

# *Shriek of the Maws*

A TALE OF SCOTTISH  
FISHER FOLK



Eileen Montador

# Shriek Of The Maws A Tale Of Scottish Fisher Folk

**William Grant, David D.  
Murison, Scottish National Dictionary  
Association**

## **Shriek Of The Maws A Tale Of Scottish Fisher Folk:**

*Shriek of the Maws* Eileen Montador, 2003 This is an engaging tale in Scots dialect about the lives work and loves of Scottish fishermen as told by the wife of one of them from her fireside as a storm brews out at sea **American Book Publishing Record** ,2003 **Books In Print 2004-2005** Ed Bowker Staff, Staff Bowker, Ed, 2004 **The Compact Scottish National Dictionary: N-Z** William Grant, David D. Murison, 1986 The Compact Scottish National Dictionary William Grant, David D. Murison, Scottish National Dictionary Association, 1986 *Tales of the Seal People* Duncan Williamson, 1992 A collection of Scottish folk tales featuring silkies the seal people who can take human shape *Weather Folk-Lore of the Sea and Superstitions of the Scottish Fishermen* Wyrld Books, 2016-09-06 The folklore of the sea has some of the most incredible and creative superstitions created by fishermen to avoid disaster and bring in a good haul of fish In this brilliant book we have all types of charms and customs covering everything from predicting the weather to saving the lives of the men who earned their livings on the waves Many of the earliest books particularly those dating back to the 1900 s and before are no extremely scarce and increasingly expensive We are republishing these classic works in affordable high quality modern editions using the original text and artwork Scottish Fairy and Folk Tales George Douglas, 2020-02-15 It is only within comparatively recent years that the homely stories in the mouths of the country people have been constituted a branch of learning and have had applied to them as such the methods and the terminology of science No doubt a very noteworthy gain to knowledge has resulted from this treatment a curious department of research has been opened up and light has been cast upon various outside things of greater importance than the subject of study itself But side by side with this gain to knowledge is there not involved in the method of treatment indicated a loss to the stories themselves Classified tabulated scientifically named they are no longer the wild free product of Nature that we knew and loved they are become so to speak a collection of butterflies in a case an album of pressed wild flowers No doubt they are still very interesting and highly instructive but their poetry their brightness the fragrance which clung about them in their native air their native soil is in large measure gone Well then with all due recognition of the value of the labours of the scientific folklorist the comparative mythologist whose work I would not for one moment be understood to undervalue is there not room even at the present day to study these stories from another point of view and that the simplest and most obvious one the point of view I mean of the story teller pure and simple One would hope that the time had not yet come when the old tales considered on their own merits have entirely ceased to charm and it is an undeniable fact that there are still persons among us who would regard it as a real and personal loss could they be made to believe that the ideal hero of their childhood as he falls heroically in a bloody battle wounded to the death is in reality a myth or an allegory to embody the setting of the sun and who would even feel themselves aggrieved could they be brought to realise that the bugbear of their baby years their own particular bugbear is common also to the aborigines of Polynesia So great is the power of early association Well then my proposal is to

consider the Tales of the Scottish Peasantry simply from the literary critical or story teller s point of view from the point of view that is of persons who actually tell them to whom they are actually told I suppose that most nations whilst their life has remained primitive have practised the art of storytelling and certainly the Scotch were no exceptions to the rule Campbell of Isla who wrote about thirty years ago records that in his day the practice of story telling still lingered in the remote Western Islands of Barra where in the long winter nights the people would gather in crowds to listen to those whom they considered good exponents of the art At an earlier date but still at that time within living memory the custom survived at Poolewe in Ross shire where the young people were used to assemble at night to hear the old ones recite the tales which they had learned from their fore fathers Here and at earlier dates in other parts of the country also the demand for stories would further be supplied by travelling pedlars or by gaberlunzie men or pauper wandering musicians and entertainers or by the itinerant shoemaker or tailor Whip the Cat as he was nicknamed both of which last were accustomed to travel through thinly populated country districts in the pursuit of their calling and to put up for the night at farm houses where whilst plying their needles they would entertain the company with stories The arrival of one of these story tellers in a village was an important event As soon as it became known there would be a rush to the house where he was lodged and every available seat on bench table bed beam or the floor would quickly be appropriated And then for hours together just like some first rate actor on a stage the story teller would hold his audience spell bound

**The Selkie** Fiona Scott (Children's fiction author),Elfreda Crehan,2014 This story is one of many traditional Gaelic folk tales told in the Highlands and Islands With their black hair and deep dark eyes he knew selkies they were seals stripped of their skin Tales of the Seal People Duncan Williamson,1992-05-01 A collection of Scottish folk tales featuring silkies the seal people who can take human shape

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