

THE OLD AGE OF STRADIVARI

Dendrochronology positive results in comparisons with the labels date of Stradivari are no longer valid as the perfect match for the confirmation HE to be the true maker, or his contemporaries, such as Guarneri del Gesù or Carlo Bergonzi, in several instances.

Most existing expert-commentated documentation related to these great masters of the craft, related to their existence, is entirely ciphered by Annibale Fagnola.

In the case of Stradivari, it is dramatic, and his existence, even before his so called golden period until his « alleged » official death, becomes highly questionable.

The answer is to be found first in any Hill's publications, because we have demonstrated the real author being Annibale Fagnola. Let's dig into the « old age » of Stradivari's chapter, and the particular labels of that era. All labels of such kind are heavily ciphered, and could not be originals. It's a criminal fabrication in plain view since their first publication in 1907.

The Hill's quotes:

Al reads the violet part.

SOLUTION OF A PUZZLE

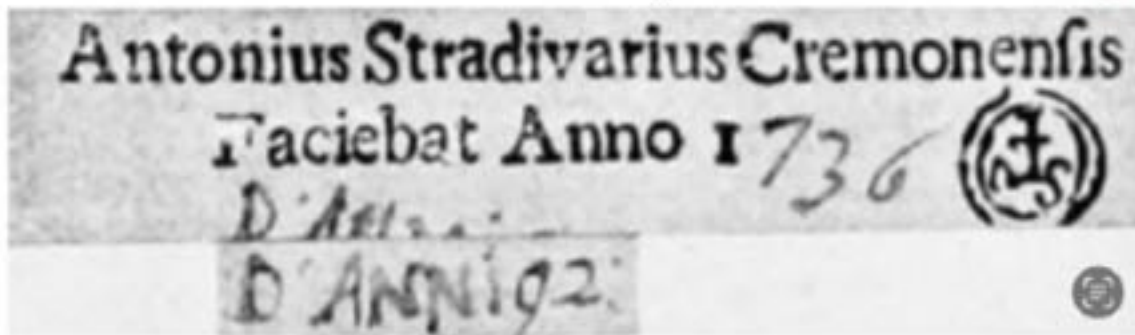
93

statement apparently recorded in the Wiener violin. The figures 92 of the "d'anni 92" on the Cozio violin label are inscribed on a small piece of paper separate from the ticket itself; and why this should be so was at the time inexplicable, and very naturally gave rise in our minds to a suspicion that they had been written by other hands than Stradivari's, and probably covered the master's true figures. As time passed on, and the instrument came into our possession, we, in order to elucidate the matter, decided to detach this piece of paper from the label, and, on doing so, found underneath, to our astonishment, similar figures, only the "9" was less distinctly made. We were therefore still further perplexed as to the reason for covering them.

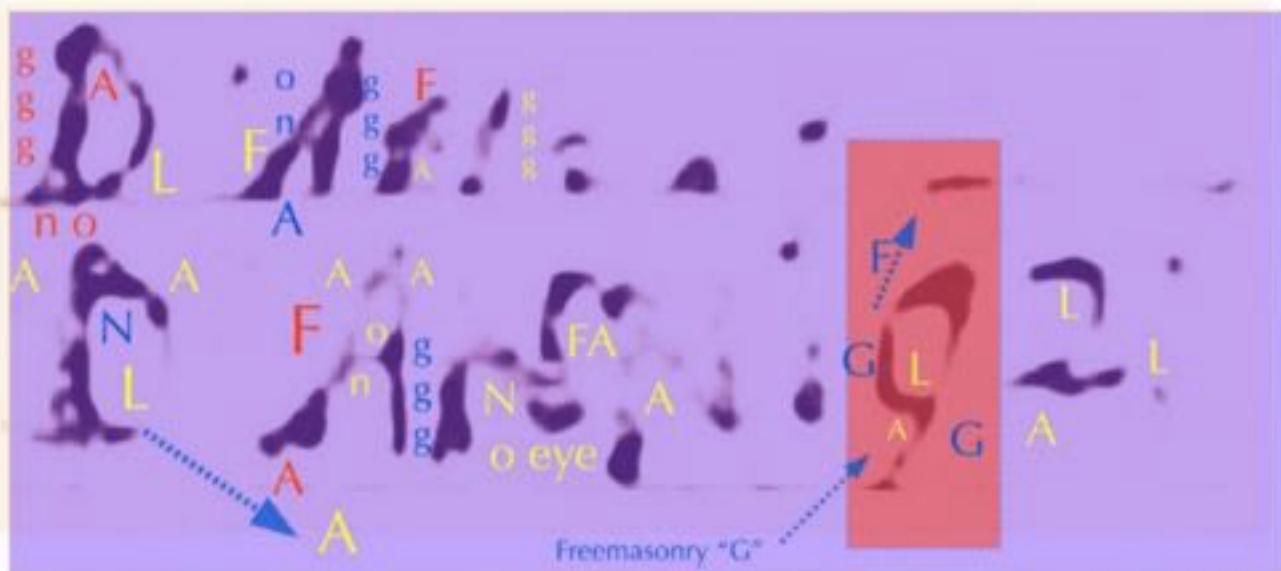
The explanation came a few years later, when we were fortunate enough to purchase in Italy a small violin by Stradivari made in 1736, and which also bore his inscription "d'anni 92," but this time entirely written on a separate piece of paper glued along the bottom of the label. On taking it to pieces for repairs we availed ourselves of the opportunity to remove the inscription, and the key to the mystery was then found. The old man, proud of the fact, of making an instrument in his ninety-third year, strove to record it in his handwriting at the bottom of the label, but his eyes being dim and his hand lacking guidance, the inscription ran downhill so much that he had to cut it through in order not to leave an excessively wide

Usual speculative assertions
proved to be erratic below.

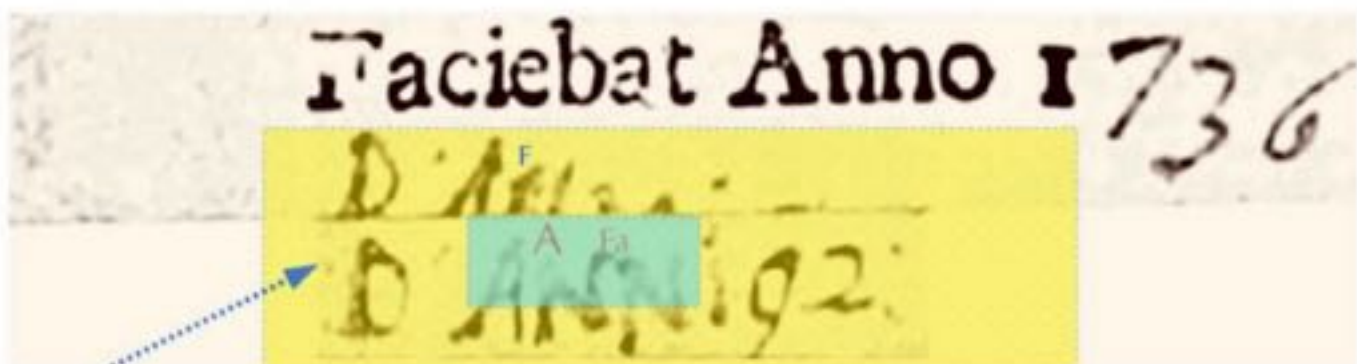
The particular label photograph appearing in the Hill's publication is a criminal fabrication, and all their quotes.



You are learning the Freemasonry Jesuit secret method of ciphers insertions.



Compare the hypertext...



This is one example among several others you will study by yourself. All illustrated in PDF-QR book one, starting 353-374. Labels by Omobono and Francesco included, all forgeries.

The very same instrument, dated 1736, d'anni 92, also appears in the Gand Catalogue, entirely ciphred by Annibale Fagnola.

(année 1874) Violon Stradivarius 13 pouces
année 1736, portant au bas de l'étiquette une petite
annotation de la main de Stradivarius: d'anni 92.
Fond de deux pièces beau bois vernis presque violet
belle écluse, Table de deux pièces beau sapin.
Belle tête. Vernis rouge jaune doré.
(Ce Violon est complètement intact)
Ex Cousin d'Amiens. 1832. 2500^{fr}.
Ex Wilmotte d'Anvers 1862. 5000^{fr}.
Ex Menard de Marseilliers. 1867. 6000^{fr}.
M^r. Muntz ~~Glasgow~~ 1874. 10000^{fr}.

(année 1874) Violon Stradivarius 13 pouces
année 1736, portant au bas de l'étiquette une petite
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belle éclisse, table de deux pièces beau sapin.
Belle tête. Vernis rouge jaune doré.

(Ce Violon est complètement intact)

Ex Cornet d'Amiens. 1832. 2500^{fr}..

Ex Wilmotte d'Anvers 1862. 5000^{fr}..

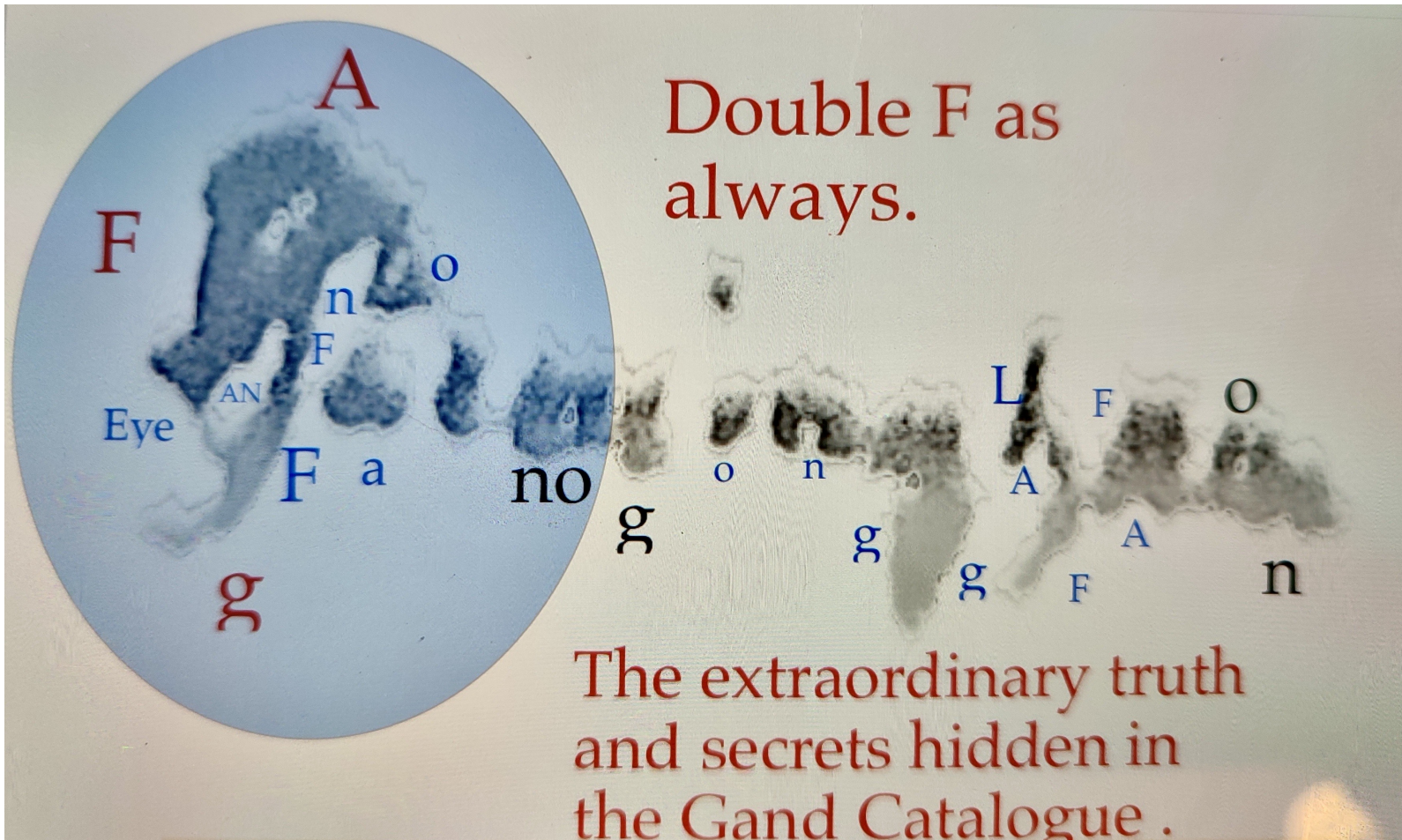
Ex Menard de Marivaux. 1867. 6000^{fr}..

M^r Muntz ~~Glasgow~~ 1874. 10000^{fr}..

ORIGINAL.

Gand Catalogue 1874

We have several other decryptions of the
Gand Catalogue related to the 1736
Stradivari, d'anni 92.



There exists several ciphers of Fagnola in the same style, all done like a superposed puzzle of letters. It is constant with Annibale Fagnola, you will find out.

It is now proven the old age of Stradivari to be a oak. All of these labels we have decrypted or any other « official » existing historical documentation are a fabrication. Even his testament!

It was very uncommon for people in 18th-century Italy to live up to 94 years old. Medical knowledge, epidemics of diseases, absence of healthcare system, vaccinations, poor sanitations, conflicts ...so many factors.

The old age is a criminal narrative in order to support a criminal material factor for the number of instruments attributed to Stradivari, made with 17th 18th logs of spruce.

The fraudulent testament of Antonio Stradivari.

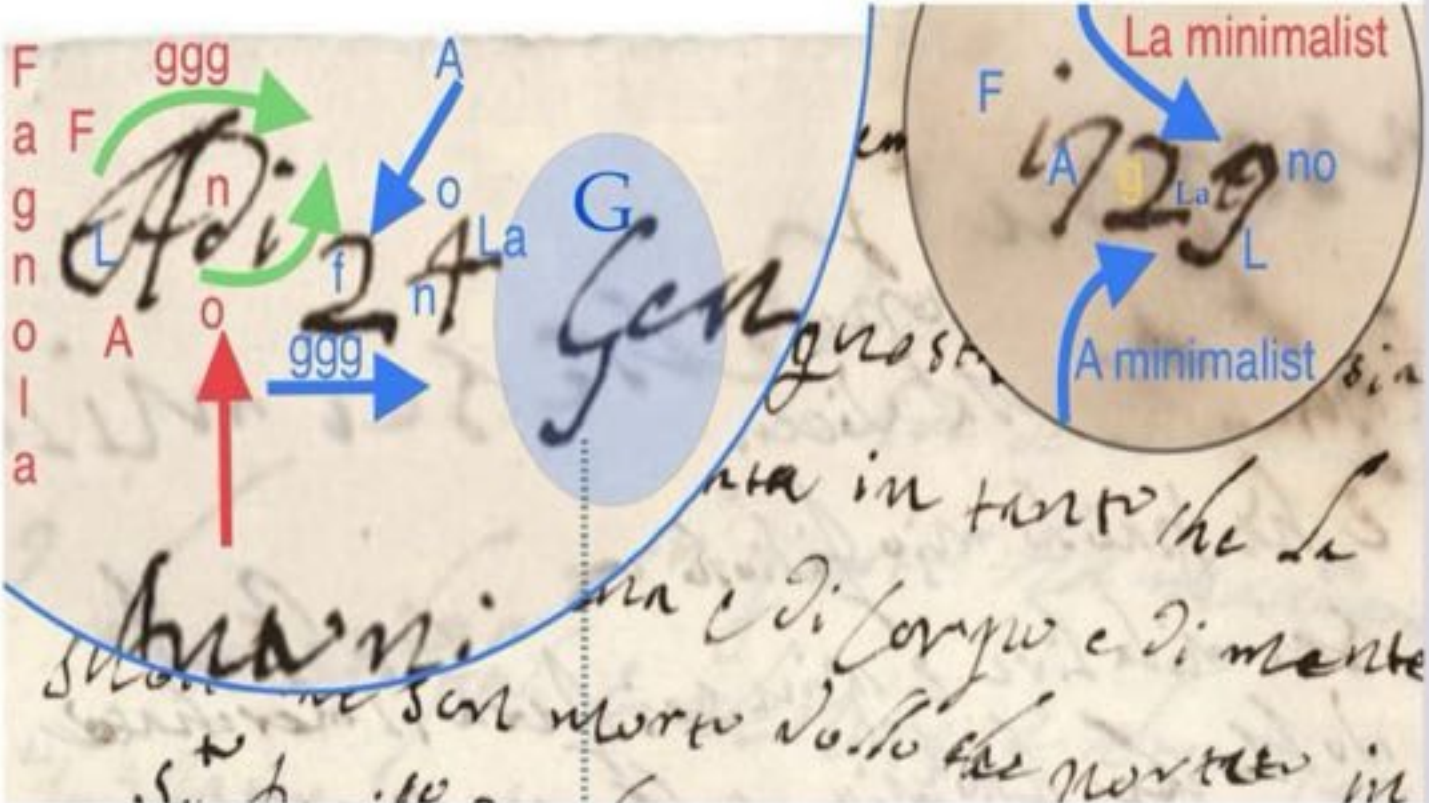
The 24th of January 1729 in Cremona

I Antonio Stradivari wish this to be
My last will while I am of
sound mind and body and mind.
Immediately after my death, I wish to
be brought to
San Domenico and immediately fifty
masses
shall be said over the body
and I command that my son Francesco
be
my heir and I wish that he remain
together with
my daughter Catterina and my wife
and Giuseppe
and Paolo my son until death in
this house, and I wish Francesco to be
the master
of the Workshop ...

The testament is a complete forgery,
and again we have demonstrated the
non existence of Stradivari himself, in
1729, and all his filiation descriptive in
the domestic fabrication.

We have deciphered the entire criminal fabrication. Experts who promotes the forgery were duly advised. Still, the lie is widely publicized.

Apr 24 Genaro in Genova 1729
 Io Annino Scadinari questa sotto che sia
 la mia prima volonta in tutto che la
 mente e sana e di corpo e di mente
 libero che son libero sotto che giuro in
 S. Pietro e che sia subito dopo cinque
 queste sopra il corpo
 Comando che frate mio figlio lo Davide
 per mio erede e sotto che sia insieme con
 la mia moglie e me molte e Giuseppe
 e Paolo mio figlio sia alla morte in
 queste cose. La prima sotto che sia prima
 della morte e la seconda inter e la
 terza dopo morte sulla quale si pone
 l'ultima mia ultima sotto la testa propria
 alla moglie cio delle 4 mila Lire con il
 primo peso del corpo habito da dare
 la mia Desponsa che non possa maritarsi
 e che la mia monaca moniche nel corpo
 della santissima monaca de S. Gio:



« 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.

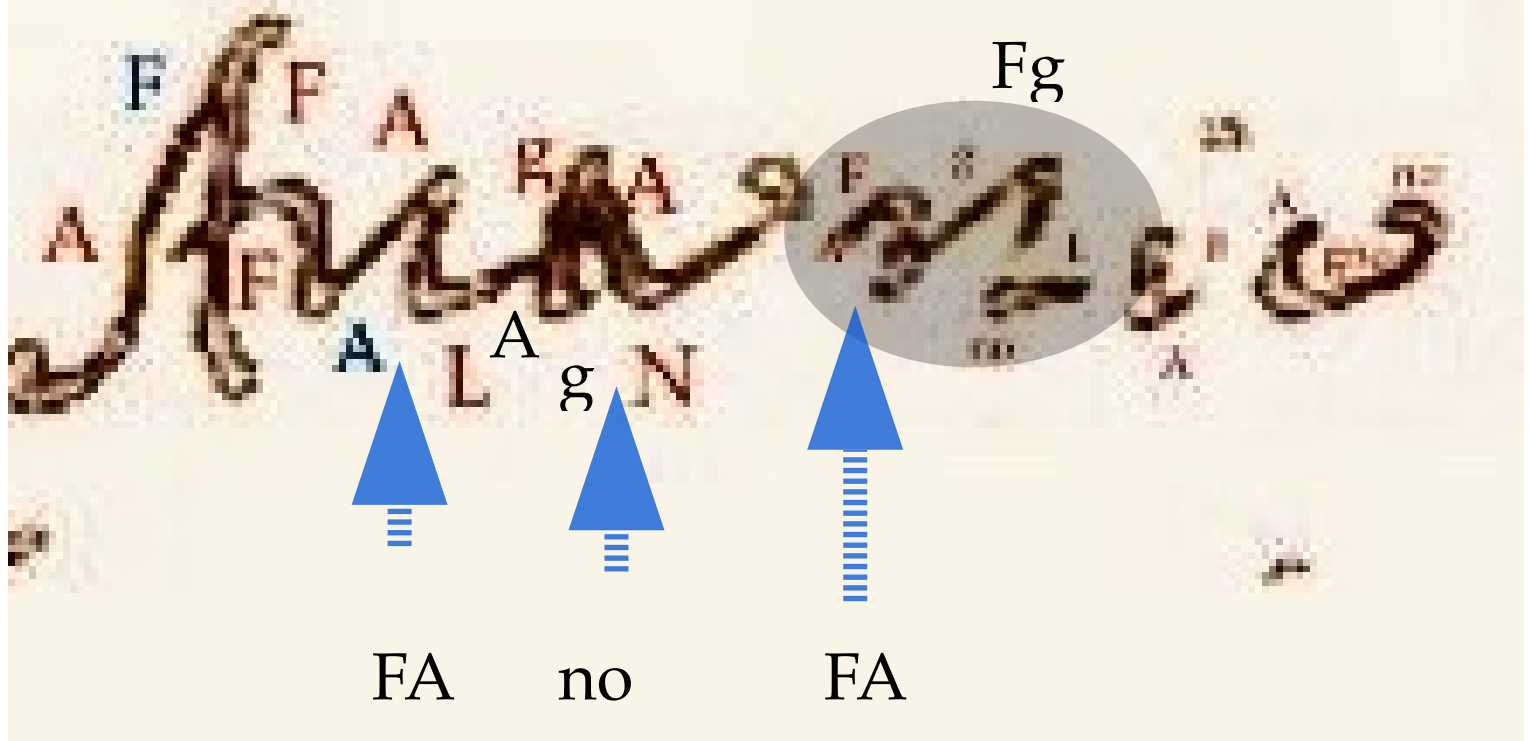


The pointillé technic
seen on the violins.



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.

The pointillé technic seen on the violins.



The double lining seen in the
deceptive VUILLAUME
certifications and the «
Fagnola » lettering in
hypertext.

Count Cozio writings, alias Annibale Fagnola, about Francesco Stradivarius, and other evidence with the fake marriage certificate, Francesco being a criminal fabrication.



Plate 33: BSCr, LC, ms. Cozio 47, folio 29v.

Count Cozio's measurements continue on folios 30r and 30v.

Towards the end of his listing of the measurements Count Cozio writes:

Curve larghe e lunghe ben spianate; coperchio ondeggiato e traversato con un tasello sotto l'FF della q[uar]ta bislongo per riempire un gruppo che vi era; il fondo e fascie prese per asse senza vena. Il manico bella vena fina. Nel fondi [...] le due ponte per fermarle nelle toppe cioè la superiore nel profilo e altra fuori d'esso. [...] La voce è buona eguale ma non così forte come li retrodescritti altri tre Stradivari. Il lavoro in totale ben e atto e polito.²⁸

Below, our first action in deciphering is absolutely convincing. Annibale Fagnola under the Hill's fraudulent schemes is the writer, but as well, the whistleblower.

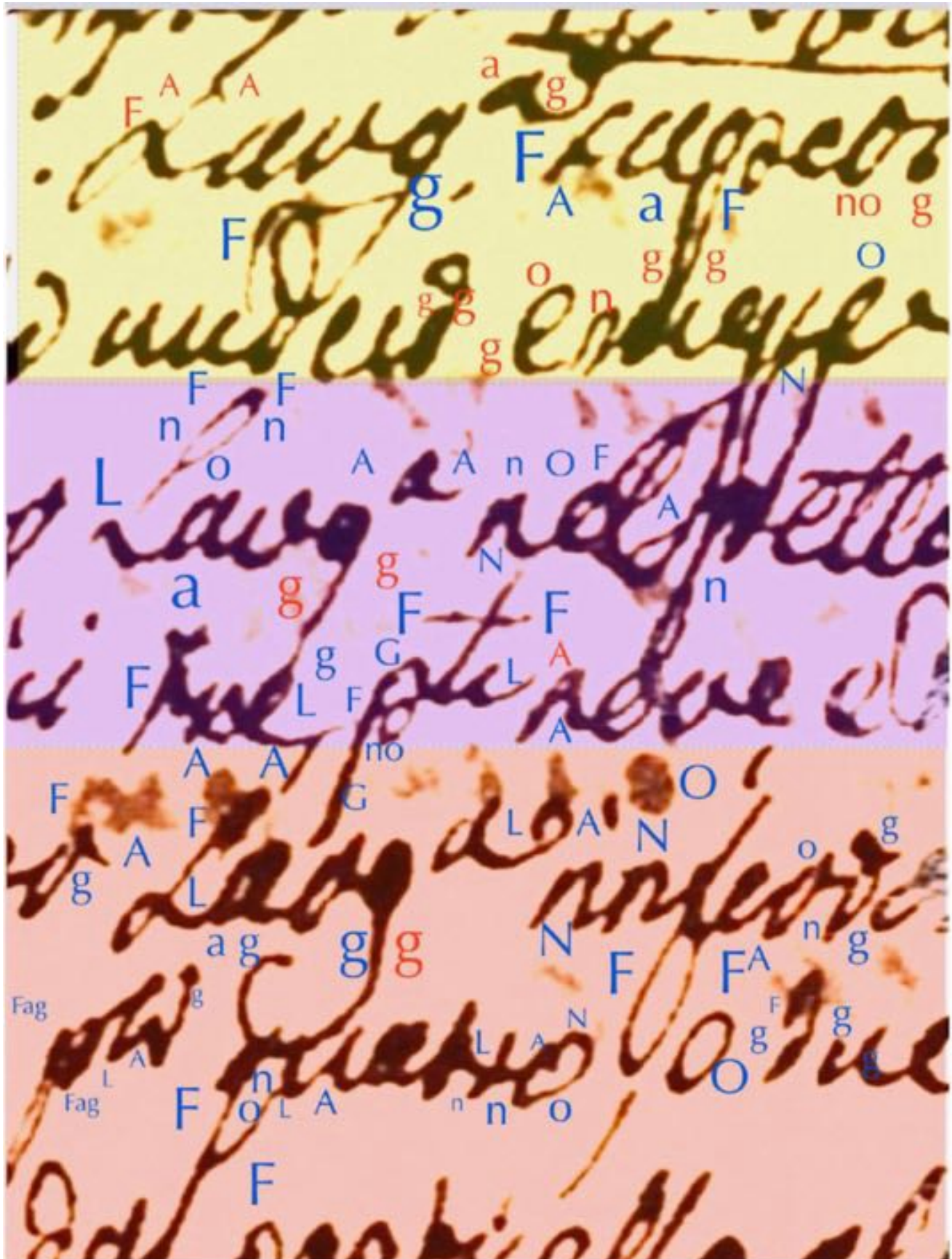
We display here just the minimum of our decryptions. You must study them carefully in our book. This is science. This is objectivity. Experts assume any documentation to be authentic. The Strad magazine spreads the big lies for more than one century since the Victorian era.

We offer the best innovative expertise. Most in the lutherie market are self proclaimed experts. Few have necessary requirements to appraise valuable Cremonese or Piemontaise musical instruments

The reason is very simple: they all follow the Victorian Hill's family dogmas.

Below, the Cozio Francesco Stradivari decryption.

Everything is heavily ciphered again by Annibale Fagnola.



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.