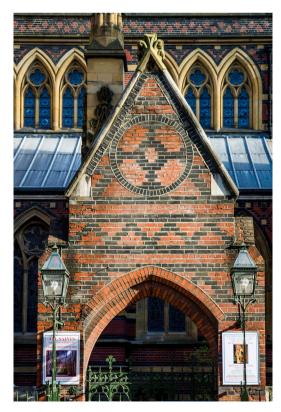ANURADHA CHATTERJEE

Between colour and pattern: Ruskin's ambivalent theory of constructional polychromy

Moralities of constructional polychromy

Pattern was an important constituent of constructional polychromy, and a key motif in Victorian architectural practice and theory. Constructional polychromy may be defined as the use of inherent properties of materials like brick and marble to achieve decorative effects, in the form of bands, zigzags, and stripes.[1] Neil Jackson (2000) explains that the early context for the debate was the interest in the medieval architecture of Italy; debate on the colouration of the Elgin Marbles; exposure to Islamic buildings; A.W.N Pugin's principles of colour making explicit the structural composition of the building; Owen Jones' *Plans, elevations, sections, and details of the Alhambra*; and the widespread use

Fig. 1 All Saints Margaret Street, London (1859), William Butterfield [Photograph, Irena Farrell 2017]

of bricks made possible by the Duties on Brick Act (1839). Jackson traces constructional polychromy back to James Wild's Christ Church in Streatham (1840–42). Wild used "yellow stock brick" for the wall, achieving decorative effects through the "rubbed and moulded red bricks and light buff coloured gault bricks."[2] Jackson claims that even though the polychromy is restricted to the cornice and the voussoirs of windows, the coloured bricks are carefully composed to follow a "syncopated rhythm" (Jackson, 2000: 238). He describes Christ Church as "ahistorical" and the perfect blend of the "polychromy of Owen Jones and the polemics of Pugin," identifying the archway on the western side as derived from Jones' Alhambra drawings (238). The debate intensified in mid-century Britain with William Butterfield's somewhat controversial polychromy in All Saints Margaret Street in London (Fig. 1).[3] While Paul Thompson connects the richer polychromy at the top to the lesser constructional load of the wall, Stefan Muthesius claimed that Butterfield was entirely surface oriented (Jackson 2004: 209–210).

More recently, Karen Burns has suggested a more complex reading of the All Saints surface that picks up on designed ambiguity between foreground and background, and what is added and/or embedded (2004: 77).

Jackson notes that the polychrome debate was not free of conflict. The debate was less between Classical and Gothic sources of polychromy, but more between the principles of "clarity of construction versus camouflage" (2004: 209). He explains that while picking out the "voussoirs of an arch in bricks of alternating colour" was about the expression of structure, to cloak the wall entirely in marble was to make it all about surface (209). The paradigm of truth was supported by the fact that Pugin, along with the members of the Cambridge Camden Society, introduced the "architectural theology of truth: form expressing material; layout expressing purpose; silhouette expressing plan; ornament expressing structure" (Crook 2003: 37).[4] The moral objective of the pursuit of religion was truth, and this had to be conveyed visually. Constructional polychromy showed that material (brick and marble) could be used truthfully to create a decorative surface. Jackson explains how Pugin deploys this principle in his own house and church complex at the Grange and St Augustine's (1845–50), at Ramsgate. He describes Pugin's use of colour, explaining that the

> yellow-brick house is banded with single courses of reds set four to six bricks apart while the church, faced with knapped Thanet flint, uses Whitby stone dressing to give the appearance of horizontal banding which is both gently colourful and structurally explicit (2000: 229).

George Edmund Street develops this theme further, in his 1855 publication *Brick and Marble in the Middle Ages* (Fig. 2). He claims that there are two modes in which this kind of work was treated: the first was that practised in Venice—the veneering of brick walls with thin layers or coats of marble; the other, that practised at Bergamo, Cremona, and Como—in which the marble formed the portion of the substance of the wall (1855: 278).
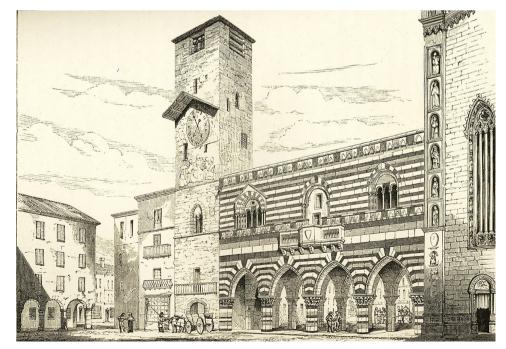
Fig. 2 The Broletto, Como, George Edmund Street [*Brick and marble in the Middle Ages: notes of tours in the north of Italy*, 1855, illustration 66, facing page 232].

Street adds:

> The Venetian mode was rather likely to be destructive of good architecture, because it was sure to end in an entire concealment of the real construction of the work; the other mode, on the contrary, proceeded on true principles, and took pleasure in defining most carefully every line in the construction of the work. It might almost be said that one mode was devised with a view to the concealment, and the other with a view to the explanation, of the real mode of construction (1855: 279).

Constructional polychromy augmented the truth paradigm: not only was construction made apparent but also the materials were ornamental without being made to look like moulded ornament or any other material.

Ruskin is identified as one of the main advocates of constructional polychromy, and his writings on colour influenced a number of 19th and 20th century architects, like Alfred Waterhouse, E.W. Godwin, and Louis Sullivan.[5] In *Seven Lamps*, he declared that architecture could not be "perfect without colour," and that buildings should be "coloured as Nature would colour one thing—a shell, a flower, or an animal; not as she colours groups of things" (Ruskin, vol. 8: 176, 177). In fact, he believed that colour was always present in the "highest works of creation," and associated "with *life* in the human body, with *light* in the sky, with *purity* and hardness in the earth,—death, night, and pollution of all kinds being colourless" (vol. 5: 71). Therefore, while all good architecture (Byzantine and Gothic) mirrored this vitality of nature through the use of colour, Renaissance architects demonstrated "the first signs of death" because "they despised colour" (vol. 10: 109). Ruskin spoke of Byzantine and Gothic buildings as flourishing during the spring "season" of architectural history, the Renaissance period being seen as autumn, succeeded by winter. He noted how the "Renaissance frosts" had turned vibrant architecture into lifeless forms, seen especially in the colourless "barren stone" of its buildings (vol. 9: 22).[6]

And when it comes to architectural polychromy, I agree with Jackson and argue that Ruskin was aligned to the camouflage side of the debate, even though Street thanked Ruskin in the preface to his book, for his "many laws and truths in which every honest architect ought gladly to acquiesce." Whilst the "Lamp of Truth" is famous for linking Ruskin *and* truth, his approach to honesty and truth can be quite easily misunderstood: it was a lot less absolute than his contemporaries. In fact, in the "Lamp of Truth" Ruskin explains this: as long as the intent to deceive was absent and spectators could reasonably guess the true nature of construction, concealment was admissible, even encouraged. He claimed there is "no dishonesty, while there is much delight, in the irresistibly contrary impression," especially when there is "legitimate appeal to the imagination" (vol. 8: 62). Ruskin's views on polychromy—I define this as exceeding the deployment of colours, and as the thoughtful conciliation of colour *and* pattern—are as ambivalent as his approach to truth.

Ruskinian polychromy, according to scholars like Jackson (2004), Michael Brooks (1989: 89) and Michael Hall (2003), was that the alternation of coloured bricks and/or marble evoked the stratified composition of geological structures. Yet this is not enough to explain that, while Ruskin liked polychromatic compositions, he did not like those that were achieved through the use of coloured bricks. Indeed, he was willing to admit that in countries far from stone quarries, "cast

Fig. 3 Church of Santa Maria e San Donato, Murano [Photograph, Anuradha Chatterjee, 2004]

Fig. 4 Whitehall, London [Photograph, Anuradha Chatterjee, 2004]

brick may be legitimately, and most successfully, used in decoration" (vol. 8: 84). But he claimed to disapprove of the "arrangements of colour in the brickwork" in Butterfield's church, because he felt that these "will hardly attract the eye, where so much has been already done with precious and beautiful marble" (vol. 11: 229). It is ironic then that Ruskin liked the brickwork in the Byzantine church of San Donato in Murano (Fig. 3), because he saw the bricks as "pure" and "almost vit-rified, and so compact as to resemble stone" (vol. 10: 50). And whilst it appeared that Ruskin's approval of brickwork was conditional, it most definitely did not include rustication or masonry patterned cladding created through the "divi-sions of stones by chiselling" or by the "divisions of bricks by pointing," where the pattern appeared to be constituted solely through lines, and severed from colour, as seen in the Banqueting Hall in London (vol. 9: 349). (Fig. 4).[7] Ruskin was also careful about proposing the use of painted colour in architecture, and while he did think frescoes could be appropriate decoration, he also warned that the "harshness and deadness of tones laid upon stone or on gesso, needs the management and discretion of a true painter" (vol. 8: 176). This paper argues that Ruskin's theory of polychromy was not only far from obvious, but it was also of real import because it provided an alternative to the dominant paradigms in con-structional polychromy, colour, and pattern.

Ruskin's triadic theory of architecture and colour

In order to understand Ruskin's theory of polychromy, one needs to delve into the three key aspects of his architectural theory: architecture is a combination of painting and sculpture; it is feminine; and it analogous to a dressed body. First, Ruskin declared that "there are only two fine arts possible to the human race, sculpture and painting. What we call architecture is only the association of these in noble masses, or the placing them in fit places. All architecture other than this is, in fact, mere building" (vol. 8: 11). He added that the "perfect building" was one that was "composed of the highest sculpture . . . associated with pattern colours on the flat or broad surfaces" (186). As architecture was defined as the synthesis of the two forms of art, it was also redefined as the wall—as the site of reconciliation of form and colour. This did not leave sculpture and painting un-changed: they too were "architecturalized". They were not just applied or added
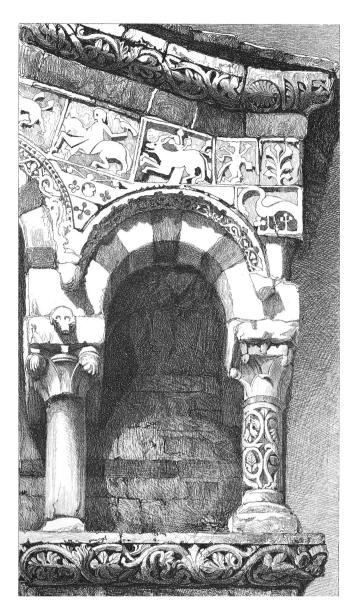
Fig. 5 Arch from the façade of the Church of San Michele, Lucca, John Ruskin [Seven lamps, Plate VI, p. 92]

onto buildings but amalgamated to adapt to the wall. Sculpture was flattened to *bas relief* and/or perforated ornament, and colour geometricized into bands, zig-zags and diaper patterns, because "colour [was] seen to the best advantage" due to adjacency to carved forms. The new ideal, as seen in the inlaid screens of St Michele at Lucca, which demonstrates how a carved marble tracery is filled in with green porphyry (Fig. 5). The integration of the sister arts is taken further as Ruskin compared the wall to a canvas, which he saw as an autonomous element that could be divided at will. But more interestingly, he argued that as the canvas prepared through the application of gesso was not free of content, the brick wall clad with natural stone was already ornamented by virtue of its innate colour and texture. This was suggestive of something interesting, that texture never disappears, and there is no such thing as pure flatness. Ruskin's attitude toward the disciplines of sculpture and painting therefore inspired what we may term as the theory of textured flatness.

Second, Ruskin distinguished between architecture and building, based on the premise that building was masculine and architecture feminine. He remarked

that to build was to "put together and adjust the several pieces of any edifice or receptacle of a considerable size. Thus, we have church building, house building, ship building, and coach building" (vol. 8: 27–28). To build a functional and durable structure was not architecture, as this was a "masculine reference to utility" (vol. 12: 84). In contrast, architecture admits the use of fine art, as it "disposes and adorns the edifices raised by man" (vol. 8: 27). Ruskin is emphatic in suggesting that architecture "impresses on its form certain characters venerable or beautiful, but otherwise unnecessary" (vol. 8: 28). Architecture, therefore, emerges as a dressed version of building, where the dress consists of ornamental features added to the masonry, in excess of use and function. The metaphor of undressed building and dressed architecture is founded on the figure of the *Kouros* and the *Kore*, which Ruskin relied on for the terms of his differentiations.[8]

The feminization of architecture was reinforced through references to Classical mythology, as Ruskin narrated his version of architecture as born dressed. In *Stones of Venice I*, he claimed that

> a noble building never has any extraneous or superfluous ornament; that all its parts are necessary to its loveliness, and that no single atom of them could be removed without harm to its life. You do not build a temple and then dress it. You create it in its loveliness, and leave it, as her Maker left Eve. Not unadorned, I believe, but so well adorned as to need no feather crowns . . . I assume that their building is to be a perfect creature, capable of nothing less than it has, and needing nothing more. It may, indeed, receive additional decoration afterwards, exactly as a woman may gracefully put a bracelet on her arm, or set a flower in her hair: but that additional decoration is *not the architecture*. It is of curtains, pictures, statues, things which may be taken away from the building, and not hurt it. What has the architect to do with these? He has only to do with what is part of the building itself, that is to say, its own inherent beauty (vol. 9, 452, emphasis original).

Indeed, this was an evocation of Hesiod's *Works and Days* (60–105) as well as the *Theogony* (570–589), which described the creation of Pandora, the first woman. Rebecca Resinski has explained how in *Works and Days*, "Pandora's decoration is placed before her endowment with speech and personality; her adornment precedes the animation of her body and, indeed, is so bound up in the creation of her body that it is part of it" (2006). The myth of the woman born dressed also prompted a revised definition of architectural ornament. This takes us back to the integration of sculpture and painting, as the new ornament for Ruskin meant ornamental cladding—the construction of an ornamental veneer that integrated three-dimensional and chromatic elements.

The third and the most important aspect of the argument is that the act of adorning edifices and the metaphor of dressing was developed more fully into architectural theory. Ruskin's writing aimed at achieving the transformation of the tectonic into the textile. He did so by advocating a common cultural history of dress and architecture, whereby he sought similarities between the way people dressed and the way buildings were ornamented, seen as a progression, marked by the simplicity of the Middle Ages to the ostentation of the Renaissance.[9] In fact, Ruskin saw geological formations like Mont Cervin in the Alps as a dressed form, whereby a softer and more fragile layer often concealed a more robust core.[10] The analogy between architecture and the dressed body was

also exemplified by the Baptistery of Florence, which for Ruskin was the "central building of European Christianity" (vol. 23: 298). Ruskin compared the building's surface to the "Harlequin's jacket" to bring focus to the colourful diaper patterned fabric that was used for making the harlequin's jacket, which had no relation to the anatomy of the body. Along similar lines, the geometric patterns created by the white and green marble incrusted exterior wall of the Baptistery did not communicate the structural or the spatial organization of the building.

The metaphor of dressing was reinforced by reimagining architectural ornament as embodying the principles of textile. Ruskin explained that for something to be defined as "drapery" did not mean that it had to be made of "silk, or worsted, or flax," but that it needed to have the "ideas peculiar to drapery" (vol. 3: 151). By this he meant, anything that demonstrated the qualities of "extension, non-elastic flexibility, unity, and comparative thinness" could be considered analogous to drapery (151). This brings us back to the integration of the sister arts, but above all, it highlights the importance of pattern in suggesting the entanglement (of figure and ground) and sustaining the integrity of the ornamental veneer formed by the repeatable decorative units that are capable of fusing and/or linking to form a flat and flexible membrane. In addition to the inlaid ornament of the Church of San Michele at Lucca, this is seen in the Ducal Palace at Venice, the "central building of the world" and the "model of all perfection", where the diagonally alternating pink and white marble cladding of the *piano nobile* evoked images of a chequered weave (1903–1912, vol. 9: 38 and vol. 8: 111) (Fig. 6).

Fig. 6 Polychromatic wall, Ducal Palace, Venice [Photograph, Anuradha Chatterjee, 2004]

Interest in dressing was contextual, as Ruskin was involved in the dress reform movement in Victorian England, through the championing of the Pre-Raphaelite artists, and in his own right as a critic of Victorian fashion and a co-founder of dress studies along with Thomas Carlyle.[11] He promoted the adoption of the "national costume" (not unlike Adolf Loos' anti-style fashion) over fashionable dress (vol. 16: 486).[12] Such dresses, made with the finest fabrics, would be simple in form and vibrant in colour, and discarded only when it were absolutely crucial, and not because of fluctuations in fashion. However, it was not health or economy, but concern for the soul that motivated Ruskin to focus on clothing, which can be understood by considering his indebtedness to Carlyle. Carlyle challenged the 19th century emphasis on the body and attempted to emancipate the soul by suggesting clothes as the vehicle for its autonomous expression.[13] In *Sartor Resartus*, Carlyle claimed that clothes were the "grand Tissue of all Tissues, the only real Tissue . . . which Man's Soul wears as its outmost wrappage and overall; wherein his whole other Tissues are included and screened, his whole Faculties work, his whole Self lives, moves, and has its being" (1894: 2). Ruskin extended this to the architectural body, which he saw as consisting of the unity between the "body", or the "technical" and "lower" elements (masonry), and the "soul", or the "imaginative" and "higher" elements (ornamental veneer) of the building (vol. 8: 20–21). The discussion of soul is significant because this is what is expressed through the colour (of the dress).

Colour was the most important medium for expressing the presence of the soul. Angela Rosenthal (2004) explains that in the 18th and 19th centuries, blush—described as the ability of white skin to show the movement of blood within the blood vessels, causing intensification of colour in certain parts of body and face—as a sign that the soul was literally speaking, as the skin was pulsating with life. In fact, theorists like William Hogarth, Edmund Burke, Uvedale

Price and 19th century figures like Charles Bell, Alexander Morison, Thomas Burgess, and Charles Darwin, espoused a racialized view of beauty, whiteness and femininity, whereby their interest in the variegation, gradation and tints in colour were in fact reliant on the aesthetics of the physiology of the white skin. This was evidenced in Edmund Burke's views on colour that he likened to "fine complexion", "clean and fair," and consisting of "infinite variety" achieved through the use of "light greens; soft blues; weak whites; pink reds; and violets" (1757/1987: 115).[14] The blush, in fact, permeated representations of women's clothing. Rosenthal uses Allan Ramsay's painting *Margaret Lindsay* (1758–9) to explain how the blush was augmented by the "white lace dress" that "rests on the rose fabric underneath" (2004: 574).

Fig. 7 Portrait of a Woman with a Rose (1887), Edith Mary Dorothy Collingwood [Ruskin Foundation]

Fig. 8 Study from Veronese's Family of Darius (1882), Louise Virenda Blandy [Ruskin Foundation]

Ruskin, too, had a preference for pale colours. He compared the paintings by Veronese, Titian, and Turner to the rose, as they began with shadows and slowly progressed to "paler and more delicate hues" and "masses of whiteness", such that they appeared to be glowing (1903–1912, vol. 6: 63). In contrast, he disparaged Canaletto's Venetian scenes, because they were dominated by "blackness of the shadows," which popularized "a city of murky shadows", as compared to the "Venice of Turner", which was a "city of enchanted colour" (vol. 3: 215; vol. 10: xlix.).[15] Ruskin made it clear that colour has corporeal origins when he claimed that the right decoration was the "flush of the cheek" and the "redness of the lip" (1903–1912, vol. 9: 452).[16] He also advocated the rose as providing the benchmark for beauty in colour, due to the subtlety of gradation that provided colouristic variety.[17] As in Ramsay's painting, this can be seen captured in two drawings from the archives at the Ruskin Library. In the *Portrait of a Woman with a Rose* (1887) by Edith Collingwood, we not only see the dress take on a skin-like quality, but we also see the mottled and veined rendering of the painting echo the tonal variety of the woman's skin (Fig. 7). The *Study from Veronese's Family of Darius* by Louise Virenda Blandy goes further (Fig. 8) as it focuses on demonstrating how

the layering of the blue-on-white brocade cloak and the pink silk tunic can create a lustrous composition, mirroring the ideals of blush and whiteness.

Ruskin's triadic theory of architecture guided his approach to polychromy, with one sticking point: that natural stones be used, because these were the "true colours of architecture." He claimed that natural stones (marble, jasper, porphyry, and serpentine) have the "best tints," and that he had never seen an "offensive introduction of the natural colours of marble and precious stones" (1903–1912, vol. 9: 266). One can see from the cladding of the St Mark's Basilica in Venice that the

Fig. 9. Coloured Marbles in St Mark's Basilica, Venice [Photograph, Anuradha Chatterjee, 2004]

colours of natural stones were preferred because they echoed the translucency and luminosity of the blushing skin (Fig. 9). The movement of blood underneath the epidermis was resonated by the veining and colouring trapped under the surface of the stone. The unevenness of colour in marble also echoed the colouristic variety of the female skin. These colours could be combined to produce a melting and a sensuous composition. The best example was St Mark's basilica, which Ruskin thought was notable for the "most subtle, variable, inexpressible colour in the world,—the colour of glass, of transparent alabaster, of polished marble, and lustrous gold", producing a coherent picture of luminosity (vol. 10: 115). The application of colour was not random: it followed patterns observable in textiles. The rhythmic pattern of the diagonally chequered white and pale pink marble blocks in Ducal Palace in Venice evoked the alternation of coloured threads in woven fabrics. Along similar lines, the dappled arrangement of marble sheets of different sizes in Ca D'Oro mirror patchwork fabric (Fig. 10). Nevertheless, the unambiguous intelligibility of patterns was mitigated by the softness of colour harmonies, such that the pattern was able to coalesce to produce an effect of paleness, even if it is only transitory. This possibility was not available for Street's

church, St James the Less in London (Fig. 11). As bricks do not possess innate luminosity, their colour remains unmodified in the presence of light, and they are therefore unable to transcend the nature of their pattern to produce an effect.

Fig. 10 Palazzo Ca'D'oro, Venice [Photograph, Anuradha Chatterjee, 2004]

Fig. 11 St. James the Less (1858–61), London, George Edmund Street [Photograph, Anuradha Chatterjee, 2004]

Conclusion: Pattern and colour in an ambivalent relationship

The paper closes by suggesting that we consider historical *and* contemporary theories of ambivalence in order to interrogate the nascent modernity of Ruskin's propositions. Ambivalence was also an essential element of English Modernism. Deborah van der Plaat traces the influence that Matthew Arnold had on Ruskin, and other Victorian thinkers, explaining that for Arnold "modernism in nineteenth century England as an ambivalent process that was both progressive and regressive, rational and imaginative" (2000: 675). Van der Plaat explains that Arnold's idea of "progress of culture was determined by the dialectical interaction of the Hebraic and the Hellenic motives", such that "neither Hebraism nor Hellenism offered a neither satisfactory nor complete definition of culture" (582). Arnold advocated a model of modernism that "accepted the co-existence

and conflation of two opposed world views." Zygmunt Bauman's *Modernity and Ambivalence* (1991) adds to the debate by considering the troubled relationship between modernity and ambivalence. He argues that the ambivalence is the "waste of modernity," and its "main affliction," which increases in proportion to the efforts made in order to diminish it (1991: 15). Modernity's obsession with geometry and the grid is often thwarted, argued Bauman, by the "anomalies" that are the source of ambivalence, as they remain a "stranger" (not friend or enemy) to the idea of order (7, 61). However, ambivalence, if thought through an alchemical model as proposed by Karen Pinkus in *Alchemical Mercury: A Theory of Ambivalence* (2010), may be seen as a "state of suspension in which various elements (often two, perhaps more) exist together" (2010: 65). Pinkus refers to Derrida's essay "Plato's Pharmacy," where she argues, "ambivalence is not only a conscious sense of uncertainty, but also, more rigorously, the coexistence of two different and perhaps irreconcilable elements" (5). Pinkus asks us to not confuse ambivalence with "dialectics, which might represent a forced and pacifying synthesis of (two) elements" (5). The alchemical state may be defined as "simultaneity," "coexistence," and being "two," whilst resisting the resolution of difference (62).

The paper argues that the alchemical model of ambivalence permeates Ruskin's theory of architecture. It is clear from his writings that the binaries of sculpture and painting; texture and flatness; canvas and textile; and pattern and effect are never resolved, and that Ruskin in fact occupies the space of undecidability. His writings demonstrate a productive ambivalence in that they are able to accommodate multiple and conflicting narratives around surface, colour, pattern, and texture, without privileging one over the other. This allows him to suggest paradigms that are capable of transforming the discipline of architecture. It is always about the coexistence of two things. First, architecture is the combination of sculpture and painting: yet the pictorial *and* the textural are never lost. Even at its flattest, a wall clad with natural stone is never lacking texture and finish, *or* colour. The combination of sculpture and painting also reinforces the idea that every creation is dressed. This is because woven fabrics evidence the presence of figure and ground in equal measures. Second, the wall may function as a canvas, as a pictorial surface, which can be appreciated irrespective of its articulation within the building, as in the Baptistery of Florence's marble incrusted wall. At the same time, the wall also completely conceals the actual structure of the building, just as the dress conceals the actual form of the body it clothes. Third, in the space of constructional polychromy, pattern and colour are mutually reinforcing concepts that are not always compatible. While pattern is required for the textile analogy, a luminous colour composition is needed to signify the female body (and the femininity of the soul). Pattern provides the structure that the overall composition is expected to be able to transcend.[18]

The paper concludes by noting that Ruskin's theory of polychromy was not just an alternative paradigm in architecture. If considered as an optical tool, it could be seen as silently challenging Victorian discourses of vision, which were motivated by advances in science, and heavily invested in survey, certainty, and control over the physical world. In *Victorian Visual Imagination*, Kate Flint explores the extent to which the Victorian visual culture was defined by the "drive towards exposure, towards bringing things to the surface, towards making things visible to the eye and hence ready for interpretation" (2000: 8). However, as Flint

explains, it was not just knowledge but the "control over the natural world" that motivated the practices and technologies of vision. One may claim that Ruskin's account is more closely aligned to the recent scholarship on 19th century visuality, particularly Heather Tilley's notion of the "tactile imagination," which contextualizes vision in the wider sensorium of human existence, whereby touch, tactility, and hapticity are seen as contributing to a more comprehensive model of imagination (2014).[19] The paper argues that Ruskin complexifies vision itself as he appeared to be pushing the conventional functioning of the eye: we are asked to be able to see texture in flatness, textile in stone, and fields of colour in patterns.[20] Here we are assisted by ornament that provides a structure, which can be transcended and blurred out, to generate and perceive fields of colour and luminous compositions.[21] We are repositioned in a visual field where the image is not one, or static, and which is marked by vacillation and duality, not certainty and mastery.

Endnotes

[1] See Van Zanten, 1977. The paper does not discuss painted polychromy. See Jackson 2000; 2004; Walker 2001 for further discussion of painted polychromy.

[2] See http://archive.southwark. anglican.org/parishes/260bf.php.

[3] For a discussion of illusionism and polychromy in Butterfield's church, see Burns 2004.

[4] For a history and membership of the Cambridge Camden Society, see http://www.victorianweb.org/religion/eccles.html.

[5] For Ruskin's influence on Sullivan's polychromy, see Weingarden 1985. For a discussion of Ruskin's influence on Godwin, particularly the analogy between architecture and dress, see Newey & Richards 2010.

[6] For a discussion of Ruskin and colour, see Kite 2010.

[7] This is clearly seen in Ruskin's drawing *Renaissance Romanesque Wall Veil Decoration*, in *Stones I* that compares the rusticated wall of the Arthur Club-house (1811), a Neo-Renaissance building at St James's Street in London to the patterned and polychromatic wall of the Church of San Pietro Maggiore, a Romanesque church in Pistoia, Italy.

[8] See Norris 2000, 32.

[9] In *Stones of Venice* III, Ruskin noted that "peculiar simplicity is found also in the forms of the architecture, corresponding to that of the folds of the robes, its colours were constantly increasing in brilliancy and decision, corresponding to those of the quartering of the shield, and of the embroidery of the mantle (1903–1912, vol. 11: 23)." There are many other instances where Ruskin suggests a concurrent history of dress and architecture.

[10] Ruskin talked about "the way in which the investigation of strata and structure reduces all mountain sublimity to mere debris and wall-building." In *Stones of Venice* I, he noted how Mont Cervin in the Alps was nothing but a "mass of loose and slaty shale, of a dull brick-red colour, which yields beneath the foot like ashes", covered hard rock beneath that was "disposed in thin courses of these cloven shales (1903–1912, vol. 9: 87)." Ruskin viewed nature as dressed. Whether it was glaciers, or the forest, or rocks, he saw them created through the act of knitting and weaving. See passages in vol. 22: 219; vol. 3: 447; vol. 7: 467; vol. 10: 163–64.

[11] For dress reform movement history, see Ewing 1989; Newton 1974; and Steele 1985.

[12] For Loo's anti-style fashion, see Wigley 1993; Furján 2003.

[13] For a discussion of Carlyle's philosophy of clothes, body, and soul, see Carter 2003.

[14] See also David Dabydeen, *Hogarth's Blacks: Images of Blacks in Eighteenth Century English Art*. Athens: University of Georgia Press, 1987

[15] For a discussion of Ruskin's attitude to the use of colour by different painters, see Cleere 2002.

[16] This phrase is from 1 Corinthians, vi. 19, The Bible.

[17] See Ruskin 1903–1912, vol. 6: 62.

[18] Lars Spuybroek (2010) defines pattern as a record of the "history of forces" behind the transformation of matter, from one state to another (243). He calls it the structuring of what matter can become, or the form it can take, and is itself never divorced from the matter that it organizes.

[19] The scope of the paper does not include exploring the role of touch in Ruskin's reframing of visuality, which in fact informed his theory of creative labour and craftsmanship, and the aesthetic-erotic reading of St Mark's. See Chatterjee 2017.

[20] This is out of the scope of this paper but it is worth considering the possibility that Ruskin was thinking of the "eye-as camera," requiring the action of focussing (in and out), which would allow the viewer to see close-ups (pattern) and distant view (effect) simultaneously. For Ruskin's involvement in photography, see Burns 1997; Harvey 1984.

[21] For a discussion of blur, see Di Palma 2006.

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