

## Nomination UNESCO International Memory of the World Register

### 1.0 Heidi- and Johanna Spyri Archives

#### 2.0 Summary

For more than a century, *Heidi* has been an important part of Switzerland's cultural heritage – with great impact on art and popular culture all over the world. While Heidi as a popular icon appears in a variety of contexts, there is indeed a material hotspot of this global transmedia phenomenon. It consists of the two Heidi- and Johanna Spyri Archives located in Zurich with their incomparable and valuable collections and documents.

Johanna Spyri's *Heidi* novels, first published in 1880 and 1881, have made an incredible journey throughout the world in the last 140 years. They are among the most widely read, translated and adapted literary classics. The impact the books had and still have on children's literature and culture and on popular media worldwide is paramount, but they have also become an important element of everyday culture including practices of experiencing nature in the mountains as well as literary tourism. Everybody knows Heidi and knows she's from Switzerland, representing the country's connection to nature and to culture. This can be seen in the *Heidi* iconography in countless illustrated editions, comics and film adaptations. Unlike famous child characters like Alice or Pippi, Heidi, while being adapted into different cultural and media contexts, became a Swiss national symbol. The fascinating point about Heidi's career is that, as a phenomenon of "glocalization" – it produces a wide variety of interpretations, depending on cultural, social and political contexts; being a Swiss national symbol is only one of them. Most importantly, there is no fixed meaning attributed to *Heidi*, but a variety of different meanings, changing and evolving through history. Heidi can be read as the ideal romantic child, but also, in a more contemporary way, as a mediator between urban and rural life or even between the human and the non-human.

### 3.0 Nominator contact details

#### 3.1 Name of nominator

- **Johanna Spyri Foundation:** Schweizerisches Institut für Kinder- und Jugendmedien (SIKJM) / Swiss Institute for Children's and Youth Media (hereinafter: SIKJM) – bearer of the Johanna Spyri Archive
- **Heidiseum** – bearer of the Heidi Archive
- **University of Zürich:** University of Zurich: Institut für Sozialanthropologie und Empirische Kulturwissenschaft – Populäre Kulturen (ISEK) / Department of Social Anthropology and Cultural Studies – Popular Culture Studies (hereinafter: ISEK); center of research on children's literature and supporter of the project

#### 3.2 Relationship to the nominated material

The **Johanna Spyri Foundation** owns and maintains the Swiss Institute for Children's and Youth Media SIKJM and the Johanna Spyri Archive at the institute. Johanna Spyri Foundation – Swiss Institute for Children's and Youth Media has been an associated institute of the University of Zurich since 2007. Its Johanna Spyri Archive contains handwritten manuscripts and letters of the author, documents, illustrations, photographs, and personal memorabilia as well as the author's complete literary work including rare early editions and editions of *Heidi* in over forty languages, plus films, radio play cassettes, games and other objects as well as relevant secondary literature.

The **Heidiseum** preserves the Heidi Archive, which contains unique material on Heidi. It is recommended by the Swiss National Museum Zurich since January 2020.

The Heidiseum cooperates with the ISEK (University of Zurich) as well as with various international scientific and cultural institutions. The Heidiseum contains an exceptional collection of extremely rare and early Heidi editions with accompanying documents, so that the worldwide history of Heidi's impact in the 19th and early 20th centuries can be read from this inventory. The uniqueness manifests itself in the coherent composition of the collection in its historical focus. It owns important collections and bequests in the following main areas: Original illustrations (including the first Heidi drafts and illustrations from 1880 with associated letters from the author and her notes on Heidi), a correspondence between Johanna Spyri's heirs and the publishers documented in hundreds of letters (approx. 1000 documents), rare early Heidi translations from over 20 languages with first editions.

**University of Zurich (ISEK):** ISEK – Department of Social Anthropology and Cultural Studies, Popular Culture Studies is the applicant. Prof. Dr. Christine Lötscher is an expert in children's and youth literature and media. She is the director of the Heidi/Spyri Network, a group of expert scholars advocating for research on Johanna Spyri and Heidi (see appendix). She is familiar with the collection holdings and documents that are to be nominated; working in the archives is part of her and her team's research.

### **3.3 Address**

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Switzerland

Heidiseum  
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8001 Zürich  
Switzerland

ISEK – Department of Social Anthropology and Cultural Studies, Popular Culture Studies  
Affolternstrasse 56  
8050 Zürich  
Switzerland

Website: [www.sikjm.ch](http://www.sikjm.ch), [www.heidiseum.ch](http://www.heidiseum.ch), [www.isek.uzh.ch](http://www.isek.uzh.ch)

### **3.4 Telephone**

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## 4.0 Declaration of Authority

I certify that I have the authority to nominate the item, or items, described in this document to the Memory of the World Register.



Prof. Dr. Christine Lötscher  
Zürich, November 30, 2021

## 5.0 Legal information

### 5.1 Name of owner or organisation

### Email

Johanna Spyri-Stiftung / Johanna Spyri Foundation

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(Dr. Anita Müller, Director)  
[maria.becker@sikjm.ch](mailto:maria.becker@sikjm.ch) (Dr. Maria  
Becker, J. Spyri-Archiv)

Heidiseum

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### 5.2 Address

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### 5.3 Telephone

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+41 76 382 18 65 (Dr. Peter Büttner, Heidi Archiv)

### 5.4 Name and details of custodian IF DIFFERENT from the owner

Johanna Spyri Stiftung / Johanna Spyri Foundation - SIKJM  
Georgengasse 6  
8006 Zürich

Heidiseum  
Bahnhofstrasse 21  
8001 Zürich

### 5.5 Legal status

The Johanna Spyri Foundation was established in 1968 in Zurich. It is subject to the Foundation Supervisory Authority of the Federal Department of Home Affairs, DHA, Bern. The Johanna Spyri Foundation owns and maintains the "Swiss Institute for Children's and Youth Media SIKJM" (until 2001: "Swiss Youth Book Institute") and is the owner of the Johanna Spyri Archive at the SIKJM.

The Heidiseum is the legal owner of the Heidi Archive and is fully authorized to manage and maintain it and make it available to the public.

### 5.6 Copyright Status

### 5.7 Accessibility

The Johanna Spyri Archive is housed in the scientific library of the Swiss Institute for Children's and Youth Media SIKJM (Zurich) and is open to the public. The German- and foreign-language editions of Spyri's work, as well as related secondary literature, are cataloged and searchable via the national library platform SLSP.

Since 2012, selected early *Heidi* editions have been made available free of charge on the digitization platform e-rara.ch of the ETH Zurich (university for science and technology).

Beyond the book collection, objects and documents from the Johanna Spyri Archive can be viewed physically, and in parts also digitally. Since 2008, 170 photographs depicting the author have been digitized and cataloged. The documents, which have been kept as a deposit at the Zentralbibliothek Zürich (Zurich main library, hereinafter: ZB) since 2011 and are largely handwritten, can be ordered through the manuscript department of the ZB and viewed on site. (call number: Hs FA 4 – <https://zbcollections.ch/home/#/content/efae995976f94e98a1914b076f435e00>).

Both the *Heidi* material and the collection of the Johanna Spyri Archive have been subject of various publications at the Swiss Institute for Children's and Youth Media SIKJM since 1968 (essays, anthologies, monographs, book series). The largest project is the series published between 2007 and

2015 on behalf of the Johanna Spyri Foundation "Pfarrherren, Dichterinnen, Forscher. Lebenszeugnisse einer Zürcher Familie des 19. Jahrhunderts" (edited by Regine Schindler, Zurich: Verlag NZZ Libro), which presents letters and manuscripts from the Johanna Spyri Archive. Many of the documents used here have been transcribed and are available to the public as a digital source edition on CD-ROM as well as online ([www.pfarrherren.ch](http://www.pfarrherren.ch)).

Since its establishment in 1968, the Johanna Spyri Foundation has continuously realized exhibitions on the author and her work in Switzerland and abroad (including the USA) using materials from the archive. Valuable documents and objects from the collection have been and continue to be loaned to external exhibitions in Switzerland and abroad. The author's writing desk is on permanent loan to the Johanna Spyri Museum (Hirzel).

The *Heidi*-related holdings within the Johanna-Spyri Archive of the SIKJM can be viewed and used on the premises by appointment. About 1000 documents are deposited in the manuscript department of the Central Library of Zurich and can be used by appointment. Individual items from Spyri's estate that belong to the archive are exhibited in the Johanna Spyri Museum at the Hirzel.

See above: The indexed literature from the Johanna Spyri Archive of the SIKJM is already listed in the online catalog [swisscovery](http://swisscovery). Selected early editions of *Heidi* and of Spyri's works can be found as digital copies on the platform [www.e-rara.ch](http://www.e-rara.ch) of the Swiss Federal Institute of Technology (ETH). Further digitization is in planning.

The Heidi Archive of the Heidiseum is located in the center of Zurich and is open to the public by appointment. In addition, it operates its own professional Internet platform, where the documentary heritage is to be made digitally accessible. First steps in this direction have already been realized. In addition to the archive, the Heidiseum presents its holdings in its own organized exhibitions or lends its objects to museums. In 2022, for example, important parts of the collection will be made available to the Hamamatsu City Museum in Japan for an international Heidi exhibition. In the future, the documentary heritage will be made accessible in a permanent exhibition. Groundbreaking talks have already been initiated for this purpose.

In addition to presenting its holdings on its own online platform, the Heidiseum is discussing digitization options with the Central Library of Zurich. This digitization process is accompanied by Prof. Gerhard Lauer (University of Mainz), who has assured his full support in this case (see letter of support in the appendix).

## 6.0 Identity and identification details of the items/collection being nominated

### 6.1 Heidi- und Johanna Spyri Archives

#### Institutions nominating

Johanna Spyri Foundation

Heidiseum

University of Zürich: ISEK – Department of Social Anthropology and Cultural Studies, Popular Culture Studies

### 6.2 Type of document

#### Johanna Spyri Archive of the Johanna Spyri-Stiftung:

Materials on *Heidi*: books (primary and secondary literature, university theses), copies (essays and articles), newspaper and magazine articles, multimedia objects and merchandise (stamps, games, schoolbag, doll, etc.), photographs, records, audio books, videos, posters, illustrations, prints, original documents Johanna Spyri/*Heidi* (letters, publisher correspondence and contracts), digitals (books, photos, posters, illustrations).

**Heidi Archive:** Books, drawings, letters, documents, contracts, proofs, production-cells.

### 6.3 Catalogue or registration details

The Scientific Library of the Swiss Institute for Children's and Youth Media SIKJM (Johanna Spyri Foundation) is a member of the service provider for libraries Swiss Library Service Platform (SLSP). The holdings of the Johanna Spyri Archive are searchable via the national library platform swisscovery.

Online at: [https://rzh.swisscovery.slsp.ch/discovery/search?vid=41SLSP\\_RZH:SIKJM\\_TP2](https://rzh.swisscovery.slsp.ch/discovery/search?vid=41SLSP_RZH:SIKJM_TP2)

Catalogue entry (example):

Title: Heidi's Lehr- und Wanderjahre: eine Geschichte für Kinder und auch für Solche, welche die Kinder lieb haben

Verantwortung: von der Verfasserin von "Ein Blatt auf Vrony's Grab"

Publikation Gotha: Friedrich Andreas Perthes

Ausgabe/Datum: 1880

Format: 240 Seiten

Sprache: Deutsch

Lokale Schlagwörter: Sammlung Bettina Hürlimann

Publikationsform: Jugendbuch

Urheber\_in: Spyri, Johanna 1827-1901 (Autor\_in)

Mitwirkende\_r: Spyri, Johanna 1827-1901

Normeintrag GND: Spyri, Johanna 1827-1901, Spyri, Johanna 1827-1901 Heidi's Lehr- und Wanderjahre

In 2010, in cooperation with Keystone, photos from the archive showing Johanna Spyri were scanned and made publicly available for a fee. Since 2012, the Swiss Institute for Children's and Youth Media SIKJM has participated in the ETH Zurich's digitization platform e-rara.ch for digitized prints.

The holdings stored in the manuscript department of the Zentralbibliothek Zurich can be ordered via the ZB catalog: <https://zbcollections.ch/home/#/content/efae995976f94e98a1914b076f435e00> (call number Hs FA 4).

The holdings of the SIKJM and the Heidiseum offer a unique cross-section of the most diverse editions from over 140 years of Heidi reception history.

The Johanna Spyri Archive owns a unique collection from the 19th-21st centuries on the world-famous *Heidi* novels, the author and her literary work. The holdings include German-language *Heidi* editions and translations (including foreign-language adaptations and sequels) as well as Johanna Spyri's complete works. In addition, the archive owns an important collection of documents as well as objects from the "Heidi" media network, which document the reception and impact history of the material. Part of the collection contains secondary literature on Spyri's work, her person and her environment, in the form of monographs, essays and university publications. In addition, the archive is in possession of photographs, memorabilia and personal objects of the author. The "Johanna Spyri and Family" estate is kept in the Zurich Central Library. This mainly contains a large collection of documents from, to and about Johanna Spyri (mainly letters, as well as life documents, publishing contracts, manuscripts, original illustrations) and also handwritten documents from her family (mainly mother, grandfather, siblings).

### **Heidi Archive**

The Heidiseum maintains rare translations, original illustrations, and source documents from the publishing industry that document the worldwide dissemination of Spyri's literary legacy. A closed collection of Hebrew editions is unique in the world and includes 35 editions from 1946 to 2020 alone. The Heidiseum's archive also contains, among other Spyri related material, the original Heidi drawings by the Munich painter Friedrich Wilhelm Pfeiffer (1822-1894), which were also included in numerous translations and found their expression in numerous editions<sup>1</sup>. Pfeiffer's pictorial designs were printed in the original German editions in at least 11 editions. He "visualized central incidents from history" and thus had a significant influence on the iconography of Heidi (see also the expert opinion by Dr. Jochen Hesse and Dr. Elmar D. Schmid). Pfeiffer's images were included unchanged in all eight translations published between 1882 and 1889:

France/Switzerland 1882 (Heidiseum/SIKJM)

England 1882 (Heidiseum)

Netherlands 1882 (Heidiseum)

Denmark 1882 (Swiss National Library)

Sweden 1882 (Heidiseum)

Norway 1882 (Heidiseum)

Finland 1885 (National Library of Finland)

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<sup>1</sup> Cf. Charlotte Tschumi: Zur Geschichte der „Heidi“-Illustrationen, in: Ernst Halter (ed.): Heidi – Karrieren einer Figur. Zürich: Offizin 2001, p. 28.



USA [1889] (Heidiseum)

The most important holdings will be summarized in the following. A detailed overview of the holdings can be found in the Excel list in the appendix.

### 1. *Heidi* original Editions (German) – books

Periode: 1880–ca. 1920

Content: Closed collection of ca. 40 single copies of the first volume „Heidis Lehr- und Wanderjahre“ (1.–41. editions, few missing element); closed collection of ca. 30 single copies of the second volume „Heidi kann brauchen, was es gelernt hat“ (1.–32. Auflage). On the basis of the closed collection of editions, a historical-critical edition of *Heidi* could be made. For example, as of the 7th edition in 1886, the "friendly village of Maienfeld" [das freundliche Dorf Maienfeld] is correctly called a "small town". From edition to edition, textual changes were made by the publisher, which can only be reconstructed in the sum of the available editions. Consequently, the first edition does not represent the finished text, since additions and changes were made in later editions.

### 2. *Heidi* translations and adaptations, mostly in rare first Editions in over 20 languages - Books

Periode: 1882–1980

Contents: coherent collection of various *Heidi* translations, including the first translations in the following languages: French (1882), English (1882), Swedish (1882), Norwegian (1882, 1883), Dutch (1882), American ([1884]<sup>2</sup>, 1899, 1901), Japanese (1920), Turkey (1927), Greece (1955) etc. (see Excel list). In addition, 3 early stage plays in German (1908, publisher's correspondence received), American (1928, publisher's correspondence received), and in Puter (1943).

### 3. Hebraica-collection *Heidi* – books

Periode: 1946–2020

Contents: 59 copies of all *Heidi* and Spyri Hebrew editions published between 1946 and 2020, including a significant dedication copy by Max Brod to Eva Hoffe from 1946<sup>3</sup>.

### 4. Spanish collection *Heidi* – books

Periode: 1927–1954

Contents: Closed collection of the first Spanish *Heidi* translation by Theodor Scheppelmann . The publisher's correspondence on this is in the estate of Theodor Heusser (6.)

### 5. Estate Friedrich Wilhelm Pfeiffer (1822–1891) – drawings and letters

Periode: 1880

Content: 21 original drafts, including 4 drafts of *Heidi*, by Friedrich Wilhelm Pfeiffer, 8 press proofs of Johanna Spyri's first three children's books, including *Heidi*, and 4 extensive letter/comments by

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<sup>2</sup> For the first American translation, see: Robert C. Mainfort/Stuart Walker: The First American Edition of *Heidi*: A Correction to "Heidi in English: A Bibliographic Study", in: *New Review of Children's Literature and Librarianship* 25 (2019), pp. 49–53.

<sup>3</sup> Cf. Nurit Blatman/Peter O. Büttner: Gesamtbibliographie der hebräischen *Heidi*-Ausgaben aus dem Bestand des Heidiseum, dargestellt in chronologischer Abfolge ihres Erscheinens 1946–2020. In *Autopsie* erfasst, übersetzt und kommentiert, in: Peter O. Büttner, Andreas Kilcher, Nurit Blatman, Christine Lötscher (ed.): *Heidi in Israel. Eine Spurensuche. Katalog zur Ausstellung*. Hannover: Wehrhahn 2021, pp. 237–262.

the author on the individual illustrations (including Heidi).<sup>4</sup> Pfeiffer's illustration designs were engraved in wood and were adopted in both the German editions and translations.

**6. Estate Theodor Heusser (unpublished) – documents/letters (approx . 1000 documents)**

Periode: 1900–1931 (ff.)

Content: Extensive estate of Johanna Spyri's great-nephew, Theodor Heusser (1881-1975). This includes, among other things, a closed collection of letters between Friedrich Andreas Perthes (Gotha), Ernst Waldmann (Zürich), Max Grosse (Bremen/Halle), Martin Warneck (Berlin) and the legal successors of Johanna Spyri between 1900 and 1931. These letter documents, some addressed to Johanna Spyri herself, provide information about the complete publishing work after the author's death. Among them are unique documents on *Heidi* (e.g. translation requests, contracts, translation samples, information on the edition and layout of the books, accounts, stage adaptations, etc.).

**7. Estate from the publisher's archive H. Georg (unpublished) – letters**

Period: 1885–1897

Content: 8 letter, 2 Postcards from Johanna Spyri to Henri Georg, who published Spyri's books in French, including *Heidi*.

**8. *Heidi* illustrations by Louise Rhead (1857–1926) – drawings**

Period: 1924

Content: 4 Original ink drawings with annotations of *Heidi* (Harpers, 1925) by the famous American poster artist and book illustrator Louis Rhead (1857–1926).

**9. Other *Heidi* original illustrations from various estates/collections**

**6.4 Visual documentation (if available and appropriate)**

See appendix

**6.5 History/provenance**

The purpose of the **Johanna Spyri Foundation** is "to preserve the legacy of Johanna Spyri and to promote research on it" (see Foundation Charter, Art. 3., No. 1 c). With the establishment of the Johanna Spyri Foundation in 1968, a collection of works as well as donations (manuscripts, pictorial material and personal memorabilia of the author) passed into the possession of the Foundation:

a) From Marguerite Paur-Ulrich (Kilchberg), Johanna Spyri's grandniece: A number of letters, other documents and photographs concerning Johanna Spyri, an oil portrait of the poet and her writing

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<sup>4</sup> Cf. Peter O. Büttner: Carissimo Signor Pfeiffer!“ Dagli inizi di illustrazioni dei libri per bambini di Johanna Spyri. Una introduzione, in: Roberta Bonazza (ed.): Heidi. Un'Icona pop dalle alpi al Giappone. Catalogo. Mori: La Grafica 2018, S. 329–332; Peter O. Büttner: Von der Genauigkeit, mit der Kinder Bilder betrachten. Johanna Spyris Kommentare zu F.W. Pfeiffers Illustrationen ihrer Werke. In: Kinder- und Jugendliteraturforschung 2006/2007. Frankfurt/M. u.a.: Peter Lang 2007, pp. 117–125; Schmid, Elmar D.: Friedrich Wilhelm Pfeiffer. Maler der Reitpferde König Ludwig II. Dachau: Bayerland 1988, pp. 92, 97.

desk; handwritten poems by her mother Meta Heusser and other family documents.

b) From the lawyer Theodor Heusser (Zürich), Johanna Spyri's great-nephew, an unfinished manuscript (*Im stillen Haus*, 1901) of his great-aunt as well as other documents.

In the course of time, the holdings were expanded by other archives, bequests of contemporaries, and (in few cases) antiquarian books. In 1998, the collection experienced a significant addition when Meta Schiess-Heusser, great-granddaughter of one of Johanna Spyri's brothers, bequeathed numerous documents from the family to the Foundation: letters and manuscripts of Meta Heusser (Spyri's mother), letters from and to her siblings, photographs. Among them are also the letters of Conrad Ferdinand Meyer to Johanna Spyri. Through the mediation of *Heidi* and Spyri researcher Regine Schindler, letters between Johanna Spyri and Aline Kappeler and Emmy von Vincke were finally acquired. Schindler herself, who researched on Spyri for 20 years, compiled a large collection of materials on the author's life, work and environment, which can be found in the Regine Schindler Bequest at the Swiss Institute for Children's and Youth Media SIKJM. The archive's book holdings can be traced back to a large extent to the founder of the foundation, Franz Caspar, as well as to later employees who systematically collected German and foreign-language editions by the author, especially of the *Heidi* novels. The extensive stock of translations is mainly the result of contacts established in 1968 and 1995 with Swiss embassies located worldwide, as well as direct contacts with translators.

The **Heidiseum** owns important bequests and collections from various provenances. The appendix contains documentation of the provenance, insofar as this could be obtained or has been handed down. The rare book collections and bequests on *Heidi* and Johanna Spyri were compiled between 2006 and 2021 by Dr. Peter Otto Büttner. Büttner set himself the goal of mapping *Heidi*'s international impact and reception in historically authentic and unique documents, and to track down and acquire as many early translations as possible that were published during the author's lifetime. A large part of the books and documents came from auctions, donations, and antiquarian bookshops, while another part was in the family's possession.

In particular, the estate of Johanna Spyri's heirs, with relevant documents on *Heidi*, forms an essential part of the collection. The estate was sold in 2018 by the heirs of the Heusser family to Büttner via the Zurich antiquarian bookshop EOS Benz (see appendix). In addition, valuable illustrations, documents, letters and objects from other estates and collections have been preserved, including the first *Heidi* illustrations by Friedrich Wilhelm Pfeiffer from 1880 (see appendix).

The previous owners of the autograph drawings by Friedrich Wilhelm Pfeiffer have provided the following history of transmission: Pfeiffer's estate was inherited by Elisabeth Richter and Adelgunde Wieser, both née Pfeiffer, then living at Am Hals 19, today Niederländersteig 4, Pappenheim (Germany). They were the grandchildren of the painter and the daughters of his son Heinrich Pfeiffer. The estate later went as a donation to the neighbor and painter Erich Medl from Pappenheim; in 1949 the latter sold the sheets to the Munich fellow student Robert Walter, painter and graphic artist from Nuremberg; after the latter's death his son inherited the estate drawings, which the latter wanted to sell to the Bavarian State in 2004. In 2008, he sold the entire estate to the couple Gottfried and Ingrid Schnitzenbaumer, a great-granddaughter of Wilhelm Pfeiffer. In 2018, the Schnitzenbaumers sold the "Spyri/Pfeiffer" collection to Dr. Peter Büttner, also a great-grandson of F. W. Pfeiffer.

The Hebraica collection was gathered between 2019 and 2020. The books come from Israeli antiquarian bookshops in Tel Aviv. The dedication copy of Max Brod was acquired at an auction in Israel on February 1, 2021. It was in the household of Ilse Ester Hoffes, Max Brod's secretary for many years. The dedication was addressed to Ilse Ester Hoffe's daughter, Eva [Hebrew: Chava], Max Brod's longtime secretary in Tel Aviv since his wife's death in 1942. Like Brod, the Hoffes fled Prague for Tel Aviv in 1939 - Eva Hoffe was five years old at the time. Brod met her there as a seven-year-old girl. On April 30, 1946, when he gave her the two copies of *Heidi*, she was twelve years old. Brod's dedication could have been in German, but it was in Hebrew in a Hebrew book. It was quite a fitting gift for a girl who had lived through expulsion and flight from German-speaking Europe, as well as arrival in the New Hebrew land.

The Heidi drawings by Louis Rhead come from various sources. Two of the four drawings were acquired through eBay in 2018, the other two drawings (Heidi with Klara) were acquired through Swann Auction Galleries in New York.

## 6.6 Bibliography

The **Johanna Spyri Archive** has an extensive collection of national and international publications on the *Heidi* novels and their reception and impact history, on Johanna Spyri, her work and her social environment. The collection contains approximately 100 German and foreign language monographs, anthologies and essays since the end of the 19th century as well as several hundred articles (newspapers, journals, magazines) on *Heidi* and its author since 1968.

Since 1968, the archive has been collecting 40 unpublished university theses in the form of final papers and seminar papers from Germany and abroad. In addition, seminar courses at the University of Zurich (UZH) work with the holdings of the Johanna Spyri Archive. The research department of the Swiss Institute for Children's and Youth Media SIKJM (1968–2002 Swiss Youth Book Institute SJI) publishes and lectures regularly on the *Heidi* material in Switzerland, as well as in international contexts. In addition, the SIKJM makes the results of research on Spyri and her work visible in its own events and publishes contributions from the children's and youth media scene (e.g. Peter Stamm) on *Heidi*.

The documentary heritage and international significance of *Heidi* as represented in this nomination is also reflected in the bibliography studies by Susan Stan (English/American, 2010), Nurit Blatman/Peter O. Büttner (Hebrew, 2021), and by Xiaoqiao Wu (Chinese, in preparation) (see appendix).

## 6.7 Names, qualifications and contact details of up to three *independent* people or organisations with expert knowledge about values and provenance of the nominated material.

Carola Pohlmann

Head of children's and young people's book department, Berlin State Library

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Prof. Dr. Gabriele von Glasenapp

Professor of Literary Studies and Literary Didactics, focus: child and youth media research.

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Dr. Jochen Hesse  
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## 7.0 Assessment against the selection criteria

### 7.1. Historic significance

Johanna Spyri's *Heidi* novels were written in 1880/81, at a time when Switzerland was transforming into a modern industrial state. This dawn of modernity with its far-reaching consequences for society and culture and fundamental changes form the contemporary historical horizon of the two *Heidi* books. A symbol of the new age was the breakthrough of the Gotthard tunnel, which took place only a few weeks after the publication of *Heidi's Lehr- und Wanderjahre*, and connected the north with the south of Europe. The economic awakening was particularly expressed in Zurich, in a building boom that radically changed the cityscape. This change, which Johanna Spyri herself experienced and described in her letters<sup>5</sup>, is also reflected in the *Heidi* novels. Spyri took up these events and processed the new socio-economic situation in her novels. Her books also deal with religious, educational, psychological and medical discourses of the time and address socially relevant issues. Spyri placed a particularly strong focus on gender issues as well as social inequality, especially living conditions for children. In the *Heidi* novels, social inequality and child neglect are pivotal: For an orphan like Heidi, there is no reliable place; she is dependent on adults, who in turn are trapped in economic dependencies. When Heidi is brought to Frankfurt against her will, she experiences a culture shock in the upper-middle-class household of the Sesemanns. Yet despite the dichotomy superficially set up between city and country, both the connection to the mountain world and the urban-bourgeois education are needed for Heidi to have an impact on the social situation in both places; symbolically, this mediating action is represented in Peter learning to read and Klara being cured of her illness. The juxtaposition of old and new worlds constructed in Spyri's text and the reconciliation of opposites through the figure of Heidi has had a lasting impact on the image of Switzerland to this day.

Johanna Spyri's novels and short stories had a great impact on children's and young adult's literature of the late 19<sup>th</sup> century. While working and playing with genre elements from fairy tales, parables, legends of saints but also melodrama and gothic, Johanna Spyri drew her characters vividly, in colorful descriptions and dynamic dialogue. There is a special energy emanating from her child

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<sup>5</sup> Cf. Hans and Rosemarie Zeller (ed.): Johanna Spyri. Conrad Ferdinand Meyer. Briefwechsel 1877–1897. Mit einem Anhang Briefe der Johanna Spyri an die Mutter und die Schwester C.F. Meyers, 1853–1897. Kilchberg: Mirio Romano 1977. The original letters are in the holdings of the Johanna Spyri Archives in Zurich.

characters, because they are always symbols for childhood as a concept of a more intense and meaningful life, entangled with nature on the one hand, and very precisely designed individuals in terms of psychology on the other hand. This applies to Heidi of course, but also to many other child characters that are close relatives of Heidi's in this respect.

## 7.2 Comparative criteria

### 7.2.1 Rarity / 7.2.2 Integrity, completeness, condition

Johanna Spyri had ordered the destruction of her estate in her will, as can be seen from a letter from her heirs. Therefore neither the Heidi manuscript nor the author's first Heidi contract have survived. 1927, Perthes A.G. sold the rights to Johanna Spyri's entire life's work, including Heidi, to the *Deutsche Verlagsanstalt* in Stuttgart<sup>6</sup>, which also took over the associated publishing archive. It was destroyed during the night of the Stuttgart bombing in 1944.<sup>7</sup>

On these grounds the broad, rare and varied collections of the Heidi- and Johanna Spyri Archives receive a special meaning. The global distribution and transmedia afterlife of *Heidi* are congenially reflected in the two archives in question.

With 85 linear meters, the **Johanna Spyri Archive at the SIKJM** houses the world's most extensive collection of books, documents and photos from the author's estate, as well as objects from the *Heidi* transmedia network of the 19<sup>th</sup>–21<sup>st</sup> centuries. The collection includes more than 20 valuable first editions of the two novels *Heidis Lehr- und Wanderjahre* (1880) and *Heidi kann brauchen was es gelernt hat* (1881), as well as approximately 100 German-language editions from 1880 to 1931. Two copies dated 1919 contain personal dedications by the well-known Swiss painter Rudolf Mürner (1862-1929). In addition, the archive includes more than 300 historical and recent *Heidi* editions from 1931-2021 (including adaptations and sequels), plus about 500 duplicates for loan to third parties. With more than 600 translations (including adaptations and continuations) and approximately 200 duplicates, the archive has an equally large collection of foreign-language editions in more than 40 languages.

In addition to the well-known Heidi novels, the collection includes the author's complete literary works with more than 750 copies and an additional 500 duplicates. Included is an almost complete collection of the first editions of her stories, as well as other editions, issues and story collections up to the end of the 20<sup>th</sup> century.

The archive contains published and non-published specialist literature and is in possession of a unique document collection with articles on *Heidi* and its media adaptation (dramatizations, film adaptations, etc.), cultural treatment (exhibitions, etc.) and tourist marketing, as well as reviews, press materials or encyclopedia entries and non-digitized photographs (including negatives) in 40 slipcases, which document the reception and impact history of the novels since 1883 in an unparalleled manner. A large number of objects (stamps, games, dolls, school bags, etc.), photographs (e.g. stills of Heidi film adaptations), records, posters, and illustrations from the *Heidi* media network are also included in this collection. In addition, the Johanna Spyri Archive has originals by well-known contemporary illustrators of *Heidi* and her author (Tomi Ungerer, Hannes Binder). Part of the collection at the SIKJM are documents that refer to the life and work of the author, as well as memorabilia and personal objects of Spyri. The collection, which is deposited at the ZB in

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<sup>6</sup> The contract is in the archives of the Heidiseum.

<sup>7</sup> Cf. Jean Villain: *Der erschriebene Himmel. Johanna Spyri und ihre Zeit*. Zürich: Nagel & Kimche 1997, pp. 268.

Zurich, comprises more than 1000 documents, including publishing contracts between Spyri and the F. A. Perthes-Verlag from 1894 as well as amendments to the contracts by Spyri's legal successors, as well as *Heidi original* illustrations: including a book cover illustration and several vignettes by Rudolf Mürger (Gotha: F. A. Perthes 1918) as well as illustrations, drafts and printing proofs by Primrose McPherson Paschal (New York: Thomas Y. Crowell). In addition, the Zurich Central Library holds manuscripts and drafts by the author, including a 112-page manuscript sample, as well as letters between Spyri and those around her (C. F. Meyer, the Kappeler family, Berta von Orelli-Ziegler, Camille Vidart, family members, etc.). Since large parts of the written estate were destroyed partly by Johanna Spyri herself and partly by the effects of war in Germany, the documents are of rare value. In addition, the archive houses the Schiess-Heusser estate with letters, manuscripts and documents from family members and friends (including Meta Heusser-Schweizer, Spyri's mother, who is known as a poet). This is an archive that is unique in the world, with historical and current book holdings, objects from the *Heidi* media network, scientific papers and bequests, providing important access to the author, her work and the history of the reception and impact of her novels and stories, especially *Heidi*.

The Heidi Archive of the Heidiseum is characterized by its clear and coherent historical profile. The book collection of the **Heidi Archive** includes a considerable number of valuable objects, a closed collection of Hebrew translations of Heidi and Spyri's books, rare first editions in various languages that are no longer for sale, and the German original editions, letters and related correspondences of the F. A. Perthes publishing house (cf. estate of Th. Heusser, see below). In addition, there are original drawings and many other designs and pictures by various artists who have dealt with the work of the Heidi author. One of the most valuable and unique original drawings the Heidiseum owns is a watercolor drawing by Catalan artist Lola Anglada (1892-1984), who designed the cover illustration for the first Spanish Heidi edition of the second volume in 1929.

The book collections of the Heidi Archive of the Heidiseum are characterized in particular by their original condition. 95 percent of the books have survived in their original bindings, and in the case of isolated specimens even the original covers have been preserved. A small part of the holdings has been professionally restored or repaired. Many editions are marked with dedications or booksellers' marks, which allow conclusions to be drawn about their previous ownership.

In particular, the first Heidi drawings from 1880 in the Heidiseum's holdings are of universal and inestimable value, since illustration designs from the 19th century for children's books have normally not survived. For an iconic book like *Heidi*, the first drawings represent a very special value. In April 1880, Friedrich Wilhelm Pfeiffer sent his first sketches to Zurich and Gotha - including the first depictions of Heidi. For the first time in the 140-year history of illustration, the novel character is given a graphic form. Pfeiffer chooses three suitable scenes from chapters III ("Auf der Weide"), VII ("Fräulein Rottenmeier hat einen unruhigen Tag") and XIII ("Am Sommerabend die Alm hinan"). Pfeiffer's suggested image of Heidi with a goat has become iconographically accepted worldwide – all over the world, a girl with a goat is immediately associated with Heidi. This image has become firmly anchored in the collective memory. Pfeiffer's illustrations were not only printed in all original German-language editions up to the 11th edition, but also in all first European and American translations. The original designs for *Heidi* and the author's accompanying letters are unique documents that are directly related to Spyri's early work in children's literature. Miraculously, they not only survived two world wars, but also changed hands

several times, were even offered for sale to the Bavarian state, until they found their way into a private collection and finally into the Heidiseum. The four original letters by Johanna Spyri are among the rare self-testimonies in which Spyri demonstrably first comments on Heidi ("Meine Bemerkungen fange ich bei Heidi an", Johanna Spyri to F. W. Pfeiffer, May 9, 1880). In her first letter of February 23, 1880, Spyri not only reveals herself as the author of *Heidi* ("indem ich als Verfasserin den Wunsch hätte, mich einmal mit Ihnen zu besprechen vorher" / Heidi appeared anonymously in December 1879), but it is the first and only written record shortly after the publication of the first edition where Spyri writes out the title *Heidi's Lehr- und Wanderjahre* in full in a letter.

The other archive holdings from the Heidiseum are also unique in their coherence and historical focus. There is no comparable historical collection in the world that presents such a multi-faceted cross-section of over 140 years of Heidi history. One example of this is the Hebrew collection with nearly 60 individual copies of *Heidi* and her retellings. In this collection, the worldwide success of *Heidi* and Spyri is particularly impressive.

Among the rarities of the Heidiseum, in addition to a closed collection of original German editions and other Spyri titles in various translations (especially Dutch and French), are the first two volumes of the English translation of Heidi from 1882. Unlike the two copies in the Morgan Library in New York, these copies come from the estate of the author herself (see enclosure). Five of the total of six translations from 1882 are in the Heidiseum's collection. Thus, the Heidiseum owns the most copies of the early translations worldwide, including the first Norwegian translations of the two Heidi volumes from 1882 and 1883 as well as the first Dutch translation from 1882. Another unique copy is a dedication copy by Camille Vidart, the French translator of Johanna Spyri. The copy of "Seuls au monde" (Spyri's first children's book title), which was given to Spyri in January 1885, was inscribed by Vidart with a quotation from the French writer Sully Prudhomme, the first Nobel Prize winner in literature (1901); like the two English editions, it comes from Johanna Spyri's estate. It is the only copy known worldwide that contains a dedication to Johanna Spyri. No other dedication copies to or from Johanna Spyri are known.

In addition, the Heidiseum owns the estate of Johanna Spyri's great-nephew, Theodor Heusser. This estate includes a large collection of unpublished letters and writings from and to Meta Heusser-Schweizer (mother), Johann Jakob Heusser (father), Diethelm Schweizer (grandfather), Regula Heusser (sister) and other family members of Johanna Spyri and her circle.

There is also a closed collection of letters between Johanna Spyri's heirs and the publishers. These letter documents, some of which are still addressed to Johanna Spyri herself, provide information about the complete publishing work and about the author's last phase. Among them are unique documents such as a handwritten catalog raisonné of the author's works, publishing contracts from her legal successors, and letter correspondence with artists and international publishers who published Johanna Spyri's books, including *Heidi*, in translation.

### 7.3 Statement of significance

The influence of the Swiss children's classic *Heidi* is evident in many ways and has become the focus of international Spyri research, especially in recent years.<sup>8</sup> From the beginning, *Heidi* achieved a high

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<sup>8</sup> Cf. recent publications by: Hans Bjarne Thomsen: *Collective Memories: Heidi in Switzerland, Japan, and the World*, in: Harm-Peer Zimmermann, Peter O. Büttner and Bernhard Tschöfen (ed.): *Kreuz- und Querzüge. Beiträge zu einer literarischen Anthropologie*. Hannover: Wehrhahn Verlag 2019, pp. 131–145; Takashi Kawashima: *Heidi und Sina: Mädchenerziehung und Frauenstudium bei Johanna Spyri*, *ibid.*, pp. 115–130;



number of editions, reprints, translations and adaptations. In particular, the popular sequels by Charles Tritten (1908-1948) attained cult status in Spyri's wake. Tritten was originally the head of the book department of a department store in Lausanne, then an employee of a construction consortium. In his translations of the two *Heidi* novels, published in 1933/34, he made *Heidi* more well-behaved and well-adjusted than in the original. In his sequels *Heidi jeune fille* (1936) and *Heidi et ses enfants* (1939), which were later published in English and also translated into Hebrew, Heidi developed into a housewife whose nature corresponded to the *Geistige Landesverteidigung*. However, *Heidi's* influence can already be impressively proven during the author's lifetime. By the time of her death in 1901, 18, respectively 14 editions of the original German edition had been published. If one adds the countless reviews, appreciations and publisher's advertisements that regularly appear in newspapers, catalogs and journals worldwide from 1880 onwards, it becomes clear that the Heidi novels are inseparably linked with the author's name. Lexically, Spyri was first recorded in 1885 by Heinrich Gross in his three-volume series *Deutsche Dichterinnen und Schriftstellerinnen in Wort und Bild*, along with an excerpt from *Heidi*.<sup>9</sup> At the time of this publication, eight translations of Heidi had appeared. An American edition for the blind in 7 volumes appeared in 1919 (see appendix), and the first German one in shorthand in 1931.

The first translations of Heidi appeared as early as 1882 with the illustrations by Friedrich Wilhelm Pfeiffer, the originals of which are in the Heidi archive of the Heidiseum, with more appearing almost annually. By the time of her death in 1901, *Heidi* was translated into nine languages (Denmark, 1882; Netherlands, 1882; Norway, 1882; Sweden, 1882; Switzerland/France, 1882, England 1882; USA, 1884; Finland, 1885; Russia, 1900). In non-European areas, *Heidi* appeared in Japan in 1920, in Turkey in 1927, in China in 1929, in Iceland in 1934, in Palestine in 1946, in Argentina in 1955, to name just a few examples.

However, a decisive factor in the international success of Spyri's *Heidi* was the fact that the author chose real locations and thus established modern literary tourism in Switzerland. At the end of the 19<sup>th</sup> century, her writings were even recommended for geography lessons alongside those of Jules Verne.<sup>10</sup> Spyri's Heidi books were perceived as extremely popular and accessible to all social groups. Only six years after the publication of the first *Heidi* volume, literary critics described Spyri as a classic writer of the present (eine „klassische Schriftstellerin der Gegenwart“<sup>11</sup>) and she was enthusiastically celebrated throughout Europe („Hetgeen Johanna Spyri schrijft is – men vergeve mij het Fransche

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Xiaoqiao Wu: Zur frühen Verbreitung deutsch-schweizerischer Literatur in China der ersten Hälfte des 20. Jahrhunderts, *ibid.*, pp. 243–253; Felix Giesa/Andre Kagelmann: 'Mediale Wahlverwandtschaften'? Aktuelle audio-visuelle (Re-)Präsentationen von Johanna Spyris "Heidi", in: Ute Dettmar and Ingrid Tomkowiak (ed.): *Spielarten der Populärkultur. Kinder- und Jugendliteratur und -medien im Feld des Populären*. Wien: Peter Lang 2019, pp. 171–195; Luise Berg-Ehlers: Johanna Spyri, in: Luise Berg-Ehlers (ed.): *Berühmte Kinderbuchautorinnen und ihre Heldinnen und Helden*. München: Elisabeth Sandmann im Insel Taschenbuch 2019, pp. 38–47; Heidi Lexe: Heidis Wanderjahre 2.0 : Medienaspekte einer literarischen Alpenreferenz, in: *Atlas der Schweizer Kinderliteratur. Expeditionen & Panoramen*. Zürich: Chronos 2018, pp. 162–169; Roberta Bonazza: Heidi un'Icona Pop dalle Alpi al Giappone. *Catalogo* (Casa degli Artisti Giacomo Vittone, Canale di Tenno: 23 settembre – 21 ottobre 2018). Mori: La Grafica srl 2018.

<sup>9</sup> Heinrich Groß: Johanna Spyri, in: *ibid.* (ed.): *Deutsche Dichterinnen und Schriftstellerinnen in Wort und Bild*. Vol. 2: *Deutsche Dichterinnen und Schriftstellerinnen der Gegenwart*. Berlin: Verlag von Fr. Thiel 1885, pp. 326–333.

<sup>10</sup> M[artha] Krug: Die Geographie in der höheren Mädchenschule, in: *Geographische Zeitschrift*, 4. Jg., 11. H. (1898), pp. 617–643, here p. 641.

<sup>11</sup> Thus in an anonymous review: Eine klassische Schriftstellerin der Gegenwart auf dem Gebiet der Jugendlitteratur. In: *Evangelisches Monatsblatt für die deutsche Schule. Organ des Deutschen Evangelischen Schulvereins* 6 (1886), No. 1, pp. 16–17.

woord – *supérieur*“ [What Johanna Spyri writes is – one forgives the French word – *supérieur*)]<sup>12</sup>.

Ownership entries and dedications in old editions show the occasions on which her books were given away as presents and the backgrounds of their owners and donors. Many editions from the holdings of the Heidiseum bear ownership notes.

Today, *Heidi* is part of the canon of children's literature in large parts of the world and has thus also become part of worldwide childhood memories for generations – regardless of categories such as nationality, gender and age. In Turkey, for example, the book was even recommended by the Turkish Ministry of Education in 2005 as one of 100 fundamental works of children's and youth literature. One edition is said to have been in the private library of the Turkish state founder Kemal Atatürk (1881–1938).<sup>13</sup> To date, *Heidi* has been translated into over 70 languages and some 60 million copies have been printed. “One of the Publisher of Heidi wrote [...] dated Jan. 20th 1936: ‘Without searching our records we imagine we have sold about 40,000 copies of Heidi since our edition was published about 10 years ago.[’] Another firm wrote, dated Jan. 21 1936: ‘In the thirty seven years since our first edition was published we have printed in three different editions a total of 375,000 copies.’ Mrs. Weaver therefore states, of all the records from all the publishing houses in the U.S.A. who have published Heidi could assembled, I estimate the sales to more well over 20,000000 (twenty million).”<sup>14</sup>

The influence of the Heidi novels can be seen in the fact that *Heidi*'s success story continues to this day. Thus, Heidi was translated into Hindi in 2017, another Indian edition appeared in Malayalam the same year, an edition in Esperanto was published in 2016. Further editions in various translations appeared in Israel, Mexico, Italy and in New York in 2020, in Milan (Italy) and Istanbul (Turkey) in 2017; in Madrid (Spain), Istanbul (Turkey), Bucharest (Romania) in 2016; a Chinese edition was launched in 2016. A Farsi adaptation (Iran) could also be identified, which was already in its 8th edition in 2015, based on a French original. Hardly known, however, is that already in 1952 a comprehensive translation was published in Thailand (translator: Urai Snidvongse), the 2nd edition appeared in 1973 (pictures of the editions available). In 2018, a new translation came out. The list of international Heidi adaptations could be continued. Children's and youth book publishers also publish their own teaching materials on the subject of *Heidi*.

But the global success is not limited to the book editions, on the contrary. *Heidi* is also characterized in particular by the fact that the character, setting and elements of the plot have been multiplied transmedially and have long since become detached from the original. Heidi is an integral part of popular culture as a figuration through which childhood, society, and nature are negotiated, and it is repeatedly re-read and re-interpreted in animated films, cinema films, TV series, TV films, comics, musicals, and operas. Around *Heidi*, a global transmedia echo chamber has emerged.

As early as 1928, almost 10 years before the first successful commercial cinema film, first ideas of a Heidi adaptation were discussed. The well-known Geneva pedagogue Emmanuel Duvillard (1887-1936) planned a film version of *Heidi* for "school purposes" long before the first Heidi film was shown in cinemas. The documents relating to this can be found in the Heidiseum.

Johanna Spyri's *Heidi* also became a success in other formats. Heidi made her cinema debut in 1920

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<sup>12</sup> To be found in the preface by Andries Willem Bronsveld in: Nergens t'huis. Twee verhalen door Johanna Spyri. Uit het Duitsch door Doedes-Clarisse. Met een voorbericht van A. W. Bronsveld. Arnhem: J. Rinkes Jr. 1881, and more often.

<sup>13</sup> Cf. Atatürk'ün özel kütüphanesinin kataloğu. [The catalog of Atatürk's private library.] Başbakanlık Basımevi [Prime Ministry Printing House] 1973, p. 431.

<sup>14</sup> [Gustine Courson Weaver]: Scrapbook. Vol. 1, Typoscript: [ca.1940], Gustine Courson Weaver Collection of the University of North Texas Libraries (UNT), 01 / AR0790.

in an American silent film (directed by Frederick A. Thomson). In Hollywood, the first sound film was made in 1937 with child star Shirley Temple (1928 -2014) in the leading role (director: Allan Dwan). It made the then 9-year-old Shirley Temple famous overnight as Heidi. The film was produced by Hollywood legend Darryl F. Zanuck (1902-1979), whose personal script is in the Heidiseum archives. The Swiss black-and-white film from 1952 (directed by Luigi Comencini) was also a great success. It was shown in over 4000 cinemas in the USA and successfully sold in other countries, winning international prizes (such as best youth film at the Venice Biennale). In the stock of the Heidiseum there are 120 film set photos, so-called "contacts" (format 24 x 26 mm), which were compiled by a Frankfurt agency. They are photos of the actors, the filming team and the locations (Bergün). To date, twelve feature films have adapted *Heidi*. However, the children's classic was not only present in cinema, but also in radio and theater, which were among the most important entertainment media in the pre-television era.

The most recent cinema version from 2015, directed by Alain Gsponer and starring Anuk Steffen and Bruno Ganz, was distributed and sold in 58 countries by the film distribution company StudioCanal. With over 1.5 million admissions after only five weeks, *Heidi* achieved the most successful international theatrical release of a Swiss film. In Germany alone, the Swiss family film recorded more than one million moviegoers.

Furthermore, there are 6 series, 1 TV movie, 8 versions to comics, 6 musical versions. In addition to the films that explicitly cite Spyri as their source, there is an incalculable number of films that use the Heidi character more or less freely, without any clear reference to Spyri's original. This ranges from undeclared adaptations to persiflage, cheap productions that let Heidi appear only as a minor character. There are also several series of pornographic films that use the Heidi character. Heidi also underwent cinematic adaptations outside the Western cultural sphere. In 1958, for example, the story was filmed in the Indian black-and-white film *Do Phool (Two Flowers)*. In August 2019, in a meeting at the National Museum in Zurich, the famous master draftsman and father of the world-famous Japanese Heidi character from 1974, Yōichi Kotabe, was shown the original drafts of the first Heidi depiction by Friedrich Wilhelm Pfeiffer on the occasion of the exhibition "Heidi in Japan" dedicated to him there (see video footage). Deeply touched by this artistic encounter, Kotabe drew three of his own Heidi pictures (see appendix) in response to these drafts, thus building a bridge to the past. With his drawings Kotabe resurrected Pfeiffer's Heidi and brought it to present in his typical Heidi anime style. Kotabe's drawings are in the Heidi archive of the Heidiseum.

Proof for the impact of *Heidi* is to be found outside fiction as well: In December 2019, the German Ministry of Finance issued two special stamps with motifs of *Heidi* and *Pippi Longstocking*. The two stamps, which appeared in the special postage stamp series "Heroes of Childhood" and pay homage to the two children's book characters, were presented in Gotha on Dec. 5 because that is where Johanna Spyri was under contract from 1878 to the Friedrich Andreas Perthes publishing house, which also first published the book *Heidis Lehr- und Wanderjahre* for Christmas in 1879.

In the US, a football game played between the Oakland Raiders and the New York Jets in 1968 went down in television history as the "Heidi Bowl" ("The 'Heidi Bowl': When a Movie Changed American Football Forever"). The game was scheduled to air for 3 hours at the time, and the classic children's movie "Heidi Returns Home" was to be shown afterward, which turned out to be a disaster. The Jets led 32:29 with one minute to go. At 7:00 p.m. on the dot, the NBC network switched the TV program to "Heidi" and so only the spectators in the stadium could follow the legendary game in which the Raiders beat their opponent 43:32 - a sensation for football-mad America. The phones at the station never stopped ringing. Today, on Internet channels like YouTube or on NBC History, you can watch

the whole story and interviews about the "Heidi Bowl." In Wikipedia, this game has even received its own entry.

In summary, what makes the *Heidi*-documents extraordinarily significant for cultural heritage and what gives the books their international appeal is the openness of the text and the ambiguity of the Heidi's character. Heidi does not stand for one universal message but has inspired ever new interpretations for 140 years. Depending on the cultural context and what challenges the respective present brings, new aspects of the novels come to the fore – which means that Spyri's novels can be read anew and retold over and over again. The collection of documents gathered at the Spyri- and Heidi archives in Zurich witnesses and documents the unparalleled history of impact and must be considered the material space of convergence of *Heidi* als memory of the world.

### 7.3 Statement of significance

The Heidi books were translated into Japanese as early as 1920 and were the template for the anime series by the Zuiyō Eizō studio (1974). The series deals extensively with the text and takes up almost all of the main and subplots in the 52 episodes; it foregrounds the Swiss natural and mountain landscape along with the intertwining of human and non-human actors. In this respect, the anime series can be understood as an early ecocritical interpretation of *Heidi*.

The animated series gave a further boost to the popularity of Johanna Spyri's novels. The creators of the anime attached importance to a popular and internationally accessible drawing style, which further delimited *Heidi* and reinforced the tendencies towards a parable that was independent of time and place - but which, in keeping with the concept of "glocalization," could be translated into regional contexts in a variety of ways and designed accordingly. The cartoon character of the animation artist Yōichi Kotabe is today one of the best-known cartoon characters worldwide.

The anime series is therefore considered an important part of the reception history of *Heidi* and is still being broadcast and translated in numerous countries. In addition to Japan and German-speaking countries, the series also ran in Portugal, Algeria, Egypt, Libya, Morocco, Sudan, Tunisia, Bahrain, Iraq, Kuwait, Jordan, Lebanon, Oman, Qatar, Saudi Arabia, Syria, United Arab Emirates, Yemen, Ukraine, Turkey, Belize, Costa Rica, Dominican Republic, El Salvador, Guatemala, Honduras, Mexico, Nicaragua, Panama, Puerto Rico, United States, Argentina, Bolivia, Brazil, Chile, Colombia, Ecuador, Paraguay, Peru, Uruguay, Venezuela, Italy, France, China, Israel, South Africa, India, the Netherlands and the Philippines (source: Studio 100 Media GmbH, Munich).

Almost 50 years after its first broadcast in Japan, the series is still running regularly on TV there and with high ratings. Since 2015 a computer-animated Heidi adaption has been appearing in 3D from Studio 100 Animation based in Paris instead of the drawn animated series. The first season of the series was sold to 177 countries, the second, more recent season to date to 157 countries (source: Studio 100 Media GmbH, Munich)."

At the moment according to Studio 100 there is a new Heidi Animation movie planned at the Isar Animation Studio in Munich for the year 2024/2025. In this edition Heidi will have an additional storyline in which Heidi is defending her grandfather and the alpine wilderness from "a ruthless businessman and the hungry jaws of his new saw mill" (Studio 100 Media GmbH, Munich). This forecast shows that Heidi is not only retold but put in a new context according to the spirit of the time.

The Heidi series from 1974 is also considered the starting signal for the anime industry, which is still flourishing today; it is considered extremely important in popularizing the genre. The style and

narrative pace represented the breakthrough of a new aesthetic (kawaii aesthetic) in mainstream anime and shaped subsequent anime and manga culture in and outside Japan. The creators of the anime series Isao Takahata and Hayao Miyazaki are today considered great masters of the art of animation and were co-founders of the famous Ghibli Studios in Tokyo. Furthermore, Heidi was the beginning of the so-called "World Masterpiece Theater" (jap. 世界名作劇場, Sekai Meisaku Gekijō). Starting with Heidi in 1974, a series of numerous anime series were created by the Nippon Animation studio (between 1974 and 1997 and again since 2007), based on classics of children's literature.

## 8.0 Consultation with stakeholders

- University of Zürich: there is ongoing research at the ISEK – Populäre Kulturen on the global, transmedia impact of *Heidi* as well as on *Heidi* in relation to Spyri's complete works (in cooperation with the SIKJM and PD Dr. Martina Wernli, Goethe University Frankfurt am Main)
- Prof. Dr. Gerhard Lauer (Research, Gutenberg-Institut für Weltliteratur und schriftorientierte Medien, Abteilung Buchwissenschaft, University of Mainz)
- Hamamatsu City History Museum, Japan
- City of Gotha
- Zurich Central Library (Zähringerplatz 6, 8001 Zürich)
- Johanna Spyri Museum (Dorfstrasse 48, 8816 Hirzel)
- UNT Library (<https://library.unt.edu/special-collections/rare-unique/weaver/>):  
In the US, a specific Heidi fan culture developed early on, documented in a collection of American *Heidi* editions housed in the UNT library. It was assembled in the 1930s by children's book collector, philanthropist and teacher Gustine Courson Weaver, who was friends with Johanna Spyri's godniece Marguerite Paur-Ulrich and was given personal memorabilia from the author's estate by her for her collection. Weaver was in contact with Spyri's American publishers, illustrators and translators, collected information on the various Heidi editions and reviews, which she compiled into so-called 'scrapbooks' and tried to quantify the distribution of "Heidi" in America in concrete figures. For this she found a report from the New York Times of April 22, 1934 by L. H. Robbins: "Heidi, with a probable total of 10,000,000 copies, is the one bit of Swiss Literature that the whole world knows."
- Collection Sakurai: In Japan, too, Spyri's classic has been part of the canon of world literature since 1920. It was primarily the 1972 Japanese anime series that shaped our modern image of Heidi and found its audience worldwide. Over the years, Japanese collector Sakurai had amassed a considerable collection of objects and visual materials from the old animated classic. In 2019, parts of the collection were exhibited at the Swiss National Museum Zurich.

## 10.0 Preservation and access management plan

The **Johanna Spyri Archive** is planning preventive conservation measures for the historical holdings as well as an improvement in storage and documentation. In addition, further digitization measures are intended beyond those already in place. A strategy for the further development of the Johanna Spyri Archive, including conservation, storage, documentation, accessibility and cooperation with partners is in progress.

The aim is to make the documentary heritage from the **Heidiseum's** holdings available to the public digitally in addition to a physical presentation. For this purpose, a separate area on the internet platform [heidiseum.ch](http://heidiseum.ch) and [heidiheritage.com](http://heidiheritage.com) is planned. There, the documentary heritage will be presented in the future with appropriate images, information and commentary. A panel of experts from the fields of digitization, digital edition philology, book science, and library science will accompany this process. Corresponding discussions have already been initiated. The documents and books are largely in good to very good condition. The books are protected from dirt and dust in soft library drawers and stored on bookshelves in a normal environment with humidity between 50 and 55%. Documents are kept in acid-free archival boxes of the type used by libraries and stored in archival cabinets. Like the Johanna Spyri Archive, the Heidiseum will develop a plan for preventive conservation measures.

## 11.0 Any other information that may support the nomination: Cultural events and exhibitions

The topic of Heidi has repeatedly been part of a wide range of cultural events and exhibitions, especially in recent years, for example:

2013 - **British Library** (London, England)

Title: Picturing Heidi.

The latest exhibition in the British Library's Folio Society Gallery, "Picture This," shows illustrated versions of 20th-century British children's classics.

2014 - **Utsukushi-ga-hara**, Open-Air Museum (Japan)

Title: "Heidi a girl of the Alps" (On the occasion of the 40th anniversary of the 1974 animated film).

One of the most well-known Swiss novel, "Heidi a girl of the Alps" was written by Johanna Spyri in 1880. Heidi became very popular among children in Japan after the first TV animation program released in 1974. To celebrate 40th Anniversary of "Heidi a girl of the Alps" animation, there is an official Heidi Exhibition held at "Utsukushigahara Open Air Museum" up on Mt. Utsukushigahara.

2018 - **Casa degli Artisti** "Giacomo Vittone, Tenno (Tenno, Italy).

Title: Heidi. Un' icona pop della montagna.

Forty years after the Italian release of the animated series that consecrated her as a world pop icon, from September 23 to October 21 the Casa degli Artisti "Giacomo Vittone" in Canale di Tenno dedicates to Heidi an exhibition that traces her long career, from the novel to television and cinema. September 23- October 21, 2018.

**2019 - Landesmuseum Zürich**

Title: Heidi in Japan

Heidi conquered the world at the end of the 19th century. With a Japanese animated series, the story of the girl from the mountains received further impetus in the 1970s. The series is also considered the starting signal for today's flourishing anime industry and has finally made Heidi a global phenomenon. The creators of the animated series later co-founded the world-famous Studio Ghibli, which has created numerous films and series. The exhibition "Heidi in Japan" focuses on the intermingling of two cultures and the history of the creation of the Japanese animated series, which was extremely important in popularizing the successful anime genre.

**2019 - University of Zurich, Kunsthistorisches Institut**

Title: "Heidi from Japan: Anime, Narratives, and Swiss Receptions" (29-31 August 2019).

International Symposium

**2019 - Herzogliches Museum (Gotha, Germany)**

Title: Heidi's master illustrator, an encounter between worlds [Heidis Meisterzeichner, eine Begegnung zwischen den Welten]

**2021 – Meierhüsli (Kilchberg, Switzerland)**

Title: Shadow and light. Heidi's Success Story in Israel

An exciting exhibition of Heidiseum on the reception history of Johanna Spyri's homeland novel Heidi in Israel is on display in Kilchberg, Switzerland. The first Hebrew translation of Heidi appeared in 1946, two years before the founding of the state and at a time when the themes of home and new beginnings were highly relevant. Since then, the novel has been part of the canon of children's literature in Israel as well, with an unexpectedly exciting history of reception and impact. This 75-year history of Heidi in Israel, which has neither been documented nor reappraised to this day, is being presented for the first time in an exhibition.

**2021 - Arte La Coleccion (Buenos Aires, Argentina)**

Title: Heidi in Argentina

Works by Gonzalo Sojo. A unique experience fusing cultures inspired by the Japanese anime icon.

**Outlook**

**2022 - Jewish Museum Munich in cooperation with the Heidiseum (Munich, Germany)**

Title: „Heidi in Israel“

Extended remake of the Kilchberg exhibition "Heidi's success story in Israel"

**2022 – Theatre Basel, (Basel, Switzerland)**

Title: Heidi - Ballet

An evening of ballet about the Swiss classic. Everyone knows Heidi. Carefree childhood days in the pastoral idyll of the Alps, a forced move to the modern world of the city and a happy return home. Spyri does not tell exclusively about the idyll, but also describes poverty and social tensions. Against the background of the frightening changes brought about by rapid industrialization, the mountains became a place of longing. Richard Wherlock devotes himself in 'Heidi' to the themes of identity and

belonging. What home means is perhaps only experienced when it is left or lost, or when it is questioned.

### **11.1 Appendix**

- Summary of Johanna Spyris *Heidis Lehr und Wanderjahre* und *Heidi kann brauchen, was es gelernt hat*
- Heidi/Spyri Network: List of expert members
- Dokumente SIKJM
  - Archivbestand Johanna Spyri Archiv
  - Handelsregisterauszug
  - Steuerbefreiung Gemeinnützigkeit
  - Stiftungsurkunde
  
- Dokumente Heidiseum
  - Inventar Heidiseum
  - Bibliographien
  - Bilder Heidi Archiv
  - Empfehlung
  - Gutachten zu Zeichnungen Pfeiffer
  - Landesmuseum Zürich
  - Nachlass Theodor Heusser
  - Provenienzen
  - Rezensionen US-Ausgaben
  - Unterstützung Digitalisierung