

ΒΕΥRON

The script of Beuronese art

Version 1.2

1st January 2018

Package author

Keno Wehr

keno.wehr@abgol.de

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.

Contents

1	Beuronese Art	1	3	Areas of Use	6
1.1	Position in the History of Art	1	4	License	7
1.2	The Script	2	A	References	7
2	Fonts	3	B	Incomplete list of the places of Beuronese art	8
2.1	Characters	3	C	Version History	10
2.2	Type Styles	3			
2.3	Font Selection Commands . .	5			

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 and Archabbey of St Martin), Rudesheim am Rhein (Abbey of St Hildegard), Prague (churches of the former abbeys of Emaus and St Gabriel), but also in America in Conception/Missouri (Basilica of the Immaculate Conception), see also appendix B.

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, recurring 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”¹, a guide to the Gnadenkapelle itself mentions “an own alphabet, developed from roman type” and names some characteristic features.² 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 1868.³

The `beuron` package provides the Beuronese script for use with TEX and $\text{L}\text{A}\text{T}\text{E}\text{X}$ by means of METAFONT.

A B C D E 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 peculiarities, some of whom are based on ancient models:

- Only capital letters are used.

¹Gröger: *Die „Krypta“ unter der Beuroner Gnadenkapelle*, pp. 19 and 23.

²Krins: *Gnadenkapelle und Mauruskapelle in Beuron*, p. 21.

³https://commons.wikimedia.org/wiki/File:W%C3%BCger_Kreuzigung.jpg

- 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).
- The letters B and R have a gap between the bowl and 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 separate the parts of a sentence.
- The words are not separated 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. To simplify the use, the fonts also provide lower case letters; but these have the same glyphs as the upper case ones. Additionally there is a Greek capital letter Omega. Umlauts, accented letters and punctuation 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.

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 characters of the three fonts as well as the kerning pairs (character pairs with changed spacing) have been defined by METAFONT files, vectorized with the aid of the *Mftrace* program⁴, and converted with the aid of the *Fontforge* program⁵. They are available in the *Type 1* and in the *Opentype* format.

⁴<https://ctan.org/pkg/mftrace>

⁵<http://fontforge.github.io/en-US/>



43	+	+	76	L	L	97	a	A	112	p	P
45	-	-	77	M	M	98	b	B	113	q	Q
47	/	·	78	N	N	99	c	C	114	r	R
58	:	:	79	O	O	100	d	D	115	s	S
65	A	A	80	P	P	101	e	Ε	116	t	T
66	B	B	81	Q	Q	102	f	F	117	u	V
67	C	C	82	R	R	103	g	G	118	v	V
68	D	D	83	S	S	104	h	H	119	w	W
69	E	Ε	84	T	T	105	i	I	120	x	X
70	F	F	85	U	V	106	j	J	121	y	Y
71	G	G	86	V	V	107	k	K	122	z	Z
72	H	H	87	W	W	108	l	L	141		Ω
73	I	I	88	X	X	109	m	M			
74	J	J	89	Y	Y	110	n	N			
75	K	K	90	Z	Z	111	o	O			

Table 1: Characters of the Beuron fonts. In the Opentype version the Omega has the code 937 deviantly (Unicode: *Greek capital letter Omega*).

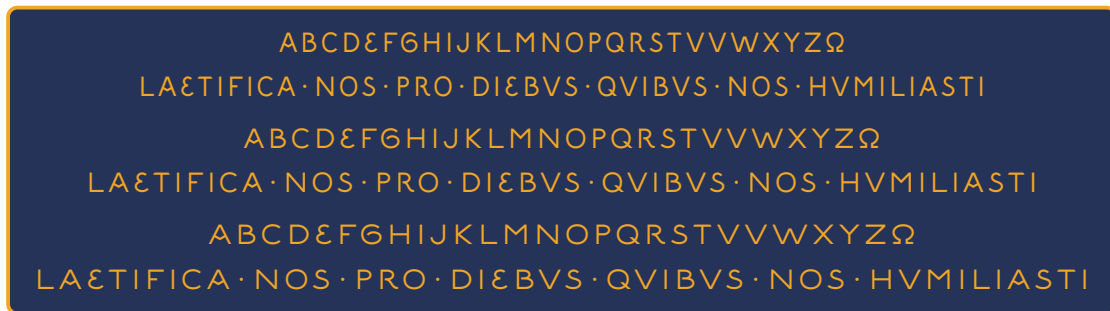


Figure 1: The condensed, normal and extended Beuron font
Example verse: Ps 90 (89):15



	T _E X font name	L ^A T _E X 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

	Opentype font family	Opentype font file
condensed	Beuron Condensed	BeuronCondensed-Regular.otf
normal (medium)	Beuron	Beuron-Regular.otf
extended	Beuron Extended	BeuronExtended-Regular.otf

Table 3: Opentype font families and font files

The T_EX font names and the L^AT_EX 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`.

When using the modern L^AT_EX variants X_YL^AT_EX and LuaL^AT_EX the Opentype versions of the fonts may be loaded with the aid of the `fontspec` package. From table 3 you can see for example that the extended Beuron typeface can be chosen by `\fontspec{BeuronExtended}` using LuaL^AT_EX.

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.

2.3 Font Selection Commands

To make the use of the Beuron fonts easier, the `beuron` package provides appropriate commands for use with L^AT_EX. 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. Spaces are replaced 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. Figure 2 shows examples.

`\textbeuronc{<text>}`

The same with the condensed Beuron font.

`\textbeuronx{<text>}`

The same with the extended Beuron font.

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

DV · LΕΓST · MIR · ΓΡΟΕΣΣΕΡΕ · FRΕVDΕ · INS · ΗΕRZ · ALS · ANDΕRΕ
HABΕN · ΒΕΙ · KORN · VND · WEIN · IN · FVΕLLΕ

```
\textbeuron{Pater noster qui es in caelis sanctificetur nomen tuum adveniat  
regnum tuum fiat voluntas tua sicut in caelo et in terra panem nostrum coti-  
dianum da nobis hodie et dimitte nobis debita nostra sicut et nos dimittimus  
debitoribus nostris et ne nos inducas in tentationem sed libera nos a malo}
```

PATER · NOSTΕR · QVI · ΕS · IN · CAELIS · SANCTIFICΕTVR · NOMΕN
TVVM · ADVENIAT · REGNVΜ · TVVM · FIAT · VOLVNTAS · TVA · SI-
CVT · IN · CAELO · ET · IN · TERRA · PANEM · NOSTRVΜ · COTIDIA-
NVΜ · DA · NOBIS · HODIΕ · ET · DIMITTE · NOBIS · DΕBITA · NOSTRA
SICVT · ET · NOS · DIMITTIMVS · DΕBITORIBVS · NOSTRIS · ET · NE
NOS · INDVCAS · IN · TENTATIONEM · SED · LIBΕRA · NOS · A · MALO

Figure 2: Examples for the use of the `\textbeuron` command.
Example texts: Ps 4:8 and Mt 6:9–13

`\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.

Technical remark: The `beuron` package loads the `fontspec` package when using \LaTeX or \LuaTeX . If you want to load `fontspec` with options, you have to do it before loading `beuron`.

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 *L^AT_EX Project Public License*, version 1.3 or later.⁶ The Opentype fonts may also be used independantly of the package under the *SIL Open Font License*, version 1.1.⁷

A References

- Čižinská, Helena and Petr Poltavec: *Schema der Wandmalereien und Anschriften in der St. Gabrielkirche in Prag*. 2002.
- Clayton, David: 'The Beuronese School: Nature and Grace in Liturgical Art'. In: *Adoremus Bulletin* 21.7 (May 2016), p. 9. URL: <https://adoremus.org/2016/05/15/beuronese-school-nature-grace-liturgical-art/>.
- Gröger, Augustinus: *Die „Krypta“ unter der Beurer Gnadenkapelle. Ein lange verkanntes Kleinod*. Beuron: Beurer Kunstverlag, 2014.
- Gröger, Augustinus et al.: *Liber Evangeliorum. Knižní malba Beuronské umlecké školy. Die Buchmalerei der Beurer Kunstschnhule*. German and Czech. Ed. by the Endowment fund Malakim in collaboration with the Society of Friends of Beuronese Art. Prag, 2016.
- Kappel, Kai: "'Etwas Ganzes, Architektur mit bildender Kunst". Die Planungen Desiderius Lenz' für die Abtei Eibingen (1898–1900)'. In: *Avantgardist und Malermönch. Peter Lenz und die Beurer Kunstschnhule*. Ed. by Velten Wagner. Hildesheim: Quensen, 2007, pp. 57–68.
- Krins, Hubert: *Die Kunst der Beurer Schule. »Wie ein Lichtblick vom Himmel«*. Beuron: Beurer Kunstverlag, 1998.
- *Gnadenkapelle und Mauruskapelle in Beuron*. 3rd ed. Lindenberg: Kunstverlag Josef Fink, 2013.
 - 'Zwei Notizen zur Pietà von St. Gabriel in Prag'. In: *Avantgardist und Malermönch. Peter Lenz und die Beurer Kunstschnhule*. Ed. by Velten Wagner. Hildesheim: Quensen, 2007, pp. 69–72.
- Lang, Claudia: *Die Goldschmiedekunst der Beurer Schule. Das Kunstschaffen des Benediktinerordens unter Rückgriff auf archaische Stilelemente und gleichzeitigem Aufbruch in die Moderne*. Regensburg: Schnell & Steiner, 2007.
- Siebenmorgen, Harald: *Die Anfänge der »Beurer Kunstschnhule«. Peter Lenz und Jakob Wüger 1850–1875. Ein Beitrag zur Genese der Formabstraktion in der Moderne*. Sigmaringen: Thorbecke, 1983.
- Simandlová, Klára: *Das Emaus-Kloster. Geschichte und Führer durch das Kloster*. 2008.
- Wagner, Velten (ed.): *Avantgardist und Malermönch. Peter Lenz und die Beurer Kunstschnhule*. Hildesheim: Quensen, 2007.

⁶<http://www.latex-project.org/lppl.txt>

⁷<http://scripts.sil.org/OFL>

B Incomplete list of the places of Beuronese art

Berlin

Wedding district: Church of St Joseph⁸

<http://www.berlin.de/landesdenkmalamt/denkmalpflege/erkennen-und-erhalten/sakralbauten/st-josephs-kirche-639576.php>

Beuron/District of Sigmaringen

Archabbey of St Martin (Main altar of the abbey church, *Gnadenkapelle* with under chapel)

Krins: *Gnadenkapelle und Mauruskapelle in Beuron*

Gröger: *Die „Krypta“ unter der Beuroner Gnadenkapelle*

<http://www.erzabtei-beuron.de/kloster/kultur/kirche/index.html>

<http://www.erzabtei-beuron.de/kloster/kultur/gnadenkapelle/index.html>

<http://www.erzabtei-beuron.de/kloster/kultur/krypta/index.html>

Chapel of St Maurus

Krins: *Gnadenkapelle und Mauruskapelle in Beuron*

<http://www.erzabtei-beuron.de/kloster/kultur/mauruskapelle/index.html>

České Budějovice/South Bohemia

Church of Our Lady of the Rosary (*Kostel Panny Marie Růžencové*)

http://www.petrini.cz/clanky/komunita/ceske_budejovice/kostel

<http://www.bb kult.net/kulturdatabank/adresen:sehenswuerdigkeit:gerettete-baudenkmaeler::5/13294761189848.html>

Collegeville/Minnesota

Great Hall of Saint John's University, former church of Saint John's Abbey

<http://www.newliturgicalmovement.org/2012/03/church-of-st-johns-abbey-collegeville.html>

Conception/Missouri

Basilica of the Immaculate Conception

<https://www.conceptionabbey.org/monastery/basilica/>

<https://www.conceptionabbey.org/monastery/beuronese-murals/>

Constance

Chapel of St Conrad in the Minster

Gaußig/District of Bautzen

Castle chapel

⁸In this church the Beuronese script has not been used.



Hradec Králové/North-East Bohemia

Municipal Music Hall (*Městská hudební síň*), formerly Church of St John of Nepomuk (*Kostel sv. Jana Nepomuckého*)

Meßkirch/District of Sigmaringen

Parish hall of the Sacred Heart (*Herz-Jesu-Heim*), formerly Church of the Sacred Heart

Montecassino/Lazio

Crypt of the abbey cathedral

Opava/Silesia

Chapel of the Most Sacred Heart of Jesus in the Marianum (*Kaple Božského Srdce Páně*)

Prague

New Town: Emmaus monastery (*Emauzský klášter*)

Simandlová: *Das Emaus-Kloster*

Smíchov district: Church of the former abbey of St Gabriel (*Klášter sv. Gabriela*)

Krins: 'Zwei Notizen zur Pietà von St. Gabriel in Prag'

Gröger et al.: *Liber Evangeliorum*

Čižinská and Poltavec: *Schema der Wandmalereien und Anschriften in der St. Gabrielkirche in Prag*

<http://malakim.cz/>

<http://www.radio.cz/de/rubrik/spazier/juwel-der-beuroner-kunst-kloster-st-gabriel>

Řepy district: Church of the Holy Family (*Kostel sv. Rodiny*)

Žižkov district: Church of St Anne (*Kostel sv. Anny*)

Räckelwitz/District of Bautzen

Castle chapel

Rüdesheim am Rhein

Abbey of St Hildegard

Kappel: "“Etwas Ganzes, Architektur mit bildender Kunst”"

<http://www.abtei-st-hildegard.de/?p=4537>

<http://www.abtei-st-hildegard.de/?p=4603>

<http://www.abtei-st-hildegard.de/?p=4574>

English: http://www.abtei-st-hildegard.de/?page_id=1632

Teplice/North Bohemia

Chapel of St Charles Borromeo (*Kaple sv. Karla Boromejského*)

C Version History

1.0 9th April 2016

1.1 11th September 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

1.2 1st January 2018

- Addition of an Opentype version of the fonts
- Support of justification when using interpuncts
- Addition of the latin lower case letters (with the same glyphs as the upper case ones)
- Extension of the bibliographical references in the manual
- Addition of an incomplete list of the places of Beuronese art to the manual
- Addition of the kerning pairs QU, QV, QW, UZ, VZ, WZ, and ZT

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.

