

BRO NEVEZ

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

BRETON MUSIC...

a celebration
of the old
and the new

see pages 16-21



KUZUL ETREVROADEL EVIT KENDALC'H AR BREZHONEG

May/August 1988

No. 27

I WOULD LIKE TO DEDICATE THIS ISSUE OF BRO NEVEZ TO THE MEMORY OF JOHN J. CALLAHAN WHO LOST HIS LIFE IN A DIVING ACCIDENT THIS SUMMER. JOHN WAS A WORLD TRAVELER WHO HAD SPENT A GREAT DEAL OF TIME IN IRELAND. WHEN JOHN TRAVELED TO BRITTANY, HE FELL IN LOVE WITH ITS MUSIC--SO MUCH SO THAT HE BOUGHT A BOMBARDE AND WORKED TO LEARN THIS INSTRUMENT. JOHN HAD LEARNED A GREAT DEAL ABOUT THE MUSIC OF BRITTANY AND ABOUT BRITTANY, AND HE CONTRIBUTED HIS KNOWLEDGE TO BRO NEVEZ WHEN HE COULD FIND TIME TO WRITE A RECORD OR BOOK REVIEW. I LEARNED A LOT FROM JOHN, AND I FEEL LUCKY TO HAVE HAD HIM FOR A FRIEND. I MISS HIM.

BRO NEVEZ

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Ideas expressed within this newsletter are those of the authors, and do not necessarily represent ICDBL philosophy or policy.

FROM THE EDITOR

Lois Kuter

Some readers have probably been wondering if another issue of Bro Nevez would ever reach their door. And, I was wondering that for a moment or two myself. As I hinted in the February issue, my life has been a busy one with a full-time job which consumes a great deal of my energy and a bit of romance on the side. The bit of romance led to marriage in May to George Keil. George and I bought a house in May also, so please take note of my new address and telephone number on the front page of the newsletter.

After nearly four months in our new home, George and I are still unpacking and trying to find a place for everything, but I have set up an office and have gotten back to work for Bro Nevez and the ICDBL. George has taught me some computer skills and you can see that I have applied them to this newsletter issue. This cuts down considerably on work spent typing and correcting the final copy (although it does not guarantee that you will not find any typographical errors!). But, I still need help from readers in collecting interesting material for the newsletter. The name Kuter appears far too often in the pages of this newsletter issue. How about a few book reviews, or just some short book notes, some record or concert reviews, some letters to the editor or questions for Breton teachers or language activists in Brittany (who get a copy of Bro Nevez)? How about some travel notes from those of you who had the good fortune to escape the terrible heat this summer for a trip to Brittany?

The continued high quality of Bro Nevez and a more timely distribution can only be guaranteed if a few more people contribute articles or notes from time to time. I send approximately 50 copies of Bro Nevez to individuals and institutions in Brittany, and our work here in the U.S. to produce an interesting and "meaty" newsletter has won us a great deal of praise. Our work is encouraging to those working to keep the Breton language alive in Brittany. If we were to disappear this would indicate that people in the United States do not care if the Breton language disappears. Help me to keep Bro Nevez up to its high standards and to make it even better than ever by taking just a little time to write something. And take a little time to introduce the work of the ICDBL to people you know who may be able to give us some support through a membership. Our membership has not grown for several years--and this is directly related to the fact that I have not had time to work on recruitment or marketing ideas. The growth of membership should not depend on the work of one individual, but I have no evidence that members are hustling to help us grow. We are all busy people with difficult choices to make about how we spend our limited free time. I hope that more of you can find some time to help find more members for the ICDBL or to contribute your talents to Bro Nevez. Send me a contribution for the newsletter, or a few names of potential members so that I can send them a flyer and a sample newsletter.

BRETON AND THE FRENCH CENSUS

Lois Kuter

In 1990 France will take a census of its population. Unlike the United States which takes the opportunity to collect a wide range of statistics on the ethnic makeup of its population, France has never included questions that might show that languages other than French are spoken by French citizens. While the linguistic statistics gathered in the U.S. are inconsistent from one census to the next and subject to sampling error, they do accurately portray this country as one where many languages are spoken and where people are proud of their heritage. The linguistic diversity that would appear in a French census of linguistic preferences and practices would help to portray the cultural diversity that makes France a rich country. One has to wonder why this question has been avoided and why it is necessary to mount a major campaign to petition for the inclusion of linguistic information in the upcoming French census. The following two letters show some of the efforts in Brittany to get a more accurate census of linguistic practices in France.

The following letter was sent to the President of France by Unvaniezh ar Gelennerien Vrezhoneg (Union of Teachers of Breton):

Mr. President,

We hope for your intervention with the INSEE so that the next census will include the so-called "regional" languages, as is the practice in most of the countries of the European community (Great Britain, Spain, Italy, Ireland, Belgium, etc.), and so that one day statistics on the practice of the Breton language in Brittany will be available.

In fact, these statistics would serve as a base for the development of scientific research in an area still badly known because of a lack of viable figures.

On the other hand, this would allow for a better understanding of the economic impact of the Breton language and possibilities for employment in this sector--already an area creating more than 100 jobs in Brittany (in teaching, audiovisual, recreation and publishing).

Additionally, this would help eliminate a census boycott like that of 1982 and would improve the image of France in the other countries of the European Community.

In hopes of your effective intervention in this matter, and with anticipated thanks, we are respectfully,

for the President Tugdual Kalvez
the Secretary, Mark Kerrain

The Census - continued

The organization Stourm ar Brezhoneg has also taken an interest in the upcoming census and the following is their call to action sent to various organizations in Brittany and throughout France:

Dear friends,

We are fighting so that Breton will become an official language in Brittany and we have asked the Prime Minister as well as all the Breton Deputies and Breton cultural organizations to intervene with the INSEE so that the next census, in 1990, will finally take account of the practice of Breton in Brittany--following the example of other European states where democracy also applies to people without countries and to their languages.

We ask you to give us your thoughts on this question and if you approve of our action, likewise lobby your elected officials, the INSEE, and your local press.

If our request is not taken into account we would like to know if you would be interested in the organization of a boycott of the census--in the name of our ceaselessly denigrated linguistic rights.

It is in the name of these rights that we have also demanded census forms in the Breton language.

In hopes of a response from you that will allow us to effectively cooperate, we send our cordial greetings,

Mark Kerrain

We have addressed this letter to all the associations in the French state working for linguistic rights that we have been able to "census".

* * * * *

Breton and Television

a press release from Stourm ar Brezhoneg

Dister-kenañ eo plas ar brezhoneg er skinwel e Breizh: un eur hanter bep sizhun...pa vez skignet degadoù a eirioù e galleg bemdez!

Skignet e vez an abadennoù brezhonek d'an eurvezhioù fallañ zo, d'an eurvezhioù a vez diaes d'an darn vrasañ eus an dud bezañ o sellout outo.

Trawalc'h a zismegañs a vez graet ouzh ar brezhoneg endeo evit ma vije gouzañvet ar c'hemm eurvezh a oa bet d'ar sul 29 a viz Mae pa oa bet lakaet abadenñ Chadenn ar Vro da 7 eur beure evit lezel plas da abadennoù tennis Roland Garros da greisteiz!

Stourm ar Brezhoneg a glemm start ouzh ar c'hemm eurvezh-se hag a c'halv ar Vretoned da c'hounit an doujanñ dleet d'o gwir da ober gant o yezh, ha da gaout ur chadenn skinwel e brezhoneg!

- - -

PRESS RELEASE - The place of Breton on television is derisive: one and one-half hours per week...while there are a good twenty hours of French language broadcasts each day!

Breton language television programming is broadcast at the worst listening hours, hours when the maximum number of people cannot listen.

Under these conditions the change on May 29th of the broadcast of 'Chadenn ar Vro' from noon to 7 a.m. because of the tennis tournament of Roland Garros is unacceptable.

Stourm ar Brezhoneg strongly protests this change of schedule and calls on Bretons to claim their right to speak their own language and to have a television station in Breton.

- - -

The fight to retain just a token amount of Breton on television (at times when the Breton-speaking population can listen) has been a hard one. A very interesting history of recent efforts is recounted in the 3rd newsletter of Kelc'hgelaouenn ar vaered hag an dilennidi brezhonegerien (Breton-Speaking Mayors and Elected Officials).* Since February 1987 political representatives of Brittany have been working through official channels to protect the program "Chadenn ar Vro" from being shuffled to less desirable time slots by distant administrators of French television. While concerted efforts on the part of mayors and local officials in Brittany have resulted in saving Breton programming from disappearing or being shifted to inconspicuous broadcast times, the threat is constant and there is no gain in the use of Breton on major media. One can be encouraged by a growth in grass-roots support of Breton media, but this does not seem to impress those who are in the position of arbitrarily deciding that Bretons do not care if their precious few minutes of Breton per week are preempted by sports features or other "important" programming. (L.K.K.)

* Available upon request (please include a stamped envelope).

BRETON AND HIGHER EDUCATION

The following entry appeared in the proceedings of the French Assemblée Nationale (April 25, 1988, page 1791). This has been translated by Reun ar C'halan who adds an explanatory note. LK

Higher education (doctorates: Ille-et-Vilaine)

35738 - January 25, 1988 -- On June 27, 1987, a Morbihan teacher presented a New Regime Thesis (which follows upon the completion of the Third Cycle) at the University of Rennes II. This thesis, written in Breton, was presented under the title: "The Phonological study of the Breton spoken in Lanvénege", and the defence took place in French. After the presentation to the jury, the thesis was accepted with the mention "High Honors". When the candidate went to collect his diploma, he was informed that the diploma was not to be awarded because it was a "thesis written in Breton". After approaching the authorities a number of times, the candidate, at the beginning of December, was given an affidavit in lieu of the official diploma: it was not the official diploma, but only a document stating that the thesis was presented to a jury. As a result, M. Didier Chouat requests from the Minister-delegate for the Minister of National Education in charge of research and higher education that the diploma be awarded to the candidate.

35747 - January 25, 1988 -- Mr. Jack Lang asks the Minister-delegate for the Minister of National Education in charge of research and higher education to explain to him the reasons why a professor with a teaching certificate in Breton who has obtained the highest mention for the thesis "Phonological description of the Breton spoken in Lanvenegen" which he presented on June 22 to the Celtic Department of the University of Rennes II is unable to have the diploma for this third cycle doctorate delivered to him.

Answer -- The doctorate, a French national diploma, may be written and presented only in French, with the sole exception of quotations, a policy based on the principle that the presentation must be public. Works already written in a language other than French may be presented within the framework of a defence based on

BRETON AND HIGHER EDUCATION - continued

independently written works, provided they are accompanied by a French translation, or, by special permission, by an abstract in French. The University of Rennes II was advised that these regulations apply to all candidates when it asked the Ministry whether the defence of a doctoral thesis entirely written in Breton was permissible. Since the conditions previously described do not appear to have been met, the doctoral diploma cannot be signed by the Rector, who is the Universities' Chancellor, for delivery to the candidate.

TRANSLATOR'S NOTES:

The "doctorate du troisième cycle" is a degree of fairly recent creation. I believe it dates back to the 1950s. It corresponds roughly to the American Ph.D. The "doctorat d'Etat" is a far more substantial piece of research, often requiring ten or fifteen years of research beyond the Ph.D. level.

The "soutenance sur travaux" is also a fairly recent development. I believe it was created in the 1960s. It was intended to enable critics or scholars who were working outside of the French state university system to qualify for official state diplomas. This could be the case, for instance, of literary critics writing for non-academic journals or publishers. They could present their published works as evidence of their qualifications. Also, an English scholar who happened to be a well known specialist in Victorian literature might, on the strength of his books on the subject, be awarded a "doctorat du troisième cycle". He would, however, either have to have his books accompanied by a French translation, or, failing this, get special permission to present a summary of their contents in French. American universities are far more liberal: I was allowed to present my Ph.D. thesis in French, since it was written for the French Department of Yale University.

Reun ar C'halan

* * * * *

The Worth of French Citizenship

Readers may find the following letter to the editor of the daily newspaper Ouest France (April 18, 1988) of interest:

Mr. M. Kerrain from Rennes writes:

In the March 30th Ouest France we learned that twenty French teachers have left to teach French in Louisiana.

In the March 31st Ouest France we could read that the French State signed contracts with Diwan for nine classes.

For one side twenty teachers, for the other nine: putting these two facts together leads to a few thoughts.

There in Louisiana you have the Cajuns, who don't even appear to have asked for this, and here you have the Bretons who have demanded the recognition of their language and that of the Diwan schools for ten years through demonstrations and hunger strikes. And the problem is far from being resolved: without a law recognizing the existence of our language, what value can be placed on the words of a State who continues to have as its objective the disappearance of the Breton language?

While the French State has trained those twenty teachers leaving for Louisiana, it has only trained nine Breton-speaking teachers, and it takes special care to avoid guaranteeing this training. Thus, can't we conclude that it's worth more to be a Cajun than a Breton, an American citizen rather than a French citizen, in order to have one's rights protected by the French State?

* * *

DIWAN

I am happy to announce that the U.S. ICDBL has been able to send a check for 4,054 French francs (the equivalent of \$645) to Diwan this past month to help these Breton-language schools in their continuing efforts to develop a new generation of Breton speakers. Although Diwan has finally managed to sign contracts with the French State to support a few classes, a great deal of fund-raising is still necessary. Your contributions do count along side those of the many Breton individuals who believe that the future of the Breton language depends on the efforts of parents and teachers to pass on a solid knowledge of this language to new generations. The U.S. ICDBL will continue to maintain a separate line in its accounts for your contributions to the Diwan schools.

Anoioù-lec'h e Breizh

Reun ar C'halan

Mikael Madeg ez eus anezhañ ur skrivagner yaouank en deus embannet ul levr fentus awalc'h diwar-benn al lesanoioù implijet e Gorre-Leon. Danvez al levr a oa bet dastumet gantañ evit un dezenn sirius-tre tremenet gantañ e Skol-Veur Roazhon. Kroget en deus nevez 'zo gant un enklask all diwar-benn anoioù-lec'h Bro-Leon. Un toullad mat ez eus anezho, o vezañ ma vez roet bep a anv d'ar parkeier, d'ar pradeier, ha d'ar gwazhioù. War-dro 9000 keriadenn ez eus anezho e Bro-Leon. E kêriadennoù 'zo n'eus nemet un atant, e kêriadennoù all ez eus tri pe bevar anezho. Bez' ez eus atantoù bihan: ur c'hozh penn-ti, ur park pe zaou, ul liorz, ha setu, ha bez' ez eus atantoù bras, gant parkeier e-leizh, pradeier, liorzhoù, gwerimier, ha koadeier. Lavaromp e vo kavet 25 anv-lec'h e pep kêriadenn, ha mat pell 'zo. Se a rafe war-dro 225,000 anv-lec'h evit Bro-Leon ha kement all evit Bro-Dreger, evit Bro-Wened hag evit Kerne. E Breizh-Izel a-bezh, ur milion d'an nebeutañ, trawalc'h da lakaat ac'hanon da brederiañ diwar-benn implij an anoioù-lec'h em c'horn-bro, e parrez Ar C'hastell Nevez. Karterioù kêr o deus bep a anv: Ker-Arthur, Ros Aon, Ros ar Porzhoù, Pontadig, an Duchenn C'hlas, ar Feunteunioù, ar Gledig. Ar c'hêriadennoù o doa bep a anv ivez: Bizernig, Kervaez, Ster-an-Arc'hant, Kerasker, ar Rubinoù, Bourdrac'h, Kerizaouenn, ar Goulbleunioù, an Treuzkoad, Kergastel, ar Vouster, Penn-ar-pont, ar Gozhfoenneg, h.a., h.a. Ha setu lod eus an anoioù a oa bet roet d'ar parkeier ha d'ar pradeier en-dro d'ar Gozhfoenneg: Park an Onn, Park ar Beleg, Park ar Forn, Prad an Traoñ, Prad Bizernig, Parkar Ros, Kroaz an Daolig, Prad ar Penn all, Park ar Beskilli, ha kalz a re all em eus kollet ar sonj anezho.

Penaos e veze ijinet an anioù-lec'h? Peurvuiañ ned ae ket an dud da glask pemp troad d'ar maout: Kergonan e oa moarvat anezhi ur gêriadenn be perc'hennet gant Konan, ha Ti-Blaez un ti ma ooa bet Blaez o chom ennañ. Graet e veze Gwaremm a-dreñv an ti eus ar waremm a oa a-dreñv an ti, ha Park an Onn eus ur park ma veze gwez ar seurt-se en-dro dezhañ. Bez' e oa ur park all, ar Roudour. An anv-se en deur un dalvoudegezh istorel. Eno e veze treuzet ar Ster Aon gant ar c'hirri, kuit da vond d'ober an dro dre Pont-ar-Roue, un hanter-lev pelloc'h. Ar roudour a oa bet distrujet e deroù an 19vet kantved, pa oa bet stanket ar Ster Aon gant skluzioù evit ober ur c'hanol don awalc'h evit bigi, met an anv a oa chomet bev. Setu ivez moarvat ar pezh a oa c'hoarvezet gant ul lec'h all, Beg ar Veilh Avel, a-us d'ar Ster Aon, war an duchenn. Ne chom roud ebet eua ar veilh nemet an anv. A-wechou e veze farsus awalc'h an doare da vadeziañ lec'hioù 'zo. Tad-kozh Per Jakez Hélias en doa kroget da zifraostañ ul lanneg, hag an holl dremenidi a c'houlenne: "Petra a rit aze, Anan Hélias?" Dek gwech, ugent gwech bemdez e felle dezhañ ober an hevelep respont: "Teurel gwez d'an traoñ, tennañ ar gwrizioù, naetaat an douar, h.a." A-benn ar fin e teuas da gaout e walc'h gant o goulennoù diod hag e reas ur respont ken diod all, o lavarout e oa bet karget gant an aotrou maer da renkañ ur vered evit re vorn ar brezel pevarzek. Ha diwar-se e teuas ar park da vezañ badezet "Bered ar Re Vorn", peadra da lakaat furcherien an amzer da zond da sodiñ.

SUMMARY - Brittany ranks among the countries with the highest density of place-names: every farmhouse, meadow, field, stream or hillside has its own name. There are probably more than a million of them in current use, but the subject, up to now, has received but little attention, although the study of Breton toponymy would greatly increase our knowledge of the language, the history, and the culture of Brittany.

BOOK REVIEWS

by Lois Kuter

Bretagne Grand et Ouest. Pierre-Yves Le Rhun. Edition Skol Vreizh. 1988.

If one travels in Brittany, it is easy to fall in love with the beautiful countryside and spectacular coastline. It is also easy to become entranced with the music of Brittany and a particular spirit of all-out celebration that can only be found in Celtic countries. And, it is easy to become a passionate defender of Brittany based only on an intuitive sense that there is something on that spot of earth worth defending. Those of us attracted to arts and music or the natural beauty of Brittany do not always like to do our homework to find out what actually threatens this nation's future. It is a complex question and one must look carefully at some difficult problems of history and economics to fully understand contemporary Brittany and its cultural development. Bretons have been the first to recognize this. And, they have worked to find ways to present their own history and some intricate economic issues in understandable terms for the benefit of fellow Bretons and outsiders alike.

In Bro Nevez we have reviewed a number of Skol Vreizh publications which have successfully presented a Breton perspective on history and contemporary social, political and economic issues in a clear, concise and fair manner. The 126-page book called Bretagne Grand et Ouest does just that - in this case focusing on the place of the department of Loire-Atlantique in Brittany and the French State's definition of official "regions". Pierre-Yves Le Rhun, a professor at the Institut de Géographie et d'Aménagement Régional at the Université de Nantes, is well qualified to present this issue. He clearly outlines a strong case for the official redefinition of regions in France so that Loire-Atlantique will be included in a "Brittany" which is historically, culturally, and economically viable. Le Rhun packs this modestly produced book with statistics, maps and diagrams to give readers an interesting overview of problems in the economic development of Brittany.

Do not be deceived by the plain appearance of this book (which has the graphics of the 1950s and 1960s rather than the 1980s). No expense is spared on ideas and this book is an important contribution to the 80's and to Skol Vreizh's continuing efforts to help Bretons and anyone else interested to become more aware of Brittany's past and potential for a healthy future.

* * *

Détours Bretagne - Précis des patrimoines bretons. SNCF/Crédit Agricole. Editeur CRTB. 1988.

It is not surprising to find a constant flow of new tourist guides for Brittany given the role of tourism as an important economic activity in the summer months. But, it has been unusual to find guides that treat Brittany as Brittany - including the department of Loire-Atlantique instead of chopping France into the official regions determined in Paris. Thus, the small guide produced by the SNCF (French railroad company) and the Crédit Agricole deserves a salute. In 140 pages this small, easily portable paperback gives a variety of interesting "detours", each highlighting different features: sites, living arts, architecture, arts and literature, archeology, the sea, and customs and traditions. Additionally, specific routes are given which have a particular historical importance (route of the Breton Dukes, market places of Brittany, etc.) or association with a particular literary figure (Chateaubriand's route).

Using the resources of the Cultural Institute of Brittany (Skol Uhel ar Vro) as well as the Regional Cultural Affairs and Architecture and Environment offices, the book helps the tourist discover some of the best known as well as lesser known sites, museums, institutions and events. The maps are not detailed but allow one to locate general locations to be tracked down on the more detailed road maps (which are excellent in France). Telephone numbers, dates for events, and hours open for museums and other sites are very helpful. This small guide is perhaps most valuable as a source of ideas - a guide that can serve as a starting point in planning a trip to Brittany. A small bibliography at the back of the book pinpoints a very interesting selection of sixteen books and nine magazines designed to introduce all aspects of Brittany. Among the books are : Fanch Elegoët's socio-economic collection of articles Bretagne 2000, Per Denez's Breton textbook Brezhoneg buan hag aes, Morvan Lebesque's classic Comment peut-on être Breton?, and the Skol Vreizh series Histoire de la Bretagne et des pays celtiques. The magazines include Le Chasse Marée, Ar Men, Dalc'homp Sonj, Musique bretonne, Breizh, Skol Vreizh, Artus, Al Liamm and Armor (including a brief description and addresses for all). Last but not least is a list of "stages" - workshops to introduce visitors and Bretons alike to Brittany. Four groups who organize such summer workshops are given. This list is worth reprinting here because Americans considering a trip to Brittany would benefit greatly by participating in a summer workshop - both enjoyable and highly educational events:

Book Reviews - continued

Stumdi (a group within Diwan for adult education)
Oaled Diwan, Treglonou, 29214 Lanniliz; Tel. 98.04.18.53

Ar Falz (teachers who also work with Skol Vreizh)
6 rue Longue, 29210 Morlaix
Tel. 98.62.17.20

Université populaire bretonne d'été (immediately precedes the
Inter-Celtic Festival in Lorient - focuses on language,
history and archeology)
U.P.B.E., Festival Interceltique, Hôtel de Ville,
56100 Lorient
Tel. 97.21.20.51

Dastum (a group to promote traditional Breton music)
16 rue de Penhoët, 35000 Rennes
Tel. 99.78.12.93

While modest in size and by no means a complete guide to all the wonderful things one could see in Brittany (it would take a 500-page encyclopedia), Détours Bretagne is worth a serious look for anyone planning travel to Brittany - no matter how many times you have been there before.

* * *

Pilhaouer et Pillotou - Chiffonniers de Bretagne. Yann-Ber Kemener.
Skol Vreizh No. 8, juillet 1987. 84 pages.

Produced on a semi-annual basis, it is difficult to keep up with reviews for the wonderful series of booklets Skol Vreizh produces on the history of Brittany. No. 8 in this series of mini-studies concerns travelling rag traders of Brittany who disappeared by the end of the 1950's. While this might not sound like a noble occupation, Yann Fanch Kemener shows the important role these merchants played in the Breton economy with their trade of dishes and trinkets for old rags. Kemener digs back in the archives to the 16th century to document how rags were a critical part of Brittany's paper mill industry which competed with England and Normandy. The study describes the social and cultural as well as economic role of rag traders in Brittany using maps and statistical charts to complement the text. Legends and songs about the traveling rag collectors are also included in the text and Kemener draws extensively from collection work with some of the last rag traders active in Brittany. As is true for all of the books in this Skol Vreizh series, fascinating photographs are found on virtually every page.

Book Reviews - continued

Tisserands de Bretagne. Elie Gautier. Skol Vreizh No. 9.
janvier 1988. 96 pages.

In his 85 years the author of this book, the Abbé Elie Gautier, touched thousands of Bretons in his work to help newly arrived emigrants to Paris. He is known by any scholar of Breton economy and history for his studies Breton emigration.* His studies of emigration have become classics because he examined the roots of emigration, describing not only what happened to emigrants when they arrived in Paris or other cities outside of Brittany, but what made them leave. He understood emigration because he understood the economic history of Brittany. His study of the linen industry published by Skol Vreizh contains the same rich demographic statistics as his earlier studies of Breton emigration and economy. And he successfully "weaves" together all the threads of the social and economic fabric of Brittany to trace the history of the textile industry (famous in Quintin, Uzel and Loudéac) from its prosperity in the 16th century through its slow agonizing decline in the 19th century.

The Abbé Gautier presents a fascinating and tragic study of the decline of rural industry in Brittany - a study with lessons for today. While the wealth of statistics and demographic documentation might be more appealing to the students of economics, those with an interest in the traditional crafts of spinning and weaving will find descriptions and photographs of great interest. The inclusion of interviews with individuals who worked in the mills in the early 20th century brings details of this work to life. While still in the midst of research and publication projects, the Abbé Gautier died January 31, 1987. It is certain that many readers will continue to learn from his excellent studies, and it is a fitting tribute to his exceptional scholarship and concern for his fellow Bretons that Skol Vreizh has chosen to make one of his excellent works available to a wide public.

* Un Siècle d'indigence - pourquoi les Bretons s'en vont.
Imp. Braun & Liorit, Dinard. 1950.

* * *

New Breton Language Books

Reun ar C'halan

Per Jakez Hélias. Bugale Berlobi. Brud and Dreued (Brest: Emgleo Breiz, 1987). 190 pages. 86 francs.

The book covers much of the same material which the author dealt with in his best-seller The Horse of Pride.

Naig Rozmor. War roudoù Alanig al Louarn (Brest: Emgleo Breiz - Bleun Brug, 1987). 36 pages. 26 francs.

A Breton version of the medieval stories about Renart the Fox.

Remi Derrien. Gwragez. (Brest: Brud Nevez, 1987). 52 pages. 32 francs.

This play illustrates the break down of the Breton language (French often encroaches upon the text) and of the traditional family structure in a Breton family during the past eighty years or so.

Roh Vur. Loeiz Lezongar. (Brest: Emgleo Breiz - Brud Nevez, 1986). 142 pages. 40 francs.

Roh Vur is the pen-name of Ernest ar Barzig. This short novel is presented as the biography of a young Breton who was unjustly arrested as a pro-German collaborator and executed after the Liberation, in June 1946.

Visant Seite. Darvoudoù brezel va c'horn bro: 1944. (Brest: Emgleo Breiz. Ar Skol Dre Lizer, 1987). 200 pages. 70 francs.

The author was a witness to the events which took place in the area of Roscoff and Saint-Pol de Léon between D-Day and the arrival of the American troops. As they retreated, enraged German soldiers killed many people who were unfortunate enough to find themselves in their way. This happened to the author's family: German soldiers threw grenades into their house and stable, wounding several members of the family and killing a mare and two cows.

Yves Miossec. O halouped war heñchoù Breiz Izel. (Brest: Emgleo Breiz. Ar Gelennerien Vrezoneg, 1987). 116 pages. 56 francs.

The author recounts his adventures as he was traveling through Brittany for the purpose of defining current uses of the language.

New Books in Breton - continued

Fanch Elies - Abeozen. Barzhaz 1837-1939, I. (Lesneven: Hor Yezh, 1987). 192 pages. 75 francs.

Gwendal Denez has edited this unpublished anthology of Breton poetry which was planned by Abeozen. Twenty-seven poets are represented. Their works are mostly traditional in form and inspiration.

Jean-Yves Urien. La trame d'une langue. (lesneven: Hor Yezh, 1987). 264 pages. 120 francs.

A study of Breton syntactic structure conducted from the linguistic perspective of Jean Gagnepain's theory of mediation.

* * *

Short Book Notes

Lois Kuter

Ar Soner no. 300. Bodadeg ar Sonerion (13 rue Montcalm, 29000 Quimper).

Ar Soner is not new, but its 40th anniversary is worth a congratulatory note. The Bodadeg ar Sonerion, an association of bagpipe and bombarde players, celebrated its 40th birthday in 1983, but its magazine--now bimonthly--did not begin until 1948. While Ar Soner is of particular interest to those who follow the progress of the bagadou in Brittany, it has always included interesting articles on Breton and Celtic music, research notes on bagpipes of all kinds, book and record reviews, and cultural notes. Issue no. 300 includes an interesting interview with Polig Monjarret about Dorig Le Voyer, a pioneer in the manufacture of bombardes and the development of piping in Brittany.

Diwan. Quelle école pour la Bretagne? Diwan (B.P. 22, 29214 Lannilis). 120 francs.

Papers and committee reports from the conference "Le bilinguisme, le biculturalisme et l'enseignement dans le cadre des minorités linguistiques nationales d'Europe", held October 31-November 3, 1985, in Landerneau.

New Publications - continued

Jean Balcou and Yves Le Gallo (Project Directors). Histoire littéraire et culturelle de la Bretagne. 3 volumes. Editions Champion-Slatkin. 1987.

A three volume work gathering the work of over 40 contributors working with the Centre de recherche bretonne et celtique de Brest. A history of Breton literature from the 4th century to the present which draws on the expertise of linguists, ethnologists and historians to put Breton literature in its cultural context. (For a full review see Ar Men 15, juin 1988, p. 57).

Association des professeurs d'histoire et de géographie. Bretagne, clés en mains. Skol Uhel ar Vro/Institut Culturel de Bretagne. 1988.

Papers from an October 1986 conference on Breton history and geography held in Quimper. 50 contributions from experts on the cultural and physical geography of Brittany, including a bibliography and practical address list for further research. Each article is summarized in French, Breton and English.

Robert Marot. Les compositeurs bretons. Les sources de leur inspiration. Editions Cid (44816 Saint-Herblain). 1988.

A study of Breton composers of the late 19th and early 20th centuries who were inspired by Breton traditions, yet most strongly influenced by their training with European classical musicians.

Jean-François Simon. Tiez - le paysan breton et sa maison: vol.2 - la Cornouaille. Le Chasse-Marée/Editions de l'Estran. 1988.

A magnificent 320-page study of rural architecture in Cornouaille with over 400 illustrations, photos and plans. Like the first volume of Tiez which focused on rural architecture of Leon, this book details not only house construction but also how people organized the interior of their homes and their lives.

Michel Deligne. Bretagne en tête à tête. Dalc'homp Sonj (36 rue Emile Zola, 56100 Lorient). 1988. 75 francs.

A unique introduction to Breton celebrities through some fifty caricatures and brief biographies. Prefaced by Youenn Gwernig, this alphabetical tour includes personalities of the Breton Movement and political world.

GIZIOU

A new organization for the study and protection of Breton costume has been formed. Called "Giziou" this group has the following goals:

- to study and protect traditional dress in Brittany,
- the help researchers, Celtic Circles, or groups interested in studying, restoring, or reusing an old costume,
- to provide a study center for research and workshops on traditional dress of Brittany.
- to put together exhibits and conferences, etc.
- to edit a magazine called "Ar Kazetenn" dealing with everything related to dress in Brittany.

For further information contact:

Association Giziou 97.23.07.68
Mairie du Faouet
56320 Faouet

Robert Royer 99.00.62.27
1 rue Calmette
35530 Noyal/Vilaine



Record Reviews

by Lois Kuter

Dans - Musique à danser de Bretagne Iguane Production/Adipho
Distribution (B.P. 23, 22940 Plaintel, France) ADP084. 1988.
Record IG D01; Cassette IG K01; Compact disc IG C01.

The renaissance of Breton music--both vocal and instrumental is virtually inseparable from the renaissance of traditional styles of Breton dance. In the 1950s a few courageous pioneers (among them Loeiz Ropars and Albert Trevidic) ignored the then widespread notion that the "old ways" should be discarded like tools of the Stone Age. These individuals created new contexts for performance where singers and instrumentalists could be recognized for the masters they were. Starting in the rugged hills of central western Brittany as well as in communities of exiled Bretons in Paris and other large cities, Bretons slowly began to reclaim a heritage they had been taught to think of as useless and outdated. The old ways have developed into new ways.

The dance event called the "fest noz" has been one of the most successful contexts for a renewed performance of traditional styles as well as the creation of new styles--equally effective in keeping Bretons dancing. I have found no better introduction than that found in the jacket notes for the record under review here: Dans ("dance" in English). Paul Wright provides the following description of a fest noz and its role in the development of new Breton traditions:

The Breton term "Fest-Noz" means literally "night-time festivities". Originally the fest-noz was linked to the agricultural work cycle and was a purely local affair. These traditional festou-noz still take place, but in the last 30 years a new type of fest-noz developed in the towns, villages and cities of Brittany. This new style fest-noz is generally designed to raise money--for charity, for political parties or for sportive or cultural associations--and attracts people from all walks of life. With the change in the role of the fest-noz came a change in the music, and although the old-style singing and playing is still popular, it's the 'groupe' who now holds sway. The typical line-up is bombarde(s), guitar (often electric), bass guitar and accordion or 2-row melodeon, often with the addition of drums, bagpipes or synthesizers. Fiddles, clarinets, uilleann pipes, bouzoukis, hurdy gurdies and flutes are also used, together with recent Breton inventions like the low bombarde or the diatonic clarinet. At first the groups were often more remarkable for their enthusiasm than their musical ability, but recent years have seen an amazing upsurge in quality--not just in the playing and the arrangements, but also in the feeling for and understanding of Breton music. The number of new quality tunes being written is another sign of the vitality of the Breton musical tradition.

Record Reviews - continued

The album Dañs beautifully presents seven musical 'groupes' in Brittany which have been particularly active in the mid-1980's in a continuing development of Breton music: Storvan, Carré Manchot, Strakal, Strobinnell, Skolvann, B.F 15, and Pennou Skoulm. All groups make their recording debut with this album, but they include young musicians who have at least a decade of solid musical experience. Those who have followed Breton music will recognize many names of musicians who have played at one time with groups such as Diaouled ar Menez, Gwerz or Kornog (to name just three). Many of the musicians have also made a mark as solo performers, as teachers, or festival organizers. It is always comforting for me to find a healthy selection of names I do not know--a sign that musical activity is not restricted to just a select few talented performers recombining under new names. The excellent notes to the album (in French except for Paul Wright's contribution) give a quick history and portrait of each group.

With the appearance of the album Dañs one can hear clearly the exceptionally high standard of creativity in dance music of Brittany today. Bravo to the musicians who have put this album together.

* * *

Bleizi Ruz - Pell ha kichen. Adipho Distribution (B.P. 23, 22940 Plaintel, France). ADP 084. 1988. Record BR D01; Cassette BR K01; Compact disc BR C01.

Since its beginnings in 1973 the group Bleizi Ruz has excelled as a "fest noz band". By 1980 they became a full-time professional band and have grown since in both their dance repertoire and more experimental instrumental concert compositions. Both can be heard on their most recent album Pell ha kichen ("far and near"). There are few bands that can compete with the high energy level in the dance music of Bleizi Ruz, and this is where they excel. While not lacking in interest, the slower compositions do not have the same power. For me, the lead cut "Apnée" (roughly translated as "suspension of breath") became a bit tedious and this bombastic and synthesizer composition definitely did not take my breath away. But, this album is up to the very high standards of Bleizi Ruz. After 16 years this group is still going strong, still creating, and still delving into the musical heritage of Brittany to present listeners with exciting dances and exceptional new compositions.

* * *



Sonneurs de veuze en Bretagne et Marais Breton Vendéen. Le Chasse-Marée/Ar Men (Abri du Marin, 29171 Douarnenez, France). SMC 010. 1988.

It is always a safe bet to order a publication or record produced by Le Chasse-Marée. Their newest album devoted to the veuze, a bagpipe native to southeastern Brittany, is no exception. Like the two previous albums on the traditions of clarinet and hurdy gurdy*, this album's success comes from the collaboration of many researchers and musicians in Brittany. In this case the organization Sonneurs de Veuze (3 rue Harrouys, 44000 Nantes) is to credit for a beautifully documented presentation of this relatively unknown bagpipe of Brittany.

The 18 selections on the album include solo dances and slower airs, pairs and trios of veuze players, and combinations of veuze and accordion or fiddle. Particularly interesting is an arrangement of a passpie by the 17th century composer Jean-Baptiste Lully. While Lully did not compose this piece called "L'entree de Bretons et Bretonnes" for veuze, the album producers thought it appropriate to use this bagpipe--which would have been popular in Lully's time--in an ensemble with oboe and cello for this dance.

The veuze is mellower in tone than the biniou braz (like the Scottish Highland pipes) or the biniou koz (the tiny high-pitched pipes played traditionally in pair with the bombarde), but like those other two bagpipes of Brittany, it has been a favorite for outdoor dances and wedding processions. Bagpipers will be very happy to find detailed technical notes about the veuze on this album as well as clarification on the term "cornemuse" and "musette". For those not versed in "pipers' talk", the articles on the history of this instrument in Brittany and efforts to revive its use are fascinating. The revival of this instrument is nothing short of miraculous. Although still not well known, the veuze has found a new place of honor at dances and festivals of its native area in the Loire basin of southeastern Brittany. This record shows that the hard work of researchers and musicians to give the veuze a new place once again in Breton music has not been in vain.

Le Chasse-Marée and the musicians and researchers who have contributed to the album Sonneurs de veuze en Bretagne can be very proud of this beautiful presentation of a musical instrument too long ignored.

* Sonneurs de vielle traditionnels en Bretagne. Le Chasse-Marée SCM 004. 1984.

Sonneurs de clarinette en Bretagne/Sonerien treujenn-gaol. Le Chasse-Marée and Dastum. SCM 008. 1986 (reviewed in Bro Nevez 20, August 1986).

Record Reviews - continued

Gwerz - Au delà. Escalibur BUR 821. Diffusion Breizh. 1987.

The second album by the group Gwerz was recorded in April 1987. Reviews appeared quite some time ago in Brittany, but it takes a bit longer for us here in the U.S. to find Breton records.* The first Gwerz album was stunning, so I had no doubts that the second would be well worth the extra cash necessary for an imported album. And, indeed, Au delà is as extraordinary as the first album. However, it did not have the same immediate impact as my introduction to this group which includes five of the best musicians in Brittany. The first album Gwerz produced had a bold excitement and I was sucked in from the first note by the power of the music. I was not as easily seduced by Au delà, but once I allowed myself to enter into the music (as one enters into a Breton dance) it had that same magical spell. This second album requires a harder listen to catch all the subtleties of the unique blend of traditional melodies and rhythms with the less-traditional instrumentation, harmonies and a particular swing that characterizes Gwerz.

Eric Marchand's voice is as fantastic as the songs of fantasy used for Au dela - French for "beyond". This is an appropriate title for an album which focuses on songs about the supernatural and extraordinary events or people. The power of Eric Marchand's traditional singing style (also done in pair through the magic of studio recording) is well complemented by the skills of the four instrumentalists who also make up the group Gwerz. Youenn Le Bihan plays bombarde and his own invention, the "piston" - a cross between an oboe and bombarde. Jacky Molard plays fiddle, guitar and bass. His brother Patrick Molard plays binou, uilleann pipes, flute and bombarde. Soig Siberil is up to his full creativity on guitar. These musicians go far beyond the average in their ability to use the full force of traditional Breton music in a new way. This is an album that should be part of the collection of anyone who likes both the distinctive quality of traditional styles of Breton music and innovative arrangements of these beautiful melodies and unique rhythms.

* Au delà by Gwerz is available through Down Home Music Inc (10341 San Pablo Avenue, El Cerrito, California 94530) for \$13.50 plus postage and handling.

* * *

Myrdhin and Pol Huellou: Celtic Harp and Shakuhachi. Goasco Music (Loughtown, Broadway, Co. Wexford, Ireland). GM 027, 1988.

While Bretons have a strong identity with the land of their ancestors or a home village, world travel is also a part of the Breton identity. For many young Bretons, hitchhiking through

Record Reviews - continued

Europe, the Middle East, Africa or Asia is a normal rite of passage before getting a job and starting a family. The exploratory side of Breton identity has always been found in the music of Brittany - Scotland and Ireland serving for many years as particularly strong sources of inspiration. Today young musicians have a larger world open to them and one also finds influences from the Middle East, Eastern Europe and Asia in new compositions.

A new cassette from Goasco Music presents a unique and beautiful blend of musical traditions from Brittany, Ireland and Japan. Pol Huellou plays the shakuhachi, an end-blown wooden flute from Japan, in duo with Myrdhin who plays Celtic harp. The best way to introduce this cassette and these two fine musicians is to let them speak for themselves. The following press release from Goasco Music gives an interesting profile of the musicians and the recording they have just released.

MYRDHIN

Rémi Chauvet was born in 1950 in Dinan in North Brittany. His father is from the Nantes area and his mother from Scaër. He became a bard at the age of 21 choosing to spend his career playing the harp. His friends gave him the name of Myrdhin, which he adopted following the Bardic tradition, which is the source clearly defining his playing.

He has played in London, Dublin, Berlin, Brussels, Vienna, Zagreb, Ankara, Tokyo, Montreal, etc.... In total, after 15 years, he has played in 18 countries giving over 2,000 concerts, produced a dozen records, and received numerous trophies: The Golden Triskell (Brittany, 1975), first prize in singing and harp competitions in Killarney (1976), first prize of the Jeunesse Musicale de France and France-Musique (1977), first prize at the "Nansi Richards" harp competition in Wales (1980).

Besides his own compositions for harp, Myrdhin has written two pieces of music for ballet, four film scores and two musical productions for theatre.

As a Bard, he celebrates a revival of the imaginary by weaving harmonies between man and the universe, inviting us to the feast of Celtic culture which ever-invading commercial subcultures would like to ignore.

POL HUELLOU

Grandson of a Breton storyteller, and son of a traditional singer-songwriter, Pol Huellou grew up in the cultural environment of central Brittany. There, he learned the music

Record Reviews - continued

and dances of his people, starting on the flute at a very early age, then learning to play the pipes with his father Paul Huellou, and later with Per Lavanant and Alan An Hegarat. He played at traditional dance gatherings (festou-noz) and traditional weddings, and collected dances and music for about ten years.

In 1976, following the Celtic tradition of travel, he left Brittany, and travelled through Europe before settling down in Ireland.

He has recorded about 20 records, including six with Myrdhin. He has experimented with music in various areas: dance, film, therapy... He has given concerts, lectures and workshops all over Europe.

On this cassette, he leaves aside the various flutes that he is usually associated with to concentrate on the shakuhachi. Going from island to island, from culture to culture, he considers the flute as a path.

THE MUSIC - An Introduction to the Cassette Contents

"Cathal Mac Aodh" was collected from Charles Byrne the harper in 1792 by Edward Bunting. Cathal McHugh was a highwayman. This piece is followed by a Japanese folk tune from Kyúshú called "Kuroda Bushi". The shakuhachi solo "The Blackbird and the Thrush" is followed by a piece with a related melodic movement called "Ceann Dubh Dílis". This piece is found in the Neal collection (1724) and Playford's Dancing Master (1713). "The Shannon's Flowery Banks", a song from the Darley-McCall collection, becomes a descriptive piece here. The importance of nature is common to both early Irish poetry and to Japanese poetry and music.

The second side opens with another tune from the Bunting collection. "An Bhradóig Bhréagach" is followed by two Breton march tunes. "Ar C'hlazig yaouank hag ar logodenn goz" comes from the repertoire of the clarinet (or treujenn gaol) from Central Brittany. The second march from Lanebeur has a strong Breton melodic and rhythmic flavor. "An Deiladóir" (The Wheelwright) is also found in the Bunting collection. "Curach Brighde" is a set from the Hebrides and recalls here the theme of peregrination, travel, dear to the Celtic tradition. This exploration of a new musical landscape ends with a Japanese lullaby "Ko Mori Uta".

From the Western Isles to an Eastern Isle.

* * *

Legendary Brittany - by Greg Stump

Saint Éloi

Traditionally, St. Éloi (Sant Alar) was honored by Bretons as the patron saint of horses. Throughout Brittany on the eve of St. Éloi's Day (December 1), horses would be led to the numerous chapels dedicated to him; there, they would be sprinkled with water from the chapel's fountain, or would perhaps be allowed to drink from it, and hair from their tails would be hung on the chapel's inner wall. To the present day, the *pardon des chevaux à St-Éloi* is conducted near St-Nicolas-du-Pélem on the first Sunday in September.

St. Éloi was not himself Breton. Born around 588 A.D. in Chaptelat (in the Limousin region of west-central France), he eventually served as goldsmith and treasurer for Clotaire II and later for Dagobert I; in 641, he succeeded St. Médard as the bishop of Noyon (north of Paris).

In Breton legend, St. Éloi is represented not as a royal goldsmith, but as a simple blacksmith--thus the connection to horses. He is often portrayed in this role in church ornamentation. Peculiarly, he is sometimes depicted at work on a horse's detached foot, with a three-legged horse waiting nearby; this motif can reportedly be seen in the church at Ploëgat-Moysan, in the Chapel of St. Éloi in Louargat, and elsewhere. The following Breton legend (written down in 1874 in Landerneau) is either the source of this motif or an attempt to explain it.*

Éloi was a blacksmith by trade, as everyone knows. It is said that his forge was beside a major road and that he shod not only the horses of the farmers and nobles of the region, but those of passing travelers as well. Because he was an excellent worker, his place was always full of customers, who came to him from far and wide. On his signboard, he had himself depicted shoeing a horse, with a rather immodest inscription below: *Éloi, blacksmith and farrier, master among masters, master of all.*

One day, a traveler passing before his forge stopped to read the signboard; having considered it carefully, he smiled and entered, introducing himself to the master as a journeyman blacksmith looking for work. As it happened, Éloi needed some extra help at the moment, so he decided to find out exactly what the stranger knew how to do.

'I know it all,' the journeyman answered. 'Locksmithing, ploughshares, shoeing horses, treating wounded livestock, you name it.'

'How often do you put the iron in the fire to make a really good horseshoe?'

'Never more than once.'

'Only once?'

'Right, only once.'

'Well, I can do it in only one time, too. But I prefer to put it in two times; I find that a more reliable procedure. But look, why don't you give me a demonstration of your abilities right now? Here's a horse that needs to be entirely reshod and whose master is waiting impatiently.'

The journeyman took off his coat and rolled up his sleeves. Then,

*This legend is freely translated from F. M. Luzel's *Légendes chrétiennes de la Basse-Bretagne*, Paris: Maisonneuve, 1881, pp.93-99.

taking some iron, he placed it in the fire, blew hard, pulled the iron out when it was red-hot, and hammered it on the anvil. In the blink of an eye, he had forged four horseshoes. Éloi watched him and said to himself, 'What a good worker!'

Next the stranger went to the horse, which was tied to a ring driven into the wall near the door of the forge; he cut the horse's leg, and neatly detached its foot.

'What do you think you're doing!' cried Éloi.

'Do you mean to say that you don't do it this way? It's really much more convenient and lots quicker. Watch, I'll be done in no time.'

So saying, he clamped the horse's foot in a vise, nailed on the shoe, filed and polished it, then put the foot back onto the horse's leg. He then removed the second foot and proceeded in the same fashion; again with the third foot, and finally with the fourth. Éloi watched in stunned silence. 'Who is this man?' he wondered.

'All right,' the journeyman said when he had finished, 'what do you think of my work? Please inspect it.'

Éloi raised the horse's feet one after the other, carefully examined the horseshoes and the manner in which they had been nailed on, and found it to be a perfect job.

'Very well,' he said; 'you're a good worker, and I'll hire you. You know, I sometimes use this method of shoeing horses. Nevertheless, I prefer the other method, the one which everybody else uses; I find that a more reliable procedure.'

Suddenly, a man ran into the forge all out of breath and said, 'Quick, master, come quick! My horse is deathly sick; I don't know what's the matter with him. He throws himself violently on the ground, rolls on his back with his feet in the air, then gets up and throws himself down again! It's pitiful to see him suffer this way, the poor animal! Please come quickly!'

'Can you heal sick animals?' Éloi asked the journeyman.

'Yes, particularly horses.'

'In that case, go with this man and heal his horse.'

'I will do it, master, with God's help.'

And the journeyman left with the distraught farmer.

No sooner had they left than a nobleman arrived at the forge; his horse had just lost a shoe out on the road, and he wanted to get it replaced quickly, because he was in a hurry.

Éloi said to himself, 'I've got to try out that journeyman's method; it's more convenient and more expeditious, and it really doesn't look hard. I watched him carefully, and I'll follow his technique point by point.'

So, having prepared a shoe, he cut off the horse's unshod foot, clamped it in the vise, attached a new shoe, and then attempted to replace the severed foot. But it was no use: the foot wouldn't stick to the leg, and having lost so much blood, the poor horse was growing weaker by the second; when he was no longer able to stand on three legs, he sagged and fell to the ground, exhausted and gasping. The nobleman, his master, was furious; he began shouting and threatening to run the blacksmith through with his sword. The bewildered blacksmith shuddered with terror.

Fortunately, the new journeyman was just approaching; the moment he saw him, Éloi cried, 'Help! Come quick!'

On entering the forge, the journeyman saw what had happened.

'Why, master,' he said to Éloi, 'you told me that you understood my method of shoeing; is this how you think it's done?'

'I must have, you know, forgotten something,' Éloi stammered ashamedly; 'but hurry and finish the job, and take care of everything.'

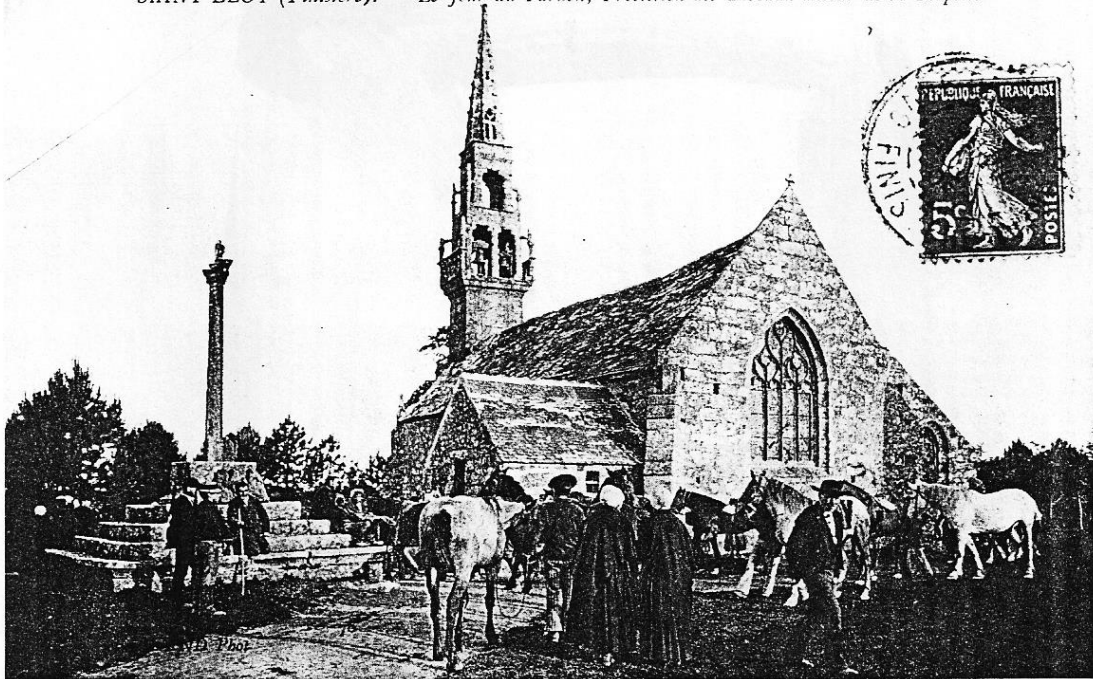
'Yes, it's high time that someone did.'

And the journeyman took the horse's foot and pressed it into place, where it easily reattached. The animal got up feeling as well as if nothing had happened to him.

Éloi listened, totally dumbfounded, as his journeyman now spoke. 'On your signboard, it says *master of masters*, which may be true, since you are a skillful, capable worker; but *master of all* is going a bit too far, for as you can see, there are those who know more than you do. Farewell, and may this lesson be a useful one.'

With mouth agape, Éloi watched the stranger leave. As he did, he noticed a luminous halo around his head; it was only then that he realized that his journeyman had been none other than Jesus Christ himself. He tore down his old signboard and put a new one up in its place--one which simply read: *Éloi, shoe-smith*. It was at this time also that he converted to Christianity; he eventually became a great saint, widely revered in Brittany and elsewhere.

SAINT-ELOY (Finistère). — Le Jour du Pardon, Procession des Chevaux autour de la Chapelle



from: Chevaux de Bretagne. Patrick Herve. Skol Vreizh
No. 6, 1986.

Le jour du pardon de la Saint-Eloy (Saint Alar), les paysans conduisaient leurs chevaux pour recevoir la bénédiction qui les protégerait des maladies et des accidents.
Coll. Marthe Le Clec'h

CELTS

Lois Kuter

THE CELTIC SOCIETY OF SOUTHERN MARYLAND

Readers in the area of Washington, D.C. and southern Maryland should take note of the Celtic Society of Southern Maryland, a non-profit group which is one of the few truly inter-Celtic organizations in the United States. Made up so far of Scottish and Welsh groups, the Celtic Society puts together a number of events where Celts learn more about each other and indulge in the traditional Celtic pastimes of feasting, dancing and music-making. A medieval feast was held in January and a Celtic festival is held annually the last Saturday of April. The group also has an annual picnic and meeting, and sponsors various lectures and concerts throughout the year. For readers who do not live close enough to participate in the activities of this group, take note of Dea Sceal, the monthly newsletter of the Celtic Society. With section titles and page numbers in four languages (English, Irish Gaelic, Scots Gaelic and Welsh), 8 to 10-page newsletter packs in quite a bit of interesting information.

Membership in the Celtic Society of Maryland goes from May 1 to April 30 of each year and costs \$7.50 per year for individuals, \$10 for a family. For further information contact:

The Celtic Society of Southern Maryland, Inc.
P.O. Box 209
Prince Frederick, MD 20678

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WELSH NATIONAL GYMANFA GANU

The 57th Annual Welsh National Gymanfa Ganu of the United States and Canada will be held September 1-4, 1988 in Baltimore, Maryland. This will be sponsored by the Women's Welsh Club of Baltimore and the St. David's Welsh-American Society of Baltimore. The schedule of events includes tours of Baltimore and its harbor, seminars on topics ranging from geneology to Welsh folk dancing, banquets and meetings, and a bilingual worship service. The highlight will be the Gymanfa ganu held at the Lyric Opera House in the afternoon and evening of September 4th. Equally inviting to those who love Welsh music is a grand concert featuring harpist Elinor Bennett and the Caernarfon Male Voice Choir. For further information write or call the following:

W.N.G.G. Baltimore '88
P.O. Box 21545
Baltimore, MD 21208

chairman: Barbara A. Morgan
(301) 664-0976

secretary: Bette Davis Ermer
(301) 321-6231

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