

## **Baiding Fan: Dream and Drama**

J. Huizinga shows us the emotion of sorrow, weariness, lamentation or pessimism of people in middle age. A kind of fear of life seems also to be spread among the people in the Renaissance, so that the desire for a sublime life naturally haunted the minds of men; the gloomier the present is, the more strongly this aspiration will make itself felt. The real world is full of despair and pain, but people were reluctant to abandon it. So a dream seems to be a fancy, warm and economic shelter to escape from the gloomy world. The dream of a sublime life influences civilization and the forms of social life. And this kind of attitude transforms the forms of life into forms of art. The devotional space in the noisy city envisions the beautiful heaven on earth. The spaces with painted images were like cinemas at that time; audiences walked into a silent and dark space and prepared to watch and participate in a devotional drama without thinking about the secular world. However, the *istoria* inside the picture could only be accomplished with the action, reaction and movements of the audience outside the picture. It is like a director when he edits a film, with his own montage he arranges audiences (at the same time also actors) through his elaborately designed mise-en-scene. This director has to be capable of predicting the movements, positions and even the time of appearance of audiences/actors. But the director here does not only imply painters, architects, patrons or priests who indeed were responsible for the construction of the chapel and its decoration, but also the devotional space itself. The walls, frescoes, reliefs, altars, light, sound and even the time in this space constitute the context for the devotional drama. The space itself seems to have spirit, and it instructs its audiences/actors how to move in their dreams.