CHAPTER XVIII.

CALLOT AND HIS SCHOOL. — CALLOT'S ROMANTIC HISTORY. — HIS "CAPRICI," AND OTHER BURLESQUE WORKS.—THE "BALLI" AND THE BEGGARS.—IMITATORS OF CALLOT; DELLA BELLA.—EXAMPLES OF DELLA BELLA.—ROMAIN DE HOOGHE.

The art of engraving on copper, although it had made rapid advances during the sixteenth century, was still very far from perfection; but the close of that century witnessed the birth of a man who was destined not only to give a new character to this art, but also to bring in a new style of caricature and burlesque. This was the celebrated Jacques Callot, a native of Lorraine, and descended from a noble Burgundian family. His father, Jean Callot, held the office of herald of Lorraine. Jacques was born in the year 1592,* at Nancy, and appears to have been destined for the church, with a view to which his early education was regulated. But the early life of Jacques Callot presents a romantic episode in the history of art aspirations. While yet hardly more than an infant, he seized every opportunity of neglecting more serious studies to practice drawing, and he displayed especially a very precocious taste for satire, for his artistic talent was shown principally in caricaturing all the people he knew. His father, and apparently all his relatives, disapproved of his love for drawing, and did what they could to discourage it; but in vain, for he still found means of indulging it. Claude Henriet, the painter to the court of Lorraine, gave him lessons, and his son, Israel Henriet, formed for him a boy's friendship. He also learnt the elements of

* This is the date fixed by Meaume, in his excellent work on Callot, entitled "Recherches sur la Vie et les Ouvrages de Jacques Callot," 2 tom. 8vo., 1860.