



In a depleted and stratified arrangement of C's, A's, and T's, the thought of cats might come to mind. But the absence of letters is as important as their presence. One must consider the reason for the intervals. There is a rigorous and efficient logic in all of the work; the choices are not arbitrary. So it is probable that this sparse collection of letters is about something other than cats.

Lesson 3: It is odd that STACCATO, a word which concerns intervals of silence between musical notes, contains three pairs of letters, each of which is separated by various intervals of space (other letters). It is not really necessary for the reader to play the game, "Guess the Word"; although I would be very impressed by someone who figured out that this word was STACCATO without having read the title. Rather, it interests me more to pass on this new information about STACCATO to the reader: that the formal structure of its letters and its meaning are parallel. This occurrence is not a function of formal rules, but an independent event in which letters double as musical notes of different time values. In order to reconstruct meaning, the reader is invited to become a viewer, to see and to reason rather than to read, that the C's, A's, and T's and their intermittent symmetrical positions in the word are more aligned with tempo and musical considerations than with linguistic ones. This structural complement to the meaning of STACCATO serves as an extra-linguistic spine or armature which may be invisible in complete, linear words, but which, when isolated and exposed, inadvertently confirms and reinforces meaning. There seems to me to be something very ethical about a word which can offer this sort of structural evidence to support its meaning, and visually validate and corroborate its conceptual intent.