

Forms of Art and Theory of Form: From Plato to Hegel

 Sadia Qutub Hashmi¹



Copyright © 2023 Author(s)
This work is licensed under a [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/).

How to cite this article:

Hashmi, S. Q., (2024). Forms of Art and Theory of Form: From Plato to Hegel. *Journal of Visionary Philosophers*. 2(2). 1–12. <https://visionarypublication.com/JVP/article/view/33>

Received: October 4, 2024/ Accepted: October 22, 2024/ Published: November 5, 2024.

Abstract

The aesthetics of art is based on different components including elements and principles of art and design each contributing to creating harmony and rhythm in the anticipated forms. The word Form has been used in multiple ways throughout history, aesthetics and philosophy. The main idea here is to understand the theory of Form in different ages and stages of philosophical knowledge concentrating on the philosophical concepts from Plato to Hegel. This will lead to the idea of how to study the inner meaning, harmony and rhythm of art forms through these philosophical conceptions. This analysis of Form to attain the exhilaration of the beauty will lead to its metaphysical narrative. In this paper qualitative methodology will be employed for the intrinsic analysis of the concept of art Forms along with the contextual and theoretical study of the philosophy of Form to trace its significance in their conception. This will lead to the idea of transcendence related to aesthetics and beauty which will be seen in historical and philosophical context and will further yield to the actual understanding of the aesthetics of the Forms, their physical beauty, their tangible presence, their incorporeal and spiritual aspects and their artistic and intellectual pursuits.

Keywords: philosophy, aesthetics, harmony, Form, beauty, spiritual, artistic and intellectual.

1. Etymology of Form

Before the analysis of Form it is primarily essential to investigate the word Form. The meaning of Form will be explored from different point of views. According to the etymology the word 'Form' has been derived from Latin word *Formare* meaning to Form something or *Forma* meaning mold or Form. (Encyclopedia Parenthesis, 1816). Thus, its etymological meaning stresses on the physical appearance of Form. According to Webster dictionary Form is the necessary quality of a thing which involves both its physical features and its nonphysical characteristics. While the literal meaning of Form can be defined as anything that has a physical existence or presence. This presence can be in any Form including natural, biomorphic or synthetic arrangement. (Pribram, 2013). Form does not only have to be seen in view of these literal, etymological and dictionary meanings rather it is going to be studied through various other perspective in this paper. These perspectives include psychological, philosophical and symbolic notions. Its meaning is going to be reconnoitered as an entity that has corporeal and incorporeal meanings and aesthetics related to the art forms in general.

¹ PhD Scholar, Research Center, PUCAD, University of the Punjab
e-mail: sadiqhashmi@gmail.com

2. Introduction

To understand the concept of form it is necessary to comprehend its psychology as it is a fundamentally mystical entity. On empirical grounds it is a reality that a material object has the same shape and physiognomies whether how contrarily it is perceived. Perception varies not only from person to person but the difference of time and space also matters. The word form is similar to the word color in the sense that they are reliant on the viewer in their perception. Forms are multifaceted and multi-tiered arrangements and to comprehend the real essence of form a practicable delineation is to be explored with in the pragmatic perimeters of human perception. There are different components in a form like shape and contour but not all have psychological reality about them. It is human perception that differentiates between the functional parts and those that lacks spiritual authenticity. The visual space that is a two dimensional appearance is perceived by perceptual view dividing it into sections called shapes parted by precincts specifying as contours but due to numerous inconsistent and distorted connections of human observations there are varied viewpoints regarding their perception based on each individual experience. To study Form this hierarchy of shape, contour, object and part is perceived along with color and surface that can illustrate the details of a Form more accurately. The external characteristics of any form do have some idea of its inner reality, the concept behind its actuality and the idea behind its very existence. (Schwab et al., 1986).

3. Form and Sense Perception

For the appreciation of Form perception plays a major role along with the sensation. Sense organs are the receptors that respond to the environmental incitements prompting the mind process the perceptual ideas about the things in the surroundings and further recognizing them and interpreting the conceptions that are registered on the senses. (Rookies et al., 2000). In psychology the term Form has many meanings as in German language the term used for form is gestalt which is a self-structured component that is a tangible entity. It exists individually having a characteristic shape and form as its individual trait. The distinctive quality of each part is determined by the innate principles ingrained in the whole. (Albertazzi, 1999). The use of Forms in some sequential order creates a rhythmic balance producing patterns involving various shapes and lines with organic, biomorphic and geometric arrangements. The idea in this chapter is to recognize these arrangements as a whole as well as their individual components with extrinsic and intrinsic approach along with narrative analysis which will help in the study of varied popular philosophical viewpoints based on psychological perception regarding Forms of art.

4. Plato's Theory of Form

The word Form has a long history in philosophy and the earliest application is seen by Plato in his theory of Form in which he ascertained that there is an eternal truth and reality that every object is comprised of and that reality does not change like the particulars that are prone to change and are terminable. This Platonic notion of Form was acquired from the Pythagorean theory of numbers according to which numbers were the basic constituents of things instead of material elements and these numbers gave idiosyncratic physiognomies to the objects. For Plato mathematics was among the central important components of education having significant role in the development of his philosophical pursuits as seen in his *Republic* and *Taimaeus*. According to him Form is perpetual, comprehensible objects conforming to universal terms. He believed that these Forms were not concepts but real objects that are even more real than the material things. He held that the objects of daily life are only exemplification of actual reality. From this he developed his concept of 'eternal Form' by which he believed the unchallengeable epitome that can only be participated in by physical or pragmatic objects. (Britannica, 2022).

To understand the concept of eternal form the example of Justice can be taken which is the absolute

real Form and the just act or being just can only be the participation of material or sensible things while the original idea of justice is supreme and beyond any worldly change. According to his viewpoint these eternal Forms are incorporeal and of supreme quintessence as compared to the tangible and physical Forms. (Britannica, 2022). This idea explicates the significance of understanding the true nature of Form that will lead to the eternal truth. Human search for the perpetual reality is based on some tangible and intangible experiences and the tangible forms reflects their intangible idea which as stated by Plato are of supreme nature. His theory of Form depended on the contrast between the physical realm and the realm of Form. He said that the physical realm is easily comprehensible as it is filled with palpable things and that is only one real experience in life. But this was not satisfactory for him as they could not satisfy particular notions so he gave the idea of a spiritual plane that he called the realm of form where there are only perfect and unchanging concepts behind the tangible forms. He avowed that beyond this physical world there is the existence of a definitive truth and veracity and all that is tangible is only shadow of that impeccable, abstract and unchangeable reality. The realm of Form is as real as the physical world as the idea of beauty, redness, roundness, goodness and justice are forms and a red scarf, a beautiful flower, a round table or a just action are the objects of physical world. Thus the realm of physical world is easy to comprehend as it is the world in which people inhabits with all tangible objects while the spiritual realm is beyond this physical one which is perfect and unchangeable. (Blakeley et al., 2022).

5. Aristotle and Theory of Form

Whereas Aristotle's view point regarding Form was different from Plato's intangible concept and he believed that the matter and Form are the basic constituents of every entity and both co-exist with one another. Pythagorean numbers are significant for him too as a part of his metaphysics has been devoted to the philosophy of numbers. There were three questions proposed by Aristotle; what is existence or reality of being, how things continue to exist and change and how can one comprehend this world. He said that for Pythagoreans the principles of mathematics are the principles of all things and numbers are the foremost among these principles. For Pythagoreans numbers were the first thing in the whole of nature and they invented that the constituent of numbers is the constituent of all beings. Aristotle further explained that all the arrangements of the universe and the heavens are fitted well into the scheme of numbers. (Leonassi, 2010). In his Metaphysics he has explicated the idiosyncrasy between form and substance as there is not everything that has matter and there are perpetual thing that does not have matter. Form is more tangible than matter that reminds of the sole veracity of ideas. (Russell, 2009).

6. Thomas Aquinas and Form

Thomas Aquinas, one of the prominent exponents of Scholastic tradition, also modified Aristotle's concept of form in his distinctive religious percept. He described two types of Forms, accidental and sensible Forms. Accidental Forms are those forms that are not recognized by their quintessence and Sensible Forms are those that can be distinguished from matter through sense observation. (Encyclopedia Britannica, 2022). He used this idea for his religious interpretation of form where metaphysical element is more significant and effective for the manifestation of his thoughts.

7. Immanuel Kant and Form

While for Immanuel Kant, belonging to 18th century, Form was the asset of mind and it is derived from knowledge. He said that beauty lies in the form of every entity, which can create a feeling of exaltation when observed by the viewers. Kant's aesthetics is aesthetics of Form and in his Critique of Pure Reason he ascertained space and time as two Forms of receptivity, explaining that although space and time are not experienced by humans yet whatever they experience it is bound to be in

time and space. They are untainted forms of objects that one experiences as a priori. In his Critique of Aesthetical Judgment form endorse domination above substance or matter and this shows that aesthetics of form is essentially formalist. In this Third Critique some of the examples propose that the beauty of Form lies in its exterior arrangement as seen in the beautiful Form of flowers growing freely, entwined with one another in the Form of vegetation and floral patterns and then there are things around and viewed by people like houses, the songs one listens to and the poetry one writes or a dress one wears. Thus, there is a contrast between Form and matter according to formalist concept. Kant at times seems to validate Aristotle's theory of form by following the idea of distinction between form and matter. When he says that beauty in nature can be strongly defined as counterpart of art thus, he refers to the knowledge that they resemble the objects of nature as reflection of their outer Form. (Gasche, 2003).

Thus, the numbers are considered as the first ideologies and the constituent of the complete universe is recognized with numbers. Numbers are not just mental concepts but they actually occur and all things are constituents of them. According to Neo-Platonist Iamblichus who contributed to the Pythagorean opinion, only all that is conceivable in mathematics is conceivable in nature. Pythagoras beliefs and philosophy had a metaphysical concept underneath. For him the knowledge of number was a living truth that had to be experienced. For them they were Universal ideologies not just numbers that represent amount or precise quantity. Aristotle has explained that Pythagoreans traced the origin of all things and all forms on two main principles; the even and the odd. Things are formed of numbers and their changes along with their perpetual form all are based on principle of numbers. Numbers are comprised of two elements, even and odd in which odd is limited and even is unlimited. The One proceed from the even and the odd and thus whole of the universe is formed of numbers. (Leonassi, 2010).

8. Pythagoreans and Form

Pythagoreans believed that the numbers are derived from the One and the One From the even and the odd and as interpreted by Aristotle, for them even or infinite was evil and odd or limited was good and they also identified number one with the finite and number two with the infinite. Einstein also said that Universe is "Numbers" as in atomic physics laboratory reality is comprised of difficult mathematical collaborations in dealing with subatomic particles and fields. The theory of relativity was discovered because of a Greco-Pythagorean approach of analysis based on the communication between set of maxims with ensuing consistent inferences. The organizational method of the Pythagoreans gives strength to their technical grounds which are realistically examined and controlled and at the same time exceeded by a powerful preliminary but comprehensive metaphysical structure. Geometry has also been closely related to mathematics and numbers are joined to form geometric shapes like triangular, square, rectangular and cubic shapes.

The Pythagorean perception of number is quantifiable one and as the entire realm is made of numbers it means the real nature of the world is like geometry in numbers and therefore it is calculable. But then the question arises about the intangible qualities like intelligence, soul, beauty, justice and also things like periodic changes in seasons, musical coherences and rotational growth of plants. The qualities and elements of numbers stays parallels to the characteristics of things thus if from general analysis there seems no numbers the close observation will result in a calculable and quantifiable structure. Thus, Pythagoreans were the first one to calculate the real and the intangible in nature identifying its magnificence, unanimity and synchronization. For them this calculation was the connecting link between the discernible and the indiscernible worlds. It was their explored way of understanding and working with nature leading to the contemplation of the eternal truth. One the original number is in everything and everything is combined in the One. (Leonassi, 2010). The concept of One has diverse meanings in different philosophies with deeper insinuations as in Sufism and Islamic thinking where with mystical pursuits the Sufi path begins

with the conversion of soul and turning towards God who is the One and the only supreme power and light and this path ends with human perfection in union with God. (Ernst, 1985). God is the nucleus from Him originates all and all will return to Him. Thus, the matter or substances that are empirical are subject to change but the idea and concept of their forms remains the same as the idea is supreme and is the reflection of that Absolute Power.

9. Confucius and Form

Confucius on the other hand links his concept about art with social education connecting beauty of Form with kindness. He believed that beauty is the Form and kindness and compassion is the soul and crux of that Form and through this compassion and empathy the value of art and beauty takes a new meaning involving social implication. The main idea is to achieve benevolence for the humanity through beauty of Form and thoughtfulness. The meaning of Form here takes another perspective with its incorporeal essence achieving tangible benefits and sympathetic approach for humanity. (Wu, 2019).

The difference between Form and matter is of great significance and to understand this concept, the philosophy of Form is to be comprehended. In various sciences Forms are studied through their physical qualities and the changes in them are also being analyzed. Sciences work for the pragmatic perseverance of management and Philosophy of science remained the common element in different fields of sciences. Philosophy works in varied manners and has different possibilities like methodology that deals with examining the foundation of things, their efficiency and also theory of cognizance, description of the knowledge of abstract thoughts and definition of truth. Another type is Ontology which provides the study of the nature of being in relation to the entire universe and with God. Third type is Pragmatology that make people discover new scientific innovations in sciences as well as applied sciences like education, political economy, religion, ethics and sociology. (Carus, 1911). It offers convincing and attainable results of multifarious situations. Thus, all these three types of philosophy deal with the forms both corporeal and incorporeal.

10. Kant's Subjective and Objective Form

Form is not purely subjective according to Kant but both objective and subjective. Those things with which sense organs comes in interaction are represented as fixed Forms of feelings while the idea of untainted form, unadulterated space, of relations and also of time are all derived from experience. The notion of Form initiates from perception by excluding the motif of sense impersonations and focusing attention on purely interpersonal experience resulting in achieving the idea of pure Form, pure time, pure space and pure numbers without the concept of discerning the idea about the physical reality. These Forms are actually things in themselves whether their existence is non-existent and this is an important analysis to comprehend. Form in them as such does not exist in the shape of physical realism but on the other hand, they are not completely non-existent neither they are nothing. There is no limit to their possibilities and it is through them the reality is recognized and the physical world is shaped. Thus, the pure Form is more significant than the material reality and this super real quality comprises all rules of existence. (Carus, 1911).

11. Friedrich Schiller and Form

Friedrich Schiller, a German philosopher and writer, has taken reference from Kant's idea of Form and aesthetics proclaiming that the Forms of arts can arouse the feelings of collective pleasure that one experiences when they overcome their intense corporeal emotions. He relates these extreme feelings with the notion of sublime that is evoked by any object for which the opulent nature feels its parameters but for the rational-self there seem no boundaries rather there is a complete supremacy and liberation from the physical confines. He considers the feeling of sublime as the noblest one as sublimity trains a person to get perfect control over his intellect accomplishing inner

self- adequacy over his cogent supremacies. (Schiller, 2021). This suggests that Forms stimulate multiple feelings according to one's intellect and perception which is again influenced by social, cultural and religious implications.

12. Schopenhauer and Form

Furthermore, in the philosophical conception of Schopenhauer form is perceived initially through aesthetic experience unlike Kantian's aesthetic judgment and whatever aesthetic experience is attained it is transferred in the form of instinctive information to others either visually or verbally. An artist can express his idea of form through his art work and for others Schopenhauer believed that the idea of innate knowledge is conveyed through words expressing the perception. Schopenhauer has elucidated the aesthetic knowledge and awareness in two variations including the beauty and the sublime, the qualities occurring in nature and also in art forms. He upholds that aesthetic experience is not only the monopoly of a group but everyone's domain although the capacity for aesthetic experience of beauty and sublimity varies according to the intuitive knowledge and human genius. The understanding of form is based on subjective and objective approach towards the substance; subjective approach comprises of intellectual, psychological, mathematical and rational system of elucidation. He relates the objective idea to Platonic conception where the idea is represented innately in the form and can only be perceived through intuition and with the aesthetic experience of art and nature the comprehension has a more abstract supremacy about it. These sentiments are free of perceptive circumstances of space, time and causativeness having the universal status as Plato assigned to his real forms. (Schopenhauer, 2018).

13. Carl Jung's Idea of Form

Similarly, when probe into psychologists view point regarding form there is another perspective and approach towards Form and aesthetics of beauty as seen in Carl Jung's (1857-1961) discernment. He constitutes those expressions of aesthetics of any form is an epitome of the conventional representation of a joint or personal expression made intentionally or involuntarily. Similarly, he proclaims symbols are unconscious creation of human mind which are impulsive actions of his imagination and thoughts. Individuation is an important facet of his analysis of human behavior and in this context, he affirms that all that is stored in the unconscious of mind is being communicated intentionally through the conscious. Likewise, he connects artist's activity with fantasy and creativity explaining his viewpoint through the example of mandala that he painted himself. He related this circular form with different objects as it is witnessed in many organic forms like in plants, in parts of animals, drawing of mandala made by humans in different stages of evolutions since the beginning in various eras and in different religions. In psychology this circular form symbolizes wholeness. It is seen in the religious architectures, reliefs and paintings belonging to different regions with a variety of specifications and interpretations. The circular form is same but having multiple perceptions thus proving that the idea of form is same but its representation and interpretation is varied. For Jung this circular Form leads to "acquire a living conception of the self". He has analyzed and observed that all lines and all steps lead to the single central point which is the nucleus of life and this center was considered as the self-realization and self -discovery known in Jung's analytical studies as individuation. (Berk, 2012).

14. Bertrand Russell's Concept of Form

The exploration further moves forward with various interesting perspectives regarding form like that of Bertrand Russell who believes that Form is seen through an eye but it can only see till it is in the body which means that it is actually the soul that sees not the eye. The complex idea of Form is explicated by Russell proclaiming its functionalism and significance. He asserts that Form of a thing is its main constituent and their existence is more important than the universals. There are things that have no material Form and they exist autonomously without any prerequisites of matter.

Russell has given reference to Aristotle's concept of Form that is against the Platonic idea and his Form intends to be different from universals although there is similarity in many features yet its physicality is much less than Plato's. Russell added further to this idea by asserting that every object has its own form and there is difference in every two forms that otherwise seems similar and has given the example of a man who has made two brass spheres and both have their own special circularity and wholeness. This characteristic in each sphere is considerable and precise but not indistinguishable and each reflects a specific moment in universal sphericity and that moment is not analogous with it. (Russell, 2009).

Russell discusses Aristotle's principle of potentiality and actuality for the categorization of Form in his Metaphysics IX. Potentiality is the simple, inactive matter while when it is active and has transformed after evolutionary changes it is actuality. Potentiality is the capability of substance to alter other substance or altered by other substance. Actuality is when the substance is changed or transformed or evolved. The changed substance has more mature Form and is considered actual. Aristotle says that God is purest of Form and is unalterable and so He is untainted actuality. This dogma is effectively true and quite sanguine as the entire universe is incessantly changing and evolving to get better than before. (Russell, 2009). The idea of Form has been explained with a diversity of justification and interpretations but the connection between each is the presence of the supersensible and metaphysical manifestation. Bertrand Russell has taken the view point from Plato and with a linearity of description has explained the concept of Form through all the historical reasoning.

15. Ludwig Wittgenstein Approach towards Form

While the philosophical approach of Ludwig Wittgenstein leads to a deeper understanding of state of affairs related to Forms which are actually thoughts related to these arrangements. These states of affairs are comprised of objects and properties like a Form of a design has its empirical existence along with some properties related to its lines and colors while some are metaphysical ones. Aesthetic consideration is necessary for understanding the meaning, perception and sense experience regarding these Forms and his writing explores artistic connotation and interpretation elucidated and articulated in his intellectual style. He explicates two layered interconnection both explicit and implicit about the Forms of patterns and objects and believes that by virtue the works of art obscures more than they exposes. He believes in seeing the Forms and patterns related to art in a broader spectrum involving cultural context, time, place and language of art. For him aesthetics should act as a conceptual inquiry that is based on analysis of the contributing properties of the Forms with more vigorous considerations. Language and culture have impact on aesthetic expression and activities and he says that aesthetic rules of a period are basically rules of that culture and uses of aesthetic terms are at times entirely dissimilar in different age. If a work of art or an art Form is appreciated it cannot be separated from a specific perspective of time and place where it belongs to thus having a strong contextualized meaning. Aesthetics is abstractly extensive in conception which is a multifaceted human cultural phenomenon linked with other philosophical perceptions. (Hangberg, 2014). To understand the implicit conception of Form the cultural context is equally important along with its philosophical reasoning and time bound perspective. The social and cultural aspects deeply effects the human activity that are reflective in their own right with different magnitudes of individual and cultural domains including politics, belief, art, ethics, history, physics, biology etc. each having a distinct position with its coherent presence and purpose. (Egan et al., 2013).

16. Schopenhauer and Form

For Schopenhauer the aesthetic experience has two variations, the beautiful and the sublime for understanding both art and nature with an intellectual pursuit. He believes in will-less perception

of Form and stresses on viewing the world without relating to human will and observing only the essential and pure quality of Forms. This result in an aesthetic serenity after going through will-free perception and he regards it as an ecstatic experience because of its spontaneous quality which he considers higher than the will-full approach. Schopenhauer has emphasized on this aesthetic requirement for thoughts and imagination and explains the scantiness of the objects which are always quite flawed copies of the idea that has manifested itself in them. Taking it as a separate ontological domain just like Plato he has discriminated between the perfect and imperfect copies of form considering the objective ideals as pure and perfect while the ones with subjective willingness involved as the imperfect ones as inferior copies of the idea that is supreme.(Vasalou, 2013).

He further explicates that the intrinsic study of Form and its aesthetics is not only dependent on the exterior image and observation but on the transcendent study of present through time. Further he stresses on the closer study of aesthetic experience of the natural Form with the intention to understand the perception of their artistic depiction from the standpoint of the creator of that Form, the artist, the craftsman whose intellect is behind that artistic formation. This intellect is based on objective viewpoint of the independent mind reflecting the neutral tendency and for Schopenhauer this is considered as the augmented authority of an individual's mind with a control on imagination among his fundamental logical mannerism. He says that a work of art is a source of communication of his feelings with the viewer and if a viewer cannot perceive it then his exercise of creating the art work becomes meaningless. The Forms are basically present in our intellect and are perfect and supreme even before they are perceived. (Vasalou, 2013).

They are in the form of a priori knowledge without experience and are embedded in us. Space, time and causativeness have significant influence on the forms of our knowledge before our experience and can only be authenticated through practice and skill. Mathematics, geometry, art and music can only be understood through experience and their rhythm, balance and harmony are felt and created with the prior knowledge of the intellect and experience. This harmony is the essence of the knowledge and experience, the perfect and the imperfect, the known and the unknown thus replicating the balance and harmony of nature that is part of human intellect by default. When an art Form is viewed the understanding of the intellect is based on its Form, the space it has used, the combination of color and Forms or shapes, the geometrical details and the steadiness and harmony of the composition. These compositions can be based on abstract Forms including only lines, geometrical shapes and colors with a variety of creation of space both with balanced or unbalanced configurations which can still be recognized and cherished because of the inherent value of rhythm and harmony. There is a connection between these Forms and human intellect because of the harmonic motion and rhythm in their lines and colors of the arrangements, their repetitiveness which echoes the harmony with human morality, the Forms of universe and human will to understand them. Thus for Schopenhauer art Forms along with musical symphonies are connected to human intellect and they acquire a superior place in life. Human intelligence and will has the ability to understand and absorb rhythm and harmony as these characteristic are instilled in human nature. (Sabri, 2013).

17. Georg Wilhelm Friedrich Hegel and Form

Georg Wilhelm Friedrich Hegel discusses Forms of art with his critical approach and conception believing that art is not a natural creation but a result of human activity achieved by human intellect through practice and skill. Along with skillfulness and motivation there are definite rules that they follow for their art practice. He argues that although Forms are created by artist but behind these creation there is another power i.e. God who is working through the artist. In every creation by an artist or a craftsman there is an internal and external realization with a spiritual undertone and main objective of each creation by the artist is to recognize his own self. Hegel's next conception is

based on the idea that each Form that is created is a result of aesthetic consideration through sensuous feelings and insight that will lead to a more spiritual comprehension. He believes that the creative art forms are different from mechanical works or work of science produced by pure theories and facts rather it is the result of artistic ingenuity that is ability and an aptitude which can only be achieved by constant practice. He firmly took the stance that art helps in reducing human emotional aggressiveness and it refines the lustful desires helping in cultivating ethical growth. His approach towards the purpose of creating Forms is that in each aesthetic form reflects the Absolute. (Kockelmans, 1985).

Hegel's approach towards art is that it ensues from the absolute Idea and results as the appearance of the Absolute itself. Thus the beauty of the Form reveals the magnificence of the Absolute and content of the Form has a tangible existence rather than being abstract. It means that the Idea is represented through Forms and in their aesthetic contours both the idea and the external Form is symbolized enhancing the grandness and brilliance of these Forms in which idea and shapes have merged into one. Following Hegel's philosophy Heidegger further explicates the function of art that has a vital role in society yet this function is overshadowed by the domination of mechanical implication and science and art has not been taken as a source to reveal the truth. Thus he believes that the ontological formation of art is to be developed further by means of stipulations for numerous Forms of art. Thus the significant role of art Forms can be understood on one hand and can attain an advantaged position on the other hand. (Kockelmans, 1985).

18. Conclusion

Concluding this paper it has been analyzed that Form has different meanings and perceptions in different periods of time according to the discernment and insight of different thinkers and philosophers. The main concept to study the philosophy and aesthetics of Form is to incorporate these varied perceptions with Forms of art suggesting a strong ideology behind their creation and conception. From the initial concept of Form by Plato to the modern and contemporary perception by Hegel, it has been seen that how Form exist both in tangible and intangible arrangement. It has been observed that how Aristotle has taken Plato's idea but giving his version his concept of coexistence of Form and matter while Thomas Aquinas has given religious interpretation of Form stressing more on metaphysical than sensible aspect. Like Aristotle, Neo Platonists also stressed on the empirical qualities of Form along with the metaphysical ones using Pythagorean number symbolism leading to the concept of One with significance to geometry. Then the Sufi thought has been discussed where stress is on the supreme idea of Form that is consistent. Confucius has related beauty of Form with compassionate attitude for humanity. Sciences like physics and Mathematics deals with both corporeal and incorporeal Forms.

Formalist idea of Kant focusing on physical and exterior arrangement has also been presented but their experience is a priori knowledge instilled within human beings. He believes that Form exist both in idea and in material reality. Friedrich Schiller further takes Kant's idea and has interestingly involved feelings like sublime aroused by art Forms that are beyond physical confines. Schopenhauer's understanding of Form on the other hand is based on aesthetic experience focusing on beauty and sublime as the main qualities in nature and art Forms.

While Jung's view of aesthetics of Form is established on unconscious of mind expressed through artist's creative impulse. Whereas Bertrand Russell in his philosophical search elucidates that Form may exist without any requirement of matter and like Plato he believes that there is intangible appearance of Form. For Wittgenstein aesthetic consideration is essential in understanding Form focusing on its innate and unseen value based on time and space. Schopenhauer's objective will less perception of Form is based on spontaneity for the blissful knowledge and he connects human intellect with geometrical shapes and musical symphonies.

For Hegel Form created by craftsmen or artists are result of some Divine power behind them and more spiritual comprehension is required to understand them. Furthermore extending this view, Heidegger emphasized on the need to appreciate Forms beyond mechanical inferences. While in Islamic conception of art Form is based on the ideology of not imitating the original appearance that has a more abstract representation of Form.

In this paper through different philosophies and theories, it has been studied that harmony, balance and rhythm in nature are an unrelenting perpetuation connecting different aspects of Forms, designs and colours in different spaces and times. Their connection with human observation, absorption, fascination and facsimile also has no limit. Human interaction with nature either directly or indirectly always influence, inspire or stimulate human mind and heart. Human eye seeks beauty in nature which is not a principle element but an involvement that varies from person to person along with that area, space and time also having strong impact. The effect of varied observations of nature on the human mind has psychological, philosophical, social and personal implications. There is harmony in all equilibriums and also in all rhythms that makes the order of harmony primarily with long lasting impression. (Ross, 1907).

Here through argument, it has been substantiated that human experience of Form is based on two types of understandings, sense perception and intuitional capacity to appreciate things around him. Sense experience is based on empirical evidence in the development of concepts rather than inherent thinking or following ritual and the inner value and metaphysical existence of Form has a profounder meaning and insinuation. Form with its mystical and philosophical suggestions attains a much greater significance with multiple connotation and justifications either it is in the Form of an art piece or a pattern in a design. The harmony, rhythm and balance correlated to these arrangements has further elucidates how the status of these Forms achieve an ecstatic understanding leads to the idea of sublime that is a delightful experience with an overwhelming feeling. Here the explorations of harmony, its influence, magnitudes and significance all are in consideration in the perspective of poignant sublime preference. The idea is not only to study this harmony in the sense of the word but actually to connect the physical beauty and pleasure with the metaphysical one. The basic idea is to elevate the perception of any art form to a sublime experience connecting the aesthetic beauty of nature, that is reflecting the eternal beauty, to the one created by man because of the knowledge inculcated in him by the supreme power.

Conflict of interest

The authors declared no potential conflicts of interest with respect to the research, authorship and/or publication of this article.

Funding

The authors received no financial support for the research, authorship, and/or publication of this article.

Data availability

Data will be furnished upon request.

References

Encyclopedie Parenthesis: Universal Dictionary of Arts, Sciences, Literature & C. (1816). Edinburgh: John Brown Anchor Close.

Albertazzi, L. (1999). *Shapes and Forms: From Gestalt Psychology and Phenomenology to Ontology and Mathematics*. Dordrecht: Kluwer Academic Publishers.

Berk, T. v. (2012). *Jung on Art: The Autonomy of the Creative Drive*. New York: Psychology Press.

Britannica, A. o. (2024, August 30). *Form/ Definition, Nature and Examples*. Retrieved October 05, 2024, from Britanicca: <https://wwwbritanicca.com> › ... › Philosophers

Carus, P. (1911). *The Philosophy of Form*. Chicago: Open Court Publishing Company.

David Egan, S. R. (2013). *Wittgenstein and Heidegger*. New York: Taylor and Francis.

Ernst, C. W. (1985). *Words of Ecstasy in Sufism*. New York: State University of New York Press.

Form, Philosophy, Encyclopedias Britannica. (n.d.). Retrieved July 16, 2022, from Philosophical Issues: <https://www.britannica.com> › ... ›

Gasche, R. (2003). *The Idea of Form: Rethinking Kant's Aesthetics*. California: Stanford University Press.

Hangberg, G. (2014, July 30). *Stanford Encyclopedia of Philosophy*. Retrieved November 22, 22, from Wittgenstein's Aesthetics-Stanford Encyclopedia of Philosophy: : <https://plato.stanford.edu> › wittgenstein-aesthetics

Karl H. Pribram. M. (2013). *The Form With in*. USA: Prospecta Press.

Kockelmans, J. J. (1985). *Heidegger on Art and Art Work*. Dordrecht: Martinus Nijhoff Publishers.

Leonassi, S. (2010, December 15). *The Pythagorean Philosophy of Numbers*. Retrieved July 22, 2022, from Rackedn.com: <https://ba278b9d8106536501a2-57da1f3fe93ccf3a9828e6ce67c3d52c.ssl.rackedn.com> ›

Nusbaum, E. C. (1986). *Pattern Recognition by Humans and Machines*. London: Academic Press.

Ross, D. W. (1907). *A Theory of Pure Design: Harmony, Balance, Rhythm*. Boston: Mifflin and Company.

Russell, B. (2009). *History of Western Philosophy*. London: Routledge.

Sabry, F. (2013). *The Will's Harmonic Motion: The Completion of Schopenhauer's Philosophy*. Bloomington: Universe Publications.

Sasha Blackley, E. C. (2022, 08 25). *Plato's Theory of Form/ The Realm of Form vs The Physical Realm* . Retrieved 10 20, 2022, from Study.com: <https://study.com/plato-form-realm-physical>

Schiller, F. (2021). *Schiller's of the Sublime: Stanford Encyclopedia of Philosophy*. California: Stanford University Press.

Schopenhauer. (2018). *Schopenhauer's Aesthetics: Stanford Encyclopedia of Philosophy*. California : Stanford University Press.

Vasalou, S. (2013). *Schopenhauer and the Aesthetic Standpoint: Philosophy as the Practice of the Sublime*. Cambridge: Cambridge University Press.

Willson, P. R. (2000). *Perception: Theory, Development and Organization*. London: Routledge.

Wu, J. (2019). *New Authentic Thoughts, Methodology and Structure of Systemic Philosophy*. China: Shenzhen University.