

- Records Management.* Thornton W. Mitchell, N.C. Division of Archives and History, 109 E. Jones Street, Raleigh, N.C. 27611.
- Reference and Access Policies.* Sylvie Turner, John F. Kennedy Library, 380 Trapelo Road, Waltham, Mass. 02154.
- Regional Archival Activity.* Daniel T. Goggin, National Archives and Records Service, Washington, D.C. 20409.
- State and Local Records.* Robert Williams, Division of Archives, History and Records Management, Department of State, The Capitol, Tallahassee, Fla. 32304.
- Status of Women.* Andrea Hinding, Social Welfare History Archives, University of Minnesota Library, St. Paul, Minn. 55100.
- Terminology and Statistics.* William L. Rofes, Records Analysis and Control, IBM Corporation, Armonk, N.Y. 10504.
- Urban Archives.* C. Herbert Finch, Cornell University Libraries, Ithaca, N.Y. 14850.

Deaths

KENNETH W. MUNDEN, 1912-1974, archivist, writer, historian, compiler, editor, records manager, bibliographer, researcher, and soldier.

There can be no member of the Society of American Archivists whose professional life has not been, or one day will not be, touched by the work of Kenneth W. Munden. He was a Fellow of the Society and Editor of the *American Archivist*, 1960-68. Most of you knew him personally and were therefore moved by his dedication and his personality. Ken Munden had a passion for rectitude, fair dealing, and straight talking. Woe to that professional peer, supervisor, chief, or responsible public servant who fell short of his standard of probity or of workmanship. Contrarily he had the deepest understanding of and empathy with his subordinates, the disadvantaged, and the oppressed. He had a gift for developing people to their highest potential, for salvaging many on whom others had given up, and for restoring self-respect to some who had given up on themselves. Who among you who worked with him has not winced when Ken introduced a statement with the phrase "Now, I have to say . . ." For me, I knew it meant that I was about to be told, however kindly, of a transgression that to him was obvious. He could be most impatient with those who ought to have known the 'right,' but didn't; or those who knowing it, nevertheless acted otherwise.

His competence in so many fields, his phenomenal industry and productivity, and the breadth of his general knowledge marked him as an exceptional person. But more important than any of these was his sensitivity and his humanity. Yes, he was also a poet. Learning early that life is unfair, as John F. Kennedy so aptly put it, Ken spent his trying to mitigate its unfairness to others and adjusting to his own disappointments and sorrows. To paraphrase Kenneth L. Patton, Ken Munden's life was not bounded by the frontiers of his body nor the



days of his breathing; he is what he did, and his doing goes on after his body's demise.

A North Carolinian, Munden began his preparation for a professional career at Duke University; he was graduated from George Washington University in 1943. He had, however, entered the federal civil service in 1934, at Fort Bragg, North Carolina, as a reports control clerk, transferring to the National Archives in 1939. His civilian service was interrupted by two periods of military duty, 1943-48 and again, 1951-52. In the earlier service the important assignments included: historian and records administrator, Medical Department,

Mediterranean Theatre; assistant records administrator, European Theatre; and chief archivist, Allied Force Records Administration. These assignments were discharged variously in Naples, Caserta, Rome, Paris, Brussels, Vienna, and Frankfurt. In the latter period of service he was archivist and general records manager at Supreme Headquarters Allied Powers Europe, in Paris. When not on active duty Munden was an Army Reservist specializing in developing training techniques and programs for the protection of cultural resources in time of war and under emergency conditions. At the time of his retirement Munden held the rank of Lieutenant Colonel.

Before his release from his World War II service early in 1948, Munden had joined the staff of Departmental Records Branch, The Adjutant General's Office, in Washington, as chief of its historical records section, a position he held in civilian status until his recall to active duty in 1951. On his return from Europe he was promoted to the position of assistant branch chief, DRB, continuing his exceptional performance until 1958, when all personnel and records of that branch were transferred to the National Archives and Records Service, General Services Administration. In the National Archives, 1958-68, Ken Munden had a succession of major responsibilities, including: project director for producing reference works to facilitate research in Civil War records for the centennial commemoration of that war; project director for the arrangement and description of all records in the Office of Civil Archives; director of the secretariat for the Extraordinary Congress of the ICA held in Washington in 1966; and finally, director of the Editorial Division of the National Archives, charged with the editing and publication of all NA finding aids.

On his retirement from the federal civil service in 1968, Munden became executive editor for the American Film Institute to plan the long-range program and to produce *The American Film Institute Catalog of Motion Pictures Produced in the United States*. In 1971-72, he left this project temporarily to participate with two other consultants in a major records declassification effort of the Department of the Army. During this period he worked also for the Office of Economic Opportunity to assemble data for and to write the history of that agency which was in process of liquidation.

It is neither practicable nor appropriate to list here all of Ken Munden's major works as compiler/editor, author or co-author; suffice it to say that he personally produced more than 100 inventories and guides to archival materials, file schemes, articles, and papers.

His ashes were interred in Arlington National Cemetery with the full military honors he had so well earned. Ken is survived by his wife, Lia G. Munden, whom he met and married in Italy; two sons, Robin G. Munden, an attorney in Chicago, and Gordon G. Munden, a student at Beloit College; his mother, Elizabeth, and a brother, Josh Munden, both of North Carolina.

With no apology, I take certain liberties with a sonnet of Ken's:

Thus it has been my right to extol
His virtues, Ken's, on this a solemn day.
Shall I say more? But what is there to say
That's not already writ upon the roll,
The catalog, of those his thousand acts
Seen and unseen, that touched men to the quick,
Upheld their pride, so that—this was no trick—
They found abiding joy in artifacts.

Then let us speak no more, but pause to drink
To him our friend, who, with no axe to grind
Did ever—or mostly ever—speak his mind
Though some it drove unto the brink.
So, for Ken Munden, this and more we feel:
For he was honor of a special kind.

SHERROD EAST, *Silver Run, Maryland*

"He demanded more of himself than of anyone else." I want to add my testimony to that of others: Ken Munden brought out the best in a person—whatever that person had to offer. It seemed that a part of his vast and protean energy was transferred to all who worked with (never "for") him, inspiring them and enabling them to make more and better efforts than they thought they could.

I first met him when he asked me to compile an inventory of the records of the Office of Public Buildings and Public Parks of the National Capital. Working with checklists and other preliminary finding aids that he had prepared in the early 1940's for the record group, I soon learned that his name on a piece of archival description meant it would invariably be well done, accurate, and fully reliable. Aside from revisions demanded by passing time, it would never need redoing.

If he was your supervisor, no matter how occupied he was, when a publication of yours was issued you received a special copy from him with a personal note—a tangible expression that your work was appreciated.

The words of a man he greatly admired might be most fittingly applied to him as an archivist: John F. Kennedy in remarks made October 24, 1961, in the White House Rose Garden, to a group of archivists attending the Inter-American Archival Seminar; reflected on the archivist's "ability to guard and make possible the interpretation of the past."

Ken Munden was first and foremost an archivist, but I knew him best as the Editor of the *American Archivist*. Printer's ink had early seeped into his blood: he had worked, after school I think, as a printer's devil; he loved anything connected with the printer's craft.

He was one of those rare people who could dictate a speech or paper that required only minute corrections in the resultant draft. And

then he would submit it to be edited. As a writer he could set down exactly what he meant to say; but he always insisted that his work be edited, just as he edited that of others. He sought out the advice of his staff. He was receptive to suggestions for his own writing from even the most junior and inexperienced of his editors.

His philosophy of editing the *American Archivist*, or anything else, was that editors existed only to enable an author to present himself in the best, most favorable light. "We are incapable of disrespect for the style of any author. . . . Our role is to enhance the author's own style. . . ." Any change we made must be a palpable improvement; change for self-gratification, or for change's sake, was not tolerated. Because the SAA did not issue proceedings, he felt "constrained to publish virtually all the papers presented at the Society's annual meetings—and almost no paper is so poorly written that it cannot be redeemed by competent editing. This policy is sound, not only because it gives our members who cannot or do not attend . . . the benefit of our discussions but also because in this way the Society recognizes the work of all members at all levels in contributing to its growth." Edited, or rewritten if necessary, by us, the articles presented in the *American Archivist* reflected the state of archival endeavor at that time in all parts of the Society.

"As a rule, we have found that authors are unreasonable only when editors are. We edit, then, with sweet reason." In my years on the *American Archivist* staff, I remember only one author who refused to let us change anything—even a comma—in his paper. We published it all, undressed, as it were. Most authors were grateful for our time and care in insuring that what they wrote was what they intended to say and that it was expressed in the clearest manner possible. He recognized, however, "the impossibility of adhering absolutely to rules of style."

Some editors never lose an argument! But not him. It took several hours one day for Elizabeth Buck and me to convince him that "short" was essential to the expression "short shrift" and that he would not be perpetuating a redundant cliché by bowing to the authorities and arguments we summoned. If points were well founded, author or editor could be sure of "sweet reason" from him.

"No editor worth his salt will allow any author to make a fool of himself. This, then, is the principle we actually follow in editing the *American Archivist*." We kept the National Archives Library and the Library of Congress busy sending us publications our authors cited because he would not rest until we had checked every source we could lay our hands on. Once, at least, this policy saved us from publishing a paper that was not primarily the work of the author.

"The Society by now has a tradition that its editors must themselves be archivists." Although he was an authority on archives terminology, with a large card-cabinet full of definitions gathered over the years (a glossary to be a retirement project?), we never insisted on our preference for "archives administration" rather than "archival administration," for example, if an author demurred or had reasons that overrode professional consistency.

In an unpublished paper on the *American Archivist*, he modestly said he had merely "revived and presented consistently many features of other years . . . that had fallen by the wayside": the President's Page; Technical Notes; Editor's Forum; In Memoriam; Abstracts of Foreign Periodicals (resumed after a lapse of eighteen years); and occasional articles and reviews in Spanish and French. He published the placement register, now continued in the *SAA Newsletter*; the calendar of meetings and events of interest to archivists; and special issues on automation and information retrieval techniques for archivists and manuscript curators, archives of the arts, records management, business archives, church records, local records, state archives, archival buildings, and the American archival scene (in honor of the 1966 Extraordinary Congress in Washington, D.C.).

Upon resigning the editorship in 1968, when he retired from the National Archives, he said that it had been for him "a most joyous task." "Entrusted to us for a time," the *American Archivist* "must suffer no impairment. It must be cared for with dignity and integrity." He gave it full measure.

It might be well to remember Ken Munden by the words he addressed to another editor and historian: "Among us are many whose scholarship is less suspect than it might have been—because you contributed to its making; whose goals remain beyond the horizon—because you have set our sights; whose enthusiasm does not abate—because you fan the fire of it."

MARY JANE DOWD, *National Archives*