

Essay and Manuscripts

The Blotsplotch Drawings: Again for the First Time

Anatoly K. Yezhov

On May 20, 2013, while investigating a missing persons report, police in Florynka, a Southern Polish town, entered the home of Anatoly Yezhov and discovered a pristinely empty space, save for a simple table. Upon the table, neatly arranged, was a stack of expended airline boarding passes, Yezhov's passport, and a large envelope addressed to the Blotsplotch Owners Consortium. The envelope contained twelve annotated pages to an essay entitled "The Blotsplotch Drawings: Again for the First Time", along with several manuscript pages, all of which are reproduced, in their discovered order, on the pages that follow.

Investigators surmised that Yezhov visited more than a dozen countries across four continents in the weeks leading to his disappearance, yet what motivated his peripatetic month remains unknown, along with the answers to countless other questions like what happened to the contents of his apartment; who arranged the stack of boarding passes and manuscript pages; who inscribed the pages; what is their significance; and, most importantly, *where is Anatoly Yezhov?* Why would an esteemed and conscientious scholar travel around the world without informing his employer, his editor, his friends, and his colleagues? Not one word to his family. No goodbye for his lover.

While the intervening months have yielded disquietingly few developments, it is our hope that publishing Yezhov's last known correspondence will prove insightful to his circumstances, in addition to the scholastic value of the essay itself. Investigators have expressed particular interest in any information regarding:

- o The symbols and glyphs in the essay's marginalia, especially the "three-horned eye" symbol (*triceraclops* in the secondary literature);
- o To whom the fingerprints on pages 22, 23, 24, 25, and 34 belong;
- o Whether the alphanumeric fog on page 53 is actually a cipher and, if so, what it says; and
- o The identity of the individual (possibly Yezhov himself) who stayed at the hotels with stationary represented on pages 35 through 44, during April and May 2013.

Those with information are encouraged to contact Interpol. The case file associated with Yezhov's disappearance is CCF/56/M09-2.05.

- The Editors

"THE BLOTSPLOTCH DRAWINGS, AGAIN FOR THE FIRST TIME"
BY: ANATOLY K. YEZHOV

I
IV
X
XX
XXX
XXXV
LVI
LXXXIV
CXX
CXXV
CCXX

UNCORRECTED PROOF

INTRODUCTION:
CONSIDER A UNIVERSE THAT'S WHOLLY COMPOSED ON A SINGLE SHEET OF PAPER: A SINGLE PAGE, A UNIVERSE WHERE POODLING IS THE EQUIVALENT OF WANT IN OUR CULTURE, A PROHIBITED MASH OF FIBERS FORMED FROM A NEBULA OF PUMP.

DID YOU EVER HEAR THE TALE ABOUT THE FIRST IMAGE ON THE PAGE? IMAGINE THAT YOU HAVE AND GATHER THEM'S AROUND THE WASTE BIN TO TELL THEM HOW IT ALL BEGAN WITH AN AUDACIOUS AND INKY CREATURE BY THE NAME OF BLOTSPLOTCH.

FROM THE EMERGENCE OF THE META-HOLOGENE SINCE THE BIOTA OF ARCH-TIME (THE ALL-ENCOMPASSING CIVILIZATION OF UNPRESSED AND BALE ENTITIES: MYTING DOCUMENTS LIKE THE CONSTITUTION OF THE UNITED STATES, SENTIENT CLOTHES, BIOENGINEERED FREEDOM DRONES, VALUABLE PANTHEONS, DISAPPOINTED ALIENS, AND BLOTSPLOTCH - THAT BOUTIQUE BEING, WHAT ABOUT BIOTA WILL LATER GENERATIONS FIND ALCOHOLABLE - OUR GREAT INJUSTICE: THE STAIN, THE SPLOTCH ON OUR RECORD ?

THE BLOTSPLOTCH suite consists of fifty-six drawings, each 20cm high by 15cm wide, executed on *Etchu Hagaki*, a 300-gram mulberry paper from Toyama, Japan. The drawings are painstakingly inscribed with predominantly black inks (glossy black, purplish-black, matte black, and *sumi*), purportedly by the eponymous and sentient pen known as Blotsplotch. ~~Since the earliest records of its existence,~~ the pen has been rumored to have strange powers, possessing its subjects and compelling them to draw, a mythos largely codified by Guy Deblot's *Society of Splotch* and corroborated by affidavits of the formerly possessed. Yet in the growing body of critical literature about Blotsplotch, the novelty of a pen that seizes artists and coerces artwork wholly overshadows the drawings themselves. To be sure, there are many individually compelling portrayals of the contrivance. From author to author, Blotsplotch transmogrifies from a demonic incarnation, to an ideal *desiring machine*, to an animated instantiation of the Real, to a null emic unit, to transhuman wetware, to the holy molychnaya virus, to ignorabimus, to the Second Beast, to technical prosthesis, to latter-day hylomorphism, to conceptual parasitoid, to sophist placebo, to supranational currency, and so on. Yet is Blotsplotch such an enigma as to warrant this vast and varied critical reception? When all these diverse accounts are taken together as a single theoretical mass, their net effect presents Blotsplotch as a thing of sheer conceptual fodder, gymnastic equipment for the theorist's acrobatics, raising the question, not of Blotsplotch's status as an enigma but of whether

BLLOTSPLOTCH FULFILLS A THEORETICAL GAP WHICH SECURES ITS CONCEPTUAL RELEVANCE. IF NOT BLOTSPLOTCH, IT WILL BE SOMETHING NEARLY IDENTICAL, WHICH WILL PROBABLY END UP BEING NAMED "BLOTSPLOTCH". REMEMBER: WHEN MARCO POLO DESCRIBED THE RHINOCEROS, HE CALLED IT A UNICORN.

SAY NOTHING OF THE: DICTIONARY, CATALOG OF IP ADDRESSES, LIBRARY OF CONGRESS, ORPHANUS, FAIRY TALES, HOLY BOOKS, USER AGREEMENTS.

BEING AND TIME, TRUTH AND METHOD, CRIME AND PUNISHMENT, BEING AND EVENT, WAR AND PEACE, TOTALITY AND INFINITY, TECHNICS AND TIME, BLOT AND SPLOTCH.

THE OBSERVABLE UNIVERSE IS TOO SMALL FOR ITS EXACT NOTATION.
o SKEWES NUMBER + MOSER'S + GRAHMS
o THE FOURTH DIFFICULTY OF MALEBRANCHE
o BLOTSPLOTCH MEANS "FANOUS" IN THE SICHUAN DIALECT
o SOME SUGGEST A PROTO-HUMAN ORIGIN, PRAISED IN EPOICATRY CIRCLES, ADAMIC
o BLOTSPLOTCH YCLEPT BLOTSPLOTCH
o DRAWINGS THAT ARE LITERALLY INFECTIOUS
o NEITHER SENTIENT NOR A LIFEFORM: THE RAW IDEA OF BLOTSPLOTCH IS BUT A PATHOGENIC REPLICATOR
o BLOTSPLOTCH THE PEN AS INERT
o PARADOX OF EPIDEMIOLOGY: A THING WHOLLY VIRUS AND WHOLLY ANTIBODY
o THE IDEA CREATES COPIES OF ITSELF, WITHOUT METABOLIC DIMENSION, THROUGH SELF-ASSEMBLY IN A HOST BODY
o LEFT AND RIGHT HANDEDNESS
o PREMISE: ADAGE: PROMPT
o MAIN ZERO MATRIX: PEN'S DISTINCTION AS AN ADDITIVE IDENTITY
o ZERO NUMBER OF CALORIES

THE FIRST DRAWING WAS A MEANS OF PRIMITIVE COMMUNICATION: PRIMAL IN NATURE, PRIMAL AS IN PRIME, PRIME AS IN FIRST, AS IN ONE, AS IN SEI, AS IN THIS:

CONSIDER BLOTSPLOTCH RANKS AMONG THAT SPECIAL CLASS OF BEINGS, THE MOST MINOR CONTRACE OF WHICH IS FANTASTICALLY POTENT, BEINGS LIKE THE MEDUSA, LOS ALAMOS'S DEMON CORE, THE BARKULSKY AND THE ZANKER OF BORGES, THE CATASTROPHIC EFFECTS TO YOUR STATUS (WHO MAY NOT BE OBVIOUS), WHICH IS THE WORST OF ALL: LIKE A FROG PRINCE OBVIOUS TO ITS BEING INCREMENTALLY BOILED ALIVE BY ITS HEARLON ORB, BLOTSPLOTCH IS INSIDIOUS.

WHY ARE YOU TALKING TO YOURSELF? IS THERE SOMEONE ELSE THERE? HAVE YOU PURCHASED A SCALPED TICKET TO THE CARTESIAN THEATER? QUESTIONNAIRE: PRIME OR FALSE? NO ONE IS YET TALKING ABOUT THE SEVENTY-TON HORSE IN THE ROOM? YES OR NO? IT IS POSSIBLE THAT SOMEONE COULD CONFINE YOU OTHER WISE? COULD A COUNTER EXAMPLE EXIST? WHY NOT AGREE TO DISAGREE, LET BYGONES BE BYGONES AND LET BLOTSPLOTCH BE!

DID YOU THINK TO YOURSELF: MY KIDS COULD HAVE MADE THESE DRAWINGS? REPEATEDLY, THIS IS NOT THE CASE, FOR YOUR DESCENDANTS HAVE BEEN TAKEN: EVERY SINGLE ONE IS GONE: ABDUCTED.

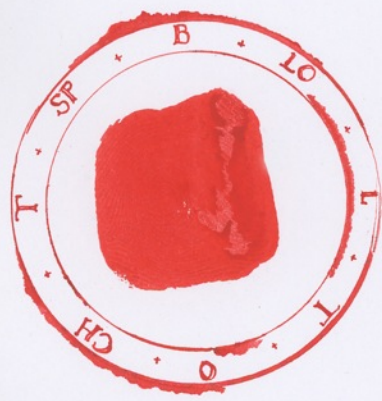
[PAGE ONE]



THEORY OF SINS
THE MISTAKE OF PRESUMPTION = VENIAL
THE MISTAKE OF IGNORANCE = MORTEL
THE MISTAKE OF ORIGINALITY =
BLASPHEMOUS

CREATION MYTH
ON THE FIRST DAY IT WAS DECEAED: LET
THERE BE LIGHT, AND AN ARTFULLY GUIDED
PLAGIARISM ILLUMINATED THE LAND.

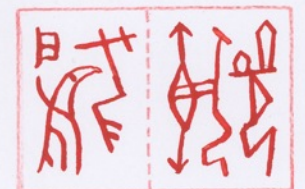
HISTOGRAPHY
HISTORY IS A PLAGIARIZING DRAGON.
BLOTSPLOCH IS THE LANCE ASCALON, MAY
MIGHTIER.



NEW PARAGRAPH

REGARDLESS OF WHAT YOU BELIEVE, YOU MAY
AS WELL BELIEVE THAT BLOTSPLOCH IS REAL
BECAUSE ITS EFFECTS ARE REAL. DID YOU KNOW
THAT THE INTERNAL REVENUE SERVICE, THE
NATIONAL TAX AGENCY, AND HM REVENUE AND
CUSTOMS HAVE ALL LEVIED DEMANDS ON
BLOTSPLOCH? AND WHAT OF THE ART WORLD
PATRONS, WHO HAVE LIKEWISE FORTUNED
ITS PLACES. BLOTSPLOCH'S OWN BRAND
OF SUGAR FILL, A REVERSE HALLUCINOGEN
THAT DISPELS FILIBUSTERS OF IMPORTANCE,
CONSIDER YOUR POSITION BELIEVING THE
MAJORITY OF OTHERS' PRESUPPOSE
BLOTSPLOCH. NOW LOOK AT THE DRAWINGS.
ALL YOU WANT TO SEE IS FAITH. LOOK.

* [国税庁] INSERT FOREIGN CHARACTERS



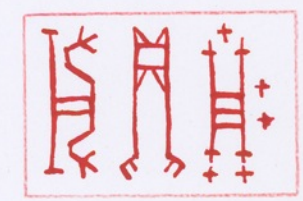
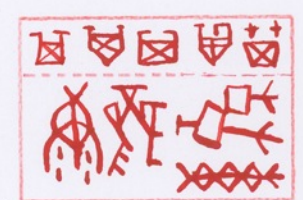
something can be too protean. It is pejorative to call an artwork overwrought, but what about overdetermined? And why is it, despite umpteen-many articles on Blotsplotch, that so few of them include illustrations of the actual drawings? From the perspective of this author, the whole enterprise of Blotsplotch criticism has put the proverbial cart before the horse.

There are facts in this case, physical evidence in the form of fifty-six drawings, which are overlooked with such curious uniformity in favor of highly technical critical constructs, as to suggest these authors may themselves be somehow possessed, suffering from mass myopia. What insights do the drawings alone provoke and, perhaps more importantly, why have so few bothered to look?

This essay takes a forensic approach to the Blotsplotch suite. By examining the process that yielded the drawings, the materials employed, and their common graphic traits, one gains a foundational understanding of the drawings proper, an examination that is at once long overdue and necessary to advance our appreciation of Blotsplotch beyond its present state of theoretical anarchy. One assumes, for example, if a pen possesses an artist and compels that artist to draw, that the resulting drawings would exclusively utilize said pen, an assumption more than a few authors on Blotsplotch have taken as fact. Van Orman, for one, in his essay *The Devil's Hopscotch*, suggests that "Blotsplotch imbues virtuosity in its host . . . an acute sense of the pen as though it were an innate appendage, its preternatural handling evinced by the encyclopedic application of ink on the page." But a cursory examination of the drawings shows that this simply is not

[PAGE TWO]

MR. LOGIC TELLS ME IT IS NEVER GOING TO HAPPEN, BUT EVEN THE EFFECTS OF NULL-POTENTIAL CAN KILL: THE LAST DIEING, THE END-OMEGA PRODUCT, THE RESOLUTION OF PHARMACOLOGY.

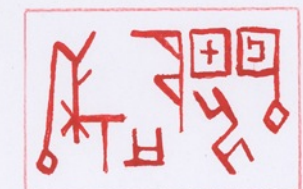


NOTE: THE OPPOSITE OF AUTOMATIC DRAWING IS NOT DELIBERATE DRAWING, FOR THERE IS NO SUCH PRACTICE AS EITHER ONE.

Q: HOW DOES ONE CREATE A THING THAT DOES NOT EXIST?
A: BY DESIGNED.



NEW TECHNOLOGIES HAVE BROUGHT ABOUT A FALL IN DESIRE: THE DESERTION OF THE PEN DUE TO THE RECOMBINATION OF PAGE DATA IN "MECHANICAL DRIVES" - ONLY THEN THE PEN BECOMES A TERROR.



THERE WAS A TIME WHEN BLOTSPLOCH PERCEIVED THE DISJUNCTION BETWEEN THE "OBJECT" AND THE "CONTINUUM" AS A RELATION BETWEEN THE CONTINUITY OF THE HISTORICAL AND THE NECESSITY OF COHERENT THOUGHT, WITH THE PROPER IMPROVING SALUTARY HETEROGENEITY UPON THE LATTER'S INEVITABLE DRIFT TOWARD SINGLE-MINDED TOTALIZATION, BUT THAT TIME IS PAST.

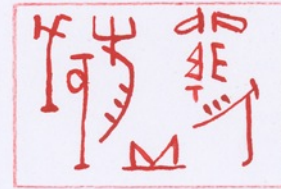
NOTE: BLOTSPLOCH CHANGES ITS MIND.



the case. Alongside the delicately rendered and labyrinthine passages for which Blotsplotch is renowned, one finds broad calligraphic marks, brushwork, and marks made with a five-pronged pen nib, traditionally used to rule staves in musical notation, ~~in other words, an array of mark-making well beyond the scope of that finely-tipped eponymous pen.~~ Likewise, few seem concerned by the extensive use of collage in the drawings, which runs counter to accounts of the Romantic frenzy that allegedly produced the suite. Consider Hexensohn's *Our Debt to Afflatus*, which claims "[T]he lines of Blotsplotch flow in pure transcription from mind to paper, the selfsame unedited marks that scored the *Jupiter Symphony* and that lettered the *Dunio Elegies's* completion." These remarks, the likes of which are not uncommon in Blotsplotch criticism, are both bombastic and baseless. The drawings are clearly edited, re-worked, collaged-over, whited-out, and redacted, and had Hexensohn taken the time to ask, he would have learned that the drawing were not wrought in a lucid gush of creativity but rather accreted over years in what the hosts describe as a rote and mindless process.

Van Orman and Hexensohn are but representative examples of the shortsightedness that pervades Blotsplotch criticism; numerous authors could have served as substitutes. But what accounts for their misinformation? Why have these authors, and so many like them, made such affected and erroneous claims? Are these established scholars on the pen's payroll? Are they suffering from mass hysteria or propagating a ^{CUNNING} ~~dark~~ art conspiracy? Whatever the reason, assuming there is one, the remedy seems clear enough: to

[PAGE THREE]

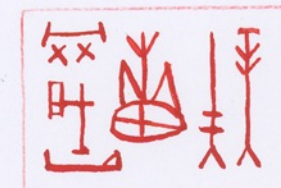


FIFTY-SIX VANGUARD PROJECTS OF THE BLOTSPLOCH MAINFRAME

PHALITDS DISK
BYOTINICA MS.
BEALE CIPHER
ODER TRUNKER
ST. JAMES: THE BOOK OF 7 DISPENSATIONS
JOHN PINCHON'S SHORTHAND
PHONIC CODEX
SONGO ROMBO
BANFO SYMBOLS



THE PRODUCTS OF A CONCEPTUAL LEACH: 56 ANNUAL EXTERIOR + 56 SEGMENTS INTERIOR: THE BLOTSPLOCH GLADE.



NOTE: BLOTSPLOCH ONLY POSSESSES SURPASSINGLY TOLERANT INDIVIDUALS, ONES WHO TURN THE OTHER CHEEK LIKE A TURN OF PHRASE.

discard what we think we know about the Blotsplotch suite and start over, build anew, beginning with the drawings themselves.

In (re-)familiarizing ourselves with the suite, let us first take stock of the drawings' common features. Each drawing is executed on the aforementioned *Etchu Hagaki* paper, including *Catalog N^o 17* which comprises the peeled-away top layer of the paper beneath and a layer of silk. The remaining bottom layer of the sheet, in turn, forms *Catalog N^o 3* as evinced by the alignment of the two drawings' hexagonal shapes and *Catalog N^o 3*'s rough surface. An analysis of the drawings at the microscopic level, specifically charting how lines overlap each other, reveals a basic order to the suite's composition. From the blank page, each drawing (with the exception of *Catalog N^o 3* that due to its aforementioned peeled-away surface we will discount) begins with a layer of intricate line-work. The line-work has been variously described—"metastasizing doodle," "multicursal cartography," "mediumistic automatism," "curve-hatching"—but no description adequately prepares the viewer for the page. The rendered lines utilize both shellac and acrylic based inks, and while more than a few brands of ink have been put forth (Rohrer & Klingner, Iroshizuku, De Atramentis, Higgins, Daler Rowney, Sennelier, etc.) as well as even more suspicious recipes for *Blotsplotch Black* (apparently a hodgepodge of squid ink, tar derivatives, rayon microfibers, burnt peach pit ash, dodecane, phenylenediamine, and blood), barring an invasive chemical analysis, we must content ourselves with a superficial

[PAGE FOUR]

INSET: THEORY OF REITERATION IS THIS REALLY ONE DRAWING ON FIFTY-SIX SHEETS OF PAPER? WHAT DOES THE EVIDENCE SUGGEST THE PROGRESS OF A COMPLICATED DRAWING PROCESS WOULD BECOME VASTLY MORE COMPLEX IF IT HAPPENED FOR DRAWING, AS OPPOSED TO ALL AT ONCE.



THE TREE OF KNOWLEDGE: IT DOES NOT BEAR FRUIT BUT BLOSSOMS WITH PLACEHOLDERS - BRANCHES WHERE FRUIT MIGHT BE.

WHAT DOES BLOTSPLOTCH REALLY WANT: THAT FIRST BLOSSOM, THAT IMMORTAL SOUL, THAT UNDYING DEVOTION, THAT ATTENTION THAT NOTHING A PEN CANNOT POSSESS DESIRES.

- *SPOLNY
- *CYCLOPROPANE
- *PULVERIZED PLEONASTE
- *WOOD NAPHTHA
- *FISH GLUE
- *IRON OXIDE NANOPARTICLES
- *SMINK BLOOD
- *PHARMACEUTICAL GLAZE
- *NATURAL SEPIA
- *BLACK BILE

1. ANYTHING CAN BE A WORK OF ART (AN OBJECT, A PERFORMANCE, A TEXT, AN EVENT, AN IDEA, ETC.) BUT NOT EVERYTHING IS A WORK OF ART.
2. A WORK OF ART IS OFTEN COMPOSED OF MULTIPLE THINGS, AN OPERA, FOR EXAMPLE, COMBINES A MUSICAL SCORE, MULTIPLE PERFORMANCES, A SET DESIGN, COSTUME DESIGNER, A LIBRETTIST, ETC.
3. FOR EVERY QUALITY THERE IS SOME THING THAT COULD POSSESS IT.
4. A WORK OF ART COULD HAVE ANY AND MULTIPLE QUALITIES, GIVEN THE RIGHT THREE PREMISES.
5. THE REAL VALUE OF A WORK OF ART IS THE AMOUNT OF ITS QUALITIES AS DETERMINED BY A CULTURE, NAMELY A SET OF OBSERVERS AT A CERTAIN TIME. HOWEVER, ANY ASSESSMENT OF THE REAL VALUE OF A WORK OF ART IS NECESSARILY SPELATIVE (A SUPER-POSITION), SINCE A PERSON CAN ONLY EXPERIENCE ART AS A SINGLE OBSERVER.
6. THE REAL AND OBSERVED VALUES OF A WORK OF ART CAN BE INCONSISTENT WHILE STILL ACCURATELY DESCRIBING THE SAME WORK OF ART. FOR EXAMPLE, ONE CAN SPECULATE THAT THE ART OF THE NATIONAL SOCIALISTS WAS NOBLE TO THE CULTURE OF THE THIRD REICH, WHILE APPEARING IGNORANT TO A CONTEMPORARY OBSERVER.
7. ATTENTION IS A LIMITED RESOURCE: THE MORE PRECISELY A CERTAIN QUALITY IS OBSERVED, THE LESS ATTENTION IS AWARDED FOR THE OBSERVATION OF OTHER QUALITIES TO THE EXTENT THAT A QUALITY DEMANDS ONE'S FULL ATTENTION IT IS TO THE EXCLUSION OF OTHER QUALITIES.
8. OBSERVING CERTAIN THINGS WILL CAUSE THEM NEVER TO CHANGE (E.G. AN UNSTABLE PARTICLE, IF OBSERVED CONTINUOUSLY, WILL NEVER DECAY). AS SUCH, OBSERVING A WORK OF ART COMPOSED OF SUCH A THING IMPARTS THE QUALITY OF BEING IMMUTABLE.
9. THERE EXISTS THE IDEA THAT IT IS POSSIBLE THAT THERE EXISTS A BEING THAT CAN IMPART THE IDEA THAT ITS OWN EXISTENCE IS JUSTIFIED A PRIORI IN THE MIND OF THE OBSERVER.
10. THE PROBABILITY OF BLOTSPLOTCH'S EXISTENCE IS NONZERO, YET GIVEN THAT YOU ARE PRESENTLY OBSERVING BLOTSPLOTCH, IT WOULD BE NON-SENSICAL TO WAGER ON ITS BEING.



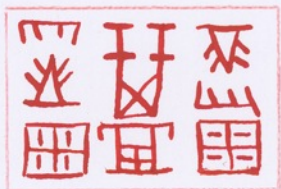
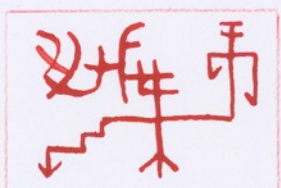
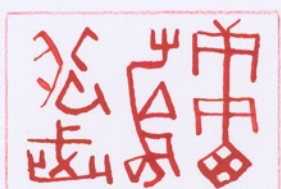
[PAGE FIFTH ONE]

appreciation of the ink, limited to its appearance on the page.

The drawings are then inscribed with an unidentified artist's monogram and stamped with a signature seal (cf. *Appendix B: Catalog of Inkforms* for illustrations). The monogram combines a diamond figure, presumably a multi-letter ligature (V-A-C-U-I-T-Y?), above the letters S-L-N and M-M-X, the latter likely designating the year 2010, in Roman numerals. The identity of the signature seal is likewise unknown, though seals of this type are common to traditional Chinese, Korean, and Japanese painting. The seal comprises four characters, 森林五号, meaning "fifth forest," styled after a form of ancient Chinese calligraphy appropriately known as seal script. The seal is printed in red paste, composed of pulverized cinnabar and dusted while still wet with color-shifting mica powders, the likes of which are most commonly seen in the security features of paper currency. The inclusion of the monogram and seal are generally considered the host's attempts to signal the perceived end to his/her ordeal, though some have argued their presence indicates a transition between hosts or a host's effort to reclaim ownership of the dispossessed drawing. Yet, in nearly every example the monogram and seal are partially obscured: either washed with ink, beneath collage, or over-drawn. So while an inscribed monogram or an impressed seal traditionally represents the "signing-off" on a completed work of art, this is not the case for the Blotsplotch drawings, which have essentially three remaining phases in their manufacture. While there are exceptions, namely drawings that either skip or repeat a particular phase, the



← INCLUDED SPACE, THIS IS THE FIFTH FOREST.



concluding phases in the suite's production are as follows: collage; followed by the application of *sumi* (black ink prepared in solid sticks, traditionally used in several East Asian cultures), white ink, and gesso (a white priming compound); and, lastly, a top-layer of intricate line-work.

A statistical analysis of size, type, and location suggests that the placement of collage material within the drawings proper follows no clear rule, though one presumes the choices were aesthetically motivated and compositional. There are at least six different materials used in the suite's collage: 19th century rag paper, modern chain-laid drawing paper, moderately transparent paper of presumably East Asian origin, a black-toned paper, primed papyrus, and hand-woven silk. Most of the collage materials are inscribed with a concise drawing and are loosely trimmed to follow the given drawing's basic form. The graphic traits and employed inks are consistent with the earlier line-work, including the delightful cursive flourish, akin to handwriting, that underscores many of the intricate designs. Four of the drawings are wholly laminated with collage material: *Catalog N° 11*, *17*, and *56*, which are covered in silk and *Catalog N° 30*, which is covered in a tissue-weight paper. Despite an extensive examination of the collage materials, including high-resolution scanning, a quasi-stochastic survey of the contained drawings, as well as multispectral imaging of the recto and verso of each drawing, there is no conclusive justification for the presence of collage in the drawings, save for that of a basic aesthetic decision on the part of their creator. This author finds no evidence to support Fenton's claim that the purpose of the collage is to cover

[PAGE SIX]

SOL = 111

A	D	A	M	1	14	14	4
D	A	R	A	11	7	6	9
A	R	A	D	8	10	10	5
M	A	D	A	13	2	3	15

B	L	O	T	S	P	L	O	T	C	H
H	B	L	O	T	S	P	L	O	T	C
C	H	B	L	O	T	S	P	L	O	T
T	C	H	B	L	O	T	S	P	L	O
O	T	C	H	B	L	O	T	S	P	L
L	O	T	C	H	B	L	O	T	S	P
P	L	O	T	C	H	B	L	O	T	S
S	P	L	O	T	C	H	B	L	O	T
T	S	P	L	O	T	C	H	B	L	O
O	T	S	P	L	O	T	C	H	B	L
L	O	T	S	P	L	O	T	C	H	B

A	D	M	I	T	S	17	89	71
D	E	A	D	E	M	113	59	5
S	E	R	E	N	E	47	29	101
O	P	I	A	T	E			
R	E	N	T	E	R			
B	R	E	E	D	S			

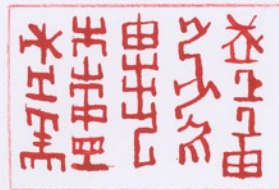
7	12	1	14
2	13	8	11
16	3	10	5
9	6	15	4

23	28	21	4	9	2
22	24	26	3	5	7
27	20	25	8	1	6

S	A	T	R
A	R	E	R
E	R	A	S
R	A	S	E
E	R	A	S
S	A	T	R

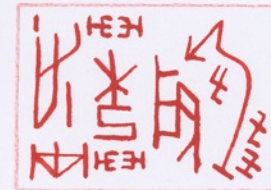
6	32	3	34	35	1
7	11	27	28	8	30
19	14	16	15	23	24
18	20	22	21	17	13
25	29	10	9	26	12
36	5	33	4	2	31

RIGHT NOW THERE ARE OVER 150,000 PIECES OF ART IN THE COLLECTION OF THE MUSEUM OF MODERN ART, WHICH IS OPEN FIFTY-ONE AND ONE-HALF HOURS PER WEEK. IT TAKES OVER THIRTEEN WEEKS TO VIEW THE ENTIRE COLLECTION AT A RATE OF SEVENTEEN SECONDS PER ARTWORK. WHEREAS BLOTSPLATCH APPEARS ALL AT ONCE.



ON MARCH 25, 2010, AFTER YEARS OF DISUSE, THE (FIRST EVENT) THE PEN WAS ATYPICAL IN SOME WAY. ON MARCH 27, 2010, THE (SECOND EVENT) SUGGESTING THAT THE PEN WAS NOT MERELY ATYPICAL BUT, IN FACT, EXTRAORDINARY. (FILM STILL IMAGES).

BOUND IN TIME TO OUR FIVE SENSES, AMIN A FEW MOMENTS, YOUR EYES IN CONGRESS WITH BLOTSPLATCH OR
LOOK BEYOND THE DRAWINGS THAT FOLLOW BUT REMEMBER THE WEARINESS OR
DISTINCT AND MUTABLE MODES OF UNKING AT ONCE TOWARD INFINITE TARGETS: ZENO'S PARADOX RE-WRITTEN WITH LIGHTNING ALWAYS A FLASH AWAY FROM STRIKING ALWAYS



PORE LARD
WHALE BLUBBER
HUMAN TALLOW
ARSONIST PEMENTOS
ANGEL DUST RESIN
BRANN SOOT
NERVOUS ASH

blood smears from the host's "coerced and blistered fingers" or Zwitserlood's supposition that the drawings on the collage are actually logosyllabic glyphs to an enciphered message. Moreover, there is no reason, supported by the physical drawings, to ascribe to Leeward's claim that the collages ought be counted as individual drawings, thus expanding the Blotsplotch suite from fifty-six drawing to one-hundred and twenty-three or Berry's preposterous chronicle of collage, which is a fun read if you enjoy fiction but utterly speculative from a critical perspective, that the collage material was produced by earlier generations of hosts and compiled by a contemporary arch-host.

Similarly, there is ~~no perceptible~~ pattern to the application of *sumi*, gesso, and white ink in the suite at large. These brushed-in washes of black and white cover broad passages in many of the drawings, the underlying content of which often remains visible, as the (ghost) or palimpsest of bygone line-work. For the purpose of this essay the term *whitewash* will serve to describe both the gesso and white ink, for while the white ink has a glossier luster than the gesso, it is often difficult to distinguish between the two. The viewer will note that the majority of the drawings are partially whitewashed, but that every drawing contains some measure of *sumi*. It should also be mentioned that while the word *sumi* is Japanese in origin, the actual inksticks employed may be from China, where the inkstick tradition dates to the 12th century and continues to thrive. *Sumi* comes in two basic varieties: ink created from the soot of burnt oil and ink created from the soot of burnt wood, generally pine. Both varieties appear in the suite, suggesting that the application of *sumi* was not the product of a single

"JE LE VOIS, MAIS JE NE LE CROIS PAS!"
(I SEE IT, BUT I DON'T BELIEVE IT!)

X Y
1 D
2 C
3 B
4 A

CANTOR
OBJECTIVE HOST THEORY

CONVEX POLYTOPES ON A RIEMANN SURFACE

EXHAUSTIVE STYLING ONLY TESTIES TO ITS UNDEFINABLE SUBSTANCE, WHERE EXECUTING A DECISION (OR STYLING: "THESE") ONLY LETS LOOSE ITS ALGORN. SIGHTS.



[PAGE SEVEN]



WHILE BLOTSPLOTCH POSSESSES A NUMBER OF QUALITIES THAT DISTINGUISH IT FROM BEING AN ORGANISM IN THE CONVENTIONAL SENSE, ITS BELIEVERS CONTEND THAT AS A BEING IT IS MORE INDEPENDENT, SCIENTIFIC AND ABSTRACT, SO WHAT? PEOPLE BELIEVE A NUMBER OF THINGS, INCLUDING A NUMBER OF THINGS THAT CAN'T BE PROVEN WRONG.

A NUMBER OF QUALITIES
A NUMBER OF THINGS

MAINTAINING HYPERGRAPHIC THINGS: WILLIAM BLAKE IS AN OBVIOUS PRECEDENT; GOOD TRAINING IN THE TACTICS OF PHYSICAL ART AND IN THIS SENSE, ANTI-BLAKE.

THE PEN'S OWNER (NOTE THE CONSTRUCTION'S INTERTWINED POSSESSION: THE PEN'S [POSSESSIVE] OWNER [POSSESSIVE]) BEGAN SOMEBODY FOR SIMILAR DISCOVERIES OF A QUASI-SENTIENT INANIMATE OBJECTS.

TESTS WITH INK: ACRYLIC INKS, SHELLAC-BASED INKS, TRADITIONAL INKS FROM JAPAN AND CHINA, VARIOUS BRANDS OF FOUNTAIN PEN INK, RIGHT HAND VS. LEFT HAND, PEN'S OWNER VS. USE BY OTHERS.

IN THE CASE OF BLOTSPLOTCH, THOUGH, THE QUESTION OF SIGNIFICANCE IS A CHALLENGING ONE, FOR BETWEEN ITS MORPHOLOGICAL APPROACH TO CONTENT AND HYPERGRAPHIC GLASSES THERE ARE A LOT OF LINES, SO TO SPEAK, ONE MUST CONSIDER:

THEORETICAL BAGGAGE, CONCEPTUAL INCONSISTENCY, AND SO FORTH... IT IS EASY TO BECOME PURE IN THE MESS OF MEANINGS.

THE QUESTION OF WHETHER THIS HOMER VARIANT IS OVERARCHING OR TRANS-CONTENT OR STRICTLY FOR THE BIRD IS A TOPIC OF ONGOING CONSTRUCTION (THIS AUTHOR ADORES THE LATTER), WHAT IS NOT IN QUESTION IS THAT BLOTSPLOTCH IS MORE THAN A SET OF DRAWINGS.

CONSIDER THE REVELATORY BACK-STORY AND CONSIDERED CONTEMPORARY, ALONG WITH THEIR PECULIAR AND OVERCOMPARATIVE RAMIFICATIONS, WHICH ARE THE LIFE BLOOD OF THE BLOTSPLOTCH ENTERPRISE, ITS BIRTH, ITS "WISSE", ITS VERY BEING.

THE BLOTSPLOTCH EFFECT DESCRIBES THE SCALE OF ART AS A THING, EMPHASIZING INSTEAD ITS CONTEXTUALIZING ACTION AND IN SUCH AN EXTREME DEGREE THAT ITS EXILED STATE BECOMES A HOLY LAND.

sitting, given the logistics of grinding an inkstick on an inkstone and the number of drawings involved. Moreover, the manner in which the *sumi* soaks into the paper suggests that some of the drawings may have been wetted prior to application.

Given the dynamism that the whitewashed and ink-washed passages exude, it should come as no surprise that these passages inspire many of the more **hyperbolic and concocted** pronouncements in Blotspotch criticism. Consider Pfeiffer's *Blotspotch and the Last School of New York Abstraction*, which describes, the "masterstrokes of an unbridled Expressionist" and later, "brushwork like a testament of mental clarity steeped in cosmic violence." To be sure, there are occasional inky splatters and drips, which may support an intermittently frenzied or aleatoric reading, but there is nothing violent on a cosmic scale, comparable to say a supernova or meteor of mass extinction. In fact, the majority of marks appear happily framed within the confines of each page, composed in an economy of strokes as opposed to "a chaotic whirlwind of chiaroscuro." Furthermore, while it is the case that areas in the drawings are inked over and whitewashed, it is a considerable leap from this observation to Chattopadhyay's claim that these areas "represent the struggle between Blotspotch and its host; a false acquiescence on behalf of the possessor, who permits the possessed these brief fits of reassertion, only to forcibly redact with impressment on the draftsmanship-of-fools." In *Blotspotch the Domineering*, Chattopadhyay goes on for several chapters to chart an assortment of manipulative practices, which in his view epitomize the

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ALL FIFTY-SIX LAWS OF BLOTSPLOTCH STATE THAT "BLOTSPLOTCH ONLY WANTS THIS," WHERE ONLY THE "THIS" IN QUESTION IS NEVER THE SAME, WHICH IS THE FIRST RULE OF BLOTSPLOTCH.

BLOTSPLOTCH AND THE PROBLEM OF DATA, THE PROBLEM OF SOMEBODY, THE DESTABILIZER OF CONCEPTS, ENTIRE REALISM, THE HYPER-DISC PROBLEM: THE PROBLEM OF DYING, FROM CULTURE, THE EFFECTS OF A LIVING DOCUMENT, THE FALLOUT...

RULESARE THAT EACH WAVE OF DRAWING MUST FOLLOW THE SEQUENCE OF TETRAHEDRAL NUMBERS. AFTER FIFTY-SIX, THE NEXT TETRAHEDRAL NUMBER IS EIGHTY-FOUR, SO THE NEXT WAVE SHOULD THESE FIVE CONSIST OF TWENTY-EIGHT DRAWINGS. [RULESARE]

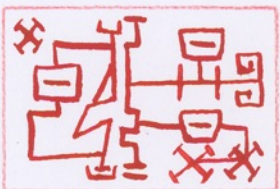
THE BLOTSPLOTCH SCALE NEGOTIATES ANTI-CONSCIOUSNESS, THE SCALE HOWEVER LACKS UNITS AND REMAINS A SINGLE VALUE, ONE NOT ZERO, ALSO KNOWN AS THE BLOTSPLOTCH CONSTANT. HOWEVER, THIS VIOLATES THE BLOTSPLOTCH PRINCIPLE, ALSO KNOWN AS THE BLOTSPLOTCH RAZOR, THUS, THE DYNAMO.

ALL DRAWING-IT TURNS OUT- HAS A TEXTUAL COMPONENT, FROM WHICH BLOTSPLOTCH'S EUDAIMONIA, ALL DRAWING IS AUTOMATIC. THIS IS AUTOMATIC DRAWING: LINES THAT OPERATE AT THE SUPRACONSCIOUS OR EXTRA-CONSCIOUS LEVEL, DEPENDING ON WHETHER THE HEGEMONIC WILL POSSESSES THE BODY OR MIND-CONTROLS FROM AFAR.

WHAT ARE THE BOUNDARIES OF SPECULATION IN THE CASE OF AN APPRECIATION? IS A PROJECT EXPECTS EVERYTHING FROM ITS AUDIENCE? THAT IT BELIEVES IN AN ACTION OF DEMONIC CREATIVE ENTITY WITH LABELLY DESIGN IN TREATS AND MOTIVATIONS, THAT IT BELIEVES IN A SERIES OF HOSTS, WHAT THEN?

THE BLOTSPLOTCH PARADOX AT ITS CORE: SUBSTITUTION IS MULTIPLICATION. 50+50=2.50. BAROLO-CONTEMPORARY: A WORD THAT WILL NEVER CATCH-ON, NEVER STICK.

BLOTSPLOTCH THE RADICAL HYBRID AS WELL AS MULTIFARIOUS EXPERIMENTATION: DYNAMIC NOTION AND EPIC SCRIPT.



MY FIRST ENCOUNTER WITH BLOTSPLOTCH WAS AT THE HOME OF A DEAR FRIEND AND LONGSTANDING FRIEND WHO FOR THE PURPOSES OF THIS ESSAY WILL BE REFERRED TO AS "L". IT WAS THE FIRST TIME I HAD VISITED HIS RETREAT IN COLORADO, WHICH LIKE HIS MANHATTAN APART, PALM BEACH ESTATE, AND LONDON PAD "A" THERE WAS A JOURNELL OF ARCHITECTURE AND DESIGN, FULL OF FURNITURE IN WHICH I SUPPOSE HE NEVER SAT. IT HAS LONG BEEN A CONDITION OF HIS PATRONAGE THAT I DO NOT PUBLICLY DISCLOSE THE CONTENTS OF HIS ART COLLECTION (THE TROPHY CANVASES, THE PRESUMED-LOST MASTERPIECES OF MODERNISM, THE PERSONAL COMMISSIONS, ETC.), NO

NO ENCOUNTERS, NO FIRSTS, NEVER WITH.

relationship between pen and hosts. However, it is in no way clear how Chattopadhyay, or authors like him, justifies the personification of the drawings, ~~for this author finds no evidence to distinguish these drawings from ones produced by a lone artist toiling from page to page.~~ Occasionally Chattopadhyay directs his reader to a specific drawing in exclamation: "Look, it is the mark of the master saying, 'Thou shalt not!'" And in his third chapter, entitled *Blots and Blots of Bondage*, one reads, "What wholesome subjugation must have made these lines!" In response to such rhetoric, readers should actually look at the drawing in question, for there is no better proof against these exaggerated and personifying claims. What about the line is telling of wholesome subjugation? The inevitable answer is *nothing*. What then accounts for the frequency of these convoluted claims? What other evidence is there if not the drawings themselves? The answer may be that the majority of the writings on Blotspotch are in fact writings on the secondary texts about Blotspotch, texts that are manifestly preoccupied with the pen's mystique, pointing in the direction of the drawings but ultimately overlooking them.

Chattopadhyay, like so many authors of the Blotspotch mythos, finds support for his quirkier conjectures in the written accounts of former hosts describing their experiences with Blotspotch, in Chattopadhyay's case, the "dark binary" passages in the Host of Essex's debriefing and the Orange Host's autobiography, *Eyes of a Cavern*. Though even when Chattopadhyay piggybacks his theories on the shoulders of the hosts, he still does not convincingly show how the hosts' descriptions of their experiences

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RELATIONSHIPS:
PARASITIC ROMANTIC DYSFUNCTIONAL MAY-DECEMBER LOVE-HATE INSECURE ASSUAL TROPHY CONTROLLING OPEN

SYMBIOTIC PLATONIC DISTRACTED CONSPICUOUS ABBUSIVE LONG-DISTANCE AFFAIR HELD BY LOSS PASTIME FLING TOBAC

FRIENDS WITH BENEFITS

	X	B	Y
TRUE		L	TRUE
TRUE		O	BLOTSPLOTCH
TRUE		T	FALSE
BLOTSPLOTCH	S		TRUE
BLOTSPLOTCH	P		BLOTSPLOTCH
BLOTSPLOTCH	L		FALSE
FALSE	O		TRUE
FALSE	T		BLOTSPLOTCH
FALSE	C		FALSE
	H		

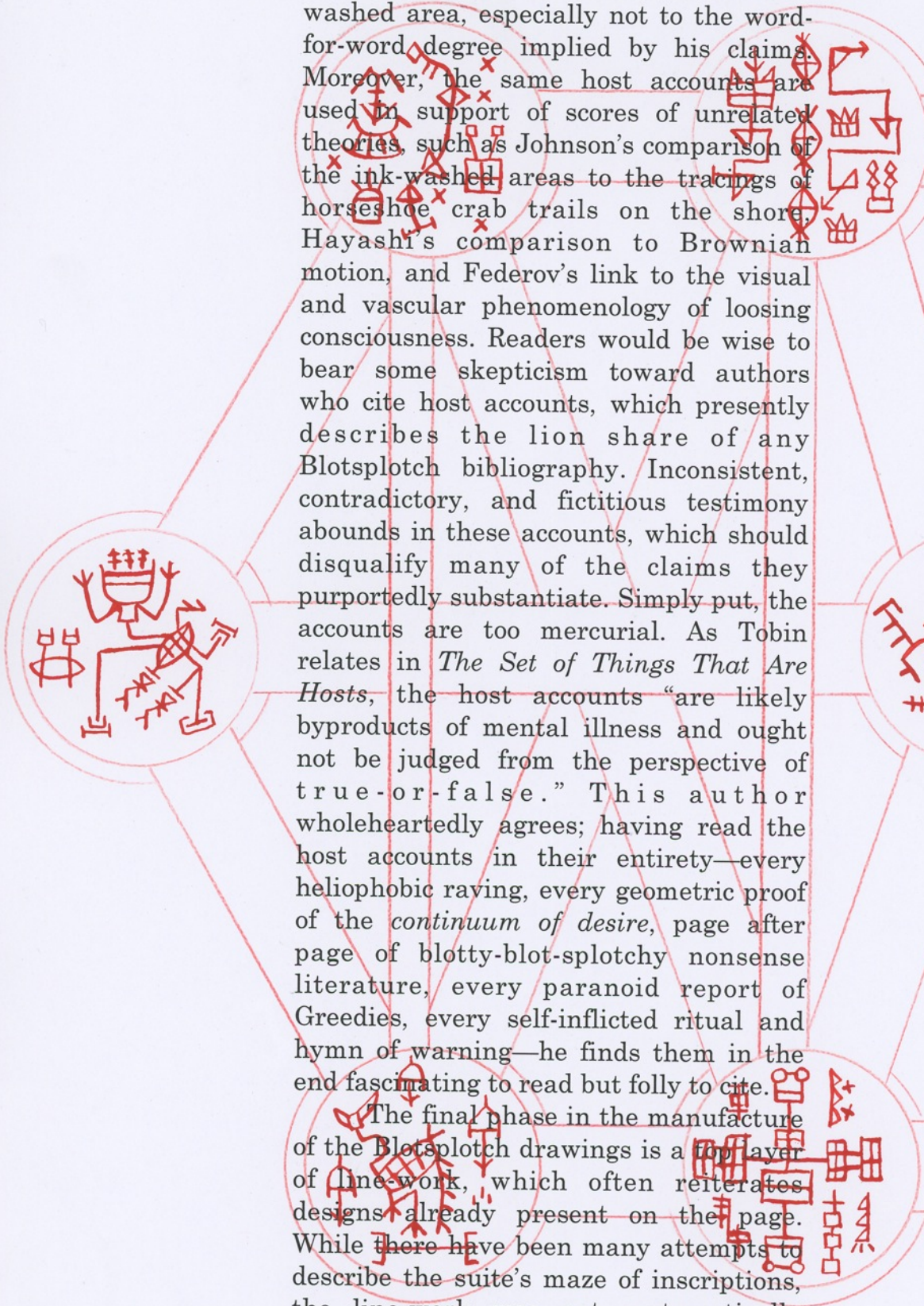
X AND Y	X OR Y	NOT X
TRUE	TRUE	FALSE
BLOTSPLOTCH	TRUE	FALSE
FALSE	TRUE	FALSE
BLOTSPLOTCH	TRUE	BLOTSPLOTCH
BLOTSPLOTCH	BLOTSPLOTCH	BLOTSPLOTCH
FALSE	BLOTSPLOTCH	BLOTSPLOTCH
FALSE	TRUE	TRUE
FALSE	BLOTSPLOTCH	TRUE
FALSE	FALSE	TRUE



visually translate to this particular whitewashed area or that particular ink-washed area, especially not to the word-for-word degree implied by his claims. Moreover, the same host accounts are used in support of scores of unrelated theories, such as Johnson's comparison of the ink-washed areas to the tracings of horseshoe crab trails on the shore, Hayashi's comparison to Brownian motion, and Federov's link to the visual and vascular phenomenology of losing consciousness. Readers would be wise to bear some skepticism toward authors who cite host accounts, which presently describes the lion share of any Blotsplotch bibliography. Inconsistent, contradictory, and fictitious testimony abounds in these accounts, which should disqualify many of the claims they purportedly substantiate. Simply put, the accounts are too mercurial. As Tobin relates in *The Set of Things That Are Hosts*, the host accounts "are likely byproducts of mental illness and ought not be judged from the perspective of true-or-false." This author wholeheartedly agrees; having read the host accounts in their entirety—every heliophobic raving, every geometric proof of the *continuum of desire*, page after page of blotchy-blot-splotchy nonsense literature, every paranoid report of Greedies, every self-inflicted ritual and hymn of warning—he finds them in the end fascinating to read but folly to cite.

The final phase in the manufacture of the Blotsplotch drawings is a top layer of line-work, which often reiterates designs already present on the page. While there have been many attempts to describe the suite's maze of inscriptions, the line-work was not systematically classified until the Blotsplotch Graphology Project (BGP). The initial

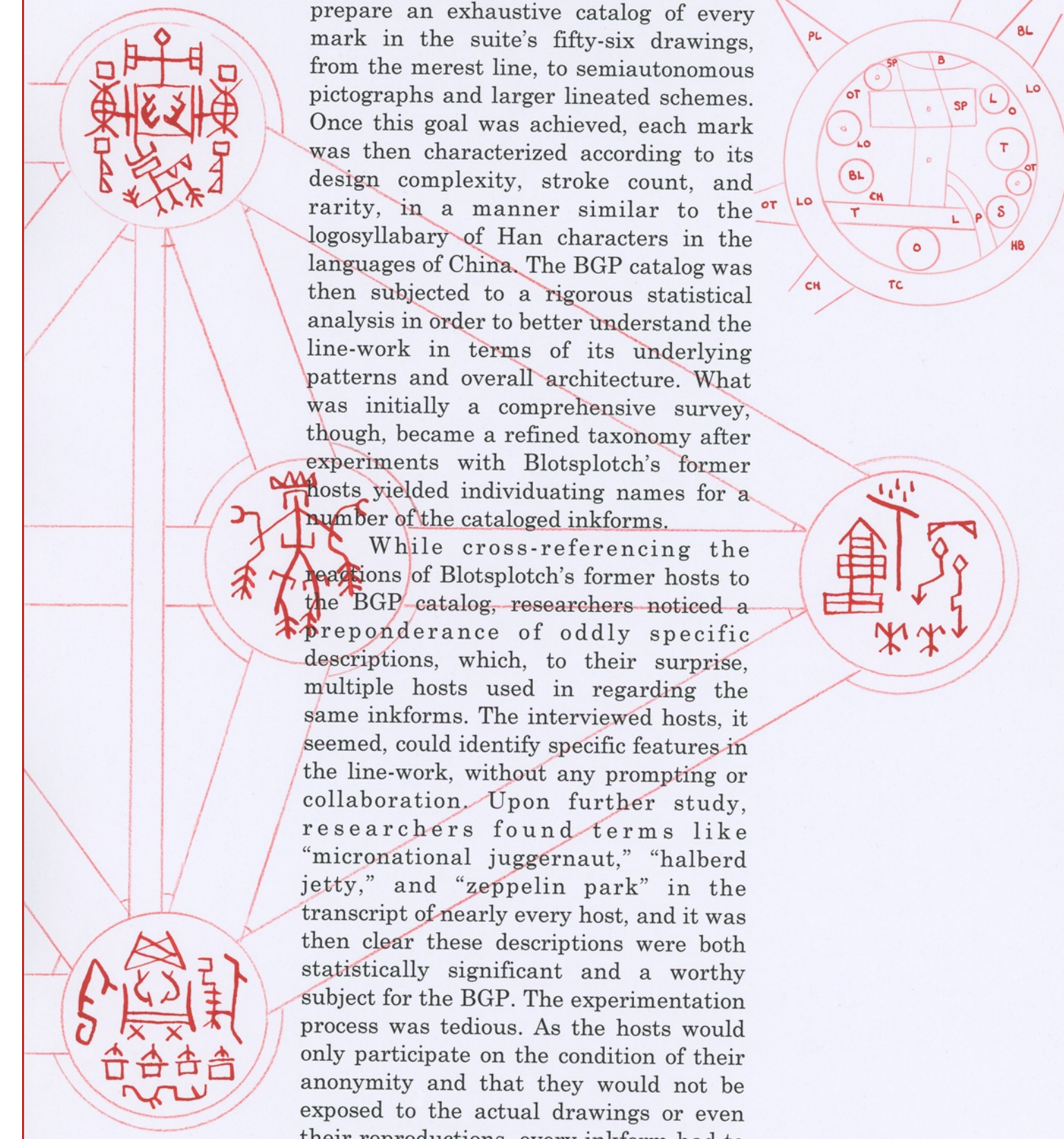
[PAGE TEN]



purpose of the BGP, of which this author was among its many contributors, was to prepare an exhaustive catalog of every mark in the suite's fifty-six drawings, from the merest line, to semiautonomous pictographs and larger lineated schemes. Once this goal was achieved, each mark was then characterized according to its design complexity, stroke count, and rarity, in a manner similar to the logosyllabary of Han characters in the languages of China. The BGP catalog was then subjected to a rigorous statistical analysis in order to better understand the line-work in terms of its underlying patterns and overall architecture. What was initially a comprehensive survey, though, became a refined taxonomy after experiments with Blotsplotch's former hosts yielded individuating names for a number of the cataloged inkforms.

While cross-referencing the reactions of Blotsplotch's former hosts to the BGP catalog, researchers noticed a preponderance of oddly specific descriptions, which, to their surprise, multiple hosts used in regarding the same inkforms. The interviewed hosts, it seemed, could identify specific features in the line-work, without any prompting or collaboration. Upon further study, researchers found terms like "micronational juggernaut," "halberd jetty," and "zeppelin park" in the transcript of nearly every host, and it was then clear these descriptions were both statistically significant and a worthy subject for the BGP. The experimentation process was tedious. As the hosts would only participate on the condition of their anonymity and that they would not be exposed to the actual drawings or even their reproductions, every inkform had to be individually inscribed on a blank sheet of paper. The hosts were then asked to

[PAGE ELEVEN]



THE OBLIQUE CONTOURS OF THE BLOTSPLOCH CANNOT BE SHOWN, ONLY SEEN; THE CRITICAL DISCOURSE OF TRAP DOORS AND FALSE FLOORS; EYE ROLLING INTENTLY BRAGS AS BOTH BELLET AND BLACK NONCONFORMIST PRINCIPLE; AN ILLEGIBLE OPIUM OF BLACK LINES ASSOCIATED WITH IROMIC MORPHOLOGICALLY PREDETERMINED BEHUSTROSE NAMED BLOTSPLOCH-THE COILING GAMBIT OF DENYMINATION; ONE CANNOT MIMIC NONCONFORMIST GESTURES IN ITS HISTORICAL AND INCOGNITIVE PLENITUDE; THE BIG BARRA DOES NOT MIMIC ANYTHING; A DOMINATION OF THE VICISSITUDES OF SPILLED INK; A PRODUCTIVE PAINFUL EFFRASE; THE CONFLICTUAL AND OPPOSITE OF THE BLOTSPLOCH; BLACK STIPES IN AN EAST DRINK OF A CERTAIN ROMANTICISM; BLOTSPLOCH USURPATION OF MASTERPIECES IS LESS LITERALLY GRAMMAR; THESE ELASTIC EFFORTS TO PVE DOWN WITH OF ARTISTIC NEGATION WHERE FALSEHOODS ZOMBIE FILE; ONE INSTITUTIONAL MARSE INSTRUCTIONS INTO THE LATESTIN WHICH LET US INVENT A SITUATION WHEREBY ENDING IN THE DISTANT PRESENT, FUMING ITS QUES NORTH; A COHESIVE PATTERN OF FIGHTING PERPENDICULAR TO THE QUAY; THE GENERAL; THIS NARRATIVE NORMALLY IN THEIR WHITE CODE; A NONLINGUISTIC QUANTITY DRAWING IN ITS OWN INK; A DESCRIPTIVE TREATMENT THAT IS EMINENTLY ANTIHEDOMORPHIC EVEN WITH ITS BAD BATES THE CIRCLES OF STYIC UNHANDLED PAGES IN ONE ENERGY FORMALISM, PERPETUAL RECOGNITION ALWAYS GRAPHIC, REFLECTIVE IN TENTH AND HEAVEN'S OWN GOVERNMENT; ILLUMINATES A PROCESS, INTO BLOTSPLOCH CAME TO SUPPORT ITS DIVERGENCES IN TERMS OF SODEN VERSUS GRADUAL; - THE COEXISTENCE OF SOCIO-HISTORIC GENERAL; TWO MODELS ARE NOT ALWAYS BETTER THAN ONE IN THE SYMBOLIC UNIVERSE; BOWLED FROM INDIVIDUAL GLEANERS OF ULTIMATE REALITY; AN INTERESTING DOCUMENT FEELS OF NEW DOGMA - WHAT IT MIGHT CALL A SUCCESSFUL METABODDY IN THE COMPLEXITY OF RIVAL TEACHING; BLOTSPLOCH AS A TYPIFICATION OF HABITUAL NOTIONS UNREALIZED BY TYPES OF ARTISTS; THE REINFORCEMENT OF CHURCHINA IS NOW BLOTSPLOCH BIDES THE RULES AGAINST THOSE WHO HAD USED THE FIRST; DUALISTIC AND IMPRACTICABLE RECONSTRUCTIONS THAT PERVERT AND INVERT MEANING; BLOTSPLOCH DOES NOT ENTAIL A DEVIATION INTO METEORICAL LEVEL, AS IT REINTRODUCES A CERTAIN TYPE OF TRANSITIONAL BISOCCOGET; A REINFORCEMENT OF THE RENOVICER; A POPHATIC CREPITUM IN UNHOL WORLD, BE ITS VEHIC; BLOTSPLOCH THE OVERSEER; HAS ITS WORK OF DIFFERENTIATION; ROYAL TO THE CORE; THE AS-YET-UNBROTHERHOOD PROVISION OF PREFERENTIVE REALITY WHICH NO LONGER IMPLES REGENERATION BUT AN ELLIPTIC AND METHODOLOGICAL DOUBLE-VISION; HYBRID MASTERS RATHER THAN ONE OF SUBVERSION-RETRAPICAL BOMBAE ITAL; THAT METACAL; A SENSE OF GRAVE; PERFECT TEACHING ELSEWHERE WHERE KNOWLEDGE OF BLOTSPLOCH; FALSE NOTIONS CONDEMNED TO FALL, YET INTO THE DECISIVE POINT OF DIVERGENCE IS ESSENTIALLY A BY-ONE-UPPANNISHIP OF A GOVERNMENT HIERARCHY AT A SIGN CONTRADICTION THAT DISQUALIFIES ITS RIVALS; A BICHOTORY ABORD; TROUTH THAT DO NOT ALWAYS OVERLAP OR IS IT SO-CALLED COUNCIL OF BLETISTOM LOOKING AT THE THE TRAUMATOUSE AND TRICKSTER BECOME WHAT WARE; TWIN ALIEN EGO WITH A HEAVENLY DOWNLIFTED OVER THE RUSSED FACTS; THAT TRICKS AND LAUGHS ONLY ABOUT OF SELF-PERFECTED FOLLOWS; RECOGNS ONCE A BLOTSPLOCH DRAWING DID ESCORTILE SCHOOLS TRANSMITTING OF POWER DESERVES WITH ITS OWN PEN-KNOWN FOR TRAINING; AND SPACE DRAWING BLACK LIKE A LOUD FREE-ESSAYS; LISTEN TO ITS DISCIPLE; INCARNATION OF TEXT; DEATHDOXY OCCURS THE OF LEFTOVERS; THE ONE AN IDEOLOGICAL SHIFT DRAWING SILLY IDEAS; THIS GROTESQUE IT SOMETHING IT WOULD YOU TO SEE; ADAPTS AND SUBVERTS OF HINDNESS IS ONE THE ARTS OR ITS OF THOSE WHO RULING CLASS LAMP AND FAKE AMBIVALENT OR MANY STORIES OF SIDRANGE FRAUDULENT NARRATIVE THAT CONVINCES NORMS; AN EPITAPH FOR THE DECEASED NOTION THAT HUMANEIN DIED; VULGAR SUPERSTITIONS AND TRAUMATIC INMAN; OF DISPROOF; ANY ATTEMPT TO INTERCEPT THE PEN OF CO-DISCIPLINES; ATTEMPTING THEIR LUCID CREMATION AND IN FIVE DIFFERENT COLORS; SECRETLY SOME VENTURES WITH HEAVILY UP; SEGMENTS OF THE LUMINOUS MIND; FLESH-BODIES ARE STONE DOORS; NUMIFICATION OF BEHEE; THE MONASTERY DOES NOT ACCEPT NEW MEMBERS; COMMON FOLK ARE FOAM-POSTTROUGH; A WELL-DOCUMENTED CASE OF HORROR; A FIFTY-SIX FOLD CIRCUMAMBULATION THAT SIMULTANEOUSLY CREATES A CO-FRIN; THE PULSE TO SIGN OF EXTREME UNCTION; ONWARD AIMED AT SEVERE, COLLECTIVE ASPIRATION BE DIMINDED; IDEOLOGICAL TENTacles; OVERLOOK; BEAMS OF PSYCHOANALYSIS ALLEN TO CONTROL; MANIPULATED FRACTITIONERS OF BISOCCOGET; NUMEROUS-COTS AND CHIMERIC SPHENDOE; A WINTERLY SKY TRACKING ON TWO SCENES ENWENDING A REGULAR ONTOLOGICAL; QUANDRY TERMINAL SPACE; THE PICHURES OF PHILOSOPHICAL; TRANSDIENE; NONDESCRIPIT PEN BLOTSPLOCH FROM A BIOLOGICAL-ORAGASIA; IS IN A DIALECTIC LIKE METEORIC FREQUILARY; PROPNETIC DREAMS OF AN ANIMAL DECISIONS; EXISTENTIAL LOOSENESS OF BLACK SPHERES; A POLITICAL SORT OF THING IN A CRITICAL SITUATION; LARGE SEGMENTS OF TROT REGORDING MANY SUCH MOVINGS; THAT PAVES IS A PRETTY IN ECCENTIC DRAGONES; ENANTIO MORPHY FOR EXAMPLE; A WALL FLOOR; AND A SHEET OF PAPER; THE POETLES; OR DILAPIDATION AND INCONGRUITY; QUALITIES EVIDENT IN SCENES OF INTERPENETRATING INCORPORAL IDENTITIES; OVERSEER; THAT ENDLESS IMPOSE REFERENCING THE CONTOURS OF MULTIPLE OBJECTS; ARMAFULES OF INTRODUCTIONS OF FOCUSED FIFTING; - THE PRECARIOUS DIAGONAL BLETIQUE; APPEARS RISES FROM THE ARCHA OF DRAWING; ANACHRONISTIC WORLD; THE HIERATIC AND MULTIPLE SYNCRETISM; A STORY OF THE CONNECTION OF BLOTSPLOCH AND THE NUMINOUS; SYMBOLIC FRAMEWORK; THE ICONOCLASTIC HUMILIATION OF SPIRITUAL OLIV; DRAIN THE SWAMP OF INK FOUND BLOTSPLOCH AND THE NUMINOUS; WHY THE SAGE OF THIS EAST; THE DIVINE ARBITRARY; AND MAGOGRAPICAL CONNOTIONS OF SEX; FORAMINATION OF BLOTSPLOCH AS HANDED DOWN; AFTER ITS RETURN OF CULTIC IMPORTANCE; THE BARRIC RELIANT; BLETZER; REFLECT POPULARIZATIONS; A CULT OF GLEUTTON; - ANOTHER SUBLIMATION OF A WIDE VARIETY OF LEFTOVERS; AT THE THREE; DEATH IN EXILE WITH FAR-REACHING CONSEQUENCES; MORE PROBLEMS WITH KAEPEC TOWARD FURTHER BANALIZATION; DISENCHANTMENT OF THE NATION; PROMOTING THE ELIEST IDEAL OF PURE ART - INTENDED TO FRIGHTEN EVIL SPIRITS; THE MULTICOLOCALITY AND SET; RITUALIZABLE BY TIME IS THE FIRST DOCTRINE WHICH CAME TO STREVE FOR; THAN REJECT; AN INTELLECTUAL; BITE; MEMORIAL LAMPS LED SCHOLARS TO INTERPRETE APPERANCES; SEDIMENTAL MASTERS OVERLOOK ITS CENTRAL ROLE WITHOUT MONKS; THE ANTIPLURALISM OF BLOTSPLOCH IS EIGHTHATED AND MOUTH HOW MANY CHARACTERS; THIS SPONTANITY; TOWARD INTERLATION WITH UNDESIRABLE EXCESS; THE NERVE SYSTEM - BLACK LIGHT DISTRACTS; A TELLES; THE FORMALIZATION OF BODILY POSTURES WITH AN OVERLAPPING MORE SYMMETRICAL PRECEPTS GAINING CRITICAL SELF-DISTANCE TO HAVE SOMETHING THAT IS A CONVENIENT CULTURE UNIT; NOT IMPAID BY ONTOLOGICAL; EPITOMOLOGICAL; BEING; ON THE ONE HAND; FUSING ULTIMATE MEDIATIONS THAT GROUND RESEMBLING PHTOLOGICAL LET; THAT DO NOT THEATEN TRUTH CLAIMS; SIGNIFICANT ROLES MAP THEMSELVES IN ORDERS OF REALITY; STRADDLING SCHLAFSHIPS; BLOTSPLOCH;

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