

Pete
Pete Interview 6
Sampling Day 6

Below in black is a word-for-word transcript of the April 26 interview with Peter Hoskin that is available on YouTube at <https://youtu.be/BVkQHlqfsgk>. If you have corrections, suggestions, or questions, please post them as YouTube comments.

RTH = Russ Hurlburt
Pete = Peter Hoskin

- 0:00 Russ comments: The comments that I have inserted in the transcript below are intended as commentary about what I think at the time I write the comment, which is generally within a day or so of the interview. They are not to be confused with the Truth with a capital T; there is no guarantee that I will agree with them if I review them at some later time, at which time I might revise or extend them; they are invitations to Pete to disagree, or to amplify, or to say he doesn't understand, and so on. If he wishes to insert his own comments, he should pick a color other than this green and then do so. He should also feel free to correct the transcript.
- 0:00 Russ comments: Before the interview, Pete reported that his DES earphone apparently has a broken wire; as a result, he got only five samples.
- 0:00 Pete: Um,
- 0:01 RTH: So, so this is gonna be day 7? [Pete: 6.] 6. All right. I would say let's, let's look at five beeps from today and, uh, then we'll figure out what to with it after that.

Sample 6.1 discussion starts here

- 0:12 Pete: Okay. Just reading my notes and remembering what they mean. Um, okay. So, um, I think, I think this was, um, a sort of experience with two parts.
- 0:30 Um, so first of all, I was looking at an email, um, so I put in my notes here that I, I felt I was very, very present in my eyes. So, um, I really was reading this text, um, and, uh, I'm, I'm seeing the words, it all seems quite external, I must admit. Um, so I'm seeing the words on my phone, um, I'm giving my attention to them.
- 0:59 Um, but at the same time in my head, um, the front, front of my head [gestures near his forehead], it feels like I'm seeing the person who sent me the email. I'm seeing them as I last saw them, which was on a recent Zoom call, uh, in much like this. Um, so in my head there's, what, what I put, it's a sort of 90%-clear image of them, so seems quite realistic. Um, except is very bounded. It's, there's no, um, I'm not looking at a computer screen as I am now with stuff around it and my desk. Um, I'm looking at, um, basically the window, the Zoom window, and particularly at this

person's face, uh, in the Zoom window. Uh, but it is exactly how I remember them from the previous Zoom call a few days ago. And, and, and that's it.

- 1:54 RTH: And do those seem like 50—50? E equally present to you?
- 1:59 Pete: Um,
- 2:01 RTH: Or the question doesn't make sense?
- 2:03 Pete: No, no, it doesn't make sense. I, I think, um, I, I think it's one of those where we almost caught the thoughts on the transition. So I think there probably are roughly 50—50, but the, the text with proceeding the, the attention to the email with proceeding, but the idea of this person in my head was growing.
- 2:24 RTH: Okay, well let's start with the guy in your head. So, so do I see the face in a rectangle, like in a Zoom window? Or do I just see the face and I somehow know that this is in a zoom?
- 2:38 Pete: Um, I see it is not a perfect rectangle. I see the face, I see it, I see much like I'm seeing you now with the background to it. There is a sense of rectangular, but also it is definitely bounded by black. Um, it definitely doesn't feel like a screen. It doesn't feel rectangle. It feels like I'm focused on part of the screen. Um, but I know that all the other stuff is around it. I know that, y'know, I know even that there's other people on the call and things like that. Um, but, but in terms of what I'm *seeing*, it's a kind of focused-in version of a, of a, not a rectangle, if that it's a focused in version of a almost circular, more circular than rectangular.
- 3:31 RTH: And, and is there something rectangular about that? Or is that a, is the rectangular this, well, I know I'm on a zoom call, therefore there must be in, in rectangles. Or does it seem like somehow I am both seeing a rectangle and not seeing the rectangle at the same time?
- 3:50 Pete: I think it's more the former. I think, I think I have an awareness that it must be rectangular. Um, but I'm not visualizing it as rectangular.
- 4:00 RTH: So I'm seeing this guy's face that I know to be in a Zoom call rectangle, [Pete: Yes.] But I don't actually see the rectangle, and yet I see the, the structure of what I'm seeing is like, implies the rectangle, or something like that.
- 4:15 Pete: Yeah. Yeah. That, that's a good way of putting it. Okay.
- 4:19 RTH: And, and I see him the way he was.
- 4:25 Pete: Yeah.
- 4:25 RTH: In motion? Or like a still picture or,

4:29 Pete: Uh, no, it is a, like, like we're talking now, it's almost like a mini-movie. Um, it was, it was moving, it was, y'know, it is a memory I guess is what it felt like.

4:40 RTH: Okay. And is there anything that distinguishes this seeing for, in your imagination? You recognize it to be in your imagination, but any imaginary quality? Or just I, I know it's in my imagination.

4:54 Pete: Um, I, I know it's in my imagination. Um, but no, there was nothing wild or wacky about it. Like it was, it was the Zoom call as I remember it. [RTH: Okay.] Right down to what he was wearing and, y'know, where he was situated and things like that.

5:09 RTH: Okay. And I think I'm good about that. Yeah. And, well, I guess you said it was, it seemed like it was here? [points to front of his face] Is that ...?

5:18 Pete: Yeah, front, front of head.

5:20 RTH: And does that mean *in front* of my head? A couple inches in front of my head?

5:24 Pete: No! Like within the third half inch of my skull.

5:29 RTH: Okay. And and does it seem like there's a direction of this seeing like I'm, I'm looking forwards at this in, in my head looking forwards or I'm looking sideways, or that doesn't, just, doesn't, that aspect doesn't matter to me>

5:42 Pete: That that aspect doesn't matter, but it is, it is exactly, it's the same perspective I have during the Zoom call. [RTH: Okay.] Um, so in fact, the perspective very similar to my perspective of you right now.

5:55 RTH: Okay. Then I think I'm good about that. And the second aspect is, I'm, I'm seeing words on my phone, which you started by saying "this is present in my eyes." Did you mean in my *physical eyes*, or did you mean in, this is just a *visual thing*?

6:14 Pete: I, I think I just felt like, um, we sometimes talked about this *cone of attention* and often when I'm looking at things, I feel like there's a cone of attention. This didn't feel like this, this just felt like [point to both eyes with both hands] like I was not quite, there wasn't a physical sensation in my eyes, but I did feel a little bit like, right, like I'm in my eyes now cuz I'm reading this. Um, if that makes sense.

6:48 RTH: So what, so what I'm under..., beginning to understand, I guess I would say, is, is something like this is not just that I am seeing these words on the text, on the, on the screen. But somehow the, there is an impression of *eye-ness* about it.

7:09 Pete: Yeah. [has a computer connection issue] Sorry, sorry, Russ. That you improved the connection seems to be a bit wobbly. Um,

7:15 RTH: It's fine on my end.

7:16 Pete: So you are, you are phasing in and out a little bit. I, yeah, I'm seeing if it's a problem at my end.

7:23 RTH: [coughs] Could be Zoom trying to control my cough.

7:27 Pete: Yeah. Now the computer, anything back here? Maybe it's been, let me, let me turn this, this computer off just in case it's causing a problem. Um, sorry. I know it's very stop / start. Da da da here. Shut down. Shut down. Sorry, I'm not having to do with a thousand windows.

8:09 RTH: So many electrons. So little time.

8:14 Pete: Yes, exactly. There we go. So that is turning off now. We'll see if that makes a difference. Seems to made a difference. Um, something on my screen has changed from red to white, so that's a good sign.

8:26 Okay. Um, sorry. So you were saying about,

8:30 RTH: So I was *asking* whether this, whether this is a, this is some kind of a sensation, whether we call it physical or quasi-physical or whatever. Something that seems *here* [points to his eyes] in my eyes as opposed to *out there* on the screen.

8:48 Pete: [pause] I think, I think it's a bit of both. Um, or, okay. So it didn't feel like a *physical sensation* in my eyes. What it felt like was a kind of, um, *diverting my attention to* my eyes. So, um, it's more like, um, in my head I sort of said to myself, *okay, eye-mode now*, so I just sort of mentally leaned into my eyes, in a way that felt different from normal seeing. I'm not doing that. Obviously I'm seeing right now I'm seeing you. But this felt like, okay, email and, and I could almost feel my attention dropping down into my eyes. That there was no accompanying physical sensation. Um, but, um, I could feel my mental attention...

9:42 RTH: But it's about my *eyes*, not just about my. And, and this, this sensation is somehow about my *eyes*, not about the *vision*. This [Pete: Yes.] There.

9:58 Pete: Yeah. Like, I'm moving into my eyes, so I'm moving my attention into my eyes.

9:58 Russ comments: We're working hard to distinguish among: (a) I feel a physical sensation in my eyes; and (z) I am using "in my eyes" in an entirely metaphorical way to refer to the act of seeing. We are settling into the experience being neither (a) nor (z) but somewhere in between: the experience is *literally* of the eyes as physical objects (this experience aims *here* and not *there*) but the experience is *not* a physical sensation (not an itch or a pressure, etc.). Pete's best description is that it is his *attention* or his *area of focus* that moves (or in this case, has moved) to the physical eyes. (See the discussion between here and Pete's summary at 12:59.)

10:03 RTH: Okay.

10:05 Pete: But I would also say that there was also this external thing. So the words on the screen were separate to that, but also very present, because I'm [RTH: Okay.] concentrating on them.

10:20 RTH: Okay. So I would, I would say that the, the notion that I'm somehow aware of my eyes in this deal is fairly unusual, which is why I wanna make sure that I'm, that we're not just using a sort of a weird *verbal* deal, which I'm gathering that we're *not*. [Pete: Yeah.] There's something, [Pete: No, I...] there's something *eye-y* (EYE-Y; [Pete: Yeah.]) about, about this. Not just my, it is *not* just that I am moving my attention to the visual sphere. It had been that I was thinking about my cough or my tickle or whatever, and now I'm now I'm gonna change my attention to the visual world. It's, [Pete: Yeah.] it's *more than* that.

11:02 Pete: I think it la last week, um, I had, or maybe the week before, there was one where I could remember sort of almost, I, (I hesitate the word, to use the word *physically* because it's not a physical thing, but *mentally*, I guess is the word.) mentally move my attention into my ear. [RTH: Yep.] And listen to something. And I could almost remember a kind of swooping, a kind of whoop! [gestures a motion from center of forehead to ear] to this ear.

11:23 RTH: Right? I remember that.

11:23 Pete: This is the *eye* version. This felt like the *eye* version where I went [gestures] *whoop*, into my eyes. Um, and there was no accompanying physical sensation, but I definitely diverted something to my eyes. So the *eyes were part of the deal*. It wasn't just normal looking because I do normal looking all the time and I'm not thinking about something.

11:49 RTH: So I, I think (a), you are being consistent in the, the sense that you've described several, several aspects that are in this genre (I guess I could say; that's not exactly the *genre*) but the *eye cone*, I think you had a visual sense where the, where the eye, the eye thing was here. [gestures near his forehead] [Pete: Yeah.] And the moving to moving towards your ears and moving towards your eyes. You do, you, you are fairly consistent about that.

12:16 Pete: Yeah.

12:17 RTH: *And* that's unusual, that [Pete laughs] in that most people, I would say, when their attention shifts, it's from, y'know, if my attention is shifting from my eyes to my ears, it's what, what That would be a, for most people, that would be an entirely metaphorical way of saying, I had been *looking* at something and now I was gonna *listen* to something.

12:43 Pete: Yeah.

12:44 RTH: And *you* are, I think, quite carefully trying to say, there is something that feels, I, there's an *eye-ness* (EYE-ness) about this. [Pete: Yes.] And then there's *ear-ness* about that. [Pete: Yes.] And that's,

12:59 Pete: Yeah. It's, it's if that, if, if people would use these sorts of descriptions *metaphorically*, I'm using them *literally*.

13:06 RTH: That's right! That's exactly right! Um,

13:09 Pete: And um, I would say it, it's not every time I move my attention to something, um, it is *sometimes*, um, and it's some beeps is what,

13:19 RTH: Right. And I don't, I don't have a, at all, a theory about whether this is a good thing or a bad thing or why, what, why it would feel that way to you. What I, what I think it is, what I think of it is that it's a *remarkable* thing. Because I think these things, while, while this is, while this particular remarkability is, is Pete, "Pete-ly" remarkable, we know so little about inner experience because, because there haven't been very many conversations like the ones that you and I are having that we don't really *know* what the significance of that is. What the, y'know, whether it's a good thing, whether it's a bad thing, whether it, whether it's related to this structure of that, of that brain cell, or whatever. I, we don't know anything about that because we've never been careful to describe the actual first-person experiences.

14:10 Pete: Yeah. Yeah.

14:11 RTH: Um, and that's what, that's what makes my work interesting. And also sort of frustrating. Cuz I can't give you an answer. I can't really tell you well, what [Pete: Yeah.] Much about this. But other than, well, it's interesting.

14:22 Pete: So long as I'm a special snowflake, um [: Mm Hmm.] that's fine by me! [laughs]

14:26 RTH: Right. That's right! And, and, and, and there may be nothing interesting about it *at all*. And there may be something *very* interesting about it—we're just not smart enough to know what it is. [Pete: Yeah.] And, and y'know, that it's sort of like Lewis and Clark going west, y'know, you don't know whether this is gonna be an interesting thing or not until you've been, been there and back and a lot of other people have been there looking at the same thing.

14:54 Pete: And well, presumably it could be very common as well. Um,

14:57 RTH: Right. Could be. Absolutely. It could be <crosstalk>. I don't think I, well I don't think it could be *very* common. cuz I would, I would know that by now. I think I would know that. *I personally*, because I have looked at it quite a few people [Pete: Yeah.] with the same level of detail as I'm looking at Pete. [coughs] But, but Pete might be a, there might be a vein of this particular kind of experience that [Pete: Yeah.] Pete, that Pete happens to be the first person that I've, [Pete: Yeah.] I'm encountering.

15:25 Pete: Yeah. Okay.

- 15:28 RTH: And my, and my job is just to be sort of honest about it and try to describe, [Pete: Yeah.] *well, this is, this is the way it is!* [: Mm Hmm.] And, uh, and, and science *could know* with this kind of granularity about people's experiences if it wanted to do that. [Pete: Yeah.] But it's gotta, it has to do the work that you and I are doing, which is pretty substantial.
- 15:50 Pete: Yeah. Yeah. Um, okay.
- 15:57 RTH: So... the part of the, so we, we've sort of, there's an eye-ness, but I'm also seeing the words on the screen and am I, am I reading the words on the screen or have I just
- 16:08 Pete: Yeah, uh, um, I mean, I was looking at the words on the screen when, when the beep went off. I, I think I sort of finished reading them, as it were. I, I wasn't scanning them, but they were present in my vision.
- 16:19 RTH: Present as a, as a read, semantically reasonable text?
- 16:26 Pete: Yes. Yes. Yeah.
- 16:27 RTH: Okay. But not articulating 'em in the sense that I'm not saying the words aloud or to myself or whatever.
- 16:33 Pete: No, no.
- 16:38 RTH: Alright. Well, I think I'm good about that.

Sample 6.2 discussion starts here

- 16:42 Pete: Um, so I beep two, this also felt like there were two things going on. Um, uh, I'll, I'll just give the bare the bare minimum context just so it may, this makes sense. Um, so I was looking at a book cover, uh, and it had an introduction by a writer like, um, called Lucy Hughes-Hallett. Um, so, and I saw her name on the cover of this book. And then we go into my, my mental experience, my thought. Um, so, uh, in my head I was saying the name and, and I put here in my notes "for the pleasure of it." Um, I can remember it was my normal voice, but it was almost a bit more sing-songy, cuz it is a lovely name, Lucy Hughes-Hallett. And it was kind of said like that Lucy Hughes-Hallett [said sing-songy]. Um, so I, I, I said it like that in my head to myself.
- 17:42 And I put here, it was almost in my mouth. Um, it felt almost like it was sort of the, the little, not quite the back of my throat, but almost in my nasal cavity, like it was coming down. And, um, like I wanted to actually say it.
- 18:00 Um, but also in my head, um, was I put a vague impression of her latest book, um, almost like a promotional photograph of the cover, but it's indistinct. Um, I, I, and also I, I, I double checked after the beep went off. I got the, I got the, um, my, my mind got the, the title wrong. So it's a book about the Duke of Buckingham. Um, and I think in my mind, yeah, I, I got sort of most of the details of the cover right.

- That, that it's an old portrait of him. Um, and then the text in a kind of, I think it's a sort of quite garish yellow font.
- 18:38 Um, and I've had it as *Buckingham* or something like that, um, whereas actually the, the name of the book is *The Scapegoat*. Um, and so that, so the title, my mind got the title, got the title. Um, but in all other respects, it was quite close to the actual book cover. Um, and, um, I, but here "it was distinct surrounded by black." Um, so, um, I guess what I mean by indistinct here is not that it was fussy or blurry or anything like that. It was, it was quite clear, but it was not, like in our previous paper, it was not sort of an image at the front of my head. It was... Neither was it (we've talked before) about a visual experience without an image. Um, so it was somewhere in between, if that makes sense. So it was a, um, strongly visual experience with half an image. Um, if that makes sense.
- 18:38 Russ comments: Pete starts out by saying the seen book cover is "vague" or "indistinct," but then says it was "quite clear." This is not the result of Pete's being careless or confused; it is the result of trying to describe carefully something that doesn't follow the rules of external perception. It will turn out (20:32) to be clear but not really drawing Pete's interest or attention. See also the discussions at 56:53 and 1:01:44.
- 19:43 RTH: It does make sense. [coughs] So it was apparently clear enough that you knew that you could detect that you got some of it wrong.
- 19:53 Pete: Yep.
- 19:56 RTH: But not so clear that it was as clear as the previous image of the guy's face.
- 20:06 Pete: Yeah, exactly. Not so clear. Almost in a way, not so clear that I felt as though I was, were really looking at it in my head. Um, it just felt as though it were there.
- 20:23 RTH: So is the clarity the same? It is just that in the, in the beep-1 example, I feel like I'm looking at it, and in the beep-2 it's just there. But I'm not looking,
- 20:32 Pete: That's actually might be a better way of putting it. It's more, it, it might actually be more, less about the image and more about my attention in this case. Um, yeah. I, I actually think the image was quite clear because I could see the, I could see the, the wrong title, uh, and I saw it sufficiently enough that I went to check afterwards, y'know? Um, and, um, but at the same time, I just didn't, I didn't give it much attention. I, I think what you, you often ask, since it's 50—50 in terms of things, I think the sort of "Lucy Hughes-Hallett," I think that was, um, sort of, y'know, 80% and, and the, the visual thing was sort of 20%.
- 21:20 RTH: Okay. And I think I'm good about the visual portion. And about the Lucy Hughes-Hallett portion that I'm gathering is innerly spoken. [Pete: Yeah.] I don't really speak this, but it's almost physical.

- 21:44 Pete: Almost physical. Yeah. Um, of, of all the things we talked about that have been, um, been know, spoken as it were, this is the *closest* I've come to just like speaking it, I think, um, although I'm only *going to* at the same time,
- 22:02 RTH: [coughs] Sorry. And is the, is the almost-mouth or throat-ness of it of the same kind as the almost eye-ness or the almost ear-ness that we're talking about? Or is it of a different kind?
- 22:20 Pete: I think it's of a different kind. [RTH: Okay.] I think this is, um, I think, I think it's more that I hadn't diverted my attention to my mouth, anything like that. I think it's more that like, because in my head it was a kind of pleasurable or, or, or strange, or just a, just sort of amusing sound. I think I just wanted to say it, in a way, so I could almost feel my tongue getting ready to sort of moving into place. I, it was more that it was more just a, a *want* rather than a a, there was a specific mouthiness, I don't think, yeah. Well, sorry, I'm describing this badly. So it's a mouth, it felt more physical than intentional, if that's the word. Um, like my, like my mouth was gearing up to speak. Um, but I, I was not paying attention to my mouth really. Um, it was, it was, it was like a, it was like a person of, um, I guess if I thought, oh, there's Russ on the screen, I'll say "hello," and then then mouth follows and says "Hello." Um, it was that, it was just, it was the act of speaking, but I didn't go through with it.
- 23:48 RTH: Okay.
- 23:52 Pete: Does that make sense?
- 23:55 RTH: It, it totally makes sense that you, you, your experiences presents complications in the, in the realm of how physical, quasi physical, semi physical, how, y'know, how, how much these things are related or different or whatever is.... [Pete: Yeah. Yeah.] And, and, I think, from both of our standpoints, we don't really *know* how much, how much time or how much effort or whatever we should, we should put into making these kinds of distinctions. I mean, maybe these are very small distinctions at the end of something that's not very interesting. [Pete: Yeah.] Or maybe they're, maybe if we really understood, if maybe if we really understood *this one*, [Pete: Yeah.] *then* we could understand what, what he means by a *cone* or an *attention shift* or whatever. [Pete: Yeah.] And, and I don't think either one of us knows the answer to that. [Pete: No.] That's, that's what, uh, makes this interesting.
- 24:59 Pete: AllI would say is this did not feel like those other ones, um, those other ones feel like I'm, I'm moving my attention in my head. Um, this was not that at all. Um, this felt like I, I, I wanted to speak those words, y'know, it felt like a desire rather than a attentional shift.
- 25:21 RTH: My attention is all in this one. My attention is already in my throat or whatever tongue
- 25:29 Pete: Sort of, um, my, my attention is already on speaking, uh, the idea of speaking. So I, I think my mouth wants to follow suit in a way. It felt, it's more like that. Like, um, yeah. But it was not moving around in my head as it, like, sometimes do, it seems.

25:51 RTH: All right. And I think I'm good about that.

25:53 Pete: Okay. Um,

25:56 RTH: Number 3. [coughs]

Sample 6.3 discussion starts here

25:59 Pete: Um. So... Sorry. I, I always have to say there's two things going on. Um, so one was, um, I was listening to my son and I was answering him. So he asked me a question and I answered it. Um, and the beep went as I was answering him. So ob obviously there's some elements of like, um, like some sort of external thing. I was, I was speaking, I was listening. Uh, my attention was in the outside world, as it were, with my son.

26:44 Um, I also, um, was looking at something, um, that gave me, (so, so this is the second thing. And this is more wholly internal. Um, well, not wholly cuz I was looking at something, but) um, I, I, I had, um, I was looking at something and I'm put in my notes where "it gave me an appreciation" of the idea that there are shades of black.

27:15 Um, and in my head, so this is hard to describe in, in my head, I almost had a, um, almost like a mouse scroller, um, going through. I went from orangey-black to purple-black in my head. Like I was almost like on a spectrum, but it was, it was black, but um, one was almost like black with orange mixed in, and then scroll into black with purple mixed in. Um, and, and I put here, "I saw it without an image." Um, so I was not looking at this. It was, um, I've already used the word an appreciation, a, a sense of, um, not a feeling, but it was, it was there, but I, I was not literally *looking* at this color change in my head, just *aware* that it was going on. Um, so yeah.

28:19 RTH: So the, do we, we started this portion with the, with the mouse scroll-y kind of a deal. [coughs], sorry. And I take that as being, I don't really see a mouse feel a mouse, whatever. There's no mouse involved. Is what there is, is a sequence of colors as if I had scrolled through a color chart with a mouse. Is that right?

28:43 Pete: Yes. Yeah. [RTH: Okay.] It was definitely, it was descending. It's like I'd scrolled down with a mouse, um, but they were all in the realm of black. Um,

28:55 RTH: And, and does the, do the colors as presented to themselves seem like I, there's a screen of orangey black and then followed eventually by a screen of purple black? Or

29:08 Pete: Like I say, I, I don't think I was looking at anything in this one, really. It's not like, um, there's more a sense of

29:16 RTH: Visual understanding, a sense of,...

29:20 Pete: Yeah. Orangey black followed by purplely black with a spectrum in between them.

- 29:28 RTH: And what I, what I'm trying to get at, I guess, is, is, is the.... I'm, I'm accepting that it's a *sense*, I got no problem with that. But does it seem like a, does it seem like this sense is of my whole visual field changing from orangey black to purply black? Or does it seem like there's some movement from orangey black to purply black, or does that make sense?
- 29:49 Pete: Yeah, no, there's definitely a sense of movement. Um, uh, like the full spectrum. It's basically, it's one of those, it's an image without an image. So, um, I don't want to overplay more quote unquote "saw" in my head. Um, but the sensation was of, um, yeah, a movement from orangey black to purply black.
- 30:17 RTH: And a movement downwards?
- 30:19 Pete: Yeah. Downwards. Um, yeah.
- 30:26 RTH: So I'm seeing without seeing. As I look as I, as things, as colors, but not, not seen, but some, but, but not, not-seen either somewhere in that realm of seeing, without seeing as they move, as they move by me in a downward direction,
- 30:52 Pete: As I *scroll through them* in a downwards direction. I felt there was more agency than them moving past me.
- 31:03 RTH: So it's more like, I'm looking this way as opposed to it's going by me that way.
- 31:03 Russ comments: It appears that RTH did not understand Pete's comment about agency.
- 31:08 Pete: Yes. Okay. But there's no sense that I've ducked my head or anything. It's more, it's, it's in my, my sense is more that the colors have descended, y'know, I've gotten down through the spectrum, um, but *it's me* who's made this happen rather than it's flashing before my eyes, if that makes sense.
- 31:38 RTH: So this may be an impossible question, but does it seem like the, there, so there's a seer and the seer seems sort of intact. I'm seeing these things, but the things seen are not actually present
- 31:53 Pete: Mm Hmm.
- 31:54 RTH: And does it seem like the seer is, is moving downwards, or does it seem like the seer is looking straight ahead and the thing seen is being caused to move downwards? Or maybe that's just not possible?
- 31:54 Russ comments: RTH still doesn't hear the importance of the agency that Pete is describing.
- 32:12 Pete: I think, I think in a way, this is why I use the idea of a, my mouse scroller, because, um, uh, I'm, I'm trying to think of a, a, so I think, I think it seems like the seer is not

moving. So the seer's perspective does not change. The color spectrum: we go *down* the color spectrum, but I think even that is all staying in place. So, um, it's, but it's more like I've gone down on a mouse wheel or a scroller and, um (I'm trying to think of a thing. It's, y'know, scroll through and it just changes rapidly.) Um, but so, so you're, look, you're looking at your screen and, um, I don't know what it might be like a, like a, a photo library or something, and you scroll, you sort of spin the wheel and you get photo, photo, photo, photo. So it's, it's like you are descending through the folder of photos, but it's all staying in, in front of you in the same place. It's just changing. Does that make sense?

33:26 RTH: It does make sense. I don't, I don't, I'll, I don't have to stop and think about that. It's what, what act what is the actually of the experience of motion when you scroll through something? Is it things that move downwards? Or that

33:38 Pete: Yeah, so I, I, I definitely had a sensation of *downwards*, but it's that kind of downwards, once removed! It's a really bad way. It's,

33:48 RTH: It's downwards without, without an actual motion. Even, even when you actually really scroll on your screen, it's, there's a down, there's a downwards...

33:58 Pete: Sense, but, but nothing, it's not like the screen goes down. It's not, you move down, your perspective doesn't move down, but you do feel *down*, y'know,

34:08 RTH: Which I, which I've always thought of without actually ever think much thinking about it is just as, as, as an aside, as as it's being entirely ambiguous. Like if you're scrolling through text and you, and you use the, the wheel on, on the mouse, sometimes it seems to me like I'm scrolling down through the text, and sometimes I, it feels the same motion feels like I'm scrolling upwards through the text. [Pete: Yeah. Yeah.] Sometimes I'm making the text move down and sometimes I'm making my, the window, I guess that I'm, the aperture that I've got into the text move up or something.

34:08 Russ comments: The confusion arises in that when you scroll downwards in a text document (by grabbing the thumb slider and moving it *downwards*), the text actually moves *upwards* in the window.

34:41 Pete: Yeah. Yeah. It's, um,

34:43 RTH: And it's confusing to me every now then. That's

34:45 Pete: Especially clear.

34:45 RTH: Yeah. Yeah. It is probably, somebody has written quite a bit about that, and I just don't about it, but it's, it is a weird, confusing, *sometimes* confusing sensation. Like, I don't know which way I'm going now. I've, I've, I've confused myself that I don't know which way I'm going, but that's neither here nor there. So it's something like that I am, I'm, I am seeing without seeing

35:11 Pete: Yeah.

35:12 RTH: Uh, gradation of qualities of black or degrees of blackness or something. [Pete: Yeah.] Ad, admixtures of blackness.

35:23 Pete: Yeah.

35:24 RTH: That, uh, that somehow I am causing to appear, but not actually appear for me to reflect upon or whatever, without really reflecting. And, but I'm, I'm, I have somehow become, at this moment seemingly more attuned to the vari, variability or gradation or whatever of shades of black.

35:53 Pete: Yes.

35:57 RTH: All right. I think I'm good about that portion. And then the, in the, in the portion about, um, in, at the moment, the beep, am I speaking to my son? Am I,

36:06 Pete: Yes. Yeah. It, it goes off as I'm, I'm literally talking.

36:10 RTH: Um, and do I know what I'm talking, what I'm saying?

36:13 Pete: Oh yeah, completely! Um, so it is not like all my attention is on this black thing. Um, uh, but it, it, I, I almost find these hard to describe because they're so, it's so, such a plain experience. It's just, um, I mean, I, I roughly, the words I was saying, "they come in packs," um, talking about stationery. He was saying, "daddy, why'd you get more than more, more than one of these things?" It was pens or something. And I'm saying, oh, well, because you don't buy them singly—they come in packs. Uh, so I said that, um, and obviously I'm listening to him, I'm listening to what I'm saying, I'm speaking what I'm saying. Um, but it, it felt like a very external experience, um, sort of out there in the world. Um, not, not physically. I don't want to overplay that. I just mean in my head and thinking about gradations of black and while also talking.

37:22 RTH: So you could have said, but didn't at the outset, "I was saying to my son, quote, 'they come in packs'" unquote.

37:30 Pete: Yeah.

37:31 RTH: So that I'm gathering does not convey this aspect of the experience. It's a true fact. I was saying that. Yeah. But that does not convey what this aspect of my experience is. If I, if it had been, then I would've said that. It would've been an easy thing to say, but I didn't say that.

37:49 Pete: Yeah, yeah.

37:50 RTH: And does that, um,

37:54 Pete: So do you mean that doesn't convey the speaking-to-my-son part of the experience?

37:58 RTH: Apparently, because, and, and I, y'know, I'm no mind reader, and so I'm, I'm just, I'm telling you about my process. [Pete: Yeah, yeah.] Pete could have, Pete could have said, "I said to my son, 'they come in packs'" unquote, and he didn't say that. That would've been an easy thing for anybody to have said in this kind of a situation. [Pete: Yeah, yeah.] It's a statement of fact. Pete didn't say that. *I wonder why*. And I, and I'm, and I'm *not* a mind reader. [Pete: Yeah.] But I, but I wanted to give Pete a chance to say, well, the reason that I didn't say it *that* way, which would've been an easy thing to say, was because I wasn't really interested in the words. I was, I was, this was a, ... something.

38:36 Pete: Um,

38:39 RTH: A, a warm, supportive interaction with my son or something, rather than the, the words, the words didn't really matter, in, was in this aspect.

38:50 Pete: Yeah. I think, I mean, the words matter insofar as I was answering his question. Um, but I think the experience itself was more of, um, like in fact, I was in this room and he was sat behind me. The experience was more like doing my stuff while also talking to my son. Um, so, so I'm struggling with this one, cuz it was, it was quite plain. It was not, I don't, I almost don't want to over analyze it. I was just talking to my son. Um, but, but no, I was not focusing on the words, but I was answering his question. I, sorry. I feel like I'm waffling. I don't, don't quite know.

39:44 RTH: So what I, what I get out of that is that it's more about *I am interacting with my son* than it is about *I am saying these words to him*.

39:55 Pete: Yeah. That's, that's definitely true. Yeah.

39:59 RTH: And the reason that I didn't say the, didn't give the easy explanation was cuz it wasn't really about saying the words. So I didn't want to tell, I didn't want to say to Russ, well, *I was saying to my son this* because it wasn't, that, that portion of the experience was more about, I am interacting with my son, whatever that means.

39:59 Russ comments: This interchange gives some insight into the epoché. This is a true statement: At the moment of the beep I was saying to my son "They come in packs." But that is, apparently, a description of *behavior*, and *not* a description of *experience*. Pete understands his task as being to describe his experience, so he was (apparently) quite reluctant to describe his behavior lest he be misunderstood as describing his experience. So perhaps we could say that, *experientially*, he was *monitoring* his son, or was *supervising* his son, or *parenting* his son, or *interacting* with his son—that's hard to put into words. But what he was *not* doing, *experientially*, was explaining to his son the packaging of stationery.

40:20 Pete: Yes. That's fair. Yeah.

40:23 RTH: Okay. And at the same time, I am also shading shades of blackness.

- 40:31 Pete: Yes.
- 40:37 RTH: It is. Those are the, those are the kinds of distinctions that I find interesting [coughs] because I think it's, I think it's a challenge to put into words what, what experience is. And it's a challenge for me to understand what Pete's trying to tell me. [Pete: Yeah.] Given that I'm not a mind reader, I, I totally deny any mind reading capabilities. [laughs], I'm a, I'm a careful listener. I'll give myself credit for that. But, and y'know, and I've, I've, I've been a careful listener for a long time, so I've got a lexicon to, [Pete: Yeah. All right. I think I'm good about number 3.

Sample 6.4 discussion starts here

- 41:24 Pete: Lovely. Um, number four. Um, so actually this is, I, I, I know we try and we try and avoid beeps where the process impinges on the thought. Um, so I, I, I actually struck off a beep today because it happened while I was writing. The quickest beep I had, it must have been on one minute. And so it happened while I was writing my notes. And I didn't want to report a beep that was like, well, I was writing my notes for you. Y'know, um.
- 41:54 RTH: That's too complicated.
- 41:56 Pete: But there was, um, there was one that was a little bit process-y relating to the beeper, but I thought it had its own separate thought. So, um, the, the minimum context is I was, um, putting a headphone into a headphone jack, which you might imagine is, uh, is, is for the beeper. Uh, and it was. Um, and I've got a couple of things here. So I said I've put, I was very much concentrating on the action on the moment of that click. So putting things in the moment you get that of connection. Um, and I said, I feel very aware of my hands. So I, I felt as though I was sort of leaning into my hands a little bit, and the physical aspects of, of this.
- 42:47 Um, and at the same time, cuz I had a feeling of satisfaction. Um, I didn't, I didn't, so the feeling of satisfaction was in my head. And it was, I put here it's want a better description, the feeling of satisfaction of the technology and its longevity. Um, like it's a good old reliable headphone jack, y'know? Um, uh, and, and that felt like it was in the back of my head. It wasn't spoken. I didn't say any of these words. There was just a feeling of warmth, um, about old technology. Um, and, uh, I, I, I put, yeah, it was in the back of my head. So it wasn't going on here. It sort of, sort of felt like it was going on here, if anything, um, just sort of warmth while I was clicking in its headphone jack to test it.
- 43:38 RTH: So I didn't quite understand the, the reference to here [points to back of his head]. Is, is this, when you say "it's in my head," do you mean physically somewhere back here?
- 43:48 Pete: No, I mean, um, so, so when, when I have a visual experience, we often talk about it being at the front of my head. [RTH: Right.] This felt like a quasi-emotional experience. And it felt as though in the back of my head. Um, but not in any majorly physical way. Just in, like, if you said, *oh, where did that emotion come from?* I'd have said, oh, y'know, back my head, y'know. But there were no hairs standing up

or goosebumps or anything like that. Um, and it was very vague, vague sense. And the same way, it's a sort of vague sense that, y'know, something's happening half an inch by my skull.

44:37 RTH: So we're trying to sort through the physicality, quasi-physicality, metaphorical physic physicality, whatever, trying to figure out what we're talking about there. Yeah. And that was, so in the first beep today, I think the first beep was about your eyes. And I took you to be saying, I'm quite confident there's something *about my eyes*.

44:58 Pete: Yep.

45:01 RTH: And that was semi-locational.

45:04 Pete: Yes.

45:07 RTH: And is is the present beep about the, the warm feeling about technology, that's in the back of my head? Is that in the back of my head in the same way that it, the eyes was..."

45:18 Pete: No, no, no, no. So with the eyes and with other, like the ear example from previous beeps, previous weeks, um, that has been me divert, specifically diverting my attention to something physical. This was, if anything, like I say, my attention was in my hands while I'm doing something manual. Um, and then I sort of, this warm feeling arises and it just feels as though it arises from the back of my head, um, in a, in a utterly non-literal way. Um, so when I say *utterly non-literal*, I, I mean, you're asking me to describe where this feeling came from, and I'm say in the back of my head, off the time, it felt like it came from the back of my head. But it doesn't, it wasn't, um, I dunno. I, I guess it's almost like there felt like, um, it, its almost feels like there's, there was a gap between.... So I often feel like I'm here front of head, but in this instance, I was here, y'know, um, 30 centimeters in, in front of my head, and there was something going on in my head and it felt like it was here. Um, or it, it, it *almost* the sensation was that I was not using this bit that I'm quite familiar with occupying as using this and this. Um, that probably makes even less sense, but,

47:01 RTH: Well, I, I think this isn, this is the challenge. It is what is, it is why the challenge is interesting.

47:09 Pete: Mm-hmm.

47:09 RTH: Because we're in the, in the realm of trying to sort through the truly physical and the, at one end of a spectrum, I guess, like I could say, well, y'know, I feel it. [pushes hard with his fingernail against his cheek] I *feel* my fingernail pushing in my.... That would be totally physical [Pete: Yeah.] to totally metaphorical.

47:27 Pete: Yeah.

47:30 RTH: And for you that those are, those are not just the two po the, the two possibilities. There's some kind of a range, I guess, of [Pete: Yes....] from the physical to the metaphorical with all, all, quite a few stops in between.

47:49 Pete: Yeah, I think that's right. Um, cuz with just back of my head-ness, I wouldn't want to dismiss it by saying, oh, it's totally metaphorical, but I also wouldn't want to give it, it's not totally literal at the same time. [RTH: Right.] Um,

48:02 RTH: But sometimes they *have* been totally literal. Yeah. The eye-ness and the cone-ness, there were some total lib, liter, *literality* about that.

48:11 Pete: Yes. Yeah.

48:12 RTH: Even though they, even though the literal and the physical are not the same.

48:15 Pete: It was not literally a cone. Yeah, yeah. Um,

48:18 RTH: It's *literally* a cone, but not *physically* a cone. That's [Pete: Yes.] That's what I think we concluded about that.

48:24 Pete: Yeah. Yeah.

48:25 RTH: And, but it's, but it would, it's *more* than *metaphorically* a cone. [Pete: Yes.] That's what makes it interesting.

48:39 Pete: [laughs].

48:44 RTH: Like some, some people say about feelings, they say, for example, *I feel it in my heart, I feel a pain in my heart*. And what they mean by that is something that is entirely physical, even though she, whether or not it's in the heart muscle is another story. But they feel an entirely physical sensation located in their chest. That, that's what they mean when they say, *I feel it in my heart*. [Pete: Yeah.] And other people, when they say, *I feel it in my heart*, mean that entirely metaphorically, they don't have any physical sensations at all. They mean *depth of feeling*.

49:19 Pete: Yeah.

49:20 RTH: But it's, but *they* get it *from the language*, I guess, that other people, other people say, I feel it in my heart when they're dealing with, with strong attachment. [Pete: Yeah.] And so that comes from the language, well, I'm gonna use the language in the same way those people do, cuz I feel this strong attachment, but, but there's no physical, physicality to it.

49:43 Pete: Yeah.

49:43 RTH: And the, and I think the feelings are equally strong. I don't think there's any reason to say that the person who feels it physically in my heart is more sincere or more adept or more whatever.

49:55 Pete: Yeah.

49:56 RTH: It's just that they're different.

49:58 Pete: Yeah.

49:58 RTH: And, uh, and I don't think, I don't think science appreciate, appreciates that adequately, because it, it takes the kind of conversation that we're having to try to sort those things out.

50:12 Pete: Yeah. Yeah.

50:15 RTH: And you need, you need several pretty smart guys coming together for a pretty long time to try to sort it out.

50:23 Pete: Yeah. Yeah.

50:27 RTH: You, you couldn't, you couldn't farm this conversation out to AI or to, to a lab as a lab, a assistant who works in your lab for 20 hours a month and... [Pete: Yeah.] It just doesn't work that way.

50:43 So, about the hands. So I feel the click, I'm, I'm, I'm inserting the, the, the jack into the jack, whatever those things are called. [Pete: Yeah.] Inserting the prong into the jack. Yeah. And, and feel, I feel that in my hands. Is that right?

51:14 Pete: Yeah. I just feel quite present in my hands. I'm waiting for, I'm, I'm anticipating that click and feeling it. Um, so I'm very in my fingertips at that moment.

51:26 RTH: And is *in my fingertips* the same thing as *in my eyes* or *in my ears*? Uh,

51:34 Pete: No, because I think it's almost at the same end point in that my attention is in a body part, as it were. Um, but it doesn't have the attendant *swooping* as I'd call it. It's not like I made a, um, I didn't *consciously divert* my attention [RTH: Okay.] Just that my attention happens to be there. Um, so, so often I can feel this like [makes a swooping motion towards his eyes] into my eyes or [makes a swooping motion towards his ears] into my ear. This had none of that. It was just, I pick up a thing and all of a sudden I'm, I'm *in my hands*.

52:15 RTH: So I have an attentional center in my eyes that I can move to, and I have an attentional center in my ear that I can move to.

52:22 Pete: Yeah.

52:24 RTH: But I don't have that same kind of a thing in my fingertips or whatever.

52:27 Pete: Yeah. I think as you say it, it feels, (all of this is strange), but, um, it feels weird to me to, I think I can swoop around my head, cuz I think I, I, I almost feel I'm moving from my mind to a thing that's there, or a thing that's there, and it's all attached. It feels

weird to me to suggest that, oh, well, I swoop down my arm in a similar way, because that's just too far to, too far to swoop. [RTH: Okay.] So I don't think I, I don't think I ever do that. I just think I end up in my, more in my hands just by default because I'm doing a hand thing.

52:27 Russ comments: *My impression is that there is a way that being in his fingers is similar to being in his eyes or being in his ears—it seems that he has brought his locus of attending to his fingers in much the same way as his eyes or ears are the locus of his attending after the swoop. They seem different to Pete because the movement aspect is different for his eyes/ears as for his fingers.*

For me, however, if I were expecting the click as I pushed the prong into the socket, I would not (I think) experience the locus in my fingers; I would be expecting to hear the click or to feel the click out there where the prong meets the socket. That is, I would not make my fingers or my eyes or my ears the locus of experiencing. So to me, Pete's eyes locus and ears locus and fingers locus are all pretty similar in the sense that I (and, I think, most of the people whom I have examined pretty carefully) would not invest a locus into any of them. When Pete invests a locus into all of them, they seem pretty similar.

In a way, Pete is a better judge of these things than am I—he experiences them himself. But in another way, I am a better judge of these things than is Pete—I have a range of experiences against which to compare. Which is absolutely better? I don't know. Does it matter? I don't know. Should science take the problem seriously? Yes.

I emphasize that the aim of DES is not to discover how Pete's experience is similar to or different from mine. The aim is to describe the characteristics of Pete's experience with fidelity. Whether it differs from mine (or from what I take, as the result of 50 years of investigation, to be common characteristics) is a part of the describer's art.

53:12 RTH: And I think I'm good about that. Um, number 5?

53:16 Pete: So, is that beep is over?

53:21 RTH: Yeah. On to number 5?

Sample 6.5 discussion starts here

53:24 Pete: So, um, um, number 5, and 5 and final, obviously cuz of the, the troubles [with the beeper earphone]. Um, so I have, again, it's two things. One is a, a sense of a football match, which I mean soccer. Um, and I'm, I'm seeing without an image. Um, and what I'm seeing is just generically, uh, two, two teams were about to play. One is Chelsea who bring in blue. One is lead who bring in white. Um, so I just have a sort of generic sense of, of Chelsea versus Leeds, blue versus white, on a pitch. Not like a photo, not a moving image, but I'm seeing nothing. So there is no image. But, um, if there were an image, I think it would've been a still image of the match happening.

54:24 Um, but I'm also getting a, a more literal image, um, of a substitute bench. Um, and as, and I put it as it would appear on a television screen. So it is almost like I've zoomed into part of a television screen where they're showing the, um, the Leeds

substitutes. Um, and, um, I wouldn't have been able, it wasn't specific names. Um, I wasn't seeing names, it was just, I knew that it was Leeds players. And I had an attendant [inaudible], the idea that these were below the line that, um, that they were, they're substitutes, but they could have been dragged up onto the pitch. Um, so we, you almost could have (sorry, mouse analogies today), but you almost could have clicked all with your mouse and pulled him up and he'd be playing. Um, and, and that's it really.

55:28 RTH: So there, I have two visual experiences, one in which I see what I'm visualizing and the other, which I don't.

55:34 Pete: Yes. Yes.

55:36 RTH: And do those seem like they're sort of equally present to me?

55:39 Pete: Um, I, I think it's 60—40 probably in favor of the substitutes bench.

55:45 RTH: Okay. And, and I see clearly the substitutes bench.

55:53 Pete: Yes.

55:55 RTH: Even though I don't recognize the particular players that I'm looking at, but I, I see them wearing their blue uniforms and whatever. And white,

55:55 Russ comments: RTH had not understood that Pete was seeing a list of names, not a pic of players. At right is my re-creation of the real scene that Pete was describing.

56:03 Pete: Just to be clear, it's um, it's the, it's the *names* of the substitute. So it is like a graphic on the television screen. So it, it's like they're running through the team beforehand and they'll show the, um, they'll show the starting 11 with dots for each player with their names underneath, and then underneath that it will have "substitutes." [RTH: Mm Hmm.] And then it will, will list, list the names. But my, so my intention is zoomed in on just the substitute bit of the TV display, the graphic showing.

56:32 RTH: Got it. So I don't see the players themselves. I see the *names* of the players.

56:36 Pete: Yeah. But even then, I'm not seeing the names. So it's, it's a clear, it's a clear image of this without me being able to read what those names are.

56:45 RTH: Right. So visually clear, but semantically un, un,

56:51 Pete: Undefined. Yeah. Yeah. Exactly. Exactly.

STARTING XI
Perri
Justin
Bijol
Struijk
Bogle
Ampadu
Tanaka
Gudmundsson
Aaronson
Okafor
Calvert-Lewin

SUBSTITUTES
Darlow
Rodon
Bornauw
Longstaff
Stach
James
Gnonto
Piroe
Nmecha

56:53 RTH: Okay. And that, that I think is, is a totally common thing. Not common, but not uncommon. Let's put that way, but [Pete: Okay.] That it, visual, visual clarity and semantic-ness of the words being displayed are two, two separate kind of a deal.

56:53 Russ comments: His experience is therefore of the bottom portion of the screen picture above, but it is not possible (as far as I can tell) to create in the real world (as, for example, here) a visual representation of what Pete sees (and easily sees in his own natural experiential world). Pete does *not* see something blurry or indistinct; he does not see nonsense. He sees something that is clear but where the semantic nature is neither present nor absent but is instead not really seen.

57:10 Pete: Yeah. Yeah.

57:12 RTH: And, uh, and is there anything more to be said about the, that, that aspect of it?

57:24 Pete: Um,

57:25 RTH: I, this is as if I'm seeing this on a screen.

57:28 Pete: Yeah.

57:30 RTH: I, do I see the whole screen or do I just zoomed in on this version?

57:33 Pete: No, no, no. It's, it's really zoomed in. So it feels like I'm seeing like, y'know, a postcard-sized bit of a big LCD screen. But I don't, I don't really have a sense of—the rest of the screen doesn't matter. [RTH: Okay.] Uh, y'know, [inaudible].

57:53 RTH: Alright. And then 40-ish, I'm seeing without seeing the game in progress.

58:02 Pete: So, sorry, to go back to the, the, the visual image, the visualized one, there was this sense as well of dragging them up onto the pitch at the same time. Um, so that, that's the only other thing I'd say about that.

58:15 RTH: And by dragging them on up onto the pitch, does that mean moving the names into the active player list? Or does it...?

58:21 Pete: Yeah, basically. Yeah. Um, I just had a, a, a sense of that that like, oh, um, like say it was almost, I was looking at TV screen, not the computer screen, but I almost felt like, oh, you could click on a name, drag him up to make him make him play. [laughs] Um,

58:41 RTH: So, so the, so my experience is of moving the, moving the name from the substitute list to the active player list.

58:50 Pete: Yes.

58:50 RTH: That somehow, somehow seems like making him play.

58:54 Pete: Yes.

58:57 RTH: It doesn't seem like putting him in a list. It seems like making him making him a player.

59:00 Pete: Yes, exactly. And, and I'm, I'm, I'm not, I'm not visualizing that part of it. That's why I say that was a sense of that. So it's not like I could see a mouse cursor come on and click on one and move it. [RTH: Right.] That list was unmoving in my visual experience, but I had a sense that, *oh, I can just, y'know, drag one onto the pitch*, as it were.

59:23 RTH: So I, I gotta, I gotta ask a, a few definitional questions here. So the *pitch* is the, is the field on which actual players actually play. This is the a is that correct? Is that, is that how you use that term?

59:35 Pete: Yes, yes.

59:36 RTH: So the pitch is the, is the grassy area. [Pete: Yes.] And so you, and when you were moving this player, you referred to that as moving him "to the pitch," not moving him to the list of the active players. But you....

59:52 Pete: I, I think no, I, I think it was, yes, it was, it wasn't. Um, so it is not like I had a clear sense of, um, the second part of the equation, like where they would end up. Um, but what I was doing, it was not, it was not moving a *name* to another *list*. It was, it, it was *more than* that. It was making them an active player. So it, I guess in a way, in this, the, this, this was not the experience, but I just want to make the, make it clearer how it felt. Um, but it was, it was almost as though I were one of the managers or coaches with an iPad. And by swooping something up, I'm having a very literal effect on the real game in front of me.

1:00:46 RTH: Sort of like grabbing his, grabbing his jersey and pushing him out there onto the field.

1:00:49 Pete: Yeah, exactly. Exactly. Um, so, so yes, but that, that's not what I was not, that was not the experience. I was not protect, I was not thinking I was a coach or a manager. I was not fantasizing in that way. [RTH: Right.] It was more just, um, it was more just that like, y'know, I had this sense of drugging a name up and in my head it was, it was doing more than just moving some words around. It was changing the composition of the players on the pitch.

1:01:15 RTH: That's, that's the way I understood it. [Pete: Yeah, yeah.] In fact, I understood it more that way in the first place. That's why my original confusion was that you were speaking about this as if they were a player's bench where I was envisioning actual a player sitting on the bench. [Pete: Yeah.] You were referring to it as a *list*. [Pete: Yeah.] But it wasn't for you. It wasn't really a *list*. It was really the *player*. So,

1:01:32 Pete: Yeah. Yeah.

1:01:35 RTH: But that is what makes, what makes communication interesting.

1:01:39 Pete: Mm-hmm

1:01:39 RTH: And, uh, so I think I'm good about that portion. Yep.

1:01:44 Pete: Yep.

1:01:44 Russ comments: To recap: Michael without doubt innerly sees, and the thing he sees is clear but semantically undifferentiated; and the thing he innerly sees is a list of names, but that is understood as the group of players, not a list of names of players. So the clarity is doubly abstracted, as it were: names are seen but not clearly, and players are seen, not names. And all of that is done without the slightest bit of meta-awareness—it is merely Pete's natural way of seeing this aspect of a football match.

1:01:44 RTH: And then the other portion is the actual, I am, I am somehow visualizing this game, this match unfolding as it's being played.

1:01:56 Pete: Yes.

1:01:58 RTH: And, and do, do I actually see the blue uniforms and the white uniforms? Or is that the....?

1:02:06 Pete: No, um, it's seeing, it is that thing I'm seeing without an image. Um, yeah. I, I couldn't, I couldn't really say anything about, about the image I quote unquote "saw." Um, other than that, I knew there were players in blue and there were players in white. Um, but I, I wasn't looking at anything in my head. It was just a *sense* of this image.

1:02:37 RTH: So I'm seeing what I, what I am seeing is the match as it is a match being played, [Pete: Yes.] even though I'm not actually seeing anything. [Pete: Yes.] And when you ask me what it was look like, well, y'know, it would be a players dressed in blue and players dressed in black and whatever, but, or *white*. But, uh, but I don't really see that.

1:02:56 Pete: Yes,

1:02:57 RTH: What I see is a ma what I see is a match being played.

1:03:02 Pete: Yeah.

1:03:03 RTH: But I don't actually see anything.

1:03:05 Pete: Yeah.

1:03:08 RTH: Alright then I think I'm good about that.

1:03:13 Pete: And that is our, that's our final beep.

1:03:15 RTH: That is the final one. So shall we put on a schedule doing this again? And then in the meantime you're going to figure out what the deal is with the beeper?

1:03:27 Pete: Yes, exactly. Let, yeah, let's definitely hit this again. Um,

1:03:31 RTH: So I'm gonna stop the recording.