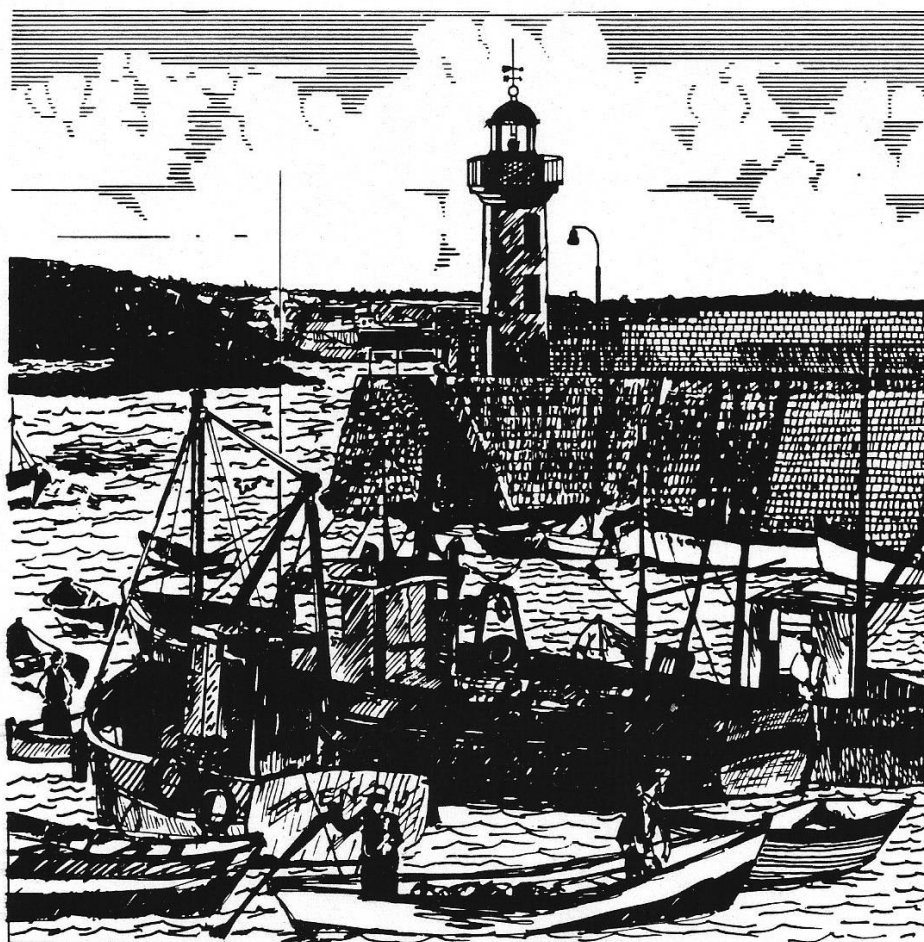


# BRO NEVEZ

INTERNATIONAL COMMITTEE FOR THE DEFENSE OF THE BRETON LANGUAGE  
NEWSLETTER OF THE U.S. BRANCH



KUZUL ETREVROADEL EVIT KENDALC'H AR BREZHONEG

NOVEMBER 84

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INTERNATIONAL COMMITTEE FOR THE DEFENSE OF THE BRETON LANGUAGE  
U.S. BRANCH

NEWSLETTER 13 - NOVEMBER 1984

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to the editor(s) will be printed upon request.

Ideas expressed within this newsletter are those of the authors,  
and do not necessarily represent ICDBL philosophy or policy.  
Please see the back cover for details on the ICDBL, membership,  
subscription, and back issues of the newsletter.

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FROM THE PRESIDENT:

The U.S. ICDBL - A Brief Retrospective

Lenora A. Timm

Founded officially only three years ago--through the heroic efforts of our Secretary, Lois Kuter, who continues to be the driving force of this organization--our membership has climbed from a relative handful of several dozen to close to 150 today. It is gratifying to me personally to see the expression of so much interest in the Breton language, one of the world's innumerable minor languages (in terms of number of speakers), and one which has faced (and survived) both overt and covert forms of oppression for several centuries. I say "gratifying" because for a number of years my involvement with Breton as a research linguist was a fairly solitary business. One could count on one hand in those days (the mid 1970's) the number of U.S. linguists researching this beleaguered and even then clearly imperilled language; in truth, the situation has not changed substantially, though the fingers of both hands would probably now be required to enumerate the linguistic scholars working seriously on Breton. Irish and Welsh, by contrast, enjoy legions of scholars as compared with Breton. This is more than apparent at Celtic conferences or congresses at which only a small fraction of the total presentations deal with Breton or Brittany, and at which Irish Gaelic is likely to be chosen as the lingua franca of the conveners (with Welsh the runner up). Undoubtedly the longer, richer literary traditions of the latter two languages vis-à-vis Breton have much to do with this hierarchy.

Be that as it may, Breton clearly has friends and allies worldwide: the ICDBL presently has branches in 18 countries; some branches are, of course, more active than others, and the U.S. Branch can take considerable pride in its high level of activity and its visibility. The Newsletter you are now reading certainly figures prominently among our accomplishments. Packed with data and information on a wide variety of topics that go well beyond language matters (such as Breton emigration and Breton music), with poetry, book reviews, descriptions of other minority language situations, not to mention the more usual newsy items about forthcoming events, this publication is no lightweight...indeed, it has broken the bank account on more than one occasion in mailing expenses alone. It is circulated and read in Brittany and Europe as well as here among us.

The U.S. Branch recently initiated its own series of short publications, including the widely disseminated Fact Finding Report on the Breton Language, a guide to learning materials for the Breton language, an introduction to Breton music, a chronology of Breton history, and most recently, a precis of Breton grammar. Last, but far from least, are the activities we have engaged in to help Diwan and to lend support to Bretons' efforts to secure a C.A.P.E.S. in Breton (which would greatly assist the movement to get Breton into the schools), including postcard and letter campaigns, and, most

PRESIDENT'S NOTE - continued

recently, the petition campaign. While it would be naive to think that these pebbles hurled in the great lake of French bureaucracy have created waves of recognition on the part of politicians of the wrongs committed or the promises unkept to the Breton people, perhaps a few ripples have been observed; continued efforts on our part will be required to increase their amplitude.

As 1984 draws to a close I would like to ask each of you to renew your membership (if you have not already done so) so that we maintain the critical mass we need to present ourselves as a viable and effective organization. In ending, I'd like to throw out as a worthy candidate for your list of New Year's Resolutions the following (an easy one at that): recruit just one more person to our ranks in the coming year. With that I wish you all for 1985: "Bloavezh mat, Yec'hed hag prosperite hag ar baradez e fin ho puhez...hag un ti dilogod evit ar re baour" (Happy New Year, Health and prosperity and Paradise at the end of your life...and a house without mice for the poor! - a traditional Breton New Year's greetings).

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A "DECLARATION" FROM THE GENERAL EDITOR

Bro Nevez - New Country

There it is - a new name for the U.S. ICDBL Newsletter...in Breton, short, easy to say (even for Americans unfamiliar with Breton), with different levels of meaning. We of a new country offer our support to those of an old country who are building a new one--Brittany.

Credit for this name goes to Hervé Thomas, the artist of our newsletter covers. Bro Nevez has a place now on a newsletter cover that should become familiar to you--a cover which will mark an ongoing commitment of the U.S. ICDBL each time the newsletter is printed.

It was only after a very brief hesitation that I decided to take on dictatorial power to declare "Bro Nevez" the new newsletter name. The unenthusiastic response on the part of newsletter readers to repeated calls to express preference for one of a dozen or so names so far put forward was certainly a factor in the lack of guilt I feel in undemocratically choosing a name which never even appeared on the list of choices. I do wish to thank all those who proposed names for the newsletter and the 20 people who responded with a preference...in fact with eight different preferences. Six votes for "Mouezh Breizh en Amerika", five for "An Triskellig", three for "An Erminig", two each for "Brezhoneg Bev" and "Dorn ha Dorn", and one for "Bevet ar Brezhoneg", "Kengred" and "Brud d'ar Brezhoneg".

(continued next page)



BRO NEVEZ - continued

So what was I to do when faced with such wishy-washy results and a new name that I found personally far more appealing than any previous choices? Well, I seized General Editorial powers (well beyond my powers perhaps). Those who feel cheated out of a democratic decision are invited to express indignation...or to join me in welcoming a new newsletter name.

Lois Kuter

P.S.: I am afraid my typewriter has a bad case of disappearing "P,s". I hope this does not make reading too difficult.

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#### SOME WORDS OF ENCOURAGEMENT FROM ACROSS THE ATLANTIC

In correspondence with Bretons, it is not unusual to receive words of praise from time to time about the accomplishments of the ICDBL. It is time to pass on a few phrases from just a few people who have flattered us.

Lois Kuter

Bernard Le Nail, Director of Skol Uhel ar Vro, the Cultural Institute of Brittany (see Newsletter 12) writes, in English:

"Thank you very much for the last issue of the Newsletter published by the U.S. Branch of the I.C.D.B.L. and for the previous issues! We are all amazed and extremely thankful (even if we don't express it as much as we should) for the amazing amount of accurate information and excellent ideas you are spreading with this newsletter. It is really a shame but I must genuinely confess that we don't have any equivalent newsletter in Brittany nor in Breton neither in French. Many thanks again for your tremendous and excellent work for Brittany and the Breton people! ...

Response: Indeed there are many fine newsletters and magazines in Brittany, and we will report on them from time to time in this newsletter. It is only because excellent publications come out of Brittany to keep us informed that we are able to transmit news to our own readers. Bretons need not be ashamed of their own hard work to produce many many excellent publications--usually under the most difficult of circumstances.

## ENCOURAGING WORDS - continued

Yann Bouessel du Bourg, historian and writer (as translated from the original Breton):

"I don't know how to thank you for your newsletter which I find excellent. One of the best and most important publications today about our language."...

Jacques Yves le Touze (Editor of Dalc'homp Sonj! - See Newsletter 12)

"Just a quick word to congratulate you for the last issue of the newsletter on history; it covers well the subject and constitutes a good introduction to our history. And also... thank you for what you published about our work!"...

Alan al Louarn, lifetime activist for the Breton language and culture known to many foreign visitors and information seekers who have passed by his office in Rennes - Brudan ha Skignan has supplied us with quantities of very useful notes and news clippings. (As translated from Breton):

"Received your newsletter this morning. Thank you. The material in it is as abundant as ever. It is a joy and a comfort for all of us here in Brittany and elsewhere. I am enclosing news"  
...

And finally, a note from Wales ...

Gwynfor Evans, a lifelong activist for the Welsh language and for Wales also flatters us with some words of praise. Like the Bretons who seem overly modest about their own accomplishments, one has to wonder if he is perhaps a bit too harsh on the subject of Welsh activities:

"It is most generous of you to send me a copy of your splendid Breton newsletter, a publication which fills me with amazement. You will smile, but I don't think it is too much to call it a heroic production. In this issue I was particularly impressed by the chapter on Breton history and the account of what is being done to study and propagate Breton history. For decades now Welsh history has been a developing field. A number of books are published each year; Welsh history departments flourish in our university colleges; a society of Welsh history teachers has been formed; and the subject slowly makes progress in the schools. But we have nothing to compare with Dalc'homp Sonj!, and no series of volumes as lively and popular as the Skol Vreizh series described by you. I must get hold of copies of the magazine and books in order to try to inspire our people to emulate them. I am more than grateful to you for drawing attention to them in the Bulletin. One thing I did not understand is how the number of 14 reeditions is arrived at. With best wishes for this continued success of your wonderful work."



## DIWAN

Despite continuing financial difficulties, Diwan is still moving ahead to offer children the choice of education in the Breton language. This school year (1984-85) Diwan has 16 preschool classes and 7 primary school classes open with 360 children involved. Diwan teachers and parents continue to seek integration of these schools into the public school system to ease the constant need for large-scale fundraising. The new Minister of Education of France (Jean-Pierre Chev  nemont) has been contacted and an agreement reached with the Ministry of Education, the Ministry of Culture and local governmental agencies to help ease part of the large debts that have accumulated. This will help Diwan survive, but does not insure continued expansion to meet the public interest in these schools which provide the only basis for a true bilingualism in Brittany.

Diwan schools will continue to count on the financial donations of individuals. You can help. On your membership renewal for 1985, check off the Diwan box and add a few dollars (or more!) to your check to the U.S. ICDBL. And, think about fundraising in your area for the Diwan schools.

### Oaled Diwan

Quite a few newsletters back we introduced Oaled Diwan, an activity center located in the small village of Treglonou near the town of Lannilis in northwestern Brittany--the L  on area.

Oaled Diwan has been in existence for four years as the base for Diwan and as a place where Breton language activities have been centered: workshops on teaching Breton, camps for children, and a variety of other activities--all conducted in Breton. The center is an old school building which has slowly but surely been reconstructed to provide space for various activities as well as dormitories for up to 50 visitors at a time (with much more room for daily visitors). Activities from this past summer give a good idea of the varied nature of Oaled Diwan projects:

- a summer camp for children, and a camp for teenagers.
- a workshop on the theme of families and their experience of bilingualism.
- a workshop in theater under the guidance of two well known Breton language theater troupes: Strollad ar Vro Bagan and Strollad Plougin.
- a course in Welsh (as with all other activities, conducted through the Breton language).
- a sailing class including introduction to all aspects of maritime culture and marine life.

## DIWAN - continued

- a workshop in film-making dealing with all aspects from technical manipulation of equipment to final production of Breton language films, advertisements...
- an immersion class in the Breton of Léon where students lived with local farm families.
- Breton classes for all levels of learners.

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## AMERICANS FOR THE C.A.P.E.S. FOR BRETON

To show its support to Bretons who choose to keep the Breton language a living language, the U.S. Branch of the ICDBL has helped circulate a petition calling on President Mitterrand to create a D.E.U.G. and C.A.P.E.S. for the Breton language--logical steps after the creation of a licence for Breton and in view of the need and demand for Breton language teachers in Brittany.

The petition was circulated throughout the U.S. by ICDBL members beginning in the Spring of 1984 and lasting through September. Close to 1,000 signatures have been collected from 20 different states and from people of all backgrounds and occupations. Along with 106 university professors, 64 secondary school teachers, and 177 students signing the petition there were also artists, musicians, lawyers, doctors, actors, writers, business executives, computer programmers, clerks, secretaries, clergymen and priests, chefs, waiters, roofers, construction workers, truck drivers, and carpenters signing the petition--people of all occupations showing their support.

The diversity of the signers of the petitions reflects the basic importance of the right to learn the language of one's own country to all kinds of people throughout the world. This diversity closely parallels the diversity of Americans who have joined the U.S. branch of the ICDBL--145 in 1984. While the U.S. ICDBL membership includes many professors and teachers, it also includes workers, artists, businessmen and people of many other occupations who live in 28 different states of the U.S.

We hope that our voices, along with the many thousands of Bretons and other Europeans who have signed the petition, will be heard. The C.A.P.E.S. is but one aid in the survival of the Breton language. Its creation by the French state is but one small action which should follow naturally from the many words of support given for the regional languages and cultures of France.

L.K.



## AN ISTOR E GWERZIOÙ-POBL BREIZH

Reun ar C'halan

Da vare ar romantelezh, 150 bloaz 'zo, e krede ar ouizieien e oa bet savet ar gwerzioù-pobl gant an dud o doa kemeret perzh en darvoudoù meneget et gwerzioù-se, cantilenae, evel ma veze graet outo. D'ar mare-se e voe dastumet ar gwerzioù hag ar sonioù embannet e 1838 gant Kervarker. Kavout a rae dezhañ, evel ma veze kredet neuze, e roent ur skeudenn feal eus istor Breizh. Kervarker a fazias a-wechoù en ur strivañ da lakaat gwerzioù Breizh kemm ouzh kemm ouzh darvoudoù istorel resis, met peurvuiañ e oa ar gwir gantañ, evel m'eo bet lakaet anat gant Donatien Laurent.<sup>1</sup> Forzh penaos, ar gwerzioù-pobl a chom evel "un testenñ diwar-benn buhez ar bobl", "buhez ar bobl vunut, o levenezioù, o ankenioù, o soñjoù dirak ar vuhez ha dirak ar marv, o souezh dirak ar bed bras."<sup>2</sup> Ar bed-se an hini eo a veze kavet ivez e gwerzioù "ar Voedenn,/ Mann-goz ar rabadiez,/ A zavronelle ar peñse, an Ankou, an traoù-spont, / Kimiad ar soudard, marv ar groug, merhed ar sivi / Ha troioù kaer Yann an Ibil, Yann Zeiteg..."<sup>3</sup> Ne fell din dezrevell amañ nemet un nebeut skouerioù eus talvoudegezh istorel hor gwerzioù kozh. E lod anezho e vez anv eus ar gwalennoù a rae o reuz dre ar vro en amzer dremenet, ar vosenn, al loventez, hag ar gernez.<sup>4</sup> E lod all e vez displeget ar gwallurioù gouzañvet gant ar bobl e kerzh ar brezelioù: an tier diskaret, al loened laeret, ar parkoù gwastet, ar plac'hed yaouank skrapet ha gwallet, ar baotred rediet da vont da soudard pe da vartolod e servij an impalaer pe ar republik.<sup>5</sup> Alies e vez anv eus darvoudoù resis: seziz Gwengamp, e 1488; marv Fontanella, boureviet e 1602; pontkalleg, dibennet e 1720; Julian Kadoudal, toullbac'het, daoust ma oa divlam, abalamour d'an irienn renet gant e vreur Jorj a-eneb da Napoleon e 1804.<sup>6</sup> Ar c'hiz da sevel kanaouennoù diwar-benn darvoudoù 'zo n'eo ket aet da get, evel ma vez diskouezet splann er sonioù savet gant Alan Stivell, Gweltaz ar Fur, Jili Servat, Jef Philippe, Youenn Gwernig, Glenmor, Lama Meur, Loeiz Bodēnès, hag all.<sup>7</sup> Kavet e vo enno heklever ar c'hudennoù

m'o deus ranket tud Breizh pleustriñ ganto abaoe un tregont vloaz bennak: an divroañ, an dilabour, ar saotradur, dispriz ar gouarnement gall evit hor yezh hag hor sevenadur, emgannoù ar beizanted hag ar vicherourien, brezel al laezh, diskar ar c'hleuzioù, an uzinoù nukleel, ha diaesterioù a bep seurt gant Gallaoued 'zo, Charlez De Gaulle, Pompidou, Marcellin, ar C.R.S.'ed, an douristed, h.a. Evel-se e vez miret ar boazioù kozh gant kanerien an amzer-vremañ.

1. "Le carnet de route de la Villemarqué et l'historicité du Barzaz Breiz", Mémoires de la Société d'histoire et d'archéologie de Bretagne, LIX (1982).
2. Per Denez, Rakskrid da Fañch an Uhel, Gwerzioù kozh Breizh (Brest: Al Liamm, 1971).
3. Per Jakez Hélias, Maner kuz (Paris: Silvaire, 1964), p. 12; gwerzioù seurt-se a vo kavet war bladenn Andrea ar Gouilh, Chants traditionnels de Bretagne (Arfolk, SB 362).
4. "Bosenn Elliant", "Ar C'hakouz", e La Villemarqué, Barzaz Breiz; "Mari Derrienig", e Fañch an Uhel, Gwerzioù kozh Breizh; "Ar Gernez", e Loeiz ar Floc'h ha J.-P. Foucher, Le brassier des ancêtres (Paris: 10/18, 2 vol., 1977).
5. "Ar re c'hlaz", "Ar Chouanted", e Barzaz Breiz; "Janedig ar Rouz" Rouz", e Fañch an Uhel, Gwerzioù Breiz Izel II (Lorient: Corffmat, 1874); "Teñval ar bed", e Histoire de la Bretagne et des pays celtiques de 1789 à 1914 (Morlaix: Skol Vreizh, 1980), p. 59; "E parrez Langonned", kanet gant Alan Stivell (Fontana 6325-332) ha war un ton all gant Jakez Konan (Folkways FM4014); "Kimiad soudard ar Republik", e Jef Le Penven, Tralalalaleno (Paris: E.M.B., 1949).
6. "Seziz Gwengamp", "Fontanella", "Marv Pontkalleg", e Barzaz Breiz; "Sonenn Julian Kadoudal", e Jef Le Penven, Tralalalaleno.
7. Philippe Durand, Breizh Hiziv (Paris: Oswald, 1976).



(When Kervarker published the traditional songs which he had collected in the Breton countryside, in 1838, it was commonly believed that they referred to historical events. He may have erred at times in his interpretations, but it is now proved that he was generally right. In our own times, Breton songwriters still find their inspiration in the daily problems of the Breton people: forced emigration, police violence, ecological disasters, and the hostility or indifference of a centralized government.)

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## BRETON LANGUAGE LEARNING MATERIALS

A Review by Lenora A. Timm

Jos Corbel. Ober gant ar brezhoneg. Manual pratique de breton fondamental. Grands debutants. Montroules/Morlaix: Skol Vreizh. 1981.

Beatris Jouin. petite grammaire du breton. Rennes: Ouest France. 1984.

The two books under review here are of such a different nature that comparison between them will not be attempted beyond saying that the volume by Corbel is truly a pedagogical manual designed for classroom work of a fairly intensive nature, whereas the booklet by Jouin constitutes a greatly simplified and abridged grammar of the standard language. I would judge the latter to be of interest to those (possibly tourists whose minds have not burned out while basking on sun-drenched Breton beaches) having some mild curiosity about the structure of the language; they will find in the 21 pages of this pamphlet a sketchy, though accurate, description of some aspects of Breton grammar. Described are: the article, gender (and the mutations involved on nouns and adjectives that follow them), number, mutations of "Liaison", the verb in general, the verbs 'to be' and 'to have', simple sentences and coordinate and subordinate sentences. Breaking up the grammatical accounts are some entertaining drawings by Erwan Kervella.

Corbel's manual, by contrast, is an ample 221 pages in an unusually large (11½ x 8") format and provides a more comprehensive treatment of the grammatical structures of the standard language, while also paying a great deal of attention to dialect variations in grammar and vocabulary. The author's motive in constructing this manual was to provide a text for a "living language" classroom

## LEARNING MATERIALS - continued

situation in which the instructor plays a critical role. In addition, Corbel is a cultural/linguistic militant for Breton, who recognizes its imperilled state. For these reasons he argues that:

The instructor of Breton cannot be a specialist like any other: he (sic) is aware of his critical role in the survival of Breton, of his responsibility to his students who have made a difficult choice and whom he must absolutely not discourage. On a practical level this means first of all: to demonstrate by the seriousness with which he prepares each lesson that the study of Breton is not for a dabbler in antiquities or the expression of a desire to isolate oneself, to flee from life, but on the contrary, the best manner in which to integrate oneself with fully alive Breton-speaking people. (p. 12)

Ober gant ar brezhoneg is decidedly not for the dabbler: there are four extensive chapters, each consisting of numerous lessons (from 11 to 16). An unusual feature of the work is that it defers a discussion of the mutations until the final chapter (lessons 43-54). This has the advantage of not overloading beginners with these complex morphophonemic changes while trying to acquaint them with the basics of traditional Breton syntax (i.e., not calqued on French); but I wonder if indeed it would be possible to delay talking about the mutations for so long. The dialogues in the earlier chapters must contain, to avoid being impossibly constrained, some mutations; and Corbel's do. Further, the author indicates mutation-triggering words, such as the verbal particle e or the possessive pronoun o 'their' with distinctive symbols (e% and o<sup>oo</sup>, respectively) that denote the type of mutation they set off. It seems to me that any half-attentive student is going to be badgering the instructor for some explanation of these graphic peculiarities; this approach will at least challenge the ingenuity of the instructor.

Each lesson consists of a one-page dialogue between two or more of a repertoire of characters who appear throughout the work. The texts are clearly oriented toward youngsters, perhaps 10-12 years old. New vocabulary or constructions introduced in the lesson are listed to the right of the dialogue. The latter is preceded by a section of grammatical explanations that focuses on a specific morphological or syntactic point utilized in the dialogue. Finally comes a series of exercises that are to be performed aloud in class (changing singulars to plurals, changing verb tenses, translating from French to Breton, etc.). At the end of each chapter there is a review section covering vocabulary and syntactic constructions; they provide a useful reference function, especially as the vocabulary items are illustrated in use in several phrases or sentences.

In general, this manual is clearly organized and thoughtful in its progression through grammatical constructions of gradually increasing difficulty, though, since this is a beginners' textbook, the



syntax developed does not get very complex (e.g., embeddings are only rarely used). My chief concern with the work is a tactical one, that ultimately becomes a stylistic one--i.e., the author's decision to incorporate various non-orthographic symbols into the text, as well as local variants of words and phrases. This yields a strange visual product that may distract from rather than enhance comprehension, certainly initially. Example: Ya, dalc'hmad//dalbezh//e% lenmont levriou//levrou//--sort-se. E-lec'h stagan gant//ged ooo labour-kol. (p. 49). (The double slashes separate lexical variants and underlining indicates vocabulary introduced in the lesson.) Under the guidance of an instructor who chooses first one, then the other variant in pronouncing the sentence, this approach may well be workable; but that observation again underscores the point that Ober gant ar brezhoneg is most definitely an in-class sort of textbook if it is to be exploited to its maximal potential.

This said, I hasten to add that I agree wholeheartedly with the concept of including non-standard variants of words--which is done liberally in this work--as this keeps the learner in touch with the pronunciation and idiomatic usages of native speakers, who, though their numbers diminish daily, are still to be heard in Brittany... and to be listened to!

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#### A REQUEST FOR CHILDREN'S COUNTING-OUT RIMES IN CELTIC LANGUAGES

David L. Gold, who is working on a comparison of children's counting-out rimes in various languages, would appreciate hearing from people who know such rimes (French comptines d'enfants) in Celtic languages. The most widespread English rime of this kind, for example, begins Eana meena mina mo and a widespread French rime begins am stram gram. Please indicate (1) the Celtic language in question, (2) where you heard the rime, and (3) approximately when you heard it. All contributions will be acknowledged in the published article on the subject (unless the contributor wishes to remain anonymous).

Address:

David L. Gold  
c/o Jewish Language Review  
1610 Eshkol Tower  
University of Haifa  
Mount Carmel  
Haifa 31 999  
ISRAEL

Editors note: David Gold is the ICDBL representative in Israel.

At least two small collections of childrens rhymes have been published for Breton by Skol Vreizh. These have taken the form of two 45 rpm records by Kristen Nogues (with accompanying booklets) called "Kanaouennoù ha Rimadelloù".

## BOOK REVIEWS:

Reviews are always welcome and should be addressed to the book review editor at the address which follows. Reviews are welcome for old works (books or articles of note) or for new publications.

Amy Varin  
34 Wall Street  
Kingston, NY 12401

### Dictionnaire des Ecrivains d'aujourd'hui en Bretagne.

Jacques Gohier, with Ronan Huon. Institut Culturel de Bretagne/  
Skol Uhel ar Vro, and Editions le Cercle d'Or, 1984.

Jaques Gohier, president of the Association of Writers of the West (of France) began five years ago to accumulate information which has led to the Dictionary of writers today in Brittany...calling on Ronan Huon for collaboration on writers in the Breton language (and on Gilles Morin for Gallo writers).

The actual entries written for the 1,075 authors included in the dictionary sometimes leave a bit to be desired--some are, in fact, remarkably uninformative, offering little more than a few laudatory remarks. But, despite some deficiencies, the monumental task of compiling a useful guide to living authors of Brittany (or authors living in Brittany) has been successful. One wonders how many hundreds of pages would be added if 19th and 20th century authors now deceased were to be added. 1

Some interesting statistics are passed along in introductory material to the Dictionary from Skol Uhel ar Vro, one of the co-publishers. Interesting in itself is the fact that in Brittany one can find today over 1,000 writers who have published at least one book or an equivalent publication. Of these more than a third are teachers (university, high school or otherwise). A variety of other occupations have produced writers--journalists, priests, singers, shopkeepers, military men, lawyers, workers, farmers, and quite a few other occupations are represented by a writer or two...or three, or more. All philosophical and political leanings are represented and all types of literature are produced by the writers of Brittany: poetry, novels, theater, children's literature, science fiction, bandes dessinées, and non-fiction works on all subjects imaginable. The vast majority of writers included have become known through works in the French language, with a mere 60 Breton language writers included. But this is a deceptively small number, since today there are some 500 people writing in Breton--not necessarily publishing books, but publishing a wealth of shorter contributions on all subjects and in all styles for magazines.

Gohier's dictionary is a wonderful source of information--likely to frustrate one for some authors, but to be more than satisfying for others. Being a collector of obscure addresses for almost anyone related to Brittany, I was particularly pleased with the appendix to the dictionary which has a very useful annotated listing of addresses

## BOOK REVIEWS - continued

### Dictionnaire des Ecrivains...

for close to 150 publishers--including a list of now defunct ones as well! Also interesting and useful are listings of major literary associations and literary prizes given for Breton writing.

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Those who have been looking for a Breton-English dictionary will be pleased to hear that one is now in the works. Raymond Delaporte has already produced a very short--but extremely useful--dictionary for beginners (Elementary Breton-English Dictionary, Cork University Press, 1979). Now he is hard at work on a larger and more complete Breton-English dictionary. So far the letters A and B are complete, and this monumental work will continue. We will let readers know when publications are available.

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### BRETON LANGUAGE BOOKS AVAILABLE IN THE U.S.

Are you interested in Breton language poetry, novels, memoirs...? or perhaps dictionaries or grammars? In the U.S. books are available through an ICDBL member, Stephen Griffin (9 Irvington Road, Medford, MA 02155). His latest list of some 31 Breton books is loaded with great works by some of the best known Breton writers and poets of Brittany: Roparz Hemon, Maodez Glanndour, Anjela Duval, Per Denez, Ronan Huon, Xavier de Langlais, Meavenn, and Reun ar C'halan. Stephen Griffin also carries a remarkable selection of Scottish Gaelic and Irish Gaelic books. The prices are good. Contact him if you are interested in finding books.

Lois Kuter

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## BRETON HISTORY - A FEW NOTES ON SOME GOOD READING

Lois Kuter.

In exchange for the ICDBL newsletter we have received copies of several Breton magazines and newsletters on a regular and sometimes less regular basis (Ar Falz, Skol Vreizh, Imbourc'h, Ar Soner, Brud Nevez, Dalc'homp Sonj!) -- all of which greatly supplement subscriptions I have been able to afford.

To follow up on our last newsletter's theme of history, I would like to describe a few recent articles from several Breton magazines.

1. Jean-Jacques Monnier. "petite histoire de notre histoire - la Bretagne devant les historiens (1914-1948)." Ar Falz no. 47 (3e trim. 1984). pages 22-40 (including two pages of bibliography).

The histories we read are all made of bits and pieces of the past, selectively gathered and arranged by an author. In this article for the quarterly magazine Ar Falz J. J. Monnier discusses the various ways Breton and non-Breton authors have looked at Breton history. The article is extremely useful in alerting readers to specific biases and the axes that continue to be ground in writing accounts of Breton history. At the center of controversies which rage in the interpretation of Breton history is the issue of Brittany's origins and its distinctiveness from France. Breton nationalists and French nationalists have both flavored the way Bretons look at their history, and it is important to understand the subjectivity inherent in all accounts of Breton history.

2. Dalc'homp Sonj! No. 9, Autumn 1984.

This magazine (described in the ICDBL newsletter no. 12) continues to produce with each issue fascinating articles, short notes and book reviews. Number 9 includes the following articles:

Roger Laouenan. "Août 1914 en Bretagne" - detailing the effect of World War I on Brittany, a war which took 240,000 Breton lives in the war effort and which profoundly influenced Breton society during and after the war.

Seamus Fabin writes of the Scottish wars of independence of the 12th and 14th centuries and the role of William Wallace and Robert Bruce.

Doctor Henri Stofft writes on the use of the Breton language during the 18th century in the professional training of midwives. This offers a detailed view of medical practices.

SOME READING ON HISTORY - continued

Jean-Yves Veillard, curator of the Musée de Bretagne in Rennes, talks through an interview of the work of this important institution in Brittany.

Yann Bouessel du Bourg briefly presents the Breton language writer Jakez Konan.

Jakez Gaucher interviews two specialists in printing and graphic arts--Jacques Lélouette and Jean-Pierre Le Page - on the introduction of the printing press in Brittany (celebrating its 500th anniversary).

Yvonig Giquel continues a series of articles on the Comité Consultatif de Bretagne (1942-1944) which regrouped many of the most important Breton intellectuals of the time.

Several short articles present the work and lives to honor the memory of three important Bretons who have died in recent months: Marcel le Clerc (Klerg), Pierre Roy, and Colonel Remy.

3. Dalc'homp Sonj!, No. 8, Summer 1984.

15 pages of this issue are focused on the Arthurian tradition with several excellent articles by Jakez Gaucher and Yann Bouessel du Bourg, presenting the legends and documents concerning this Celt. This is one of the most useful introductions I have found to a complex and over-romanticized subject. Arthur is placed in the context of Brittany and other Celtic traditions concerning him.

Also in this issue are articles by Gwennole Le Menn on Breton language books printed in the 15th to 17th century, short articles by various authors on Jacques Cartier and Brittany's role in the "discovery" of Canada. Various articles and short notes present problems in the teaching of Breton history in Breton schools...and there is more...on Irish history, Breton resistance to German occupation in 1940, and the problem of alcoholism in Brittany.

4. From Imbourc'h, Arthurian fans might be interested especially in a recent publication (in Breton) on Arthur by Herve Lanndiern (An Hengoun Arzhuriek. Imbourc'h no. 168, 31 kerzu 1983, 56 pages.)

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## LE CHASSE MAREE - BRITTANY AND THE SEA

Records and books...

Lois Kuter

Chasse Marée, literally, "Tide chasser" from the French, is a type of boat used in the 18th and 19th centuries to transport fish from boats to the shore. It is quite natural that an organization concerned with all aspects of maritime culture would choose to name themselves after this link between land and sea.

Le Chasse Marée has produced four remarkable double albums of maritime music of the Atlantic coasts as well as an equally remarkable magazine published every other month, books, posters, ship models, and almost any other dream-come-true for those who love the sea.

The adjective "remarkable" is a good one for Le Chasse Marée because their recordings and everything else I have seen of their work is of a very high quality. Visually, the record albums are beautifully produced with 18 large pages of notes, song texts, and fascinating photographs and helpful drawings. The background material and explanations for each song presented is extremely well researched. But these albums are also wonderful to the ear--including contributions from some of the best singers and musicians of Brittany and France.

The Chasse Marée does not restrict its interest to Brittany, but a quick statistic should clarify why an organization interested in maritime culture would make its home the Breton town of Douarnenez. The total coastline of France is some 2,600 miles; the Breton coastline is over 1/4th of this total and Bretons have long played a dominant role in maritime affairs in the Atlantic. In past centuries the seas have served as a link to the rest of the world and Brittany was a leader in an international trade and fishing industry. The sea is very much a part of Breton culture in a peninsula where even the most inland reaches are only an hour and a half drive from the coast.

In this presentation I'll talk mostly of the record albums, two of which I have had the pleasure of seeing and hearing: Volume II--Dances and ballads from the coast of France; and Volume III--Songs on board whalers and long voyagers. Both albums include some of the best young traditional performers of Brittany (Christian Desnos, Eric Marchand, Denez Abernot, Marie-Noelle Le Mapihan...to name only a few) as well as performers of France who are skilled researchers, collectors and performers of Breton and non-Breton maritime musics (John Wright, Catherine Ferrier, Yves Defrance...to name a few).



## LE CHASSE MAREE - continued

The group called Cabestan has worked in conjunction with Le Chasse Marée to produce not only some wonderful recordings, but also to present maritime song and culture in festivals which offer thousands of people the chance to rediscover the sailing vessels and culture of an earlier era which forms an important basis for an ongoing heritage--an international heritage as well as a uniquely Breton one. The albums present music specific to Breton ports and songs influenced by Canadian, American, and English ballads and shanties. (Volume IV of "Chants de Marins" is devoted entirely to English ballads and shanties).

The most remarkable aspect of the record albums produced by Le Chasse Marée is the high quality of research and subsequent presentation of a wealth of details for a wide public--even those with a land-locked knowledge and interests, like me, can well appreciate the work done here. It is a world I am delighted to discover. The high quality of the recordings and all other Chasse Marée publications is attributable to the dedication of a small staff of people to a subject they love. But it is also evident that a large part of the success (in the record albums, in any case) comes also from collaboration with a variety of locally based organizations, scholars of the sea, and mariners themselves, who have been involved in the production of each double album. Along with Cabestan, Album II, for instance, includes participation by a variety of organizations who insure a high quality of research, record notes and performance: Haeghedoorn from Flemish France; Pas de 3 from Fécamp; Bouéze for the northern coast of Brittany (St. Malo area); Ar Vro Bagan for the pagan coast of northwestern Brittany; Trouzerion Mod Koh for the southern Vannetais coast of Brittany; the Cercle Breton for Nantes; and l'Arexpo for the Vendée marshlands. The label "Grand Prix International du disque, Académie Charles Cros" affixed to the front of these recordings is not surprising.

It is rare that one finds in a single record album the same combination of visual and audible pleasure, with carefully researched and presented background notes. The Chasse Marée albums can be recommended to anyone, whether they love the sea or not. Likewise for the magazine produced by Le Chasse Marée (of the same name). This is of beautiful technical quality, including many photos and drawings with articles of an excellent scholarly quality presented in a language that inlanders and non-scholars can enjoy (in French). But it does not stop there. Le Chasse Marée is also involved in publishing books (through Editions de l'Estran), some of which are listed in the bibliography which follows). These include albums by artists and photographers, a 19th century dictionary of the sea, among other subjects. Venturing onto land, Editions de l'Estran has published the first of a series of studies on Breton rural architecture: Tiez - Le paysan breton et sa maison, by Jean-François Simon. This presents the farms of the Léon region of Brittany--a gold mine of photos, drawings, and descriptions of all aspects of the insides and outside of Leonard farmhouses and out-buildings.

## LE CHASSE MAREE - continued

Another seeming anomalie in the series of Chasse Marée productions concerning the sea is a double record album on the vielle à roue, or hurdy-gurdy, in Brittany. Like the maritime albums, this provides a wealth of background details and fascinating photographs as well as biographical information on vielle players of Brittany. The music is lovely--even if you might not be thrilled with two record albums on vielle. The monotony one would expect is just not there. Accordions, clarinets, the veuze (a bagpipe of south-eastern Brittany) as well as song, accompany this remarkable instrument which is concentrated in eastern Brittany. Additionally, the album gives one of the clearest verbal and visual explanations of a musical instrument which is unfathomable to anyone who has not had the chance to see it played. A fiddle played with a crank? Yes, indeed...and played very well in Brittany.

Readers interested in more details on the publications and activities of Le Chasse Marée--records, books, posters, ship model kits--are welcome to contact me for more information (or order forms) or, contact Le Chasse Marée directly at the following address:

Le Chasse Marée  
Abri du Marin  
29100 Douarnenez  
Brittany (France)

## A QUICK GUIDE TO A FEW BOOKS ON MARITIME BRITTANY

There are many detailed studies--books and articles--on the maritime history of Brittany. The following list is only an introductory sample. Included are publications by Editions de l'Estran as well as other classic works on Breton sea history and contemporary issues.

At the end of the 15th century Brittany had a fleet of some 1,800 to 2,000 ships and approximately 20,000 sailors--not bad for a country of some 1 million inhabitants. This ranked Brittany among the strongest sea powers in Europe. When Brittany was annexed to France in the 16th century the French fleet was immediately quadrupled. But the French monarchy cared little about Breton development of sea trade. A lack of financial investment slowly drained the strength of the Breton/French maritime force, and Portugal, Spain, Holland and eventually England came to dominate.

French economic development in the realm of transport has been directed towards land routes to Paris, and the sea remains a potential strength largely unexploited. Despite Brittany's excellent location for natural maritime development, the politics of the French state direct development funds elsewhere. Breton ports remain small...19th century ports, unable to compete in an increasingly industrial and international competition.

# MARITIME READING- continued

This is not to say that the fishing industry is not important today in Brittany. Brittany still employs 40% of France's maritime work force. But fishing for tuna, cod, lobsters and prawn, and sardines have all required large capital investments for technological modernization and the development of ports. What has developed on the Breton coasts instead has been tourism--an ephemeral industry for two months of the year. pleasure boating and coastal tourism are well established parts of the Breton economy, but not critical to a long term development of a maritime economy. Tourism has been both a blessing and a curse, bringing new incomes, but also bringing environmental destruction. Statistics on coastline development of France reveal that the Breton coasts are indeed "urbanized". The following chart is from the Annuaire Statistique de la France, produced by the INSEE (Institut National de la statistique et des études économiques (88e vol., 1983).

Table 1.06-3 concerns the portion of coastal space free of urbanization in 1977. Indicated also are the kilometers of lineal coastline for various areas of France.

	kilometers			total lineal coast	% of length of coast free of all urbaniza- tion*
	continent	island	estuaries		
Côte d'Opale	220	-	12	232	32
Haute-Normandie	126	-	41	167	54
Basse-Normandie	367	3	101	471	29
Bretagne **	1,105	225	442	1,772	7
Centre-Ouest Atlantique	431	244	57	732	22
Aquitaine	343	-	113	456	52
Languedoc-Rousillon	214	-	--	214	18
Provence-Côte d'Azur	592	95	-	687	12
Corse	787	15	-	802	44
Total	4,185	582	766	5,533	23

\* "free of urbanization" means a section minimally 2 kilometers in length and 500 meters in depth which is free of development.

\*\* "Bretagne" - only four departments of Brittany: Morbihan, Finistère, Ille et Vilaine, and Côtes du Nord. The fifth department, Loire Atlantique, which most Bretons include in "Brittany" is not included in the State's administrative definition of this area. Thus, all statistics from government sources concerning Brittany are incomplete. Loire-Atlantique includes additional coastline (given to "Centre-Ouest Atlantique").

The fact that only 7% of the Breton coastline is free of development is indeed an alarming statistic, and indicative of the overdevelopment of the coast for purposes of tourism.

What future for the maritime culture of Brittany?



## MARITIME BRITTANY - continued

Some reading on the past and present:

from Le Chasse-Marée/Editions de l'Estran:

Henry Cheffer--peintre de la vie quotidienne en Bretagne, 98 pages (designs and drawings of this artist (1880-1957) who focused particularly on Douarnenez).

Marins de Charles Mozin. 156 pages (lithographs from the 19th century. especially of Normandy).

Julès Lecomte. Dictionnaire pittoresque de la marine. Originally published 1835. 336 pages (rich source of information on 19th century marine life of France and Brittany).

Morel Fatio. Etudes de Marine positive. 98 pages (detailed drawings by a sailor documenting ships and sailors of the late 19th century.).

François Fenault. Bâteaux de Normandie. 380 pages with 250 illus. and photos. (mine of details on sailing ships of the 19th century to the present in Normandy).

Jacques Burel. Ouessant--vie et traditions d'une île Bretonne. 104 pages (a collection of 45 drawings and observations by an artist who visited this far western island of Brittany in the 1940's).

Recordings (all double albums meriting bibliographical reference in view of the rich texts included):

Chants de Marins: Vol. 1 - Chants de marins traditionnels des côtes de France.

Vol. 2 - Danses et complaints des côtes de France.

Vol. 3 - Chants de bord des baleiniers et long-courriers français.

Vol. 4 - Ballades, complaints et shanties des matelots anglais.

Sonneurs de vielle traditionnels en Bretagne (part of a new series called "Musiciens et chanteurs traditionnels").

Other publications:

Loeiz Andouard. Brezhoneg ar Mor. Mouladurioù Hor Yezh. 1983. (linguistic study of the Breton language and the sea).

per Denez. Geriadur Brezhoneg Douarnenez. Moliadurioù Hor Yezh. 1981. I - pesked, Laboused; II and III - Amzer, avel ha mor. (detailed dictionary of Breton and maritime life in the area of Douarnenez).

MARITIME BIITAANY - continued

Armel de Wismes

La vie quotidienne dans les ports bretons aux XVII<sup>e</sup> et XVIII<sup>e</sup> siècles: Nantes, Brest, Saint-Malo, Lorient, 224 pages. 1973.  
Ainsi vivaient les marins -un document saisissant sur la vie quotidienne des marins, des Vénètes aux Corsaires. 1971.

Irène Frain Le pohon

Quand les Bretons peuplaient les mers. Fayard. 1970.

Le Nabab. J. V. Lattès, 1982.

(fictional works presenting effectively ancient and 18th and 19th century maritime history of Brittany).

E. Gloux and J. -Y. Manac'h. Les bateaux de pêche de Bretagne; histoire et technique. Fayard, 1976.

R. Muller. pêches et pêcheurs de la Bretagne Atlantique. A. Colin, 1944.

Sellit. A group of Breton photographers focusing on land and sea. Three albums on the sea produced: En Mer. Hoedic. Sein.

Henri Touchard. Le commerce maritime breton à la fin du Moyen-Age. 455 pages. Editions Les Belles Lettres, Paris, 1967.

Tud ha Bro - Sociétés Bretonnes.

Vol. 1 - L'Homme et la mer. 1979. (collection of four very interesting oral histories from various locations in Brittany documenting individuals' experiences with the sea).

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Just received - a record by CABESTAN

Just as I was about to move on to other topics from this little voyage into maritime culture of Brittany, I received in the mail a new record album by a group called Cabestan . . . in English, that would be Capstan or windlass. A capstan is a large wheel turned by many men on board sailing ships to raise large sails or an anchor. It looks like a large spoked wheel without the rim, turned on its side. Men get behind the spokes and turn the wheel. . . . so much for a landlubber's description of maritime work. Let's move onto the music.

The group Cabestan is made up of five musicians who got together during the production of the first three Chasse Marée albums. Indeed their names will be familiar to anyone who has heard these records: Arnaud Maisonneuve, Michel Collet, Benoit Chantran, Bernard Subert, Christian Desnos. They add their own individual touch to songs for an album of traditional maritime song produced by Le Chasse Marée (SCM 006, 1984). Mixed on the album are ballads, dance songs and work songs - wonderful vocal work with guitar, fiddle, vielle à roue, harmonica, accordion, concertina, and other instruments in support from time to time. Cabestan maintains the fine spirit of all the performances on the Chasse Marée albums, lacking only the detailed jacket notes. This record is to be recommended to anyone who likes good Breton music - of the land or sea.

## BRETON MUSIC - Some Reviews

polig Monjarret. Tonioù Breizh-Izel - Musique populaire de Basse-Bretagne/Folk Music of Western Brittany. Editions B.A.S.; Rennes: Imprimerie Oberthur, 1984. 638 pages.

A review by John Callahan

Tonioù Breizh-Izel is a must for anyone interested in Breton music and would be of particular interest to pipers. The author, polig Monjarret, is himself a piper and one of the founding members of the Bodadeg ar Sonerion, an organization of pipers and bombarde players whose goal is to preserve and promote Breton music and also to provide training for new pipers. This book is the culmination of a lifetime of work by the author. To achieve this work, he had enlisted the help of over seven hundred pipers, singers, and instrumentalists from all parts of Lower Brittany.

This is more than just a collection of tunes. In the forward, the author gives the reader a concise and very informative history of Breton music. In this short history are included brief descriptions of each of the twelve modes which the author believes to be in use in Breton music today. He also compares pipers, their instruments, and their repertoires past and present. He also describes various song styles and compares the different localities. There is also a section on Breton hymns, and how they fit into the overall schema of Breton music.

Finally, several maps with the names of towns and sections of Lower Brittany in Breton with French translations are included. These are very helpful for both the forward and for the localization of tunes. They help to give the reader a better idea as to where a particular section is located in relation to the whole, and also where one town is in relation to another town. This geography will become important because each tune is referenced by either the town or section from which it or its variation came. This brings us to the tunes. There are over 2,200 Breton tunes and 100 "foreign dances." There are also two sections of Breton hymns, one section of Catholic hymns and one section of protestant hymns. Almost every dance, and variation, used in any section of Lower Brittany is represented in this tome.

This book was written primarily for pipers, but I think it would be of equal interest to non-pipers and to anyone who is interested in Breton music and would like to have probably the largest collection of Breton tunes ever published.

J. J. Callahan



## A note on polig Monjarret

Lois Kuter

The collection and publication of a collection of 2,400 tunes has been a lifetime of work for polig Monjarret, but luckily for Brittany this has by no means been the only project this individual has undertaken.

As the preceeding review mentions, Monjarret is one of the founding members of the Bodadeg ar Sonerion and has been active as a piper as well as collector and teacher. If you read the pages of Ar Soner, the magazine of the B.A.S., you will find constant reference to the fact that being a musician is not enough. Action for Brittany must go beyond this to the defense of all aspects of Breton culture and society. polig Monjarret has certainly led the way as an example of an activist for Brittany. His activity alone in the encouragement of Breton piping and the develooment of the bagad will ensure him a spot in Breton music history, but it has gone well beyond that. He has been one of the moving forces in the creation of the Festival Interceltique de Lorient (formerly the Festival International des Cornemuses held first in Brest in 1953). This festival has served to link Brittany to Ireland, Wales, Scotland, the Isle of Man, Cornwall and Galicia (in Spain) through exchanges of musicians and dancers, artists, craftsmen, and other participants and attenders who love Celtic music and culture. polig Monjarret continues to play a very active part in this festival each year.

InterCeltic links have gone beyond music, however, and in 1977, Polig Monjarret was instrumental in founding an organization called SPI (which means "hope" in Breton) and which is also written out in French as "Société populaire InterCeltique." This group has worked to help other Celts in times of emergency or with long term problems...most notably it has brought over to Brittany more than 1,000 children from Northern Ireland for a bit of vacation and peace.

1971 also saw the beginning of an InterCeltic song contest as part of the pan-Celtic Week held in Killarney, Ireland. From this a Breton contest/festival for song compositions in traditional and non-traditional styles was begun, and polig Monjarret was an important part of this. Kan ar Bobl is a new festival for an old idea in Brittany where contests for song, dance and piping are well established traditions.

It is impossible to list all the important projects which have come to fruition due to the contribution of polig Monjarret. One more important one must be cited, however. Like many other projects this one had remained a dream for many years before persistence and hard work paid off: The Conservatoire Régional de Musique, Chants, Danses et Sports Traditionnels de Bretagne. Inaugurated in 1981 this school adds to other culture centers and local centers to insure a continuation of the dreams of pioneers like polig Monjarret who have devoted a lifetime to the promotion of Breton music, language and culture--innovating to create new traditions as well as teaching Bretons the immense values of the old ones.

## KORNOG

A Concert and Record Review by Lee Savary, Philadelphia

The most vibrant expression of Breton culture today comes through the distinctive music of Brittany. Kornog on their second tour of the U.S. brought a great sensitivity to the indigenous music of Brittany while presenting it in non-traditional modes. In addition to the Breton dance tunes, Kornog has the Scottish repertoire of Jamie McMenemy. If you did not get a chance to see them in concert, Kornog fortunately has an American record release: Première (Green Linnet SIF 1055). That faithfully captures the range of Kornog's talents. -

Kornog takes great pains to explain on the album the context of their music. This is not traditional Breton music. There are no traditional bombardes, binious, or the distinctive singing style of kan ha diskann. What we have are wonderful, all acoustic arrangements of Breton dance tunes and Scottish ballads. On one selection there is a combination of a contemporary An Dro by guitarist Soig Siberil and a poem by Robert Burns. Kornog has carefully crafted the tunes for a concert setting, changing the tempo to emphasize the interplay of instruments, and combining different types of dances together. It may be a dancer's headache, but it makes for great listening!

I can't praise the musicians enough. Christian Lemaitre's fiddle playing shows his years of experience with festou noz groups. Soig Siberil's guitar provides sensitive accompaniments and beautiful solo arrangements. Jamie McMenemy's bouzouki is both subtle, as demonstrated in the beautiful guitar and bouzouki duets, and powerful. As shown particularly on the song "Jesuitmont", his voice is also a fine instrument well suited to the Scottish ballads. Jean-Michel Veillon's flute has a soaring power and great subtlety. He also played a "concert" bombarde for one tune which echos the feeling of the bombarde without the volume that would disturb the rest of the arrangement. I for one, would like to hear more of this instrument. One surprise of the evening concert that is not found on the recording was a Bulgarian tune played with Kornog's usual verve, marred only by two broken strings on Soig's guitar. A great concert and a wonderful record. See them if you can during future U.S. tours, and anxiously await Kornog's next release.

(Editor's Note: Kornog's 1984 album, Première, is available from Green Linnet, 70 Turner Hill Road, New Canaan, CT 06840; or, hopefully at your nearest record store which has the good sense to carry fine recordings. Green Linnet also produces many excellent Irish and Scottish albums--among other traditions. Their interest in Breton music is certainly to be encouraged, and the high quality of the Kornog album (live, in concert, from their 1983 tour) is to be congratulated.)

## SOME MORE ON BRETON MUSIC - RECORD REVIEW

Lee Savary

### Sonerion Du

I am usually very skeptical of "theme" or "concept" albums. They tend to be clumsy, heavy-handed affairs, attempting to mold the music to fit the concept or story. The new Sonerion Du album Roue Marc'h (STOOF MU 7494) is a wonderful exception to this. All of side two is a musical interpretation of the legend of King Marc'h, a mythical king of Cornouaille (Kernow).\* Side one features an excellent selection of traditional and original tunes. Sonerion Du grows with each new release. The arrangements have become more and more sophisticated without losing the distinctive rhythms of Breton dances. Sonerion Du is so deeply rooted in. Yann Goas continues to play excellent bombarde and a delicate touch is added with the harp playing of new member Claude Le Brun, particularly on the tune "Dibalamour". Altogether an imaginative and beautiful record.

\* There is a very similar Irish legend concerning a king given the name Lora Lonshach (in at least one version). Generally titled "The King with the Horses' ears" this tale closely parallels the Breton version.

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Record reviews are always welcome for the newsletter - old or new, send us your ideas and opinions.

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## NEWS OF CELTIC ORGANIZATIONS

Anne Habermehl

Two books are before me as I write. The first is a Breton-Welsh dictionary published in 1984 by Canolfan Uwchefrydiau Cymreig a Cheltaidd in Aberystwyth. put together by Rita Williams, it is an interesting addition to the libraries of Breton scholars.

The other is The Welsh in the United States by Elwyn T. Ashton, published 1984 by Caldrea House Limited. This book is written for the United Kingdom, but has much interesting information about the Welsh immigration to the U.S. Relations between the Welsh and Cornish are discussed on a couple of this book's pages, something not usually mentioned in the Welsh chronicles.

The Welsh Harp Society of North America was formed this past summer by a small group at Welsh Heritage Week, Keuka, New York. For more information, anyone can write the secretary: Judith Brougham, 4204 Clark, Kansas City, MO 64111.

## CELTIC ORGANIZATIONS - continued

The Scottish Harp Society of America held its first workshop in June at Oberlin, Ohio, and is sponsoring various harp contests at Scottish gatherings around the country. For more information on this society dedicated to a revival of Highland harping, contact: Christina Tourin, RD2, Waterbury, VT 05676. Dates for next June's workshop at Oberlin are June 21-28, and the Scottish harpist Alison Kinaird is expected to be there.

Dates for Welsh Heritage Week 1985 are July 21-28 at Keuka College. The program will include Welsh lessons, singing, folk dance workshops, and harp and penillion lessons from Welsh harpist Bethan Bryn. The new Welsh harp society will hold its annual meeting there as well.

Early in November Nathalie Novik, who taught the Breton class at Welsh Heritage Week '84, and I joined forces in Syracuse for the annual Festival of Nations. Our Wales/Brittany display got a lot of attention, as neither nation had been represented at this festival before. We had a great time explaining to everyone why the Welsh and Bretons were hanging out together, how we were related to the Scots and Irish, Cornish and Manx, and why there were dragons plastered on everything in sight. We both had our harps there and played them now and then when the crowds thinned enough to give us a chance. We wore our costumes, and I must say that Nathalie looked stunning in her black and white with all those finely embroidered flowers she had done on her apron. Next year we are going to try to have the Scots and Irish and us all together, so that we can call it the Celtic Corner.

I am a great believer in these festivals, because they attract such large crowds of people, and there are always some who are very much interested in the Celtic culture. Indeed, some of our Welsh societies have been formed by having a few people set up a display at a festival and signing up interested Welsh who come by. I would like to encourage members of the ICDBL to do displays at these festivals whenever possible.

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### ICDBL and Festivals...

If you know of a festival in your area where the ICDBL might be able to set up an information booth, I would be very happy to help with ideas and some materials you can use. Setting up a booth takes some preparation, but it is not as complicated as it might appear. With a minimum amount of artistic skills or expense most anyone can put together a small stand that will attract people to learn more. Organizing a booth can be an individual project or a group project on the part of ICDBL members in the same area. Although setting up stands at most festivals requires a fee, often a booth which just offers free information can be set up with no charge. Start planning for next summer now by contacting festival organizers to see what their policies are.

Lois Kuter



AR GEGIN

Nathalie Novik

BRETON RECIPES FOR AN AUTUMN OR WINTER FEAST:

Pumpkin Soup

One one-pound pumpkin  
4 or 5 potatoes  
2 onions  
1 cup sour cream  
Croutons

Cooking Time: 35-40 minutes.

Clean, peel pumpkin and potatoes and cut in chunks. Cook in salted water until tender. Mash into a thick soup in a food processor or a blender. Chop the onions very fine and saute them in butter until they are golden. Add the pumpkin-potato mixture and cook for about 10 minutes. Add the cream and mix thoroughly. Serve hot with croutons.

Roasted Goose with Chestnuts

1 goose, young, white meat  
3 finely chopped onions  
35 chestnuts, parboiled and peeled  
12 pork sausage links (or preferably chipolata spicy sausages)  
1 cup sausage meat  
 $\frac{1}{2}$  cup of black raisins  
1 can chestnut puree

Chop the liver of the goose and mix it with the onions. Saute in butter. Add the chestnuts, the sausage meat and the raisins, salt and pepper, and mix thoroughly. Use this mix to stuff the goose. Stitch the opening and roast the goose in the oven, 25 minutes per pound.

pan the link sausages. Carve the goose, and serve it with the sausages and a chestnut puree.

Breton Fars

2 eggs  
8 tbs. flour  
6 tbs. sugar  
 $1\frac{1}{2}$  cups of milk  
 $\frac{1}{2}$  cup of black raisins (soaked in rum)  
1 small glass of white rum  
butter

Cooking time: 30 to 40 minutes

Mix the dry elements, then add the milk. Blend well, add the raisins and mix further. Grease a pan (a brownie pan would be perfect) and pour the mix in it. Cook 30-40 minutes at moderate oven (350). Cool before serving. The raisins can be replaced by prunes soaked overnight.

## NEWS OF NON-CELTIC LANGUAGES

Roslyn Raney

paul Nedwell, who has also written on Ukraine (ICDBL Newsletter No. 12), has visited the Amish country in Lancaster County, pennsylvania, on many occasions.

Contributions on the German dialects of other North American Anabaptist sects--Mennonites and Hutterites--would form excellent "companion pieces" to Mr. Nedwell's article. Any experts out there?

### The Amish and Their pennsylvania German Dialect

paul Nedwell

The Amish are not a people seemingly straight out of a bygone era, nor are they a people who do not believe in change, as they might appear to a person who has just seen them for the first time, or who knows them only through tourist presentations. As one old Amish gentleman told me, the way tourists spots depict Amish life is as it was forty or fifty years ago. The Amish are simply a group of people who choose to live a life entirely different from that of modern American society. And they have kept very much alive the customs, beliefs and language of their forefathers. Despite predictions by so-called "experts" in times past that the Amish would eventually be assimilated into modern society, nothing of the sort has come to pass. The Amish population has doubled in the past twenty-five years. In 1980, Amish church congregations numbered 550 and the total population of Amish reached about 88,000.

The Amish were among the earliest settlers in pennsylvania. They originated in Europe in the Anabaptist movement (1525-1536) which gave rise to several differing Christian communities that survive to this day: the Mennonites of Holland, the Hutterites of Austria, and the Swiss Mennonites. The Amish of today are a branch off of the Swiss group. They took their name from Jacob Ammann (in 1697), who stood for a greater separation from the world than did the other Anabaptist groups, but they share the same basic religious beliefs as do the other Anabaptist confessions.

Until recent years, most Amish men and women were engaged in farming; however, occupational patterns have changed significantly since about 1960. The high cost of farmland and farm machinery and supplies has forced many a young Amish couple to seek work off the farm. Many of these nonfarming Amish work in trades and shops within the Amish community. They now operate appliance centers, greenhouses, bakeries, harness shops, print shops, shoe and boot shops, book stores and general dry goods stores. They perform such varied services as watch and clock repair, locksmithing, cabinet-making, cheese-manufacturing, carriage-making, blacksmithing, and bee keeping and honey-making. This in turn, has allowed the Amish to become even more independent of non-Amish for many services.

## AMISH - continued

Although the Amish came from Switzerland (from where their movement originated and branched out elsewhere), the Alsace-Lorraine in France and from Rhineland in Germany, their home conversational speech is remarkably uniform. The dialect they speak at home and among themselves is commonly called Pennsylvania Dutch, the name "Dutch" being a folk-rendering of the dialect term "Deitsch", which means German. The term "Pennsylvania German" is preferred in scholarly writings on the subject. Some of the Amish arriving from Alsace-Lorraine could speak French, and a few French words have become incorporated into Pennsylvania German as a result. In Adams and Allen counties of Indiana, descendants of nineteenth-century Amish immigrants speak a Swiss dialect, but this poses no problem in their interaction with Amish from other parts of the country. An Amish person traveling from Pennsylvania through the midwestern states can speak his own dialect and be readily understood by other Amish.

The Amish speak three distinct tongues. They can read, write and speak English without much interference from their other two languages. Their native Pennsylvania German dialect is primarily an oral language and is not normally used in written form. It contains not a few English borrowings. A passive knowledge of High German is required for reading from their German Bible, which is a version of the original translation by Martin Luther.

Pennsylvania German is the familiar tongue of Amish children at home and in conversation among fellow Amish. It is the mother tongue of all children born to Amish parents. It is not a corrupted German, but a distinct dialect of the German language, most closely related to dialects spoken in the eastern half of the Rhenish Palatinate area of Germany.

English is the second language of the Amish child. The Amish child first hears English to any degree when he begins school. Before this he will have been exposed to some English loan words in his own dialect and to some use of English by his siblings. Amish children learn to speak the two languages without any difficulty whatsoever and without any really noticeable accent. Upon entering school, the Amish child knows English only to a limited degree, but readily masters it as his second language.

High German is also taught to the Amish child in Amish school. However, High German is used exclusively for reading the Bible and for the preaching service. Most Amish adults know High German only passively. The ordained Amish minister must, however, be able to preach from and quote their High German Bible. The prayers read from the prayer book, along with the hymns sung from several different hymnals, are also in High German.

Conversation in the Pennsylvania German dialect is a very important part of Amish social life, the Amish being a very sociable and hospitable people. Visits to homes, preaching services, funerals,

AMISH - continued

weddings, barn-raising, family reunions and singings are all occasions for conversing at length in the Pennsylvania German dialect. Their stubbornness in keeping alive their dialect has served to bind the Amish that much closer together as a tightly-knit religious and cultural group.

This writer is happy to say that here is one minority tongue--or, more correctly defined, one tongue that is spoken away from its center of standardization--that is in absolutely no danger of dying out. On the contrary, the Pennsylvania German dialect of the Amish is a very healthy and much alive tongue. The Amish and their Pennsylvania German dialect are here to stay.

This writer cannot help but see similarities between the Amish wanting to and succeeding in preserving their mother tongue and the Bretons' wanting to preserve their own Breton language. There is no reason for the French government thinking that Breton children brought up in the Breton language cannot successfully master the French language as a second language. Thanks to the existence of Diwan, some are fortunate enough to be able to do so today.

The Amish are not an aggressive people; they are in fact religious pacifists. However, they have had to struggle to maintain their way of life here in America. They have had to fight in the courts to retain the right to establish and operate their own Amish schools, which frequently meant jail for some. It was only until the Supreme Court ruling in 1972 in their favor that they were freely allowed to do so.

The Amish are a peaceful, but determined people. Perhaps the Bretons could draw some hope and inspiration in their struggle for their own culture and way of life from the example set by the Amish in their struggle to maintain their own unique way of life. This writer can find hope for the survival of the Breton language in the fact of the survival of the Pennsylvania German dialect.

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