CONCLUSION
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The present work, proposes to present, in a historical outline, the genesis, development and structural analysis of what is known as Tantric Art of India. The main purpose is to determine the exact place of Tantrism in Indian religious and philosophical systems and to find out the social and functional significance of certain tantric ideas and their derivatives. My aim is to present thesis, has been to give in broad outlines a general idea of the subject with special reference to the concept literature and various Tantric practices. The foregoing chapters offers a mystical and scientific study of Tantra, have dealt with the subject from the esoteric and phylosophical point of view. I have also tried to give a analytical, critical and comparative study of Tantra and the Veda, Hindu Tantra, Tantra Sadhana. Tantric Iconography and the work of Indian Tantric Painters.

Tantrism with its vast literature containing intricate ritualistic and theoretical details occupies a significant place in the religious and social life of India. But Tantra is much maligned and neglected branch of Indian culture. Though no longer held in definite aversion the Tantras are still little known their importance being scarcely appreciated. There are some misconceptions about Tantra. Many grave charges have been lavelled against Tantra Sadhana. According to some, Tantra is full of abscenities and superstitions. Some even relegate it to the class of black magic and marked practices. This according to me, only reflects the ignorance about the science and mysticism of Tantra. There is no doubt some works which deal with black magic and apparent
abscenities, but they do not form the basis or the main trunk of Tantra literature. Tantra Sadhana and its literature are very important parts of the Hindu culture. This misconception is only due to the fact that the Tantric literature is full of symbolism, the truth of which is revealed only to the initiates. Tantric symbolism, is of great esoteric significance. A layman cannot comprehend it. His failure to understand and appreciate the deeper spiritual and mystic significance of the different symbols renders his understanding of the intuitional science of Tantra shallow and superficial.

But the subject is still an enigma to us, not withstanding numerous works in this field, scholarly as well as amateurish. This has been due to the fact that there has hitherto been no attempt to interpret the essentials of Tantrism by delecting and analyzing, in a historical sequence, the origin and development of the components by which it constitutes. In these circumstances, I intended to serve as an introduction to and inducement for wide and more detailed study. And if it provides any encouragement for further work, I shall consider my labour empty rewarded.

In my recent studies I have found that Tantra is a way of life. It is a science of religion and covers the whole gamut of life. It is a vast and varied form of spiritual Sadhana. It is a quest for both mystic experience and material ends. It is a law of socio-spiritual living. In conclusions, pure consciousness is the ultimate reality. It is the foundation of all phenomenon of nature. The physical, mental and organic phenomenon is the various media through which
pure consciousness expresses itself. Recognition of one's nature as pure consciousness is the ultimate aim of an individual.

Tantra is the cult and spiritual faith of ancient India. It is the gift of the Non-Aryan civilization. Groups of Buddhists, Jains and Hindus share Tantric ideas and do tantric things. There are not only different forms of Tantra but also different schools within each form. Although each one of them has its own subtleties, nuances and esoteric norms, there are certain elements which tie them together. The principle ones are that there is union in duality, reality is unity and the macrocosm (the universe) and the microcosm (the human body) are parallel and in essence, are one. Everything related to this vision is supported by varying rituals, myths, magic philosophy, and a large number of emotive symbols and signs. Initiates carry out meditative practices (Sadhana), using Mantras, Yantras and Yoga. They aspire to harness for higher attainment, the latent sexual energy (Kundalini), which is thought of as a coiled Serpent, lying dormant in the body.

Tantra art is based on rituals, which includes Yoga, offerings, Meditation and sexual intercourse. The most important concept found in the Tantras is the necessity of unifying apparent opposites in order to attain enlightenment. These opposites are usually represented as male energy (Shiva) and female energy (Shakti) or as the individual (Purusha) and nature (Prakriti). This the equality, or complimentarily, of male and female is a foremost aspect of tantric practice, as the union of both is required in order to achieve the highest understanding.
Another important concept is that of the equality of macrocosm and microcosm. According to this principle everything in the external universe is represented in some form internally, within the body of the practitioner. Thus visual representations of the universe and the world can also be interpreted esoterically to refer to areas within the body and to physiological processes which may take place during meditation. Tantric meditational practices include the use of Mantra, Mandala, Pranayama, Mudra and Maithuna. Mantras are formulas, composed of sacred syllables, used to bring about a desired goal by utilizing the power of sound. Mandala is a mystic circle filled with figural symbols, and in keeping with the concept of macrocosm and microcosm it may represent universe. The body, or a particular stage of meditation, Pranayama involves a series techniques for controlling the breathing process. It is used to achieve the physical purification needed in order to attain highest enlightenment through the human body. Maithuna, or sexual practice are carried out to express or attain the union of opposites. In addition to the primary tantric methods, a variety of other methods may be encountered. For example, a Yantra (Geometric diagram) may be used in a similar manner as the Mandala. Also very important in the use of particular colours. Such as royal blue, or deep red. Which easily captured the attention of a practitioner. The tantric viewpoint holds that the supreme being is manifested in one of its aspects in an infinity of relations. And though involving all relations within itself, it is neither their sum nor it is exhausted by them. Shakti, which is its functional aspect, works by negation.
contradiction and finalization. As Mother power she manifests herself as the world and again withdrawn the world into herself.

For the working people of India, Tantra meant something more than a mere hieratic, priest centered religious system, preaching the simple and personal approach, to deity and a liberal and respectful attitude towards human beings. It does not advocate that one should withdraw himself or herself from the immediate experience of life. Its scope is vast, since its orbit encompasses issues emerging from the unfathomable ocean of consciousness, which manifests itself not only within this material universe, but also in thoughts, feelings and actions. Tantra regards experiences of the phenomenal world as real. Its core is based on the equality of the female: a woman, like a man, could equally act as a guru, or a preceptor, to initiate the new, which is inevitably linked with the Shakti – Omnipotent and Omnipresent – the female principle without the union of the male element (Shiva – Pure consciousness) and the female element. Shakti-ultimate Energy), there cannot be any creation. Therefore these two are inseparable, and when the substance of the two images, it becomes a single principle which makes one experience a state of ananda, supreme bliss and ecstasy, devoid of any material connotation. So in terms of Tantra phraseology, Shiva becomes the emblem of the ultimate dissolution of the universe, and Shakti withdraws the physical world into herself and finally, withdraws herself to become one with the transcendental Shiva.
The sexual act is a kind of analysis and also therapy, for it is a substantial means for achieving the passage from matter to spirit without ever moving outside the order of nature; that is, it does not violate or coerce the natural organic harmony of universal reality, whether cosmic or individual. This freeing from all conditioning is also a freeing from the limitations of human nature. Tantrism leads man from the illusory consolations of immaturity to prejudice, fear or inhibition can have any further influence upon concentration and meditation. Tantrism revealed the weaknesses of human nature leading the individual to his highest goals by using the very act which is of itself the origin of the individual and of his neuroses, and by exploiting the sexual impulse, which is the last analysis is the most absolute impulse common to human nature.

In conclusion we can say without any doubt that, tantra views sex as a means of realizing wholeness. Though we are infinite and whole, due to the lack of wisdom of it we always try to reach that wholeness. This fact is reflected by the attraction of the opposite sex. Tantra says that satisfaction of sex derive is the only easiest way for realizing infinite because it is our nature. Suppression of it will create nothing but disorder or distortion.

Tantra art contained numerous iconographic elements, starting from abstract forms to figurative images, their residues, and different combinations. Among such iconographic elements, some important ones, simplified, are: *Bindu* (primal point), *Oval* (a cosmic egg), *Square* (A perfect from manifested by
pairs of opposite acting as complimentary rather than contradictory, symbol of the extended world in its order), Circle (symbol of continuous movement), Triangle and its variations (facing upwards, symbolizing purusha, the male principles, and downwards, symbolizing prakriti, the female principle), Trident (the emblem of its deity, Shiva), piercing eyes (symbol of Shakti), coiled snake (Kundaline Shakti), Om (the primordial sound symbol of the supreme one), Lotus (spiritual centres of a body) and numerous variations of organic, geometrical, floral, vegetable animistic forms, gods and goddesses, minor deities, gurus, priests, and others, drawn from different Indian religious doctrines. The symbolism of colour was also a major constituent, as were the varying visual manifestations of sound, light and space.

The present interest among contemporary Indian painters in tantric, symbolical, and similar metaphysical elements in the art of the past is therefore essentially or even wholly inspired by visual and pictorial qualities of the old form of art. Tantric symbols and diagram as well as the Yantras, with their great geometric stability of suggestions of dynamic movement and strange meaningful colours, have fired the imagination of quite a few Indian painters of today with their potentialities for the creation of a new world of art.

Ghulam Rasool Santosh and Biren De have arrived at interesting results designing a form reminiscent of a tantric symbol or Yantra in the middle of the picture. The surrounding, colour forms, often geometric give their central
arrangement of the area of concentrated interest, the symbol, a dynamic point. S.H. Raza tries to aspire to using the meditative resources of Tantra like the bindu, the chakra and the Yantra in his abstracts.

Some of the highly gifted modern Indian artists, whose recent artistic creations define the scope of Neo Tantric Art, are also concerned with those very principles which inspired the pioneer of abstract art. G.R. Santosh, P.T. Reddy, K.C.S. Paniker, Biren De, K.V. Haridasan, Om Prakash - all consider their work in some way related to traditional tantric ideas, forms and symbols.

The Indian artists, whose artistic creations have derived inspiration and sustenance from the spiritual and aesthetic manifestations of tantra, are not tantric practitioners. They do not belong to any school or cult of tantra, nor do they practice prescribed rituals. Their affinity with tantra is only emotional and intellectual, or, at most, spiritual, as it opens new vistas to harness their own latent energies and to transform eroseric doctrines for the creation of their aesthetic theories. These theories, in turn, are responsible not only for the creation of works of art and to satisfy their emotional, intellectual and artistic sensualities, but also to provide mental satisfaction.

The Tantra is thus a great movement for the uplift of human existence, for the recovery of the whole of man to god. All life is sought to be spiritualized and given high value as a field and means for the manifestation of the divine. Not only in its aim but in its method too. The Tantra seeks to extent the claim of the spirit on all the members of the society. The Tanatras therefore, stand for
Rituals, for Religion, for Medicine, Magic, Mantra, Yantra etc. The special characteristic features of Tantras are that they are extremely liberal and open to all castes and both sexes without any restrictions. This catholicity of the Tantric religion stood on the one hand against the vedic practices and the metaphysical philosophy of the Upanishads and on the other, controlled the general mass by the force of energy of its magical appeal. In general it is an attempt to point out that the tantric practices serve the function of helping a practitioner to achieve a state of pure concentration.

The art which has evolved out of Tantra reveals an abundant variety of forms, varied inflections of tone and colours, graphic patterns, powerful symbols with personal and universal significance. Indian art as a whole has delighted in the beauty of erotic subjects and their voluptuous feeling for form, without prudery or restrictive inhibitions. It is specially intended to convey a knowledge evoking a higher level of perception, and tapping dormant sources of our awareness. This form of expressions not pursued like detached speculation to achieve mere aesthetic delight, but has a deeper meaning. Apart from aesthetic value, its real significance lies in its content, the meaning it conveys, and the philosophy of life it unravels. In this sense tantra art is visual metaphysics.

Tantra is not something meant to be read about in books. What the text consists of are prescriptions for action including mental action which are the
whole purpose of the texts. If you don’t do what your Tantras describe, then you will never get the point.

My definition of the concept of Tantra is, quite simple “Tantra is the ultimate love affair with yourself and all of your existence. In the process of igniting your internal flame you come to experience all ordinary moments as extraordinary experiences. Immersed in the experience, you realize that you are the divine, there is nothing else to need or want, but that moment.”

I hope this effort will prove attractive and interesting in my opinion, and this will open a new direction for advance work in this aspect.