



Phantom Truth and Renaissance Religious Images

Jingya Guo

History Department, East China Normal University, Shanghai 200000, China

10210170006@stu.ecnu.edu.cn

Abstract. In studying art history and art theory, people often discuss the phantom truth in images from the perspective of accurate representation and visual psychology. However, in the long practice of Western illusion, realizing the value or function of illusion is a cultural process determined by multiple factors. Especially in the religious paintings of the Renaissance era, the practice of illusion is connected with the image's viewing field and the viewer's sacred gaze in this field. The essence of the image impulse is neither a pure representation of reality nor of the so-called sight. Illusion is the resetting of the image to the sacred space. This paper focuses on the pluralism of illusion and the functional realization of religious paintings in the Renaissance era, discusses the relationship between the functional realization of illusion and the viewing field and the sacred gaze of the viewer in this field, and finds that the essence of the image impulse is not simply the factual representation or visual illusion, but the rest of the image to the sacred space. Therefore, from the perspective of history and culture, the practice of illusory reality is a cultural process determined by multiple factors, which need to be understood and explained in specific cultural situations.

Keywords: Illusion, Scenography Image, Description.

1 Introduction

Although the unreal experiment has a long history in painting practice, art historians generally believe that the 17th century was the golden age of the real unreal, especially in the ceiling games in Italian churches and private palaces and still life paintings in Holland.

However, from a historical point of view, the actual founding period of the modern fantasy experiment was the Italian Renaissance painting from the 15th to the 16th centuries. The prosperity of the 17th century was only a historical result of experimental development.

In addition, although phantom experiments have been designed to create visual illusions since ancient times, phantom functions vary in historical periods and image situations. For example, in the religious painting of the Italian Renaissance, the intention and realization mode of the unreal images present various forms, which need to be processed according to the specific situation.

A study of the historical development and the meaning and function of “phantom truth” in different cultural backgrounds can provide an in-depth discussion of the changes in artistic expression means and the transformation of cultural consciousness.

2 Definition

“Vision” (*trompe-l'œil*) refers to an art form of visual deception, the earliest image experiment and visual game in the History of Western art.

In the natural History of the ancient Roman scholar Pliny, he records the story of the Greek painters Zeexis and Paracius in the same stage, which is still talked about by people and becomes the representative of the legend of the classical era.

In addition, the ancient Roman murals excavated by Pompeii also provide direct visual evidence of the existence of ancient unreal paintings.

3 True Space and the Gaze of World

When modern art historians and art theorists think about unreal images, they always like to associate them with a realistic representation and visual perception, believing that their fundamental goal is to create a false visual illusion in the viewer, which is sometimes regarded as the display of the artist’s superb skills of realistic reproduction. For example, Gingrich wrote a book discussing the pictorial psychology of visual hallucinations. However, the reproduction and viewing of pictures is not a simple process of visual perception; it is the cultural practice of the “eye of The Times” determined by History, and the “pure eye” that is separated from History and situation does not exist in reality.

3.1 A Reflection of Vision

Moreover, even as a visual process, the psychological mechanism of unreal images is not so much about visual perception as viewing or vision itself. It is a reflection of vision in a visual way. The competitive stories of Zeexis and Paracius best illustrate this.

According to Pliny's account in *Natural History* Volume 35, Exis and Parasius are two famous Greek painters at the end of the 5th century BC ^[1]. Once they competed together, the grapes were so realistic that the birds turned to peck at the painting. When he turned and saw a curtain all over the wall, he reached out to reveal the curtain and the painting/image's visibility. On the surface, it is the technique of accurate representation. However, it also implies critical thinking of the visual “will seek the truth” because the two artists are equal in the illusion of authenticity. However, Zeexis only uses “Disguising”, which cheats the eyes of the birds and parasites through natural camouflage. “Camouflage” cheats the eyes of the people, the latter because to believe the vision of the mistake and the birds, two “camouflage” juxtaposes constitute irony to visual misidentification, the visual misidentification from the psychological sense of

perception error, rather than from the visual subject of the authenticity of the psychological.

3.2 Idealized Naturalism

At the beginning of the 14th century, Natural History was rediscovered by Petrarch and Boccaccio and then spread widely in the circles of Italian humanists and artists, becoming the most critical window for Renaissance artists to understand the classical art world [2]. The story of Axis and Parius is also widely known. As a proper technology to reproduce nature, fantasy is respected by the Renaissance people. "Legend provides strong testimony for the two goals of art: illusion and its derivative means, the idealization of nature. Variations of the story appear in the biographies of artists of the Renaissance and later eras. Pliny's anecdotes were further confirmed by the surviving works of ancient Greece and Rome (mainly marble sculptures), which helped to shape the Renaissance aesthetic tendency of idealized naturalism" [2].

Today, in the History of Italian Renaissance art, early cognition is mainly by the Florence humanism tradition and the influence of related art history because it is the traditional earliest Renaissance into the framework of the ancient Renaissance and in this discussion, the archaic revival of art is about "natural discovery", namely in the natural appearance of nature, perception or view of nature. In this context, Giotto is seen as the initiator of the new painting, and even Giotto was placed as the founding Father soon after his death. For example, the 14th-century writers Dante and Boccaccio praised Giotto's skills. They even called Giotto's painting "repeatedly deceived people's eyes, to make people at first glance, but as a real thing, but not a picture" [3]. By the 15th century, Giotto's painting style was further settled by "naturalism". Painter Chenino Chenini, chronicler Filippo Villani, and sculptor Lorenzo Ghiberti all praised Giotto's naturalism for bringing a new modern style to the era [4]. To foil this naturalism, famous architectural theorist Ferrret, even the Pliny unreal myth attached to Jotto, tells the story of an anecdote: one day, in Jotto's painting, his teacher just came to the workshop, saw a fly on the board, waved to drive it away, only to find that it is jotto deliberately painted on the picture. It is only an anecdotal story, but it was used until the mid-16th century when Jojo Vasari wrote a biography of Giotto as an important symbol of Renaissance artists' discovery of nature and the revival of antiquity.

Giotto's legendary paintings of flies did not survive, but he did draw real pictures. From 1305 to 1309, Giotto decorated the family chapel for a banker in Padua, which was built in an abandoned arena (arena), so it was historically called the "Arena Chapel." Due to the imaging system's complexity and preservation integrity, the Chapel has become the most important remains of the early Italian Renaissance paintings. In the apse of the Chapel, under the vast triumphal arch close to the choir, Joe draws a virtual chapel at the bottom of the arches on either side, combined with the opening of the actual Chapel, like an ear transept on both sides of the apse. Two virtual chapels, from space to high Gothic Windows, from the rib vault of the dome to the oil lamp hanging in the middle of the dome, can be described as unreal effects.

3.3 Symbolic Inscription and Virtual Space

Nevertheless, Giotto did not make this unreal effect for authenticity. In the context of the Arena chapel, this location is the grave of the couple, so they are the “picture books” of the grave, the presence of the world of death; they are next to the altar, indicating a symbolic passage for the salvation of the soul of the penitent. People can also think that the virtual Chapel is the mirror presence of the physical Arena chapel; just as the client raised a model of the church in the “Last Judgment” on the entrance wall of the physical Chapel, the two virtual chapels are dedicated to the altar in the middle.

Here in Giotto, the unreal Chapel is a virtual space representing the site-Cemetery/Chapel. This surreal spatial representation is not so much a copy of the cemetery space of the empirical world as a symbolic inscription of the gaze of death. In fact, during the Renaissance, the Cemetery Chapel was not only for the settlement of the dead but also for the commemoration of the family. In order to express the hope for the soul’s resurrection after death, the gaze of death is a link in the logic of redemption.

3.4 Post-Giotto Era’s Symbolic Inscription and Virtual Space

In the early 15th century, Massaccio’s mural, the Holy Trinity, in the Mary Church of Florence also implanted a dedicated space following the logic of redemption. It was Massaccio’s previous work because of the success of perspective.

It is regarded as an important symbol of the post-Giotto era of Florence painting into a new style. The large size of the work means that the viewer needs to stand a little distance to watch. At this time, the horizon view is the plane of the altar table or the altar, which is connected by a pictorial cemetery with classical pillars and a classical sarcophagus. On the sarcophagus lay a real skeleton. On the tomb wall behind the skeleton is a line of text with the inscription meaning: “I was your present, and my present is your future.” It is, of course, the admonition of death to every viewer, including the client, and the gaze of death, like a call mechanism within the image, to issue the fundamental law of death to the world of life subject to inevitability^[5]. As long as people see the skeleton and read the text, the gaze of death is like a look making their burn so that they cannot bear it. This effect is brought about because the painting is open, but it is also the original painting.

Facing the gaze of death, the gaze of viewer’s eyes needs to leave this place to find a safe, reliable, and available place to berth. So, look up and turn to the left side of the picture -This is the visual convention of that era because it represents a more critical and noble position. On the left is the male provider, who kneels in front of the painted shrine and prin the direction of the Virgin inside. Following the eyes of the provider, the viewer is led to the Virgin. The Virgin eye looked toward the viewer, but the right hand pointed up, meaning: You do not look at me; you want to look here. What do you see from there? The crucified Christ. Therefore, the viewer’s visual travels experience this journey: from encountering one death, escaping the gaze of this death, and finally coming to the front of another death. However, these are two completely different kinds of death. The death of Christ is not the decay of the body revealed by the skeleton and inscriptions but the suffering and sacrifice, the redemption of the Son of man for the

eternal redemption of humanity. The presence of the Father and the Spirit above Christ proves the divinity of Christ and confirms that the suffering of Christ is a triumph over death.

How do the images establish a relationship between these two deaths? Just read the image from the bottom up according to the built-in viewing logic of the image. Change the order and open the image's meaning using the same built-in symbolic logic.

The "outer frame" and "back scene" of the work are painted in the unreal classical shrine, representing the sacred space; the Father, the Son, the Spirit, and the Gospel of John are placed in this space, and the perspective establishes a neat and eternal order for them. On the threshold in front of the shrine is the client/provider couple, who kneels in prayer. They are in the non-sacred secular world, precisely the world of the viewer in front of the painting; that is, the viewer will form a kind of identity with the provider's position here. In this position, or this secular world, all people must be subject to the fundamental law revealed by the inscription. So, the image establishes in the direction of depth the two worlds of sacred and secular, eternal and dying. As Rona Goffin said: "The perspective of Massaccio's *The Holy Trinity*... in the wall of the west porch of new Virgin Maria Church creates a hallucinatory dome, a hallucinatory space that opens to the actual space where the viewer stands. Masacho uses psychological and visual means to establish the relationship between our space, our virtual kingdom, and the reality of our beings in the kingdom. Mar's determined gaze - Massaggio's psychological means - convinced the viewer of her mind and presence. The shadow of the sacred images projected - Massaggio's visual means of persuasion - has convinced the viewers of their proximity, their presence in that hallucinating kingdom towards our world, and the actual presence in the No ^[5]."

So, how to remove the mortal world from the eternal world? Accept the guidance of the Virgin, following her call to Christ of the Upper Cross, and imitate the life of Christ practicing the Upper Cross, for only a dying like Christ can be raised with him. What kind of life is the "life on the cross"? Humility, piety, and benevolence. Here, the Virgin Mary is the mediator of the believers toward the road of redemption. The client, kneeling in front of the Virgin Mother as the provider, is to hope for the blessing of the Virgin Mother so that the soul can ascend to heaven as soon as possible after the body's death.

4 Fantasy "Device" and Illusory Theology

In terms of the relationship with the whole image system, Jotto and Joe are a virtual cemetery or a relatively independent image that exists mud gray tone emphasizes the division between them and other parts, making them a symbolic unit that has a relatively particular meaning and through the association with other parts to release the reference value. In the 15th century, people moved the illusion to the "inside" or "edge" of the image, and the illusion became an auxiliary functional unit. The inherent meaning of the image was stitched into the whole of the painting, pending the correlation of other parts to reconstruct the context of meaning production. The illusion is like a "device" "inside" the image: a device that starts the production of meaning. La Angelico was the first artist to try this fantasy installation.

4.1 Reflective Correspondence

In 1438, commissioned by the Medici family, Angelico painted an altar for the high altar of the church of San Marco in Florence. Although the work was damaged by disintegration, the center board was still preserved ^[6].

The Virgin sits on the throne, which is lined with angels and saints in three groups: the eight angels on either side are the first group; the six saints standing on the ground constitute the second group; and the two saints kneeling in the foreground (the foremost saints of the Medici family) are the third group. Behind the mother and son throne is a classical, with a half-arch marble niche, niche two sidewalls with a core cylinder square column; above the half-arch eaves plate decorated with a classical belt, the design is reminiscent of the altar painting in the monastery building motive, they show a passion of restraint, this and the Medici family of citizen ethics is commensurate. On both sides of the niche are multi-colored ribbons and Oriental curtains, like frames falling from the sky, creating a festive atmosphere and showing the lush woods and dreamy fields. It was an imaginary country, a desired country of heaven, and Angelico creatively used perspective to push it far away.

Nevertheless, this distant place is not remote; it is not an alien presence but the mystery of meditation or the passion of faith. Nevertheless, how do people reach this faraway place? It requires borrowing the unreal device “in the middle” of the image.

In the foreground, between the center plate and the bottom panel, stands an icon plate above Christ's upper cross. The sign is like a “painting in painting” with multiple symbols: it symbolizes the entrance into the narrow door of his sex, the communion held in front of it, and the doctrine of the flesh. Furthermore, kneel behind it two saints leading the viewer through the narrow door of “extradition,”: the life of the floor narrative shows that they are on the cross of Christ “imitation”, and therefore become “national” in heaven, so they are viewers “imitate” object, that is to say, in the medium of icon, viewers and two saints formed a mirror image structure:

Angelico's painting becomes a reflective correspondence between the image and the choir. The gaze of two saints marks this reflective relationship. Santa Damian on the right leads us into the picture, simulating the paradise we gaze at Angelico in perspective space, focusing on the extinction point, which marks our presence in front of the image and our absence in the image. Cosmas on the left turn to meet our eyes, his gaze creating a mirror-image relationship between the picture and the viewer. Nevertheless, like Damian's gaze, it is a reminder of the separation of the painting and scenes ^[7].

The device was later “quoted” by Botticelli. In 1484, members of the Baldi family who returned from British business commissioned Botticelli to paint an altar in his private Chapel of the Holy Spirit in Florence. The commission was completed the following year and framed on the family's chancel on the left side of the apse. On the surface, the work could be more prominent. The Virgin sits on a marble throne decorated with exquisite bas-relief plant patterns, holding the son sitting sideways on her thigh in her left hand. She rose with her hands, but her eyes were toward the worship/viewer. At the front of the throne at the bottom of the drawing board is a marble slab, where John the Baptist and John the Gospels, left and right, form a pyramidal composition with the Virgin. The various kinds of plants in the background form three arches corresponding

to the three characters in the foreground. Like their shrine and the mysterious garden of the Virgin Mary's immaculate conception. These are widespread "words" for the famous altar paintings in Florence in the second half of the 15th century.

The throne of the Virgin is placed on a meadow covered with herbs. Two Johns stand on the front marble steps in the middle of an elegant gold-gray jar, which the art historian Ronald Lightbown (1932-) symbolizes the role of the Virgin as the Lord "voter" (vas elections; chosen vessel), meaning that it is the implication of the womb [8]. In front of the jar, against the edge of the drawing board, stands a small "upper cross" icon plate, which has the same function as the "icon card" of Angelico: on the one hand, to form the division between the world of the viewer and the sacred world in the picture; on the other hand, the "upper cross" as the viewer indicates the path to the sacred world.

4.2 Junction's Illusion

It is important to note here: in these two paintings, the icon plates are at the "junction" between the image space and the actual space where the viewer is located, either within / outside or / outside of both or in an impossible position. They are not so much as a symbol of theology "object" present, is the viewer in the divine gaze for the divine and pious mutual agitation and hair out from the heart, is the medieval theologian Ming Valley in the preaching of the face of image prayer "illusion," the illusion theology because Dante the divine comedy, heaven, and the Renaissance mother worship boom and widely known, and as a religious image subsidiary motive frequently, in the image act as a "device" as the meaning of production mechanism.

4.3 From the Sacred Space to the Secular Space

Filippo Lippi, a contemporary of Angelico, was one of the early artists using perspective. He painted an altar for the Martley Chapel of San Lorenzo in Florence. The new composition style and frame design echoing the language of the church's space make it a "very innovative board painting of the era of rapid and radically changing" [9].

The foreground of the work is a double arch frame similar to the entrance of the Chapel, and the artist uses this simple, hallucinatory drawing frame to frame the scene. This frame structure not only echoes the literary complex designed by Brunelleschi but also the simple style of geometric space constitutes the altar painting in the chapel environment "imitation": "the virtual frame is composed of two arches, support arch tall square column is with gray tone imitate sandstone stone, the stone in the church of st lorenzo interior is mainly used for the building of obsolete components. To emphasize the illusion of spatial continuity between the Chapel and the image space, the column foundations of these columns are very similar to those of the Church of San Lorenzo [10]."

Prospect two round arch frame sets an open gallery-type space; the prospect to the scene through the arch repetition and the steps above the ground turn suggests the existence of a courtyard; the background building is, according to the law of perspective, retreat disappeared in a point, by the arch and steps established virtual private space and the background of perspective space formed both penetration and separation: if the

background of the perspective space means an experienced world, the prospect in the enclosed space is like an illusion from the experience world. This vision can be seen in a series of symbolic metaphors: a dove on the top of the left is a mysterious garden representing the Virgin of the Virgin; in the garden is a tall cedar tree, the tree of life, the “life” or the “righteous”; in the back of the cedar tree, there is a well, indeed the symbol of the living well of John; and a glass bottle on the front porch, it is undoubtedly a reminder that it is remarkable: “It is undoubtedly the richest symbol of the painting. Its transparency indicates the purity of the Virgin, its position indicates the humility of the Virgin, and its presence itself indicates the role of the Virgin as the bearer of the Tao into the flesh. The water in the bottle is a ritual addition to the wine of the communion, and the humanity and divinity of Jesus on the cross illustrate them ^[11].” In fact, in addition to this symbolic significance, the glass bottle has an exceptional visual efficiency: it is placed in a depression near the edge of the frame, as placed on the altar before the platform, thus will produce a “visual deception” effect in the scene, and the glass bottle, lily, cypress, well, four objects in the same deep line, they are like a symbol chain, together constructing the Virgin image of the symbol, but also the view of the viewer from the sacred space of the foreground to the secular space of the background.

4.4 A Work of Expressing and A Medium of Inspiring

By the end of the 15th century and the beginning of the 16th century, many artists of the Florentine school, such as Botticelli, Da Vinci, Piero di Cosimo, Filippo Lipi, Fra Bartolomeo, had tried this small fantasy “installation.” In Fra Bartolomeo, for example, he has a “saint burna’s vision” is the vision of vision, where the Virgin holding their Son in the angels from the sky, saint burna kneeling on the ground, hands up, seems to him in reading or meditation suddenly see the holy mother and Son came shocked. The unreal actual icon card appeared again. Near the center, at the bottom of the drawing board, a small board leans against a diagonal book with Christ on the cross scene. Here, this “object” is not only the “appliance” of St. Burna’s meditation but also the symbolic “object” of the mission of Christ into the body and the ritualized “medium” that leads the viewer facing the image to the same Burna’s state of illusion. That is to say; this unreal actual holy image card is a work of expressing “illusion” and a medium of inspiring “illusion.”

Fla Bartolomeo also has a “fantasy” work. The Venice Dominion Church originally commissioned the work for a church on Murano Island. However, because of fee payment problems, it was eventually sent to the Dominion Church Church in Lucca. Here, the artist gave up the famous horizontal composition of altar painting at that time but adopted the upper structure: upper for the circle, the Father of heaven in the little angel sitting in the clouds, the little angel behind the Father formed a colorful halo, thus the cloud itself from the bottom to the transformation from material to spiritual; the lower square, two pillars frame the world on the ground, two female saints are floating from the ground to the sky, a low look, looking down on the ground against the lily on a book, a looked up at the Father, the lower space is divided into the mind by “letter, hope, love” and upward movement style.

The upward movement further through the image of “content” level to present: in the picture, the Father left hand holding an open book, with the Greek alphabet beginning letter “A” and “Ω” This prompted the New Testament, chapter 22 section 6 of words: “I am a method, I am Russian plum, I am the beginning, I am finally.” It is like declaring that I am the source of love. Under the left foot of the Father, an angel opens a ribbon with the words “Divinus amor extras facit” (divine love ecstasy me), taken from the Holy Name by the sixth-century occultist theologian. The two female saints also have a line of blurred inscriptions expressing their love for God. These inscriptions and characters’ posture inside the image formed a visual cycle: the Father in heaven’s left hand to send grace, the right hand raised blessing gesture, the grace to the lower world, and through the Magdalene Mary low-hanging eyes sent to the altar before the worship/picture viewer, and across the Siena on the heaven and blessing represents the response of grace/return, St. Catherine’s books and lilies on the ground represents the gift: piety and holiness. As already analyzed before, the semantic interpretation of this unreal unit (books and lilies) also needs to be carried out in the context of the symbol chain.

5 “Box” Experiment with the Spillover of the Images

There is another extraordinary aspect of the use of Renaissance artists; from today’s artistic view, it is an image “experiment”, and the object is not the image itself but the relationship between the image and the frame or the image plane. However, from the image’s perspective at that time, the real object of its operation is the relationship between image and viewing, and not in the simple perceptual sense. However, the transcendental and sacred view, which is the reversal form of the sacred gaze of the viewer towards the image or holy image, and its function expresses the sacred entry to the secular.

5.1 The Illusion of “Action”

Bernardo Datti, a student of Giotto, especially the tiny three-fold plates, has tried many unreal “experiments”. One preserved in Los Angeles, USA, is a small three-folding board. On the centerboard, in front of the Virgin, is a marble board drawn with a realistic perspective, as if the Virgin is sitting in front of a window. The Virgin holds a book in her left hand and her right hand stretched from the picture beyond the marble slab, her eyes in the direction of her fingers. It was a blessing action, and indeed, the marble slab before the Virgin was not the windowsill but the suggestion of the altar. In the Cathedral of Our Lady of Flowers in Florence, there is a similar work, probably composed by Datti’s workshop, from which the theme of blessing before the altar is seen more clearly.

Unlike the illusion of mostly “things”, Datti expresses the illusion of “action”: the Virgin Mary’s hand “extends” the picture toward the space where the viewer is. In particular, the case of the Cathedral of Flowers gives the impression that two donors pray at the altar of the altar, and the Virgin in the painting “walks out” of the picture and

responds to their prayer with a gesture of blessing. Therefore, some people believe that this “painting in painting” also expresses the idea that images have the potential of a miracle: “It implies the abundant potential of all sacrificial images, which can directly and personally respond to the demands of those who pray for protection before the icon is painted. Dati teaches his viewer in this painting with a frame that all the portraits have the potential to use the miracle, allowing the image to live and to interact with the people of the world directly ^[12].”

5.2 Expressionist

Strangely, Datti’s unreal experiment has yet to become popular in Florence. It was a circle of painters in Padua. Francesco Squagjoni was a tailor in Padua and a lover of antiquities, especially keen on Greek and Roman antiquities and a deep study of perspective. He had a vast workshop of more than 100 apprentices who taught perspective and antiquities, copying the classical sculpture torso and decorative motives; this training made him the first person to advocate the close combination of archaeology and painting. It thus developed a style of “expressionist”: ancient fragments, modern spatial understanding, sculptural physical expression, and unreal visual experiments.

The imaging experiment is the most important symbol of the Padua School of Painting, guided by Squagononi. There are various means of experiments; the most typical is the image and picture (chat board plane) game. Squagononi’s students are good at this, among which the most representative painters are Andrea Mantegna, Cosimo Tula, Karlo Crivili, and Mark Zuo Bo.

5.3 Magic Is an Effect

For example, in the two works of Cosimo Tula and Mark Zuo Bo, in addition to the expressionist solid modeling effect brought by the characters, the most noteworthy thing is the visual game of the Virgin or the format of the sage and the picture plane. It gives the picture a “kind of” action. This experimental technique is even more prominent in Mantennia. For example, his early “St Marco” (about 1450) and mature period of “mourning Christ” (1470-1474) is the most amazing place in the image of the surface of the “breakthrough” of the image spillover effect: St Marco’s hand and book, Christ picture “outside”, shows the wound of the wound, because of “overflow” picture and produced extraordinary gaze effect, namely picture or picture “thorn” to the gaze of the viewer.

We also need to understand this experiment in a theological context. Here, magic is an effect; for the Renaissance people and artists, the pursuit of the effect is not just for visual games but has its severe religious purpose: by making the image breakthrough or the framework, let the saints or holy directly into the “scene”, or let the suffering and God become the viewer of illusion present, it with Florence image artist inside “call mechanism” call viewers “into” on the sacred space means the opposite, but behind the viewer and sacred fit the faith will is the same.

Francesco del Cossa, a painter of Ferrara, worked with Cosimo Tula to draw a map of twelve stars for Ferrara’s carefree palace (1469-1470). Not satisfied with the

payments paid by the Grand Duke, he left Ferrara for Bologna in 1470, where he received many commissions, including one of his altar paintings for a temple of the Franciscan Church of Bologna. In the traditional picture of the Virgin, the angel and the Virgin are arranged on the side of the same depth of field. Here the two are arranged diagonally: the angel is in front of the left, his right hand pointing to the sky, back to the viewer in the direction of the Virgin, and the Virgin is on the right, behind her bedroom. The picture is standing in the middle of a large pillar; the position and size of the pillars become unusual because the angels and the Virgin are not horizontal on both sides of the pillars, but at both ends of the diagonal, the pillars it is not so much to form the space division, instead in the definition of the center: the definition of the center of the theme (body) of the definition of itself as the center, because according to the medieval motto of “Christ pillars”, according to the story of the story, the pillar is the physical symbol of Christ. The dislocation of the columns further clarifies this point: the base is in the center of the square in front of the arch, while the head is at the edge of the “frame”, tangent to the horizontal plane of the picture. It means that this pillar, this solitary presence, is designed to mark the mystery of the flesh.

5.4 A Device-like Production Mechanism

However, the painting can also be interpreted in another place. On the border between the center panel and the trim panel, on the right, a snail crawled along the frame. The French art historian Danielle Arras explained from the perspective of visual reality: “This is an ordinary Burgundy snail, not in ‘painting’, but in ‘painting’. It means that Francesco de Cososa painted a snail in the real world - is not a ‘painted’ world, but an ‘our’ world; in this world, the snail is the way into the painting. Francesco de Cossa wants to say to us: ‘Just as in our world, the snail is the image of the Virgin, this picture is the portrait of God ^[13].’ That is to say. However, this unreal snail seems to be “realistic”, it is not a reproduction of daily realistic scenes, but a device-like production mechanism, which provides context for the realization of meaning. How do people understand?

Although some art historians believe that the snail may represent the immaculate conception of the Virgin, here in Corsica, it is beyond the allegorical function of pure as a symbol; it becomes a mechanism to remark the space inside/outside the image because it is in the impossible critical realm, at the boundary of the secular world and the sacred world. Echoes the snail is the sole of the angel on the left, which is also on the critical line and shown to the viewer in a very striking way. As the Bible of the Bible describes: “The angel goes in and says to him...” This “advance” is not so much a kind of space behavior; holy is the secular time, is the History of God; the angel pointed above the hand, and soles formed a unique visibility, clearly suggesting that he is with the will of God came to earth. Hence, his “into” represents the holy words to the secular world, representing that the holy words will be in the form of the flesh; his right hand is about to touch the pillars of the column body; this is the mark of Christ. In this sense, the crawling of a snail is a diagram of the “entry” process of the Holy Spirit. It is easier to understand if combined with the “Nativity” scene of the bottom plate below because

the latter is the completion of the “entry” and the arrival of the Holy Spirit after entering the flesh.

6 Revelation

As the above discussion suggests, illusion, as a means of honest representation, has not changed much in nature from ancient to modern times to arouse visual wonder. However, its value and function in History must be understood in a specific cultural context^[14]. Italian Renaissance religious painting of the unreal function of “invention” or use, most of the time, is not so much based on visual “truth” will, but rather from the image of the sacred invisibility, characterization of operation, is the image for the viewer “into” or “into the painting” reserved a hidden channel. So people can understand why many unreal units are placed on the “edge” or even “outside” of the image because there is a “between” in the empirical world and the sacred world, which is the sacred residence.

The Renaissance, especially at the end of the 15th century, with visual attraction and game means the unreal practice has appeared in the religious images and secular images, the former such as the settlement of the Venetian painter signature, the latter such as mantra and Ben, Garofalo in mantua and Ferrara drawing zenith, the 17th-century unreal practice is fundamentally based on these attempts but has the semantic construction function is significantly weakened^[15,16].

7 Conclusion

This paper studies the function and meaning of illusion in different historical periods and image situations, especially its application and meaning in religious paintings during the Italian Renaissance. As a means of authentic representation, phantom truth has not changed intrinsically in evoking visual wonder from ancient to modern times. However, its value and function in history must be understood in a specific cultural context. In the religious paintings of the Italian Renaissance, the intention of the phantom truth image and its realization have a variety of forms. It comes from the operation of the image of the invisibility and unrepresentability of the sacred. It is a secret channel reserved by the image for the viewer to “enter” or “enter the painting”.

The function and meaning of illusion are affected by historical and cultural background. The application of illusion in different historical periods and image situations is also diverse, which may be caused by the influence of different cultural and artistic concepts.

Therefore, the study of illusion should fully consider the historical and cultural background and conduct research and interpretation from different cultural perspectives. At the same time, the study of unreal reality should also pay attention to analyzing and exploring its visual effects and technical means. This study provides a reference for further research on phantom reality. Future studies can start from more cultural perspectives, such as comparing the application and significance of illusion in Eastern and Western art and further exploring the technical means and visual effects of illusion to

provide more thinking for a better understanding of the status and role of illusion in art history.

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