

## TABLE OF CONTENTS

<b>Acknowledgements.....</b>	i
<b>Preface.....</b>	1
<b>General Introduction: the elephant as an animal.....</b>	9
1) Genealogy of the elephant.....	10
2) Currently existing elephant species.....	12
2-A) Asian Elephant.....	12
2-B) African Elephant.....	14
3) Elephant's anatomy.....	15
3-A) Trunk.....	15
3-B) Tusks.....	16
3-C) Brain.....	16
3-D) Legs.....	16
3-E) Skin.....	17
3-F) Vision and audition.....	17
<b>Chapter 1) Elephants in Greek and Hellenistic Civilizations.....</b>	21
1-1) Heritage of sources .....	21
A) The oldest testimonies. Prevalence of geographical and historical sources on biological studies.....	21
B) Aristotle's invaluable reports in the realm of zoology.....	27
a) About elephant's limbs and bending.....	29
b) About generative organs.....	30
c) About sperm.....	30
d) About elephant's breasts.....	30
e) About the elephant's reproductive behaviour, number of young, and gestation period, suckling of the calf, etc.....	31
f) About the elephant's gentleness and intelligence.....	32
g) Elephant's voice.....	32
h) Elephant's disease.....	32
i) Art of hunting, breeding and training for battle of the elephant.....	33
1-2) War elephants in service for Hellenistic rulers. From appropriation	

to cultural fusion.....	33
<b>1-3) Elephant's visual representations in the Greek era</b>	
A) Alexander the Great's commemorative coins: historical testimony.....	39
B) <i>Exuviae elephantis</i> : the elephant as trophy of war and symbol of appropriation.....	41
C) Elephants on Greco-Bactrian coins: cultural assimilation.....	42
D) Elephant-drawn chariot: animal in service of the gods.....	44
E) Totem animal of Seleucid: elephant as a self-image.....	45
F) Women in <i>exuviae elephantis</i> : personification of Africa.....	46
<b>1-4) Conclusion.....</b>	<b>47</b>

<b>Chapter 2) Elephants in Roman world: animals as multiple-faceted symbols of military power, as draught animals for emperors and gods, as circus animals, as moral models.....</b>	<b>49</b>
<b>2-1) Encounter of Romans with war elephants: huge and furious adversaries.....</b>	<b>50</b>
A) Pyrrhus and his elephants.....	50
B) Elephants of Hannibal.....	52
<b>2-2) Elephants' entry into Roman life.....</b>	<b>55</b>
A) The elephant as draught animal for emperors and gods: apotheosis and immortalization of fame after death.....	55
B) Roman army's rare use of the war elephant.....	59
C) Elephant in spectacles: display of Roman power and amusement and animal tricks .....	59
<b>2-3) The elephant between zoology, moral model and <i>mirabilia</i>: plentiful accounts of the animal by Roman writers.....</b>	<b>64</b>
A) Zoological and historical accounts.....	64
B) The elephant as moral model.....	71
C) The elephant as <i>mirabilia</i> .....	76
<b>2-4) Specific themes concerning the elephant.....</b>	<b>79</b>
A) Antagonism between elephants and serpents.....	79
B) Antagonism between the elephant and the rhinoceros.....	81
C) Elephants as symbols of Africa and its regions.....	83
D) Elephants among animals enchanted by Orpheus.....	83

E) “Cancellata cutis” and elephantiasis.....	85
F) Ivory: most luxurious material.....	87
2-5) Conclusion.....	87
<b>Chapter 3) Elephants in Jewish and Christian literature (1<sup>st</sup> -6<sup>th</sup> C.).....</b>	<b>91</b>
3-1) Jewish concept of the elephant: Negative view of the elephant, anthropocentric cosmology.....	92
A) Story of Judas Maccabeus.....	92
B) Philo of Alexandria: justification of man’s dominion over animals.....	94
3-2) Patristic literature: the elephant enters into Christian cosmology.....	97
A) <i>Hexameron</i> : praise for the skillful Creation of God and justification of the man’s sovereignty over animals.....	97
B) Representation of the scene of Creation : Adam in paradise naming the animals.....	101
C) Saint Eucherius: the elephant as a sinner.....	102
3-3) <i>Physiologus</i> : the elephant enters into Christian allegory.....	103
A) Greek <i>Physiologus</i> : the elephant couple as the figure of Adam and Eve; the big elephant as the Law; the 12 elephants as prophets; the small elephant as the figure of Christ.....	104
B) Latin <i>Physiologus</i> : the emphasis of <i>draco</i> as devil.....	107
a) versio Y.....	107
b) versio B (Bern, Lat.233) : water as secular world.....	109
3-4) Ivory’s symbolism: symbol of luxury and the symbol of chastity.....	111
A) Holy Scripture.....	111
B) Cassiodorus’ <i>Expositio Psalmorum</i> .....	113
C) Ivory works and trade of ivory.....	113
3-5) The elephant in Byzantine cosmography.....	114
A) Cosmas Indicopleustes (Κοσμας Ινδικοπλεύθητης)’s <i>Christian Topography</i> ( <i>Χριστιανική Τοπογραφία</i> ): representation of terrestrial world with land animals.....	114
B) The elephant of Byzantine Emperors: memory of Hellenistic and Roman worlds.....	117
3-7) Cassiodorus’ observation: the elephant image disappearing at the end of	

Antiquity.....	120
3-8) Conclusion.....	122
<b>Chapter 4) From the beginning of Middle Ages to Ottonian period (7<sup>th</sup>-11<sup>th</sup> C.)</b>	
.....	125
4-1) Encyclopedias: transmission of the classical knowledge into Christian context.....	126
4-2) The elephant as the wonder (or terror) of the East.....	133
4-3) New versions of <i>Physiologus</i> : changes towards bestiaries.....	140
4-4) The development of the story of antagonism between the dragon and the elephant in Christian context.....	143
4-5) Charlemagne's elephant: symbol of earthen Paradise and power of emperor..	145
4-6) Visual Representation of elephants in the Carolingian and Ottonian periods..	148
A) Illustration of <i>Physiologus</i> manuscripts .....	148
B) Elephants in ornamental illustrations in Carolingian manuscripts.....	150
C) Illustration of the elephant in Anglo-Saxon <i>Marvels of the East (Wonders of the East)</i> manuscripts	
D) Noah's ark in the <i>Beatus</i> manuscripts.....	154
E) Rabanus Maurus' manuscript of Montecassino Abbey ( <i>Cod. Casinensis</i> 132)	
.....	156
F) Greek <i>Physiologus</i> preserved in Ambrosiana Library (E16 sup.) .....	160
G) Oppianos' <i>Cynegetica</i> ' s manuscript in Marciana Library.....	162
H) Carolingian and Ottonian ivory.....	165
4-7) Conclusion.....	166
<b>Chapter 5) Pre-Romanesque and Romanesque period—the elephant as a vehicle of allegory and symbol, and an object of scientific observation and experience.....</b>	169
5-1) Development of the allegorical story of the elephant versus the dragon.....	170
A) Stress on the dragon's tail: comparison with devil's chain.....	170
B): Cinnabar: a colour produced by the blood of the dragon and the elephant....	172
5-2) Elephant and ivory (or bone) as allegory of chastity and purity.....	173
A) Ivory as purity.....	173

B) Ivory trade and ivory craft centers in Mediterranean area.....	174
C) Diffusion of olifants: its use in religious ceremonies and in chivalry culture... ..	176
5-3) Memory of war elephant in Christian context-the elephant with tower on the back.....	177
A) The elephant with tower as the allegory of carelessness.....	177
B) The meaning of the elephant with tower in Christian context: secular world or Christian church? .....	181
C) Elephant with tower as the symbol of good memory.....	183
5-4) Elephants as supporters-figures of Adam and Eve and allegory of penitence... ..	185
A) Bishop's throne ( <i>cathedra</i> ) supported by elephants-elephant as allegory of penitence or "heresy" succumbed to Christian church.....	185
B) Elephants as corbel and support: figure of penitents.....	192
C) Male and female elephants as Adam and Eve by a tree.....	197
5-5) The meaning of the tree the elephant supports or against which the elephant leans.....	201
A) The trap made on the tree as allegory of secular world full of danger.....	201
B) World tree depicted with elephant (s).....	201
C) Development of the account of the mandrake.....	208
5-6) Elephant as the allegory of <i>superbia</i> .....	213
A) Scenes of <i>First Maccabees</i> : Eleazar's self sacrifice under the enemy's elephant-influence of the Crusades movement .....	213
B) Visual representation of the scene from <i>1 Maccabees</i> .....	214
5-7) Ivory chess-man with elephant figure: from Eastern secular game to the game with Christian allegory.....	216
A) The elephant as an exotic animal of Menageries-yeaning of Norman lords?....	217
B) Transformation of chess game in the Western culture.....	218
C) From the war elephant of Indian army to the bishop-changes of meanings of chess pieces from secular to Christian. ....	221
5-8) The elephant in Cosmography, <i>mappae mundi</i> and wonders of East.....	224
A) World Maps-the elephant in the world image.....	225
B) Souvigny pillar- cosmographical diagram of world map and calendar.....	228
C) Elephant as the element of earth: four elements in Cosmology.....	230

5-9) Creation of animals, Adam's naming of animals-wonder of Creation and man's dominion over animals.....	231
A) Elephant as a wonder of the Creation.....	231
B) Adam names animals-man's hegemony over animals.....	233
5-10) Elephant and the allegory of water: Water as secular world or water of purification? .....	233
A) Water as allegory of the secular world.....	235
B) Allegory of the rock in Psalm.....	236
C) Water of baptism.....	237
5-11) Animals themselves as a secular world.....	237
5-12) Elephant images which have no allegorical meanings.....	240
A) Elephant as ornament: influence of Oriental textile and other artifacts.....	240
B) Influence of Oriental fables: the griffin vs. the elephant motif.....	241
C) Morphology of the elephant: some observations on the representations of elephant body parts as a result of interaction among text, oral tradition and model.....	242
a) Tapir-like trunk and bird's beak like trunk.....	243
b) Snake-like trunk.....	245
c) Hand like trunk, trunk as a tube coming out from the mouth.....	245
d) Representations of earlobes.....	246
e) Legs without joints, legs of horse or caw.....	247
f) Dancing and jumping elephant.....	248
g) Skin colour and rendering of skin .....	249
h) Elephantine dimensions.....	251
i) Elephant as a big ox.....	252
5-14) Conclusion.....	252

<b>Chapter 6) 13<sup>th</sup> century: Towards Gothic realism and Scholastic anthropocentrism regarding the relationship between the men and the animals .....</b>	255
6-1) Further development of the accounts on the mandrake: inclusion of scientific accounts.....	256
6-2) Diversification of allegory of water: secular world, purity or baptism, and the mirror.....	258

A) Water as the secular world.....	258
B) Water as purity and baptism.....	261
C) Water as mirror.....	262
<b>6-3) From the tree as the secular world to the wood: Tuscan (Tosco-Venetian) bestiary</b>	
6-4) The battle between the elephant and dragon or the basilisk.....	265
6-5) Elephant as penitent, elephant as sinner.....	268
6-6) Praise for the Creation-Hexameron tradition and stress on man's hegemony on other animals.....	270
6-7) Capture of elephants.....	273
6-8) The elephant vs. the unicorn.....	277
6-9) Elephant as Christ/Bleeding elephant as Christ.....	278
6-11) Elephant as Virgin Mary.....	280
A) Elephant and Virgin Mary as <i>turris eburnea</i> .....	280
B) Allegory of ivory.....	283
C) Chess game: development of its allegory.....	284
6-12) Elephant in geographical and cosmographical works/ Traveler's reports/ Alexander romances.....	287
A) Ethnographic works.....	287
B) The elephant as geographic sign in <i>mappa mundi</i> .....	291
C) Sea elephant.....	294
6-12) An Arabic book on animals.....	296
6-13) The elephant in scientific approach in encyclopedic works.....	298
6-14) Anatomy of the elephant.....	303
A) trunk.....	303
B) Elephants dancing, kneeling and being tied. ....	304
6-15) Elephant representation between realism and fantasy.....	305
A) Gothic realism and the elephant.....	306
B) Non realistic representation.....	313
6-5) Conclusion.....	314
<b>General Conclusion.....</b>	317
<b>Bibliography.....</b>	327