This paper is concerned with the differences in treatment of time in ancient Indian and Western philosophies. Careful review of literature reveals several distinguishing features between how time is viewed in Indian philosophy as opposed to Western philosophy. I propose that representation of time and sequence of events in early Indian art illustrates peculiarities of India's conceptual treatment of time. As supporting evidence, I will examine different forms of narration employed in visual representations of jataka stories decorating early Buddhist monuments, as well as specific Hindu sculptures. Unlike Greco-Roman art of roughly the same period that had two main modes of narration, Buddhist art employs four additional types of visual narrative. The proposed hypothesis is that since in Western philosophy the prevailing model is that of linear and unidirectional flow of time, it limits the possibilities for portrayal of events in visual art to either monoscenic (“snapshot”) or continuous narrative; whereas in Indian philosophies time is seen as cyclic and more flexible – a concept that is manifested through art in the form of synoptic, conflated, linear and network narratives. In addition, unique treatment of time in Indian philosophies is evident in iconographic elements of the statue of Shiva Nataraja, which illustrate the concept of circular time, and specifically in the sculptural composition depicting the birth of Brahma, which portrays Absolute Time. Ideas about time embodied in those artworks are conveyed with seemingly effortless effectiveness – something which could not have been accomplished by the use of words.