Easter Gregorian Chant: Songs of the Passion & Resurrection: [Gregorian Chant Manuscript](). Punctum = dots (full tone); virga: dots w/bar (half tones).

It is said that in the 5th century c.e. Augustin was struck in awe when he saw his teacher Ambrosius read silently (without moving his lips). At that time reading was assigned to a variety of cantillation patterns (*ekphonia*). And it is typical, in the history of writing, of phases when written strings were unspaced and there were no punctuation marks. In fact, punctuation marks were assigned to writing to indicate length and pitch of tone in song before used in punctuation (e.g. Gregorian song). And a residue of this musical concept continued into spacing after comma and punctum.

One space after comma. Two after punctum (which in English characteristically is called a dot, or a full stop). This idea of musical performance conveyed in silence, adds a layer of silence: we pass from silence, to complete silence. Most of us have learned this at school. Complete silence in class, at first, is the heaven of the teacher. But after a while one starts hearing other sounds. The creaking of chairs, small movements, rustling cloth… not to speak breath, breathing and an occasional sniffle or cough. Maybe even a sigh. After initial silence we realise it *cannot* be complete.

Complete silence—through conceived as intrinsic to reading—is similar to hospitality: it is perpetually in arrival (always already). It hinges on the anticipation and postponement of an arrival. The arrival of the 3rd. In other words, complete silence and hospitality are always imminent, *in progress*, in *future anterior*. This is Derrida-country. We may be expected to leave it at this, since has otherness in its caring keep. But there is yet another step to take. What do we make of the performance of complete silence, of sound, song and of reading out loud? What is the inheritance of complete silence—assuming that its acquisition is irreversible?

Assigning reading to performance cannot be avoided today, with the advent of AI: it is the rise of the performative readership. That is, in the Aristotelian lingo, the 3rd mover. If the first mover is the soul (the form of forms) and linked to emotion, then the second mover is the body and linked to action. The 3rd mover the reader in performance: one that assigns coding to writing, and guides agency. It is readily apparent that without the 3rd mover there is no ethics. The 3rd mover holds in pattern—e.g. through song/cantillation—what is normally beyond our reach, with which we will be temporarily filled. The 3rd mover is the agent of interception.

The first page of the Babylonian Talmud, as it appears in the standard Vilna edition.

That is, 3rd mover is also an agent of screening and framing. When lucid, the 3rd mover—Spinoza's thinking thing—will not pose as the source: authorship is not its precinct. It is only there to redeem what cannot be completed, or fulfilled. It redeems complete silence of impossibility. And it redeems hospitality of hostility. It can be summoned through song, a speech or an act. If the archive is an instance of the 3rd mover, it is inasmuch as it is summoned by a performative readership; where in the performance lies a coding agency, with the power to instruct, learn and teach.

To the people—public and personnel—working with archival materials, what is thereby accessed is one definitive and decisive step beyond what is within their operative/instrumental reach as users. Which is why we can expand performative readership to performative usership. The possibility of knowledge is linked to the human ability (responsibility and ability to respond) in this realm, or precinct. It is liminal in the sense that no identity is stable. It is therefore also a realm given to the proliferation of pseudonyms: naming provisional identities in wait of redemption.

The performative practices in the realm of the archive are extant: desk practices, a variety of exchanges, handling of archival materials, and of course copying. There is no reason to put less emphasis on copying—whether it is done by hand or machine—than on sounding and song. Walter Benjamin gave a demonstration of this in his mediaeval copyist notion of his work at the Librairie Nationale. Currently, practices of this kind have been multiplying with new technologies, with their practices, with the kind of ant-roads we are determining as *communicative chains.*

But not limited to such that would serve to described archival repertoires at the individual level, but ones typically *passing* through individuals, but also *with* them: that is, ones that articulate at a *trans-individual* level. Or, with yet a different wording: the dynamic mesh of delegated and delegating exchanges—that generate culturally organised encounters from the tasks and occasions of research—will *not* be operational- but *communicative* chains that *cannot* contain what is found; and will accordingly resort to *naming*. This includes the actors themselves.

The communicative chains do not proceed to and from human individuals who control/manage them. What is important, however, is that we are not limited to humans and artefacts. The third mover can be either human *or* artefact. Because its functionality is ornamental it doesn't make any difference. But it cannot be locked to the one or the other. The third mover—or, performative reader—is *either* human *or* artefact. If we conclude that they are *neither*, we have returned to a situation of *three-way* football: where there are *humans* (**A**), *artefacts* (**B**) and the **X**-factor.

That is, of *triolectics*. A game in which performative reading joins a layer of coding to what is already conveyed in writing: with the *ornamental* function of assigning readability to what cannot be contained, but can be called on (and therefore named). When it is something called upon in ourselves that cannot be contained, then a pseudonym will be adequate. It is not a fake identity or a false name: but a mask needed to speak a truth that is currently outside the reach of the speaker. It enables the speaker to say and act, beyond his/her current limits. A care for that situation.
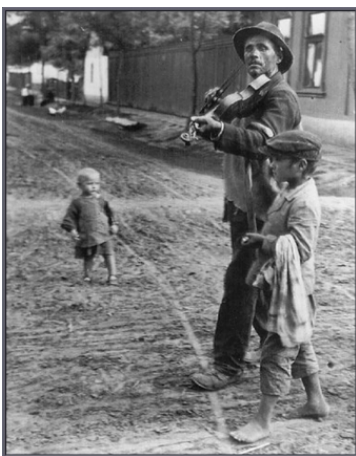
The Violinist's Tune, Abony, Hungary, taken by Andre Kertesz in 1921. Reproduced in Roland Barthes' Camera Lucida. A case in point to demonstrate *punctum*.

It is a current assumption that human being can contain *anything*, and the the digital sphere is a *universal* container by *proxy*. Which means that we do not take into account the processes at the outskirts, edge or margins of human capacity: the dynamics whereby this capacity can evolve and change. Such dynamics will *not* take place by simply confronting humans with anything (whether in writing or image). It requires the intervention and action of a 3rd mover. The prerogative of the 3rd mover is not to create, but to mitigate and transform cultural values that will not/cannot be consummated.

Where all attempts at the opposite have failed, the 3rd mover will stop the process at a stutter: like a *caesura*. Where high hopes slip unto tragedy, the caesura features the possibility of redemption. Saved by the bell before virtue veers to vice, and that we move from bad to worse. Programming what (all things considered) proposes to be a better way. The third mover makes us touched by moments and people that are gone. Prompting the turn of a return.