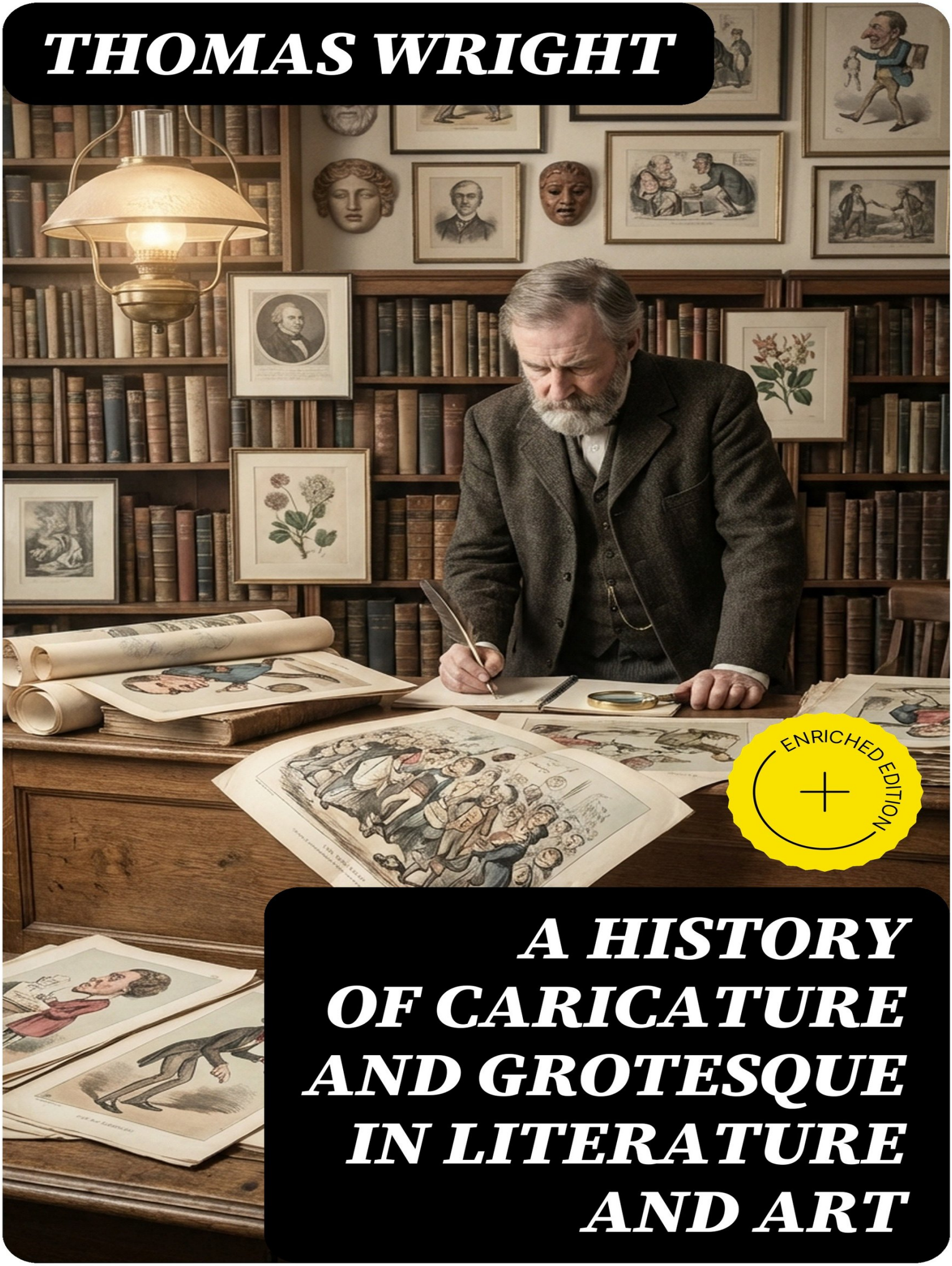
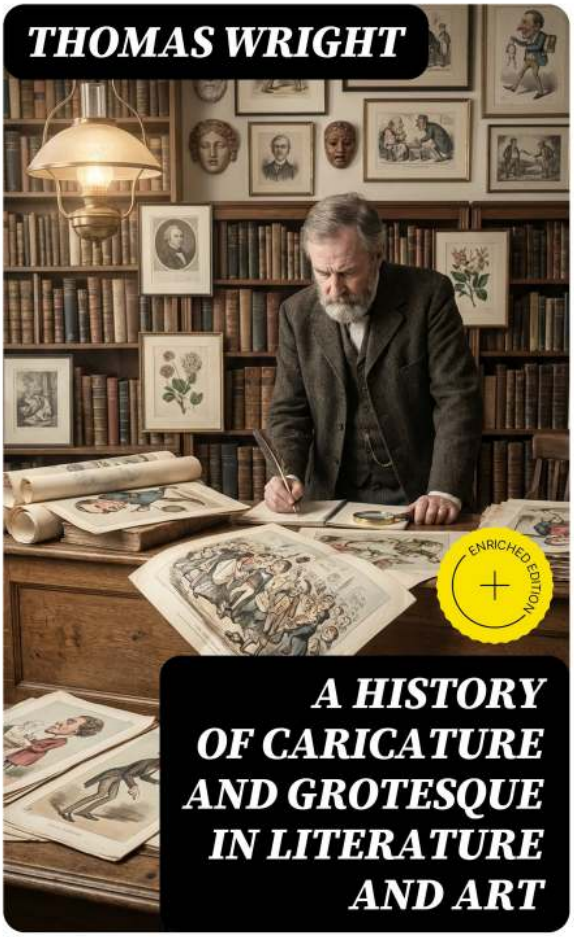
THOMAS WRIGHT



A HISTORY OF CARICATURE AND GROTESQUE IN LITERATURE AND ART


THOMAS WRIGHT
ENRICHED EDITION
A HISTORY OF CARICATURE AND GROTESQUE IN LITERATURE AND ART

Thomas Wright

A History of Caricature and Grotesque in Literature and Art

Enriched edition.

Introduction, Studies and Commentaries by Kenneth Gale

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Introduction

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This book traces how the comic distortions that make us laugh also reveal what societies fear, punish, and secretly adore. A History of Caricature and Grotesque in Literature and Art, by the English antiquary Thomas Wright, is a work of historical criticism that surveys the intertwined traditions of satirical exaggeration and the monstrous fantastic across texts and images. Composed and published in Victorian Britain in the mid-nineteenth century, it speaks from a moment when scholars were systematizing the past and public culture was saturated with prints and periodicals. Wright’s study positions caricature and the grotesque as durable cultural languages, following them from early sources through later phases, and asks what their forms disclose about their makers and audiences.

Readers encounter a guided tour rather than a narrow thesis, with Wright moving deliberately across periods and media to assemble a broad, comparative panorama. His voice is learned and confident, attentive to examples while keeping the larger argument in view. The style balances cataloguing with interpretation, offering concise descriptions that lead into reflections on function and meaning. The tone is formal yet enlivened by moments of curiosity and moral scrutiny characteristic of Victorian scholarship. Without presuming specialist knowledge, the book invites sustained, thoughtful reading, allowing its motifs to accumulate

gradually into a coherent picture of how ridicule and the monstrous recur in culture’s visual and verbal forms.

At the heart of the survey lies a sustained inquiry into the purposes and limits of satire. Wright traces how caricature sharpens features to expose pretension, vice, and power, while the grotesque stages an encounter with excess, ambiguity, and bodily unruliness. Together they generate a productive unease, turning laughter into a mirror that reflects social order and disorder at once. He follows how these modes inhabit public celebration and private amusement, moral instruction and subversive jest, all the while mapping the shifting border between playful critique and corrosive scorn. The result is a taxonomy of effects that explains why such images persist, provoke, and delight.

Although expansive, the book remains grounded in the historical record, attentive to how forms and audiences change over time. Wright considers materials that range from literary satire to visual ornament and printed imagery, showing how the same impulses surface in manuscripts, sculpture, and popular graphics. The focus rests primarily on European traditions, with roots in classical antiquity and development through medieval and early modern cultures into the author’s own century. He observes how techniques of distortion migrate across genres and social spaces, thriving in marketplaces, courts, and streets, and how circulation and reception shape what caricature can say—and when it must whisper.

A recurring theme is the negotiation between license and restraint. Wright tracks how ridicule tests boundaries set by religion, law, and custom, and how communities tolerate,

police, or celebrate transgression. He links aesthetic choices—exaggerated noses, sprawling hybrids, playful inversions—to institutions that control or harness laughter, from ceremonial spectacle to commercial print. The grotesque body, with its mingled horror and humor, becomes a stage on which vulnerability, authority, and desire are rehearsed. By grounding these patterns historically, the book illuminates why certain images shock in one context and educate in another, and why satire always risks becoming the thing it mocks.

For contemporary readers, the study offers both genealogy and toolkit. It illuminates today’s political cartoons, internet memes, and viral images by tracing their older logics of amplification, juxtaposition, and mask. It clarifies debates about offense, free expression, and responsibility, showing that quarrels over ridicule are neither new nor simple. The grotesque’s pull toward hybridity helps make sense of modern media’s fascination with bodies remade by technology and commerce. The book’s patient historicism equips us to ask sharper questions about power, representation, and the ethics of laughter in an age when images travel instantly and collide with diverse sensibilities.

To approach Wright today is to enter a capacious archive curated with steady judgment and an eye for patterns that outlast fashion. The book rewards reading in sequence or in sections, serving both as narrative history and as reference work for students of art, literature, and cultural studies. Its enduring value lies in showing how humor’s edges cut along historical grain, not merely personal taste, and in revealing

the grotesque as a method of knowledge as well as a spectacle. In returning us to the sources of modern satire, it clarifies our present and invites a more discerning, humane gaze.

Synopsis

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Thomas Wright’s nineteenth-century study offers a systematic survey of caricature and the grotesque across literature and visual art, treating them as related modes that exaggerate form to expose character, folly, or social tension. He begins by defining terms, distinguishing playful distortion from merely monstrous imagery, and by outlining a method grounded in historical examples rather than abstract theory. The book proceeds chronologically, interlacing textual and pictorial evidence to show how humor, parody, and deformity have served communal and political ends. Wright frames caricature as a civic instrument and the grotesque as a persistent imaginative resource, and he situates both within everyday practices of spectacle, ritual, and storytelling.

In antiquity, Wright traces precursors in the comic stage, popular festivals, and household objects, where exaggeration and hybrid forms registered shared attitudes toward gods, rulers, and neighbors. He notes how classical satire and epigram used verbal caricature, while vase painting, reliefs, and small sculptures offered visual counterparts. The grotesque appears not simply as horror but as exuberant play with bodies and masks, a sanctioned space for inversion embedded in civic life. By mapping these materials, he shows how ridicule could police behavior and how laughter set boundaries, establishing patterns of

representation that later cultures adapted to new beliefs, audiences, and technologies.

Turning to the medieval world, Wright emphasizes manuscript marginalia, architectural sculpture, and popular tales as arenas where the grotesque flourished beside doctrinal authority. Monks and artisans filled borders and corbels with beasts, hybrids, and comic episodes that both ornamented and commented on the sacred text within. Festive customs and performative traditions fostered a culture of sanctioned misrule, yet moralizing aims kept satire close to pedagogy. He follows the move from hand-produced imagery to wider circulation through prints and broadsides toward the late Middle Ages, marking an important shift in reach and tone as pictorial mockery addressed more public concerns.

In the Renaissance and Reformation, Wright links the revival of ornamental grotesque with the expansion of print and the sharpening of religious controversy. Rediscovered ancient motifs were adapted to courtly design and pageantry, while pamphlets and illustrated sheets made forceful, often polemical use of caricatural tropes. The book tracks how competing confessions adopted emblematic and allegorical strategies to communicate with mixed audiences. As visual literacy widened, satire acquired a new directness, and national idioms took shape, each balancing playful ornament with persuasive intent. Wright’s treatment underscores both continuity with classical habits and the fresh pressures of ideological conflict.

With the growth of urban publics in the seventeenth and eighteenth centuries, Wright portrays caricature becoming a

distinct, recognizable genre serviced by professional printmakers and publishers. Political crisis, dynastic rivalry, and international conflict supplied topics, while engraving and etching refined lines of attack. He observes the interplay between stage comedy, journalism, and single-sheet prints, showing how types and physiognomic shorthand evolved to fix vice or virtue in a glance. Questions of taste, censorship, and legal risk arose as caricature approached identifiable individuals, yet its social function remained double: amusement for a paying audience and pointed commentary for an attentive citizenry.

Entering the modern era, Wright describes further democratization through cheaper reproduction and periodical circulation, which multiplied audiences and diversified subjects. Social reform, class relations, and daily manners supplied targets alongside politics, while caricature of professions and fashions stabilized a repertory of recognizable figures. He comments on the tension between inventive wit and coarse insult, and on the artistic challenge of distillation without loss of vitality. The book also returns to literature, relating visual exaggeration to burlesque, parody, and the grotesque imagination in narrative. Throughout, Wright’s examples emphasize craft, context, and the reciprocal shaping of image, reader, and public sphere.

Wright closes by presenting caricature and the grotesque as a long, adaptive tradition that tests boundaries of propriety while illuminating collective values. Rather than celebrating transgression for its own sake, he argues that distortion clarifies character and custom, turning excess into knowledge when guided by intelligence and restraint. The

survey’s cumulative argument is historical and comparative: forms persist, but their meanings depend on institutions, technologies, and audiences. By preserving a wide array of cases and situating them within civic life, the book offers a durable framework for understanding satire’s power and the enduring allure of imaginative deformation without reducing either to novelty.

Historical Context

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Thomas Wright (1810–1877), an English antiquary and Fellow of the Society of Antiquaries, composed A History of Caricature and Grotesque in Literature and Art in mid-Victorian Britain. The book appeared amid the expansion of historical scholarship and public collections in London, notably the British Museum and the South Kensington Museum, and during a flourishing illustrated press. Britain in the 1860s balanced imperial confidence with intense political debate, and caricature circulated widely through journals and print shops. Wright wrote for a literate audience accustomed to periodicals, reading societies, and museum lectures, situating comic art within a broader narrative of civilization, learning, and public taste.

The era’s visual culture had been transformed by technical and institutional change. Wood-engraving, refined since Thomas Bewick’s innovations, enabled cheap, detailed images in newspapers and magazines. The Illustrated London News (1842) and Punch (1841) made graphic satire a weekly habit. The Great Exhibition of 1851 promoted systematic display and classification, a spirit continued by the South Kensington Museum (founded 1852), which collected ornament and design. Cheap paper and the repeal of taxes on knowledge—the 1855 abolition of the newspaper stamp and the 1861 repeal of the paper duty—broadened readerships. Wright’s synthesis speaks to this infrastructure of mass illustration, public pedagogy, and catalogued art.

To ground caricature historically, Wright looked back to classical and medieval precedents. Greek Old Comedy and Roman satire, from Aristophanes to Juvenal, provided literary models of ridicule. Medieval manuscripts and church sculpture offered grotesques—hybrids, monsters, and comic marginalia—that mingled the comic with the admonitory. The Renaissance rediscovery of Nero’s Domus Aurea in late fifteenth-century Rome inspired the grottesche ornamental mode. Italian artists elaborated satirical physiognomies, and the term caricatura, associated with the Carracci in late sixteenth-century Bologna, denoted a "loaded" likeness. Early modern printmaking carried these forms beyond courts and academies, linking the grotesque to a broader, reproducible visual language.

Religious upheaval in the sixteenth century made printed satire a tool of persuasion. Lutheran propagandists, including the workshop of Lucas Cranach the Elder, issued woodcuts counterposing Christ and Antichrist, while Catholic polemicists answered in kind. Broadsides and pamphlets in the German lands and the Low Countries used emblem and allegory to comment on clergy, princes, and war. In England, a vibrant pamphlet culture—shaped by licensing regimes and, later, the breakdown of censorship during the Civil War—encouraged topical imagery and lampoon. Such antecedents established the polemical reach of caricature, a tradition Wright tracks as it passes from confessional controversy to secular politics.

Eighteenth-century London became a capital of satirical art. William Hogarth pioneered narrative moral prints that exposed vice and hypocrisy in urban life, while independent

print sellers turned shop windows into public galleries. By the 1790s, James Gillray and Thomas Rowlandson sharpened political caricature, attacking ministries and monarchs as Britain contested Revolutionary and Napoleonic France. Publishers like Hannah Humphrey disseminated biting images to a national audience. Libel laws and government pressure shaped what could be printed, yet the market for satire thrived. Wright situates this Georgian explosion as a pinnacle of graphic invective that codified themes, formats, and types later artists would inherit.

Nineteenth-century technologies and politics reoriented caricature’s reach. Lithography, invented by Alois Senefelder in 1796, enabled rapid, expressive drawing on stone. In France, Charles Philipon’s La Caricature (1830–1835) and Le Charivari (from 1832) fostered political cartooning; Honoré Daumier’s prosecutions and imprisonment in 1832, and the September Laws of 1835, revealed the state’s anxieties. British satire migrated into illustrated weeklies: Punch, styled "The London Charivari," enlisted John Leech and later John Tenniel to frame parliamentary life and imperial affairs. Falling taxes on print accelerated circulation. Wright writes amid this new ecology, comparing continental experiments with Britain’s increasingly institutionalized, domesticated cartoon.

Wright’s method reflects Victorian scholarship anchored in collections. The British Museum’s Department of Prints and Drawings, enriched by acquisitions such as Sarah Sophia Banks’s assemblage of satirical prints, centralized sources once dispersed among private collectors. The

Museum’s circular Reading Room, opened in 1857, symbolized public access to knowledge that antiquaries harnessed for synthesis. The Society of Antiquaries and county historical societies promoted the study of popular imagery alongside manuscripts and monuments. Catalogues, facsimiles, and exhibitions established a shared reference system. Drawing on this infrastructure, Wright correlates texts and images across languages and periods to produce a documentary continuum of comic representation.

Composed in the mid-1860s, the book exemplifies Victorian confidence in comparative history and the civilizing power of ordered knowledge. It treats caricature and the grotesque as cultural barometers—registering tensions between authority and dissent, refinement and excess—while granting modern illustrated journalism a conspicuous place in that lineage. Wright’s survey acknowledges Italian, French, German, and Dutch traditions but gives special prominence to British satire’s public role from Hogarth to Punch. Without lingering on individual scandals, it links artistic form to institutions, media, and law, ultimately presenting comic art as a persistent, revealing commentary on European society that Victorian readers could recognize.

A History of Caricature and Grotesque in Literature and Art

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A List of Books PUBLISHED BY Chatto & Windus

PREFACE.

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I have felt some difficulty in selecting a title for the contents of the following pages, in which it was, in fact, my design to give, as far as may be done within such moderate limits, and in as popular a manner as such information can easily be imparted, a general view of the History of Comic Literature and Art. Yet the word comic seems to me hardly to express all the parts of the subject which I have sought to bring together in my book. Moreover, the field of this history is very large, and, though I have only taken as my theme one part of it, it was necessary to circumscribe even that, in some degree; and my plan, therefore, is to follow it chiefly through those branches which have contributed most towards the formation of modern comic and satiric literature and art in our own island.

Thus, as the comic literature of the middle ages to a very great extent, and comic art in a considerable degree also, were founded upon, or rather arose out of, those of the Romans which had preceded them, it seemed desirable to give a comprehensive history of this branch of literature and art as it was cultivated among the peoples of antiquity. Literature and art in the middle ages presented a certain unity of general character, arising, probably, from the uniformity of the influence of the Roman element of society, modified only by its lower degree of intensity at a greater

distance from the centre, and by secondary causes attendant upon it. To understand the literature of any one country in Western Europe, especially during what we may term the feudal period—and the remark applies to art equally—it is necessary to make ourselves acquainted with the whole history of literature in Western Europe during that time. The peculiarities in different countries naturally became more marked in the progress of society, and more strongly individualised; but it was not till towards the close of the feudal period that the literature of each of these different countries was becoming more entirely its own. At that period the plan I have formed restricts itself, according to the view stated above. Thus, the satirical literature of the Reformation and pictorial caricature had their cradle in Germany, and, in the earlier half of the sixteenth century, carried their influence largely into France and England; but from that time any influence of German literature on these two countries ceases. Modern satirical literature has its models in France during the sixteenth century, and the direct influence of this literature in France upon English literature continued during that and the succeeding century, but no further. Political caricature rose to importance in France in the sixteenth century, and was transplanted to Holland in the seventeenth century, and until the beginning of the eighteenth century England owed its caricature, indirectly or directly, to the French and the Dutch; but after that time a purely English school of caricature was formed, which was entirely independent of Continental caricaturists.

There are two senses in which the word history may be taken in regard to literature and art. It has been usually

employed to signify a chronological account of authors or artists and their works, though this comes more properly under the title of biography and bibliography. But there is another and a very different application of the word, and this is the meaning which I attach to it in the present volume. During the middle ages, and for some period after (in special branches), literature—I mean poetry, satire, and popular literature of all kinds—belonged to society, and not to the individual authors, who were but workmen who gained a living by satisfying society's wants; and its changes in form or character depended all upon the varying progress, and therefore changing necessities, of society itself. This is the reason why, especially in the earlier periods, nearly the whole mass of the popular—I may, perhaps, be allowed to call it the social literature of the middle ages, is anonymous; and it was only at rare intervals that some individual rose and made himself a great name by the superiority of his talents. A certain number of writers of fabliaux put their names to their compositions, probably because they were names of writers who had gained the reputation of telling better or racier stories than many of their fellows. In some branches of literature—as in the satirical literature of the sixteenth century—society still exercised this kind of influence over it; and although its great monuments owe everything to the peculiar genius of their authors, they were produced under the pressure of social circumstances. To trace all these variations in literature connected with society, to describe the influences of society upon literature and of literature upon society, during the progress of the latter, appears to me to be the

true meaning of the word history, and it is in this sense that I take it.

This will explain why my history of the different branches of popular literature and art ends at very different periods. The grotesque and satirical sculpture, which adorned the ecclesiastical buildings, ceased with the middle ages. The story-books, as a part of this social literature, came down to the sixteenth century, and the history of the jest-books which arose out of them cannot be considered to extend further than the beginning of the seventeenth; for, to give a list of jest-books since that time would be to compile a catalogue of books made by booksellers for sale, copied from one another, and, till recently, each more contemptible than its predecessor. The school of satirical literature in France, at all events as far as it had any influence in England, lasted no longer than the earlier part of the seventeenth century. England can hardly be said to have had a school of satirical literature, with the exception of its comedy, which belongs properly to the seventeenth century; and its caricature belongs especially to the last century and to the earlier part of the present, beyond which it is not a part of my plan to carry it.

These few remarks will perhaps serve to explain what some may consider to be defects in my book; and with them I venture to trust it to the indulgence of its readers. It is a subject which will have some novelty for the English reader, for I am not aware that we have any previous book devoted to it. At all events, it is not a mere compilation from other people’s labours.

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CHAPTER I.

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ORIGIN OF CARICATURE AND GROTESQUE.—SPIRIT OF CARICATURE IN EGYPT.—MONSTERS: PYTHON AND GORGON.—GREECE.—THE DIONYSIAC CEREMONIES, AND ORIGIN OF THE DRAMA.—THE OLD COMEDY.—LOVE OF PARODY.—PARODIES ON SUBJECTS TAKEN FROM GRECIAN MYTHOLOGY: THE VISIT TO THE LOVER: APOLLO AT DELPHI.—THE PARTIALITY FOR PARODY CONTINUED AMONG THE ROMANS: THE FLIGHT OF ÆNEAS.

It is not my intention in the following pages to discuss the question what constitutes the comic or the laughable, or, in other words, to enter into the philosophy of the subject; I design only to trace the history of its outward development, the various forms it has assumed, and its social influence. Laughter appears to be almost a necessity of human nature, in all conditions of man's existence, however rude or however cultivated; and some of the greatest men of all ages, men of the most refined intellects, such as Cicero in the ages of antiquity, and Erasmus among the moderns, have been celebrated for their indulgence in it. The former was sometimes called by his opponents *scurra consularis*[1], the "consular jester;" and the latter, who has been spoken of as the "mocking-bird," is said to have laughed so immoderately over the well-known "Epistolæ Obscurorum Virorum[2]," that he brought upon himself a serious fit of illness. The greatest of comic writers, Aristophanes, has always been looked upon as a model of literary perfection. An epigram in the Greek Anthology,

written by the divine Plato, tells us how, when the Graces sought a temple which would not fall, they found the soul of Aristophanes:—

Ἅι χάριτες τέμενός τι λαβεῖν ὑπερ οὐχὶ πεσεῖται
Ζητοῦσαι, ψυχὴν εὗρον Ἀριστοφάνους.

On the other hand, the men who never laughed, the ἀγέλαστοι, were looked upon as the least respectable of mortals.

A tendency to burlesque and caricature appears, indeed, to be a feeling deeply implanted in human nature, and it is one of the earliest talents displayed by people in a rude state of society. An appreciation of, and sensitiveness to, ridicule, and a love of that which is humorous, are found even among savages, and enter largely into their relations with their fellow men. When, before people cultivated either literature or art, the chieftain sat in his rude hall surrounded by his warriors, they amused themselves by turning their enemies and opponents into mockery, by laughing at their weaknesses, joking on their defects, whether physical or mental, and giving them nicknames in accordance therewith,—in fact, caricaturing them in words, or by telling stories which were calculated to excite laughter. When the agricultural slaves (for the tillers of the land were then slaves) were indulged with a day of relief from their labours, they spent it in unrestrained mirth. And when these same people began to erect permanent buildings, and to ornament them, the favourite subjects of their ornamentation were such as presented ludicrous ideas. The warrior, too, who caricatured his enemy in his speeches over

56 A satirical, dialogue-form work attributed to Bonaventure des Périers from the 16th century (printed clandestinely and seized/burnt around 1537–1538); it imitates Lucian and was controversial for its skeptical treatment of religion.

57 A Parisian bookseller/printer on the Rue St. Jacques named in the text as having printed the Cymbalum Mundi; he was arrested when the work was seized (reported in March 1538) and is said to have disavowed knowledge to avoid harsher punishment.

58 A celebrated collective satirical pamphlet of the 1590s (often dated 1593) produced by a circle of French wits (including Gillot, Rapin, Passerat, Pithou and others) that mocked the Catholic League and helped rally support for Henri IV.

59 Refers to Matthew Wren, an English bishop and royalist who was committed to the Tower of London in 1641 and was a close ally of Archbishop William Laud.

60 Contemporary nickname for supporters of the English Parliament during the English Civil War (roughly 1642–1651), particularly associated with Puritans and the parliamentary army.

61 A 17th-century English poet and courtier (c.1609–1642), known for his extravagant dress and royalist loyalty; he famously raised a troop of horse in 1639 and became a model of the fashionable Cavalier.

62 A term for rowdy, ostentatious young men and street toughs in early 17th-century London, often depicted in contemporary satire as drunken, riotous, and given to tavern-style amusements.

63 A Restoration-era satirical play first performed in 1671 by George Villiers, 2nd Duke of Buckingham, mocking the bombastic ‘heroic’ dramas of the day and featuring the pretentious playwright character Bayes.

64 John Dryden (1631–1700) was a leading English poet, critic, and playwright of the Restoration whose heroic dramas (e.g. The Conquest of Granada) are the frequent targets of parody in this chapter.

65 A cant name for the Whitefriars district of London (also spelled ‘Whitefryers’), which in the 17th century was notorious as a quasi-sanctuary or lawless quarter where debtors and criminals could seek refuge.

66 A name applied in the early 18th century (around c.1711–1713) to gangs of violent young ruffians in London, notorious in contemporary reports for night-time assaults and public disorder.

67 A Dutch-born engraver and designer active in the late 17th century, known for satirical and political prints; he is believed to have been born around the middle of the 1600s and to have died in the early 1700s.

68 Title of a 1688 print by Romain de Hooghe commemorating the flight of the royal family from England during the events of 1688 (the Glorious Revolution).

69 An archaic term used in the book for the animal depicted in the print; the author notes that in this context it refers to a wild ass rather than a classical mythical hippogriff.

70 Refers to James Francis Edward Stuart (1688–1766), son of James II and a claimant to the British throne who was

called the Pretender by his opponents and later the 'Old Pretender'.

71 The government led by John Stuart, 3rd Earl of Bute, who served as Prime Minister of Great Britain in the early 1760s (roughly 1762–1763); his administration was politically controversial and widely unpopular at the time.

72 A common historical name for Bethlem Royal Hospital in London, a psychiatric institution dating back to the medieval period; by the 18th century 'Bedlam' was used generically to refer to asylums and the confinement of the mentally ill.

73 A phrase coined by William Hogarth in his 1753 book The Analysis of Beauty to describe an S-shaped or serpentine curve that he argued underlies aesthetic grace and composition in art and design.

74 The Jacobite rising of 1745–1746, an attempt led by Charles Edward Stuart (the 'Young Pretender') to restore the Stuart dynasty to the British throne, which ended with government victory at Culloden in 1746.

75 The suffix 'del.' is an abbreviation of Latin delineavit, meaning 'drew it' (i.e. the designer of the print); 'Poll Pitt' here reads as a printed name or pseudonym attached to that design rather than a modern personal name.

76 A comic, likely fictitious, signature used on caricatures; 'fect.' is a shortened form of Latin fecit ('made it'), indicating the (real or assumed) maker of the plate.

77 An Edinburgh engraver and caricaturist active c. 1784–1817, known for small engraved caricature portraits of local figures — about four hundred prints are attributed to

him, though he has become less widely remembered in some later reference works.

78 Warren Hastings (1732–1818) was the first Governor-General of Bengal whose administration in India provoked a famous parliamentary impeachment (proceedings opened in 1787 and largely concluded with his acquittal in 1795).

79 The Latin word 'fecit' means 'made (it)' and was traditionally added to artists' signatures on prints and etchings to indicate authorship; here it denotes that Thomas Rowlandson claimed to have executed the plate.

80 James Gillray (c.1756–1815) was a British printmaker and satirical caricaturist celebrated for biting political and social prints of the late 18th and early 19th centuries, influential in the development of modern caricature.

81 Artemus Ward was the pen name of American humorist Charles F. Browne (1834–1867), a popular mid-19th-century lecturer and comic writer who performed a mock-lecturer persona and whose pieces were widely read in Britain and the United States.

82 The Self-denying Ordinance was an act of the English Parliament during the Civil War (passed April 1645) requiring members of Parliament to resign military commands, a measure that helped reorganize the Parliamentarian forces and led to the New Model Army.

83 The Magna Charta (archaic spelling of Magna Carta) refers to the charter of liberties first agreed in 1215 between King John of England and rebel barons; it is treated as a foundational document in English constitutional history and civil liberties.