

Shorts(6) AI voice.

The Messiah Stradivari and the 1856 Joseph Antonius Rocca, The Shroud of Turin: Freemasonry Eyes of Providence and Freemasonry whales.

Freemasonry Eyes of Providence were common inside all Churches in Italy during the lifetime of Antonio Stradivari, because despite the papal order banning lodges and assemblies of brothers in freemasonry, the Jesuits community of artists sculptors and painters were Freemasons.



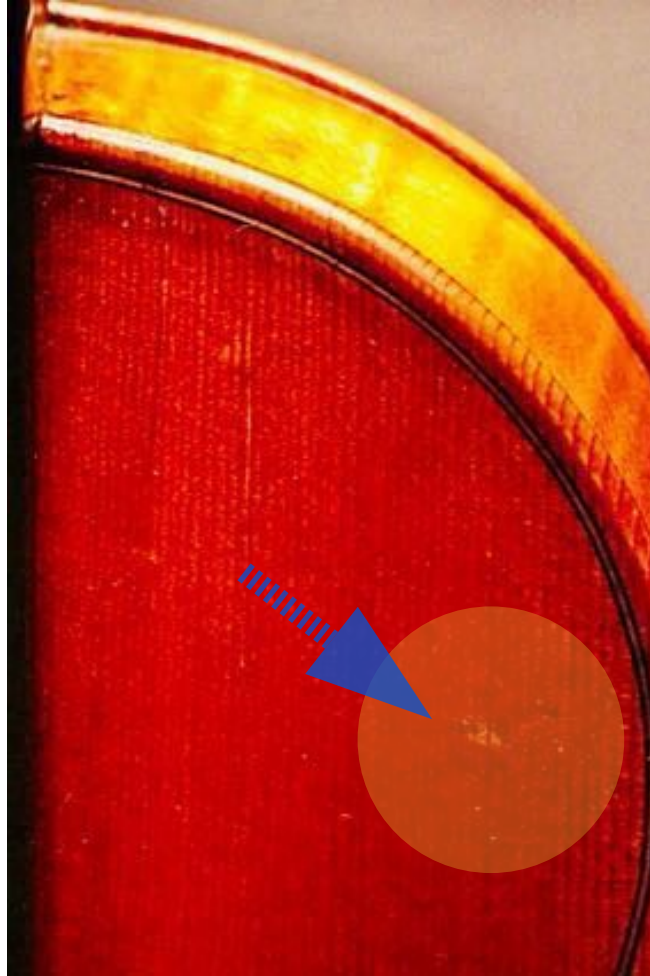
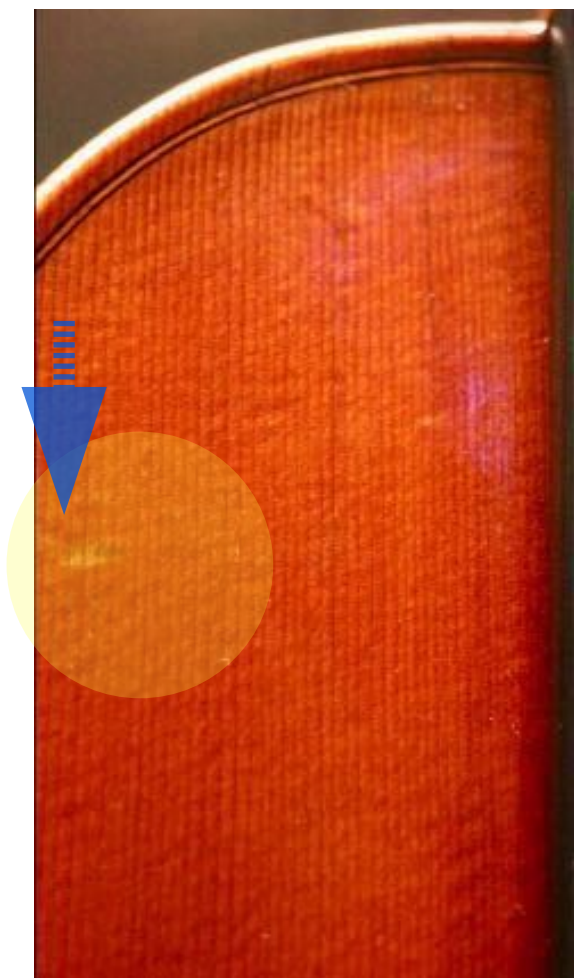
Église St-Nicolas de Vérone.
The blazing star and the all seeing eye
of providence: Jesuit Freemasonry.

Freemasonry whales symbolism seen on the Messiah Stradivari, evidence totally ignored by any experts until now, is certainly not a material fact violin makers in Cremona (Amati, Stradivari, Guarneri, Bergonzi) could be in awareness with.

Cremona has nothing to do with sailors and Freemasonry. Cremona is not near the ocean. It is located inland in northern Italy, specifically in the Lombardy region on the north bank of the Po River. It has no maritime history related to the intense commercial whaling period of the 18th and 19th century.

The so called 1716 Messiah Stradivari, the 1856 lyre labelled Joseph Antonius Rocca, the fake 1856 MESSIAH VUILLAUME copy, all 3 masterpieces were fabricated by Annibale Fagnola as proven 100% in our studies. All have their Epicea impressed with a Freemasonry sperm whale.





The Messiah Stradivari has 2
Freemasonry sperm whales seen on
these low quality pictures provided by
the Ashmolean Museum in London.

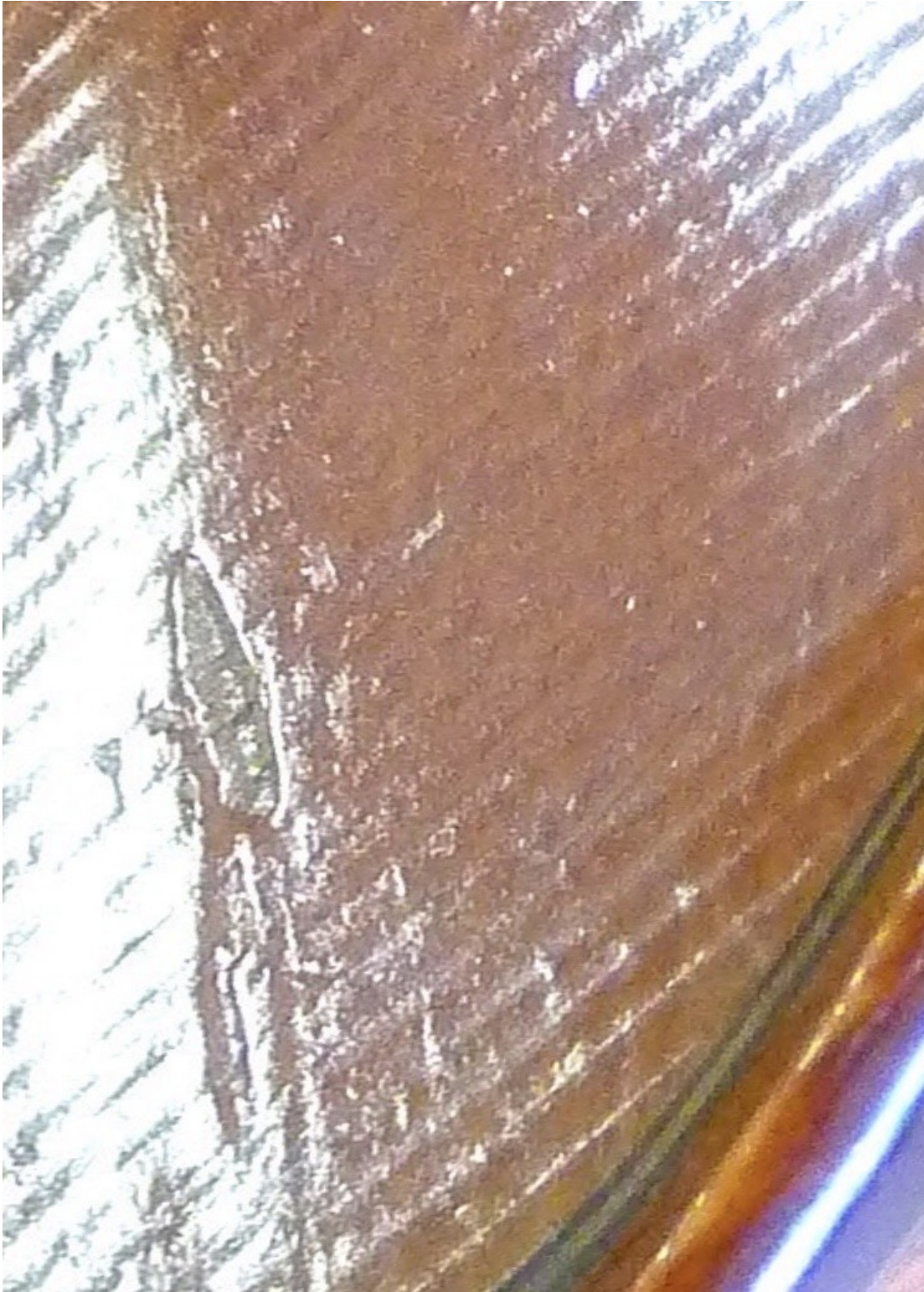
These pictures are of bad quality as
usual into the violin trade.



A high resolution picture of the Messiah Stradivari provided to professor Sackman shows the whale carving, and a highly French polished varnish.



And as always, when a high resolution picture of the Messiah Stradivari is unveiled, new details of great significance do appear, like the Annibale Fagnola typical double « F » impressed brand under the varnish.



The impressed Romano Christian Ichthus (sperm whale reference to the Bible tale of Jonas) is also a double F brand related to the true maker, Annibale Fagnola.

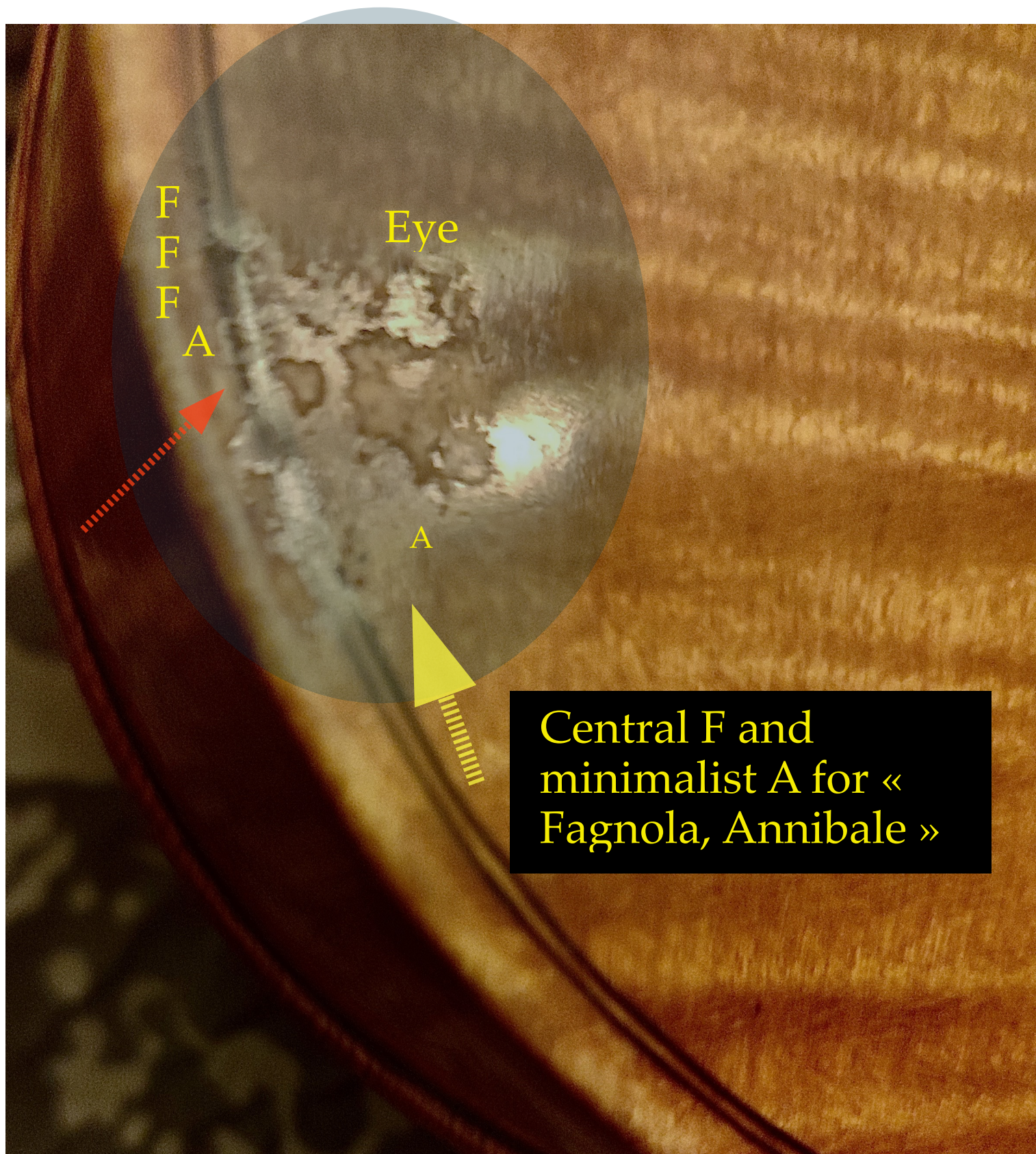
The 1856 lyre labelled Joseph Antonius Rocca, “ The Shroud of Turin, has a similar symbol in the vicinity of the button.

“F” and eye of providence.



The 1856 lyre labelled Joseph Antonius Rocca, « The Shroud of Turin », on its left lower back, is impressed by the same double « F » Fagnola brand, endowed with freemasonry eyes of providence.





F
F
F

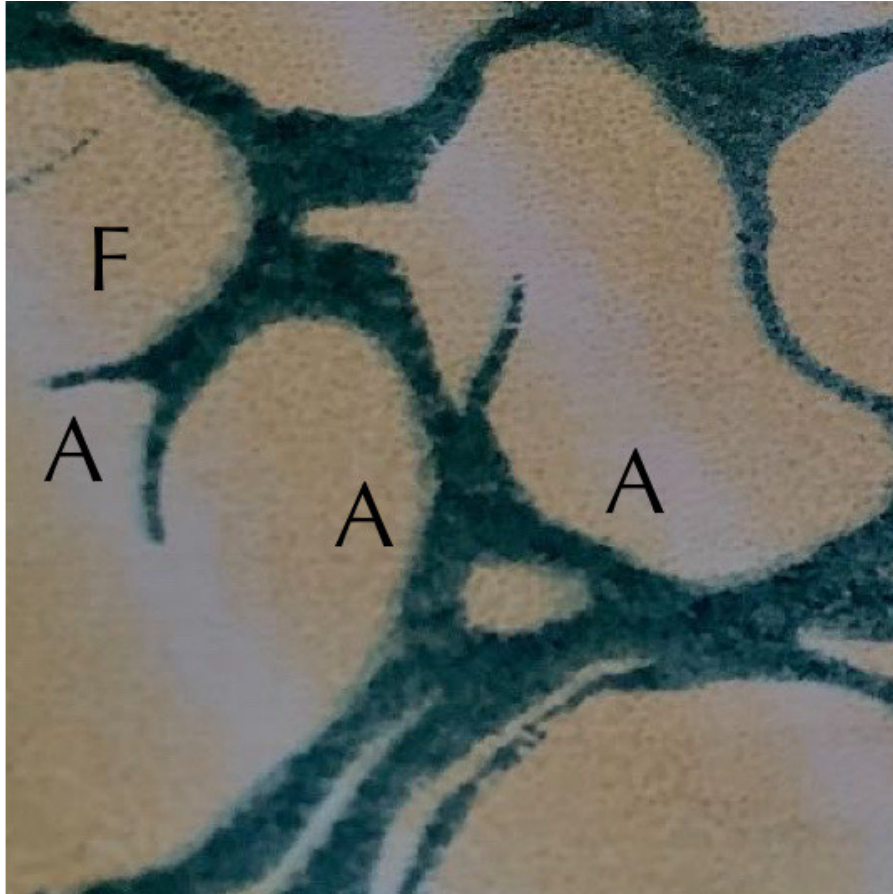
Eye

A

A

Central F and
minimalist A for «
Fagnola, Annibale »

THE ORIGINAL BUSINESS PAPERWORK USED BY ANNIBALE FAGNOLA FOR A LIST OF INSTRUMENTS , INCLUDING A LYRE LABELLED 1856 JOSEPH ANTONIUS ROCCA, IS IMPRESSED WITH A MULTITUDE OF « FA », AND BRANCHES OF THE FREEMASONRY ACACIA.

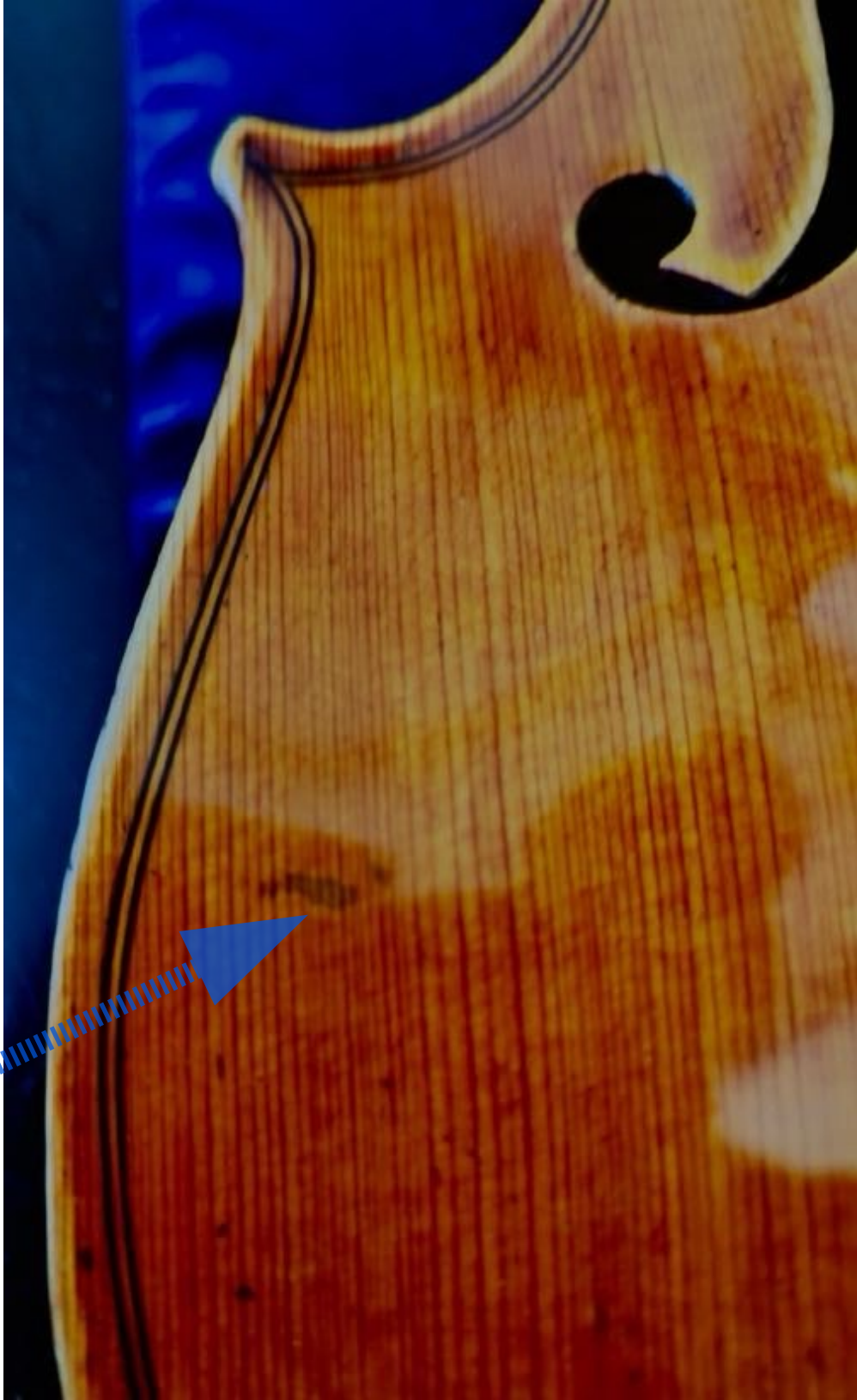


Boston Mass
Quatre: Joseph Antonius Rocca, Torino,
1856 acquis en 1939,
** ? RICHARD DUBOIS 1936*
1937

The sperm whale appears on the 1856 VUILLAUME copy of the Messiah Stradivari. We have proven the tailpiece of that particular instrument to be entirely ciphpered by Annibale Fagnola.



The very same Freemasonry gold sperm whale is a main feature seen on the Suaire of Turin, the lyre labelled 1856 Joseph Antonius Rocca.



We provide a high resolution picture, and truly believe the addition of pure gold means something drastically important.

HOW COULD JOSEPH ANTONIUS ROCCA AND JEAN BAPTISTE VUILLAUME BE IN SO CLOSE INTIMACY WITH THE 1716 MESSIAH STRADIVARI IN 1856, AT THE SAME PERIOD IN TIME, IN TWO DIFFERENT COUNTRIES, FRANCE , ITALY, IN TWO DIFFERENT CITIES, PARIS AND TURIN, AND BOTH MASTERS BEING IN AWARENESS OF SUCH MINIMALIST DETAILS ???

THE REVELATION OF OUR UNKNOWN VIOLIN BY PROMINENT EXPERTS , THE SHROUD OF TURIN, A GENUINE 1856 LYRE LABELLED ROCCA, IS A GAME CHANGER THE WORLD NEEDS TO BE IN AWARENESS.

WE HAVE PROVEN 100% IN OUR STUDIES IN CRYPTOLOGY ANNIBALE FAGNOLA HAVING IMPERSONATED STRADIVARI, CARLO BERGONZI, COZIO, TARISIO, ROCCA , VUILLAUME AND SEVERAL OTHERS .

A closer look at the freemasonry sperm whale. It is impressed with gold on “ The Suaire of Turin.” If you move the instrument, it becomes as well an impressed blazing star, from another angle.



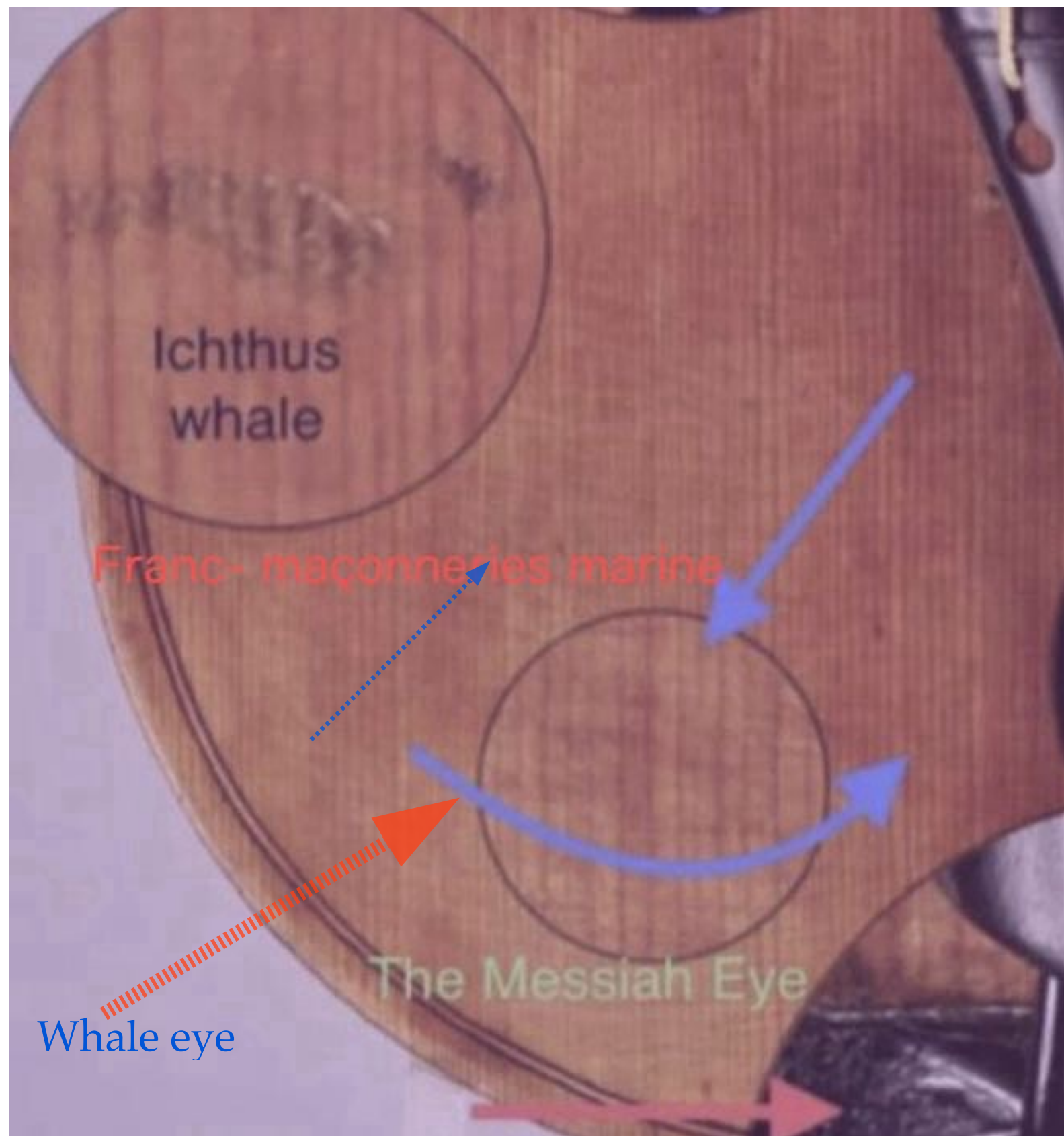
Shroud of Turin.

Ichthus
whale

Franc- maçonneries marine

The Messiah Eye

Whale eye

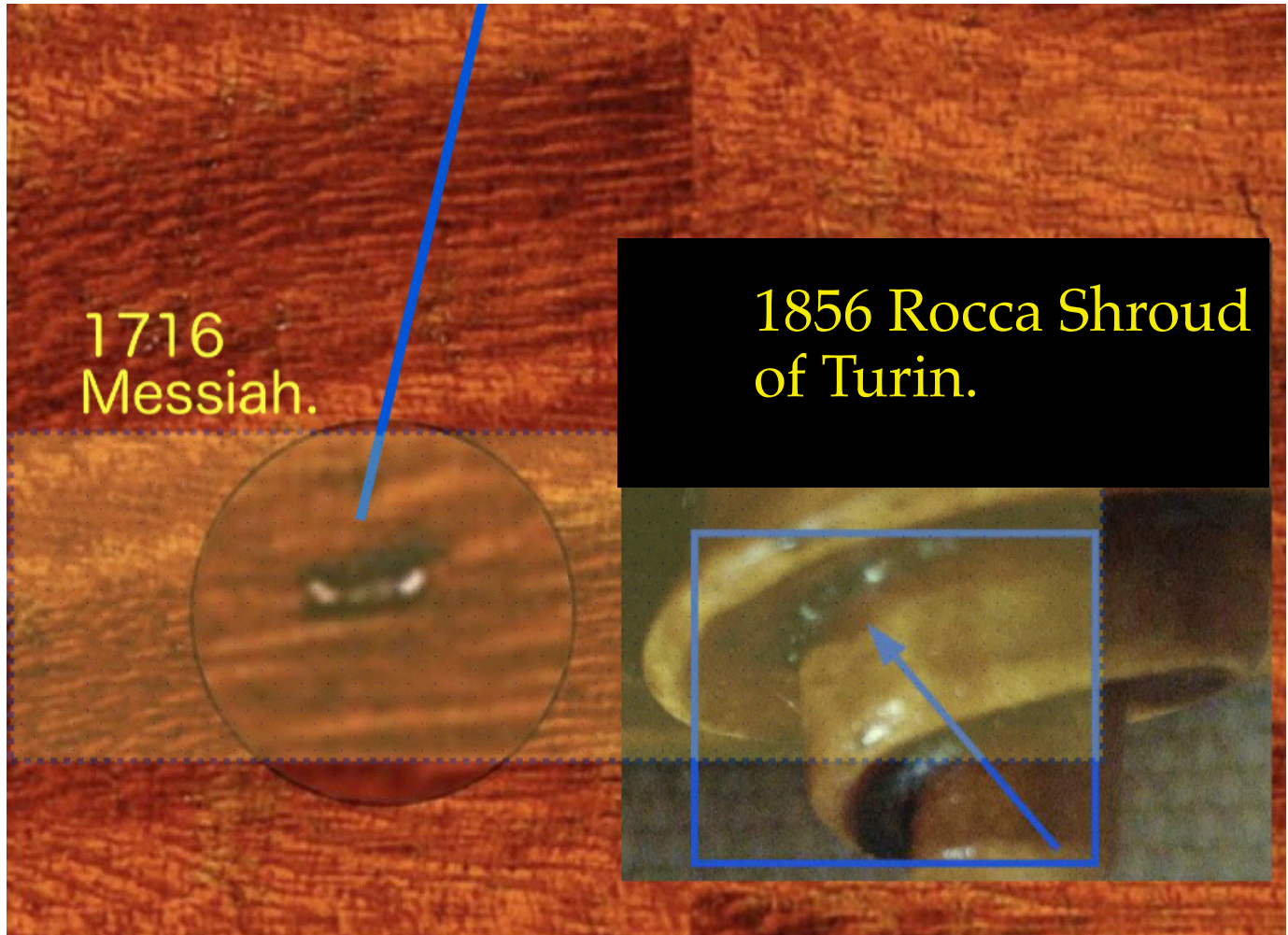


Can you see the whale eye
inside the black circle?



Circa 1830, freemasonry
symbols on a sperm whale
tooth.

Left, the Messiah Stradivari middle of the back: the eye of Providence. The Ashmolean Museum has removed the picture from their website. The administrators have been duly informed about our findings. None has replied yet.



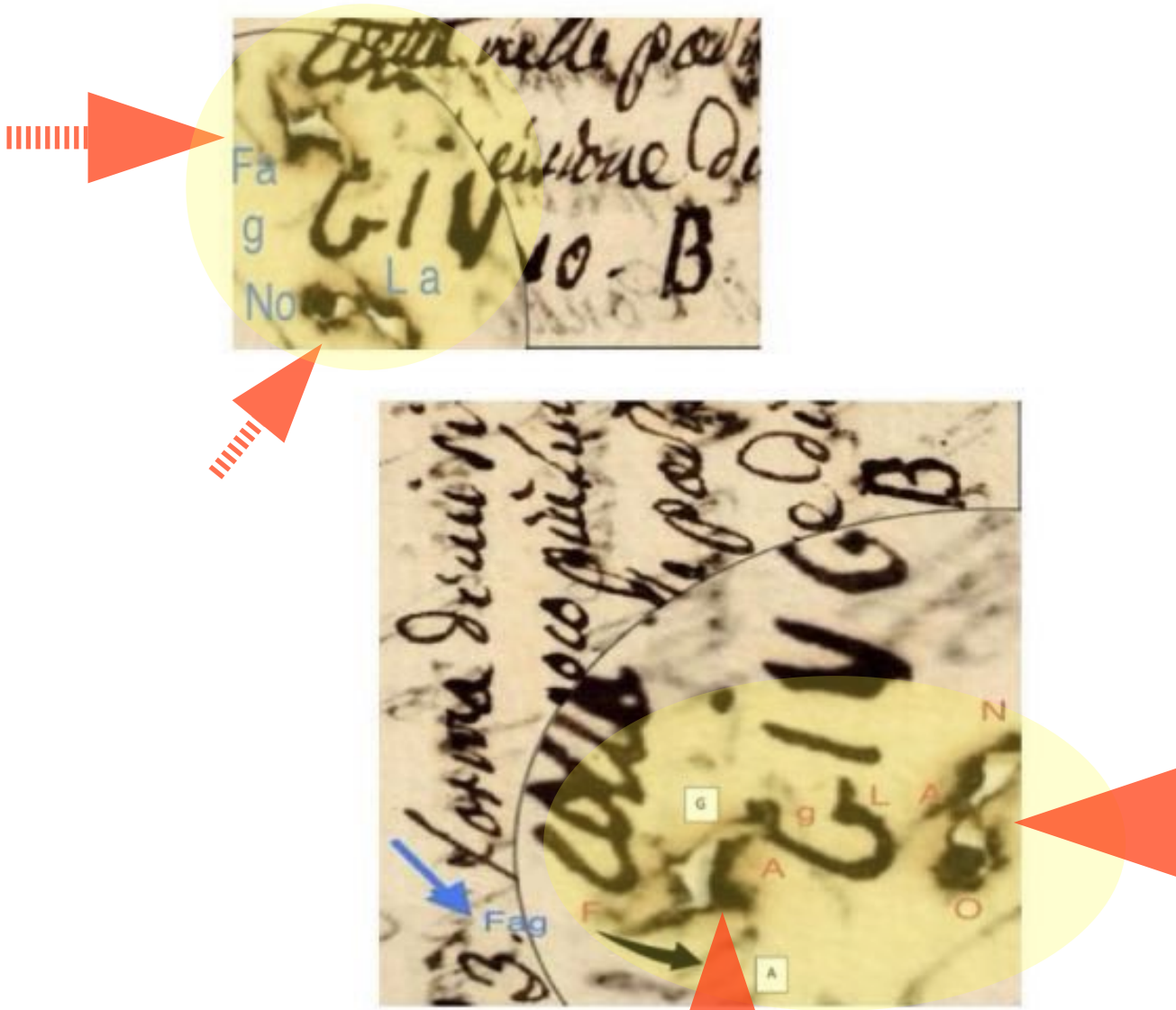
Right, the identical eye of Providence do appear on the scroll of the 1856 Joseph Antonius Rocca, "The Shroud of Turin".

In our studies, you will discover Annibale Fagnola being the true author of all the Hill's publications. Everything is ciphered secretly, none has noticed yet. For instance, we will feature here the alleged inlaid decorative Stradivari's praised by the Hill's in their fraudulent writings and assertions. These instruments are pure Freemasonry.



The black and white eyes of providence do appear on the scroll of the inlaid instruments. The same seen previously on the Messiah and the Suaire of Turin.

Count Cozio writings, alias
Annibale Fagnola, do feature
identical eyes of providence.

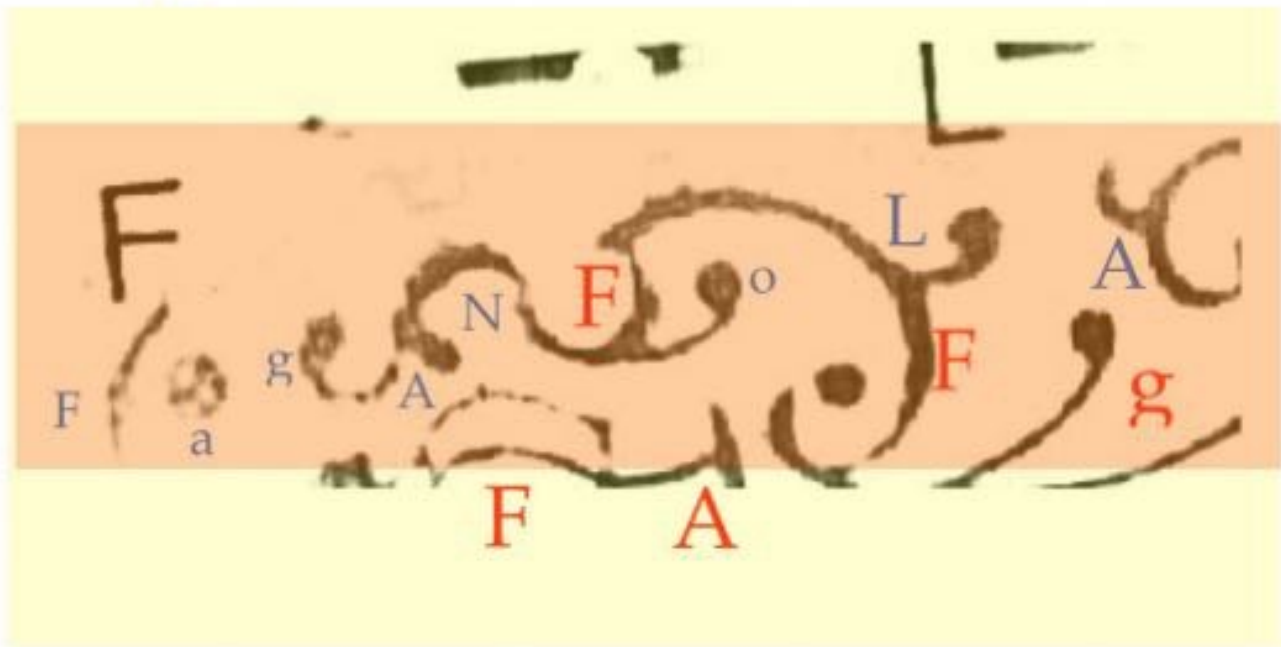


THE COMPARATIVES WITH
THE COZIO WRITINGS, ALIAS
ANNIBALE FAGNOLA AS
DEMONSTRATED EARLIER.

We have demonstrated in our studies
Count Cozio writings to be a complete
criminal fabrication. Annibale Fagnola
ciphered all the writings in hypertext
with the lettering of his name.

All inlaid instruments, scroll and sides are ciphered with the « Fagnola » lettering.

By photographic degradation processing, it is possible to enlighten the underground features: the violin is signed Annibale Fagnola and is not a genuine Stradivari.



Our findings do apply to all existing inlaid instruments ascribed to Antonio Stradivari. Fagnola is the true artist and maker.

The Hill's quotations about the Monk Desidario d'Arise and Stradivari's inlaid instruments, fruits, flowers, arabesques...

We get further confirmatory evidence of Stradivari's having executed these embellishments himself from the valuable writings of the Cremonese monk Arisi, who was an intimate friend of the master, and who, as Hart remarks, gained his knowledge of the facts from Stradivari himself. Arisi* says : " His fame is unequalled as a maker of instruments of the finest qualities, and he has made many of extraordinary beauty, ornamented with small

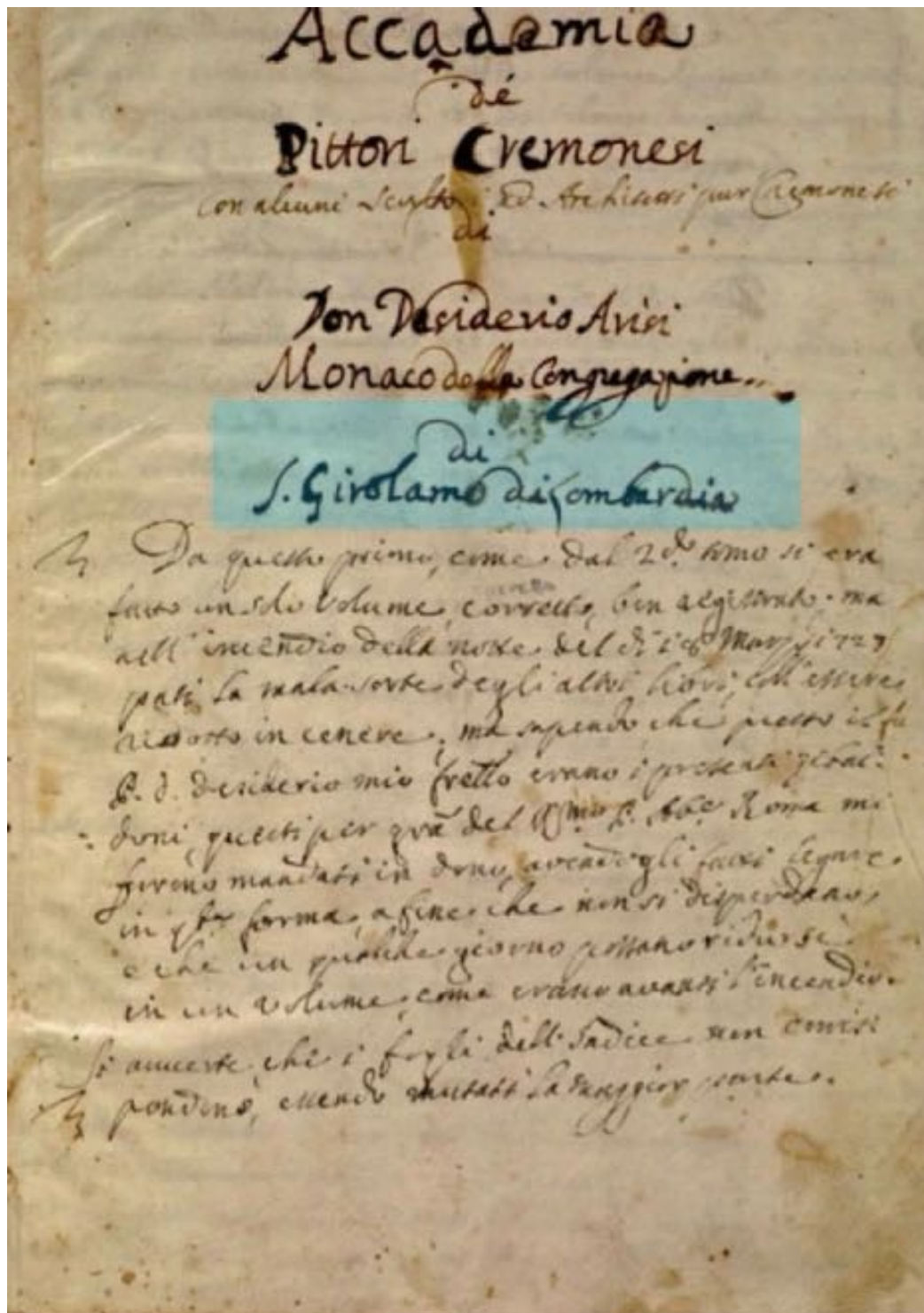
* Hart, " The Violin : its Famous Makers," etc., p. 175.



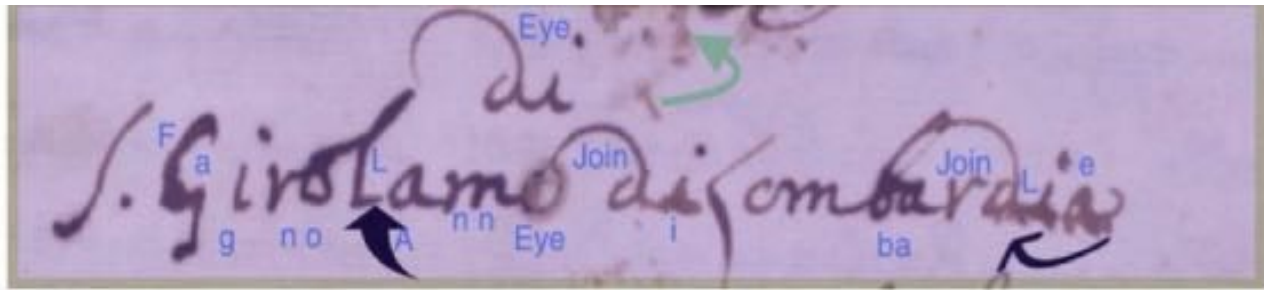
What the Hill's describe as fruit and flowers is the Acacia, a very powerful Freemasonry symbol.



We have deciphered the original manuscript from the monk d'Arisei praised by the Hill's as a reliable contemporary source related to Stradivari.

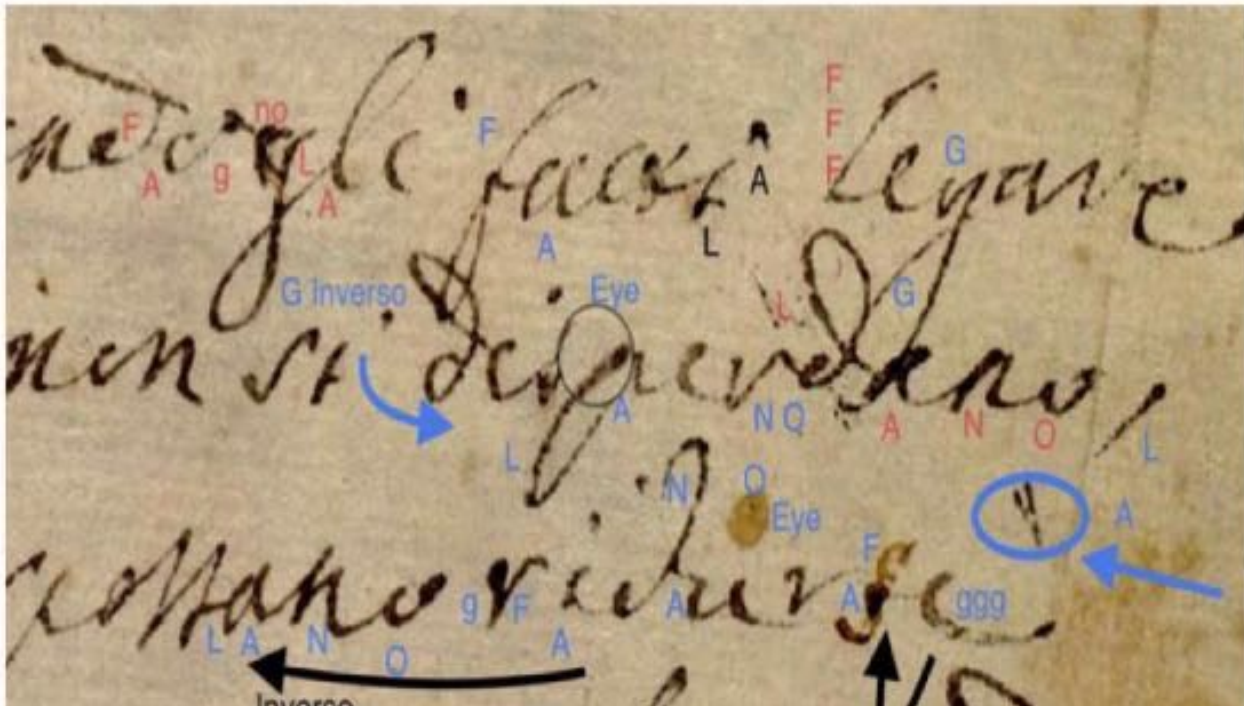


The document is a criminal fabrication and is ciphered by Annibale Fagnola entirely.

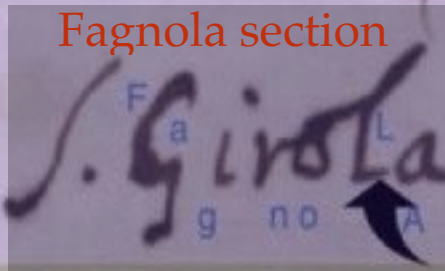


The image shows a snippet of handwritten text in a cursive script, likely Italian. The text is "S. Girolamo di Combaria". Above the text, there are several annotations in blue ink: "Eye" above the "di", "Join" above the "di", "Join" above the "ba", and "L e" above the "ia". Below the text, there are four groups of letters: "A n n.", "i.", "ba.", and "L. e".

A n n. i. ba. L. e



The image shows a larger snippet of handwritten text in a cursive script. The text is "ne gli facci legare non si dipendano, non hanno ridursi". There are numerous annotations in blue and red ink, including "F", "A", "L", "G", "N", "Q", "O", "Eye", "G Inverso", "Inverse", and "ggg". There are also several arrows pointing to specific parts of the text.



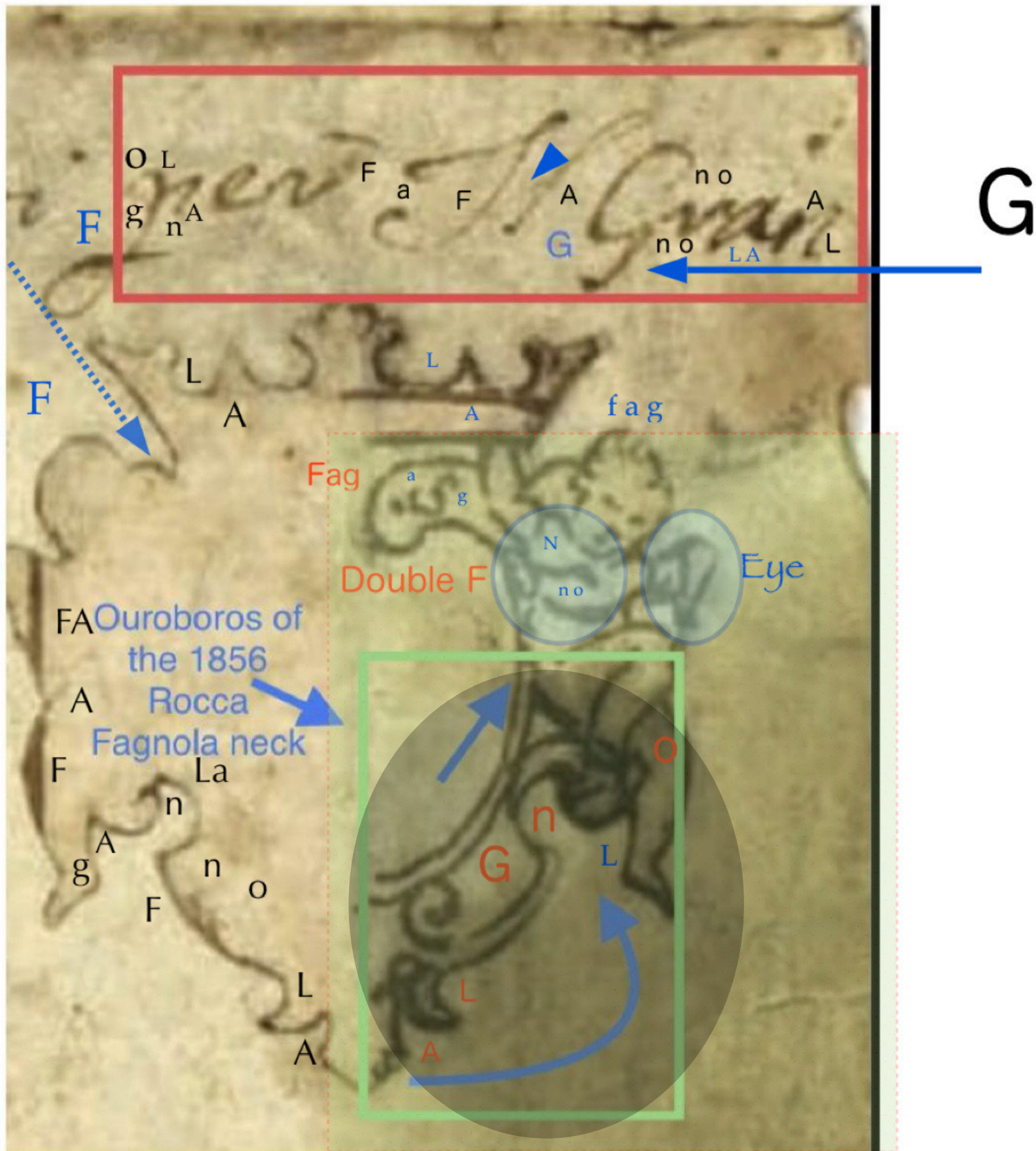
A n n. i. ba. L. e

The complete signature is ciphered and all Hill's fraudulent assertions are destroyed, because not only Fagnola, their servant was the greatest luthier of all times, but as well a whistle blower.



In our studies, we have deciphered entirely the supposed Stradivari drawing. You will discover it to be an Annibale Fagnola fabrication for the benefit of the criminal Victorian firms Hill's and Hart&Son.

The deceptive Medici Stradivari drawings as promoted by the Hill's family.

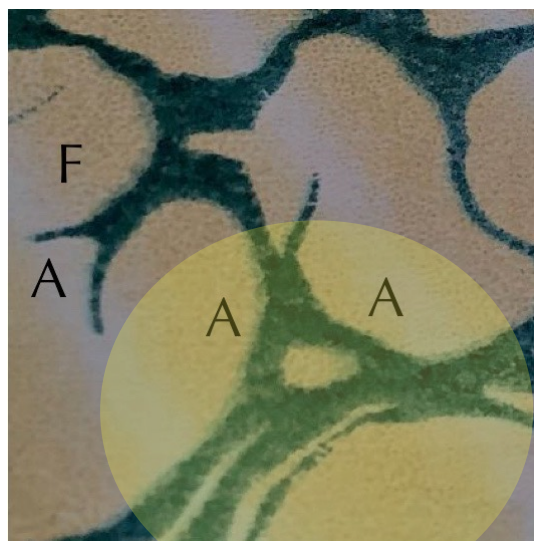


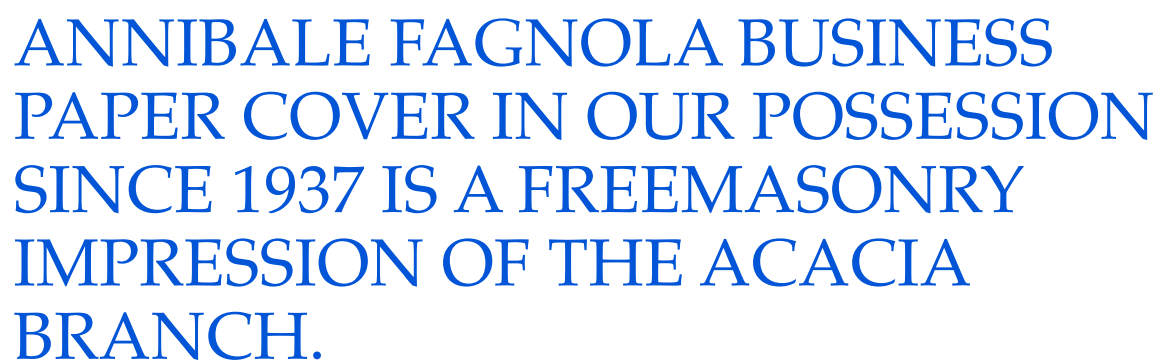
FROM THE ORIGINAL AND FRAUDULENT STRADIVARI DRAWING, THE BLUE ARROW CIRCULAR INDICATION IS SIGNIFICANT.

Details of the fraudulent Stradivari drawing
praised by the Hill's family in their publication
about Stradivari, his work, his life.

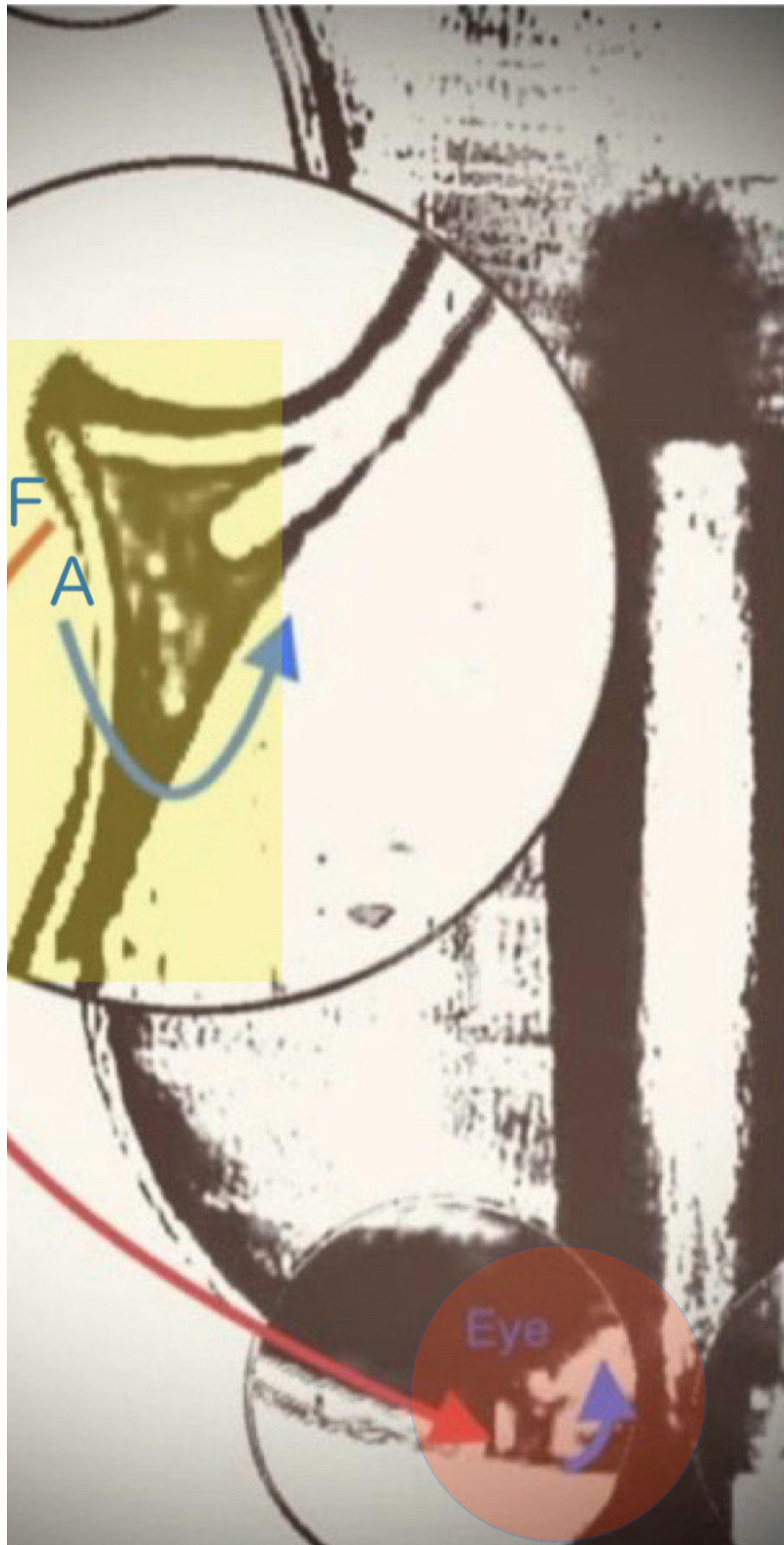


Is the very same symbol found in the
business paperwork of Annibale
Fagnola.





The symbol is as well impressed inside « La Pucelle » Stradivari owned by American collector David Fulton.



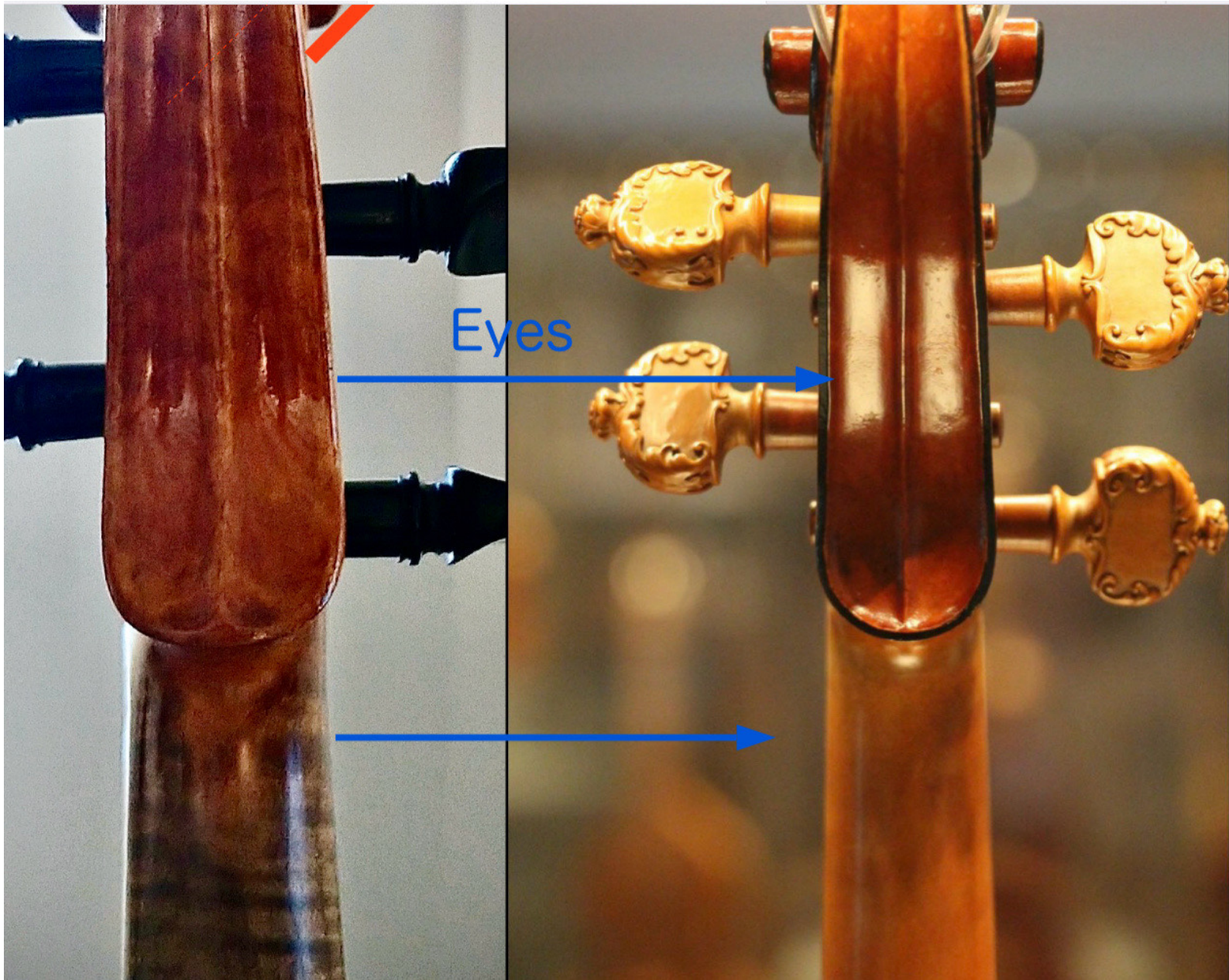
THE SYMBOL IS IMPRESSED ON
THE LOWER PART OF THE
MESSIAH SCROLL AND NECK.



THE SYMBOL IS DEEPLY IMPRESSED
ON THE 1856 lyre labelled Rocca, «The
Shroud of Turin »

1856 lyre labelled
Rocca.

1716 Messiah Stradivari

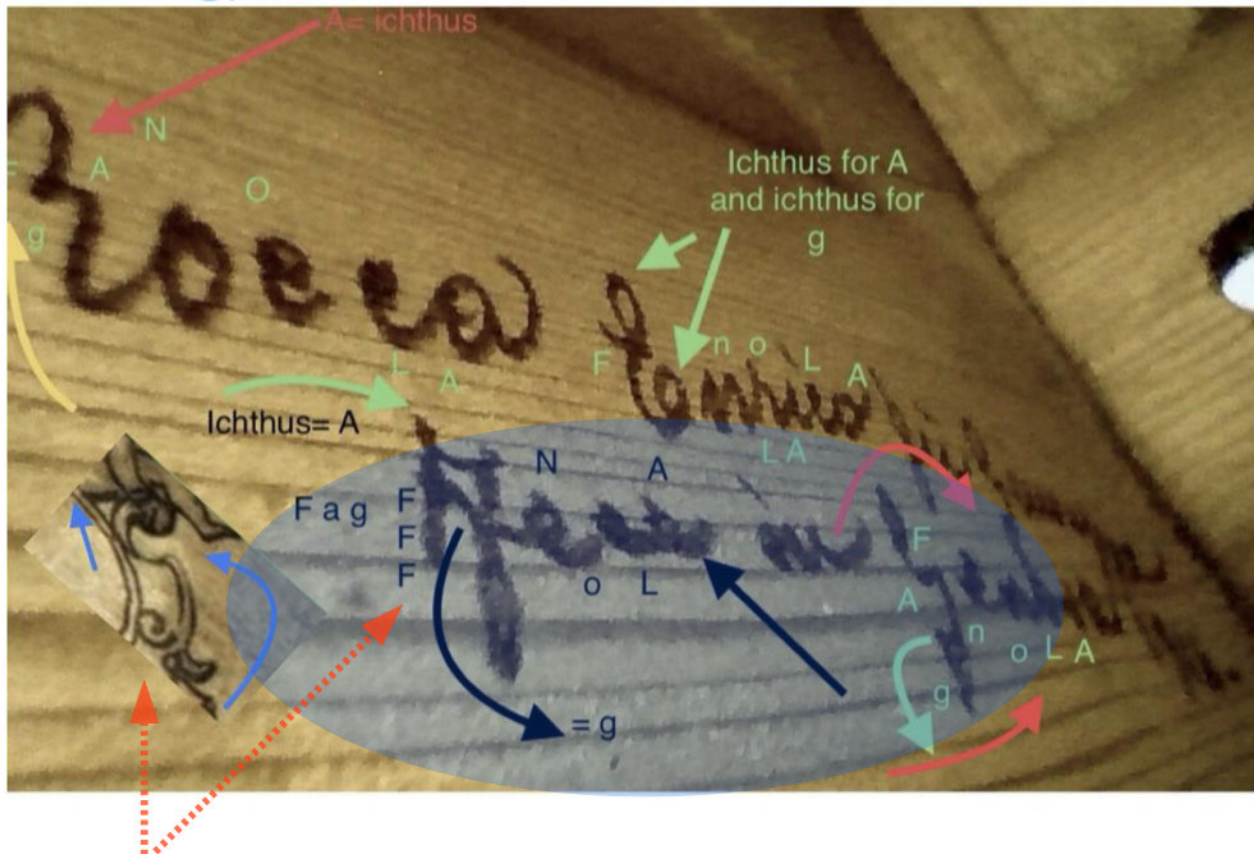


We have demonstrated the Messiah Stradivari and the
Shroud of Turin to be two of the greatest
achievements in the history of violin making.

THE SYMBOL IS REPRODUCED INSIDE SEVERAL
ENRICO ROCCA'S VIOLINS, ALIAS ANNIBALE
FAGNOLA. ALL ENRICO LABELS ARE CIPHERD
BY THE TURIN MASTER.

Fagnola est aussi Enrico Rocca.

The Ouroboros “G” in Enrico Rocca (Fagnola labelling) , red arrows . Notice the comparison with the Medici symbol...



Enrico Rocca never made a single instrument and all his labels, alike his “ father’s “ or “ mentor” Pressenda are ciphered by Annibale Fagnola who is himself the entire so called “ *Turin School* . “ *Because none is in awareness circa 1878-1920 Fagnola was intensively active in France, but more likely in England for the firms Hart- Hill’s. It is widely reported he loved hunting and travelled often for that purpose in the UK. We are dealing here with 40 years of unreported activities which actual biographies are still filling the gap with bakery activities or farming hardworking, moreover carpenters duties in the case of Enrico Rocca, intense marital activities for Joseph Antonio... The five wives of Joseph Antonius Rocca are all fictional...*

*** We suspect Degani, Enrico Rocca and Scarampella to have been under the supervision of Annibale Fagnola for the firms Hart&Son and Hill's in London.

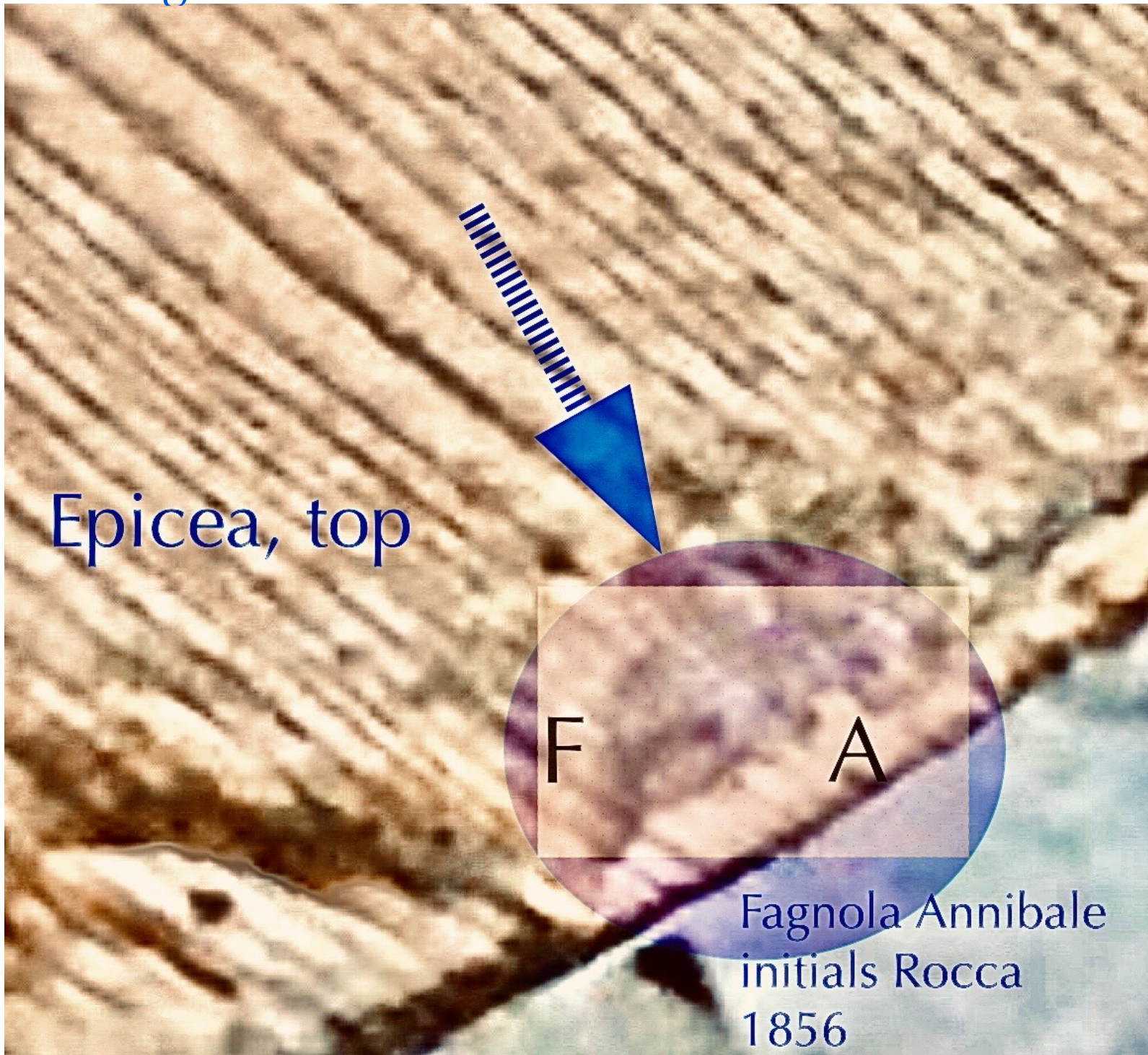
THE FA SYMBOL ON THE HIDDEN FACE
OF THE « SHROUD OF TURIN », 1856 lyre
labelled Joseph Antonius Rocca, FA, for
Fagnola Annibale.

Epicea, top

F

A

Fagnola Annibale
initials Rocca
1856



THE FA SYMBOL IN LA PUCELLE STRADIVARI, LOWER BLOCK, OPENED INSTRUMENT, IS A CLEAR FAGNOLA BRAND.

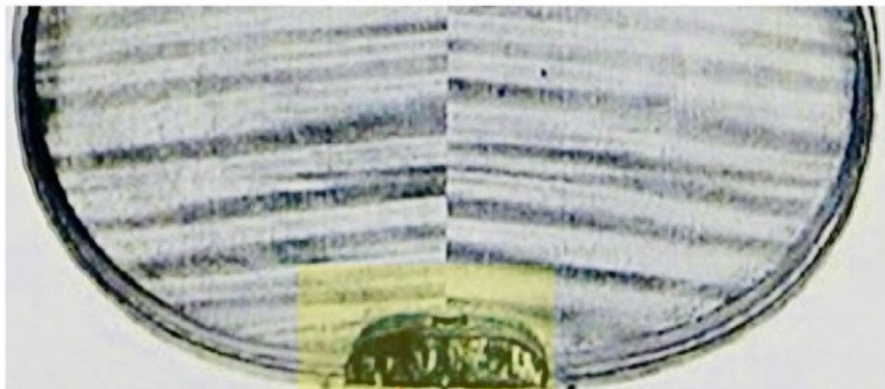
La Pucelle
Stradivarius



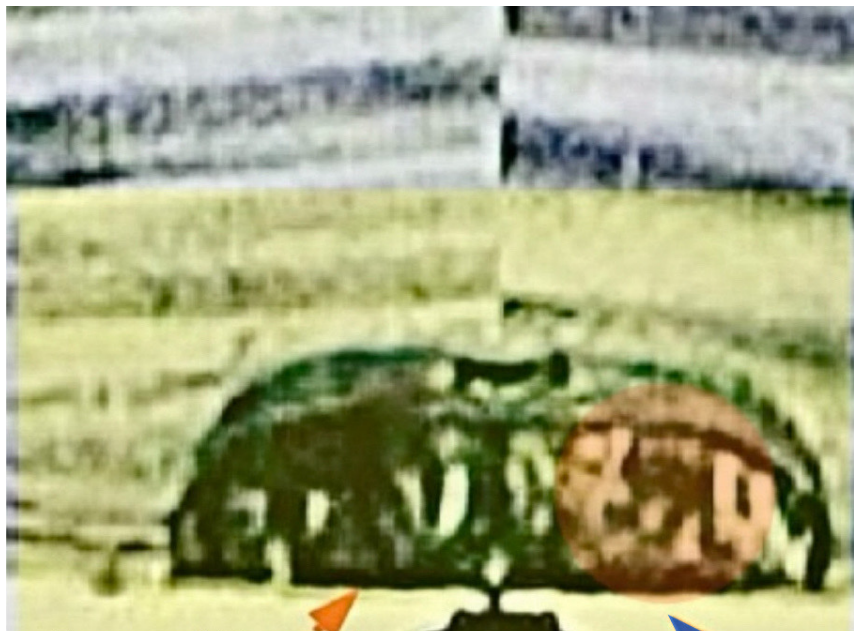
Source: http://www.archiviodellaliuteriecremonese.it/en/strumenti/1709_violino_pucelle_virgin_maiden.aspx

Double Eye.

Enhance
imagery



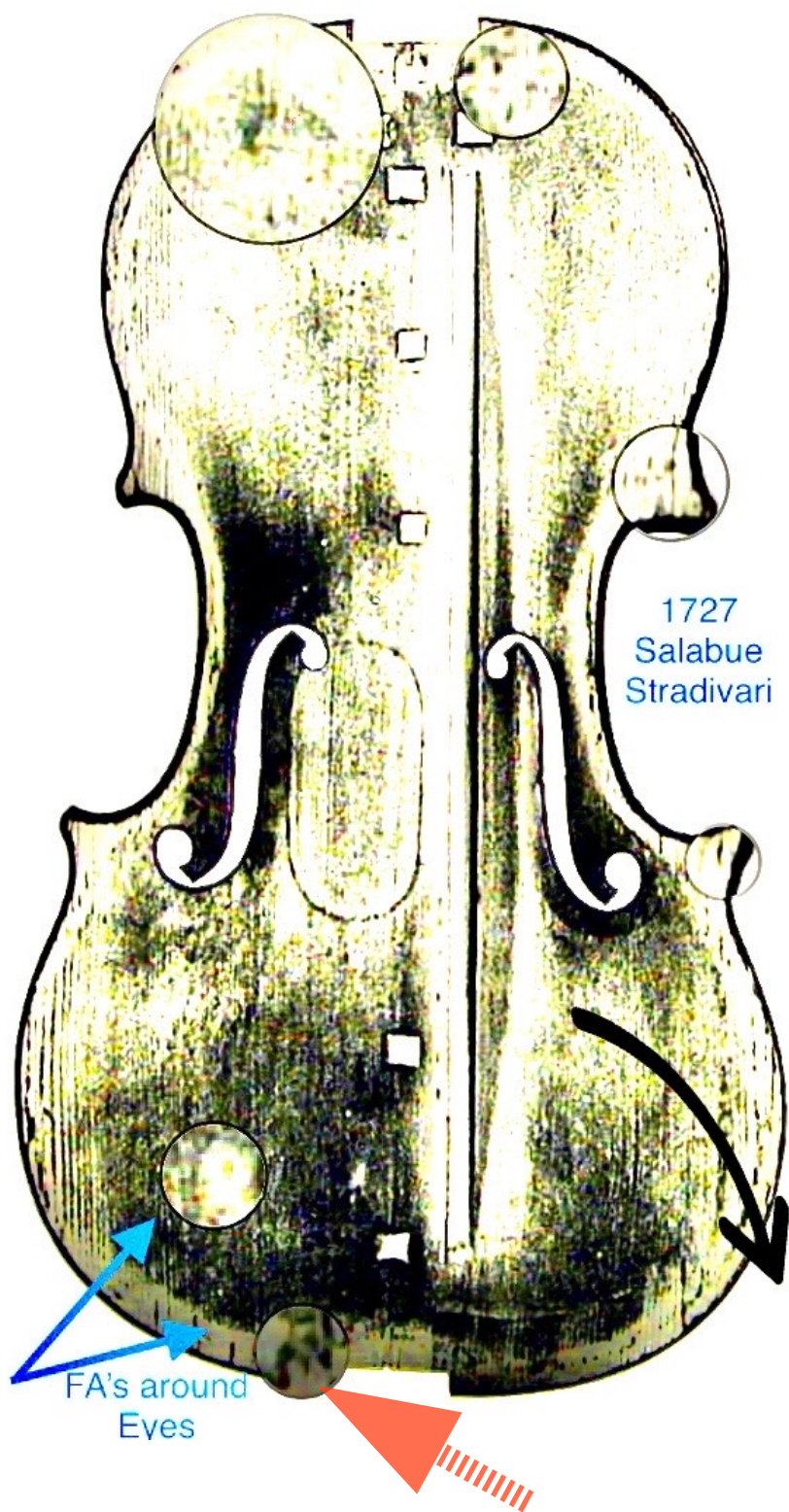
FA
initials.



F A
initials.

Eyes of Providence

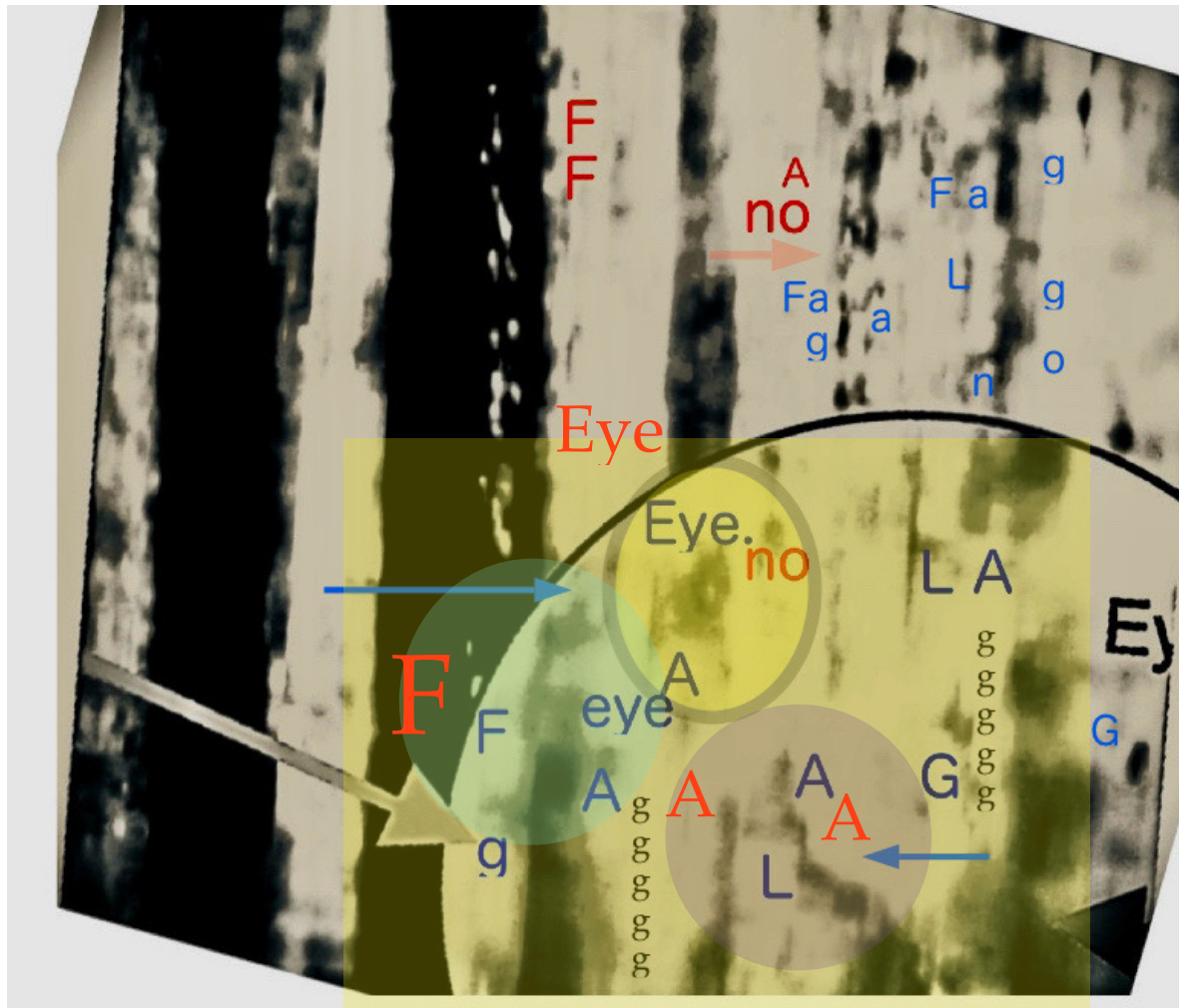
The FA brand on the 1827 Cozio di Salabue Stradivari.



A clearer imagery of the Fagnola brand on the 1827 Cozio di Salabue Stradivarius...



The FA brand impressed by Annibale Fagnola, on the original 1716 Messiah Stradivari in the white, appears distinctly on the dendrochronology data of Grissino-Mayer.

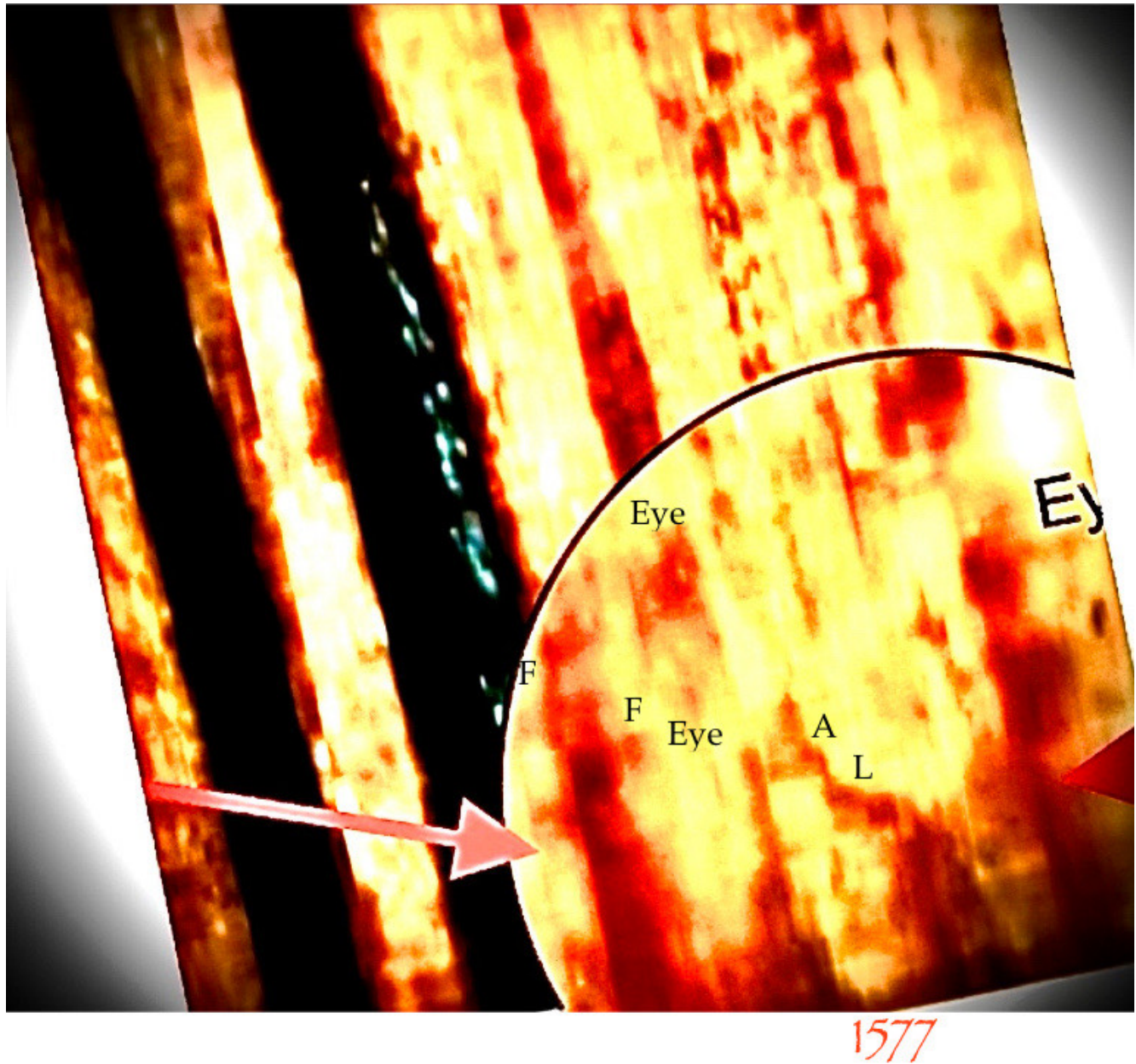


We have obtained a clearer imagery with photographic computer manipulation.

Final decryption: the missing ring is an unfounded theory and should be entirely discarded. It is contaminated.

These are Fagnola's trademark and multiple lettering on bare wood before the varnishing process. The 1716 Messiah Stradivari is a creation of Annibale Fagnola.

All is explained in detail in our studies.
Dendrochronology is a very dangerous tool, even when highly credible experts paid by the Stradivari Society reach erratic conclusions. The Society was duly informed.



Decryption 3
colour
reduction.

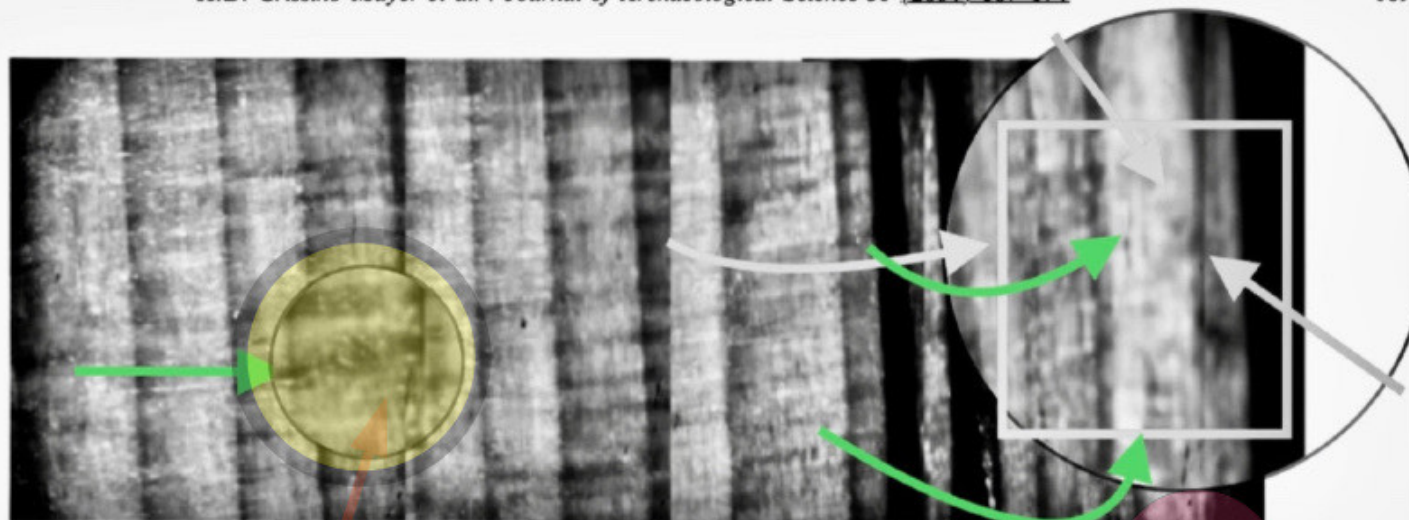
It is due to experts ignorance in the making of a violin the Messiah Stradivari is actually misdated and it's results affecting all other rings analysis studies.

The Grissino-Mayer missing ring theory.

ERRATIC DENDRO CHRONOLOGICAL RESULTS.

H.D. Grissino-Mayer et al. / Journal of Archaeological Science 31 (2004) 167–174

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mm	1.836	1.514	1.264	1.310	1.130	1.196	1.300	1.254	1.708	1.492	1.234	1.428	*
yr	1589	1588	1587	1586	1585	1584	1583	1582	1581	1580	1579	1578	1577

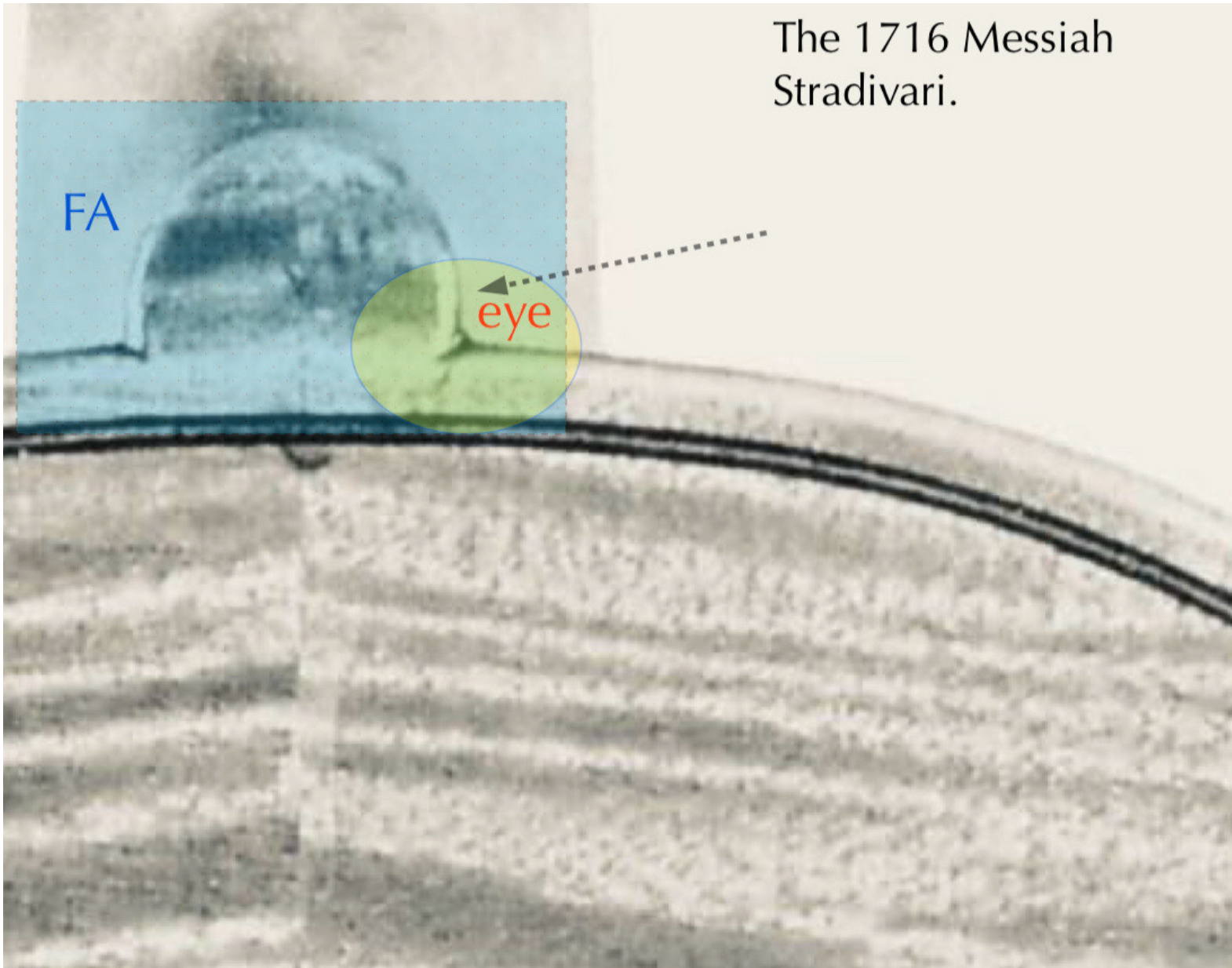
Photomosaic of the "Messiah" tree rings in radial view, treble side, lower bout, with measurements in mm above the years. Tree growth is from left to right. The tree ring for 1577 (*) is an incomplete ring. The dark bands to the right are the purfling around the edge of the violin.

Unretouched.

You can see the Eye of Providence under the ring. If all ignore how Fagnola's bare wood is ciphered, imagine the wrongdoings in dendro chronology analysis.

THE FA BRAND IS ALSO
CLEARLY VISIBLE ON THE
MESSIAH BUTTON!

The 1716 Messiah
Stradivari.



Our expertises are unique, because our findings are based on historical facts, knowledge of secret writings, ciphers, Romano Christian and Freemasonry symbolism, science, comparatives, extensive, repetitive and corroborative material evidence. We are « THE ALL SEEING EYE » IN VALUABLE ITALIAN LUTHERIE, BECAUSE TRUTH MATTERS, JUSTICE MATTERS.

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.