The Archival Image in Fiction: An Analysis and Annotated Bibliography

Arlene Schmuland

Abstract

The news media, television, and nonfiction and fiction books all disseminate and perpetuate many stereotypes of the archival profession. This article is a study of the images of archives and archivists based on a reading of 128 novels. It is divided into four parts: how authors define the term "archives," perceptions of the archivists themselves, the issues of dust and the images of death regularly associated with archives, and the importance of archives and archival holdings. The images of archives and archival work presented in these books are discussed in the context of archivists' long-standing concern about their professional image.

> More than 40 years ago a Dutch archivist, in an article entitled "The Archivist in Literature," assembled much useful information on novels, plays, and other works of literature in which archivists play the leading roles. Their interpretation would indeed make it possible to distill the popular image of the European archivist of that time, a kindhearted introvert absorbed in his endeavors and somewhat helpless in his relations with the outside world and particularly with its female inhabitants. As regards the availability of pertinent American fiction, the sad truth seems to be that the American archivist simply has not made the grade yet. His activities have not yet captured the imagination of the American people so as to make him a qualified subject for the columns of the *Saturday Evening Post,* to say nothing of full-size novels and musical comedies.[1]

These comments on archivists in fiction were part of Ernst Posner's presidential address to the Society of American Archivists in October 1956. Over forty years later, archivists are still rarely anything but supporting characters in fiction. Nevertheless, the body of archives-related fiction has grown substan-

[1] Ernst Posner, "What, Then, Is the American Archivist, This New Man?" in *Archives & the Public Interest: Selected Essays by Ernst Posner,* edited by Ken Munden (Washington, D.C.: Public Affairs Press, 1967), 160.

This essay is based on the author's master's thesis in history at Western Washington University. The author also used this material as part of a panel discussion on the archival image in contemporary fiction at the 1998 SAA annual meeting held in Orlando.

tially. The purpose of this article is to look at how contemporary fiction, most specifically in novel form, approaches archives, archivists, and archival work.

The issue of professional image is perpetually popular in professional archival literature. Archivists like David Gracy and John J. Grabowski argue that positive images of the profession are essential to obtaining financial and other types of support. Grabowski states: "Archivists need to build an awareness of 'archival value' among the general public if they are to command the support the profession deserves."[2] Gracy argues that archives will continue to be underfunded until the general public has a clearer idea of what archivists actually do.[3]

The Society of American Archivists commissioned a study of some of these issues, the Levy-Robles report, *The Image of Archivists: Resource Allocators' Perceptions,* published in 1984. The report's findings were based on interviews with persons directly responsible for archival funding or those who have influence on that funding. The Society commissioned the report in hopes that the results would make archivists aware of the negative stereotypes or perceptions surrounding the profession and thereby be able to combat those stereotypes and build better relationships with the people directly responsible for archival budgets.

Levy and Robles came to several conclusions about resource allocators' views of funding for archives. First, archives lack "political clout" and thus tend to be a low priority in financial management. Second, archivists are essentially passive and allow archives to remain a low priority among other institutional activities. Third, financial allocations made to archives are essentially fair. The report suggests that archivists need to make themselves and their activities more visible in order to convey a sense of vitality.[4] The implication is that increased visibility may lead to increased funding.

The Levy-Robles report also includes studies of how resource allocators view archives and archivists apart from the issue of funding. The interviewees admit that they envision archival repositories as dusty and musty. Furthermore, archives are frequently confused with libraries. Archivists like to work in solitude and receive great satisfaction from their work. Archivists are generally viewed as intelligent and introverted, but the professional identity of archivists is not clearly defined.

What the Levy-Robles report does not discuss, however, is how the resource allocators developed their expectations regarding archives and archivists. Many of the study's subjects admitted that they were surprised by the atmosphere of

[2] John J. Grabowski, "Keepers, Users, and Funders: Building an Awareness of Archival Value," *American Archivist* 55 (Summer 1992): 464.

[3] David B. Gracy II, "Archives and Society: The First Archival Revolution," *American Archivist* 47 (Winter 1984): 7–10.

[4] Sidney J. Levy and Albert G. Robles, *The Image of Archivists: Resource Allocators' Perceptions* (Chicago: Society of American Archivists, 1984), i–v.

their institutional archives once they visited the repository.[5] This suggests that they held preconceived notions regarding archives. If people have expectations regarding archives prior to direct contact with archival work, what are the sources of those expectations?

The origin of preconceived notions is hard to trace, but one answer may lie in the ability of newspapers, movies, books, theater, and television to disseminate information and images. An example of such an image from a profession closely related to archives is Marian from the musical *The Music Man,* one of the most popularly accepted images of librarians. Novels, especially those by best-selling authors such as Michael Crichton, Piers Anthony, Arthur C. Clarke, Louis L'Amour, and P. D. James, can also play a role in popularizing and perpetuating images of certain professions. When authors repeat images used by other authors or in other media forms, they are perpetuating ideas which eventually take on the status of stereotype, much as Marian has.

Some of the novels included in this study are bestsellers, and some have had only limited distribution. The novels as a group represent a wide variety of genres. Three are horror novels, six are romances, and one is a western. Science fiction, fantasy, and mystery novels account for over half of the books studied. These different genres can reach a variety of audiences.

One of these audiences is archivists themselves. The Archives and Archivists listserv is a continuing source for the titles of archives-related novels. Archivists are watching for references to their profession in what they view on television and in the movies, and what they read in print, whether fiction or non-fiction. They not only notice, but also remember, specific portrayals of archives and archivists in what they see and read.

Archivists are not the only people noticing characterizations of the archival profession. While Martha Cooley's Matthias Lane or Piers Anthony's Arnolde the Archivist don't have the instant name recognition of Marian the Librarian, both authors have created rather distinctive characters that readers without ties to the archival profession are reading and remembering. Novelists are writing about archives, but what are they saying? Authors use many definitions of the term; but despite varying uses of the word archives, fiction writers are creating archivists with many similar character traits and physical characteristics. Certain words and phrases, most often related to dust or dirt, are frequently applied to descriptions of repositories and collections. Authors are also willing to make judgments on the usefulness or importance of archival work, and frequently do so.

The fiction produced by these writers offers a rich resource for archivists to read and ponder popular impressions of themselves and their work. This study is based on a reading of 128 novels, which are listed and briefly characterized in the accompanying annotated bibliography. The selection of books covered

[5] Levy and Robles, *The Image of Archivists,* 20–21, 32, 35, 41, 45.

began with my own reading and was greatly supplemented by many suggestions made by other archivists. The criteria used in including works in this study were: 1) the mention of the word "archives" or "archivist," 2) a description of activities that might be associated with the archival profession, and 3) a story emphasis on the subject of original documents. The list of books read is by no mean comprehensive, but it does include a good cross-section of the fictional treatment of archives and archivists in several different genres.

"Archives"—The Use of the Term

The majority of authors use the word archives to refer to manuscript and rare books collections and the word archivist to refer to the people caring for those collections. Robertson Davies is one author who describes collections of private papers in at least three of his novels, including *The Rebel Angels,* in which he discusses a college manuscripts collection and the archivists' attempts to solicit personal records from an alumnus. In *The Case of the Missing Brontë,* Robert Barnard has one character encourage another to donate family papers because "libraries are keen on that kind of stuff for their archives."[6] A primary character in Robert Goodrum's *Dewey Decimated* is an archivist who solicits personal papers for a major research collection. Martha Cooley in *The Archivist,* Carol Shields in *Swann,* and A. S. Byatt in *Possession* also use the word archives in this manner.

Catherine Aird, in *The Stately Home Murder,* describes the papers of a noble family as muniments and the custodian as an archivist. Although muniments are strictly defined as documentary evidence of ownership, Aird's archives go beyond that. The collection includes not only family records, but what can also be seen as government records. The noble British family at the center of her book was the primary source of government in their region during medieval times, and they retain court and other governmental-type records from that period.

As the archives described in *The Stately Home Murder* demonstrates, personal or family papers are not the only archives that appear in fiction. In *Star Trek: Federation,* the Starfleet Archives contain the institutional records of a quasi-governmental agency as well as personal papers. Robert Ludlum, Duncan Kyle, Katherine Neville, and Patricia Cornwell incorporate governmental archives into their novels. Some authors describe the archives of private companies and institutions. The archives of the East India Company play a role in *Lemprière's Dictionary.* Peter Hoeg also uses the term to refer to a fictional company's files in

[6] Robert Barnard, *The Case of the Missing Brontë* (New York: Dell Books, 1986), 13.

Smilla's Sense of Snow, as does P. D. James in *Original Sin.* Terry Pratchett tells of the "great cliffs of stacked paper" that make up a university's records.[7]

Other authors save themselves the effort of having to describe fictional archives by incorporating existing institutions into their fictional accounts. In *Honor Among Thieves,* Jeffrey Archer discusses the theft of the Declaration of Independence from the National Archives, and the resulting attempts to recover it. Frank McDonald's *Provenance* includes a theft from the National Archives. The National Archives also makes very brief appearances in Charles A. Goodrum's *The Best Cellar* and in Clive Cussler's *Treasure,* although neither novel refers to it precisely; Goodrum calls it "Archives"[8] and Cussler refers to it as the "Washington archives."[9] Robert Harris satirizes the National Archives in a Nazi version, complete down to the inscription engraved above the entrance; "FOR ANY NATION, THE RIGHT HISTORY IS WORTH 100 DIVISIONS."[10] Sarah Bird discusses segments of the National Archives, most specifically the Lyndon B. Johnson Presidential Library and Museum. She also mentions the Gerald R. Ford Library and includes the Richard M. Nixon Library as part of the presidential libraries system. Caroline Preston's *Jackie by Josie* features the John F. Kennedy Presidential Library.

Elizabeth Scarborough describes the arson destruction of the Folk Music Archives in the Library of Congress in *Phantom Banjo.* Characters in both Julie Smith's *Huckleberry Fiend* and David Carkeet's *I Been There Before* visit the Twain papers at the Bancroft Library. Ralph McInerny's archivist in *On This Rockne* works at the University of Notre Dame's Hesburgh Library.

Existing institutions which might not be as familiar to the American reading audience also appear in a number of novels. Marian Engel, a Canadian author, mentions the Ontario Provincial Archives. Thomas Gifford, Eugene Kennedy, and Philippe van Rjndt all base portions of their plots on the holdings of the Secret Archives of the Vatican. Brent Monahan mentions L'Archivio di Stato di Firenze (the city archives of Florence), as does Robert Hellenga. Joanna Trollope discusses a British County Records Office, the British equivalent of a county government archives.

The use of existing institutions assumes a certain amount of knowledge on the part of the reader, a familiarity which includes name recognition and possibly some understanding of the functions of that institution. This assumption allows the author to avoid lengthy descriptions of the repository. When the author can use well-known repositories in lieu of fictional ones, the name recognition acts as a sort of literary short-cut to the function of the repository in the plot.

[7] Terry Pratchett, *The Last Continent* (New York: HarperPrism, 1999), 19.

[8] Charles A. Goodrum, *The Best Cellar* (New York: Harper and Row, 1988), 75.

[9] Clive Cussler, *Treasure* (New York: Pocket Books, 1988), 191.

[10] Robert Harris, *Fatherland* (New York: Harper Paperbacks, 1993), 238.

Some of the authors who create their own archives do not keep to the textbook definitions. Several authors, usually of those books with "archives" somewhere in the title, are writing of edited and published collections of primary and secondary sources. *The Dracula Archives, The Deryni Archives,* and Doris Lessing's series of novels collectively entitled *Canopus in Argos: Archives* are all examples of collections not developed from one organization, institution, or person, but rather papers collected together based on subject.

Other authors who define archives as subject collections include Geoff Nicholson and Anita Brookner. The main character in Nicholson's *Footsucker* is a man who collects secondary sources and combines them with his own collection of photographs and artifacts to form a single-subject collection. Brookner's main character in *Look At Me* is a librarian in charge of a pictorial archives in a medical research library, a historical collection of published artwork and photographs on the subject of human insanity.

Authors are not only describing the physical elements of archives, but they also include descriptions of what archives represent. Archives, whether meaning collections of records or the repository itself, are most often equated with history. Marian Engel comments that while Canadian families might become respectable through the selective destruction of their personal papers, the result is "hell on history."[11]

At the most simplistic level, archives are not only repositories for the source documents of history, but for history itself. Steve Erickson's archives in *Arc d'X* contain the recorded history of a city in book form, and his archivist notes that he feels as if he were "history's file clerk."[12] When he steals the books, the city not only loses its sense of history, but also any causal relations in its development. The archivist's supervisors are shocked at the theft because "they presumed history might be locked away in a room."[13] The assistant to the Vatican archivist in Eugene Kennedy's *Fixes* also touches on this idea as he describes his path through the stacks as walking "through centuries of church history with each step."[14]

Archives represent not only history, but organized history. This is a theme which Peter Hoeg vocalizes in *Smilla's Sense of Snow,* when Smilla decries the lack of organization in a corporate archives. She claims that "merciless order ought to prevail in an archives. They are quite simply the crystallization of a wish to put the past in order."[15] While one might question Smilla's motivations—she is breaking into the archives after-hours to access sealed company reports and she

[11] Marian Engel, *Bear* (Boston, Nonpareil Books, 1987), 14.

[12] Steve Erickson, *Arc d'X* (New York: Poseidon Press, 1993), 153.

[13] Erickson, *Arc d'X,* 150.

[14] Eugene Kennedy, *Fixes* (New York: Fawcett Gold Medal, 1990), 176.

[15] Peter Hoeg, *Smilla's Sense of Snow,* translated by Tiina Nunnally (New York: Dell Book, 1994), 88.

is looking less for organization than for a shelf list—the statement is representative of how some fiction writers believe archives should be.

Peter Hoeg is not the only author to discuss the issue of order. John le Carré, in *Tinker, Tailor, Soldier, Spy,* calls his departmental archives "organized memory."[16] Anita Brookner comments that "problems of human behaviour still continue to baffle us, but at least in the Library we have them properly filed."[17] According to these authors, organization expedites research.

In *The Bunyip Archives,* the archives represent not only organized history, but history as currently usable information. The author, James Schutte, describes the organization of a mythic species' archives which he likens to oral histories kept by certain human tribes. For the bunyips, archives are memories, stored in one individual's mind, but psychically available to all. The memories allow them to find habitable places to live, directions to sources of nourishment, and basic guidance for everything they do. The usability of the information is the most important facet of the archives. When the keeper of the archives dies suddenly and the information is passed not to the archivist's apprentice but to a person with no understanding of the organization of their archives, the bunyips are momentarily helpless to access the archives. Until the archives are passed back to the apprentice, the bunyips face genocide precisely because they do not have access to the racial memories that allow them to defend themselves against enemies.

The opinion of other authors on the usability of archival materials may be shown by how characters use, or in some cases misuse, archives. In thirty-four of the eighty-three novels which contain descriptions of archival repositories, the repositories undergo break-ins or break-in attempts, and records are stolen, copied, or destroyed. Judging by the number of novels that contain those types of scenes, archives represent useful history, or perhaps more accurately, useful secrets. In *The Tetramachus Collection,* a priest steals a portfolio of documents from the Vatican Archives, documents that can ruin his superior's chances for becoming Pope. In most cases, the robberies involve people or groups attempting to remove information that might prove harmful to themselves or to others.

The fact that information or documents are stolen from archives implies that archival holdings have value. Not all authors agree with this view, however, and some view archives as little more than indiscriminate storage. Sarah Bird mentions the inclusion of George Foreman's bathrobe in the Lyndon B. Johnson Library, and her main character confesses her confusion at this portion of the collection.

In *The Crown of Columbus,* Louise Erdrich and Michael Dorris are more critical as they describe a certain family's donations to Dartmouth collections—whether in the museums or the libraries—as "enough kitsch to paper the Smith-

[16] John le Carré, *Tinker, Tailor, Soldier, Spy* (New York: Alfred A. Knopf, 1974), 160.

[17] Anita Brookner, *Look At Me* (New York: Pantheon Books, 1983), 5.

sonian."[18] The authors go on to describe the condition of the stacks of alumni donations: "Every shelf was stacked double, an outer and an inner assortment of junk—too much trouble, too hurtful of alumni feelings to reject, yet not worthy of the time it would take to sort, list, and curate."[19] While the hero eventually finds something of value among the records, the authors detail the uselessness of the majority of the materials.

Marian Engel's views echo Erdirch and Dorris; people bring her archivist junk in hopes that it might prove useful. " 'Don't throw it out,' people said. 'Lug it all down to the Historical Institute. They might want it. He might have been more of a somebody than we thought, even if he did drink.' "[20] The donors in Engel's *Bear* bring the archivist items not just because they hope the materials might prove useful, but because they firmly believe that she will not throw the items out.[21]

Other authors also express the view that the contents of archival repositories are useless pieces of data. In Len Deighton's *Faith,* the archives consist of the files that were left after the index cards jammed the shredders. While the shredders were then fixed, they were needed elsewhere, and the files were "conveniently forgotten."[22]

Robertson Davies expresses a more middle-of-the-road view in *The Papers of Samuel Marchbanks.* The editor of the papers remarks that as "the full correspondence of any man is a mind-numbing bore, and the most fleeting thoughts would do well to go right on fleeting, we have decided to offer a selection only."[23] For Davies, though certain records are neither useful nor interesting, others might prove to be enlightening.

While authors may describe archives as dead files, as useful information, or something in between, other perceptions of archives are more constant across the literature. With few exceptions, archives represent papers, and archives represent history. As such, archivists are the custodians of papers and in some small way the representatives of history as well. Two novels, *Star Trek: Federation* and *The Judgment Day Archives* best represent the themes of archives as history and as secrets. These two stories also include elements that frequently appear in novels about archives, themes such as thefts and archives as useable information.

Star Trek: Federation, by Judith and Garfield Reeves-Stevens, brings back the character of Zefram Cochrane—the inventor of warp drive—from a Star Trek

[18] Louise Erdrich and Michael Dorris, *The Crown of Columbus* (New York: Harper Paperbacks, 1992), 158.

[19] Erdrich and Dorris, *The Crown of Columbus,* 176.

[20] Engel, *Bear,* 11.

[21] Engel, *Bear,* 11.

[22] Len Deighton, *Faith* (London: HarperCollins, 1994), 134.

[23] Robertson Davies, *The Papers of Samuel Marchbanks* (Great Britain: Penguin Books, 1989), 386.

(the original series) television episode. Cochrane has an ancient and apparently immortal enemy who is seeking vengeance for an old slight. After Captain Kirk and the crew of the Enterprise stumble over Cochrane on an uncharted planet, Kirk records details of the mission in his private log. The premise of the novel is that Cochrane's enemy has discovered that Cochrane is still alive, and accesses Kirk's private log in order to locate him.

The authors describe Starfleet's justification for the existence and retention of personal logs:

> Starship captains had a way of being on hand when history was made, and some aspects of important events were best left unreported for a time. History might record that a peace treaty was signed on a particular date at a particular place, but for the participants, it was best if some years passed before the starship captain in attendance made public any personal observations about those people involved. Let the moment of glory be celebrated before details about a diplomat's marital problems, or a general's predilection for Antarean brandy, became public knowledge.
>
> To insure discretion, but to encourage the preservation of historical facts, Starfleet maintained a system of sealed, personal logs. Officers were free to record their unique, non-duty-related observations and opinions, then deposit those records in the Starfleet Archives on Earth's moon with a note indicating how long they should be sealed.[24]

The idea that archives represent information better left undisclosed is further reinforced when thieves break into the Starfleet Archives and copy the contents of Captain Kirk's log regarding Zefram Cochrane and use that information to locate Cochrane.[25]

The Reeves-Stevenses also highlight the usefulness of archival records. After clearing up the Archives' security problems, Kirk leaves a record to be opened by a later captain of the Enterprise. "Picard held the cylinder . . . as if it were the frame of something much bigger, unseen, still in the future. . . . The envelope was fat. The letter inside must be long, rich with detail, with. . . . Who knew what secrets there were to be shared only by those who commanded starships?"[26] The archives serve as a method of communication between the past and the future, allowing people of the future to access information from the past only because it was intentionally preserved in an archives.

The Judgment Day Archives, by Andrei Moskovit, also illustrates some of the same themes, though the novel provides something of a counterpoint to other authors' descriptions of archival repositories. The plot of this novel rests on the

[24] Judith and Garfield Reeves-Stevens, *Star Trek: Federation* (New York: Pocket Books, 1995), 86.

[25] Reeves-Stevens and Reeves-Stevens, *Star Trek: Federation,* 93.

[26] Reeves-Stevens and Reeves-Stevens, *Star Trek: Federation,* 454.

combination of two different elements: the first a heretical Russian Orthodox priest who preaches with an emphasis on eschatology, particularly the resurrection of the saved on Judgment Day, and the other a doctor who has discovered how to preserve blood indefinitely through the use of witchcraft. The priest and the doctor are brought together by a philanthropist who establishes what Moskovit calls the "Judgment Day Archives." The purpose of the repository is to save samples of blood which will then be cloned on Judgment Day so people can meet their maker in person. The Archives also stores videotapes of "life testimonies" to be played on Judgment Day.[27]

The odd twists on archival definitions and images are both blatant and subtle. The most obvious is the variation on the idea of indiscriminate storage; in this case the lack of discrimination applies not to the record types—which are limited to the testimonies and the blood samples—but to the donors who must only be able to meet the $3,000 fee. A type of shantytown eventually forms around the repository, filled with people who desperately want but cannot afford to be donors.

Other themes also emerge. The history that the holdings represent also takes on an almost tangible form. After two of the employees of the archives argue, one comments: "You know, sometimes I start feeling as if all those tons of human sins and repentances and sorrows that we've got piled up down in our vaults are beginning to give off pestilential fumes. And we're all breathing those fumes and hopelessly poisoning ourselves."[28] The history may be very limited in scope, but it still takes on a presence greater than just the records.

The Archives collections are also a source of secrets, but even in this respect *The Judgment Day Archives* varies from the other novels. As the Archives is not a research facility, the likelihood of these secrets being discovered accidentally is extremely low. Like the letter in *Star Trek: Federation,* the secrets in the Judgment Day Archives are meant to be revealed at a certain time and to a specific person; in this case on Judgment Day to God. The records, which are eventually destroyed by an angry mob which overruns the facility, are not the target of theft or destruction related to the information held within them, but fall to the jealousy of believers who cannot afford the donor fee.

Records as secrets, history, or even garbage are all views present in fictional writings. The sources of records collections may vary from personal manuscripts to organizational records, but many fictional archives represent more than just collections of papers. The archives have potential to represent history, to provide information, and to reveal the truth.

[27] Andrei Moskovit, *The Judgment Day Archives,* translated by Robert Bowie. (San Francisco: Mercury House, 1988), 241.

[28] Moskovit, *The Judgement Day Archives,* 242.

The Image of Archivists

> A variety of approaches seems to be available to him who wishes to define and to diagnose the American archivist as a type. The first method that occurred to me is one that, in my early youth, impressed me a great deal. It might be termed the visual method. In an attempt to crystallize the type of the American chorus girl, the photographic images of some thirty girls had been superimposed, and there resulted a somewhat blurred picture of a female with certain outstanding characteristics of contour and the like. It soon became apparent to me that this approach could not be used to create the image of the American archivist. Superimposing photographic pictures of Wayne Grover, Margaret Norton, Christopher Crittenden, and others would not give us the composite we are after, the ideal type of the American archivist.[29]

As Ernst Posner suggests, a single visual image or stereotypical archivist is not easily found in real life. The resource allocators interviewed in the Levy-Robles report were hesitant to subscribe to stereotypes of archivists. Fiction writers, however, seem to feel no such hesitation.

Stereotypes are very useful tools for authors, for they act as a kind of shorthand in character description. "Stereotypes are not hallucinations; they want to say something meaningful about human beings. They want to say it quickly, that is, economically, in a nutshell, but at the same time they want to say as much as possible, as if the nutshell was Ali Baba's cavern."[30] Many of the images created and used by fiction writers, although not uniformly applicable to all real archivists, may have some basis in reality. More importantly, physical stereotypes are used to describe specific character traits.

One of the images used so often it might be considered a stereotype is that of archivists having to wear glasses. Almost half of the archivists described wear glasses and of those, at least four wear "spectacles," such as Michael Crichton's archivist in *Sphere* who "wore spectacles and stood stiffly."[31] Piers Anthony describes two different archivist characters as being "bespectacled,"[32] a word hardly in common usage, or even in common usage in 1985 when the book was published.

The use of an outdated term like spectacles imbues the archivist character with a sense of things historical, further strengthened by the fact that none of the visually impaired archivists apparently wear the more modern invention of contact lenses. The reality of the situation is that approximately three-fifths of Amer-

[29] Posner, "What, Then, Is the American Archivist," 159–60.

[30] Jacques-Philippe Leyens, Vincent Yzerbyt, and Georges Schadron, *Stereotypes and Social Cognition* (London: Sage Publications, 1994), 31.

[31] Michael Crichton, *Sphere* (New York: Ballantine Books, 1993), 58.

[32] Piers Anthony, *Centaur Aisle* (New York: Del Rey Book, 1985), 146, 192.

icans wear glasses or contact lenses,[33] but the percentage of visually impaired characters in fiction is much lower. For example, in Piers Anthony's *Centaur Aisle,* only one or two other characters are described as wearing glasses. In most of the books studied, the only characters who wear glasses are academics, professionals, or other highly trained individuals. For fictional characters, wearing glasses is equated to intelligence.

Not all fictional archivists come from the same gender. Approximately 58 percent are male, 42 percent female. However, gender does play a role in the status of the archivist. The women are more likely to be clerical-level workers than the men. If the archivist is in an administrative or supervisory role, such as Murchison DeVeer in Charles Goodrum's *Dewey Decimated* or Mr. Smythe in Sarah Bird's *Alamo House,* the archivist is more likely to be a man.

Another common feature of fictional archivists is the fact that most are middle-aged to elderly. Eugene Kennedy's Vatican archivist refers to himself as a "relic."[34] Age, like glasses, confers a sense of intelligence or, at the very least, lengthy archival experience.

While the prevailing physical traits of archivists suggest positive characteristics such as high intelligence and experience, the descriptions of the public appearance of archivists, particularly in the way they dress and present themselves, are not nearly so flattering. Archivists are either dressed sloppily, or primly, with few variants in between.

Sloppy appearance transcends matters of status. Jeffrey Archer, in *Honor Among Thieves,* describes the Archivist of the United States: "The Archivist must have been a shade over six feet, and as thin as most women half his age would have liked to be. He was almost bald except for a semi-circle of gray tufts around the base of his skull. He wore an ill-fitting suit that looked as if it normally experienced outings only on a Sunday morning."[35] This description is offered despite the fact that the man had written a best-selling textbook on the Bill of Rights and could surely afford to dress better.

The effect of this lack of attention to appearance, in some cases stated and in some cases implied, is that the archivists are more intent on what they do than what they look like. Frank Herbert in *Chapterhouse: Dune* describes a senior archivist as "old, fat and florid . . . wearing lenses to read now, uncaring what that revealed about her."[36] Sarah Bird is one of the few authors who describes archivists not only as neatly dressed but also caring what they looked like: "a harem of professional anal retentives all of them garbed in three-piece suits in a rainbow of hues running from clam to cement. There was something wistfully

[33] "Specs on Specs," *Consumer Reports* 62 (July 1997), 10.

[34] Kennedy, *Fixes,* 23.

[35] Jeffrey Archer, *Honor Among Thieves* (New York: Harper Paperbacks, 1994), 123.

[36] Frank Herbert, *Chapterhouse: Dune* (New York: G. P. Putnam's Sons, 1985), 38.

ironic about seeing them all dressed for success and laboring in the two fields to which the term has no relevance—library science and civil service."[37] While the archivists are dressed nicely, Bird describes their dress as inappropriate to their actual status.

The one archivist who has a flair for fashion is the man Lawrence Norfolk describes in *Lemprière's Dictionary* in a scene where Lemprière mistakes the archivist for his twin brother, a poor law clerk:

> The threadbare clerk of a week ago was now a proper Bond Street lounger. A new surtout and shirt with matching collar was topped with a knotted muslin scarf. A pair of brightly buffed shoes with elaborate brass buckles adorned his feet. But the greatest change was his hair. Where before there had been a meager dark brown covering, a shock of bright yellow now hung in frizzed curls almost to his shoulders.[38]

Although this archivist may have a better idea of how to present himself in public, his fashion sense makes him an object of ridicule. Norfolk later makes it clear that the archivist has an inflated sense of self-importance and that his dress contradicts his actual corporate status.

If the stereotypes used in these books create a composite image of a middle-aged, visually impaired person in badly chosen clothing, a more precise description might be that of a middle-aged, visually impaired person in badly chosen clothing with almost no social life. Marian Engel equates her archivist with a mole "buried deep in her office."[39] Piers Anthony relates the reaction of an archivist upon being kissed on the cheek in thanks for his help: "The man froze as if he had glimpsed the Gorgon, an astonished smile on his face. It was obvious he had not been kissed by many pretty girls in his secluded lifetime."[40] The archivist in Robert Heinlein's *Time Enough for Love* admits "I haven't kissed a girl in many years. Out of practice." He then tells the woman who has offered to kiss him that "I probably need practice in 'learning to be a human being.' "[41] Implicit in these descriptions are a commendable devotion to duty, but also a sense of loss, an ivory-tower remoteness that prevents the person from experiencing life to its fullest.

Anthony and Heinlein are not the only authors to remark on this sense of remoteness. Philippe van Rjndt describes the Vatican archivist as "a tall rigid man who, over the years, had cultivated a serene detachment toward all

[37] Sarah Bird, *Alamo House: Women without Men, Men without Brains* (New York: W. W. Norton and Co., 1986), 32.

[38] Lawrence Norfolk, *Lemprière's Dictionary* (New York: Ballantine Books, 1993), 218.

[39] Engel, *Bear,* 11.

[40] Anthony, *Centaur Aisle,* 200.

[41] Robert Heinlein, *Time Enough for Love* (New York: Ace Books, 1988), 360.

earthly matters, excluding only those relating to his work."[42] Another Vatican archivist in Eugene Kennedy's *Fixes* is told to forget current political infighting so "you'll be able to get back to the archives, a place more congenial for you than the world of action."[43] While van Rjndt's Archivist is simply remote, Kennedy's is accused of being unable to cope with the real world outside of his repository.

In *The Judgment Day Archives,* the archivists are forced by their duties to seclude themselves. The high level of security in this repository carries with it regulations regarding the accessibility of the workers within. The workers are under a gag order requiring silence about their employment, an order that applies not only to the media but also to relatives and friends. They park in a private lot and have unlisted home phone numbers and addresses.[44] Again, the greater the seclusion, the greater the sense of a devotion to duty.

Effectiveness and efficiency—intimated and stated directly—are important elements of the image of the intelligent and dutiful archivist. Archivists are expected to be able to answer any type of question. Elizabeth Scarborough's archivist in *The Unicorn Creed* is asked what type of armor to wear on board a ship when his warrior king must travel by sea.[45] He is appreciated precisely because he is the one to come up with practical solutions to bizarre problems. Brent Monahan, in *The Blood of the Covenant,* criticizes one archivist for failing to have a strong enough sense of duty. He points out that the man in question, the head of a prominent Italian archives, will only discuss job-related issues after being fed. "And civil servants would not serve without a little greasing. Apparently Castelli's greasing came through eggs and ham. If you wanted ingress to or information from his library, you took the boss to breakfast."[46] The character who is attempting to gain access to the archives makes it clear that he had higher expectations of the archivist.

Other authors describe the effectiveness of competent archivists. Duncan Kyle frequently mentions the excellent qualities of local archivists in Great Britain: "the archivists know their work, their records and their responsibilities, and further more care about all three. They tend to propriety and discretion."[47] Catherine Aird describes her county archivist as well educated and helpful.[48] All of these descriptions add up to an image of an intelligent, serious, and effective archivist.

[42] Philippe van Rjndt, *The Tetramachus Collection* (New York: G. P. Putnam's Sons, 1976), 13.

[43] Kennedy, *Fixes,* 234.

[44] Moskovit, *The Judgment Day Archives,* 242.

[45] Elizabeth Scarborough, *The Unicorn Creed* (New York: Bantam Books, 1983), 50.

[46] Brent Monahan, *The Blood of the Covenant* (New York: St. Martin's Press, 1995), 229.

[47] Duncan Kyle, *The Dancing Men* (New York: Henry Holt and Co., 1986), 62.

[48] Catherine Aird, *The Stately Home Murder* (New York: Bantam Books, 1981), 160.

Devotion to duty, however, also has negative connotations. One character in *Chapterhouse: Dune* states, "There is always something grumbling about Archivists."[49] One of the archivists being described is a woman who has the tendency to correct others "as though control of Archives gave her a better hold on reality."[50] In this case, awareness of her own intelligence leads to a false sense of superiority.

While most fictional archivists are rather meek, intelligence results in a condescending attitude for some. Frank Herbert describes one person's reaction to the archivists working for her: "She did not like dealing with the Archivists who came trotting in with *answers* to her questions. A disdainful lot they were, full of secret jokes."[51] The archivist in *Dewey Decimated* is "tall, imperious, and . . . a stuffed shirt."[52] Once the archivist in *Arc d'X* steals the volumes under his care, he uses his control over those records to change his personal status within the organization, and becomes demanding and difficult to work with. His demands initially net him an office with a window, and eventually the penthouse office with a view of both the ocean and the mountains.[53] The knowledge that these archivists possess or control makes them feel superior to those who need access to that knowledge, and for many archivists the result is less than attractive.

Many authors make judgments on the personal, social, and political status of the archivists in their novels. The Vatican archivist in *Fixes,* while of high status within the profession, is viewed by the other Cardinals as little more than an annoyance. While he might be in charge of one of the preeminent archives in the world, his status within the Vatican, and specifically within the College of Cardinals during papal elections, is not nearly so high. He is presented as quiet and rather socially inept.

Another soft-spoken, meek archivist is the one Louis L'Amour describes in *The Haunted Mesa,* who bemoans the fact that once the "Keepers of the Word" were involved in high governmental councils, but now the leaders may not even know that he, Tazzoc, exists, and he has no authority. When an outsider suggests that Tazzoc help him rescue a hostage, the very suggestion astonishes the archivist and he answers: "What can I do? I am but a Keeper of Archives."[54] The political status of a fictional archivist usually is tied to certain psychological characteristics. If the archivist is of low status within a larger organization, he is gen-

[49] Herbert, *Chapterhouse: Dune,* 71.

[50] Herbert, *Chapterhouse: Dune,* 14.

[51] Frank Herbert, *Heretics of Dune* (New York: G. P. Putnam's Sons, 1984), 224.

[52] Charles A. Goodrum, *Dewey Decimated* (New York: Crown Publishers, 1977), 12.

[53] Erickson, *Arc d'X,* 155.

[54] Louis L'Amour, *The Haunted Mesa* (New York: Bantam Books, 1988), 156–57.

erally portrayed as a non-aggressive, mild, and quiet person who is ignored by the other people around him.

Jeffrey Archer is ambivalent about the status of the Archivist of the United States in *Honor Among Thieves.* In one scene, a "Special Assistant" to the President is able to book a certain meeting room in the White House only because the scheduling secretary is aware that the other party is the Archivist.[55] But when the Archivist discovers that the Declaration of Independence has been stolen and tries to notify the White House, he can get people to answer his calls only by telling their receptionists that he is a cabinet member. The status, or perceived status, of the archivist very much affects the amount of attention he is able to command.

Yet another aspect of the image of archivists is their motivation for their work. Sarah Bird states that archivists work as hard as they do for job security.[56] When her main character, an archival technician at the Lyndon B. Johnson Presidential Library, won't leave work early one day, a fellow temporary employee asks sarcastically: "What is this? Are you suddenly planning a career in archives technology? Dreaming of working your way up to the Gerald Ford Library or something?"[57] Bird calls the archivists the "Galapagos tortoises of the tenured civil service;"[58] workers who will be long-lived in their chosen profession, but who will not be moving anywhere very quickly.

Curiosity and the search for knowledge are the most frequently mentioned motives for carrying on archival work. In *Footsucker,* Geoff Nicholson's self-trained archivist explains that he has created his archives in an attempt to understand himself: "Yet, partly through force of circumstances, partly through choice, I have become a scholar of my own condition. I have read the required texts. I have tried to cover the material. I have annotated. I have set up my archives . . . I have tried to keep up to date, I have become an authority, if not a wholly reliable one."[59] The search for knowledge also motivates the "Keeper of the Records" in *Beyond the Fall of Night,* an archivist who answers a young boy's questions because he himself has the "desire to uncover lost knowledge."[60]

Charles Goodrum points out that the gratification is not necessarily immediate. In *Dewey Decimated* one character explains that the potential use of the documents is fundamental to the explanation of why archivists do what they do: "The only thing that keeps an archivist going is the thought that what he's doing today will be appreciated a hundred years from now when somebody who can

[55] Archer, *Honor Among Thieves,* 123.

[56] Bird, *Alamo House,* 31.

[57] Bird, *Alamo House,* 62.

[58] Bird, *Alamo House,* 31.

[59] Geoff Nicholson, *Footsucker* (Woodstock, N.Y.: Overlook Press, 1996), 40.

[60] Gregory Benford and Arthur C. Clarke, *Beyond the Fall of Night* (New York: Ace/Putnam, 1990), 30.

really make a difference to society uses the materials."[61] Even though the benefits are not immediately apparent, the conclusion is that the potential within the documents is enough to satisfy the archivist.

The single most pervasive image associated with archivists is that of librarianship. Because library activities are familiar to most audiences and have some similarities to archival tasks, references to librarians and library science give readers a basic framework for the work of archivists. Many authors, like Martha Cooley, clearly describe archivists as close relatives of librarians. In Richard Purtill's *Murdercon,* one character explains that governmental cost-cutting in California has sent many embarrassed librarians to less-glamorous professions: "I know a number of librarians who are working for businesses or for the government as 'archivists': glorified file clerks, really."[62] Michael Crichton's protagonist in *Sphere,* upon hearing the job description of the mission archivist, promptly decides that she is a librarian after all.[63] Sarah Bird frequently refers to the activities of archivists at the LBJ Library as library science.[64]

Although the comparisons to, or cases of mistaken identity with, librarians are common in the world of archives-related fiction, some authors are aware that history training might also be relevant to an archivist's tasks. Sarah Bird's main character tries to impress an interviewer at the LBJ Library by convincing him that she has taken undergraduate history courses on the Great Society.[65] The idea of the archivist as historian is also echoed by Robert Barnard in *The Case of the Missing Brontë.*

Some authors are aware that history and library science degrees are not the only routes into archival work. One of Elizabeth Scarborough's characters describes her educational background as an interviewer evaluates her for an archival position: "World anthropology, sociocultural, four semesters, comparative religion, philosophy, psychology, languages—I like languages—look, I'd have sent for transcripts if I'd know I was going to need them. I was a student for a long time. My degrees are in history, psychology, and general humanities."[66] The archivist in *On This Rockne* not only has graduate degrees in library science and history, but also in law. Steve Erickson's archivist in *Arc d'X* comes to the archives via a filing job at an immigration bureau.[67] Robert Harris delivers what might be the most striking image, a "registrar" who had once been a

[61] Goodrum, *Dewey Decimated,* 64.

[62] Richard Purtill, *Murdercon* (New York: Doubleday and Co., 1982), 25.

[63] Crichton, *Sphere,* 58.

[64] Bird, *Alamo House,* 32–35.

[65] Bird, *Alamo House,* 35.

[66] Elizabeth Scarborough, *Nothing Sacred* (New York: Doubleday, 1991), 27–28.

[67] Erickson, *Arc d'X,* 111.

"wardress at the prison in Plötzensee"[68] and who certainly treats the records as her own personal prisoners. The registrar also illustrates another frequently used image, the archivist as gatekeeper.

Two of the three fictional archivists who best represent the characteristics the authors most frequently ascribe to archivists appear in Piers Anthony's *Night Mare* and *Centaur Aisle.* The two books are part of a fantasy series about a parallel world in which magic exists and which has bridges to Earth. One of the archivists comes from the land of Xanth, and one from what the Xanthians refer to as Mundania, or Earth. Both characters share similar characteristics, and echo some of the stereotypes applied to archivists in other novels.

Both are bespectacled, middle-aged males who tend to work in solitude. Neither has much experience with the opposite sex. One character describes the Xanthian archivist, Arnolde, who happens to be a Centaur: "He's a bachelor. He has no offspring. He's more interested in figures of the numerical persuasion than in figures of fillies."[69] Both archivists are so involved in their duties that they have no time for a personal life.

Anthony also describes both archivists as highly intelligent and motivated. In *Centaur Aisle,* Anthony points out that "scientific curiosity" is what makes Ichabod interested in helping others. When Arnolde is consulted by the Queen of Xanth, he informs her "as an archivist, I am conversant with the protocols,"[70] displaying a breadth of knowledge gained directly through his professional activities. Both archivists tend to use long words and elaborate sentence structures when they speak.

Anthony even touches on the tendency of archivists toward passivity. When Arnolde first makes an appearance in *Centaur Aisle,* the acting King evaluates him for potentially rebellious traits and comes to the conclusion that "he was hardly the type to threaten the existing order; he was dedicated to recording it."[71] Ichabod is contrasted to his fellow Mundanes who are described as tough, cunning, and ornery,[72] traits that Ichabod most definitely does not have.

The third archivist who displays many of the psychological traits associated with archivists in fiction is Martha Cooley's Matthias Lane of *The Archivist.* Lane is a solitary character, a widower of long-standing, whose only friend is another employee at the library. He is a well-read man, with a life-long interest in poetry.

Lane frequently displays the condescending attitude so often attributed to fictional archivists. He believes that graduate students perceive him as "something like a god, indispensable and unavoidable, keeper of countless objects of

[68] Harris, *Fatherland,* 88.

[69] Anthony, *Centaur Aisle,* 149.

[70] Piers Anthony, *Night Mare* (New York: Del Rey Book, 1984), 116.

[71] Anthony, *Centaur Aisle,* 147.

[72] Anthony, *Night Mare,* 116.

desire." He admits that the reality of the situation is not so grand, but that he is simply the guardian of one of the finest archives in the world. He denigrates the modern inventions of microfiche and computers: "The genuine scholars, those for whom books are nearly everything, pay little attention to the junior librarians with their keyboard fixations. The real scholars come to me,"[73] and is only interested in working with people who he deems to be serious.

One of the interesting aspects to the novel is Lane's insistence that he is not a stereotypical character and that the stereotypes applied to archivists are not accurate. When a woman won't tell him why she wants access to a closed collection but instead tries to make him guess, telling him "I figure you're an archivist, you probably enjoy a little guesswork," he becomes angry and responds that archivists are not detectives. Later the same evening when the woman is surprised by his ability to blow smoke rings, he tells her "You must have yet another preconceived idea about archivists."[74]

At the end of the novel, he breaks all of the stereotypes about archivists being passive, dedicated to their collections, and devoted to duty by allowing the woman access to a portion of the closed collection and then carrying the whole collection home and burning it in his back yard. While that action is not typical of archivists in fiction, most of whom seem dedicated to the preservation of records, again, Lane is acting as a gatekeeper, controlling access to a collection. Lane only takes himself out of a passive role when rejecting all of his professional ethics.

All of these images touching on appearance, status, intellectual background, and attitude, allow the reader to make certain broader assumptions about the archivist as a person. For the most part, archivists are viewed as quiet, reclusive, and intelligent, with a strong sense of duty and purpose. Archivists are described not so much as doers but as thinkers, with the ability to provide information to those who do act.

Of Dust, Dirt, Basements, and the Grave

Dust is the single most pervasive motif associated with archives, even outside of fiction. David Gracy comments that, "Dark and dust are stereotypes repeated without thought."[75] More than one of the resource allocators in the Levy-Robles study admit they had expected archives to contain "dusty boxes."[76] Even the novelists kindest to archives and archivists invariable describe archives and records collections as dirty and dusty. While this has some basis in fact, as

[73] Martha Cooley, *The Archivist* (Boston: Little, Brown and Company, 1998), 6.

[74] Cooley, *The Archivist,* 74, 79.

[75] David B. Gracy II, "Our Future is Now," *American Archivist* 48 (Winter 1985): 15.

[76] Levy and Robles, *The Image of Archivists,* 20–21.

any repository without a strong ventilation system will tend to accumulate dust, the fiction would suggest that no archives receives cleaning regularly.

Not even the most prestigious of institutions escape comments on their cleanliness. The British Museum's stacks are described as "musty " by David Lodge.[77] In *Possession,* the London Library retrieves a volume from the stacks still covered with Victorian coal dust decades later, a volume so filthy that the librarian must fetch a duster to clean it before the researcher can handle it.[78] In Vatican City, the archivist's office is cleaned so rarely that even the clock is dust-covered.[79]

Dust is pervasive even in less well-known repositories and collections. The files in *Spy Hook* are so dirty that any visitor to Registry has to take his "own soap and towel down there."[80] Caleb Carr, Isabelle Holland, P. D. James, Duncan Kyle, Bill Granger, Steve Erickson, and Lawrence Norfolk all use the words "dust," "dusty," or "musty" in reference to papers. Edgar Rice Burroughs not only describes a manuscript as musty, he likens the retrieval of the document to being "unearthed,"[81] a word which is also used by Martha Cooley in *The Archivist.*[82] Frank McDonald uses the word "excavate" in *Provenance.*[83] Lawrence Norfolk describes the archives of the East India Company as "moldering" and "malodorous."[84]

Many fictional archives attached to a large institution or organization are located in basements. This may help account for the perception, often stated, of archives as dirty and ill-lit. Basement locations are also used to represent a lack of status on the part of the office or activity located there. Bill Granger, in *Hemingway's Notebook,* emphasizes the noncurrent, nonuseful nature of the files which are placed into remote locations: "November was the nomenclature of a terminated agent. His file was not active; he was asleep, computerized into Archives, the floppy disks already grown dusty in the sub-sub-basement storage lockers."[85] Dead files are almost always located in out-of-the-way locations.

Some authors do realize that basement archives provide a certain amount of security as the entrances are more easily controlled. Geoff Nicholson's protagonist keeps his archives in a locked cellar for which the only entrance is

[77] David Lodge, *The British Museum is Falling Down* (New York: Holt, Rinehart, and Winston, 1967), 99.

[78] A. S. Byatt, *Possession* (New York: Vintage International, 1990), 5.

[79] Kennedy, *Fixes,* 176.

[80] Len Deighton, *Spy Hook* (New York: Ballantine Books, 1990), 145.

[81] Edgar Rice Burroughs, *Tarzan of the Apes* (New York: Ballantine Books, 1977), 1.

[82] Cooley, *The Archivist,* 7.

[83] Frank McDonald, *Provenance* (Boston: Little Brown and Company, 1979), 291.

[84] Norfolk, *Lemprière's Dictionary,* 322.

[85] Bill Granger, *Hemingway's Notebook* (New York: Crown Publishers, 1986), 48.

through his apartment.[86] In *Spy Hook,* classified files related to British national security are protected by security measures that increase as the researcher moves to lower floors.[87]

One of the most intriguing motifs to appear in archives-related fiction is that of death and the tomb. Authors frequently use burial-related phrases to describe archives and the use of archives. The popular perception of records as dirty and musty and archival repositories as being below ground may contribute to this image. The fact that archives frequently contain the records of people, companies, and organizations long gone also provides some justification for the use of death-related phrases and images.

No matter what the justification, authors regularly utilize death-related images, even if only briefly. A. S. Byatt, an author sympathetic to the usefulness of archival work, describes a retrieval request as being "exhumed."[88] Piers Anthony's archivist is a person who "knows where all the bodies are hidden."[89] Eugene Kennedy's archivist admits he is "better acquainted with the vast legions of the dead" than with his living brothers.[90] In *Neuromancer,* the hero breaks into what is defined as a "dead storage area" to steal a computerized personality construct of a dead person.[91] Perhaps the most subtle of all is Kurt Vonnegut, who justifies the mass destruction of records in the year ten million A.D. as reasonable "because museums and archives would be crowding the *living* right off the earth."[92]

Other authors equate research into archives with the opening of gravesites. Len Deighton's spy, Bernard Samson, describes himself as "Howard Carter breaking into Tutankhamun's inner chamber" as he accesses secret agent files which had lain untouched in the archives for at least ten years.[93] Matthias Lane, in *The Archivist,* explains that opening collections prior to the agreed date is a form of grave robbing, and refers to it as "exhumation."[94] Robert Harris calls his main character "a robber of paper tombs."[95] For all three authors, archival records represent not only dead files, but ones that are deliberately buried.

[86] Nicholson, *Footsucker,* 88.

[87] Deighton, *Spy Hook,* 141.

[88] Byatt, *Possession,* 4.

[89] Anthony, *Centaur Aisle,* 146.

[90] Kennedy, *Fixes,* 210.

[91] William Gibson, *Neuromancer* (New York: Ace Books, 1984), 65.

[92] Kurt Vonnegut Jr., *The Sirens of Titan* (New York: Dell Book, 1975), 50. Emphasis added.

[93] Deighton, *Faith,* 135.

[94] Cooley, *The Archivist,* 7.

[95] Harris, *Fatherland,* 249.

Other authors take the death metaphor a step further into images of the afterlife. David Lodge's graduate student describes the "infernal" atmosphere of the "underworld" of the storage stacks.[96] Umberto Eco describes the monastery library in *The Name of the Rose* as "at once the celestial Jerusalem and an underground world on the border between terra incognita and Hades."[97] In a more light-hearted (and less diabolical) look at the issue, Michael Crichton invents a records database for his fictional computer company in *Disclosure,* a database which can be accessed via a virtual reality gateway. For people using the gateway, the help icon appears as an angel. A more positive image perhaps, yet Crichton's researchers find themselves in a world beyond the living.

Like the stereotypes applied to archivists, the stereotypes applied to archival repositories also act as a shorthand for aiding description. Authors can rely on certain images with which they assume their audience is familiar in order to give depth to their descriptions. While the stereotypes may not always be accurate, they do provide the groundwork for communication between the author and the reader. Not all archival repositories are dusty, dirty, musty, or malodorous, but those images are used to convey a sense of age and a sense of history.

Two books in particular clearly illustrate both motifs of dirt and the underworld. The first is Lawrence Norfolk's *Lemprière's Dictionary,* whose protagonist is a studious young man unaware that he is heir to one-ninth ownership of the East India Company. At one point, the chief archivist of the company, Theobald, takes Lemprière to his repository.

> Theobald struggled with the lock, which was stiff with disuse, then leaned and pushed back the door, whose hinges were stiffer still. A musty smell filled the office as it opened. Theobald took the lamp and beckoned for Lemprière to follow. They entered single file, for the door was narrow as well as low. Theobald held the lamp as high as his stature would allow and Lemprière straightened to survey the scene before him.
>
> Theobald's domain did indeed extend the length and breadth of East India House. Rays from the lamp shone out a hundred feet or more until the gloom of the low interior defeated them, and beyond there was only blackness. It was, in effect, a vast cellar.
>
> Rough corridors ran forward and to either side between hundreds of thick blocks. Each was ten feet or more across and reached from floor to roof. Lemprière took them for squat supporting columns. The musty smell was much stronger inside, the air cold with damp. Then he saw that the columns were paper: vast piles of sheaves of papers stacked in blocks. The cellar was an archives of monstrous proportions. Theobald walked ahead of him, turning this way and that between the moldering piles until they could no longer

[96] Lodge, *The British Museum is Falling Down,* 99.

[97] Umberto Eco, *The Name of the Rose* (New York: Harcourt Brace Jovanovich, 1985), 184.

> see the door through which they had entered, the side walls, nor yet the far end of the cellar. Lemprière heard the faint drip of water somewhere in the darkness. The smell of damp paper was all around him.
>
> "This," said Theobald, as he came to a halt beside a malodorous pile of papers spotted with green mold and gestured into the blackness about them, "is the Correspondence."[98]

Norfolk's description touches on many of the elements present in the other novels: the archives are located in a basement, are dirty, contain records of no great importance to the day-to-day functioning of the company. Furthermore, the archives has a single entrance through the archivist's office and all persons are to apply to the archivist for permission to enter.

Obviously, one of the fundamental problems with the archives of the East India Company is that the papers are stored in the cellar of the company building. The cellar has no shelving; piles of papers sit directly on the floor in a building precariously close to the Thames and a high water table. While one might argue that lighting and humidity and temperature control systems would be anachronisms, the archives described by this author were never designed to hold papers, as other contemporaneous libraries and archives must have been.

Norfolk's archives signify more than just a badly curated collection. The records were not meant to be preserved, they were meant to rot in the dark. The archivist is appointed to the relatively well-paid position to assure his silence on a potentially costly and embarrassing issue. The very status of the company is dependent on these records disappearing.

Unlike the archives of the East India Company which were meant to disintegrate, the holdings of the Lyndon B. Johnson Presidential Library and Museum, as described by Sarah Bird in *Alamo House,* are to be preserved permanently, a sort of archival embalming process. She frequently employs many of the death-related motifs which appear in other novels. The temperature settings in the Library allow Bird to express the tomb metaphor. "A polar blast hit me as I pulled open the library door. It was so cold inside the Presidential Mausoleum that I expected someday to discover the Big Bopper himself laid out in a remote corner waiting for cryogenics to advance to the point where Lady Bird could thaw him out."[99] She uses the term mausoleum on at least two occasions,[100] and the remainder of the novel also makes it clear that Bird does indeed regard the Presidential Library as a tomb. She also refers to the storage of the presidential records as "enshrining" twice.[101] While enshrinement has more obvious religious connotations, the connection with death is still evident.

[98] Norfolk, *Lemprière's Dictionary,* 322–23.

[99] Bird, *Alamo House,* 31.

[100] Bird, *Alamo House,* 31, 38.

[101] Bird, *Alamo House,* 31, 61.

Sarah Bird and Lawrence Norfolk provide readers with opposing depictions of archives. Norfolk describes an archives that contains material useful to his hero, an archives that is meant to disintegrate in the basement. Bird describes an archives meant to be preserved for a very long time visible to the public, yet with no sense of vitality. While neither author is particularly sympathetic to archival endeavors, both are describing in great depth views that many other authors express only briefly.

The Importance of Archives

One of the most central issues facing archivists and archives is that of usefulness—how can archivists demonstrate the importance of their holdings? If the documents in archives have value resulting from the information they contain, and if that information may be usable either in the present or the future, how is that to be shown? In the Levy-Robles report, resource allocators state their belief that knowledge of the past (assisted by the contents of archives) helps decision makers avoid the mistakes of the past. Yet at the same time, archives are a low priority in budgetary allocations,[102] suggesting that they are not as immediately relevant to the needs of most organizations as present operations and future planning might be.

Many novels contain judgments on the importance of archives. Usually if the contents of archives are seen as important, the importance stems from a small quantity of papers or often just a single document with ramifications for the plot. In *The Stately Home Murder,* the family archivist is murdered—an event that is initially, and apparently quite logically, blamed on the fact that he had discovered some papers that suggest that the current earl, the archivist's employer, does not legally hold his title.[103] Other authors who treat archival documents as important to the plot include Peter Hoeg and Len Deighton. In both *Smilla's Sense of Snow* and *Faith,* the main characters use archival documents to find information necessary for solving their respective problems. In *Smilla's Sense of Snow,* the title character breaks into the archives of a mining corporation looking for expedition reports in order to solve a murder. In *Faith,* the main character needs information contained in old files in order to locate a secret agent.

In a more fantastical view of the relevance of archives, in *Arc d'X,* Steve Erickson writes of an archivist who steals a number of sealed histories from his own repository. The result of the theft is a loss of coherence in what Erickson calls the "psychic fabric" of the city. A city monument moves several feet out of place, a trolley car disappears, and a certain piece of graffiti changes

[102] Levy and Robles, *The Image of Archivists,* 5, 25.

[103] Aird, *The Stately Home Murder,* 45.

daily without human intervention. The potential power of the missing documents manifests itself in panic among the city leaders when one of them disappears:

> The priests, sitting around their crescent table discussing the situation, suddenly turned to find one of their colleagues had vanished from his chair. Over the course of the day alarm inevitably evolved into panic: another of them might be gone with the next sunrise. "I'll be damned," the head priest thundered at the others, "if I'm going to wake up tomorrow to find I'm not here!"[104]

The unraveling of reality in the city only slows as pages from the histories are returned to the archives. Steve Erickson equates loss of history with the loss of causality.

Often the information contained in fictional archives plays an important role in political events. In Duncan Kyle's *The Dancing Men,* the information found in archival collections forces the favorite candidate for the American presidency to resign his candidacy. The premise of Robert Ludlum's *The Chancellor Manuscript* is that J. Edgar Hoover is assassinated in order that a blackmailer may take possession of his files, files that Hoover had used to manipulate various influential persons in government, the armed services, and the media. In *The Dossier,* KGB agents forge records which prove that the next French Prime Minister had been a Nazi sympathizer, part of a plot to keep him out of office. Robert Harris's hero in *Fatherland* finds Holocaust records that will topple his fictional Nazi society.

Several authors describe the political power controlled by religious organizations as vulnerable to archival records. In *The Tetramachus Collection* and in *Fixes,* the succession to the papacy is affected by the contents of the Vatican's Secret Archives. One character in Thomas Gifford's *Assassini* discusses the potentially devastating effects of the release of information held in the Secret Archives if a one-hundred-year-old rule were not in place: "Without the rule . . . half of the men who run the world would have to kill themselves."[105] In these three books, the dangerous records are those that document the Church's supposed collusion with the Nazis prior to, during, and after World War II. In all three cases, the information in those records affect people at the highest levels of the Roman Catholic world.

For some authors, archives are not only relevant to political power, but are also necessary for survival. James Schutte chronicles the capture of a species in *The Bunyip Archives,* a species that keeps mental archives which are transferred psychically from archivist to archivist. Schutte's hero explains;

> Anyway, those archives are a lot more important to the bunyips than any one individual. They need them to survive. Imagine how difficult our own lives

[104] Erickson, *Arc d'X,* 166.

[105] Thomas Gifford, *Assassini* (New York: Bantam Books, 1991), 246.

> would be if we were suddenly stripped of all recorded knowledge. Their archives contain not only history but maps, survival strategies, locations of hidden food and water supplies, and a lot of other things that I still don't comprehend. Without that knowledge they can't return to the wild.[106]

For the bunyips, the archives are kept by an individual, and that individual is at the center of the species' fight for survival. Schutte stresses that because the mental archives allow bunyips to actually talk to past archivists, the archives are not only a source of information but also a method of communication from the past to the present.

Like the bunyip archivists, the archivists in Frank Herbert's *Dune* series hold advisory positions at top levels of the society. Despite this apparent political power, one leader in Herbert's *Chapterhouse: Dune* is less than positive about her associate's activities and the meetings that result from them. "She detested those sessions—endless rehashing of Archival reports. Bellonda doted on them. Bellonda of Archival minutiae and boring excursions into irrelevant details. Who cared if Reverend Mother X preferred skimmed milk on her porridge?"[107] Although Herbert gives his archivists a great deal of theoretical power, the actuality of the situation is that the leaders listen to the archivists while begrudging the power given to the interpreters of the raw data.

Walter Miller, in *A Canticle for Leibowitz,* also describes a society at odds regarding the value of archival collections. The task of protecting the records has become more important than the records themselves. The activities of the monks charged with protecting the records are laudable in that they are rescuing the last vestiges of "culture" from mobs determined to destroy literature and knowledge, but the monks are criticized by a visiting scholar who believes that the monks are not being realistic about eventual use of the records. He comments: "Keep science cloistered, don't try to apply it, don't try to do anything about it until men are holy. Well it won't work. You've been doing it here in this abbey for generations. . . . If you try to save wisdom until the world is wise, Father, the world will never have it."[108] Despite the assumption that eventually the records will be able to be used, when a researcher is able to decipher some of the records and create a working light bulb thousands of years after the last one had been destroyed, the monks are not impressed by the use made of the records, but are worried that the unsealing of the casks holding the documents will shorten the life-span of the records.

While Miller concedes that the information his monks are storing might be useful in some distant future, other authors are not that appreciative. Sarah Bird's hero in *Alamo House* is constantly denigrating her duties and surround-

[106] James E. Schutte, *The Bunyip Archives* (Dallas: Baskerville Publishers, 1992), 153.

[107] Herbert, *Chapterhouse: Dune,* 137.

[108] Walter M. Miller, *A Canticle for Leibowitz* (Boston: Gregg Press, 1975), 215–16.

ings in her part-time position with the Lyndon B. Johnson Presidential Library. The character explains her job description:

> Our job was to sort through the Johnson Social Files. The nature of these files can best be ascertained by reflecting on two facts: First they had lain dormant for close to two decades with no discernible effect on the chronicling of the Johnson years. Second, two minimum-wage workers with absolutely no training, and even less interest, in library science had been hired to catalogue them.[109]

Later, Bird's character observes a tourist looking up at the facade of the library and wonders how he would feel if he knew that those stacks of archives boxes did not contain secret letters from Ho Chi Minh and "blueprints of the Great Society," but countless copies of a brownie recipe, memento pieces of Lucy Johnson's wedding cake, and letters from elementary schoolchildren regarding the incident when LBJ lifted his dog by her ears.[110] Bird frequently stresses the waste involved in the preservation of irrelevant records for which "flotsam and jetsam " are too descriptive for cataloguing purposes.[111]

Stephen Fry, in *The Hippopotamus,* is also less than complimentary about the value and importance of archives. His main character is a British poet who has been approached by a "deranged" Texas university in search of his papers: "What kind of self-conscious and twee belle-littrist ponce keeps *notebooks?* I asked myself. Utterly absurd, but the money was good."[112] The poet promptly forges rough drafts of his best-known works which he then turns over to the library. Fry denigrates not only the archives that would collect such papers, but the researchers who would use them.

Some authors who describe archival holdings as relatively useless are at the same time suggesting that the very act of storage infuses the papers with a sense of importance. The tourist in *Alamo House* looks at the impressive facade of the institution, and Bird suggests that he must assume that the contents are equally impressive. Stephen Fry's poet forges papers for an archives, and graduate students obtain fellowships to study them. This idea is most clearly presented by Robertson Davies in *The Rebel Angels,* in a discussion between several colleagues after the university archives accessions a deceased colleague's papers. One person notes: "In my opinion, too much goes to Archives and anything that is in Archives gains a wholly ridiculous importance because of it. Judge a man by what he publishes, not by what he hides in a bottom drawer."[113] In order for archives to confer importance upon the records, the archives must have some

[109] Bird, *Alamo House,* 32–33.

[110] Bird, *Alamo House,* 61.

[111] Bird, *Alamo House,* 33.

[112] Stephen Fry, *The Hippopotamus* (New York: Random House, 1994), 59.

[113] Robertson Davies, *The Rebel Angels* (New York: Viking Press, 1981), 176.

inherent power. However, the characters in Bird's, Fry's, and Davies's novels argue that the power is mostly illusory, existing only in the perception of the uninformed beholder.

Joanna Trollope expresses a similar thought in *The Choir.* In this novel, a royal charter held by the county records office is the sole document that gives a school choir its raison d'être. When the choir-master visits the archives to view the document, which he believes will save his choir from the current administration's attempts to shut it down, he is astounded to find that the charter was never ratified. Despite his argument that the school has observed the charter for hundreds of years, the archivist gently reminds him that if he is planning to take the battle to court, the charter will be of no evidentiary value.[114] In this case, the teacher mistakenly associates long-term retention with legal value.

Perhaps the most ambivalent description of the value of archives appears in Louis L'Amour's *The Haunted Mesa.* L'Amour clearly states that a society that ignores its archives is a decadent civilization.[115] His American hero, Raglan, meets an archivist from such a society and realizes that the information he needs is probably within the archivist's repository. Raglan obviously appreciates the man's intelligence and his devotion to the protection of the records in his domain. Yet the archivist, Tazzoc, has no personal power and almost no one in the society remembers that the archives even exists. In the scene mentioned earlier in this article, Raglan tries to convince Tazzoc to help him, Tazzoc is astonished by the idea that he might be useful and queries, "What can I do? I am but a Keeper of Archives."[116] Raglan reminds him that the contents of the archives may prove to be useful. The scene illustrates L'Amour's basic ambivalence toward the importance and relevance of archives; how important can an archives be when the archivist himself no longer sees the importance in it?

Raglan eventually finds the information he needs in the archives, and the value of archival collections is apparently proven. Yet when Raglan attempts to convince the archivist that American society values archives, he states:

> Oh, we do have those who would stop learning where it is . . . But there are men and women who want answers and they seek them in laboratories and libraries the world over. Our libraries . . . are like your Archives, but ours are used, day and night, and their contents are put into books to be sold that those may study who cannot come to libraries.[117]

For L'Amour, archives in American society only become useful once the information contained within them is made widely available in printed form and put

[114] Joanna Trollope, *The Choir* (London: Black Swan, 1993), 123.

[115] L'Amour, *The Haunted Mesa,* 166.

[116] L'Amour, *The Haunted Mesa,* 157.

[117] L'Amour, *The Haunted Mesa,* 158.

on a shelf in a library. Certainly L'Amour sees the potential in archival records, but only that which can be widely disseminated can be of real value.

Fiction writers are clearly divided on the issue of the value of archives. If the author believes that archival records have informational value, the author is more likely to present archives in a positive light. Those authors who do not see the usefulness of archives are the authors most likely to use negative stereotypes and images in reference to the aspects of archival work that they do discuss.

Some Conclusions

Novelists frequently use certain images when discussing archives and archivists. Are these images accurate? Many have at least some basis in reality. For example, while archives and libraries are not interchangeable, many archivists currently practicing in the profession do have library backgrounds. Archives are frequently attached to libraries in academic or other research institutions, and many of the tasks performed by archivists are similar to those of librarians.

Novelists are including archives and archivists in their writings more and more every passing year. Stereotypes are not only perpetuated, but are also strengthened through repetition, and new images are added to them. The ramifications of these stereotypes concern a number of archivists. David B. Gracy comments:

> The most perplexing paradox must be the fact that the public values records but not keepers of records . . . Lowly archivists, dark and dust are stereotypes repeated without thought. That is exactly the problem; that is precisely what makes contending with this paradox so difficult. It is perpetuated by the absence, not the presence, of thought.[118]

Gracy is arguing that the status of the profession is directly related to popular perceptions of it. The Levy-Robles study was commissioned with the same assumption. If the archivists are to get professional recognition and be able to raise their own personal status, the status of their repositories, and the status of the profession as a whole, they may need to overcome preconceived ideas held by potential users, clients, and any others who might have institutional ties to an archives.

Can negative images be successfully combated? One library science author, when discussing the same issues faced by librarians, suggests that the first steps will have to be made within the profession itself:

> At present, librarians as a group may be said to be perpetuating their stereotype by writing about it. Such behavior has a predictable result: "Constant reiteration of one's inferiority must often lead to its acceptance as a fact." Not only do librarians perpetuate the stereotype by keeping every librarian aware

[118] Gracy, "Our Future is Now," 15.

of it through journal articles, they indoctrinate new entrants into the profession early.[119]

Yet the authors of *Stereotypes and Social Cognition* suggest that understanding what underlies negative stereotypes and debunking those myths "would have a greater positive impact than pretending they should not exist."[120]

Perhaps the answer lies in a combination of methods. If stereotypes are useful precisely because they allow people to make assumptions about that which is being stereotyped, archivists may wish to start popularizing their own images of the profession to replace inaccurate or negative images. But before archivists can combat inaccurate images of the profession, they must first educate themselves as to what those images are, and then clearly define how reality differs from the stereotype. Inherent in this process is the assumption that the archival profession does have an identity that can be clearly delineated and is separate from that of other professions.

One way to popularize an alternative image is, as John Grabowski suggests, to create a larger body of users in order to expand the number of people who know what archivists are and what they do.[121] Outreach activities and public programs can reach potential user groups and teach them the importance and usefulness of archives. As archivists increase their visibility, the dichotomy between the inaccurate stereotypes and reality will become more obvious.

The Levy-Robles study concludes its "Summary and Implications" with this recommendation: "To improve their situation, archivists need to define more coherent identity objectives, and communicate greater freshness and distinctiveness in imagery by their training, programs, self-assertion, publicity, advertising, and relevance to modern life."[122] By making this statement, Levy and Robles are suggesting that this is not the image archivists are projecting, or were projecting at the time the report was written in 1984. The frequent recurrence of discussions on popular images of the profession would suggest that many archivists do not believe that all of these issues have been fully addressed even now. Archivists may still have the opportunity to help shape the stereotypes regarding the profession, and make these something dynamic and relevant both for today and for the future.

[119] Pauline Wilson, *Stereotype and Status: Librarians in the United States* (Westport, Conn.: Greenwood Press, 1982), 38.

[120] Leyens, Yzerbyt, and Schadron, *Stereotypes and Social Cognition,* 206.

[121] Grabowski, "Keepers, Users, and Funders," 464.

[122] Levy and Robles, *The Image of Archivists,* v.

Annotated Bibliography of Fictional Sources

This bibliography does not attempt to provide a comprehensive record of archival fiction; rather it includes the works read by the author since January 1995 in preparation of this study. An indication of the book's genre has been provided when a genre was readily identifiable. The bibliographic information is for the first edition of each book. This edition may not correspond with the editions cited in the footnotes of the article, but it seemed useful to provide an indication of when each book was first published. For books first published in Great Britain or Canada, publishing information on the first American edition has also been provided. Annotations do not attempt to provide a plot summary but rather seek to characterize the archival component of the work. The bibliography is arranged alphabetically by author, with an index of titles at the end.

1. Ackroyd, Peter. *Chatterton.* London: Hamish Hamilton, 1987; New York: Grove Press, 1988.

Literary mystery. Discusses forgery of personal papers: a bookseller forges a personal journal after a poet commits suicide and leaves papers accusing the bookseller of having cheated him financially. The journal suggests that the poet faked his death after having been found out as a forger himself.

2. ——— *The House of Dr. Dee.* London: Hamish Hamilton, 1993.

A man uses municipal records to trace the ownership of a house he has inherited.

3. Aird, Catherine. *The Stately Home Murder.* Garden City, N.Y.: Doubleday, 1970.

Mystery. While on a stately home tour in the English countryside a young boy investigates the armory and finds a body stuffed into a suit of armor. The body is the family archivist who has been in the process of writing a family history and who has supposedly found some records which reveal that the current Earl holds no right to the title. The solution has nothing to do with papers; the archivist had uncovered a different secret. Includes an interesting discussion regarding the different values attached to private records [see pages 137–40 of the 1981 Bantam Books printing].

4. Anthony, Piers. *Centaur Aisle.* New York: Ballantine, 1981.

Fantasy. One in a huge series of fantasy novels about the land of Xanth, where mythological creatures roam and humans have magical powers. A centaur archivist is discovered to be a powerful magician. The archivist is an important member of an expedition sent to rescue the kidnapped king somewhere in what Anthony calls "Mundania" which is equivalent to our world. The group also picks up a Mundane archivist while trying to locate the king.

5. ——— *Night Mare.* New York: Ballantine Books, 1982.

Fantasy. Another in the Xanth series. The Mundane archivist from *Centaur Aisle* appears briefly at a wedding, the centaur archivist does a brief stint as King of Xanth.

6. Archer, Jeffrey. *Honor Among Thieves.* Hammersmith, London, England: HarperCollins, 1993; New York: HarperCollins, 1993.

Political thriller. Premise: Saddam Hussein hires a mafia group to steal the Declaration of Independence from the National Archives; Hussein plans to burn the Declaration on a world-wide television broadcast. The mafia organization hires a forger to create a new Declaration; the mistake that will reveal that the one in the Archives is a fake is a correction of a spelling error contained in the original. The Archivist of the United States is a minor character who makes several appearances in the novel.

7. Ballinger, John. *The Williamsburg Forgeries.* New York: St Martin's Press, 1989.

Mystery. Revolves around a research library owned by a private individual: a library which contains an unusual number of unique books. The local college's special collections librarian convinces a local bookseller to forge rare items with small errors in them to sell to the library owner. The librarian sees the private library as unfair, well-funded competition to his own acquisitions program, and plans to attend the grand opening and reveal the collection as untrustworthy.

8. Barnard, Robert. *The Case of the Missing Brontë.* New York: Scribner, 1983. First published in England as *The Missing Brontë.* London: Collins, 1983.

Mystery. A retired schoolteacher inherits family papers which include an unknown manuscript by Emily Brontë. Once she asks a few wrong people about the value of it, the chase is on. The manuscript is almost destroyed in the final scene, but a typescript transcription has already been made.

9. Benford, Gregory and Arthur C. Clarke. *Beyond the Fall of Night.* New York: Ace/Putnam, 1990.

Science fiction. The Keeper of the Records of a futuristic society plays a minor but important role.

10. Bird, Sarah. *Alamo House: Women without Men, Men without Brains.* New York: W. W. Norton & Co., 1986.

One woman's answer to *Animal House.* The central character is a graduate student working as a temporary employee at the Lyndon B. Johnson Library, sorting the Johnson social files. Includes long descriptions of the repository, the staff, her job description, and duties.

11. Brockway, Connie. *My Dearest Enemy.* New York: Dell Publishing, 1998.

Romance. The hero of the book is a man dedicated to the honor of his family name. It includes only one brief scene in which he describes his romantic partner as a woman with no regard for tradition, who would "burn the family archives for tinder" (p. 272).

12. Brookner, *Anita. Look At Me.* London: J. Cape, 1983; New York: Pantheon Books, 1983.

Concerns a reference librarian in a medical research institute. She is in charge of an "archive" of pictorial material related to mental illness—not a

photograph collection but an artificial collection of secondary sources. Very little material about her position or responsibilities.

13. Brown, Rita Mae. *Murder at Monticello, or, Old Sins.* New York: Bantam Books, 1994.

Mystery. The head archeologist at Monticello is murdered after inspecting some modern account books belonging to a local realtor. Brief discussions of family papers.

14. Burroughs, Edgar Rice. *Tarzan of the Apes.* Chicago: A. C. McClurg & Co., 1914.

Fantasy. The well-known tale of a boy raised by apes is based on an old manuscript and corroborating evidence in the records of the British Colonial Office.

15. Byatt, A. S. *Possession.* London: Chatto & Windus, 1990; New York: Random House, 1990.

A post-graduate student researching a Victorian poet finds the poet's original annotated copy of Vico in the London Library. The book contains a number of drafts of letters from the poet to an unknown female correspondent. The student steals the letters and attempts to identify the recipient. He locates further correspondence with the aid of another academic who is a descendant of the female correspondent.

16. Card, Orson Scott. "The Originist." In *Maps in a Mirror: The Short Fiction of Orson Scott Card.* New York: Tom Doherty Associates, 1990.

Science fiction. Short story based on Isaac Asimov's Foundation series. A main character is a vastly wealthy researcher who has reconstructed "lost" archives and opened them to research.

17. ——— *Pastwatch: The Redemption of Christopher Columbus.* New York: TOR, 1996.

Science fiction. Three people with the ability to travel backward in time attempt to rid the world of slavery by making sure that when Columbus reaches the new world, the new world is prepared for European diseases and has a strong enough political structure to withstand the Spanish conquest. They leave records of their own alternate history in an underground archives to be found at a later date.

18. Carkeet, David. *I Been There Before.* New York: Harper and Row, 1985.

Fantasy. Mark Twain returns to earth via Halley's Comet in 1985, and not only sends some of his current writings to the Twain collection at the Bancroft Library, but visits the archivists there. The book is set up as a published collection of papers relating to Twain's reappearance, including notes from the editors on their own attempts to track Twain and provide a positive identification for him.

19. Carr, Caleb. *The Alienist.* New York: Random House, 1994.

Historical mystery. Theodore Roosevelt as the chief of police in turn-of-the-century New York City sets an investigative team headed by a psychologist on the search for a serial killer. Involves brief research into police records, census bureau records, and records from the Department of the Interior in Washington, D.C.

20. Castle, Jayne. *Zinnia.* New York: Pocket Star Books, 1997.

Futuristic romance. A brief scene in which the destruction of a university records center by arson is mentioned. The fire is set with the intention to destroy records regarding several murders.

21. Clarke, Arthur C. *Earthlight.* New York: Ballantine Books, 1955.

Science fiction. Brief description of recordkeeping practices of the manager of a research laboratory on the moon.

22. Cooley, Martha. *The Archivist.* New York: Little, Brown and Company, 1998.

Matthias Lane, the archivist of the title, undergoes a crisis of conscience when a graduate student approaches him asking for access to a collection which is to remain sealed until 2020. The woman explains why she wants to see the correspondence between T. S. Eliot and Emily Hale, and her reasons remind him of his late wife who committed suicide in 1965. He eventually gives the student copies of the drafts of poems from the collection. In the end, he decides that since he never obeyed his wife's wishes regarding her own papers he will obey Eliot's wishes regarding the correspondence and burns all of it excepting the poems.

23. Cornwell, Patricia. *Cruel and Unusual.* New York: Charles Scribner's Sons, 1993.

Mystery. An executed criminal's fingerprints and photograph are missing from the archives file, and the Chief Medical Examiner of Virginia finds herself unable to prove that the state executed the right man.

24. Crichton, Michael. *Disclosure.* New York: Alfred A. Knopf, 1994.

Corporate suspense. Brief description of a virtual reality corporate records database. The image of the database is based on a library in Oxford, and the help icon is an angel.

25. ——— *Sphere.* New York: Knopf, 1987.

Science fiction. The navy finds a time-traveling spaceship in a trench in the ocean. The archivist is a minor character whose duties include recording the mission for posterity, and making sure all recordings are properly filed.

26. Cussler, Clive. *Treasure.* New York: Simon and Shuster, 1988.

Political thriller. The collection of the Library of Alexandria was not burned but preemptively moved to Texas, buried under a hill, and then rediscovered in the late-twentieth century. Some brief discussions of the importance of the holdings of the library.

27. David, Peter. *Imzadi.* New York: Pocket Books, 1992.

Science fiction. One very brief scene in which a dead woman's "effects" are donated to a national archives.

28. Davies, Robertson. *The Lyre of Orpheus.* Toronto: Macmillan of Canada, 1988.

This novel is the third in a trilogy of novels which also includes *The Rebel Angels* (see below). Several scenes take place in archives and libraries where one character steals sketches from manuscript collections.

29. ——— *Murther and Walking Spirits.* Toronto: McClelland & Stewart, 1991; New York: Viking, 1991.

Most of the scenes in the novel take place at a film festival featuring historic films from international archival collections.

30. ——— *The Papers of Samuel Marchbanks.* Toronto: Irwin, 1985; New York: Viking, 1986.

A fictional collection of published and nonpublished writings of a particularly eccentric and forthright Canadian "man-about-town." Includes selected correspondence, a journal, and a collection of thoughts offered up as subjects for "Table Talk."

31. ——— *The Rebel Angels.* Toronto: Macmillan of Canada, 1981; New York: Viking Press 1981.

The problems faced by the executor of the estate of a prominent art collector, who also collected manuscripts and rare books. Includes brief scenes with archivists who want to acquire the papers of the collector; the executor's confusion regarding the value of such papers.

32. Deighton, Len. *Faith.* London: HarperCollins, 1994; New York: HarperCollins, 1994.

Spy novel. A field agent researches London Central's dead files in an attempt to find data on a counter-agent.

33. ——— *Spy Hook.* London: Hutchinson, 1988; New York: Alfred A. Knopf, 1988.

Spy novel. Brief description of London Central's main computer database.

34. Dickens, Charles. *Bleak House.* London: Bradbury and Evans, 1852; New York: Harper & Brothers, 1853.

Legal. Minor discussions of court documents. The private citizen who has secreted the will which might bring a prolonged probate case to an end dies of spontaneous combustion.

35. Dickson, Gordon R. *The Final Encyclopedia.* New York: T. Doherty Associates, 1984.

Science fiction. An impenetrable research library maintained in earth's orbit. One section of the library is an archives, which contains a virtual reality database

of artifacts, art, and records, all of which are displayed via three-dimensional facsimiles. Some originals are held by the archives, others in facsimile form only.

36. Doctorow, E. L. *Welcome to Hard Times.* New York: Simon & Shuster, 1960.

A drifter comes to a townsite on the prairies, stays, and starts to keep landownership records.

37. Doherty, Robert. *Area 51.* New York: Dell Publishing, 1997.

The United States government has secreted alien spaceships and artifacts on a military base. The artifacts are kept in an underground archival facility.

38. Duane, Diane. *My Enemy, My Ally.* New York: Pocket Books, 1984.

Science fiction. Contains a brief scene in which footage from certain twentieth-century films and television programs are described as archival and not of interest to most people.

39. Duane, Diane and Peter Morwood. *The Romulan Way.* New York: Pocket Books, 1987.

Science fiction. The records of the discussion in which a group of colonists attempt to create a new language and culture for themselves are briefly described in terms of volume.

40. Eco, Umberto. *Foucault's Pendulum.* San Diego: Harcourt Brace Jovanovich, 1989.

Two editors and a graduate student write/create the definitive history of the Templars using primary and published sources. Their imaginative history is mistaken for the real thing by a group of modern Templars in search of a plan.

41. ——— *The Name of the Rose.* San Diego: Harcourt Brace Jovanovich, 1983.

Mystery. A priest researches several murders which take place in and around a monastic library. The library is a medieval version of a modern rare books and manuscripts library. Access to the materials and the organization of the storage areas are controlled by one man, the librarian.

42. Engel, Marian. *Bear.* Toronto: McClelland and Stewart, 1976; New York: Atheneum, 1976.

Historical Institute employee goes off to appraise a bequest which includes a house, an island, and a large library of materials relating to early settlement of the area. Brief descriptions of her work in the very beginning of the book.

43. Erdrich, Louise and Michael Dorris. *The Crown of Columbus.* New York: HarperCollins, 1981.

While researching Columbus for an article, a nontenured professor of Native American Studies at Dartmouth discovers that the school lost an alumni bequest in its very early years, a bequest of something related to Columbus. Her search takes her into the library and museum basements, into old donor and student files. She locates Columbus's journal, along with shells containing information scratched on their inner surfaces.

44. Erickson, Steve. *Arc d'X.* New York: Poseidon Press, 1993.

Science fiction/Fantasy. A primary character is an archivist who steals the contents of the archives and only returns them a page at a time in exchange for better lighting, a window, and a penthouse office with 180-degree views.

45. ——— *Days Between Stations.* New York: Poseidon Press, 1985.

Science fiction/fantasy. One element of the story involves a young man who attempts to recreate an old film that exists only in small pieces. His years of searching are financially backed by a cinematic archives.

46. ——— *Rubicon Beach.* New York: Poseidon Press, 1986.

Science fiction. A parolee is assigned to work and live at the Los Angeles library which also acts as the hall of records. One of his assignments is to appraise the records in terms of their value to civic and governmental interests.

47. Forsyth, Frederick. *The Odessa File.* London: Hutchinson, 1972; New York: Viking Press, 1972.

Mystery. When a reporter starts looking for a Nazi war criminal who has been in hiding since the end of the war, he finds many of the sources of records relating to his subject are not open to him.

48. Fraser, George MacDonald. *Flashman and the Dragon.* London: Collins Harvell, 1985; New York: Alfred A. Knopf, 1986.

49. ——— *Flashman and the Mountain of Light.* New York: Alfred A. Knopf, 1991.

50. ——— *Flashman and the Redskins.* London: Collins, 1982; New York: Alfred A. Knopf, 1982.

The Flashman series is based on journals discovered in a used furniture shop. Introductions contain the only mentions of papers.

51. Fry, Stephen. *The Hippopotamus.* London: Hutchinson, 1994; New York: Random House, 1994.

A modern poet sells his (nonexistent) papers to a Texas university for their manuscripts collection. He then creates rough drafts of his best-known poems in order to fulfill his side of the arrangement. Less than a page regarding this incident.

52. ——— *Making History.* London: Hutchinson, 1996; New York: Random House, 1997.

A graduate student in history at Cambridge makes use of a time machine to ensure that Adolf Hitler is never born. One brief scene in which a researcher makes use of the Head of Document's promise that any document in the university could be retrieved and delivered within fifteen minutes.

53. Gibson, William. *Neuromancer.* New York: Ace Books, 1984.

Science fiction. Hackers break into a corporate records center to steal a computerized personality construct. They also alter the database to reflect that

the construct had been removed a month previous to the break-in and the authorization records erased. Incident takes up only a few pages.

54. Gifford, Thomas. *The Assassini.* New York: Bantam Books, 1990.

Mystery. The solution to the murder of five men is contained in records in the Vatican Secret Archives.

55. ——— *The Wind Chill Factor.* New York: Putnam, 1975.

Suspense. When a man visits his family home, the local librarian gives him records which indicate that his grandfather was a Nazi sympathizer.

56. Gill, Bartholomew. *The Death of an Ardent Bibliophile: A Peter McGarr Mystery.* New York: Marrow, 1995.

Mystery. The head of a rare books and manuscripts repository is found murdered, possibly because he may have been guilty of stealing items from the repository and replacing those items with forged versions. The victim is described as a "punctilious archivist".

57. Goodrum, Charles A. *The Best Cellar.* New York: St. Martin's Press, 1987.

Mystery. Book three in the Werner-Bok library series. A graduate student theorizes that the Library of Congress was not burned during the War of 1812, but rather that clerks spirited the collection out of Washington into a house in the countryside. Assisting in the search for the house are three colleagues, two of whom are connected with an important research library in Washington; a library which holds archives, manuscripts, rare books, and other research material.

58. ——— *Carnage of the Realm.* New York: Crown Publishers, 1979.

Mystery. Book two in the Werner-Bok series.

59. ——— *Dewey Decimated.* New York: Crown Publishers, 1977.

Mystery. Book one in the Werner-Bok series. The manuscripts librarian is murdered by an employee who has been stealing valuable items and replacing them with forgeries.

60. ——— *A Slip of the Tong.* New York: St. Martin's Press, 1992.

Mystery. Book four in the Werner-Bok series. The library holds a number of manuscripts and records of uncertain provenance in its Oriental collection. The librarians attempt to cover up the existence of the materials to prevent repatriation back to the Chinese mainland.

61. Granger, Bill. *Hemingway's Notebook.* New York: Crown Publishers, 1986.

Spy novel. The reenlistment of a retired spy and the attempt to locate a certain document. Brief mention of archives related to the records of the retired spy which are located in remote storage.

62. Haldeman, Joe. *The Forever War.* New York: St. Martin's Press, 1975.

Science fiction. Contains one reference to the long-term storage of records that are kept in paper format.

63. Harris, Robert. *Fatherland.* London: Hutchinson, 1992; New York: Random House, 1992.

A "what-if" book which takes place in the 1950s in a Germany where the Nazis have won the war against the British and are still fighting the Russians. The main character, a detective, uses archival records to research the murder of a prominent member of the Nazi old guard. He later attempts to use the records to destroy the government by revealing facts about the Holocaust to the world at large.

64. Heinlein, Robert A. *Time Enough for Love, The Lives of Luzarus Long.* New York: Putnam, 1973.

Science fiction. An extremely long-lived human contacts some of his direct descendants. The story is introduced and narrated by the family archivist.

65. Hellenga, Robert. *The Sixteen Pleasures.* New York: Soho, 1994.

An American conservator goes to Florence in the wake of the 1966 flood in order to help with restoration efforts. She is assigned to a convent where she finds a valuable erotica manuscript which she restores, rebinds, and auctions at Sotheby's. Long sections on conservation and restoration of paper materials.

66. Herbert, Frank. *Chapterhouse: Dune.* New York: G. P. Putnam's Sons, 1985.

67. ——— *God Emperor of Dune.* New York: G. P. Putnam's Sons, 1981.

68. ——— *Heretics of Dune.* New York: G. P. Putnam's Sons, 1984.

Fantasy. Three of the Dune novels which contain mentions of a politically powerful sisterhood. Archivists belonging to the sisterhood are consulted at the very highest levels of power.

69. Hillerman, Tony. *Coyote Waits.* New York: Harper & Row, 1990.

Mystery. When the subject of some oral history tapes becomes an unlikely murder suspect, the policeman investigating the case returns to the research facility and checks the researcher logs to find out who else might have been working with the same materials.

70. ——— *The Fly on the Wall.* New York: Harper & Row, 1971.

Mystery. A reporter investigates another reporter's death by retracing his research into governmental records.

71. Høeg, Peter. *Smilla's Sense of Snow.* Translated by Tiina Nunnally. New York: Farrar Straus and Giroux, 1993.

Suspense/Mystery. Smilla is the main character, a Greenlander in Iceland who attempts to discover why a young boy was murdered, and at one point breaks into a corporate archives with the blatant assistance of a former employee of that corporation.

72. Holland, Isabelle. *The deMaury Papers.* New York: Rawson Associates, 1977.

Gothic romance. An editor is assigned to write a history of her father and his philanthropic society based on society records. The documents implicate

her supervisor in unsavory political machinations, and in the end the hero admits the records were forged and burns them.

73. Hynd, Noel. *The Sandler Inquiry.* New York: Dial Press, 1977.

Mystery. A young woman hires an attorney to prove her parentage in order to claim an estate. The attorney's research takes him to a New York newspaper's archival microfilm collection.

74. James, Henry. "The Aspern Papers." In *The Aspern Papers Louisa Pallant The Modern Warning.* London & New York: Macmillan, 1888.

A researcher attempts to obtain personal papers regarding a famous poet using somewhat nefarious means.

75. James, P. D. *Original Sin.* London: Faber and Faber, 1994; New York: Knopf, 1995.

Mystery. The president of a publishing company is murdered in the company archives office.

76. Kennedy, Eugene. *Fixes.* New York: Doubleday, 1989.

The archivist at the Vatican holds papers which reflect badly upon two leading candidates for the papacy. He finally confronts them with the evidence and forces them to step down from their respective candidacies. In the end, the archivist is made Pope.

77. Krahn, Betina. *The Princess and the Barbarian.* New York: Avon Books, 1993.

Romance. A fire from an invading force destroys the documents used by a small European country to maintain its government (a very small section near the end of the book).

78. Krentz, Jayne Ann. *Sweet Starfire.* New York: Time Warner Books, 1986.

Futuristic romance. The main female character is an archivist who leaves the security of the archives and her home-world to do research in the harsh outside society. Jayne Ann Krentz also writes under the names Jayne Castle and Amanda Quick; many of her novels contain references to research in primary sources.

79. Kurtz, Katherine. *The Deryni Archives.* New York: Ballantine Books, 1986.

Fantasy. A collection of short stories that provide illumination to the author's Deryni Series.

80. Kyle, Duncan. *The Dancing Men.* London: Collins, 1985; New York: Henry Holt and Co., 1986.

Political thriller. The campaign manager for the leading Democratic candidate hires a researcher to investigate the candidate's grandfather. Includes extensive scenes of research into British archival records.

81. L'Amour, Louis. *The Haunted Mesa.* New York: Bantam Books, 1987.

Fantasy/Western. L'Amour writes of a universe parallel to the modern American southwest; a universe into which the Anasazi escaped to avoid genocide. One of the characters is an archivist in the parallel universe.

82. le Carré, John. *A Small Town in Germany.* London: Heinemann, 1968; New York: Coward-McCann, Inc., 1968.

Spy thriller. A mid-level diplomat from the British embassy in Bonn goes missing along with some important and classified files. The man who is sent to find him must search through archival records in order to complete his task.

83. ——— *The Spy Who Came In From the Cold.* London: Gollancz, 1963; New York: Coward-McCann, 1964.

Spy thriller. This novel contains only one mention of an archivist, which is actually the cover identity of a spy being sent to Eastern Germany.

84. ——— *Tinker, Tailor, Soldier, Spy.* London: Hodder and Stoughton, 1974; New York: Alfred A. Knopf, 1974.

Spy novel. Brief section: employees of the British secret service steal a file from the agency's archives.

85. Le Guin, Ursula K. *Always Coming Home.* New York: Harper & Row, 1985.

Fantasy. Brief mentions of an archives and archivists in a futuristic Native American society.

86. ——— *The Left Hand of Darkness.* New York: Walker, 1969.

Fantasy. A collection of oral histories, reports, field notes, books, and records of myths. All documents included are complete with dates, document numbers, and archival collection names.

87. Leroux, Gaston. *The Phantom of the Opera.* Indianapolis: The Bobbs-Merrill Company, 1911.

The narrator of the novel introduces the story as one he was able to piece together through research in archives and discussions with eyewitnesses.

88. Lessing, Doris. *The Making of the Representative for Planet 8.* London: Cape, 1982; New York: Knopf, 1982.

89. ——— *The marriages between zones three, four, and five (as narrated by the chroniclers of zone three).* London: J. Cape, 1980; New York: Knopf, 1980.

90. ——— *Shikasta; re, colonised planet 5.* London: Jonathan Cape, 1979; New York: Knopf, 1979.

91. ——— *The Sirian Experiments.* London: J. Cape, 1981; New York: Knopf, 1980.

Fantasy. The series (which also includes *The Sentimental Agents in the Volven Empire*) is collected under the series name of *Canopus in Argos: Archives. Shikasta* is a collection of secondary histories, reports from field agents, and collected journals and other primary records. The others are narrative histories.

92. Lodge, David. *The British Museum is Falling Down.* London: MacGibbon & Kee, 1965; New York: Holt, Rinehart and Winston, 1967.

A poverty-stricken graduate student discovers an unknown document which is then sold to a wealthy American collector. Brief discussions of research, collecting, and descriptions of the British Museum.

93. Ludlum, Robert. *The Chancellor Manuscript.* New York: Dial Press, 1977.

Political thriller. J. Edgar Hoover has been assassinated and his secret files stolen. Includes some research in army archives and microfilm collections.

94. Marquand, John P. *The Late George Apley: A Novel in the Form of a Memoir.* Boston: Little, Brown, and Company, 1937.

A biography of a prominent (fictional) Bostonian based on a comprehensive collection of personal papers.

95. McDonald, Frank. *Provenance.* Boston: Little, Brown, and Company, 1979.

Mystery. The "provenance" of the title refers to the tracing of ownership of paintings. A security specialist attempts to trace the history of a collection of paintings owned by his father, paintings which were seized by the Nazis during the Second World War. As the records he wants to view at the National Archives are still considered classified, he breaks into the stacks.

96. McInerny, Ralph. *On This Rockne: A Notre Dame Mystery.* New York: St. Martin's Press, 1997.

Mystery. The archivists at Notre Dame find themselves unable to take possession of a bequest due to the murder of the person who was to carry out the donation.

97. Medeiros, Teresa. *Breath of Magic.* New York: Bantam Books, 1996.

Romance. A time-traveling witch disappears from the Salem witch trials to appear in late-twentieth-century Brooklyn at the corporate headquarters of a young genius tycoon. One-page scene in which a cleaning man gives her directions to the corporate archives (on the thirteenth floor) so she can research historical records to better fit into the twentieth century.

98. Miller, Walter M. *A Canticle for Leibowitz.* Philadelphia: Lippincott, 1960.

Science fiction. On post-nuclear-apocalyptic Earth, a scientist/priest founds a religious community dedicated to protecting knowledge from the many who want it destroyed.

99. Monahan, Brent. *The Blood of the Covenant: A Novel of the Vampiric.* New York: St. Martin's Press, 1995.

Horror. The sequel to *The Book of Common Dread.* A main character is the Vatican archivist, a minor character is the head curator of the Florence city archives.

100. ——— *The Book of Common Dread.* New York: St. Martin's Press, 1993.

Horror. The special collections library at Princeton acquires two ancient scrolls which reveal secrets which vampires would rather have unknown. A vampire attempts to circumvent the security of the repository in order to destroy the scrolls.

101. Moskovit, Andre. *The Judgment Day Archives.* Translated by Robert Bowie. San Francisco: Mercury House, 1988.

A Russian doctor discovers the secret of preserving blood indefinitely and in tandem with a heretical priest establishes an archives dedicated to preserving blood and a life's "testimony" until the Judgment Day when the DNA can be cloned (i.e. resurrection) and the person can meet God directly. Donors pay a fee of $3,000 to have their lives preserved in the archives.

102. Neville, Katherine. *A Calculated Risk.* New York: Ballantine Books, 1992.

A banker plans to rob her bank through the use of the electronic funds transfer system. Her planning includes research into electronic thefts through a computer under contract to the United States government as an off-site back-up for historical records.

103. ——— *The Magic Circle.* New York: Ballantine Books, 1998.

A young woman inherits a set of manuscripts which put her in danger. In her attempts to trace the provenance of the manuscripts and her family history, she makes use of the Family History Library of the Church of Jesus Christ of Latter Day Saints and a European monastery's archives and manuscripts collection. An archivist at the monastery is revealed to be from one of the largest gun-running families in Europe, with ties to the Mafia.

104. Nicholson, Geoff. *Footsucker.* London: Gollancz, 1995; Woodstock, N.Y.: Overlook Press, 1996.

A foot fetishist creates his own archives of photographs and printed material regarding feet and fetishism. His archives also contains a large selection of shoes and other related artifacts.

105. Norfolk, Lawrence. *Lemprière's Dictionary.* London: Sinclair Stevenson, 1991; New York: Harmony Books, 1991.

The archivist of the East India Company plays a small but significant role in locating papers which cover up wrong-doings within the company.

106. Parker, Robert B. *The Godwulf Manuscript.* London: Deutsch, 1974; Boston: Houghton Mifflin, 1974.

Mystery. A stolen medieval illuminated manuscript is only the beginning for this murder mystery; the manuscript is returned at about the same time the murder is discovered. The novel contains moments of glaring naiveté; the author presumes that the manuscript will not be fenced, as only other universities could possibly want it, and the president of the university declaims that

the loss of the manuscript is a great loss to scholarship, yet the manuscript is never taken out of its case.

107. Peters, Elizabeth. *Borrower of the Night.* New York: Dodd, Mead, 1973.

Mystery. Several researchers use municipal and family archives while attempting to locate a missing sculpture.

108. Pratchett, Terry. *Small Gods: A Novel of Discworld.* London: Gollancz, 1992; New York: HarperCollins, 1992.

Fantasy. One minor character in this novel about a theocratic society is an archivist who does not think before he speaks.

109. ——— *The Last Continent.* London, New York: Doubleday, 1998.

Fantasy. A university's librarian also serves as its archivist, and is discovered to have destroyed all university records pertaining to himself. This book contains only a brief scene regarding this incident.

110. Preston, Caroline. *Jackie by Josie.* New York: Scribner, 1997.

The title character, Josie, is hired by a professional biographer to do background research for a tell-all exposé on Jacqueline Kennedy Onassis. Her research takes her to the John F. Kennedy Presidential Library.

111. Purtill, Richard. *Murdercon.* Garden City, N.Y.: Doubleday and Co., 1982.

Mystery. Very brief mention of archives; archivists are described as librarians who cannot find a real library job and who instead have to work as "glorified file clerks."

112. Reeves-Stevens, Judith and Garfield Reeves-Stevens. *Star Trek: Federation.* New York: Pocket Books, 1994.

Science fiction. A villain attempts to locate the inventor of the warp speed engine by planting search worms in Starfleet's computer database. A content note on Captain Kirk's private log submitted to Starfleet Archives triggers a response: the villain accesses the shelf location list, breaks into the Archives, and copies the contents of the log. Captain Kirk eventually offers the Archives his expertise as a consultant in security matters.

113. Rudorff, Raymond. *The Dracula Archives.* London: David Bruce and Watson Ltd., 1971; New York: Arbor House, 1972.

Horror. A collection of material, primary and secondary, regarding the post-Bram Stoker saga of Dracula. Includes an introduction and occasional notes from the compiler as well as journals, newspaper articles, correspondence, diaries, and statements.

114. Salinger, Pierre and Leonard Gross. *The Dossier.* Garden City, N.Y.: Doubleday, 1984.

Political thriller. A well-known journalist receives a tip that the next French Prime Minister had been a Nazi sympathizer during World War II. The Gestapo

records which suggest this fact are held in the KGB archives; the tip is a KGB misinformation campaign intended to prevent the candidate from attaining office.

115. Sayers, Dorothy L. and Robert Eustace. *The Documents in the Case.* London: Benn, 1930; New York: Brewer & Warren, Inc., 1930.

Mystery. A collection of documents—journals, letters, affidavits, newspaper articles, and court transcripts—sets the scene for and help solve a murder.

116. Scarborough, Elizabeth Ann. *Nothing Sacred.* New York: Doubleday, 1991.

Fantasy. An American woman finds herself trapped in a valley in Tibet where time passes at a different rate than in the outside world. The heroine, a professional student with various liberal arts and humanities degrees, ends up as the archivist for the small society which develops.

117. ——— *Phantom Banjo.* New York: Bantam Books, 1991.

Fantasy. One of three books in the *Songkiller Saga,* in which demons are running rampant over the earth destroying folk music which is the only thing that stands between them and absolute power. Brief description of the Folk Music Archives of the Library of Congress, which is destroyed in an explosion.

118. ——— *The Unicorn Creed.* New York: Bantam Books, 1983.

Fantasy. One of the primary characters is the royal archivist, Sir Cyril Perchingbird, who has a magical talent for languages, music, and codifying oral histories and traditions.

119. Schutte, James E. *The Bunyip Archives.* Dallas: Baskerville Publishers, 1992.

A graduate student working on a project in the Australian Outback is presented with a supposedly mythological creature known as a bunyip—a cross between a kangaroo and a great ape. The bunyips are telepathic creatures who keep the equivalent of oral histories in the form of mental images, which are passed from generation to generation through one individual who keeps possession of the archives. When the archivist dies suddenly and can only pass the archives on to a human, the result is chaotic.

120. Shatner, William. *Star Trek Avenger.* New York: Pocket Books, 1997.

Science fiction. This book includes one scene in which a character, having discovered his father was murdered years before, must research his father's life to find the killer. As he believes he cannot do the task himself without drawing the attention of the murderer, he hires a third party to do the archival research for him.

121. Shields, Carol. *Swann: A Mystery.* Toronto: Stoddart, 1987; New York: Viking, 1989.

Academics preparing for a conference on a certain poet suddenly find that all documents, publications, and artifacts related to the poet have suddenly disappeared from their own possession, and from all libraries and archives.

122. Smith, Julie. *Huckleberry Fiend.* New York: Mysterious Press, 1987.

Mystery. A rich cat burglar breaks into his father's girlfriend's apartment and comes away with the original manuscript of *Huckleberry Finn.* He hires a private investigator to find the real owner of the manuscript in order to return it. Brief mentions of Berkeley's Twain collection, and some commentary on private collection of manuscripts.

123. Trollope, Joanna. *The Choir.* London: Hutchinson, 1988; New York: Random House, 1995.

The county archivist makes a one-page appearance when a choir-master researches the Charter of his school in an attempt to save his choir from dissolution by the bishop.

124. van Rjndt, Philippe. *The Tetramachus Collection.* Toronto: Lester and Orpen, 1976; New York: G. P. Putnam's Sons, 1976.

Political/spy thriller. A priest steals a portfolio of documents from the Vatican archives. The records document relations between the Church and the Nazis during and immediately after World War II. The documents also threaten his supervisor's chances at the papacy.

125. Volsky, Paula. *The Wolf of Winter.* New York: Bantam Books, 1993.

Fantasy. A young girl, émigré heir to the throne of a Russian-like country, is secreted in a live-in research library in order to protect her from discovery and possible assassination. Short descriptions of the library, holdings, and living conditions.

126. Vonnegut, Kurt Jr. *The Sirens of Titan.* New York: Delacorte Press, 1959.

Science fiction. Brief mention of all the archives on earth being destroyed in the year ten million A.D. in order to make room for the living.

127. Wallace, Irving. *The Word.* New York: Simon and Schuster, 1972.

The story of an advertising man who is hired to promote a new Bible which contains the "lost" gospel of James the Just. All of the parchment and papyri used to forge the gospel have been stolen from archives and museums all over Europe; the forger is avenging himself against organized religion for slights received while he was a Devil's Island inmate. The forger includes one flaw with which he plans to expose the whole project as a sham once the gospel is accepted world-wide.

128. Warren, Robert Penn. *All the King's Men.* New York: Harcourt Brace, 1946.

Biography of a politician based on Huey Long. The primary character is a journalist who, while still in college, had planned to write a history paper based on personal papers of a Civil War-era ancestor. Includes only a very brief mention of personal papers.

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