

# BRO NEVEZ

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

LANGUES RÉGIONALES  
Déception à Diwan : « Les socialistes sont en train  
de rater le rendez-vous »  
Ouest France 17 janvier 1984



Le breton à l'école :  
difficiles les relations  
entre Diwan et l'Etat

DIWAN  
L'Etat ne soutiendrait que 20 0/0  
Ouest France 15 juillet 1983

DIWAN (école en breton)  
Douze maîtres intégrés au public  
... mais plus d'argent de l'Etat

DIWAN  
L'Etat ne soutiendrait  
des charges

KUZUL ETREVROADEL EVIT KENDALC'H AR BRÉZHONEG

February 1987

No. 22

# Editorial

Lois Kuter

In 1987 the U.S. ICDBL will be challenged by a financial crisis due to rising costs in producing Bro Nevez. The November 1986 newsletter not only marked the fifth anniversary for the U.S. ICDBL, but also a shift to commercial reproduction. Formerly we had mimeographed all but a few pages of the newsletter, and each issue cost a total of approximately \$350 (including supplies and postage for mailing). The November newsletter cost approximately \$800--a cost we can expect for each issue in 1987.

While we have been meeting expenses each year, the large jump in costs to produce Bro Nevez this year means we need to find more money. Our dispersal throughout the U.S. and across the border in Canada makes fund-raising particularly challenging. The standard techniques used by most small non-profit organizations (benefit concerts, raffle tickets, bake sales or T-shirt sales) simply will not work since gathering more than three or four ICDBL members in any one place is an exceptional event. There are two options we have to generate the increased income we will need this year.

- 1) raise dues to \$15 or more.
- 2) find more members to support the U.S. ICDBL

Raising dues is not an option I would like to take, because I know how difficult it is for many members to make ends meet. Most of you are active in a variety of professional and social organizations, or you support a number of causes. That means you already subscribe to other newsletters and magazines. When dues and subscription fees go up, something must be dropped. I believe that the \$10 (\$9 for non-voting members) we ask for dues is a fair amount. Those able to contribute more have usually included a contribution beyond the minimum--and we have counted on that.

Finding more members to support the U.S. ICDBL is a much more attractive option. For the past two years our membership has leveled off at 140-150. While this is not bad, it is hard to believe that in a country as huge as the United States, we cannot find more than 150 people interested in joining the ICDBL. Our low membership is directly related to our poor publicity work. The ICDBL continues to recruit members largely by word of mouth. Members' work to tell friends and acquaintances about the ICDBL has been a good means of finding new members, but it is not good enough. We need the help of all of you in a more aggressive effort to inform others of our existence. Specifically, we need help in finding names and addresses of newsletters or other publications which would print a short press release about the ICDBL--for example, Celtic or French-American organizations, or scholarly publications for Celtic Studies, Linguistics, or French culture.

Please take a little time at your local library, or in looking through your own address book or subscriptions to find addresses, and, ideally, the name of an editor we can contact. Although funds are limited, we could also budget a small amount of paid advertising--research on advertising possibilities would also be very valuable.

It is important for all members to continue the word-of-mouth publicity work you do. If you know individuals who might be interested in the ICDBL, make sure they have information about us, and make sure they know that their support is needed and important in supporting work in Brittany to keep the Breton language and culture alive and well.

I hope you will take some time to help us expand our membership base. 1987 will be a challenging year for us and we will need the help of all members to maintain the high standards of our work.

Thank you,

*Lis*

#### Financial Summary

1980 to 1986

<u>Year</u>	<u>Expenditures</u>	<u>Income*</u>	<u>Balance</u>
1980	\$ 163.00	\$ 101.09	-\$ 61.91
1981	\$ 415.12	\$ 453.61	-\$ 38.49
1982	\$1,155.01	\$ 8841.55	-\$313.46
1983	\$1,929.70	\$1,783.59	-\$146.11
1984	\$1,596.30	\$2,098.77	-\$502.47
1985	\$1,669.37	\$2,012.87	-\$343.50
1986	\$2,369.72	\$2,493.57	-\$123.85
<b>Total</b>	<b>\$9,298.22</b>	<b>\$9,785.05</b>	<b>-\$486.83</b>

\* Income does not include contributions for Diwan. These have totaled \$1,388.75 from 1984 to 1986.

## The U.S. ICDBL and Work...

As many readers may know from their own personal experience, earning a living and using one's education and training do not always coincide neatly. This has certainly been my experience since completing a PhD in Anthropology/Ethnomusicology at Indiana University (Bloomington, Indiana, 1981). While I have had many opportunities to fully use my training, I have not been able to earn a living this way. For several years I have been working part-time as a secretary (a job which offers its own unique challenges) while the search for more interesting full-time employment continued. The quest for the "ideal job" is never-ending, but I have now started a full-time job which is definitely a step in the right direction.

I have joined the ranks of the fully-employed as Assistant for the Recording Services and Radio Information Center for the Blind in Philadelphia. My anthropological as well as administrative/secretarial skills are fully tested in this job which will also give me the opportunity to pick up some new skills and work with interesting people of all backgrounds.

Working full-time has meant, however, that I do not have as much free time for the ICDBL and other work I have done on a voluntary basis. That is why I am asking ICDBL members for some help in producing the newsletter on a timely basis and in sustaining other work we do, such as the publication series. I need a few volunteers for the following jobs.

- 1) Typists--to prepare materials for the newsletter and to work on updated versions of the publication series, flyers or other material we produce.
- 2) A keeper of the mailing list--ideally someone with a computer who can keep an up-to-date list for newsletter or other mailings. I would work closely with this individual to keep records current, but I would shift the labor of producing address labels to that individual.
- 3) Someone to take responsibility for the duplication and distribution of the newsletter. I am currently looking for a less expensive means of duplicating the newsletter. The best price I have been able to find here is 4¢ per page (\$480-\$600 for 300 copies of a 40-50 page newsletter). Our current income will not cover this cost; it is impossible to go back to mimeographing. If you can match or do better with this cost, let me know. The only hitch is that after duplication of the newsletter comes mailing--jobs best done at the same place since shipping several cartons of newsletters across the country is costly and time consuming. If you want to take on the responsibility of getting the newsletter duplicated, you must be ready to take on the responsibility of mailing it out.
- 4) Artists to provide design work for the newsletter--fillers to complete pages. Ideally these designs would have some Breton inspiration.

If you can help with any of the above, please contact me.



# A LETTER FROM THE 'ORGANISATION DES BRETONS EMIGRES'



« La Bretagne n'est pas un bloc racial, mais une conscience et une volonté d'être. »

MORVAN LEBESQUE

e Maurepas:d'an 13 a viz kerzu 1986

Lois Kuter  
Editor  
"Bro Nevez"  
Plymouth Meeting  
U.S.A.

Lois Ker,

we, at the O.B.E do not want to be the last ones to congratulate you on the fifth anniversary of the US Branch of the I.C.D.B.L.

What an extraordinary amount of work done in such a short time, with more than limited means and the devotion of one single determined person who was able to rally round her so much good will for a cause which viewed from across the Atlantic can appear as either hopeless or useless!

Yet the defense of the Breton language is the defense of all threatened languages in Europe and elsewhere and in fact deep into the Amazonian rain forest or in the desert of Australia! This cause is indeed a universal cause, the cause of all the minorities threatened with extinction in a world that tends to uniformity and where drugs will be the only escape from boredom!

we are fighting for a diverse world, a world where all cultures, all languages, all traditions are respected and valued for their contribution to the riches and the welfare of all. More than ever humanity needs this cultural variety to survive the homogenization of technology. Man cannot be reduced to a producer or a consumer, the total human dimension is also a cultural dimension and culture starts with language.

Dear Lois you and your friends in the U.S.A. have already done a great deal for the preservation of our Breton language, you may be sure your efforts have been appreciated across the Mor Atlantel and certainly, we, in the O.B.E have been able to appreciate what you do, what you have done. We wish the US Branch of the ICDBL and its Secretary-Treasurer a long and successful life, we take this opportunity to wish you:

"Nedeleg Laouen ha Bloavezh Mad"

A Galon ganeoc'h.

The Secretary : Jean Cêvaër

# Impressions of the Breton Language Situation

Joseph O'Callahan

I recently had the opportunity to spend 2-1/2 months in rural Brittany, working to improve my knowledge of the Breton language. Observation and discussions while there tally with what research into modern Breton history suggests about contemporary linguistic trends. A fairly coherent picture emerges.

I spent time in three regions: Bieuzy, in the inland Haut-Vannetais (Morbihan); Lanrivain/Kergrist-Moelou, in northern Cornouaille; and Plouec, near the Tregor/Goelo border. I had the opportunity to accompany an agricultural merchant in travels throughout southern Brittany, and to visit much of the Haut-Vannetais area with an organizer for Kan ar Bobl, an annual song contest.

Since I can't speak French, people's attention was immediately drawn to the matter of language. My status as a neutral outsider was very useful, in that it allowed communication more or less uncomplicated by the political and social stances inevitably assumed by Bretons in a rapidly changing society. Although I was often met with amazement that a foreigner had cared enough to learn Breton, the position of foreign learner is rare enough that it is undefined.

Language shift to French is almost everywhere well advanced, and Breton must be called a dying language. Still, there is enormous variation by region and almost by house. Factors acting against Breton differ in strength according to region and have become important in some areas only recently.

It's important to remember that a language is interwoven into a culture, itself a highly integrated system. Language cannot be understood as a separate process, a thing, or a neutral means of communication neatly replaceable. Language shift immediately suggests that a culture is undergoing intensive change.

Central Brittany has been less influenced by a wider French culture. This is not true of most of the coastal regions. These areas underwent economic and social reorganization late in the 19th century. Due to greater accessibility, and to better agricultural potential, farming was reoriented to the market economy. The community and population structure this created contrasted markedly with that of the interior. Maps showing late 19th century agricultural type, and population structure match up well with those based on the parochial language survey done in 1982 (based on preaching and catechism language) which reflected the language spoken in the community. French is in use for catechism mainly in those communities most marked by economic and social change.

This lends support to the suggestion that integration into the French economy, and subsequent social reorganization, is the essential variable in the current language shift in the interior. Obligatory (French) schooling, the media, the war experiences, etc., are interacting elements in this process, but are not in themselves sufficient explanation minus the radical restructuring of rural society. They

## Impressions ... continued

would have remained extraneous and would not have ramified so powerfully if the structural underpinnings of Breton communities had remained sound. Mere availability of French was insufficient; witness the stability of the northern part of the language border between eastern and western Brittany for at least the last three centuries.

All of interior Brittany has now undergone rearrangement on these same lines. Because the new pattern is so firmly established, many outsiders, and some young Bretons, don't realize how far-reaching it's been in just the past 30 years. Many hamlets, the primary settlement unit, were inaccessible to motor transport up into the 1950's, due to their poor roads. Farm strategies aimed as much at supplying household needs as at production for sale. Even this was situated in a traditional, non-rationalized context, the fair. Life was intensely local. The maze of small hedged fields was more of a focus than the regional road grid.

Today, most small farmers have been forced off their land. Those few remaining are firmly locked into the national economy, and have little independence. Many are, in fact, mere peons of the large cooperatives. Wide areas have lost 30% of their population since 1954. Local agricultural cooperation has almost ceased, and many community activities are defunct. Television fills the gap. The local community is no longer the center of the world for its inhabitants, but merely a remote, undifferentiated element in the French economic grid.

Peasants find it natural that this new world brings with it a new language--French. Breton is no longer functional here. Since parents know their children will need to live in this new world, there is no question of teaching them Breton--it's of no use to them.

Breton remains in use as a function of age. People below a certain age will usually speak French, even if they can speak Breton. Older people, those who reached adulthood before economic and social integration into a French system, speak Breton to each other. They tend to speak French to younger people. Everyone will speak French in town, or while involved in modern "French" activities. Breton is spoken in old-fashioned agriculture, and in a few other institutionalized settings that have persisted. It becomes a function of local acquaintance networks established before, say, 1960; no longer a community language, but a private activity. It is a language under the hatches. Where once the traveler in Brittany swam in a sea of Breton, that sea today is turned to French. Breton remains, but is almost inaudible.

Many interacting variables enter into the process of decay, so that Breton's level of vitality varies from place to place. It is most vital in the Callac, and Bro-Blin areas, in Menez Arre generally, and in Bro-Bourled (Guemene). Château-neuf-du-Faou is an area I did not visit. All of these places are poor and remote. The first tractor appeared in Bro-Blin in 1968. These are the areas most marginal agriculturally, and where traditional festou noz provided an institutional-



## Impressions ... continued

ized setting for a high register Breton, combatting privatization, and maintaining community awareness. Young people are not numerous, and this means more Breton is heard.

Each hamlet, each family, has a different language profile, related to degree of modernization, presence or absence of young adult Breton speakers in the 50's as a model for children, number of outsiders married in, and so on. 25 to 30 is generally the cut-off age for Breton today in the interior and is higher in some places. There are few speakers younger than this. Many young people and older teenagers in central Brittany have a passive knowledge of the language, since they heard it all around them while growing up. This age group, however, is now beginning to produce children for whom Breton is a totally foreign, unknown language: full citizens of the new world. Even those young people who are fully fluent in Breton rarely pass it on to their children. This means that the total disappearance of Breton is only a matter of time.

For Breton language vitality, inland Tregor (Lannion-Treguer-Guingamp-Belle Isle) ranks just behind the mountains. I got the impression that the community here is a bit more self-conscious in a modern way.

The Haut-Vannetais area has only five parishes where Breton has some vitality: Quistinic and Melrand, west of Baud, and Guenin, Chapelle-Nevez and Plunelin east of Baud. Socio-economic development around Baud otherwise has been very abrupt. Breton is very much present, but is somewhat privatized. The two parishes named

above were those with the highest proportion of landes (uncultivated moors) in the 30's, which may or may not be significant. South, between Baud and Auray, is an area a bit more Frenchified. South of Auray, and near Vannes, 50-year-old French monoglots are not too difficult to find.

French censuses assume that only French is spoken in France, so no definitive figures are available on Breton speakers. A few surveys have been done. Two, in the Tregor coastal zone, gave depressing results. Another, just east of Quimper, likewise. The last, of schoolchildren in central Brittany in the mid-70's, identified, of the schools responding, Cal-lac as the most hopeful site for a natural transmission of Breton. I would suspect that any area surveyed in the 1920's to be using any proportion of French for catechism has now shifted massively to French. Beyond coastal areas, these were the southeast, and west Tregor (Morlaix).

The situation of Breton today is not good, but it is important to recognize that it is not the same throughout Brittany. Any action taken to strengthen the position of Breton must take into account this diversity and the complex relation of language to social and economic change.

\* \* \* \* \*



## SHORT NOTES

Lois Kuter

### Road Sign Trials

On October 27, 1986, Christian Georgeault appeared in court in Rennes on charges of destroying 14 road signs. On December 8, he was given a suspended sentence of prison with a 48,000 franc fine for damages.

The destruction of the signs was part of a long series of actions by Stourm ar Brezhoneg to push for recognition of Breton as an official language in Brittany. The trial of Georgeault has been of particular concern to Bretons because Georgeault denies he was involved in destroying the signs. While his car was traced to the scene of the crime, there is no evidence to show that he was present. In all other trials of SAB members, the evidence has clearly identified road sign attackers. Georgeault's case attracted attention because there was no clear evidence for his conviction and because the sentence suggested by the judge in October was unusually heavy--12 months in jail (no suspended sentence possible), more than one would serve for many violent crimes. The fact that Georgeault is a known militant is felt to contribute to the higher than normal penalties attached to his case. While, in fact, he was not given the stiff sentence called for in October, the case indicates to Bretons that militants may become a target for more severe court decisions.

### Stourm ar Brezhoneg

Stourm ar Brezhoneg emphasizes that while there has been good progress on Breton language road signs (especially in the department of Côtes-du-Nord), continued action is absolutely necessary if Breton is to ever be given the public place it should have in Brittany.

While SAB has become known for its "black nights" where road signs are tarred or painted over, its aim is to make Breton an official language of Brittany. Work to get Breton on the media (radio and television), in the school system, and in public offices is also a critical part of SAB work.

I have received a number of short documents (in Breton and French) from SAB and would be happy to send copies to any readers interested in details on this group and its activities. Please send \$1.50 to cover duplication and postage expenses if you are interested.

### Breton on Television

A confederation of eight Breton cultural organizations has voiced protest against an announcement made by the television executives of FR3 in Paris to reduce the one Breton language television program by 1/2 hour. This is a drastic cut given the already small place for Breton on television (less than two hours per week). This new cut is viewed by Bretons as insult added to injury given the cut in expected aid by the State to cultural organizations (see Bro Nevez 21, November 1986, pp. 12-13).

# Bilingual Classes in Brittany

B. Cadoret

Association des Parents d'Elèves pour l'Enseignement du Breton  
(B.P. 2507, 35035 Rennes Cedex, Brittany)

With a regulation dated 21 June 1982, the French Ministry of National Education granted the possibility of creating bilingual classes in public kindergarten and elementary schools.

As soon as this text was published, parents in Brittany asked for the creation of different bilingual classes. The present situation in the Roazon/Rennes Academy (1) is as follows:

<u>Department</u>	<u>Locality</u>	<u>Date of Creation</u>	<u>Levels</u> <sup>(2)</sup>	<u>Number of Pupils (1986/87)</u>
Côtes-du-Nord	Lannion	1984	Kindergarten CP, CE1, CE2	58
Côtes-du-Nord	Rostrenen	1986	Kindergarten	12
Finistère	St. Rivoal	1983	Kindergarten Elementary school	20
Morbihan	Pontivy	1984	Kindergarten CP-CE1	26
Ille-et-Vilaine	Rennes	1983	CP, CE1, CE2 CM1	48

This totals approximately 170 pupils in all of Brittany.

The regular development of these classes clearly indicates the new interest pupils' parents manifest regarding the Breton language. Breton is no longer considered an obsolete remnant from an old rural civilization, just to be preserved, nor as a token for separatist claims; it is essentially regarded as a resource to exploit in the children's instruction and development.

That is why the parents insist on the multiple pedagogical interest of early bilingualism: intellectual gymnastics, open-mindedness, and memory training by means of practicing and comparing two linguistic systems. The curriculum of the bilingual classes is exactly the same as in the other (French unilingual) classes. There is one teacher for each class (3) so that Breton is not a mere subject but is integrated into the whole curriculum and can be used during the free periods of the day as well. Early bilingualism in pre-elementary and elementary teaching then differs radically from the well-known foreign language classes in secondary schools.

## Bilingual Classes ... continued

In kindergarten classes, teaching is based on the use of the language in everyday life, by learning songs, nursery rhymes, tales, poems and in play. At this age children automatically acquire linguistic structures, idioms and get acquainted with unusual sounds (4).

In elementary classes, the general rule is to teach reading and writing in French only in CP (2)(4); writing in Breton is taught only when they have gotten a good command of written French. However, every occasion to compare the two languages is used, in mathematics, grammar... Progressively, in higher classes, Breton is no longer a mere subject but a means to teach other subjects.

For the pupils' parents, the development of bilingual classes is a success, as is proven by the influx of many pupils into the newly created classes, the fact that every family who began with the bilingual direction has gone on with it, and that more people ask for it.

However, the smooth operation of these classes is sometimes troubled by administrative problems with the French National Education system. Every autumn it is very difficult to create new classes; Breton-speaking teachers are hard to find, particularly if the regular ones need to be replaced during the school year. (5)

This is why the A.P.E.E.B. (6) calls now for the satisfaction of two main claims:

- 1) The opening or more bilingual classes in all five Breton departments (7), with the objective to create a bilingual direction (kindergarten through elementary school) in each canton in Brittany (8).
- 2) the training of new Breton teachers, especially by means of a Breton DEUG (9).

Local governments (regions, departments and municipalities) can help Breton teaching by:

- subsidizing local parents' associations
- concluding conventions with parents' associations--especially those recognized by the French Ministry of National Education like A.P.E.E.B.--to permit some teaching of Breton by outside teachers paid by those associations.

B. Cadoret, translator  
for A.P.E.E.B.

Translator's Notes:

- (1) French administration is thoroughly centralized. Public education is regulated by "recteurs d'académie" at the regional level and "inspecteurs d'académie" in every department.  
The Roazon/Rennes Academy corresponds to the so-called region of "Bretagne" including only four out of the five departments in real Breton territory--leaving out the Loire-Atlantique department to another Academy in Naoned/Nantes.
- (2) The main symbols for French elementary school levels are as follows:
  - CP (Cours Préparatoire) - 6/7 year olds
  - CE1 (Cours Elémentaire 1ère année) - 7/8 year olds
  - CE2 (Cours Elémentaire 2ème année) - 8/9 year olds
  - CM1 (Cours Moyen 1ère année) - 9/10 year olds
  - CM2 (Cours Moyen 2ème année) - 10/11 year olds
- (3) This is the ideal we promote, but this sound principle is not in use everywhere. In St. Rivoal and Pontivy there are separate teachers for Breton and French.
- (4) In fact, most pupils come from French-speaking families.
- (5) For example, there was recently a judgement by the administrative court in Roazon/Rennes condemning the French National Administration of Education for having interrupted, with no serious reason, the teaching of Breton in the Roazon area during the 1984/85 school year.
- (6) The A.P.E.E.B. (Association des Parents d'Elèves pour l'Enseignement du Breton) is a group for parents who are conscious of the pedagogical benefits of teaching Breton, and who are concerned about its coherent organization within the French National Education system in kindergarten through high school levels.
- (7) This means we want this process to apply to the Breton part of the Naoned/Nantes Academy as well as to the Roazon/Rennes Academy.
- (8) A canton is a French administrative unit; it is a group of about 10 municipalities. In all of Brittany there are about 250 of them (and about 100 in the western traditionally Breton-speaking area).
- (9) A DEUG (Diplôme d'Etudes Universitaires Générales) is a type of first degree in higher studies (after a two year curriculum). It gives access to the schools for elementary teachers (Ecoles normales d'instituteurs).



## DIWAN

Lois Kuter

For five years Diwan has fought for official recognition and integration into the French educational system--an act which would further legitimize the cause of Breton language schools and offer financial support needed for more growth.

While Diwan has gained some official recognition, the financial problems persist. When school reopens the Fall of 1987, twelve Diwan teachers will be paid by the French state--twelve of thirty-five now teaching in Diwan schools. At the same time, state aid to Diwan will be cut by 1-1/2 million francs per year (approximately \$250,000). Troubled by debts, this financial cut severely affects Diwan which now operates seventeen schools, serving approximately 380 children. Financial problems have been a major restriction on the development of new Diwan classes. In the past few years a dozen classes have closed or simply never opened as planned. Diwan President, André Lavanant, estimates that Diwan could have had 800 children in its classes by now if money had not been such a problem.

Arguing that Diwan schools offer a unique public service and that bilingualism in Brittany is a resource for future economic and social health of Brittany, Diwan will continue to work for financial support at both the local and state government levels. This support is needed more than ever as Diwan children grow older and work is underway to open secondary schools to continue the successful Diwan "experiment" where Breton serves as the language of education

### What U.S. ICDBL members can do to help Diwan:

Contributions from individuals have always been, and will remain, a significant part of Diwan's income. U.S. ICDBL members who have checked off the contribution box for Diwan when they renewed membership, or who have sent in a contribution otherwise, have allowed us to send \$1,119.75 to Diwan. From 1987 membership renewals we have collected \$255 so far in our Diwan fund. This is indeed a drop in the bucket for Diwan, but let me assure all contributors that the modest amount you send does count. Our contributions are put to good use for the Diwan schools and they are very much appreciated. Keep the contributions coming.



## E KOUN MAODEZ GLANNDOUR

Reun ar C'halan

E fin miz Du em eus bet ul lizher digant va mignon Ronan Huon. Keloù mantrus en doa evidon. Skrivañ a rae din d'an 18 a viz Du, p'edo o paouez pellgomz gant Louanneg, e-lec'h ma oa Maodez Glanndour o chom, ha lavaret e oa bet dezhañ e oa e vignon war e dremenvan. Divizet eo bet e vo embannet niverenn Al Liamm evit Genver ha C'hwevrer en enor da Vaodez Glanndour.

Maodez Glanndour a zo anv-pluenn Loeiz ar Floc'h. Ganet e oa bet e Pontrev, e-kichen Landreger, 1909, ha beleget e oa bet e 1932. Ur mailh e oa anezhañ war ar brederouriezh hag an doueoniezh kenkoulz ha war ar gresianeg hag an hebreeg, ar pezh en doa lakaet da dalvezout en troidigezhioù savet gantañ eus ar Bibl Santel, an Testamant Nevez, ar Salmoù, ha Levr Izaia. A bouez brasoc'h c'hoazh evit ar pezh a sell ouzhin, ez eus anezhañ hor gwellañ barzh. Dastumet eo bet e varzhonegoù e pevar levrenn: Komzoù bev (Skridoù Breizh, 1949), Vijelez an deiz diwezhañ (Al Liamm, 1978), Va Levrig Skeudennoù (Al Liamm, 1983), ha Telennganoù (Al Liamm, 1985). N'em eus ket bet tro da gaout darempredoù gantañ, siwazh, met eskemmet hon doa un nebeud a lizhiri. Alioù fur en doa evit ar skrivagnerien yaouank, daoust ma ne oa ket atav a-du gant o menozioù pe gant o stumm-skrivañ. Dont a ra ivez d'am soñj un abadenn bet savet gant Nova evit ar skinwelerezh diwar-benn ar yezhoù en argoll. Maodez Glanndour en doa kemeret perzh enni, o tisplegañ pegen kaer e oa yezh ha sevenadur Breizh. E varzhoniezh a zo gwriziennet don e douar hor bro: sellet en deus ouzh ar bed en dro dezhañ ha roet en deus skouarn da glevout pep boud ennañ, evel m'o doa graet hon hendadoù, tud ar bobl, tud ma oa bet stummet o spered gant ijin ar vro. Selaou a raent ouzh an traoù, hag an traoù a zassene enno. An arzh breizhek a zo komz o ene, kemmesket enni mouezh ar bed diabarzh ha mouezh ar bed diavaez. Evelto en deus bet Maodez Glanndour ar galloud da welout ha da ziskuliañ kened ar bed. Ar barzh a oar mat e rank ar gened douarel gweñviñ ha mervel, met

pa'z a da get tra genedus  
E kutuilh an Aeled o anien frondus o tiflukañ  
Da Jezus d'he mirout en e galon,  
Evit un deiz he dasourc'hiñ

(Komzoù bev, p. 180).

Set e bedenn da Zoue:

Brezhon ac'h eus va krouet, brezhon ec'h adsavin  
Gant va yezh disprizet em genou,  
Ha komprenet e vin gant an dismegañser a-wechall,  
Gant ar gall

(Komzoù bev, 182).

Setu ivez e gredenn. Mab-den a rank strivañ daved Doue, krouer hag orin pep kened, ha stourm ouzh galloudoù an nannvoud, ouzh **arc'h veleien an Naer-gobra** ha taboulinoù o gevierzh (Telennganoù, p. 38), ouzh an holl o deus graet **eus mammennoù ar vuhez / Un andon a varv** (Vijelez an deiz diwezhañ, lodenn I), ouzh **mevelien Gaesar** (Va Levrig Skeudennoù, p. 42)

Ra vo daskouret e walc'h da ene ar barzh en deus karet e vro ha stourmet ken taer eviti. Ra vo roet dezhañ ar pezh a c'houlenne digant Doue: **Adsav hor bro mezhekaet / Adsked hor yezh displeberet ha taget** (Telennganoù, p. 40). Setu va fedenn evitañ.

#### Summary

At the end of November, I received sad news from Ronan Huon: his letter was dated November 18. He had just been on the phone to Louanneg, and he had been told that Maodez Glanndour was dying. Maodez Glanndour was born in 1909. His real name was Loeiz ar Floc'h. He had been ordained priest in 1932. I consider him our greatest poet. His works have been collected in four volumes: Komzoù bev (Words alive), Vijelez an Deiz diwezhañ (Doomsday Vigil), Va Levrig Skeudennoù (My Little Book of Images), and Telennganoù (Songs for the Harp). His poetry has its roots in the Breton tradition, to which he always remained faithful. He will be remembered in a special issue of Al Liamm devoted to him.

\* \* \* \* \*

#### A NOTE ON MAODEZ GLANNDOUR:

Besides being one of Brittany's most important Breton language poets, Maodez Glanndour was very active as a collector of traditional Breton song. He understood and respected the unique character of traditional song and the society and culture in which a song is embedded. Maodez Glanndour talks about Breton music as well as his many years of work for the Breton language in a very interesting interview with Christian Giraudon for Breizh (no. 257, juin/mezhevenn 1980:8-11). Asked "how do you see Brittany's future?" Maodez Glanndour responds:

"In Brittany, what are we seeking if not a certain Celtic sensibility, a certain vision of our own civilization. Today, for us the question is to endure. Brittany is sure of its shot if she endures.

One knows nothing of what will happen: it's necessary to continue fighting, but will we manage to build up something before Paris knocks everything to the ground? The question is there. Which bell tower will be the last one standing?"

Lois Kuter

## BOOK REVIEW:

Ian Press. A Grammar of Modern Breton. New York/Berlin: Mouton de Gruyter, 1987. xii, 406 pp.

Reviewed by Lenora A. Timm

At last, we have a Breton grammar for anglophones. Ian Press's A Grammar of Modern Breton is the first attempt at a comprehensive grammar in English of the Breton language since Hardie's long out-of-print A Handbook of Modern Breton (Armorican) (1948). The present volume is refreshingly up to date in approach from a linguistic point of view, though the author wisely refrains from getting bogged down in debating points in modern linguistic theory, while showing that he is conversant with some of the contemporary literature in the discipline. The work falls short of being a reference grammar of the language, but that was not the author's principal aim. His aim was rather to "provide an accessible description of the literary language, sufficient to permit reading and, in conjunction with a suitable course, to permit communication with native speakers" (p. 4). The didactic and descriptive (note: not prescriptive) orientation of the grammar is evident throughout the work, and it would, in my opinion, serve admirably in beginning and intermediate courses in Breton with an instructor (and preferably students) acquainted with basic principles of linguistic analysis.

As stated above, Press is presenting an introduction to the standard literary dialect of Breton, but he shows a keen sensitivity to the dialect diversity of the language, of which he reminds the reader from time to time. He also sets forth in succinct terms the differences between the two major competing orthographies of the modern language, Orthographie universitaire and Zedacheg; he opts for the latter in citing examples throughout the grammar.

The grammar consists of five chapters, each devoted to specific aspects of Breton phonology and grammar. Following an introductory chapter, Press devotes a lengthy Chapter 2 to an overview of Breton phonology. Here he synthesizes a number of descriptive studies of the Breton sound system, typically based on the characteristics of a particular dialect or subdialect, to arrive at a sort of compromise--or, perhaps, most likely--inventory of phonemes and allophones. He accepts the fortis/lenis distinction for consonants, which many will debate. It does complicate greatly the consonant inventory, but does represent at least a historic reality for speakers of the northwestern dialect (on which the standard literary dialect is based). Included in this chapter is a discussion of the complex consonant mutations (again rendered even more complex by the addition of lenis/fortis to the schema), familiar to all who have dabbled in Breton or other Celtic languages. This chapter will probably be the most daunting to readers not familiar with the arcane analytical conventions of linguists, but, for this linguist Press has done a good job of summarizing a diverse body of literature on Breton phonetics, phonemics and morphophonemics.



Chapter 3 on Morphology is far and away the longest chapter, as might be expected in this sort of grammar, covering in some detail all of the major morpheme classes of the language, with helpful examples of both regular grammatical processes and irregular formations. For readers of this review not familiar with the term "morpheme classes", the latter term can be translated into: nouns, articles, adjectives, pronouns, verbs, prepositions, conjunctions, numerals, and adverbs. Each type of grammatical (or morpheme) class is treated in some depth, but I would add the observation that for rank beginners in the language, the going would probably be difficult without an instructor or more advanced tutor.

Chapter 4 is devoted to Breton syntax, i.e., the structure of the sentence. Here the author provides an exposition of the various sentence types--simple, complex, positive, negative--and touches on themes of relevance to more theoretical issues within linguistics, such as topicalization, clefting and word order. Again, my impression is that the linguistically informed reader will find such discussions interesting and useful, but that they will be problematic for the language learner lacking linguistic training. Nevertheless, the overall presentation is fairly straightforward, once one has adjusted to the author's symbols for syntactic and other linguistic units (fortunately assembled in a glossary of terms in Appendix A at the end).

The final chapter (5) provides a synopsis of the main word-forming processes in the language--i.e., the use of suffixes, prefixes and compounding of words to produce new words. The inventory is not exhaustive, but does cover the most common derivational affixes.

The remaining 181 pages of the work are devoted to seven appendices, a bibliography, and a two-page thematic index. Some of the appendices are in general very useful, especially given the didactic goals of the book--e.g., Appendix B provides a succinct historical overview of Breton literature, including annotated listings of some of the major written works of the 20th century. Appendix C is actually a reader of 13 texts "designed to give an overall impression of the present-day Breton literary language" (p. 257). Each text provides a poem or extract from a prose piece in the original Breton, followed by a "morphosyntactic gloss" (i.e., a linguistically marked morpheme-by-morpheme translation), in some cases a phonetic transcription, a translation, and selected comments (of a linguistic or stylistic nature) on the piece.

Appendix D comprises three maps of Brittany showing its departments, rivers and cities/towns; the settlement of Brittany; and its chief dialect areas. Appendix E is a glossary of linguistic abbreviations used throughout the text; Appendix F is a two-page synopsis of the pronunciation of the Breton alphabet; and Appendix G, the final one, is a longish (72 pages) Breton-English glossary, listing words cited earlier in the work.

The Bibliography is presented under seven headings: General Works; Language Studies; Grammars; Course Books; Readers; and Periodical Publications and Organizations. As Press himself points out "there

## A Grammar of Modern Breton ... continued

is no attempt at completeness or at representation only of the 'best' works" (p. 387); and it is focused on 20th-century works, for reasons consonant with the purpose of the grammar.

Overall the work constitutes a thoughtful synthesis of phonological and grammatical studies of the Breton language and provides an introduction to its literature. The definitive reference work it is not-- yet it will surely be welcomed by an English-speaking (or -reading) audience interested in learning more about this particular Celtic language without having first to bone up on their French to gain access to it.

\* \* \* \* \*

## Recent Breton Publications

Noted by Reun ar C'halan

Jakez Konan. Kenavo Amerika (Goody-bye America). Brest: Al Liamm, 1986. 120 pages. 43 francs.

This novel was awarded the Langleiz Prize in Breton Literature. It takes place in Canada, where Jakez Konan lived for several years. A young Breton engineer has been sent to Montreal by the company for which he works for three years. Before returning to France, he decides to take his family camping in the Canadian wilderness for the entire summer. One day, they surprise an intruder near their camping site. They learn from him that a nuclear war has taken place, and that it has destroyed all of the major population centers in North America, in Europe, and in Asia. Only marginal areas have been spared, like Ireland and Brittany, and the third world countries of Latin America and Africa. In America, the survivors have fled in panic toward the South from the threat of a nuclear winter. Jakez Konan uses the destructive power of nuclear missiles as a symbol for the nihilistic tendencies of modern civilization. His novel is a fable which indirectly advocates a return to a saner way of life based on the harmony with the natural world.

Yann Gervenn. Brestiz o vreskenn (Brest running wild). Brest: Al Liamm, 1986, 120 pages. 38 francs

The verb "breskenn" usually refers to the way cattle react to the sting of cattle-flies at certain times of the year. Herds then have to be taken out to pasture early in the morning and brought back to the stable before the sun gets hot and the cattle-flies start biting. Brestiz o vreskenn is a detective story which describes the antics of peaceful citizens of Brest when they are bitten by the bug of passion. The story is narrated by the secretary of a private detective. It is essentially a tongue in cheek parody of American stories which feature a tough detective and a devoted secretary, much in the manner of Mickey Spillane's Mike Hammer and his faithful Velda. (Editor's note: This book was also awarded a Xavier Langleiz Prize for Breton Literature).

RESOURCE WORKS ON BRITTANY  
FROM SKOL UHEL AR VRO

Lois Kuter

Because it is difficult to stay informed about Brittany on this side of the Atlantic, the work of Skol Uhel ar Vro (Cultural Institute of Brittany) to provide basic reference works is worthy of note in Bro Nevez. The following are some books and brochures produced and forthcoming from Skol Uhel ar Vro:

Dictionnaire des écrivains d'aujourd'hui en Bretagne. Jacques Gohier. May 1984. 316 pages. Co-edited with Le Cercle d'Or. (215 francs).

1,000 biographical notices on living authors are provided, including Breton language writers. More than 5,000 titles are cited and an appendix includes a list of literary prizes, associations and editors. (See review in Bro Nevez 13, November 1984).

Panorama de l'audiovisuel en Bretagne. André Colleu and Mathilde Valverde. March 1985. 296 pages. (98 francs)

An introduction to cinema in Brittany, this work includes abstracts of some 500 films and audiovisual productions. A good overview of current audio-visual work in Brittany is given, with a list of some 300 addresses (See review in Bro Nevez 17, November 1985).

La presse en Bretagne. 3rd edition. December 1986. 80 pages (20 francs)

This work includes names, addresses and telephone numbers for several hundred newspapers, magazines and local and public service radios in Brittany. It is an especially useful resource for cultural organizers.

L'édition en Bretagne. September 1986. 96 pages. (20 francs)

This work lists 215 book publishers (professional publishers and organizations who publish along with other activities). Also included in the book are publishers of post cards, maps, and music, and distributors of printed materials.

Les Bibliothèques de Bretagne. December 1986. (20 francs)

This work is a list of over 200 municipal, lending and university libraries in Brittany.

Bibliographie bretonne 1983-1984. December 1986. 320 pages. (120 francs)

This bibliography includes books published in Brittany and books about Brittany. Some 1,600 titles are included, organized by subject with title and author indexes.

In Preparation:

Dictionnaire des compositeurs de musique en Bretagne.

This will include biographical notes on 200 Breton composers from the Middle Ages to the present.

Skol Uhel ar Vro ... continued

Bibliographie des livres en langue bretonne, 1945-1986.

This work is a bibliography of 1,200 Breton language works.

Les Acteurs de la vie culturelle en Bretagne.

This "who's who" will include 800 names, addresses and telephone numbers for cultural organizers in Brittany.

Les Musées de Bretagne.

This work will list museums (including open-air museums) throughout Brittany.

Inventaire des collections photographiques intéressant la Bretagne.

This work will list public and private collections of photographs--found in Brittany or elsewhere--related to Brittany.

Skol Uhel ar Vro has also produced bibliographical information sheets in response to frequent requests for information. Topics include:

- currently available Breton language dictionaries
- books about the Breton language
- books in German about Brittany
- books in English about Brittany
- currently available magazines and newspapers in the Breton language.

Publications listed above are available in Breton shops which carry Breton books (Coop Breizh, Kornog, Ar Bed Keltiek, for example) and can be ordered by mail from:

Coop Breizh  
17, rue de Penhoët  
35000 Rennes  
FRANCE

If you order by mail, checks should be in French francs (made out to Coop Breizh). Postage for orders less than 120 francs is 12 francs; add 10% of order value for orders over 120 francs.

For more information about Skol Uhel ar Vro (which has also published a booklet detailing its activities), readers are invited to contact the editor, Lois Kuter (605 Montgomery Road, Ambler, PA 19002 U.S.A.).

\* \* \* \* \*



THE LEGEND OF  
SAINT MILIAU AND SAINT MELAR

by Albert Le Grand

translated from the 17th Century French

by Gabrielle Caffee

**Introduction:** Very little is known about the writer, Albert Le Grand except the date of his death in 1634. It is believed that he was the earliest, perhaps the original, compiler of the lives of the Breton Saints. Many of his legends can be found in Légendes Dorées des Saints Bretons.

\* \* \*

This story appeared shortly after the death of Prince Theodoric when the realm of Lower Brittany was passed on to his second brother Miliau, the father of Saint Melar. After a successful reign of seven years, Miliau was treacherously murdered by his brother Rivode. But, Rivode, fearful for his position acquired through foul and evil means, felt he should also have Saint Melar, eldest son of the deceased sovereign, killed in order to safeguard his succession to the realm.

He ordered his soldiers to seize the young prince and give him a "bad death." However, when those chosen for this assignment witnessed the grief of the prince's mother, they decided instead to "incapacitate him in such a manner that he would never be able to use a sword or mount a horse, thereby assuring his inability ever to wage warfare...the best way would be to cut off his right hand and left foot. The young prince was then abducted and placed on a bare slab where his two limbs were to be amputated with the understanding that he should not utter a word during this cruel ordeal except the sweet name of Jesus."

Notwithstanding, it seems that his wounds healed miraculously and "in time, he was fitted with a bronze foot and a silver hand which served him almost as well as the natural one he had lost; he manipulated weapons with his silver hand with the same dexterity he would have shown had he retained the one of flesh and bone, and what was still more astonishing was the way his body adapted itself to these losses."

A few years later, Rivode wanted to secure his questionable inheritance, so he arranged for the beheading of his nephew Melar by conspiring with a traitor named Kyoltanus to have this plan carried out. The crime occurred at Lanmeur, later known as Kerfeuteun, and it is there they buried the young prince.

In any event, it seems the assassin was not to remain unpunished. "Kyoltanus, after having presented the head of Saint Melar to Rivode, the tyrant, climbed to the nearest hilltop to survey the lands that had been promised him as repayment, but when he lifted his eyes to gaze upon them, his eyes dropped from his head, and shortly afterwards he met with a miserable death. As for Rivode, he became a madman wild with fury and rage. He died on the third day after the onset of his illness without ever enjoying the domain over the land he had coveted for so long."

# BRETON MUSIC

Cabestan. *Il y a dix marins sur mer . . . (Chants de marins)*. Le Chasse Marée SCM009. 1986.

Reviewed by Lois Kuter

The title song from Cabestan's newest record of maritime music starts:

Ten sailors on the sea  
far from their friends  
when they will be on land  
we will make them dance...

Nine sailors on the sea ...

If you continue this song until it counts down to five you will have the musicians of Cabestan who spend most of their time on land making others dance. Several wonderful dances of Brittany are found on their new album produced by Le Chasse-Marée at the end of 1986. Chasse-Marée is a maritime research/publications organization which has produced an excellent series of recordings of maritime music as well as a beautiful magazine.\* Based in Douarnenez, Chasse-Marée has focused much of its work on Brittany, but the sea is an international passageway, and Chasse-Marée has worked accordingly--to research the maritime traditions of salt and fresh water shores of France as well as England and Canada.

Cabestan musicians have been active in the work of Chasse-Marée as researchers as well as performers of maritime music.\*\* The same attention to detail and quality found in all the albums produced by Chasse-Marée can be found on Cabestan's 1986 recording--informative and interesting jacket notes and excellent technical quality. While the high "academic" and technical quality are things I like to find in records, it is the artistic quality of Cabestan's work that makes this album a good one. The musicians do not simply copy old songs as interesting historical relics or ethnographic specimens of Breton maritime tradition--they add new life to them. Creativity is not sacrificed to historical accuracy, but instead used to give old songs a meaningful place in contemporary Brittany. The performance has a passion to it that those who have never set foot on a ship can well appreciate.

The repertoire presented by Cabestan on this album is representative of the variety within the Breton maritime tradition. Six selections are work songs for raising sails, turning capstans or windlasses, and for passing the time in a sardine canning factory. Also found are a variety of dances found on sailing ships of the late 19th and early 20th century and still found today in Breton villages: ronds, mazurkas, hanter dro, and polkas, unique to specific regions of Brittany. Songs just for the sake of song are also well represented on the record--in Breton, French and English, with origins dating from the late 19th century to the present. One of the most beautiful songs on the recording is a new composition by Cabestan musician Arnaud Maisonneuve. Song has recorded the bravery of the many Bretons who launch life boats in the worst of storms to help those in trouble off the dangerous rocky coasts of Brittany. Using a traditional Vannetais melody for his text "Gwerz an Aber-Ac'h", Arnaud Maisonneuve recounts the tragic loss of five men on August 7, 1986, on such a mission.

As described in a biography sheet for the band, the five members of Cabestan all contribute in a unique way to this album. Arnaud Maisonneuve, whose composing talents have already been mentioned, plays guitar, mandolin and bouzouki. He is

described as a "confirmed land-lubber", and he does indeed bring a knowledge of inland traditions to Cabestan. As a fluent Breton-speaker from Vannetais Brittany, Maisonneuve has sung for Breton dances and is also at home with American country/blue grass music. He seems to have little trouble boarding ship judging from his performance on this album and past Chasse-Marée productions. Michel Collet, who also sings as well as playing vielle à roue (hurdy-gurdy) and concertina, has researched and collected traditional songs and tunes since the early 1970's in Normandy and Brittany. He is now the editor for recorded material for Chasse-Marée. Christian Desnos, who provides vocals and diatonic accordion for Cabestan, has performed in cabarets and folk clubs since the 1970's. He is by no means a stranger to maritime traditions as a native of Brest--a major port city of Brittany. A native of Saint-Brieuc, Bernard Subert brings a knowledge of eastern Breton dances and song to Cabestan. Like the other band members he sings, but also provides clarinet and bombarde accompaniment on this album. He has studied fine arts in Rennes, abandoning the idea of earning a living by painting to work with Cabestan and the group Chiffonie, with which he plays renaissance flute. The newest addition to Cabestan started his musical career a full decade before the other band members. John Wright was born in Leicester, England, and started singing in the early 1960's. He moved to France in the late 1960's and, with his wife Catherine Perrier, he is a frequent visitor to Brittany. He has researched and collected traditional music throughout France and is at home in the French language--as one can readily hear in his vocals on this album. But he has not forgotten the rich English maritime tradition. A highlight on the Cabestan album is his rendition of the work song "South Australia" which he learned from Stan Hugill--one of the last sailors to have led work songs on the commercial sailing ships of England, and one of the best known scholars and performers of maritime music today. The remarkable work of Stan Hugill is well known to those of Chasse-Marée who collaborated with him for one of their albums.\*\*\* John Wright, a master fiddler and Jew's harp player, is also well known in Brittany and he demonstrates on this album that he has a good understanding of the particular rhythms and melodies of the Breton tradition.

Cabestan pulls from a very rich maritime heritage. Their efforts to understand the history of Breton maritime traditions are combined with their skill as creative musicians to produce an excellent record.

#### Notes:

\* See Bro Nevez (U.S. ICDBL Newsletter) No. 13, November 1984 and No. 14, February 1985, for a special feature on maritime Brittany and the work of Chasse-Marée.

\*\* Other albums on which Cabestan can be heard:

Cabestan. Chants de marins traditionnels. Le Chasse-Marée SCM006

Le Chasse-Marée: Vol. 1: Chants de marins des côtes de France. SCM001

Vol. 2: Danses et complaintes des côtes de France. SCM002

Vol. 3: Chants de bord des baleiniers et long-courriers  
français. SCM003

Vol. 5: Gens de rivières et bateliers de France. SCM007.

\*\*\* Le Chasse-Marée. Vol. 4: Ballades, complaintes et shanties de matelots anglais. SCM005.

## THE U.S. IMMIGRATION SERVICE VS. THE PERFORMING ARTS

Lois Kuter

I always look forward to a Philadelphia stop by Rare Air, a band which combines traditional sounds of Scotland and Brittany with less traditional rhythms and energies from the rest of the world. Rare Air is unique and exceptional in musical quality--anyone who likes Breton music will be happy with the use this band makes of biniou and bombarde. Having spent a year in Brittany with pipers and singers, Rare Air has mastered the fundamentals of traditional biniou koz/ bombarde pair playing. But they have gone far beyond Breton tradition to use these instruments in new and creative ways.\* In September I was delighted to receive their fall tour schedule which included a stop in the Philadelphia area. I was not delighted with the footnote to their letter/publicity flyer which read:

As I write this we have been refused a visa to enter the U.S., and though we are appealing there is a possibility, for the first time in 5 years, that we won't be allowed across. Really, and all the American T.V. we've watched in our lives ... Anyhow, though it probably won't do much good, if you want to vent any ... uh ... emotions (it is your gov't.) you can write . . .

I did vent my emotions to the St. Albans, Vermont, Immigration and Naturalization Service Adjudication Center. This was not the first time I had written to them concerning visa problems for eminent Celtic musicians. But, it had been easy in the past to put such visa problems out of mind as isolated cases --occasional headaches for the musicians' agent in the U.S. who usually managed to straighten things out so that my favorite performer arrived in time for the show. It was impossible to ignore the absence of Rare Air from the September music scene in Philadelphia and it became obvious that more and more musicians seemed to be missing opening night. It was time to find out why.

In contacting tour managers and a variety of people who worked to book folk and traditional musicians, I became aware that other people all over the U.S. shared my alarm and outrage that borders were closing to uniquely talented musicians. One of the first people to take action on this problem was Leslie Berman, Village Voice journalist and co-author of the Grass Roots International Folk Resource Directory. A veteran in the "folk business", Berman had been researching the visa problem. In the process of the interviews she was directed to proposed rules from the Immigration and Naturalization Service (INS) on temporary work visas. These appeared in the Federal Register\*\* on August 8, 1986 and the deadline for public reaction to the rules was just a few days after Berman's "discovery" of them in late October. Hundreds of individuals and music organizations were mobilized within 48 hours to "vent their emotions."

The Federal Register rules explain in large part why the borders have been closing to even the most talented performers. The basic idea of the INS rules is to standardize criteria for the evaluation of applications for temporary work visas. Performing arts is an area specifically pinpointed.



## IMMIGRATION - continued

While the aim of making adjudication of applications fairer by providing reviewers with clearer evaluation criteria is laudible, the Immigration Service rules fail miserably in their stated objective "to establish realistic standards for determining who qualifies as an alien of distinguished merit and ability for H-1 classification."

The key word of the rules--best thought of as policies rather than laws--is "preeminence". Foreign performing artists, or businessmen of any kind applying for a temporary work visa, must have preeminence to merit entry to the U.S. The INS Federal Register rules outline eight basic elements any good application from a performing artist should include to demonstrate preeminence. In short, a performer must be an internationally known star who performs in famous places, who wins national or international awards, who is reviewed in major newspapers and magazines and who has received recognition from experts in his or her field, who "has extensive commercial successes" shown in box office grosses and record sales, and who commands a high salary. This is no problem for Luciano Pavarotti, Anne Murray, or the Rolling Stones, but it is a major problem for performers like Rare Air and other artists who simply do not have the documentation the INS requires. The INS rules are, in fact, perfect for the evaluation of marketing skills. It is highly questionable whether they help adjudicators determine preeminence.

A wide variety of far-from-unknown artists have had their preeminence questioned by the INS: including dance and theater groups (the Paris Opera Ballet, Stary Theatr of Kracow, Companias Divas of Mexico, Druid Theater of Ireland), choreographers (Michael Clark and Anne Teresa de Keersmacker), as well as traditional and folk performers (Sitara Devi, an Indian dancer, Breton band Bleizi Ruz\*\*\*, Welsh folk group Mabsant, Scottish singer/harp duo Sileas...).

It does not seem to be enough that performers have already been scrupulously screened through a commercial system which demands preeminence long before thoughts are given to visa applications. The difficulties of booking a successful tour in the U.S. effectively weeds out mediocrity. A few less-than-preeminent performers may slip across our borders, but American audiences are demanding enough in their standards for quality that only the preeminent will be back for a second tour.

Why doesn't the Immigration Service trust audiences and those in the performing arts business who book concerts to continue to judge preeminence? Why are they interested in keeping the already small number of international artists--especially more experimental or lesser known artists (which includes most who would ever come from Brittany)--out of the U.S.? Who is the INS trying to protect? One has to wonder, especially since a number of major non-profit and professional arts organizations alarmed by the difficulty they have had in bringing preeminent performers to the U.S. for major festivals or tours have expressed disapproval of the INS rules. These organizations include: the Theater Communications Group, Dance U.S.A., Opera America, American Association of Museums, American Folklore Society, Ethnic Arts Center (New York), the World Music Institute (New York), Augusta Heritage Center (West Virginia), and the Folk Arts Network of Massachusetts.

Various articles about the impact of the immigration rules on the performing arts indicate that it is unions such as the American Guild of Musical Artists

## IMMIGRATION - continued

and Actors Equity Assoc. who support the INS rules in the interest of saving American jobs. Are foreigners competing with American performers or are they contributing to the health of American performing arts? The economic damage to small businesses which support performing arts in the U.S. that would come from a more restrictive immigration policy argues against the idea that keeping foreigners out will help keep American performers employed. Among those concerned about the impact of the more restrictive stance of the INS are small record companies who will have trouble distributing records of foreign performers who can no longer tour here. These companies may go out of business and with them will go the distribution of small American labels. Also concerned are clubs who will lose audiences who want to see foreign performers as well as American performers. A very real fear that many analysts of the visa issue have voiced is the potential that foreign countries will take retributive action and block Americans from performing in other countries; this will certainly not help those Americans who count on foreign tours for part of their income or who develop their talents through the stimulation of international exposure. Most directly effected by the INS rules are the agents who book tours for foreign musicians. Their services are indirectly used by a large number of non-profit performing arts institutions or cultural organizations who cannot afford to bring an international star to this country for one or two shows, or who simply do not have the professional expertise to arrange an international visit.

The health of American performing arts has always depended on an open cultural exchange with the rest of the world. If the economic and artistic health of the performing arts in the U.S. count on international exchange, why is the INS closing the borders? That is the question American performing artists and their audiences are asking. The fact that the INS rules will hurt far more performing artists and audiences than they will help has mobilized people all over the U.S. to circulate petitions and write to Congressmen. The INS has been flooded with telephone calls and letters expressing opposition to their more restrictive policies and suggesting realistic alternatives to the rules. This action has not gone unnoticed. The Senate Sub-Committee on Immigration and Refugees has expressed its concern with this issue and may hold hearings to find out more about the potential impact of INS policy. In the meantime Americans continue to "vent their emotions" on this issue--an issue that will not go away.

### Notes:

- \* Rare Air has produced several records, which include Breton-inspired selections:

Na Cabarfeidh (the earlier name for the band). "Rare Air".

Flying Fish Records. FF286, 1982.

Rare Air. "Mad Plaid" Flying Fish Records. FF333, 1984.

A new record is due to come out on Green Linnet in 1987.

## IMMIGRATION - continued

- \*\* Full reference: Federal Register Vol. 51, No. 153, Friday, August 8, 1986. Department of Justice, Immigration and Naturalization Service, 8 CFR Part 214.
- \*\*\* Bleizi Ruz lost a full week of their four-week tour in the spring of 1985. This means a significant loss of income for the band as well as for folk clubs who had to cancel their concert at the last minute. Because application processing takes a long time and because an appeal procedure takes even longer, it is usually impossible to salvage a tour when bands find themselves unexpectedly turned down. Losing a tour has serious financial effects since a band must scramble to fill in dates at the last second for the period they expected to be in the U.S. The "riskiness" of trying to book a tour in the U.S. may mean that foreign musicians will decide not to come here for tours.

For further information on the INS rules and their impact on performing arts see the following articles:

Leslie Berman. "Foreigners need not apply." The Village Voice Vol. XXXI, No. 52, December 30, 1986.

Robert Massa. "Stage fright" The Village Voice Vol. XXXI, No. 52, December 30, 1986

Michael McGettigan, "Downshouter: Fame and Fortune vs. Folk" City Paper (Philadelphia). No. 120, November 28-December 5, 1986.

Derk Richardson. "Musicians go home--slamming the door on culture" The San Francisco Bay Guardian. Vol. 21, No. 4, November 5-12, 1986. (and follow-ups in subsequent issues).

Jeremy Gerhard. "Tighter visas may bar lesser-known artists" The New York Times, Thursday, January 8, 1987.

## ARTS FOR ALL

On February 15 a meeting was held in New York City to form an organization called "Arts for All"--self-described as "a partnership of artists, producers and audiences". This new organization includes individuals who have been actively involved in following the Immigration visa issue--individuals whose jobs depend on open cultural borders and individuals who have no economic stake but who are concerned that the INS regulations will hurt the performing arts of the U.S. The group will work to defend the right of people in the U.S. to choose from the widest possible range of performances--from the U.S. and from overseas.

One of the first jobs of this organization is to document visa problems and make suggestions for the improvement of the regulations governing the issuance of temporary work permits for foreign performing artists. This will be done in response to requests from the U.S. Senate and House sub-committees on immigration who will be holding hearings on the proposed INS rules. As an organization which includes people who represent the interests of artists, audiences and those directly involved in the cultural industry, "Arts for All" can play an important role in helping the Immigration Service revise its regulations so that they best serve their stated purpose. Readers are welcome to contact me for more information on "Arts for All" and its work to keep the cultural borders of the U.S. open.

LOEIZ ANDOUARD (1904-1985)

A Breton Gaelic Speaker and a Breton-Gaelic Dictionary

Éamon Ó Ciosáin<sup>1</sup>

translated from the original Gaelic

by C. B. Ó Cuinn

(from: Comhar, Eanáir 1986)

Loeiz Andouard is a good example of how the dream of an Irish republic affected the Breton nationalist movement. If it is now said in Brittany that the Irish situation represents many errors that a new state should avoid, such was not the case in the twenties and when Loeiz was a young man. It was at that time that Louis Napoleon de Roux was publishing La Vie de Patrick Pearse and La Ligue Gaelique--ses origines et sa mission. The freedom won by Ireland was an example for the Bretons who were fashioning their own distinctive dream of independence.

Loeiz was a ship's captain who came from Frehel in the east of Brittany. He began to study Breton and Gaelic. But why Gaelic? - because many Bretons, then and now, are convinced that speakers of Celtic languages understand their own particular language more profoundly when they know one of the other languages. Loeiz's friends were studying Welsh (as well as Breton) and that fact encouraged Loeiz in his pursuit of Gaelic if for nothing more than to be a little different.

He learned his first words of Gaelic on board ship off the west coast of Africa. In 1934 he made his first trip to Ireland accompanied by his wife, Fant Rozec Meavenn, to attend the Celtic Congress and to establish a link between the nationalist movement, Breizh Atao, and Sinn Féin.<sup>2</sup>

Shortly after he translated Losagán by Patrick Pearse, and some of the poems in Amhrain Grádhá Chúige Chonnacht into Breton; they were published in the periodical Gwalarn. From 1935-39 he edited La Voix du Marin, and during the war the nationalist paper Arvor. After the war Loeiz's wife was forced to flee and he was separated from his three daughters. In Paris at the end of the fifties he resumed the study of Gaelic. He read Seacht mBua an Éirí Amach three times on his daily trips on the metro to his place of work. He visited Ireland a few times during the sixties.

He visited Dunquin three times and Ballyferriter once. He communicated with the editors of Inniu to which he subscribed for fourteen years and whose demise in 1984 was a source of disappointment and sadness to him. He continued his translations--selections from the works of the Blasket writers and some poems of Sean Ó Riordáin. He wrote many articles on Ireland and one on Oscar MacCarthaigh Uileas, a friend of Brittany.<sup>3</sup>

Loeiz lived in a fisherman's cottage on the beautiful Frehel peninsula. He wrote two books in Breton about the sea--a dictionary of terminology connected with the sea and one on Jacques Cartier which was published in 1984.<sup>4</sup> I last saw him in the month of April [1985] after he had returned from the hospital. We spoke about the dictionary; he promised to tape some comments on it for me when I would return during the summer. We spoke of Ireland. He was hopeful although by no means blind to the difficulties and obstacles hindering full intellectual and linguistic freedom there. Death took him in June after an operation.



### Gaelic-Breton Dictionary

About the year 1937 Roparz Hemon planned to have his little dictionary Brezhoneg Eeun translated into all the Celtic languages. Loeiz began work on the Gaelic version but his many personal difficulties prevented its completion. When he resumed his study of Gaelic he determined to compile a dictionary suitable for learners. That dictionary is now ready for publication and should appear in March 1987. There are more than 6,000 entries based on two Irish-English dictionaries. The book will outlive Loeiz and will be a bridge between the Bretons and the Irish, a bridge he aspired to build during his lifetime. Loeiz had begun work on the Breton-Gaelic dictionary and he was preparing some translations from Gaelic to Breton for the publisher at the time of his death.

### Notes:

- 1 This translation is printed with the kind permission of the author.
- 2 Fant Rozeg, best known by her pen name Meavenn, was much influenced by Ireland where she had spent time. She learned Gaelic and several of her works (in Breton) draw from her love of Ireland: Iwerzhon Dishual (Free Ireland) and Ar Follez Yaouank (The Young Crazywoman).
- 3 Loeiz Andouard gives an account of his interest in Ireland and the Irish language in Hor Yezh No. 89-91 (November 1973).
- 4 Brezhoneg ar Mor (Mouladurioù Hor Yezh, 1983, 136 pp); and Jakez Karter (Mouladurioù Hor Yezh, 1984, 144 pp).

Readers who want a little more information about Loeiz Andouard are referred to two obituaries (in French) which appeared in 1985:

Yann Bouessel du Bourg. "Loeiz Andouard 1904-1985" Dalc'homp Sonj 13, diskar amzer 1985: 29-30.

Bernez An Nail. "Loeiz Andouard" Kuzul ar Brezhoneg communique, 19 juin 1985.

(Copies are available from Lois Kuter, U.S. ICDBL, 605 Montgomery Road, Ambler, PA 19002. Please include 50¢ for photocopying and postage if you would like these sent).

\* \* \* \* \*

Lois Kuter

A Publication from Brittany on Wales and Bilingualism

Ar Falz No. 55:

An diwyezhegezh e Bro-Gembre  
(Bilingualism in Wales) 1986

Inter-Celtic activity is rather revolutionary for the thousands of Irish, Scottish and Welsh organizations (and handful of Breton groups) in the United States. But ancient links between the Celtic nations are being strengthened today in the Celtic countries through a variety of cultural, social and economic exchanges.

Links between Brittany and Wales have been particularly strong in the area of language and literature. Wales serves as a comforting model for Bretons with the growth of Welsh language schools, the edition of books and magazines in Welsh, a Welsh language television station, and bilingualism in administrative and public life. Advances for the Welsh language have not come without hard work--a lesson also for Bretons who have not been as effective in collective action or large-scale civil disobedience.

There are many examples one can cite of support Breton and Welsh men and women have given each other to defend Welsh and Breton from English and French domination. In 1985, for example, Per Denez, professor of Celtic studies at the Université de Haute-Bretagne in Rennes, was given an honorary degree by the University of Wales for his work for Wales and the Welsh language. Through a special volume of *Hor Yezh*, a less formal honor was paid to Welshman Gwynfor Evans for his work in support of Breton (see *Bro Nevez* 21 for a review of this 1986 publication, *Gwynfor Evans e Breizh*).

For many years, Welsh and Bretons have supported each other simply by working to learn more about their Celtic cousin. Today in Brittany there are many opportunities to learn Welsh. In Skol Ober correspondence courses, for example, one can learn Welsh (and Irish) through the medium of Breton, using books and cassettes prepared by native speakers of those languages. Special intensive language classes have been offered in summer months--an example provided by the Oaled Diwan 10-day workshop in 1985 when Welsh visitors studied Breton while Breton speakers learned Welsh. And in Wales scholars have worked to provide grammars, dictionaries, and texts for Welsh speakers who want to learn Breton. Welsh writers have also worked in collaboration with Bretons to produce a number of translations of Breton poetry and literature.

Breton-Welsh relations have a long history and work continues today in Brittany to help Bretons learn more about Wales. An interesting product of a Breton initiative to study Welsh language and culture is the subject of a special issue of *Ar Falz*. "An diwyezhegezh e Bro-Gembre" (Bilingualism in Wales) was prepared by students of the Jean-Moulin high school of Châteaulin after a 1984 trip to Wales to study bilingualism in the media, public life and schools. It remains up to date

as an excellent introduction to the situation of Welsh in Wales. Articles and interviews present the history of Welsh on radio and television and in local government and public life. Specific institutions are presented in a portrait of a secondary school and a history of Cymdeithas yr Iaith Cymraeg, as well as the Welsh Books Council (Cyngor Llyfrau Cymraeg) and the publishing house Mei. Also included is the full text of the Welsh Language Act of 1968 (in English and French translation). Photographs and maps help to bring this basic introductory document to life. Intended as a basic source of information for Breton teachers who might want to compare the situation of the Welsh language to that of Breton, this Ar Falz issue is highly recommended to Bro Nevez readers looking for a good introduction to the history and current status of bilingualism in Wales. (Articles are in French and Breton).

\* \* \* \* \*

## Celtic Fringe

With the fourth issue of Celtic Fringe, one can affirm an established place for this bi-monthly 10-page newsletter. This publication includes a variety of short notes on economic, political and cultural events in Ireland, Scotland, Wales, Cornwall, Brittany and the Isle of Mann, as well as Celtic communities in North America. But, the centerpiece of each issue is a fascinating "conversation" (interview) with Celtic scholars/activists: Lawrence J. McCaffrey, Professor of Irish history at Loyola University in Chicago on Irish-American identity; James MacKillop, Professor of English at Onondaga Community College in Syracuse, New York, on Irish cinema; Donald Rawe, author and playwright, founder of Lodenek Press in Cornwall, on the Cornish language; and Rob Gibson, Scottish historian and politician, on the Scottish Clearances and the teaching of Scottish history in Scotland today.

For more information contact:

Celtic Fringe  
6146 W. Giddings St.  
Chicago, IL 60630

\* \* \* \* \*

## ON THE SUBJECT OF BEDS WITH TWO LEVELS OR "ENGLISH BEDS"

A Note from Breton Scholar Gwennole Le Menn  
(translation, Lois Kuter)

Bro Nevez No. 20 presents the photo of a bed with two levels and Hervé Thomas asks when and where this photo was taken. The response is found in a work devoted to post cards of Brittany (Neudin, Bretagne (La France retrouvée grâce aux cartes postales, t.2), p. 162 (Coutumes, moeurs et costumes bretons (N.D. éd.)) "305. un lit à double étage. Trédarzec". The photo was thus taken in Trédarzec, near Tréguier. The collection "Coutumes..." had four editions, the first being 1904. The document found on Bro Nevez must correspond to the third period (dos vert, towards 1920-1927 with the symbol NB Phot in round letters).

Other post cards showing beds with two levels exist. In the series "Bretagne" of Villard, one finds a series "Autour du Lit Clos" (I have cards no. 1641 to 1644, 1647 to 1652). The "Double Lit Clos" is sculpted on all surfaces and is shown very well on cards no. 1648 and 1649. I have three other post cards "Lit clos à étage" (Harmonic, no. 4200, 4411, 5563) for another 'lit-clos'. It appears that this style of bed had been known in all of Brittany. H-F. Buffet (En Bretagne Morbihannaise, p. 47-48) writes: "Les lits-clos à deux étages devinrent vite assez rares. On en montrait un grand au Musée d'Hennebont et, dans les Pays de Baud, de Locminé et de Pontivy, on se souvient encore d'en avoir utilisé. Ils étaient réservés aux familles nombreuses. Les vieux couchaient dans le bas et toute la marmaille s'empilait en haut".

Buffet writes in another work, "En Haute-Bretagne" (p. 76): the lits-clos "du XIXe siècle, dans le pays de Rennes, étaient appelés 'lits-carosses' et présentaient deux étages fermés par des rideaux ou par des portes à coulisses", and he gives various details on these beds (pp. 76-77).

Probably more information can be found in works devoted to Breton furniture. The oldest reference that I know for this style of bed is found in the manuscript dictionary of Le Pelletier, Breton-French dictionary of 1716, where one can read (p. 508): "Je remarquerai que les lits des paisans bretons et des gens du commun dans les villes de Basse-Bretagne sont presque semblables à des armoires, et quelques uns même sont à deux étages, c'est-à-dire deux lits l'un sur l'autre. On les nomme à St-Malo /in Haute-Bretagne/ où il y en a beaucoup de cette fabrique, des lits à l'anglaise."

Can one believe that this style of furniture existed in England? That is possible, or in another foreign country, since in Breton in any case, one often associated the word 'saoz' with objects or food which came from outside the country (see my article "La Grande-Bretagne à travers la littérature bretonne (XVe-XVIIe siècles) et le vocabulaire breton" in Mémoires de la Société d'Histoire et d'Archéologie de Bretagne, vol. LVIII, 1981, p. 126-161, particularly pp. 147-153).

Gwennole LE MENN



## NEWS OF NON-CELTIC LANGUAGES

In this issue's column, I review a book which offers a unique slant on language problems in the Federal Republic of Germany. Its very title, which means "Living in Two Languages", reminds me of Grosjean's Life in Two Languages, previously reviewed in Bro Nevez. I would like to remind column readers that reviews of books on appropriate topics (bilingualism, language contact, language policy, etc.) and pertaining to non-Celtic languages are most welcome in this spot. Contributions please!

Roslyn Raney

Ackermann, Irmgard (ed.): In zwei Sprachen leben. Berichte, Erzählungen, Gedichte von Ausländern. [Living in Two Languages. Reports, Stories, Poems by Foreigners.] Munich: Deutscher Taschenbuch Verlag, 1983.

### Reviewed by Roslyn Raney

For the many foreigners who seek work in the Federal Republic of Germany, the country is perceived as a place of hope and of increased financial opportunity. The phenomenon of the **Gastarbeiter** ('guest worker') is well established in West German society, but the workers and their families continue to experience problems of social integration. Language difficulties are an intrinsic part of the **Gastarbeiter** experience.

In zwei Sprachen leben is an anthology of short literary works by non-native speakers of German, many of whom are **Gastarbeiter**. The poems and stories presented are winning entries in a contest sponsored by the University of Munich's **Institut für Deutsch als Fremdsprache** [Department of German as a Foreign Language]. This contest was the second in an ongoing series; winning entries from the first contest were published in 1982 by the Deutscher Taschenbuch Verlag in the anthology Als Fremder in Deutschland [As a Foreigner in German]. The theme for the first contest was the general experience of living in a foreign culture; the second contest was more specifically concerned with language.

The only criterion for the contest entrants was to have learned German as a foreign language. The 63 poems and stories, representing 47 authors, were chosen from 340 submissions by authors from 55 different countries. About one-third of the entries were from Turks; Turkey is the native land of many **Gastarbeiter**. Most of the authors featured in In zwei Sprachen leben live in Germany; a few have spent only a few days there. Three groups predominate: 1) those who use the German language professionally, e.g., translators, German teachers, and university students, including German majors; 2) foreign workers; and 3) children of foreign workers (many of whom are university students). The editor notes that some winners have been published previously, and that the command of German of the entrants varied greatly. Some achieve sophistication and subtlety which natives might well envy; others were not fully literate in German. The editor stresses that literary creativity is not limited to those with a native command of the language and that non-native expression in German often achieves an intensity unequalled in literature by Germans.

For the majority of the authors, learning German was not a hobby or pleasant intellectual exercise; rather, it was a matter of survival in a new environment. Learning the new language is even perceived as a threat; the comfortable world

## In zwei Sprachen leben - continued

of home is questioned, and understanding the German spoken in the new environment also means that the foreigner understands the xenophobic comments which invariably come his way. This problem of prejudice is particularly acute for the Turks. It is addressed in a most devastating way in Birol Denizeri's story **"Tote Gefühle"** ["Dead Feelings"], in which a Turkish student's success at school is resented by the Germans, who torment him with tasteless ethnic jokes.

The theme of not fitting in pervades the book. Even near-perfect mastery of German does not assure integration into society. Two stories, by Daxing Chen of Peking and Fatma Mohamed Ismail of Cairo, are variations on this theme. Despite an excellent command of the language, the foreigners in these stories experience frustration due to cultural misunderstanding. The Chinese guest, for example, politely refuses all of this German host's offers of food and drink because accepting at first offer is impolite in his culture. The result: the host is disappointed, and the guest goes home hungry and thirsty, yet happy because, by his standards, he has exhibited perfect manners.

Foreigners are often not given credit for their excellent German skills. Their very appearance triggers in Germans the use of a pidgin-like stereotype language, **Gastarbeiterdeutsch**. This is characterized by a greatly reduced vocabulary, and use of infinitive verbs and the familiar pronoun **du** ['you'], which is not appropriate for adults who are not family members or close friends. [Americans often trigger in Germans use of whatever English they may know. Although less insulting than the pidgin described above, the implication is the same: you are not one of us, you could not possibly know our language]. A cycle of four poems by Italian author Franco Biondi, **"Nicht nur gastarbeiterdeutsch"** ["Not just 'Guest workers' German"] begins in the German characterized by nonstandard grammar and spelling and ends in standard German, thus chronicling the poet's process of language learning and social integration. Foreign workers' children are also assumed not to know German; in their case, this is particularly ironic, since many know German even better than their own language and have grown up in the German culture.

Some foreigners eventually feel uncomfortable both in Germany and in their own country. Adults as well as children may lose their command of their native language and not feel at home in it or in German. In Alev Tekinay's story **"Langer Urlaub"** ["Long Vacation"], for example, a Turkish woman's visit to her family is chronicled. She no longer feels fluent in Turkish, perceiving it as grammatically difficult, not understanding new words which have entered the language and even disliking its sound, although she feels guilty admitting this. Her countrymen think she is German and ask where she learned Turkish so well. Toward the end of her visit, she remembers that in Germany she is stereotyped as a foreigner--just as she now is at home.

The final section of In zwei Sprachen leben provides a rare positive outlook and even some humor. It is titled after the poem **"Der Duden ist dein Malkasten"** ["The Duden (German dictionary) is your Paintbox"] by the only American contributor to the book, Julie Redner. The poem encourages us to try to break down the language barrier. The anthology ends with a story by French author Michel Boiron, about a Frenchman living in Germany whose stated profession is "punster" [**Wortspieler**]. Even this cheerful fellow has problems; his German friends do not understand his jokes, and he must endure bureaucracy and long waits to renew his visa.

## In zwei Sprachen leben - continued

In zwei Sprachen leben is a collection of short literary works pervaded by pessimism; the writers have not experienced the more positive aspects of living in another culture. However, much like 'mainstream' German literature of this century, the foreign authors' works are at the same time depressing and fascinating. In opening Germans' eyes to the feelings, cultures and problems of foreigners in Germany, this volume and others resulting from the University of Munich-sponsored contests play a positive social as well as literary role.

\*\*\*\*\*

## MATERIAL OF CELTIC INTEREST IN THE JEWISH LANGUAGE REVIEW

The Jewish Language Review, published annually by the Association for the Study of Jewish Languages, is devoted to the entire linguistic history of the Jewish people and related groups. It is thus also interested in Jewish aspects of the Celtic languages. Volume 4 contains "A Note on Jewish Aspects of Breton" and a review of the material of Jewish interest in Leslie Daiken's Out Goes She: Dublin Street Rhymes. Information of Celtic interest is also scattered in other volumes of the JLR.

The Association for the Study of Jewish Languages is interested in publishing more material of Jewish and Celtic interest (submissions may be in English or French). Address:

Association for the Study of Jewish Languages  
1610 Eshkol Tower  
University of Haifa  
Mount Carmel  
Haifa 31 999  
ISRAEL

## Some Late Notes

### International Workshop for Celtic Music

Readers may already be familiar with the huge 10-day InterCeltic Festival of Lorient held each year at the beginning of August in Brittany. Less familiar is a 5-day workshop preceeding the Festival--a workshop for musicians interested in studying Breton and Celtic music with some of the best musicians of Brittany today. The "Stage International de Musique Celtique" will be held this year August 3-7 (preceeding the Lorient Festival which stretches from August 8-15). The Workshop will be held just outside Lorient at the Conservatoire Régional de Soye (56270 Ploemeur; telephone: 97.82.32.08). Meals and lodging are available at the conservatory for a fee of 500 francs (less than \$100 for the five days). The fee for the workshop is 800 francs (approximately \$130). The line-up of teachers is impressive--including masters of traditional styles and musicians who are renowned in Brittany as skilled and creative innovators: for Celtic harp, Kristen Nogues and Mariannig Larc'hantec; for fiddle, Patrice Quere and Jacky Molard; for vielle à roue (hurdy -gurdy), Jean-Pierre Lecuyer; for diatonic accordion, Jean-François Perroches and Etienne Grandjean; for Scottish piping, Patrick Molard and Jean-Luc Le Moign; for bombarde and binioù koz, Josik Allot, Jean Baron and Christian Anneix; and for guitar, Dan ar Bras and Soig Siberil. One could not hope to find a better staff in terms of musicianship and teaching experience.

Anyone interested in this remarkable opportunity to study with Breton musicians should move quickly to reserve a place in the workshop. Contact: Stage International de Musique Celtique, Conservatoire Régional de Soye, 56270 Ploemeur.

### U.S. ICDBL Elections

Nominations are still open for officers and places on the Board of Directors for the U.S. Branch of the ICDBL. If you would like to take on a little more responsibility in supporting the U.S. ICDBL, please consider nominating yourself for an office of Board membership. For information contact Lois Kuter.

### New address for the U.S. ICDBL

If you have not noted my change of address please make sure you do so with this newsletter. I am no longer in Plymouth Meeting, but have moved approximately 6 miles to the town of Ambler (still just outside of the city of Philadelphia). The new address is:

Lois Kuter  
Secretary-Treasurer  
U.S. ICDBL  
605 Montgomery Road  
Ambler, PA 19002 U.S.A.  
(215) 643-7064



# BRO NEVEZ

NEWSLETTER OF THE U.S. ICDBL

Number 22 - February 1987

## Contents

Editorial...Lois Kuter	1-3
A Letter from the 'Organisation des Bretons Emigrés'...Jean Cévaer	4
Impressions of the Breton Language Situation ...Joseph O'Callahan	5-7
Short Notes: Road Sign Trials, Stourm ar Brezhoneg, Breton on Television...Lois Kuter	8
Bilingual Classes in Brittany...B. Cadoret	9-11
Diwan...Lois Kuter	12
E Koun Maodez Glanndour...Reun ar C'halan	13-14
Book Review: Ian Press, <u>A Grammar of Modern Breton</u> ...Lenora A. Timm	15-17
Recent Breton Publications...Reun ar C'halan	17
Resource Works on Brittany from Skol Uhel ar Vro ...Lois Kuter	18-19
Legendary Brittany: "The Legend of Saint Miliau and Saint Melar"...Albert le Grand, translated by Gabrielle Caffee	20
Breton Music: Record Review--Cabestan, Il y a dix marins...Lois Kuter	21-22
The U.S. Immigration Service vs. the Performing Arts...Lois Kuter	23-26
Brittany/Ireland: Loeiz Andouard--A Breton Gaelic Speaker and a Breton-Gaelic Dictionary ...Eamon O Ciosáin, translated by C. B. O Cuinn	27-28
Brittany/Wales: A Publication from Brittany on Wales and Bilingualism--Ar Falz no. 55 ... Lois Kuter	29-30
Celtic Fringe	30
On the Subject of Beds with Two Levels or "English Beds"...Gwennole Le Menn, translated by Lois Kuter	31
News of Non-Celtic Languages: Book Review-- Irmgard Ackermann (ed.), <u>In zwei sprachen leben</u> ...Roslyn Raney	32-34
Material of Celtic Interest in the <u>Jewish Language Review</u> ...Association for the Study of Jewish Languages	34

Note the new address for the U.S. ICDBL and Bro Nevez:

c/o Lois Kuter  
605 Montgomery Road  
Ambler, Pennsylvania  
19002 U.S.A.