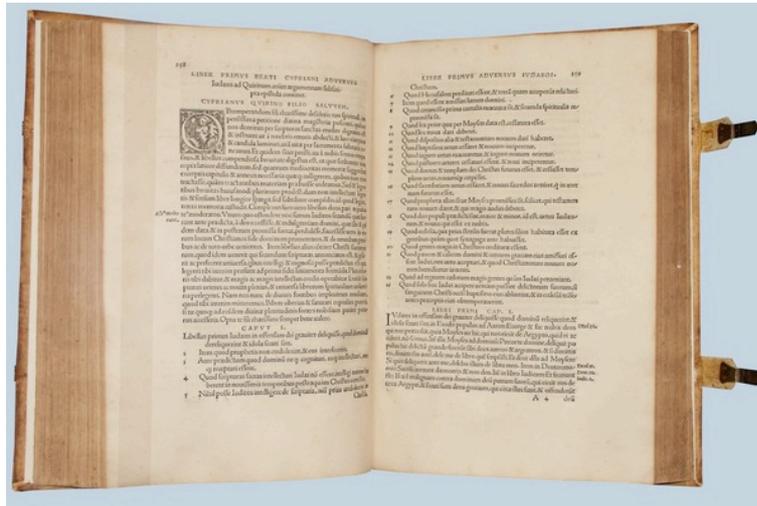


## The MoneyMuseum Book Collection: Helvetica

© MoneyMuseum

"Helvetica" is the term used for writings, books and pictures about Switzerland. Here, the word is interpreted a little more freely and used for works that have been produced and published in Switzerland. Their texts and images – among them some magnificent copper edgings – have mostly been made in Switzerland. Only a part of the works introduced here cover Switzerland and its regions, however. Another part deals with religion, for instance the time of Reformation in Switzerland. Other works – some of them are known up to this day far beyond Switzerland – give account on knowledge and science of their time, no matter whether they deal with animals, medieval love songs, or human physiognomy.

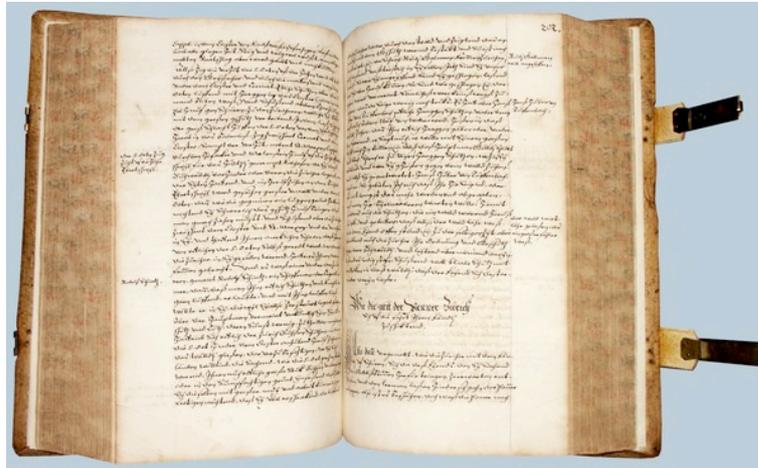
# Opere Sanctissimi Martyris Caecilii Cypriani Episcopi Carthagiensis (...)



**Erasmi Roterdami.**  
**Basel, Officina Froben, 1525**

Three great spirits met in this book edition: the famous Cyprian, in the 3rd century bishop of Carthage and the most influential church writer of early Christianity; Cyprian was renowned for his rhetoric. The editor of his work was the Dutch humanist, Desiderius Erasmus of Rotterdam, the most distinguished scholar and philologist of his time. Since 1521, Erasmus taught at the University of Basel, this turning Basel into a centre of Humanism and Reformation. The third person involved in this edition was Johann Froben, a talented printer whose innovations revolutionised letterpress printing.

## TOM I, TOM II, TOM IV, hand writings 1573



### Heinrich Bullinger

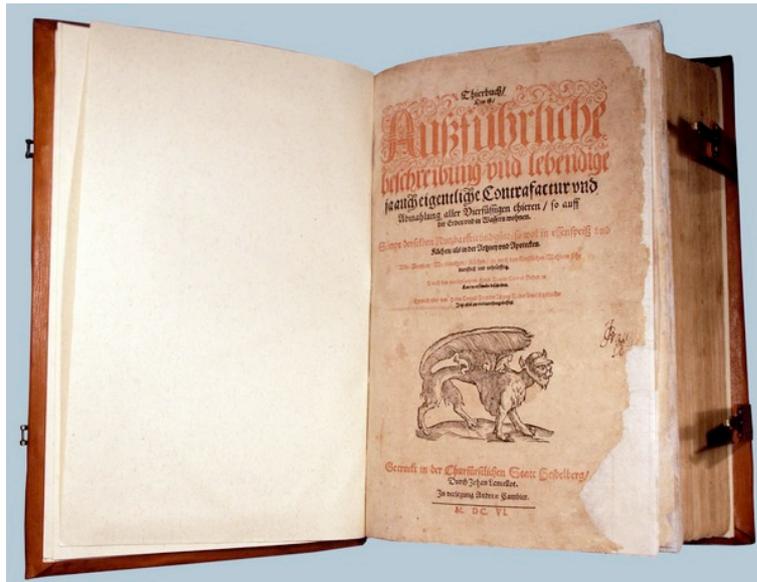
There were always books which exercised influence far beyond their place of origin. The works of the reformer and priest Heinrich Bullinger (\*1504, †1575) from Zurich, for instance, were translated into many languages during Bullinger's lifetime already.

Bullinger studied in Cologne where he converted to the Reformation. After the death of Huldrych Zwingli in 1531 in the Kappeler War, Bullinger became his successor. With his two "Helvetic Confessions" (1536 and 1566) he highly influenced Swiss and European Protestantism. In several Eastern European churches, the second "Confession" is in use up to this day.

Bullinger's correspondence with European scholars, politicians and kings – among them Henry VIII of England – were of unusual scale and of great informational value. However, Bullinger devoted himself also to practical questions such as the spiritual welfare and marriage problems in his writings. His *House Book*, a collection of 50 sermons, found wide distribution even beyond Europe.

Handwritten copies like the one shown here were produced because there were no copying machines at that time, yet plenty of well-trained writers. A pool of them worked at the Grossmünster Cathedral in Zurich, where Bullinger was employed as a priest.

**Thierbuch / Das ist / Aussfuehrliche beschreibung / vnd lebendige ja auch eigentliche Contrafactur vnd Abmahlung aller Vierfuessigen thieren / so auff der Erden vnd in Wassern wohnen**



**Durch (...) Herrn Doctor Conrad Gessner.  
Getruckt in der Churfürstlichen Statt Heidelberg / Durch Johan Lancellot. In verlegung Andreae Cambier. M. DC. VI. [1606]**

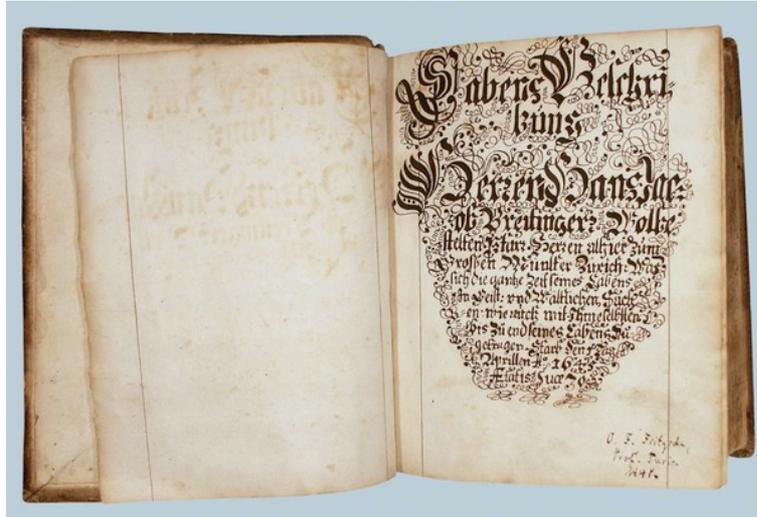
The author of this groundbreaking work was the Swiss physician and universal scholar Konrad Gessner (\*1516, †1565). Gessner lived in Lausanne and Zurich where he taught Greek, physics and natural history and worked as physician and surgeon. At the same time he compiled encyclopedias and dictionaries with which he revolutionised botanic, zoology and philology and thus laid the basis for a scientific approach in these subjects.

With his *Historia animalium*, written in Latin between 1551 and 1578, Gessner established modern zoology. The work was published in several parts: two volumes were about tetrapod vertebrates (1551-1554), while two others were devoted to birds (1555) and fishes (1558). Some years two more volumes were released – one about serpentine and other reptiles (1587), and one, from Gessner's literary remains, about insects (1634).

In this enormous encyclopedia (4,500 pages!) Gessner documented the entire zoological knowledge of his time. He described all known animals – and some unknown, like unicorns, dragons, and multiple-headed snakes. Gessner's information derived from the works of ancient and medieval authors as well as from his own observations. The volumes were illustrated with more than 1,000 woodcuts; among them are depictions from Albrecht Dürer and from natural scientists who were befriended with Gessner. 65 illustrations, finally, are from the author himself.

Gessner wrote for "philosophers, physicians, grammarians, philologists and poets." Yet to reach a broader and financially less strong readership, shortened and overworked German editions soon followed the Latin originals. Like this Gessner's compendium for scientists became a book for laypersons. The book shown here is a heavily abbreviated anthology of the first five books of the *Historia animalium*. It was translated by Konrad Forer from the town of Winterthur.

## Labens Velckri vunz Herren Hans Jacob Breitingers Volkestetten (...) [?]



[Zurich 1645]

This work is about the churchly and worldly life of the Protestant theologian Johann Jakob Breitingger (\*1575, †1645) of Zurich – not to be confused with his namesake and in part colleague who would be born to see the light of day in 1701. Born and raised in Zurich, Breitingger the Elder studied theology in Switzerland, Germany, and Holland. In 1597, he became a member of the assembly of Zurich's clerics.

Breitingger had great impact as preacher and pastor. Believing in a strong orthodox theology, he demanded of his colleagues a strictly sacred way of living and working. The opportunity for that he found in the assemblies of the synod that took place twice a year. There he was famous for his speeches full of pieces of pastoral wisdom and salutary encouragements.

Breitingger was especially active in the administration of the church and in the building of new churchly institutions such as schools and communities. He strived for greater moral and discipline among the people, which was the reason why he replaced parish fairs by annual days of fasting and repentance. He was active in poor relief and collected money for the victims of the Thirty Years' War (1618-1648) in Germany. On the other hand he belonged to a Swedish party in Zurich and did not hesitate in trying to involve Switzerland in that war as well.

## Beschreibung Des Zürich-Sees / sambt der daran gelegenen Orthen. etc.



**Durch Hans Erhard Escher  
[Zurich 1692]**

Hans Erhard Escher (\*1656, †1689) was a universally talented, yet until today basically unknown artist. He originated from the distinguished Zurich family Escher vom Luchs and belonged to the richest people in Zurich. Being noblemen, many of his ancestors had held influential positions; Hans Erhard, however, seemed not to have any ambitions in that regard. As to the release of his first work *Zürcherische Burgen und Schlösser* (Castles and Palaces of Zurich), he was unknown to most of his contemporaries.

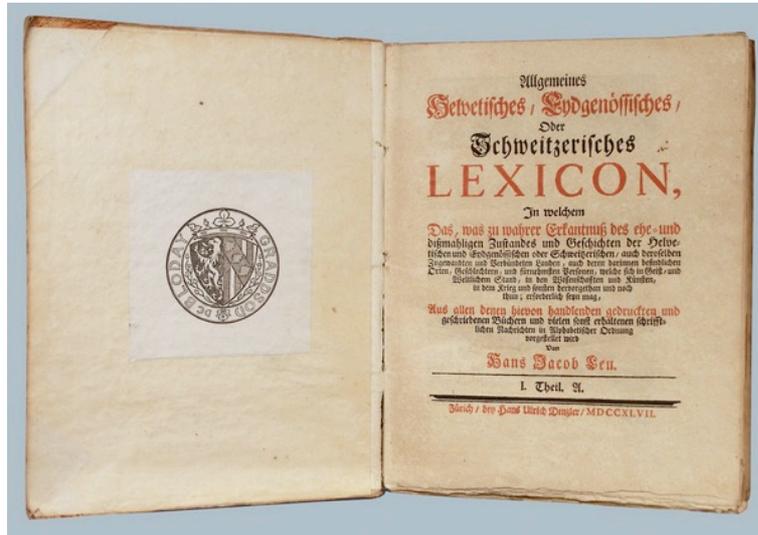
*Zürcherische Burgen und Schlösser* was a collection of aquarelles that was published in 1673. Among other castles Escher sketched some of his family's ancestral seats. The Central Library of Zurich is in possession of 25 of his watercolor paintings, all signed with the initials AE. Escher's paintings are artistically remarkably skillful. Some of them were used as templates for *Vorstellungen Loblichen Standts Zurich Schlösser* (Introduction of Illustrious Zurich Palaces) – the work with which in 1740 David Herrliberger was to become famous.

Hans Erhard Escher's second work was the book shown here, *Beschreibung des Zürich-Sees sambt der daran gelegenen Orthen etc.* (Description of the Lake of Zurich including the Communities Situated along it, etc.). It was released in 1692, three years after the death of the artist. This is perhaps the reason why the illustrations in the book are by Escher himself. His friends published the first issue of this work in a small edition after Escher's untimely death. The first part of the oeuvre is a description and history of the city of Zurich. The second part contains a natural history of the lake and a summary of its fishes. In the third part Escher described more than 100 communities located around the lake.

The view on the city of Zurich on the title page is a copper engraving made by Johannes Meyer. The illustration shows the lake bustling with boats and people – there fighting and rowing, fishing and swimming and duck hunting is going on. In the background are the city enforcements that had been built between 1642 and 1678 with the city's prison tower, the Wellenberg Turm.



## Allgemeines Helvetisches / Eydgenoessisches / Oder Schweitzerisches Lexicon



### I. Theil. A.

Von Hans Jacob Leu

Zürich / bey Hans Ulrich Denzler / MDCCXLVII. [1747]

The *Allgemeine Helvetische Eydgenössische Oder Schweitzerische Lexicon* by Johann Jakob Leu was published in Zurich around the mid-18th century – the so-called Age of Enlightenment. The first volume was released in 1747, the other volumes followed annually over the next years. The 20th and last volume was published in 1765.

Johann Jakob Leu (\*1689, †1768) was a lawyer and magistrate, bailiff, mayor, and co-founder of the oldest Swiss public bank, the Bank Leu & Co (1755). Leu composed his scientific works with phenomenal sedulousness additionally to his official functions. However, he would have hardly been able to cope with all his duties without the help of his son Johannes, who became his closest collaborator.

Leu's extensive opus did not have much success during his lifetime. In 1785, Emanuel von Haller even noted that "a vast part of the public looks at the work with contempt." Ten years after the publication of the last volumes, son Johannes was still trying to find buyers for the last remaining exemplars. It was not before the 19th century that Swiss historians and lexicographers began to show some esteem for the today so-called Leu-Lexicon.

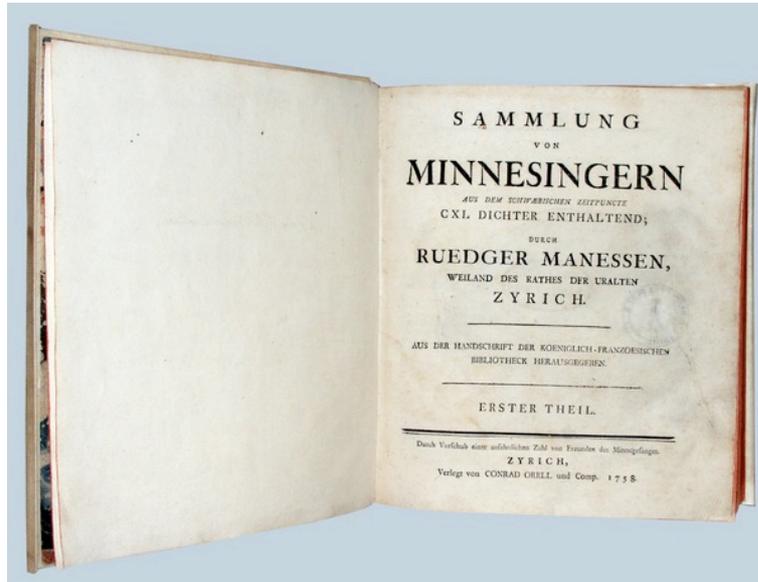
## Heilige Ceremonien, Gottes- und Götzen-Dienste aller Völcker der Welt



**David Herrliberger**  
Zürich, Bürckli, 1748

Religion as the connection of men to a great divine seems to be a basic human need. This book from the 18th century introduces the religions of the world and their different forms of worship. The magnificent copper engravings were made by the internationally renowned Zurich engraver and publisher David Herrliberger (\*1697, †1777). Herrliberger was by far the best engraver of his time. For this volume he worked after templates of his Amsterdam master Picart. Herrliberger was especially famous for his etchings of the castles around Zurich and for his *Topographie der Eidgenossenschaft* (topography of Switzerland). He also illustrated religious and moral-historical works. Religion played an important role in his age, the Age of Enlightenment.

## Sammlung von Minnesingern Aus Dem Schwaebischen Zeitpuncte CXL Dichter Enthaltend



**Erster Theil.**

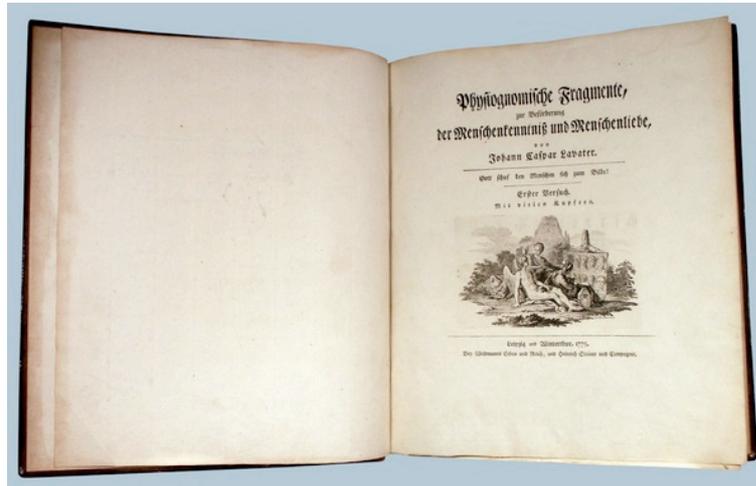
**Durch Ruediger Manessen  
Zyrich, Verlegt von Conrad Orell und Comp. 1758.**

"Dû bist mîn, ich bin dîn. / des solt dû gewis sîn. / dû bist beslozzen / in mînem herzen (...)"\*, this is a verse from a love song of the 12th century. The writer is anonymous, but the song belongs to one of the most widely known in this genre. It is said that it was written by a women, and was addressed to a cleric. Female love singers were quite unusual at that time; yet that the object of love was somebody unreachable – usually a married noblewoman – was the normal case. Love was as central a topic in the Middle Ages as it is today. At that time, singer-songwriters were called minnesingers, and they moved from place to place to present their love songs.

A widely known name from the genre of medieval love songs is the name Manesse. Rüdiger Manesse was a knight and alderman from Zurich who compiled, together with his son Johannes, the largest collection of love songs of the Middle Ages. The work dates from the time around 1300 and is known under the name of Codex Manesse or *Manessische Liederhandschrift* (Manesse's Song Manuscript). The epochal work was rediscovered and published for the first time in 1748 by two famous Zurich specialists in German studies, Johann Jakob Bodmer and Johann Jakob Breitinger.

\* You are mine, I am yours / this you shall be sure of / you are enclosed / in my heart.

## Physiognomische Fragmente, zur Beförderung der Menschenkenntniss und Menschenliebe



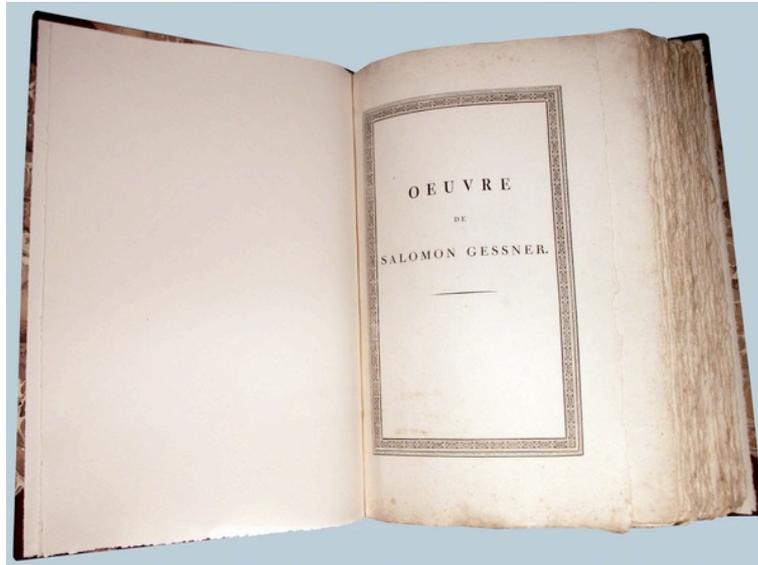
**von Johann Caspar Lavater**  
**Leipzig und Winterthur, 1775. Bey Weidmanns Erben und Reich, und Heinrich Steiner und Compagnie**

Is it possible to read character traits of people off their faces? This question has occupied scholars since ancient times – Aristotle already busied himself with this problem. But as from the 18th century, physiognomy is intrinsically tied to the name of Johann Kaspar Lavater (\*1741, †1801).

Lavater, priest in Zurich, divided his contemporaries into two parties with his work *Physiognomische Fragmente zur Beförderung der Menschenkenntniss und Menschenliebe* (Physiognomic Fragments for the Enhancement of Knowledge of Human Nature and Human Kindness). Friedrich Hegel called the method of physiognomy "abysmal," Immanuel Kant thought it was "loveless." Johann Wolfgang Goethe, on the other hand, was thrilled with Lavater's work and even contribute to it: he edited Lavater's texts and delivered silhouettes cut after antique sculptures and works of Raphael and Rembrandt.

*Physiognomische Fragmente* was released in the years 1775 to 1778 in four volumes. Before long it became a bestseller all over Europe: English, French, Dutch and Russian translations followed in the wake of the German edition, all with additional silhouettes and etchings. Even the tsar in St. Petersburg is said to have had a copy. Lavater owned a collection of silhouettes, by the way, that covered more than 22,000 pages and is kept in the National Library of Vienna today.

## Oevre de Salomon Gessner



[Orell, Gessner, Füssli & Co., Zurich 1796]

He was poet, painter, politician, journalist and publisher, he founded a porcelain manufacture and the *Neue Zürcher Zeitung*, and he was one of the most widely translated Swiss authors of the 18th century: the list of things with which Salomon Gessner (\*1730, †1788) busied himself during his lifetime is long and miscellaneous.

Gessner became known as writer of pastoral poems and as a painter. He illustrated his works himself, and his books were so popular that around 1770 he supposedly was the best-known Swiss author abroad. His bucolic and mythological motives found great resonance among his contemporaries.

Gessner died unexpected and much too young. As a commemoration his family and closest friend issued the *Oeuvre de Salomon Gessner*, a compilation of Gessner's most beautiful etchings. The special edition was published in only 25 exemplars; the book shown here is one of them. It contains 395 etchings of Salomon Gessner in two volumes and was produced from the original printing plates.

## Hundert Jahre. Bilder aus der Geschichte der Stadt Zürich in der Zeit von 1814-1914



[Von Samuel Zurlinden]

Druck und Verlag der Buchdruckerei Berichthaus Zürich 1914/1915

Samuel Zurlinden was the author of several historical works. Being a Swiss historian he especially concentrated on the topic of Switzerland during the First World War (1914-1918) and on the question of the League of Nations. Yet being from Zurich, Zurlinden also busied himself with the history of his hometown – and this profoundly. He wrote a yearbook on Zurich in 1909 which included a chronicle of the world's events of that year as well as historical and political data from Switzerland and the single cantons, taking into special account the canton and city of Zurich.

Six years later *Hundert Jahre. Bilder aus der Geschichte der Stadt Zürich in der Zeit von 1814-1914* was released (Hundred Years. Images and Stories about the City of Zurich from the Time of 1814 to 1914). The work had two volumes and documented the changeover from the "old" into the "modern" city. *Hundert Jahre* was considered as a standard work about Zurich during the 19th century. Numerous city views from that time illustrate the book.

Additionally to his scientific work, Zurlinden was redactor of the *Zürcherische Freitagszeitung* (Zurich's Friday Paper). The *Freitagszeitung* appeared weekly already since 1674. It was a tough concurrent to the *Neue Zürcher Zeitung* that came out in 1780 for the first time and exists up to this day (better known as the NZZ). In 1814, the *Freitagszeitung* still was the most widely read paper of Switzerland. In 1914 it was published for the last time – a victim of exactly that modernisation that Samuel Zurlinden gave account of in his *Hundert Jahre*.