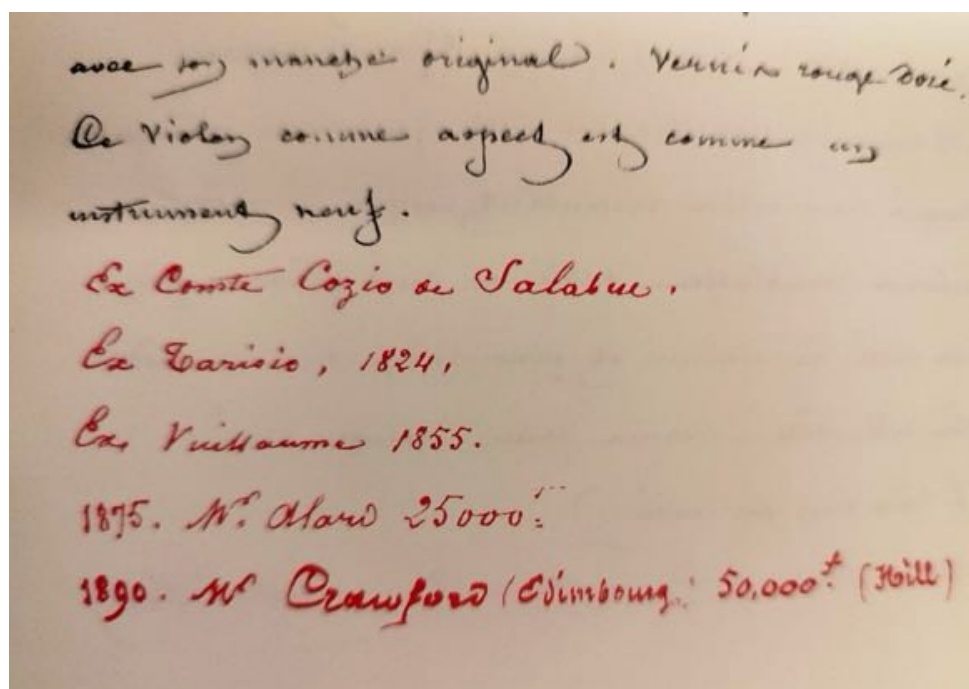


Shorts(8) AI voice.

The Shroud of Turin, a violin dated 1856, lyre labelled Joseph Antonius Rocca, encrypted « Fagnola », and the 1716 Messiah Stradivari, encrypted by Annibale Fagnola, were constructed jointly, circa 1888, one representing the passion of Jesus Christ, the other, representing the nativity.

*The Gand catalogue inscriptions
for the 1716 Messiah Stradivari.*



avec ses manches original. Verrin rouge bois.
Ce Violon comme aspect est comme un
instrument neuf.
Ex Comte Cozio de Salabue.
Ex Parisio, 1824.
Ex Guillaume 1855.
1875. N° Alard 25000.
1890. N° Crawford (Edimbourg) 50,000^{fr} (Hill)

avec son manche original. Verrin rouge noir.
Ce Violon comme aspect est comme un
instrument neuf.

Ex Comte Cozio de Salabue.

Ex Parisio, 1824,

Ex Guillaume 1855.

1875. M^r Haro 25000.

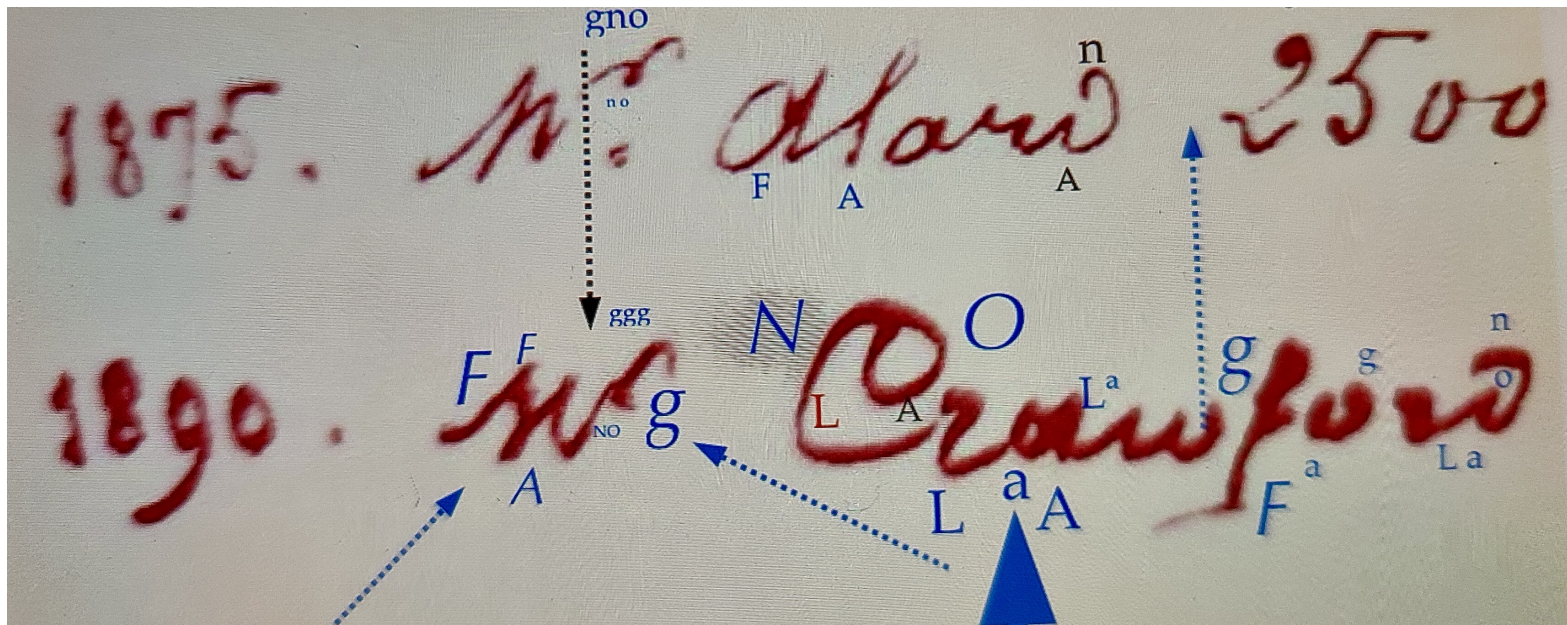
1890. M^r Crawford (Edimbourg) 50,000^{fr} (Hill)

Ex count Cozio di Salabue: we have proven 100% Cozio and Antonio Stradivari to have both been impersonated by Annibale Fagnola. All documents related to Cozio, writings, his private collection of tools and drawings used by Antonio Stradivari, moulds, original letters, testament, census, marriage certificate, are heavily ciphred by Annibale Fagnola.

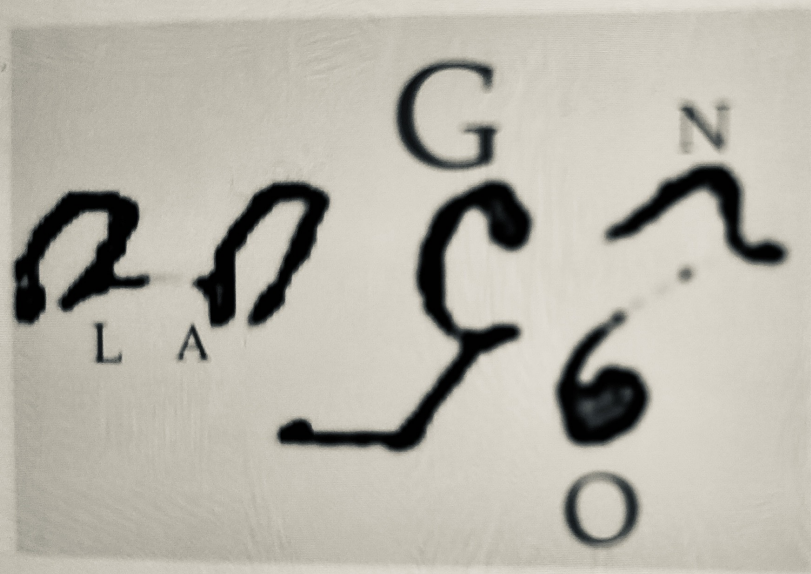
The chain of possession being annihilated from the start, all other owners described in the Gand Catalogue are fictive. This is significant.

The very first owners of the 1716 Messiah Stradivari are the Hill's family of London, circa 1888.

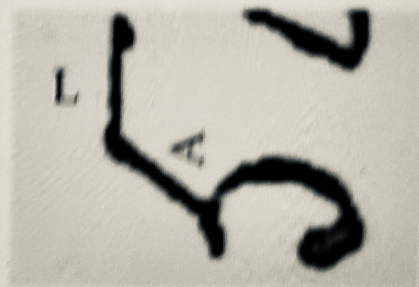
A few of our
scientific
decryptions related
to the Gand
Catalogue (alias
Fagnola) 1716
Messiah Stradivari
descriptions.



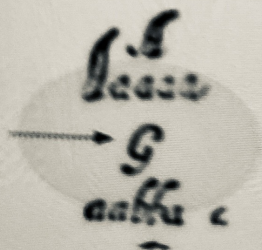
2500 reversed

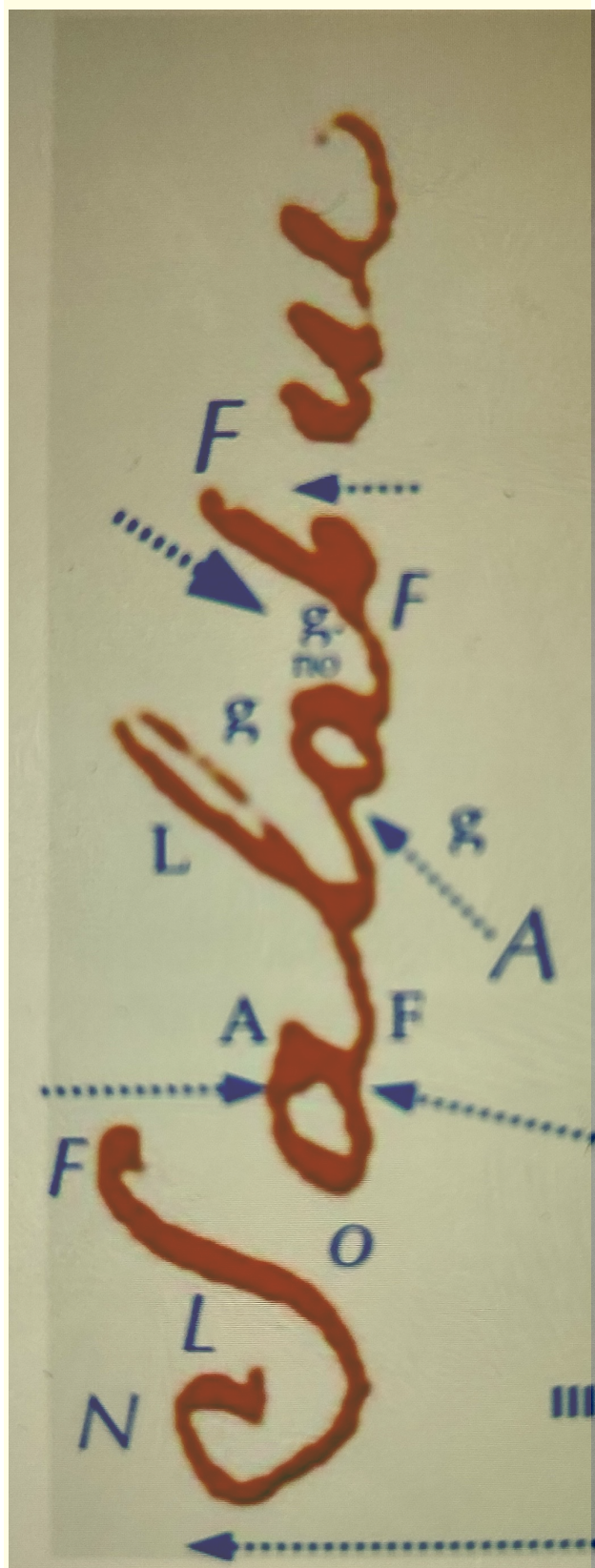
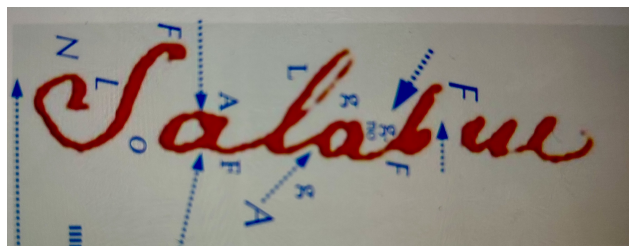


Digit "5"

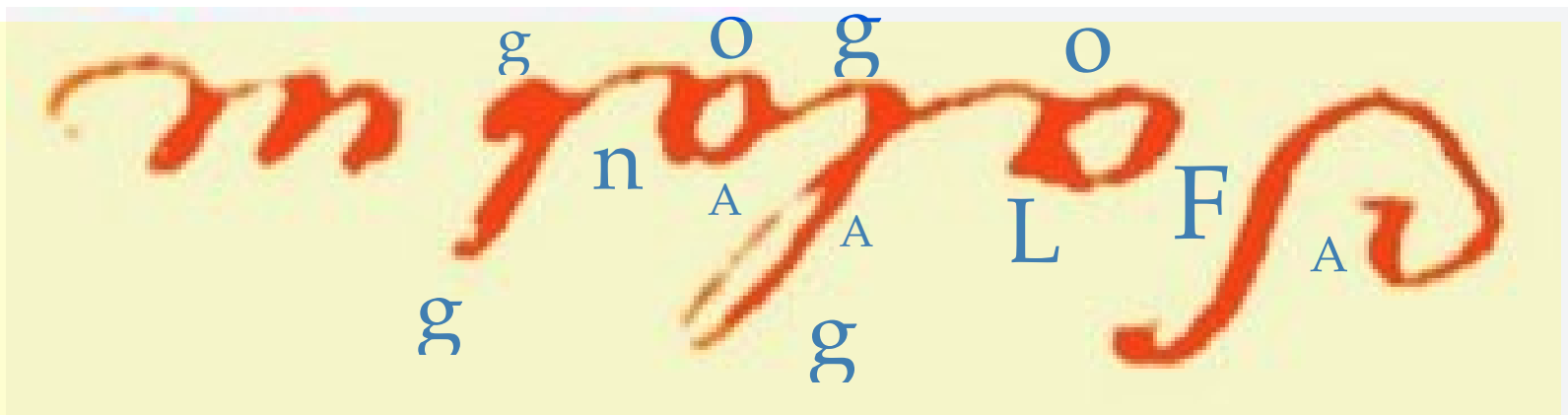


Francis Bacon
freemasonry "G".





Salabue must be read in
mirror effect, upside
down.

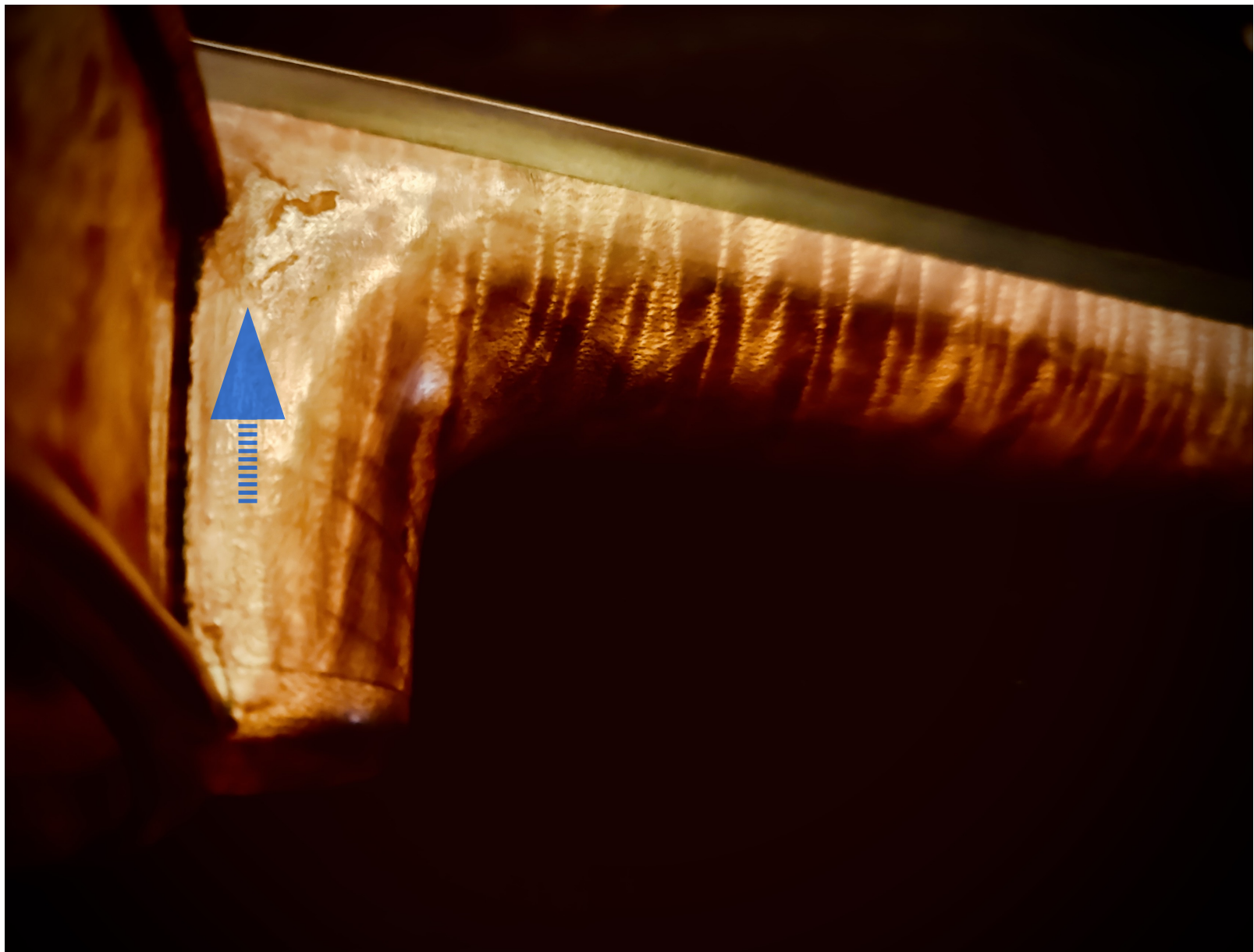


e u b a L a S



So we prove again the violin, one of the greatest achievements in the history of art and lutherie to have been created by the Turin master, Annibale Fagnola. Obviously, Fagnola is the maker of all Joseph Antonius Rocca copies, and all Jean- Baptiste VUILLAUME copies.

The Shroud of Turin, Eyes of Providence



The Shroud of Turin, freemasonry symbols and FA brand.



The Messiah saddle is Branded FA.



FA

The Messiah saddle is branded Fagnola.

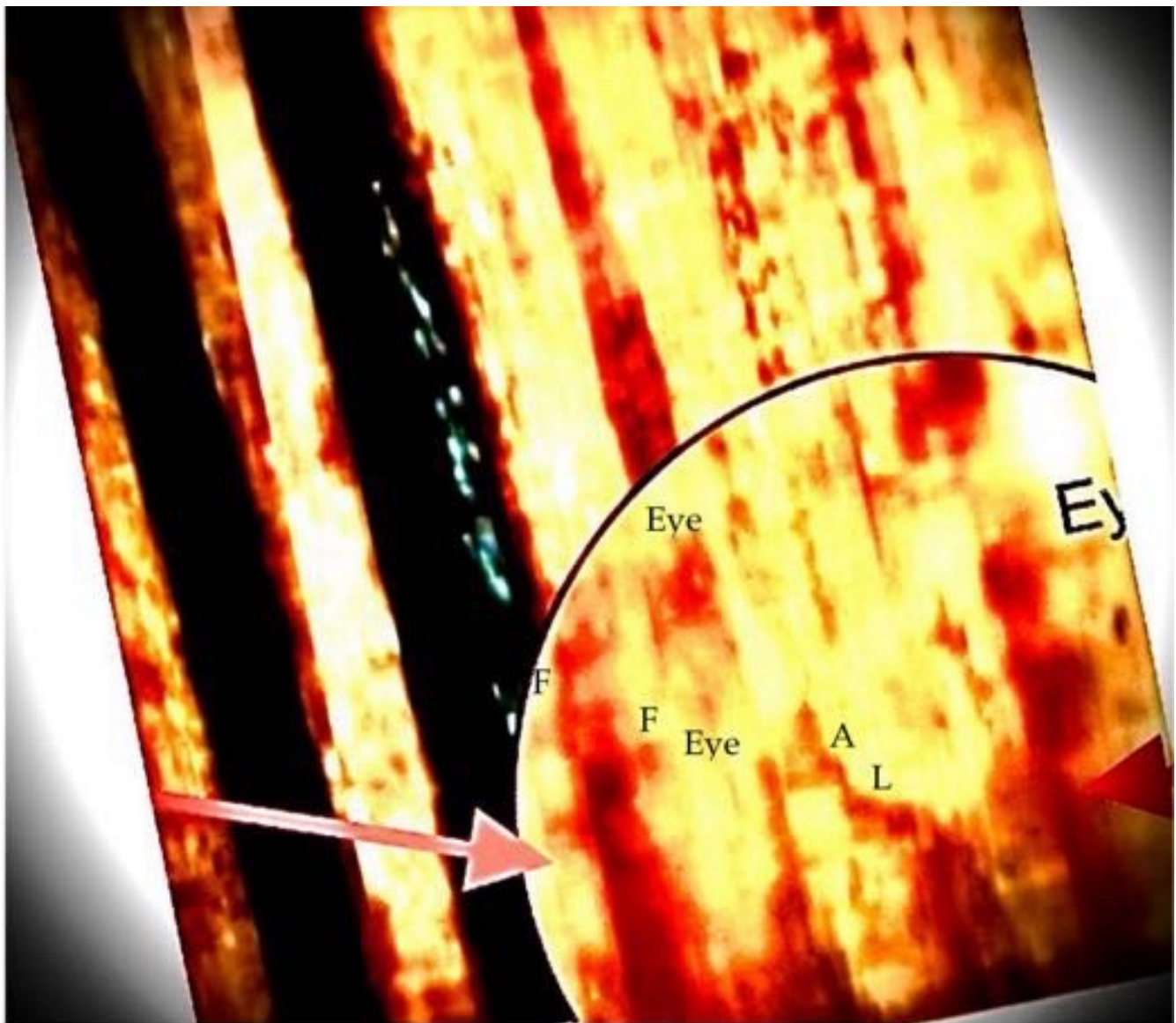


There are numerous Stradivari saddles betraying Fagnola's brand in "FA". Experts do not comment on the subject matter of the settings.



The FA brand on a Turin saddle style is an Annibale Fagnola brand. Again, it makes it impossible for VUILLAUME to have insert such a strong symbol of Freemasonry.

The very same Fagnola's FA freemasonry brand, under the varnish of the Messiah spruce.

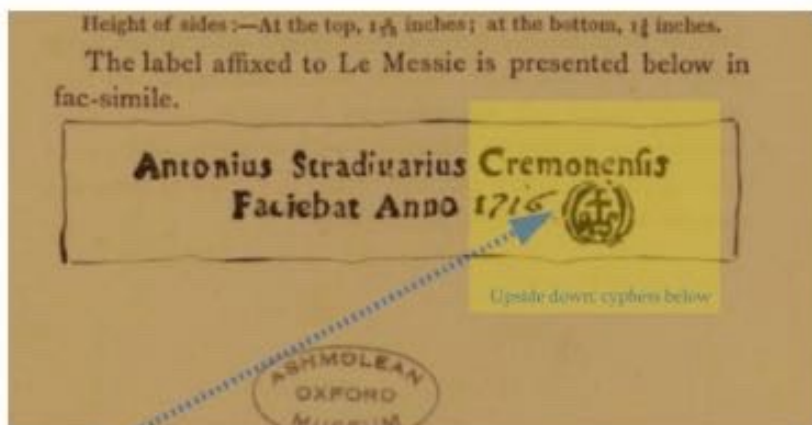


1577

Decryption 3
colour
reduction.

The erratic dendrochronologie results of the Messiah Stradivari is well explained in our studies. 1577 refers to the missing ring and crucial to the false results. It is right under the underground FA brand, more specifically being part of the lower A.

FA seen on the fac-simile label of the Messiah as presented by the Hill's in their first ever publication, in 1891, of the Messiah Stradivari, entirely ciphered by Annibale Fagnola.



In mirror effect , reverso.

F



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

F



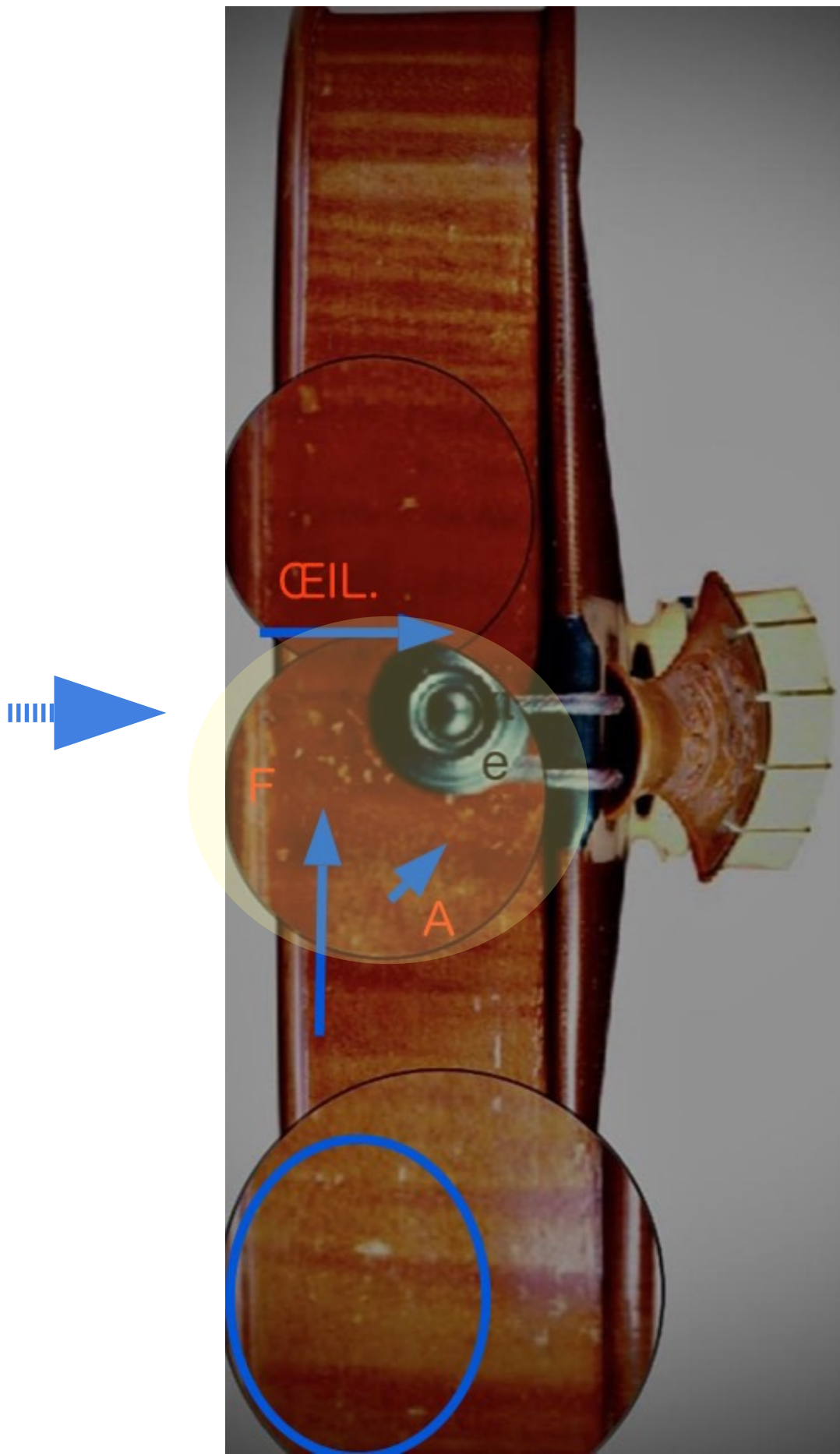
Obviously, Fagnola encrypted the fac-simile label.

Picture removed from the Ashmolean museum website.

The 1716
Messiah.



FA brand engraved here on the Messiah Stradivari. FA, a Fagnola brand.



FA

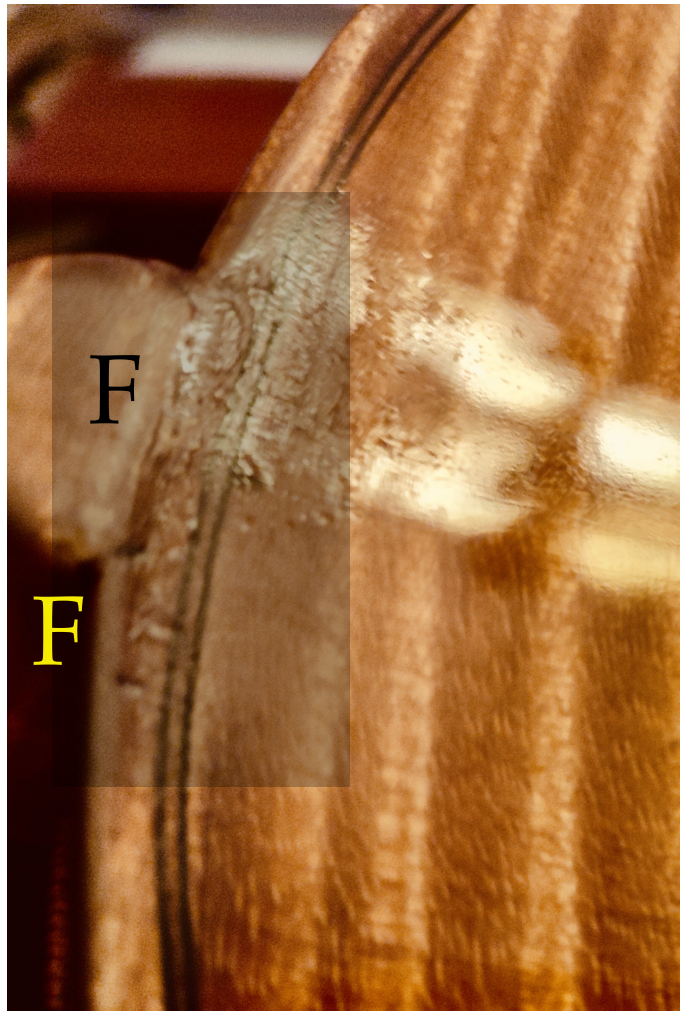


1716
Messiah.

The Shroud of Turin.



The double F freemasonry symbol seen again on the 1856 lyre labelled Rocca, The Shroud of Turin.



Can only been seen by moving the instrument under the appropriate light.

The magic of the freemasonry Jesuit chiaroscuro secret messages cannot be seen if the instrument is not manipulated appropriately.



We wish to educate our public with accuracy. The Messiah freemasonry is avoided by traditional experts. We understand it and provide you with the most accurate and convincing evidence. We apply science and objectivity. Speculations are the main discursive of all actual and past experts.

1856 Rocca Jesuit
Freemasonry
chiaroscuro reflection .

1856 Rocca
pegbox



Messiah
scroll

The double F , by moving the
instrument under clair obscur
ambiance, becomes magical.

The Messiah Stradivari has a « craquelé » varnish, dry of appearance, monotonous, all over its back.

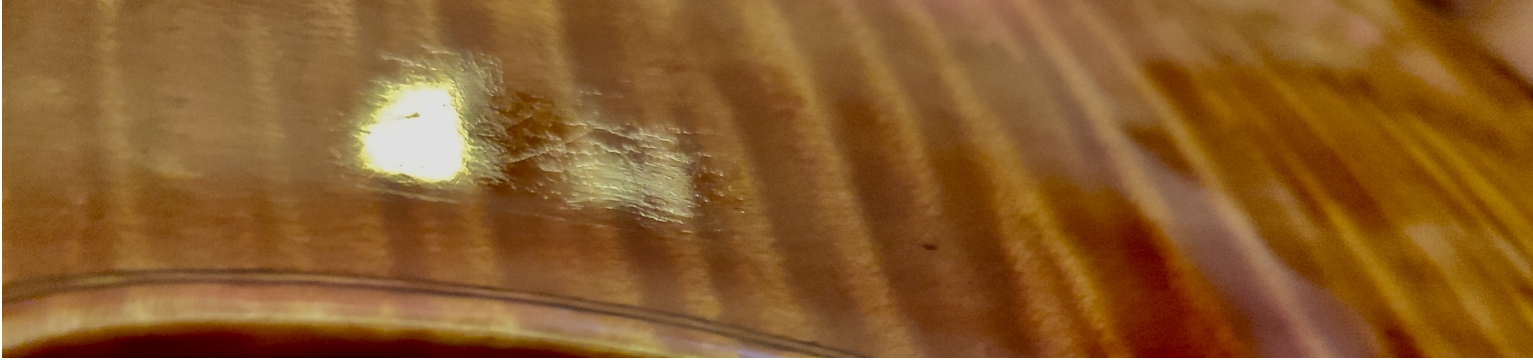


The 1856 Rocca varnish, The Shroud of Turin , has the baroque extravaganza.



It is due to the tridimensionnel freemasonry Jesuit chiaroscuro painting technique, applied to the varnishing process, the violin being so lively and exciting.

The 1856 Rocca, The Shroud of Turin, has a very delicate fine « craquelé », on its back.



A Jesuit freemasonry chiaroscuro reflection in clair obscur reveals a clear double FA branded underground. It is invisible when the instrument is in normal position and not in the appropriate light.





The many scratches of the Messiah Stradivari ... it is not at all in immaculate condition as wrongly advertised over and over again.



Le Suaire de Turin.

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.