

CLASSICAL INDIAN PHILOSOPHY AND ART: AN INTERPRETATIVE STUDY

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Abstract - *The interconnectedness between classical Indian philosophy and Indian art is very integral. Indian art, especially the visual art is substantially molded by the different philosophical notions. Art was created for various practicality and purpose. Nevertheless, the essential impulse behind the creation of art over time is held as for the aesthetic relish, which intertwines philosophy and art an entirety to its meaning in Indian terminology. The visual art incorporated and display the belief, worldview, philosophy, tradition etc through aesthetically pleasing language as is evident from the scrutiny of art of different time and place of the world. The interpretative discussions of Indian visual art reflect a deep rooted philosophical foundation. Religion is encountered as the main subject of Indian art till the advent of modern era whiles the philosophy, beauty, and rasa are the latent contents. . In subsequent period, the different classical Indian philosophical thoughts like Vedic, Upanishadic, Buddhist, Vedanta, Samkhya, Yoga and metaphysical belief system acutely defined the form and content of Indian art. The paper is analytical and interpretative in nature, intend to explore the spiritual insight and philosophical reflections on Indian visual art as a foundational framework. Both primary and secondary sources have been collected and consulted to fulfil the research objectives. The scrutiny of selected examples in the paper clearly exemplified the rootedness of Indian visual art to philosophical thoughts and notions of varied classical indian philosophical schools.*

Keywords - *aesthetic, content, form, maya, moksa, rasa, style*

I. INTRODUCTION

Over time, human's growing awareness of self, world around him, logical, analytical thought process, and critical analysis of different things has developed varied thought, schools and branches of knowledge. Philosophy is one of such branches of thought and knowledge that is based on the human rational and critical thinking, worldview and psychology. The germination of knowledge called philosophy has developed along the growth of civilization. In simultaneous course of development of different branches of knowledge, philosophy turned an important basis in defining horizon and manner of the subject. On the other hand, art, in the form of painting and sculpture, is the creative activity of human that perhaps developed before the starting of civilization.

India is a seat of ancient thought and civilization where numerous philosophical schools have developed which shaped different branches of knowledge and creative pursuits. The land of India also exhibits remarkable developments in the field of literature, science, and art. In the development of the art in India, ancient Indian metaphysical beliefs and philosophical thoughts have immensely influenced and molded the form, content, stylistic features and aesthetic qualities of visual art. The art in India has also immensely borrowed from metaphysical realm. The same is evident in the comments of Rowland (1984) who commented, "... as throughout the whole fabric of Early Classic art in India, we have a syncretic combination of philosophical and metaphysical tenets of Vedic and Upanishadic origin" (p. 99).

India is an ancient seat of civilization where numerous branches of art have flourished. India stands as a remarkable place where different schools of visual art encompassing branches like painting, sculpture and architecture have flourished. In the Indian art, the aesthetic concept of rasa is noticed as the basis of creation

and aesthetic realization. Moreover, the Indian art has also absorbed concepts and notions of different philosophical schools that flourished in the land since the flourishing of civilization.

The subject, style, and aesthetic ideals of Indian art have influenced the art of different neighboring countries. Thus, the Indian art has immensely influenced the art of different places though free flow of Indian art. Especially the Buddhist art through centuries has been freely travelled and copied as well as adopted in countries like Ceylon, Tibet, Nepal, Bhutan, Vietnam, and China etc. similarly, Hindu art also found travelled to countries like Burma (Myanmar), Thailand, Cambodia, and the Indonesian.

There is no doubt that the Indian art, through imbibing influences from different art styles and philosophical schools, has developed to a very important and influential artistic style of globe. It is interesting that Indian art while travelling to other countries has travelled with form, content, and style. Simultaneously, the flexibility has enabled penetrating local character, stylistic features, and regional development of Indian art.

II. OBJECTIVE AND RESEARCH QUESTION

The primary aim and objective of this paper is to examine the dependence and influence of philosophy in the visual art tradition of India. The paper intends to examine the role and influence of philosophy or philosophical thoughts in shaping visual art that developed in India. The land of India has witnessed the growth and development of different philosophical thoughts and schools which influenced the growth and development of Indian culture as well as Indian art. Therefore, the paper will briefly discuss the relevant schools and concepts of philosophical schools that are directly or indirectly connected and influenced the Indian art. In order to present the discussion in comprehensive and analytical manner, few selective art work is proposed to drawn in discussion for elucidation.

The paper is correlated to two different subjects and academic disciplines namely Philosophy and Visual art. Therefore, the paper will necessitate throwing light on related concepts of the disciplines the paper will encompass. Thus, the paper proposes to cover the following few research questions.

- Briefly defining what is art, visual art, Indian art, and aesthetic
- Relevant philosophical schools and philosophical concepts that influenced Indian art
- Searching connection and philosophical foundation of Indian art
- Analysis of the connection of art and philosophy through selective examples

III. REVIEW OF LITERATURE

Literature on art and philosophy are abundant both in hard and soft version. However, any discussion on Indian art indispensably draws the remarkable works like *The Art and Architecture of India: Buddhist, Hindu, Jain* (1984) by Benjamin Rowland, *The Art of Indian Asia, vol. I* (1984) by Heinrich (Robert) Zimmer, *Indian Art* (2001) by Partha Mitter, *History of Far Eastern Art* (1978) by Sherman E Lee into fore which highlighted connection of art and philosophy. For discussion and analysis of art, Rowland's above mentioned book is mainly referred which traces the artistic story of Indian art and paid special attention to the influence of religion and philosophy. Similarly, Susan L. Huntington's book *Art of Ancient India: Buddhist, Hindu, Jain* (1985) is a very outstanding and relevant work which has been referred and quoted in the paper. For the espousing of academic discussion on relevant Indian philosophical concepts, the authors and books such as C.D. Sharma's *Critical Survey of Indian Philosophy* (2009), *Outlines of Indian Philosophy* (2002) by J. Sinha are the most extensively recognized and remarkable precise contributions to the field of philosophy. These works gives comprehensive explanation of both the orthodox and heterodox philosophical systems. In the book *Art, Culture and Spirituality: A Prabuddha Bharata Centenary Perspective (1896-1996)* edited by S. Atmaramnanda & M. Sivaramkrishna is book of our art and culture where different authors also traces different orthodox philosophical concepts like- Brahma, maya, jiva etc. Again, the recent publication like *Aesthetics and the philosophy of Art: Comparative Perspective* (2022) edited by Prabha Shankar Dwivedi is one of the resourceful work which explores some of the key concepts of philosophy and art from Indian and

Western perspectives. This work also discusses different aesthetic theories along with its spiritual aspects.

IV. METHODOLOGY

The present study is primarily qualitative and analytical in nature. The methodology, which is the backbone of any analytical discussion and research, is determined by the objective, source of data and nature data. The topic and source of the data of the present study necessitated for dependence on secondary sources. Thus, for the data and references, the study is limited to various types of secondary sources available in both hard and soft format. For the main discussion, the photographs of the selective art works have been used which were visually examined through observation and comparative analytical approaches. For the validation and corroboration of observations, various secondary sources were accessed.

V. RESEARCH GAP

The prevailing literature consulted for this study primarily focuses on visual art and its technicalities along with the reflection on antithetic dimension like- aesthetic , history, culture etc. Extensive work has also done on the evolution of visual arts, artistic expression, symbolism and many more at different periods of time. Nevertheless, the predominant part of those works focuses on the artistic standpoint instead of driving the insightful philosophical groundwork underlying visual arts.

Despite the fact that philosophy and visual arts are intrinsically bridged still the available books and consulted literature fails to provide a sufficient and detail exploration as well as critical analysis of the philosophical perspective of visual arts. Because of the constricted scope of the present work, it is impossible to draw all philosophical theories and perspectives in discussion. However, knowing the philosophical base of visual art is indispensable as every aspect of visual art of India implies profound philosophical implication. The deficiency of adequate philosophical insight in the present academic writings fosters a gap in understanding the deep cognitive and reflective aspects of Indian visual art.

Hence, this work endeavours to address the mentioned gap by synthesizing visual arts with philosophical discernment. The study also intends to examine and elucidate the significance of philosophical paradigm in understanding visual artistic expression.

VI. BRIEFLY DEFINING THE ART, VISUAL ART, INDIAN ART, AND AESTHETIC

In the simplest words ‘Art’ can be defined as any creation or creative expression, created using imagination and through manipulation of raw material, for aesthetic relish and satiation. Though art is divided into different genres, the term art usually denote Fine art or Visual art. DeWitte et.al (2015) may be quoted here to proffer a definition of the terms, “fine art usually refers to a work of art (traditionally a painting, drawing, carved sculpture, and sometimes a print) made with skill and creative imagination to be pleasing or beautiful to look at” (p. 28).

Humans by birth possess imagination and creativity and gradually developed different creative skills, which human use to create art. Creation of art is typically accomplished in visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power:

Visual art, the term in vogue in lieu of Fine art of late, is the creative branch which involves representation in visible visual format and visual language. The appreciation and relish of such work is accomplished through vision. Painting, sculpture and architecture are the key branches of visual art which is created for varied purposes or functions for viewer or connoisseur.

Indian art ordinarily refers to visual art compendium, created following the Indian aesthetic ideals and subject matter, within the geographical area of India. However, the geographical extension of Indian art schools and styles extended beyond the present geographical boundary.

On the other hand, aesthetic can be termed as the science of beauty or set of principles followed or underlying for creation of a work of art. On the other hand, aesthetic is the branch of philosophy concerned

with the nature of beauty and taste. On the other hand, *rasa*, as it is employed in Indian aesthetics, which may be sentiment/ emotion/ or flavor, but the most appropriate equivalent seems to be aesthetic experience or aesthetic relish. This supreme delight or experience is created and achieved through a combination of the determinants (*vibhava*), consequents (*anubhava*), and transitory states or fleeting emotions (*vyabhicharibhava*).

VII. DISCUSSION AND FINDINGS

The Indian region has been an ancient seat of civilization. The early proto-historic period of Indus valley civilization is mostly shrouded in mystery as the Indus script is yet to be deciphered. Therefore, much has not come to light about the metaphysical beliefs, religion and philosophical foundation of the civilization. However, from the unearthed specimens of visual art, it is assumed that the foundation of Hindu religion or belief systems, philosophical thoughts, and concepts of later Gods incepted during this civilization. Again, in subsequent era of Vedic period and post Vedic period, the development of different philosophical schools is remarkable in India. The orthodox schools trace its roots from Vedas and Upanishads while heterodox philosophical thoughts give different views regarding different metaphysical entities of the world.

The Vedas, the Upanishads do not present a unified, cohesive view but ‘represent several centuries of philosophical speculation’ (Huntington, 1985). The various philosophical schools as well as in religious beliefs of India, the concept of soul (*atman*) and *prana*, birth and rebirth, and liberation or soul’s union with the Supreme Being or Param-atman (*moksha*) are prime focus.

Although, *prana* is one of the vital notion of Indian Philosophy but Yoga philosophy showed full command of *prana* through the exercise of *pranayama*. In Yoga philosophy *Pranayama* refers control of breath and deals with regulation of inhalation, retention and exhalation of breath. Sharma opined, “Yoga philosophy advocates control over the body, the senses and the mind. A sound mind needs a sound body. Sensual attachment and passions distract the body as well as the mind. They must be conquered” (Sharma, 2009, p.171). To overcome them, yoga gives us the ‘Eightfold Path of Discipline’ viz. *Yama*, *Niyama*, *Asana*, *Pranayama*, *Pratyahara*, *Dharana*, *Dhyana*, *Samadhi*. Among these the first five are considered as external aids to Yoga or *Bahiranga sadhana* while, the later three are known as the internal aid of *Astanga marg*.

In Indian belief, all living creatures possess the soul which infuses life or *prana* in the creature. In the orthodox yoga philosophy, *prana* is not described only as breath but that subtle force that flows through the body. The word *prana* is a Sanskrit term traced from the ‘*pra*’, means (forth) life force or vital energy and ‘*an*’, which refers to breath or live. Hence, its complete meaning is the vital life force or cosmic energy. It is that cosmic force that sustains all living entities. The Indian visual art has emphasized on the representation or portrayal of *prana* in the figure compositions. This subtle treatment in works of art, especially in the sculpture started in the Indus valley art itself.

To explain the philosophy of *prana* or the existence of life force and its influence in the visual art can



Fig 1 Male Torso from Harappa

be well explained through an example of art work from the art of the Indus Valley Civilization, which is small (10 cm) ‘Male torso’ (Red Jasper Torso) in limestone (or red sandstone) found at Harappa (Fig 1). The iconography of this figure is assumed ‘as a deity of some sort’. In regard to the stylistic representation of the human anatomy or the body, which instead of representation of muscular structure, it emphasizes the presence of life force or *prana*. Thus the anatomical simplification of the body is intentional and meaningful. Therefore,

experts held the sculpture, form, and style completely Indian. In *Rowland's* (1984) words:

... in the sculptor's realization of the essential image, a symbolic rather than descriptive representation of anatomy ... one quality which may be discerned here that is universally peculiar to many later Indian examples of plastic art is the suggestion of an inner tension that seems to threaten to push out and burst the taut outer layer of skin. Actually, this is a technical device by which the sculptor revealed the existence of the breath or *prana* filling and expanding the vessel of the body. The figure appears pot-bellied is, therefore, ichnographically completely right and truthful. (p. 35)

The above remarks and the visual analysis of the figure reveal that the aesthetic quality of the figure lies in the content rather than apparent surface treatment. The suggestion of the existence of *prana* in the figure has infused life into the figure.

Another key concept of Indian visual art borrowed from Indian philosophy is the *maya*, which is found in major classical philosophical schools like Advaita (Non-dualist) school of Vedanta and contemporary philosophical studies of India. Sinha holds that *maya* defines to the appearance or illusion of the worldly life, which conceal the real essence of the ultimate reality, the Brahman. *Maya* is cosmic nescience or universal ignorance. Brahman conditioned by *maya* is *Isvara*. *Maya* is His power or energy, the source of the names and forms, which are modified into the phenomena of the world, and which are neither real nor unreal, but indefinable. They are the seeds of phenomena of the empirical world and constitute the nature of God, as it was (Sinha, 2002). *Maya* is called as *Anirvachaniya* or indescribable as well as *avyakta* means un-manifested since it is indefinable. Again, in the Post Sankara Vedanta Philosophy, Mandana says *avidya* or ignorance is called *maya* or illusion and *mithyabhasa* or false appearance because it is neither the characteristic nature (*svabhava*) or Brahman nor an entity different from Brahman (*arthantaram*) (Sharma, 2009). It is neither real (*sati*) nor absolutely unreal (*atyantamasati*) (Sharma, 2009). Supporting the idea of *maya* and as an example to understand the concept, Phillip stated that to illustrate *maya* in Advaita Vedanta a representative example is - when we see a rainbow, there is, in actual fact, nothing there of kind at all, but only water vapour, with the sunlight playing on it. But we see a rainbow there. Such is the nature of the sensorium. It creates its own world of colour (and of sound, smell, taste, and



feeling as well), and indeed perceives by reason of that very projection of the object. As reason must be based on perception, we are therefore imprisoned within our own minds: we can know nothing that is not the creation of our own minds. This is the doctrine of *maya*: the world is my idea, and I can know only my own ideas (Phillip, 1997).

Due to the illusion or *maya*, the human soul continues through the cycle of birth and rebirth till it realizes the true or divine nature and the aim to attain the ultimate release or *moksha*. Thus, this is well represented in Indian sculptural art also from the early classic period. An early example may be cited here (Fig 2) from the old Vihara (Cave no. 19) at Bhaja from Sunga Period (dates 1st CBC), a sanctuary located in the green hills of the Western Ghats to the south of Bombay. The example cited here are the panels on either side of a doorway at the east end which consists of, reliefs of the Vedic deities Surya and Indra. In regard to the

treatment of the relief the observation made by Rowland is noteworthy which well reflect the philosophical concept of *maya* by the Indian artist in Indian art. Thus, “We notice also that not only the form of Indra, but all the separate forms in the relief, are carved as though emerging from the matter of the rock that imprisons them, to indicate that eternal process of becoming, that emergence of all living things from the limitless space-matter or *maya*” (Rowland, 1984, p. 90).

Another example, in the Sun temple, Konarak is the *gajasimha* (Fig 3). Here in this composition from Konarak, the lion is shown above the elephant, dominating the elephant by the lion. Here in the Konarak, lion allegorically symbolizes the sun which is shown triumphant over the rain, represented by the elephant. This also delineates ‘souls wondering from one shape to another’ (Rowland, 1984), the endless process of *maya* through birth and rebirth till the attainment of *moksa*.



Moksa is another important concept simultaneously found in Indian philosophy, Indian religious belief as well as in Indian art. The meaning of the Sanskrit term *moksa* is freedom or liberation from *samsara* or life cycle of birth, death etc. *Moksa* is considered as the *summum bonum* or the greatest goal of human life as well as the end of suffering. The belief on the notion of liberation (*moksa*) is a very fundamental in all the Indian philosophical schools except Carvaka. The Carvaka or Lokayata philosophy, the only materialistic philosophical school strictly deny the concept of *moksa* and its validity. Buddhist philosophical schools termed liberation as *nirvana* and considered it as the total annihilation of worldly sufferings. *Nirvana* is the extinction of the burning emotions and passions that human being possess such as exultation, grief, exasperate, agitation, sexual longing etc. Among the different Buddhist philosophers, some holds that *nirvana* is the state of pure bliss while, other defines it as the state which is so far from the worldly pain and pleasure. Jainism believes it as the complete karmic demolition which covers our soul and the realization of its intrinsic attributes, for instance endless wisdom, boundless joy, unlimited powers etc. The prospect of Nyaya and Vaisesika Philosophy regarding the belief of liberation is assonant and considered it as the absolute surcease from suffering.

Liberation eliminates assorted qualities connected to soul such as well as moral qualities. In this regard, Mimamsa philosophy upholds that we can attain liberation only through the complete devastation of both merit

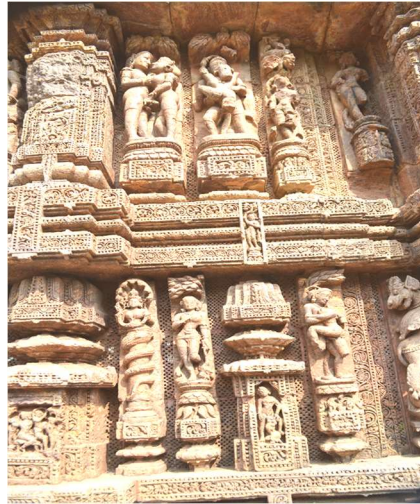
and demerit and it is the state of the total destruction of suffering where soul becomes absolute free and rest in its pure form. Sankhya philosophy believes that human life is full of suffering which can be described in three different ways. They are- *adhyatmika*, *adhibhautika*, and *adhidaivika*. *Adhyatmika* suffering refers to those suffering that causes from body and mind, while the other two suffering are caused by the natural and supernatural elements. Hence, for Sankhya philosophy, liberation is nothing but the total eradication of these three sufferings from life. It is known as the summum bonum or the highest end of life. Liberation (*Apavarga*) separates us from mind-body relation and it is possible only through gaining right knowledge.

On the other hand, Yoga philosophy describes liberation (*Kaivalya*) as the complete estrangement of the soul from intellect along from its different utilization *and* inclinations. In liberation, the self rests in its true nature and realizes its pure essence. Advaita Vedanta holds liberation is the instinctive apprehension that the individual soul is indistinguishable with Brahman, consequent a state of boundless bliss. Visishtadvaita Vedanta teaches liberation as the understanding of the soul's essential similarity with God, a state defined by sacred bliss. As an indispensable thought in Indian Philosophy, the concept of liberation has taken an important place in the Bhagavad Gita also. The Gita conceived liberation or *moksa* as the eternal and indestructible status and as the seat free from all troubles along with the freedom from birth and death (Bora, 2002). Huntington's comment in regard to *moksa* is relevant to cite here:

One of the main concerns of Upanisadic thinking is the relationship between the individual being and the Universal Being, between the particular and the comprehensive ... Atman, or Brahman, is the supreme essence of the universe, which manifests itself in the various creations of the physical world, or the individual *atmans* ... The individual's reintegration with the Universal— realization of oneness with the Universal— became the major concern of most Indian religions, including Hinduism, wherein it is called *moksa* (release). (1985, p. 29)

Moksa played an important role in the concept and delineation of Indian art and architecture. Thus, the Indian Hindu temple architecture as well as architectural sculpture also display deeply rootedness into Indian philosophy and concept of *moksa*. The main component of Hindu temple architecture is the *garbhagriha* or sanctum sanctorum. It is a closed dark compartment with only entrance at one side situated at the end of a temple. The *garbhagriha* possess the highest superstructure above it. And the foundation, construction and elevation of the *garbhagriha* represent deep philosophical basis. Thus, to quote Bandyopadhyay, “The *Garbha Griha* is small and dark, imitating the confinement of a womb. This progression is symbolized as re-tracing the journey to the womb (of *Prakriti*). An embryo, in the mother's womb, is like a threshold between Formless and Form. The embryo is thus the closest physical form nearest to divinity— that is, being ‘one’ with the *Purusha*” (Bandyopadhyay, 2019, p. 720). The conical extension of the superstructure above this compartment, leading to merge and end in a point, is also suggestive of the union with the *Purusha* or Supreme Being. This union of one or the soul with the *Purusha* or God is the *moksa* or liberation which is the supreme goal of the life.

In many temple sculptures, the *moksha* is an often represented subject. As a selective example, a sculptural composition from the famous the Sun temple Konarak of Orissa, dedicated to Hindu God Surya, can be cited here (Fig 4). In this temple like many other temple of India, numerous sculptural composition of *mithuna* figure are noticed. The subject depicts male and females



engaged in intimate relations. In the display soft and pliable rendering of such human bodies. The treatment of the human bodies expresses the feeling of union and process of melting down during the act. It is pertinent to note here the comments of Rowland (1984):

... carving might be described as a literal illustration of the erotic recipes of the Kama Sutra : it represents numerous couples engaged in a great variety of amorous .. This endless round of dalliance is a kind of sculptural apotheosis of the relations between men and women. These figures are representations of *mithunas* or auspicious pairs ... Their embraces have been interpreted as typifying the idea of *moksha* or union with the divine, the achievement of that primordial unity broken at the time Purusa divided himself to create the world. In a further metaphysical sense the couples represent the mortals' wedding with the divine or the idea of the gods' cosmic procreation of the universe. Human beings, following the devas and their saktis in the sexual act, assume an identity with the loveplay of the immortals. This is an expression of love found in Indian literature from the Upanishads to the romance of Sakuntala. (p. 285)

Thus, the composition is remarkable for the latent meaning and the philosophy the work embodying. Thus, the apparent eroticism or earthily flavor disappears when viewed in the light of the content and philosophical ideals it representing. This makes these compositions more relevant and aesthetically pleasing.

Fig 5: *Gajavyala*, Sattriya (Assam)



Similar and comparable to the *gajasimha* composition of Konarak, there come across a sculptural composition in Sattriya Vaishnava art tradition of Assam. The Sattriya composition is known as *gajavyala*

(Fig 5), which is often seen in the base of the leg of multi-tiered wooden throne (*Guruasana/ simhasana/ altar*) that houses the sacred text of *Namghosha* or *Kirtanghosa* or *Bhagavad Gita*. In the *gajavyala* composition of the Sattriya tradition, the elephant (*gaja*), perched atop (dominated by) the lion (*namsimha*) is shown standing over a tortoise. Here in the composition, the tortoise represents the earth while the elephant symbolizes sin (*paap*) or burdensome weight of sin while the lion symbolizes *nam/ nam-prasanga* (prayer chanting) which is the path to overcome the sin, the triumphant power of dharma. The chanting of prayer or chanting of name of Lord Vishnu is believed as the path of overcoming from the *maya*. *paap* (sin) and salvation. Thus, in Sattriya tradition, it symbolizes the triumph of religion or *Bhakti* (devotion) or merit (*punya*) over sin. Thus, the *gajavyala* sculptural composition of the Sattriya tradition symbolizes the concept of *moksa*.

VIII. CONCLUSION

The schools of Indian philosophy as well as the schools of Indian visual art are remarkable contribution of India to the world. The influence of both Indian philosophy and Indian art across the boundary as well as their global acceptance and relevance even in contemporary time denotes their importance. The metaphysical and religious beliefs of India has heavily drawn and shaped both Indian art and various schools of Indian philosophy. It is interesting to note that Indian art displays artistic and aesthetic ideals different from west and this makes Indian art different. The formal and stylistic features as well as aesthetic flavor of Indian art are unique. Therefore, there is need and necessity of understanding various inherent qualities of Indian art from philosophical perspective. Simultaneously, it is very pertinent to comprehend the foundation and various thoughts and philosophies that run through it. It is interesting that Indian visual art heavily drew from varied concepts of philosophy. Such influences from philosophy have lent Indian visual art with unique artistic, stylistic as well as aesthetic qualities. The examination and finding of philosophical basis of different art forms has not only contextualized artistic features of different work but made them more meaningful and aesthetically appealing. In short, the Indian philosophical schools have explicitly influenced the schools of Indian visual art and the masterly infusion of philosophy in visual art has made Indian art unique, interesting, meaningful, and aesthetically pleasing. Along with the visual appreciation of works of visual art and highlighting of the artistic and aesthetic qualities, there is necessity to look into varied influences that shaped the development, stylistic and aesthetic qualities of a work of art.

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- [9] Figure 1 - https://commons.wikimedia.org/wiki/File:Harappa_red_jasper_male_torso.jpg (accessed on 10/5/26 at 3.14 pm)
- [10] Figure 2 -

https://upload.wikimedia.org/wikipedia/commons/0/09/Guardians_Surya_and_Indra_at_the_Bhaja_Caves.jpg?utm_source=commons.wikimedia.org&utm_campaign=index&utm_content=original (accessed on 10/5/26 at 3.20 pm)

- [11] Figure 3 -
 Photograph © Nabajit Deka
- [12] Figure 4 -
 Photograph © Nabajit Deka
- [13] Figure 5 –
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