

Abstract of Fabio Piemonte's work (FiTMU PhD – XII cycle)

Title: “Philosophy and theology in the works of Alan of Lille: plurality of literary forms and unity of knowledge”

This research is aimed at clarifying the relationship between philosophy and theology in the works of Alan of Lille, who is termed by his contemporaries *Doctor Universalis* also because of his figure of unfailing polygraph who experimented greatly successfully multifarious literary genres, from *summa* to philosophic poem, from the theological axiomatic to the apologetics, from the theological dictionary to the biblical exegesis. Every literary form adopted by the master of Lille is not to consider only as a different stylistic formality, but it is rather important of a precise method of investigation of the natural and supernatural reality.

The plurality of the literary forms corresponding to a plurality of epistemological methods, in it different knowledge are involved, from the liberal arts to theological *scientia*.

Follower of a high medieval world, now at its sunset, the master of Lille is both the *Doctor Universalis* able to decline in the number of the literary forms he experiments the wealth of the previous cultural heritage, in the light of the awareness of the relation of identity of *vera philosophia* and *vera theologia* and a Porretan willing to revise the boundaries between the two poles of that relationship.

Because of his ancestral awareness a subordinate position of philosophic knowledge over the theological one, although not yet clearly matured as adopted in the following decades, the master of Lille does not emerges simply as an heir of a speculative early medieval paradigm now in decline but, especially in light of his epistemological reflection on the relationship between philosophy and theology, he can be regarded as a pioneer of the new scholastic method, whose contribution is significant speculative in the delicate process of flowering and progressive development of theology as a science in the twelfth and thirteenth centuries.