

The Isabella Stewart Gardner Museum theft was an inside job



by Miles Mathis

First published December 15, 2021

As usual, this is just my opinion, based on internet research and my eye as a realist artist.

A reader alerted me to this, by sending me to the 2005 documentary *Stolen*, which I had not heard of. He thought I might be able to solve it. He was right. I solved it even before watching it, just from the trailer and the Wiki page.

This was a famous art heist from 1990 in Boston, where 13 works—including Rembrandts and a Vermeer—were taken by two thieves dressed as policemen.

How did I know within minutes it was another hoax? Well, I studied the poster for the film, which stated it was produced in association with CourtTV. HUGE red flag. CourtTV is a CIA front, so I knew this film had been produced by the CIA as misdirection. Also the director: Rebecca Dreyfus. She and everyone else listed is Jewish. Produced by a Ludwig. The documentary is hamhanded misdirection, since it sells the idea the theft was politically motivated, pointing the finger at the IRA. You have to be kidding me! Not only is the IRA another fake—another front and catspaw of British Intelligence—but there is zero evidence anything like that happened here. As you will see, all evidence points to it being an inside job, probably pulled for insurance fraud.

The first big clue in that direction is that they admit the Gardner Museum was desperately short of money and had been for a long time. They didn't have the underwriting to support existing past about 1980, due to ever rising costs and bad investments. They didn't even have enough money for up-keep, and the place was literally falling apart. Gardner had left a 3.6 million endowment in 1924, but that

hadn't kept up with the high inflation of the late 70s and 80s. Remember Jimmy Carter, who did what Biden is now doing, though on a lesser scale? Just put yourselves in the shoes of the trustees: how could they solve this problem, short of liquidating, or selling the museum to the Arabs? That's right: major insurance fraud, the favorite game of these families.

Plus, as we find out later, Gardner's will included a clause that nothing could change in the Museum, and *nothing could be sold to raise funds*. If anything changed “permanently”, as with a major sale, the trust would be immediately dissolved, and Gardner even stipulated what must happen: the entire collection would be put up for auction in Paris, with proceeds going to Harvard College. You can see how that will would put the trustees and directors over a barrel.

You will say Wikipedia tells us the Museum didn't have any insurance, so this couldn't have been insurance fraud. Yeah, Wikipedia tells us a lot of things that aren't true. The problem is, Wikipedia admits the Gardner Museum's money troubles were suddenly and mysteriously solved after the big theft in 1990, and they even began a big expansion in 2000. An entire new wing comprised of 70,000 feet in two huge buildings was added to the original structure, and it was designed by famous and expensive architect Renzo Piano. It was completed in 2012 and cost at least \$118 million. Aces and eights, of course.

And that's not all:

The museum regularly produces scholarly exhibitions, lectures, family programs, and symposia that provide insights into the historic collection. Through the Artist-in-Residence program, artists in many disciplines are invited to live at and draw inspiration from the museum. The museum often hosts exhibitions of contemporary art, performances, and programs by those selected.

The Gardner's concert series welcomes musicians and emerging artists to perform classical masterpieces, new music, and jazz on Sunday afternoons and select Thursday evenings. The musical program is also available through concert videos, audio recordings, and a free classical music podcast.

None of that was going on in the 1980s. I know because I went there then. The place was dilapidated and everyone was afraid it was going under. So how do they now underwrite all these activities? The theft should have been the death-knell of the place, but instead it was a renaissance. Can you explain that without insurance money?

We have more evidence this was an inside job by the fact that the museum refused all sorts of recommendations for security updates in the late 1980s. The trustees seemed to be begging for a robbery. No one could figure it out. But it is now easy to see with hindsight: they were paving the way for a fake robbery, by making it look inevitable.

As usual, we find the story told of the robbery makes absolutely no sense. Although four CCTV cameras were eventually installed on the exterior, NONE were installed inside, allegedly due to cost. They had only two security guards at a time, both paid barely above minimum wage. Wikipedia is certain to tell you that “the security flaws of the museum were an open secret among the guards”. Even Wikipedia is back-prepping you for the proper conclusion: it was inevitable.

The robbery was the night of St. Patrick's Day, another favorite marker of the spooks and families, since he was one of their own. The story as told at Wikipedia is so suspicious it makes you think the guards were in on it, since they let the robbers in on request, simply because they were dressed as

police. Though no one had called the police. All the guards had to do was call the police and ask if they had any officers there. And yet Boston police never arrested these two guards as accessories or grilled them in a serious interrogation. As you or I would.

They admit the robbers led the guards down to the basement without asking how to get there. *They already knew.*

There were allegedly infrared motion detectors which should have sent alarms to the real police, but somehow that did not happen, meaning the circuits had been cut before the robbers even arrived.

But perhaps the biggest evidence of an inside job is what was taken and what was not. The only hugely expensive painting taken was a little Vermeer, which we are told was worth about \$250 million by itself. Thirteen works were taken, but the Vermeer was worth half the take by itself, though other works were by Rembrandt. They took five minor Degas drawings, a bad Manet portrait, a Chinese Gu, a Flinck landscape, and three Rembrandts.

I remind you that the thieves left Titian's *Rape of Europa* untouched, as well as works by Raphael, Botticelli, and even Michelangelo. They admit the Titian was probably the most valuable painting in the city, even given all the expensive works at the MFA Boston. Experts claim to have never understood this, but I am about to explain it to you.

Here's the rub, a rub I didn't realize until my paper on Vermeer a couple of days ago: these major works, including the Vermeer and all the Rembrandts, **were probably fakes**. Wikipedia even admits Rembrandt's *Lady and Gentleman in Black* had been disattributed in 1987, **just three years earlier**, by the Rembrandt Research Project. Do you really think that was just a coincidence? Of all the expensive paintings in the museum, these robbers just happened to steal one that had just been taken off the official Rembrandt list? Do you realize how devastating that disattribution was to the Museum in 1987? In one swipe, it removed 95% of the value of the piece, which is why the little Vermeer was said to be worth more.

The other big Rembrandt stolen was **his only seascape**, another big clue. Was it also thought to be a forgery at the time? My guess is yes. If it wasn't, it should have been. It looks like a potential fake to me, though I haven't seen it in real life. I probably saw it in the 1980s, but have no memory of it. It wasn't something that would interest me.

What about the Manet? Wikipedia gives its provenance, but limits it to the Gardner Museum, which isn't really helpful, is it? Are they suggesting Gardner bought it directly from Manet in 1875? I don't think so, since she didn't start collecting until the 1890s. The painting is listed with two dates at Wikipedia: on its own page it is listed as 1875, while on the list of Manet paintings, it is listed as 1880. The Gardner robbery would indicate someone at the Museum knew it was a fake.



It doesn't really look like a Manet, does it? It is painted too thinly and doesn't match his style in those decades. He also wasn't working at that size. None of his other canvases are that size. Here is the only one that comes close, from four years earlier, or one year later, depending on the date you accept for the first.



Do you see the difference? The second one is much more thickly painted, is not so edgy and x-patterned, and is much warmer in skintones. It is also *signed*, despite being very small and sketchy. We also know who it is: Stéphane Mallarmé. We should know who the other one is, but do not. It is possible the forger meant it to be Mallarmé, since he has a similar mustache and appears to be a writer.

Which brings us to the centerpiece of this hoax, the \$250 million Vermeer entitled *The Concert*. It is only 28 x 25 inches, about 1/3rd the size of the Rembrandts. See for yourself:



I will show you what to look at. First, the background. Notice that it is streaky, not fully blended. That wasn't Vermeer's style. He would have painted even those empty areas far more thickly, and made them smooth, so that they didn't draw any attention. Next, notice the floor. It has the right x-pattern to match the floor in a couple of Vermeer's works, but the marbling in the white tiles isn't right. In other paintings where we find this x-pattern, the white tiles have large dark streaks in them that we don't see here. Again indicating a poor fake. Next, notice that we can't see the windows to the left at all. Vermeer always included the windows, so that you could see the source of the light. Next, look at the way the heads are painted. They aren't too good, are they? They look kind of foggy, don't they?

The whole woman to your right is painted very poorly, and looks nothing like a Vermeer. She looks kind of scrubbed down or ghostly from head to toe, as if the top layer of paint has been washed off. The forward arm is a disaster, looking outlined, rectangular, and miscolored, even for a shadow. And do you think Vermeer would use a blue more expensive than gold to create that dull pale blue skirt, that could just as easily have been made with far cheaper blues? Finally, her head looks like that because there aren't any darks in it, making it too low in contrast. It doesn't match the light given. Vermeer would never have made that mistake, and never did in his other works. Beyond that, the drawing of that head simply isn't any good. Her head is too round, her neck is too short, and her hair is just a blur.

What about the back of the man's head? Do you see something wrong? It is transparent, and you see the line of the landscape on the piano right through it. That is because it is again painted too thinly, and painted *after* the landscape on the piano was painted. It is doubtful Vermeer would have painted it that way, since the head is far more important than the landscape behind it. It is certain that no professional would have painted the head thinly over a light area like that, since we know those areas will shine through, all the more after time.

So this painting isn't just a fake, it is an *awful* fake. It not only isn't worth \$250 million, it isn't worth \$5,000. It tells us that Isabella Stewart Gardner got cheated with many of her purchases back in the day. Maybe the trustees were finally figuring that out in the 1980s. Maybe the cognoscenti of Boston also knew it, which is why they didn't come to the Museum.

But they couldn't just admit that, could they? Huge amounts of money would evaporate, and they can't allow that to happen. Solution: have a handful of the worst fakes stolen and collect all the insurance money they could. These people own all the insurance companies, so that is cake for them. They just let minor underwriters take the fall. We have seen it dozens of times, [perhaps most famously with the Titanic fake.](#)

Which means the paintings were never found because no one really *wanted* to find them. All those bozos chasing their tails in the film *Stolen* are just agents or actors hired to create confusion here.

This is also why the Museum could offer a \$10 million reward at a time when they allegedly were broke: they knew they would never have to pay it, since the paintings were probably sitting in one of the trustee's basement somewhere. We are told Sothebys and Christies backed the reward, but why would they do that?

I have already proved my theory, but let's go back in and fill in some dark areas, just for fun. We are only halfway down the Wikipedia page on the theft, so we have work left to do. The FBI immediately took over the case, though they had no obvious jurisdiction. They said they thought the paintings would be taken over state lines, but that makes no sense. I would assume the opposite: the FBI was there to make sure the investigation went nowhere. The FBI is owned by the billionaires, so they were here to make sure the insurance fraud went off without a hitch.

They claimed to find no shoe prints, no usable fingerprints, no hair, and basically no physical evidence of any kind. So we are dealing with Lestrades here, not Sherlock Holmes. Then, as usual, they claimed to soon lose the small amount of evidence they initially gathered.

The thieves were allegedly in the Museum for how long? You know it. . . 81 minutes. Aces and eights.

Later the FBI claimed to question known art thief Brian McDevitt, but Wikipedia tells us his fingerprints did not match those from the crime. Wait. We were just told the fingerprints lifted couldn't even be matched or not matched to the two guards, so how could they be not matched to McDevitt? Lazy scriptwriters.

In the next section they try to tie the theft to the Merlino gang of Dorchester, but the two paragraphs don't make any sense or tell us anything. First we are told they identified the thieves, but then tell us they are dead, and then tell us they are asking the public for help in identifying them. What? We are told gangster Louis Royce was casing the place, then told he was in jail. So how was he casing it from jail? Telepathy? The rest of the mafia stories are the same sort of horse manure, and look made up by some highschool boys on weed.

Wikipedia finishes with a section on “popular culture”, listing films and books about the heist, but conspicuously fails to mention the 2005 film *Stolen*. They do however mention the BBC's 2020 documentary *The Billion-Dollar Art Hunt*. So I guess these 13 fakes have magically doubled in value in the past five years. Which would make that fake 28-inch Vermeer worth half a billion.

Unfortunately, the BBC documentary is also horse manure, since it again pushes the IRA theory, telling us the works are hidden in Dublin and were lifted by Irish mobsters. We know going in that can't be true, since if it were true, we would know by now. So the film is just the usual hour of empty claims and misdirection. Just what we have come to expect from the BBC. So we can see this film was made by the usual suspects, almost certainly in cahoots with the Gardner Museum, in order to continue to salt in their story.

Next, we find Netflix getting involved. But that is like Court TV being involved: it is another sign of the CIA. Netflix may be the worst propaganda font on the planet right now, and the most obvious CIA front. In April of 2021 they released a four-part miniseries that they had allegedly been working on for seven years. Amazing then that they could get only 3.5 hours of crap material, telling us nothing new. This miniseries is obvious propaganda from the first word. The first part is entitled “This is a Robbery”. Hypnotizing you to think this was a robbery when it wasn't. It opens with narration from an unseen narrator, speaking in a mafia voice, and telling us the Gardner Museum was “an art thief's delight”. He implies again the Gardner was a sitting duck, but if that was so, why wasn't it robbed again and again in the 90s? Did they increase security after that? No. They couldn't do anything until the insurance money came in, and that would take several years. But no one tells you that.

Also useful to know is that this Netflix miniseries is produced by the sons of Mike Barnicle of MSNBC, a major spook from way back, connected to *60 Minutes*, *PBS News Hour*, and *Hardball with Chris Matthews*. All produced right out of Langley. This is the Brothers Barnicles' first major piece of A-string propaganda, since they were previously involved in sports shorts. Also produced by Jane Rosenthal, so we have the same Jewish interests we saw before.

In the first four minutes of the first installment, they tell us it had to be the Irish mob or the Italian mob. Based on what, exactly? As we have seen, based on absolutely nothing. The FBI didn't actually have a shred of evidence pointing at any mob. They show murders and explosions in the film, but there were no murders or explosions in the heist, and weren't any afterwards. So this is all completely manufactured from nothing.

In a stomach-turning interview, we hear from Anne Hawley, director of the Gardner Museum at the time of the robbery. She opens her early segment by saying,

With works of art, they are only works of art because you are interacting with them. I mean, they can't exist without you.

So, in two sentences we already know she is a horrible person who doesn't know the first thing about art. Little bells are ringing cutely as she says that, and you are supposed to be working up a tear concerning your own vast importance in the history of art as a viewer, but those sentences are completely upside down. **Your interaction doesn't mean anything.** In art history, your existence *as a viewer* is meaningless. You and I as *viewers* are infinitely **unimportant.** The art is what it is, and doesn't change with your opinion of it, whatever that may be. In the Modern world, the viewer is supposed to be the arbiter of all things, but as the artist I can tell you that is bunk. The viewer is a big fat nothing in the eyes of any real artist or any real art. Any real artist or art can slough off an infinitude of public reactions or opinions, since the public doesn't know anything about art or anything else, and never has. But these Modern morons like Hawley want you to believe the reverse, since she wishes to destroy the real artist, or any possibility of him in future. To achieve that, the art and the artist have to be downgraded to the point of nothing, with art redefined as some emotional response that can be manufactured in the public, as with. . . propaganda. The emotional response is elevated, because it can easily be faked. The real artist and the real artifact cannot be faked, but the emotional response of your average viewer can be faked in a moment. And by elevating the importance of that response, Hawley is also replacing the artist with. . . herself. She and any other propagandists can manufacture a response with a cutesy story and some sugary music, which they think makes *them* the artist in that equation.

She brags that she was the first woman to be a director. But again, who cares? What does that have to do with anything? She has proved to be a disaster as a curator and caretaker of real art, no matter how you look at it, so she has done her gender no favors here regardless. She should be booed off the stage, but here she is, still being promoted for having tits thirty years later.

But it won't end. Kevin Cullen from the *Boston Globe* is then brought on, to say the stupidest thing he can think of saying, while admitting it is stupid. He say the Gardner is to the larger Museum of Fine Arts Boston what the Musée d'Orsay is to the Louvre: it has more character. So the Louvre is lacking in character? Proving you don't have to have tits to be despised by me the artist. Or, Cullen has tits, and they may even be larger than those of Hawley, but his are even less functional, like his opinions. I have been accused of being a misogynist, but that isn't what is happening here, as you see. I hate both sexes equally when they are trespassing like big blundering cows in my field, and being paid to moo by the spooks. I wish large rocks would fall upon these people, male and female, preferably from the sky, since we could then assign it to the gods.

Next, they admit that Gardner's will stated in no uncertain terms that if anything ever changed permanently, the entire collection should be auctioned off, with proceeds to go to Harvard. So why hasn't that happened? When is Harvard going to sue for its proceeds, based on the missing 13 paintings that are being hidden somewhere? Or. . . that may have already happened. If this wasn't insurance fraud, then maybe Harvard now owns the Gardner? Anybody ever suggested that?

The next outrageously stupid thing is said by author Patricia Vigderman:

Gardner was an eccentric in a world where being eccentric was a way of getting out of the house for women.

Wow. That isn't even feminist. It is the opposite of feminist, so I am here as a representative of my mother. Which makes me the opposite of a misogynist. Do you really think Gardner did all she did just to get out of the house? Has feminism just been about getting out of the house? I would have thought Gardner had some real interest in art, but no. According to Vidgerman, it was all just an excuse to travel. It would be equivalent to accusing me of using all my interests as an excuse for avoiding a desk job. I don't really care about art, science, poetry, sexuality, or history, I just care about lounging around the house all day in my pajamas.

Next Vigderman tells us Gardner was flirtatious and tried to be sexy (although the photographs we see make her look decidedly *unsexy*, with a crooked mouth and confused eyes). But it doesn't matter: what does this have to do with the robbery? Talking about Gardner's flirtatiousness is again flagrantly unfeminist.

Then Vigderman admits the house was Gardner's work of art. Which of course conflicts what she just said. If Gardner wanted to get out of the house, why did she build a huge house and hole up there? So we are ten minutes in, and no one has said anything rational, much less to the point. Which doesn't bode well for the next 40 minutes.

At minute 12:30, we finally learn something useful: the St. Patrick's day parade in Boston wasn't on Saturday the 17th, it was going to be on Sunday the 18th, so it was *after* the heist. So if you thought police were busy elsewhere on Saturday night, you would mostly be wrong. Yes, there would be the normal revelers, but not the after-parade meltdown you might have assumed. So whoever prepared the original script here apparently didn't know that. They appear to be using the parade as cover, not realizing they are a day early. That pretty much proves it wasn't the mob, since I think the mob would know when the parade was planned.

Next, we hear from Karen Sangregory, a strange little woman sitting cross-legged on a couch. They are trying to pass her off as one of the guards that came in the next morning after the heist, but I am not buying it. See minute 13:30, where she is describing the events. At exactly 13:37, she says the chief of security drove in to let them in, but she doesn't give his name. Why not? If this were real, she would have said something like, "Tom came and let us in", or "Mr. Johnson came and let us in". Instead she says

He took us around, to some kind of a back door.

What? What guard who actually worked there would put it like that? She had never seen that back door? You really have to watch this to have any comprehension how bad she is as an actor, and how blind the director must have been to pass this take.

And another problem: I ran a people search on her, and the big computers only have Ohio on her locations list. According to them, she has never lived in Boston or Massachusetts.

She then says that there was a crowbar leaning against the wall. So these genius thieves left a crowbar there? The chief of security then picks up this crowbar and hands it to this crazy girl, and says, "hold this".

Are you awake? What is wrong with that story? The crowbar is a piece of evidence, right? If you are a chief of security, do you start picking things up and handing them to minimum-wage guards, to cover them in both your fingerprints?

But this crazy woman actually admits that to the camera. She tells you to your face how stupid her story is, admitting that the crowbar is evidence and that she is destroying evidence, with a mad grin on her face. She says the chief of security perhaps gave her the crowbar so that she could “pummel someone with it”. Yeah.

Honestly, this is the whackiest interview I have ever seen. How could they they not cut it? I will tell you: they are toying with you. It is all a mindstir.

At minute 14:38, we see she has tattoos only on the undersides of both forearms. One is a straight line and the other is a word in a language I don't know. Let me know if you do. It looks something like wuwuuli. Regardless, this lady is definitely wuwu. In the old photo of her she looks quite butch. We later see the straight line on her forearm, and it too is a word, with much smaller letters.

This crazy lady becomes the main witness, and though you think surely they won't let her keep talking, she does. You won't believe what she says next. She tells us that when the police arrived,

Their first order of business was to plop down this big box of donuts on the counter.

Yeah, she really says that. Next she says that she had never done the rounds like the night guards had, and didn't know about the basement or the “tunnels”. So this alleged guard didn't know about the back door or the basement?

OK, we are now 16 minutes in, and again, this is the by far the dumbest piece of shit I have ever watched, including old MysteryScienceTheater3000 episodes with Gypsy and Tom Servo.

At minute 16:57 we see the first guard Rick Abath in the basement, tied up with duct tape. This really demands a screenshot, since otherwise you won't believe it. I still don't believe it.



If you can make sense of that, you deserve a medal. His beard looks blond, but his hair looks kind of purple. And it looks like a wig. Is this really the sort of people the Gardner was hiring as guards? And what kind of taping project is that? I don't understand how the tape on top is even holding. It looks like some black half circle is over his head, but if you look closely, it goes transparent in spots, and you can see the background *through* it. Indicating that the photo has been tampered with. In other shots we see he has a tie-dyed shirt on under his unbuttoned guard shirt, and a **purple** fanny pack turned to the front. His velvet and studded cowboy hat is off to the side, and I guess we are supposed to believe he was wearing that at work right up until the time the robbers duct-taped him. Is the hat also dark purple? More Phoenician markers, I guess.

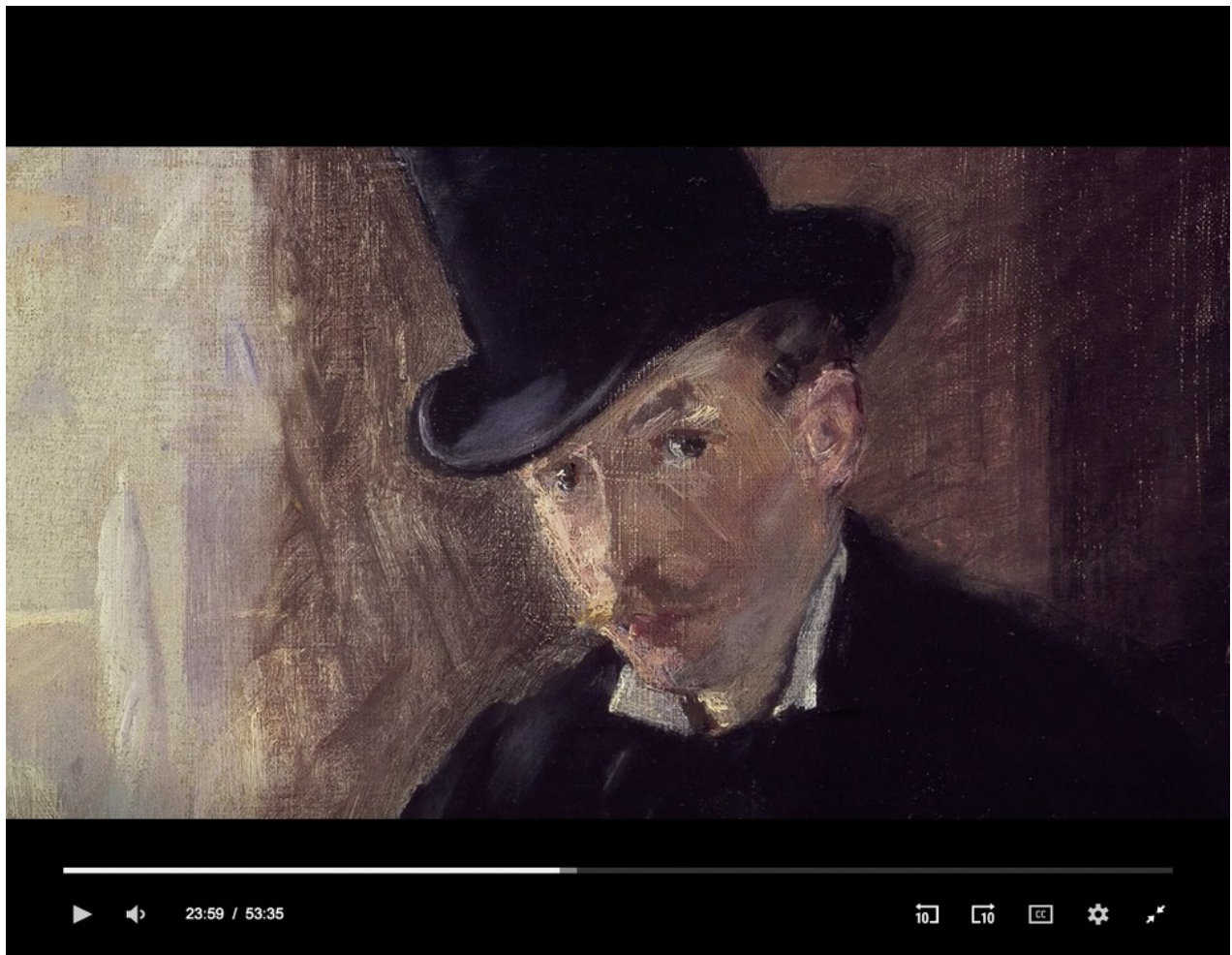


So we are supposed to believe the museum director was hiring two dudes like that to guard a 20-billion-dollar collection?

I now skip ahead to minute 23, where we learn the 13th item taken was a finial from a Napoleonic flag. No one has ever understood why that was taken, but I can now tell you. They tell us it was an eagle, but it wasn't. **It was a Phoenix**. And that is why they took it: it is another signal as to what was going on here, and who was doing it.



At minute 24 we get a super close-up of the fake Manet, which is useful to us here:



What is going on there on the left side of the face and the background beyond it? I can tell you: that area has been scrubbed down for some reason. If you pour turpentine on a picture and then scrub it, it will start to remove the paint like that. That can also happen during varnish removal, if the paint underneath wasn't dry when it was varnished. So this painting is damaged. Regardless, we get a really good look at the paint strokes in the face, which are very thin and square, again confirming this is not by Manet.

Next we get close-up footage of museum director Anne Hawley from 1990, and we have to wonder why she wasn't fired after this. She continued to be director until 2015, retiring at age 71. This was allegedly the greatest disaster that had ever occurred to a major museum, short of a great fire or flood, and she should have been considered directly at fault for having such lax security and for hiring such a set of bozos as guards. And yet her board of trustees apparently didn't get that message. Unaccountably, they kept her on. Like the rest of this, it makes no sense. It does however match other Wall Street events we have studied, where CEOs drive their own companies into the ground and then get a raise.

Next, we find that one of the board members was Arnold Hiatt, an old Jewish guy most famous for being President of Stride Rite for decades. He is your usual conman, since he is also famous for calling for getting money out of politics while donating millions to the Democratic Party. He has strong links to Harvard, so he would have been well aware of the clause in the will specifying Harvard as the recipient of all that art in the case of a default. Anne Hawley also comes out of Harvard's Kennedy School, as well the Ford Foundation. So, although she was quite attractive in her youth, she was not a nice lady, to put it nicely. **Hawley had come in as director just six months before the theft**, so we may assume she was handpicked for her looks, knowing she would be in the spotlight, and would be the Museum's face during the hoax.

In the next segment, we are told we are hearing the voice of Rick Abath. But we don't get to see him, so we have no proof this is really him. And the voice we hear doesn't sound like a man in his late 50s. So I guess we are supposed to believe he is still in his 20s thirty years later?



At minute 31 we are reminded the thieves were apparently instructed to steal the famous Rembrandt self-portrait (above) as well, but quit when they discovered it was on wood instead of canvas. Which tells me that is also a fake. Not surprising, since it never looked genuine to me. Why? Because it doesn't even look like him. The face is too narrow and the eyes are too close together. The mouth is poorly painted, with a thick black stripe between the lips. Rembrandt never painted a mouth like that in any other work. Plus, the hat and scarf are actually painted with *more* detail than he used in those years. It doesn't fit the style of the face, and I would guess a different artist painted those details. This also goes to explaining why we seem to have so many self-portraits by Rembrandt. Was he just a raging egotist? No, it is because a large fraction of them are probably forgeries, or studies painted by his students.

The next big clue comes at minute 31:30, when they ask why the thieves would waste time taking the little Rembrandt etching out of its frame. I can tell you that, too. It is because the etching was fake, so the frame was worth far more than the art. It is a small frame, but we see it is very beautiful and probably very rare. The Museum wished to keep it, not only because—as a hand-carved and hand-gilded frame from the 17th century—it was probably worth \$10,000 or more, but because in a Museum with lots of small drawings, it would be very useful. It could be reused.

How do I know the etching is fake? Because it is on the wrong paper. We can see the paper has a very noticeable laid pattern, which is far too aggressive to be chosen for a tiny etching.

Next Kevin Cullen returns to try to say something even stupider than what he previously said. He is used to advance the theory that some Bond villain like Dr. No stole the paintings to exhibit on his private island. Unfortunately for him, an “expert” from Scotland Yard then comes on immediately after to tell us this Dr. No theory is rubbish.

Next we return to Rick Abath, who claims he had to shut off fire alarms a short time before the heist. There was no fire, so it is never explained why they went off. You are supposed to believe the thieves set them off remotely, I guess, but there was no way for them to do that. They would have had to fire a smoke bomb through a window or something, and they didn't. Obviously, Abath was in on it, and he shut off *all* the alarms when he shut off the fire alarms. We are told he was 23 at the time, so he should be 54 now. But according to Instantcheckmate, he is 55, so he was 24 then. More importantly, he does not have Boston or Massachusetts on his list. He only has Oregon, Delaware, and Vermont. Intelius confirms that. So he must have been an actor they brought in specifically for this event, and didn't even live in the city. [Rick's father Walter worked for 41 years for DuPont.](#)

[**Added next day:** All the Abath family members are from Wilmington, DE, which is another clue: it is owned by the DuPonts, so the Abaths may be cousins of the Duponts. Wilmington, DE, is a clue in another way: it is a big CIA town, being the address for the CIA planes we have seen in drug-running, as well as the Lear jet used in the Payne Stewart faked death. Wilmington is also the address for LLCs, as you may know.

But there's more here. As it turns out Isabella Stewart Gardner is a close cousin of these DuPonts. The Gardners and DuPonts are very closely related. All I did is ask that question and [this came up](#). See Casenove Gardner Lee who married Marguerite Lammot DuPont in about 1890, when Gardner was putting together her museum. Isabella's Stewart lines are strangely scrubbed at Geni, but we know she was of the royal Stewarts, since they loved the name Isabella, and since it is admitted that her father was a very wealthy linen merchant, ie Phoenician Navy. Through her husband Gardner she was also closely linked to the [Peabodys and Lowells](#). The Gardners were from Salem.

Can we also link the Abaths to the DuPonts by blood? Yep. Rick Abath's grandmother was Mary **Haitz** Abath, and a search takes us to this page, where we find [the DuPont/Haitz racing team](#) from Wakefield, RI. The racer there is given as James Haitz. The Abath's were also Bauers, and the Bauers are DuPonts. Rick's grandfather is given as Carl Abath at Findagrave, husband of Mary, Mary dying 1978. Well, at billiongraves.com, [we find their gravestone](#), though it isn't at Findagrave:



Then see [Anna Elizabeth Dupont Bauer](#) at Findagrave. She was also a Lehman, as in Lehman Brothers.

For more links among these families, see [Elaine Haitz Stewart](#). This may link Rick Abath to the Stewarts.

So Rick Abath the guard was a DuPont, related closely to Isabella Stewart Gardner, whose museum he was allegedly working in for minimum wage.]

Rick's mother is a **McKenna**. Which makes us think of superspook Terence McKenna. [Rick's sister Mary](#) married a **Sosnowski**, and [she had a degree in criminal justice from the University of Phoenix](#). Well, what do you know! So maybe one of the police who robbed the museum was Rick's sister Mary. She also attended Padua Academy in Wilmington, DE, a very exclusive girls' school, indicating this family was prominent and wealthy. So Rick would be unlikely to be working a minimum wage security job.

Even the name Sosnowski is a clue, since it was originally Sosnkowski, of Polish nobility. See Kazimierz Sosnkowski, a Polish general during WWII. The Sosnkowskis used the Godziemba coat of arms, which actually ties in here. The arms include a tree with three pine cones, which are symbols of the Phoenicians. A pine cone is on the top of the staff of Osiris. The Greek thyrsus is also topped with a pine cone, as is the Papal staff. The symbolism may have to do with the pineal gland and the third eye.

Mary Sosnowski's bio at Findagrave conspicuously fails to tell us what she did for a living, ending her bio after college. That's weird, and indicates she may have been CIA or FBI. Possibly confirming that is that according to Instantcheckmate she was AKA Maryann Darley and Maryann Danley, although she is not linked to anyone of that name in her obituaries or other bios. She may have married an Adams, though, since she has two sons named Adams. With that information, we find a second listing for her at Instantcheckmate, where she is listed as 63 though she allegedly died at age 61. We know it is her since she is linked to her two sons Adams and is listed as living in Minersville, PA, which is confirmed in her obituary. But this pulls up a whole slew of new addresses, including Bowie, MD, on the edge of Joint Base Andrews east of DC, and Crofton, MC, just east of there. Also Hinesville, GA, which is Fort Stewart.

Mary L. Sosnowski aka: Mary L. Sosnowski, Mary L. Sosnowsk	67 Omaha, NE Bellevue, NE	Edward Sosnowski Francisco Sosnowski Johnathon Sosnowski Michael Sosnowski Tina Sosnowski
Mary L. Sosnowski aka: Mary L. Sosnowski, Mary L. Adams	63 Minersville, PA Newark, DE Hinesville, GA Crofton, MD Bowie , MD Lehigh Acres, FL Wilmington, DE Bonita Springs, FL Seaford, DE Ocean City, MD Midway, GA	Evan Adams Gerald Adams James Adams Joshua Adams Karen Adams Logan Adams Nathan Adams Antionette Sosnowski Christopher Sosnowski John Sosnowski Catherine Strine Adams
Mary M. Sosnowski aka: Mary M. Sosnowski, Mary Sofnowski	77 Utica, NY Forestport, NY Thendara, NY Old Forge, NY	<i>i</i>

Now is the time to do your little dance. I did, since I just blew this event sky high. [Here is some music to dance to.](#)



It isn't really necessary to keep going, but this has turned into such a goldmine, it may be fun. The agents at Netflix are blowing this event ten different way to Tuesday, and if they want to keep doing that I will keep watching.

But before we get back to it, I want to remind you of something. If you watched any of these documentaries, recall all the professionals allegedly combing this case for 30 years. In this Netflix series, they have Robert Fisher, former Assistant US Attorney, and he took up the case in 2010, claiming to comb all the details again. So how did he miss everything I found in just a matter of hours? Any real investigator would have blown this as an inside job in under a week, so I guess they had to keep all real investigators far away from it, hiring only controlled agents like this creep Fisher.

At minute 47:32, we get a super close-up of the Rembrandt seascape, showing us it was a fake as well:



Just look how badly Christ is painted there! It reminds of the awful Jesus in the Vermeer fake *Christ with Mary and Martha* that we looked at [in my recent paper](#). The same person may have faked them both. Study Christ's lower hand. Has that been repainted? Why is it flat on the back of his hand, while the other hands are somewhat better? The drapery is also a disaster, being especially bad on the Christ figure.

Compare it to Rembrandt's Christ in his *Supper at Emmaus*:



Look how tender and full of emotion Jesus is there. And Rembrandt isn't photo-bombing that supper like he is the Galilee picture, where he has painted himself in mugging for the camera, pulling your eye off Jesus. Rembrandt would never have done that.

Next, near the end of part 1, we are amazed to find Robert Fisher and the producers beginning to point the finger at Rick Abath. According to security data, the thieves didn't go into the room where the Manet was. Only Abath did. How will they get eyes off him in part 2?

Well, I'll tell you. Part 2 starts with Fisher finding the security tape for the night before, when Abath buzzed someone in against protocol. We see parts of the tape, but for some reason they don't show us who he buzzed in. They easily could have, but didn't. Instead, Fisher starts talking about organized crime. But of course you and I now know who Abath probably buzzed in: his sister.

Just to be sure you are getting it: Abath and his sister weren't working for organized crime. They were working for the museum board.

Part two is called *Vipers in the Grass*. Why that? Because they want you to think a lot of bad people were lurking, just waiting for the right moment to rob the Gardner. Taking your eyes off the real robbers: the trustees themselves.

Next we learn that Rick's band was called. . . are you ready. . . Ukiah. Didn't we just see that in my last paper? Yep, in the Boneyard Murders paper. Ukiah is where those agents were allegedly hanging out. The heist was 1990 and Leonard (Lancelot) Lake had killed himself in 1985. In 1990 Charles Ng was being extradited from Canada for the murders. So it looks like Abath's band was referencing fellow agents on the West Coast. What are the odds? Who would catch that link in the documentary? I wouldn't have until a few days ago, so tell me the Muses aren't involved here.

Somehow they found tape of this band Ukiah playing before 1990. They must have gotten that from Abath, so we have to ask why he is doing them any favors here, if they are trying to incriminate him.



At minute 6:30, we get that close up of the guard uniform. More clues being dropped down your gullet. What do you know, the Gardner Museum has a Phoenix on its badge. Underneath its says, “c'est mon plaisir”, or “it's my pleasure”. If you still think that is an eagle, I have news for you: Isabella Stewart Gardner created that emblem herself, and [she admitted it was a Phoenix](#).



That was drawn by Gardner's friend Sarah Whitman. The second image is the museum crest, which was placed on the building and is still there.

Next, they bring in an aged Steve Kurkjian, a Pulitzer-Prize-winning reporter for the *Boston Globe* of Armenian descent. He worked on the [Spotlight team](#), which I have shown was an utter fraud. They are using him here to whitewash Rick Abath, dismissing him as just a stoned hippie.



That is the photo they use at min. 9:25 in the Netflix documentary to place Kurkjian at the *Globe* in 1972, I guess. Do you see a problem? The photo looks like a paste-up to me. The light on his face is wrong, and his head looks cut out. Look closely at the edge of his hair, top right. He is also mis-sized.

Why fake this? I don't know.

At minute 12, we find out the Manet's frame was also left, indicating the museum wanted to keep it, since it was worth far more than the fake Manet was. The frame was left in the security room, indicating one of the guards had saved the frame. Kurkjian pops in again to suggest Abath stole *only* the Manet, as a little graft on the side. But we have seen that isn't why the Manet was stolen. It was stolen because it was and is a fake.

Next, at minute 17, we have a big museum security expert being given motion detector records, and looking through them. We are told he had been hired by the museum two weeks after the robbery, but he admits he has never seen these records. He claims the FBI didn't wish to share them with him. So that begs this question: why is the FBI sharing them now with these producers from Netflix? Wouldn't that tend to confirm my contention that Netflix is a CIA front?

Robert Fisher then admits they didn't have any real evidence against Abath, just as I predicted. But we knew that coming in, since Abath isn't in jail. So the people at Netflix were free to create many minutes of confusion and misdirection, which is what this whole miniseries is about.

Next we get many minutes of the Louis Royce mob diversion from 1981. We are told that an FBI agent named Clark walked into the Gardner Museum off the street unannounced and talked to the "acting chief of security", another young guy named Charles Heidorn, to warn him the place was being cased. Which begs the question, "Why didn't agent Clark make an appointment with the director of the museum?" Wouldn't that make more sense? But we find that director Rollin Hadley wasn't interested in the information regardless. I have told you why. They want you to think the museum was vulnerable, since that appears to explain the break-in.

The film hits another glitch here, because Kurkjian pops up to say that the board wasn't happy that Rollin Hadley wasn't interested in security, so trustee Arnold Hiatt suggested they fire him and hire someone who was. So they hired Anne Hawley. Except for one thing: that was *eight years later*. The Louis Royce thing was in 1981 and Hawley was hired in 1989. So why didn't the Boston mobs clean out the museum between 1981 and 1989? Are we supposed to think they had other \$20 billion-dollar targets with less security than two stoners?

At minute 27 Hawley says the museum had insurance for everything except theft, but we know she must be lying. She says a new climate control system was her first priority . . . which contradicts what Kurkjian **just said** about her being hired for security. Hawley tells us the air inside the Museum was sometimes so saturated a cloud would form in front of Sargent's big painting *El Jaleo*. Do you believe her? I don't. She then says the theft "just blindsided them completely". What? What about the FBI warning they were being cased back to 1981 and her being hired specifically to address security concerns? There is zero continuity here. It reminds us of Condoleezza Rice and George Bush telling us they had no prior warning of 911 . . . and then showing documents to Congress of all the prior warning they had. So we know Hawley is a liar. She lies in the documentary to our faces.

Then we get the cutesy bell music again, as Hiatt says in a sweet voice that Hawley came to him in tears, saying "You never told me this would happen". Hiatt answers, "I never knew this would happen". Which you now see is a load of manure.

Next we learn that when Irish mobster Myles Connor tried to steal a Rembrandt from the MFA Boston, he was chased by their guards: not stoners but **a cadre of retired cops**. They admit that. They admit

that museum security is normally highly trained and experienced, for obvious reasons. So why would we believe the Gardner only had two stoned kids on each watch, with no interior cameras and faulty systems? The Myles Connor story is another big fake, but we won't hit that here. Just be advised.

Next, Kevin Cullen comes back again, this time to sell the mob as real. He says that in 1990 the FBI was more interested in mob convictions than investigating art theft. Except that the mob had been taken over by the Kennedys for more than 30 years by that time. To the extent it ever existed separately from the government, it no longer did by 1960. Movies like *The Godfather* were just made to make you **think** it did. Cullen is still trying to make you think it exists. But it doesn't. The CIA wants you to think it does so that they can keep their budget fat chasing ghosts. Besides, this segment doesn't make sense, as usual. They have been trying to tell us the mob was behind the theft, so if the FBI was interested in the mob, they should have been interested in the theft. So Cullen's misdirection doesn't work. He contradicts himself once again. Everytime he opens his mouth he contradicts himself.

Next, the FBI agents come back on to say they had “low level training” back then. “If it was now, it would be a different story. In 1990 that wasn't part of the protocol.” What? This was in 1990, not 1890. These people really think you are stupid, to talk down to you like this. Very little has changed in forensic investigations since 1990, especially as regards basic protocol and training. They even had computers back then, you know. Computers hadn't saturated culture, like now, but the agencies had them. So this is just more manure, spread thick.

Next we find the duct tape went missing very early on, which is one reason (we are told) they weren't later able to match fingerprints. That is more manure. They probably had to lose the tape because it had Abath's sister's prints on it. Watch the agent closely at minute 40: you can tell he is lying, since his eyes keep looking away. He definitely could not fool a lie detector test.

Next they have someone come on and tell us they didn't have DNA testing in 1990. Except that they did. They had DNA testing by the late 70s. Look it up.

Next we learn that two eyewitnesses, who I think may be real, thought the police sketches of the fake police were all wrong. That plays into my hands, since if the event was an inside job, they would need to release fake police sketches. I think one of the people that came in was Abath's sister in Intel or Air Force, so the thin fake cop in a mustache may have been a woman dressed as a man. The witnesses only saw the two inside a car at night. The FBI never interviewed these witnesses, which leads us in the same direction. The FBI wasn't there to solve the crime, but to bury it.

Next, we find that although there were 45 FBI agents assigned to the case in the beginning, that was soon whittled down to one 26-year-old rookie. In the film they admit that was suspicious.

Next, we find that in [2015 they finally released the tape](#) of the back of the person's head who Abath buzzed in the night before. That person is wearing a large padded jacket, so it is hard to tell anything. But it could be a woman. No one ever else has ever suggested that. Mary Abath Sosnowski wore her hair short and was not very feminine. She has [a Findagrave page](#), and allegedly died in 2019. But she has no gravestone, which is why the site was started. Without a stone, the page is just propaganda. If one of the cops was a woman, it would explain the need for a fake mustache. The person in the tape has light hair, and Mary had hair that color—the color of Rick Abath's beard. In one frame the hair looks long on top and swept back, not the cut of most men. She would have been 32 at the time, a possible match. The person appears to be small, with a slender build and fullish hips, again indicating

a woman.

[Added, next day: after watching episode 3, I have a second theory about who that light haired person was. See minute 9:14 of episode 3. Jeremiah T. Sullivan, head of the New England Organized Crime Strike Force. He is small, and has the right hair and nose. I see a possible match.]

Next we learn something big. **The same week** of the art heist, [blockbuster indictments came out in](#) Boston of 21 members of the New England mafia. That cannot be a coincidence, and suggests to me that the high-ranking boardmembers of the museum knew this indictment was about to hit the news and planned their fake robbery for that week. One of these mobsters was Nicholas Bianco, alleged head of the Patriarca crime family. He ended up being convicted on **August 8, 1991, to 11** years. Aces and eights. He supposedly died in jail after three years of Lou Gehrig's disease. Right. So this was another fake, manufactured to appear to give the FBI something to do to justify their budgets. Also to make the public think that private interests were behind drug trafficking, money laundering, gambling, and racketeering, when it was their own government behind it. It wasn't these low-level Italian families doing it, it was the big banks run by the Rockefellers, Rothschilds, Kennedys, Cohens, Stanleys, Hoffmans, Vanderbilts, Oppenheims, Schiffs, etc. There is no mafia, there is only the Phoenician Navy.

They actually have footage from 1990 of the FBI making a public statement:

It should lay to rest once and for all any doubts that *la Cosa Nostra* is a figment of law enforcement's imagination.

That's a bit raw, isn't it? Of course it means the FBI was having to answer that charge from the public. The government had been accused of faking this stuff already, or he wouldn't be saying that, would he? There were serious doubts about the mafia in the 1980s, and people weren't buying it. Answer: fake this big bust. Unfortunately, people saw through that, too. So the government has been forced to up the ante every decade, faking more and more and more events. But they never learn that it is always counterproductive. The more they fake, the more we see through the fakes. They would be better to pull back and shut up. We can see that here, since it would have been much smarter never to have made any of these documentaries about the Gardner theft, since it just makes the con more obvious. If they keep throwing the clues in our faces, we will eventually be able to sort through them.

I will look at parts 3 and 4, but want to get this up on the internet ASAP. Stay tuned. Oh, and I now claim the reward for solving this. But I don't really think they are going to give it to me, do you?

OK, now on to part 3. This part dumps Abath and moves back to the original blind: the Irish mob and the IRA. The Scotland Yard rep and Kevin Cullen lead off with more propaganda to get us going. They quickly hit Whitey Bulger, who I have previously shown is a fake. He was propped up on the FBI's Most-Wanted List for decades before allegedly being arrested in 2011 and sent to the fake prison wing in Sumterville, FL. Of course the big computer at Instantcheckmate has no listing for a James J. Bulger, aka Whitey, of Sumterville, FL. Also not for Hazelton or Bruceton Mills. These computers have no idea this guy has ever been in jail. He was supposedly murdered by inmates while in a wheelchair, on **Halloween**. Right. No jails are on his list, but a lot of places he never went in his mainstream bio are: Austin and Detroit, to name two. They also don't know he is dead, since he is

listed as being 92 now. They have no death record.

Intel HAS scrubbed Instantcheckmate, but they wouldn't scrub the jails. I know they scrubbed these pages, because I tried to get more information on Marion Bulger, listed on his page. She has a listing, but it is empty. No relatives, just the dreaded *i*. Nothing is known.

Here's a question for you: Whitey allegedly had one son in 1967, listed as dead by 1971. But why was his full name Douglas Glenn **Cyr**? Why not Douglas Bulger? Well, I can tell you that, too. Cyr is an old Phoenician name, originally Kyr, meaning "lord". It was famously held by a Greek child who was martyred with his mother St. Julitta in 304AD. So even this is a clue.

Whitey has a Findagrave page, but this son is not listed there. But we do find more strange things. Listed as Whitey's sister is Jean Marie Bulger Holland, but if we go to her page, we find an obituary copied from a newspaper. There, we are told her brother was the **Hon.** William M. Bulger, otherwise not listed anywhere in the genealogies or death lists. So that means that Whitey Bulger's brother is this **unlisted judge** William Bulger? A search on him finds he was [President of the University of Massachusetts, UMASS](#), and before that the longest serving President of the Massachusetts Senate. Wow, I can see why they broke that link. Don't believe me? Go to his Wikipedia page, linked right there. We find this famous William Bulger was the son of James J. Bulger, Sr. Who was the father of Whitey Bulger? James J. Bulger, Sr. They even admit that. They admit they were brothers. And no one ever thought that was suspicious? One brother becomes President of the Senate and head of UMASS, and the other one becomes the head of the Irish mob?

But we can go even deeper in this dive down the rabbit hole. It is too easy not to. Whitey Bulger came out of the Air Force, of course of course, though he was allegedly discharged after four years in 1952 at age 23. In 1956 he was allegedly picked up for armed robbery, sent to Atlanta penitentiary, and subjected to MKUltra mind control. Right. He couldn't have still been Air Force, on assignment, could he? He was released in 1965 and began **working as a janitor**. Yeah. He's from a rich family, but they disowned him, I guess. Boo-hoo. As a janitor at MIT he met Matt Damon and began studying quantum physics. No, just kidding. He allegedly joined the Killeens, a big South Boston gang. In just a few years Whitey became capo of South Boston with the Mullens.

In 1974 he became an FBI informant. So why are we supposed to believe he wasn't always a government agent? Given his background, he obviously was. He was the lead actor of this entire Boston mob theater. So seeing him in this Netflix documentary is just more proof we are being snowed on about fifty different levels.

Kevin Cullen tells us Bulger and these other Boston mobsters not only sympathized with the IRA but supplied them with weapons. So you now know what to think of that, and what to think of Kevin Cullen. Maybe now you understand why I slammed him from the start.

[Added March 29, 2024: *The Boston Herald* [had a story today seeming to confirm my contention](#) Bulger is nothing but a government actor. The FBI has buried Bulger's file, trying to memoryhole his entire life. Their reporter Joe Dwinell put it this way:

It's as if Bulger never existed.

Hmmm. They apparently don't want any mainstream reporters studying these files in the way I have studied him here, since they would quickly come to see I am right. But I suggest to them they don't

need the actual FBI files. More than enough has been written about Bulger in books and encyclopedia entries to go on. It is clear just from that that his career was another hoax, probably written from Langley or Hollywood, or both working together.]

But I should be glad this documentary went off on these tangents, since it has allowed me to out all these other people while I was outing the fraud at the Gardner Museum. In previous papers I have told you the mob is fake, or run by Phoenician Navy, but I didn't give many specific examples. I was able to do some of that here.

Everyone of these people you see talking in all four episodes is an utter fraud and an outrageous liar. Can I be any more clear on that? Although the IRA guy at minute three *does* tell some truth: he says "someone has introduced this IRA thing to deflect attention away from who really has these paintings." Spot on.

So do they switch off the mob story? No, they just switch off the Irish mob and spend the next 15 minutes of the segment on the fake Italian mob, only to end up marking off Bobby Donati as a suspect as well.

For our next lying asshole, they bring in Peter Roelofs, curator of the Rijksmuseum, at min. 26. He pretends he can't tell the Rembrandt seascape is a horrible fake, instead selling it as a great masterpiece. Anne Hawley follows him, spouting the same drivel. Like the rest of these people, she is really shameless.

But ask yourself why the director has brought Roelofs and Hawley in here in the middle of the episode, after all the mob stuff, to sell us Rembrandt again. Has Rembrandt not been sold enough already? Is anyone not aware how great he was, or how famous? No, so why are they doing it? Because they need very badly to drive home the fact that *this was a real Rembrandt*. They are making this documentary for the insurance people as much as for you, and that was the main con. They don't want anyone thinking these paintings might be fakes, so they hire these "experts" to gush over them one more time. It couldn't be more transparent.

Episode 3 is called "We've Seen It". It means that they are going to try to sell you the idea that someone found the paintings. But first, at minute 9 they try to sell us again the idea that Boston was owned by organized crime, and was the bank robbery capital of the US. The city in the 1980s is sold to us as a vast criminal district, with competing gangs and a police force utterly overwhelmed and bought out. So that begs this question: if so, then why was the 20-billion-dollar collection at the Gardner, guarded by two morons with no guns, robbed only the one time, with a relatively minor take? The stories don't add up, do they? Given the story we are told in this miniseries, you would expect the Gardner to be hit every month until it was cleaned out down to the floorboards and mice. But it wasn't, neither before the one heist, nor after.

Anyway, enter Tom Mashberg, former reporter for the *Boston Herald*, which was tapped to continue this hoax after 1997. He now comes on camera to push the lies forward. At min. 20:40, Mashberg claims he called Myles Connor in jail. He gets a bit flustered at this point in the lie, and you can kind of see him break form. He says "you can at least make calls (to top mobsters in jail) sometimes". Yeah, try it. Anyway, he found out Connor had a trailer on his property full of stuff. Connor just told this reporter that, I guess, out of the goodness of his heart. So Mashberg gets in touch with the caretaker on the property, a "petty criminal" named Youngworth. And of course Youngworth agreed to let this reporter take a look. Why not, right? Actually, the cocknbul story they tell us is that

Youngworth got arrested for something—they won't tell us what—and was trying to bargain with this information. Not explained is why this young idiot reporter was the go-between. Why not an agent or informant? Also never explained is why Youngworth just didn't produce a small item like the etching and get out of jail. That would make too much sense, I guess. Anyway, the story told is that Youngworth took Mashberg to New York in the middle of the night. So I guess we are supposed to believe the FBI arranged for him to be temporarily released from jail for that? The story is really not making any sense, as usual.

Youngworth pulls the Rembrandt seascape out of a tube, and it was at this point something dawned on me. For the documentary, they keep showing this work, with lots of panning close-ups, and they do that again here. See minute 25:30. But wait, the painting is allegedly stolen. Gone since 1990. So where are they getting all these amazing panning close-ups at a variety of tight angles? Paintings are not photographed or filmed that way for the files. Are we supposed to believe they have a copy or a poster they are panning across with their expensive cameras? Can't be, because we can see the craquelure and the reflections off the varnish, showing this is a real work on canvas, not a poster. And no copy of this quality exists. Which of course confirms my reading once again: *they still have the work*, and simply let the filmmakers use it for this documentary. Do you see how bold these people are? They think you are an idiot.

So based on that identification of this painting by a young reporter who knew nothing about Rembrandt, about paintings, or about anything else, really, the *Boston Herald* decided to publish a front page story, claiming the painting had been found.

Next, a tiny paint chip was produced by Mashberg, how we aren't really told, and it was confirmed as period by an expert. The problem with that is that the Museum itself could have provided that chip, to keep the wild goose chase going. That is my assumption. What do you have against it? Nothing.

At any rate, as we knew going in, this whole line of investigation fell apart. If it hadn't, we would have the paintings back. So the documentarians are just wasting our time. We are 35 minutes into episode three, and what have we learned? Well, if by “we” you mean “me”, we have learned a lot, as you see. But if by “we” you mean your average Netflix viewer, they haven't told you anything. Just a lot of fluff.

In the next segment, they have to pull in a new guy to keep the film running. This is Bobby Donati's pal Bobby Guarente. By this time my eyes are rolling back in my head, and I am starting to see the film *Fletch* play in my mind, with Chevy Chase dressed as a junkie investigating Fat Sam on the beach, played by George Wendt (Norm Peterson from *Cheers*), as they wait for the next drug shipment to come in from Mexico or somewhere. That is how believable this mafia stuff is in our little Netflix documentary. In fact, the script for *Fletch* is actually better than this script here, since at least it includes a young Geena Davis, and we can put the whole thing on the Underhill's bill.

In other words, nothing else in part 3 is even worth commenting on, so let's move on to part 4. Will anyone slip up and tell us a little more truth? Let's find out.

The beginning is just more of the same: fake FBI agents making up ridiculous stories about fake mobsters. Based on nothing but creative scriptwriters, we are told Bobby Guarente was dying and gave the paintings to Bob Gentile. Notice how all these guys are named Bob or Bobby? No one can think of any other names at this point. So the torch in this fake chase is passed to yet another fictional person. They really want you to believe this guy is a Gentile for a change, so they just name him Bob Gentile.

It was that or Bob Guilty. They tell us Guarente and Gentile looked alike, then show us pictures of them: they look nothing alike.

I have to think the audience has gone by now, since the pacing has slowed down to a crawl. They are trying desperately to stretch this miniseries out to four episodes, but they only had enough material for 2.5, and even that is being very generous. Once they started to try to sell this mob link, the series not only went off the rails, it got very boring, since nothing is happening but guys making spaghetti and getting busted for selling one little vial of prescription pills. Supposedly, David Turner, an accomplice of Guarente, got a reduced sentence for information about the paintings, but once again we know that can't be true since nothing came of it. It is just more of this wild goose chase. They raided Gentile's house and found. . . you guessed it, nada. Zip, zero, zilch. Reminds us of Geraldo and Al Capone's vaults.

About the only interesting quote we get is at min 23:31 from Ed Mahony, reporter for the *Hartford Courant*. He says he talked to Bob Gentile in jail, and he tells us "The thing is, Bob Gentile wouldn't know the truth if he tripped over it". Yeah, well, you should know Ed.

So anyway, ole Bob Gentile almost died in prison a month later, and on his deathbed he said only "there ain't no paintings". . . so we can mark him off our list as well. But they have nothing else, so the film keeps going. Mahony comes back to make up more shit. For some reason, they let Gentile out of jail right after that, despite saying they weren't going to, and he decides to meet with this reporter Mahony. Because that is just what you do when cheat death and jail and have only a few months to live. You meet with reporters who want to fry you.

By minute 37 we are up to 2013, and the FBI claims to have solved the case. . . except for locating the paintings. Despite manufacturing a huge press conference, they won't tell anyone who did it, "due to the ongoing investigation", but we are supposed to believe it was this Italian gang the documentary has been following for an episode and a half. One problem: they are now all dead. Which you have to admit is convenient for the Museum and the FBI. They don't have to produce anyone or have any trials. Oh, and there is one other little problem: we have watched about two hours of this theory, and haven't seen one tiny speck of evidence the Italian mob had anything to do with it. Just a lot of hot air and special effects and elevator music.

Only one guy is left, David Turner, so we have to follow him to the bitter end, while knowing good and well it isn't going anywhere. After 21 years, Turner is (allegedly) let out of prison in 2019, and we get to watch it. Wow, is it exciting. And totally believable. We see him walk away in sweats. And that is it.