

to send to Scribner's, wrote four catalogues for Scribner's, collaborated on other Scribner catalogues, and edited Catullus and *New Paths in Book Collecting*. It is hard to conceive of his writing *The Fall of the Titan* at the same time. (The only periods when he might have had some free time on his hands would have been on shipboard when traveling to and from New York in early 1929 and early 1932; but it seems unlikely that he would have given priority to this novel over the bibliographical projects he had in progress.)

So we are left with the possibility that he wrote it for amusement during his college years. But that, too, is hard to believe: why would he have chosen to devote so much time to a work of melodramatic political fiction (or a parody of one), when he was busy with his studies and with book-hunting? And if he had done so, everything we know about him suggests that he would have made a better job of it, even as an undergraduate. The novel as it stands would presumably have been an embarrassment to him by 1934. Why would he have wanted to resurrect it by giving it to a publisher? A possible reason could be that he thought it might bring in some money. But if he wanted to publish it and conceal his authorship, surely he would not have chosen a pseudonym that could so easily be identified with him.

We thus come back to the name "John Waynflete," which remains, after all, the seemingly most persuasive link with Carter—and probably the only one considered by the collectors and library cataloguers who have made the connection. But it is not as decisive as it may at first seem to be. Carter's verifiable uses of the name "Waynflete" did not begin until after 1934: first as "George Waynflete" in *Bibliographical Notes & Queries* in 1939, then as "Waynflete" in *Publishers' Weekly* in 1940, and finally as "John Waynflete" in *The Cornhill Magazine* in 1944. Therefore if someone other than Carter were looking for a pseudonym, even someone attuned to the bibliophilic world, there would have been no reason to avoid "Waynflete" as a name already in use. And Carter was not well enough known (at least until the *Enquiry* came out, a few months after the novel) for many people to have been aware of his middle name. (I realize that Carter's use of "George Waynflete" in 1939 could be seen as his way of distancing himself from the novel he had signed "John Waynflete" five years earlier—though not a very great distancing. But this argument goes both ways: he could also have been distancing himself from the "John Waynflete" someone else had used five years earlier—which he would probably have been aware of through the *TLS* review.)

If there was no reason for someone else to avoid using "Waynflete" in 1934, what reason would there have been for anyone else to choose it? Actually, there would have been many people to whom the name might have occurred as an appealing and appropriate pseudonym: anyone who had a connection with Eton, Winchester, or Magdalen College. Carter's middle name results from a family connection with William Waynflete, a fifteenth-century Provost of Eton, who was also a Bishop of Winchester and the founder of Magdalen College Oxford. The name is well known to persons who have some association with any of these institutions. And, as Nicolas Barker has pointed out to me, it further impinges on people's consciousness through its use in place names, such as a road in Oxford, a street in London, and a close in Bishops Waltham. The widespread knowledge of the Waynflete name is indicated by its presence even in America: in Portland,