Abstract of Doctoral Dissertation

Title: Studying Whitehead's Metaphysics From the Point of View of Logic and Aesthetics

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This dissertation describes how A. N. Whitehead uses the perspectives of logic and aesthetics to develop his metaphysics. Whitehead's metaphysical system is famous for its difficulty, and scholars have attempted to elucidate this system. In this dissertation, I point out that the difficulty is due in part to his philosophical methodology. Whitehead called his methodology "speculative philosophy"—that is, he took some recognition that he insists we all share as the basis of his philosophical work and built his general hypotheses from this recognition. His metaphysical system is the result of such work, and one of the reasons his metaphysics is difficult is that it is not clear which recognition Whitehead uses as the starting point. In this dissertation, I argue that Whitehead's belief that the process of the universe was conditioned by logical and aesthetic harmony, as stated in his *Science and the Modern World*, was the starting point for his metaphysics. Therefore, this dissertation is an attempt to prove the following hypothesis: Whitehead's metaphysics is based on this belief, and he constructed his metaphysical system as its theoretical development.

This attempt is not easy since the mention of the two types of harmonies themselves does not appear frequently in his works. However, we can find various logic- or aesthetics-related concepts in Whitehead's texts as well as the fact that they are important factors of his metaphysics. This dissertation's approach to the meaning of logical harmony and aesthetic harmony is based on a consideration of such concepts in his metaphysics. Along with this investigation, this research also discusses Whitehead's view of logic and aesthetics as sciences. This discussion is necessary because the various logic- or aesthetic-related concepts used in related metaphysical discussions are generalized concepts based on Whitehead's understanding of logic and aesthetics. Moreover, we can find that he redefined logic and aesthetics from his metaphysical perspective. Therefore, this

research aims to clarify the reciprocal relationship between Whitehead's metaphysics and his understanding of logic and aesthetics.

This dissertation consists mainly of two parts. In the first part, I use *Science and the Modern World* and *Harvard Lectures of Alfred North Whitehead: 1924–1925* to argue the problem of logic and aesthetics in the development of Whitehead's metaphysics. In the second part, I read Whitehead's texts published after 1929, including *Process and Reality* and *The Adventure of Ideas*, and elucidate his systemized metaphysics in terms of logic and aesthetics.

In chapter 1 in part 1, I clarify the basic elements, scheme of Whitehead's metaphysics in 1924–1925, and investigate their relationships to the definition of logic. Chapter 2 covers the status of aesthetic-related concepts in his metaphysics. These discussions show that Whitehead places both logical and aesthetic concepts in the structure of the reality that he attempts to describe in his metaphysics. This result suggests that logical harmony and aesthetic harmony are relevant with regard to the essential character of reality including with such concepts as the "integration of many" and "inclusion (or selection) and exclusion."

In chapter 1 of part 2, I clarify Whitehead's view of logic since 1929 by focusing on the ideas of "pattern", "incompatibility", and show that he had a vison that logic would be the basis of aesthetics in the future. In chapter 2, I explain the basic concepts and principles of Whitehead's metaphysics in order to prepare for the discussion in the following chapter. In chapter 3, I discuss the role of the concept of "incompatibility" in his metaphysics. This is an originally logical idea; however, he incorporates it into his metaphysical system. Moreover, he even gives an aesthetic meaning to the concept. This chapter shows that the concept connects metaphysics, logic, and aesthetics. Chapter 4 covers the metaphysical meaning of "pattern" and then reconsiders the relationship among these three ideas. In chapter 5, I investigate Whitehead's concept of art and describe his aesthetic theory based on his metaphysics. Overall, this dissertation verifies the above hypothesis by revealing that Whitehead's belief in logical and aesthetic harmony was incorporated in his doctrine of "pre-established harmony," which leads actual entities to overcome (logical and aesthetic) incompatibilities and come into being.