The Flowering Thorn

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Notes on Contributors

Thomas A. McKean is a folklorist researching the social function of song, particularly that of the Scottish Highlands, the Scots speaking North East of Scotland, and his native New England. He lectures on traditional song, custom and belief, and methodology at the Elphinstone Institute, University of Aberdeen, where he is also archivist. His book, *Hebridean Song-maker: Iain Macneacail of the Isle of Skye* (1997), is the first full-length study of a Gaelic township poet.

Mary Anne Alburger studies the music and dance traditions of Scotland, concentrating on the fiddle from its construction to its use. A musician recently involved in the reconstruction of the “Mary Rose fiddle” from Henry VIII’s flagship, she is also the author of *Scottish Fiddlers and Their Music* (1983) and has recently completed a Ph.D. dissertation on Simon Fraser’s *Airs and Melodies Peculiar to the Highlands of Scotland and the Isles*.

David Atkinson is the author of *The English Traditional Ballad: Theory, Method, and Practice* (2002), and a member of the editorial board of *Folk Music Journal*.

Julia C. Bishop has researched and published widely on British and Newfound-land ballads, in addition to running several major research projects on childlore and the production of the James Madison Carpenter Collection Online Catalogue, now available at <http://www.hrionline.ac.uk/carpenter/>.

Valentina Bold is senior lecturer and head of Scottish studies at the University of Glasgow’s Crichton Campus in Dumfries. She established and runs an interdisciplin ary program in Scottish Studies with three main strands: literature, history and ethnology (oral traditions) and is currently introducing a new undergraduate program in Heritage and Tourism. Her latest book is *Nature’s Making: James Hogg and the Autodidacts* (2003).

Dr Katherine Campbell is a British Academy Research Fellow at the Elphinstone Institute, University of Aberdeen, where she is preparing *The Performance Edition of The Greig-Duncan Folk-Song Collection* and formerly AHRB Research Fellow in the Creative and Performing Arts at the department of Celtic and Scottish Studies, University of Edinburgh. As author, scholar and performer, she is involved in promoting Scottish music on many levels, and was a joint editor of volume eight of *The Greig-Duncan Collection*. Other publications include *The Fiddle in Scottish Culture* (forthcoming) and *Traditional Scottish Songs and Music* (with Ewan McVicar, 2001).
Nicolae Constantinescu is professor of folklore at the University of Bucharest, also teaching in cultural anthropology and ethnology. He has published extensively on Romanian traditions including foodways, custom and belief, and contemporary legend.

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Sheila Douglas is a folklorist, singer and composer who also lectures on the Scots language for the traditional music program at Glasgow’s Royal Scottish Academy of Music and Dance. Among her publications are The Sang’s the Thing: Voices from Lowland Scotland (1992) and The King o the Black Art and Other Folk Tales (1987).

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Pauline Greenhill teaches Women’s Studies at the University of Winnipeg. Her research interests centre on Canadian traditional and popular culture and feminist folklore theory. She is coeditor, with Diane Tye, of Undisciplined Women: Tradition and Culture in Canada (1997) and numerous journal articles.
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J. J. Dias Marques has been studying the Portuguese oral tradition for more than twenty years, concentrating on the ballad, which was the focus of his Ph.D dissertation. He teaches oral literature at the University of the Algarve, Faro, and is assistant editor of Estudos de literatura oral.

Isabelle Peere, vice president of the KfV, lectures at the Facultés Universitaires Saint-Louis, Brussels. Her doctoral work dealt with the revenant in Newfoundland versions of Child ballads. She has since been investigating teillingen, the work songs and rhymes of the Flemish lacemakers, and issues of literacy.

Gerald Porter is senior lecturer in English at the University of Vaasa in Finland. He has written extensively on political and vernacular song, his English Occupational Song (1992) being the first full-length study of the subject. Other areas of interest include literary studies, society and culture and language studies.

James Porter is Professor Emeritus, University of California, Los Angeles, and Honorary Professor, University of Aberdeen. He has published widely on Scottish folklore, traditional music, and song, including studies of traditional singers, and was a founding editor of The Garland Encyclopedia of World Music (10 vols., 1999–2002). He is currently executive editor of The Music of Scotland, a project to publish manuscripts of early Scottish music, sponsored by the universities of Aberdeen and Glasgow.

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