In 1989 and '90 the yard where Sabu now exercises was shared by both an African elephant and a common hippo, like so –

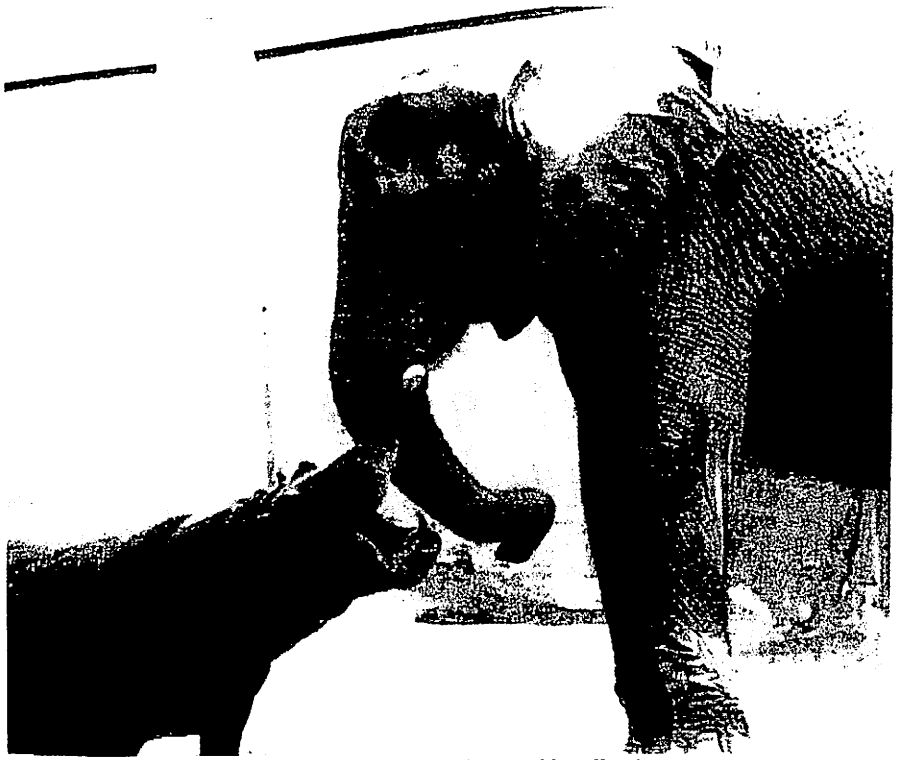

Photo from the Richard Reynolds collection

With a farewell to the old elephant house we headed for the parking lot and the car under the solar panel awning. We were hot and tired but stimulated by a great zoo day, indeed.

Richard Reynolds,
Atlanta, GA - - - - - - - -

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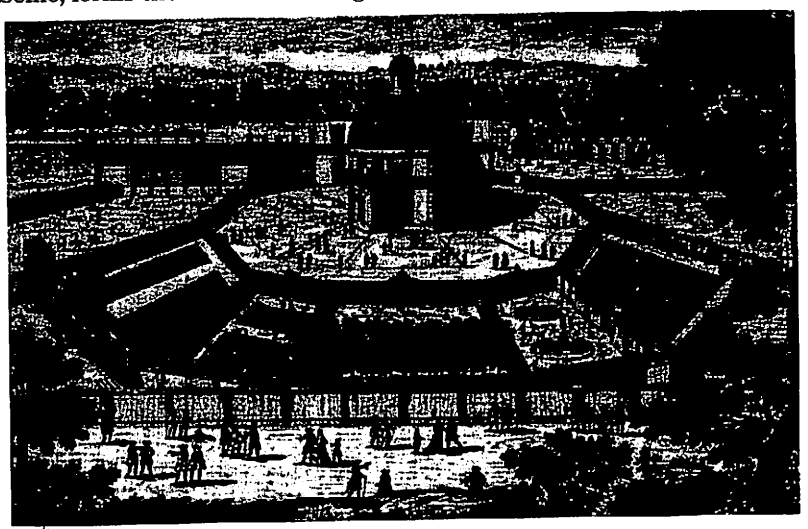
MAKING A PILGRIMAGE TO PARIS

KEN KAWATA

The tight control by the reigning warlords was slowly easing, as Japan was being reborn as a modern nation in the late nineteenth century. In January 1867 the feudal government sent 56 boxes of insect specimens to Paris for the World Exposition, escorted by a group of delegates. In this group was Yoshio Tanaka, later to be known as the father of museums of Japan. He visited the Jardin des Plantes which included the Menagerie. One can easily imagine how Tanaka, in his twenties, was lost in wonder at the sight of this famed institution on that spring day in Paris. In March 1882 the first zoo in Japan, modeled after the Menagerie as a part of the national museum, was opened in Ueno Park, Tokyo (Kawata, 2001). In 1951 Tadamichi Koga, Ueno Zoo director, paid a visit to the Menagerie (Koga, 1952). Then in 1963 Tokio Sasaki, Kyoto Zoo director, made a poignant pilgrimage to the Menagerie; in his account he described how he traced the footsteps of Tanaka (Sasaki and Sasaki, 1977). As a Koga protégé, I felt it was time for me to pay a humbling tribute to these men, and on 7 October 2011 my wife and I were on our way to the Menagerie.

From our hotel in the nearby Latin Quarter, narrow, meandering and often confusing streets lead to a brief stretch of the Rue de Lacepede (more on him later) which terminates at the western edge of the Jardin des Plantes (the botanical garden), home to the Menagerie. The garden's outer boundaries border on streets named after luminary scientists of the day: Rue Cuvier to the north and Rue Buffon to the south, while Quai Saint-Bernard, paralleling the flow of the Seine, forms the east end of the garden.



Picture of the ménagerie circa 1810 provided by Jonas Livet

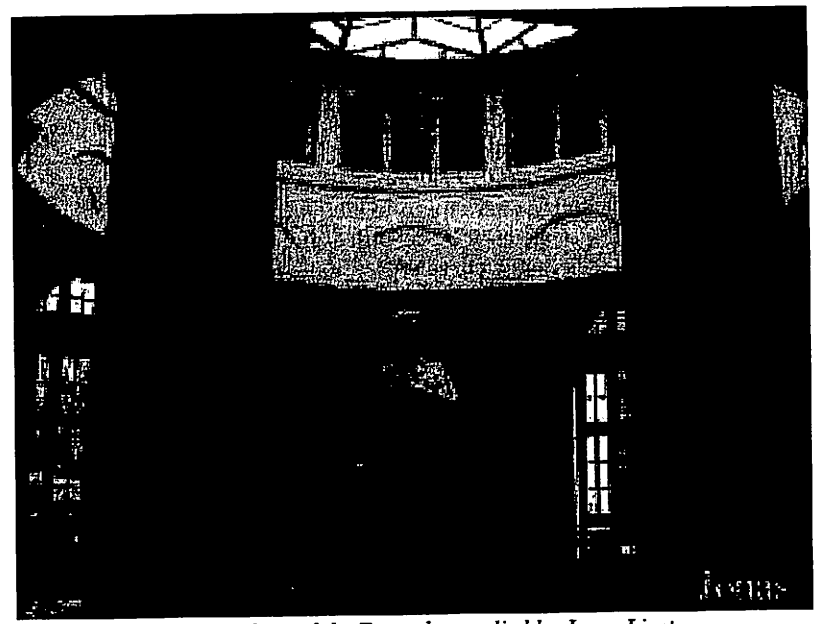
Once inside, the statue of Buffon greets the visitors in the pleasant garden. The campus of the Jardin des Plantes constitutes a cluster of institutions for anatomy, physiology, paleontology, and botany as well as the Muséum National d'Histoire Naturelle (natural history museum) and the Menagerie. Standing in the Menagerie, it is hard to be indifferent to history. In the seventeenth century Louis XIV established the royal menagerie at Versailles. After the Revolution, on 3 November 1793 the Paris police department ordered that animals be 'confiscated right away to the Jardin des Plantes', which started the transportation of animals. Thus began the Menagerie and its fascinating history, with the likes of Frederic and Georges Cuvier, through the turbulent period in France (e.g. Burkhardt, 2001). It is said that a trip between Versailles and Paris required a five-hour carriage ride in those days. The estate of Versailles, a huge complex of the palace and its gardens, epitomizes the rulers' confidence, power, wealth and flair. (Upon our visit on the previous day a guard pointed in the direction of the former menagerie site. In my mind, however, an image of a zoo did not seem to sit suitably or comfortably in this grandiose panorama.)

The early days of the Menagerie were often characterized by the works of prominent scholars: even limiting the scope to one division of zoology, herpetology, the accomplishments were remarkable (Murphy, 2009). For a long time it was the most important animal collection in Europe along with the London Zoo (Strehlow, 2001). As late as 1951 it had a wide variety of animals, including both African and Asian elephants behind thick metal bars (Koga, 1952). Kirchshofer (1968) also listed a rich assemblage of species including then-rare Chinese leopard, kiang, onager, goral, Palawan peacock pheasant, monkey-eating eagle, harpy eagle, and Goliath beetle in addition to the basic stock of popular zoo animals. The zoo world has changed, however, in more recent decades. Today the Menagerie's five hectares contain facilities that have been modified in accordance with the current exhibit and husbandry principles. As in many other European zoos, old-style exhibit units in serial arrangements, both indoor and outdoor, have been combined into fewer numbers by removing dividing barriers, to accommodate fewer numbers of species. To cite an example, in the monkey house there were 33 species in the early 1970s. The number has now been reduced to six. At the predator house, metal bars are gradually being replaced with glass partitions for less obstructive viewing; concrete floors were broken up, replaced with softer substrates, and shrubs and trees have been brought in.

Unlike the American counterparts, wide moats that separate animals from the public are absent; also missing are imitation rocks in gunite, the spray-cement construction process, that are inseparable from American zoos. Instead the Menagerie has a classic, compact style with a charm only the Old World institutions with a long tradition can bring about. The bear pits, originally for three species and dating back to 1820, is still in use, renovated to exhibit red panda and binturong. The pheasantry from 1827, said to be Europe's oldest, appears to be in good condition. At Ueno Zoo in 1959, I noted a square-shaped crocodilian exhibit surrounded by recurved bars, presumably modeled after the Menagerie's reptile exhibit. Apparently as a result of recent renovations, I did not find the crocodilian exhibit, so familiar in old photographs, in this 1870 reptile house. A structure which seems to retain a touch of the old style is a large aviary,

built in 1888 (now a walk-through exhibit), which currently houses a variety of waders, waterfowl and gallinaceous birds such as sacred ibis, whistling duck and crowned guinea fowl.

Architecturally, what catches a visitor's eye immediately is La Rotonde (the roundhouse), designed to imitate the famous rosette-shaped medal of the Légion d'Honneur.



Interior photo of the Rotunde supplied by Jonas Livet

Completed in 1912, the building exhibited iconic large mammals such as elephant, Nile hippopotamus and giraffe over the decades. They have, however, left the Menagerie and the rotonde now stands vacant. Also gone are some other 'ABC animals' such as lion, tiger and bear (according to some, the red panda may belong to Ursidae, but to call it a bear is a bit of a stretch); yet, with the Parc Zoologique de Paris at Vincennes (opened in 1934) currently closed (expected to reopen in 2014), the Menagerie represents *the* zoo for Parisians. Its collection, however, remains quite formidable even in the eye of an experienced zoo hand. It presents balanced and wide-ranging, representative animal groups. The vivarium offers selected examples of invertebrates from tarantula and orb weaver (*Nephila*) to stick insects. In the herpetological section is a cast of species which includes the familiar poison-dart frogs (several species), radiated tortoise, Nile crocodile, rhinoceros iguana, Dumeril's ground boa, carpet python and Gaboon viper. In terms of the avian world, an assemblage of species (roughly 80 in all) is seen throughout the grounds including ratites (ostrich, emu, cassowary and greater rhea), psittacines such as hyacinth and military macaws, raptors from Egyptian vulture to spot-billed eagle owl (*Bubo nipalensis*), and gallinaceous birds such as greater argus pheasant, satyr tragopan and great curassow.

It is the mammal collection (consisting of *c.* 50 species), however, that characterizes this institution. To the east of the rotonde stands the monkey house with white-crowned mangabey and black mangabey in addition to the likes of De Brazza guenon and orang-utan. The 1937 predator house has medium-sized felids such as clouded leopard, snow leopard and North China leopard. Despite the relatively small area it occupies, the Menagerie has a tradition of exhibiting and propagating ungulates. These range from gaur to pudu in size, and from Przewalski horse to the domesticated Poitou donkey in variety. The Negros Island warty pig (*Sus cebifrons negrinus*) was a special treat in addition to Sichuan takin, anoa, Rocky Mountain goat and vicuna. Not to be forgotten, the emphasis of the collection is on the Tribe Caprini, represented by such taxa as bharal (blue sheep, *Pseudois nayaur*), West Caucasian tur (*Capra caucasica caucasica*) and Turkmenian markhor (*Capra falconeri heptneri*), Chinese goral (*Nemorhaedus caudatus arnouxianus*) and Transcaspian urial (*Ovis orientalis arkal*).

During the visit we stepped into the office of Dr Michel Saint Jalme, the Director of the Menagerie, enjoyed conversation for a moment and he kindly offered us publications and other materials. Located near his office is a veterinary laboratory which dates back to 1843. Originally this laboratory was not part of the zoo, we were told, but we were fascinated by a marble necropsy table which is still in use today. ('We eat lunch on it,' a senior staff member quipped jokingly.) As the sesquicentennial of Tanaka's visit to Paris approaches, I wondered if the Japanese delegate ever found this solid marble table. If he had, it must have impressed the young man to the point of leaving him speechless.

The Menagerie was "the first truly public collection," "a royal menagerie appropriated by the people for the people. Truly an important change in zoo history!" (Murphy, 2009) Gippoliti noted that the opening of the Menagerie "is usually considered the official birth of modern zoological gardens." (2010) According to the official publication the opening of the Menagerie took place in November 1794 (Bomsel *et al.*, 2001). Around this period, epoch-making accounts on zoos were published by Count de Lacepede, the French naturalist who was associated with the Menagerie. In one of his seminal papers published in 1801, he laid out the principles of the modern zoo in stunningly precise language (Kawata, 1991). These events support the general belief that the modern zoo has been around for two centuries. Lacepede was, as Murphy and Iliff put it, a Renaissance zoo man who deserves recognition, yet his publications are virtually unknown today (2004) and also times have changed. It is now fashionable for the current generation to hold the term "menagerie", along with "cage" and "stamp collection", in contempt. For example: "Zoo exhibitory has transcended the 'stamp collection' menageries of the past. Through creative exhibit design, zoos now strive to educate visitors about biology, ecology, and the grave threats to our planet's biodiversity. (Thompson, K. V., 1996)" Such triumphant attitudinal prism, typically representative of the generational chauvinism of the New Age zoo, lacks width and depth and historical perspective (e.g. Kawata, 2011). The politically correct pundits might as well be reminded that this famed institution is still officially called The Menagerie.

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