Archival literature has discussed the portrayal of archives and archivists in fiction, but has not offered a reading of a work of fiction with little-to-no overt mention of the archival profession. This article demonstrates the value of looking at such works of fiction through an archival lens by providing an "archival reading" of one famous novel that has been the subject of numerous scholarly articles and books, Bram Stoker's *Dracula*. Although a tale of the supernatural, *Dracula*′s narrative portrays the importance of recordkeeping, research, and access to and organization of information. This article considers the narrative and plot of *Dracula* from an archival perspective, discusses literature about the portrayal of archives and archivists in fiction, and examines how *Dracula* reflects nineteenth-century trends in organizing information.

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Big Questions: Digital Preservation of Big Data in Government
Emily Larson

Privacy and Access in the Massachusetts Society for the Prevention of Cruelty to Children Records
Jessica Holden, Ana Roeschley

Maintaining Records in Context: A Historical Exploration of the Theory and Practice of Archival Classification and Arrangement
Ciaran B. Trace

Reading Geographical Names as Text: Refiguring the “Living Archive” in Postcolonial South Africa
Veronica Ehrenreich-Risner

Front Matter
Bram Stoker was a master diction writer who created the popular character Dracula, with his masterpiece of the same name. This biography profiles his childhood, life, career, timeline and accomplishments. His imagination was fuelled by the stories his mother told him. His interest in Irish folklore, supernatural and the occult went on to become the themes of writings. He graduated from Trinity College, Dublin, Ireland with honours in mathematics in 1870. He joined the Irish civil service and served for ten years. Bram Stoker’s Dracula is a collection of firsthand narratives about a small group’s interaction with, and eventual defeat of, a foreign threat that invades England. Presented within a frame, the purpose of the collected narratives within the fiction is to provide information to a group of people who desperately need it, but Dracula is not simply a framed narrative with multiple points of view telling distinct stories that eventually come together. Then, I will apply an existing understanding of Holocaust fiction to the novel in order to produce a fresh reading. I hope this new look at The Painted Bird will highlight its rich, narrative style that creates layers of perspectives unreachable by most authors and situate its rightful place alongside other important works of the Holocaust. Bram Stoker took note of Vlad’s name, Dracula, and used it for his character. Vlad acquired the name Dracula because of his father’s name, Vlad II Dracul. It was Sigismund, King of Hungary and the future Holy Roman Emperor, who initiated Vlad II into his society of “knights.” The name of the society was The Order of the Dragon, and their purpose was to fight the Ottoman Empire during the Crusades. Hence, Vlad II took the name Dracul, which means the dragon or dragonist. As noted, Dracula means son of the dragon. Bram Stoker’s estate, acting on behalf of Stoker’s widow, sued for copyright infringement and won, with a court order that all prints of Nosferatu were to be destroyed. But copies were already distributed around the world. Since the novel Dracula was already in the public domain in the United States, the film was fortunately safe from complete destruction. An unauthorized version of Nosferatu (re-edited, including with sound) was released in 1930 as Die zwölfte Stunde – Eine Nacht des Grauens (a.k.a. The Twelfth Hour: A Night of Horror). It was the first time Dracula was played on television and the first time a Dracula adaptation had been filmed in color. This is believed to be a lost film. 6. Dracula (1958). Bram Stoker’s Dracula is by far and away the most famous vampire novel ever written. It wasn’t the first of the genre, but Bram Stoker’s Dracula is the story against which all others are judged. It is to Castle Dracula that Jonathan Harker, a young lawyer from England, must travel, in order that a business transaction between Count Dracula and Harker’s employer, Peter Hawkins. As Harker makes his way through the Carpathian Mountains, locals tell him about the evil that lurks in and around Castle Dracula. Strange things are definitely afoot, because on the last leg of the journey, the carriage in which Harker is travelling is attacked by a pack of wolves. Seemingly it is only the strange actions of the coachman that saves them.