

CARL HAGENBECK'S WONDER-ZOO AND BIG CIRCUS Olympia, London

John Adams

For the Christmas period of 1913-1914, London's Olympia opened its doors to visitors to see Carl Hagenbeck's Wonder-Zoo and Big Circus. While many circuses with menageries had previously been held at Olympia, and continued to be held there for decades after, this exhibition was unique. For the first, and only, time the Zoo was the prime attraction with the circus the secondary show. Significantly, this was also the first time in England that big cats and primates had been exhibited in bar-less enclosures using dry moats as the barriers, although in Scotland the Edinburgh Zoological Garden had opened earlier in that year (July 1913) with dry moats constructed from real rock.

Hagenbeck's creation of panoramic bar-less enclosures, in the Zoo at Stellingen, Hamburg, and his international business of capturing, transporting, trading and training wild animals is well documented. By 1913 though, few zoos outside of mainland Europe had the resources or opportunity to build similar structures, although London Zoo was in the process of building the Mappin Terraces. Hagenbeck had exhibited his bar-less enclosures at a few other places, starting at the Berlin Exhibition in 1896, and followed by some other venues, most notably in America at the St. Louis Exhibition in 1904. However these exhibitions would have only been witnessed by a comparatively small number of British people, and few would have seen the not fully completed Mappin Terraces, so the novelty of the Wonder-Zoo would have been an exciting and memorable experience.

Before providing details about how the Wonder-Zoo came about, let's experience what the visitors would have seen when they entered through the Main Entrance at Olympia. We can do this thanks to a diorama that was published shortly after the exhibition opened (see pages 58-59) and the guidebook in which the description of every exhibit was numbered to correspond with numbers on the enclosures on site. On the main floor of Olympia, there were 45 exhibits of which 43, at least, were of living animals. Publicised to have 2,000 individual animals, the Wonder-Zoo certainly had over 120 species, not counting sub-species and domestic varieties. To complement the artificial rockwork, backdrops had been painted on the walls and also on a curtain that spanned the entire width of the building, with real large palm trees, bamboos, grasses, and other plants and areas of grass turf, supplied by a North London Nurseries. On entering, and to the right-hand side, was perhaps the most notable exhibit for most visitors "Lions at Home" a panoramic dry-moated enclosure for a group of lions, a group that is more remarkable today as they had been imported from "South Africa, German East Africa, Nubia and Abyssinia". The plan indicates that the animal area covered a length of about 14 metres (48 feet) and a depth, at the widest point, of about 7 metres (24 feet) plus moat. One matter I have been unable to determine is if there were off-show holding dens in this, or any other, enclosure. For the big carnivores, at least; I suspect there must have been in order to isolate and move animals and to allow cleaning of the enclosures.



The next exhibit was "*The Water Hole*" with a remarkable non-zoo-geographic mixed group consisting of: Nubian goats; White-bearded gnus; Eland; Grevy's zebra (which were quite a zoo rarity then) Somali ostriches; Sarus, Lilford's, Demoiselle and White-necked cranes; Common peafowl including the white form; "white" swans (Mute swans); Black swans, Canadian, Upland, and Pink-footed geese plus "*wild geese imported from Asia*"; Red-backed (Pink-backed) pelicans and Pigmy¹ (Spot-backed) pelicans. A footnote advises that "*The Birds and Animals (sic) shown here have lived together for many months, and Mr. Heinrich Hagenbeck says that the longer they live together the better they agree.*" This is interesting in as much as that it acknowledges the inevitable conflicts within such a diverse group and the fact that there had been a reasonable preparation time in mixing the animals prior to the opening of the Wonder-Zoo.

Alongside The Water Hole was "*The Kindergarten*" which contained a mixed group of South African lion cubs, Polar bear cubs, Polar dogs (which I assume were Huskies), Brown bear cubs, Himalayan bear cubs, and young of both Spotted and Striped hyaenas, all looked after by a 19-year old German lady nurse who "*sometimes threatened them with a broomstick*".

Opposite was a Common hippopotamus enclosure with pool, containing four wild-caught animals "*each above a year old*". The guidebook says that "*the Hippopotamus is a particularly difficult animal to keep in captivity*" which is an interesting observation considering what appears to have been some good longevities and breeding of hippopotamuses in zoos previously, and the experience that Hagenbeck had in managing a diversity of other animal species. This would have been the biggest group of hippos to be seen together at the time in Europe, and probably elsewhere in captivity in the world, apart from at Hamburg. According to later records, only two Common hippopotamuses appear to have been imported to Hamburg around this time, so it is not known where all four came from, nor where they went to after the Olympia venture closed.

The enclosure next door was for a rhinoceros. At first glance the poor quality illustration of a rhinoceros shown on a Wonder-Zoo postcard (*page 54*) is not obviously identifiable, but looks like a Sumatran rhinoceros. Thanks to Kees Rookmaaker, it has been established that the animal on the card is indeed a Sumatran rhinoceros, but "Begum" the animal that had lived for many years at London Zoo. But, as Begum had died in 1900, it is odd that this image had been used, incorrectly, thirteen years later. The Wonder-Zoo animal was in fact a Black rhinoceros. The guidebook states that it is shown "*among natural surroundings almost exactly as he is seen by the Rainey expedition*" which either illustrates the high standards of the theming of the enclosures or the skill of the showman's hyperbole. There were only four Black rhinoceroses in Europe (one was in London Zoo) plus two, possibly three, owed by Hagenbeck.

Tempting though it is to continue with a tour of all of the exhibits in order, I will highlight a few of particular note and then follow with a full species list at the end of the article. And high on the list of notable animals must be "*The Dwarf Hippo*", or Pigmy hippopotamus. The guidebook states that this animal was one of the first five imported into Europe after one had been brought to Dublin "*that died on the way from the boat to the Gardens*". Hagenbeck spent two years preparing to capture these five animals; and the Wonder-Zoo guidebook advises that three of these went to the Bronx Zoo in New York, one was sold to Regent's Park and the final animal was the one at Olympia. But this does not concur fully with the Pigmy hippopotamus Studbook. Certainly the 5 Hagenbeck animals, which all arrived in Hamburg on the 15th June 1912 (or the 12th June according to "*The Pygmy Hippo Story*"), were the first in captivity after the Dublin one. Of these 3 went to the Bronx Zoo, New York, a month after arrival in Hamburg, but one died in Hamburg in December 1912 so the remaining one must have been the one shown at Olympia; this animal died in Hamburg on 15th June 1934, exactly 22 years from the Studbook recorded day of its arrival there. It therefore seems that the London Zoo one was from the next importation, because the London animal arrived in February 1913. It is not known if this animal came via Hagenbeck but it is not listed as a Hamburg animal.



Above: an enlargement of the postcard showing the four hippos, while the rhino appears to have been a photo of the Sumatran rhinoceros "Begum" super-imposed over a pictures of the artificial rockwork installed at Olympia.

The Monkey Rock was potentially the exhibit that had the most impact as it motivated the building of similar monkey enclosures using only a deep dry moat to contain the primates in a number of European zoos although the UK took longer, with the one at London Zoo not opening until 1924². In 1913 it was stated to be the latest in Hagenbeck's bar-less enclosures having only been created there "last June to mark the visit of Kaiser Wilhelm". It was recorded as an exact reproduction of the rocks in Abyssinia and was inhabited by a "great herd" of Hamadryas baboons. When the Wonder-Zoo closed it was reported that some monkeys were at liberty in the rafters of Olympia, although I suspect they were other species of monkeys and not these baboons.

Between the Monkey Rock and the Lions was another impressive enclosure, "The Great Aviary", that was inhabited mainly by parrots, pigeons and pheasants and these are listed at the end of this article.

Compared to many other species, relatively little information was provided in the guidebook about the elephants indeed they were not even featured on the postcards produced. Significant was a "Congo elephant", this, the Forest elephant, is now recognised as a separate species (*Loxodonta cyclotis*) from the African Bush elephant (*Loxodonta africana*) and was obviously considered to be distinctive by Hagenbeck to identify it as such. But there were three more areas allocated to elephants: "Indian elephants - Imported from India"; "Indian elephants - trained and exhibited at each performance in the Circus Ring" and "Baby Indian elephants - only 3 feet high, brought to Europe by the Messrs. Hagenbeck three months ago". There was an additional Indian elephant, said to be 8 feet high, kept elsewhere with (plains) zebras and an Arab horse that were "M. and Madame Corrandis Animals" used in the circus ring.

The elephants were located close to the circus ring, as were most of the animals used in the circus; a logical arrangement that included the quarters for Herr Sawade's Trained Tigers which had been imported from "Sumatra, Bengal and Siberia". As if that group was not impressive enough there was Tilli Bebe's Polar Bears, a group of 20 animals. Remarkably they had been trained by Carl Hagenbeck for use as draught beasts to pull sledges for Captain Amudsen's Arctic Expedition; to quote the guidebook "*...but the difficulty of keeping them from straying at night caused the idea to be abandoned*". Straying at night would seem to be one of the lesser concerns in using Polar bears and it is a sobering thought on how history could have changed had this experiment continued; if successful there was even the possibility that the bears would have been considered for use in Antarctica. A demonstration of the Polar bears in harness pulling a sledge was included in the Olympia Circus performance.



Left:
An "official"
postcard
showing part of
Tilli Bebe's
group of Polar
bears. However
this image was
almost certainly
taken
elsewhere -
probably in
Hamburg - prior
to the opening
of the Wonder-
Zoo.

The circus dogs were also in this area, but the horses were accommodated on the gallery and not in the main ground-floor area of the Wonder-Zoo, but these stables could also be viewed by visitors. Accounts differ on the number of horses: 150 in one account, 250 in another. Today either would be a remarkable sight but London was estimated to have 110,000 working horses in its streets then, despite a dramatic drop due to the recent introduction of trams and automobiles.

A series of three landscaped pools housed terrapins, coypu, and waterfowl, while a fourth, much larger pool, was for both Black-footed and Jackass (African) penguins and, another significant creature, a Southern Elephant seal. Nearby was accommodation for chimpanzees and a Sumatran Orang-utan named "Super Hack" and two chimpanzees, Max and Moritz, that were used in the circus.

Another surprising exhibit could be found in the Annexe: "*A marvellous group of Stuffed Giant Gorillas, Chimpanzees and Ocapia (sic), placed in natural surroundings and giving a vivid picture of the link between man and the animal world.*" Considering that the Okapi was only officially discovered in 1901 and not brought into captivity until 1918 (Antwerp) this was an early mounted specimen that would command a lot of interest. Along with the mounted gorillas and chimpanzees, and the living Congo elephant and Pigmy hippopotamus, these exhibits illustrate how active Hagenbeck's animal collecting was in western Africa.

The last numbered item in the guidebook is a most curious one as no description is given other than "*Life Targets - Big Game Shooting at Olympia*". It is fairly safe to assume that they did not

have shooting of live animals, or even a rifle range, at Olympia so perhaps this was a display of mounted big game animals that were then considered legitimate targets for hunters? There was also a photographic exhibition in the Concert Hall of images taken at Stellingen including those of the big cats, the Japanese gardens, waterfowl and the flock of 1,000 ostriches. And the giantess, Marsiana (7 feet 4 inches), and the dwarfess (sic), Asra (height 21 inches), could be seen in the Joy Gallery in the Central Hall.



Above: One of the "second" set of postcards; these do not bear the official Hagenbeck stamp (see the previous page). This illustrates how extensively the theming had been carried out, artificial rock merges into the painted backdrops, light-fittings have been draped with (presumably artificial) foliage and even the metal frames that support Olympia's roof have been partially screened. The Water Hole is the enclosure in the front with the lions behind, to the left, and the baboons on the right. It is tempting to read too much into the border photographs, but almost all these species were in the Wonder-Zoo with the significant exception of giraffe (see page 63), Sable, another antelope species and, of course, Sumatran rhinoceros. This is a different photograph of Begum to that used on the card on page 54.

The Wonder-Zoo opened on Boxing Day and ran for just over two months, the last day being the 28th February. The circus took place twice a day and there was an additional charge for it, although many acts could be viewed from the Gallery where the Wonder-Zoo visitors could view for free. There were also other animal acts that could be viewed for no additional charge in the ring between the main circus performances. Souvenirs appear to have been limited to the guidebooks and postcards. A set of 8 official postcards could be purchased for 6d (2¹/₂p) and these all had an official stamp on them (see illustration on page 55). Although clearly stated that all these official postcards were a "reproduction of some Section of the Wonder-Zoo" these photographs do appear to have been taken elsewhere, probably in Hamburg prior to the opening of the Wonder-Zoo. Four of these cards were of Tilli Bebe's Polar bears and the remainder were also of circus acts. The cards were produced by Gale & Polden, as were the guidebooks, as official publishers for Olympia. But there is a second set of postcards, again by Gale & Polden, but of quite a different standard (see above and page 54), incorporating composite images of individual animals and panoramic views of enclosures taken in the Wonder-Zoo. Surviving posters are very rare but there are reproductions of some of these on

colour postcards produced comparatively recently. Gale and Poulden also published another glossy booklet in advance of the events which was almost certainly produced for pre-publicity purposes as it is essentially about Carl Hagenbeck and contains no firm details about the actual Olympia exhibition. Bound within the centre of this booklet is a smaller, 4 page, tribute to Carl Hagenbeck who had died (on the 14th of April 1913) "*shortly after the publication of this brochure*".

So how had this major exhibition come about?

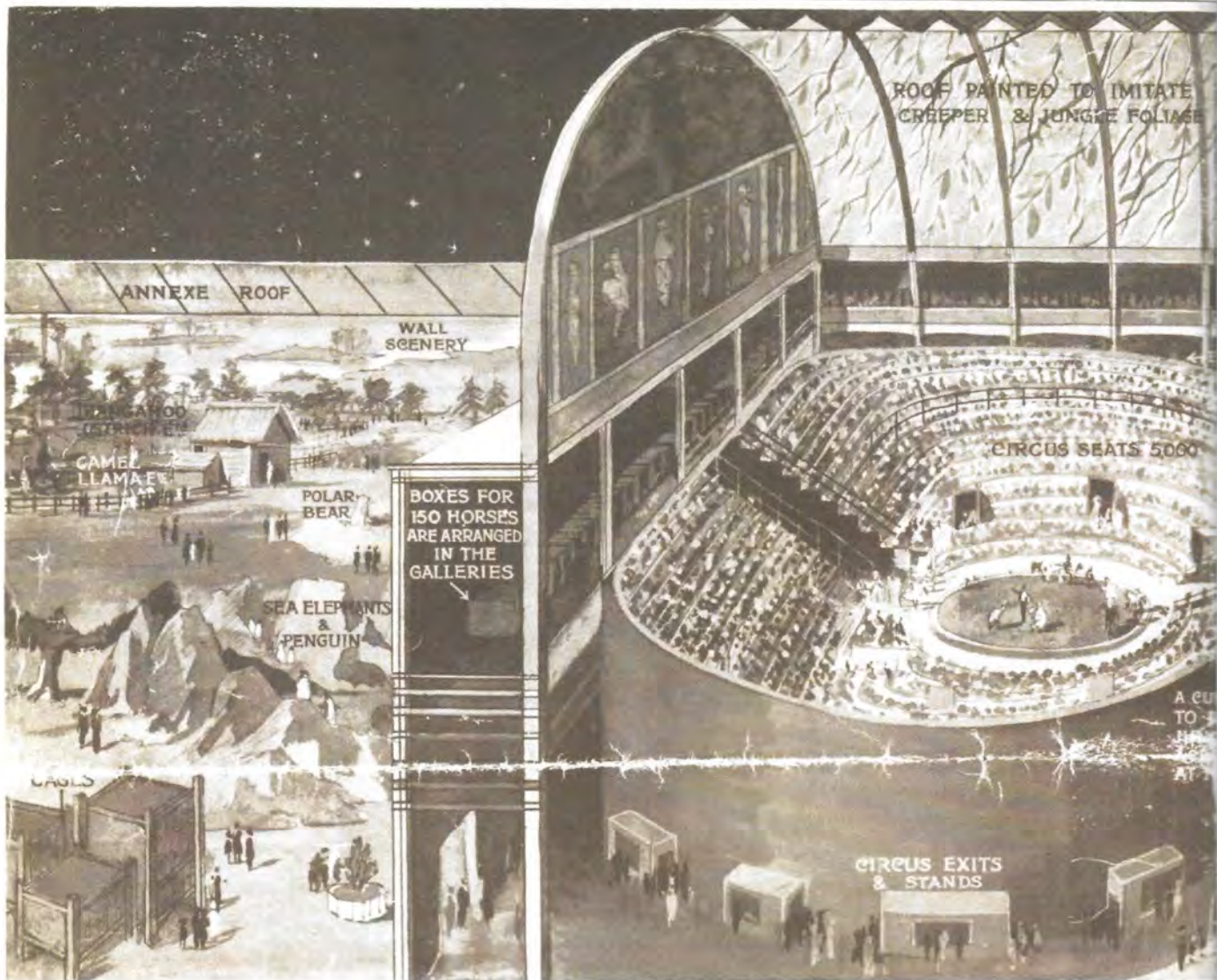
It was not, as might be supposed, Carl Hagenbeck who was the instigator of the Olympia exhibition but Charles B. Cochran. Cochran was a showman. A one-time actor he went to America where he developed his craft of management and production before returning to London. He staged a number of events at Olympia including sporting fixtures and, for the 1911 Christmas period, he produced what was described as the most lavishly equipped and ambitious theatrical spectacle ever to be staged there, a religious play called "The Miracle". This entailed converting the building to become the interior of a cathedral, digging up the floor to allow the installation of a hydraulic stage that allowed the leading lady to descend into the flames of hell, and a cast of hundreds using over 2,000 different costumes. Sets included a tree-clad mountain-slope that was drawn into the auditorium and the musical score was specially written by Humperdinck, best known as the composer of "Hansel and Gretel". Such a production, with a 200 piece orchestra and a chorus of five hundred, could not be economically feasible today, but it does have parallels with the modern arena productions of opera and musicals. Despite excellent response by the audiences who saw it, bookings were slow and initially only attracted half the 20,000 people needed daily to be a capacity audience. Publicity eventually drew large audiences but the show had to close because of The Daily Mail's booking of the Ideal Home Exhibition thus "The Miracle" did not achieve the revenue that it had deserved.

Afterwards Cochran became general manager of "Shakespeare's England" an exhibition held in the adjacent Earl's Court. His efforts to improve Shakespeare's England included the addition of a circus and that, in turn, put him in touch with Carl Hagenbeck. Cochran wanted to produce another big show so, when Olympia became available, he decided to bring the Hagenbeck experience to London. Cochran was able to place a deposit on the hire of Olympia and with Hagenbeck, but did not have the thousands of pounds required to stage the event. But he knew a wealthy animal lover who agreed to put-up the necessary £20,000 and contracts were signed. It was then that the elderly animal lover died, leaving Cochran without the funds. Cochran was walking down Bond Street and, passing the offices of Keith Prowse (the ticket agents who are still operating today), he had an inspiration and went into their offices and obtained an advance of £10,000 in return for sole booking rights. He still needed funds but, by chance, in Regent's Street he bumped into a former Daily Mirror journalist, Arthur Eliot, who succeeded in sourcing a sum of £5,000 on the understanding that Cochran would give him a job on the Wonder-Zoo, which he did.

Sixty-three thousand people visited Carl Hagenbeck's Wonder Zoo and Big Circus on the first two days of opening and it is reported that large profits were made by the investors, indeed the loans from Keith Prowse and the former journalist were repaid within two weeks of opening. The exhibition appealed to visitors although it was not without its critics. A lukewarm account by a journalist in The Spectator suggested that "*a certain proportion (of visitors), perhaps, will finish their visit with somewhat mixed feelings*". He went on to say that "*what the proprietors have really done is to challenge a close comparison with the methods of the London Zoological Gardens, and not all the comparisons which are possible favour the Olympia exhibition.*" The writer is impressed by the clear views of lions and baboons, but observed that other enclosures had less novelty. He was not comfortable with the un-natural "happy families" mix of

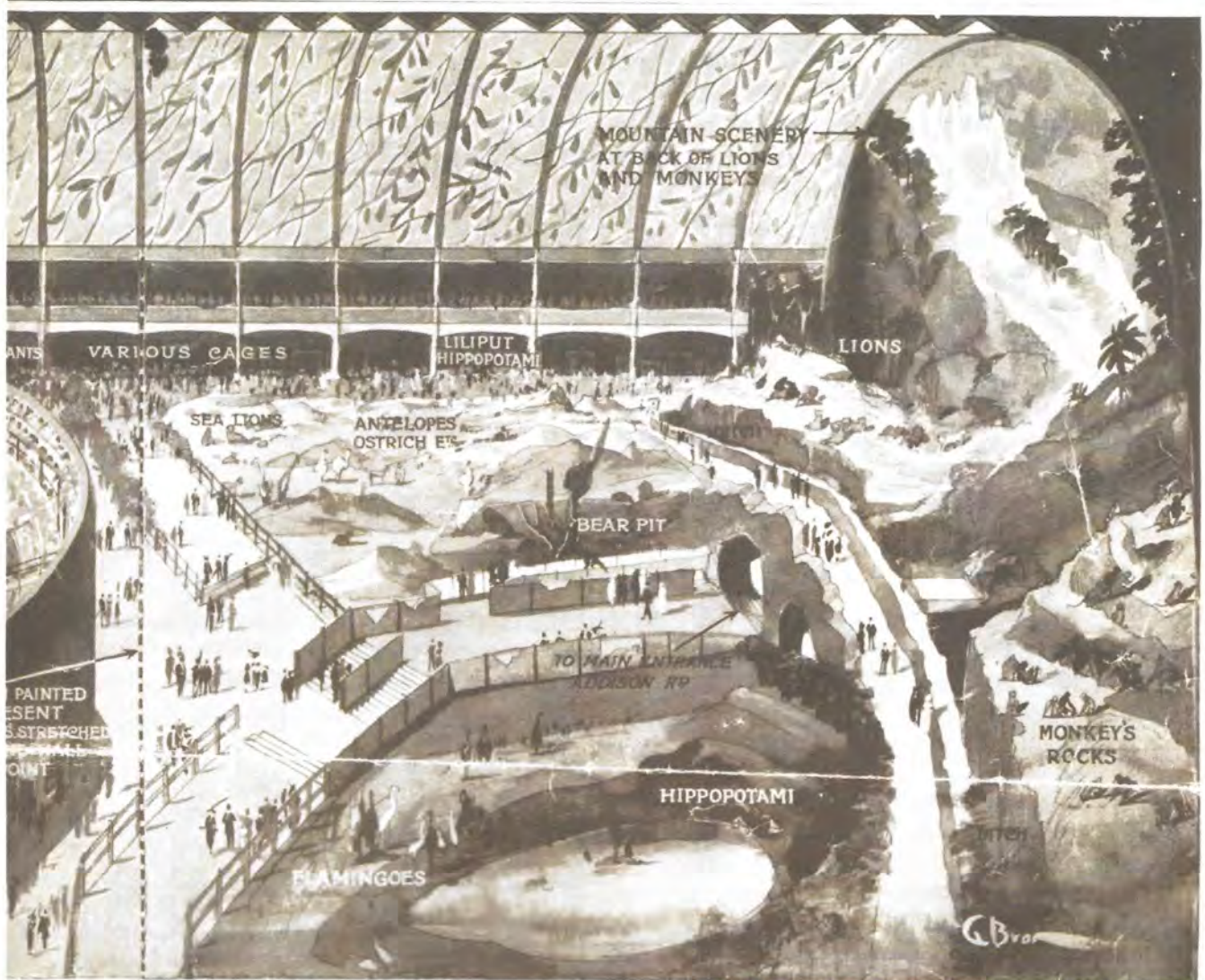
the species in the Kindergarten, nor the mix of animals in The Water Hole. The publicity for the Wonder-Zoo promised naturalistic environments and viewing animals without obstructing barriers. The plan shows that a large proportion of the Zoo was laid out that way but, mainly along the walls, rectangular enclosures are indicated and, while some of these may have been open-fronted pens, it seems that others could have been more conventional cages. Indeed The Spectator's writer cites the travelling cages of the tigers and the "Guinea Pig Castle" as being "*not so much a zoological achievement as a menagerie*". He concludes by observing: "*The real question which remains is the value for zoological exhibition purposes of the rockwork terrace. There can be no doubt that the animals are seen to better advantage on these high slopes and open space; we get a far truer notion of their movements and the strength and symmetry of their bodies. But the terraces have their disadvantages. They are obviously hard to keep clean, and in Regent's Park, where rats are an ever-recurring nuisance, they might provide very inconvenient harbourage. However, that is a point which will shortly be put to a very thorough test. The Mappin Terraces will be finished in the spring, and when they are in full working order many "questions" will be settled or reopened - among them the necessity of dealing with a large space facing north and in complete shade, and the possibilities of rendering a big enclosure proof against rats.*"

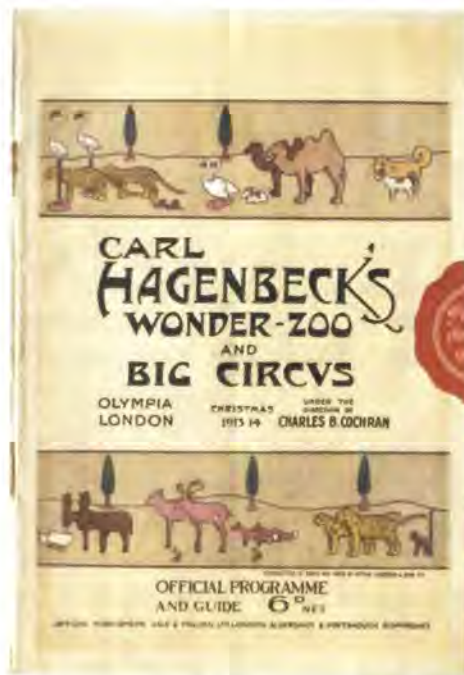
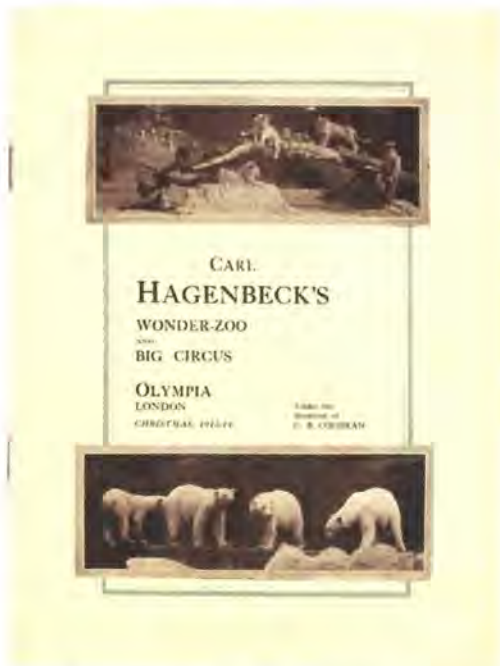
A diorama of the Wonder-Zoo and Big Circus as depicted in *The Sphere*



This brings up the subject of the Zoological Society of London's major development of the Mappin Terraces, the first Hagenbeck style enclosure to be built in London Zoo, or any UK zoo. It is worth noting that Sir Peter Chalmers Mitchell, Secretary of the Zoological Society of London, was also designer of the Mappin Terraces. He had written the Introduction to the 1909 English publication of Hagenbeck's "Beasts and Men" and in this he gratefully acknowledges the help and advice that Carl Hagenbeck had given him, and his respect for the skill and treatment in handling animals. On the subject of Stellingen, Chalmers Mitchell is wholeheartedly supportive of the policy to provide "room for exercise, abundant fresh air, and free exposure to rain and sun" but he expresses reservations about some of the of Hagenbeck policies, particularly "happy families" and, while admiring the visual benefits, expresses a number of concerns about the artificial rock-work enclosures, particularly the difficulties keeping them clean, the harbouring of rats and whether, particularly carnivores, can be successfully contained unless they were trained. I am left to wonder if the author of The Spectator article had read Chalmers Mitchell's review of the Hagenbeck book, or had close association with the Zoological Society.

Despite, or perhaps because of, Chalmers Mitchell's reservations about some of the perceived problems with this style of enclosure, four years after writing the Introduction, he was designing the Mappin Terraces. The Mappin Terraces were partially opened in 1913 but not completed until 1914 with the bears being the last species to be moved. Because of WWI the created of the Aquarium under the Mappin Terraces was delayed and not officially opened until 1924.





Far left: the promotional booklet, illustrated with photographs taken at Stellingen. Right: the 28 page Wonder-Zoo brochure, which does not contain photographs but has a pull-out plan and a 4 page circus programme stapled into the centre-fold. There may be another edition of this brochure with photographs.

It is inconceivable that some representatives from the ZSL design team, at least, did not visit the Wonder-Zoo in order to witness the finer details of its construction. I cannot discover how long it took to build, nor who built it; that may have been by a Hagenbeck crew or local labour under the direction of the Hagenbecks. The Plan of the Wonder-Zoo is on a scale of 16 feet to one inch, but a rather crudely metric scale (and incorrectly labelled in "meters" not "metres") has been added, which suggests the plan was produced here but needed a metric scale to ensure it was correct for measurements provided from Hagenbeck. Although the exhibition was for only a few weeks, the materials and standards needed to be robust enough to contain the animals and ensure safety of both visitors and staff. The other intriguing unknown concerns the transport of the animals, although it is fairly safe to assume most came directly from Hamburg and that the Hagenbecks were masters in the transport of animals. The probability is that they were sent by sea from Hamburg to the Port of London, but the logistics of sending several hundred animals by sea - and back - in the midst of winter were considerable. The shipment included many rare and valuable specimens and risks were not likely to be taken.

The following list is from the guidebook; often the species name is given in the plural which suggests more than one specimen but, of course, that may not have been the case. The scientific names are also as printed in the guidebook and while many are no longer recognised, in most cases identity is fairly obvious and, where not, I have added notes. In almost every case the guidebook also states where the animals were imported from, which not only illustrates that almost every non-domestic animal was wild caught but also the extent of the Hagenbecks international trade. There are a few animals where the "Imported from" country is not their native country of origin and, while these are probably errors, it must be remembered that animal traders operated in most major ports, buying animals on importation and selling them for export. So the statements on country of import from may be correct for animals that had been off-loaded on route. Finally I have added a few animals not in the guidebook but mentioned in *The Sphere* which may have also been exhibited, but perhaps were figments of the writers imagination!

Species

- Red kangaroo (*Macropus rufus*)
- Ring-tailed lemurs (*Lemur catta*)
- Ruffed lemurs (*Lemur varius*)
- Red lemurs (*Lemur rufifrons*)
- Black lemurs (*Lemur nigrifrons*)
- White-fronted lemurs (*Lemur albifrons*)

Imported from:

- Western Australia
- Madagascar
- Madagascar
- Madagascar
- Madagascar
- Madagascar

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Green monkeys (<i>Cercopithecus calitrichus</i>)	West Africa
Sooty mangabeys (<i>Cercocebus fuliginosus</i>)	West Africa
Rhesus monkeys (<i>Macacus rhesus</i>)	India
Hamadryas baboons (<i>Papio hamadryas</i>)	Abyssinia
Guinea baboons (<i>Papio sphinx</i>)	Lagos/West Africa
Mandrills (<i>Papio maimon memon</i>)	West Africa
Orang Utan (<i>Simia satyrus</i>)	Sumatra
Chimpanzees (<i>Anthropopithecus</i>)	
Hairy armadillos (<i>Dasypodidae villosus</i>)	La Plata
Coypu rats (<i>Myocaster coypus</i>)	South America
Guinea pigs	
Jungle cats (<i>Felis chaus</i>)	North Africa and India
Cheetah (<i>Cnaelurus jabatus</i>)	Africa
Lions (<i>Felis leo</i>)	South Africa, German East Africa, Nubia, Abyssinia
Tigers	Sumatra, Bengal, Siberia
Polar bears (<i>Ursus maritimus</i>)	Arctic regions
Polar dogs (<i>Canis familiaris</i>)	Greenland
Brown bears (<i>Ursus arctos</i>)	Northern Europe and Northern Asia
Rex's bears ³ (<i>Ursus japonicus</i>)	Japan
Himalayan bear (<i>Ursus tibetanus</i>)	East Africa ⁴
Spotted hyaena (<i>Hyaena crocuta</i>)	South Africa
Striped hyaena (<i>Hyaena hyaena</i>)	North Africa
White-noased (sic) coatis (<i>Nasau nasica</i>)	Central America)
Racoons (<i>Procyon lotor</i>)	North America
Racoons ⁵ (<i>Procyon canervorus</i>)	South Africa
Foxes ⁶ : White, Red, Silver, Blue (<i>Vulpes lagopus</i>)	Arctic regions
Dogs (domestic)	
Sea elephant (<i>Macrorhinus leoninus</i>)	South Pacific Ocean
Californian Sea Lions (<i>Otaria gilles pii</i>) ⁷	The Californian Islands
Congo elephant (<i>Elephas Africanus</i>)	Congo
Indian elephants (<i>Elephas maximus</i>)	India
Zebras (<i>Equus zebra</i>)	
Grevy's zebras (<i>Equus grevyi</i>)	North East Africa
Arab horse ⁸	
Shetland ponies	
Ponies ⁸ (domestic)	
Egyptian donkey (<i>asinus asinus domesticus</i>)	Egypt
A large Donkey used for Mule breeding	
Ceylon Dwarf donkey (<i>Asinus asinus domesticus</i>)	Ceylon
Donkeys ⁸ (domestic)	
Black rhinoceros (<i>Rhinoceros bicornis</i>)	German East Africa
Pigs (domestic)	
Hippopotamus (<i>Hippopotamus amphibius</i>)	Africa
Dwarf hippo (<i>Hippopotamus liberiensis</i>)	Liberia
Camel (<i>Camelus bactrianus</i>)	Siberia
Dromedary (<i>Camelus dromedarius</i>)	Africa
Indian zebu (<i>Bos indicus</i>)	India
Yaks (<i>Poephagus grunniens</i>)	Tibet
White-bearded gnu (<i>Connochaetes gnu</i>)	East Africa
Eland antelopes (<i>Taurotragus oryx</i>)	Africa
Black Buck antelopes (<i>Antilope cervicapra</i>)	Africa ⁹
Nubian goats ¹⁰ (<i>Capra nubiensis</i>)	Nubia
Goats (domestic)	
Somali ostrich (<i>Struthio camelus</i>)	Somaliland
Rhea (<i>Rhea americana</i>)	South America
Emu (<i>Dromaeus novae hollandiae</i>)	Australia
Black-footed penguin (<i>Spheniscus demersus</i>)	South Africa
Jackass penguin (<i>Spheniscus magellanicus</i>)	Falkland Islands
Red-backed pelicans (<i>Pelecanus rufescens</i>)	Africa

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Pigmy pelicans (<i>Pelecanus philippiensis</i>)	India and China
White storks (<i>Ciconia alba</i>)	Europe
Black storks (<i>Ciconia nigra</i>)	Central Asia
European flamingos (<i>Phoenicoptherus roseus</i>)	Shores of the Mediterranean
White swans (<i>Signus olor</i>)	North Europe
Black swans (<i>Signus atratus</i>)	Australia
Black-necked swans (<i>Cygnus nigricollis</i>) outh	America
Canadian geese (<i>Anser canadensis</i>)	North Canada
Upland geese (<i>Cloephaga magellania</i>)	Falkland Islands
Pink-footed geese (<i>Anser brachyrhynchus</i>)	North Europe
Wild geese ¹¹ (<i>Anser ferus</i>)	Asia
Brent geese ¹² (<i>Bernicia jubata</i>)	Australia
Black-backed geese (<i>Plectropterus</i>)	Africa
Summer ducks (<i>Aix sponsa</i>)	North America
Mandarin ducks (<i>Aix galericulatus</i>)	China
Japanese teal (<i>Nettion formosum</i>)	North Asia
White-faced tree duck (<i>Dendrocygna viduata</i>)	Brazil
Fulvus tree ducks (<i>Dendrocygna fulva</i>)	Brazil
Ruddy Sheldrakes (<i>Tadorna casarca</i>)	Europe
Rosy-billed ducks (<i>Metopiana peposaca</i>)	South America
Ducks (domestic)	
Cinereous vultures (<i>Vultur monachus</i>)	Europe
Griffon vultures (<i>Gyps fulvus</i>)	Europe
Black vultures (<i>Catharista atratus</i>)	America
Brazilian caracara (<i>Polyborus brasiliensis</i>)	South America
White-tailed eagles (<i>Haliaeetus albiella</i>)	North Asia
Imperial eagles (<i>Aquila heliaca</i>)	Asia
Crested curassows (<i>Crax alector</i>)	Guiana
Common peafowl (<i>Pavo cristatus</i>)	India
White peafowl (<i>Pavo cristatus</i>)	India
Silver pheasants (<i>Euplocanus nycthemerus</i>)	China
Golden pheasants (<i>Chrysolophus picta</i>)	China
Amherst's pheasants (<i>Chrysolophus amherstia</i>)	China
Reeve's pheasants (<i>Syrmaticus reevesi</i>)	Northern China
Guinea fowl	
Turkeys (domestic)	
Chickens (domestic)	
Sarus cranes (<i>Grus antigone</i>)	Cochin China
Lilford's cranes (<i>Canus lilford</i>)	India
Demoiselle cranes (<i>Anthropoides virgo</i>)	Shores of the Mediterranean
White-necked cranes (<i>Grus leucogeranus</i>)	East Siberia and Japan
Crowned cranes (<i>Balearica pavonina</i>)	West Africa
Numidian cranes ¹³ (<i>Balearica</i>)	Numidia
"and several other species of cranes"	
Common turtledove (<i>Turtur communis</i>)	East Africa and India
Barbary turtledove (<i>Turtur risorius</i>)	India
Victoria crowned pigeon (<i>Goura victoria</i>)	New Guinea
Wonga-wonga doves (<i>Leucosarcia picata</i>)	Australia
Bronze-winged doves (<i>Ocyphaps lophotes</i>)	Philippines
Bleeding-heart doves (<i>Phlogaenas luzoonica</i>)	Philippines
Rose-breasted cockatoos (<i>Cacatua molucensis</i>)	East Austrlia
Sulphur-crested cockatoos (<i>Cacatua galerita</i>)	Australia
Bare-eyed cockatoos (<i>Plissolophus gymnopis</i>)	South Australia
Red and blue macaws (<i>Ara macao</i>)	Central America
Blue and yellow macaws (<i>Ara ararauna</i>)	Tropical South America
Red and yellow macaws (<i>Ara chloroptera</i>)	Panama and the shores of the Amazon
Military macaws (<i>Ara militaris</i>)	Mexico
Slender-billed cockatoos (<i>Licmetis nasica</i>)	South Australia
Ravens (<i>corax Corvus</i>)	North Europe and Middle Asia
"Groups of small birds" (enclosure 44) ¹⁴	

Painted terrapins (<i>Chrysemys picta</i>)	North America
Alligator terrapins (<i>Chelydra serpentina</i>)	North America
Mud terrapins (<i>Cinosternum pennsylvanum</i>)	North America
Box tortoise (<i>Cyclemys amboinensis</i>)	North America
Horsfield's tortoises (<i>Testudo horsfieldi</i>)	Central Asia
"The Reptiles (exhibit 42)" ¹⁴	

Possible additional animals:

The Sphere mentions, in addition to some of the above: wolves; giraffes, seals, beavers, otters, "Augustus" a python "who eats a whole sheep once a week", "a selection devoted to reptiles, another to a wonderful collection of insects...". The fact that a giraffe is also illustrated on the border of a postcard (page 56) and, albeit in cartoon form, on a poster, does suggest that there had been intentions, at least, to include this species in the Wonder-Zoo but the animal(s) had not been available, had died, or the decision was made not to ship such a delicate creature from Hamburg in the pre-Christmas weather. We may never know.

Notes:

- 1 "Pigmy" is the spelling used in the guide. While "pygmy" is more frequently used today, both are correct so, for consistency, I have kept to the original spelling throughout this article.
- 2 For details refer to Nick Thompson's article in BS Journal 25
- 3 Rex's bear was a name I have never heard of before but Michael Grayson has confirmed this would have been the Japanese Black Bears (*Ursus thibetanus japonicus*). He too had never come across the use of Rex's Bear as a common name; *Ursus rexi* (Matschie, 1897) is a junior synonym of *Ursus thibetanus japonicus*.
- 4 The Himalayan bear is obviously not African; an odd error.
- 5 Crab-eating racoons (*Procyon canrivorus*) from South America (another species incorrectly attributed to Africa)
- 6 Arctic foxes and probably varieties of them commercially bred for the fur trade.
- 7 A particularly odd scientific name that I cannot locate from elsewhere
- 8 There were other breeds of horse, pony and donkey in addition to those named in the guide.
- 9 The Blackbuck, from India so another species erroneously "from Africa"
- 10 Nubian goats are domestic goats; a breed that originates from hybridising British and Indian goats, so these may have been imported.
- 11 The Grey-lag goose (*Anser anser*) and ancestor of the domestic goose, hence "feras".
- 12 I cannot find the scientific name used, but if they were Brent geese (*Branta bernicia*) then they certainly were not from Australia.
- 13 The West African crowned crane from Namibia
- 14 These would have been in addition to the species names above.

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With thanks to: Jim Clubb, David Davis, Michael Grayson, Tim May, Kees Rookmaaker.