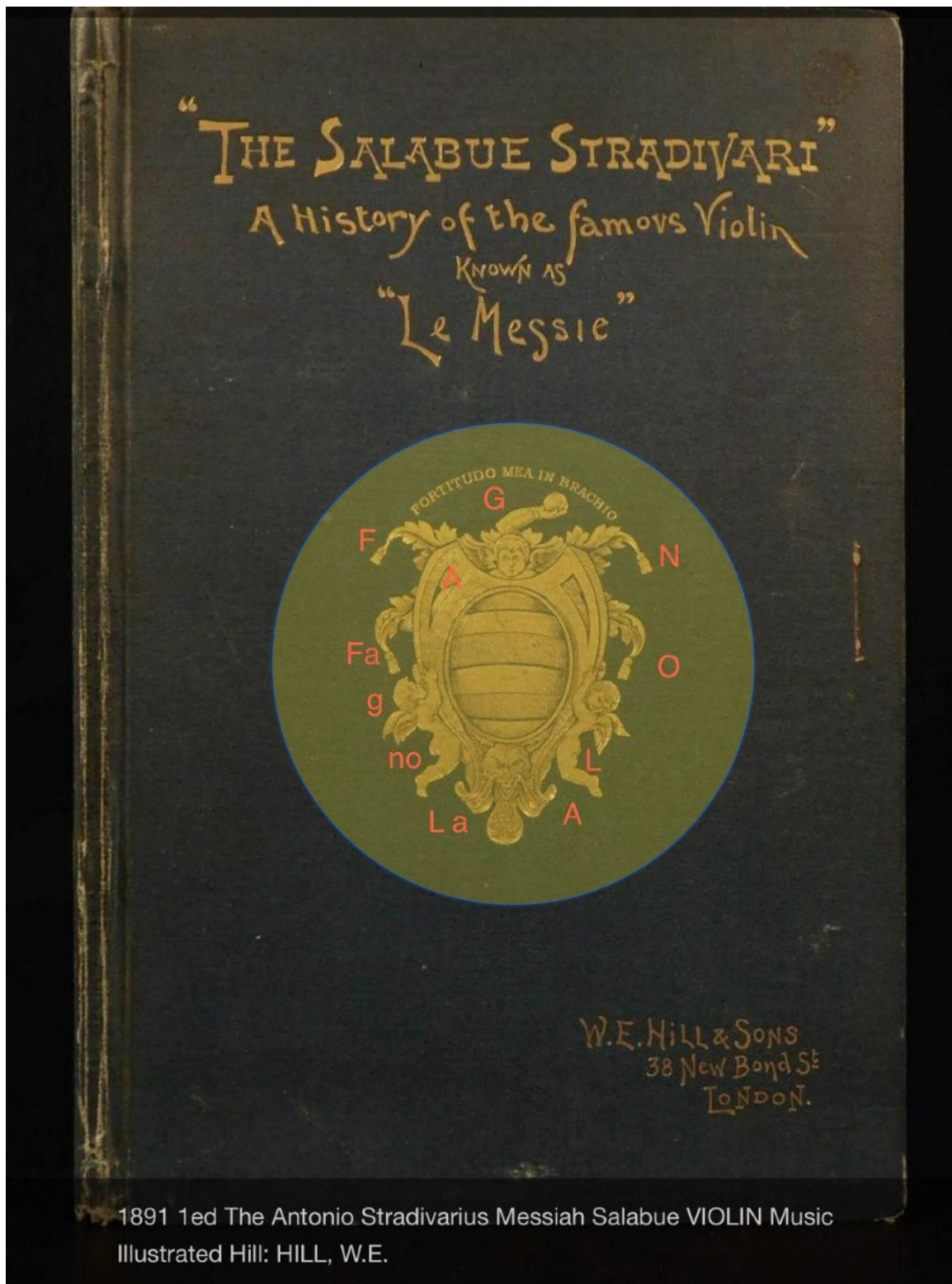
NOVELLO, EWER & CO., LONDON AND NEW YORK.

1891.

All Rights Reserved.

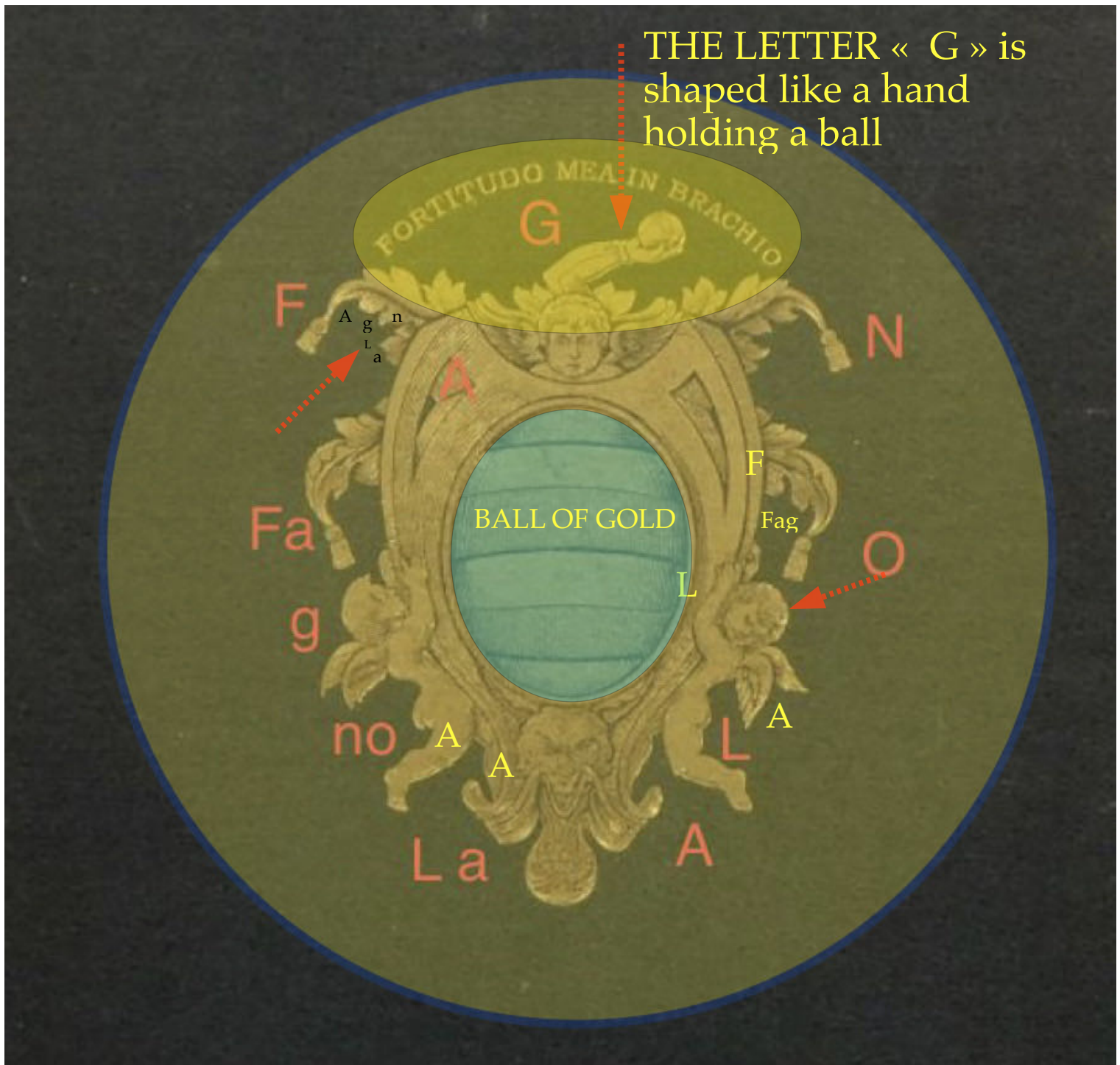
Notice the quote “ authentic sources” by the Hill’s ,
referring in particular to Count Cozio di Salabue.

Original cover.



1891 1ed The Antonio Stradivarius Messiah Salabue VIOLIN Music
Illustrated Hill: HILL, W.E.

CREMONA'S COATS OF ARMS LATIN QUOTATION:
Fagnola created the logo with the golden ball. He was highly educated and the Hill's probably ignored the real signification.

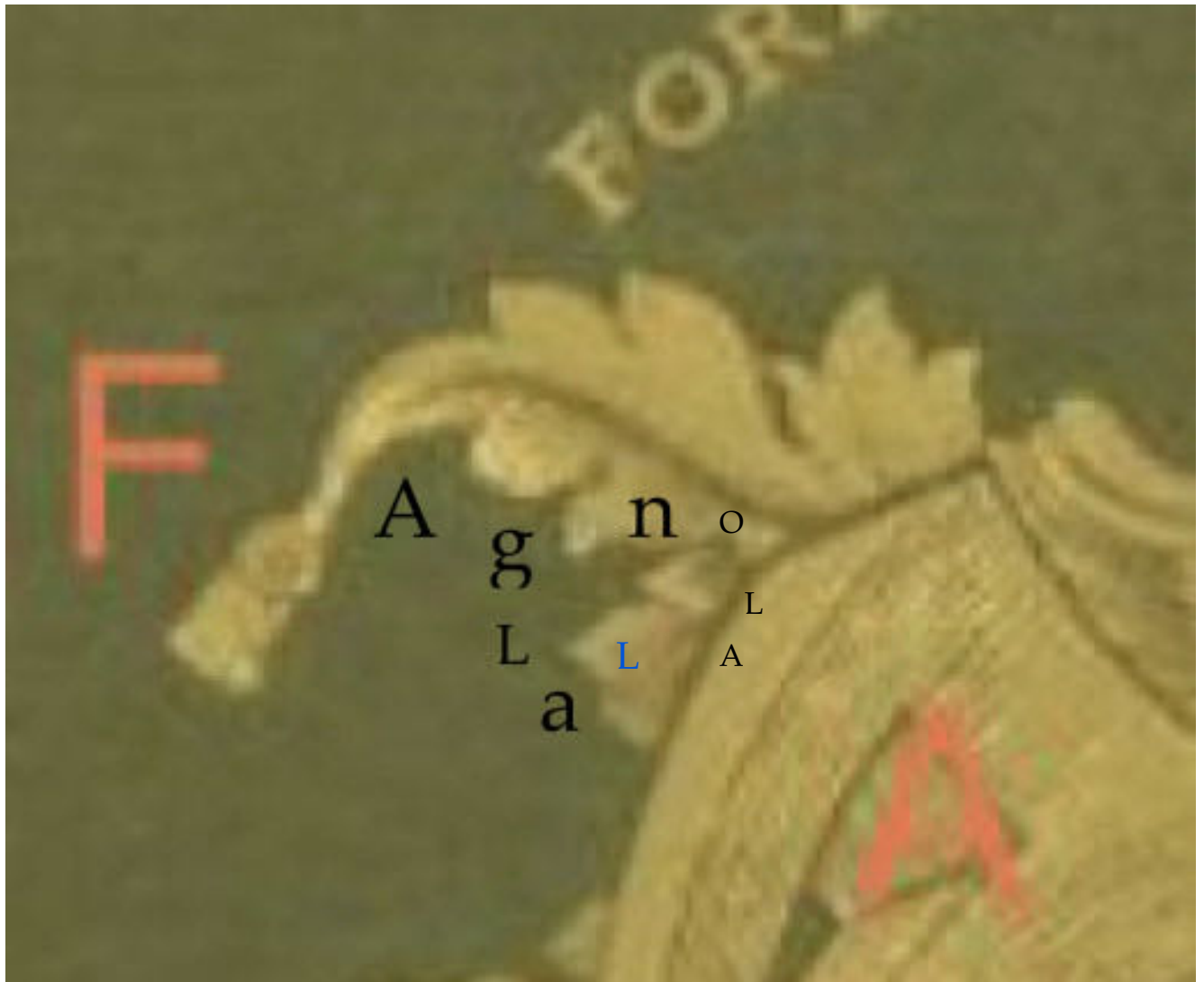


The city's coat of arms commemorates this event with its depiction of an arm holding the ball and the words "fortitudo mea in brachio" (My strength is in my arm).

The emblem of Cremona conserved under the Loggia dei Militi gives the opportunity to report two legends linked to the origins of the city: a more ancient one which considers Hercules to be the mythical founder of Cremona (on the sides of the emblem in fact two statues of the mythical hero can be observed), the other linked to Giovanni Baldesio, a Cremona hero of the eleventh century. In fact, it is said that in that period Cremona had to pay every year to the emperor of the Holy Roman Empire, of whose domain it belonged, a tax consisting of a golden ball weighing five kilos. To free the city from this tribute, the Cremonese delegated as their representative a young gonfaloniere of the city, named Giovanni Baldesio, to fight against the son of the emperor Henry IV. In the event of the victory of the young Cremonese, the city would have been free from the burden. So it happened and the emperor released Cremona which, within a few years, became a free commune. The Cremonesi, in recognition, married Giovanni the beautiful and young Berta de Zoli who brought him rich landed properties as a dowry. The story of Giovanni Baldesio, popularly known as Zanen de la bala, is still remembered today by the symbol that appears in the emblem of the municipal coat of arms: an arm with the ball and the inscription "Fortitudo mea in brachio".

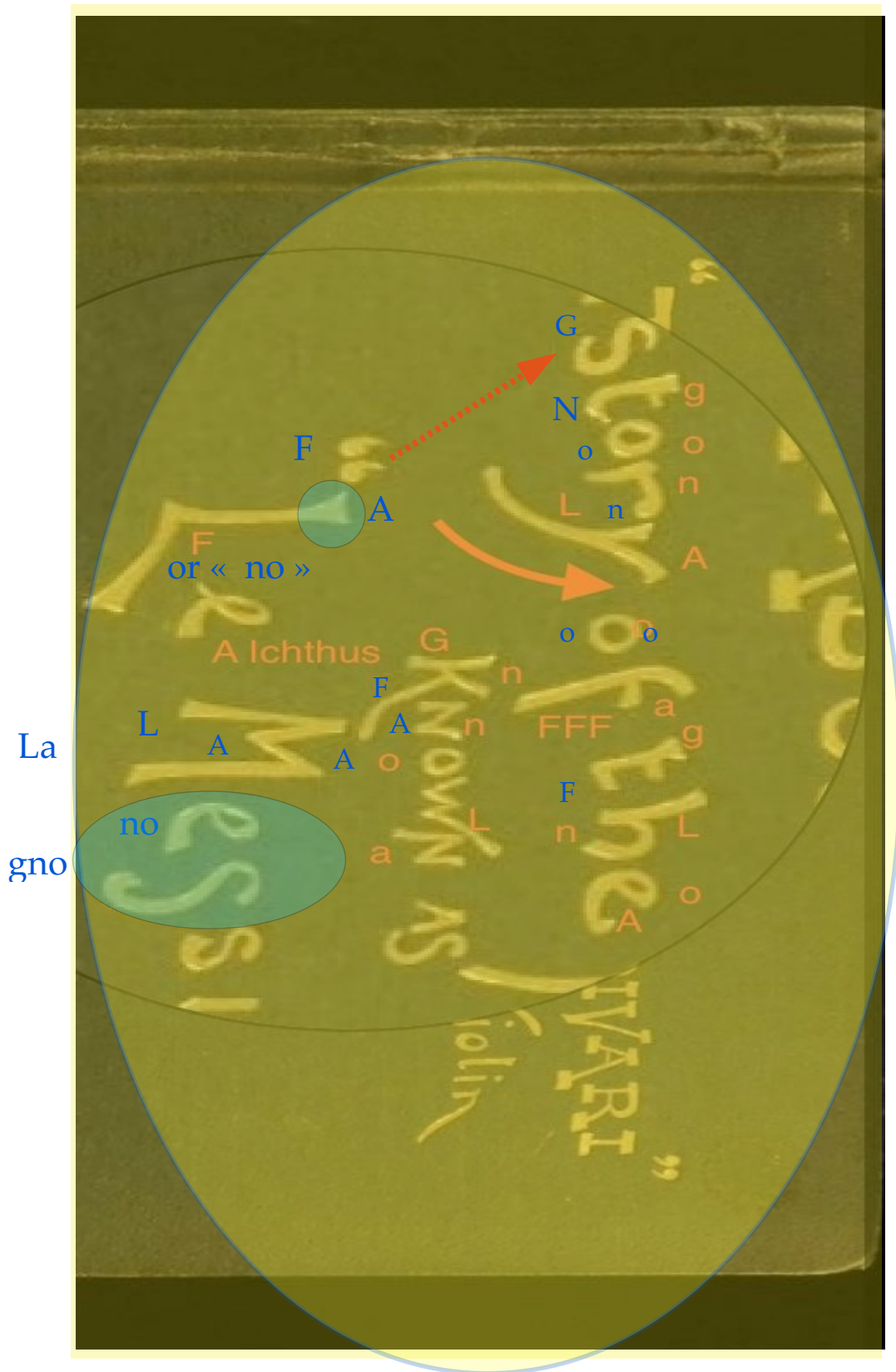


THE MOSAIC AND REAL CREMONESE EMBLEM.
IN FAGNOLA'S OWN REPRODUCTION FEATURED
IN THE MONOGRAM, THE BALL IS SURROUNDED
BY THE LETTERING OF HIS NAME. (F a g n o l a)

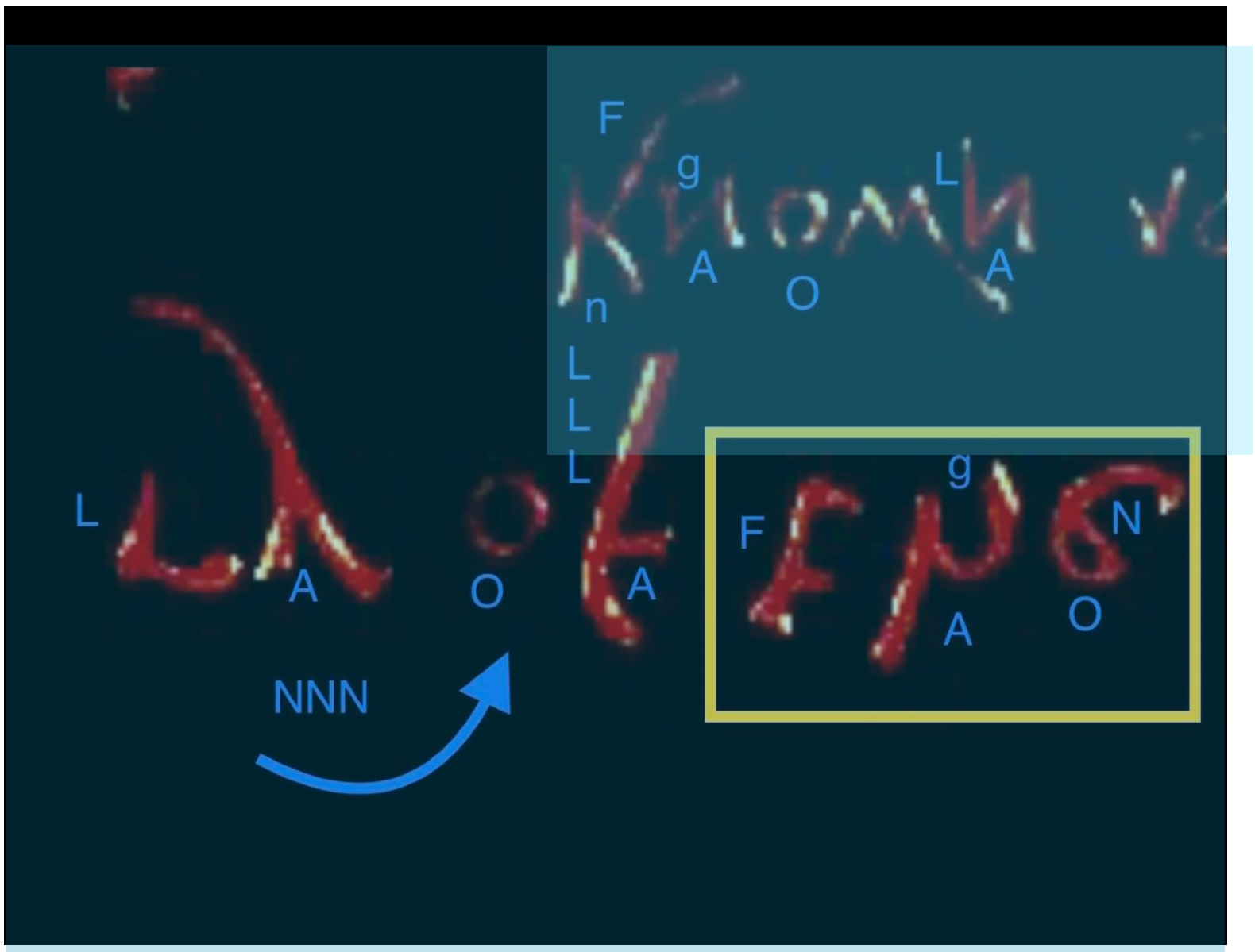


Upper left corner: study of details in cryptology. Everything as usual is cyphered in hypertext by Annibale Fagnola. The Hill's never noticed the stratagem. Fagnola was never in agreement with the Hill's criminal plot with Hart&Son and the Voller brothers.

You have to visualize each figure, all angles, in a circular motion.



Our most convincing decryption of the cover.



Obvious Annibale Fagnola is the mind and conceptual master of the complete 1891 Hill's monogram. He was active in all the editing process.

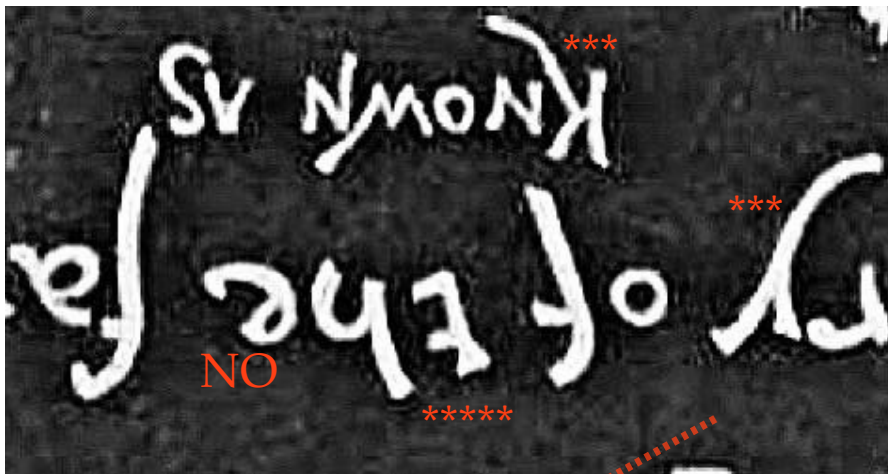
How we proceeded :

ONE:



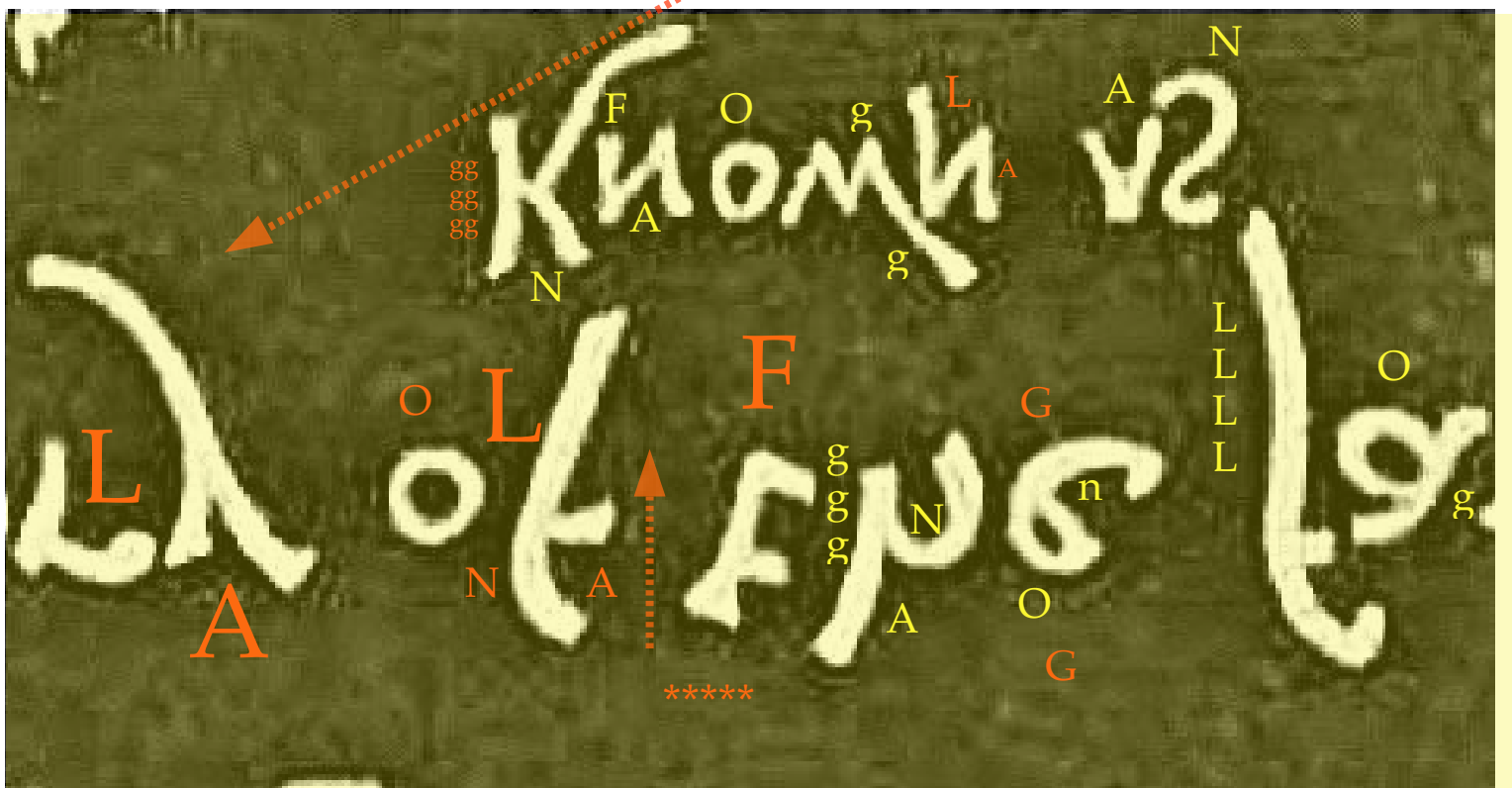
Upside down.

TWO:



INVERSO
NUMBER 3

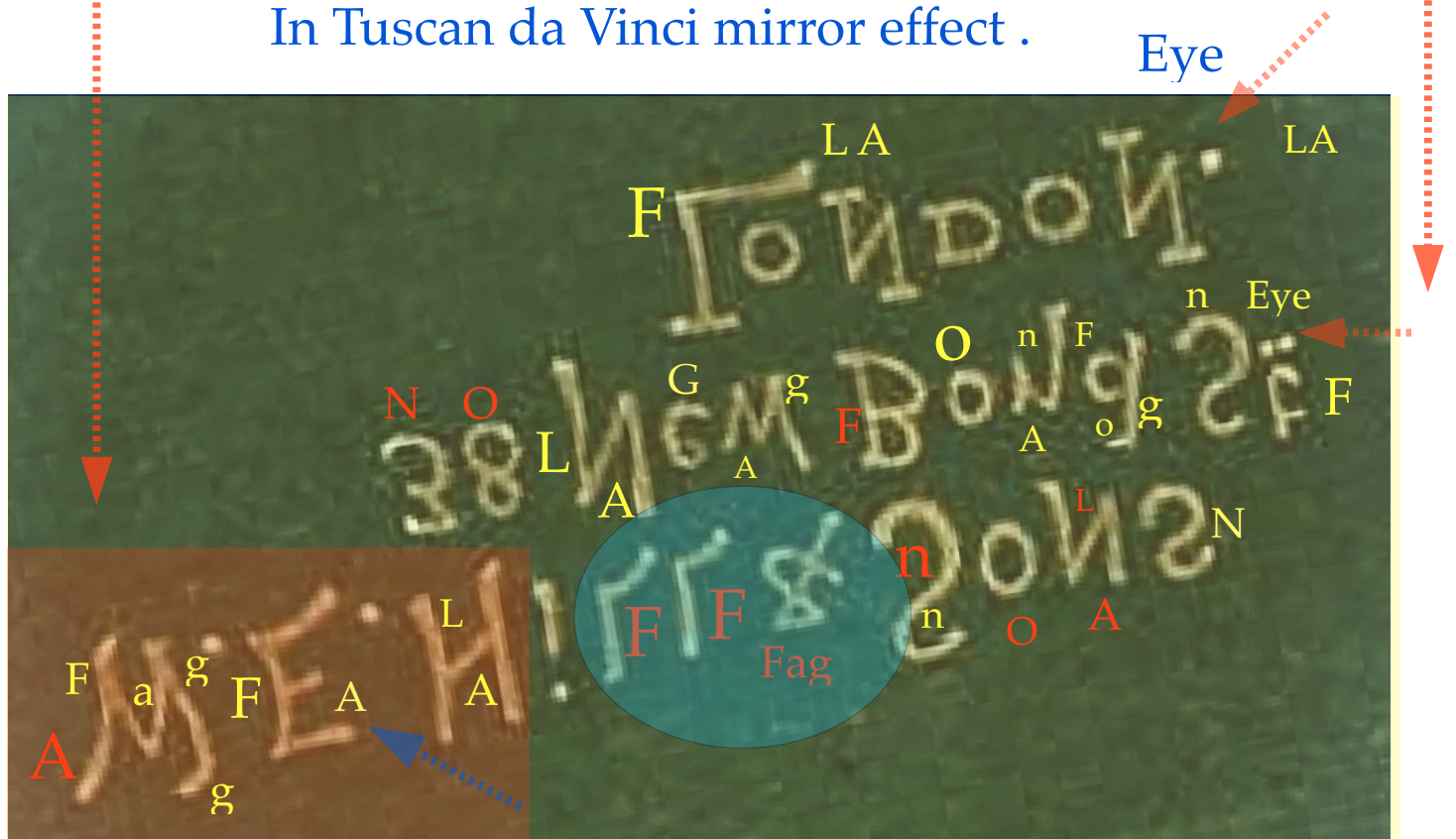
Three:



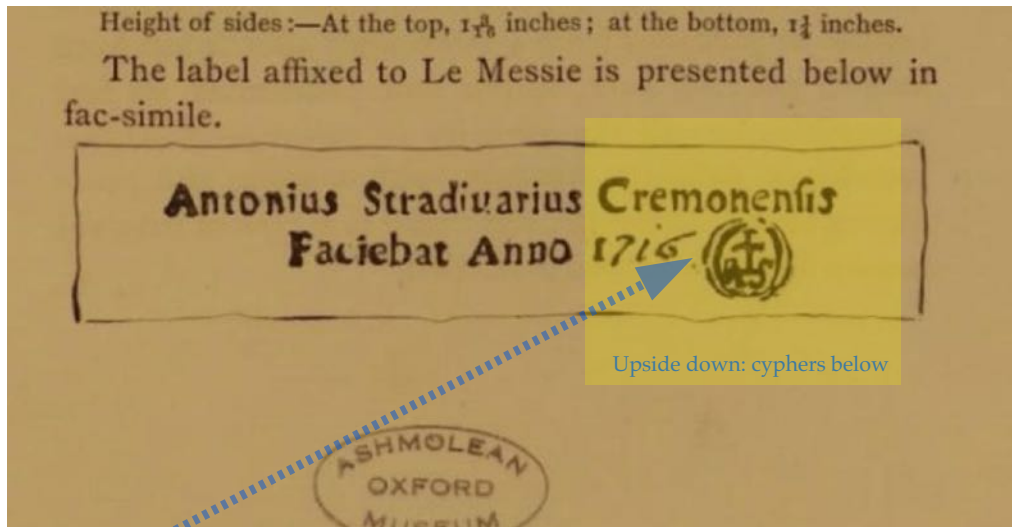
Follow the blue and red arrows: discover Annibale Fagnola's designs and complex ciphers of the original front page.



In Tuscan da Vinci mirror effect .



If you cannot see genuineness, you are as well unable to visualize any subterfuge ... Hill's are beaten at their own game.



In mirror effect , reverso.



In our humble opinion, if the Hill's in 1891 never analyzed carefully the facsimile label published in their own 1716 Messiah Monogram, how can they be credible when they assert the label never been have removed and being original???

Hill's fictive statements concerning the label raises many doubts about their integrity and true habilitations.

The whiteness of the label, and the variance of the instrument in some features from the characteristic style of that period of Stradivari's work, have given rise on different occasions to the supposition that the label was not genuine, and that the violin was of a later date ;

They have supported authenticity of highly disturbing labels like the ones seen in both Betts and Lady Blunt Stradivari's .

Hill's or any other experts of the trade have no authority whatsoever to declare a particular label genuine or false, except for the obvious fake facsimilia. We have recurrently

but the careful examination which we made of the interior when the belly was removed, has enabled us to finally dispose of this idea. The label has never been moved since Stradivari fixed it in its place, nor have the figures upon it been tampered with in any way.*

proven this point during the course of our discussion. They have never seen or commented the « Fag » shapes of several Stradivari's scrolls, or the « absurdity » of a Freemasonry Phoenix rising in perpetual motion around the Hellier's ribs... It is insufficient to declare a label genuine by simply stating it has never been removed. They do raise the question of variance in the construction of the

Messiah Stradivari, but do not venture any further. Why? Because they knew it was risky to do so. The criminal intentional mind is easier to decipher than any of Fagnola's enigmas. The affirmative quote about Stradivari himself having apposed the label is authoritarian and dogmatic. The idea behind aims to discredit any contradictory affirmation or opposite views. It is the defensive characterization often seen during a trial and a common attitude of individuals under the scrutiny of cross-examinations. You have here a perfect example of a meaningless rhetoric. The language is seductive but has no real significance.

Failing to provide specific details is another signal someone is lying. "...*nor have the figures upon it be tampered with in any way*" is superfluous if you are already convinced the material being genuine. "Nor" is usually preceded or followed by neither. Here, the phrasing is quite "negative" and preceded by "*never been moved*"... The use of negative phraseology mixed with authoritative affirmations concerning the authenticity of the Messiah label betrays Hill's own writings. **Negative Identification Evidence** is generally used in reference to exculpatory evidence. It can involve objects or any material, not just persons. A warning must be address to the jury to exercise caution when determinating whether to accept the evidence and the weight to be given to it.

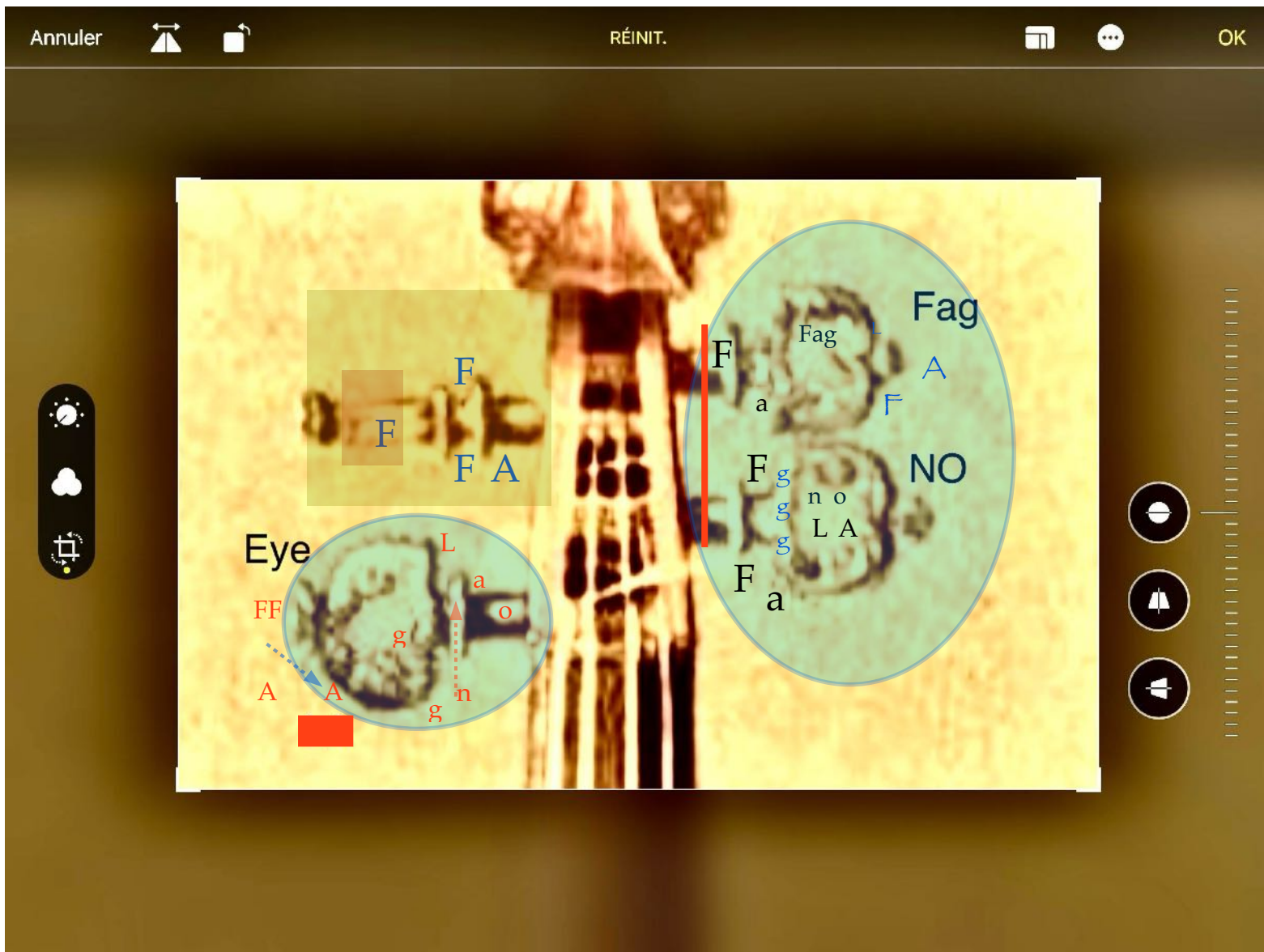
If the Hill's would be under oath and speak such language in a judicial forum, their opinion would certainly be discarded or excluded abruptly. They would fall within the scope of the judiciary interventions and objections. We must not forget the self-serving evidence concept. The 1891 publication is favourable solely for the Londonian firm. Not for Stradivari, and even less for Fagnola.

And finally, they are scrambling in confusion and lies with their ridiculous following statement : *"...has given rise on different occasions to the supposition the label was not genuine..."* No other expert than the Hill's themselves or allegedly Vuillaume has seen the violin. And again, who specifically? *Nota Bene: The statement proves they knew Annibale Fagnola being the maker.*

If we give credit to Count Cozio being a real collector and not a Fagnolian avatar, Vuillaume would certainly have discredited the genuineness of the label, or Joseph Antonius Rocca... But none has seen the Messiah Stradivari if we blindly adhere to the idea of Vuillaume being truly into its possession. No other experts after Vuillaume have had the instrument opened for a careful inspection... Vuillaume may have tried to invent the Messiah myth according to Paganini, with a different Stradivari, and his 1832-33 advertisement in the Times was noticed by Charles Reade and Fétis... a legend was born. The truth : Hill's own quote *"...given rise on different occasions to the supposition the violin (not Stradivari's) was of a later date..."* Which means 1887-1888.



As you can visualize, even in a foggy illustration of the 1891 Hill's monogram , we are presenting the very best evidence of Annibale Fagnola being at the time not only the mind and soul behind the scheme, but as well the whistleblower.



The material evidence is still available at the Ashmolean Oxford Museum.



ENHANCE.

THE COZIO SALABUE WRITINGS REPRODUCTION FEATURED IN THE 1891 MONOGRAM :

Si' grande fu poi il numero de'
Violini principalmente che fabbricò
esso Antonio Stradivari che dopo
essere sparsi per tutta l'Europa
vennero al suo dispetto. G^o, nel 1716.
nel 1716. ~~non~~ ne restavano più che
(dici) che unperò dal figlio Paolo, il
padre Conte Cozio assieme a due capi
d'opera di suo figlio Francesco. False

The lettering is
inspired by
the Francis
Bacon bi
literal
Freemasonry
alphabet.
False

Nella più volte citata Collezione
del Vig. Conte Cozio si ritiene due di
principali capi d'opera di esso celeberrimo
Antonio Stradivari, cioè quello
di forma più grande, e bellissimo di lavoro
e di legno, e di perfetta qualità, e qua
liamasi di ecce, e di gran forza portarlo
nel Violoncello contraportivo 1716., e l'
altro sebbene di forma mezzana portarlo
nel Violoncello l'anno 1736., ed al di sotto
l'indicazione d'anni 92. scritta dallo
stesso Stradivari, che quasi si approp
fima alla perfezione, ed alla forza

Reference to the 1716
Messiah. A
monumental lie and
forgery
commissioned by
the Hill's.

Nota Bene: we will prove Annibale Fagnola being the
personification of the count, and all writings of his being
ciphered by the master of Turin. Fagnola is Count Cozio
di Salabue.

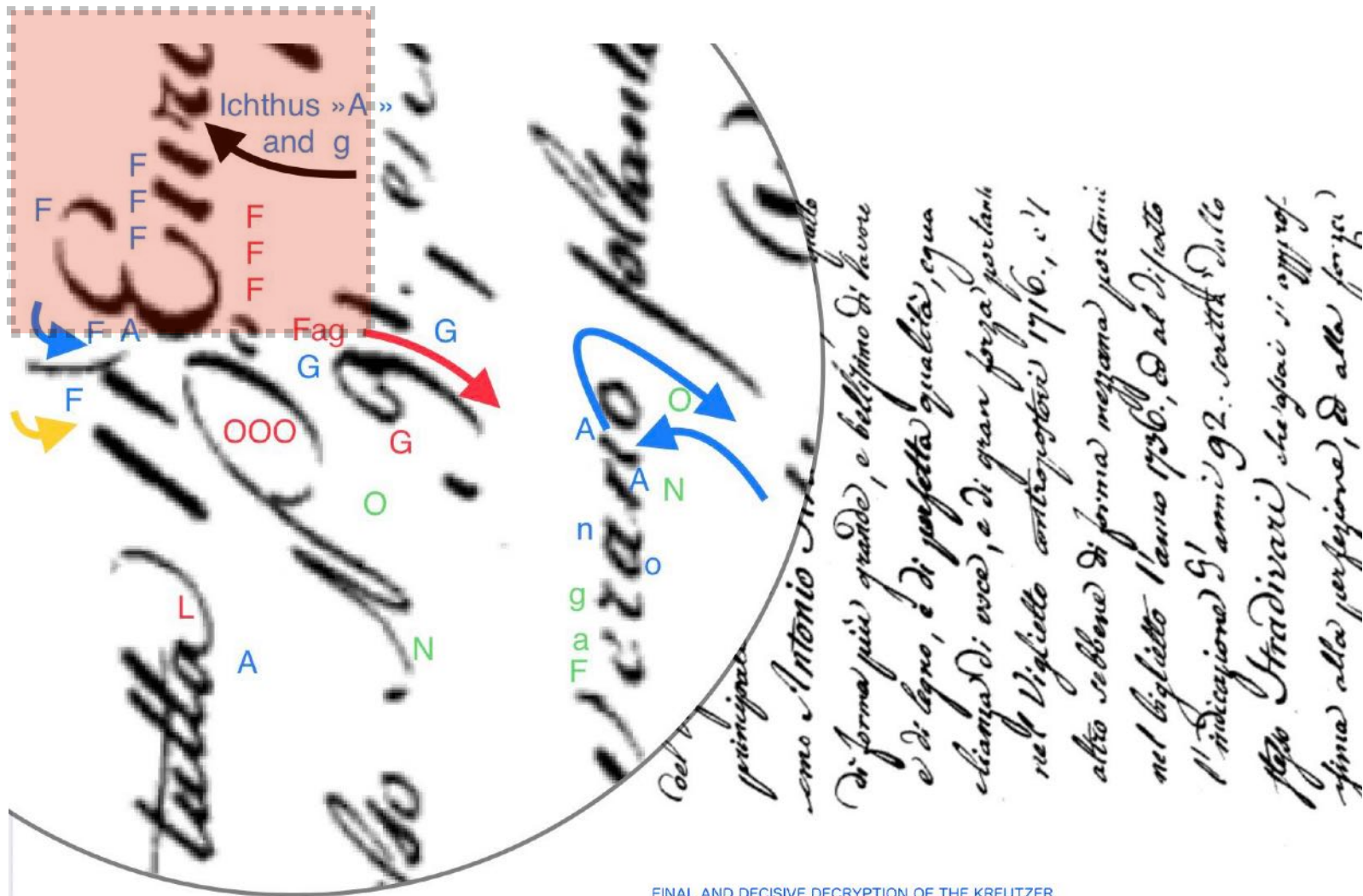
DECRYPTION :

... alla ...
... Eina ...
... Fa ...
... F ...
... O ...
... LA ...
... A ...
... Fag ...
... L ...
... N ...
... Ichthus A ...
... L ...
... A ...
... NO ...
... Fag ...
... Veterano ...
... Antonio ...
... di forma più grande, e bellissimo di lavoro ...

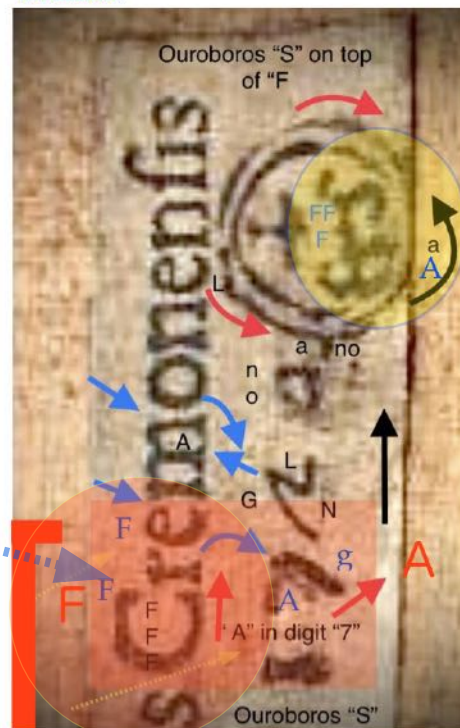
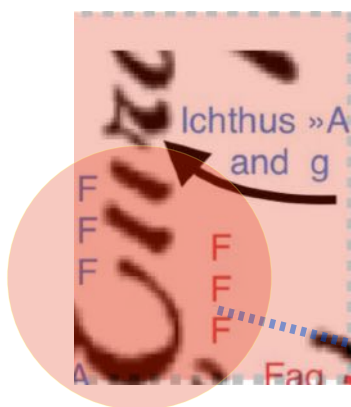
DECRYPTION :

7
alla F L A
G L no A
Fa F F O L I A
A A A O A
N Fag n G I Eye
N A g
Ichthus A
La NO F L g
Fag no
Antonio
di forma più grande, e bellissimo di...

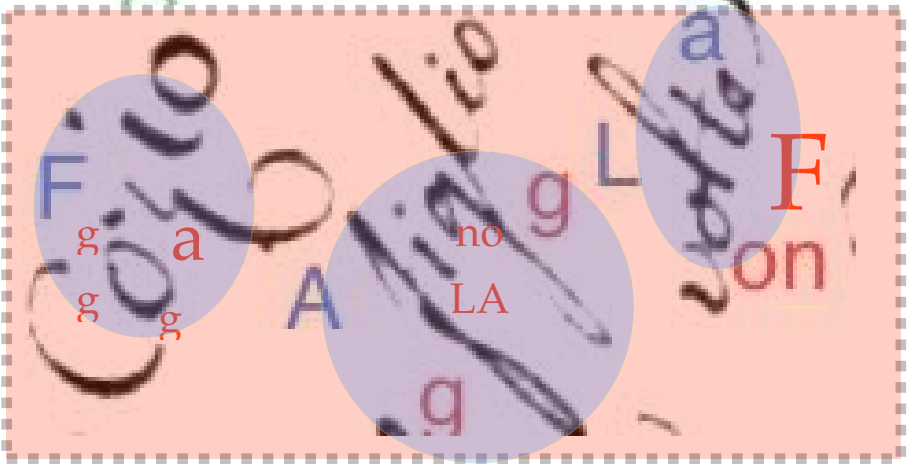
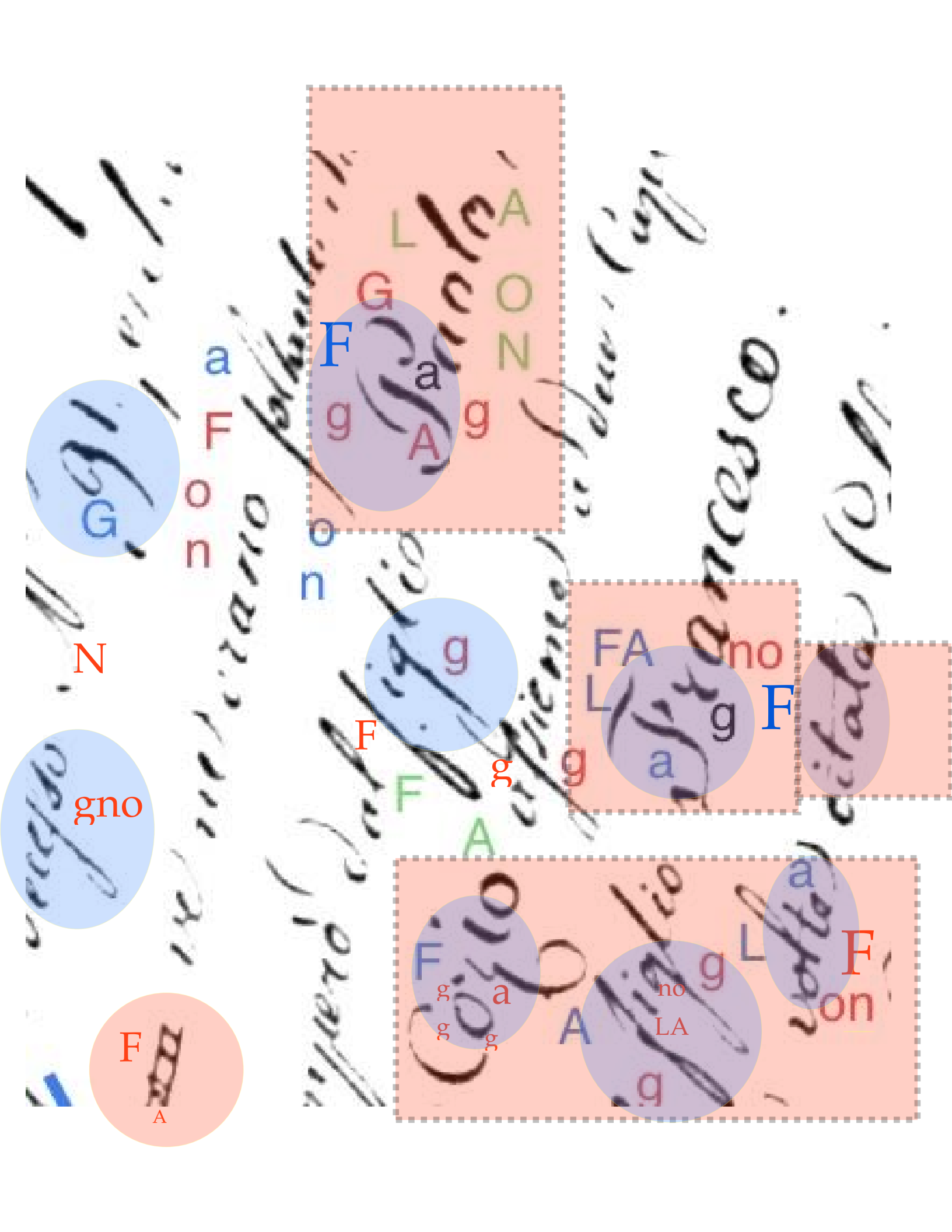
Always comparatives in our researches do reinforce Annibale Fagnola constancy: The Kreutzer Massart Stradivari's label :



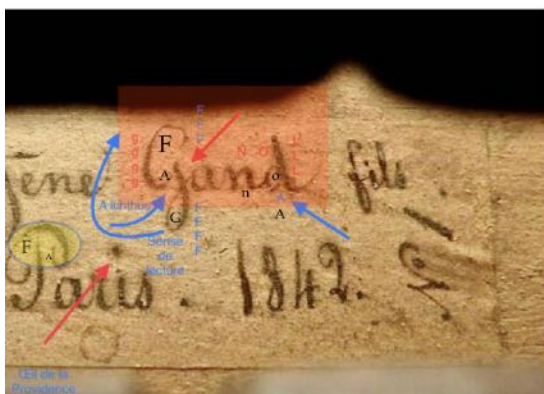
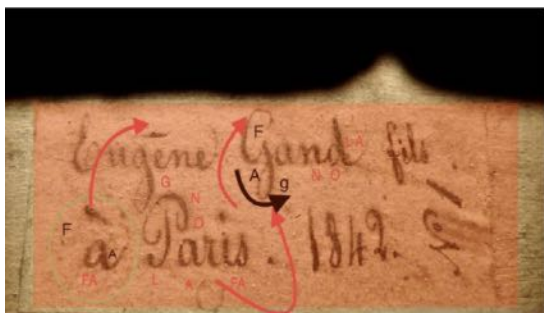
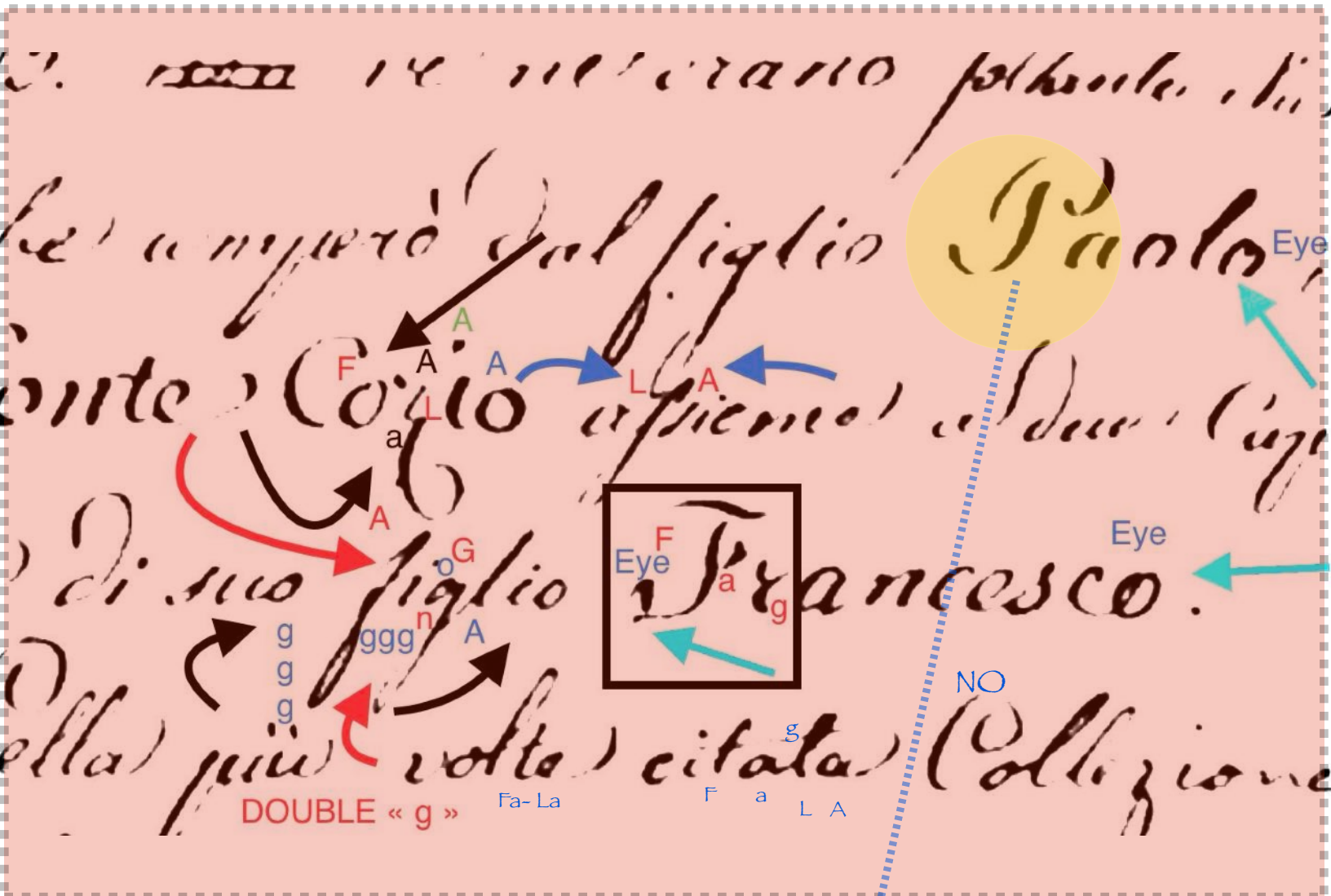
FINAL AND DECISIVE DECRYPTION OF THE KREUTZER LABELLING.



The correlation of both "F" figures is a perfect match.



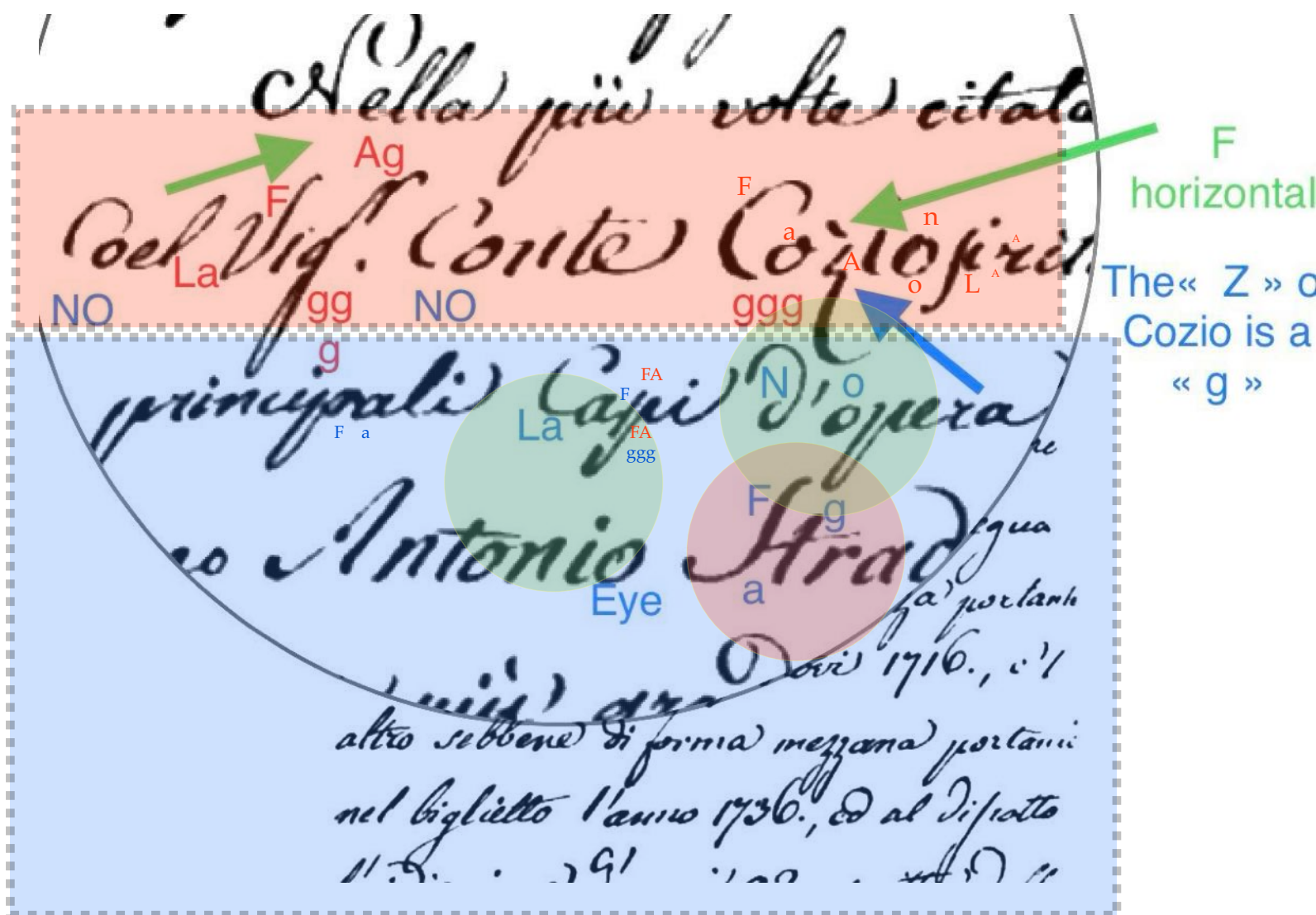
Here, the letter "P" is identical in shape to the Gand&Bernardel labelling : Paris.



P G

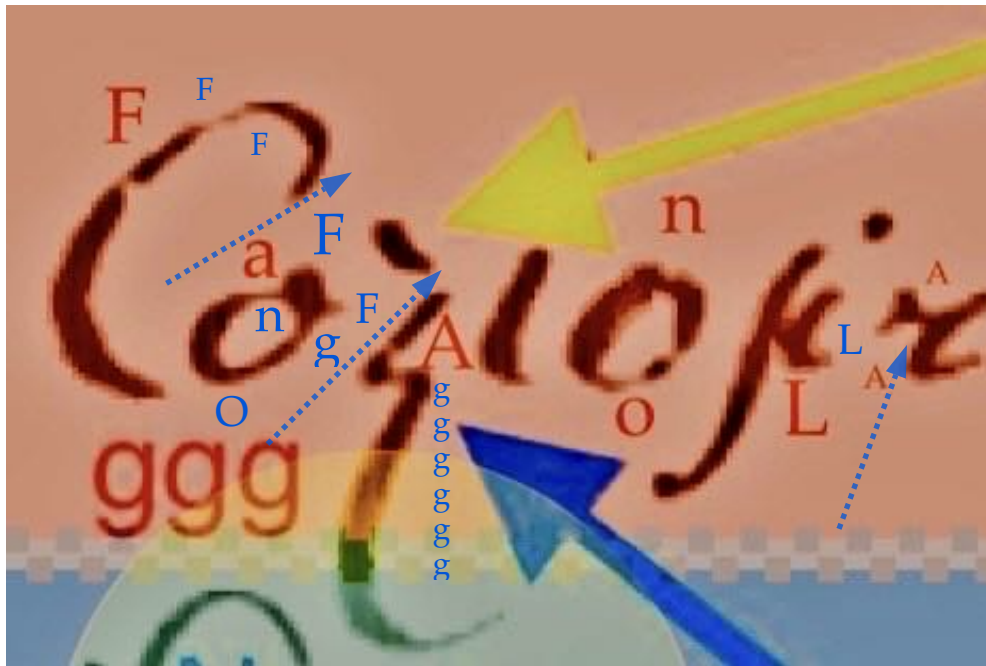


Francis Bacon
bi literal
alphabet.

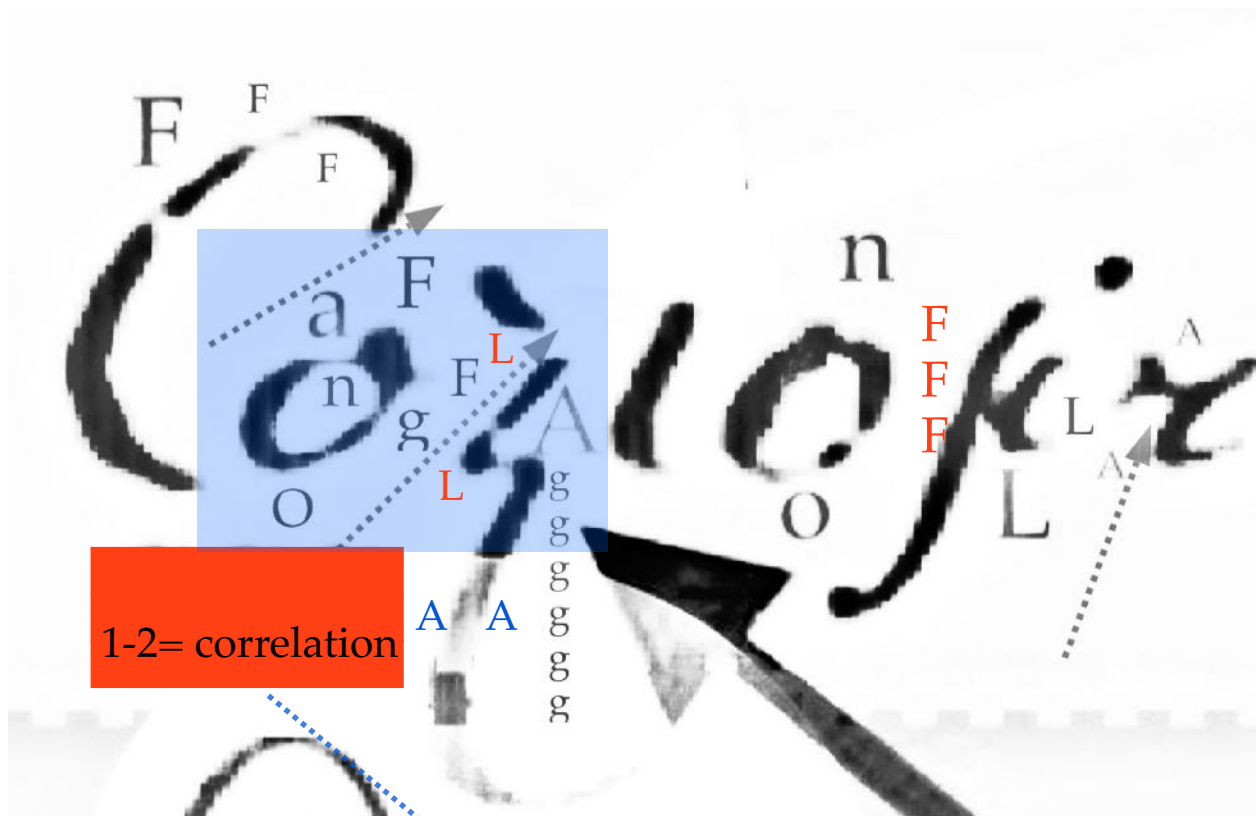


Our comparatives in writing do suppress any references about Cozio and Tarisio as being reliable: everything written so far by any expert must be discarded.

The Cozio - Salabue reference regarding Paulo and Francesco, Stradivari's sons, is therefore an obvious lie that destroys all the chain of possession from the very beginning. Tarisio and Vuillaume never owed the 1716 Messiah Stradivari: pure logic, objective reasoning and deductions. Science and cryptology deters all other speculative theories.

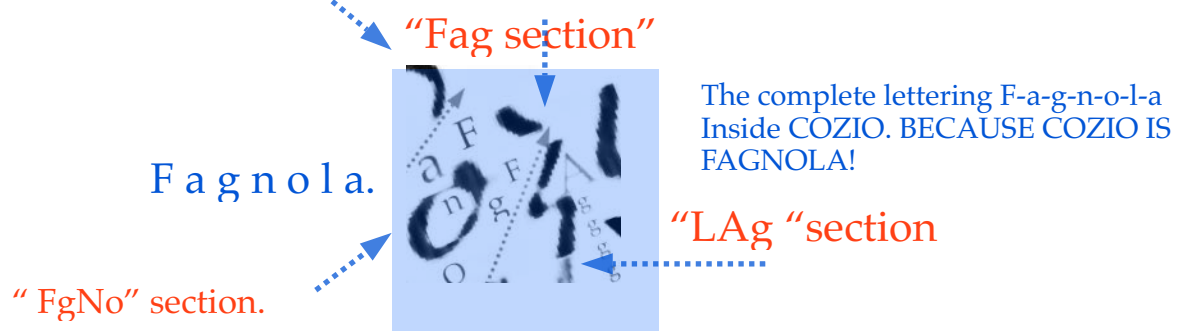


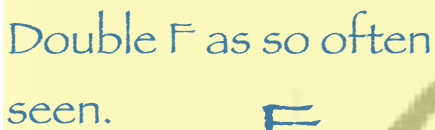
1



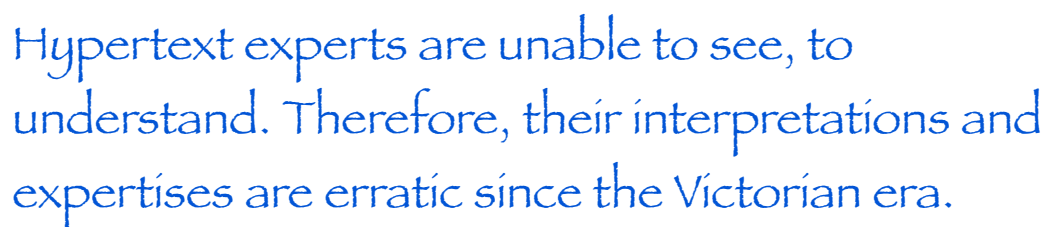
1-2= correlation

2





Double F as so often
seen. F



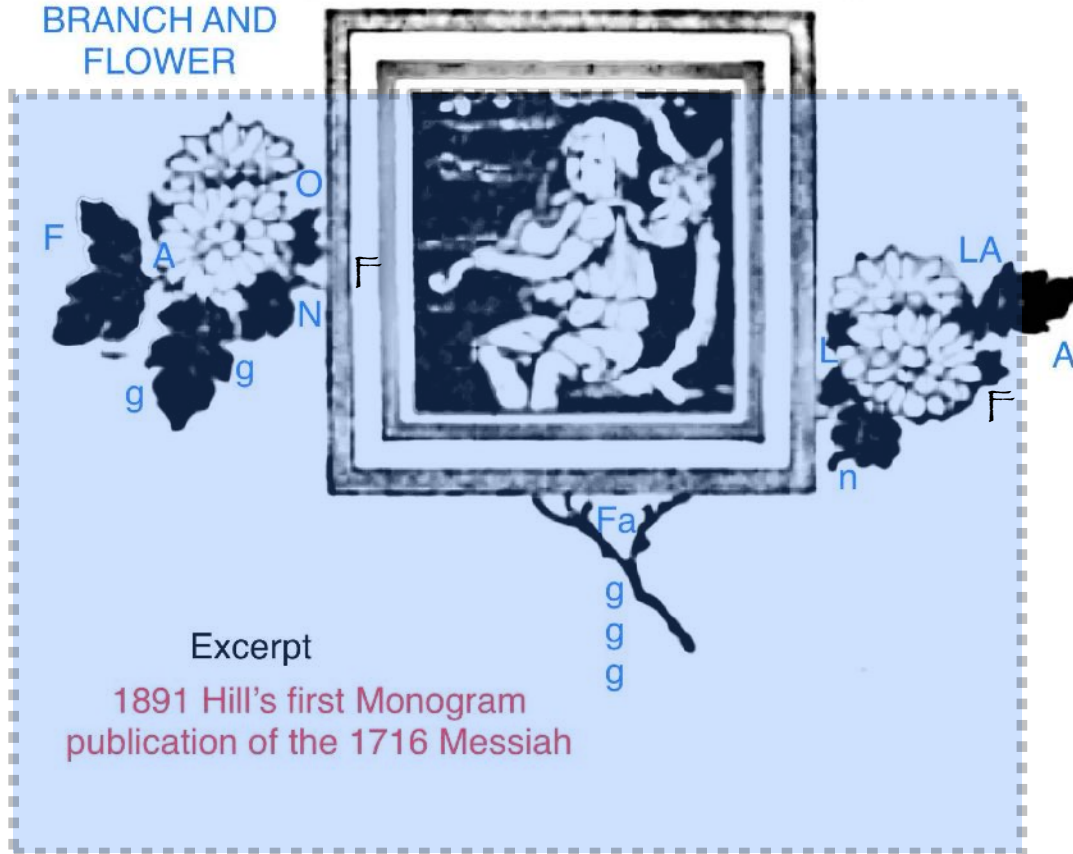
1909 Hill's Publication Deluxe Edition :

Fioritures and freemasonry



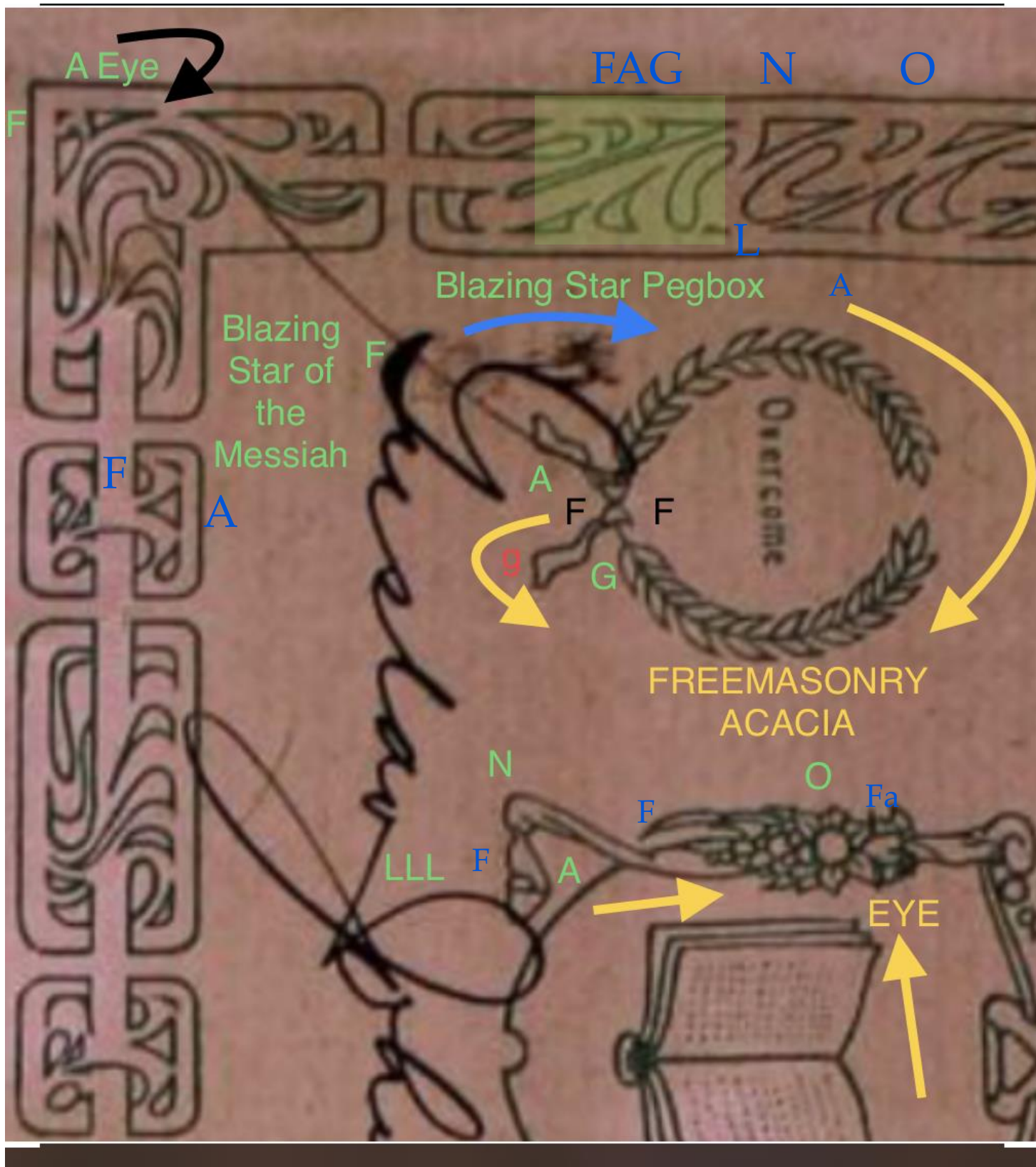
FREEMASONRY ART BY
ANNIBALE FAGNOLA.

ACACIA
BRANCH AND
FLOWER





We do not know who is Gustav John Kramer: but all the signature is cyphered by Fagnola. We have seen a very similar scheme in the documentation attached to the last sale of the Toscha Seidel violin: the Da Vinci Stradivari.



A Eye

FAG

N

O

F

L

Blazing Star Pegbox

Blazing
Star of
the
Messiah

F

F

A

A

F

F

9

G

FREEMASONRY
ACACIA

N

O

Fa

F

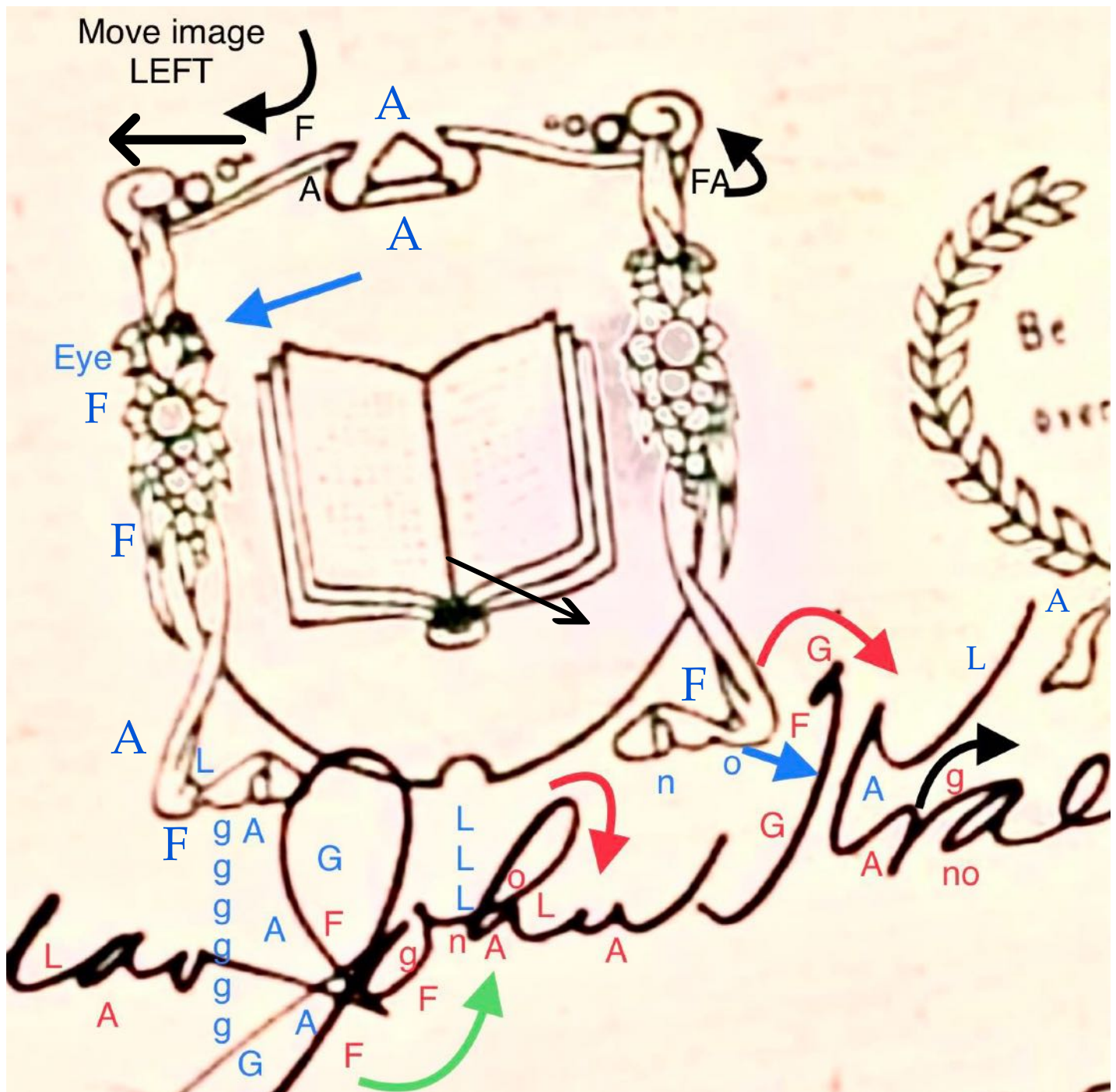
LLL

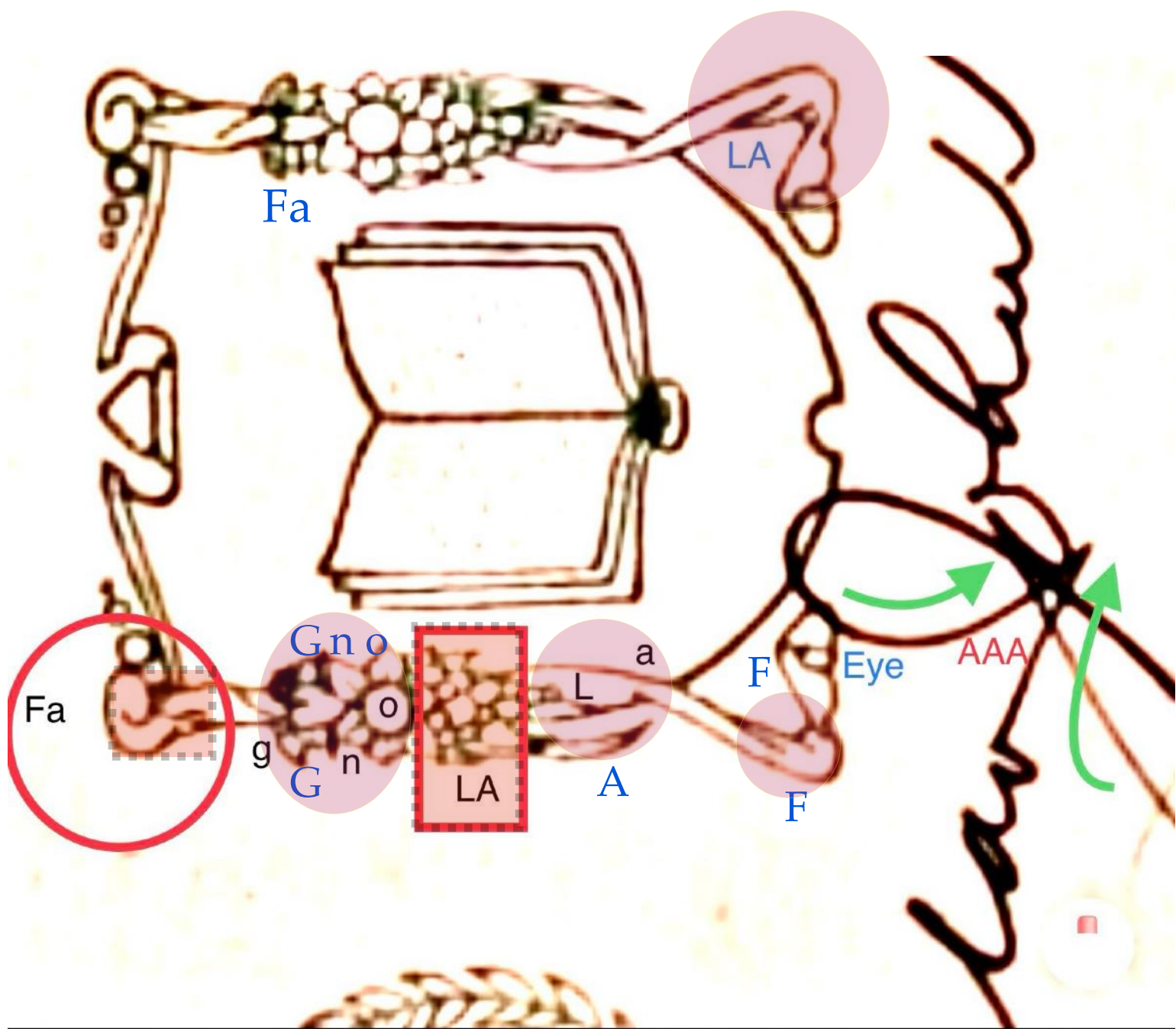
F

A

EYE

We will explain further the signature of « Gustav John Kraemer », entirely cyphered by Annibale Fagnola (private collection)





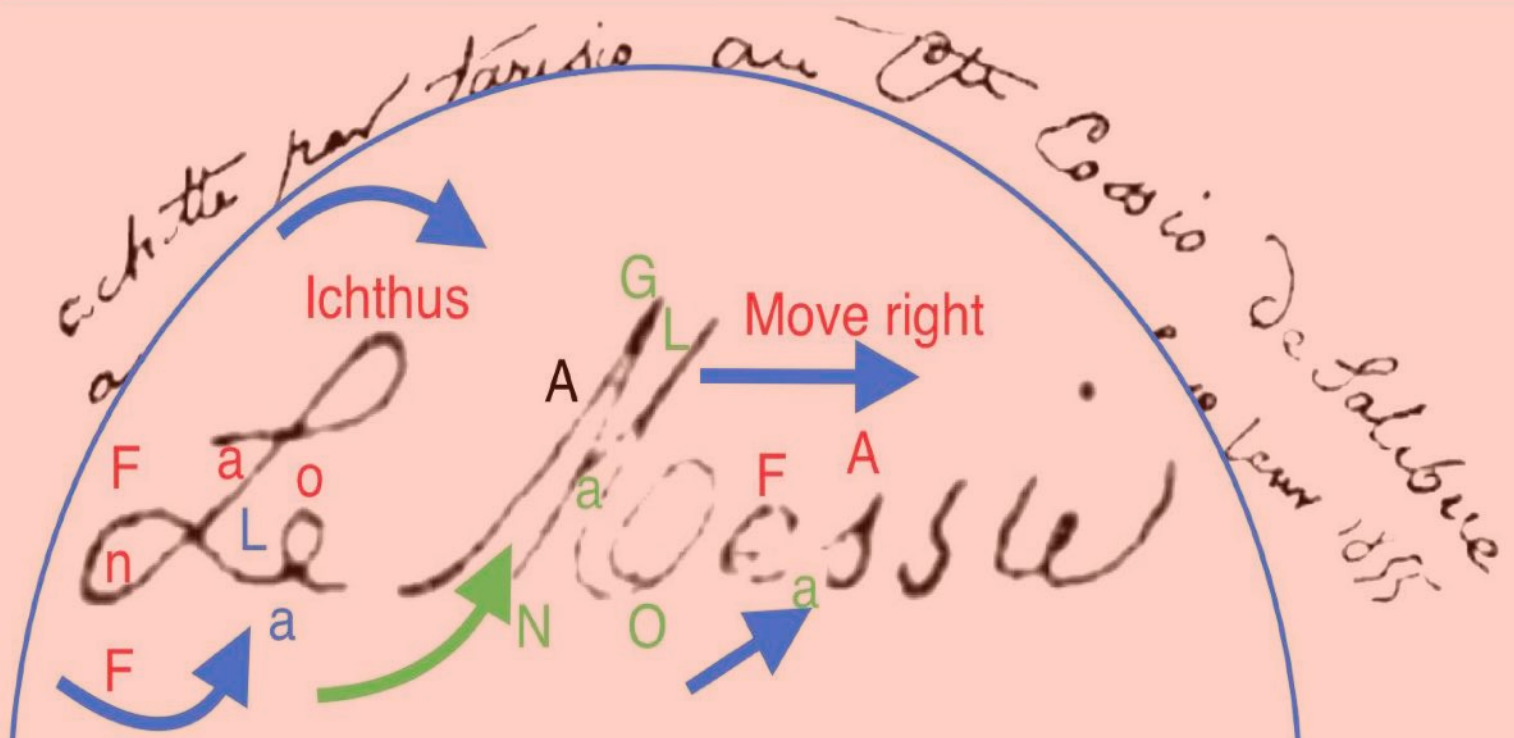
BACK TO THE 1891 Monogram :

24

The Salabue Stradivari.

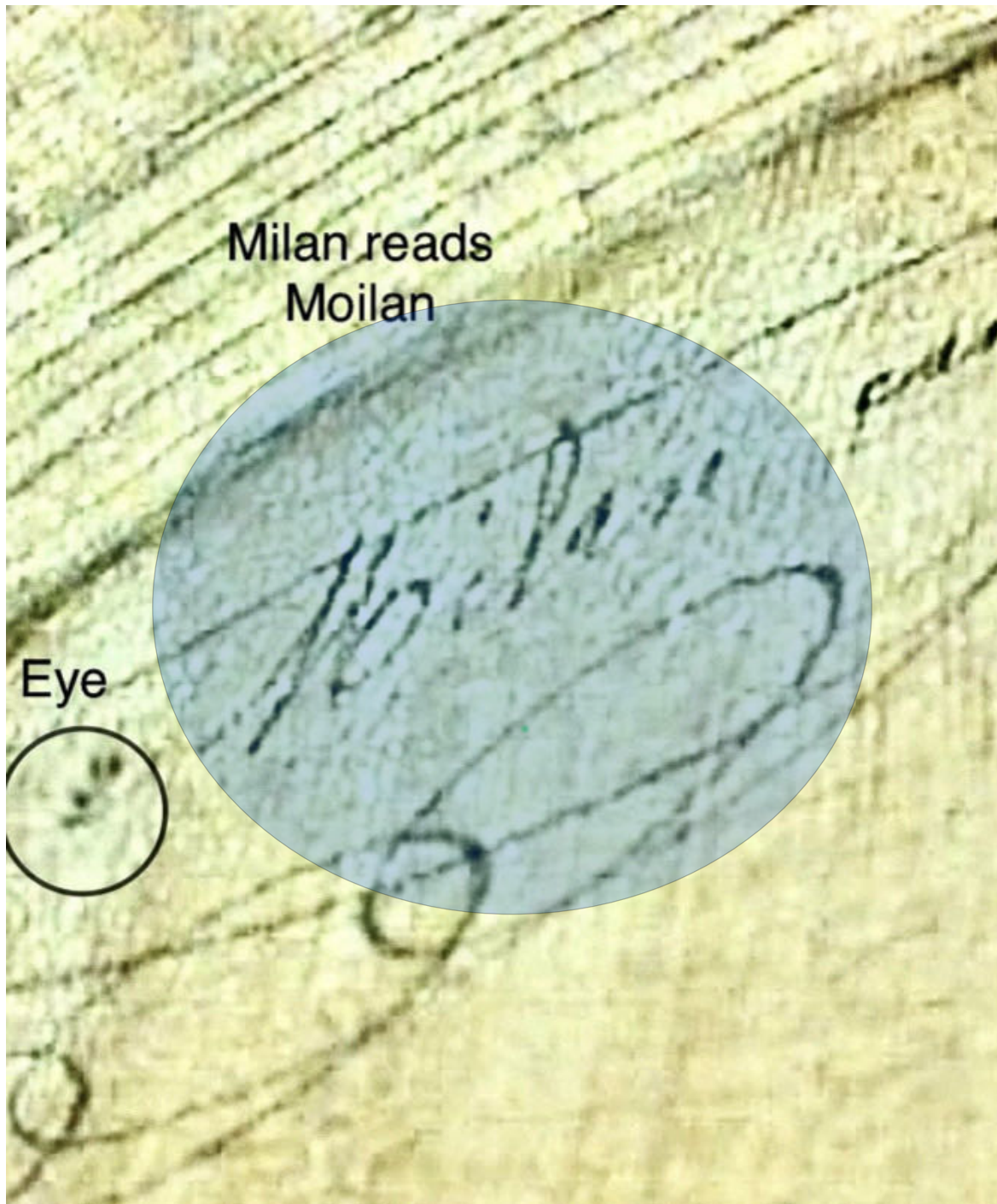
belly the following inscription, which affords valuable corroborative evidence of the authenticity of the record already given.

Hill's statements about corroborative evidence



We are just going back in time during the Victorian Era and witnessing an English firm publishing a Monogram about an alleged violin made by Antonio Stradivari, the Messiah. The forgotten Monogram is the best evidence available proving the forgery. Anyone who would disagree with our findings is blindfolded.

Fagnola below writes M (O)ilan (city)
inside the Alard del Gesù and in the Hill's
monogram M(O)essie.



OBSERVATION: the corroborating evidence as
stated by the Hill's is all encrypted by Annibale
Fagnola on both the Messiah Stradivari and the
Alard Guarneri.

belly the following inscription, which affords valuable corroborative evidence of the authenticity of the record already given.

Here lies the
truth on the
other side of
the mirror.

*achete par Tarisio au Cto Cozio De Salabue
an 1827 achete par Vuillaume le 12 Jan 1855*
Le Moessie

The bass bar which Vuillaume then fitted was not strong enough, and allowed after a time a slight depression of the belly, necessitating the renewal above referred to. Excepting for the change of bar, everything inside is as Stradivari left it. The blocks and linings, considered in relation to the thicknesses, are a model of consistency, neither heavy nor flimsy, made of the lightest and toughest wood we know, and all finished with the gouge and knife alone. Stradivari evidently disdained the superficial finish given by modern copyists to their interior work by the free use of glass paper.

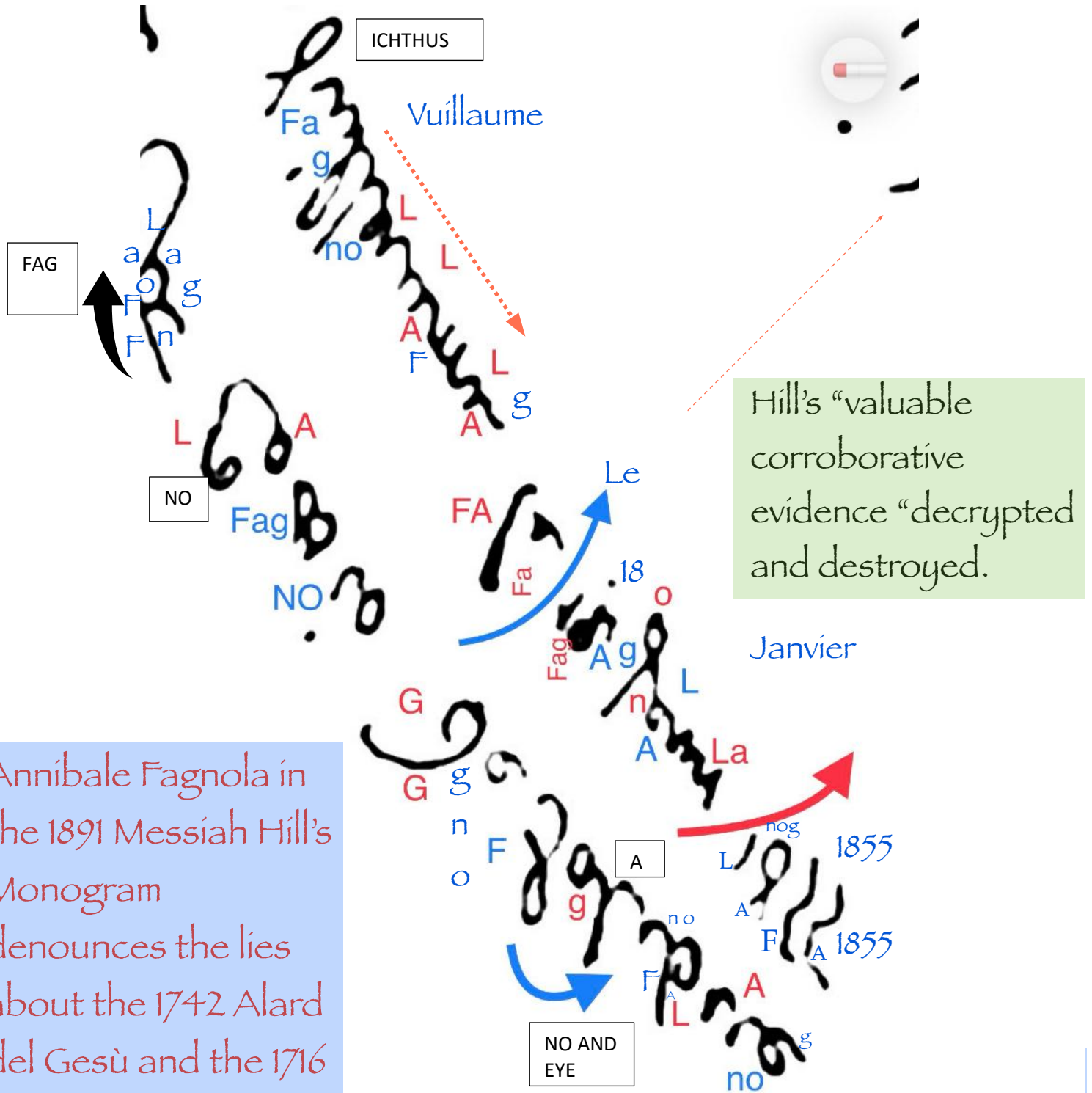
The thicknesses of belly and back, a point on which Stradivari appears to have made numerous experiments, are of his stoutest.

The whiteness of the label, and the variance of the instrument in some features from the characteristic style of that period of Stradivari's work, have given rise on different occasions to the supposition that the label was not genuine, and that the violin was of a later date ;

It is absolute certainty the Hill's were not in awareness Annibale Fagnola discredited such fraudulent assertions related to Cozio's - Tarisio's- Vuillaume's chain of possession.

Major discovery in decryption !

The cyphers can be read only with the da Vinci
Tuscan mirror effect subterfuge :



Annibale Fagnola in
the 1891 Messiah Hill's
Monogram
denounces the lies
about the 1742 Alard
del Gesù and the 1716
Messiah Stradivari
internal inscriptions.

THE FREEMASONRY INSCRIPTIONS IN THE 1891
HILL'S PUBLICATION :



Left : « BE NOT OVERCOME BY EVIL, BUT



OVERCOME EVIL BY GOOD » Famous quote of the Bible, Romans, 12 :21.

It has a particular signification : a fraternal encoded message for the Hill's family. As we know, Fagnola is the true maker of several masterpieces falsely attributed to Antonio Stradivari. « *Fagnola expresses his grieve. The sun rised the Phoenix from the ashes. His Messiah Stradivari is a mythological Phoenix symbolizing Christ Resurrection. It means he is the sun who made Stradivari born again. And he will be exhalted to a new life by arising from his own ashes... »*

DE AVE PHOENICE

*Est locus in primo felix oriente remotus
Qua patet aeterni maxima porta poli,
Nec tamen aestivos hiemisve propinquus ad ortus
Sed qua Sol uerno fundit ab axe diem*

There lies a place far off, on the eastern edge of the world,
A blessed place, where the great portal of the eternal skies stands open:
The place does lie close to the sun's rising in summer or winter
But close to the point where it pours light from its chariot in spring



A depiction of a Phoenix, by Freemasonry illustrator
Friedrich Justin Bertuch, 1806.

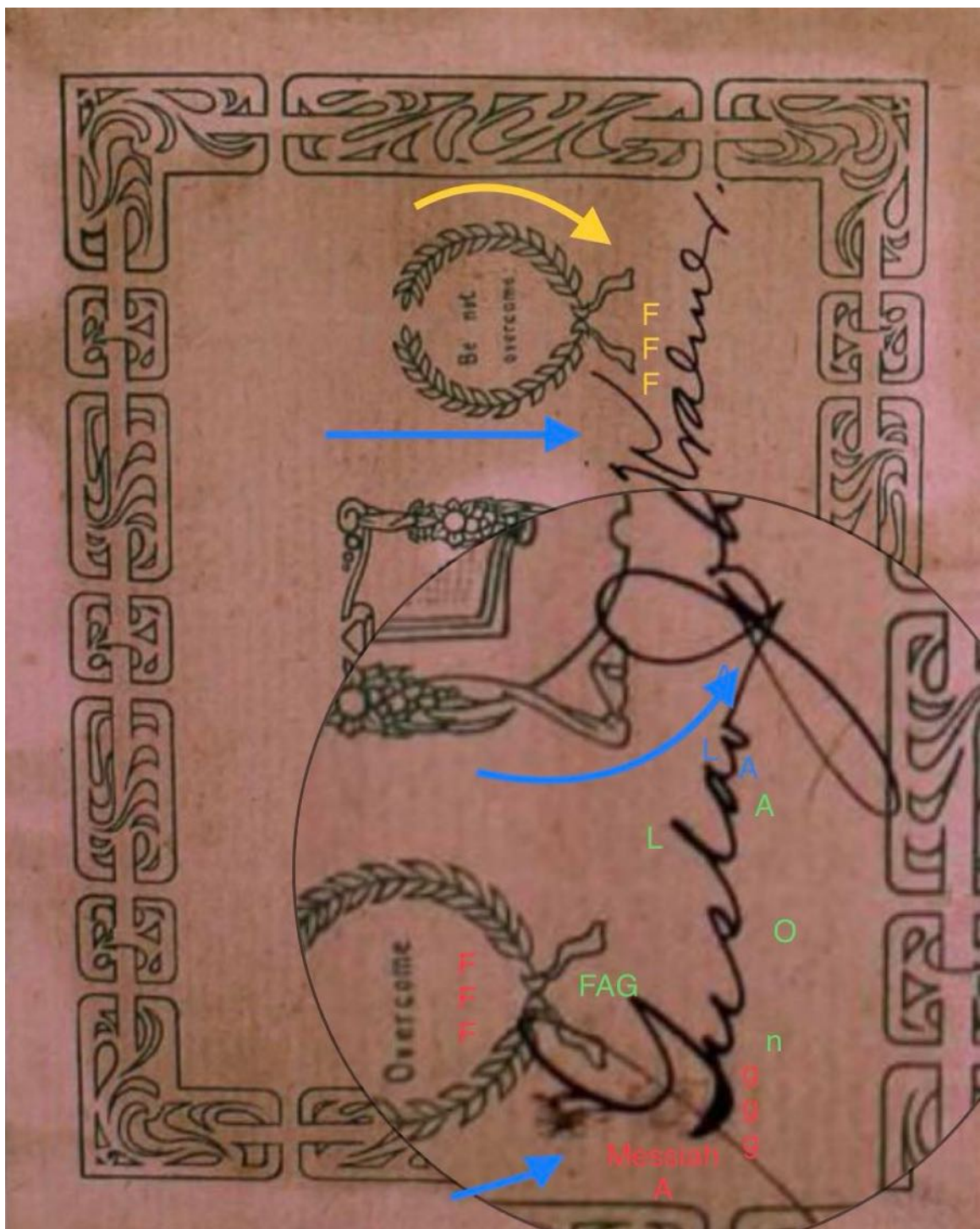
How Christians define the true meaning of the quote :“Do not be overcome by evil, but overcome evil with good” (Romans 12:21).

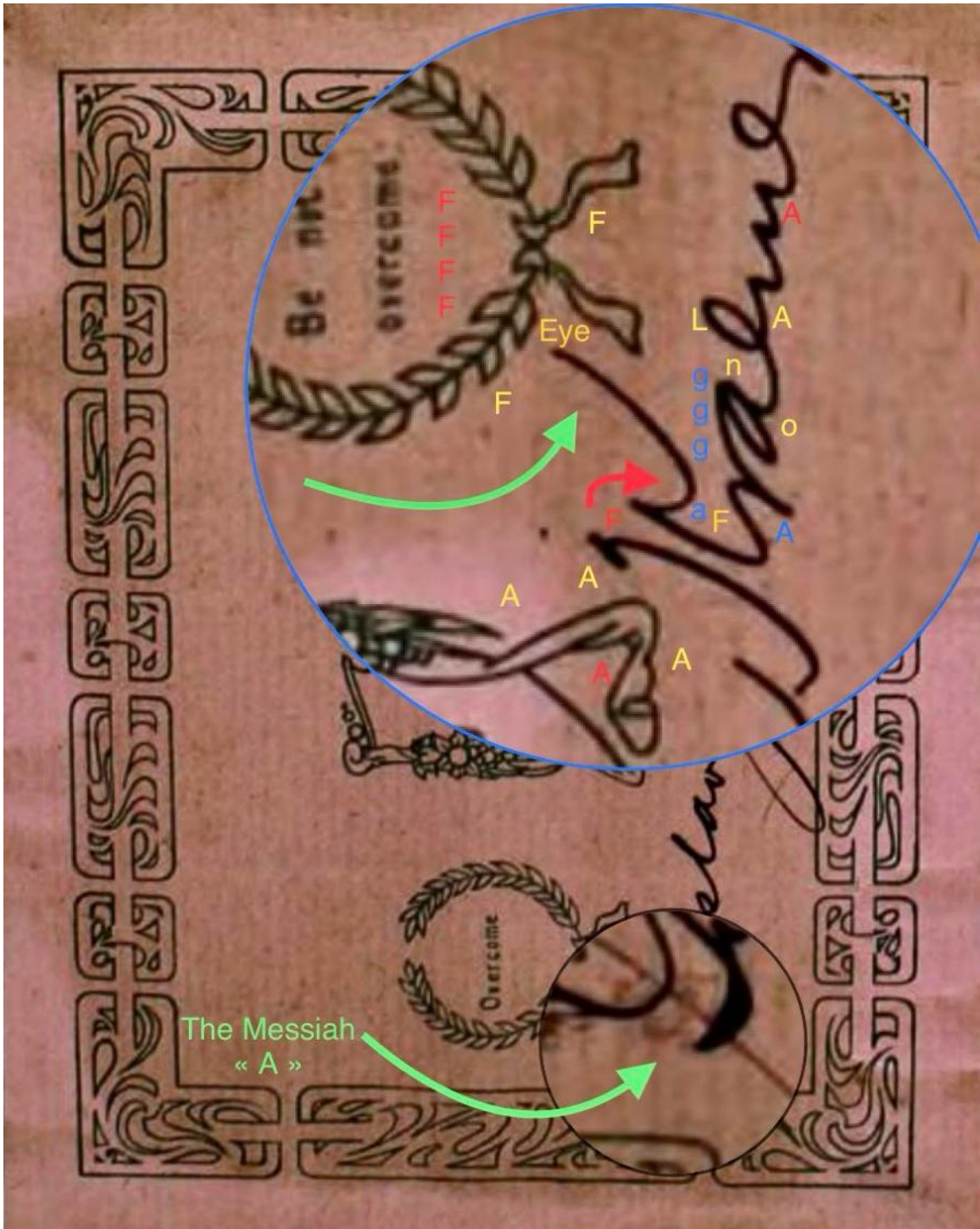
It is easy to avenge a person who has done something bad to us. People wait for the right opportunity to give it back. This is very common in this world. However, Scripture advises us ‘not to overcome by evil, but overcome evil with good’. How this is possible? By forgiving their mistakes! We have several instances where the people of God overcame evil with good. For instance, Joseph was sold by his own brothers, and he faced severe trials in his life because of that. However, God elevated Joseph and made him the ruler of Egypt. Years later, when Joseph met his brothers, he did not avenge them, but accepted them with great love. Truly, Joseph overcame evil with good by forgiving his brothers. **Joseph Made Ruler of Egypt**

³⁷ Joseph’s suggestions were well received by Pharaoh and his officials. ³⁸ So Pharaoh asked his officials, “Can we find anyone else like this man so obviously filled with the spirit of God?” ³⁹ Then Pharaoh said to Joseph, “Since God has revealed the meaning of the dreams to you, clearly no one else is as intelligent or wise as you are. ⁴⁰ You will be in charge of my court, and all my people will take orders from you. Only I, sitting on my throne, will have a rank higher than yours.”

⁴¹ Pharaoh said to Joseph, “I hereby put you in charge of the entire land of Egypt.” ⁴² Then Pharaoh removed his signet ring from his hand and placed it on Joseph’s finger. He dressed him in fine linen clothing and hung a gold chain around his neck. ⁴³ Then he had Joseph ride in the chariot reserved for his second-in-command. And wherever Joseph went, the command was shouted, “Kneel down!” So Pharaoh put Joseph in charge of all Egypt. ⁴⁴ And Pharaoh said to him, “I am Pharaoh, but no one will lift a hand or foot in the entire land of Egypt without your approval.”

<https://www.biblegateway.com/passage/?search=Genesis%2041%3A37-44&version=NLT>





THE TRUE MEANING OF THE SIGNATURE :

Gustav :

Signification : Le prénom **Gustave** est un dérivé du mot germain "götstaf" qui signifie "le soutien des Dieux". Histoire : **Gustave** est une déclinaison du mot germain " **gustav** " qui signifie " prospérité ". ... Par extension, le mot " götstaf " signifie " le soutien des Dieux ".

7 oct. 2016

John :

Le prénom John est un dérivé anglais du prénom Jean. La forme ancienne Yehohanan, composée des termes hanan, signifie "Dieu pardonne". Saint John et ...

Kraemer :

Origine : "**kraemer**" est un nom de famille flamand très peu fréquent, représente un surnom qui désigne le marchand détaillant ou le colporteur .

English translation : the etymological significance of Gustav and the symbolism attached to the

name. « The purpose of this study was to analyze the symbolic meaning of the staff from an analytical psychological perspective. The symbol of the staff may be seen as the world tree, as an axis connecting God and man. This is the driving force of individuation, which integrates human unconsciousness and consciousness while discovering and accepting the genuine Self. Humans realize Self through consciousness of the inner personality by constantly establishing a relationship with the inner world of unconsciousness. They desire to constantly communicate with God, and they want to live a symbolic life through transformation. As a spiritual guide, the staff is an archetype of the therapist. It also contains the meaning of the world tree praying for unity with God in the process of human personification. This study analyzed the staff that has transformed from alchemy to spirit, the staff that symbolizes the call of God in religious terms, the staff of the resurrected symbol that was reborn as the world tree, and the individuality realized through the symbolism of the staff. »

Source : <http://e-jsst.org/journal/view.php?number=63>

Gustav Germanic significance : **The Meaning Of The Name Gustav**

Definition of Gustav: staff of the gods

Meaning of Gustav: Possibly means “staff of the Goths”, derived from the Old Norse elements Gautr “Goth” and stafr “staff”. However, the root name Gautstafr is not well attested in the Old Norse period. Alternatively, it might be derived from the Slavic name GOSTISLAV. This name has been borne by six kings of Sweden, including the 16th-century Gustav I Vasa.

Source : <https://www.whatisthemeaningofname.com/what-is-the-meaning-of-the-name-gustav-7328/>





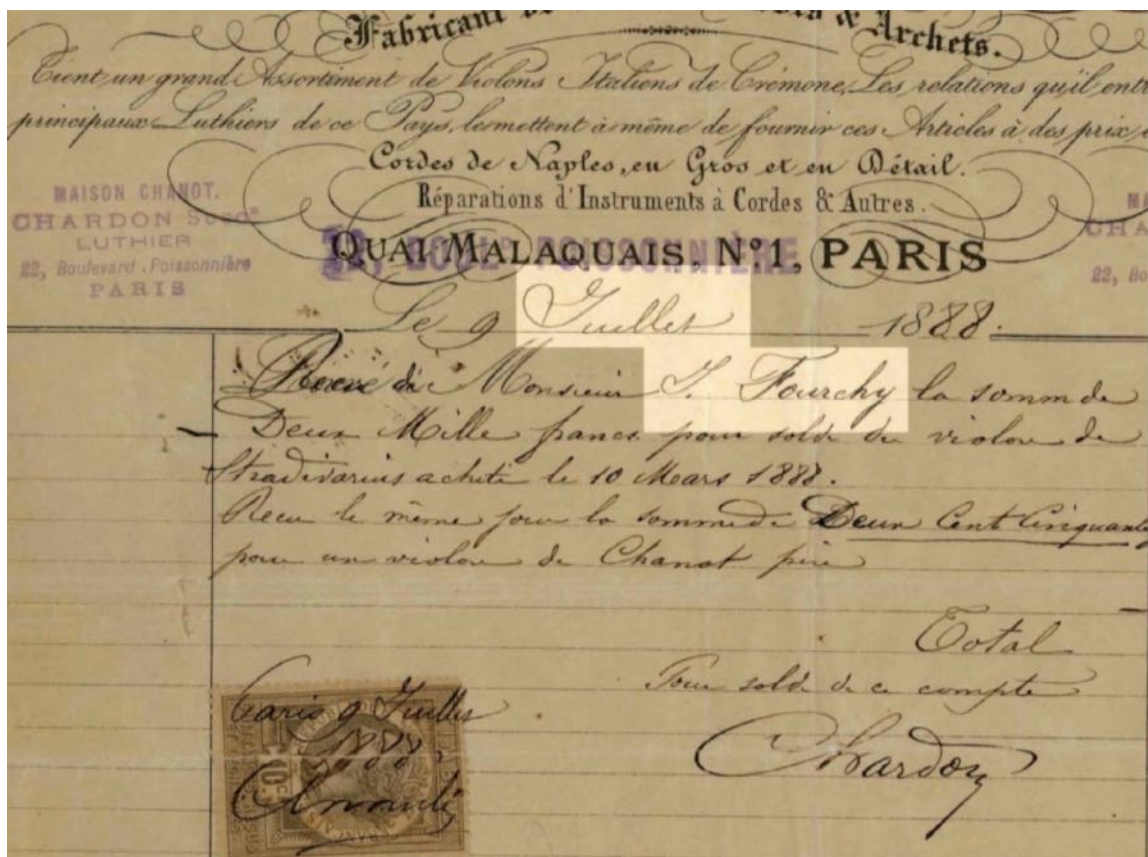
Annibale Fagnola obviously encrypted the signature of another avatar, a mysterious Gustav with no “t” in the spelling, John Kraemer... The cypher begins with a beautiful Eye in Freemasonry Blazing Star, obviously shaped in “F”, under, a fading “*Fag*” minimalist logo. Finally a *Christian Ichthus* just between the “NO”.

The writing, the shaped lettering of “G”, “a” “n” “l” ect. , all converges uniformly to the same handwriting in comparatives, below : the Chanot documentation attached to the da Vinci Seidel Stradivari recent TARISIO sale. Mr. Jason Price has been informed about the fake documentation he presented as genuine, but he never replied.

We have decrypted in details the business paperworks attached to the da Vinci Seidel Stradivari sale. (chapter V)



The comparative with the “ Maison Chanot firm”, the use of a highly ciphered stamp in both documentation is corroborative evidence of falsification.



JOHN :

John is an ever-popular name. ... The name John is derived from the Hebrew Yohanan, **meaning “graced by God.”** It is a solid, traditional name that exudes strength, smarts, and kindness. Origin: John is a biblical name, first appearing in its Hebrew form in the Old Testament.

ST-JOHN IS PART OF FREEMASONRY AS STUDIED EARLIER.

Kraemer :

This family name is a patronymic, derived from a male ancestor's personal name, in this case of biblical origin. ... Literally "**merchant/trader**" in German, Kra(e)mer is an equivalent of Kauffmann ("merchant"), derived from the second part of Jac(k)ob.

But the true meaning here is related to « Colporter », and the advertisement by the Hill's family of the Messiah Stradivari. A colporter is usually defined as a person who travels to sell or publicize Bibles or religious tracks...

The « Fagnolian original signature characterization » makes sense with Romano Christian symbolism and Freemasonry. A rare piece of evidence owned by a private collector.

Colporter may be a reference to whistleblowing. The expression was not in use during the Victorian Era.

EPILOGUE.

Mental impression and reality...

History flourishes with inaccuracies and distorted views on various events. Propaganda is always a powerful tool to justify and support any ideology. The Hill's knew a great deal in diffusing false information and deceiving the public. Our decryptions do focus on many details for a quite understandable motive: the propaganda is well organized and actually believed to be a trustworthy reality.

As Sherlock Holmes said: *"this is insignificant detail Watson; but there is nothing more important than the details."* A single isolated decryption of ours in a Stradivari label is in itself a troubling case raising serious doubts about long ascertained beliefs. "Reality check" means for all experts an unpleasant truth they cannot try to avoid or ignore: it is the essence of our conversation.

Everything leads to the Eye of Providence: how you regard, analyze, understand, perceive, explain something. It is possible as you have just witnessed to imagine a complex strategy and be able of materializing any reality. And by doing so, the reality can become any belief, true or false, honest or deceptive.

A glance or superficial view on matters defines perception as an impression. It explains the intimate subjectivity of your own inner reality which can be a dissociative interpretation of the matter objectively speaking. This explains why perception and reality can be distinctive or dichotomous in many instances. You cannot assume to perceive reality as an accurate representation of the matter if the matter is not the veritable reality you perceive.

What defines the structure and properties of a materialistic object of Art can be highly subjective but as well mostly incomprehensible for the ignorant. We have solved the *Fagnolian enigmas* by providing numerous evidence of the hidden reality displayed in an impressive quantity of material.

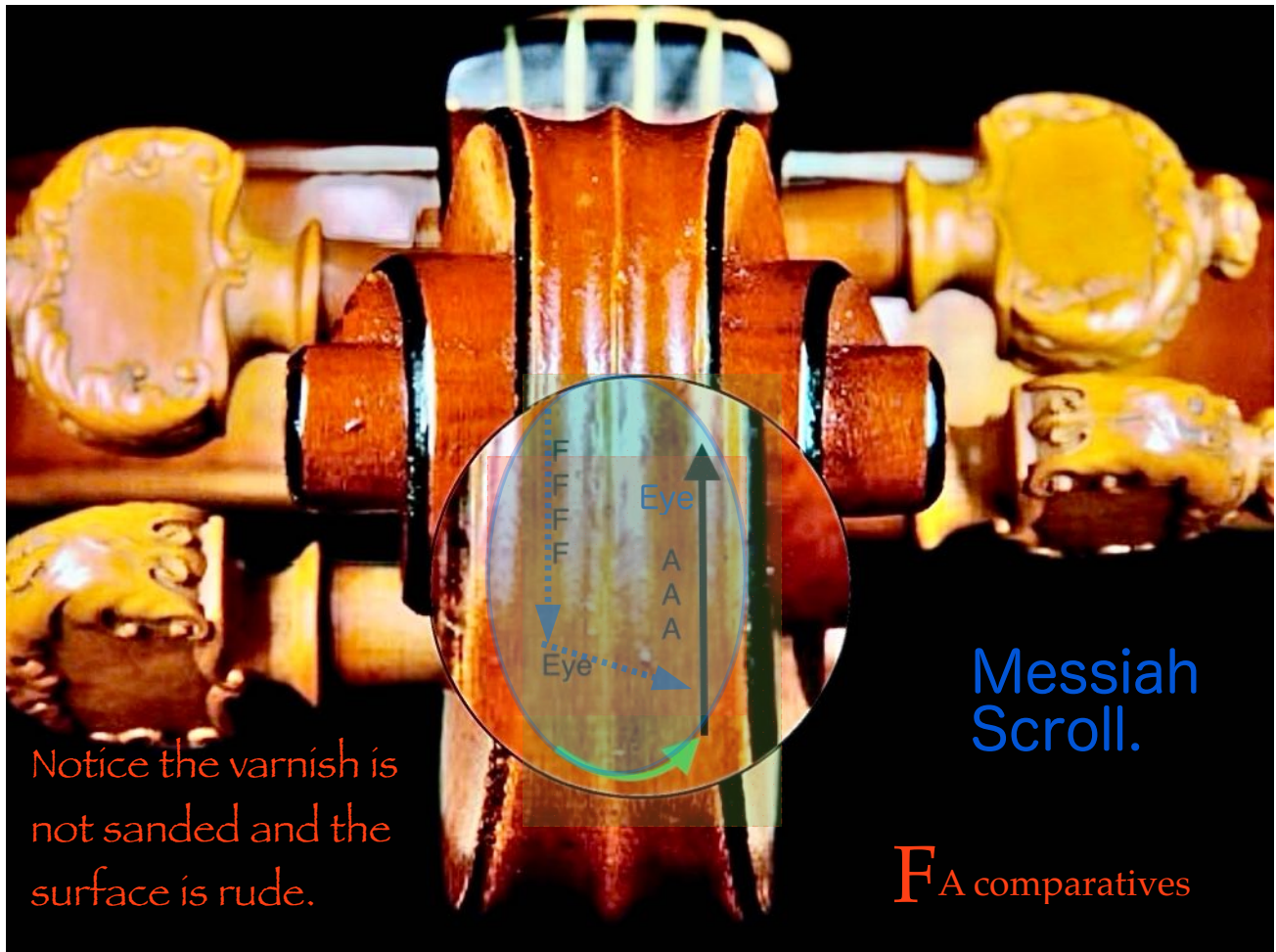
The constancy of the enigmatic language listed in our researches is ignored by experts, mainly because they are unable to explain it. Remember the eccentricities related to the Messiah Blazing Stars. Or Jason Price and his colleagues prostrated in their misunderstanding of Rocca's labelling. Even I will go further by asserting that anything we have exposed here appears to be inconceivable in their minds.

Unfortunately they are for the most clutched into the Victorian mould of fallacies. Hill's have created a highly subjective reality that deviates strongly from any objective realness. Their insane theories and dogmas are now shifting, with our findings, into a deep and deplorable delusion: all is a curious amalgamation of deceptive actions leading with certainty towards fatal issues for the owners, insurance companies, investors confidence.

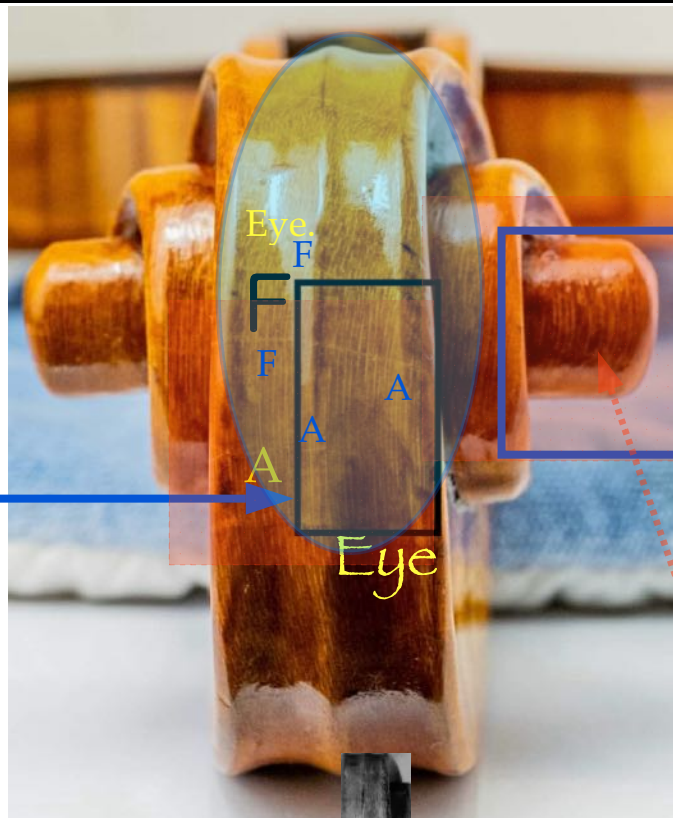
I believe the Phoenix will rise again soon. After being consumed by flames, the legend says he is doted with a stupendous power of "Renaissance" and longevity...

Annibale Fagnola: "Revivere"

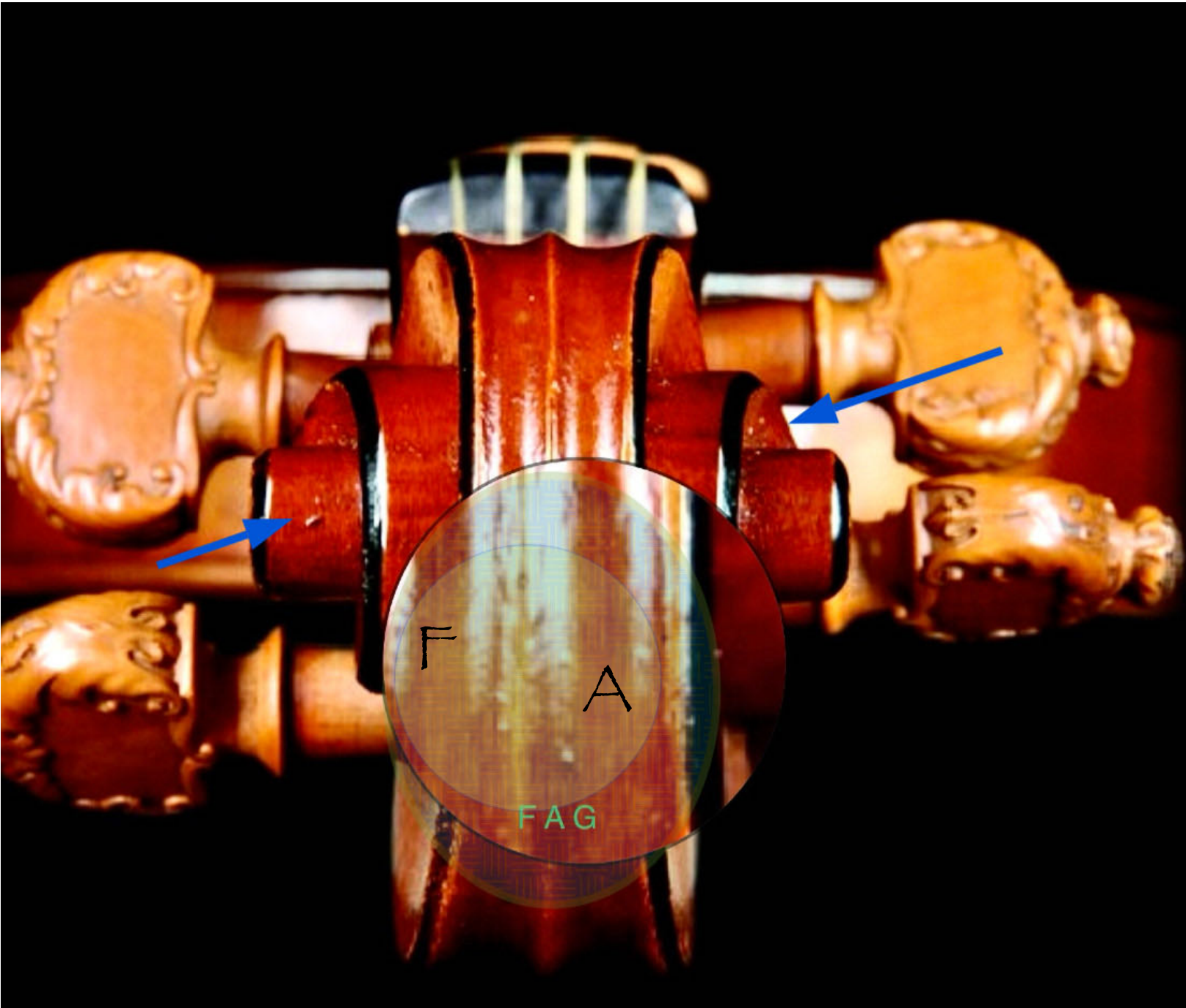
The Messiah Stradivari and Annibale Fagnola: the Art of Jesuit Freemasonry expression by symbology.



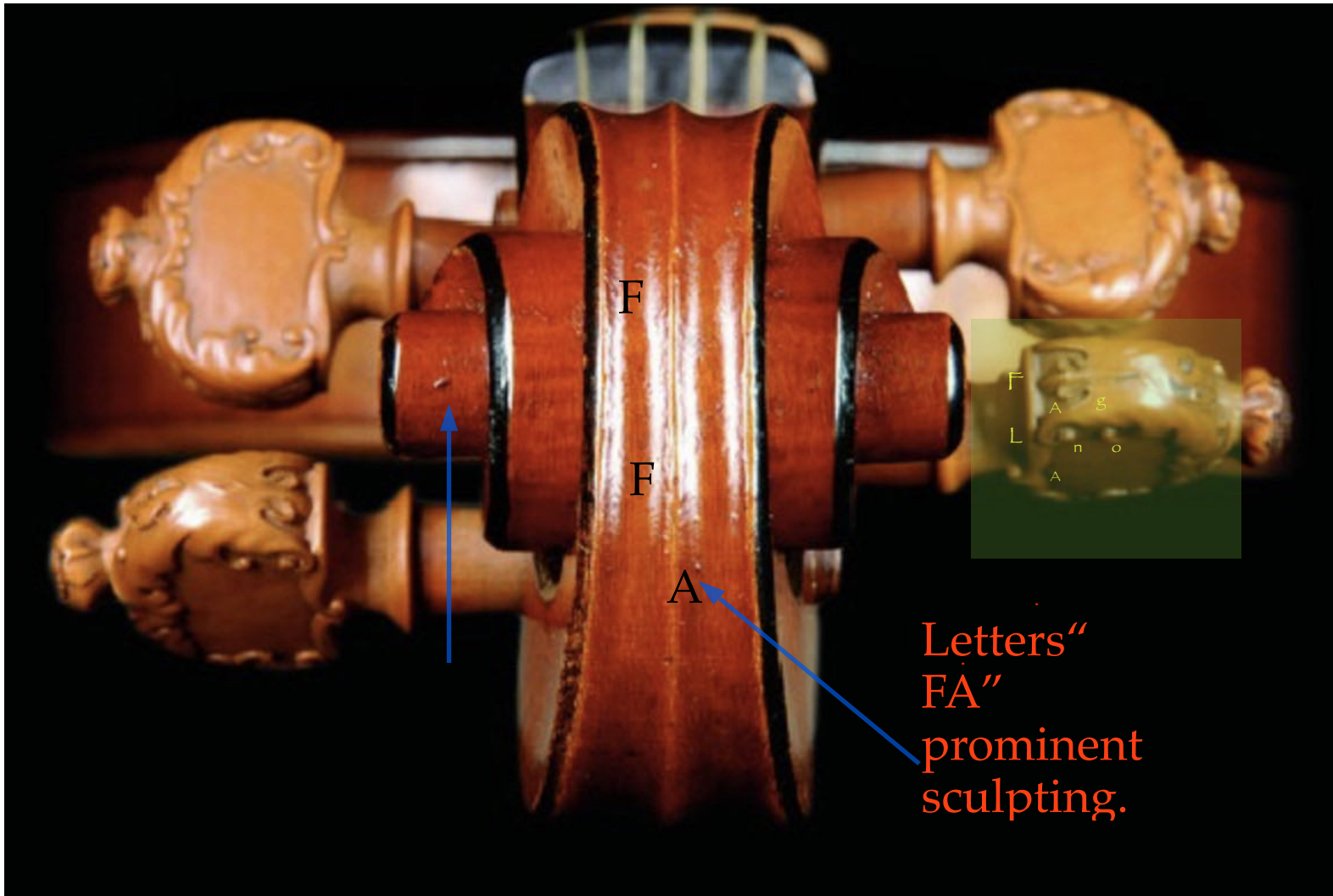
F A and
Eye of
Providence



From the original website
of the Ashmolean Museum



Original picture: the scroll of the Messiah has not been entirely sanded and polished.



https://collections.ashmolean.org/collection/search/per_page/25/offset/0/sort_by/relevance/object/47306



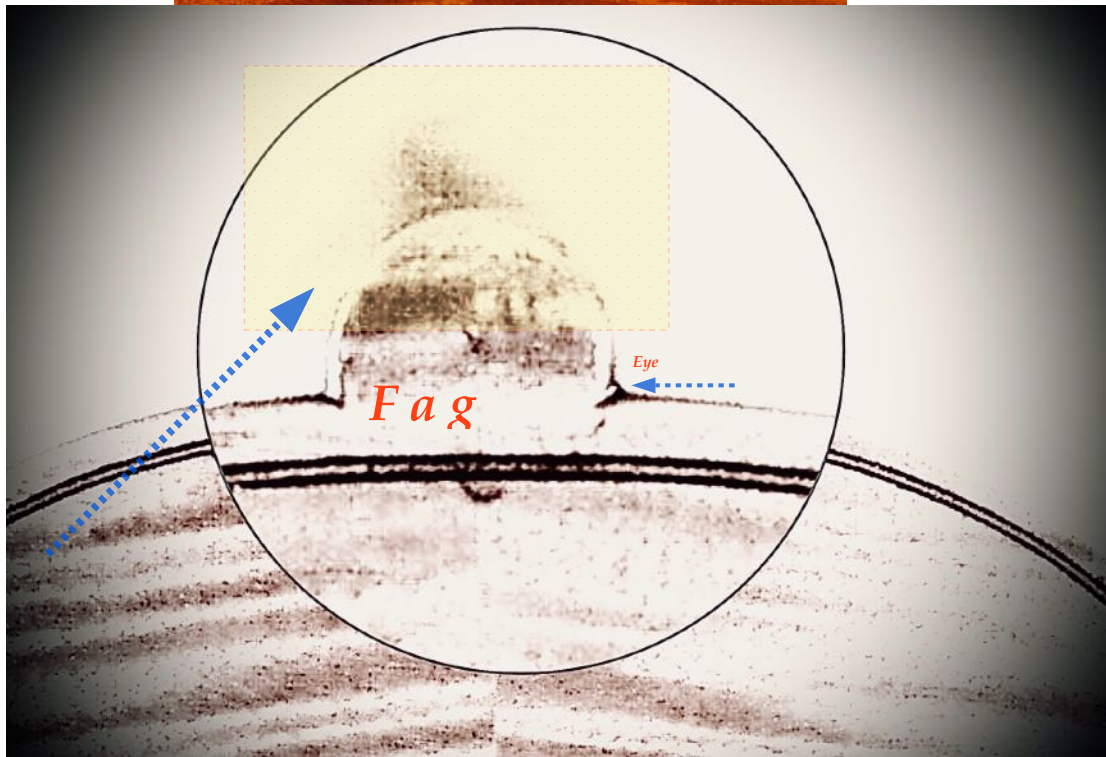
The evocative superposed double "FA" appearing on the smoother surface of the 1888 Messiah Rocca Fagnola.

Messiah Stradivari

<https://tarisio.com/cozio-archive/property/?ID=40111>



Fagnola's signature on the button.





Expert have a wrongful relationship with photographers in general. Because they ignore the symbols, they only focus on details they understand, and miss the essential.

By a very simple photographic
colour degradation, we can
read the branded signature of
Annibale Fagnola.

You are now entering into the complex
ciphers of Fagnola: ancient Romano
Christian symbolism...freemasonry.

Notice the
multitude of
eyes.

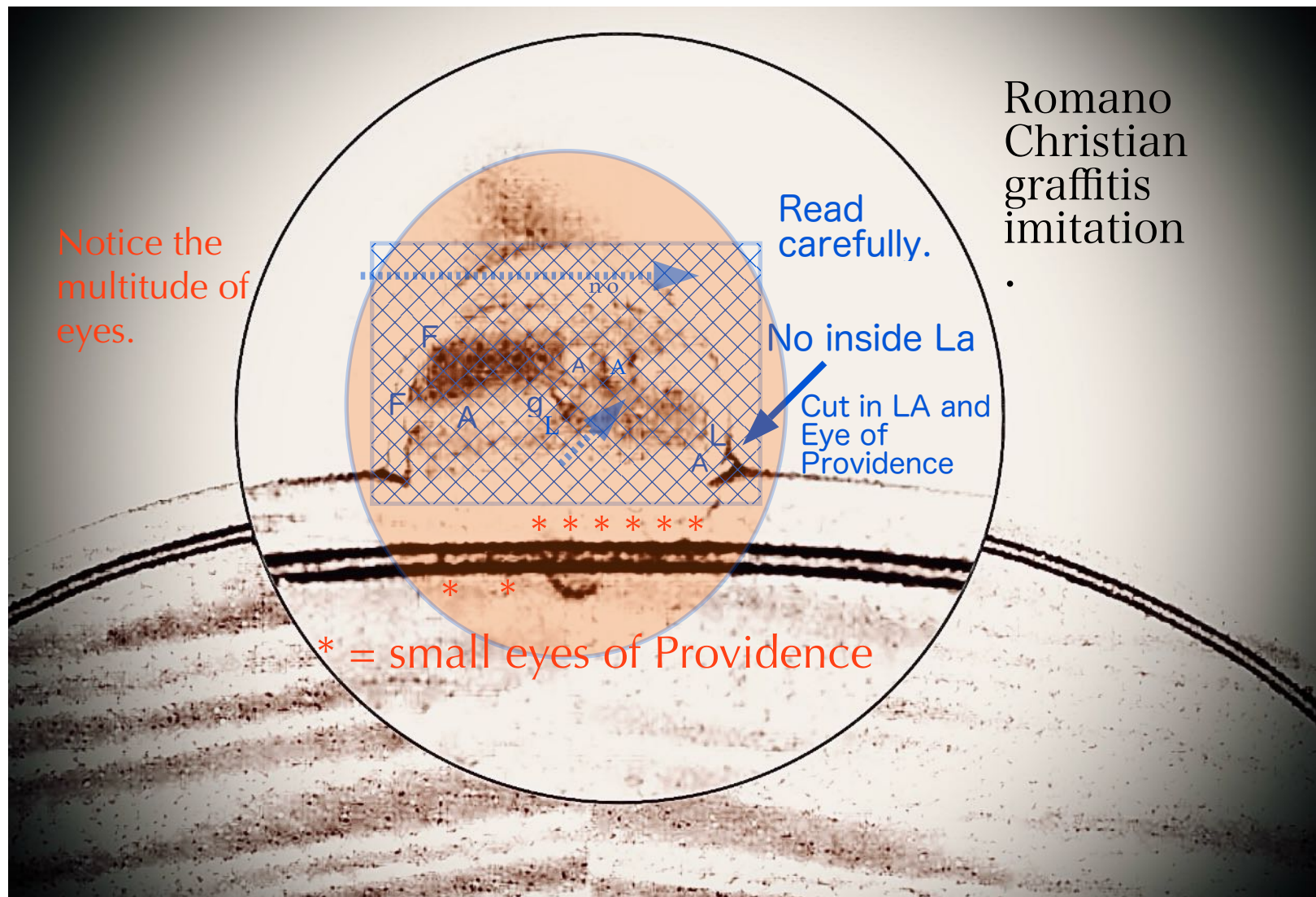
Read
carefully.

No inside La

Cut in LA and
Eye of
Providence

* = small eyes of Providence

Romano
Christian
graffitis
imitation



The button of the 1888 Messiah Rocca Fagnola is identical. Freemasonry eyes and signature engraved.

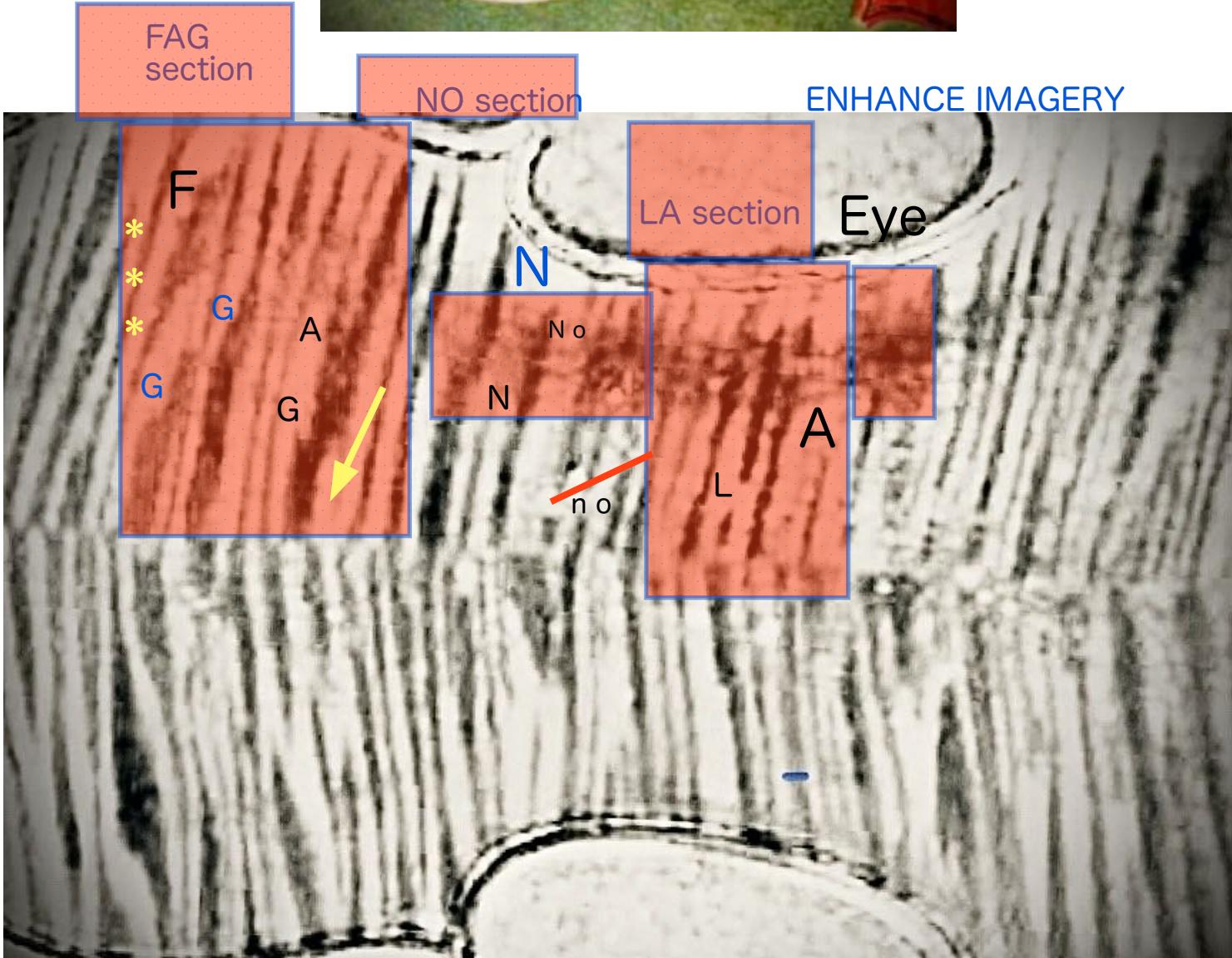


From the original 1891 Salabue Stradivari Monogram by the Hill's in London, all ciphered by Annibale Fagnola, forged signature of Shirley Slocombe encrypted F - a- g- n- o- l- a, the artistic drawing of the Messiah back.

THE MESSAGE IS
CLEAR:
FAGNOLA
BETRAYS THE
HILL'S-FAMILY
PUBLICATION AS
DECEPTIVE AND
FRAUDULENT.

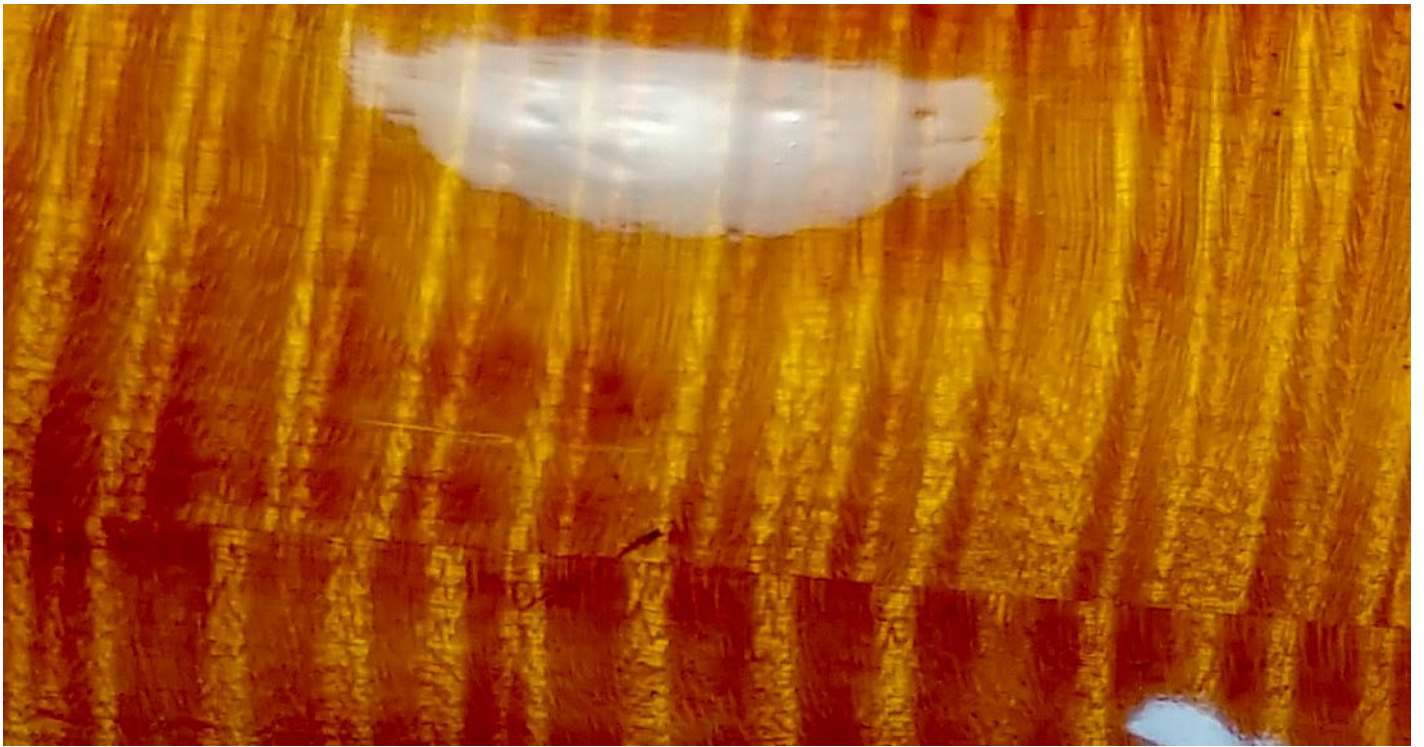


Drawings falsely
attributed to British
artist Charles Shirley
Slocombe and done by
Annibale Fagnola.



THE 1888 Messiah Rocca Fagnola.

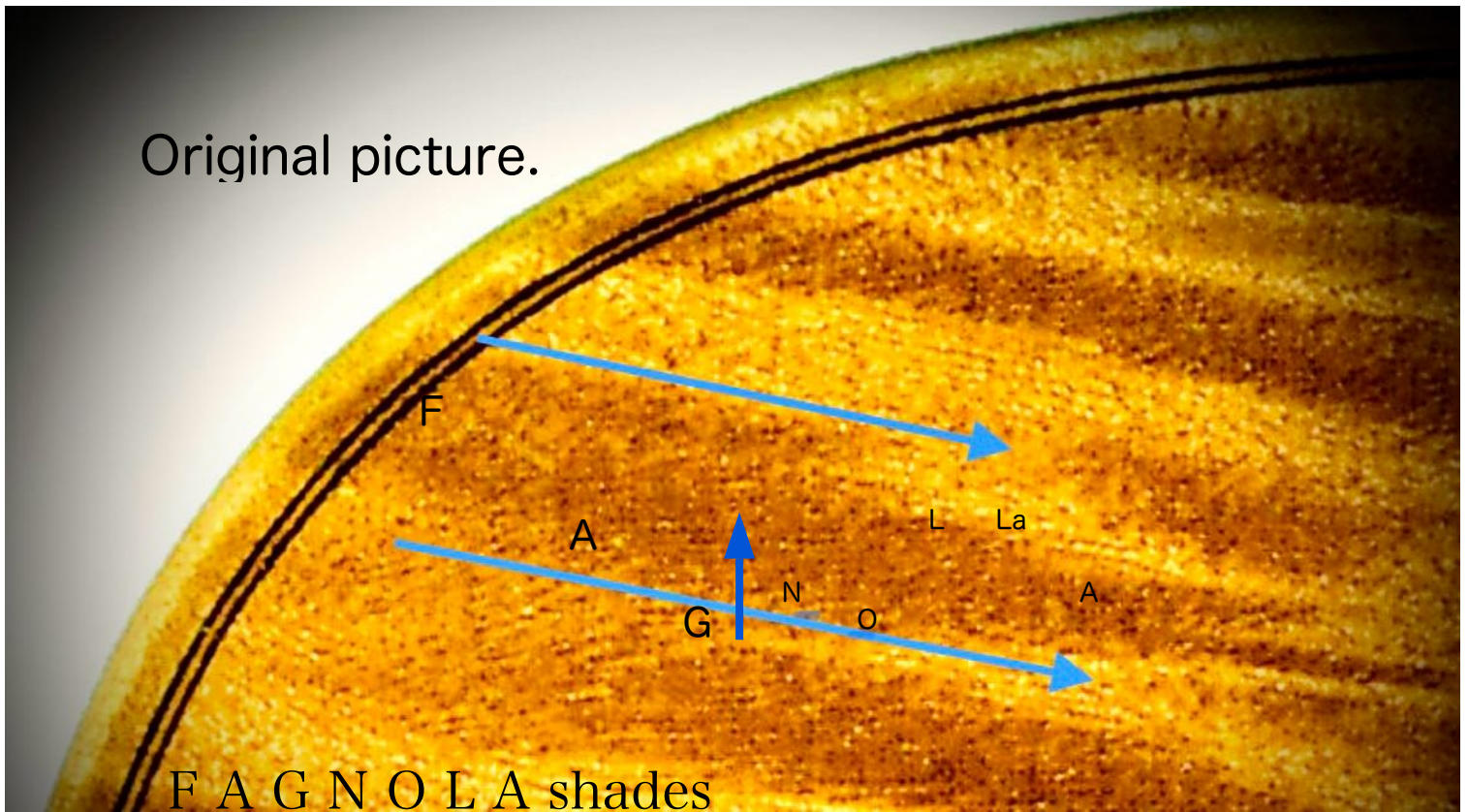
Under the reflexion and by moving the instrument, Annibale Fagnola engraved « Le Messie » in lettering under the varnish. It is impossible to obtain a clear picture, because of the Jesuit nTrompe l'Oeil technic used by the master.



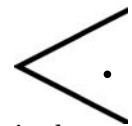
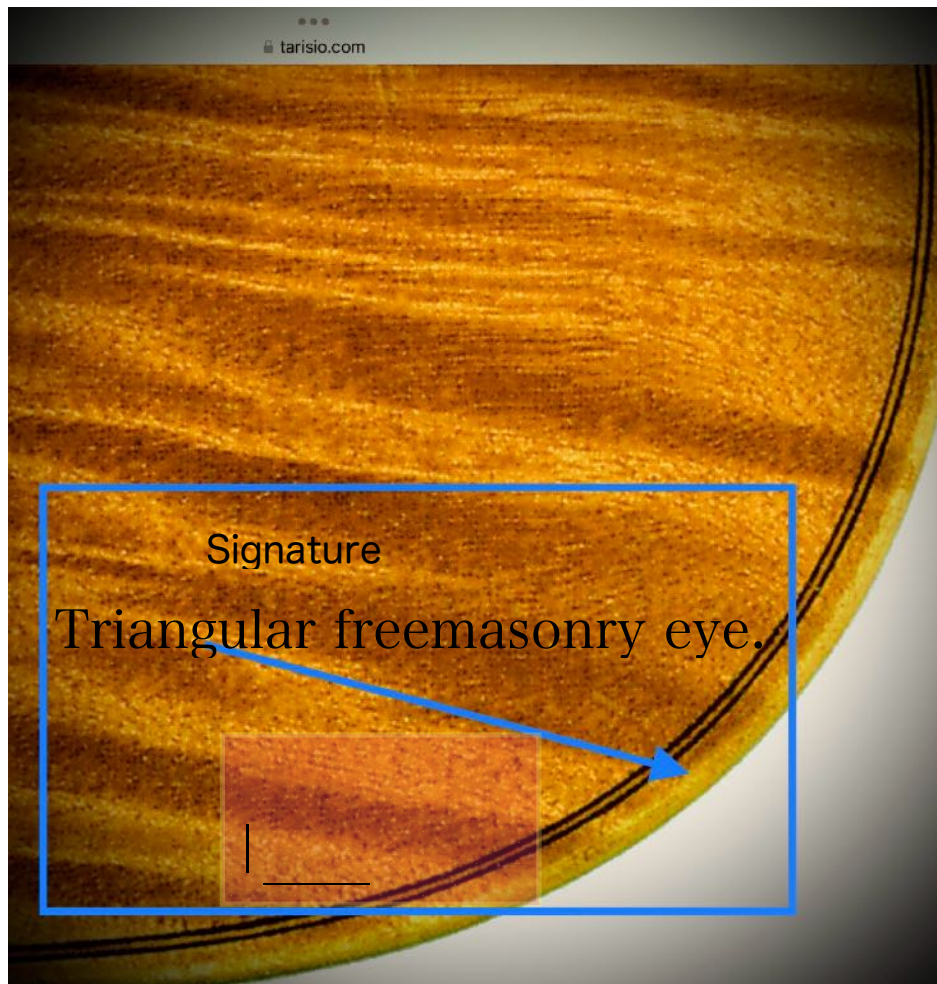
It can only be seen in a clear evocative fashion by moving the instrument under light: the reflective lettering then appears.

The signature of Fagnola on the Messiah Stradivari, “
Upside down, right , base of the back.

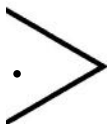
Original picture.



Normal
position.

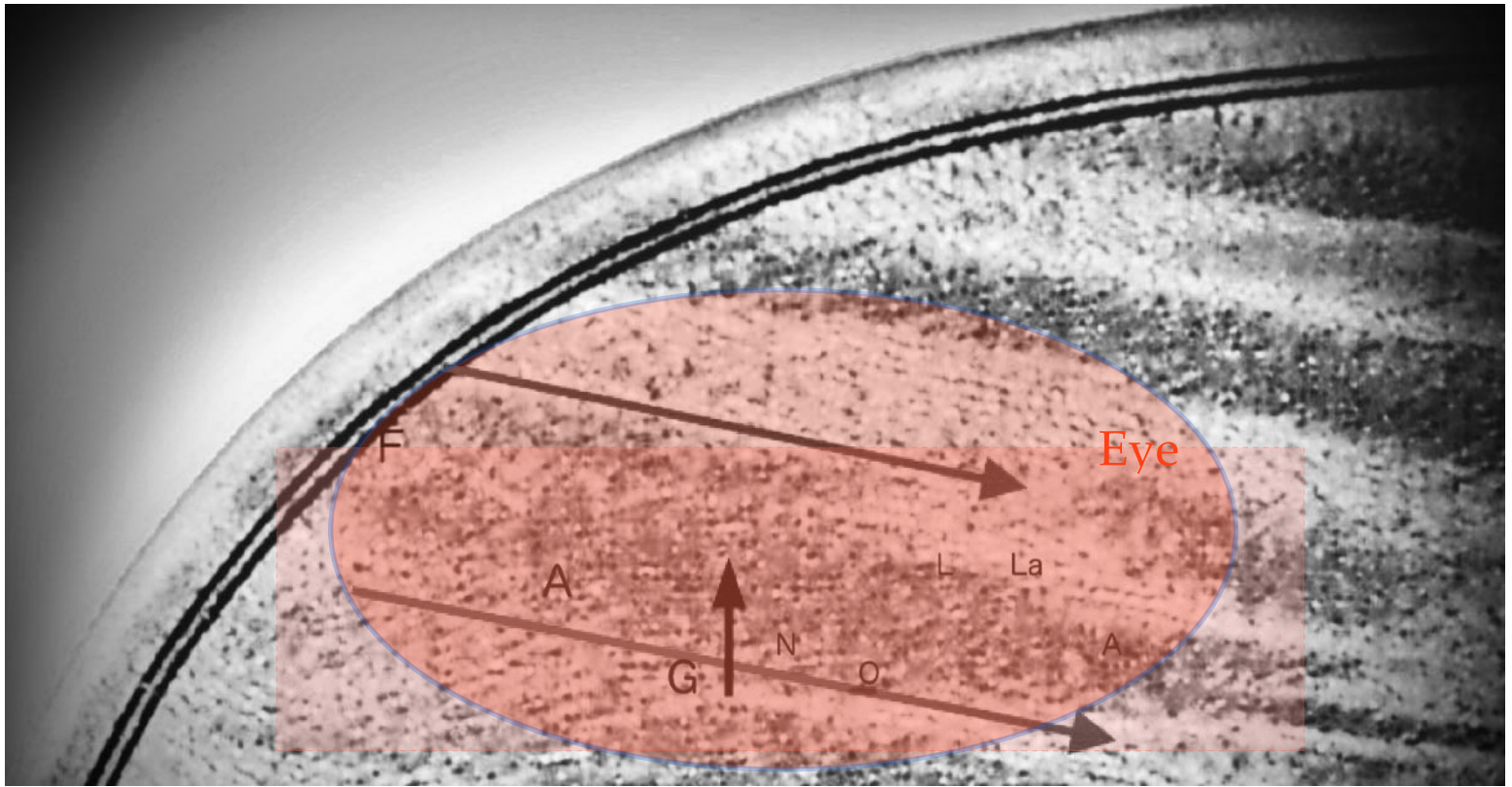


Typical
shape used
by Fagnola
for his
eyes of
Providence



Eye of
Providence
exact
location seen
on
1856-1888
Messiah
Rocca
Fagnola.

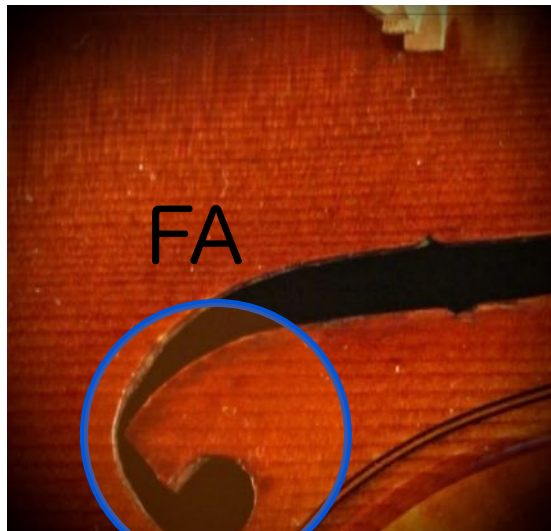
The very best decryption possible, taking into consideration the picture as usual is not high resolution.



These signatures, deep under the varnish, and the numerous lettering F a g n o l a do appear on all creations of Fagnola, being an imitation of a Cremonese instrument or piemontaise. They are seen on the Betts, Lady Blunt, La Pucelle, the Messiah, and Alard Knoop Stradivari's.

VIEW ANY DECRYPTION AS A PUZZLE
AND AN ENIGMA CREATED BY ANNIBALE
FAGNOLA.

PRESENTING THE 1856-1888 MESSIAH ROCCA FAGNOLA



F A for
Fagnola
Annibale

THE MESSIAH AND ONE
OF THE Numerous
Fagnola's INSCRIPTIONS.

Annibale Fagnola's biography is inaccurate, and the following cryptology study aims to re-establish historical facts about the 1716 Messiah Stradivari, several other Cremonese and so called Turin lutherie.

It aims as well to rehabilitate Fagnola being the greatest luthier of all times as an innovator and creator, rights he has been deprived of, in the most inconceivable manner, by old Victorian firms: namely, Hart & Son, the Voller brothers and the Hill's joint association who created a deceptive market for highly valuable Italian instruments.

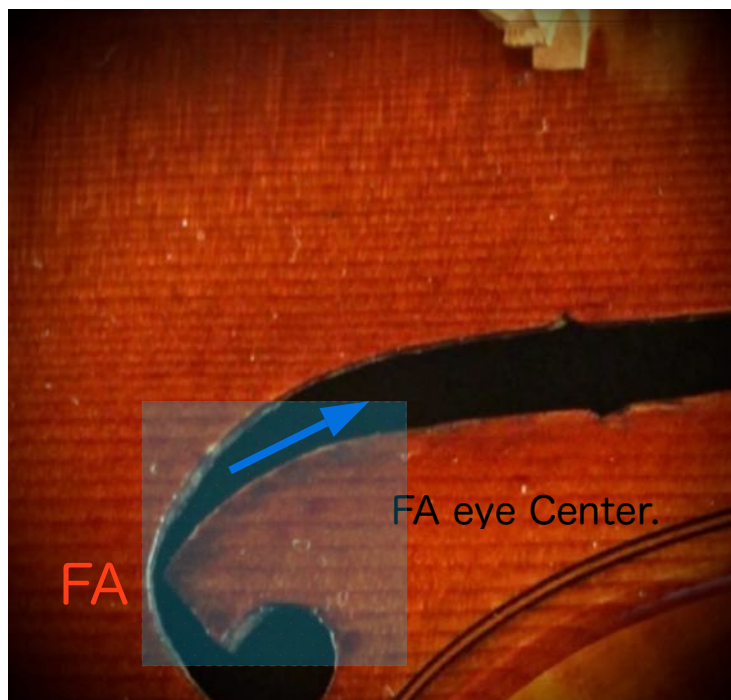
The instrument under scrutiny will be exposed with numerous comparatives in a rigorous scientific analysis. The reader will be familiarized with the various hidden ciphered methods used by Annibale Fagnola in the making of his instruments and deceptive written documentation commissioned by the Hill's.

Anything published by the Hill's since 1891 about Stradivari is ciphered Fagnola. Drawings, letters establishing chains of possession, Vuillaume's certifications, drawings or moulds fraudulently attributed to Stradivari... Census, baptismal, marriage- death certificates related to Carlo Bergonzi or Katarina Roda Guarneri del Gesù, Medici Stradivari false documentation, inlaid Stradivari's and Dom Desidario d'Arise... until the documentation of the last sensational sales of the Lady Blunt- da Vinci Seidel Stradivaris...

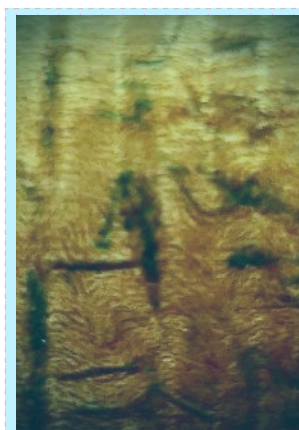
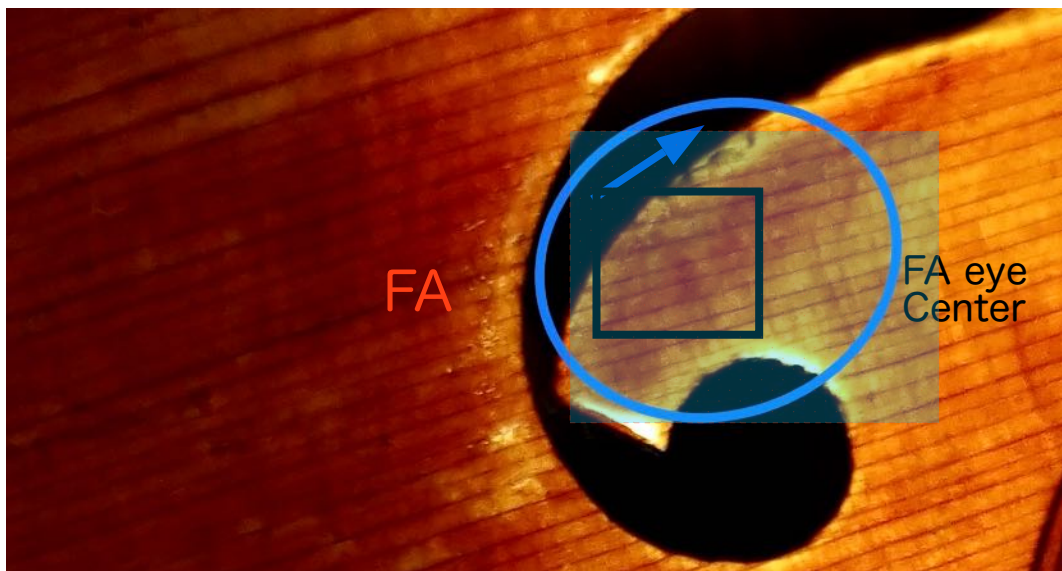
THE MESSIAH
DOUBLE ROMANO
CHRISTIAN "FA"
IS A DISTINCTIVE
FAGNOLA BRAND.

Such replicas
of numerous
details on the
1856-1888
Messiah
Rocca are
inconsistent
with the
official
biography of
Annibale
Fagnola who
was supposed
to be a baker
at the time.

1856 Messiah
Rocca Fagnola
was made in
1888 or 1891
according to a
date apposed
on the bare
wood of the
neck. It is
seen clearly
when
removing the
fingerboard.



Notice
the black
dentelé.



A usual FA
symbolic
brand
meaning
Annibale
Fagnola is
the true
maker.

The origin and signification of the Freemasonry Eye of Providence and Blazing Star.

« Originally the Eye of Providence was a Christian symbol, and the earliest examples of its use can be found in religious art of the Renaissance period to represent God. An early example is Pontormo's 1525 Supper at Emmaus, although the symbol itself was painted on later, perhaps in the 1600s. »

The Eye of Providence is commonly depicted as a single, realistic-looking eye within one or more additional elements: a triangle, a burst of light, clouds, or all three. The earliest-known depiction of this symbol dates to the Renaissance. Nevertheless, eyes have had a strong symbolic meaning in many cultures over the course of history.



Source: <https://www.bbc.com/culture/article/20201112-the-eye-of-providence-the-symbol-with-a-secret-meaning>

Freemasonry never reached Cremona and Stradivari, Guarneri del Gesù or other masters of the craft could not at the time have constructed strings instruments inspired by its true symbolism.

Freemasonry arrived in 1733 in the form of an English-speaking lodge (often called the Jacobite Lodge of Rome). In 1737, the lodge officers were arrested by the Inquisition, and the lodge closed down. The first Papal Bull against Freemasonry was issued the following year, making it illegal in the Papal States. Foreign masons, however, continued to meet in secret, issuing a medal honouring Martin Folkes in 1742. A permanent lodge was established in 1787, but erased by the Inquisition two years later, the same day that Cagliostro was captured. Freemasonry flourished in Rome after the French invasion of 1809, but suppression returned with the Pope in 1814. Although the Grand Orient of Turin managed to establish a lodge in 1861, it was not until 1870 and the incorporation of the Papal States into the Kingdom of Italy that Freemasonry was again permitted.[1][3]

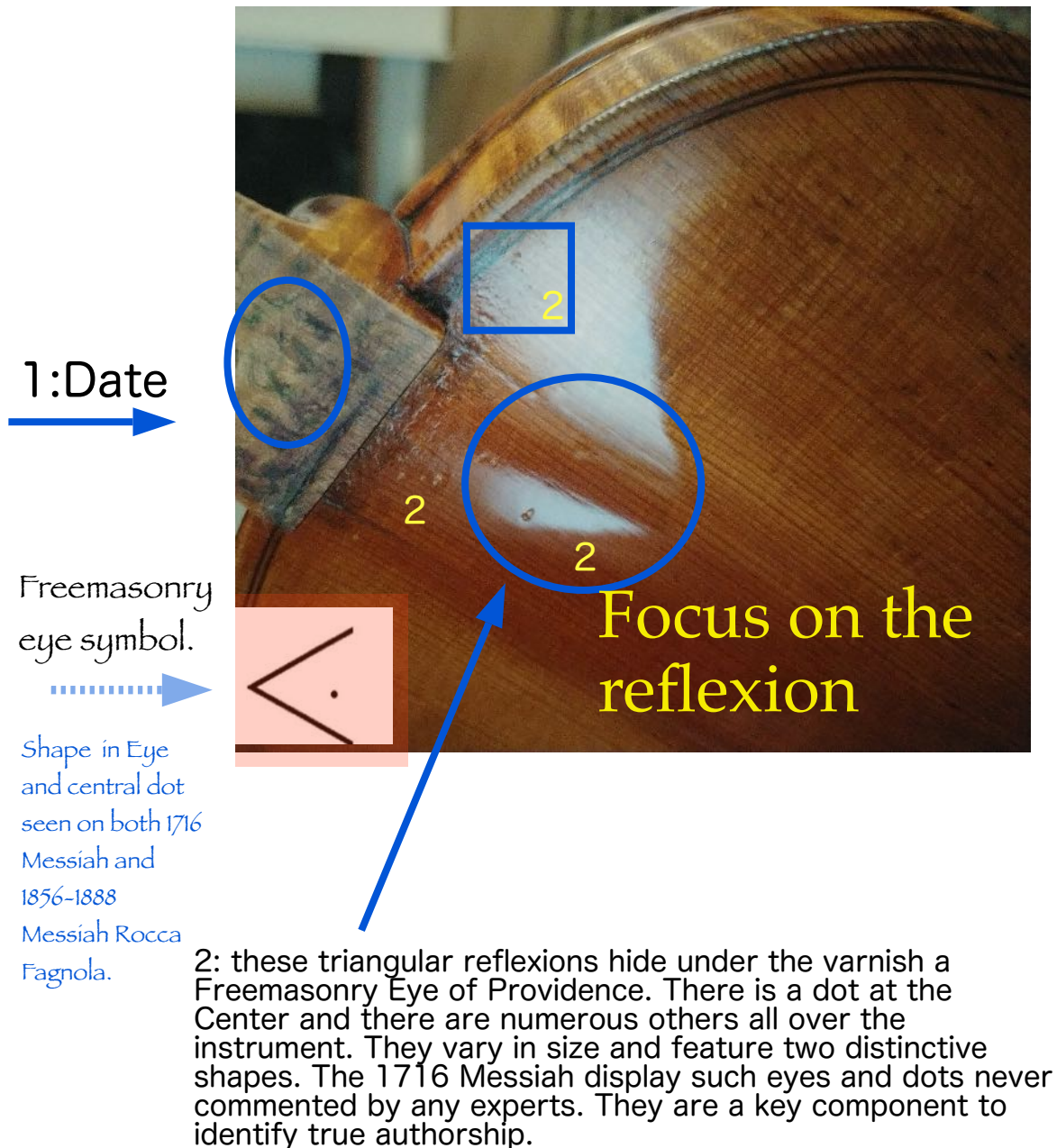
The eyes of Providence seen on genuine Italian violins of the 17th and 18th century are inspired by the Christian symbols seen in Churches but are not of freemasonry symbolism inspiration per se. They do not have burst of lights, blazing stars, or « G » « PG » lettering.

The instruments made by Annibale Fagnola, his Cremonese imitations are all engraved in the process of carving with the triangular- pyramidal eyes of providence. Back, sides, epicea , curves, linings, all is gouged and sculpted with the distinctive freemasonry technic of the Turin master. The 1716 Messiah, La Pucelle, the Alard Knoop, the Lady Blunt Stradivari's, the Alard and Leduc del Gesù do enhance and betrayed the hand of Fagnola in these peculiar features of his.



The blazing stars and eyes are projecting rays of oil varnish over the maple on the back , sometimes on the sides, epicea and scroll. The effect is stunning and no luthier, modern or past, have yet reached such skills. Because the process of varnishing with Annibale Fagnola is a very complex and mysterious one. The enigma of the famous Italian varnish is Fagnola's own in many aspects, not only from instruments of genuine Cremonese.

The 1856-1888 Messiah Rocca Fagnola Eyes and Blazing Stars versus the 1716 Messiah identical symbols.



The light reflexion is the most important component of the Jesuit freemasonry trompe l'œil technic . And experts do not pay any attention to the effect and give wrong directives to photographs. Most of the pictures taken of masterpieces are aseptic and worst, not high resolution.

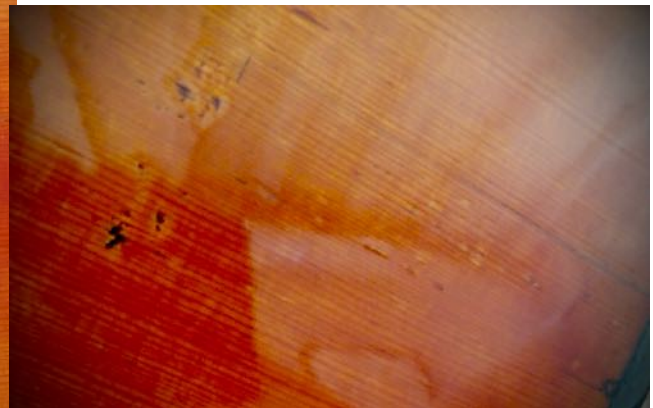
Examples of light reflexion making the instrument tridimensionnel. The effect is the Jesuit Trompe l'Oeil technic used in art, painting, sculpture.



The 1888
Messiah Rocca
Fagnola.

Flat

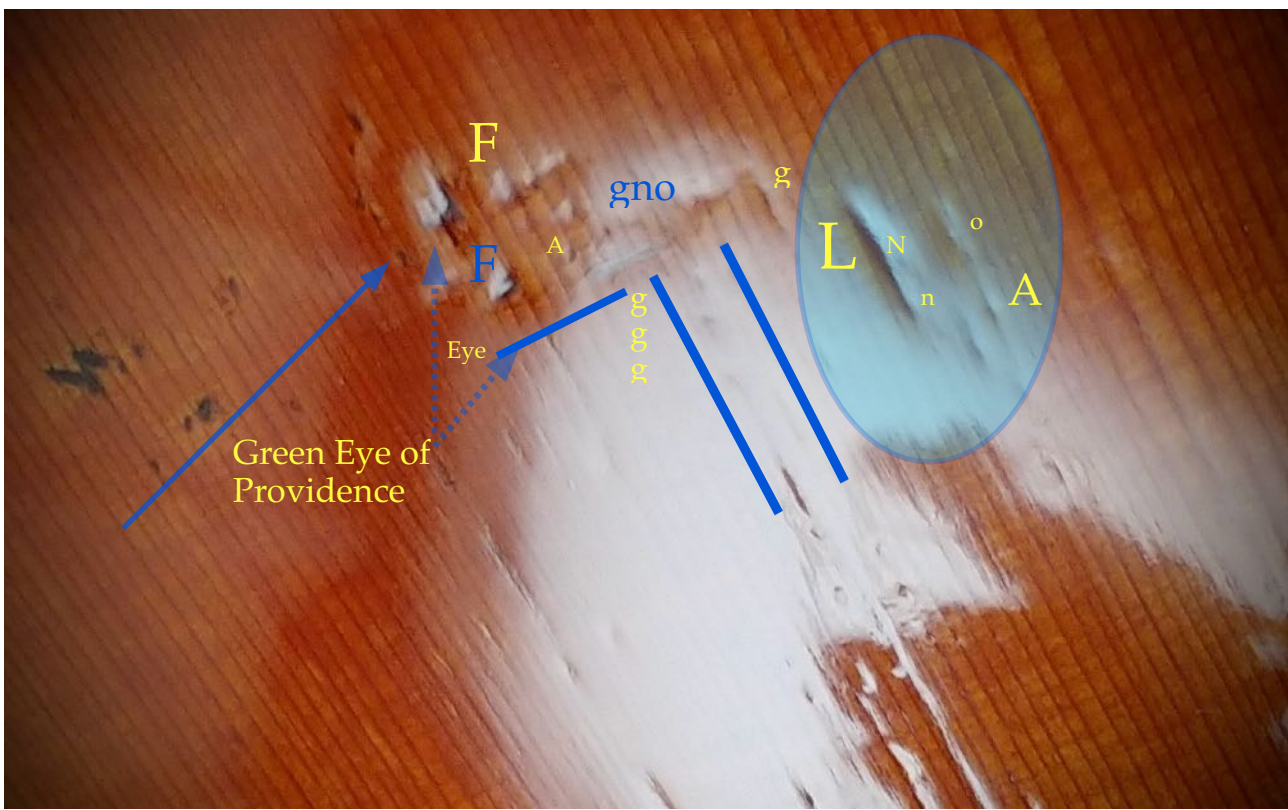
Reflexion



Reflexion.

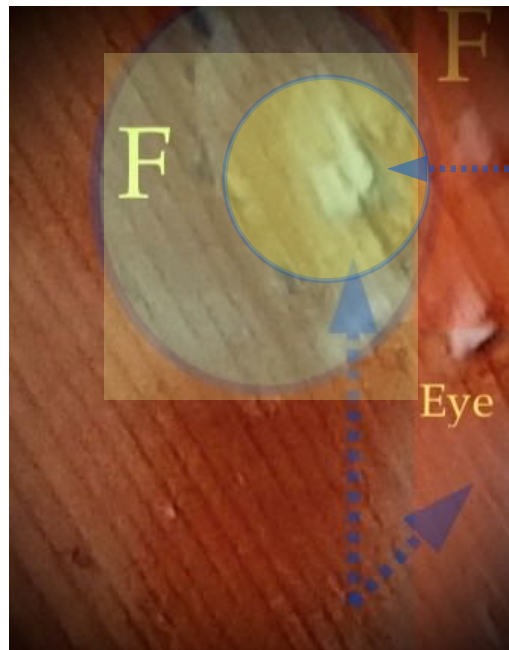
Flat

Below, the tridimensionnel freemasonry
Jesuit Trompe L'Oeil secret cyphers.



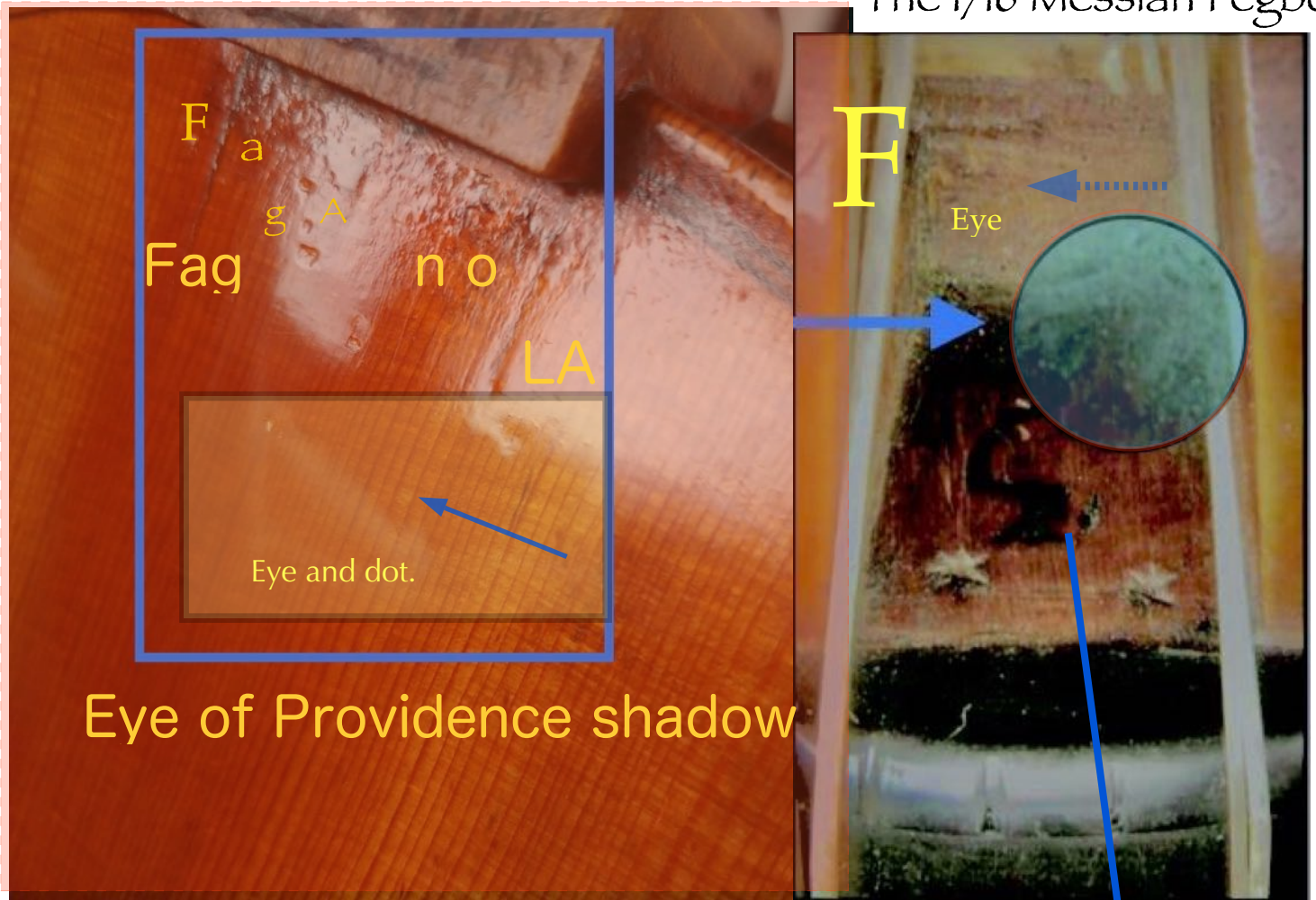
F a g n o l a —EVOCATIVE —Romano Christian insertion

YES: THESE GREEN EYES WILL BE SEEN SEVERAL TIMES ON DIFFERENT PARTS OF THE 1888 MESSIAH ROCCA FAGNOLA...



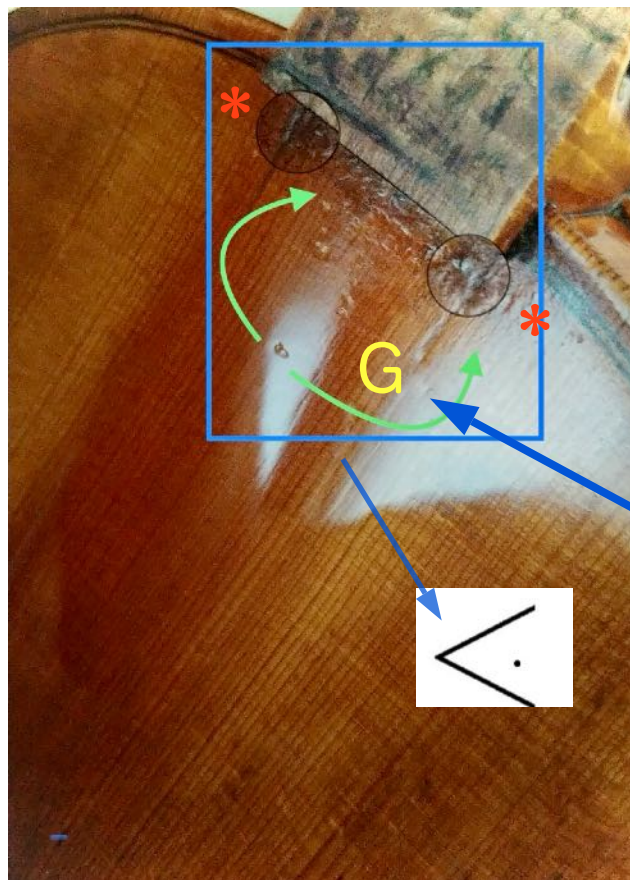
Shape number 2 of the Eyes of Providence seen on both the 1716 Messiah and 1856-1888 Messiah Rocca Fagnola.

The 1716 Messiah Pegbox



Romano
Christian
Graffitis.

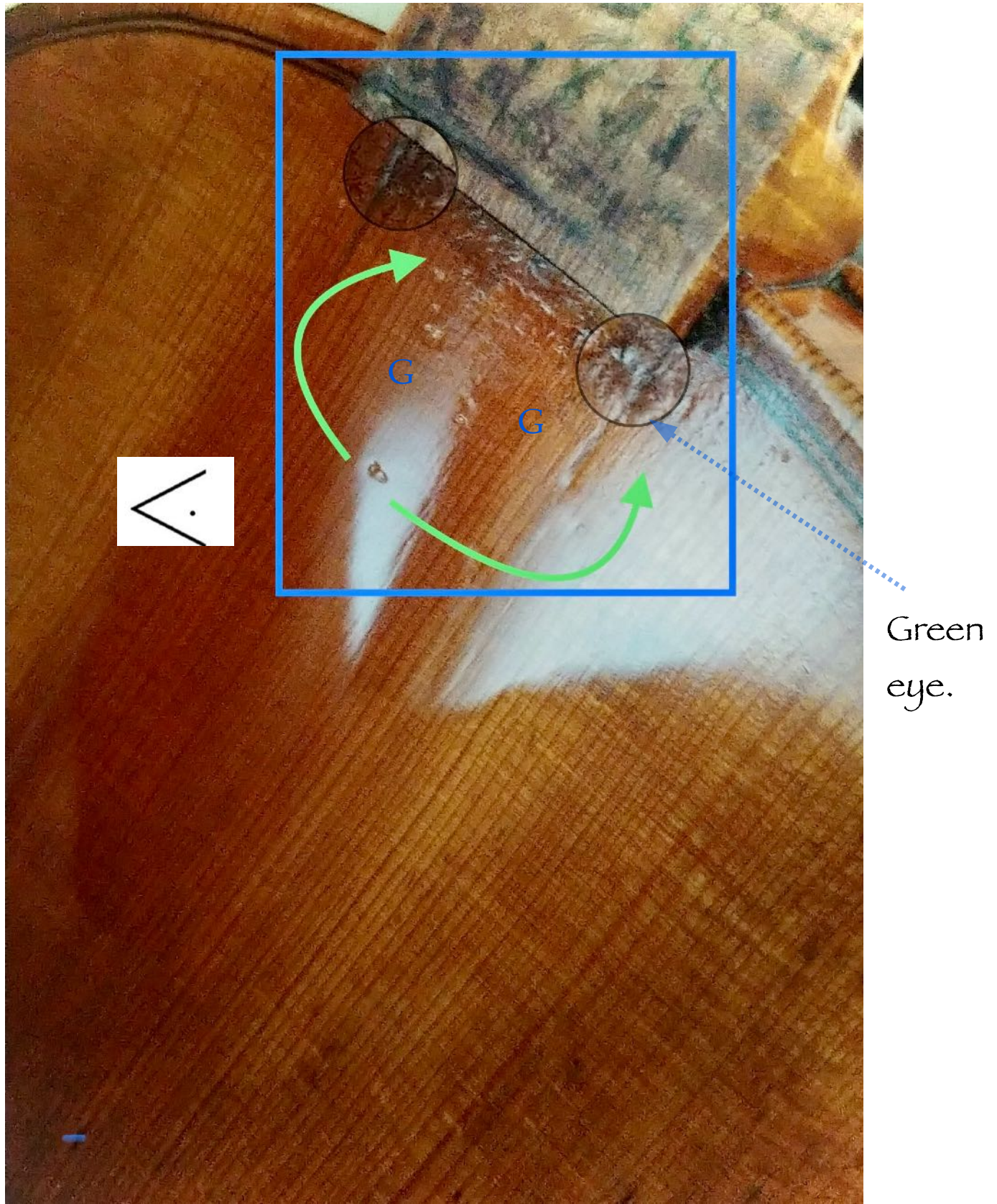
A close examination
identifies the author of the
freemasonry symbolic
figures engraved inside the
1716 Messiah Stradivari
Pegbox.



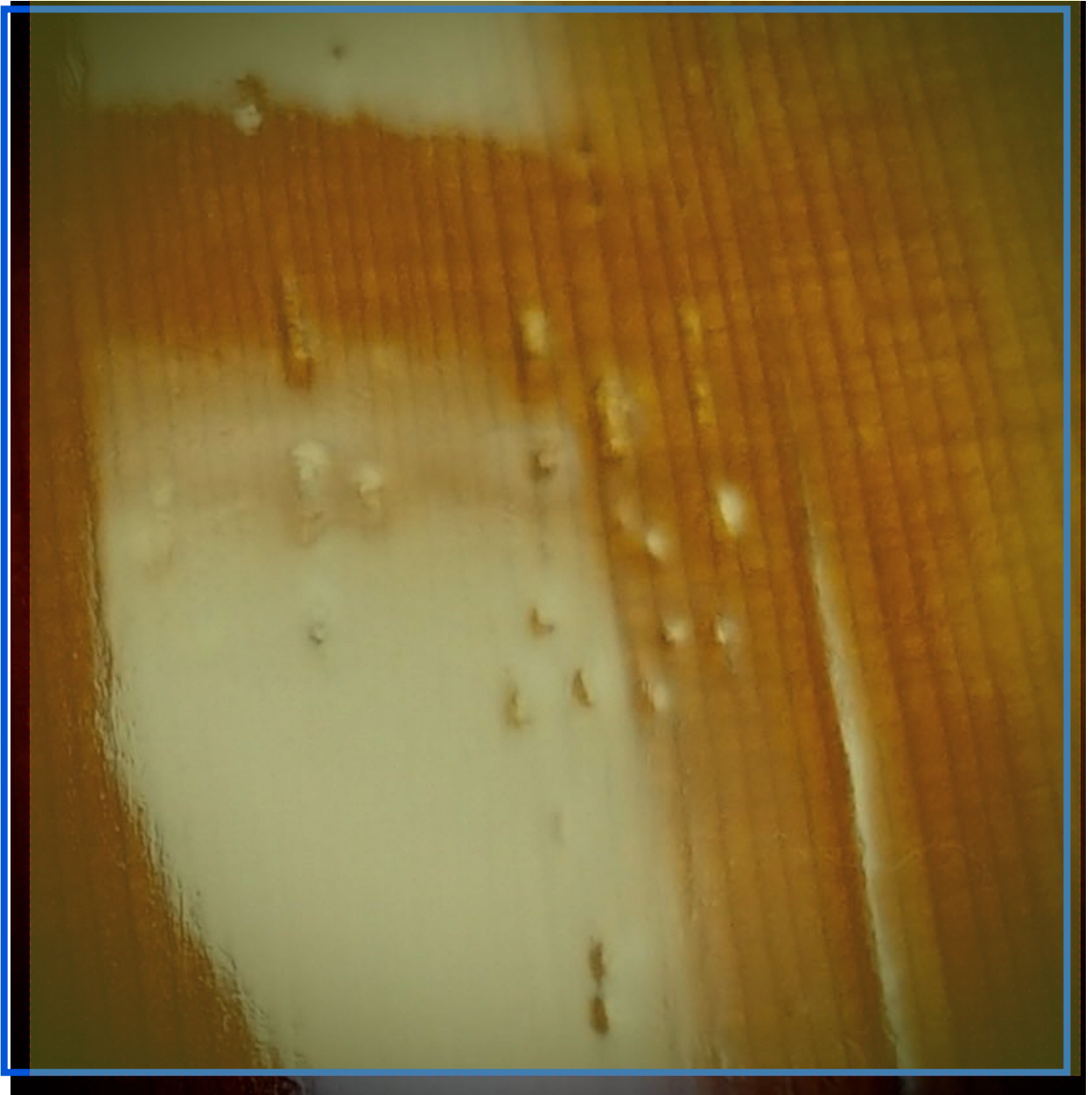
G and
2
Blazing
Stars *

The reflexion of the Eyes
with backlight is a
Freemasonry Jesuit
technic of insertion in art.

Center Freemasonry G replica of the Messiah Pegbox, two green eyes and blazing Stars Eyes. Yes, they are green under light reflexion.

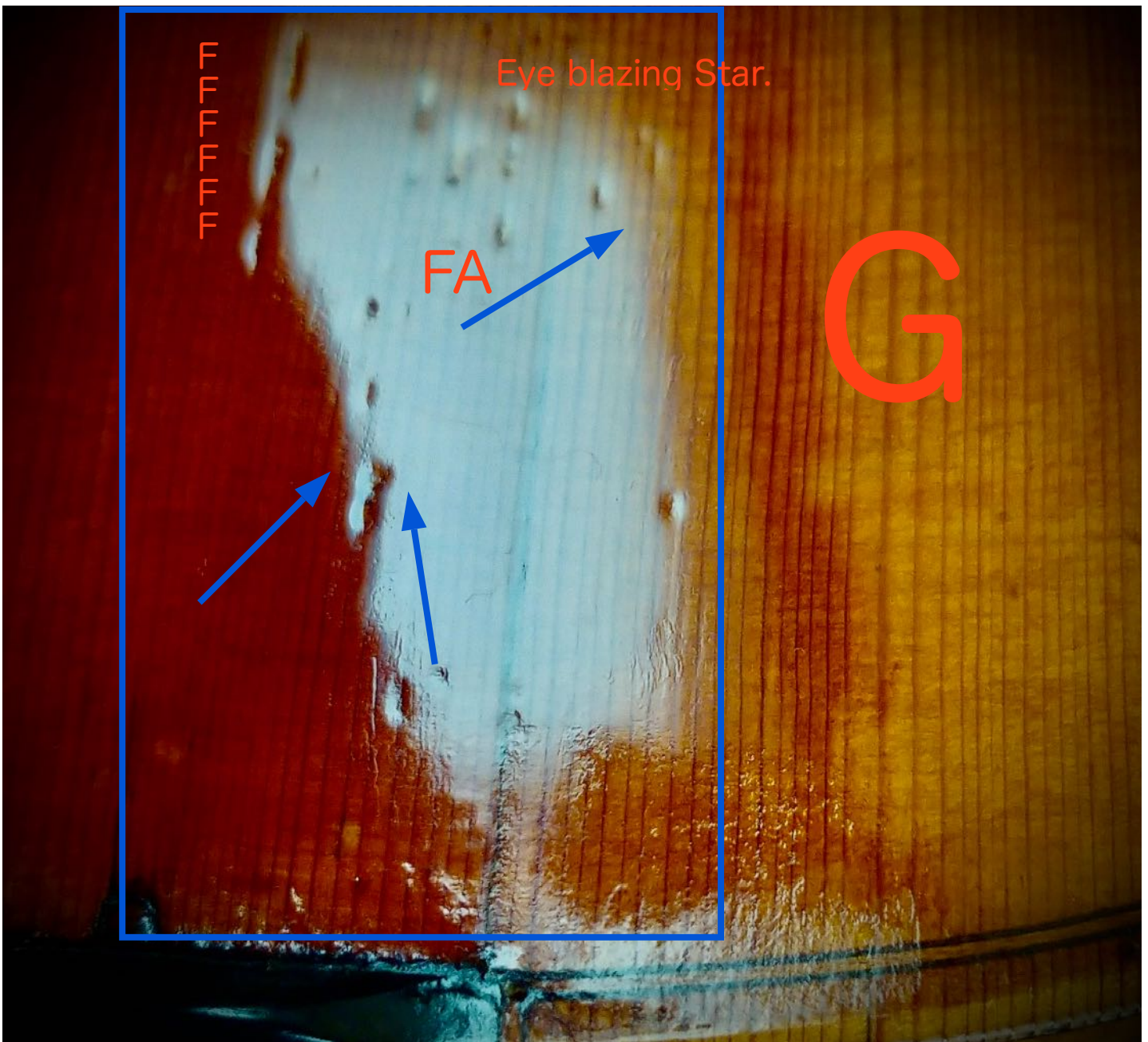


Lower belly, Center, the
Freemasonry G and Eyes

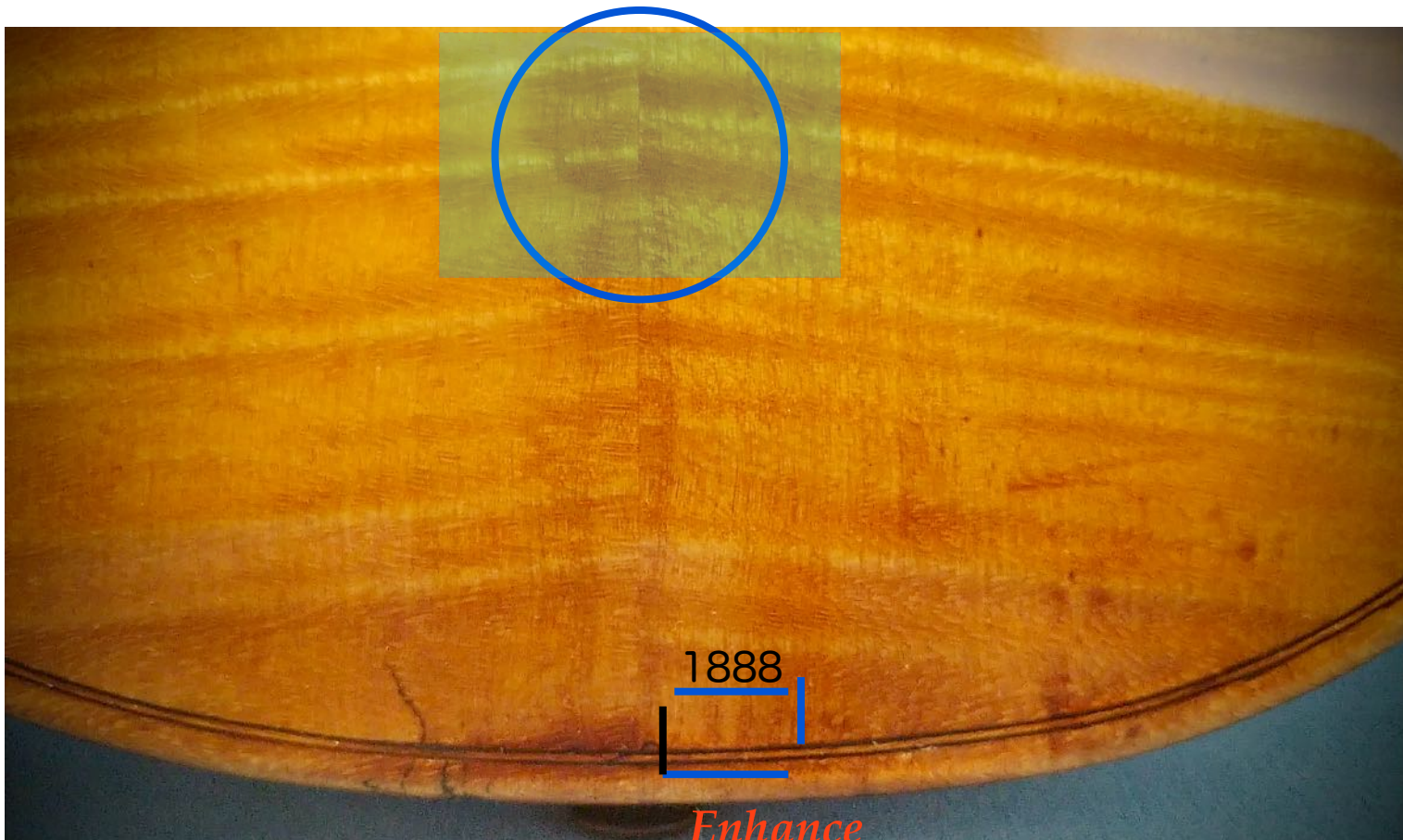


Fagnola reproduces here
in pointillés the
Freemasonry Ouroboros
G.

G, Eye of Providence within the FA

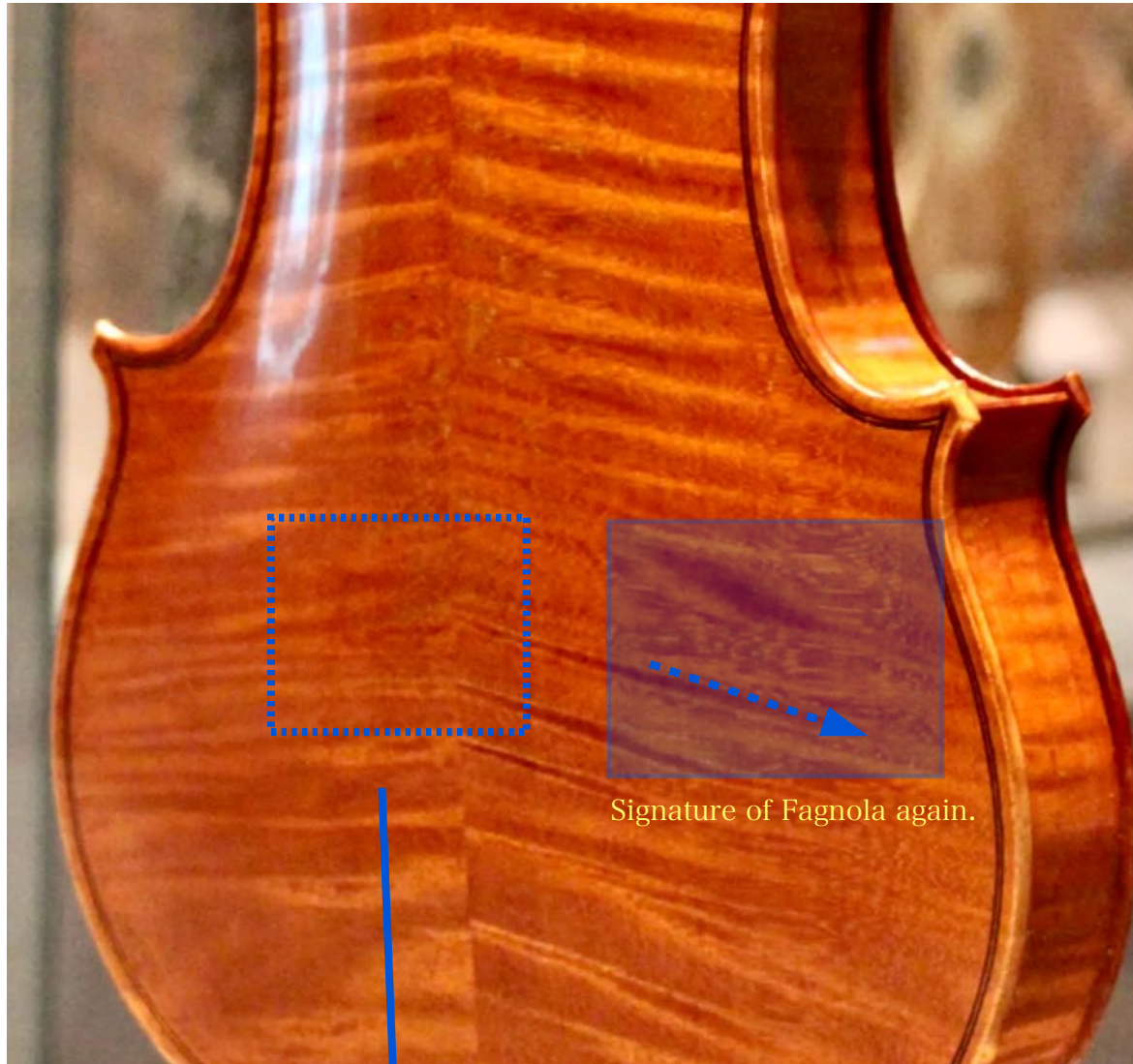


The drawing as a whole is a G and the same symbolism seen on the Messiah Pegbox.



The date reappears on the back, just next to the bottom pin.

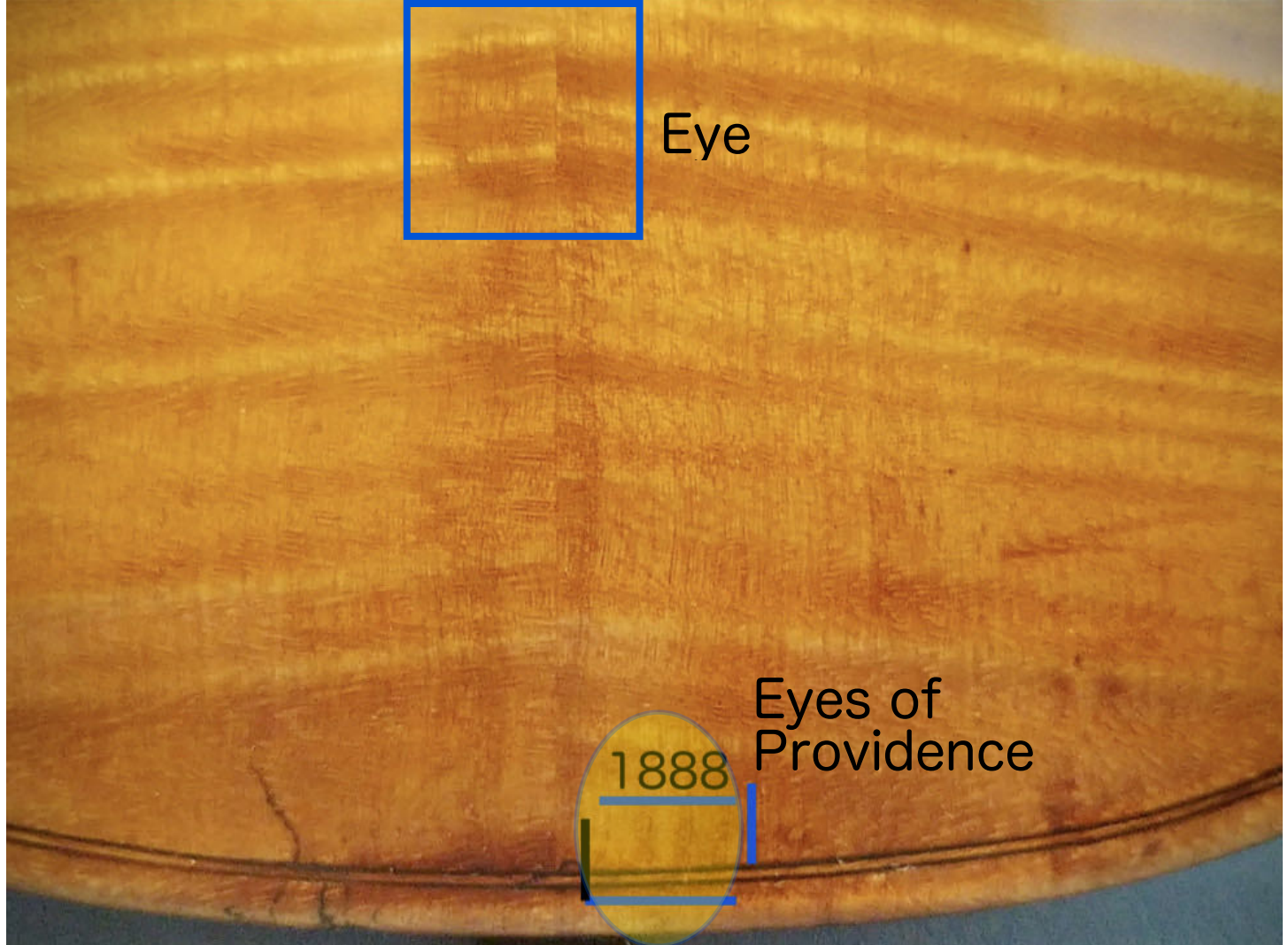
The Messiah Stradivari has an identical central Freemasonry Eye of Providence.



Fagnola

Enhance
imagery

The Eyes are inspired
by Early Romano
Christian Epitaphs
seen in the
catacombs.



Signature of Fagnola is seen again on the 1716 Messiah: those in denial will always be, unfortunately.

<https://ncviolins.com/focus-instruments-violin-by-stradivari-cremona-1716-messiah/>

Niam Chauham, violin maker based on Southend on Sea, Essex.

Photos of the "Messiah" Stradivarius made in Cremona, 1716. Located in the Ashmolean Museum.



The signature varnishing process is seen on several « genuine » Cremonese masterpieces.

Fagnola