

During the spring semester of 2017, I produced a musicology thesis proposing a connection between the 1482 canonization ceremony of Saint Bonaventure under Pope Sixtus IV (founder of the Vatican Library and builder of the Sistine Chapel) and the motet *Qui Velatus Facie* by notable composer of the Sistine Chapel, Josquin des Prez.

Josquin des Prez is one of the most important figures of Western music. Unfortunately, much of Josquin's life is shrouded in mystery and obscurity. His physical location at various points in his life and dates of vast amounts of his compositions are unknown. Any documental support that Josquin's motet was performed as a part of Saint Bonaventure's canonization ceremony or was at least related could fill a critical gap of Josquin's whereabouts in the 1480s.

On the basis of historical and stylistic evidence, I argue that Josquin des Prez's motet *Qui velatus facie* was a response to St. Bonaventure's canonization in 1482. In fact, my research supports the claims of Andrea Adami that Josquin was in the service of the Franciscan Pope Sixtus IV at the time he composed the motet, and that either Sixtus or a contemporary Roman cardinal commissioned *Qui velatus facie*. Josquin's habit of traveling frequently has been a primary source of confusion in tracking the details of his career; therefore, connecting *Qui velatus facie* with Bonaventure's canonization would place Josquin in Rome around 1482.

My research was multidisciplinary, involving art history, international relations, Church history, and of course musicology and music theory. The contents of the Brown Fine Arts Library proved invaluable to my research. I utilized several scores of Josquin's motets and cross-referenced many Josquin biographies. The online databases accessible through Fondren proved incredibly helpful, including RILM and JSTOR. Most of the journal articles I referenced in my thesis were accessed from online databases through Fondren.

In the early phases of my research, I utilized interlibrary loan through Fondren to access works by Bonaventure, including his *On the Reduction of the Arts to Theology*, trans. Zachary Hayes. New York: Franciscan Institute, 1996. This work was critical in my understanding of the character and theology of Saint Bonaventure.

I took advantage of the televisions and electronic equipment available in the Fondren study rooms and circulation desk so I could practice delivering the oral presentation version of my research to friends and colleagues. The Fondren scanners allowed me to cite high quality images of the scores and other works from physical copies within the Fondren catalog. Using these resources led to my success at the 2017 RURS conference, where I placed third in the humanities division for my research presentation.

Without the resources of Fondren library, including its online databases, the Brown Fine Arts library, its technological tools, and of course the safe and inspiring physical spaces to work, there is no way I would have been able to complete my thesis and research presentations from Spring 2017. The resources of Fondren library are instrumental not

only in my own research endeavors, but to all of my colleagues' and professors' endeavors, whose work proves a constant inspiration for me, Rice, and the global academic community.