

# QUEMADMODUM DESIDERAT CERVUS, the Psalm 42 (41): artistic interpretations and imagery

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**Abstract:** This article presents the analysis of the artistic interpretations and the imaginary representations of Psalm 41 (42), present in the motif of the chained deer that was represented in the ecclesiastical textiles of the Cathedral of Brandenburg, dating from the third quarter of the 14th century, with reproductions executed in the second half of the 19th century and the beginning of the 20th century, with some copies in the Historical and Artistic Collection of the Venerable Third Order of Saint Francis of Penance of the City of São Paulo (VOTSFPCSP) and the Collection of the São Bento Monastery in São Paulo. In addition to textiles, we have the analysis of the Wilton diptych (c.1395-9), belonging to the National Gallery of London, as well as the relief on the altar of the Chapel of the Blessed Sacrament of the Abbey Basilica of Our Lady of the Assumption. Our analysis has as a theoretical basis 'The Commentaries on the Psalms' of Saint Augustine (1997), the work of Albert Rouet (1994) that deals with the relation between art and liturgy, methodology for the study of the image and its uses by Bock (1859), EH Gombrich (2012a, 2012b) and Panofsky (1990, 1995), with the support of the study in heraldry by William Berry (1828).

**Keywords:** Artistic interpretation, Visual representation, Imagery, Religious image, Sacred art, Art and Liturgy.

## Introduction

When we proposed the cataloging of the textile collection of the Historical-Artistic Collection of the Venerable Third Order of St. Francis of Penance of the City of São Paulo (VOTSFPCSP), we hypothesized that this collection could be related to that of other ecclesiastical and museological institutions. We have been graced with the cooperation of researchers, conservators, restorers and religious people, whose information has been carefully confirmed.

Thus, we began our research work at São Bento Monastery in São Paulo (1598), where we located a complete set of vestments, dating approximately between the end of the 19th century and the beginning of the 20th century. Another object that composes our analysis is the relief in bronze, located in the Chapel of the Blessed Sacrament of the Basilica of Our Lady of the Assumption.

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The ecclesiastical textile research is very arduous, considering that the literature in Portuguese, especially in Brazil, is rare. We focus our efforts on reading texts from diverse backgrounds, correlating them with our objects. In this way, we base our research on the works of Bock (1859), Falke (1913), Fischbach (1874), Sangiorgi (1920), and newspapers with news published at that time.

### Psalm 42 (41): artistic interpretations

In our work, we propose the analysis of the interpretation of canonical texts and the respective imagery representations<sup>1</sup>, based on a liturgical vestment, specifically a chasuble, as well as a bronze relief. The literary source for comparison between the writing and the works analyzed is Psalm 42 (41), from which we extracted verses 1 to 6, in Latin and English (Table 1).

<sup>1</sup> <i>Magistro chori. Maskil. Filiorum Core.</i>	<sup>1</sup> For the leader. A maskil of the Korahites.
<sup>2</sup> <i>Quemadmodum desiderat cervus ad fontes aquarum, ita desiderat anima mea ad te, Deus.</i>	<sup>2</sup> As the deer longs for streams of water, so my soul longs for you, O God.
<sup>3</sup> <i>Sitivit anima mea ad Deum, Deum vivum; quando veniam et apparebo ante faciem Dei?</i>	<sup>3</sup> My soul thirsts for God, the living God. When can I enter and see the face of God?
<sup>4</sup> <i>Fuerunt mihi lacrimae meae panis die ac nocte, dum dicitur mihi cotidie: " Ubi est Deus tuus? "</i>	<sup>4</sup> My tears have been my bread day and night, as they ask me every day, "Where is your God?"
<sup>5</sup> <i>Haec recordatus sum et effudi in me animam meam; quoniam transibam in locum tabernaculi admirabilis usque ad domum Dei in voce exultationis et confessionis multitudinis festa celebrantis.</i>	<sup>5</sup> Those times I recall as I pour out my soul, When I would cross over to the shrine of the Mighty One, to the house of God, Amid loud cries of thanksgiving, with the multitude keeping festival.
<sup>6</sup> <i>Quare tristis es, anima mea, et quare conturbaris in me? Spera in Deo, quoniam adhuc confitebor illi, salutare vultus mei et Deus meus. (...)</i> (THE HOLY SEE, <i>Liber Psalmorum</i> , 42:1-6, Online)	<sup>6</sup> Why are you downcast, my soul; why do you groan within me? Wait for God, for I shall again praise him, my savior and my God. (...) (THE HOLY SEE, Psalm, 42:1-6 NAB, Online)

Table 1 Psalm 42 (41) in the Latin and English language versions.  
Rosângela Aparecida da Conceição, 2016.

One situation worthy of further investigation is the fact that St. Augustine (354-430) is contemporary with the Empress Galla Placidia (c. 392-450), whose mausoleum, built around 430, contains this representation in one of its lunettes (Figure 1). It is possible that the exhortations made by Saint

<sup>1</sup> Original title in Portuguese: "*QUEMADMODUM DESIDERAT CERVUS, o Salmo 41 (42): interpretações e representações imagéticas*", selected to be presented at the *VII Encontro Internacional do LATHIMM "A imagem medieval: história e teoria"* [VII International Meeting of LATHIMM "The medieval image: history and theory"], University of São Paulo, São Paulo State, Brazil, from November 30, December 1 and 2, 2016.

Augustine<sup>2</sup> may have influenced other commentators of his work as well as the architects in the elaboration of the iconographic program for decoration of the temple, among other objects of liturgical use, as Mackie points out in his study on the iconography of Saint Vincent<sup>3</sup> (MACKIE, 1990).

The commentary made by Saint Augustine also gives us important information about the understanding of the behavior of animals and nature in his time. For example:

3. But perhaps Scripture meant us to consider in the stag not this point only, but another also. Hear what else there is in the hart. It destroys serpents, and after the killing of serpents, it is inflamed with thirst yet more violent; having destroyed serpents, it runs to "the water-brooks," with thirst more keen than before. (...)

4. There is another point to be observed in the hart. It is reported of stags... that when they either wander in the herds, or when they are swimming to reach some other parts of the earth, that they support the burdens of their heads on each other, in such a manner as that one takes the lead, and others follow, resting their heads upon him, as again others who follow do upon them, and others in succession to the very end of the herd; but the one who took the lead in bearing the burden of their heads, when tired, returns to the rear, and rests himself after his fatigue by supporting his head just as did the others; by thus supporting what is burdensome, each in turn, they both accomplish their journey, and do not abandon each other. (ST. AUGUSTINE, 1989, pp. 276-277)



Fig. 1. *Deer lunette with vault*, The Mausoleum of Galla Placidia, Ravenna.  
Photo: © Steven Zucker, 2013. Flickr, digital, 10 sep. 2016

<sup>2</sup> Saint Augustine. *Enarrationes Psalmos*, English translation with notes and indices *Expositions on the Book of Psalms*, translator Philip Schaff, Select Library of Nicene and Post-Nicene Fathers of the Christian Church, First Series 8, Christian Classics Ethereal Library, Grand Rapids, 1989, digital. 1 aug. 2016.

<sup>3</sup> Mackie, Gillian. "New Light on the So-Called Saint Lawrence Panel at the Mausoleum of Galla Placidia, Ravenna" in "Gesta", vol. 29, no. 1, 1990, pp. 54–60. Jstor - digital, 13 sep. 2016.

Another example is the representation in the *Quattuor Evangelia* [*Évangiles de Saint-Médard de Soissons*]<sup>4</sup>, Paris, Bnf, Ms lat. 8850. In the f. 6v (Figure 2), we see the scene of the source of life, flanked by pairs of animals, males and females, between them two pairs of deer and deer with seals attached to the neck respectively in the lower part, still young, showing the reddish coat. Just above, already adults, with grayish fur, the male with broad antler. We notice a certain formal similarity in the elaboration of the figures with those found in the fabrics of the Brandenburg Cathedral, which we will deal with later.



Source gallica.bnf.fr / Bibliothèque nationale de France

Fig. 2. *Fontaine de Vie*. Évangiles de Saint-Médard de Soissons, before 814. Paris, BnF, Ms. latin. 8850, fol. 6v. Gallica, digital, 20 nov. 2016.

In addition to these examples, we quote the Wilton Diptych<sup>5</sup> (c.1395-9) which contains on its reverse the image of a white deer enchainé and with a crown around its neck. The diptych itself is an enigma, in the sense of its making, whether in France or England. However, we found a piece of explanation of the arm of King Richard II described by Berry in *Encyclopaedia Heraldica*:

<sup>4</sup> Évangiles de Saint-Médard de Soissons, before 814. Paris, BnF, Ms. latin. 8850. Gallica 2012. Digital, 10 sep. 2016.

<sup>5</sup> National Gallery. Wilton Diptych. Inv. Nr. NG4451.

## ARM

(anno) 1377 - Richard II. Son of *Edward the Black Prince*.

Used *the same arms* as his grandfather, *Edward III*, upon his Great Seal, but having chosen *St. Edward the Confessor* as his patron, he *impaled* the arms of Confessor (being *az. a cross patonce between five martlets or*) with the arms of *France and England, quarterly*.

Richard II, was the first of the English monarchs who used supporters, which were *two angels*, and beneath the shield, *a white hart couchant, gorged with a gold coronet, and chained under a tree* - a device from the arms of his mother, *Joan Countess of Kent*, and which he used as a badge.

This King likewise used other badges, *viz. a peascod branch, with the cods open, but the peas out. The sun in splendor, - and the eradicated stump of a tree couped, or.*

In some instances the Arms of England were placed in the 1st quarter. [...]

(anno) 1460 Edward IV

[...] A white hart attired, accolled with a coronet, and chained or, on a mount vert, which he used in honour of King Richard II, it being his badge.

*A white rose rayonné or, and the sun in splendour or,* were likewise two badges used by this King. (BERRY, 1828 ?)

For Sangiorgi<sup>6</sup> (1886-1960), the persistence of a type of image is not linked to fashion, characterized by transience, but by stability.

... Ma non la sola ragione estetica governa il formarsi e il cristallizzarsi dei motivi: come la religione e la storia sono fonti alle arti plastiche, alla tessile i simboli. Quando per secoli, al variare dell'ambiente estetico vediamo resistere tenacemente un dato motivo, siamo indotti a pensare che in esso si riponga un significato più stabile della moda volubile. (SANGIORGI, 1920, p. 106)

We see that this figuration is similar to that of contemporary fabrics, such as those of the textile collection of the Metropolitan Museum of New York, discussed below.

### **Three Fragments in the Textile Collection of the Metropolitan Museum of New York**

In this collection, there are examples of medieval brocaded fabrics, including three deer motif fragments, which we will call 1, 2 and 3 respectively, being 1 and 2 similar to those treated in our analysis.

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<sup>6</sup> Sangiorgi, Giorgi. *Contributi allo studio dell'arte tessile*, Bestetti & Tumminelli, Milano, 1920. p. 106. Archive.org - digital, 13 sep. 2016.



Fig. 3. From left to right. Fragment 1 *Brocade Textile*, 14th century, Rogers Fund, 1907; Fragment 2 *Textile Fragment with Recumbent Harts, Eagles, Clouds, and Sunrays*. 1390s, Fletcher Fund, 1946; Fragment 3. *Textile*, 14th century, Fletcher Fund, 1946. The Metropolitan Museum of Art, New York.

Fragment 1 (Accession Number [07.243.4](#)) was sold by Schulze (Hanns?) in 1907, dating back to the 14th century, made in Lucca, Italy, incorporated into the Rogers Fund in 1907. In order to understand the motif, a reconstruction was made with the painting of external parts.

Fragment 2 (Accession Number [46.156.36a, b](#)), purchased in 1946, purchased from the collector Adolph Loewi (1888-1977), belonging to the collection of Giorgio Sangiorgi. In the description there is the following note "[...] A similar silk appears in the painting of the English king Richard II created after 1396". (THE METROPOLITAN MUSEUM, ONLINE, n.d.).

As for fragment 3 (Accession Number [46.156.38](#)) Sangiorgi wrote in "*Contributi allo studio dell'arte tessile*" (1920), the analysis of some patterns in the chapter '*Considerazioni sopra alcuni motivi e simboli tessili*', pointing out the possible elaboration of the drawing from the work of Giovannino di Grassi (1350-1398), whose reference would be one of the images contained in the *Taccuino di Bergamo [Taccuino di disegni]* (1390-1405), Biblioteca civica A. Mai, cassaf. 1.21, in a folio with the representation of the leopard chained in the garden. In another folio, there are eagles nesting on a hill, with the sun under clouds from which rays emerge. In addition to these images, we can see another configuration of two phoenix tied by a crown in the collar and chained in a sun in splendor (Folio C.17v; C.18r). The motif is given for repetition, as suggested by the pictures below, left and right, in a diamond arrangement. In this case, we are interested in observing the crown on the collar and the chain, a trace similar to the images found in the fabric of the deer.

Another contribution of the author concerns the appropriation of images of other oriental cultures, such as the transformation of the Chinese symbol of *Luen*, giving a clue about the construction of the image and the place of production.

Diversa sorte ebbe invece il simbolo cinese *Luen* che ci offre un evidente esempio, fra i tanti, dell'attivo potere trasmigratorio di certi segni ideografici, di regione in regione. Detto simbolo è di tre sfere fiammeggianti meggianti poste sopra fiore di loto, ad indicare, questo, la terra e l'acqua, quelle, il cielo. Tale appare primieramente in Oriente in una seta cinese del secolo VII, nel Tesoro di Mara (fig. 3 A) [p. 107]; ritorna quindi nel suo ulteriore cammino verso Occidente nel drappo ond'è covertata la tomba di una moglie di Murad II (1451), in Brussa; e poi in altri velluti, tappeti e maioliche osmanici; ma ivi in forma di tre palle e di ondulazioni, in luogo dell'acquatico loto. In Italia il simbolo rifiorisce in molteplici allegorie cosmiche, come ad esempio su di un broccato veneziano, recante dette sfere fra aquile raggianti verso leoni abbeveranti si (fig. 3 B) [p. 107]; poscia, corrotto, scompare da un ultimo drappo quattrocentesco, qual semplice motivo privo di contenuto. (figura 3 C) [p. 107].

Forse per la stessa via, altrettanto tempo impiegarono le nubi stilizzate in nastri a raggiungere dalla Cina le anconette del Trecento nostro, che le accolsero nei loro cieli d'oro. (SANGIORGI, 1920, p. 108;113)<sup>7</sup>

When we examine the work of Falke (1913) analyzed by Sangiorgi in relation to fragment 3 and its possible approximation with the drawings of Jacopo Bellini (1400-1470), we remember the theme of the sail, heraldic sign existing in the decoration of the façade of the Church of Santa Maria Novella, work of the *Impresa Rucellai*, we can see in figures 477 and 481 some elements that may have been used in the composition of the image of the deer, present in figure 483, whose origin would be Venice, dating from the 15th century.

### **Franz Bock and the popularization of the motif**

The image of the deer is compiled by canon Franz Bock<sup>8</sup> (1823-1899) in [Tafel IX] (Figure 4) of volume 1 of *Geschichte der liturgischen Gewänder des Mittelalters, oder Entstehung und Entwicklung der kirchlichen Ornate und Paramente in Rücksicht auf Stoff, Gewebe, Farbe, Zeichnung, Schnitt und*

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<sup>7</sup> *Ibidem*, p. 107-108, 113.

<sup>8</sup> "... In 1852 he organised an exhibition of ancient and new church textiles and goldsmith art in Krefeld. Bock founded a weaving mill for silk church textiles made after medieval models. In the spring of 1853 he travelled through France, making numerous purchases for the Diözesanmuseum; his habit of cutting small samples from old robes for his collection of historical material patterns earned him the nickname of "Scissors-Bock" (a word play in German, "Scheren-Bock"). From 1854 to 1875, he was a board member of the "Christian Society for the Promotion of the Fine Arts in the Archbishopric of Cologne", bearing the title of "conservator" for the Diözesanmuseum, a title which all of the other members of the museum board also carried from 1855 onwards. In 1854 and 1855 he worked on and published the museum's first exhibition catalogue. Bock was curate at St. Alban's Church in Cologne. In 1862 he was made honorary canon in Aachen, actually becoming canon in Aachen in 1868." **Kolumba**. *Franz Bock*, digital, 1. mar. 2015.

*rituelle Bedeutung*<sup>9</sup>, published in 1859 in Bonn. The drawing was taken from a cope's fragment (Figure 5) in the Cathedral of Brandenburg, where he was around 1853<sup>10</sup> and collected some pieces, organizing a textile collection that would later become part of collections of museums of decorative arts, such as the current Victoria & Albert Museum<sup>11</sup>, as says the text of the exhibition "Bock auf Stoff" by the Cathedral of Brandenburg, in 2013,

... In the 19th century canon Franz Bock from the German city of Aachen (also known as Aix-la-Chapelle) carefully collected sections of antique and medieval luxury textiles as models for his homemade silk manufacture. From the garbs from Brandenburg Cathedral's collection he also took material and embroidery patterns. Later he sold his collection to newly opened arts and crafts museums throughout Europe. Consequently, parts of the Brandenburg garbs can today be found in Paris, London, Vienna, Berlin and Karlsruhe (Domstif Brandenburg, 2013, ONLINE).



Fig. 4. (left) Tafel IX. Franz Bock, *Geschichte der liturgischen Gewänder des Mittelalters...*, 1859. Fig. 5 (right). *Cope*. Third quarter of the 14th century. Silk, gold thread. Inv. no. P1, Brandenburg Cathedral Museum, Brandenburg, Germany.

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<sup>9</sup> **Bock, Franz.** *Geschichte der liturgischen Gewänder des Mittelalters, oder Entstehung und Entwicklung der kirchlichen Ornate und Paramente in Rücksichtuf Stoff, Gewebe, Farbe, Zeichnung, Schnitt und rituelle Bedeutung*, 3 vols, Henry & Cohen, Bonn, 1859-1871. The digital archives to volumes 1 and 3 are available in Heidelberger historische Bestände, in: <http://digi.ub.uni-heidelberg.de/diglit/bock1859bd1> and <http://digi.ub.uni-heidelberg.de/diglit/bock1871bd3>; the volume 2 is available 2 in Archive.org, in: [https://archive.org/details/geschichtederlit02bock\\_0](https://archive.org/details/geschichtederlit02bock_0).

<sup>10</sup> Geertje Gerhold, email message to author, emails message to author, 30 nov. 2015.

<sup>11</sup> "... In 1882, Bock attempted to sell to South Kensington Museum his entire collection of textiles which, he stated, 'fill 4 rooms and of themselves form a splendid Museum'. These and other collections (including ironwork and sculpture) were exhibited at the Museum and Bock himself travelled to London to superintend the opening of the cases and the chronological arrangement of the textiles. William Morris, in his capacity as Art Referee, recommended that the Museum should purchase a selection of star items; at the event, the collection was purchased by Manchester Corporation in 1883." Victoria and Albert Museum. Dr Franz Johann Joseph Bock, Digital, 1 mar. 2015.

In 1861 A. Breuil writes the article *Chasse d'Albert-Le-Grand à l'église Saint-André de Cologne*<sup>12</sup>, published in the *Revue de Art Chrétien*, with illustrations by Franz Bock, which will be a source of inspiration for textile manufacturers in France. In this way, the motif was made by Tassinari & Chatel in 1865, classified as Patron 4002<sup>13</sup>, as we can see in the images (Figure 6).



Fig. 1 Patron 4002, *Livre de dessins* (left) and Patron 4002 (right). Photo: ©Tassinari & Chatel.

As to the interpretation of the image, Roon (2010, p.76) recalls that the motif is inserted in the Arab tradition, but it is seen by Bock as a Christian symbol, thus corresponding to Psalm 42:2, information given by the author himself in the description of the Table IX (BOCK, 1859, p. 54-55)

Another reference to the deer motif is in Friedrich's publication *Ornamente der Gewebe*, published in 1874. Fischbach questions if it would be from saracen or luchesse origin.

[104] b Von gleich grosser Begabung war der Zeichner, welcher die nach dem Lichte und himmlischen Thau sich sehenden Hirsche componirt hat. Wir sind im Zweifel, ob dieses Ornament sarazenischen Ursprungs ist, oder ob einer der geschickten Zeichner Lucca's im 13. oder 14. Jahrh. in so täuschender Weise die bekannten Motive der Glorie etc. verwerthete. Die Unmittelbarkeit und Frische der Composition und vor Allem das Fehlen jeder speciellen christlichen Symbolik spricht dafür, dass wir es mit keiner Variation zu thun haben. Die ausserordentlich glücklich durchgeführte Idee befriedigte in ganz gleicher

<sup>12</sup> Breuil, A. "Chasse d'Albert-Le-Grand à l'église Saint-André de Cologne", in "Revue de l'Art Chrétien". Tome V. Août 1861. Desclée, De Brouwer, & cie, Lille, 1861. Archive.org, digital, 13 sep. 2016.

<sup>13</sup> Carole Damour, mail message to author, emails message to author, 16 sep. 2016.

Weise das religiöse Gefühl der Sarazenen wie der Christen. Auf Seite 61 ist dargelegt, wie der Mohamedaner das Siehversenken in Gott als höchste Seligkeit betrachtete. Die Adler, welche in der Lichtquelle sitzen, und die auf blumiger Wiese angeketteten, nach Thau lechzenden Hirsche drücken in reinster Weise die auch im Christenthum so lebendige Sehnsucht nach Gnade und Erleuchtung aus. Dass wir diesem Muster in verschiedenem Colorit im 14. und 15. Jahrh. begegnen, und dass es wahrscheinlich sowohl in Lucca wie in Venedig etc. gewebt wurde ist begreiflich. (FISCHBACH, 1874, Tafel V)

Thus, we can see that the production of textiles with this motif occurs in France, Germany, Holland and Belgium, during the 19th and the mid-20th centuries, with the export to other countries of both Europe itself and America, where we find several samples in Catalogs of collections, for example, in the catalog of the collection of the Musée Royal d'Art et d'Histoire de Belgium, made by Errera (1901), available for viewing in the online catalog ([Tx. 0532](#)); in the collection of the Church of St. Peter in Louvain dated from the 16th century (Object number [68775](#)).

These textiles probably arrived at the end of the 19th century and beginning of the 20th century in Brazil during the period of the First Republic or Old Republic (1889-1930), a time of many tensions between religious and civil entities.

... The advent of the Republic in 1890, paradoxically, brought the salvation of religious orders in Brazil with the separation of Church and State and associative freedom. The Abbot of the Baia, D. Domingos da Transfiguração Machado, elected Abbot General, turned to Rome and was directed to the Congregation of Beuron, succeeded in arriving at Olinda Dom Gerardo Van Caloen on 17/VIII/1895, with a group of monks who would revive the Brazilian Congregation. It is because, when the religious orders were expelled in Portugal in 1834, Brazilian monasticism, amputated from its generative matrix, after the crisis of the Empire and proclamation of the Republic, owes its revitalization to the German monks of the Congregation of Beuron, who, since 1895, aided those monasteries almost to extinction. The intrepid action of the Belgian monk, Dom Gerardo van Caloen and the monastery of St. Andrew of Zevenkerken, which he founded in Belgium with the intention of providing vocations and help for the Benedictine restoration in Brazil, was greatly valued. Named titular bishop in 1906, and Archiabade in 1908, D. Gerardo Van Caloen resigned in 1915 and passed away in 1932 in France. (DIAS, 2011, p. 224)<sup>14</sup>

In addition, the reorganization of the Catholic Church after Vatican Council I (1869-1870), convened and presided over by Pope Pius IX, also had repercussions. Dom Duarte Leopoldo e Silva (1867-1938) is the capital figure

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<sup>14</sup> Dias, Geraldo José Amadeu Coelho. *Quando os Monges eram uma Civilização... Beneditinos: Espírito, Alma e Corpo*. Afrontamento, FLUP, Centro de Investigação Transdisciplinar "Cultura, Espaço e Memória", Porto, 2011, p. 224.

for the restructuring of the church in São Paulo, during his time as a Metropolitan Archbishop (1907-1938). This ecclesiastical authority was also an honorary member of the Venerable Third Order of Penance of the City of St. Paul, a brotherhood founded in 1644.

During his archbishopric, many of the Baroque and Rococo churches were demolished and, in their place or new location, new churches were built to serve the growing population, considering that the City of São Paulo had a rapid population and economic growth, driven by immigration and wealth generated by coffee, so it demanded the construction of new temples, built in revivalist and historicist styles such as Neogothic or Neo-Roman. Most of the ornaments were imported by liturgical houses or brought by religious and patrons from Germany, France, Holland and England.

In the journal *Correio Paulistano* in its section *Culto Cathólico* of June 2, 1914, a news article was published about the Feast of the Holy Spirit in the "Abacial Church of St. Benedict" with the use of vestments designed by Dom Adalbert Gresnigt (1877-1956) from Germany, as well as the miter and the abbot's crozier, made by the Maredsous School of Arts<sup>15</sup>, and in another passage "and we know that, in addition to these artistic vestments, the Benedictine Order awaits, for a short time, several orders of the same kind, in order to render religious solemnities in the abbatial church as sumptuous as possible" (CORREIO PAULISTANO, 1914, p. 2).

It should be noted that another set of funerals<sup>16</sup> was part of the collection of VOTSFPCSP, with the existence of two veils of chalices.

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<sup>15</sup> "... Dès le 30 novembre 1890, il présente à la communauté le voeu qu'il a fait de construire un établissement d'enseignement destiné à des enfants pauvres, projet apte – il l'espère – à susciter l'éveil de nombreuses vocations religieuses. Son projet primitif n'est pas de créer des sections d'art mais, plus modestement, de former des menuisiers, des forgerons, des plombiers et des cordonniers.

Mais le Père Pascal Rox va faire évoluer le projet initial de son Abbé car il a la vision d'un Moyen Age monastique idéal où les monastères auraient disposé d'écoles d'art adonnées à l'orfèvrerie sacrée, à l'émaillerie religieuse, à la reliure de manuscrits liturgiques, à la sculpture, au mobilier d'église et à la confection de vêtements du culte.

Devenu, en 1903, directeur de l'École Saint-Joseph, le Père Pascal Rox pourra y mettre ses idées en pratique." Abbaye de Maredsous. *L'École de Métiers d'Art*. Digital, 29 sep. 2015.

<sup>16</sup> According with *General Instruction of the Roman Missal*, CHAPTER VI - The Requisites for the Celebration of Mass, IV Sacred Vestments, "...345. The purpose of a variety in the color of the sacred vestments is to give effective expression even outwardly to the specific character of the mysteries of faith being celebrated and to a sense of Christian life's passage through the course of the liturgical year. 346. As to the color of sacred vestments, the traditional usage is to be retained: namely,

...

e. Violet or purple is used in Advent and Lent. It may also be worn in Offices and Masses for the Dead (cf. below).

f. Beside violet, white or black vestments may be worn at funeral services and at other Offices and Masses for the Dead in the dioceses of the United States of America." Congregation for Divine Worship and the Discipline of the Sacraments. *Institutio Generalis Missalis Romani*, 2003, English translation *General Instruction of the Roman Missal - Including Adaptations for*

VOTSFPCSP performed several funeral ceremonies in his church, with processions going out to the local cemeteries. Due to the good state of preservation of the collection of the Monastery of São Bento, we infer that its use was reduced, which allowed us to evaluate in its whole and to understand the relations between its parts.



Fig. 2. *Chasuble of funerals*. n.d. Collection of the São Bento Monastery in São Paulo.  
Photo: ©Rosângela Ap, 2016

As in the fabrics, the motif of the deer forms the relief in the Chapel of the Blessed Sacrament<sup>17</sup> (Figure 8) of the same basilica, also designed by Dom Adalbert Gresnigt, according to the note of Dom Amaro van Emelen (1863-1943), O.S.B., published in *Correio Paulistano* on April 5, 1917.

... All the paintings are converted to the central scene, representing the Savior in the act of breaking the bread destined to be transformed, from there a moment, in the Eucharistic bread, perpetual and supernatural food of our souls. These works of pictorial art to the Benedictine monk D. Adalberto Gresnigt and to his assistant brother Clement Frischauf, being the first one to plan the set and the parts, both decorative and sculptures.

(...) The altar, however, is made of marble from Italy, its front highlighted by a bronze plaque, symbolizing the secularity of the Christians for the eucharistic food, figured by the biblical deer to quench thirst in a source of clean waters. (VAN EMELEN, 1917, p. 3)

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the Dioceses of the United States of America, translator Conference of Bishops of the United States of America. Vatican, 2003, digital, 13 sep. 2016.

<sup>17</sup> The Chapel of Blessed Sacrament was consecrated in April 2, 1917 by the Metropolitan Archbishop Dom Duarte Leopoldo e Silva. *Correio Paulistano*. "Chronica Religiosa", Tuesday, April 3, 1917, nr. 19300, p. 3. Memoria Bn - digital, 20 mar. 2016.



Fig. 3. *Relief*, n.d. Golden bronze. Basilica of Our Lady of the Assumption, São Bento Monastery in São Paulo, São Paulo. Photo: @Rosângela Ap, 2016.

## Conclusions

We noticed that in the case of the textile motif, there were changes in the elaboration of the image, as it can be seen in figures 3 and 4, respectively. In the first, the animal has the crown around its neck, the second not, which made us wonder what would have been the source and if there was any connection between the image of the phoenix *Taccuino of Bergamo* or even with the weapon of Ricardo II, both made in the 14th century.

The influence of Eastern cultures - China and the Middle East - helps while explaining the modulation and configuration of elements such as the use of eagles, lotus flowers, rays, nimbus and Luen, imagery appropriations that enhance the final message, but also reveals the various cultural exchanges in the medieval period, in this case between the 13th and 14th centuries, since Bock reports the presence of a play with the motif of the deer in the inventory of the Cathedral of St. Paul in 1295.

Also, we found musical representations in the compositions "*Sicut Cervus*", moteto for four voices, by Giovanni Pierluigi da Palestrina (1525-1594) and "*Quemadmodum desiderat cervus*", BuxWV 92 (c.1690) by Dietrich Buxtehude (1637 -1707), composed for tenor, 2 violins and continuo. Thus, music integrates both liturgical space and liturgy, responding to the expectations of the beauty and total art involved in worship with a view to the Divine.

The fabric is still produced by the *Haus der Seidenkultur*, located in Krefeld, whose original designs (design Nos. 220, 170 and 320) are in the museum archives. It is interesting to note that this company proposes "*By purchasing this item you are not just acquiring a stylish, pure-silk product, you are also helping to preserve our treasure for future generations. We wish you much pleasure with your scarf and / or necktie.*", extending the use of textiles beyond the religious purpose (Haus der Seidenkultur, n.d., Online).

We think that when they are exhibited, the vestments acts as activators of the imaginary of the spectator or faithful, and perhaps reach the catechetical dimension, the image being a pictorial instruction, as already pointed out by Gombrich (2012b).

We understand that Psalm 42 (41) has been a source of inspiration for artists, where we have located representations of it since the 4th century AD, and that Saint Augustine's commentaries may have been one of the possible textual sources for the elaboration of the images, given his descriptive character of deer behavior.

As the Psalm 42 (41) refers to the relationship between Baptism and the Eucharist, in our case, we found its representation in liturgical textile and in the altar front of the Chapel of Blessed Sacrament in the Basilica of Our Lady of the Assumption of the Monastery of St. Benedict of São Paulo. Concerning the liturgical space, the motif gains dispositions, configurations, materials and artistic techniques of the most diverse arrangements, with greater or less complexity of the compositional elements.

Finally, it seems to us that the elaboration of the image brings a consideration to the question of reuse and recombination, with the attribution of new meaning becoming part of the liturgy. Thus, we infer that 'recycling' or 'reuse' of images, are possibly two words that help us reflect on the medieval image in its most diverse presentations and representations, whether in the decoration of a building, in a manuscript, in a song or in a vestment.

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