

## Curriculum vitae (brief)

David N. Klausner

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### A. BIOGRAPHICAL INFORMATION

#### 1. PERSONAL

Home address: 303 Sumach St., Toronto M5A 3K4

University address: Centre for Medieval Studies,  
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Date of birth: 1 July 1941, Redlands, California, USA

Citizenship: Canadian, US

#### 2. DEGREES

A.B. Harvard University, 1963 (magna cum laude)  
Member, Phi Beta Kappa, Chapter Alpha of Mass.

Ph.D. Cambridge University, 1968  
Thesis: *Didacticism in some Middle English Romances, its Nature and Origins*  
Supervisors: Ursula Dronke (principal supervisor)  
Derek Brewer  
Helena M. Shire

#### 3. EMPLOYMENT

Professor emeritus, Department of English and Centre for Medieval Studies, University of Toronto, 2012 - present.

Vice-Dean for Interdisciplinary Affairs, Faculty of Arts & Science, University of Toronto 1 July 2006 - 2010.

Professor of English, Department of English and Centre for Medieval Studies, University of Toronto, 1991- 2012.

Appointed to School of Graduate Studies, Centre for Medieval Studies and Graduate Centre for the Study of Drama, 1978; Graduate Department of English, 1987.

Associate professor of English, University College and Centre for Medieval Studies,  
University of Toronto, 1977-91.

Tenure granted 1976.

Assistant professor of English, University College and Centre for Medieval Studies,  
University of Toronto, 1967-77.

Supervisor (tutor) for medieval paper, English tripos, Pt. 1 for Trinity Hall, Peterhouse,  
and Corpus Christi Colleges, Cambridge, 1964-7.

Research assistant, Organic Chemistry Laboratory, Applied Physics Labs, Johns Hopkins  
University, Silver Spring, MD, June-August, 1960 and 1961.

### 3. **HONOURS**

Phi Beta Kappa, Chapter Alpha of Massachusetts, 1963

Visiting Research Fellow, University of Wales, Lampeter, 1991-2

Honorary Research Fellow, University of Wales, Lampeter, 1992-7

### B. **ACADEMIC HISTORY**

#### 6. A. **RESEARCH ENDEAVOURS**

Work in progress:

1. Records of Early English Drama: The North Riding of Yorkshire. Begun 2009, completion  
expected 2015.

2. The Whole Noyse: English Civic Musicians before the Civil War. A full study of the development  
and organization of English civic music and musicians from the earliest records to about 1642. In  
database development. Completion, perhaps 2020.

3. The Welsh Interludes. An edition of the small corpus of didactic plays from sixteenth-century  
Wales, including a Passion play and a Nativity play largely unrelated to the surviving English biblical  
plays. They survive in a considerable number of manuscripts, and have only been edited once, in a  
dissertation for the University of Minnesota in 1918. Completion ca. 2020.

### C. **SCHOLARLY AND PROFESSIONAL WORK**

#### 7. **Refereed publications**

##### A. **Articles**

“Early Welsh Drama” in *The Literary Encyclopedia* <[www.litencyc.com](http://www.litencyc.com)> (4500 words).

“Plays and Performing in South Wales” *Early Theatre* 6/2 (December 2003), 57-72.

“Family Entertainments among the Salusburys of Lleweni, Denbighshire and their Circle, 1595-1641/Diddanwch Teuluaidd ymysg Salsbriaid Lleweni a’u Cylch, 1595-1641” *Welsh Music History/Hanes Cerddoriaeth Cymru* vi (2004), 129-154.

“J. Gwenogvryn Evans” in the *Oxford Dictionary of National Biography* (Oxford University Press, 2006).

“The Statute of Gruffudd ap Cynan/Statud Gruffudd ap Cynan” *Welsh Music History/Hanes Cerddoriaeth Cymru* iii (1999), pp 282-98.

“Parish Drama and the Journal of Prior William More” in *English Parish Drama* Ludus 1 A. F. Johnston and Wim Hüsken, eds. (Amsterdam 1996), pp. 119-35.

“Doctrine and Drama in ‘Guy of Warwick’” *Medievalia et Humanistica New Series*, 6 (1975), pp. 103-119.

“The Harvard Manuscript of ‘The Tournament of Tottenham’” *Neuphilologische Mitteilungen* 4 lxxiv (1973), pp. 676-685.

“Exempla and ‘The Awntyrs of Arthure’” *Mediaeval Studies* xxxlv (1972), pp. 307-325.

## **B. Books and/or Chapters**

“Music in Drama” for *The Cambridge History of Medieval Music* eds. Mark Everist and Thomas Kelly (Cambridge: Cambridge University Press, at press).

Appendix 3: The Song for ‘A Trick to Catch the Old One’ in Thomas Middleton, *A Trick to Catch the Old One* Paul A. Mulholland, ed. *The Revels Plays* (Manchester: Manchester UP, 2013), pp. 313-16.

“‘The Statute of Gruffudd ap Cynan’: a window on medieval Welsh bardic practice” in *Gablánach in scélaigeacht: Celtic studies in honour of Ann Dooley* (Dublin: Four Courts Press, 2013), pp. 265-75.

“Recreation and Entertainment in Early Welsh Towns” in *Urban Culture in Early Wales* ed. Helen Fulton (Cardiff: University of Wales Press, 2012), pp. 253-70.

“Staging the Unstageable: Performing the Crucifixion in Late Medieval and Early Modern England” in *According to the Ancient Custom: Essays presented to David Mills* Pt. 2, *Medieval English Theatre* 30 (2008), 63-80.

“English Economies and Welsh Realities: Drama in Early Wales” in *Authority and Subjugation in Writing of Medieval Wales* eds. Ruth Kennedy and Simon Meecham-Jones. (Palgrave Macmillan, 2008), pp. 213-29.

“Petitionary Poetry in Old English and Early Welsh: *Deor*, *Widsið*, *Dadobwch Urien*” *Poetry, Place and Gender: Studies in Medieval Culture in Honor of Helen Damico* Catherine Karkov, ed. (Kalamazoo, MI: Medieval Institute Publication, 2009), pp. 197-210.

“The Modular Structure of *Wisdom*” in *Bring furth the pagants’: Essays in Early English Theatre presented to Alexandra F. Johnston* Jessica Dell, David Klausner, Helen Ostovich, eds. (University of Toronto Press, 2006).

*Records of Early Drama: Wales* (University of Toronto Press, 2006), clxxiii + 528 pp.

- Reviews: Chris Grooms in *Arthuriana* 16/1 (2006), 75-7  
John McGavin in *Comparative Drama* 40/3 (2006), 365-72  
Arthur F. Kinney in *Kritikon litterarum* 33/3-4 (2006), 142-3.  
Garrett Epp in *University of Toronto Quarterly* 76/1 (2007), 381-2.  
Peter Davison in *The Library* 7/7/4 (December, 2007), 342-4.  
Megan Lloyd in *The Journal of British Studies*, 46/1 (2007), 962-4.  
Gloria Betcher in *Sixteenth Century Journal* 38/3 (2007), 921-2,  
William P. Williams in *Notes & Queries* 55 (2008), 527-8  
Sally Harper in *Cambrian Medieval Celtic Studies* 55 (2008), 63-5.

“Civic Musicians in Wales and the Marches, 1430-1642” *Music and Medieval Manuscripts: Palaeography and Performance: Essays in Honour of Andrew Hughes* ed. J. Haines and R. Rosenfeld (Ashgate, 2004), pp 279-299.

“The Improvising Vice in Renaissance England” in *Improvisation in the Arts* T. J. McGee, ed. (Western Michigan University Press, 2002), pp. 273-85.

“Vernacular Drama” in *A Performer’s Guide to Medieval Music* Ross W. Duffin, ed. (Indiana University Press, 2000), pp 253-63.

“The Gospel of Nichodemus in the Literature of Medieval Wales” in *The Medieval Gospel of Nichodemus: Texts, Intertexts, and Contexts in Western Europe* Z. Izydorzcyk, ed. Medieval and Renaissance Texts and Studies 158 (University of Arizona Press, 1997) pp. 403-418.

“Time and Place in the Battle Poetry of Early Britain” in *The Northwest in the Middle Ages* T. Scott and P. Starkey, eds. Liverpool 1995), pp. 85-107.

*Singing Early Music: An Introductory Guide to the Pronunciation of European Languages in the Late Middle Ages and Renaissance* (with T. McGee and A. G. Rigg). Indiana University Press 1996. My contribution involved editing all the contributed chapters, devising the phonological system and acting as phonological consultant to contributors, contributing the chapters on the pronunciation of English and Scots (pp. 1-4, 13-45, 289-95, 297-99), and recording the 67 texts on the included CD.

- Reviews: Clifford Bartlett in *Early Music Review* 26 (December 1996), p. 2.  
Alison Wray in *Early Music* 25/1 (February 1997), pp. 133-4.  
Sheila Schonbrun in *The American Recorder* 38/2 (March 1997), p. 39.  
Douglas Leedy in *Notes* (June 1997), pp. 1134-1137.  
Colette Henshaw in *European Journal of Early Music* 53 (1997).  
Chantal Phan in *Musick* 19/1 (July 1997), pp. 21-22.  
Eric Rice in *Current Musicology* 64 (2001).

“The Beasts of Battle in Early Welsh Poetry” in *The Centre and its Compass: Perspectives on Medieval Literature, Essays in Honour of Prof John Leyerle* Studies in Medieval Literature 33, ed. R. A. Taylor, Western Michigan University Press (1993), pp. 247-263.

*Records of Early English Drama: Herefordshire and Worcestershire*. (University of Toronto Press, 1990). 734pp.

Reviews: M. Riggio in *Choice* (Feb. 1991), p 139.  
L. Braswell-Means in *University of Toronto Quarterly* 61/1 (1991), pp 124-7.  
C. Davidson in *Comparative Drama* (1992), pp 78-80.  
J. McKinnon in *Archives* (Apr., 1992), pp 135-6.  
V. Comensoli in *Sixteenth-Century Journal* xxiii/ I (1992), pp 138-9.  
W. P. William in *Notes and Queries* 3 9/1 (March 1992), pp 90-91.  
C. Rutter in *Theatre Notebook* 45/3 (1991), pp 145-7.  
P. Happé in *Speculum* 67/3 (1992), pp 707-9.  
T. Coletti "Fragmentation and Redemptio": Dramatic Records, History, and the Dream of Wholeness" in *Envoi* 3/1 (1993), pp 1- 13.  
P. Greenfield "“But Herefordshire for a Morris-daunce’: Dramatic Records and the New Historicism” in *Envoi* 3/1 (1993), pp 14-23,  
Richard Axton in *Journal of Ecclesiastical History* (1993), pp 533-38.  
John McGavin in *Journal of Medieval and Renaissance Drama in England* 7 (1994), pp 348-50.

“Music”, in *A Companion to Medieval Theatre* ed. R. W. Vince (Greenwood Press, 1989), pp 257-64.

For the *Dictionary of the Middle Ages*, ed. J. Strayer (New York: Scribners, 1982-1991), articles on the following subjects:

Dafydd ap Gwilym (iv, pp. 76-7)  
Eisteddfod (iv, p. 415)  
Iolo Goch (vi, p. 500)  
Llywelyn ap Gruffydd (vii, pp. 637-8)  
Celtic Music (viii, pp. 558-9)  
Urien Rheged (xii, pp. 331-2)  
Welsh Literature (xiii, pp. 597-601)

### C. Books edited

(with Jessica Dell and Helen Ostovich) *The Chester Cycle in Context, 1555-1575* Studies in Performance and Early Modern Drama (Farnham: Ashgate, 2012).

*The Castle of Perseverance* Teaching the Middle Ages (TEAMS), Kalamazoo MI: Medieval Institute Publications. At press, spring 2010.

*Two Moral Interludes: Pride of Life and Wisdom*: Teaching the Middle Ages (TEAMS), Kalamazoo MI: Medieval Institute Publications. 2009.

(with Karen S. Marsalek) *Bring furth the pagants’: Essays in Early English Theatre presented to Alexandra F. Johnston* (University of Toronto Press, 2006)

(with Sheila Campbell and B. S. Hall) *Health, Disease and Healing in Medieval Culture* (St. Martin's Press, 1992). 204pp.

Ottaviano Petrucci *Harmonice Musices Odhecaton* (1501) gen. ed. David Fallows (Amherst Early Music, 2001/2005) For this edition I edited 10 of the 96 pieces.

**B. Positions held and service on committees and organizations outside the University of scholarly and academic significance.**

Medieval Academy of America: Committee on Centers and Regional Associations, Executive Member 1998-2001; Director of Conference Programs, 2002-6; Councillor, 2007-10, Executive Committee 2009-10.

Medieval Academy of America: "Service to the Profession" Award, Selection Committee, 2001-3.

Medieval and Renaissance Drama Society: Vice-President and President-elect, 2005-6; President, 2006-9

North American Association for the Study of Welsh Culture and History: Vice-President and President-elect, 2005-6; President, 2006-8.

Early Music America: Member, Editorial Board, Early Music America (journal), 2000-, Board of Directors 2009-