1524, but the service itself was not published until the following year. The work bore the title of the "Order of the German Mass," and contained the following alterations: For the Introit there was substituted a German psalm or hymn; then followed the Kyrie Eleison, sung three times instead of nine as formerly; after the Collect and Epistle a German hymn was sung, and after the Gospel, instead of the Latin "Patrem," the Creed in German. After this came the sermon which was followed by a paraphrase of the Lord's Prayer and the Exhortation to Communicants, and the whole closed with the singing of either "Isaiah the Prophet," Huss's hymn, "Jesus Christus, unser Heiland," or "Christe, du Lamm Gottes." It is evident, as a recent writer has pointed out, that while thus introducing a more popular element into the music of the Mass, Luther did not despise the singing of a trained choir. In one of his works he says, "I rejoice to let the seventy-ninth Psalm, 'O God, the heathen are come,' be sung as usual, one choir after another. Accordingly, let one sweet-voiced boy step before the desk in his choir and sing alone the antiphon or sentence, 'Domine, ne secundum,' and after him let another boy sing the other sentence, 'Domine, ne memineris'; and then let the whole choir sing on their knees, 'Adjuva nos, Deus,' just as it was in the Popish Fasts for it sounds and looks very devotional."

In all this we have evidence of how zealously the Reformer strove after the ever-increasing beauty of music in the service of the sanctuary, and how little his desire was to give the death-blow to the arts, as some of his fanatical followers have done. The later Protestant Church has but too frequently run counter to art of every kind, and has failed to press into its service much of what was best in the musical products of the time. But just so far as this has been the case, so far has the Church departed from the principles of its greatest champion, for he who exalted theology and placed it in a new light, exalted also the Divine art of music, and converted it from a mere ecclesiastical machine into one of the most joyous forms of Christian worship.

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