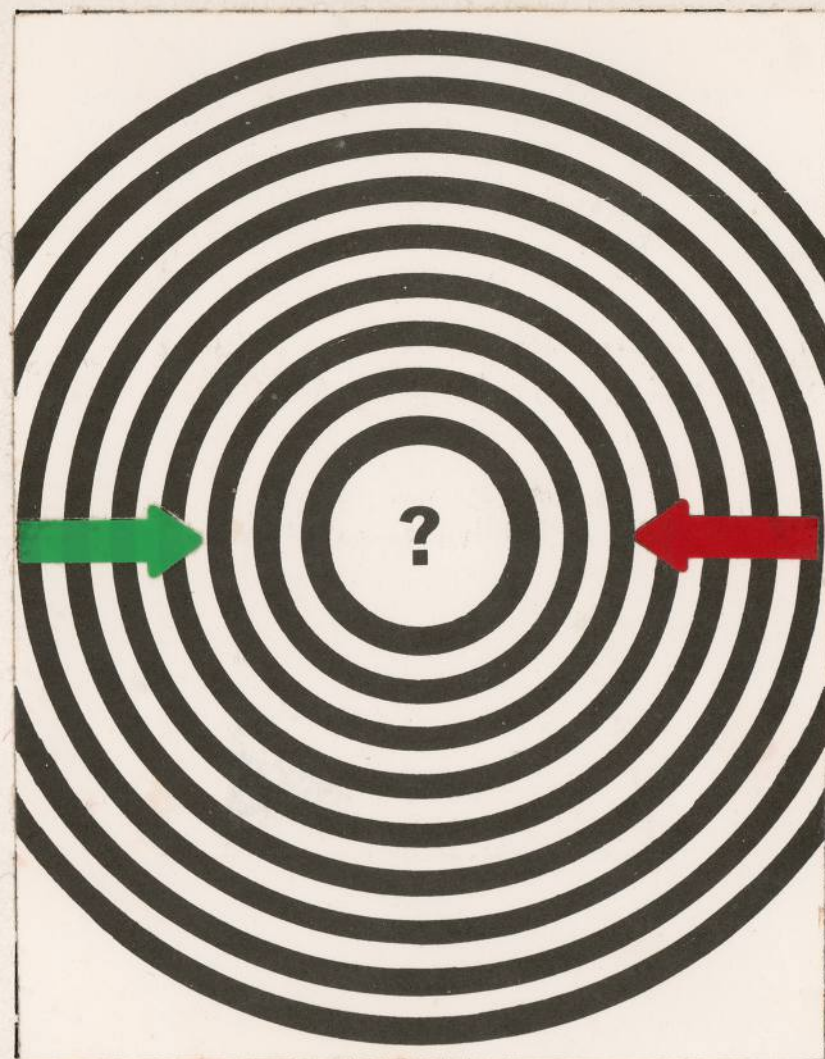


THE INCREDIBLE HYPOTHESIS



- (C) General D.E. Harding
(C) Poetry Colin Oliver
(C) Photography Michael Scott
(C) Music The Incredible String Band (Mike Heron)
(C) Scratch-and-sniff N.C.R. Microscents
Printing Acolortone Ltd., Ipswich, England

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to 100 copies

This is copy number 5

inscribed to Richard Long

TOOLKIT FOR TESTING THE INCREDIBLE HYPOTHESIS

This Kit is the work neither of an individual nor an organisation, but of an informal group of friends who have variously contributed research, writing, criticism, ideas, artwork, photography, handiwork, music, poetry, and - above all - their practical testing, in everyday life, of the truth of our hypothesis.

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THE KIT

Who are you? To see What and Who you really are is to be Enlightened or Liberated, and this - say the books - is to enjoy true freedom and peace of mind. But all books on this subject suffer from one crippling defect: they are 12 inches wide of the Mark - the Mark being not those words out there on the page but you, their reader, right where you are. Since the Point isn't what you are looking *at* but What you are looking *out of*, it's no wonder that the Point is missed, and that practically nobody gets Liberated by reading books about Liberation.

This 'book' sets out to surmount the problem by being not so much a book as a Toolkit, an apparatus whose aim is to jerk you back again and again to your Self. Physically it bridges, by means of a variety of new and convincing devices, that 12-inch gap. It socks it to you.

In several other ways it differs radically from books about Zen, Sufism, Advaita, and the rest of the traditional paths to Liberation. As a laboratory designed and fully equipped to enable you to discover without delay the Nature of its user, it ensures you don't sit back but do the necessary work, testing as you go along the truth of its hypothesis: *Closer is He than breathing, and nearer than hands and feet*. It isn't static reading material for you to centre on out there, but an instrument centred on and mobile about you, its Subject-matter. And it breaks the spell of words, of our socially conditioned thinking, by relying on non-verbal experiments - action-demanding thought-stoppers which oblige you to look for yourself at your Self, as if never before, and in childlike simplicity. The books say you won't enter the Kingdom within you till you become like an infant; the Toolkit, with its party games (which aren't less serious for being also fun) actually *requires* you to get down from your high horse and become just like that - if only for a revealing hour or two. These child's games are to end the games we adults play - the games that pretend we are so many things we aren't.

Again, unlike the books, this Toolkit is based on the fact that Liberation is rarely a solitary and private breakthrough, but inter-personal. All the essential tests it incorporates are two-person ones: though they can be carried out on your own, they are far more effective when there are two of you. Ideally, one of the pair already sees Who he is, and the Toolkit makes easier the often difficult task of passing on his realisation. But any two sincere investigators doing these tests together stand a very good chance of success, of seeing the Point which - once seen - is blazingly obvious.

The novice seer isn't left unaided in a blind society, but is given many hints about the continued practice of his seeing, in all circumstances, till it becomes habitual and therefore fully operative. Here also are described what benefits and what hazards may be expected along the way to that not-necessarily-distant goal, and what the social consequences are likely to be as the number of seers grows - and it is indeed growing rapidly, thanks (in part) to those devices which the Toolkit brings together here and makes generally available for the first time.

The book from which this Toolkit has been developed (but which suffers from the inevitable defects we have mentioned) is D.E. Harding's *On Having No Head, A Contribution to Zen in the West*, 3rd edn., Buddhist Society, London, and Harpers, New York. The song on the disc is by the Incredible String Band (from EKS 74037), with words by Mike Heron.

THE PLAN

THE HYPOTHESIS

HOW TO TEST IT

Guidelines
Workshop set-up

WORKSHOP TESTS I,II,III

I WHAT ARE YOU FOR YOURSELF?

- 1 Closing in
- 2 Reading exercises 1,2,3
- 3 It's in the bag
- 4 Mirror tests
- 5 'Seeing' and SEEING
- 6 Spectacles
- 7 Eyeing
- 8 Your side of
- 9 Feelings go out
- 10 Why the face?
- 11 Putting on a face
- 12 Self-portrait
- 13 In a body?

II WHAT ARE YOU FOR OTHERS?

Onion-peeling

III WHO ARE YOU?

- 1 Putting on a No-face
- 2 Who tastes?
- 3 The Absentee
- 4 The Absentee's 5 powers
- 5 The Absentee's 4 powers

ON-GOING TESTS IV, V

IV THE THEORETICAL TEST

What does our hypothesis explain?

- 1 Infant - before the Face Game
- 2 Child - learning the Face Game
- 3 Youth - playing the Face Game
- 4 Adult - continuing the Face Game

V THE PRACTICAL TEST

What use is our hypothesis?

- 1 The meditation
- 2 Individual results
- 3 Sex
- 4 Social results
- 5 The future
- 6 Three stages of development

INTERLUDE

VI THE TEST OF TRADITION

An anthology

- 1 The enquiry
- 2 The hypothesis
- 3 How to test it
- 4 Losing head, face
- 5 Losing eyes, ears
- 6 Losing everything
- 7 Gaining everything

CONCLUSION

THE HYPOTHESIS

- ② **'Closer is He than breathing
and nearer than hands and feet'**

HOW TO TEST IT

3 GUIDELINES

The experts have left useful hints about how to test our hypothesis. They have made clear:

- 3a *What to look for* - no-thing, having no qualities, transparent like air or water, boundless, changeless, empty.
- 3b *Where to look* - right where you are, at the Looker.
- 3c *How to look* - trustingly like a child, and as if for the first time. You are to go by what you can see for yourself, not by what you think or have been told. Remember that *only you are in a position to see how it is where you are*. You are the sole authority on what it's like being you.
- 3d *Who to look for* - a truly superhuman Being with powers to match, and fully Self-aware.

2-PERSON WORKSHOP

Any well-lit and quiet room will do, but the larger and less obstructed the better. Floor cushions or a sofa will be useful.

One Toolkit is required for each two people.

The time the workshop takes will vary a great deal, but 3 hours should be ample.

The one sitting on the left is referred to throughout as GREEN, the one on the right as RED.

Red: attach a green sticker to Green's forehead between the eyes.

Green: attach a red sticker to Red's forehead.



Instructions to Green in the Toolkit are marked with a green sticker, to Red with a red sticker



and to Red and Green jointly (where confusion could arise) with both stickers.

The pencils provided are special ones for drawing on plastic, not paper. Keep them off your clothes - they can be messy. Erase your drawings with tissue, leaving the Kit ready for the next user.

On first working through the tests, don't break their continuity by referring to the concluding Anthology (*The Test of Tradition*) but leave it till you get to it. While going through the tests a second time, however, try looking up the related sections of the Anthology: the numbered circle shows you which section or column

3 3a

to turn to. The fuller meaning and value of the workshop tests - the light they throw on the Perennial Philosophy and the world's mystical traditions - will then be apparent as you go along.

WORKSHOP TESTS

WHAT ARE YOU for yourself ?

*WHAT'S CLOSER THAN BREATHING
AND NEARER THAN HANDS AND FEET?*

 **FOOT**

CLOSING IN

Sit side-by-side with this page flat on your laps and the opposite page almost vertical, supported on your chests.

Can you observe, exactly as they now present themselves, your

FEET below the Kit,

HANDS holding the Kit,

BREATHING moving the Kit,

FACES above the Kit?

 **FOOT**

HAND

HAND

BREATHING

 **FACE ?**

FACE ? 

3C READING EXERCISE 1

Sit side-by-side with the Kit held as before.

Read carefully to yourself what you actually see on your half of the Kit.

**BUT
DO YOU
HAVE A
FACE
THERE?**

**BUT
DO YOU
HAVE A
FACE
THERE?**

**OF
COURSE
I HAVE A
FACE
HERE**

**OF
COURSE
I HAVE A
FACE
HERE**

READ

READ

ON

ON

AND

AND

ON

ON

AND

AND

OFF

OFF

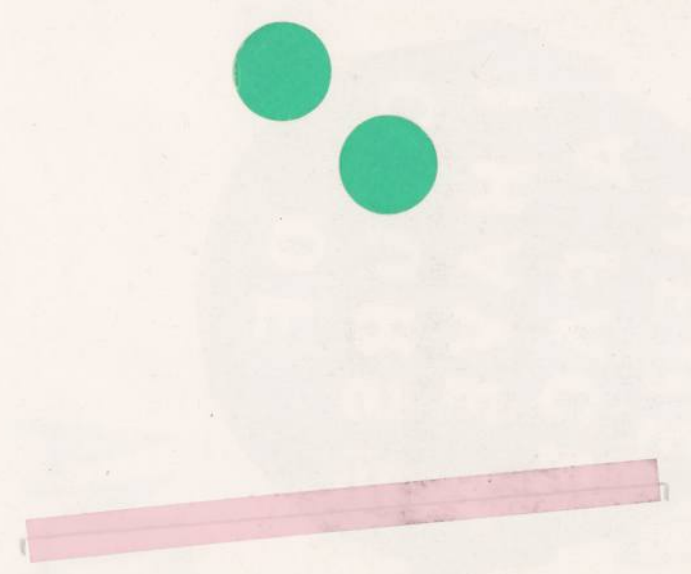


3c READING EXERCISE 2

Sitting as before,
read carefully to yourself what
you actually see on your half of
the Kit;

raise the flaps and re-read;

turn back and re-read the words in
the faces in Reading Exercise 1.



READING EXERCISE 3



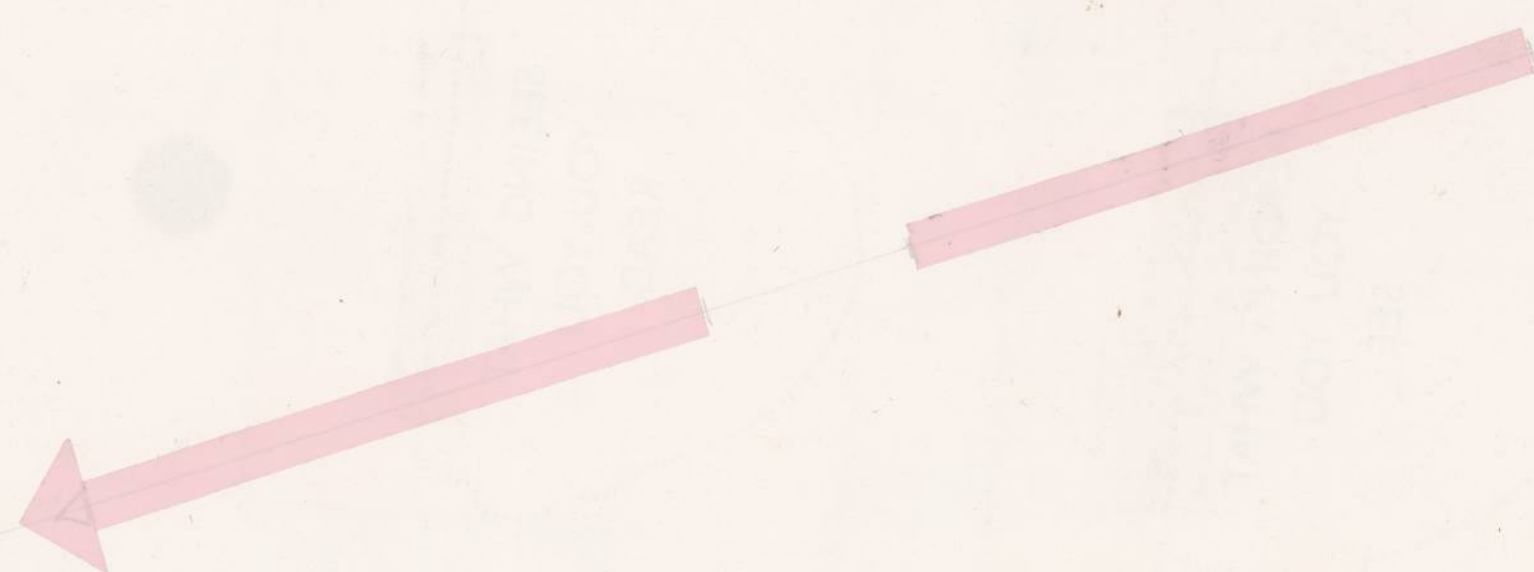
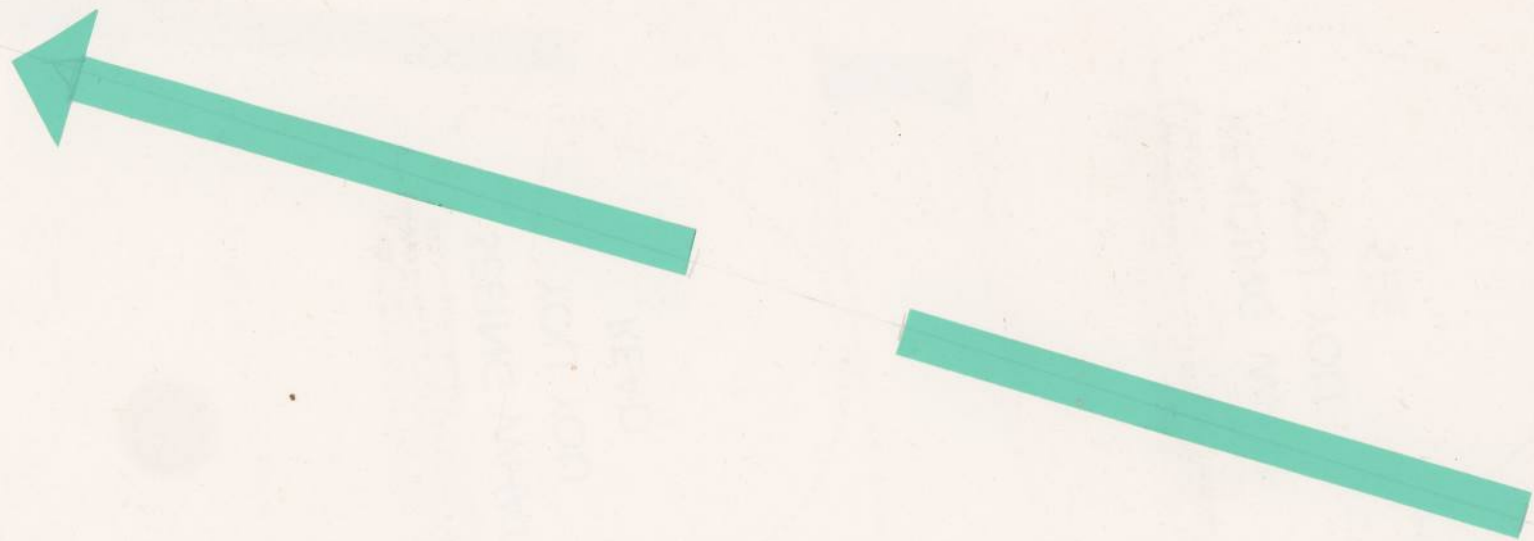
Are you sure you have seen *all* the duplicated words?



Some see the duplicated words at once, more see them after a time, some only when actually pointed to. Whichever class you are in.....

**YOU HAVE
HAVE BEEN
WARNED**

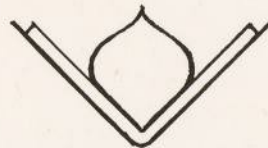
**NOT
TO READ
THINGS INTO
YOUR FACE**



4 IT'S IN THE BAG

Move from the side-by-side position to face-to-face, with the Kit between you.

Hold the Kit up, open at 90°, thus:



While Red fits his face into the red end of the bag, fit yours into the the green end, and observe:

HOW MANY FACES ARE IN THE BAG.

Come out after a few seconds.

Compare what you find in the bag with what Red reports:

Are you and he face-to-face?

Is one end of the bag wide open?

What are you looking out of?

Is the set-up symmetrical, a Green-Red confrontation?

Repeat the test, dispensing with the bag.

If you are doing this test alone, use a mirror instead of Red's face.

IT'S IN THE BAG



Move from the side-by-side position to face-to-face, with the Kit between you.

Hold the Kit up, open at 90°, thus:



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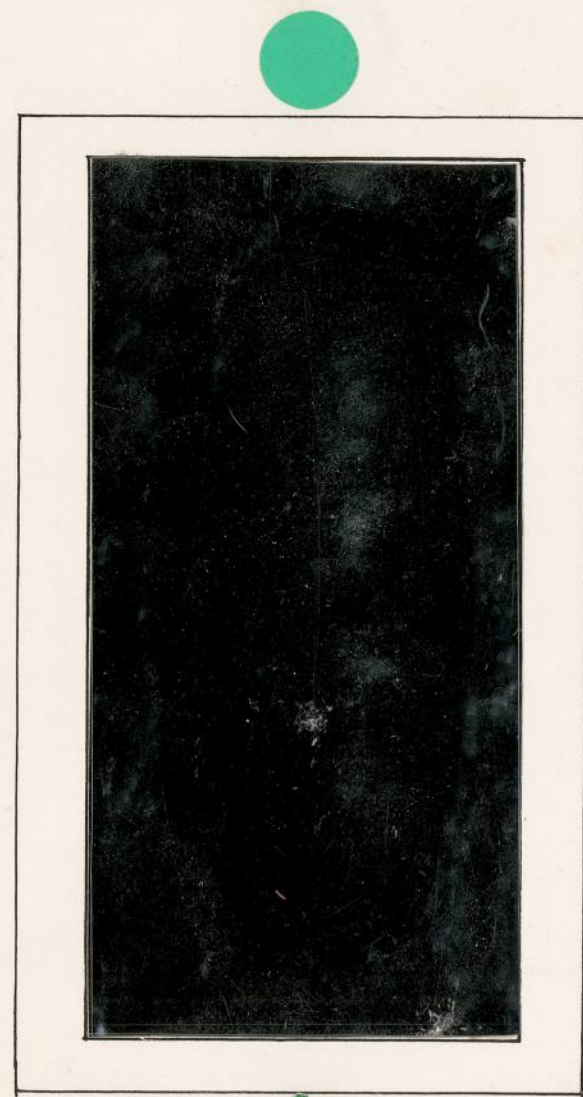
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Is one end of the bag wide open?

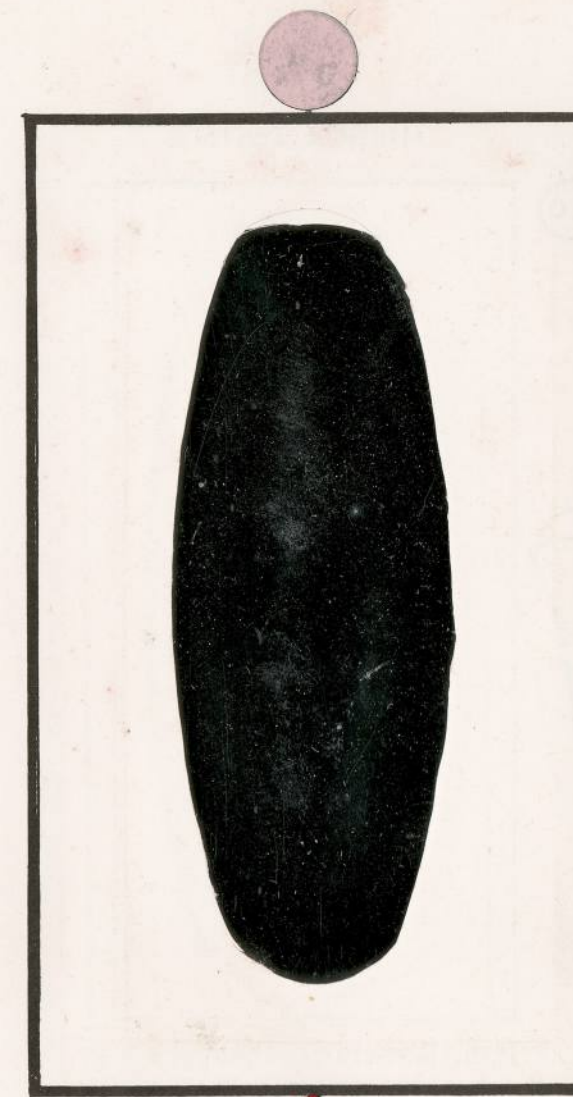
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Is the set-up symmetrical, a Green-Red confrontation?

Repeat the test, dispensing with the bag.




"But I can SEE my face!"




"But I can SEE my face!"

MIRROR TESTS

4c



If this is your face, observe
how distant it is (between your
hands and your feet?),
how small it is (compared with,
say, your hand),
what shape it is,
which way round it faces
how its left is your right.

But if this *isn't* your face, and
you have another, a real one,
where is it?
how big?
what shape and colour has it?
which way does it face?

See whether Red has two faces,
one each side of his mirror, staring
at each other.
Are you duplicated like that?

But perhaps you find a nose
remains? If so,
how big is it?
is it opaque?
what supports it?
is there only one?

Draw the outline of the one on
the right, of the 'shadow' it
throws on the Kit.
Compare it with the nose in the
mirror.

MIRROR TESTS



If this is your face, observe
how distant it is (between your
hands and your feet?),
how small it is (compared with,
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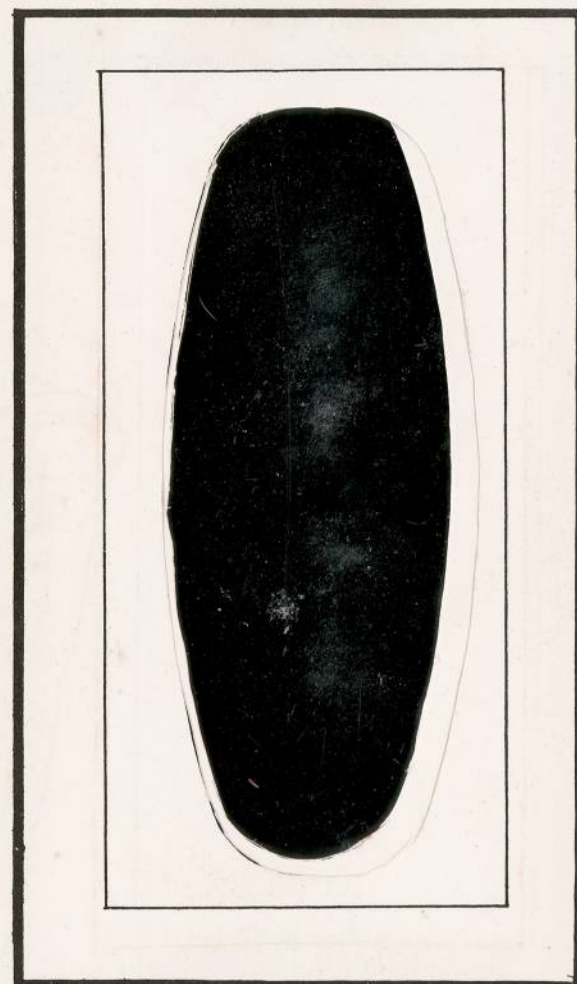
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Are you duplicated like that?

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how big is it?
is it opaque?
what supports it?
is there only one?

Draw the outline of the one on
the left, of the 'shadow' it
throws on the Kit.
Compare it with the nose in the
mirror.

MIRROR TESTS



4a "But I can TOUCH my face."

Looking carefully at Red's face, stroke his left cheek with your right hand, and yours with your left hand.
Is your left hand doing the same sort of thing as your right?
Are you touching two *faces*, both opaque, coloured, all-there-at-once?

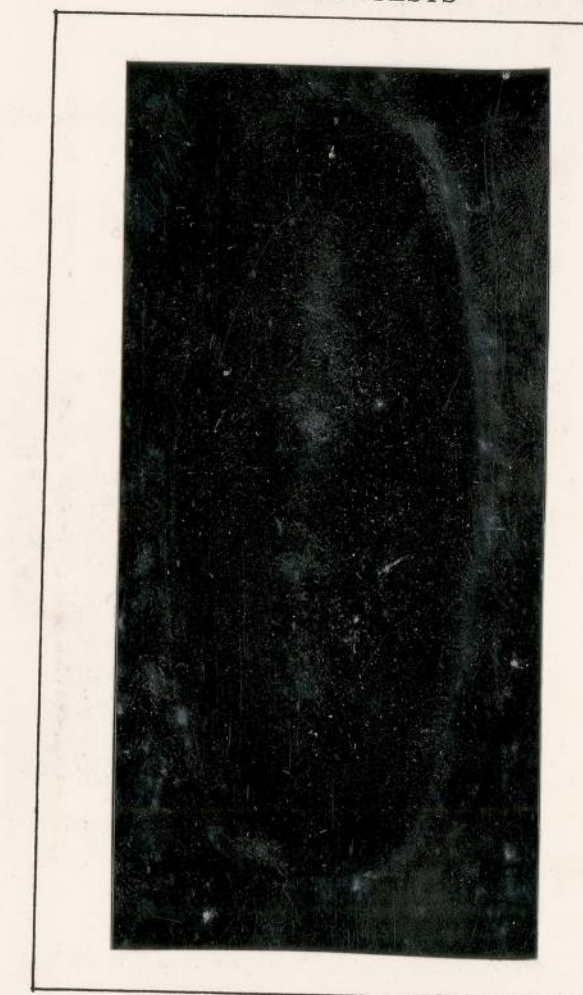
"But the FEEL of my face is here."

Is a feel pink or brown or black or opaque.....or a face?
And is the feel *always* there?
Stroke your face while looking in the mirror.
Where is the feel now?

(Some people experience the feel out there in the mirror.)

Try to build a box, a head-piece, where you are, by tensing and pulling a face and patting it with both hands, and try to get inside it. Are you boxed up, or any less at large?

MIRROR TESTS



"But I can TOUCH my face."

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5 'seeing' and SEEING

"But how can I see if there's nothing here to see with?"

Hold the Kit at eye-level and get Red's face in the picture, thus:

RED
|
DOUGLAS-SEES-GERDA
|
GREEN

But observe how your SEEING is through, not across, the picture, at 90° to the Douglas-Gerda 'seeing', and how it is SEEING-at-no-distance (watch R-G shrink as the Kit is raised, while D-Ga stays constant), and how it is face-to-no-face, two-eyes-to-no-eyes, and you aren't in the picture. (Is the picture, rather, in you?)

Yet we use one word for two such different operations - for (D-Ga) 'seeing' and (G-R) SEEING!

How could you SEE if you had anything there to see with?



"But how can I see if there's nothing here to see with?"

Hold the Kit at eye-level and get Green's face in the picture, thus:

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|
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|
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Yet we use one word for two such different operations - for (D-Ga) 'seeing' and (R-G) SEEING!

How could you SEE if you had anything there to see with?

'seeing' and SEEING

5a SPECTACLES



"My optician thinks I've got two eyes here to see with!"

Is he in a position to say? Has he ever been where you are, to count them?

Extend the flap, shut the Kit, and proceed as instructed on your side of the flap.

SPECTACLES



"My optician thinks I've got two eyes here to see with!"

Is he in a position to say? Has he ever been where you are, to count them?

Face Green and proceed as instructed by him.



Slowly put 'spectacles' on Red, asking him to tell you what happens to them.

Slowly bring them up to you and put them on. Tell him how many holes you are looking through now.

Repeat the exercise, comparing your findings.

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Is he in a position to say? Has he ever
been where you are, to count them?

Face Green and proceed as instructed by
him.



5 EYEING

"Surely the eyeless are blind."

Get in a very good light.
Raise the flap, shut the Kit, and hold up the
mask at eye-level, about 12 inches off.

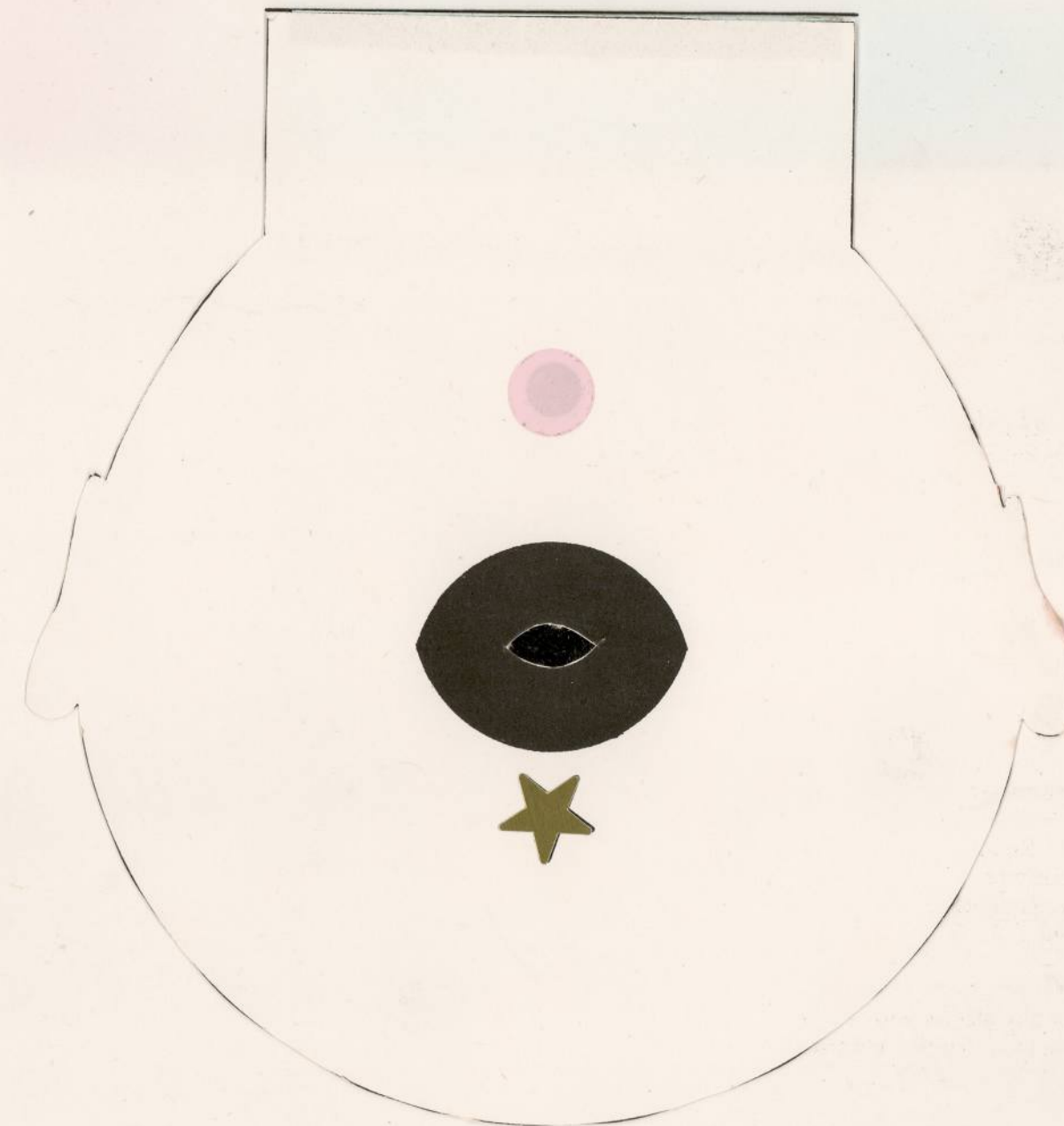
Find Gold's trembling eye - or is it two
eyes?

If the eyeless are blind and the eyed see, is
the Kit eyeing you?

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the Kit eyeing you?

"Surely the eyeless are blind."

EYEING



6b YOUR SIDE OF

"But if I'm eyeless, why does wearing glasses - particularly coloured ones - make such a difference here?"

Does it make any difference?

Raise both flaps and shut the Kit. Holding it right up to you, look through the windows at three coloured worlds.

As the room changes colour, do you?

Hand over the Kit to Red and see how different it is when he looks through the windows. Observe how he changes colour and the room stays the same colour.

Repeat the test with any glasses you or he have. Does anything at all happen *your* side of them?

Put the flaps back. Looking now *at* your flap instead of through it, can you find anything your side of - or added to - its patch of colour?

Look at the black-and-white pattern. Do you see the movements in it, or in yourself?

Compare findings.



YOUR SIDE OF

"But if I'm eyeless, why does wearing glasses - particularly coloured ones - make such a difference here?"

Does it make any difference?

Watch Green looking through the windows. Does the room change colour, or does he?

Now see what happens to you when *you* look through the three windows.

Repeat the test with any glasses you or he have. Does anything at all happen *your* side of them?

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Look at the black-and-white pattern. Do you see the movements in it, or in yourself?

Compare findings.



"Maybe the things I see are always off-centre and out there, but what I think and feel about them is surely right here. Aren't my thoughts and emotions my private property, quite central to me? Surely it's these, rather than voidness, which I find here?"

Look at this picture *just as it's given*, without theorising about it.

Where are
 its thingness, substantiality, opacity, shape,
 its colours and colour-scheme,
 its spatial composition and proportions,
 the satisfactoriness of its design and execution,
 its aesthetic appeal, its beauty,
 the expression on the Madonna's face,
 the idea or content or message of the picture,
 its emotional colouring?

Can you, on present evidence, honestly divide these qualities into two groups about 12 inches apart - the first (like shape) being qualities of the picture, and the second (like beauty) being qualities of its observer? Is it the picture that is beautiful, or you? Aren't 'your' thoughts and feelings literally *about it*, not *about yourself*? Isn't the expression on that face *on that face*?

If doubts remain, detach the picture and look at it through the Bag (page 13). Can you find at one end of the Bag a thing and at the other a set of feelings about that thing?

Look now at your partner's face, repeating the experiment.

Can you detach from his face what you feel about his face, and put it *in front of* his face?

This test is only an introduction to an important on-going one, described later on. The question is whether your feelings (of love, say) adhere to and characterise their object, so that you exclaim "Isn't he or she adorable!"; or whether they belong to their subject, so that you exclaim "It's wonderful to be so in love!" In the second case, doesn't love become quite unreal? Can any thought or feeling fail to deteriorate when it's hung on to, or fail to improve when it's let go?



*The delight I feel
 goes stamping up the road in
 the little boy's coat.*

Colin Oliver

④ WHY THE FACE?

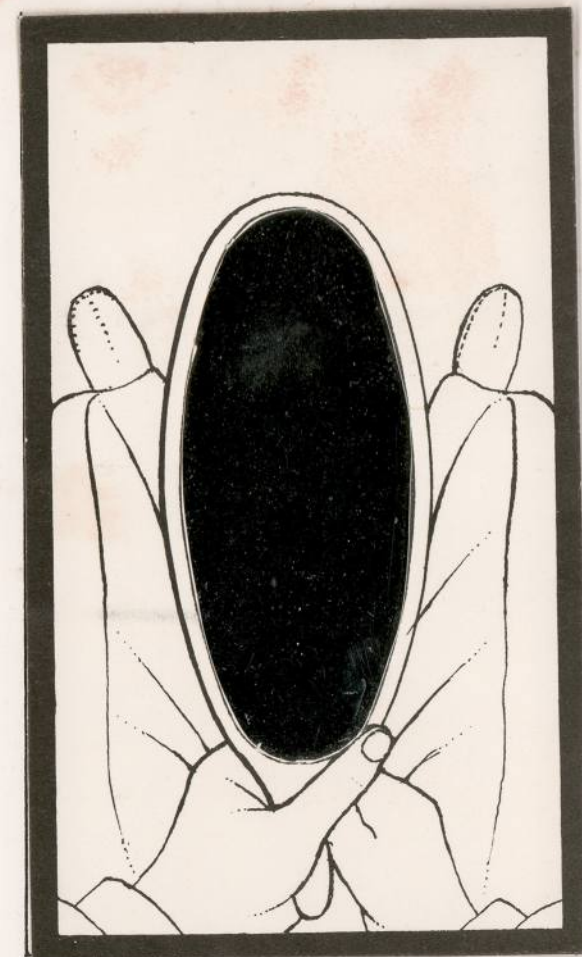


WHO ARE THESE?

IDENTIFICATION PARADE

Answers

Did you read each face as the whole person,
and say:
Elizabeth II
Washington
Myself, etc.,
plus the odd hand and foot?
Or did you describe each item as a little bit
of the surface (say, 1/50th) of a human
being?
What conclusion do you draw from what you
said?



LIFT

PRISON GET-AWAY

For escaping from prison the right way out
is the *available* way out. What's wrong,
anyhow, with this oval Manhole in your
body-dungeon? See how you have only to
go up to it to be through it, and at large on
the other side.

Notice how capital 'punishment' is the price
of freedom. You can't take your head with
you.

Why shouldn't your rebirth, like your birth,
be head-first - or rather, no-head-first?

④ WHY THE FACE?



HAVING YOUR
OWN FACES
YOU ARE
DIVIDED

TRADING FACES

Observe how the very part of your body
which sets up, supports, and exaggerates
your separate identity - perhaps tragically
cutting you off from others? - is the part
which, *when looked into*, unites you to
them! The weapon that inflicted the
wound becomes the medicine that heals it!

What intimacy is more intimate than this?
What other bodily parts can so mingle that
they actually change places?

PULL

TURN
↑

④ WHY THE FACE?



WHO ARE THESE?

IDENTIFICATION PARADE

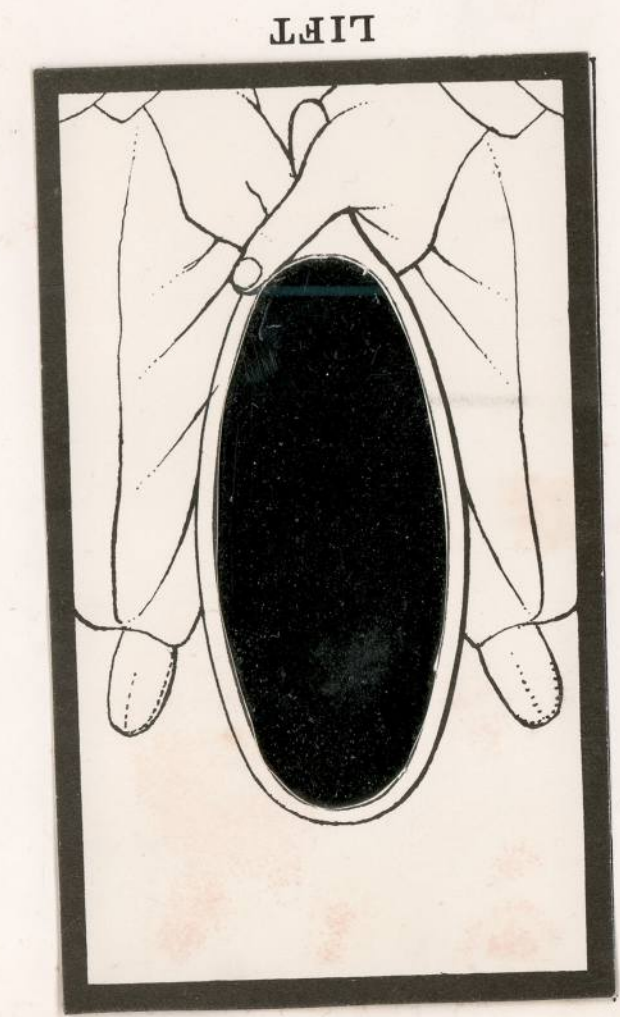


Answers

Did you read each face as the whole person, and say:
Elizabeth II
Washington
Myself, etc.,
plus the odd hand and foot?

Or did you describe each item as a little bit of the surface (say, 1/50th) of a human being?

What conclusion do you draw from what you said?



PRISON GET-AWAY



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Notice how capital 'punishment' is the price of freedom. You can't take your head with you.
Why shouldn't your rebirth, like your birth, be head-first - or rather, no-head-first?

④ WHY THE FACE?



HAVING NO
FACES YOU
ARE
IDENTICAL

TRADING FACES

Observe how the very part of your body which sets up, supports, and exaggerates your separate identity - perhaps tragically cutting you off from others? - is the part which, *when looked into*, unites you to them! The weapon that inflicted the wound becomes the medicine that heals it! What intimacy is more intimate than this? What other bodily parts can so mingle that they actually change places?

FIRST STOP
↑

④ WHY THE FACE?



WHO ARE THESE?

IDENTIFICATION PARADE

Answers

What conclusion do you draw from what you said?

Or did you describe each item as a little bit of the surface (say, 1/50th) of a human being?

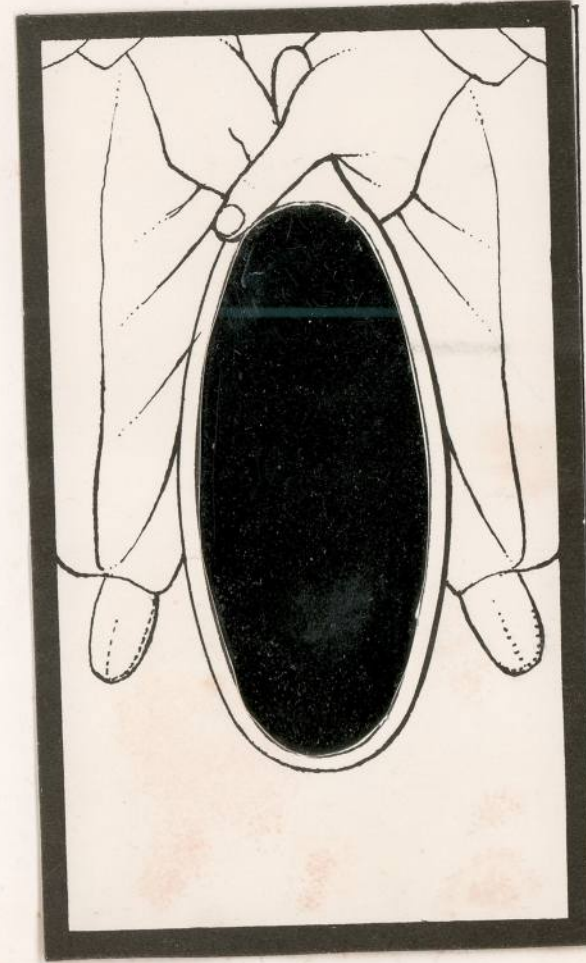
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PRISON GET-AWAY

LIFT

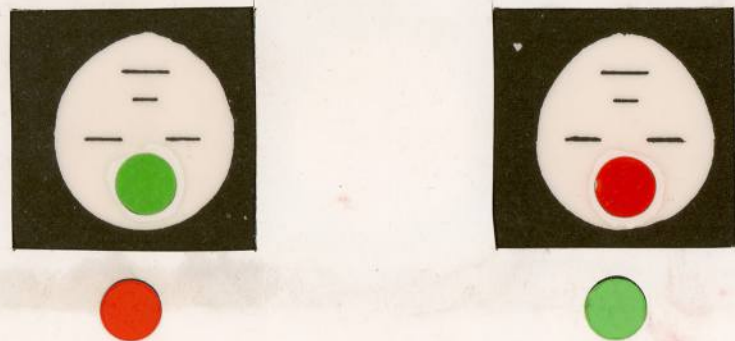


For escaping from prison the right way out is the *available* way out. What's wrong, anyhow, with this oval Manhole in your body-dungeon? See how you have only to go up to it to be through it, and at large on the other side.

Notice how capital 'punishment' is the price of freedom. You can't take your head with you.

Why shouldn't your rebirth, like your birth, be head-first - or rather, no-head-first?

④ WHY THE FACE?



HAVING EACH
OTHER'S YOU
ARE
RE-UNITED

TRADING FACES

Observe how the very part of your body which sets up, supports, and exaggerates your separate identity - perhaps tragically cutting you off from others? - is the part which, *when looked into*, unites you to them! The weapon that inflicted the wound becomes the medicine that heals it!

What intimacy is more intimate than this? What other bodily parts can so mingle that they actually change places?

④ WHY THE FACE?



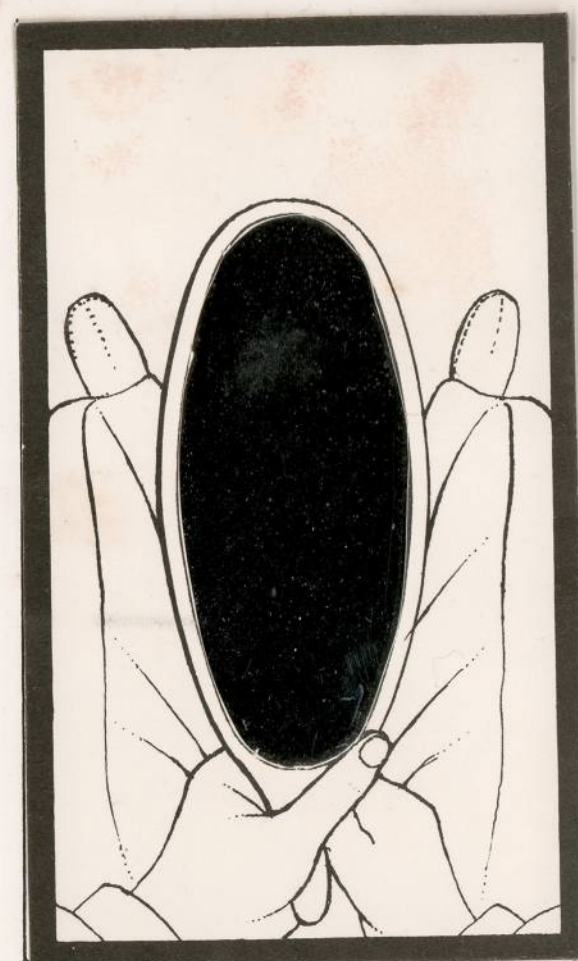
WHO ARE THESE?



IDENTIFICATION PARADE

Answers

Did you read each face as the whole person,
and say:
Elizabeth II
Washington
Myself, etc.,
plus the odd hand and foot?
Or did you describe each item as a little bit
of the surface (say, 1/50th) of a human
being?
What conclusion do you draw from what you
said?



LIFT



PRISON GET-AWAY

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go up to it to be through it, and at large on
the other side.

Notice how capital 'punishment' is the price
of freedom. You can't take your head with
you.

Why shouldn't your rebirth, like your birth,
be head-first - or rather, head-first?

④ WHY THE FACE?



HAVING YOUR
OWN FACES
YOU ARE
DIVIDED



TRADING FACES

Observe how the very part of your body
which sets up, supports, and exaggerates
your separate identity - perhaps tragically
cutting you off from others? - is the part
which, *when looked into*, unites you to
them! The weapon that inflicted the
wound becomes the medicine that heals it!

What intimacy is more intimate than this?
What other bodily parts can so mingle that
they actually change places?

PULL

PUTTING ON A FACE

LEFT

LEFT

PUTTING ON A FACE

LEFT

PUTTING ON A FACE

LIFT

Where do you keep your face?
To whom do you entrust it?
Whose problem is it?
For whom do you put it on?
When Black and White confront
each other, which is which?
Detach and put on this mask.
Observe how little difference
yours makes to you, and how
much Red's makes to you.

LIFT

PUTTING ON A FACE

LIFT

Where do you keep your face?
To whom do you entrust it?
Whose problem is it?
For whom do you put it on?
When Black and White confront
each other, which is which?
Detach and put on this mask.
Observe how little difference
yours makes to you, and how
much Green's makes to you.

LIFT

SELF-PORTRAIT

Sit on the floor. Turn the Kit so that this side rests flat on the floor between your legs, and the other side rests vertically on your body. Using the special pencil provided, draw only what you see. Hand the Kit to Red.



**What's
than
and**

**nearer
hands
feet?**

SELF-PORTRAIT

When Green has finished his picture, make yours on this side of the Kit, the opposite side resting on your body. Examine with Green this 8-limbed creature. Rub out with tissue.



6 IN THE BODY?

"All the same, I'm incarnated, and not yet a disembodied spirit. I'm still in the body."

Then let's find out what it's like in there!

Place your left hand on the Kit over the hand-print. Keeping it quite still, compare it with Red's right hand alongside.

On present evidence, are you more *in* one hand than the other?

If you are *in* one of them (or both), is it dark, congested, ill-ventilated, tightly packed, small, in there?
or is it light, empty, airy, boundless?
or impossible to say, since you've never, in fact, been in there?

Repeat the experiment with your legs and knees, and Red's. Are you *in* one pair and not in the other?

If one of the four were a wooden leg, how on present evidence and keeping quite still, would you know which one?

Repeat the experiment with your chests and your breathing. Where, beneath your shirt-fronts, does *your* breathing stop and *Red's* begin?

Look carefully at this print of a hand. Which do you feel like:
this rugged and unexplored landscape?
or the dark physiological world beneath?
or the bright sky that over-arches and contains all landscapes?

If you still find yourself in a bag of flesh and blood, describe your experience in detail to Red - there in his bag.

If you find that instead of you being in your body, your body is in you, try sharing this experience with Red.

Contained in bodies, how could you ever meet? As their Container, how could you fail to be united?



IN THE BODY?

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WORKSHOP TESTS ii

*"Even if for me there's No-thing here, still
there's something here for others. Isn't
their view of me valid too, and essential for
testing our hypothesis?"*

WHAT ARE YOU for others ?

WHAT DO THEY MAKE OF YOU

AS THEY CLOSE IN ON YOU?



ONION PEELING

Sit in a chair as far as possible from Red, with the Kit on your lap.

Red will tell you what he makes of you as he comes up to you.

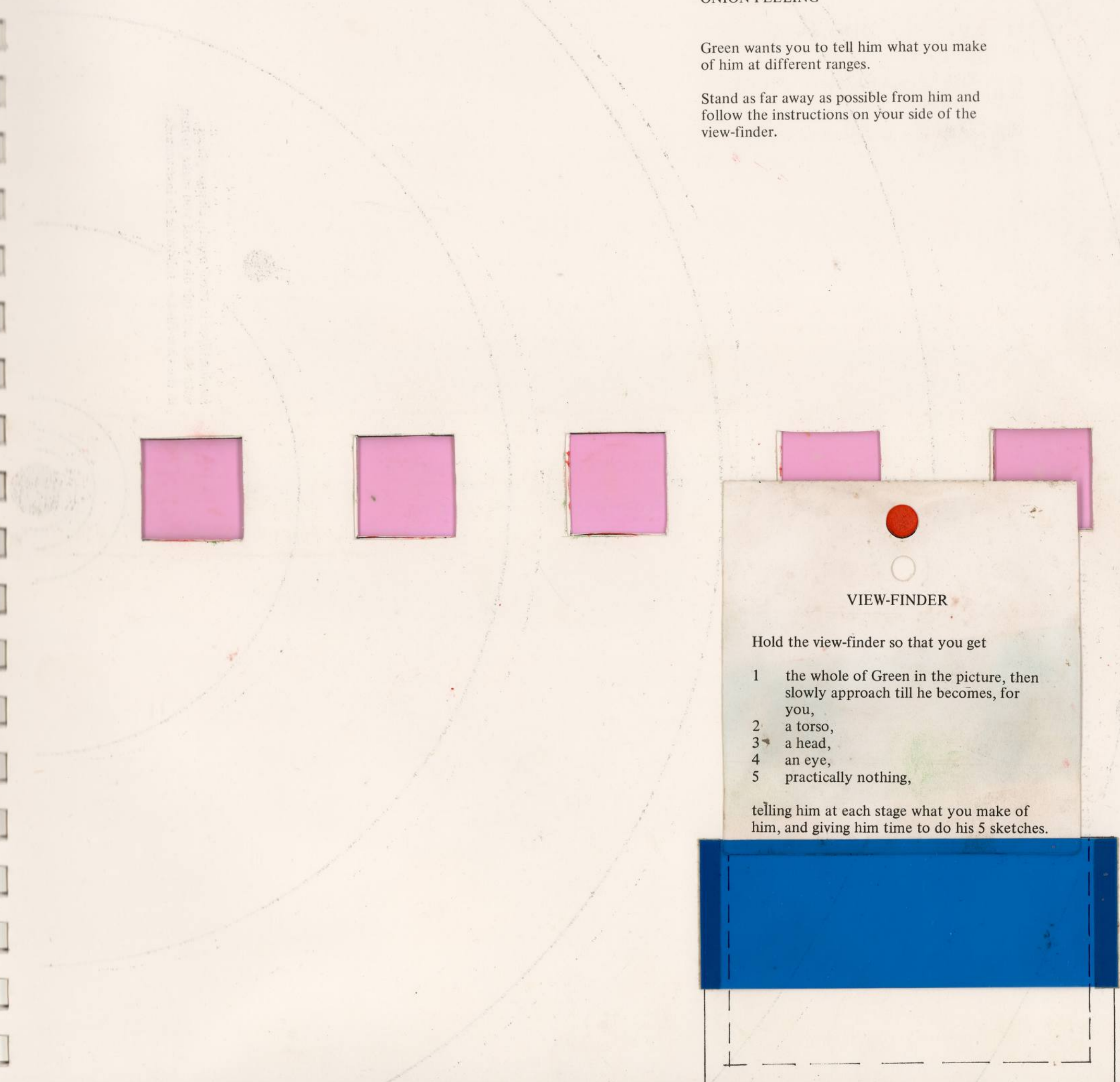
Turn over the page opposite, to the Onion Diagram.



ONION PEELING

Green wants you to tell him what you make of him at different ranges.

Stand as far away as possible from him and follow the instructions on your side of the view-finder.

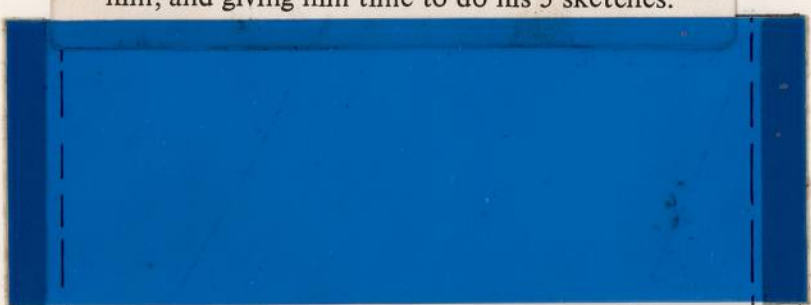


VIEW-FINDER

Hold the view-finder so that you get

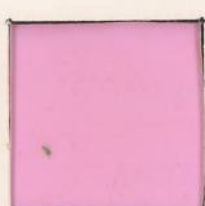
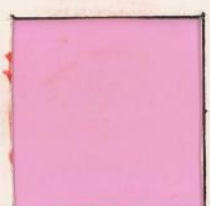
- 1 the whole of Green in the picture, then slowly approach till he becomes, for you,
- 2 a torso,
- 3 a head,
- 4 an eye,
- 5 practically nothing,

telling him at each stage what you make of him, and giving him time to do his 5 sketches.



Turn the Kit so that this side rests on your lap and the opposite side is upright against your chest.

Sketch, in the 5 panels, what Green makes of you at each of his 5 view-points.



Having filled in the 5 panels, change places with Red, and tell him what you make of him in the view-finder - following its instructions.



Hold the view-finder so that you get

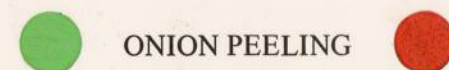
- 1 the whole of Red in the picture, then slowly approach till he becomes, for you,
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Turn the Kit so that this side rests on your lap and the opposite side is upright against your chest.

Sketch, in the 5 panels, what Red makes of you at each of his 5 view-points.



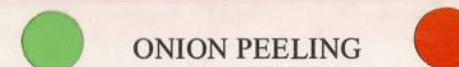
ONION PEELING

⑥ What are you, really?

You have now drawn two self-portraits:- in the previous instance, yourself as you appear to yourself; in this instance, yourself as you appear to your partner.

To enable you to make this second self-portrait, he has told you how you present yourself to him at middle range. If he were equipped with microscopes he would tell you about your appearances (cellular, molecular, atomic) and your virtual disappearance at close range. If he were equipped for space travel he would tell you about your appearances (geographical, terrestrial, solar, galactic) and your virtual disappearance at long range.

But only you are in a position to say What lies at the Core of this cosmic Onion which he has been helping you to peel.



ONION PEELING

⑥ To what extent, then, have your discoveries in Part I now been confirmed here in Part II? Are the following statements true? -

You comprise a central Reality whose manifold appearances surround It like the skins of an onion.

Your human layer (containing your face) is only one of many layers, all of which are inter-dependent.

As your observer approaches you, your humanness, your life, your colour and shape, your 'matter' progressively vanish.

But, however searching his equipment, it still only gives him an outside view of you.

Again, only you, from whom all these impressions radiate, can tell him What they are impressions of. Your inside story completes his outside story. They fit perfectly.