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INTERNATIONAL COMMITTEE FOR THE DEFENSE OF THE BRETON LANGUAGE
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KUZUL ETREVROADEL EVIT KENDALC'H AR BREZHONEG

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The U.S. Branch of the International Committee for the Defense of the Breton Language (U.S. ICDBL) was incorporated as a not-for-profit corporation on October 20, 1981.

Bro Nevez ("new country" in the Breton language) is the newsletter of the U.S. ICDBL. It is published quarterly: February, May, August and November. Contributions, letters to the Editor, and ideas are welcome from all readers and will be printed at the discretion of the Editors. Suggested deadlines for receipt of contributions for Bro Nevez are: January 20, April 20, July 20, and October 20.

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The U.S. ICDBL provides Bro Nevez on a complimentary basis to a number of language and cultural organizations in Brittany; in some instances we are also very happy to establish an exchange of publications.

A SURVEY OF THE BRETON LANGUAGE IN BRITTANY

The following is my translation of the first two parts of a report on the practice of Breton: **La pratique du breton--Les principaux resultats** (TMO Ouest, Jean de Legge et Associes, 10 rue Nantaise, 35000 Rennes, No. 1582, janvier 1991). Because the interpretation of the meaning of survey questions is critical to evaluating the statistics given, those interested in the details of this report should consult the original French language report which is itself a summary of the information collected by Fanch Broudic. **Lois Kuter**

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THE PRACTICE OF BRETON - PRINCIPAL RESULTS

This survey on the practice of Breton was realized with the support of the association "Ar Skol Vreizh" (40, bis rue de la Republique, Brest) which is presided by Mr. Charles Le Gall.

It was prepared and executed by Fanch Broudic as part of his thesis "L'evolution de la pratique du breton depuis la fin de l'Ancien Regime jusqu'a nos jours" (The evolution of the practice of Breton since the end of the Ancient Regime to the present day).

The survey could be completed thanks to the support of: The General Council of Finistere, The General Council of Cotes d'Armor, and Credit Mutuel de Bretagne.

An earlier survey was completed in 1983 at the initiative of Radio Bretagne Ouest, and this serves as a point of comparison.

The new 1990 survey is focused exclusively on the practice of Breton. Because it includes many more varied questions, and it allows us to present many facts about the knowledge of Breton which have not been published until now.

1,000 Bretons were questioned to the west of a line between Paimpol and Vannes.

The survey was done in December 1990 according to quota methods established by TMO Ouest.

Those surveyed are a representative sample of the people over 15 years old in the territory designated above in terms of sex, age and CSP (occupation).

The size of the communes (see section II.5) was determined according to RGP 82 sources.

The individuals interviewed were chosen randomly using the telephone book.

For those stating they did not speak Breton, the survey was done entirely by telephone (short questionnaire)

For those stating they know Breton who would agree to a visit, the survey was conducted face-to-face (long questionnaire).

I. KEY STATISTICS

1. COMPREHENSION

"Do you understand Breton?"

yes	55.5%
no	44.5%

One of two people surveyed said they understand Breton.

The "quality" of the comprehension is variable, but overall, of the positive responses made: 65% of those who said they understand Breton said they know it "very well" or "fairly well".

In total, more than 38% of the 1,000 people surveyed said they know Breton "very" or "fairly well".

2. SPEAKING

"Do you speak Breton?"	yes	21%
	no	79%

There is a heightened gap between speaking and understanding.

This phenomenon stems in part from the conditions of language transmission and the social modes of learning it.

In consideration of the comprehension of Breton, one finds that responses indicate a high degree of use among those that speak it: 86.5% of those who say that they speak Breton affirm that they speak it "very" or "fairly well".

In total, it is thus 18% of the 1,000 people surveyed who say they speak Breton "very" or "fairly well".

The frequency of speaking in the population of Breton speakers: "You speak it..."

always	7.5%
very often	21%
fairly often	27.5%
sometimes	43%
never	1%

The results reported here must be viewed in light of the personal interpretation those surveyed might give to "sometimes" or "fairly often".

It must nevertheless be underlined that:

almost one in three Breton speakers speaks Breton "very often" or "always",

almost one in two Breton speakers admit to speaking Breton "not very often".

"Do you think that you speak Breton...?"

more often than French	19%
as often as French	7%
less often than French	74%

26% of people speaking Breton say they speak in more or as often as French.

This result confirms the 28.5% of Breton speakers who affirm that they always or very often speak Breton.

3. WRITING

"Do you write Breton?" yes 4.5%
 no 95.5%

Those surveyed who said they write Breton were all Breton speakers.

4. READING

"Do you read Breton?" yes 10.5%
 no 89.5%

The difference between Breton speakers and non Breton speakers are significant.

50% of those affirming that they speak Breton declared that they were capable of reading it in contrast to 2.5% among people who do not speak it.

Estimation of Numbers of People Based on Percentages:

Base: 1,200,000 (estimated population of those over 15 years old in the zone studied)

**population understanding Breton: 665,000
population speaking Breton: 250,000
population writing Breton: 55,000
population reading Breton: 125,000**

Findings in Comparison to Past Studies

- The number of people understanding Breton has dropped 12.6% in seven years.
- The number of people speaking Breton seems to have considerably diminished since 1983 (a 30% drop). However, comparison is difficult since in the 1983 survey there was no direct question about speaking Breton.
- Despite this significant drop in the number of Breton speakers, those in the Breton speaking population use Breton with the same frequency that was found in 1983. French remains, however, the language most often used.
- We have only statistics for writing and reading Breton only from this survey.

II. SOME CHARACTERISTICS OF THE BRETON-SPEAKING POPULATION

1. AGE CATEGORIES

The practice of Breton by different age groups:

	Speak Breton	Do not speak Breton
15-19 years old	3.5%	96.5%
20-39 years old	8%	93%
40-59 years old	30%	70%
60-74 years old	39%	61%
75 years old and over	64.5%	35.5%

The practice of Breton is found mostly in populations over 60 years old, but the "true" rupture seems to be before and after 40 years old. Those in the youngest category speak practically no Breton.

Comprehension of Breton by different age groups:

	Understand Breton	Don't understand it
15-19 years old	29%	71%
20-39 years old	44%	56%
40-59 years old	64%	36%
60-74 years old	70%	30%
75 years old and over	82%	18%

The same comments as above seem applicable; but there are more among those over 40 who understand Breton.

A third of those 15-19 years old affirm that they understand Breton in contrast to only 3.5% of this age group stating that they speak it.

In other words, even if Breton is the language of a village, parents or neighbors, and a language of everyday relations, is no longer transmitted to young generations to be used as a speaking language.

2. SEXES

The practice of Breton within each category:

	Speak Breton	Do not speak Breton
Men	23.5%	76.5%
Women	18.5%	81.5%

The percentage of men speaking Breton is higher than that of women. The difference is nevertheless small--only 5%.

3. EDUCATIONAL LEVEL

The practice of Breton according to educational level: (Translator's Note - the original educational categories have been kept since this is more accurate than trying to correlate them with American educational levels).

	Speak Breton	Do not speak Breton
Certificat	32.5%	67.5%
BEP/CAP	12%	88%
Bac.	9%	91%
Dipl. Univer.	7%	93%
Aucun Dipl.	17%	83%

These percentages should be read parallel to results on age (Certificat d'étude or absence of a diploma normally characterizing older populations).

4. ACTIVITY AND PROFESSIONS

Practice of Breton according to CSP: (Again because the American equivalent could be deceiving in trying to translate job categories, I have left the original French version)

	Speak Breton	Do not speak Breton
Agriculteur	42.5%	57.5%
Art./Comm.	17%	83%
Cadre Sup./Prof. Libre	5.5%	94.5%
Prof. interm.	8%	92%
Employe	14.5%	85.5%
Ouvrier	17.5%	82.5%
Retraite (Retiree)	38.5%	61.5%
Other Inactive	12.5%	87.5%

Breton speakers are found essentially in two areas: farmers and retirees.

5. TERRITORIES

The practice of Breton in the different departments of origin of the person surveyed:

	Speak Breton	Do not speak Breton
Cotes d'Armor	32.5%	67.5%
Finistere	26%	74%
Morbihan	15.5%	84.5%

One can note a difference of 17% between Cotes d'Armor and Morbihan.

The practice of Breton in the different departments of residence:

	Speak Breton	Do not speak Breton
Cotes d'Armor	27.5%	72.5%
Finistere	22%	78%
Morbihan	15%	85%

The Cotes d'Armor confirms its "advance" with more than a quarter of its population speaking Breton.

Division of Breton speakers according to dialect:

Vannetais	16.5%
Tregor	18%
Leon	24.5%
Comouaille	41%

Comouaille is the dialect the most spoken among the Breton speakers surveyed: 41%. Vannetais is the least spoken: 16.5%. It must be noted that the figures are established based on the locality of the residence of the persons surveyed.

The practice of Breton according to the size of the commune:

	Speak Breton	Do not speak Breton
Population:		
Less than 1,000	24.5%	75.5%
1,001-2,000	26.5%	73.5%
2,001-4,000	22%	78%
4,001-10,000	26%	74%
10,001-50,000	24%	76%
Over 50,000	10.5%	89.5%

In communes of less than 50,000 people, on average 25% of the population speaks Breton. Above 50,000 inhabitants, the percentage drops to 10.5%. Thus it is in the small towns that Breton remains most used.

6. OCCASIONS AND PEOPLE WITH WHOM ONE SPEAKS BRETON

"Where do you often speak Breton?"

In the family	37.5%
With people of the commune	25.5%
During my leisure times (loisirs)	15%
At work	7%

"And in the following different places, do you ever speak Breton?"

	Never
In supermarkets	95.5%
At city hall (la Mairie)	95.5%
At the bank	95%

Breton is a code of friendship and locality, and speakers exclude it in places symbolic of power and consumerism.

"With whom do you often speak Breton?"

Your father	27.5%
Your mother	26.5%
Your friends	25%
Your neighbors	24.5%
Your boy children	3%
Your girl children	2.5%

This confirms that Breton is a language of proximity and relations.

In Summary

- Breton is a language practically ignored by the young.
- The Breton speaking population is generally older.
- But an understanding of the language cuts across ages (a third of those 15-19 said they could understand it), although diminishing for the younger generations.
- The percentage of Breton speakers is highest among retirees and farmers.
- The weakest percentage of Breton speakers is in Morbihan; the highest in the Cotes d'Armor.
- Breton is a language for relations--family and local.

A "True" Breton Dictionary

In our last issue of **Bro Nevez** we briefly noted the upcoming publication of an all-Breton dictionary--the first of its kind--by the publishing house An Here. In the works for three years, this has been a project greatly aided by the computer age, and will be a very important tool for Breton learners, readers and writers. The following sample pages are perhaps the best way to get an idea of what this 1,000-page dictionary will be like. For those who would like details about the construction of the dictionary--decisions in its construction, etc.--I would be happy to duplicate a 27-page report prepared by An Here in November 1990.

Abaoe meur a zek bloavezh emañ ar vrezhonegerien o c'hortoz kaout ur benveg a rofe tu dezho kompren o gerioù-int dre o yezh he-unan, hep ma vefe ret dezho mont dre ur yezh all evit studiañ o hini evel m'o deus ranket ober atav, koulz lavaret, betek-henn.

Diazezet-start eo ar c'hoant-se e kalon ar vrezhonegerien - hag e hini Breizhiz dre vras - peogwir e vefe ur geriadur brezhoneg unyezhek un arouez a ziskouezfe splann d'an holl eo par ar brezhoneg d'ar yezhoù all.

Met n'eo ket abalamour d'an dra-se hepken ez eus kement a vall war ar re a ra gant ar brezhoneg kaout ur geriadur hollvrezhonek. Bez' eo ivez, ha dreist-holl, peogwir ne c'hallont ket kaout krog, e brezhoneg, war ar bed zo en-dro dezho hep skoazell un hevelep oberenn.

Ma oa ezhomm bras da gaout ur geriadur brezhoneg unyezhek abaoe ur pennad mat, ne oad ket evit dioueriñ un benveg ar seurt-se ken diwar ar mare ma voe digoret ur skolaj gant Diwan.

Setu perak e reas Embannadurioù AN HERE, zo o fal pourchas levrioù ha kelaouennoù brezhoneg d'ar vugale ha d'ar grennarded, o mennozh sevel ur geriadur unyezhek a dalvezfe d'ar grennarded a vez skolieta e brezhoneg hag ivez d'an holl vrezhonegerien.

Bodet ez eus ur strollad arbennigourien - geriadurourien, yezhadurourien, enklaskerien ha kelennerien anezho - paeroniet gant Per Denez, evit sevel ur geriadur diazeze, 10 000 termen displeget ennañ war ur mil pajenn bennak, skeudennaouet gant tresadennoù gwenn ha du ha gant taolennadoù a liv :

AR GERIADUR BREZHONEG

Da gentañ ez eus ranket prientiñ ar skridaozañ : dastum ha renkañ an dafar a oa ezhomm e framm un diaz stlennañ, dibab ar termennoù a vo kavet war ar geriadur, kinnig un distagadur evito ha sevel un hentenn evit displegañ ster - pe sterioù - ar gerioù ha diuz skouerioù ha troiennoù da lakaat d'ho heul.

Meur a viz zo bremañ emañ ar skridaozerien o sevel o fennadoù hag ar skeudennaouer o pourchas tresadennoù gwenn ha du ha taolennnoù a liv deomp. Mont a ra mat hol labour war-raok, eta, ha divizet hon eus moulañ hor GERIADUR BREZHONEG a-benn dibenn ar bloavezh '93, d'an diwezhatañ.

Kinnig a reomp deoc'h rakprenañ ar GERIADUR BREZHONEG adalek bremañ. Dont a raio deoc'h da varc'hatmatoc'h evel-se ha skoazellañ a reot kalz AN HERE ouzhpenn-se dre ma lakaot anat diwar vremañ - c'hwi hag an holl rakprenerien all - ez eus klask war ar GERIADUR BREZHONEG.

For dozens of years Breton speakers have waited for access to a tool which would allow them to understand words without studying their language through the intermediary of another idiom--which was always necessary up to now.

Breton speakers and Bretons in general will be heartened to see the publication of such a dictionary since it will symbolize clearly to the whole world that Breton is a language like any other.

It is not just for this reason that Breton users await the publication of a monolingual dictionary with such impatience, but also because it is not possible to understand the world around one in the Breton language without such a tool. While the need for a monolingual dictionary has been felt for a long time, it became impossible to do without such a tool once Diwan opened its secondary school.

That is why An Here, whose aim is to produce books and magazines in Breton for children and young people, decided to publish a monolingual dictionary for children education through the medium of Breton, as well as for all Breton speaking people.

A group of specialists--lexicographers, grammarians, researchers, professors--was formed under the direction of Per Denez to prepare a basic dictionary of about 1,000 pages with 10,000 defined terms, illustrated with designs in black and white and color plates.

Ar Geriadur Brezhoneg

To begin with we had to do preparation work: collect the materials needed and structure them into a data base, choose word entries which would be in the dictionary, come up with a standard for pronunciation for each entry, elaborate rules to explain a word or give its sense, and choose examples and expressions which would be part of the different articles.

For several months the collaborators have prepared articles and the illustrator has found black and white designs and color plates.

We are progressing in our work and we have thus decided to print the dictionary no later than the end of 1993.

We offer at this time a subscription for the **Geriadur Brezhoneg**. This will provide a savings of money and will help An Here by showing that there is a real demand for this dictionary. (translation, from French, by Lois Kuter).

* * *

An Here would be delighted to receive orders from university libraries which might want to add this basic reference work to their collections. If you have contact with individuals or institutions which might be interested, please pass along information about this upcoming publication. A subscription form follows the sample pages and I would be happy to pass along more literature about the dictionary (in Breton and French).

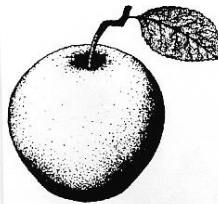
Readers would also be welcome to contact An Here directly for more information:

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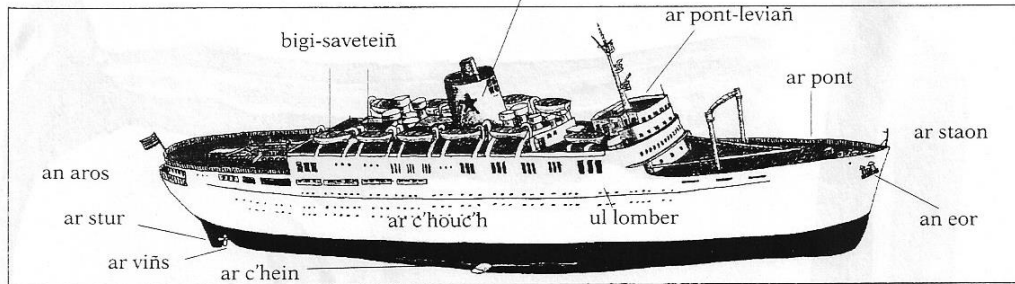
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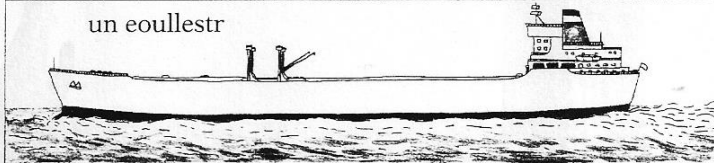
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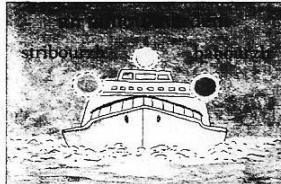
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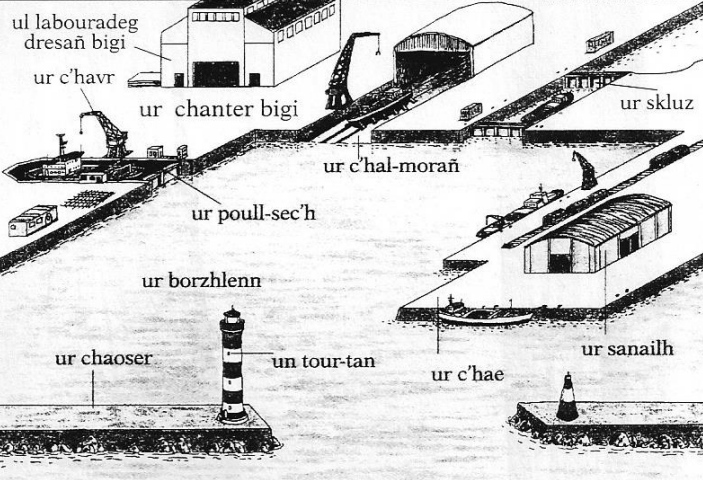
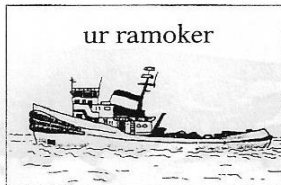


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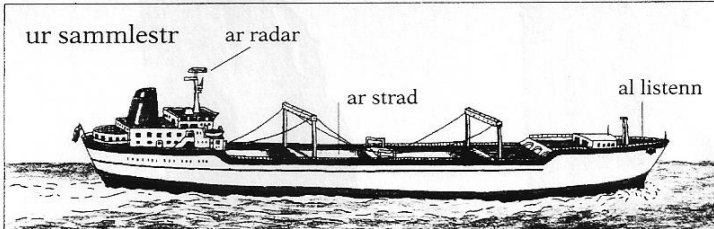


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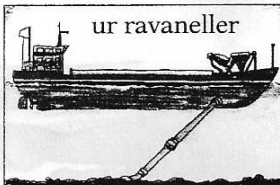
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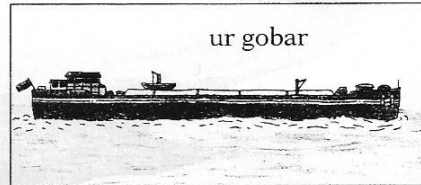
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aozañ [oːzã] v.k.e. **1.** Lakaat (udb.) e doare da vezañ implijet. *Aozañ lér a-benn e labourat.* **2.** Prientiñ boued. *Aozañ koan.* ◇ **HS. terkañ.** **3. Dre ast.** Prientiñ (udb. fetis). *Aozañ ur skrid, un diskouezadeg.* **4.** Dresañ, lakaat (udb.) e stad vat. *Aozañ an hentoù fall.* ◇ **HS. terkañ.** **5.** (db. ezel ur boud bev) Adlakaat en e lec'h. *Aozañ e vrec'h da ub.* : adlakaat un askorn eus e vrec'h en e lec'h. **6. Dre eilp.** Lakaat (ub.) e stad fall. *Bezañ aozet gant ur bagad lakepoded.* ◇ **HS. gwallaozañ.** ○ aoz, diaoz. ★ kBr. *ausaff.*

aval [aːval] -où g. **1.** Frouezhenn an avalenn, krenn he stumm, dalc'h d'he bouedenn chugonus. *Avaloù hañv hag avaloù goañv.* △ *avaloù prim* : avaloù a vez azv abred. *avaloù mir* : a c'haller mirout pell amzer. **2. Dre ast.** (dirak ur spizer) Anv a roer da frouezh zo. *Aval-sukrin* : frouezhenn ar blantenn meloñs, krenn he stumm, sukret ha chugonus he bouedenn. **3. Dre ast.** (dirak ur spizer) Anv a roer da draoù zo damheñvel ouzh ur voull. *Avalderv* : kreskenn voullheñvel a zeu war barroù an derv diwar pika-denn un amprevan arvevat dozvet e vioù warno. ○ avalaouer. ★ hBr. *aball.*

bran [brã:n] **brini** [ˈbriːni] b. Evn du pe louet e bluñv, eus ar genad *Corvus*. Ent strishoc'h evn eus ar spesad *Corvus corone*. *Gwac'hat, koagal a ra ar brini.* **Krl.** El lec'h ma poz ur vran e poz kant. △ *begoù-bran* : meskl. △ **Trl.** Du evel askell ar vran, evel un tad bran. **Trl.** Chom da gontañ pet bran a ya hebiou : bezañ difonn en e labour. ○ morvran. ★ hBr. *bran.*

bremaik [breˈmaik] adv. **1.** Ur predig-amzer zo. *Bremaik e oa tan c'hoazh en oaled.* **2.** A-benn ur predig-amzer. *Bremaik e vo darev koan.* ◇ **HS. bremañ-souden, da-bord, tuchant (-ik),** ○ a-vremañ. ★ Diw. *bremañ ha -ik.*

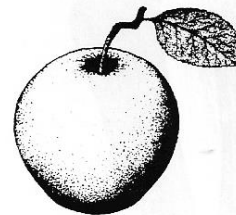
debrññ [deˈbrɪ] v. **I.** V.k.e. **A.** Lonkañ boued fetis pe dev a-walc'h (goude bezañ e chaoket prl.). *Debrññ kig. Debrññ soubenn.* △ **Ent krenn** Ne vez ket c'hoant debrññ pa vezer re skuizh. △ **Dre ast.** Kemer ur pred. *Debret eo lein ganeoc'h ?* ◇ **koaniañ, leinañ,**

merennañ, predañ. B. Dre skeud. (en tu gouzañv prl.) **1.** Krignat, aloubiñ (udb.) tamm-ha-tamm. *Debret eo an houarn gant ar mergl. An arvor zo debret gant an tiez hañv.* **2.** Kemer amzer, delc'her spered ub. *Bezañ debret gant al labour.* **3.** Lazhañ (ub.) (gant ar fulor). *Ne vi ket debret gant da dad!* : ne vi ket lazhet ha pa vefes gwall skandalet gantañ. **C. Dre skeud.** **1.** Foranañ e vadoù. *Debrññ e stal, e beadra, e arc'hant.* ◇ **drailhañ, foeltrañ, foetañ.** **2.** Chom da brederiañ e traoù melkonius. *Debrññ soñjoù.* ◇ **chao-kat. II.** Vrag. **Dre skeud.** **1.** V. kenem. **EN EM ZEBRIÑ** : en em chikanañ groñs. *A-hed an deiz e vezont oc'h en em zebriñ.* **Trl.** ar rese a lakafe ar mein d'en em zebriñ : gouest int da zegas diemglev e pep lec'h. **2.** V.em. **EN EM ZEBRIÑ** : en em chalañ. *Perak en em zebriñ evit ken nebeut a dra !* ○ debron. ★ hBr. *diprim.*

heñvel [hẽˈvel] ag. **I.** Doar/Stn. **1.** **HEÑVEL OUZH** : a denn (d'ub. pe d'udb.). *Hennezh zo heñvel ouzh e dad.* ◇ **E. disheñvel (diouzh).** **2. Diren.** Ne vern ket (da ub.). *Heñvel eo an traoù-se dezhañ.* **II.** Adv. **1.** **HEÑVEL OUZH** : evel (ub. pe udb.). *Komz heñvel ouzh ub.* ◇ **E. disheñvel (diouzh).** **2. Diren.** (gant un dalvoudegezh nac'h prl.) Kement all. *Ober heñvel d'ub.* **III.** Ak. **UN HEÑVEL** : an hevelep tra. *Un heñvel eo ar meskl hag ar begoù-bran.* ○ disheñvel, disheñvelaat. ★ hBr. *hemel.*

plijus [pliːʒys] ag. **1.** (db. udb.) A zegas plijadur. *Un arvest plijus. Plijus e kavan mont da vale.* ◇ **HS. bourrus, dudius, ebat.** **2.** (db. ul lec'h) A gaver brav bezañ ennañ. *Ur gêriadennig plijus.* **3.** (db. ub.) A gaver brav bezañ gantañ. *Amezeien blijus.* ◇ **bourrus.** ○ displijus. ★ Diw. *plijout.*

ti [tiː] -ez, -er g. **I.** **1.** Savadur annez. *Un ti glas* : toet gant mein glas. *Un ti ruz* : toet gant teol. **2.** Lojeiz. *Da di biv emout o vont ? Trl. N'en deus na ti nag aoz* : n'en deus lojeiz ebet. **3.** Diabarzh ul lojeiz. *Un ti kempennet a-zoare.* **II.** **1.** Savadur boutin. *Ti ar re gozh. Ti an holl.* **2.** Ensavadur boutin. *Labourat evit ti ar gumun.* **3.** Savadur ma labourer, ma werzher udb. *En ti-se ez eus kalz a vicherou-*



un aval



ur vran



un ti

AOZADUR AR PENNADOÙ - Savet e vez pennadoù ar geriadurioù hervez reolennoù hag ur rollad displegadurioù resis-kenañ. Diskleriet e vez an aozadur-se gant ar c'heriadurourien war pajennoù kentañ o oberennoù evit ma c'hallfe an dud a lenn o fennadoù tennañ splot ervat eus an titouroù bet meneget enno. Lakaet ez eus amañ da heul div skouer eus pennadoù ar GERIADUR BREZHONEG gant displegadurioù a ziskouez an elfennoù a ya d'o ober.

STRUCTURE DES ARTICLES - Les articles des dictionnaires sont rédigés suivant des règles et un programme d'information extrêmement précis. Les lexicographes expliquent au début de leurs ouvrages la manière dont ces articles sont organisés afin que leurs consultants puissent tirer le meilleur profit des renseignements qui y sont indiqués. On trouvera ci-dessous deux exemples d'articles du dictionnaire GERIADUR BREZHONEG accompagnés d'explications mettant leurs composantes en évidence.

AR PENNGER
(l'entrée)

DISTAGADUR AR
PENNGER
(la prononciation de l'entrée)

AN TERMENADUR
(la définition)

UN TERMEN KAR D'AR
PENNGER DRE E STER
(un mot apparenté
sémantiquement à l'entrée)

GERDARZH AR PENNGER
(l'étymologie de l'entrée)

gwaz [g³a:s] -i b. Evn
palvdroadek brasoc'h eget an
houad, louet pe wenn e bluñv,
eus ar genad *Anser. Gragailhat a*
ra ar gwazi. ♦ **garz.** ○ morwaz.
★ kBr. **goaz.**

DIBENN AR STUMM LIES
(terminaison de la forme
plurielle)

AR RUMMENN-GER
(la catégorie grammaticale)

UR SKOUER
(une exemple)

UN TERMEN KAR D'AR
PENNGER DRE E STUMM
(un terme apparenté
morphologiquement à
l'entrée)

NIVEROÙ A VERK AR
STERIOÙ
(nombres indiquant les
différents sens)

MENEGOÙ A RESISA
TACHENN IMPLIJ AR
STERIOÙ
(mentions précisant
le domaine d'emploi
des différents sens)

UR MENEG A VERK
UR STER SKEUDENNEK
(une mention indiquant
un sens figuré)

pell [pel] adv. **I. Adv. 1.** (en
egor) War un hir a hed diouzh
(ub. pe udb.). *Pell emañ an ti-se*
diouzh pep tra. △ **Krl.** *Seul*
belloc'h, seul welloc'h. △ Adv. A-
BELL-DA-BELL : a dachadoù
strewet-kenañ. ♦ **E. tost.** △
Tr.adv. ER PELLOÙ : *er pellder.*
2. (en amzer) E-pad ur pennad
hir. *Chom pell gant e dro.* △ **Krl.**
Gortoz pell, gortoz gwell. △ Adv.
A-BELL-AMZER : abaoe hir
amzer. **Tr.adv. PELL ZO :** abaoe
un hir a bennad. **3. Dre skeud. Trl.**
Mat pell zo! : mat, tra-walc'h
evel-se! △ **Trl.** *Mont re bell ganti :*
mont en tu-hont d'ar pezh a
c'haller ober pe lavaret. **II. Stn.**
Zo un hir a hed diouzh (ub. pe
udb.). *Mont d'ur vro bell.* △ **Dre**
skeud. *Ur c'har pell :* ur c'har n'eo
ket nes, hervez liammoù ar
gerentiezh. ♦ **E. nes, tost.** ○ a-
bell, diabell, nepell. ★ hBr. *pell.*

GER ENEPSTER
(antonyme)

UN DROIENN ADVERB,
GANT UN DISPLEGADUR
(une locution adverbiale
suivie d'une explication)

UR C'HRENNLAVAR, AET
D'OVER UR SKOUER
(un proverbe, cité
à titre d'exemple)

UN DROIENN DISPLEGET
(une expression suivie
d'une explication)

*Mar ho pe evezhiadenn pe evezhiadenn d'ober a-zivout ar bajennad
skouer e vemp laouen ouzh o degemer hag o tennañ splot anezho.*

FOLLENN RAKPRENAÑ

Rakprenañ a ran geriadur, 400 lur gall an tamm, else : geriadur x 400 lur gall =
Kerkent ha ma teuo er-maez e vo kaset din an niver a skouerennoù a c'houlennan.

ANV :

SIELL AN HANTEROUR

ANV-BIHAN :

CHOMLEC'H :

DEVEZH :

SINADUR :

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PAPERENN-DESTENI

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rakprenañ skouerenn eus ar GERIADUR BREZHONEG.

Er Releg Kerhuon, d'a

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Lois Kuter

An Utopia, Thomas Mor. Translated by Fanch Morvannou. Planedenn 31-32-33, 1991.
150 francs

Marvailhoù ar sav-heol. Makoto Noguchi. An Here, 1991. 50 francs.

Along with original novels, short stories, and poetry in the Breton language, a number of translations of classics from other cultures have been part of the literature available to Breton readers--from **Waiting for Godot** to **Asterix**.

One of the most recent translations to be published is Thomas More's **Utopia**, first published in Latin in 1516. Fanch Morvannou, Professor of Breton at the Université de Bretagne Occidentale in Brest, worked from the Latin text to produce this Breton version of More's classic. Carefully researching the life and times of its author, and working with other translations in French and English, Morvannou provides a very useful introduction and extensive notes to help the reader better interpret **Utopia**.

On quite a different topic, but equally interesting as a new translation, is a collection of folk tales from Japan published by Makoto Noguchi, a Japanese who has lived in Brittany for 20 years and spoken Breton for nearly as long as his everyday language. As a student in economics at the Université de Rennes in the 1960's, it seemed quite natural to learn Breton as a way of better understanding Brittany. It was also a practical matter of being able to better communicate with neighbors in the town of Landeleau (near Carhaix) where he has settled to live. More at ease in Breton than French, Makoto Noguchi has always written in this language and has even taught it to others.

The fourteen stories in his collection of folk tales published by An Here come from his childhood in Japan. Like folk tales of Brittany, they introduce readers to the culture of Japan where they are still told to children today. While Makoto Noguchi has made Brittany his home, and has a Breton wife and a son with the name Dewi, he has by no means burned all bridges to Japan. He works with the Chambre de Commerce et d'Industrie of the city of Quimper to help build economic links to Japan in order to market Breton products there. His knowledge of and love for the Breton language and culture have proven to be a strong asset in this international role.

« Contes du Soleil Levant »

Une traduction en Breton

« Marvailhoù ar sav-heol », c'est le titre du livre que vient de publier Makoto Noguchi aux éditions An Here, dirigées par Martial Ménard. 14 contes traduits directement du japonais en breton. Une première, selon les initiés, qui soulignent cependant que Roparz Hemon avait déjà traduit des textes japonais mais à partir de l'anglais. Avec ce livre qu'on trouvera dans toutes les bonnes librairies, selon la formule consacrée, An Here débute une série d'ouvrages traduits directement d'autres langues. Le prochain livre sera consacré à des contes chinois. « Les peuples du Levant et d'Occident, les Bretons, les Japonais ou les Chinois ont une littérature populaire très riche qui plaît énormément aux « petites gens ». A travers ces légendes ils peuvent dépasser leur propre condition...C'est ainsi que le plus pauvre des Yann peut se marier avec la plus belle princesse. Chaque

peuple cependant a sa manière de tourner ses légendes », explique M. Ménard. Une manière aussi de découvrir d'autres cultures. Prix de vente 50 F.



Another Language in Brittany: Gallo

Lois Kuter

The ICDBL was created to support efforts in Brittany to keep the Breton language alive and healthy. And in the pages of **Bro Nevez** we have tried to keep readers informed of what is happening in Brittany to make Breton more audible and visible in the schools and media of Brittany.

But there is another unique language in Brittany which should be presented. This is a language called Gallo, found in eastern Brittany. Gallo is a Langue d'Oïl, the branch of languages derived from the spoken Latin brought to France by the Romans.* The French of Paris is the best known of the languages which have evolved from more ancient roots, and it has benefited from being the language of the capital city of France. But, parallel to the French of Paris one can also find Gallo in eastern Brittany, Picard, Normand, Manceau, Angevin and Poitevin--all Langues d'Oïl. Each has had a unique development--primarily as rural languages supported only by an oral tradition.

Although I have been guilty of sloppiness myself, Gallo should not be referred to as a "French" language since this tends to reinforce the incorrect idea that it is a poorer imitation of the French of Paris. Gallo has its own unique history which includes influences from Breton speakers. Fluency in standard French will not guarantee easy comprehension of Gallo.

Like Breton, Gallo has remained strongest in the countryside, but it is a language which is developing a written tradition. It is interesting to note that Gallo speakers have been doubly discouraged in developing their unique inheritance--first by French centralists who believed that all human beings must speak Parisian French to be fully civilized, and second by Celticists who believed that Gallos were not "true Bretons". The negative stigma of being neither good French nor true Bretons has persisted in Upper Brittany, but in the late 1970s Gallos began some serious soul searching as well as research to redefine their place in Brittany as Bretons--Gallo-speaking Bretons who shared some of the Celtic heritage with Breton-speakers and who had developed their own unique way of being Breton.

There are a number of good publications which present current research of the Gallo language and culture. **Le Lian** is a bimonthly magazine published by one of the most active Gallo cultural organizations, Bretagne Gallèse. This magazine includes a variety of notes on (and in) Gallo and other Langues d'Oïl, as well as information on cultural activities in eastern Brittany--storytelling and poetry contests in Gallo, music and dance festivals, lectures and conferences, etc. **Le Lian** has also published collections of poetry, and articles and studies of Gallo culture and linguistic links to the Breton language. This is still a new area of research, but certainly an interesting direction in further documenting the rich and diverse heritage of Brittany.

A catalog of some publications from **Le Lian** as well as an order form have been included for those interested in learning more about the Gallo language and culture.

* Langues d'Oïl were generally found in the north of France while quite a different Latin-based language was found in the south: Langue d'Oc, from which modern Occitan has developed.

Noz baniy

Le catalogue des éditions Le Lian

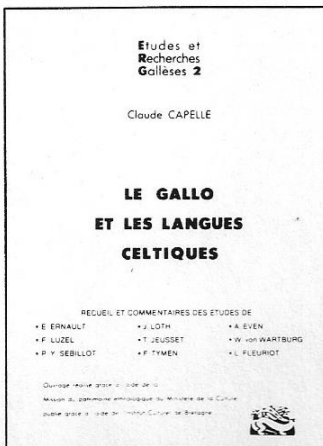
LIVRES

Le Lian des gazettes

1979, 250 articles de presse.

Dossier de presse sur le gallo et la culture de Haute-Bretagne. De nombreux articles classés par thème.

30 Francs.



Le gallo et les langues celtiques

Claude Capelle, 1988, 104 pages.

Préfacé par Léon Fleuriot, cet ouvrage présente l'approche de divers auteurs sur les rapports entre le gallo et les langues celtiques, de P.Y. Sébillot au même Léon Fleuriot.

90 Francs.

La Cosmochérette

Albert Meslay, 1983, 55 pages.

Nouvelle de science fiction en gallo à partir de la pièce de théâtre du même nom. 2084. Le voyage extraordinaire dans l'espace de quelques bretons. Illustrations de Anne-Marie Nielsen.

40 Francs.



Le monde en entamas ou d'abord des personnes

Christian Leray, 1986, 65 pages.

Des poèmes en gallo ou en français. Illustrations de Valérie Jaulin.

40 Francs.

LE LIAN : LES BIMESTRIELS

La plupart des anciens numéros sont encore disponibles au détail. Depuis mai 1990, Le Lian est bimestriel.

N° 45. Mae-juen 1990.

Fermé pour inventaire. Bretagne Gallèse : second départ / Du nouveau à Concoret : La Soëtt / 22. Les Côtes-du-Porc sont mortes. Vives les Côtes-d'Armor / Resnn cauzz galo! Une association pour le gallo en pays de Rennes / Chantier ouvert au public. Enquêtes linguistiques : des travaux à compléter / Enquête N° 1.

8 Francs

N° 46. Julhet-aut 1990.

L'abbé Grégoire et la révolution. 1re partie / Toponymie. Des éléments d'approche des noms de lieux / Ermèdd de bonn fôm / Enquête N° 2.

10 Francs

N° 47. Sebtanb-octob 1990.

L'abbé Grégoire et la révolution. 2e partie. L'enquête et le rapport / Cultures et langues sans frontières / SOS Architecture. Des petits ouvrages à repérer d'urgence Enquête sur le nom gallo des communes.

10 Francs

N° 48. Novanb-delaèrr 1990

La boule nantaise / Sermangnière nous a quittés / L'abbé Grégoire et la Révolution. 3e partie. L'école de la Révolution / Flor enversa.

10 Francs

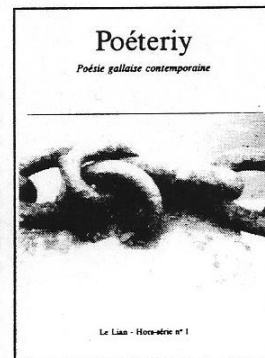
LE LIAN : LES HORS-SERIE

Poëteriy
Poésie
gallaise
contemporaine

VIENT DE PARAÎTRE

Ce premier hors-série du Lian présente quelques auteurs de poésie contemporaine : Ernestine Lorand, Alan J. Raude, Marie Dequé, Alaen, Jean-Yves Beauge et Patrice Dréano.

30 Francs.



Du patois à la langue écrite

A PARAÎTRE

(Servi dans le cadre de l'abonnement 1990). Le question graphique sous toutes les coutures. L'importance de l'orthographe pour l'avenir du gallo. Les différentes graphies. La graphie normalisée "ELG". Les points de vue de Bretagne Gallèse.

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35025 RENNES Cedex

BON DE COMMANDE

Catalogue Janvier 1991

LIVRES	Prix unitaire	Quantité	Total
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La Cosmochérette.....	40.00
Le Monde en antamas	40.00
Le gallo et les langues celtiques.....	90.00
LE LIAN HORS-SERIE			
N° 1 • Poétery. Poésie gallese contemporaine.....	30.00
N° 2 • Le gallo. Du patois à la langue écrite (prix non encore fixé)			
LE LIAN SERIE			
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N° 10, 20/21	7.00
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BULLETIN D'ABONNEMENT AU LIAN

Je désire m'abonner à la revue Le Lian (6 numéros série et 2 hors-série) à partir du N° 50 et du hors-série N° 3.
Ci-joint un chèque de 120 Francs à l'ordre de Bretagne Gallèse.

Nom : Prénom :
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BULLETIN D'ADHESION A BRETAGNE GALLESE

Je souhaite adhérer à l'association Bretagne Gallèse pour l'année 1991 et je joins un chèque de 50 Francs
à l'ordre de Bretagne Gallèse.

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Chicago and Brittany

In January and February 1991 the Alliance Française de Chicago hosted a ten-week series of classes about Brittany. Taught by **Yann Stephan**, who eagerly took on the opportunity to share some of his heritage with others, 28 students benefited from the classes which covered a wide range of topics. Back issues of **Bro Nevez** and some of our publication series were included in the resources Yann Stephan used to put the course together. His efforts were encouraged by Mr. Réal de Mélogue, who is the Director of the Alliance Française de Chicago, and a Breton who has proudly supported the U.S. ICDBL since its origins in 1981. Thus, the ICDBL had a small role in helping Mr. Stephan to make Brittany a bit better known to Americans.

But the credit should be given to Yann Stephan for all his work to put together a very ambitious series of classes in a very short period of time. Judging from the interest of the 28 people who braved ferocious winter winds of Chicago to enthusiastically follow the classes, another series on Brittany at the Alliance Française de Chicago would be quite welcome.

The following outline provided by Yann Stephan gives a good idea of the variety of topics introduced in his classes:

"LA BRETAGNE"

Celtic as well as French, Brittany is a fascinating region of France. While studying its close links to other Celtic areas, this course looks at how Brittany has retained its ethnic and cultural identity. The course was taught in French and made use of numerous slides, music, and reading passages.

I. Introduction

Maps - geography - climate - terrain; the "Armor" versus the "Argoat". The economy and industry; Brittany, a Celtic province.

II. Breton History

Ancient Armor - Armor becomes Brittany - the Duchy of Brittany - the union of Brittany with France - French Brittany.

III. La Bretagne - A Land of Celts

"Ar Gouren" - Celtic sports - chants - and "De Vezh Ar Gourennou".

IV. Who Are the Bretons?

Researching Breton identity - levels of Breton identity - To be or not to be a Breton - Breton tradition (coiffes, costume, slides and discussion)

V. Brittany's Parish Enclosures and Calvaires

Slides of calvaires located in western Brittany (Pleyben, Plougonven, Plougastel-Daoulas, St. Thegonnec, etc.) and the symbolism of the various figures (horsemen, the various saints, the angels, etc.) were discussed; interiors of Brittany; parishes and churches were also described and explained.

VI. BRETON: A Language Not A Dialect!

An overview of the Celtic languages and similarities among Gaelic, Manx, Cornish and Breton were studied. History of the Breton language in Armorica. Phonology. Examples of vocabulary and mutations. Discussion of how the Breton language represented a threat to French hegemony over Brittany and was fought by the French. "Poems de combat" by Yann-Ber Piriou.

VII. Breton Rural Homes

"The House of Noun" (Pierre Hélias). The Breton farm and its landscape. Building a Breton house, the traditional interiors of Breton rural homes - the importance of the fireplace - the table - the "lit-clos".

VIII. Breton Music - A vehicle to the revival of Breton culture

History - introduction to the instruments: bagpipes, bombardes, accordion, fiddle, hurdy-gurdy, etc. Traditional versus contemporary Breton music - contests - "Kantiks" - dances, concerts, "fest noz" - listening to music samples.

IX. Breton Life Styles

The beer of Morlaix, the "Coreff"; the revival of traditional ale brewing in Brittany - the Breton return to roots, overview of Breton cultural organizations.

X. The Breton Coast: The Armor

The "goémoniers", a traditional industry with a future. Fishing and aqua culture in Brittany. The canning industry, songs, legends of the coast. The Breton, a people of the sea.

XI. Breton Legends: A Country of Story-tellers

the story of Marie Jo Kerguenou, Death invited to a meal, the woman and the Devil, the stones of Plouhinec, Peronnite the simple-minded, the life of Saint Erwan, Merlin the magician, the Combat of the Thirty.

XII. Conclusions

The future of Celtic culture in Brittany - the revival of a strong Breton regional culture in Europe 1993.

* * * * *

ART AND RELIGIOUS STATUARY OF BRITTANY

Keep an eye out for news of an art and photograph exhibit to be held Winter 1992 at DePaul University's Art Gallery. Featured in the exhibit will be photographs of the calvaires of Brittany taken by Professor of English Ellin M. Kelly and Professor Stanley Demberger who have invested seven years (so far) in the research of the calvaires of Finistère. Linked to the exhibit will be a series of public lectures and a course on Breton art in DePaul University's Master of Liberal Studies program. (DePaul University is in Chicago).

Details will be included in the November 1991 issue of **Bro Nevez** for readers who will have the opportunity to travel to what promises to be an exceptional exhibit and opportunity to learn more about Brittany and its art and architecture.

Ellin Kelly was a participant in the series of lectures given by Yann Stephan at the Alliance Française de Chicago, and contributed to his presentation on Brittany's Parish enclosures and calvaires (Lecture V.). She is also a member of the U.S. ICDBL and we certainly congratulate her for her efforts to present her research at DePaul University.

Music: New Recordings from Brittany

Lois Kuter

Chansons traditionnelles du pays de Fougères: Mélanie Houëdry (Saint-Ouen-les-Alleux). Chanteurs et musiciens de Bretagne No. 1. Produced by Dastum, AFAP and La Boueze, 1990. One 58'11 cassette with 26-page booklet (in French). DAS-111.

Tradition de veuze en pays nantais. Chanteurs et musiciens de Bretagne No. 2. Produced by Dastum and Sonneurs de Veuze, 1990. One 37'25 cassette with 30-page booklet (in French). DAS-112.

Chants traditionnels de Haute-Bretagne: Bogue d'Or 1989. Chanteurs et musiciens de Bretagne No. 3. Produced by Dastum and Groupement culturel breton des pays de Vilaine, 1990. One 77'30 cassette and 43-page booklet (in French). DAS-113.

Tradition familiale de chant en pays bigouden. Chanteurs et musiciens de Bretagne No. 4. Produced by Dastum, 1991. One 46'05 cassette and 48-page booklet (in French and Breton), DAS-114.

Clarinettes et anciennes danses populaires du Trégor. Chanteurs et musiciens de Bretagne No. 5. Produced by Dastum Bro Dreger and Dastum, 1991. One 45'30 cassette and 88-page booklet (in French with some Breton), DAS-115.

The work of Dastum has often been presented in **Bro Nevez** and this organization continues to make excellently produced recordings of traditional Breton music available. If one looks alone at just the recordings Dastum has produced, one can get a good idea of how active this group has been without even considering its publication of the magazine **Musique bretonne**, its work to establish a photographic archive and a number of other projects to research and document Brittany's rich oral traditions (see **Bro Nevez** 36, November 1990, for a brief introduction and catalog).

One of Dastum's strengths has been its ability to go straight to the heart of the matter in working with musicians and scholars (often one and the same person) or locally based organizations in producing recordings and the consistently excellent documentation found with them. Dastum's resources and technical expertise as well as the knowledge of its staff can thus be combined with years of research conducted by individuals or groups in a specific region of Brittany.

This collaboration has had some very happy results in a new series of cassettes coproduced by Dastum called "Chanteurs et musiciens de Bretagne" (Singers and Musicians of Brittany). The five cassettes produced in 1990 and 1991 are remarkable testimony to the strength of oral traditions in Brittany with singers and musicians ranging from age 9 to 87. It is indeed encouraging to hear alongside older masters, the young voices of their grandchildren's generation. Judging from these performances these young people will one day become the masters of these traditions they are now learning.

Although the first two cassettes of the series were already briefly noted in **Bro Nevez** 36 (November 1990) they deserve reintroduction in this issue. **Chansons traditionnelles du pays de Fougères** presents Mélanie Houëdry of the town of Saint-Ouen-les-Alleux, located approximately 40 kilometers northeast of the large city of Rennes. Born in 1910, she has been recognized all her life for her singing,

and one can certainly understand why she would be a welcome guest by listening to the spirit and style of the songs on this cassette recorded when she was nearly 78 years old.

The documentation of the songs collected by younger singers of this area of Brittany, Pierrick Cordonnier and Jean-François Froger, with the help of Liliane Thoraval and Robert Bouthilier, analyses the repertoire and presents the text of each song. More interesting for those who are not likely to take an analytical look at the music, are the descriptions of Mélaine Houëdry's approach to music. The booklet accompanying the cassette gives a good feel for her personality, love of singing, sense of humor and generosity in sharing song. This is aided by four photographs of this remarkable singer.

The second cassette of the series, **Tradition de veuze en pays nantais**, is also focused on a region of eastern Brittany--the pays nantais around the city of Nantes. However, in this case, the focus is on a particular musical instrument, the veuze. This bagpipe, unique to southeastern Brittany and the northern Vendée, disappeared in Brittany but the gap was not quite long enough to keep Bretons from finding a good way to fill it. Using several old instruments salvaged from attics and families of the last veuze players, young musicians (most of whom had been performing biniou koz or biniou braz) researched this instrument and sought information from people who still had a memory of it.

The renaissance of the veuze really began in the mid-1970s and today the organization Sonneurs de Veuze is extremely active in continued research and performance. By looking at song, dance and other instrumental traditions in the area where the veuze had once been, and by talking with people who remember the instrument, young pipers have been able to reconstruct its traditional role and reinsert this bagpipe into music-making of the villages where it had disappeared in the 1930s and 40s.

But, as this cassette clearly shows, this new generation of veuze players is not just imitating the past. They are composing and rearranging melodies in some new ways. The cassette features the veuze, but also includes other instruments traditional to the pays nantais--diatonic accordion and fiddle--as well as traditional song and some newly introduced instruments--oboe, cello, bass fiddle and hurdy-gurdy.

Working with a number of members of Sonneurs de Veuze and Dastum as well as the musicians performing on the cassette, Patrick Bardoul did a masterful job of putting information together to document each selection, the origins of the tunes, and the performers. Texts to all the songs are included and an introduction discusses how the "pays nantais" is defined, what a veuze is, the repertoire found on the cassette, and the specific dance called "rond de Sautron". There is no pretense that this is an exhaustive study of the veuze or the music of pays nantais, but Sonneurs de Veuze seem well on the way to preparing such a study in time.

The cassette and documentation serve excellently to present the varied use of the veuze for dances, marches and melodies, and to present fine musicians and scholars at work in researching and playing this bagpipe so nearly lost to Brittany. Performers on the cassette include:

Jean-Yves Séveno: veuze

Pierre-Yves Le Goff: veuze and hurdy-gurdy (vielle à roue)

Thierry Moreau: veuze, cello, fiddle and bass

Patrick Bardoul: diatonic accordion

Hervé Lorre: fiddle
Thierry Bertrand: fiddle
Thierry Lahais: rustic oboe
Roland Brou: song
Lydie Pécot: song
Roland Guillou: song
Pierre Guillard: song

The veuze has been excellently documented on an earlier recording coproduced by Le Chasse-Marée, Sonneurs de Veuze and Dastum: **Sonneurs de Veuze en Bretagne et en marais breton-vendéen**. (SCM-010, 1989). (See **Bro Nevez** 27, May/August 1989 for a review of that recording).

The third cassette in this series under review, **Chants traditionnels de Haute-Bretagne: Bogue d'Or 1989**, focuses also on the traditions of eastern French and Gallo speaking Brittany. In this case, the Bogue d'Or, an annual contest and festival of traditional song held each October, is presented. Preceded by a series of eliminatory events held throughout this area of Brittany--the Pays d'Oust et de Vilaine--the final contest held in Redon is a celebration of a song traditions which is still very much alive in this area of Brittany. This annual event has been organized for the past fifteen years by a group active in research and performance in this area, the Groupement culturel breton des pays de Vilaine. They have worked with Dastum to produce an earlier recording (**Dastum No. 8: Chants et Traditions, Pays d'Oust et de Vilaine**, 1984) and this new cassette also benefits from this collaboration.

Eighteen songs from the final contest of 1989 are presented in this cassette, performed by singers ranging in age from 9 to 87. All generations are present, and this reflects the very nature of the Bogue d'Or--a gathering of families and friends who are all participants in the tradition. Although response style singing is found throughout Brittany, it is particularly beloved at the Bogue d'Or where the thousand people present in the audience will respond on a chorus.

The cassette and its documentation, edited by Robert Bouthillier, present very well the spirit of this annual gathering. Like the other booklets accompanying the cassette in this series a great deal of information is made available. Notes include texts for all the songs, an introduction to the singer and how they learned the song, and references to other versions in print or on recordings.

The selections on this cassette reflect well the fact that both men and women are masters of traditional song in Brittany. Older singers are well featured: Antoinette Perrouin at 87 is still in fine voice; Joseph Guillot, Marie-Ange Boixière, and Marie Morin show that singers in their 70s are certainly not yet over the hill when it comes to song; master singers in their 60s are also well represented with Henri Billaud, Pierre Hédan, Pierre Piron, Alice Le Gouëff, Eugénie Duval and Louis Deffains. Félix Magré (57) and Aline Pédrón (41) represent a middle generation which is not missing in the transmission of song. The future seems insured by a number of singers in their 20s and 30s: Sophie Le Hunsec, Jean-François Froger, Marie-Christine Froger-Bédier, Lydie Pécot, and Pierrick Cordonnier. And yet a new generation is coming along as demonstrated by performances by two nine-year olds: Youenn Paranthoën and Clotilde Trouillaud.

While the Bogue d'Or features song, the celebration also includes contests for music of the region played on diatonic accordion and the paired bombarde and binioù koz. Representing diatonic accordion on this cassette are Rémy Paudroie and Jean

Barbelivien. Two bombarde/binioù pairs are also included: Gilbert Hervieux/Jacques Beauchamp and Yves Ermel/Thierry Lahais.

With the fourth cassette in this series, **Tradition familiale de chant en pays bigouden** (Family song tradition in pays bigouden) we are introduced to three generations of Breton language singers from the Bigouden country of southwestern Brittany. Featured is the gwerz--ballads recounting historical, legendary or dramatic events. The performers are Lisette Floc'h (born in 1918), her niece, Marie-Aline Lagadic (born in 1958) and her daughter, Klervi Rivière (born in 1979).

Bilingual in Breton and French, the 48-page booklet accompanying the cassette introduces each singer (including a photograph) as well as the context for song in the pays bigouden. The text of each song is included in Breton with a French translation, with notes about the song and other versions that can be found in both Breton language and French traditions. Supporting this brief introduction are several old photos of work and life in this region made so well known by Pierre-Jakez Hélias in his book **The Horse of Pride**. While Hélias would have us believe that oral traditions of this part of Brittany had no place today in Brittany, this cassette indicates that song is still a very meaningful part of the lives of young and older people who live in the pays bigouden, even if social contexts for singing have undergone some change.

This is the only cassette of the series where Dastum is listed alone as the producer. But, like all the other cassettes, many names are found in the credits--including performers found on the cassette. Credit for putting the documentation together goes to Véronique Pérennou, Patrick Malrieu and Robert Bouthillier, three very key staff members of Dastum.

As the title of the fifth cassette of the series implies (**Clarinettes et ancienne danses populaires du Trégor**), this recording features the clarinet and dances of the Trégor region of northern Brittany. Bernard Lasbleiz points out in the introduction to this 86-page booklet accompanying the cassette, that the Trégor area has been stereotyped as being dominated by song--thanks in part to the collection work of F.-M. Luzel. Dastum Bro Dreger has succeeded in this document to present a very interesting history of dance and instrumental music--not only the clarinet, but also accordion and fiddle.

The first part of the booklet (40 pages) is devoted to tracing the history of the use of the clarinet in Trégor--an instrument which had its golden age there in the last three decades of the 19th century up to the First World War. The analysis of how changes in the use of the clarinet affected and were affected by the introduction of new dances is particularly well done. The use of biographical information about and photos of clarinet players along with commentary by Marcel Méhu, one of the older master recorded on the cassette, bring this instrument and its performances in Trégor to life.

The second (26-page) part of the booklet presents the history of dance, describing its form and changes in its practices. Old photographs are well used to supplement an interesting and informative text. The third part of the booklet (15 pages) presents the recordings on the cassette and the performers who are for the most part younger musicians who have researched and given new life to the clarinet. Like the veuze in southeastern Brittany, the clarinet of Trégor had disappeared from use before recordings were made. Reconstructing a tradition has been based on research of song and written and oral documentation of the music and dance of this area.

The performances on this recording are not, however, reconstructions of what the music of Trégor was like in the late 19th century, but music of today which has firm roots in earlier traditions, but new sprouts. It is a music which has a place in today's world and which has meaning to those who remember other times. The oral transmission of music and dance traditions is not always perfectly smooth in Brittany, but it has few gaps. The quality of performance on this cassette would certainly indicate that the clarinet could take a leading role once again in the music of Trégor.

Performances include solo clarinet and clarinet duos, but this instrument is also combined with quite a few other instruments as well as with song. Performers on the cassette include:

Gilles Le Soueff, clarinet
Marcel Méhu, clarinet
Olivier Urvoy, clarinet
Gilles Léhart, clarinet and binioù koz
Bernard Lasbleiz, diatonic accordion and song
Daniel Le Féon, clarinet and bombarde
Goulc'hen Malrieu, clarinet
Yves Le Troadec, clarinet and song
Charles Lucas, snare drum
Danielle Bonny, diatonic accordion
and the "orchestra" called Kig ha Fars (which includes some of the above)

One of my favorite selections on the cassette is the *dérobée* using the classic and well known tune originally composed in 1882 by composer and organist for the town of Guingamp, M. Thielmans. On this recording it is energetically rendered by the Kig ha Fars orchestra, an unusual gathering of three clarinets, four bombardes, one binioù koz, one each of soprano saxophone, alto sax and tenor sax, a horn, one fiddle, a snare drum and a bass drum, and one electric bass guitar.

All of the recordings in the series **Chanteurs et musiciens de Bretagne** which Dastum has helped produce and distribute are of excellent technical quality. They document beautifully the variety of traditional music in Brittany and the vitality of research as well as performance. I look forward to upcoming cassettes in this series now in the works. Congratulations to Dastum and all the organizations and individuals who have worked with them on this excellent series of recordings.

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L'Echo. **Entre Terre et Mer**. Diffusion Breizh. CD 835, 1991.

Titled "Between Earth and Sea", this new CD takes the best from both with wonderful arrangements of tradition song and dances of inland Gallo Brittany as well as compositions from the maritime tradition. Formerly calling themselves, L'Echo des Luths, this group is made up of five musicians who combine a range of instruments. Roland Brou brings no instrument but his warm voice which blends beautifully with the less conventional instrumental accompaniments of the group. Michel Aumont plays clarinet and bass clarinet and is found often as the composer/arranger on this CD. Frédéric Lambièrge provides diatonic accordion, and Pierrick LeMou provides fiddle, alto and voice. Thierry Moreau has mastered an unusual combination of winds and strings with *veuze*, cello, and bass fiddle.

All of the musicians of L'Echo can stand alone as seasoned performers, and this CD is exception because they also work together very well to provide some very interesting and exciting arrangements. To their credit, L'Echo has provided to texts to all the songs (some of which they have composed) in fifteen pages of notes to the CD.

* * *

Kemia. Escalibur CD 837, 1991. (distribution by Diffusion Breizh).

Kemia is a "new" group of experienced and talented musicians, including Soïg Siberil on guitars, Frank Le Bloas on bouzouki, and Alain Rouquette on keyboard. This CD, subtitled "Musique aperitive" gives a taste of the compositional talents of these three musicians, in addition to showing their performance skills. All of the pieces on this CD are, in fact, composed by the performers with the exception of one in a suite of three reels and a bit of a series of tunes for the dans plinn. The traditions which have inspired the tunes reflect well the international orientation and sophistication of most young Breton musicians. Gavottes and plinns can be found from the dance tradition of Brittany along side reels from Ireland or Scotland, a bit of Yugoslavian swing, and melodies which have no clear "ethnic" markers to them. In all cases the compositions take full advantage of the unique expressive capabilities of guitars, bouzoukis and keyboard. The abilities of each of the fine musicians who have composed and perform on the CD are made evident. Not to be left unmentioned is Jacky Molard's role as artistic producer of the recording.

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Job Fulup. "Harpeur..." Escalibur CD 839 (distribution by Diffusion Breizh), 1991.

Job Fulup, born in Spézet, grew up on a small farm with the traditions of the Breton-speaking "Mountains" of Brittany. Before embarking on the harp in 1970, he had mastered the bombarde and continued with both instruments while an architecture student in Paris in the early 70s. Moving back to Brittany by 1980, he has become a full-time harper and singer, and on this CD he presents his art. His dedication to the harp is evident in this solo CD which includes Irish jigs and reels as well as Breton gavottes and traditional song.

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ALSO NOTED (from reviews in Musique Bretonne 111, mai/juin 1991)

Youenn Gwernig. *Emañ ar bed va iliz.* Lagon Bleu LBCD 04, 1991.

This is the first recording in several years from this poet. Reviews of this new CD indicate that in style, it is much like Youenn's earlier recordings, with texts in both Breton and English. While accompaniments have become a bit more electric, the strength of the texts are still very much there. (For a profile of Youenn Gwernig and the influence of this years in the U.S. on his music and poetry, see **Bro Nevez** 7/8, May/August 1983, a special issue on Breton emigration).

Jean-Marie Manceau. *Accordéon diatonique vendelais.* La Bouëze, 1991. K7 LB1009.

A cassette of a master of diatonic accordion of Upper Brittany, Jean-Marie Manceau (1905-1988). Includes 27 dance tunes: polkas, mazurkas, quadrilles and avant-deux.

Food and Tourists in Late 19th Century Brittany

Lois Kuter

My research continues on 19th and early 20th century travel accounts by English and American tourists in Brittany, and I continue to find some very interesting literature. Some travelers find "noble savages" in Brittany while others seem to find only "savages", but in some cases the accounts come from travelers who find "people". Fortunately some of these travelers had keen observational skills and an ability to describe the details of their trip. While characterized by a great deal of personal opinion, travel accounts can also provide some good information about the lives of both the traveler and the people he or she meets.

In 1885, the artist H. R. Robertson published an account of his travels called "Through the Côtes du Nord" (*The English Illustrated Magazine*, Vol. 3, December 1885). This includes drawings as well as observations of towns and countryside visited by foot, carriage and rail. Arriving in St. Malo, Robertson describes his stops in and around Dinan, Lamballe, Guingamp, Callac, Carhaix, Huelgoat, Morlaix, Roscoff, St. Pol de Léon, Lannion, Trégastel, Ploumanach and Perros-Guirec.

The following reflections on food were made during his visit to Huelgoat:

At Le Huelgoat I sketched the group of peasants harvesting their buckwheat, and through the rest of my tour I noticed that a large proportion of the arable land everywhere was devoted to its culture. As it was a somewhat novel sight to me, I venture to think that some description of it may interest others. The buckwheat, **sarrasin** or **blé noir**, may perhaps be best described as a rather shabby-looking version of the meadow-sweet, and as unlike as possible to anything in the nature of our kinds of cereals, all of which are, I believe, cultivated varieties of the grass tribe. Its botanical name is **Polygonum fagopyrum**, and it is said to be a doubtful native of England. The stalk of the plant becomes a fine red colour, inclining to crimson as the grain ripens, its clusters of small whitish flowers giving place to triangular seeds of a shiny black, in size about half as large as the grain of common wheat. As the grain is in appearance unlike our common wheat, so is the bread that is made from it--the veritable bread of the Brittany peasant. To prepare it for the table a paste made of the flour is formed into circular cakes (called **galettes** or **crêpes**) about a foot across and as thin as a penny piece. These cakes are slightly baked, so slightly indeed that the **galette** is quite soft and flexible, and in this state is frequently folded over twice in order that it may be carried in a small basket. Its texture is not unlike that of a crumpet, which, indeed, it more nearly resembles than anything else to which I can compare it. It is more palatable even in this flabby condition of "cold crumpet" than would be expected, but is really delicious when fried with butter and glazed with a beaten-up egg. I mention these particulars because at the hotels in Brittany these buckwheat cakes are considered quite unfit for the polite traveller, and unless he should go out of the beaten track and familiarise himself somewhat with the peasant life he may probably never so much as see one. Considering how often their ordinary bread is of poor quality and wretchedly sour, it is to be wished that the **galette** were sometimes regarded by the hotel-keepers as an available substitute. A kind of porridge made of buckwheat is regularly eaten by the peasants, who, however, occasionally vary the recipe by breaking up a **galette** into a bowl of milk.

Though the culture of the **sarrasin** forms such an important part of the rural industry, I do not find it even mentioned by the French journals in the agricultural returns of the year which they publish. I believe the reason is that this crop is cultivated almost entirely for home use, and that comparatively little is sold, the bulk of it being consumed by the household of the grower. It is a very nutritious article of food, and one cannot help wondering whether its cultivation might not be advantageously introduced into England. The only case that I have ever heard of here was a small patch grown for the sake of feeding pheasants. It would be interesting to know why a crop extensively grown on the other side of the channel should be so absolutely ignored on this.

Galettes are also mentioned in a positive light in an account in 1890 by a party of English travelers who rent a 160 year-old farm house in Cancale. The following description is excerpted from "A Corner of Brittany", **Chamber's Journal**, Vol. 7, No. 340, July 12, 1890.

Fields and orchards were all about us. We looked out on a mass of **blé noir** (rye), growing under apple and pear trees. With this we made subsequent acquaintance in the form of the delicious **galettes** which Marie sent to table. She told us piles of the tempting-looking pancakes thus made were served out to the farm-labourers at harvest-time...

This was by no means all the cooks prepared for this tourist group, as the following description shows:

In our kitchen, various fires cooked our modest repasts. There was a tiny stove, supplemented by a wood-fire on the hearth; also by a bucket of charcoal, set in the middle of the floor; and also by a little closed-in portable oven, standing only fourteen inches high. In this last reposed one of the pair of fowls in which we now and then indulged; whilst the stove roasted the other, no one receptacle being large enough to cook the two together. These fowls were stuffed with prunes and raisins; and very good they were. The food-supply was sufficient; ample, indeed, but did not admit of great variety. Meat was cheap, but a trifle coarse. We gradually drifted down to excellent **bifsteaks**, veal and lamb, both very good; but the lamb of Brittany is larger than Southdown mutton. Fish is plentiful; but the audacity of the demands of fishwomen 'who had come all this long way in the hope of pleasing Madame,' was so great, that our refusal to entertain exorbitant prices was firm, and led to our being obliged to do without any for a few days, as we were not energetic enough to attend the seven A.M. fish-market. Fruit and vegetables were abundant and delicious; the apricots looked the incarnation of sunlight...

And then there were the oysters which had already given Cancale a reputation in 1890. That party of travelers certainly did not go hungry.

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