

**THE POLYGRAPHIC APPARATUS, OR,  
THE DIFFERENT DEPARTMENTS OF  
ART CARRIED ON IN THE IMPERIAL  
COURT AND GOVERNMENT  
PRINTING-OFFICE AT VIENNA**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649017867

The polygraphic apparatus, or, The different departments of art carried on in the Imperial court and government printing-office at Vienna by Louis Auer

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Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

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**LOUIS AUER**

**THE POLYGRAPHIC APPARATUS, OR,  
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No other invention has been productive of such divine objects, as Gutenberg's idea and the graphical departments in connection with it, if properly applied. But in like manner an illegal application of them may act in the most destructive mood. It is like the lancet in the hand of a clever surgeon, where it becomes the means of saving the life of the patient, whilst in the hand of a person who does not understand to handle it, it turns out to be the most destructive weapon. It is sad, however, to perceive that the pernicious tendency is so near at hand, wherefore its nobler endeavours are easily ignored, especially if problems are undertaken to be solved by which blame is easily excited: that by multiplying artistic-scientific objects by means of an ennobled press — though it cannot be denied that they are destined by nature to become the joint property of man — the value of a unicum would become less, or some people might lose their trade.

This sentence was passed on the press already more than 400 years ago, and is renewed to this day with unchanged zeal. It is, therefore, not to be wondered at, if under such circumstances only a very few of the graphical departments of art are known among the public, and even those only by name. Many a one can scarcely distinguish a lithographic production from a wood-cut, from a copperplate-engraving etc., and yet no technical employment deserves more the attention of man than this, for it is to every one of use, from the earliest youth up to the latest age, at all hours and times.

The London industrial exhibition has, therefore, bestowed attention to all departments of trade, and, in consequence, also to printing; it has given all the industrial parties of the globe an opportunity of publicly exhibiting the productions of their industry.

The imperial institution that is confided to my direction has also obeyed this honorable call — and I may say it unhesitatingly, with a feeling of joy, although there was some fear that a comparison of our productions with those of the exhibitors of other countries might cause a very serious moment of criticism.

But the final result turned out to be more favorable than I thought. The jury bestowed in the XVII. class for „graphical arts“ only one council-medal, and that one to the imperial Court and Government printing-office at Vienna alone. This distinction was so much the more honorable, as English and French jurymen had the most decided share in the distribution of the prizes. However, the reason of this happy result, though it came unexpected, is very near at hand: in all other printing establishments the graphic arts are each carried on separately. but all together are not nursed in any other establishment within or without Europe.

I tried to carry out the original idea of representing the whole department of graphic art with the different productions of the imperial printing-office, and I take herewith the liberty of presenting to this honorable meeting, by means of this apparatus, a part of the objects exhibited at London; this apparatus has the peculiar quality, that if it is closely examined, more knowledge may be derived from such an examination in a very short time, than could otherwise be obtained by the study of many months.

In the first and second drawers of this chest are specimens of printing and the letter specimens in 4 folio volumes, namely. —

## In the first volume.

German types . . . . .	24 degrees.
German broadside types . . . . .	13 sorts.
Half fat-faced German types . . . . .	7 degrees.
Fat-faced German types . . . . .	10 "
Ornamented German types . . . . .	23 sorts.
Gothic types . . . . .	13 degrees.
Bible Gothic types . . . . .	7 "
Small Gothic types . . . . .	7 "
Ornamented Gothic types . . . . .	8 sorts.
Court hand . . . . .	14 "
Black letters . . . . .	4 degrees.
Midolline types . . . . .	8 "
German Script type . . . . .	1 degree.
Short-hand writing or stenographical signs . . . . .	1 "
Musical notes . . . . .	1 "
Calligraphical ornaments, rules and braces . . . . .	15 degrees.
Borders . . . . .	10 "
Corner pieces and closing rules . . . . .	86 sorts.

## In the second volume.

Roman types . . . . .	23 degrees.
Italic types . . . . .	16 "
Half fat-faced Roman types . . . . .	6 "
Fat-faced Roman types . . . . .	9 "
Fat-faced Italic types . . . . .	6 "
Skeleton Roman types . . . . .	4 "
Egyptian types . . . . .	8 "
Small Roman types . . . . .	12 "
Didot's Tinting Capitals . . . . .	16 "
Ornamented Roman types . . . . .	176 sorts.
Initial letters . . . . .	4 degrees.
Roman broadside types . . . . .	38 sorts.
English Script types and stenography . . . . .	11 degrees.
French Script types . . . . .	7 "
Book-types of the middle ages . . . . .	10 "
Gutenberg types . . . . .	5 "
Ornamental letters after specimens of former centuries . . . . .	5 "
Letters for the use of the Blind . . . . .	6 "

Total 616 d. and s.

## In the third volume (3. section): foreign texts.

Albanian in two forms.	Kabulic.
Anglo-Saxon.	Karnatic.
Arabic.	Kashmerian.
Armenian (Roman).	Keltic.
" (Italic).	Koptie in two forms.
" (ornamented).	Maghadic.
Batta.	Malayalan (Grantham).
Bengalese.	Malaynn in two forms.
Birmanic.	Mandachu.
Bisayic.	Moeso-Gothic.
Bugis.	Mongole.
Chaldaic.	Monogramme.
Chinese.	Multan.
Cingalese.	Old Greek.
Cyrillic.	Orissic.
Cuneated letter.	Pali.
Devanagari.	" Nr. 1.
Estrengelo.	Palmyrenic.
Ethiopiau.	Passepa (square letter).
Etrurian.	Pehlvi.
Formosanic.	Phenician in two forms.
Georgian.	Runic.
" (Bible letter).	Russian (Roman).
Glagolitic.	" (Italic).
Greek (Roman).	Ruthenian.
" (Italic).	Samaritan.
Guzuratic.	Shikk.
Hebrew, German.	Siamese.
" Merubas, with points and without.	Sindh.
" German Rashi.	Syrian.
" Talmudic Rashi.	Tagalic.
" Spanish-Levantine.	Tamulic.
Himjaritic in two forms.	Telingic.
Hindostanie.	Tibetanic.
Japanese (Katakana).	Tschirokisian.
" (Firokana).	Turkish (Neschi).
Javanese.	Zend.



## In the third volume (II. section): foreign alphabets.

Açoka-inscription.	Gutenberg.	Mooso-Gothic.
Ahom.	Guzurate-inscription.	Mofa.
Albanian (2 forms).	Guzuratic.	Mongols.
Allahabad.	Hebrew, Merubas.	Multan.
Anglo-Saxon.	" German Rashi.	Nerbuddha.
Arabic.	" Talmudic Rashi.	Numidian.
Aramaic.	" Spanish-Levantine.	Old Greek.
Armenian.	" German.	" Hebrew.
Assam-inscription.	Hieratic.	" Italian.
Batta.	Hieroglyphics.	Orissic.
Bengulose.	Himjaritic (2 forms).	Pali (Nr. 1 and 2).
Birmanic.	Japanese (Katakana).	Palmyrenic.
Biaayic.	" (Firokana).	Pahlvi.
Bugis.	" (Chinese signs).	Persian.
Camboja.	Javanesa.	Phœnician.
Chaldeic.	Kabulic.	Punic.
Chinese (joined).	Kabylic.	Randacha.
" (separate signs).	Karnatic.	Runic.
Cingalese.	Kashmerian.	Russian, Serb., Wallach.
Cyrillic.	Kayti-Nagari.	Ruthenic.
Coreanic.	Keltic (2 forms).	Samaritan.
Cunested letters.	Kiouaa.	Shikk.
Demotic.	Kistns.	Shyan.
Devanagari.	Koptic.	Siamese.
Ethiopian.	Kufian.	Sindh.
Etrurian.	Kutilla.	Syrian.
Estrangelo.	Laos.	Tagalic.
Formosanic.	Lykian.	Tamlic.
Georgian (2 forms).	Maghadic.	Telegraphic signs.
German book-types from the 6. to the 14. century.	Mahrattic.	Telingic.
Glagolitic.	Malayalam.	Tibatanic (and Passepa).
Grantham.	Malayan.	Tschirokian.
Greek (Rom. and Italic).	Maldivian.	Western grotto-inscript.
	Mandschu.	Zend.

Bohemian, Danish, Dutch, English, Fisciendish, French, Hungarian, Illyrian, Italian, Lettic, Polish, Portuguese, Spanish, Swedish, are composed with Roman type, for which the required accented letters are extant.

In the fourth volume: **Specimens of all the other graphic arts.**

**Woodcut.** Copies of older woodcuts and some after Albrecht Dürer. A collection of seals. Illustrations to works and for festive occasions. Landscapes and historical pictures. Four leaves of religious representations, drawing by Professor Führich.

**Chemotypy.** Representations of the localities of the imperial Court and Government printing-office at Vienna. Illustrations to works.

**Steel and Copperplate Engraving.** Illustrations to several works. Cards for festive occasions.

**Guilloché-making.** The Emperor Francis Joseph I. Representation of the various applications of the guilloché-machine.

**Lithography.** Drawing with pen and ink, the titles to A. Auer's collection of Lord's prayers. (They are in the portfolio to the IV. volume.)

**Lithographic colour-printing.** Flowers. Head for study. Two flower-pieces. One fruit-piece. The Emperor Joseph II. Representations from a code of law. (They are in the portfolio to the IV. volume.)

**Chemigraphy.** Several specimens.

**Galvanoplastie.** Copy of a copperplate and a galvanographic object.

**Styligraphy.** Illustration to a work.

**Galvanography.** The Departure. (A copy of the plate in the galvanoplastic department.) A head after Titian.

**Natural self-acting printing process.** Agate-stones, etched by Professor Leydolt, and printed on the common printing press. Agate-stones, etched in the same manner, copied by means of the galvanoplastic process, and printed on the copperplate press. Petrifications of fishes, after a recipient by the imperial librarian J. Hecke!, copied also by means of the galvanoplastic process, partly stamped and partly printed in colours. Flowers and plants printed in colours at the request of Mr. W. Haidinger, counsellor of the section, after recipients by Dr. Const. v. Ettingshausen and Prof. Leydolt.

**Glyphography.** Emblems of typography.

**Hyalography.** The imperial Austrian eagle. Large landscape.

**Photography.** The tower of St. Stephen at Vienna. Gutenberg. Genealogical table of languages.

**Microtypy.** A silk-worm breaking forth from its egg; represented by means of photography, three thousand times larger than nature.

In the third drawer all the thirty modes of printing are collected which may be applied in the multiplication of the human thought.

In the fourth, fifth, sixth and seventh drawers the colour printings of the institution are collected, drawn up like oil-paintings.

We will now commence with the different modes of printing, and therefore name the four principal polygraphic departments of art, namely —

**The raised printing**, with the punch-cutting, the letter-foundry, printing as well for those who see as for the blind, stereotyping, typometry or the calculation of room, the knowledge of types, xylography or wood-engraving, chemitypy, glyphography;

**The concave printing**, with the chalkography, the siderography, galvanography, stylography, hyalography, engraving, guilloche-making, diminution of engraved plates;

**The chemical printing**, with the lithography, the chemigraphy, anastatic, chromo-lithography or colour-printing in general;

**The natural self-acting printing process**, with the galvanoplastic, the Daguerreotypy, photography, and microtypy, and will join with an explanation of the same our opinion with regard to their practical application in a mentally ennobling, as well as in a material or profitable point of view.

The first department mentioned includes all that man may want in the sphere of nature, art and science; and the creation of Pinakotheks and Glyptotheks, and even of whole museums for natural history and archaeology, might be ascribed to the multiplying apparatus, besides its establishing libraries.

Hitherto the press was occupied with the printing of books and pamphlets for every day use and with the representation of pictures in a more limited sense. What one party printed, another party tried to draw within the extend of his activity, and, in consequence, this competition caused some interruption in business, so much the more so, as the department of the graphical branches of art is too limited as it is, and excludes the multiplication of numerous objects which all belong to the printing department.