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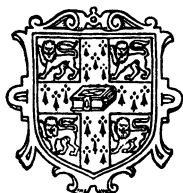
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NOTE

JACQUES-BÉNIGNE BOSSUET (1627-1704)—Bishop of Condom (1669), Tutor to the Dauphin (1670), Bishop of Meaux (1681), a great churchman, a redoubtable controversialist, a strenuous upholder of Gallican rights, and a magnificent writer and orator. He introduced a new style of pulpit eloquence. The best preachers of the time thought that their sole and solemn duty was to present Truth unadorned. Bossuet saw that Truth wedded to Art is most powerful to persuade and win souls. Neither can be sacrificed. In order to please, which is the object of all art, you must be sincere and know the truth of your subject. So in the *Oraisons funèbres*, a kind of sermon where truth is most apt to suffer, he was always careful to ascertain the true facts of the lives with which he was dealing. In Bossuet's hands what had often been a mere vehicle for panegyric becomes a noble religious instrument. His theme is Death, the universal leveller; and the pomp and lofty condition of the personages whom he celebrates only serve to point the lesson of human vanity and the need of submission to the will of God.

To form an idea of the setting of an *Oraison funèbre* the reader should refer to the letter of Mme de Sévigné to her daughter, May 6, 1672, describing the funeral of Chancellor Séguier.

H. F. STEWART

May 1920

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