

Part V



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.

THE FALSE TESTAMENT OF STRADIVARI
WRITTEN AND ENCRYPTED BY ANNIBALE
FAGNOLA.

[https://milano.corriere.it/foto-gallery/cronaca/14 settembre 26/testamento-stradivari-6fdb18b6-4560-11e4-ab4c-37ed8d8aa9c2.shtml](https://milano.corriere.it/foto-gallery/cronaca/14_settembre_26/testamento-stradivari-6fdb18b6-4560-11e4-ab4c-37ed8d8aa9c2.shtml)

Di 24 Genaro in Venetia 1729
Io Antonio Stradinari questa volta che sia
la mia ultima volonta in tutto che la
mente e sana e di corpo e di mente
subito che son morto vollo che portate in
se' parito e che sia sepolto sotto l'ingua
e messe sopra il corpo
e comando che frate mio figliolo lo Domenico
per mio erede e vollo che sia insieme con
la mia figliola e mia moglie e Giuseppe
e Paolo mio figliolo sia a me

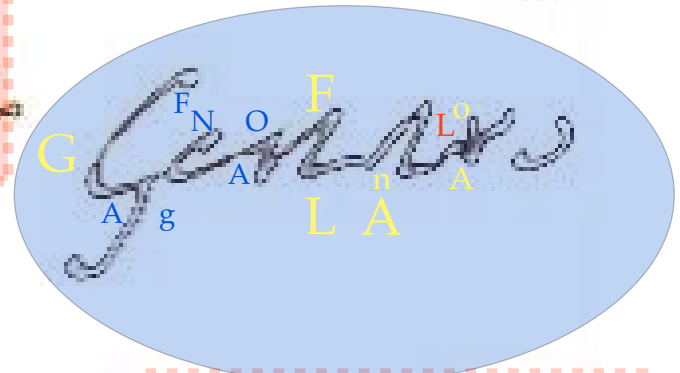
Carlo Chiesa discovered the artefact in 1995 . It is
an hoax.



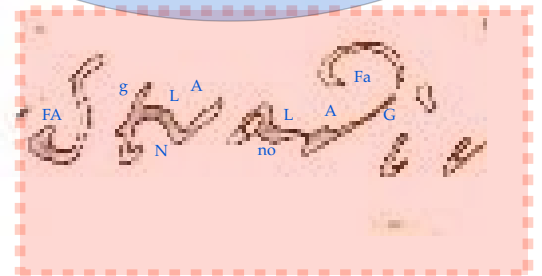
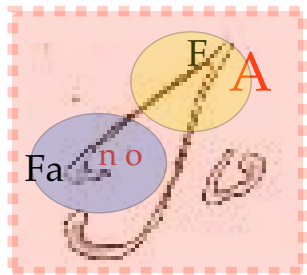
« G »: The typical « Freemasonry
« G » cipher seen in
various documentation.
Fagnola always uses the
Francis Bacon « G » shape:
it is significant evidence of
Fagnola's signature.

Here is how we proceed in a Court of Justice to establish a deceptive written documentation

Hypertext
whithin.

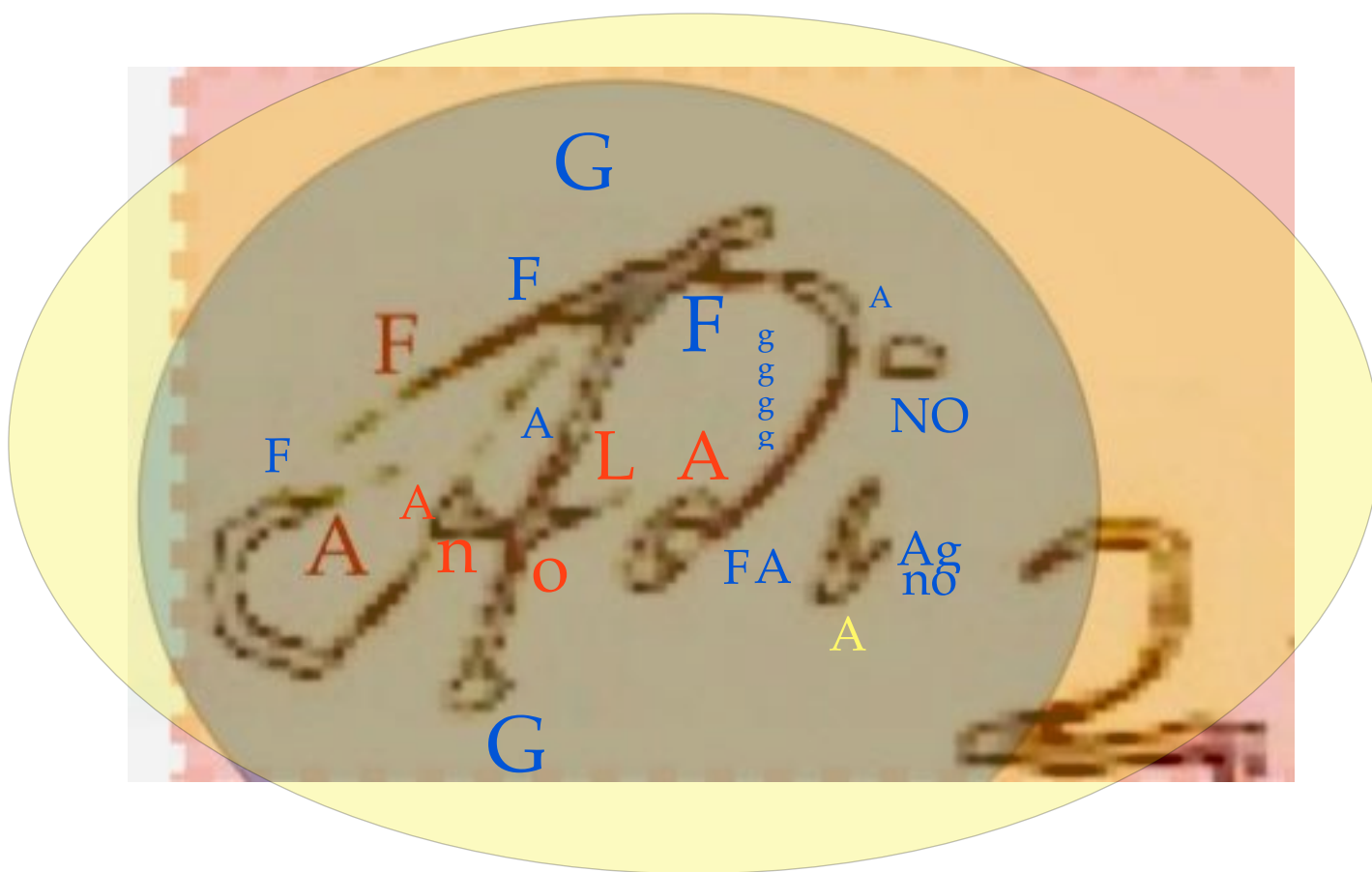


The pointillé technic
seen on the violins.



You can visualize here the identical
technic insertion Fagnola used in the fake
documentation of the 2 certification
Vuillaume letters attached to the Lady
Blunt Stradivari and the Evangelist
Messiah Vuillaume copy of the violin. As
well for all documentation attached to
the recent TARISIO sale of the da Vinci-
Seidel Stradivari.

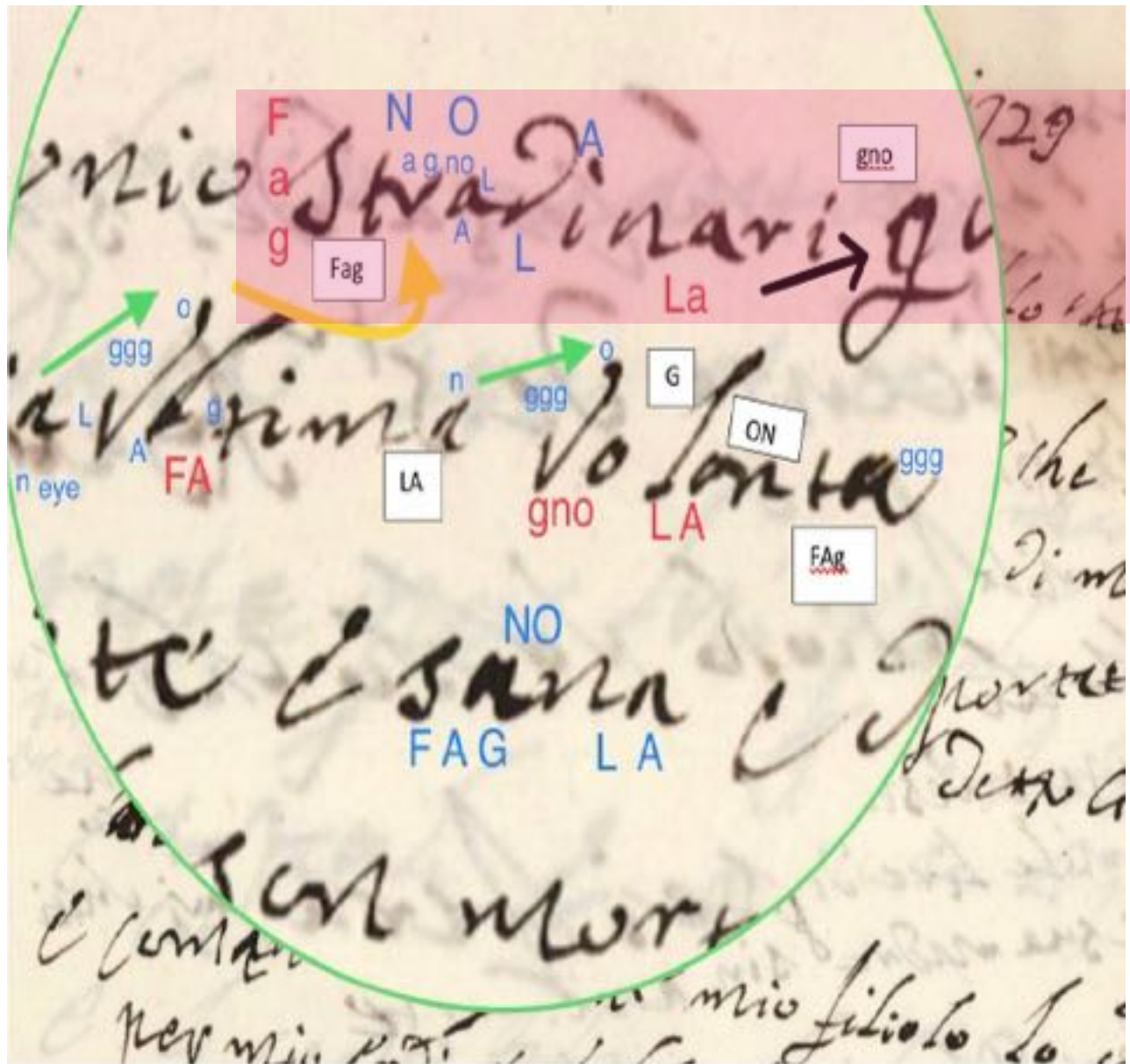
ENHANCE IMAGERY.



We wrote to Carlo Chiesa and advised him about the falsification of the documentation he is promoting. Not only about this outrageously faked testament, but as well the Fake Stradivari casa census and baptismal of Carlo Bergonzi we have deciphered. John Dilworth published an article about Bergonzi commenting Chiesa discovery. All are emphasizing lies and induced the public in believing such fallacies.

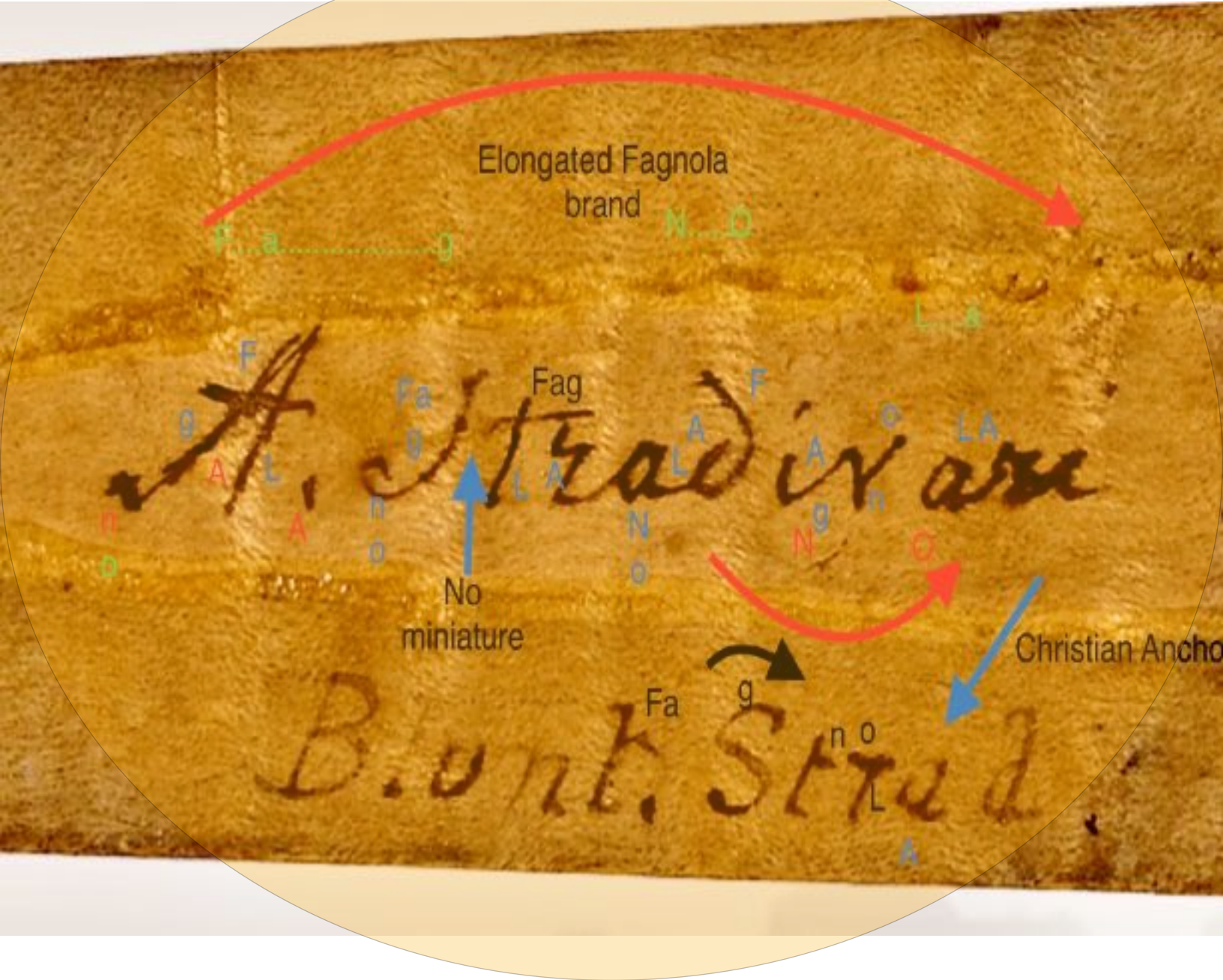
Cryptology study of the family name
« Stradivari » on various
documentation and different eras.

THE SECOND LINE OF THE FALSE TESTAMENT.

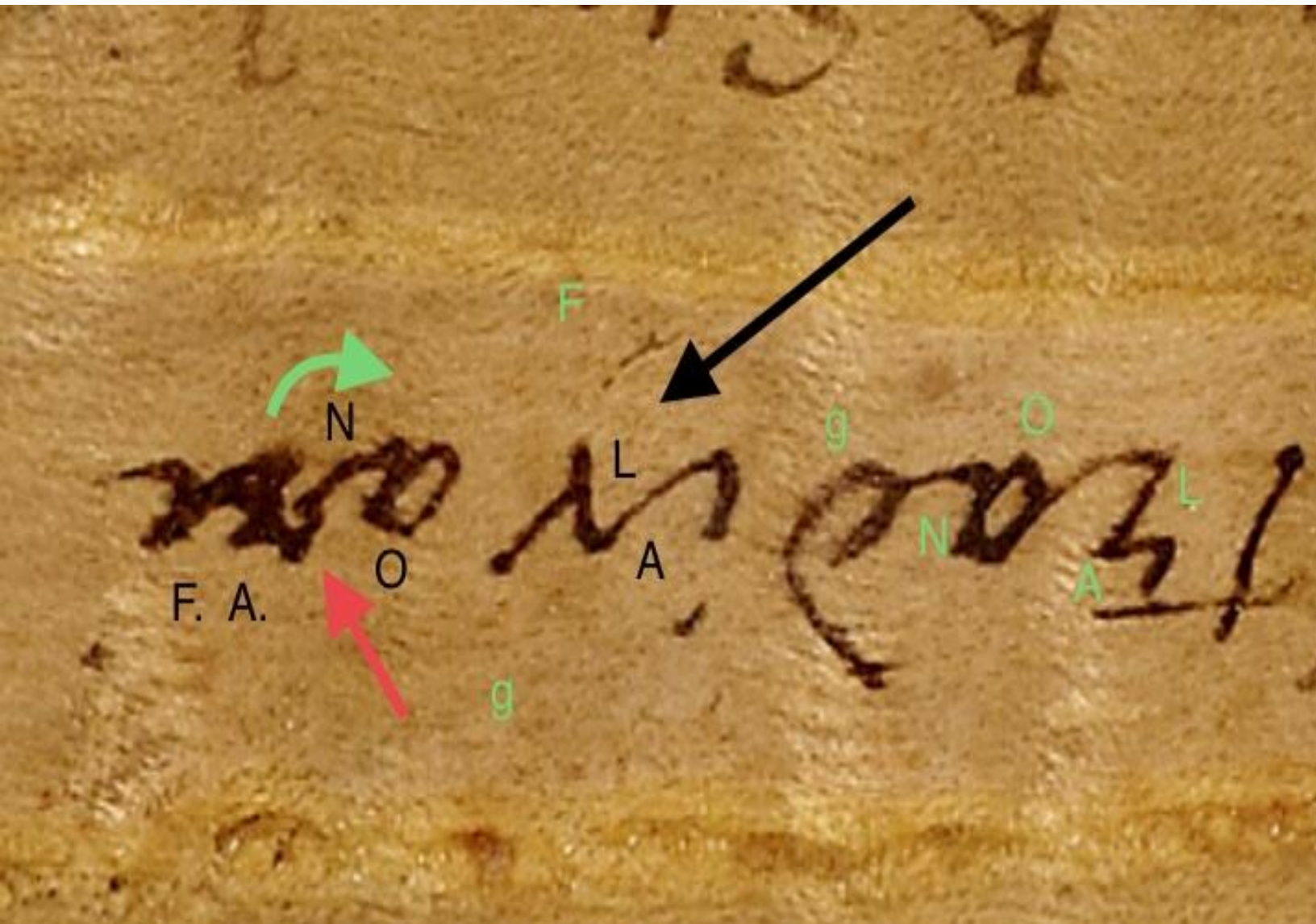


Allegedly Jean Baptiste Vuillaume era (1860)

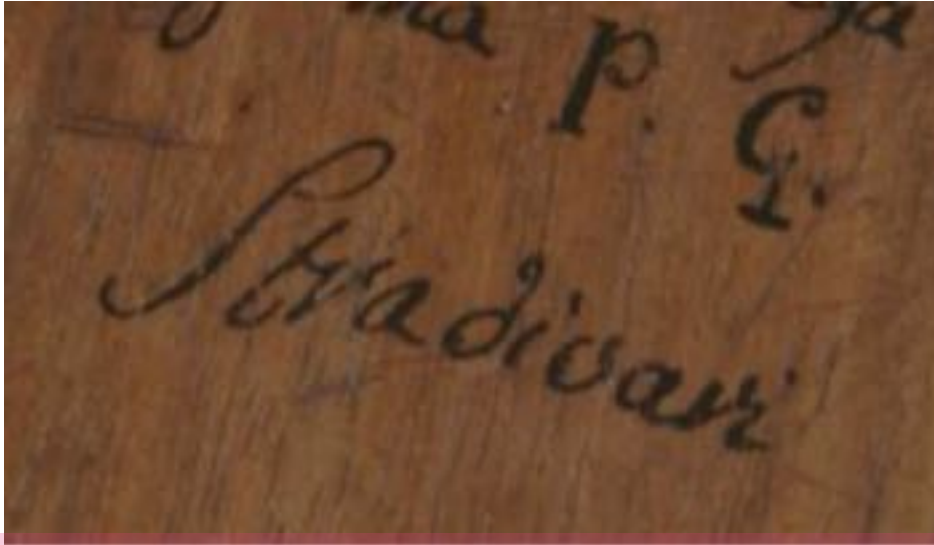
Lady Blunt encrypted (Stradivari compared)



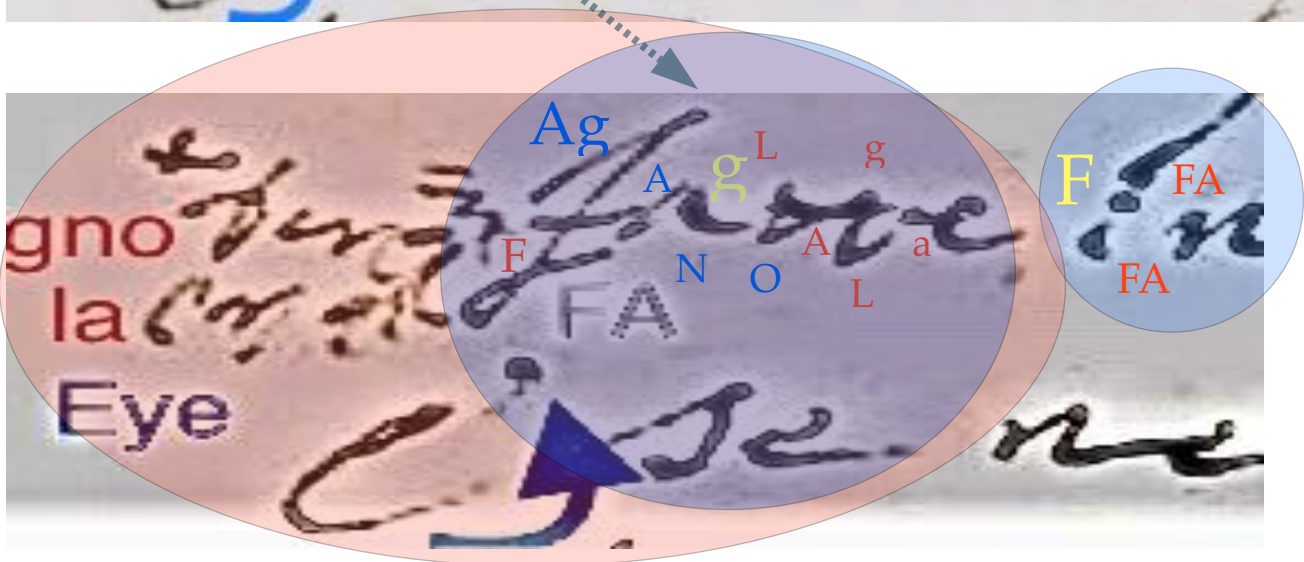
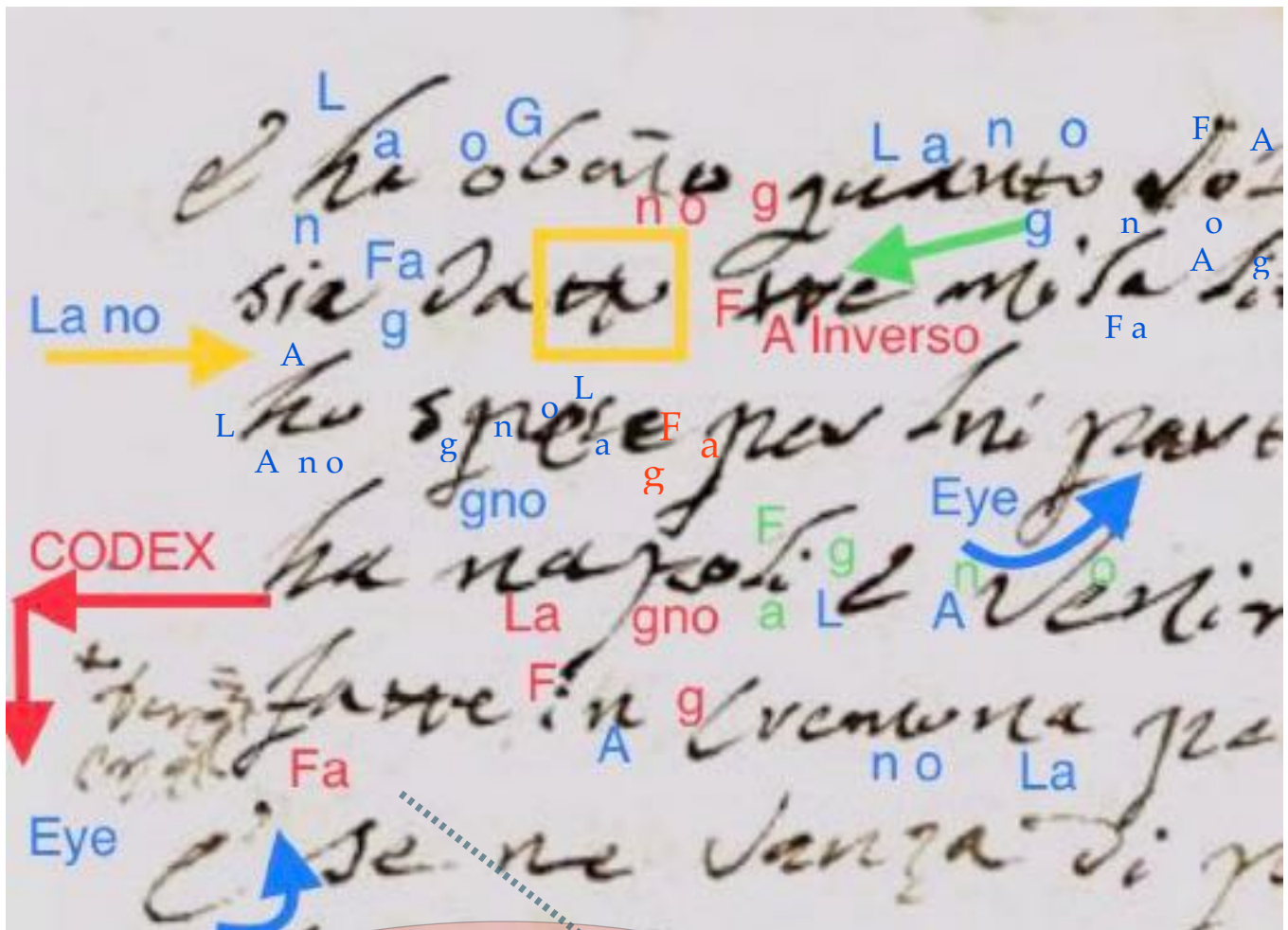
Inverso, Lady Blunt encrypted...



The false Stradivari « PG » mould.



Another view of the decrypted false testament.



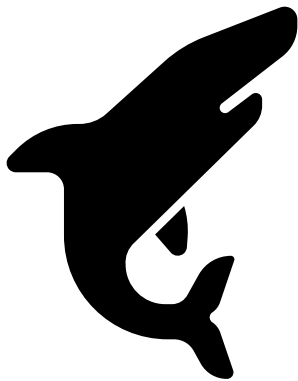
“The discovery of Antonio Stradivari’s Testament in 1995 shed much new light on the family, the most dazzling revelation being [of] a previously unknown son, Giovanni Battista Martino

Carlo Chiesa’s discovery of Antonio Stradivari’s Testament in 1995 shed much new light on the family, the most dazzling revelation being that a previously unknown son, Giovanni Battista Martino, lived and worked in the home until his premature death in 1727 at the age of 24. Suddenly we had not just two sons known to be active in the workshop, but the probability of a third, Giovanni Battista.

A great deal of what had already been presumed about the elder sons, Francesco and Omobono, is confirmed by the Testament. Francesco is identified as Antonio’s chosen heir and described as ‘the principal support of the profession of the Testator... in whom he especially confides.’ On the other hand, Omobono is effectively dismissed. His father seems to have resented Omobono’s absence from the home for what he claims to have been some two and a half years, and leaves to him only the amount that Antonio feels was still owed him for the expenses of this trip, almost 40 years after the event. Significantly though, he does bequeath him certain tools, but on the condition that they are not removed from the workshop. There is clearly a breach in the family, and although in another clause of the will Antonio begs all

his children to remain together in the home, Omobono's name alone is not mentioned." <https://tarisio.com/cozio-archive/cozio-carteggio/stradivari-and-his-sons-part-1/>

Other documentation about the testament of Stradivari
https://books.google.pt/books?id=dFwvjj--MsC&pg=PR12&lpg=PR12&dq=discovery+of+Stradivari+testament&source=bl&ots=R2Q0-HKcPn&sig=ACfU3U3u0voSZU1aJxXQFXjP9-_maYgRRg&hl=pt-PT&sa=X&ved=2ahUKEwj4ioXihajtAhXailwKHfy7CEEQ6AEwEnoECAsQAg#v=onepage&q=discovery%20of%20Stradivari%20testament&f=false



YOU CAN READ HOW
TARISIO FIRM AND JASON
PRICE ARE SUPPORTING THE
MOST LUNATIC ASSERTIONS:
THE SAME CRAZY
SPECULATIVE EXPERTISES
REPEATED OVER AND OVER
AGAIN SINCE THE HILL'S,
AND IN THE LONG RUN,
BECOMING REAL AND
UNIVERSALLY ACCEPTED.

Research Scientist in the Department of Scientific Research, and at McCrone Associates by Dr. Gretchen L. Shearer, Senior Research Chemist.

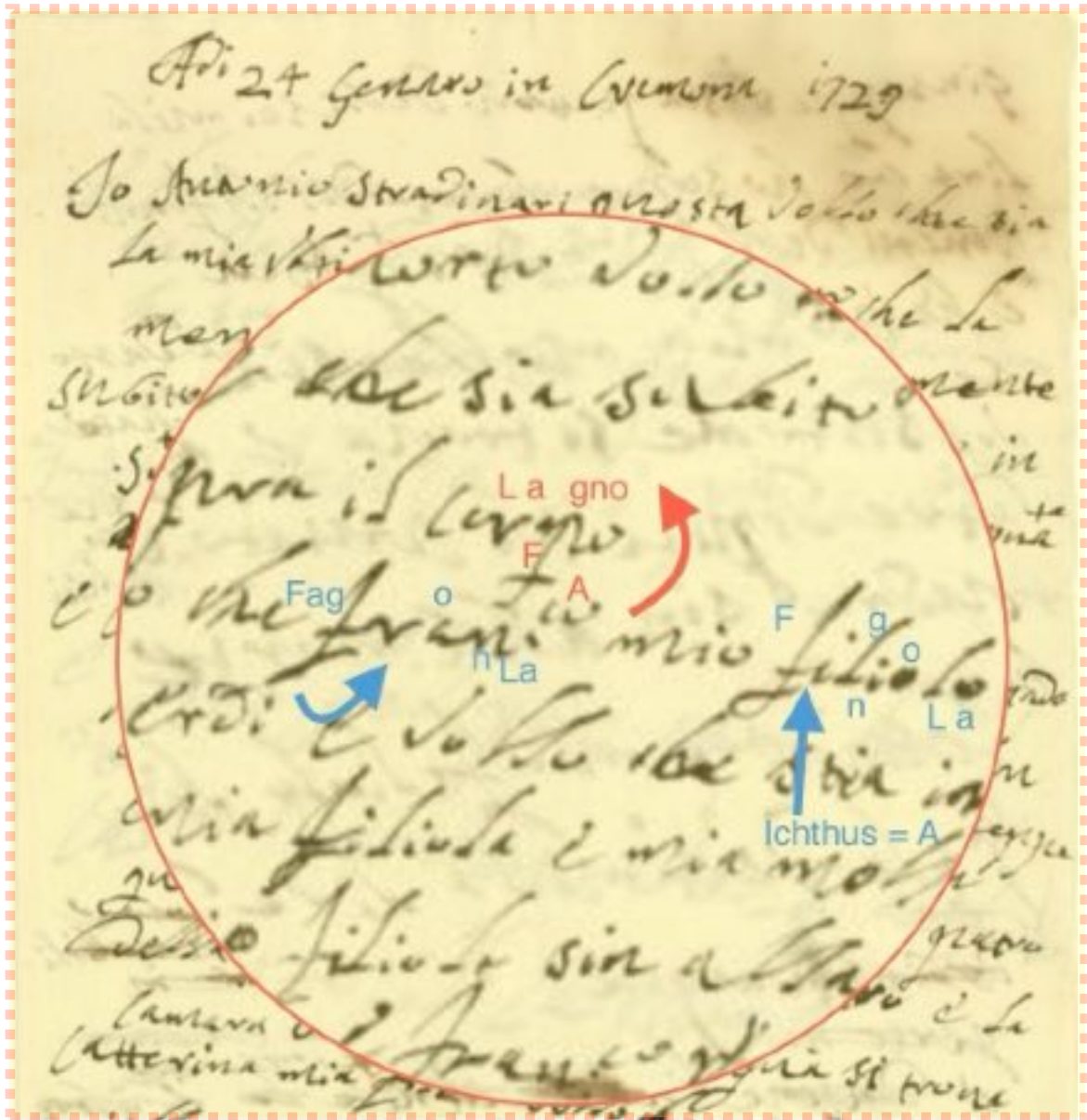
Mary Laing read through the manuscript and made many suggestions and corrections, for which I am grateful. I am, of course, indebted to previously published studies: the Hills' *Antonio Stradivari: His Life and Work (1644-1737)* (1902) is a classic that will never lose its appeal or value as a reference work; Simone F. Sacconi's *The "Secrets" of Stradivari* (1979) provided me with many insights into Stradivari's working process. The essays of Carlo Bonetti, Agostino Cavalcabò, and Ugo Gualazzini (first published in the journal *Cremona* between 1929 and 1932, anthologized in 1937, and subsequently published in an English translation in 1999 as *Antonio Stradivari: Reports and Documents, 1937* by Cremona Books) provided a wealth of biographical material, as did Alfonso Mandelli's *Nuove indagini su Antonio Stradivari*, published in 1903. Elia Santoni's *Antonius Stradivarius* (Cremona, 1987) was also an important resource and contains an excellent bibliography, particularly of Italian publications. During my research, I constantly turned to Renzo Bacchetta's transcription and edition of Count Cozio di Salabue's *Carteggio* (1950), which contains the correspondence between Cozio and Antonio Stradivari's youngest son and grandson, as well as to Roberto Regazzi's *Il manoscritto illustrato di G. A. Marchi, Bologna 1786* (1986), which reveals the principles of violin making and acoustics that guided a close contemporary of Stradivari.

In anticipation of mounting the 1994 Guarneri exhibition at the Metropolitan Museum of Art (where I was then employed as the museum's conservator of musical instruments) and the subsequent publication of *Giuseppe Guarneri del Gesù* in 1998, I convinced Peter Biddulph, the exhibition's generous sponsor and publisher, to underwrite the research efforts of Carlo Chiesa and Daane Rosengard. Several years earlier, I had become acquainted with these two gentlemen and had followed their research efforts in the church and civic archives in Cremona. It was my hope that with a little more time and effort they might come across new biographical information on the Guarneri family for the proposed publication. In the course of their explorations, they discovered Stradivari's last will and testament, and I was dispatched to Cremona to examine and photograph that document along with others they had unearthed. This unexpected bonus of the Guarneri project resulted in the publication of Chiesa and Rosengard's *The Stradivari Legacy* by Peter Biddulph in 1998. Stradivari's last will and testament was probably the most significant archival find since the 1930s, and it both confirms and provides the rationale for many of the complex financial arrangements that Stradivari made throughout his life (which were previously detailed in Bonetti, Cavalcabò, and Gualazzini's *Antonio Stradivari: Reports and Documents*), and it provides fresh insight into Antonio Stradivari's family relationships. I would like to thank Daane Rosengard for sharing information gleaned from his archival research.

I also wish to thank my wife, Stephanie Chase. It was her magnificent violin playing that drew me from early keyboard studies into the world of the violin. Her enthusiastic support and many constructive suggestions greatly enriched this book.

Unless otherwise indicated, measurements, photographs, and line drawings are by the author.

Another part of the testament, the Francesco designation. CONSTANCY SEEN HERE, with



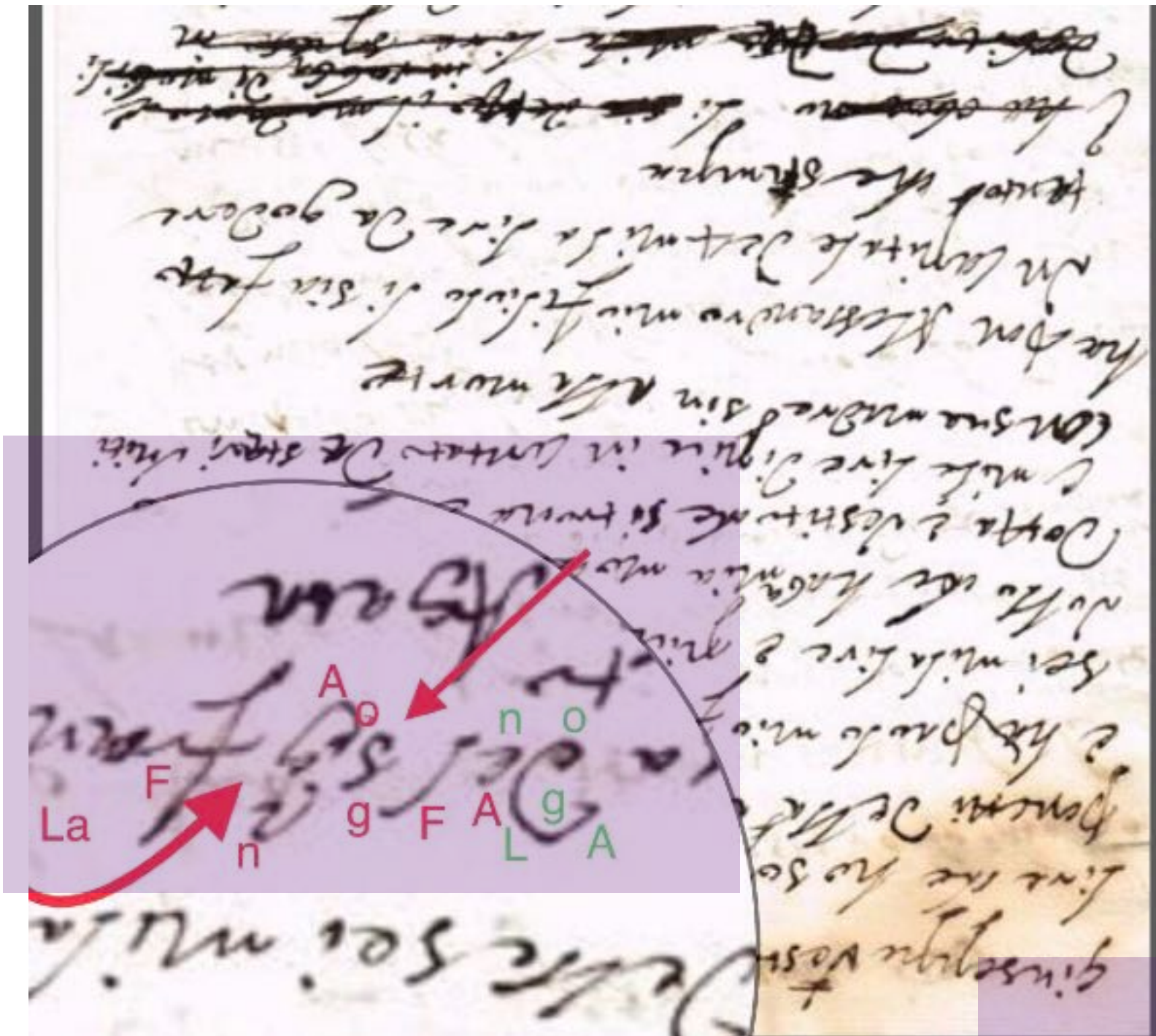
other encrypted documentation of Cozio, Gand, and several other material created by Fagnola.

THE MOST INTERESTING PART: Unretouched.

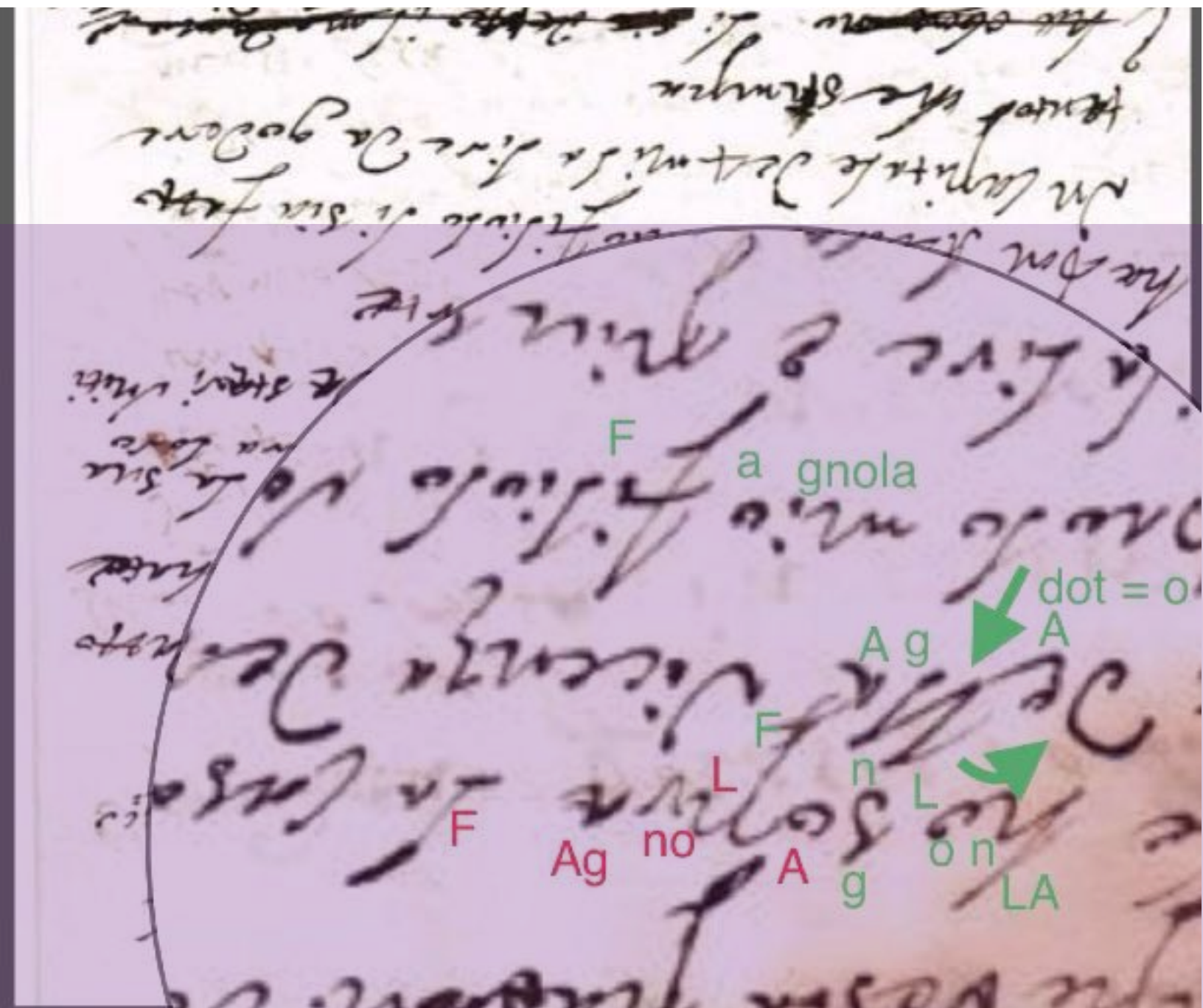
Giuseppe testa prassi. Debe sei mila
 lire che ho sopra la casa del s^o frate
 ponessi de l'at Vicenza de s^o Agn
 e ha praso mio figlio sotto che sia dato
 sei mila lire e piu sei ferra il mercha
 sotto che habbia molte sia dato la sua
 dotta e vestito de si trova e ancora loro
 e mille lire di piu in conto de stari chiti
 con sua madre sin alla morte
 ha don Alessandro mio figlio si sia fatto
 in capitale de 4 mila lire da godere
 tanto che stupra
~~che ha obliato. Li sia de 4 mila lire~~
~~de 4 mila lire~~ ^{in conto di mobili}
~~parte ha rapato e andare vicino~~
~~e dare ha mantenuto e d'otto~~
~~sotto d'otto per lui in persona e~~
 Fran^{co} ho da mantine l'habbia
 e mia moglie e che hebbe da godere
 la casa tanto che vivi e far le paves
 tanto che campra uno e l'altro

[illegible]

BEYOND ANY DOUBT, WHEN VIEWED INVERSO
YOU FIND THESE INSCRIPTIONS: THE HAND
AND MIND BEHIND ARE MINE: FAGNOLA'S...

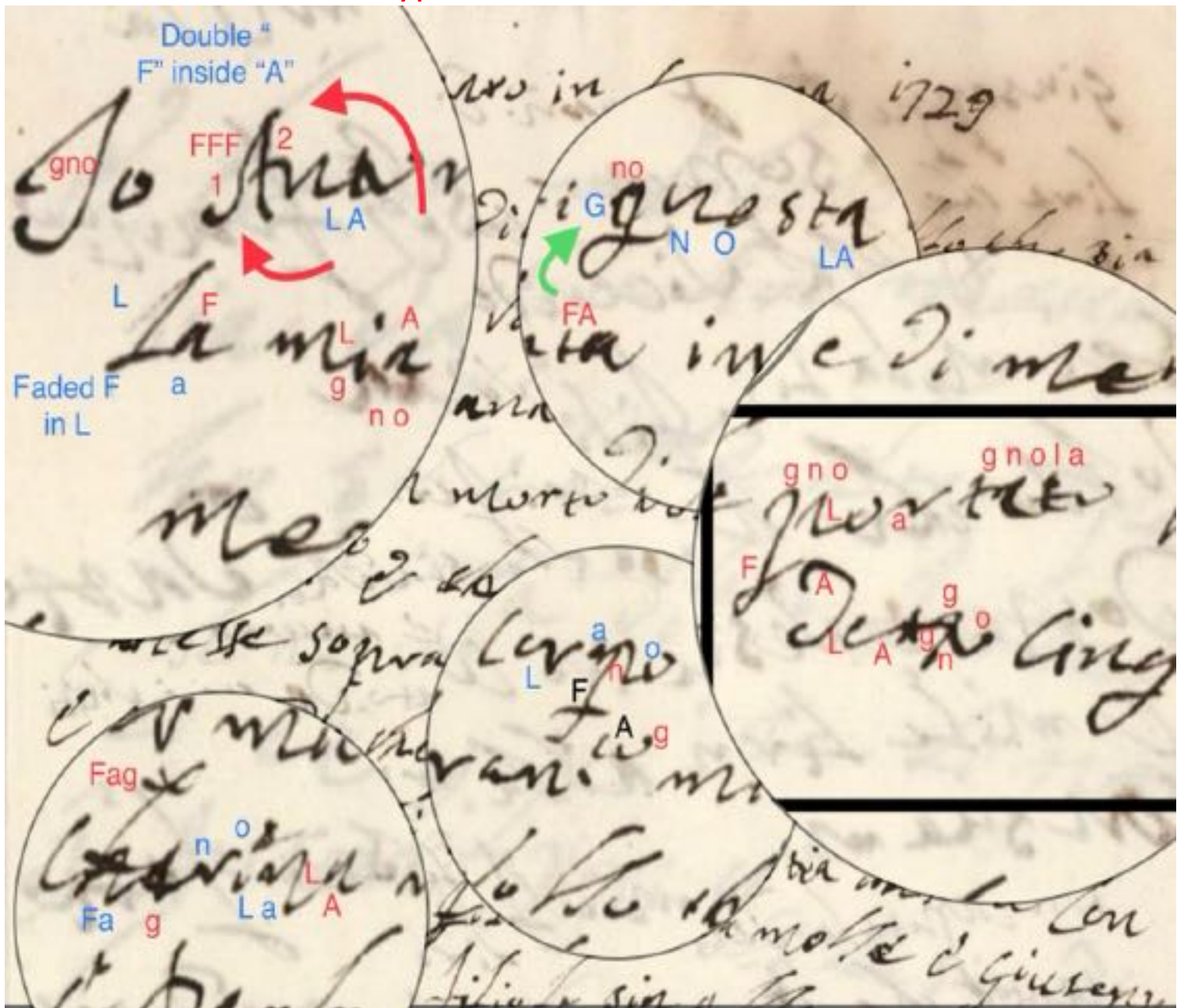


Another fragment, inverso

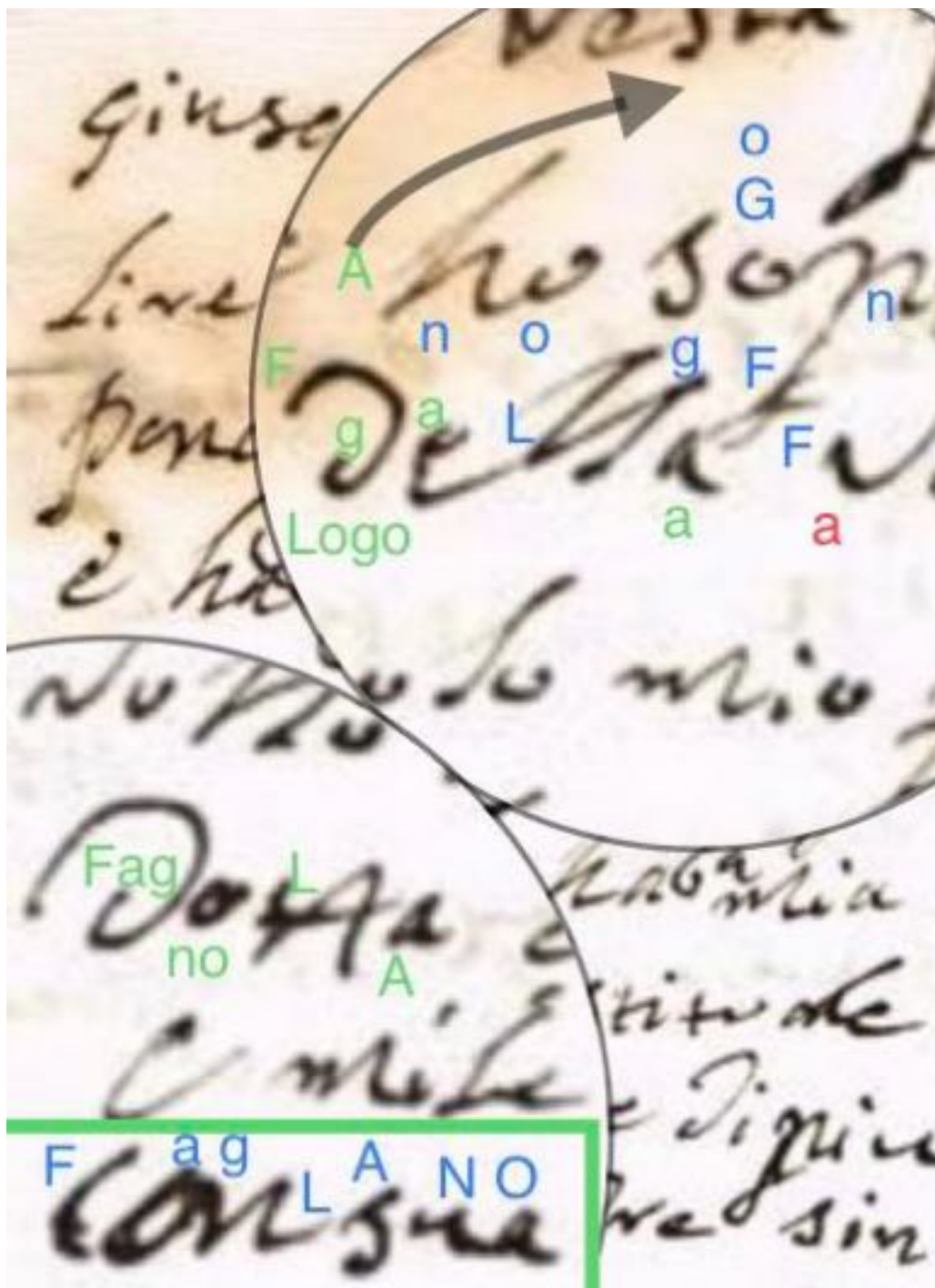


Everywhere, we see the identical Cozio's falsification: same handwriting, like if the count had himself wrote the Stradivari holographic will.

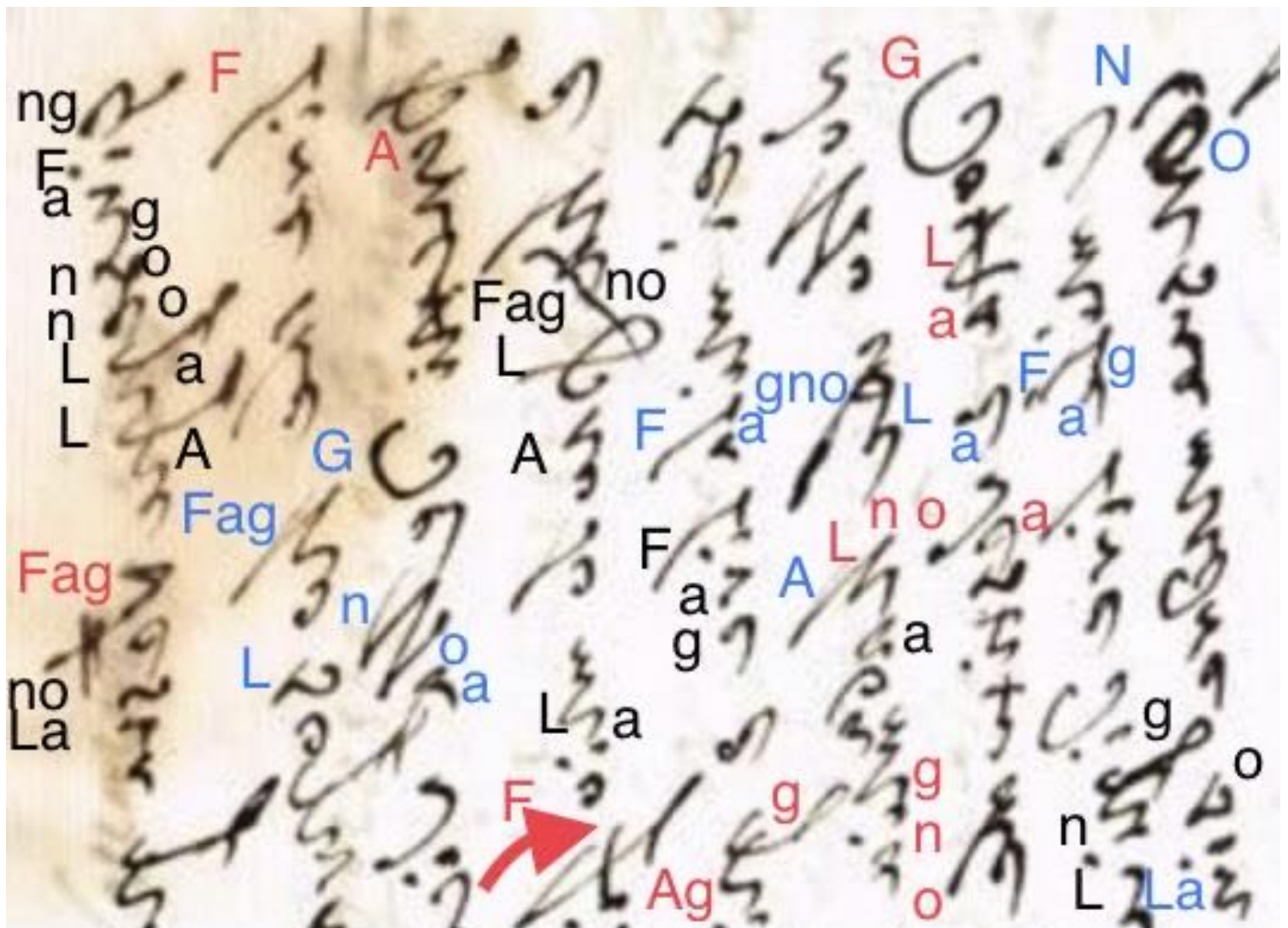
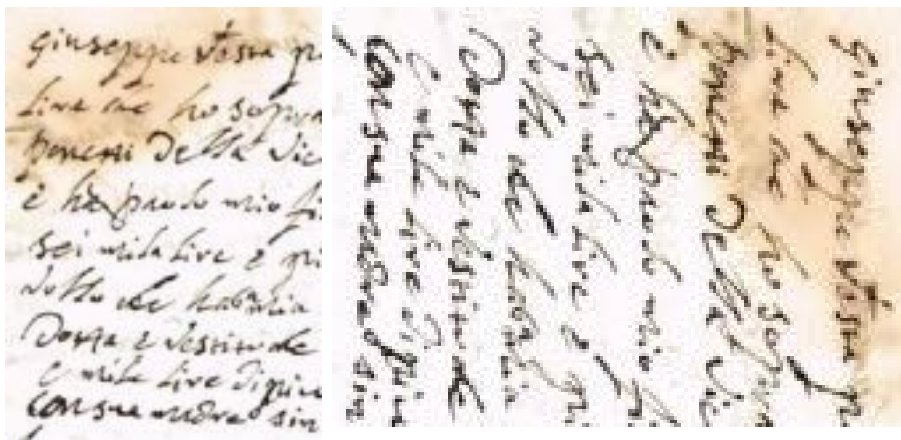
Advanced decryptions :



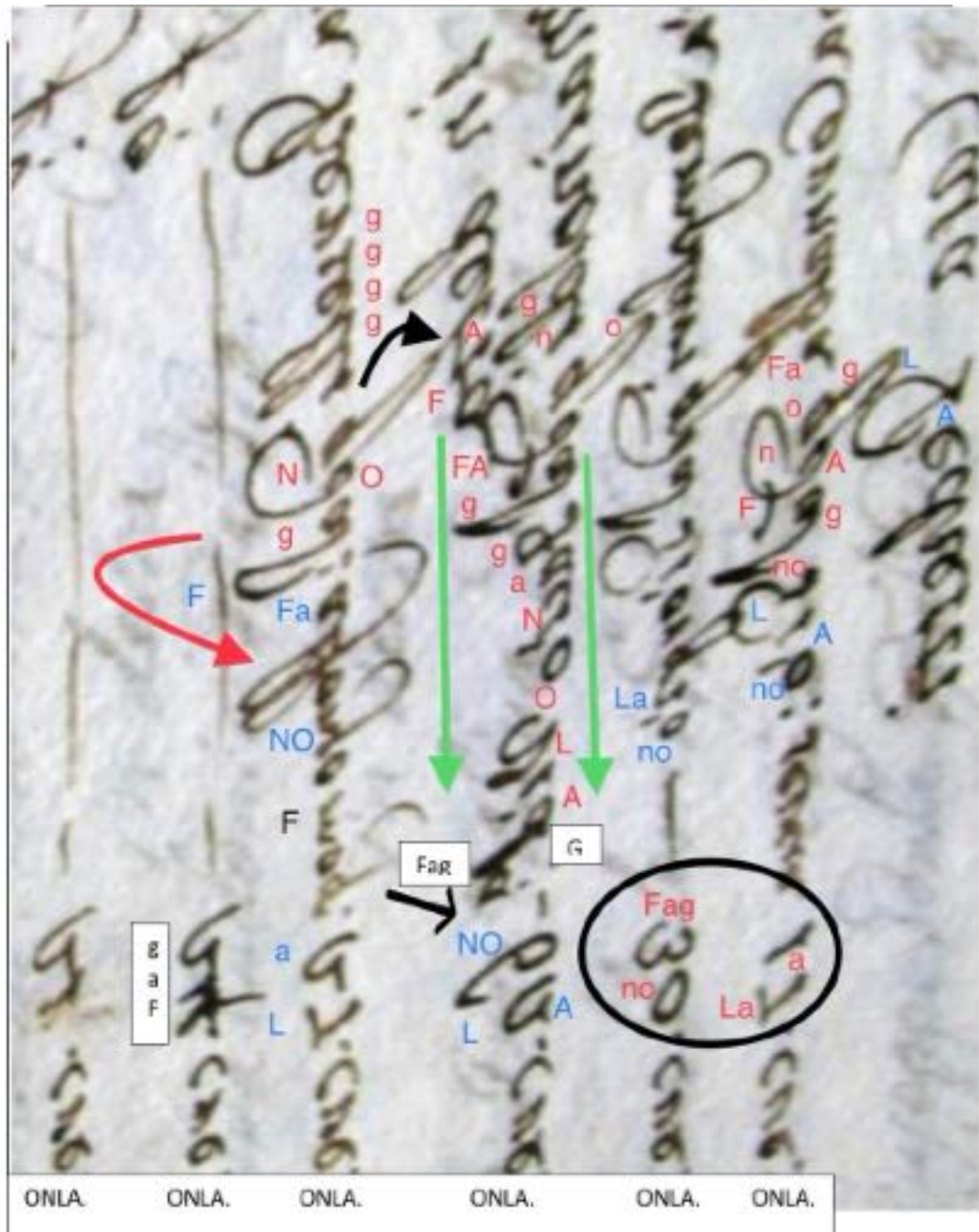
Advanced decryption :



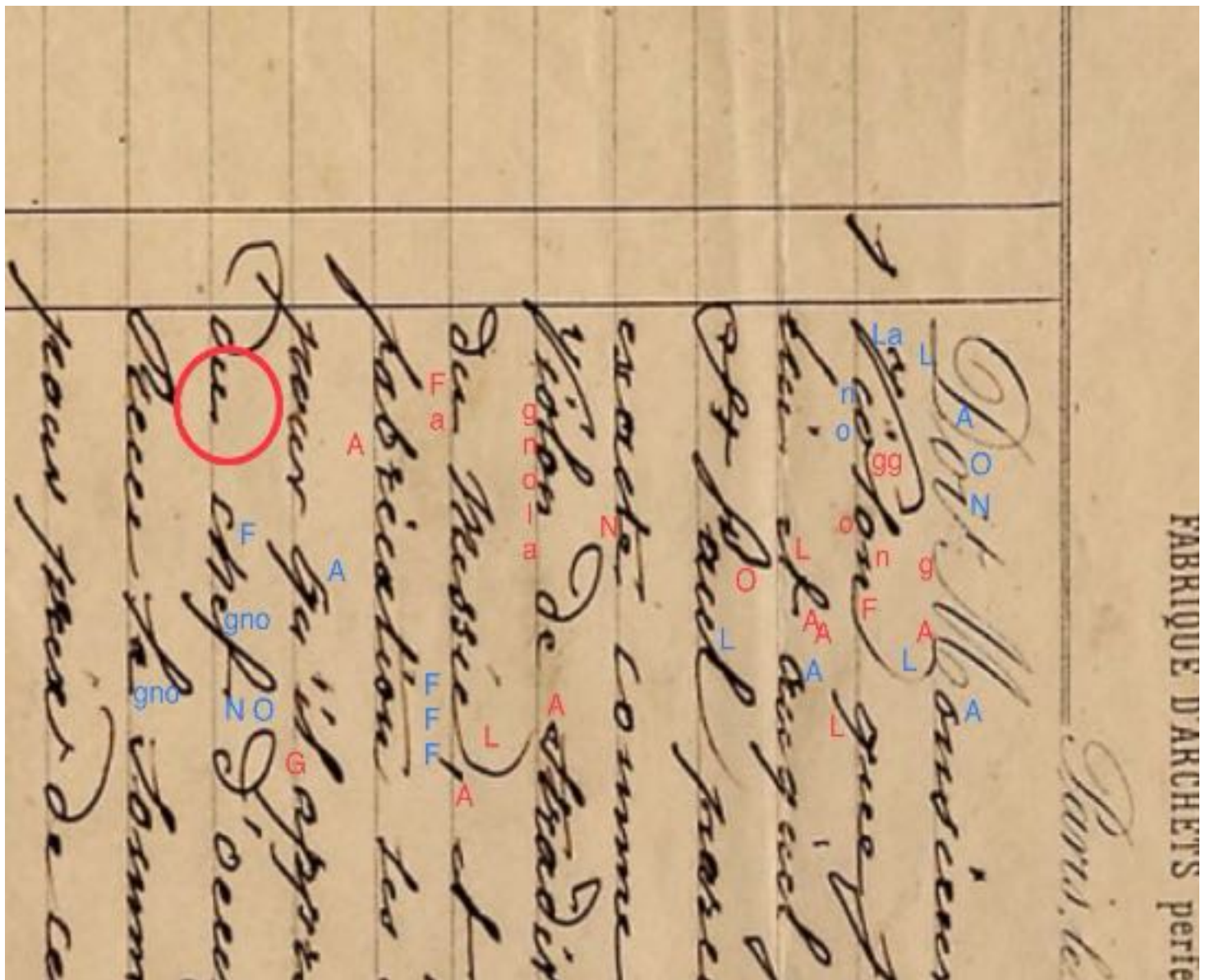
The following section will be deciphered using de
Tuscan da Vinci mirror effect.



You have seen the same pattern in the false
Vuillaume letters, and several other documentation.
The False Census of Carlo Bergonzi.



False letters of Vuillaume: partly
deciphered.



I have here again demonstrated in an extensive analysis decryption study the monumental scheme elaborated by the Hill's - Voller- Hart association. The testament discovery in 1995 was never submitted as usual to authentication by competent experts.

Consequently it not surprising we are acknowledging the rising of another deceptive story added to the Hill's fake biography, with speculative conclusions concerning Stradivari's sons, Omobono and Francesco. A third one, named Giovanni Baptista Martino is even believed to be the author of the famous 1716 Stradivari.

This is now becoming totally insane. Tarisio is publishing these absurdities widely on their website and again just emphasizing the “ Big Lie”.

(« HOLOGRAPHIC WILL »)

The olograph testament like any other documentation under scrutiny here in our conversation is deceptive. But the powerful fraternity of experts does emphasize with persistency into the wrong direction. They are stuffing like a goose the false reality, until all the lies become the only truth.

IT IS ABSOLUTELY UNTHINKABLE STRADIVARI WOULD HAVE MADE SUCH A WILL IN THE HOLOGRAPHIC FORM BECAUSE OF WELL ESTABLISHED HISTORICAL AND SOCIAL BEHAVIOURS IN CREMONA AT THE TIME.

Historical facts and existence of the Latin (o roman) notarial system in Italy during the lifetime of Stradivari. (Sources :)

https://brill.com/downloadpdf/book/9789047429784/Bej.9789004176348.i-300_003.pdf)

“ THE NOTARIAL EVIDENCE: TESTAMENTS IN THE LIBRI MEMORIALI, DEMANIALE, AND THE PROVVISORI

In order to best learn what life was like in late medieval Italy, it is imperative to understand and investigate the notarial culture that permeated and reinforced nearly all human interactions of daily life. During the thirteenth century, Italy underwent what Jean-Claude Maire Vigueur has called a “documentary revolution”, an “explosion” of writing and documentary practice, that extended into all fields of administration—legislative, judicial, fiscal, military, and accounting. Vigueur emphasized the political aspect of the thirteenth-century transformation, but notarial records went beyond the political. These sources afford investigation into all aspects of medieval life because of the complete

permeation of a contractual culture: the economy depended upon notarial contracts; the social bonds of marriage, guardianship and maintenance of family wealth and kinship strategies were enabled through *acts and testaments*; products of art were arranged with the aid of notaries; and even the religious used notarial acts to authenticate miracles and record candle offerings.

Bologna offers superb opportunities for examining notarial culture in action, because of its exceptional city registers, the Libri Memoriali and Provvisori. Of all notarial records, *the testament offers perhaps the best window on to late medieval urban life, not only because it records people's views on piety, charity, burial, and inheritance, but also because, like a net, it captures many historical subjects who were engaged in the socially significant behavior of making a will.* Medieval people from all walks of life, except the destitute, were testators, and their decisions depended on the assistance of many others who served as notaries, witnesses and executors for their last wishes. The copies of testaments registered in the Memoriali and the original parchment wills that are preserved in the Demaniale, the archival holdings of the suppressed religious houses, retain

for investigation the actions and intentions of many men and women.

The testament is a rich and highly descriptive source, which has been intensively studied by historians of the social and religious history of medieval and Renaissance Italy. It is the contention of this work

that the testament is one of the best, if not the best, source to study the experience of the Black Death because of the large number of people who wrote, or, more accurately, dictated wills and participated in the process of their production and preservation. Furthermore, during the epidemic, notarial activity was focused almost exclusively on producing testaments, thus it makes sense to aim our sights there. For the historian, the State Archives of Bologna provide perhaps the highest known concentration of wills remaining in northern Italy from the Black Death. While from the “normal” year of 1337 there remain 315 copies of wills in the Memoriali, for 1348 there are 1098 wills, 17 codicils for which there is no accompanying testament, 13 codicils for which the matching testament is preserved in 1348, and 19 wills that I have identified as duplicate and entered erroneously into the Memoriali. The corpus of extant wills from 1348 is completed by a further 85 parchment testaments,

which can be found in the papers of the suppressed religious houses held today in the Demaniale collection.

This chapter will examine the medieval will as historical source by explicating testators and testamentary practices in mid fourteenth- century Bologna. With the focus on gender, social status, and identity, I will demonstrate the breadth of the will-making public. In analyzing testaments and other notarial acts, it is important to recognize that we are not dealing with standardized practices across the notariate. While notaries followed rules from formularies that included how acts ought to be dated, witnessed, and signed, and in particular, for wills, who could be testator and witness, they did not have specific instructions on how the notary ought to identify the testator. Parties to acts were to be recorded by name, which, according to Rolandino Passaggeri's well known and influential Bolognese manual of notarial law, *Summa totius artis notarie*, included at least two of the following: prenomen (first name), cognomen (family surname), and agnomen (named based on place of origin, office, or trade). ***Almost always notaries went beyond the name to note also the testator's title and parish,***

and about a third also listed a trade and citizenship.”

Below, a documentary reproduction from a famous Cremonese Notary, Francesco Bresciani, who was active during the lifetime of Antonio Stradivari.

EMILIO GIAZZI

UN FRAMMENTO DELLA *PRO MILONE* TRA LE FILZE
DI FRANCESCO BRESCIANI, NOTAIO ED ERUDITO CREMONESE

A fragment of a MS, containing Cicero's *Pro Milone*, has been reused as cover for the records of the notary and scholar Francesco Bresciani (1629-1700), active in Cremona. It has been discovered in the Archivio di Stato of Cremona, Notarile, filza 5556; palaeographical features point to the middle of the XVth Century and to Northern Italy as place of origin.

Meno noto del padre Giuseppe (1589-1670), importante e prolifico, ancorché contestato, storiografo ufficiale di Cremona in età spagnola¹, Francesco Bresciani (1629-1700) ricoprì lo stesso ruolo del genitore senza però eguagliarne la ricchezza di interessi e la facilità di scrittura². Restano nella Biblioteca Statale di Cremona tre suoi manoscritti autografi: il Civ. Bb. 1.1.15, una sorta di diario dei principali eventi della sua famiglia³; il Bresciani 21, finito tra i codici contenenti opere di suo padre, con annotazioni circa la storia di Cremona a partire dal 1670, gli alberi genealogici di alcune famiglie nobili della città e poesie volgari da lui composte⁴; il Civ. Aa. 6/8-9, in due volumi, con una sua opera di diritto intitolata *Formularium instrumentorum iuxta stilum Venerandi Collegii Notariorum Cremonae*⁵. Diede anche alle stampe quattro suoi scritti: una raccolta di devozioni mariane presso

¹ G. BRESCIANI, *La virtù ravvivata de' Cremonesi insigni. Pittori, Ingegneri, architetti e scultori insigni – Uomini insigni cremonesi. Libro secondo, parte terza*, a c. di R. BARBISOTTI - A. PUERARI, Cremona 1976, XXXII-XXXIX e LXXXIII-CIX; E. ZANESI, *Cremonesi in lettere che hanno dato alla stampa diverse opere. Raccolta di Giuseppe Bresciano historiografo di Cremona (ms. E.VIII.15 della Biblioteca Universitaria di Genova)*, «La scuola classica di Cremona», 2006, 325-81.

² F. ARISI, *Cremona literata*, III, Cremonae 1741, 67-68; V. LANCETTI, *Biografia cremonese*, II, Milano 1820, 553-55; A. CAVALCABÒ, *I Bresciani "storiografi" di Cremona*, «Cremona», 1 (1929), 549-57; 549-51 e 555; R. BARBISOTTI, Zanni, Belpiero, Puerari, Ferrari: ottant'anni e più di stampa a Cremona (1616-1700), «Strenna dell'A.D.A.F.A.», 38 (1998), 81-114; 88-89 e 96-97.

³ Cart., ff. 55 (bianchi i ff. 13-28 e 46-55), mm. 290 x 195, saec. XVII: "Annotazioni particolari di me Francesco Bresciani, figlio del sig. Giuseppe, che ponno servire a miei figli in molte occasioni".

⁴ Cart., misc., ff. 141 (bianchi i ff. 1, 66-82, 100, 102, 140-41), mm. 300 x 200, saec. XVII: "Diario di Cremona principiando dall'anno 1670 – Arbori di diverse Famiglie nobili di Cremona – Poesie varie di Francesco Bresciani Dottor di Legge ed Istorico di Cremona eletto dal Consiglio generale della città ai XVI agosto MDCLXXIII".

⁵ Cart., 2 voll., ff. 475 e 178 (bianchi i ff. 119-60 e 165-78), mm. 300 x 210, saec. XVII:

The Hill's and Hart biographies of Antonio Stradivari are unreliable. If we take for granted Stradivari's being wealthy and of a higher status, the notarial practice was so deeply related to any normal contractual activity within the Cremonese social tissue or in Italy since medieval times, it seems totally excluded for a man of such notoriety and fame not to have instructed any testament like dispositions to the duly competent and appointed officer.

The deceptive affiliation with the Medici family, the fake funeral expenses, the fraudulent David Kerr letter, the freemasonry inlaid Stradivari, the Dom Desidario d' Arisi fabulation, all lead to a different social recognition by Antonio Stradivari real contemporaries and peers. During his lifetime, it seems more conceivable he never reached fame. Viotti is the first to have recognized his genius and he made him famous in France.

I would add that the estimated number of Stradivari's genuine instruments in existence are exaggerated. "Il y a tant de faux!" said the famous French luthier Etienne Vatelot...

Stradivari never wrote a handwritten holographic testament.

Carlo Chiesa's discovery of Antonio Stradivari's Testament in 1995 shed much new light on the family, the most dazzling revelation being that a previously unknown son, Giovanni Battista Martino, lived and worked in the home until his premature death in 1727 at the age of 24. Suddenly we had not just two sons known to be active in the workshop, but the probability of a third, Giovanni Battista.

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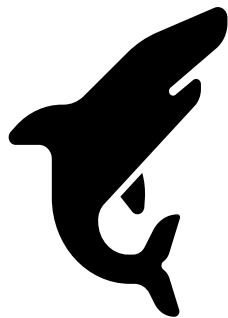
We can now consider the implications of all this on the Casa Stradivari, and try and assess what it adds to our interpretation of the instruments that it produced from 1666 to 1748 and beyond.



Some have speculated that the 'Messiah' Stradivari was the first instrument completed by the young Giovanni Battista and kept by his family for sentimental reasons

“Some have speculated that the Messiah Stradivari was the first instrument completed by the young Giovanni Battista and kept by his family for sentimental reasons”.

Indeed, this sounds like the Horace Patherick oracle concerning Katarina Roda, and I bet fifty years from now, Giovanni Battista will be ascribed the paternity of the 1721 Lady Blunt or the 1715 Alard- Knoop.



Nota Bene: we have decrypted the fake Stradivari son's labels earlier and the fake Amati alumnus label of Antonio Stradivari: the only fraudulent label praised by the Hill's to establish a link with Amati's workshop must be discarded as an historic fact, alike so many other things.

THE UNRELIABILITY OF THE MESSIAH'S CHAIN OF POSSESSION :

Quote : Nicolas Sackman.

« Vuillaume may never have managed to sell the violin, but he tried, in both 1862 and 1865. *In addition, Beare's statement that Vuillaume gave Le Messie violin to Delphin Alard is countered by the Hills, writing in 1891:*

[...] and after [Vuillaume's] death (19th March 1875), in the absence of definite instructions as to its disposal, it [Le Messie] was inherited by his only children, Jeanne Emilie and Claire Marie, in common. [...] Vuillaume probably considered it unnecessary during his lifetime to present Alard with this violin, as he was already well provided with instruments, and had the choice of some of the finest that passed through Vuillaume's hands. »

Legal opinion :

First, be aware that to be valuable assertions, there must be written evidence of the fact Vuillaume did not **make** legal dispositions concerning the Messiah Stradivari or any other movable or immovable property of his. It would be really unusual for a man of such status not having made written testament like dispositions, even highly unimaginable. Beare's statements are just no more than inadmissible hearsay's information. Second, the law in France during the course of the nineteenth century and still today *could not have given the ability and capacity*

to the Hill's family to obtain such information.

Therefore, the Hill's affirmations and quotes by Charles BEARE must be considered deceptive.

COMMENTS : ANY ASSERTIONS BY THE HILL'S FAMILY, FROM NOW ON, MUST BE DISCARDED. NOTHING THEY PRETEND IS RELIABLE. ONLY THE TRUE DOCUMENTATION OF THE LAST WILL AND TESTAMENT OF JEAN BAPTISTE VUILLAUME IS A VALUABLE EVIDENCE, AND IF NONE, [THE INVENTORY OF THE NOTARY IN FRANCE AND CERTIFICATION HE DIED WITH NO LEGAL DISPOSITIONS](#). UNDER THE CIVIL LAW IN FRANCE, THE NAPOLEON CIVIL CODE ESTABLISHES CLEAR RULES WHEN SOMEONE DIES AB INTESTAT. *Une succession ab intestat est une succession qui se produit lorsqu'une personne meurt sans avoir laissé de testament. On dit alors que cette personne est décédée ab intestat ou intestat et la succession se règle selon les termes prévus par la Loi.*

Jeanne-Emilie and Claire-Marie? were twins. They were born in 1827. Jeanne- Emilie died in **1889**. Claire-Marie's? death is unknown. As for Jean- Delphine Alard, he was married to Jeanne-Emilie and passed away the previous year, in Paris, February 22, **1888**.

[Nota Bene :](#)

Most of the reliable and significant persons around Vuillaume's legacy were dead when the Messiah Stradivari materializes for the very first time in 1891 with the publication by the Hill's of

a highly cyphered book by  Annibale Fagnola.

« The presence of Vuillaume's Le Messie violin at the 1862 exhibition is confirmed by the 9th July 1890 letter from **William Ebsworth Hill** to Robert Crawford. 153

COMMENTS : The letter of William Ebsworth Hill must be disclosed and submitted to analysis. He has committed numerous frauds and deceptions, as we have proven in our conversation. Even if not disclosed, any statements of his are lies. *Self-serving evidence has absolutely no value and no standards at all before a Court of Justice.*

Self-serving, in a legal context, refers to a statement or answer to a question that serves no purpose and provides no evidence but only argues or reinforces the legal position of a particular party in a lawsuit. The courts have consistently held that self-serving statements with no evidentiary value are inadmissible evidence

Cases as such in the vast jurisprudence, explain that "a self-serving statement" is a statement made by a party **in his own interest** at some place and time out of court, and does not include testimony which he gives as a witness at the trial."

Charles Beare is just providing favourable hearsay and self serving Hill's propaganda which would be immediately discarded in a Court of Justice. Professor Sackman is emphasizing the absurdity .

Below, Canadian Law Journal excerpt.

EVIDENCE—ADMISSIBILITY—SELF-SERVING STATEMENTS OR CONDUCT

It is a familiar if anomalous rule of the law of evidence that although statements made by a party before the trial may be proved if they tend to discredit that party's own evidence, statements made by him which are consistent with his evidence are inadmissible. Of a variety of explanations for the rule, that which seems to have achieved the largest measure of acceptance is that a person's statement against his own interest may be presumed to be true as against him, but that no such presumption exists in respect of what are sometimes called "self-serving" statements. On the contrary, the risk of fabrication is taken to be so great that such statements must in general be excluded. This view of the matter commended itself to the majority of the Court of Appeal in *Corke v. Corke & Cooke* [1958] P. 93; but Morris L.J., who found himself able to escape from authority, evidently preferred to disregard these considerations and not to apply the rule.

In a letter (11th October 1912) to Alfred Hill, Georges Meïer describes how he visited the 1862 World Exhibition in London and saw Vuillaume exhibiting his Le Messie violin side by side with a copy-violin.” COMMENT : AGAIN, HEARSAY AND SELF-SERVING EVIDENCE HAVE NO LEGAL STATUS.

Alfred Hill knew how to obtain false documentation. We have demonstrated these facts on numerous occasions with the decryption of the David Kerr letter (Medici Tenor), Dom Desidario D’Arisi, the false scriptures of Stradivari for the funeral expenses of a supposed first wife.

Charles Beare has a legal duty to unveil the original documentation of Meïer and the original Vuillaume letter dated 1870 intended to Nicolas François.

“Meïer states that both instruments were for sale, the one for 15,000 francs, the other for 500 francs. Since the Le Messie did not attract a buyer Vuillaume then offered the violin to the aforementioned French collector and player, Dr Eugène Fau, in 1865, for a reduced price of 10,000 francs, but the offer was declined. Subsequently displaying a complete change of mind, *Vuillaume wrote to his brother, Nicolas-François, on 9th February 1870: ‘As for the Messiah, I cannot bring myself to sell it. It is a souvenir of affection of my poor wife and I must conserve it all my life. “ Roger Millant also maintains the tradition that Vuillaume was never willing to sell the violin: ‘His passion for Stradivari was*

such that he never wanted to be separated from the famous "Messie", acquired in 1855 after the death of Tarisio.' Charles Beare follows suit:"

Nicolas Vuillaume died in 1876, in Bruxelles Belgium. Every relevant person who could have contradicted the Hill's in 1912 was non existent when George Meir wrote to Alfred Hill.

COMMENT : this 1870 letter of Vuillaume must be expertised in cryptology. It cannot be reliable since we have seen two Vuillaume forgeries, one concerning the Lady Blunt Stradivari, the other, the Evangelist quartet violin, copy of the Messiah.

Charles BEARE again :

Vuillaume never sold it [Le Messie], and gave it to his son-in-law. »

« After Vuillaume's death in 1875 Le Messie violin was offered to his brother, Nicolas- François, for 12,000 francs but he declined to buy. In 1877 Delphin Alard bought the half share of the violin held by his wife's sister, Marie-Claire, and thus became, through his wife, Jeanne-Emilie, the full owner of the violin. (Hearsay and no written evidence). Delphin Alard died in 1888 and the violin became the property of his wife and their two married daughters, Madame Guesnet and Madame Croué. (Absolutely no proof) One year after the death of Jeanne-Emilie Alard (21st March 1889) the violin was sold to W. E. Hill & Sons by Henri Croué, acting on behalf of his wife and his wife's sister. The price was 50,000 francs (£2,000). »

It is circa 1888-1889 Annibale Fagnola made the 1716 Messiah Stradivari. If a letter of Henri Croué is in existence, it must be submitted for analysis. But it does not of course.

There is confusion concerning Marie-Claire and Claire-Marie... the official name of Vuillaume's daughter is Marie-Claire... Beares statements refer to a Claire-Marie who inherited half of the Messiah's share with her sister Jeanne-Marie after Vuillaume passed away (March 19 1875). Beares states later : "In 1877 Delphin Alard bought the half share of the violin held by his wife's sister, Marie-Claire, and thus became, through his wife, Jeanne-Emilie, the full owner of the violin."

Where is the written evidence. Why the misunderstanding about the name of one of the twins? Tangible material evidence requires that the chain of possession of the evidence be established by oral or written evidence independent of the item itself. Written evidence in our particular case and for such a valuable item, part of history, is mandatory. How can Beare's assertions be credible if none is able up to this day to determine **when Marie-Claire's official death occurred?** Marie-Claire married Eugene Mesteyer. They had a daughter Louise who was born in 1851 and died in 1926. Many relatives survived up until 1945, and still none knows even approximately when Marie-Claire passed away?

Marie-Claire is an enigma. She is not listed anywhere and her body not registered in the family grave.

Description	<p>Français : – VUILLAUME Jean-Baptiste ☐ (1798-1875), luthier, né le 7 octobre 1798 à Minecourt, décédé le 19 février 1875 à Paris 17e.</p> <p>– ALARD Jean-Delphin ☐, (1815-1888), violoniste, né le 8 mars 1815 à Bayonne, décédé le 22 février 1888 à Paris. Il est l'époux d'Émilie-Jeanne Vuillaume, le gendre de Jean-Baptiste Vuillaume.</p> <p>– GUESNET Marie-Adèle, (1806-1866), épouse de Jean-Baptiste Vuillaume.</p> <p>– JULIEN Jeanne-Marie, (1777-1869), mère de Jean-Delphin Alard, épouse de Jean Alard, elle est née à Toulouse le 15 août 1777, décédée à Paris le 26 mai 1869. Elle est la fille de Jean-Raymond Julien et de Martine-Louise Sudre.</p> <p>– VUILLAUME Jeanne-Émilie, (1827-1889) fille de Jean-Baptiste Vuillaume et d'Adèle Guesnet. Elle est née le 3 juin 1827 à Paris, décédée le 26 mars 1889 à Paris 8e . Elle épouse Jean-Delphin Alard le 29 mai 1849 à Paris.</p> <p>– ALARD François-Victor, (1817-1846), frère de Jean-Delphin Alard, il est né le 12 novembre 1817 à Bayonne et décédé le 7 mai 1846 à Paris, à l'âge de 28 ans.</p>
	Cimetière de Montmartre, 1ère division
Date	30 octobre 2013, 16:40:06
Source	Travail personnel
Auteur	Maxentia

Vuillaume descendants :

Il épouse Adèle Guesnet vers 1826. Ils ont deux filles jumelles nées le 30 juin 1827 :

- Marie-Claire (1827-?), épouse Eugène Mestayer, agent de change. De cette union naquit une fille :
 - Louise Mestayer (1851-1926) ;
- Jeanne-Émilie (1827-1889), épouse [Jean-Delphin Alard](#). De cette union naquirent deux filles :
 - Jeanne-Marie-Delphine Alard, (1850-1945), elle épouse l'artiste peintre Louis-Félix Guesnet (1843-1907) le 8 avril 1872 à Paris 8e ;
 - **Victorine-Adèle Alard, (1853-1942), elle épouse Antoine-Henri Croué, fabricant de soieries, le 10 avril 1877 à Paris 8e.**

Antoine Henri Cloué and Marie-Claire Vuillaume are KEYMASTERS here : both provide weak and unreliable facts related to the legal notion of “ possession.”

Several documentation must be unveiled and submitted to scrutiny under specific scientific cryptology analysis.

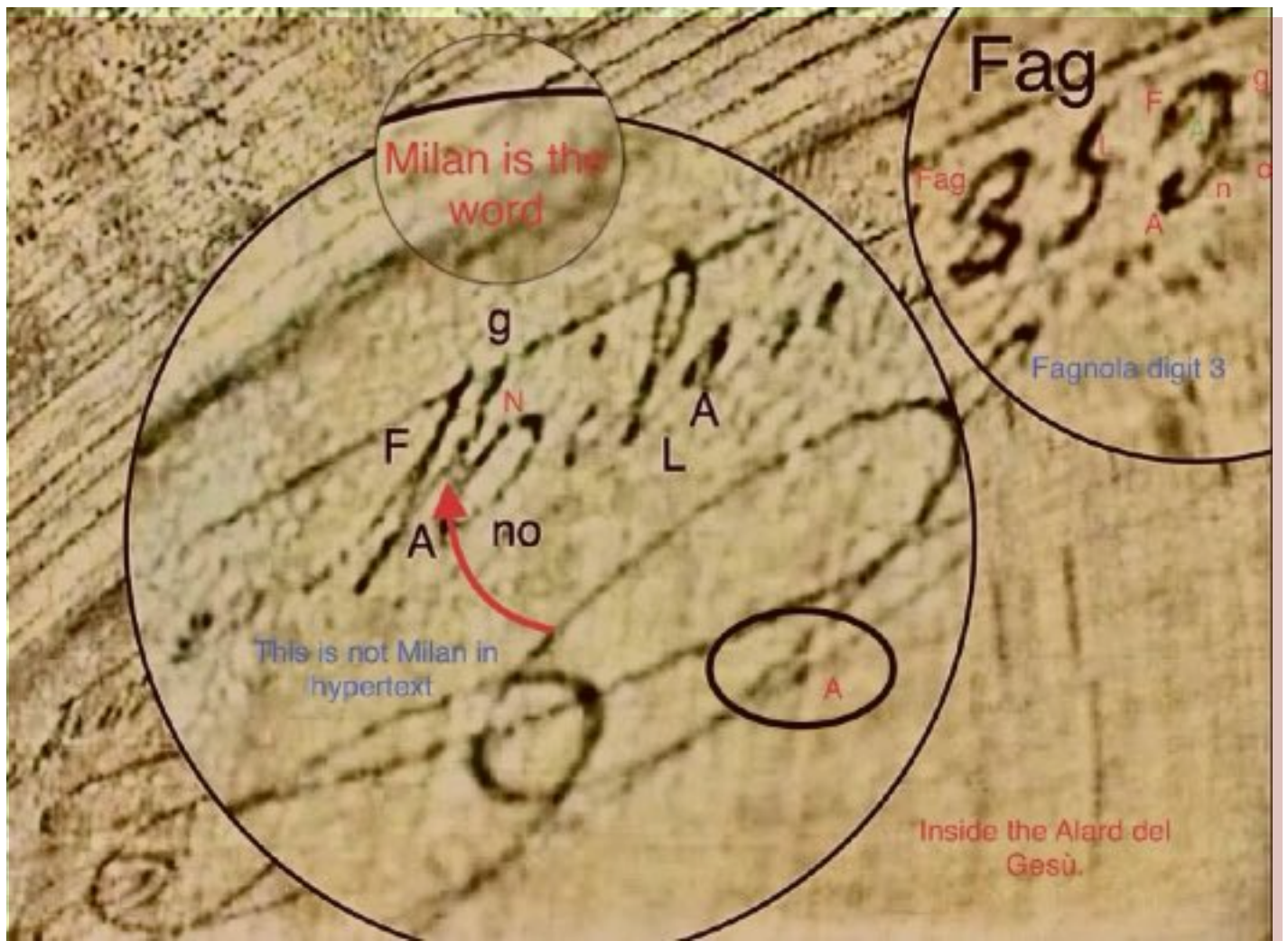
Whatever Charles Beares assertions can be, to many frauds and malversations by the Hill's were disclosed in details previously. In the resume of Professor Sackman, nothing reported discloses valuable and pertinent evidence that can pass the test of authenticity before a Court of Justice. All is hearsay or self-serving evidence for the benefit of the Hill's firm surrounded by mystery gaps with an unreliable chain of possession.

THE STRONGEST ARGUMENT THAT DESTROYS ANY RELIABLE FACTS TO THE EXISTENCE OF THE MESSIAH STRADIVARI, PRIOR TO THE 1888 HILL'S FALLACY, IS THE COZIO DECEPTIVE DOCUMENTATION

Therefore, the inscriptions inside the violin, similar to the ones found in the Alard Guarneri del Gesù, **annihilate the Cozio-Tarisio- Vuillaume bound**. The violin cannot be a genuine Antonio Stradivari, because Cozio, the first known owner, never existed as a violin collector and was not a close friend of Guagdanini. All the writings of his were done by Annibale Fagnola, post mortem. Tarisio is part of the fictional narratives and never existed. Cozio the

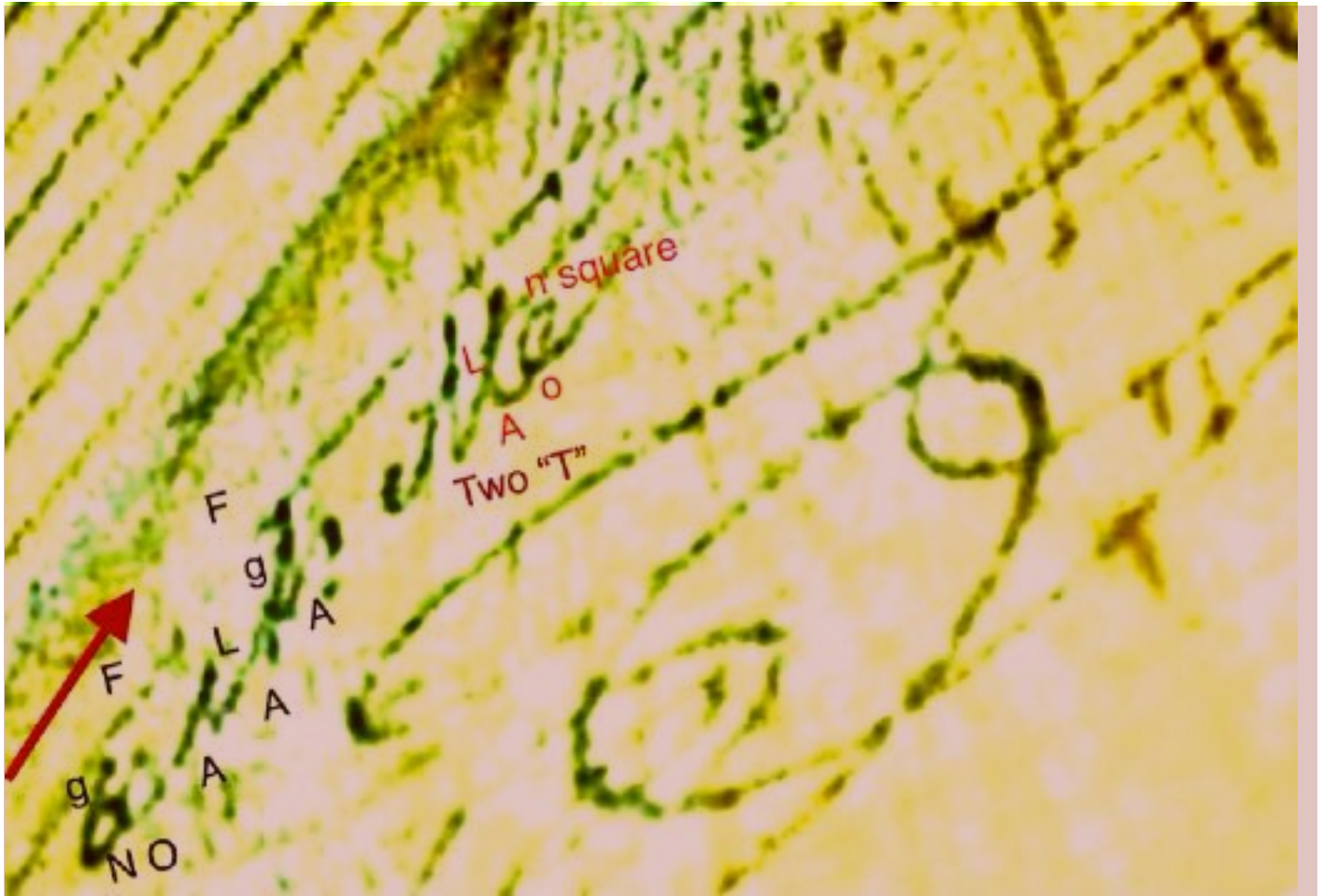
collector and Tarisio are bounded. None can exist without the other. Even experts admit the latter can be hardly traced with certainty.

Deduction and logic must be considered and applied rigorously.



Inside the Alard del Gesù hides a terrible secret : the Messiah Stradivari has similar inscriptions.

Eyes of Providence : Always foresee these. New perspectives will arise, and you shall embrace a new vision in awareness: truth and reality.



Achetté with two "T" hides a double puzzle " F a g n o l a"...

The diagram illustrates a microscopic view of a tissue section, likely a histological slide, with various labels and arrows indicating specific features and relationships. The labels include 'Fa', 'F', 'A', 'L', 'G', 'n', 'square', 'Two "T"', 'g', 'O', 'no', and 'NO'. A large yellow circle highlights a central region, and a smaller green circle highlights a specific area within it. A red arrow points from the green circle to a small inset showing a detailed view of a cell structure.

Link : <https://tarisio.com/cozio-archive/property/?ID=40444>

Follow the curve and the hypertext rom bottom to top.

At first sight, there are too many abnormalities, without any attempt in decryption, to ascribe these writings as a genuine Vuillaume feature. Eyes of Providence, “misspelled acheté” and Milan, digits with lettering “Fag” in hypertext : Fagnola’s trademark.



THE CONSTANT Freemasonry Eye of Providence indicator: Fagnola’s trademark as demonstrated numerous times in all existing documentation available.

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

Provenance

1737 - 1743	Francesco Stradivari	<i>Francesco never existed</i>
1743 - 1775	Paolo Stradivari	<i>Idem</i>
1775 - 1827	Count Ignazio Alessandro Cozio di Salabue	<i>Alias Annibale</i>
1827 - 1854	Luigi Tarisio	<i>Fagnola</i>
1855 - 1875	Jean-Baptiste Vuillaume	<i>Absurdity</i>
1875 - 1890	Delphin Alard	<i>Absurdity</i>
in 1890	Sold by W. E. Hill & Sons	
1890 - 1897	Robert Crawford	
1897 - 1904	Ernesto Nicolini	
1904 - 1913	W. E. Hill & Sons	
1913 - 1928	Richard Bennett	
1931 - 1939	W. E. Hill & Sons	
from 1939	Ashmolean Museum, Hill Collection, University of Oxford	

THE SALABUE ENIGMA

What is faith? It is a strong believe in the doctrine of any religion, based on spiritual conviction, rather than proof.

Faith for a genuine Messiah Stradivari is powerful among experts. Moreover, material evidence they actually provide is deprived of any objective scientific corroborative. Scholars are convinced Count Cozio di Salabue to be the first owner of the Messiah. None of them actually questioned the authenticity and real authorship of the CARTEGGIO manuscript or other writings of his. These are widely published and commented without any serious concerns about their true origins: faith again is predominantly emphasized by experts Chiesa and Dilworth, for instance. And wrongdoings in promulgating fictitious unverified facts are reinforcing fraudulent assertions, deception, and finally, numerous criminal activities.

Giuseppe Fiorini (1861-1934) was an important violin luthier. It seems he acquired the entire collection of Count Cozio di Salabue paperwork and Stradivari tools. In 1920 he bought Antonio Stradivari's workshop templates, tools, original drawings and models from the Marchesa dalla Valle di Pomaro, an heir of Count Ignazio Alessandro Cozio di Salabue. He then donated the whole collection to the City of Cremona to found a lutherie school. That is what we are told. We have decrypted a great deal of the material, models, moulds and drawings already: they were fabricated by Annibale Fagnola, most probably as a sustainable evidential purpose for the Victorian firms and their deceptive propaganda.

The chain of possession is insufficient and unreliable without any detailed written documentation of the sale to establish a direct link to Cozio's family and Stradivari.

Even if detailed and documented, a sale is no evidence the material provided to be authentic. Only a close examination and scientific analysis in cryptology of the writings can be conclusive in that particular matter. And so far, it has never been done. Until now, the realness of the entire collection has never been questioned, challenged or disputed. The absurdity of such deficiencies should be an embarrassment for the expert community. We have informed Chiesa, Dilworth, professor Sackman, Charles Beare and few others about our concerns. None has replied. And still recently, they continue to publish the ongoing fallacies. Because again, they are guided by faith rather than truth, profit rather than honesty.

The world needs to know about the artistry and the innovative genius of Annibale Fagnola. History has not punished Michelangelo for his numerous fallacies. If all agree the 1716 Messiah or the Betts Stradivari to be the pinnacle of lutherie, well the value of any masterpieces created by Fagnola would be enhanced in my humble opinion: because he is Stradivari and Guarneri del Gesù at their best. I remember wonderful violinist Janice Jansen exclaims after playing the Alard Stradivari : it sounds modern! Indeed, the construction of Fagnola's freemasonry Cremonese or Piemontaise imitations are among the very best instruments in the world.

Let's dig now furthermore into the Cozio Salabue enigma... and travesty.

**THE CARTEGGIO MANUSCRIPT ALLEDGEDLY A
FUNDAMENTAL DOCUMENT FOR MODERN
EXPERTS: IT IS A DECEPTION. Question from a
respected contemporary expert :**

« Count Cozio's collection of papers forms a vital link between modern expertise and the great Italian violin makers, and inspired our own Cozio Carteggio features section. What is the story behind this seminal manuscript? »

ANSWER : F FOR FAKE.



The 'Carteggio' manuscript

Useful link provided by TARISIO : John Dilworth opinion and comments.

<https://tarisio.com/cozio-archive/cozio-carteggio/the-carteggio-of-count-cozio-di-salabue/>

Below, the date of the manuscript decrypted in internal photography will be compared with other similar decryptions of the Messiah material.

Imagine: this is the material provided in black and white we used to decipher the Annibale Fagnola hypertext!!!

1816

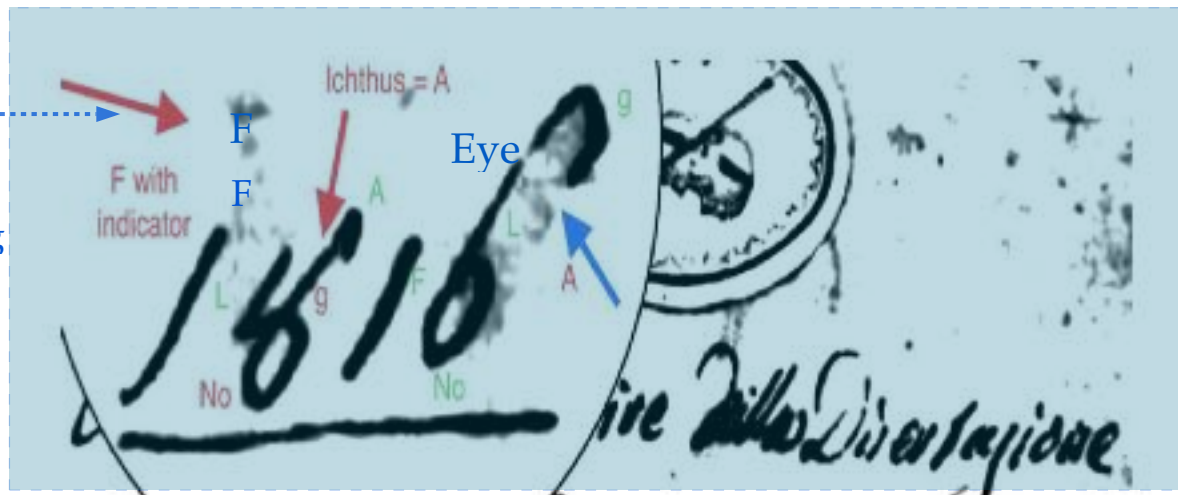


Memorie per servire alla Storia
della concinzione delli indumenti a corda
della lingua, e di quelle, e di quelle
de più Celesti Autori, e di quelle
sua Scuola, che possono e fare di qualche
utilità a chi desiderasse di farvi una
raccolta de medesime, e più intirigo a
quelli, che vorressero imparare per Memoria
una tale arte che per troppo è dispa-
dechinata, tanto più nella storia, e di
avere di più prima alla Storia, e
Libro in cui si dipendano sopra la costruzione
e restaurazione di tali strumenti.



The 'Carteggio' manuscript

The date “1816”



Shaded
lettering



A clear
signature
lettering of
Fagnola.

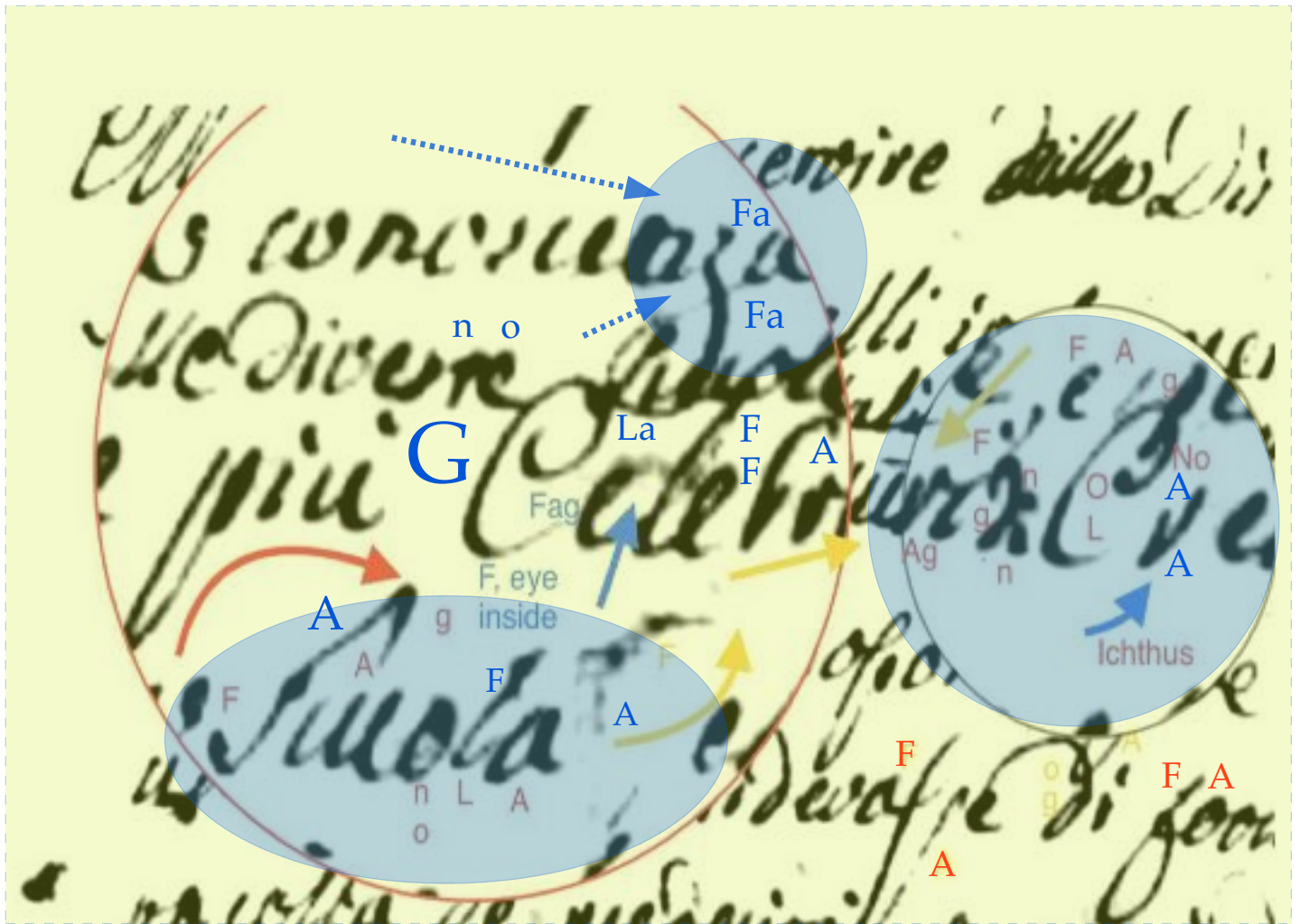


The shaded
lettering is
always a
feature of
any
Fagnola's
hypertext.

NB: evanescence writing form, alike Romano
Christian inscriptions on stones.



***Infinite possibilities, the same hand, same digit
« 6 » surrounded by an Eye of Providence seen
on the baroque bass bar of the Messiah!!!***



THE « V »
FROM
BACON'S
CHARTER.

M
Ma conuenza delli instrumenti a
Zelo diuino. *Popolo Italiano, e specialmente*
de più *Cattolici Autori* *Veramente* e
una scuola che possono e uole di qua
spida a chi desiderasse di formarsi a

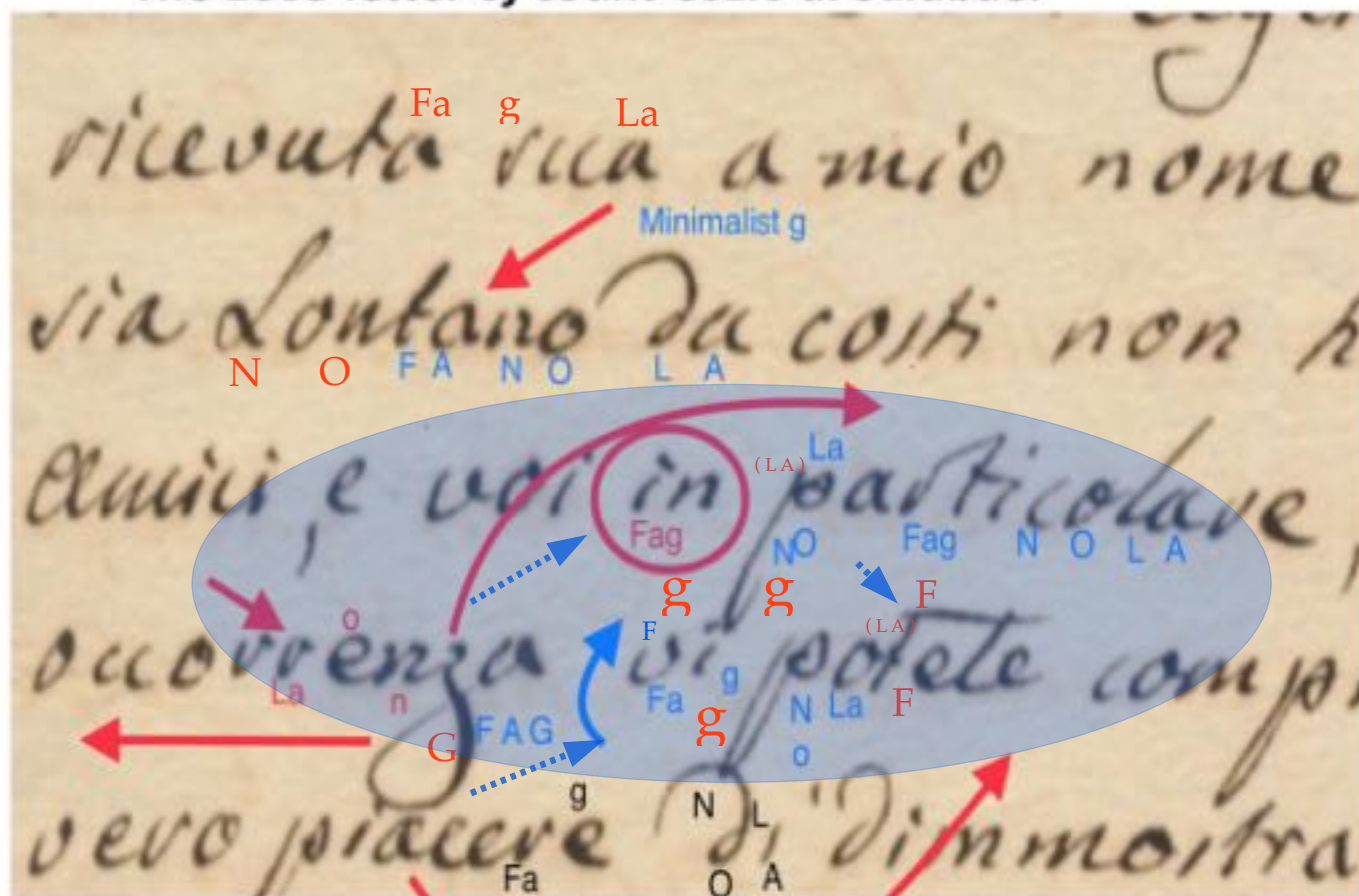
Bacon's biliteral alphabet

a. h.a.b. a. b. a.b.a b.a.b. a. b. a. b.
{ A. I. a. B. B. h. C. C. o. D. D. d.
a. b.a.b. a. b. a.b.a. b. a. b. a. b.a.b.
{ E. E. e. F. F. f. G. G. g. H. H. h.
a. h.a.b. a. b. a.b.a.b. a. b. a. b.a.b.
{ I. I. i. K. K. k. L. L. l. M. M. m.
a. b. a.b.a. h.a.b. a. b.a.h.a. b. a. h.a.
{ N. N. n. O. O. o. P. P. p. Q. Q. q. R.
b. a.b.a.b. a. h.a. h.a.h.a. b. a.b.a. b.
{ R. r. S. S. s. T. T. t. V. V. v. u. u.
a. b. a. b. a. b. a. b. a. b. a. b. a. b. a. b.
{ W. W. w. X. X. x. Y. Y. y. Z. Z. z.

Fagnola uses the Freemasonry Bacon lettering system.

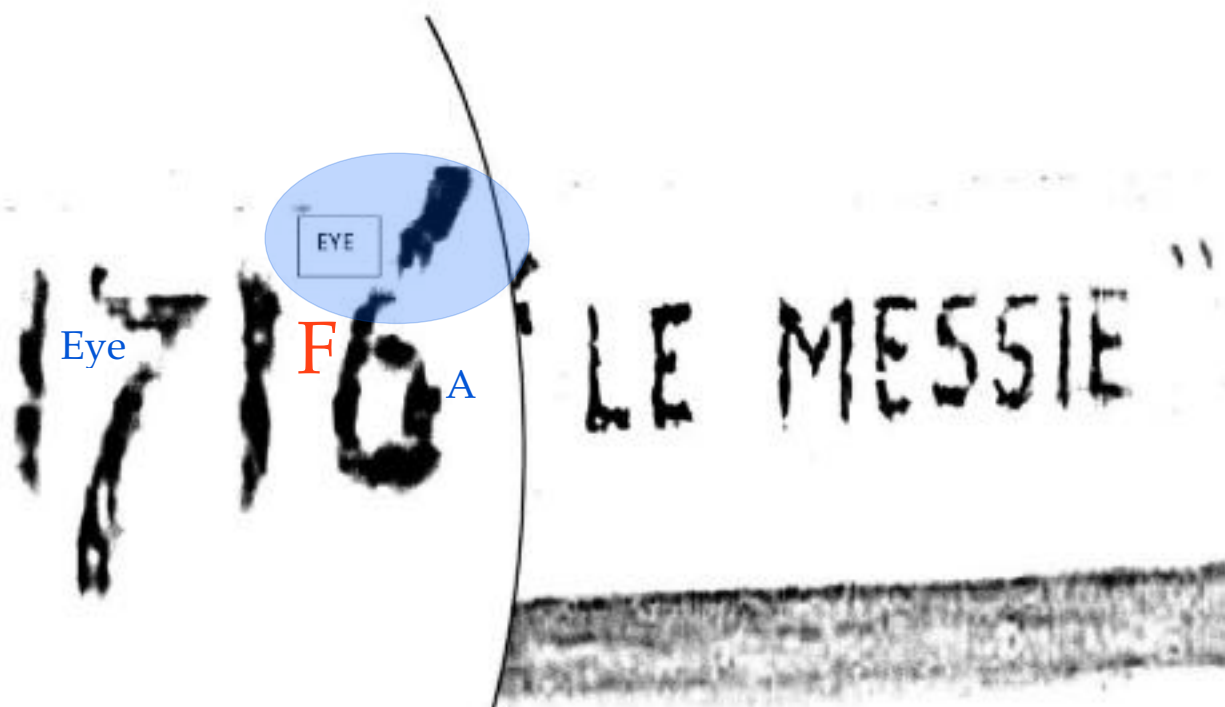
Look the similarities with « K », « C », « F »,
« M » and « V » from Bacon's charter.

The 1803 letter of count Cozio di Salabue.

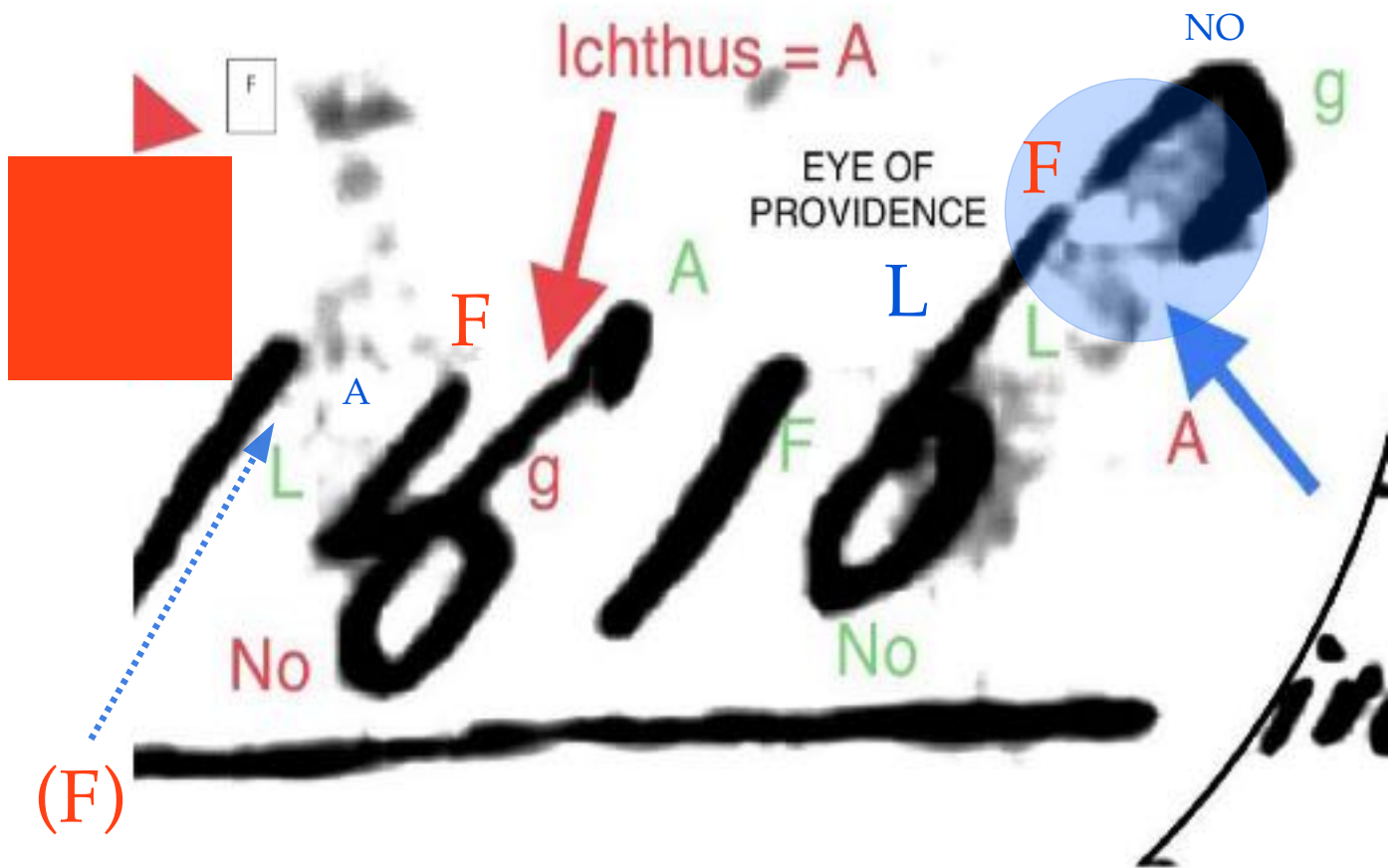


COMPARATIVES WITH THE MESSIAH
BAROQUE BASS BAR

*Inside the baroque bass bar allegedly the original Stradivari – Messiah, Eyes of Providence, digit “6”. Same approach : **Frontispice of the CARTEGGIO manuscript.***



*The frontispice date : CARTEGIO MANUSCRIPT
Freemasonry Eye...*



The False Baroque Bass Bar decrypted.

The image displays two versions of a cryptogram puzzle. The left version shows a handwritten message with various annotations. The right version shows the same message with additional annotations, including a reference to the 'L of previous Puzzle' and 'Ichthus A'.

Left Version Annotations:

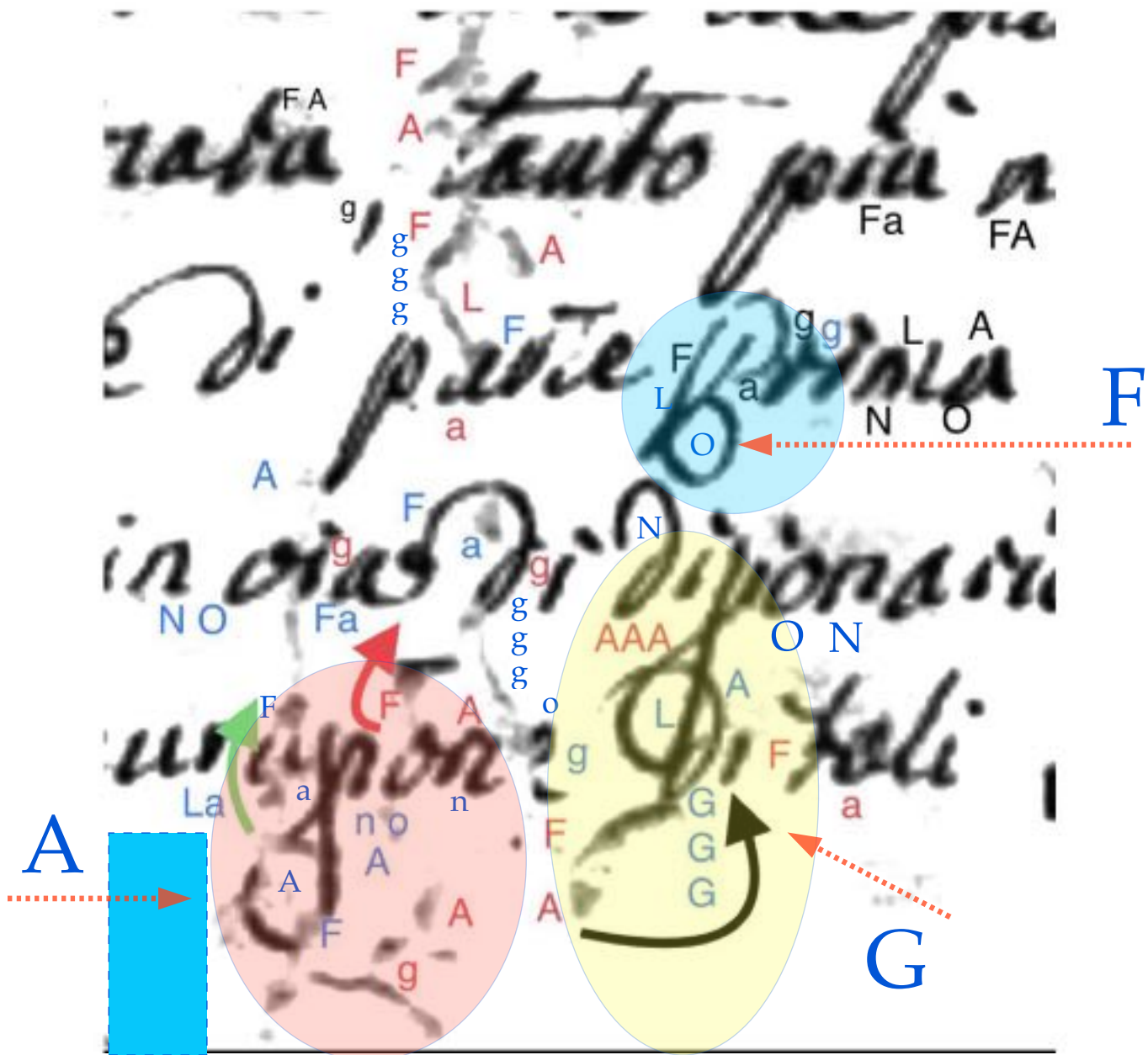
- g-eye
- EYE
- La
- g
- g
- g
- A
- A
- A
- O
- Ichthus A

Right Version Annotations:

- L of previous Puzzle
- Ichthus A

The « ES » decryption
of the Messiah
Stradivari baroque bass
bar proves the material
to have been done by
Annibale Fagnola.

G G



The usual and constant Annibale Fagnola hypertext destroys any credible genuineness of the CARTEGGIO manuscript.

The repudiation of Cozio's documentation as being authentic leads to chaos: everything collapses.

John Dilworth and the generally accepted views about Count Cozio di Salabue : the fundamental reason why I pretend experts do not exist. All the literature is contaminated and rotten to the core.

We are dealing here with dramatically deceptive historical facts and erratic conclusions related to evaluations and appraisals of the most valuable Cremonese instruments. I emphasize Dilworth quotes : "Cozio is considered as the main reference for modern experts and the only reliable link closest to the greatest masters of Cremona."



“Count Cozio di Salabue is a singularly important figure in the story of the violin; the man who first defined the role of the violin connoisseur, dealer and expert, and the first to write a reasoned account of the violin and its greatest makers in Italy. A large part of this account was published under the title 'Carteggio' ('Papers') in 1950 by Renzo Brachetta, and a much-needed English translation was published by Brandon Frazier in 2007. Count Cozio's Carteggio notes remain a vitally important source for our present knowledge of the lives and status of many great makers and the history of many highly significant individual instruments. It is the first historical record, written within a half-century of the demise of the major Italian schools, but with contributions from several significant professional makers of the later period, including Giovanni Battista Guadagnini.

On the other hand, the notes and accounts within the Cozio Carteggio have to be handled carefully and interpreted with some caution. One of the problems is the language he used; his Italian is strongly flavored with his native Piemontese dialect, which is still difficult to translate, making some of his technical descriptions incomprehensible. As with any historical document, the author's viewpoint is personal and different to ours. Things that were obvious to Cozio may have seemed to him not worth writing about, but points of interest have changed. Although he was possibly the first to take note of measurements and other objective, technical aspects that separated one maker from another and provided clues to their training and development, these

The Piemontaise dialect is a misleading assertion: it is the ciphers in hypertext Dilworth is unable to foresee.

THIS KIND OF ARGUMENTATIVE IS CALLED SOPHISM IN LOGIC.

details as he drafted them are not infallible, and his results are often difficult to render into understandable data. However, the more we delve into his life and work, the more clarity we can gain from his documents, and the more valuable his work becomes.

He was born Alessandro Ignazio Alessandro Cozio di Salabue in Casale Monferrato on March 14, 1755. The family residence in Salabue was nearby, in the hills of Piedmont. His family was a distinguished one. He was the only son of Carlo, Conte di Salabue and Terreggia, and his wife the Marchioness Taddea Balbani. Carlo was a cultivated man, a celebrated chess player who wrote two large volumes about the game that still have considerable importance in the history of chess. He was also a violinist whose Amati is said to have first spurred Cozio's interest in the instrument."

With all due respect , I will always be in opposition with such assertions and misleading conclusions. All best known experts and connoisseurs are still nowadays under the poisonous spell of the Hill's-Voller-Hart offensive and foolish dogma.

Cozio is a fraud. And we are exposing here one of the most scandalous criminal deception in history.

The denunciation of such malpractices have been communicated to actual prominent experts and dealers. Unfortunately, none has answered yet, for a very simple reason : the decryption of deceptive documentation is so vast and convincing, constancy is endowed with so much precision and interaction with similar comparatives, that finally, nothing can be argued or contradicted.

The legal counterpart supports our complete conversation. Speculations are discarded as well because they constitute the only reliable basis experts do count on. Just remember the Katarina Roda- del Gesù episode, and the Stradivari- Bergonzi

fake baptismal, census, marriage-death certifications, testament. A vicious pattern and dangerous road experts do venture in, since the Victorian Era, and a common practice to remain blissfully oblivious by “genuine” authenticity of any fundamental documentation.

Defining and recognizing denialism in the narrow circle of modern experts.

I would define it as the employment of rhetorical arguments to give the appearance of legitimacy in a debate where there is none, an approach that has the ultimate goal of rejecting a proposition on which a scientific consensus do exist.

It is well established that lutherie expertise in general has the characteristic to be a closeted society. Absence of professional collegiality and plurality in multidisciplinary fields, with the exception of dendro chronology, is their inexcusable feebleness.

Misrepresentations and “logical” fallacies are unfortunately current and endorsed widely. We have seen it with Cozio’s multiple publications and comments from highly respected experts. Dom Desidario d’Arisi is another enigmatic fictional character none has discredited so far as being a fraud. He is the only direct reliable source to Antonio Stradivari and his deceptive inlaid instruments.

The motivations range of denialists is wide. We have spoken earlier about profit, greed, celebrity. There are also individuals who are incapable to accept anything in contradiction with

their fundamental beliefs. The “Biblical” myth surrounding the Messiah Stradivari is powerful and unshakable. And most experts will defend it heroically against all possible and understandable logic. The Hill’s created an unwavering dogma. Annibale Fagnola became the “Avatar” of Stradivari and several other famous Cremonese or piemontaise makers. Stradivari himself never reached such Everest standards as the ones seen on the Betts, Alard- Knoop or the Lady Blunt. Stradivari was totally remodeled and reinvented for the purpose of pure speculation, gain and profit. Fagnola, the whistle blower fooled all experts without any exception.

There are individuals who claim to be experts but their views are in complete opposition with historical facts or science.

Deterrence does not seem to affect any of these “fake experts”, because they control medias, publications and auctions all over the world. It is determinant that useful hidden evidence be exposed for analysis. We have decrypted two deceptive letters of Jean- Baptiste Vuillaume. There is considerable domestic material proof currently owned by well established firms in England. It should be unveiled in the public interest.

Denialism can be eradicated only by using a liberal response with opposing arguments : our ultimate goal in decryption. It is important to engage in such discussions. Truth, veracity we are trying to find by looking at the evidence as a whole. The reality : available documentation is scarce and the task quite difficult.

Logical arguments and strict verification of factual information should be the golden rule. Any publication must obey scrupulously these universal principles. The Hill's propaganda is truly a conspirationist theory. The hidden philosophy behind rests on archaic thoughts related to the Church, nobility, confidence and finally submission to a fraudulent authoritative point of view. It excludes science, logic, honesty and integrity.

Actually, the main stream of influential thinkers is dominated by denialism among experts. It is a regrettable factor. Of course, divergence, diversity of opinions are an essential component for a healthy and productive discussion. It is the best way to reach stability and ultimately in some instances a consensus.

The debate surrounding the Messiah Stradivari is unproductive and sterile because none has the scope of the wider vision to embrace the globalist perception of history, science and human studies, sociology, and of course cryptology, knowledge of religious symbols and ancient Greco Roman scriptures, or Freemasonry.

Remember the labelling studies associated to Gand, Leclerc, Bertrand, Pacherel, Pressenda, Rocca father and son, Degani, Praga, Scarampella, Stradivari, Guarneri del Gesù, Bergonzi, Hart & Son, Vollers and the post 1920 signature of Annibale Fagnola. All are ciphered in a constant manner: this is a disturbing reality and even a major discovery. It only confirms

wrongdoing in considerable amount of unreliable informative diffusion.

Luigi Tarisio is another enigmatic Victorian fiction. Hart in their publications often relate stories with Cozio, Vuillaume and Lancetti, the poet. There is no legal material evidence concerning Tarisio's baptismal or death certificates. These stories cannot be reliable with cryptologic results discrediting Cozio's documentation as being authentic.

Here again Dilworth quotes: Luigi Tarisio is an almost mythical figure in the history of the violin. His reputation as the 'violin finder general' or the sorcerer of violin collectors, offering 'new violins for old' in his search for forgotten masterpieces, *has come to us through many writers of the 19th century. What we know is still very sketchy*, but his historical position as the bridge between the close of the classical period of violin making in Italy and its subsequent revival and appreciation in the rest of Europe is certain.

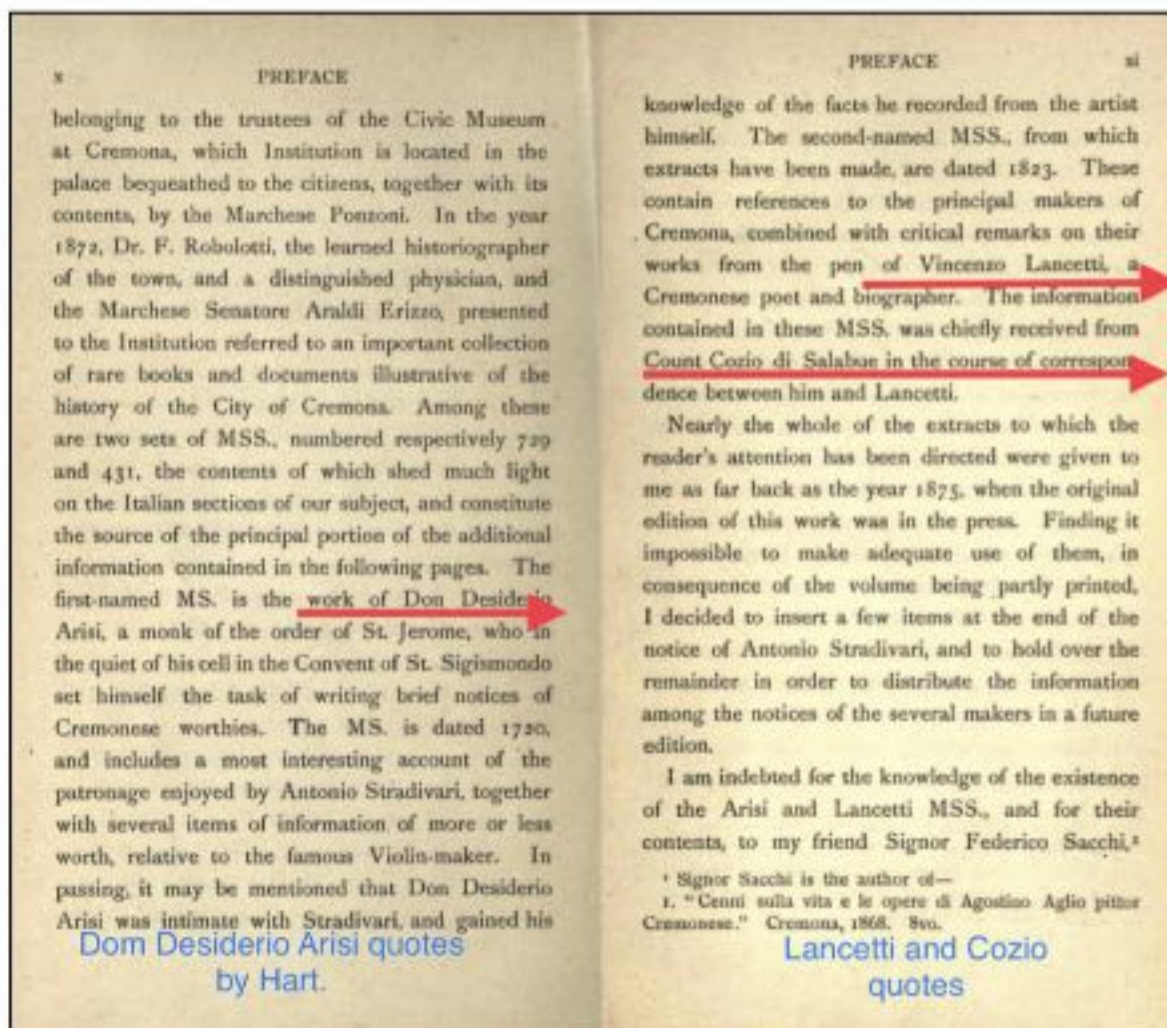
Source : <https://tarisio.com/cozio-archive/cozio-carteggio/luigi-tarisio-part-1/>

It is useless to elaborate on such subject matters, because our discovery concerning Annibale Fagnola being the avatar of the Count renders such discursive absolutely meaningless and illogical. Cozio is the cornerstone of all past or modern expertises. Collapsing, it becomes absolute nothingness.

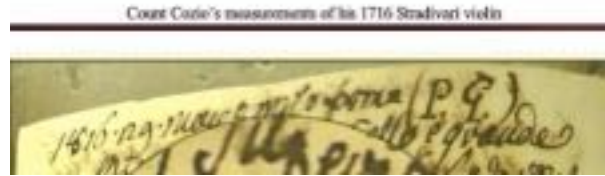
Next, we will dig into Cozio's documentation and change history.



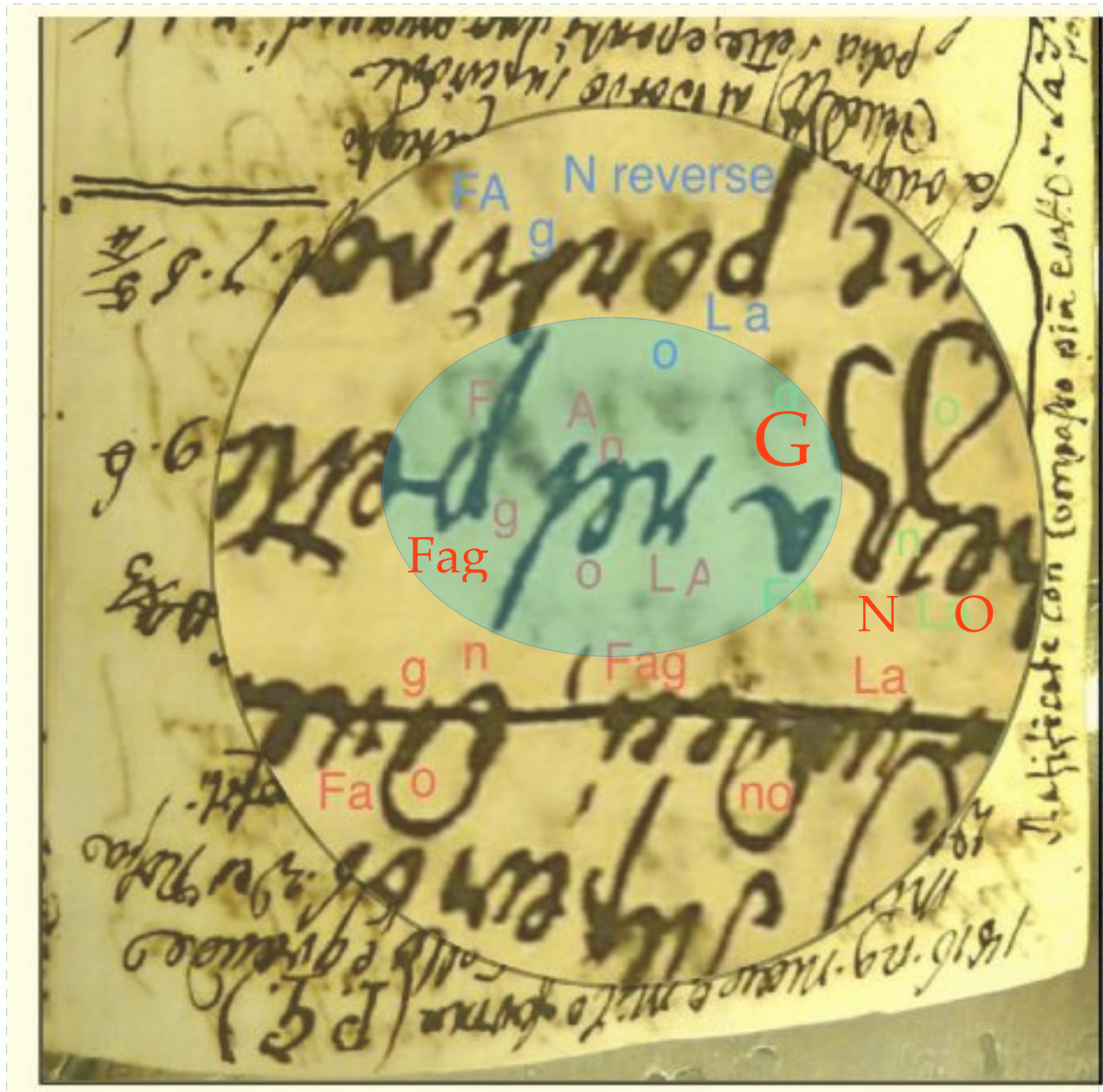
Hart publication introducing the monk Desiderio Arisi and the 1720 M.S, a deceptive document cyphered by Annibale Fagnola who was an employee of the firm at the time. Cozio and Lancetti statements. The book contains numerous deceptions and fraudulent statements about the sons of Stradivari and Cozio.



FROM PROFESSOR SACKMAN STUDIES ABOUT THE
MESSIAH STRADIVARI, THE 1716 MESSIAH STRADIVARI
MEASUREMENTS BY COZIO DI SALABUE:

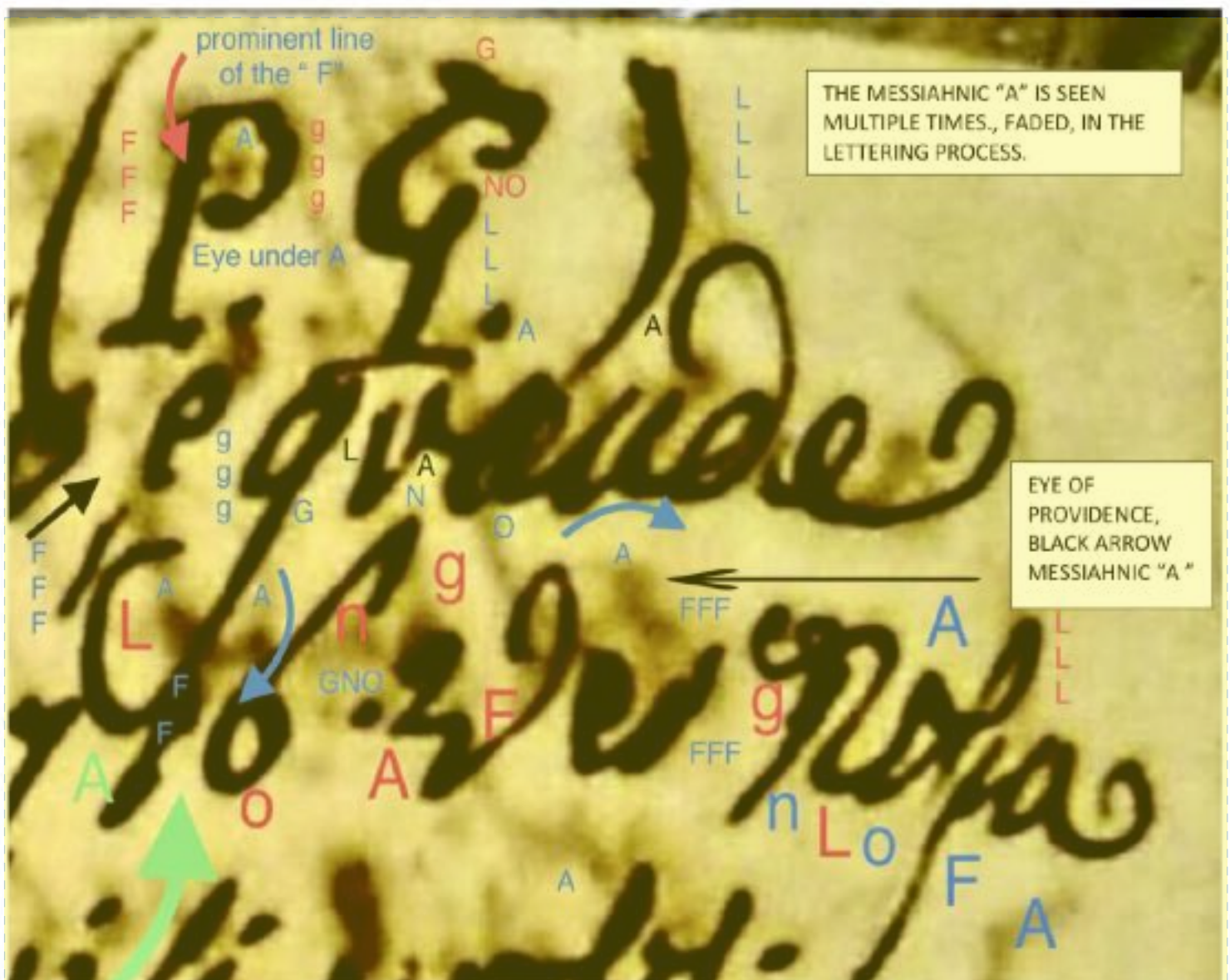


THE DOCUMENT INVERSO IS ALL OVER ENCRYPTED.

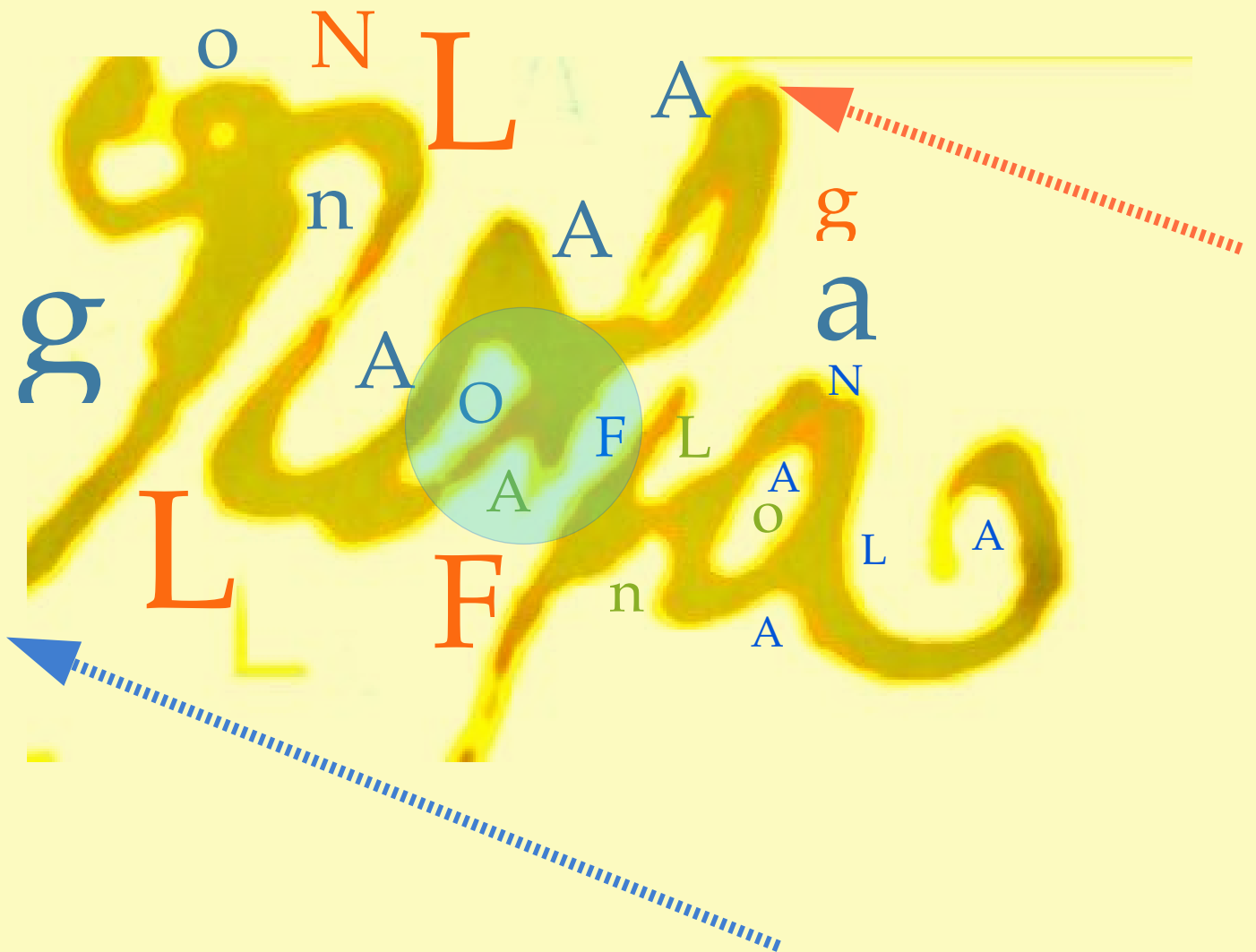


Count Cozio's measurements of his 1716 Stradivari violin

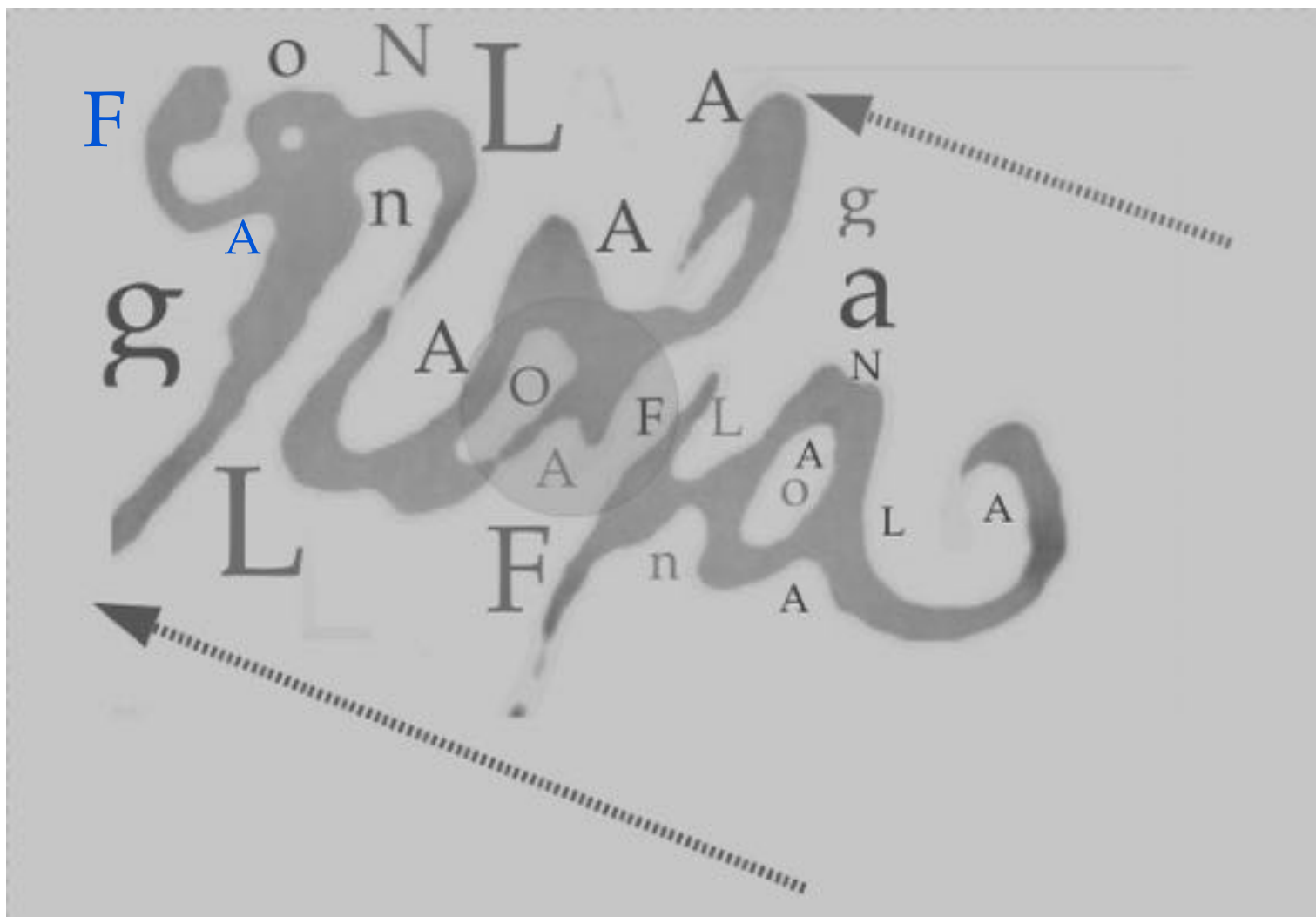
PG decryption... a significant finding.



FAGNOLA READS FROM RIGHT TO LEFT: Another puzzle experts failed to read on a manuscript they consider as fundamental in lutherie history.

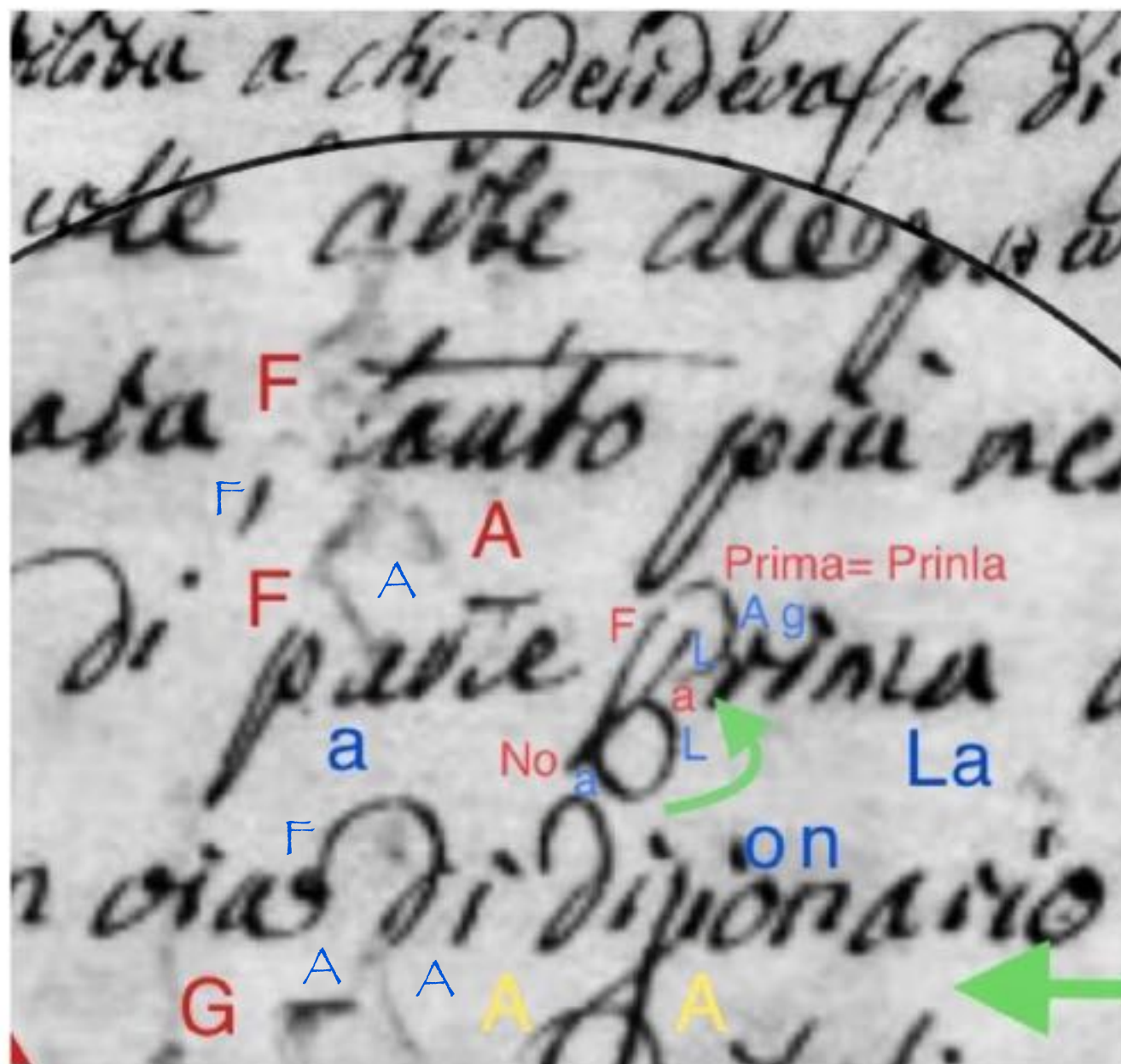


The decryption is conclusive: Fagnola wrote the Cozio measurements of the 1716 Messiah Stradivari.



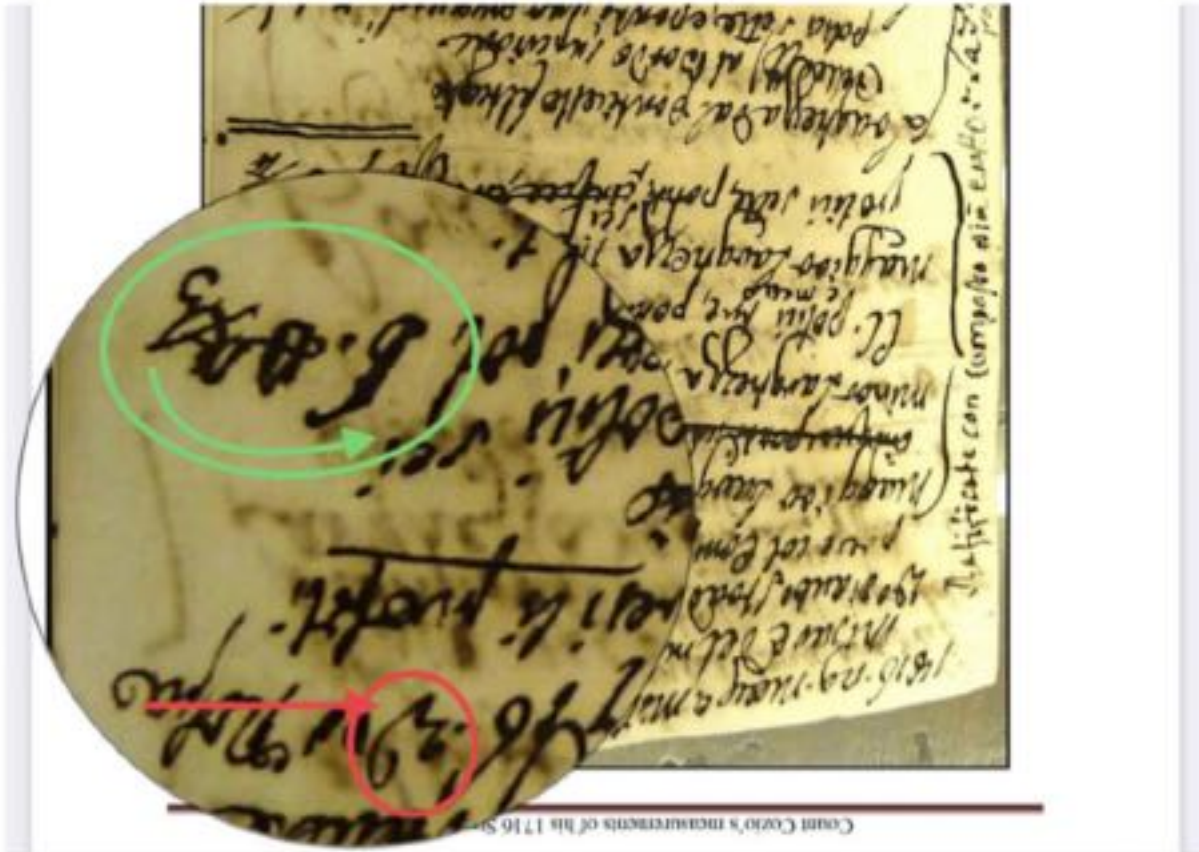
Cozio, Luigi Tarisio and Vuillaume could not have been owners of the actual instrument now exposed at the Ashmolean Museum in London.

Misspelled parte "prima"... detailed decryption.



Remember the misspelling French word achet   of the Alard Guarneri del Ges   with two "t" (achett  ) and same inscriptions inside the Messiah Stradivari?

I will compare these elements of the Cozio measurements documentation, with similar figures found in the Eugene



Gand Catalogue, written 70-80 years later.

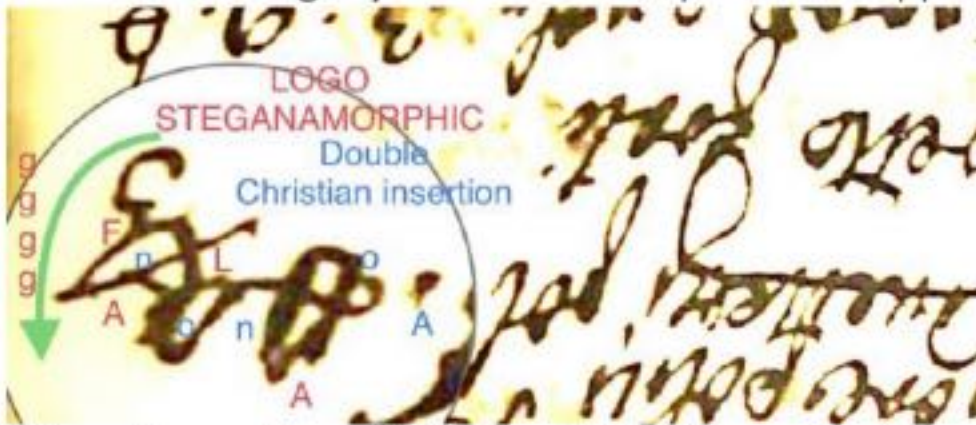
NOTICE THE "EX" shape and the "Z" "Fag" shape, green and red circles respectively.

Idem here, same hand in the Gand Catalogue : "Ex" "Z"...

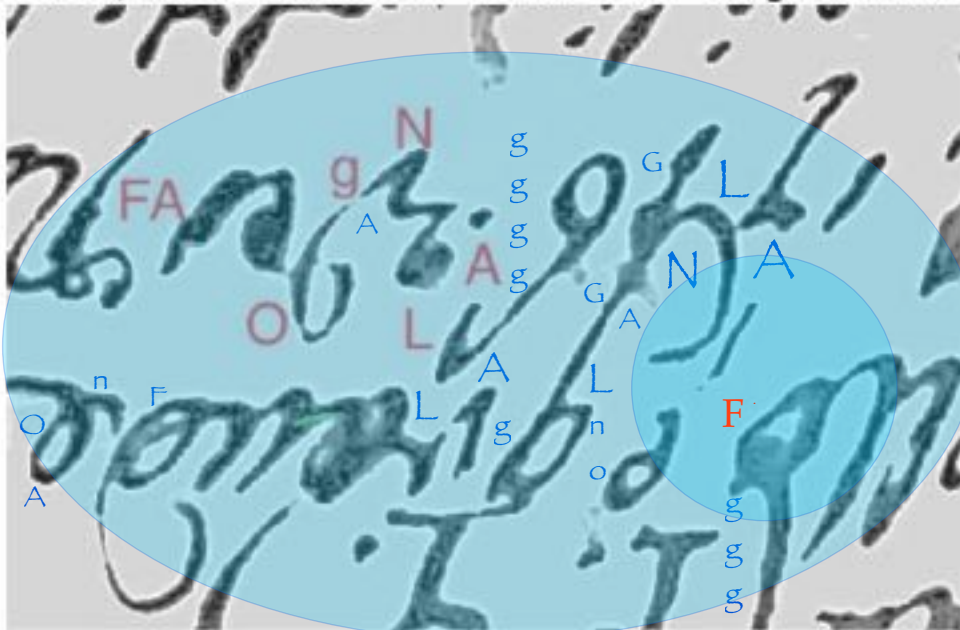
en 3 lignes, font d'une brève
 1) bar, petite p
 2) table beau d
 3) très beau. 10.
 4) petite ou
 5) pièce d'âme, quelq
 6) 250. (oxze)

yan (yo) ^o ^l ⁿ ^l ^o
^g ^f ⁿ ^g ^a ⁿ ^a
 (ex) ⁿ ^o ^f
^a ^g ^a

Move around slightly to the left : the puzzle will appear.



Below, the minimalist "F's" and "La's" magnified are part

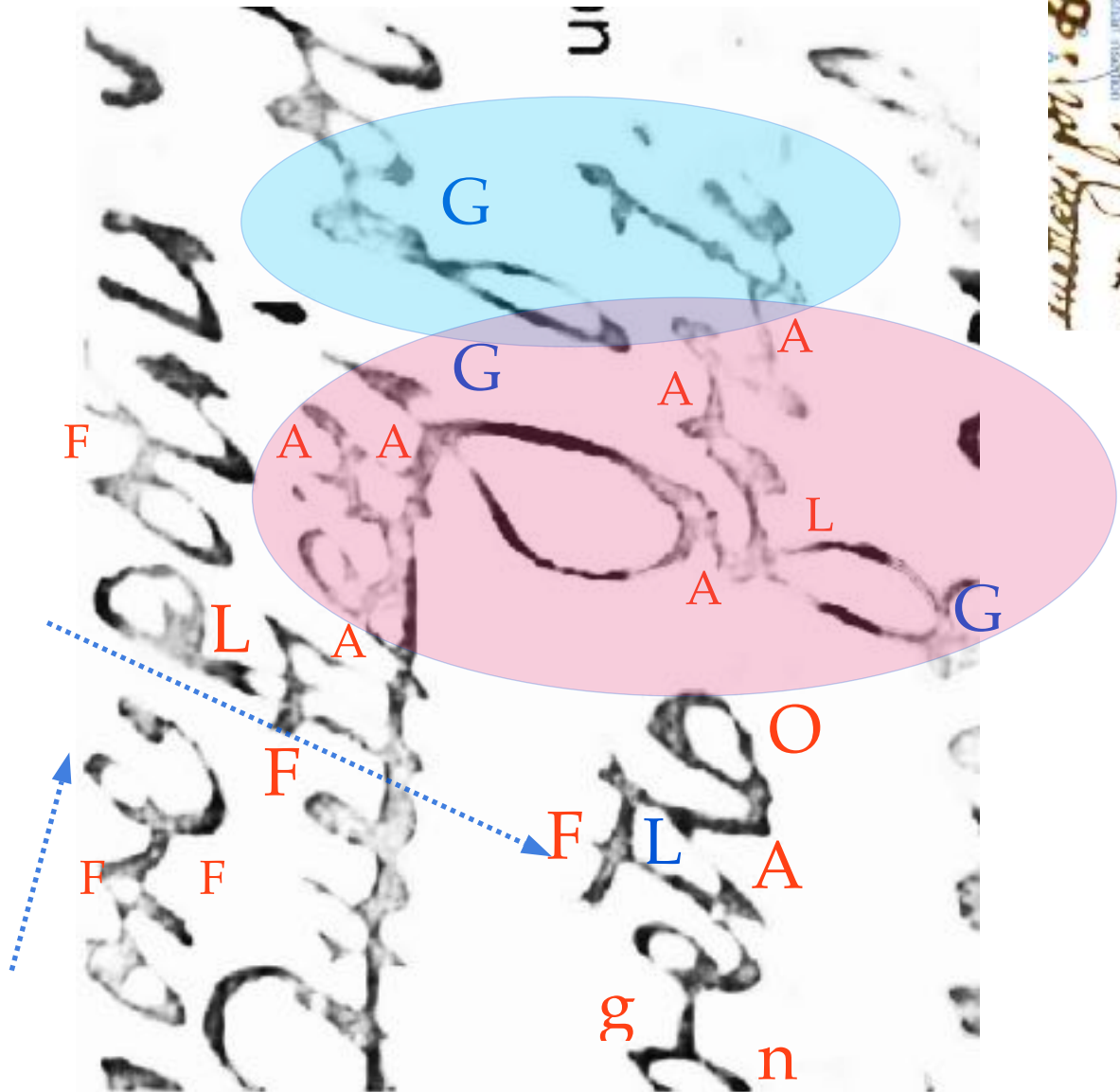


of the original inscriptions. They appear multiple times inside various labels studies or documents presently under scrutiny.

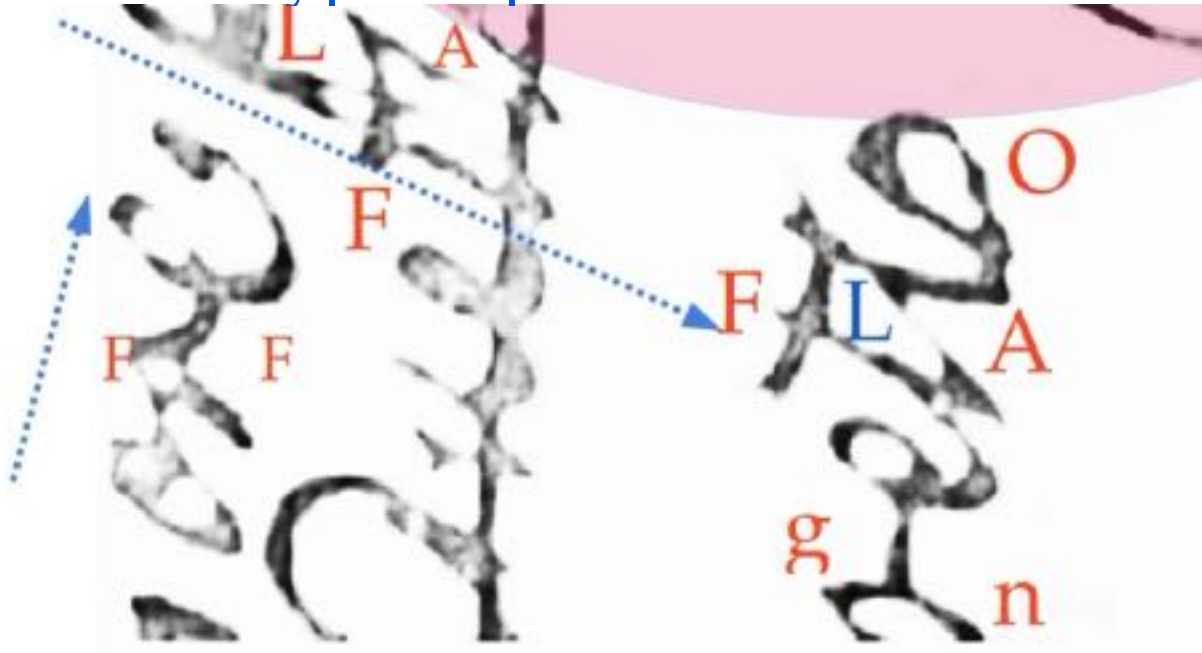
Cozio's documentation again proved 100% not genuine



Detailed decryption of the hypertext.

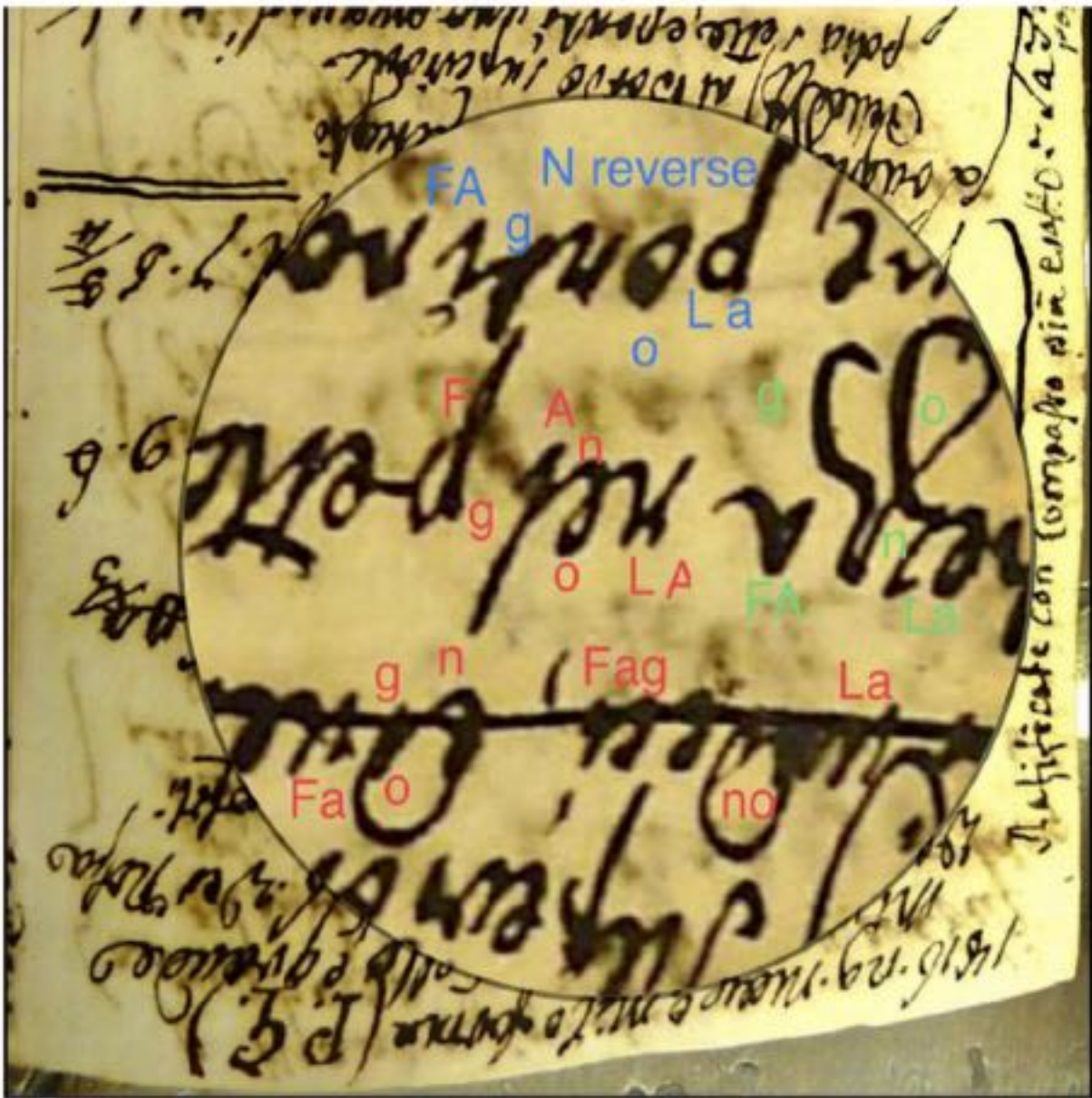


The hypertext is specific under our decryption process.



The Cozio Salabue writings are integrally ciphered “ F a g n o l a”.

THE DOCUMENT INVERSO IS ALL OVER ENCRYPTED.



Count Cozio's measurements of his 1716 Stradivari violin

Cryptography relates to the science of secret writing. It has a well documented history. Peoples of Antiquity have used what we call *ciphers*, a secret code known only from initiated people, who are the only ones able to *decipher* it in order to make clear the true meaning.

The Greeks during classical times knew about cyphers. This code is protected, with more or less subtlety, from all kinds of indiscretion. From the XIVth century, the Administration of most Italian States, just as the Roman Curia, have had their own cipher office. In the XVth century, the architect, philosopher and writer Alberti built a substitution engine for the use of ambassadors and other missionaries. But it is above all the German Abbott Johann Trithemius, at the end of the XVth century and the beginning of the XVIth (see his *Steganographia* and his *Polygraphia*) and, at the end of this same century, the Frenchman Biaise de Vigenère (see his *Traité des chiffres ou secrètes manières d'écrire*) who perfected some precise methods of cryptography. Although these methods fail to build up a universal language, they can be regarded as a thorough research of the means which allow the passage from one language (natural or artificial) to another.

With the "steganamorphic" reading of Beroalde de Verville, one can discover a shifting of the eye and mind in order to decipher under (or beside it) the text, a second text, a sort of hypertext, which contains the essential truth of the message which must be hidden to the common. ■ Annibale Fagnola used that particular technic, and the Romano Christian double or multiple lettering insertions as ■ secret code. Freemasonry symbolism was incorporated around the cyphers, usually eyes of Providence. Sometimes freemasonry swords, harps, blazing stars, pyramids, Phoenix are featured.

The decryption of the Cozio Salabue plates as featured by Nicolas Sackman.

2 sur 14

The first page of this inventory begins by describing three cello moulds, followed by two viola moulds (CV and TV). The listing of the violin moulds then follows (Plate 1):

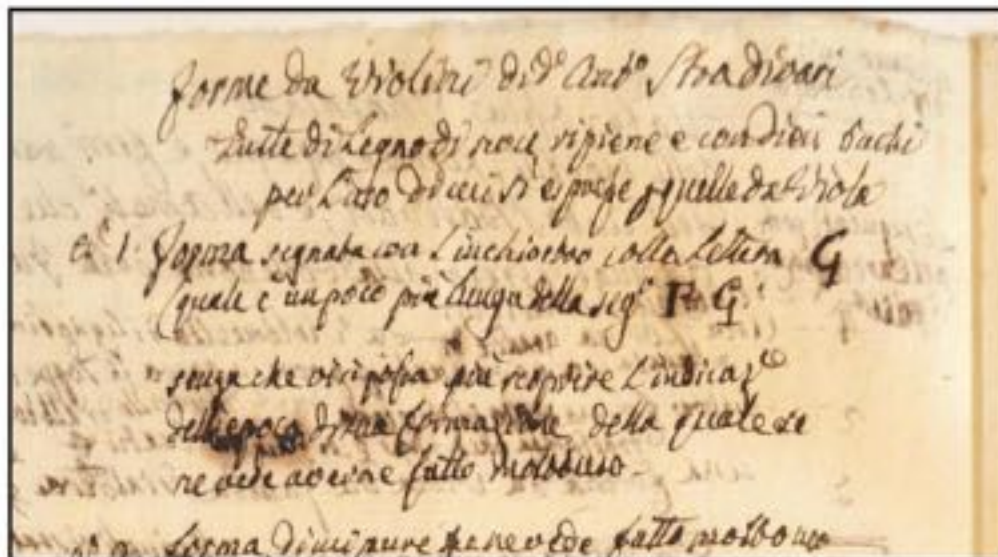
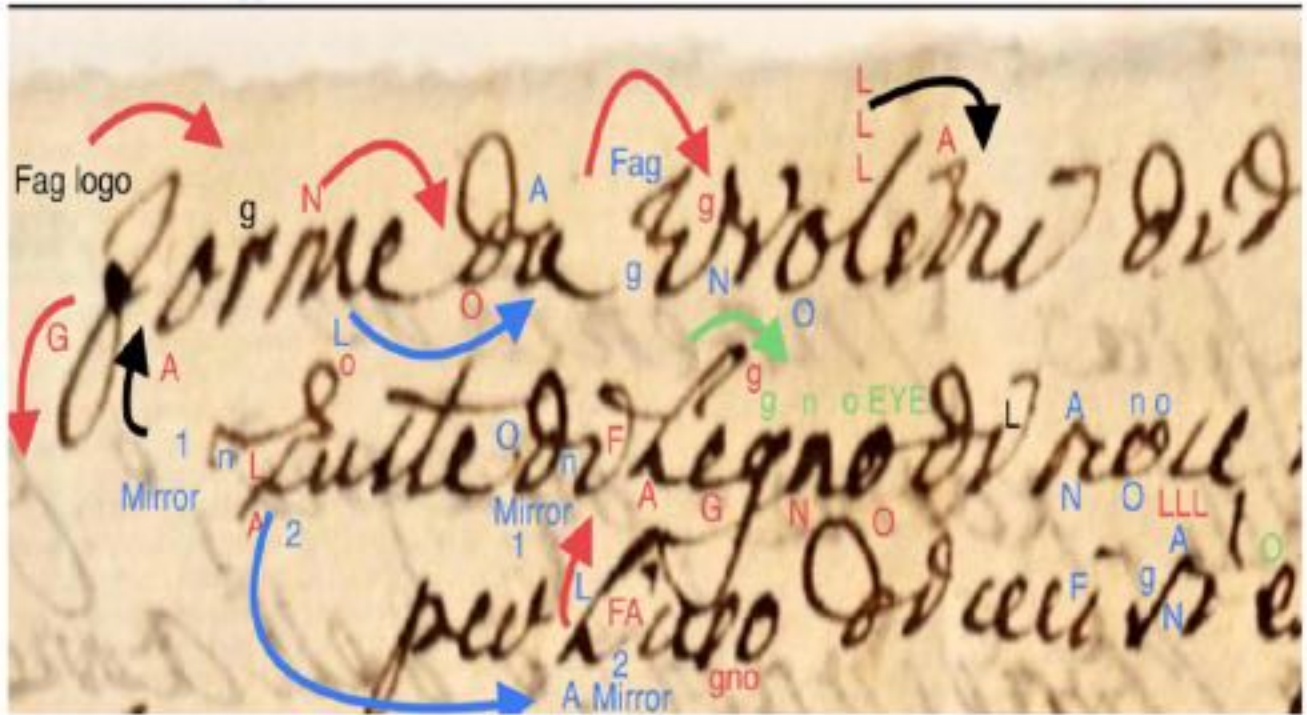


Plate 1: BSCr, LC, ms. Cozio 72

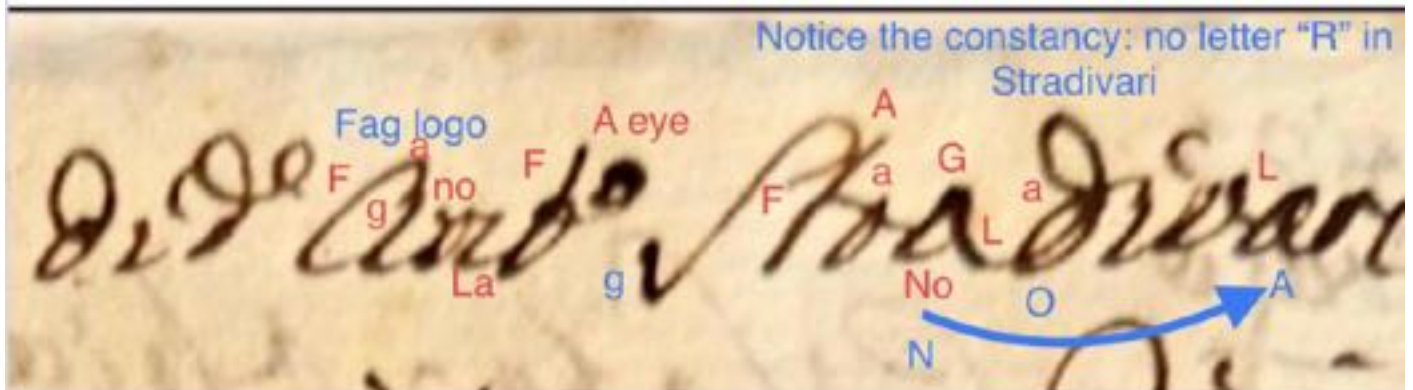
*Forme da violini di d[omi]no Ant^o Stradivari
tutte di legno di noce ripiene e con dieci buchi
per l'uso di cui si espresse[?] per quelle da viole.*

Moulds of violins of the aforementioned Antonio Stradivari
all of solid walnut wood and with ten holes^b
for the use of which [?] for those of violas.

Decryption one:



Below decryption 2: as usual, in all the Stradivari
decryptions we have seen until now, **NO LETTER "R"**.



Notice the constancy: no letter "R" in Stradivari

The mould of Fagnola Stradivari is identical of conception:



The false "Vuillaume Lady Blunt neck" below, the deceptive Stradivari mould and the Cozio plate number one have in common a powerful evidence pertinency : the very same mind and hand behind reveals genuine authenticity and authorship of the material , **Annibale Fagnola**.

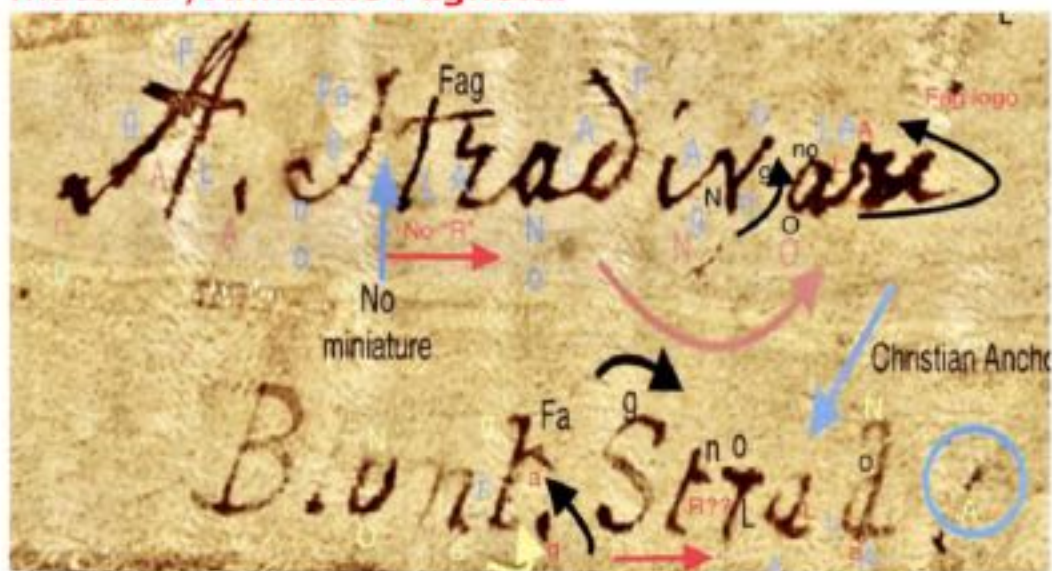


PLATE 6: There is a dense cyphered scriptures in this particular documentation. We will analyse the most prominent ones.

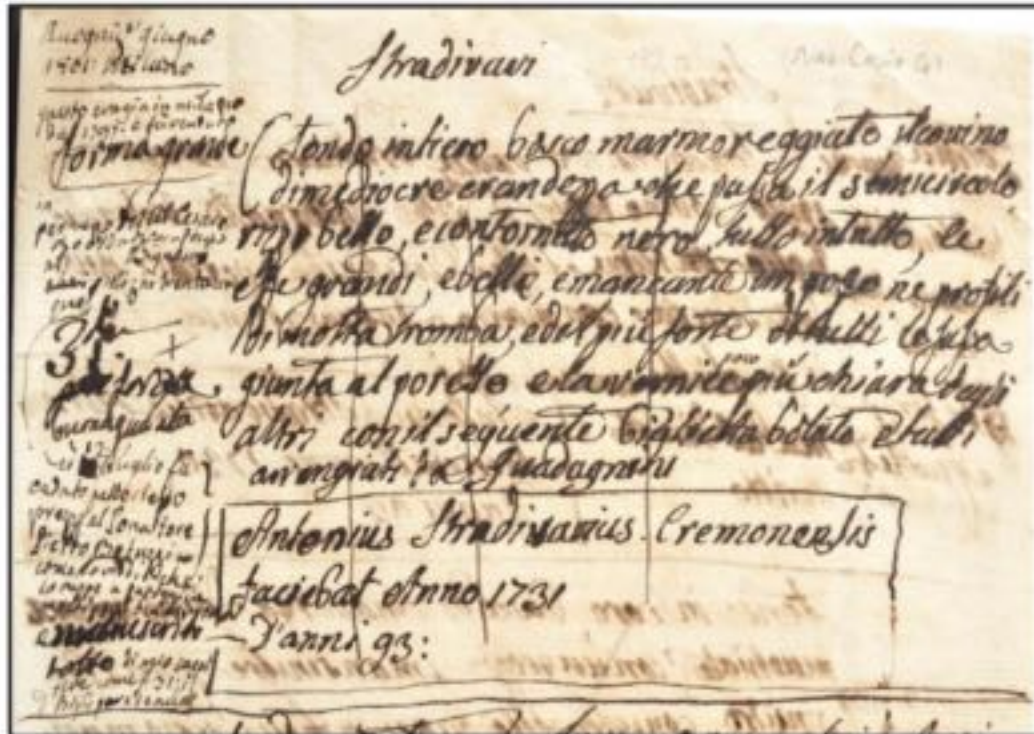


Plate 6: BSCr, LC, ms. Cozio 41

The numbering of this manuscript, archived at the Biblioteca Statale di Cremona – ms. Cozio 41 – appears to date this inventory to 1801 since the next manuscript, ms. Cozio 42, is clearly dated by Count Cozio, 1801. However, at the top-left corner of the first page of ms. Cozio 41 the Count has added *Ricognizione giugno 1801: Milano – questo era già in Milano dal 1797 e fu venduto* ('Verified, June 1801: Milan – this [violin of 1731] was already in Milan from 1797, and was sold'); i.e. the date of the verification was June 1801 but the main body of descriptive text was written prior to that year.⁴¹

Below, plate 6, the misspelling of “Stradivari”, no “R” lettering. The Eye of Providence and puzzle.

Always foresee the Eyes of Providence first...

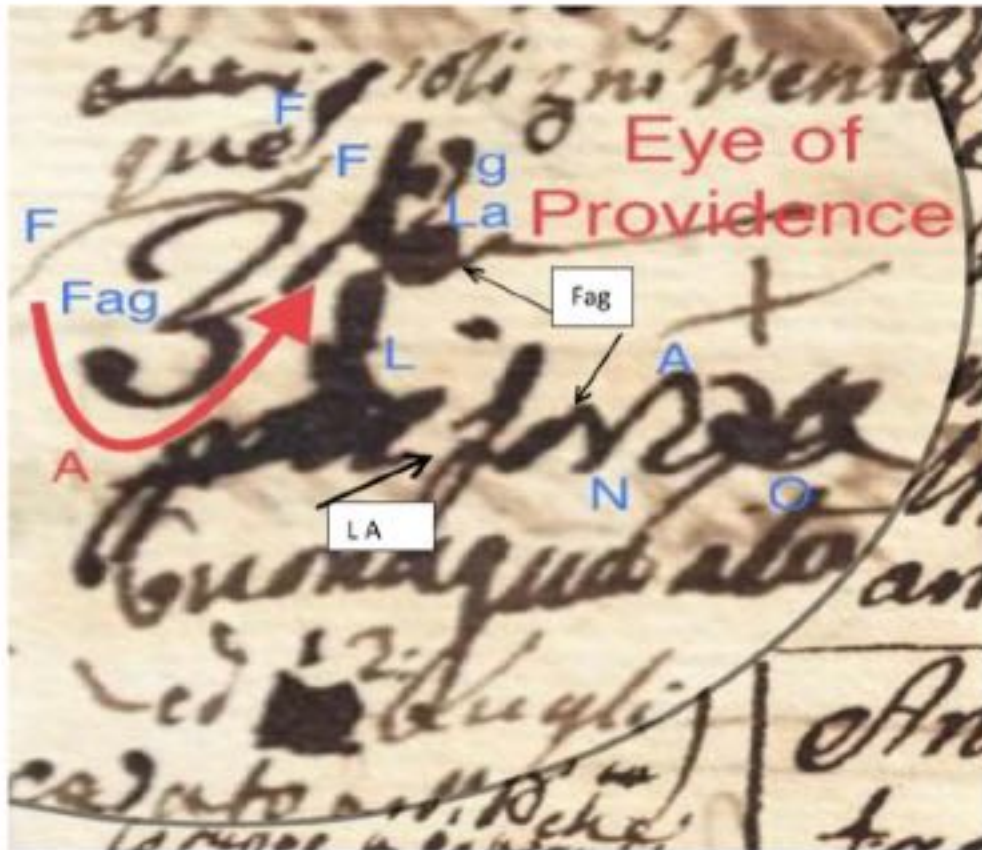
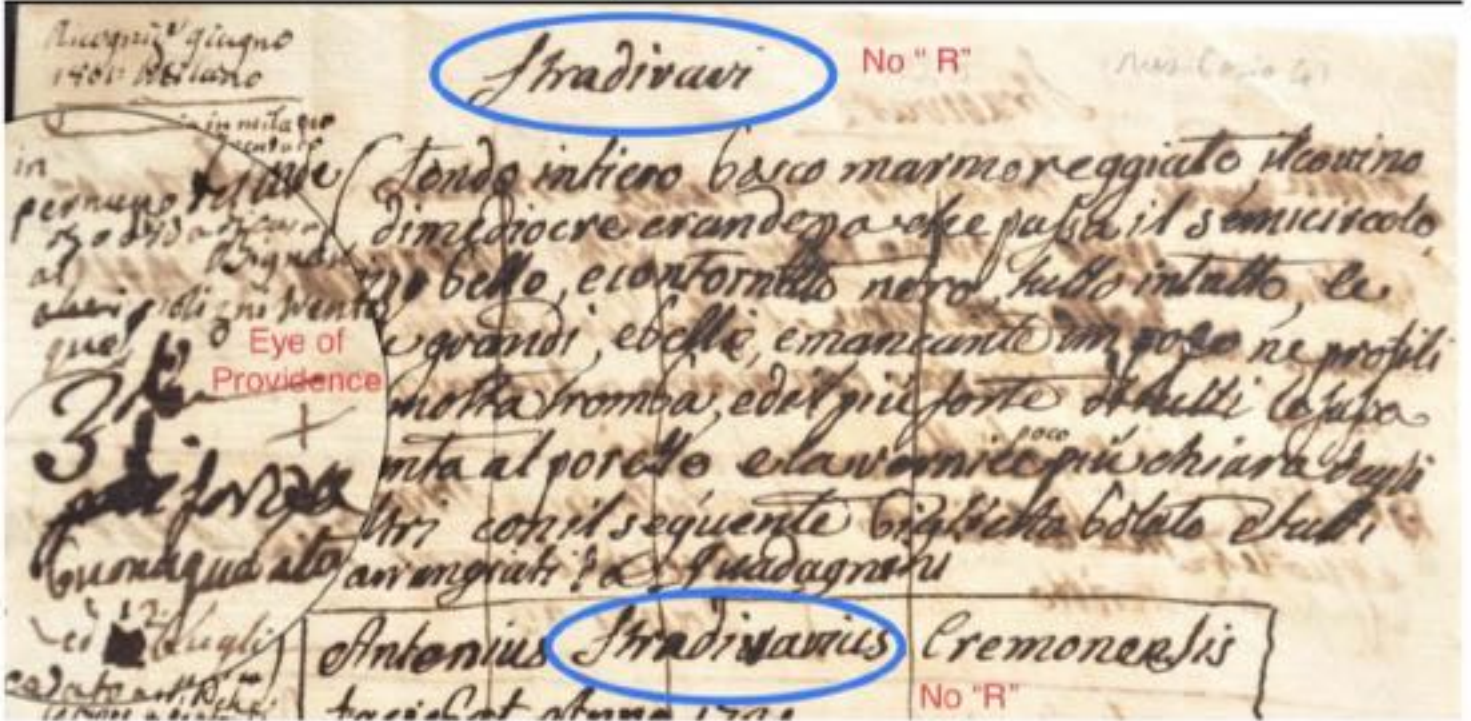


PLATE 6 IS ABSOLUTELY DISCREDITED AS BEING A GENUINE WRITING OF COZIO.



The progressive decryptions, starting with the Eye of Providence location, are reaching with the above and the comparatives below, very high standards of judiciary and legal evidence against the documentation being authentic Cozio's writings. The sum of the three, with the Eugene Gand Catalogue excerpt, the Lady Blunt Baroque Bass-Bar, do as well seriously discredit the authenticity of the Gand documentation and *Stradivari himself, having crafted a baroque bass-bar for the 1721 Lady Blunt*. It simultaneously excludes the

assertions of *Vuillaume having removed the Bass-Bar and replaced it with a new one.* Add the forged Vuillaume letter related to the Lady Blunt decrypted earlier^(previous chapter), the cyphered settings (pegs, tailpiece-labelling), the burden of evidence is completely reversed: the last sale of the violin should be considered a deceptive manipulation and should be declared null and void. *The Lady Blunt is not a violin made in Cremona by Antonio Stradivari. And same can be said with certainty for the 1715 Alard Baron Knoop, the 1716 Messiah, the Betts, La Pucelle and several other MASTERPIECES.*



Originally thought to have been 'PS', the inscription inside the pegbox is now understood to be 'PG'

Jason Price
interpretation
of "PG."

The Lady Blunt P G means in Freemasonry:
Pythagorean letter "P" for geometry and "G" for
God architect of the Universe.

The excerpt from the Eugene Gand Catalogue combined with the Lady Blunt Bass- Bar in a high level of decryption.

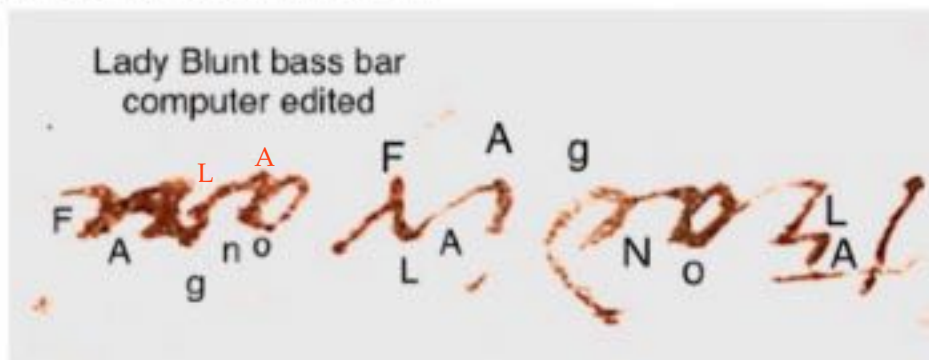


Fig 1

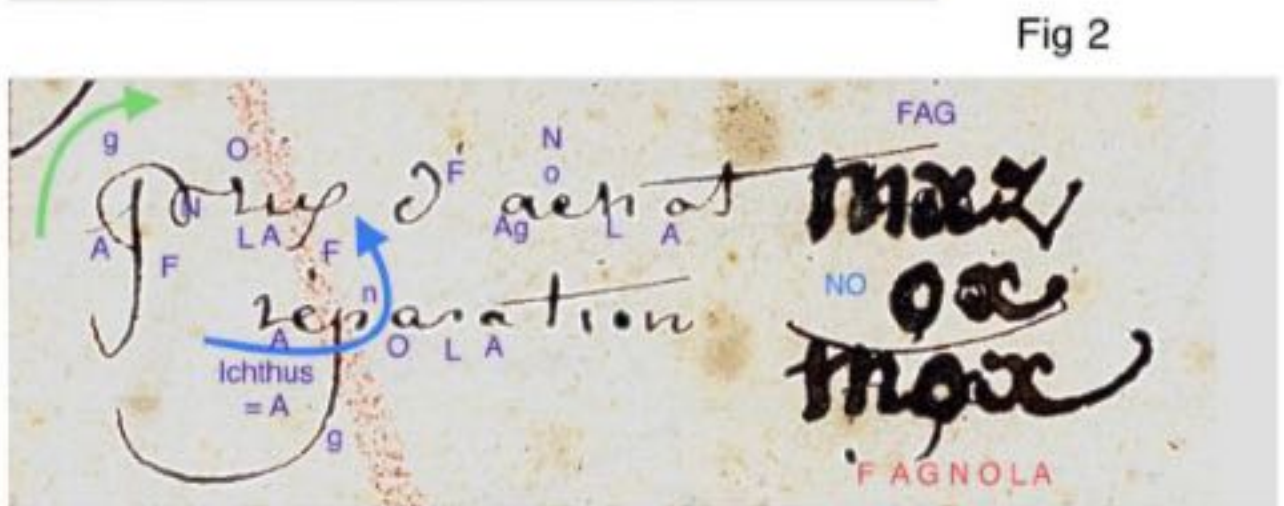


Fig 2

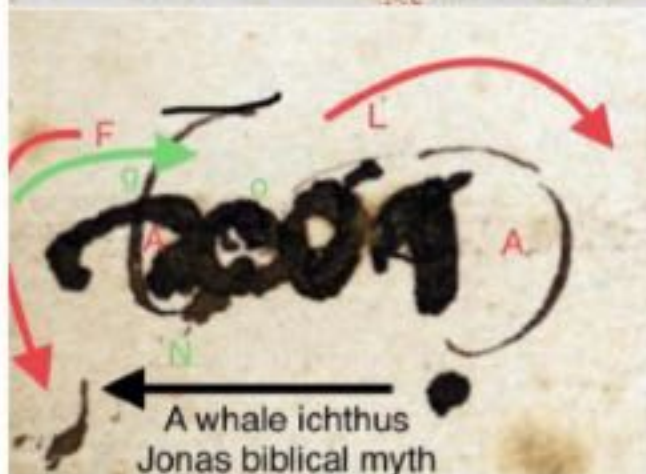


Fig 3

Fig. 2 and 3 Eugene Gand Catalogue excerpts.

Plate 9 original :

*la testa stampata
con la carta di
tutti*

bellissima

come vetro anno 1716: (il trib:
manuscritto)
Voci tonde, forte eguale, e belis.
Cenotati = forma più grande intello
e vernice sopra le di fine tirante
nel pastello = Lavoro finissimo
in tutte le parti con bellissime pro-
fittature = Copertura e fondo con
mezzana Elle e a fine tirata bene ai
bordi = Copertura di una intella
gradata di larga mezzana ^{ontafelle}
^{di prima mano} fondo grigio. Una larga bottiglia
ed aginto non perovena e rivoltata
che era un poco l'aria = Corinoz.
Del Rirolo = fascie e manico d'equal
bel legno = Statuato indietro nel
mano e portarsi la tavola, ed una
peça sopra l'unica nuova coperta
da due c'incorribile e forte come
velo ^{dalla g. B.} ^{Guedesmini}
^{di g. B. e p. B.} Vale almeno Zuchini cento
Zm 150 = cinquanta

Plate 9: BSCr, LC, ms. Cozio 42, p. 8

The diagram shows a handwritten manuscript page with several annotations and arrows. The text is in Italian, with 'Conota' and 'Vener' visible. Annotations include 'Messiahnic A', 'Eye', 'FFF', 'G', 'F', 'no', 'nola', 'Fag', 'La', 'no', 'a', 'L', 'g', 'a', 'L', 'F a'. Arrows indicate connections between these elements and the text.

As stated earlier, each line of the writings is stuffed with cyphers in hypertext.

Plate 7 original.

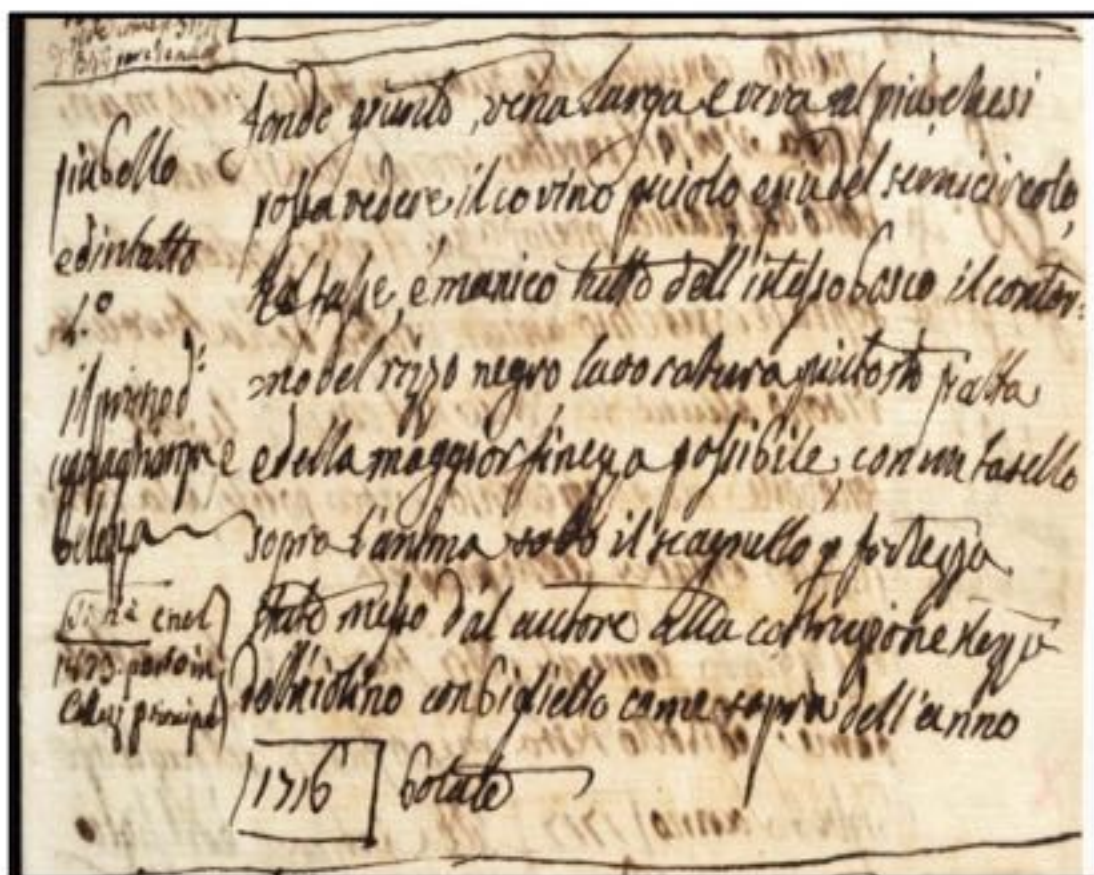


Plate 7: BScr, LC, ms. Cozio 41

Fondo giunto, vena⁴⁴ larga e viva al più che si possa vedere, il covino picciolo e più del semicircolo, le fasce, e manico tutto dell'istesso bosco⁴⁵ il contorno del rizzo negro⁴⁶ lavoratura piuttosto piatta e della maggior finezza possibile, con un tasello⁴⁷ sopra l'anima sotto il scagnello⁴⁸ per fortezza stato messo dal autore alla costruzione stessa del violino con biglietto come sopra dell'anno 1716 bolate.

Plate 18: left, Eye indicator on the G. Right loupe, two Eyes indicators, one looking up, the other, down.

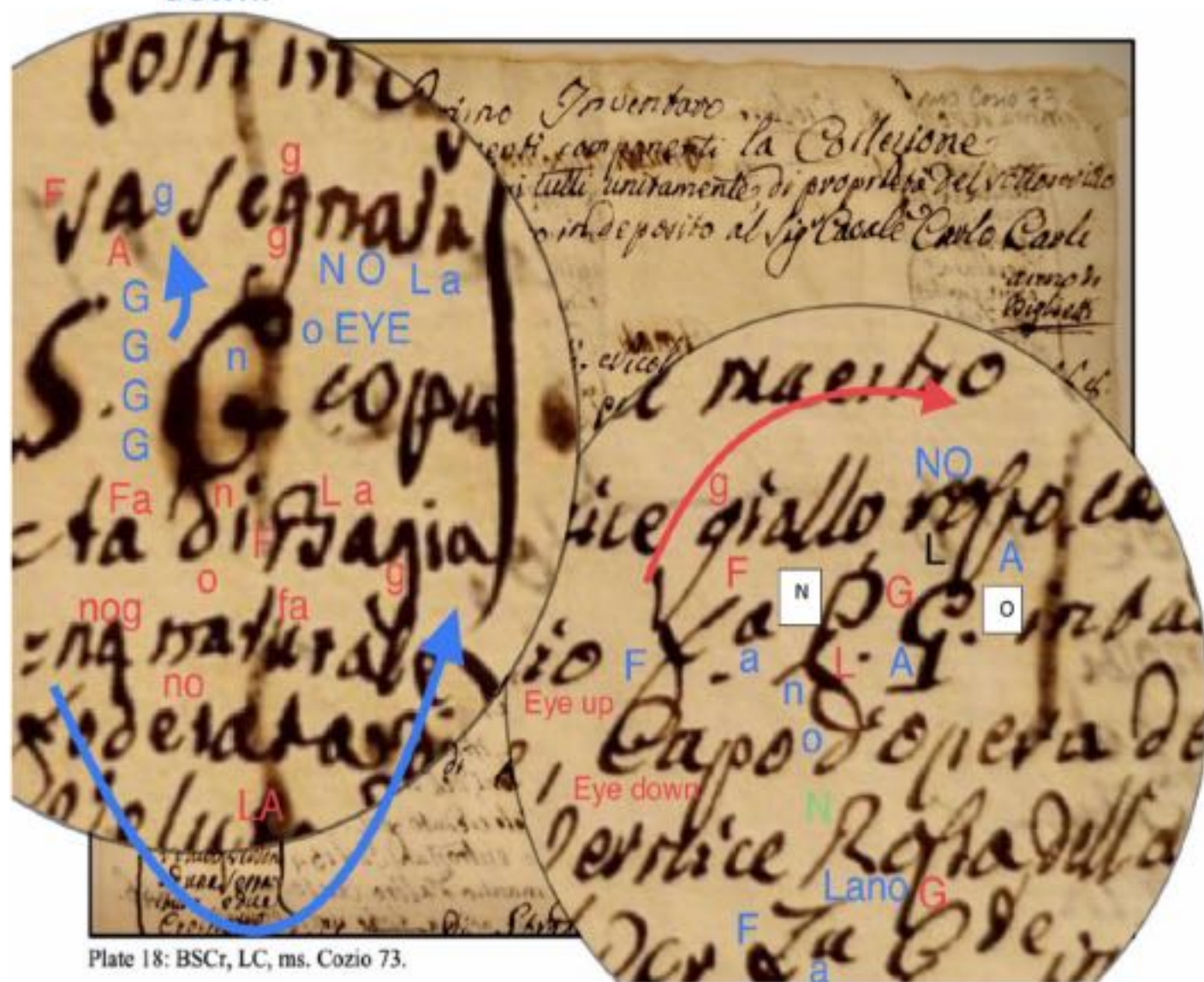
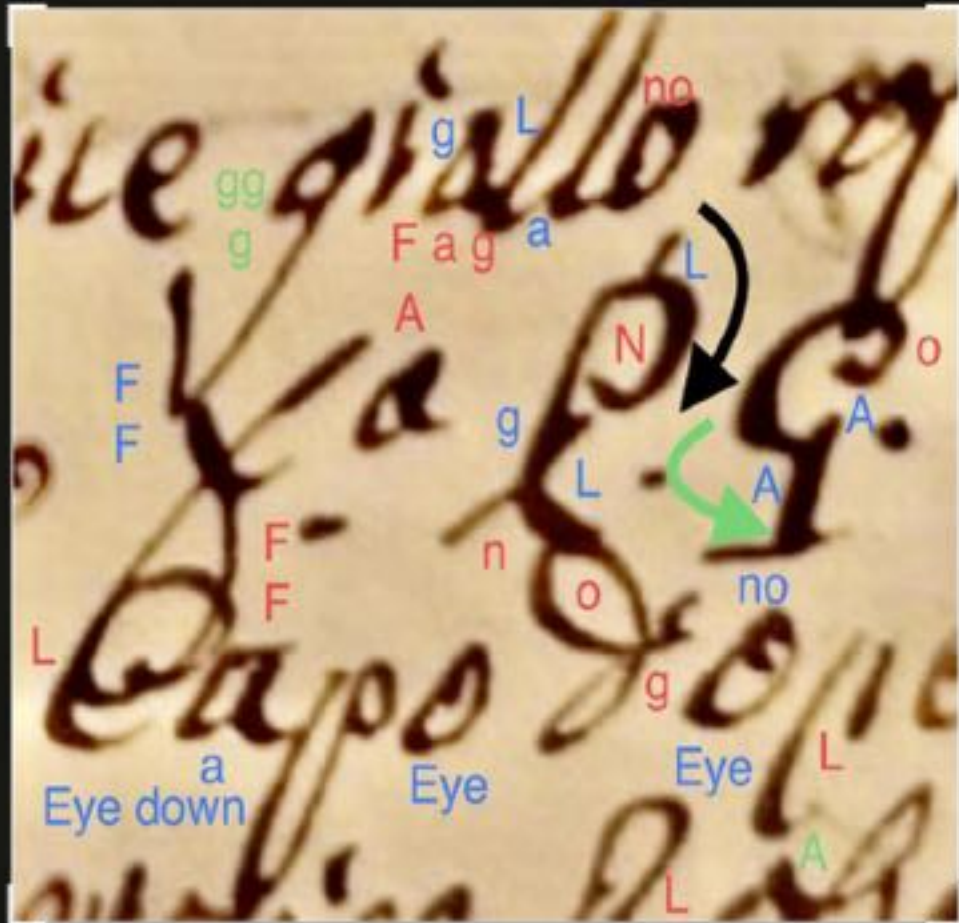
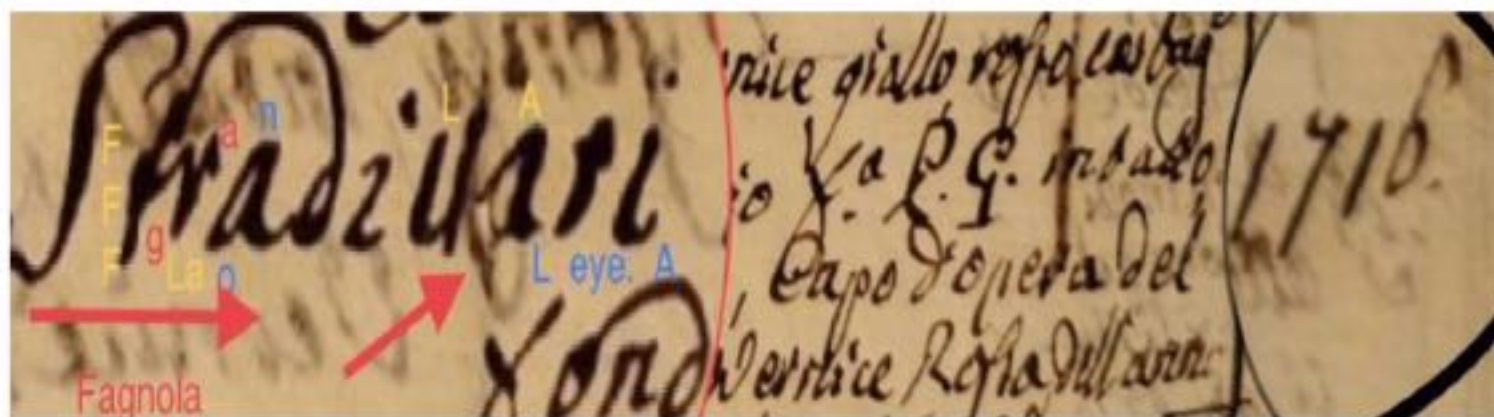


Plate 18: BScr, LC, ms. Cozio 73.

Plate 18.





Again, I insist, the fundamental mistake common to all experts without any exceptions: one, do not take for granted the authenticity of any documentation. Secondly, you are not experts in writings but you are acting like if you are. Cryptologists do exist since a long time. And here, they prove you to be erratic.

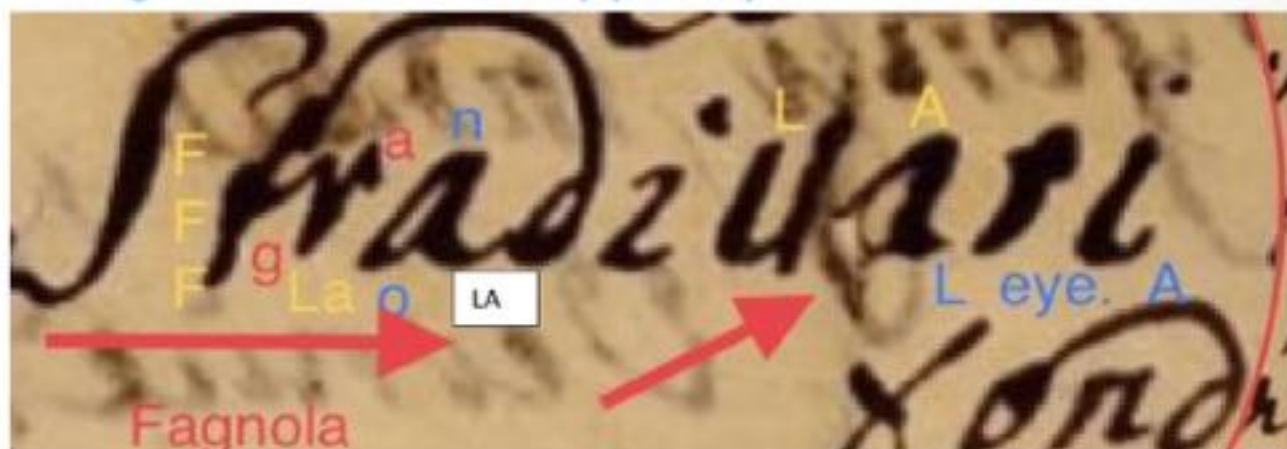


Plate 19 of Cozio's inventory.

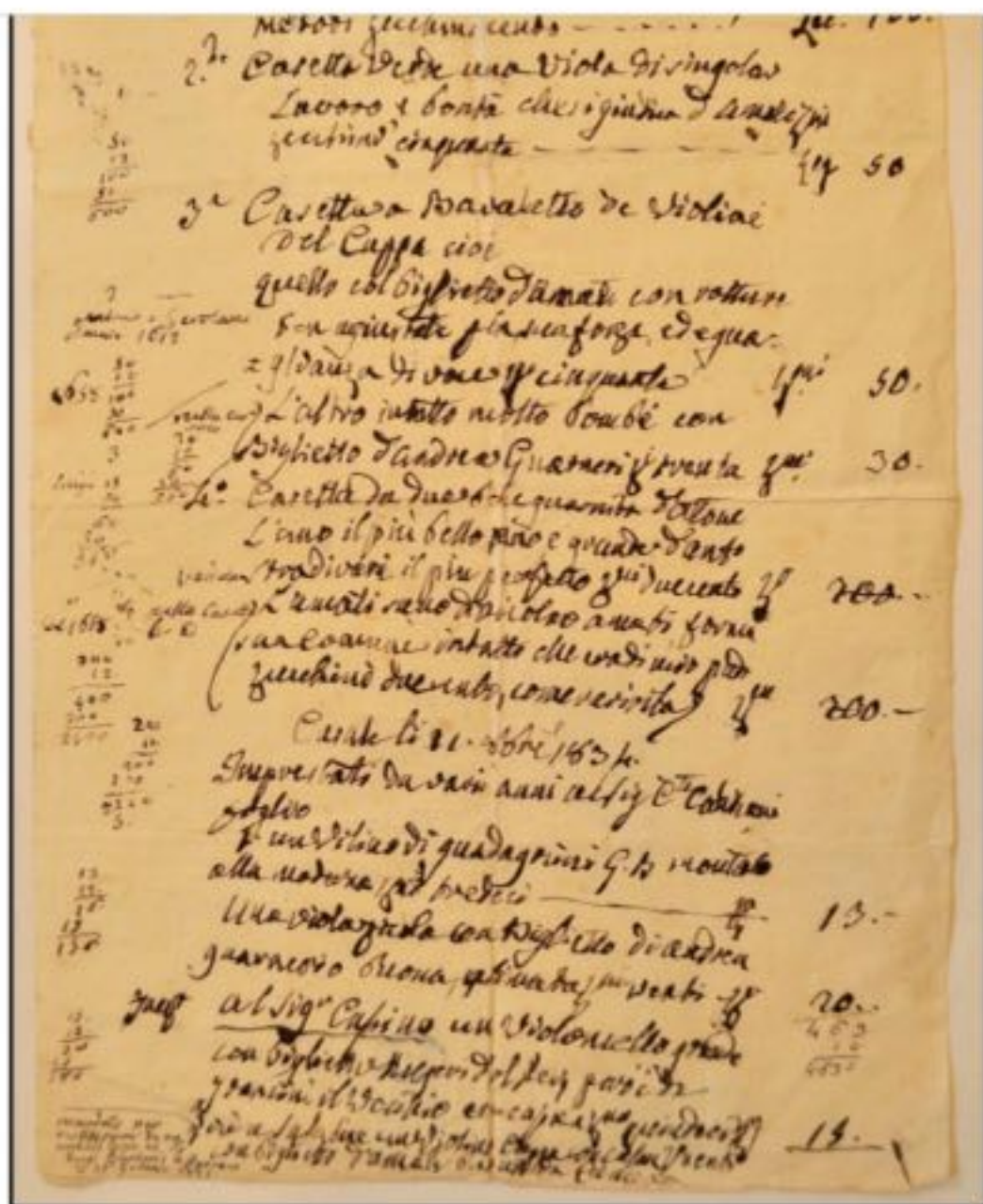
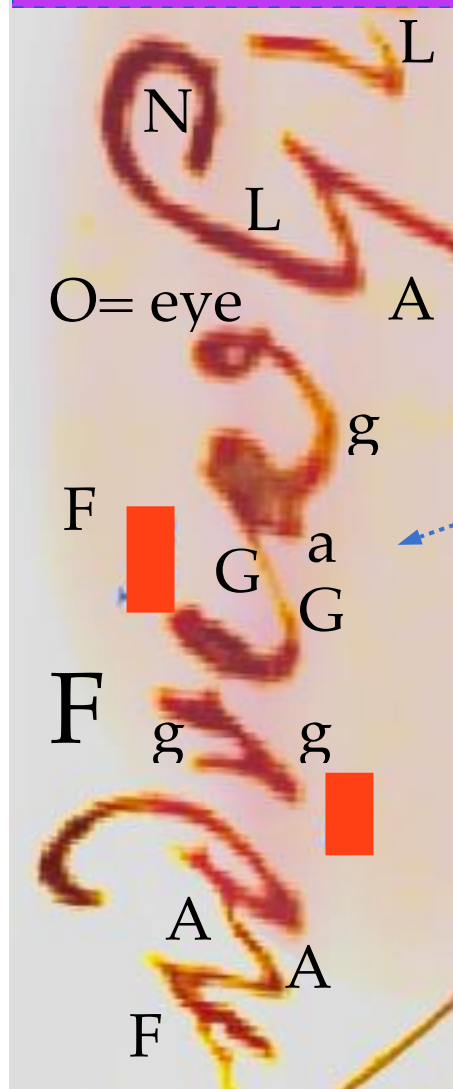


Plate 19: BSCr, LC, ms. Cozio 81r

[illegible]

Each angle is
cyphered.



F

Move to left
slightly.

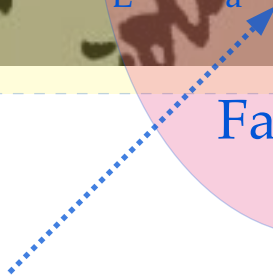
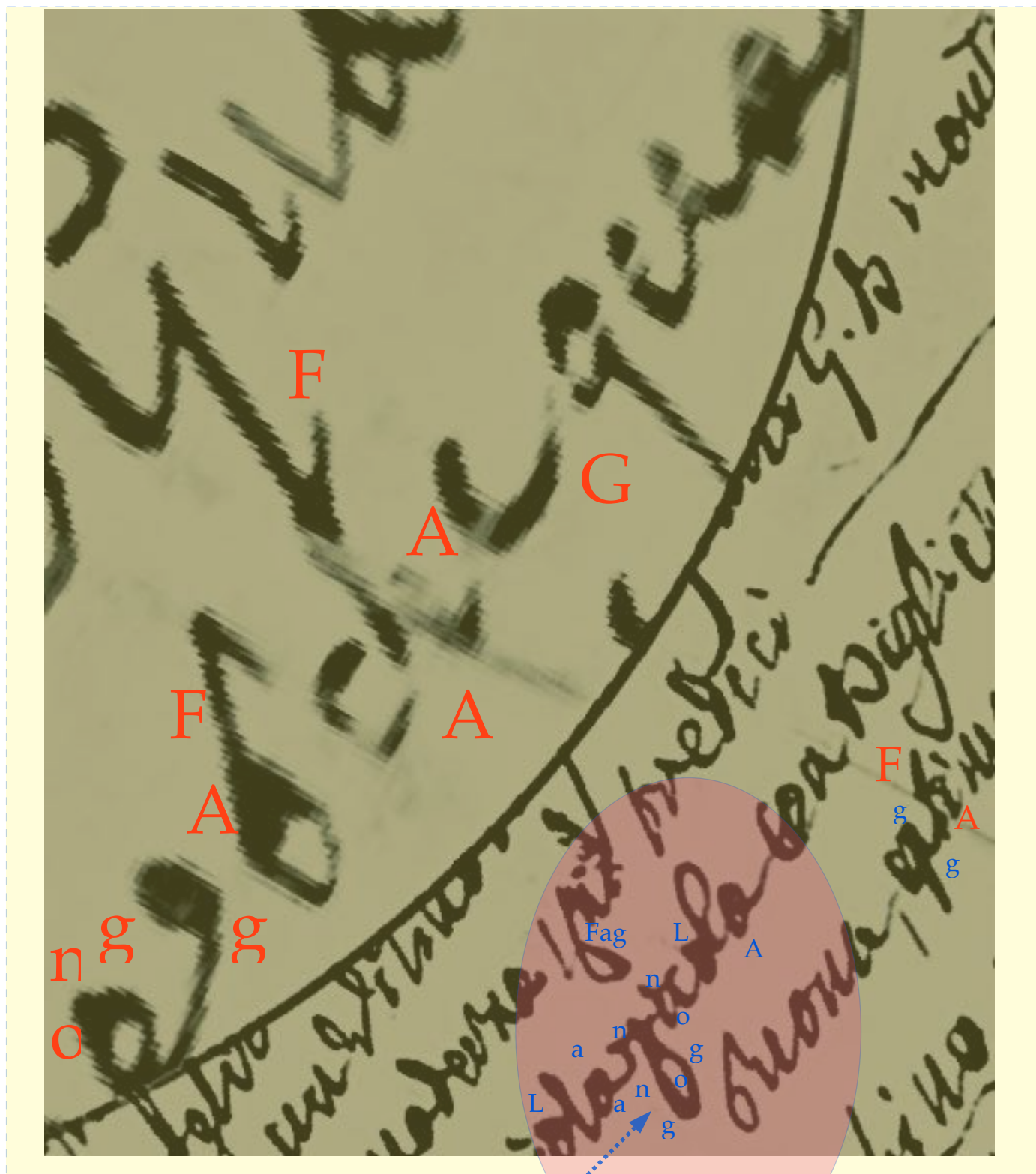


Plate 19.

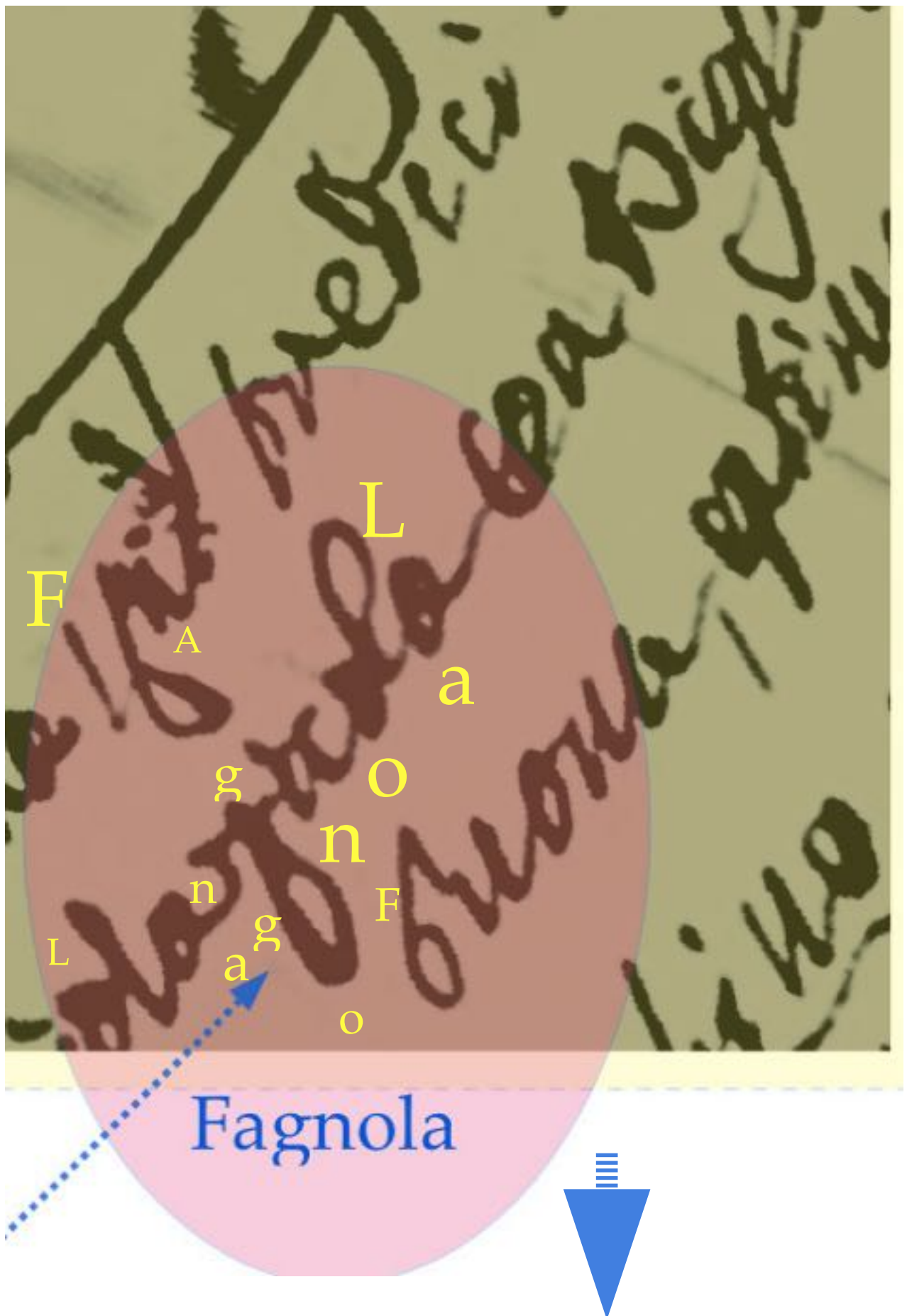


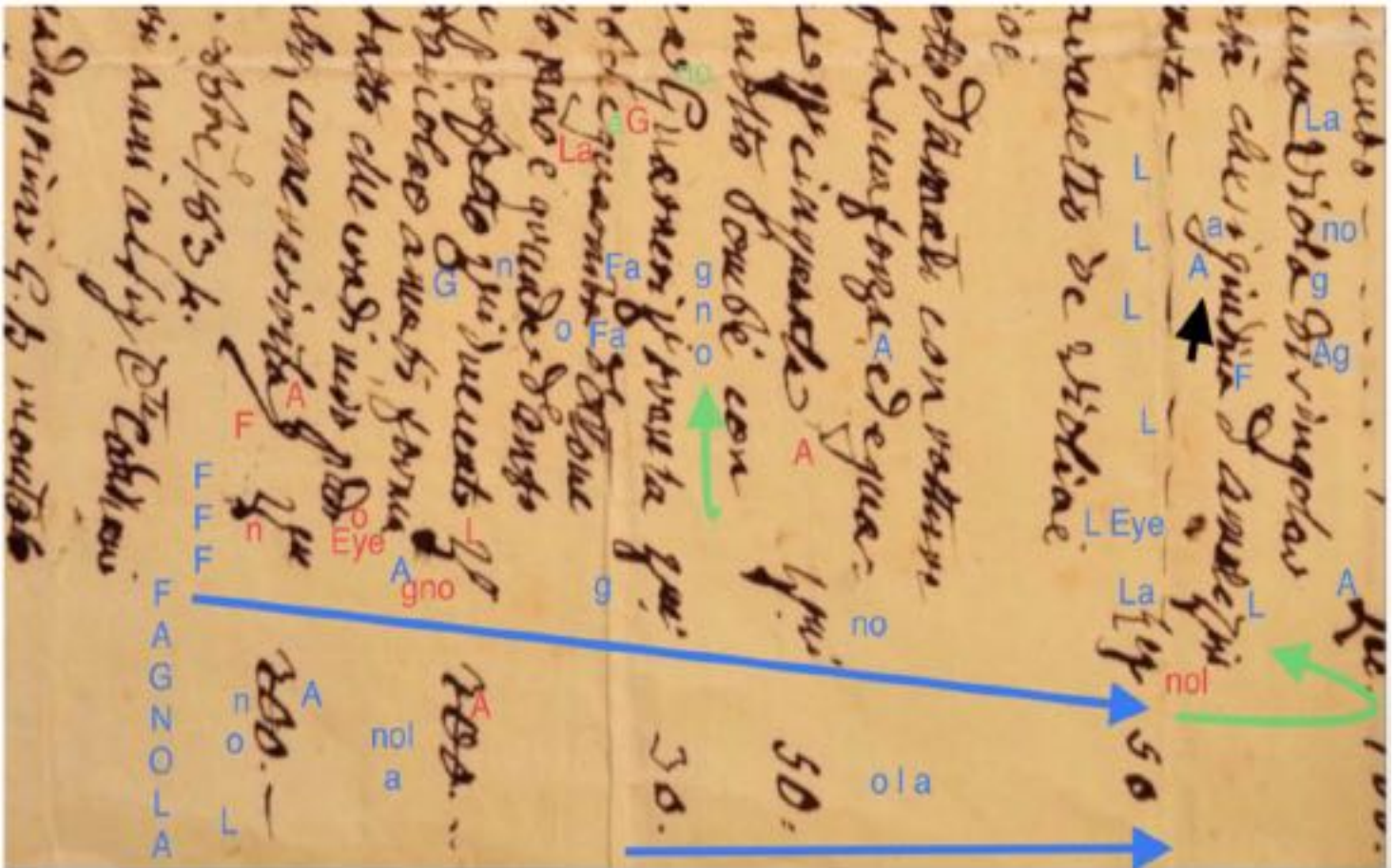
Plate 19.



Details of the same
segment, previous pages.

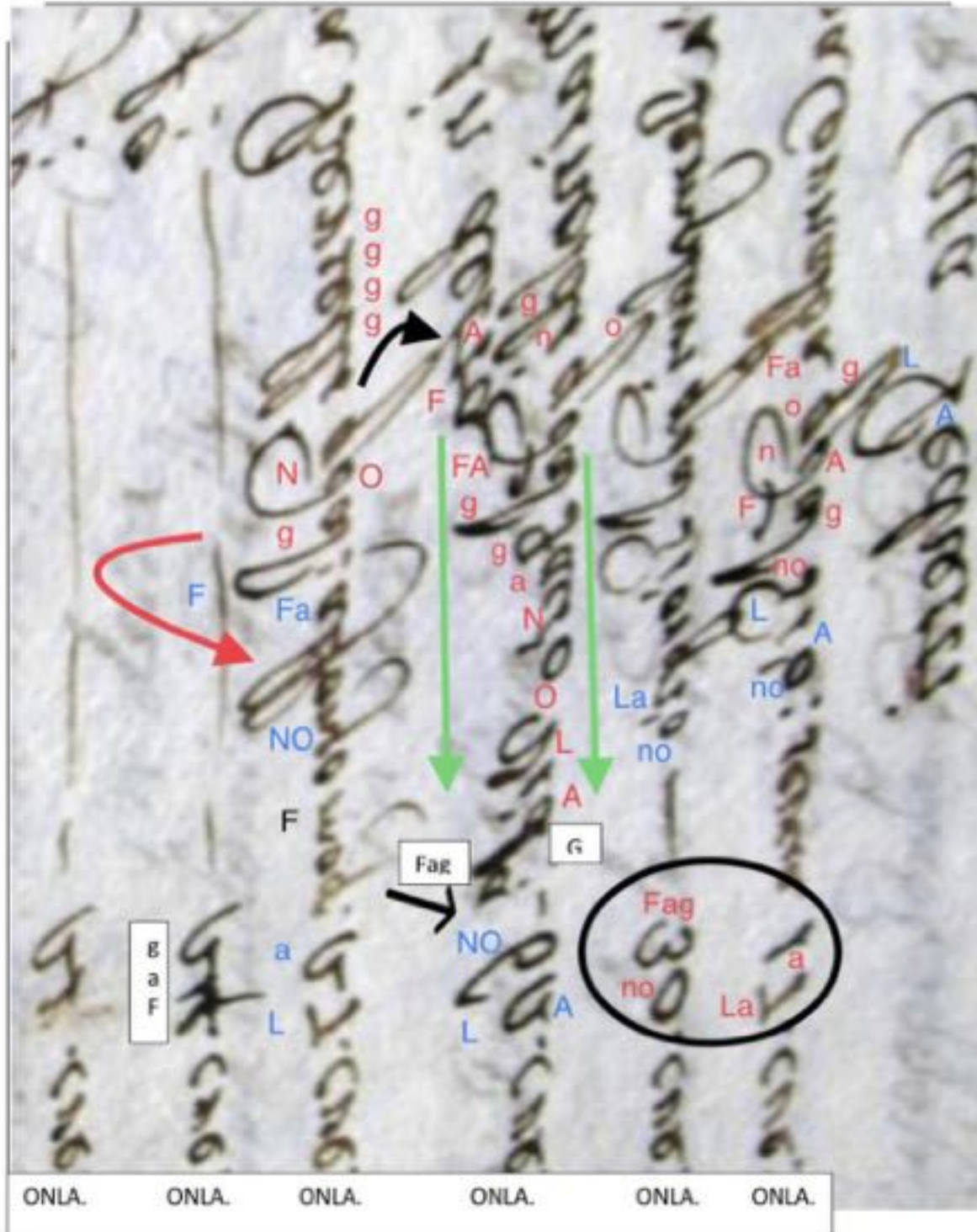
ENHANCE IMAGERY.

THE CONSTANT FEATURES AND COMPLEX PUZZLES
SEEN ON THE DECEPTIVE VUILLAUME LETTERS
RELATED TO THE EVANGELIST MESSIAH COPY,
BERGONZI CENSUS, DOM DESIDARIO D'ARISI
MANUSCRIPTS.



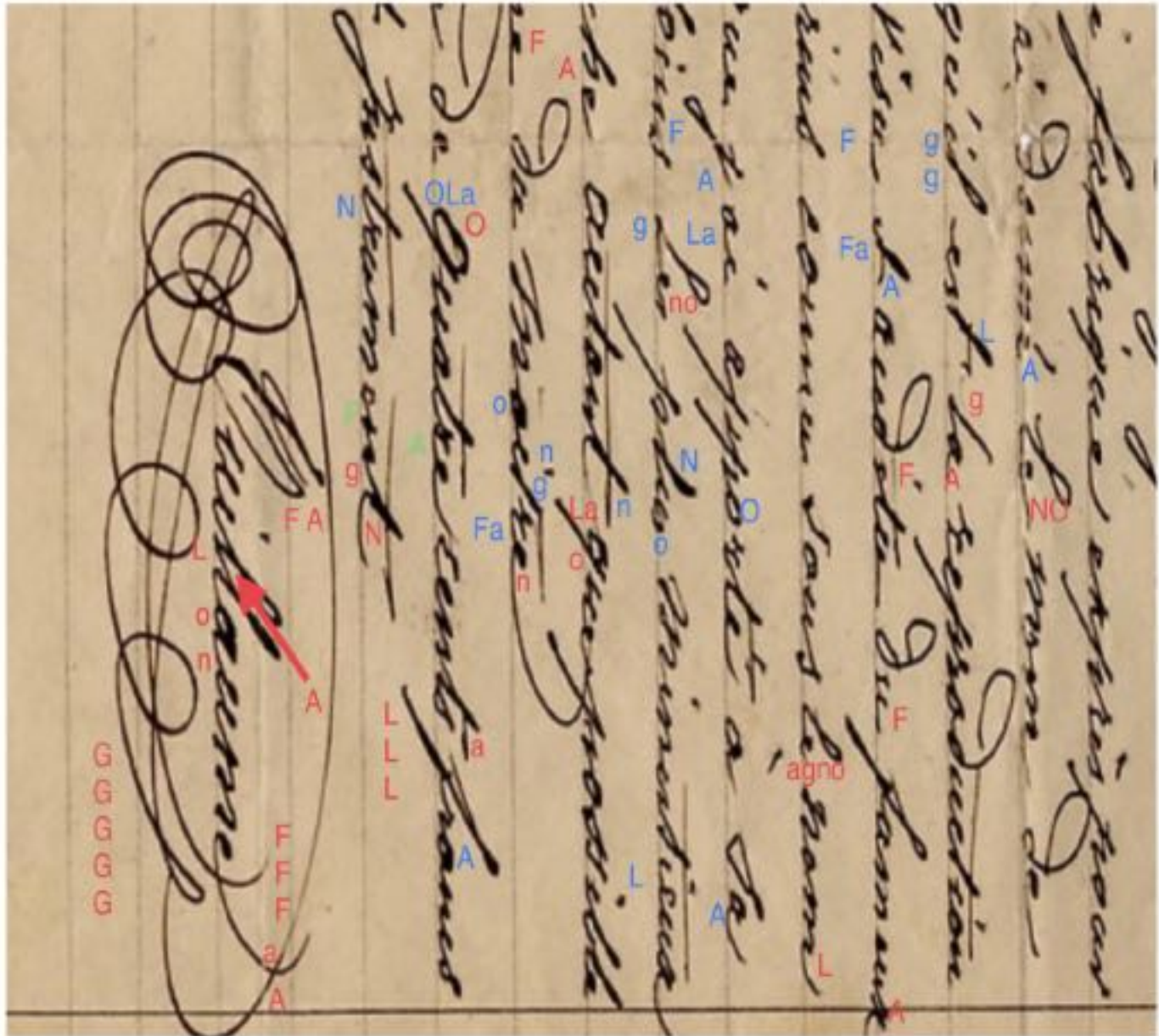
Enhance imagery.

Comparatives: The deceptive Carlo Bergonzi Casa Stradivari census.

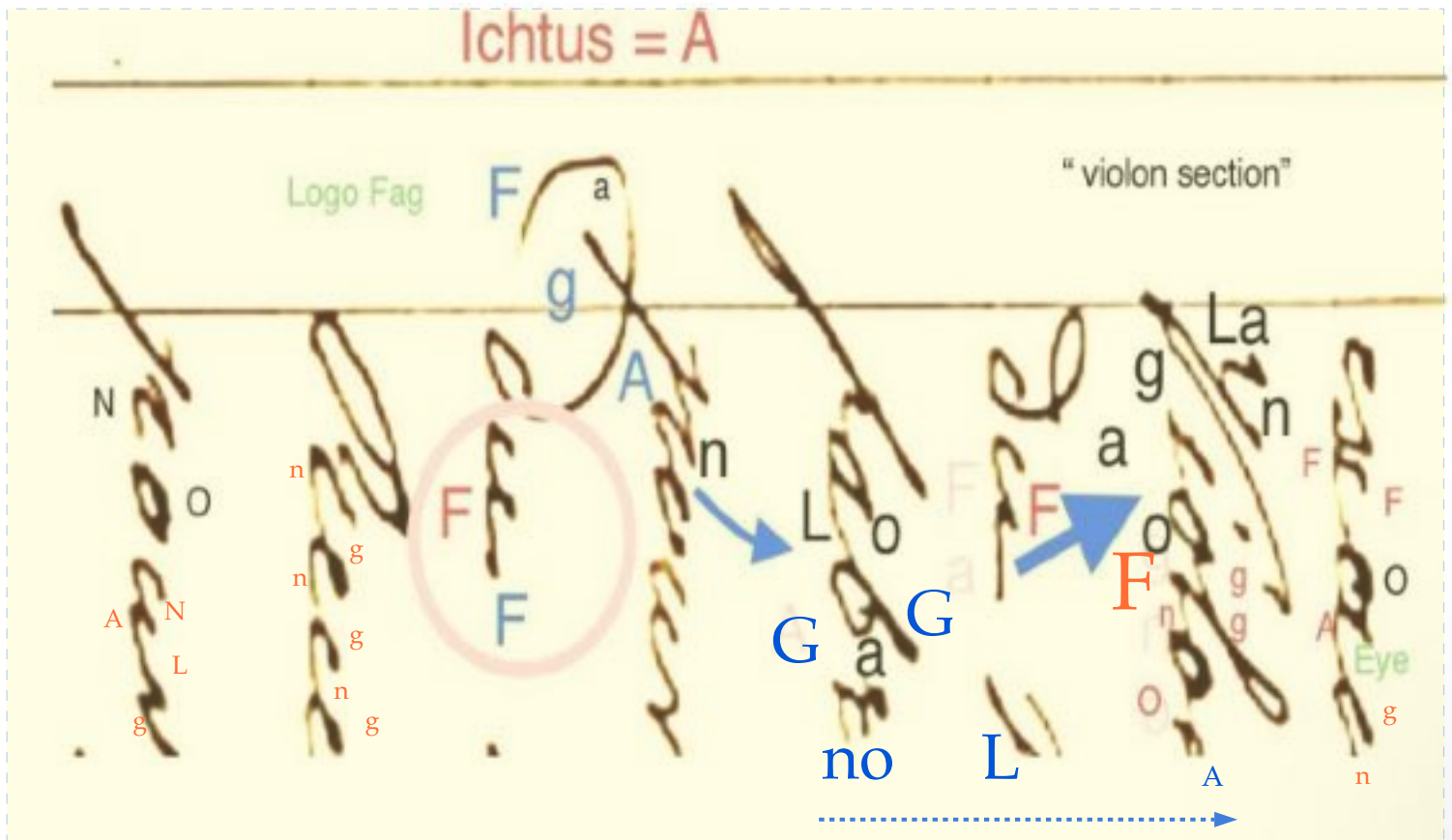


Enhance imagery.

The deceptive Evangelist Messiah Vuillaume certification:

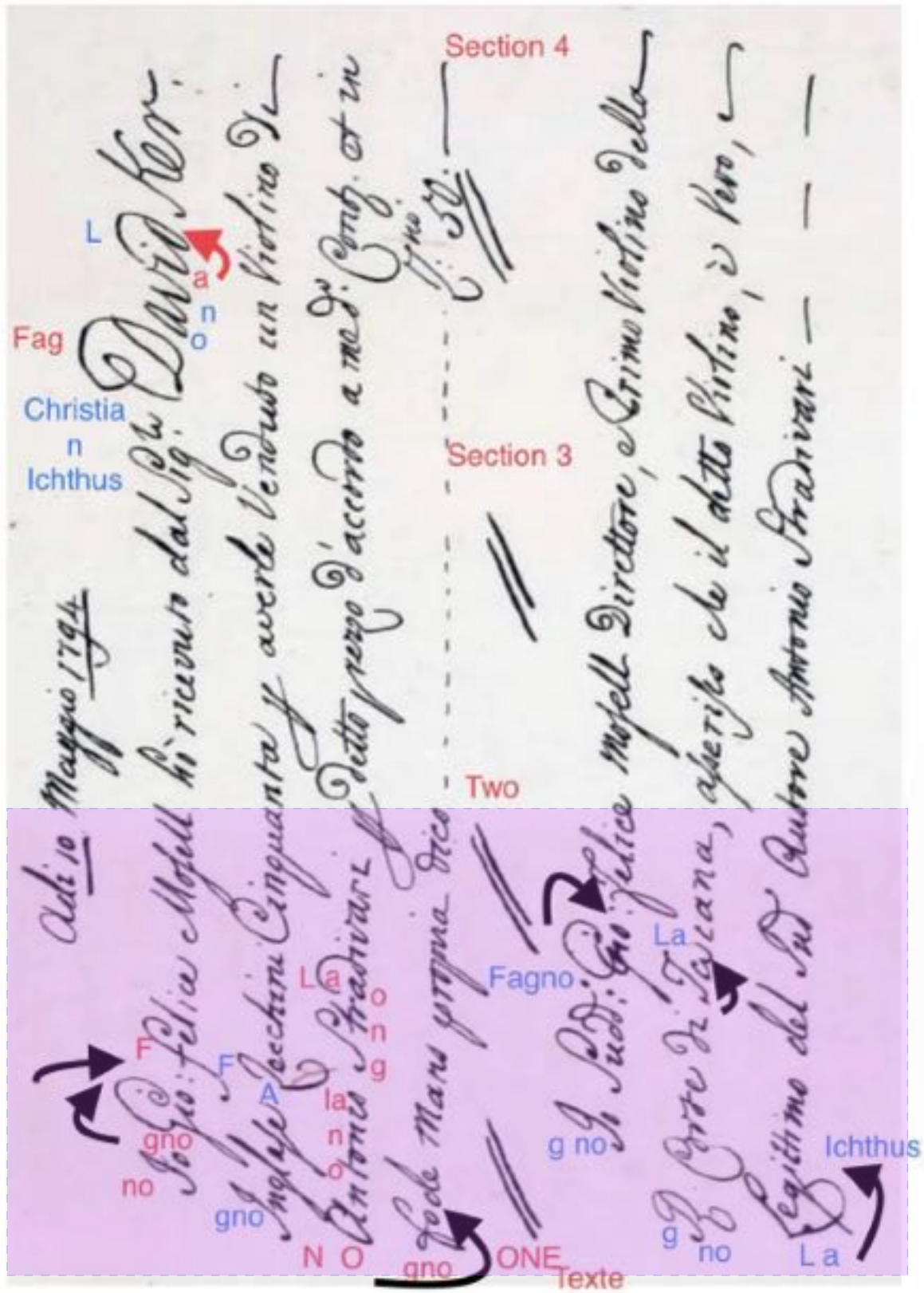


Romano Christian insertions



Evangelist Vuillaume letter.

The David Kerr letter.



Enhance imagery.

PLATE 17:

Nota di Strumenti richiesti dal Sottoscrivito ^{new como 55} ~~che allongarebbe da Milano contro danaro~~ ^{in Milano}

n° 1: Stradivari ^{veniva larghi intatto, e non usato} grande fondo intiere ^{veniva meno sopra} Zechini cento ff 100:-

n° 1: Altro di Daut ^{grande come s° fondo intiere} ^{passa sano intatto poco usato} Zechini ~~novanta~~ 90:-

n° 1: Altro forma piccola fondo intiere vena larghi ^{separato} 60:-

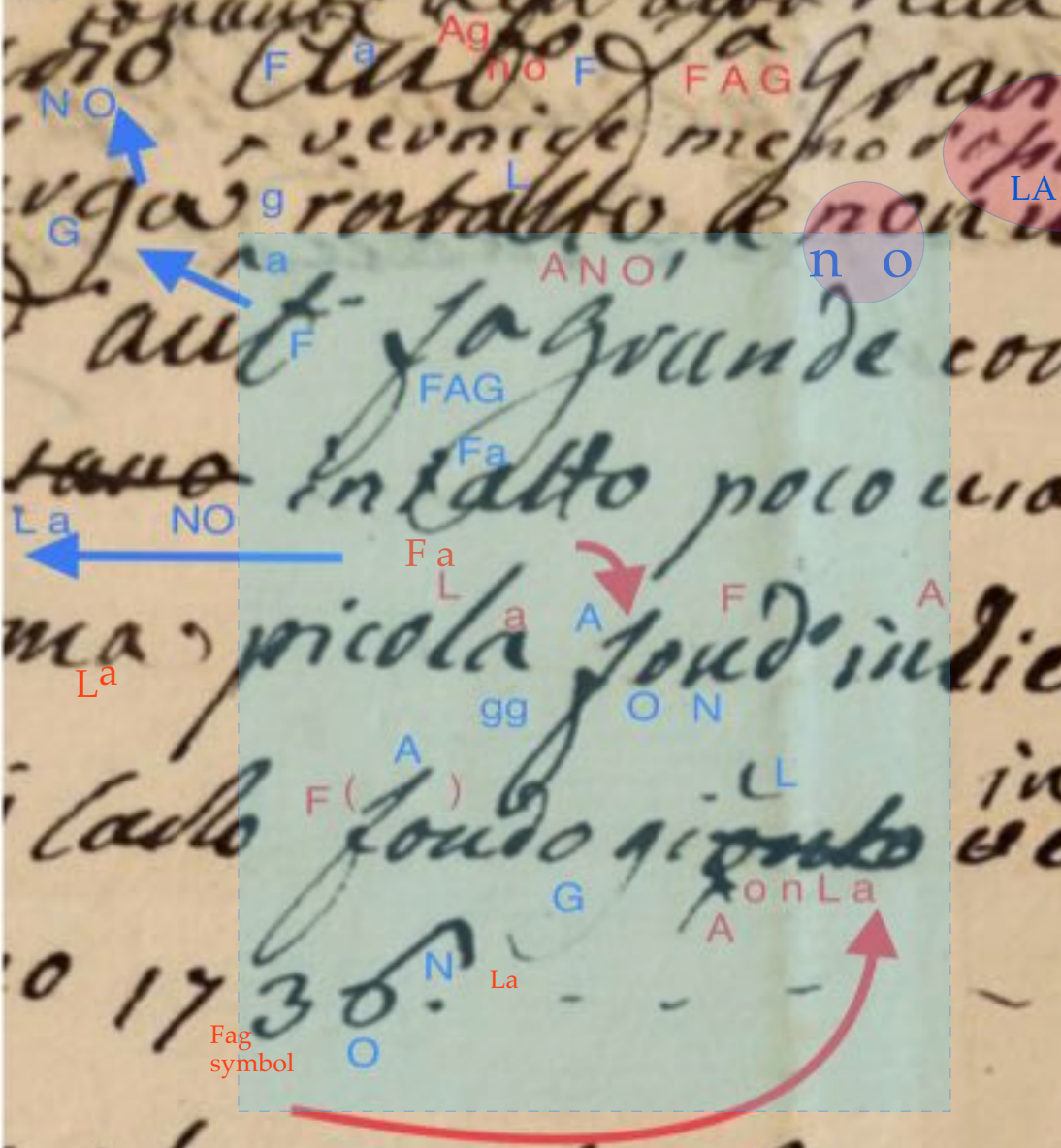
n° 1: Beugonzi ^{indue} ^{picola sano} ^{del anno 1736.} ^{zmi quaranta} 40:-

n° 1: Le Decher ^{graduato fondo grande} ^{vena piccola sano eccellente} ^{che nel coperschio ben agilitato} ^{zmi cinquanta} 50:-

Del fu Lion Battista Cuadani

Plate 17: BSCr, LC, ms. Cozio 55.

di strumenti richiesti dal son
ne albanese 666. in Milano contro
spazio della prima
no Tubo grande
vevige meno
vga rimbato, e non usato
aut la grande come 1^a fo
tano intatto poco usato
ma, piccola foud'indies o ven
i ludo foud'gigato induce
o 1736. - - - - - e una pic
alumnus Jacobi Stainer 5
Indice



Other materials related to Cozio were carefully deciphered in the previous chapters, his signature, some letters. None has pass the test of authenticity.



1803.

The signature of Cozio is entirely ciphered
"Fagnola " in hypertext lettering.

