

Shorts(5) AI voice.

Why did Annibale Fagnola created and impersonated Joseph Antonius Rocca and his son Enrico?

The answer is because the existence of both the 1716 Messiah Stradivari and the 1743 Alard Guarneri del Gesù needed historical evidence of their existence, anterior to their fabrications, after the death of VUILLAUME and Delphine Alard, circa 1888-1890.

Misleading experts do assert Tarisio being into the possession of both instruments after Count Cozio di Salabue passed away. They pretend without any credible evidence Joseph Antonius Rocca having copied the Messiah Stradivari directly from the original. They say Luidgi Tarisio himself brought the Messiah Stradivari to be copied by Rocca. Expert Eric Blot supports that theory: nothing objectively and scientifically verifiable from Blot assertions. Only pure speculation.

We have demonstrated in our publications Count Cozio di Salabue being impersonated by Annibale Fagnola. Experts do assert Cozio being the first owner of the Messiah. The Cozio own measurements of his Messiah Stradivari are all ciphered by Annibale Fagnola.

Count Cozio di Salabue measurements
original documentation of his 1716
Stradivari, the Messiah, encrypted by
Fagnola



A very complex decryption: Fagnola is the author of Cozio's measurements related to the 1716 Messiah Stradivari.

You must enhance the imagery to be able to view all the minimalist decryptions of the ciphers.

It can be studied an analyzed at Page 323, QR, PDF, Book One.

In our studies, we prove 100%, with science and cryptology all writings of Count Cozio to be a forgery for the benefit of the Victorian Hill's firm.

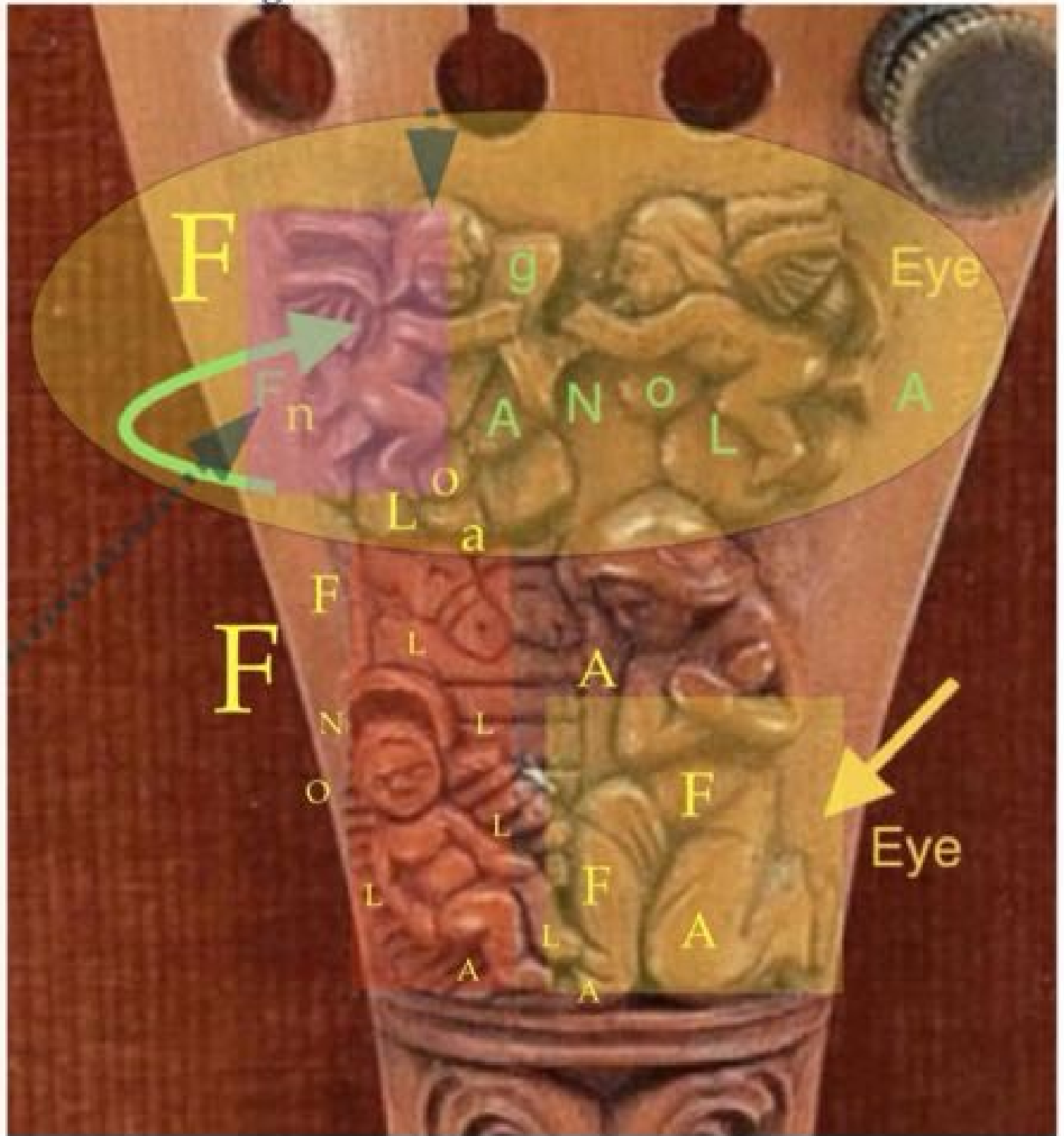
Therefore, the non existence of Cozio as a violin collector makes it impossible for Tarisio, to be the next owner. Then, Joseph Antonius Rocca, who experts agree unanimously he copied both the 1716 Messiah Stradivari and the 1743 Alard del Gesù, could not logically have accomplished such a task because of the material non existence. When fictive Tarisio dies in 1855 or so, it is commonly accepted that both instruments passed into the hands of French luthier Jean Baptiste VUILLAUME.

This makes the mere existence of Luidgi Tarisio to be a complete oaks. Tarisio is always part of highly questionable links into the fraudulent chains of possession with Jean Baptiste VUILLAUME.

VUILLAUME allegedly made in 1856 his first copy of the Messiah Stradivari.

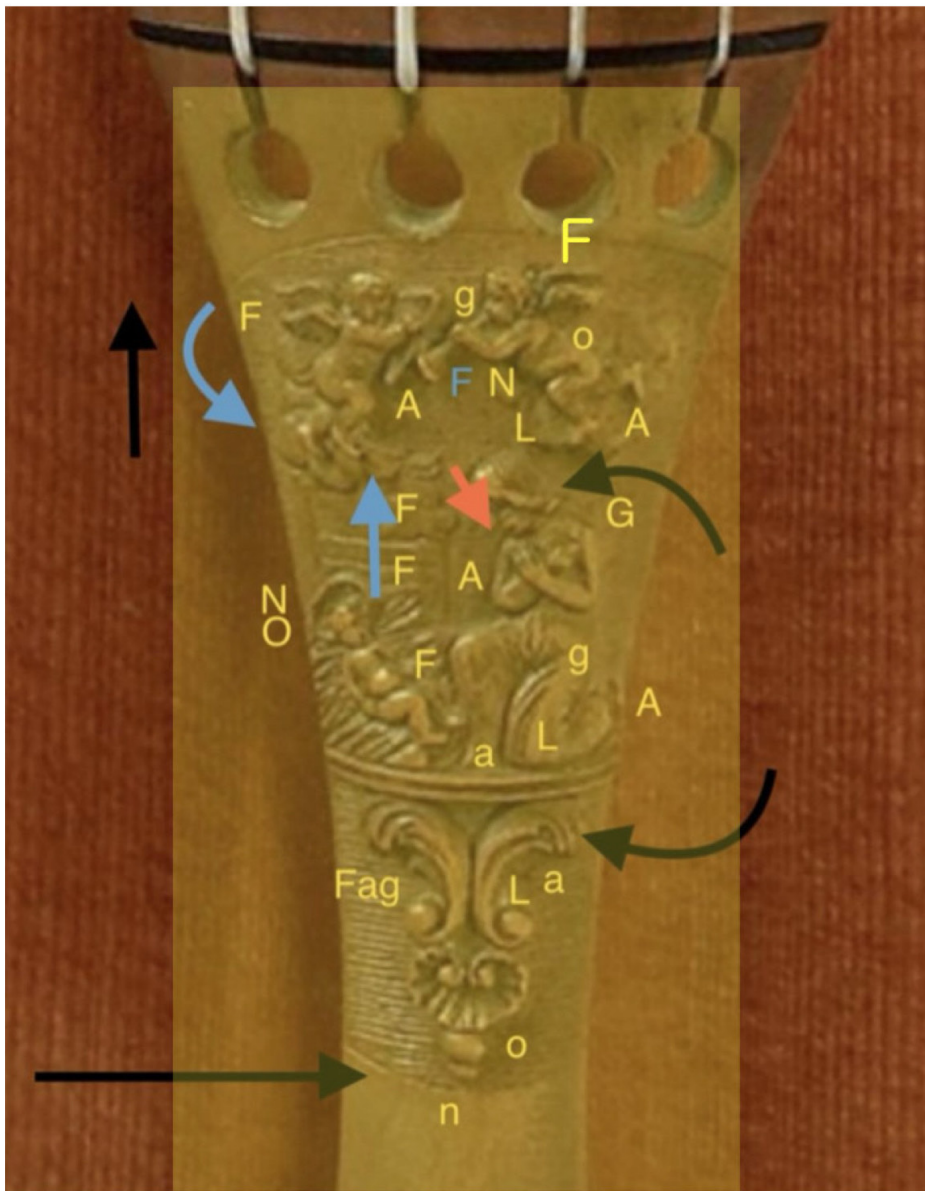
The tailpiece is completely ciphered by Annibale Fagnola, the true maker of all VUILLAUME copies.

The 1856 Vuillaume copy of the Messiah Stradivari has a tailpiece entirely crafted by Annibale Fagnola.

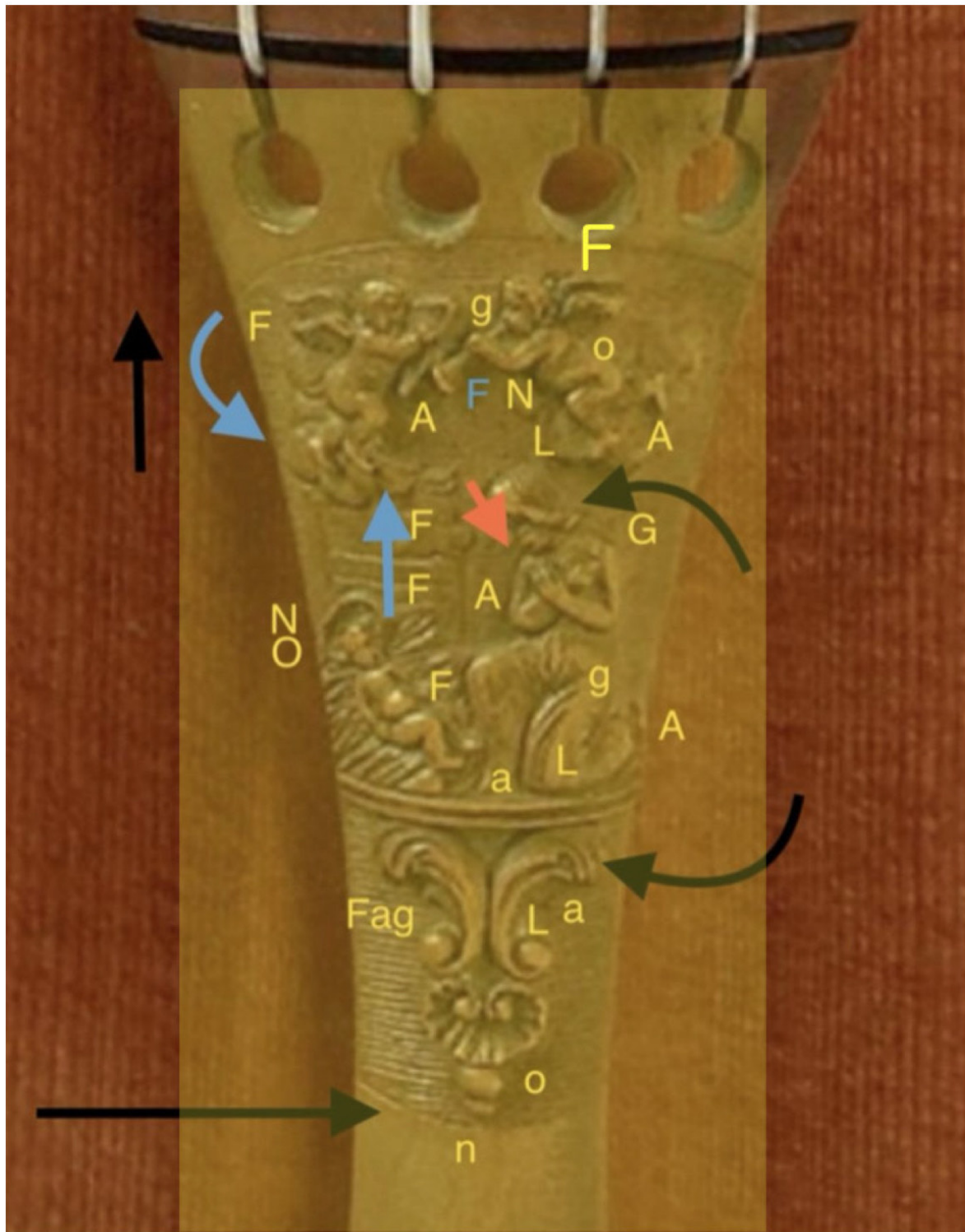


The original 1716 Messiah Stradivari was created and entirely fabricated by Annibale Fagnola, after the death of VUILLAUME and Delphine Alard, between 1888-1890. The tailpiece and four pegs of the Messiah Stradivari are all ciphered by Annibale Fagnola, and none until now has noticed!!!

The 1716 Messiah Vuillaume tailpiece is encrypted « Fagnola ».



*The 1716 Messiah Vuillaume
tailpiece is encrypted
« Fagnola ».*



All original Rocca labels are ciphered by Annibale Fagnola: which explains why the fictive Joseph Antonius Rocca knew so much in details about the 1716 Messiah Stradivari, a glorious forgery.

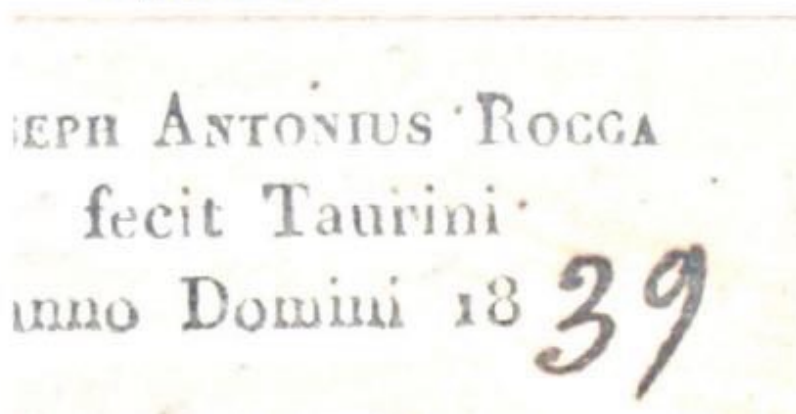
Fagnola's labelling digit process always hides a secret as you will be duly instructed furthermore: for instance, the Leduc Guarneri del Gesù problematic date (1745) is no mystery when you apply cryptology!

Decryption one



How do we proceed: first, you need to have the eye and your brain exercised to spot the hypertext. Then with photographic intensity decreasing, you obtain the following:

Decryption number 2



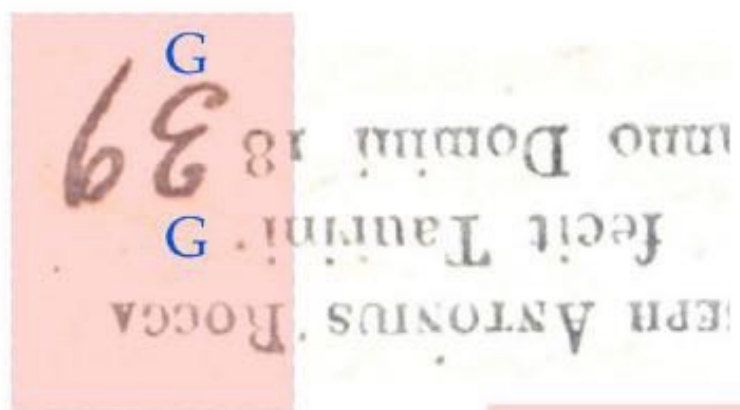
con Antonio Bocca
fecit Taurini
anno Domini 1823

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

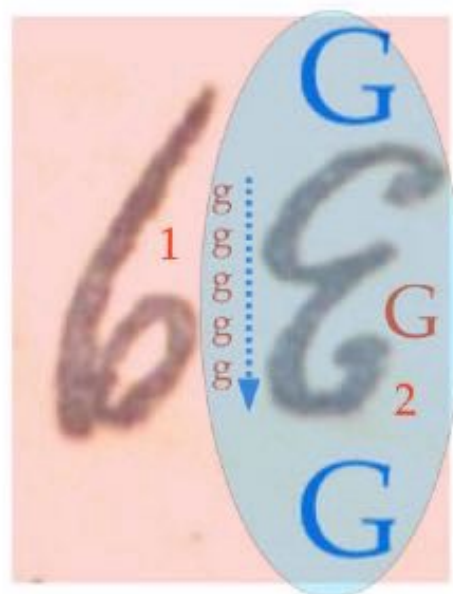
REVERSE DIGIT « 3 » =
« A »

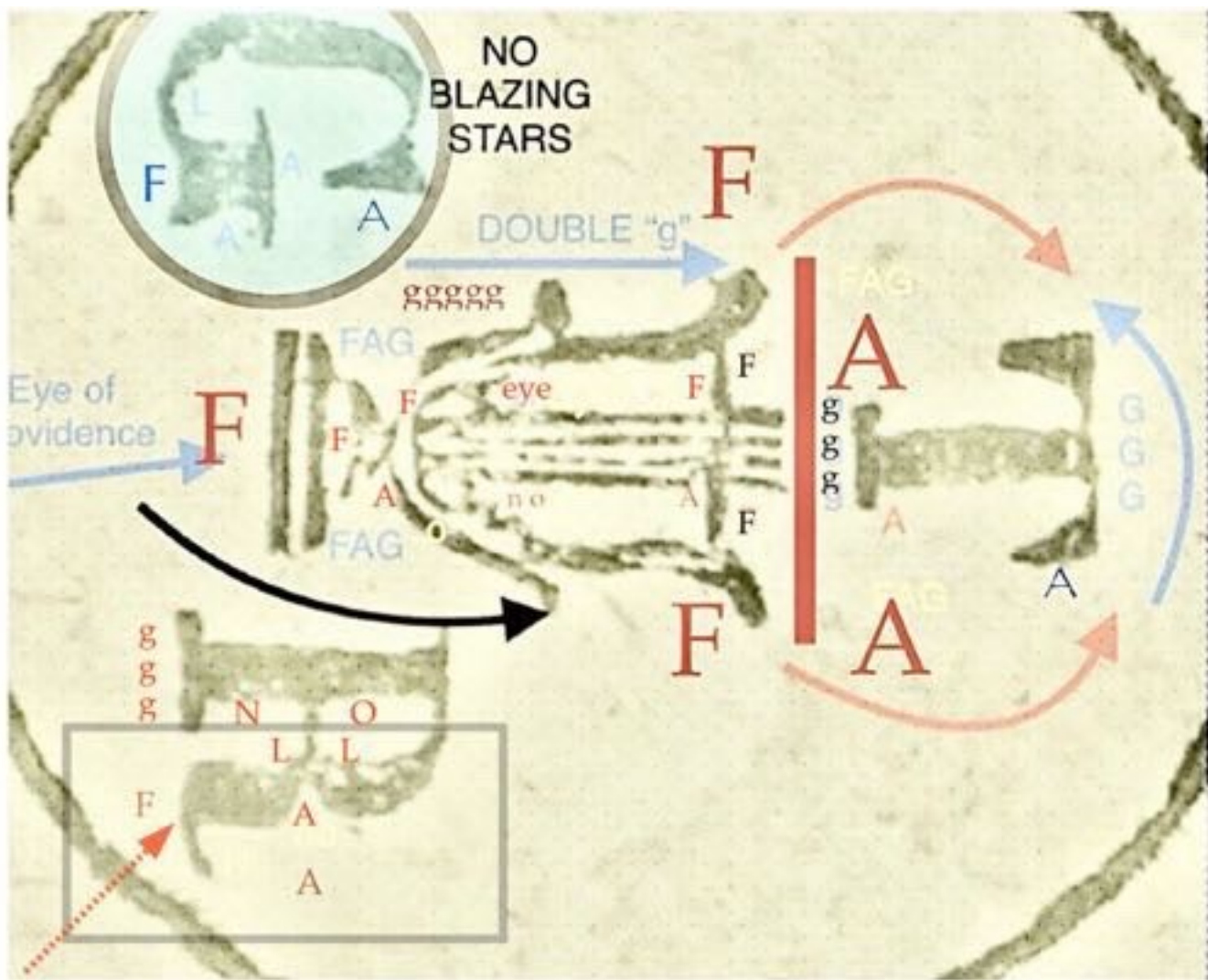
Another stenographic FA

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



Double « G »





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



Freemasonry eye is also lettering "A"

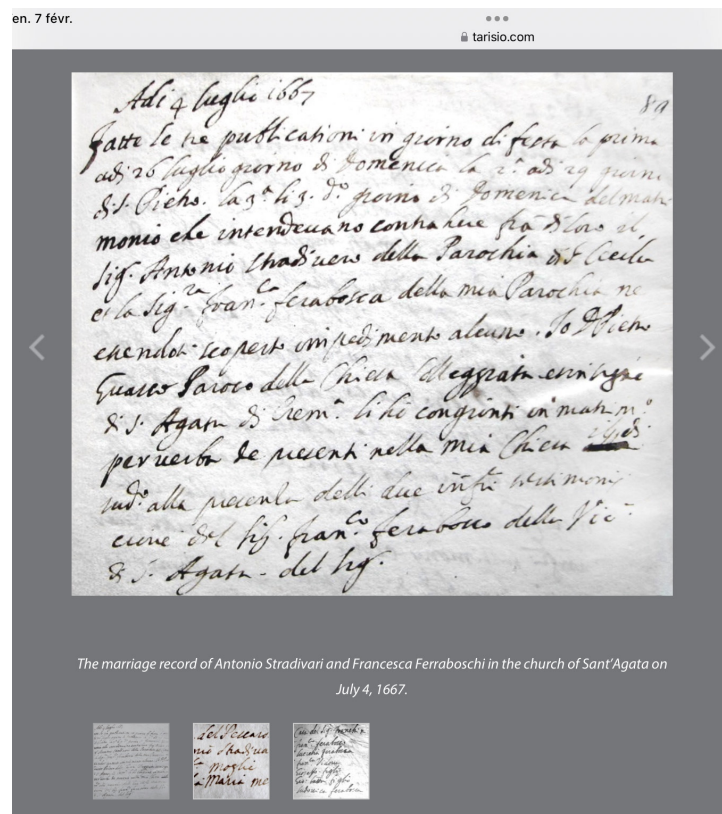
In other words, to make it logic and simple, Annibale Fagnola impersonated Stradivari himself, Cozio, Tarisio, Rocca, VUILLAUME...

He used 17th and 18th century epicea, sometimes from the same log of pine, for the making of his masterpieces.

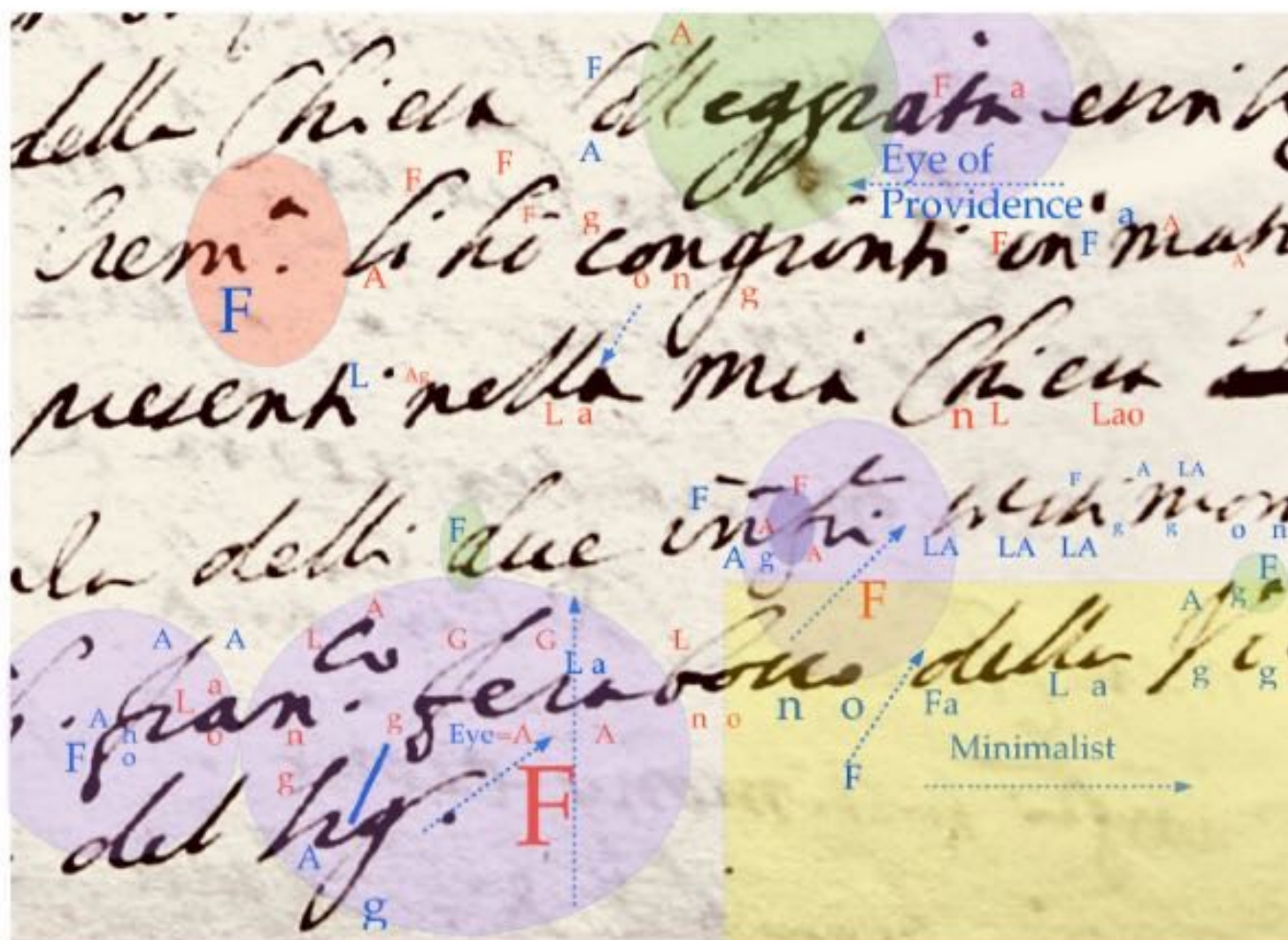
The fraudulent scheme Cozio-Tarisio-VUILLAUME does endorse several other famous Cremonese chains of possession, related to the Stradivari family (Antonio, Omobono, Francesco). All beautiful instruments of Carlo Bergonzi as well, a great number of Guarneri del Gesù.

The entire Hill's publication about Stradivari's life, filiation is a criminal fabrication as you will discover in our studies.

The auction firm Tarisio recently published several documents related to the marriage of Stradivari , households where he presumably lived with his first wife.



We have deciphered the entire documentation and discovered all to be a criminal fabrication.



Antonio Stradivari never had a first wife, because the marriage certificate is not an official one, but a complete UNSTAMPED DOMESTIC fabrication done by Annibale Fagnola for the benefit of the Victorian firms Hart & Son, and the Hill's family.

[illegible]

THE MARRIAGE CERTIFICATE IS
A CRIMINAL FABRICATION AND
THE ACTUAL USE OF IT AS
GENUINE AND AUTHENTIC IS
ALSO A POSSIBLE CRIME. Now,
let's be clear, our discovery does
change history. Stradivari's non
existing first marriage annihilates
his publicized filiation. Omobono,
Francesco never existed, never
made any instruments.

Download the 3 QR books free displayed on our
YOUTUBE CHANNEL, discover thousands of
official documentation published by renowned
experts involved into the violin trade, and find out
how everything is misinterpreted and erratic.

Because truth matters, Justice matters.