John Ruskin: Apostle of the “New Dark Age”

An enraged, tired British Empire responded to the exploitation of American System economies worldwide with a commitment to mass genocidal world war, and the obliteration of the advances of civilisation since the Golden Renaissance. A key drive to create a New Dark Age, echoing that of the Renaissance—a drive to implement an “art critic” John Ruskin’s major work, outlining the vision of the forces which deployed him, a perspective known as Three Thrones of History, according to which the British Empire must replace those of Venice, and of Tyre, earlier, as a world-ruling maritime empire. “Since the first domino of man was asserted over the ocean,” wrote Ruskin, “three thrones, of mark beyond all others, have been set upon its sands: the thrones of Tyre, Venice, and England. Of the First of these great powers only the memory remains; of the Second, the ruin; the Third, which inherits their greatness, if it forget their example, may be led through greater eminence to less pitiful destruction.”

The stones of Venice, Ruskin’s major work, outlined his vision of the forces which deployed him, a perspective known as Three Thrones of History, according to which the British Empire must replace those of Venice, and of Tyre, earlier, as a world-ruling maritime empire. “Since the first domino of man was asserted over the ocean,” wrote Ruskin, “three thrones, of mark beyond all others, have been set upon its sands: the thrones of Tyre, Venice, and England. Of the First of these great powers only the memory remains; of the Second, the ruin; the Third, which inherits their greatness, if it forget their example, may be led through greater eminence to less pitiful destruction.”

Ancient Rome, on the coast of what is today Lebanon, had commanded a monstrous, cruelly corrupt empire, as Ruskin well knew, featuring child-sacrifice and such all-pervasive brutality, that the concept of “tyranny” took the city’s name. Ruskin’s concern was to establish the perpetual rule of the British Empire, such that it would never fail, as its two predecessors had fallen. Tutored by his Venetian masters, Ruskin’s “art critic” determines everything else in society, because culture determines how an entire civilisation thinks. Therefore, eternal British imperial rule could only be consolidated by overthrowing the Renaissance culture which had given birth to the nation-state, and to science and technol- ogy-centred civilisation. Therefore, said Ruskin, “It is in Venice, and in Venice only, that effactual blows can be struck at this pestilent art of the Renaissance. Destroy its claims to admiration, and it can assert them nowhere else.”

Ruskin sponsored the Pre-Rapha-elite Movement, named for (rather, against) one of the artistic geniuses of the Renaissance, the painter Raphael. The name bespeaks his intention to bring back a feudalist dark age. Ruskin viewed architecture as particularly im- portant, because buildings are seen by people every day, so the impact of ar- chitecture is constant and pervasive. Henceforth, he preached, the model for all architecture must be “The Du- cial palace of Venice,” which he con- sidered to be “the central building of the world.”

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John Ruskin

The British Crown Created Green Fasad

The headquarters building of the Judicial Committee of the Privy Council (JCPC), for centuries the highest court in the British Empire for centuries.

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John Ruskin, seal of the Opposition in Parliament, and assorted other “senior MPs” are all its members, and must be sworn into the Privy Council upon taking office. The Prime Minister was traditionally the Privy Council is the Lord President of the Council, who is the sixth highest officer of State, outranking the Lord Chancellor and, usually, the leader of either the House of Lords or the House of Commons. Upon being inducted into the Privy Council, its members now have to swear an oath of secrecy, known as the “secretion which had created it. Beginning

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