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As one might expect from the Latin text of the *Kyrie Asini*, the Clemencic Consort treats its musical setting with a great deal less respect than the *Kyrie Cunctipotens* ordinarily received in its familiar context in the Divine Office. Beginning the *Kyrie Asini* as if it were a conventional chant, the singers gradually adopt a mode of delivery that mimics the braying of an ass. While the repeated *hinhans* observe (more or less) the melody of successive verses of *Cunctipotens genitor*, they do so by way of parody not devotion. By the close of the piece, the asinine braying of the choir, accompanied by what sounds like the recorded braying of a real ass, has entirely colonized the sacred music.

The fact that the music of the first half of Clemencic's *Kyrie Asini* can be found in the thirteenth-century Beauvais Office of the Circumcision, by which time it was already about three hundred years old, does not mean that the accompanying text is of similar antiquity. The Latin text of the *Kyrie Asini* is nowhere to be found in the Beauvais Office of the Circumcision.⁹ Nor does it appear in the other two complete Offices of the Circumcision to have survived, those from Sens and Le Puy.¹⁰ Clemencic drew material for his attempted reconstruction of the Feast of Fools from several other well-known manuscript sources of thirteenth-century sacred music, including Codex Wolfenbüttel 677 and Codex Las Huelgas, but the *Kyrie Asini* is in none of these. Nor is it in the *Carmina Burana*, the *Roman de Fauvel*, or the Moosburg Gradual, on which Clemencic further depended. It cannot be found in Du Cange's encyclopedia entry on the festivities of the January Kalends (or its frequent citations in E.K. Chambers's *The Mediaeval Stage*), where Clemencic found material from New Year festivities in Viviers (the three Provençal verses in *Cavalcade*) and Toul (the second verse of *Buccinate*).¹¹ Nor does it appear in the fourteenth-century parodic *Missa de potatoribus* (Mass of the Drinkers), which — in Paul Lehmann's 1963 edition — was the textual source for Clemencic's *Graduale Bachi, Vinum bonum*, and *Quantus Dominus Bachus Habaoth*.¹²

Moreover, the *Kyrie Asini* is mentioned in none of the standard studies of medieval parody by Ilvonen, Lehmann or Martha Bayless.¹³ Finally — for what it's worth — Google yields no reference to *Kyrie Asini* prior to the Clemencic Consort recording nor to any part of the text before its first printed appearance in the program notes to the New London Consort recording *The Feast of Fools* (1992).¹⁴ In short, it seems likely that René Clemencic wrote the words himself, attached them to the music of the *Kyrie Cunctipotens*, and so composed (literally, 'put together') the *Kyrie*