

Jerzy Grotowski's essential search for the original wholeness:
a path to the primordial non-dual truth based on
Ramana Maharshi's teachings
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Jerzy Grotowski explained in some occasions that he had two lines of research, one public and the other one personal and private.¹ The public line was his professional trajectory; that is the periods known as theatrical and paratheatrical: Theatre of Productions until 1969 and Paratheatre until 1978. The other line of research, his personal and essential research, started when he was nine years old with the discovery of a very special man and accompanied him for his entire life. He kept his personal search private during many years. He kept it secret surely because it was so sacred.

But for someone who is really in love with truth and wants to live this truth in all aspects of his life, he cannot keep what is most precious only in the privacy of his heart. Thus at the beginning of the seventies Grotowski started to share carefully his intimate and private essential research with a very small nucleus of collaborators. Around 1977 not being able to keep hiding his real work, the «secret» personal line became his official and public research —framed in an international project under the name of «Theatre of Sources»— and later was called «Art as Vehicle». As Ariadne's golden thread, Grotowski's essential line of research was the return journey to our true and essential nature, our Source, our original condition, the original joyous wholeness. This essential research was his real search, his personal path, to which he devoted his love and his life.²

Grotowski's essential research has been completely overlooked because its field is not theatre —as he himself stated incessantly from the end of the sixties³— but spirituality, or verticality as he sometimes called it to avoid misunderstandings around the term

¹ Jerzy GROTOWSKI, *Interview with Jerzy Grotowski by Marianne Ahrne*, place and time of the interview unknown (probably between 1980 and 1981). Language: French. Duration: 01:43:25.
URL <<https://grotowski.net/en/media/audio/interview-jerzy-grotowski-marianne-ahrne>>

² *Ibidem*.

³ Grotowski stated that, as early as mid-sixties, in the midst of the theatre period, he was already abandoning theatre. Around 1970 he declared publicly that he had abandoned the field of theatre. And for the next 29 years Grotowski repeated incessantly, in many slightly different ways, that his field of research was the vertical, inner, spiritual journey to our essential and true nature of open, transparent awareness that includes our human experience in a non-dual wholeness.

«spirituality».⁴ Which is not something esoteric or metaphysical but a completely experiential process —as it includes our experience of the body-mind and world— that traditions have formulated as vertical —in reference to the vertical inner axe of the depths of our Being— or as central —in reference to the deepest and innermost center in us. Somehow this «searching for the essential» was already clearly intuited by some of his close collaborators and friends as Peter Brook,⁵ Eugenio Barba,⁶ Ludwik Flaszen,⁷ and also by Richard Schechner who in stated that Grotowski had a life-long spiritual essential research that had not yet been studied,⁸ linked to his inner journey. Question that Grotowski, at the end of his life, admitted publicly to be true and to have a great importance.⁹ By some people very close to Grotowski he was considered a spiritual teacher devoted and always faithful to the Indian sage Ramana Maharshi.¹⁰

Grotowski arrived to Nienadówka in 1940 at the age of seven, with his mother and brother, scaping from the Nazi occupation and lived in a farm for four years. That was a moment of destruction but at the same time it was a second birth for him, he felt a new life was beginning. The roots of his essential research started there. They were spontaneous direct experiences of the origin, of his original and true nature, as he would explain years later.¹¹ It was a deep connection with nature, where he felt transported by the light of the natural world to the original wholeness. A profound, total, global, non-rational understanding, a luminous explosion that established him spontaneously in the original silent

⁴ Grotowski used the term «spirituality» very carefully to avoid the wrong connotations currently superimposed on the term. Grotowski understands «spirituality» in his original meaning namely the path to our true self and the abiding in our true and essential nature of unlimited awareness. A complete path that includes lovingly the body and the world, becoming a way of living or a spiritual life. As in the tradition, Grotowski uses the terms «spirituality» «interiority» and «verticality» as synonyms.

⁵ Brook considers Grotowski's research as the natural evolution of a great spiritual tradition. Cf. Peter BROOK, «Grotowski, Art as a Vehicle» (1987) in *With Grotowski. Theatre is just a form*, edited by Georges Banu and Grzegorz Ziolkowski with Paul Allain, Instytut im. Jerzego Grotowskiego, Wrocław, 2009 (first Polish edition: 2007), p. 31-35.

⁶ Barba defined Grotowski's whole trajectory as a spiritual search and a spiritual practice. Eugenio BARBA, *La tierra de cenizas y diamantes. Mi aprendizaje en Polonia. Seguido de 26 cartas de Jerzy Grotowski a Eugenio Barba*, Octaedro, Barcelona, 2000 (1ª ed. italiana: 1998), p. 65.

⁷ «Ha cercato con insistenza un modo per aprirsi un varco verso l'Essenza, per toccare con tutto se stesso il Fondamento, per provare "Ciò Che È?"» Cf. Ludwik FLASZEN, «Se ne è andato», in *Essere un uomo totale. Autori polachi su Grotowski. L'ultimo decennio*, edited by J. Degler and G. Ziolkowski, Titivillus, Corazzano (Pisa), 2005, p. 128-133.

⁸ «The Grotowski work is fundamentally spiritual». Cf. Richard SCHECHNER, «Exoduction», in *The Grotowski Sourcebook*, edited by Lisa Wolford and Richard Schechner, Routledge, New York, 1997, p. 458-492.

⁹ «[...] a questo saggio che trovo di grande importanza [...]. A mia conoscenza, tra tutti i testi a proposito delle attività della mia vita intera, il saggio di Schechner è il solo che tenti di toccare in globalità ciò che chiama il mio *searching for the essential*» Cf. Jerzy GROTOWSKI, «Nota per gli amici» (1998), in *Grotowski. Testi 1954-1998. Volume IV. L'arte come veicolo (1984-1998)*, edited by Carla Pollastrelli with collaboration of Mario Biagini and Thomas Richards, La casa Usher, Florència, 2016 (first Polish edition: 2012), p. 161-162.

¹⁰ Ludwik FLASZEN, «Se ne è andato», in *Essere un uomo totale. Autori polachi su Grotowski. L'ultimo decennio*, edited by J. Degler and G. Ziolkowski, Titivillus, Corazzano (Pisa), 2005, p. 132. And, Eugenio BARBA, *Tierra de cenizas y diamantes*, p. 167. In 1996 Grotowski said to Barba that he had always and still considered Ramana Maharshi to be his inner teacher.

¹¹ Cf. Jerzy GROTOWSKI, «Theatre of Sources» (1979-1982), in *The Grotowski Sourcebook*, edited by Lisa Wolford and Richard Schechner, Routledge, New York, 1997, p. 250-268.

and peaceful fullness where there is no room for suffering. To return to the experience of the original joyous wholeness became his primordial desire and the profound motivation of his essential research.

During war time, around the age of nine he read Paul Brunton's book *A Search in Secret India*,¹² and was fascinated with the great sage from Arunachala, Sri Ramana Maharshi.¹³ With this book he discovered that the return journey to our original condition, connected to the direct experiences of the origin that he had briefly tasted, was possible through the spiritual path indicated by Ramana in his non-dual teachings in the Advaita Vedanta tradition. A practical return journey to the Source of what we are¹⁴ —the original wholeness, our essential and true nature of pure consciousness— that Grotowski started to practice at that moment following the instructions of Ramana,¹⁵ who then became and would always be his spiritual teacher. This was his initiation to spiritual life, the beginning of his true inner journey¹⁶ that he would follow and deepen during all his life and that Grotowski himself would consider his legacy. That was the beginning of his essential search.

After reading Brunton's book he copied all the answers given by Ramana and made a set of notes with the title «Notes on Initiation».¹⁷ They were notes about his initiation with Ramana on how to practice the inner path of Self-enquiry to abide in his true Self and on how to enter into direct perception —without the filter of the conceptual conditioned mind—, a perception also called spiritual, original or non-dual; that is the perception of the infinite essence in everything, thus living the real nature of experience. His brother photographed a picture of Ramana and of his ashram and Mount Arunachala from the book, and Grotowski never parted with these pictures. Some time later he also read all the teachings of Ramana. He had translations of Brunton's book in different languages and made everyone working with him to read the chapters about Ramana.

¹² Paul BRUNTON, *A Search in Secret India*, Ryder & Co., London, 1934.

¹³ Ramana Maharshi (1879-1950) is widely acknowledged as being one of the outstanding Indian sages of modern times. His teachings are framed in the Advaita Vedanta tradition and the non-dual understanding.

¹⁴ According to Peter Brook Grotowski's work «helps us to find our way towards the source of what we are». Peter BROOK, *With Grotowski. Theatre is just a form*, edited by Georges Banu and Grzegorz Ziolkowski with Paul Allain, Instytut im. Jerzego Grotowskiego, Wrocław, 2009 (first Polish edition: 2007), p. 27.

¹⁵ Cf. Jerzy GROTOWSKI, «Theatre of Sources» (1979-1982), in *The Grotowski Sourcebook*, edited by Lisa Wolford and Richard Schechner, Routledge, New York, 1997, p. 250-268.

¹⁶ «After I started to copy all that Ramana had said to Brunton. And I can say that at that moment my journey began. My true inner journey. [...] And that started to accompany me [...]. That accompanied me during years and years, in fact, until now.» Jerzy GROTOWSKI, *La «lignée organique» au théâtre et dans le rituel* (Paris, March, June, October 1997 and January 1998, in french). Seminar at the Chair of Theatre Anthropology at Collège de France. The lectures are recorded in audiocassette and cd, *Le livre qui parle* (Collection Collège de France, Aux sources du savoir), Villefranche-du-Périgord, 1997, 9th session, January 26th 1998.

¹⁷ Cf. Zbigniew OSIŃSKI, *Jerzy Grotowski's Journeys to the East*, Routledge, London, 2014, p. 66.

Brunton's book accompanied Grotowski for his entire life. In it, Paul Brunton accounts how he met his own guru, Sri Ramana Maharshi, after seeking the true and authentic spirituality all around India and founded the purest and highest spirituality in Ramana. In his teachings, Ramana indicates to dive deep within yourself without attachment, to let the mind sink in the Heart of awareness and to find out the truth behind your mind, your true Self. He advises to cast aside the idea that you are the body-mind and to establish yourself in and as your true nature of pure awareness, infinite, divine, eternal. Abiding in your real Self, your innate peace will flow into you, and the belief of being a person or separate entity will dissolve and you will merge totally surrendered in your Original Source of infinite awareness. Ramana's path became Grotowski's essential research, his inner journey that influenced his theatrical work and evolved privately with the discovery of the possibility of a real unveiling of himself and of the actor in a true meeting—a sacred communion—feeling a temporary dissolution of his self-imposed limitations and tasting the consequent revelation of his true self. In this unveiling Grotowski started to briefly feel the peace, freedom and love inherent in our Source, that joyous fullness so longed for.

At the end of 1968 due to an intense lack of sense in his life Grotowski feels the strong need to go to India to the land of his teacher Ramana, in Tiruvannamalai and Mount Arunachala, where he makes a pilgrimage to the ashram of the great sage. He lives a strong experience feeling the presence of Ramana in himself.¹⁸ This provokes the beginning of a deep transformation in him, either inner and profound as well as a radical change of his external aspect. He feels clearly that he has to leave his professional trajectory in theatre and devote himself fully to his deepest and most precious primordial desire, his essential search for the original wholeness following the path of his spiritual teacher, Ramana Maharshi.

From 1970, after his third pilgrimage in India, Grotowski starts to share very carefully his personal and private research in the field of ancient inner techniques used for the return journey to the Source indicated by Ramana, with a very small nucleus of collaborators in the silence and isolation of Brzezinka's forest. It was a closed work for three years, called the «Path of Knowing», focused on individual work and the possibility of rediscovering direct perception, and also on the experience of true communion between humans, experience that Grotowski would call *Holiday*. That was the essence of the later paratheatrical experiences

¹⁸ Cf. Zbigniew OSIŃSKI, *Jerzy Grotowski's Journeys to the East*, Routledge, London, 2014, p. 67.

but Grotowski continued to develop this line of research almost privately with a few collaborators and totally independent from the open and public paratheatrical activities conducted by his colleagues from the Theatre Laboratory, which were focused on group experience and which would be shared gradually with larger groups of people and known as Paratheatre or Active Culture.¹⁹

Grotowski's personal and private line of research on the Advaita inner journey to the Original Source following the teachings of Ramana was known publicly around 1977 under the name of the project «Theatre of Sources». So, Theatre of Sources is not the continuation of the line of work of Theatre of Productions and Paratheatre, as it is normally presented, but the continuation and opening of Grotowski's personal path, shared privately with a few collaborators from 1970 to 1976,²⁰ becoming his official line of research with the international project «Theatre of Sources» around 1977, and finally culminating under the name of «Art as Vehicle».²¹ That was his one and only essential research; to find a practical way to access our Original Source of non-dual awareness, where we establish ourselves in and as our true nature of open, transparent, impersonal awareness. That's the path to the experience of non-duality—the non-dual nature of reality—which is the heart of all great spiritual traditions.

Grotowski gives us clear hints of the Advaita return journey to the Source indicated by Ramana and followed by himself since he was a child, in the text «Performer»²²—the key text on the final stage of his essential research—and also in his last seminar,²³ where the last session was devoted to «Ramana Maharshi and the different “return paths” to the Original state, the “Beginning”». To approach the text «Performer» in the light of non-dual understanding and the teachings of Ramana Maharshi—Grotowski's spiritual teacher—and also taking Grotowski's last detailed and maturest reflections on his essential research and

¹⁹ Jerzy GROTOWSKI, *Interview with Jerzy Grotowski by Marianne Ahrne*, place and time of the interview unknown (probably between 1980 and 1981). Language: French. Duration: 01:43:25. URL <<https://grotowski.net/en/media/audio/interview-jerzy-grotowski-marianne-ahrne>>

²⁰ Jerzy GROTOWSKI, «Tecniche originarie dell'attore» (Roma, 1982), non published partial transcription of the seminar by Luisa Tinti, Istituto di Storia del Teatro, Università di Roma «La Sapienza», 1982, p. 156.

²¹ According to Peter Brook, Grotowski's «Art as vehicle» is the recovering of an old spiritual tradition in which a very specific kind of doing is used as a support for the inner search for God. Cf. Peter BROOK, «Grotowski, Art as a Vehicle» (1987), in *With Grotowski. Theatre is just a form*, edited by Georges Banu and Grzegorz Ziolkowski with Paul Allain, Instytut im. Jerzego Grotowskiego, Wrocław, 2009 (First published in Polish: 2007), p. 34.

²² Jerzy GROTOWSKI, «Performer» (1987), in *The Grotowski Sourcebook*, edited by Lisa Wolford and Richard Schechner, Routledge, New York, 1997, p. 374-378.

²³ Jerzy GROTOWSKI, *La «lignée organique» au théâtre et dans le rituel* (Paris, March, June, October 1997 and January 1998, in french). Seminar at the Chair of Theatre Anthropology at Collège de France. The lectures are recorded in audiocassette and cd, *Le livre qui parle* (Collection Collège de France, Aux sources du savoir), Villefranche-du-Périgord, 1997.

personal path into account, gives us a whole new and profound understanding of Grotowski's real work and true legacy.

Ramana's words and message are shining behind all the text. The whole document²⁴ is an indication of the return journey to our Original Source, our essential nature of pure objectless consciousness. According to Grotowski the last part of the text, a composition called «The inner man», is a description of the return journey to our true Self, indicated by Ramana, but using a European analogy of this process with the words of Meister Eckhart.²⁵ As Eckhart advises in one of the sermons used by Grotowski, «Whoever does not understand what I say should not be disheartened by that. For as long as a man is not one with this truth he will not understand my words. For this truth is not veiled and comes directly from the heart of God.»

The two sermons used by Grotowski speak about Eckhart's own spiritual experience in the inner journey towards the unity with God. Grotowski's composition with some fragments of the sermons starts stating that «Between the inner man and the outer man there is the same infinite difference as between the heaven and the earth.» That is the infinite difference between truth and illusion. The inner man is what we are and the outer man is what we erroneously think we are. According to the text, when we are established in what we are, in our real self, our essence, the inner man, infinite and eternal, there is peace, freedom, love, joy, complete fullness. That's our home, our origin, the Beginning. There, there are no objects because it is the infinite source of all potentialities. It is prior to anything finite, prior to the mind, prior to duality. And as Eckhart says in the sermon, «in this breakthrough, the return to God, I discover that I and God are one.»

²⁴ The majority of Grotowski's texts come from orality, where —as a tradition of direct oral teaching—a true relation towards understanding emerges between the speaker and the receiver. In «Performer», departing from the notes taken during his lectures on 14-15 February and 17 March 1987, Grotowski reformulates and synthesizes them in a very condensed manifest; adding at the end a free composition —called «The inner man»— based on fragments of two sermons of Meister Eckhart: *Beati pauperes spiritu, quoniam ipsorum est regnum caelorum* and *Nolite timere eos qui corpus occidunt, animam auyem occidere non possunt*.

²⁵ Eckhart von Hochheim (1260-1328), commonly known as Meister Eckhart, was a German theologian and Dominican Christian mystic. «All this description [of Eckhart] about a journey is the same journey that the Sufi eremite and Ramana spoke of. And this appears in the European culture. It has been normally considered heretic, but what is most important is to understand that this has not worked for people as a doctrine but as an indication about what one can do as a personal journey or we can say inner journey, or vertical.» Jerzy GROTOWSKI, *La «lignée organique» au théâtre et dans le rituel* (Paris, March, June, October 1997 and January 1998, in french). Seminar at the Chair of Theatre Anthropology at Collège de France. The lectures are recorded in audiocassette and cd, *Le livre qui parle* (Collection College de France, Aux sources du savoir), Villefranche-du-Périgord, 1997, 9th session, January 26th 1998.

It is the mind which divides the seamless intimacy of our experience into a multiplicity and diversity of objects. When we go out from our divine home and enter into objective human experience, we apparently separate ourselves from our source and we identify ourselves with the body-mind, finite and temporary. That's the birth of the outer man, the separate self, ego or person. And so, feeling to be a finite fragment of the infinite totality that we really are, we feel incomplete, we feel a sense of lack, and believing to be temporary we feel fear, insecure, thus we feel in us the need to return to the freedom and peace of our original condition, our essential being. Here begins the spiritual return journey to our essence.

In «Performer» Grotowski gives us some practical details about this essential path using also the sacred words of the Rig Veda Samhita and the Mundaka Upanishad, spiritual ancient Hindu texts about the supreme knowledge. They speak about the knowledge of our true nature and the primordial unity with our true self of infinite eternal awareness, with the parable of the two birds. There is one bird who picks and the other one who looks on, quotes Grotowski. The «bird who looks on» is the inner man —that in us which is aware of our essential and true nature of awareness— in peace, and the «bird who picks» is the outer man, the illusory entity appearing from our identification with the body-mind. Identified with the limits and destiny of the body-mind we are destined to suffer.

The inner process indicated by Grotowski, which he learned from Ramana, is the inner itinerary through the vertical axiality of Being; the passage from the outer man manifested in time to the still presence outside time, which is immortal. Time appears with thought so outside time, again, means prior to the appearance of the mind. Prior to the mind we find its source, its essence, that is just pure awareness, non-dual awareness. In this process or journey we go from ignorance, ignoring our true nature, to knowledge, first hand experiential knowledge of our true and essential being. That's real knowledge, it is the knowing coming from direct experience and not theories or beliefs, coming from doing and not from thinking. As Eckhart advised us, we have to make the journey to understand.

In the text Grotowski uses the expression from Ramana, the «I-I», to indicate the journey from the illusory I to the true I. From the thought made I to the I that is the real I, from the I-Thought, that is the mind, to the I-I, that is the presence of awareness. We detach ourselves from the belief to be the body-mind where we were totally lost in experience, we

make a step back, we establish ourselves as the «bird who looks on», as that which is aware or the witnessing aware presence, and realize that we are not the body-mind, the «bird who picks». The body-mind—a flow of thoughts, sensations and perceptions—is perceived by us. If I'm not the body-mind, Who am I then? That's Ramana's Self-enquiry's question, the sacred invitation that initiates the inner process to our true I. We are that which perceives the body-mind-world, we are that which is present and aware, we are the presence of awareness. Disidentified from name and form, we can establish ourselves and abide in and as our real nature, the still presence of awareness. In the inner process of abidance in our true and only Self of unlimited and ever present, inherently peaceful and unconditionally fulfilled awareness takes place what Grotowski names as a «transformation of energy», from believing and feeling to be the body-mind to the spacious abidance as awareness; a transformation from the density of matter to the subtlety, transparency and luminosity of consciousness. As Grotowski says, from heavy organic energies to subtle energies, from the outer man to the inner man.

This inner process is the first step in Ramana's and Grotowski's path. But that's half stage of the process. That's the Vedanta or inward facing aspect of the Advaita or non-duality path. That's the classical Vedanta position of the «witness», where there is still duality. There are still «two birds»: the witness presence and the movement of life—thoughts, memories, images, feelings, sensations, perceptions, actions, relations.

During many years Grotowski developed and refined sourcing active techniques to access and abide in our Original Source. This sourcing primal actions are a bridge between our human experience and the Source of what we are. The term «Performer» refers to this sourcing actions and not to a person, as the obstacle in the inner path is the belief and feeling to be a person, a separate entity, the outer man. The illusory person we believe to be will be lovingly dissolved, as Rumi says, flowing down, and down in ever widening rings of Being. That's why Ramana says «One cannot see God and yet retain individuality». In the same way Meister Eckhart tells us to abandon and let go all of our personal attributes and die to our personal identity or exterior man. To be able to feel that which is eternal in us, we have to let go that which is temporal in us. But a rational recognition of that it's not enough. Our patterns of thinking and feeling have taken their shape, over the years, from the belief and feeling to be a separate self, and only reasoning cannot touch all of our conditioned tendencies deeply rooted in the body. And the body has only two possibilities: or to express

the fears, needs and anxieties of the separate self or to manifest the peace and love inherent in awareness.

Grotowski discovered that one way to escape the conditioned habits of the mind and body is through sourcing non-dual actions that allow us to feel the dissolution of the sense of separation and of the habit of being located in the body, implying the dissolution of the feeling to be a limited entity or person. The body-mind liberated from the tyranny of the ego or person is given the opportunity to integrate into its original condition of openness, receptivity, sensitivity, availability, transparency, lovingness, aliveness. Totally surrendered without any resistance, the body is in total osmosis with the source-essence —that's Grotowski's «body of essence» in «Performer»— and the flow of life flows freely through this openness, this open channel, and flourishes in all its potentialities. The sourcing action-relation flowing freely from the Source, without the obstacle-contraction of the person, springs up organically from the background of silent and vigilant awareness, and is a direct manifestation of the qualities of peace, freedom, love, truth, joy, fullness, aliveness, inherent in our Source-Being.

The body, being a transparent openness, allows the original truth to impregnate every aspect of our experience with its vibrant aliveness, unconditional joy, imperturbable peace and primordial fullness. This process means also a transformation of the way we perceive, from dual perception —the habitual way divided into subject-object— to original non-dual direct perception. Without feeling located, the contracted knower expands into knowing and realizes that all we ever enter in contact with is the knowing of our experience. And we are that knowing. In this recognition the knower —the «witness bird»— and the known —the «bird who picks»— merge into knowing. The conceptual division of our experience dissolves into awareness and we experience the original non-duality; which is in fact the reality of our experience.

It is the evidence of our experience that all there is in the experience of «my hand on the table» is the experience of sensing. If we continue the exploration we see that all there is in the experience of sensing is the fact of being aware of that sensing. If we let go the label «sensing» and we go to our direct experience, divested of the layers added by the mind — because this journey is towards that which is essential, prior to the conceptual mind— we arrive to our direct realization that all there is in our experience of «my hand on the table»

—and it's the same for any other sensation, thought, image, memory, feeling or perception— is unlimited consciousness. Only one substance, the fact of being aware or consciousness or awareness, which is our essence and of everyone and everything. Only one Being, infinite and eternal. As William Blake said, if the doors of perception were cleansed everything would appear to man as it is, Infinite. The world, seen in the light of impersonal awareness, reveals itself as a permanent miracle, a divine display that celebrates its invisible source. That's the second aspect of the journey, the outward facing path.

That was the key question for Grotowski, the conjunction or yoga or unity of the two aspects of our reality, the divine and the human, our essential being and our human experience; abiding in our true self but at the same time fully surrendered without resistance to the great joyous current of life. That's the Advaita or non-dual conjunction of light or divine source —the Vedanta aspect of Self-abidance or the inward facing path— and all-embracing love —the Tantra aspect of Self-surrender or the outward facing path. That makes this path inclusive and complete; as it includes all the fields of our experience. Truth and love. Repose and movement. Awareness and experience, with the realization that experiencing and the presence that experiences are inseparable. They are in fact one and the same experience.

Grotowski's path implies the complete Advaita journey where the two aspects —the formless Absolute or Consciousness and the manifested world or experience— merge in a complete-whole, unique spiritual journey. Grotowski, a closet Advaita teacher, has the uniqueness of reintegrating the wholeness, the completeness of the genuine Advaita path in a direct organic experience of primordial original non-duality. As Grotowski says in the text, in experience the couple, the «two birds», doesn't appear as separate, but as full, unique. All we find in our experience is consciousness and its activity or modulation or coloring. Only consciousness. Only one substance, not two. A-dvaita means not two. That's the experience of non-duality. And that's Grotowski's essential path to our original joyous non-dual wholeness. A new and true way of living.

The images Grotowski used in his last lecture on January 26th 1998 at the Théâtre du Rond-Point in Paris —that was also his last public appearance— to show the fulfillment of the spiritual process he describes in «Performer» were video recordings of Ramana Maharshi, where Grotowski makes us to observe carefully the Indian sage in the beginning

of his inner process to the Supreme immersion in the deep peace of his essential being of awareness, that the Polish disciple said to feel also in him by the effect of induction. Affirming that all in Ramana, the «great avatar», testified his permanent abidance in the divine presence.

Grotowski ended the lecture presenting four proposals to illustrate the return journey to our non-dual origin indicated in «Performer»; the inner journey to our essential nature, infinite and divine. The first one was the path to the Heart of awareness taught by Ramana, and about the other three he said they were different analogies of the same journey indicated by the sage of Arunachala; and those were the path to the essence of the mind indicated by the Sufi yogi eremite in Brunton's book,²⁶ the path to the unity with the Divine indicated in the fragments of the sermons by Master Eckhart quoted in the «The inner man»²⁷ and the path to our eternal origin or the Beginning indicated by Jesus in the gnostic gospel of Thomas.²⁸

Grotowski's path gives us a taste of infinity in our human experience, where we discover that awareness lives in eternity but dances in time.

Four days after Grotowski's death the words of Ludwik Flaszen were:

Da bambino, a Nienadówka, un paesino vicino a Rzeszów, aveva letto un libro sui saggi dell'India. In questo paese verranno disperse le sue ceneri, secondo le sue ultime volontà, sul Monte Arunachala, nei pressi della dimora del saggio Ramana Maharshi, a cui è rimasto fedele per tutta la vita.²⁹

²⁶ Paul BRUNTON, *A Search in Secret India*, Ryder & Co., London, 1934, «The Sage who never speaks», chapter VII, p. 104-116.

²⁷ Jerzy GROTOWSKI, «Performer» (1987), in *The Grotowski Sourcebook*, edited by Lisa Wolford and Richard Schechner, Routledge, New York, 1997, p. 374-378.

²⁸ The Gospel of Thomas is a profound approach to the direct teachings of Jesus. One hundred and fourteen sayings attributed to Jesus, in fully accordance with the non-dual understanding. It is considered a gnostic gospel. We speak here about «gnosis» in his original sense as the experiential knowledge of the Divine; the knowing of God through the deep knowing of one self, in the understanding that our true nature and the divine presence are identical. The «secret» words of Jesus also remind us to return to our non-dual origin, the Beginning, to that what we are prior to our birth.

²⁹ Ludwik FLASZEN, «Se ne è andato», in *Essere un uomo totale. Autori polachi su Grotowski. L'ultimo decennio*, edited by J. Degler and G. Ziółkowski, Titivillus, Corazzano (Pisa), 2005, p. 131-132.

Finally, Mount Arunachala, considered the spiritual center of the world, keeps the heart of the saint Sri Ramana Maharshi and from 1999 keeps also the heart of his faithful disciple Jerzy Grotowski. As that was his last will.³⁰

³⁰ For a deeper reading see Anna CAIXACH, «La recerca de la plenitud essencial de Jerzy Grotowski: un camí vers la veritat no-dual original a partir de l'ensenyança advàitica de Ramana Maharshi», PHD Thesis.