

The schoolmaster in him turned for a moment to education, but the rare "Tractate" of 1644 is a serious lack in the Library's range. He paused, however, to publish his first collection of poems in 1645, in the same year with "Tetrachordon" and "Colasterion".

But one tends to be amazed at the next turn of Milton's career. Immediately after the execution of Charles I in January 1649, he published a forthright justification, "The Tenure of Kings and Magistrates", whereupon he became the official apologist for Cromwell's Government, with the title of Latin Secretary. It fell to him to reply to the fast-selling royalist work "Eikon Basilike", purporting to be from the pen of Charles himself. Anon he is pitted in controversy with the royalist champion Claude de Saumaise, in an acrimonious exchange of publications.

At this time he worked on the "History of Britain", and "History of Moscovie" which, however, did not appear till 1670 and 1682 respectively. But the sands are running out: blindness has overtaken him, and he retired to private life and the preliminary working on "Paradise Lost", which appeared in 1667.

The enigma of the seven different title pages of this first edition has never been resolved, but five of the series are to be seen in the long run of "Paradise Lost" here. It was followed in his last years by "Paradise Regained" 1671, and by the last revision of his poems in 1674, a few months before his death.

The implications of "Paradise Lost" are almost infinite, but to look at a few of them will show what this means to the collection. Before we consider origins, the reminder of James Holly Hanford, one of the leading Milton scholars, is salutary: "when the labours of the source hunters are done, *Paradise Lost* remains one of the most original works in English or any literature." Milton naturally drew on many writings in using so universal a theme.

The most likely models, however, were the "Adamus Exul" (1601) of Hugo Grotius and the "Adamo" (1613) of Giovanni Battista Andreini. This latter exists in only two examples, and the Library perforce holds a photostat copy. They are similar in concept, construction and treatment, and were recent works in Milton's youth. The case for the Dutch Poet, Vondel's "Lucifer", published in 1654, is not so strong, apart from the fact that Milton was then blind, and his knowledge of Dutch but slight. In 1664 Vondel published "Adam in Banishment" but probably too late to