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by the Florentine Academy, as the work of Leonardo; and the profile portrait of a young lady (the so-called Beatrice d'Este), in the Ambrosiana at Milan, which Venturi still regards as the work of some other pupil, some unnamed younger pupil, of Leonardo. He writes positively: "To be excluded from the works of Ambrogio de Predis is the female portrait of the Ambrosiana." Morelli, however, almost as confidently, placed it among De Predis's early works, with this observation that it is of about the same

period as the portrait of Gian Galeazzo Maria Sforza, Count of Pavia, belonging to Count Porro at Milan. He adds: "Whom this attractive portrait represents I do not pretend to say; it is *not* Beatrice d'Este." The face does, in fact, to me, suggest Melzi's *Pomona* and his *Colombina*; and so I should name the unnamed younger pupil of Leonardo, Melzi. But Morelli's attribution of the picture to De Predis will stand, unless evidence can be found that any one of the younger pupils imitated the De Predis characteristics.



Keeper of Songs

BY JOSEPH AUSLANDER

Keeper of Songs,
When the spirit longs
To soar and sing, dawn-heralding,
Keeper of Songs,
Unbind the thongs
That hold me—let me sing.

Keeper of Songs
To whom belongs
The silken string for treasuring,
Keeper of Songs,
Against all wrongs
Release me—let me sing.

Keeper of Songs
In silver throngs,
Lord and King of carolling,
Keeper of Songs,
Unbind the thongs
That hold me—let me sing.