beuron

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The script of Beuronese art

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The beuron package provides the script used in the works of the Beuron art school for use with TeX and LaTeX. It is a monumental script consisting of capital letters only.

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1 Beuronese Art

1.1 Position in the History of Art

Beuronese art was a reform movement of Christian art, established by Peter Lenz (1832–1928) and Jakob Wüger (1829–1892), who were friends from their studies in Munich, during their stay in Rome in the 1860s.

On the one hand, it arose from the art of the Nazarene movement, but on the other hand, it turned away from the naturalism of the Romantic period and strove for a more geometrically stylized depiction of Christian themes. An important impact on this had the examination of ancient Egyptian art, which becomes noticable especially by a far-reaching renunciation of spatial depth in depiction.

Lenz and Wüger entered the Benedictine abbey of Beuron (near Sigmaringen in Southern Germany) in 1872 and 1870 respectively, where they worked as Pater Desiderius and Pater Gabriel. Beuronese art was essentially carried by the circle of their pupils from the monastery in the following decades up to the 1930s.

The Beuronese artists were not only commissioned to paint and furnish the monastery of Beuron itself, reestablished in 1863, but also quite a lot of other churches and monasteries in several countries of Europe. The Beuron art school reached its summit about 1900, when it received attention by the world of art beyond the religious milieu through the participation in various exhibitions.

Due to the Second World War and church "renovations" in the following period many works of Beuronese art were partially or totally destroyed. Today remaining works can be seen for instance in Beuron (Chapel of St Maurus[1] and Archabbey of St Martin[2]), Rüdesheim am Rhein (Abbey of St Hildegard[3]), Prague (churches of the former abbeys of Emaus and St Gabriel[4]), but also in America in Conception/Missouri (Basilica of the Immaculate Conception[5]).

1.2 The Script

The murals painted by the artists of the Beuron school were provided with monumental inscriptions, taken from the Holy Bible or the prayer tradition of the Church, which support the didactic character of the paintings. For these paintings a script with some striking features was used, recuring in the most murals and also craft objects of the school with only minor variations.

Unfortunately the art-historic literature dealing with Beuronese art says nearly nothing about this script, although it constitutes obviously an integral part of that art. A guide to the crypt of the Beuron Gnadenkapelle only points to the use of "Beuronese capital letters"[6], a guide to the Gnadenkapelle itself mentions "an own alphabet, developed from roman type" and names some characteristic features.[7] So the origin of the script is a matter of conjecture. Possibly it is influenced by the inscriptions of early Christian basilicas in Italy. The first use of the script known to the package author is the inscription of the cross in Wüger's painting of the crucifixion from 1868.[8]

The beuron package provides the Beuronese script for use with TeX and LaTeX by means of METAFONT.

A B C D Ɛ F G H I J K L M N O P Q R S T V V W X Y Z

The script has the following pecularities, some of whom are based on ancient models:

- Only capital letters are used.

- The E and the G have an unusual rounded form.

- The A has an angled bar in many cases (and so it has in the form provided by this package).

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1. http://www.erzabtei-beuron.de/kloster/kultur/mauruskapelle/index.html
2. http://www.erzabtei-beuron.de/kloster/kultur/gnadenkapelle/index.html
3. http://www.abtei-st-hildegard.de/?page_id=1632
4. http://www.radio.cz/de/rubrik/spazier/juwel-der-beuroner-kunst-kloster-st-gabriel
5. http://www.conceptionabbey.org/basilica
6. Gröger, *Die „Krypta" unter der Beuroner Gnadenkapelle*, pp. 19 and 23.
7. Krins, *Gnadenkapelle und Mauruskapelle in Beuron*, p. 21.
8. https://commons.wikimedia.org/wiki/File:W%C3%BCger_Kreuzigung.jpg

	´0	´1	´2	´3	´4	´5	´6	´7	
´00x									˝0x
´01x			Ω						
´04x									˝2x
´05x				+		-		·	
´06x									˝3x
´07x			:						
´10x		A	B	C	D	Ɛ	F	Ɡ	˝4x
´11x	H	I	J	K	L	M	N	O	
´12x	P	Q	R	S	T	V	V	W	˝5x
´13x	X	Y	Z						
	˝8	˝9	˝A	˝B	˝C	˝D	˝E	˝F	

Table 1: Characters of the Beuron fonts

- The letters B and R have a gap between the bowl an the stem in the middle.

- No difference is made between U and V.

- The letter I is used instead of J as a rule, though in some cases a J occurs at the beginning of a word.

- There are no punctuation marks. In some cases a colon is used to seperate the parts of a sentence.

- The words are not seperated by spaces, but by interpuncts (middle dots).

- The verses are often surrounded by two Greek crosses.

- The script is mainly used for Latin texts, but occasionally also for German ones.

2 Fonts

2.1 Characters

In accordance with the historical model the fonts of the beuron package provide only the twenty-six capital letters of the latin alphabet, though there is no graphical difference between U and V. Additionally there is a Greek capital letter Omega. Umlauts, accented letters and puncutation marks are not available.

As special characters the package provides a middle dot, which can be typed in as slash if necessary, a colon and a Greek cross, which has to be typed in as plus sign. Besides that there is a hyphen, so hyphenation will be possible. Table 1 shows all available characters and their encoding.

ABCDƐFGHIJKLMNOPQRSTVVWXYZΩ
ABCDƐFGHIJKLMNOPQRSTVVWXYZΩ
ABCDƐFGHIJKLMNOPQRSTVVWXYZΩ

LAƐTIFICA · NOS · PRO · DIƐBVS · QVIBVS · NOS · HVMILIASTI
LAƐTIFICA · NOS · PRO · DIƐBVS · QVIBVS · NOS · HVMILIASTI
LAƐTIFICA · NOS · PRO · DIƐBVS · QVIBVS · NOS · HVMILIASTI

Figure 1: The condensed, normal and extended Beuron font
Example verse: Ps 90 (89):15

| | TEX font name | LATEX font attributes | | |
		encoding	family	series	shape
condensed	beuronc	T1	beuron	c	n
normal (medium)	beuron	T1	beuron	m	n
extended	beuronx	T1	beuron	x	n

Table 2: Font names and font attributes

2.2 Type Styles

The Beuronese script is offered in three type styles, differing only in the width of the characters (*cf.* fig. 1). This is based on the historical use of the script, which was drawn by the artists in different widths according to the concrete need.

The TEX font names and the LATEX font attributes are given in table 2. From this you can see for instance that the extended Beuron typeface can be selected by the command sequence `\fontfamily{beuron}\fontseries{x}\selectfont`. Using this kind of font selection you have to be aware of the fact that lowercase letters and special characters not included in the font will not appear in the output.

The Beuron fonts are provided in one size only and will be scaled to the selected font size. As usual in typography, the real height of the characters is less than the nominal font size (point size). For the Beuron fonts the height of the characters is two thirds of the point size.

The characters of the three fonts as well as the kerning pairs (character pairs with changed spacing) have been defined by METAFONT files and vectorized with the aid of the *Mftrace* program. They are available in the *Type 1* format.

2.3 Font Selection Commands

To make the use of the Beuron fonts easier, the beuron package provides appropriate commands for use with LATEX. Their use requires loading the package with `\usepackage{beuron}` in the preamble of the document.

`\textbeuron{⟨text⟩}`
The command typesets a text in the normal Beuron font. Lowercase letters are replaced by

uppercase letters, spaces by interpuncts. In accordance with a rule of German typography, umlauts are replaced by the respective vowel followed by an E, the German letter ß by SS. The text argument must not be longer than one paragraph.

```
\textbeuron{Du legst mir größere Freude ins Herz \\als andere haben bei Korn
 und Wein in Fülle}
```

DV · LEGST · MIR · GROESSERE · FREVDE · INS · HERZ · ALS · ANDERE · HABEN · BEI · KORN · VND · WEIN · IN · FVELLE[9]

\textbeuronc{⟨*text*⟩}
  The same with the condensed Beuron font.

\textbeuronx{⟨*text*⟩}
  The same with the extended Beuron font.

\textbeuron*{⟨*text*⟩}
  The command acts like \textbeuron, but keeps the spaces.

\textbeuronc*{⟨*text*⟩}
  The same with the condensed Beuron font.

\textbeuronx*{⟨*text*⟩}
  The same with the extended Beuron font.

\beuronOmega
  Outputs the Greek capital letter Omega.

3 Areas of Use

Besides the use for monumental inscriptions following the historical example the Beuron typeface is recommended for headings and ornaments in prayer books, hymnals and the like. The typeface is not suitable for longer texts and for profane use.

4 License

The beuron package is subject to the LaTeX Project Public License, version 1.3 or later.[10]

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9. Ps 4:8
10. http://www.latex-project.org/lppl.txt

References

Clayton, David. "The Beuronese School: Nature and Grace in Liturgical Art". In: *Adoremus Bulletin* 21.7 (May 2016), p. 9. URL: `http://adoremus.org/issues/Adoremus_Bulletin_2016_May.pdf`.

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Krins, Hubert. *Die Kunst der Beuroner Schule. »Wie ein Lichtblick vom Himmel«*. Beuron: Beuroner Kunstverlag, 1998.

– *Gnadenkapelle und Mauruskapelle in Beuron*. 3rd ed. Lindenberg: Kunstverlag Josef Fink, 2013.

Siebenmorgen, Harald. *Die Anfänge der »Beuroner Kunstschule«. Peter Lenz und Jakob Wüger 1850–1875. Ein Beitrag zur Genese der Formabstraktion in der Moderne*. Sigmaringen: Thorbecke, 1983.

Version History

1.0 April 9th, 2016

1.1 September 11th, 2016

- Addition of the Greek capital letter Omega
- Revision of the package code
- Extension of the bibliographical references in the manual
- Addition of a map file for the use of the Type 1 version of the fonts

The verses in the page header of this manual come from the Beuron Gnadenkapelle. The pattern in the footer is taken from the ceiling painting of this chapel.