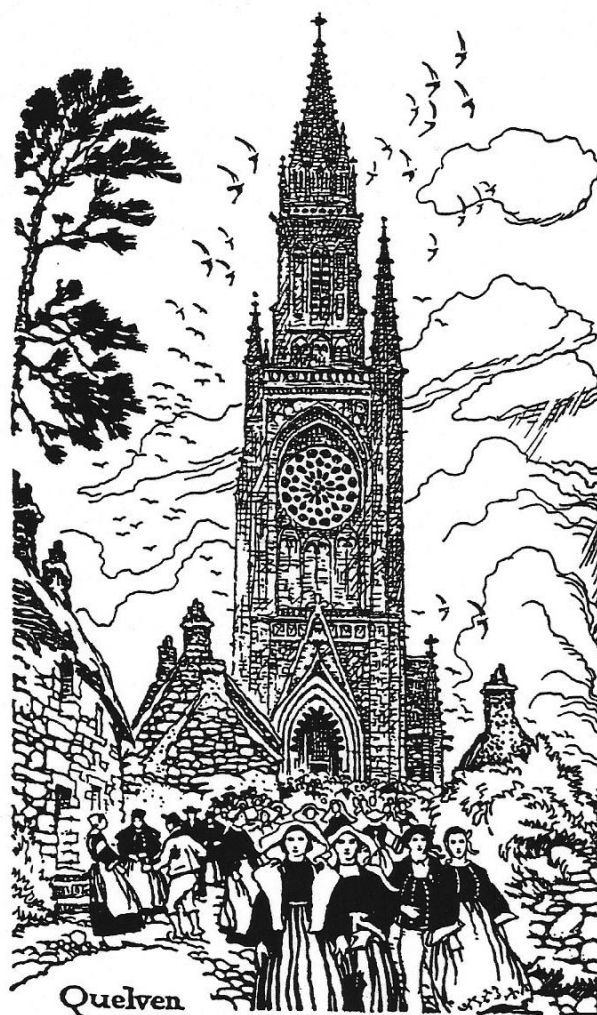


BRO NEVEZ

INTERNATIONAL COMMITTEE FOR THE DEFENSE OF THE BRETON LANGUAGE
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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.

PLANNING FOR THE FUTURE OF THE BRETON LANGUAGE

On May 13, 1994, an international conference was organized by the General Council of the Pyrenees-Atlantique on political history and future planning related to the regional languages of France and Europe. I would be happy to provide details of the conference program to anyone interested. Because it provides a very good history and summary of the linguistic situation in Brittany and needs for future government support, I have translated below the conference report by Tangi Louarn, Vice President of the Cultural Council of Brittany.

Brittany: Towards Linguistic Planning

Tangi Louarn, Vice-President, Cultural Council of Brittany
Pau, 13 May 1994

The State of Affairs: Urgency for a Change in Politics

With the French Revolution, the territory of Brittany was divided into five departments which have today the names of Côtes d'Armor, Finistère, Ille-et-Vilaine, Loire-Atlantique and Morbihan. Brittany has 3.8 million inhabitants--a little less than Denmark, but a little more than the Republic of Ireland--spread over 35,000 square kilometers--a land area larger than Belgium. But only the western half, called Lower Brittany (Basse Bretagne) or western Brittany (Bretagne Occidentale) including Finistère and half of Côtes d'Armor and Morbihan, has the traditional Breton-speaking zone; Gallo, a Roman language close to French, is spoken primarily by a population of rural origin in the eastern part of the region, Upper Brittany (Haute Bretagne).

According to Fanch Broudic, from a thesis for the Université de Bretagne Occidentale completed in 1993, on the eve of the 1914-1918 war there were 900,000 monolingual Breton-speakers, 450,000 bilingual Breton users, and 50,000 non-Breton users in the traditional Breton-speaking area.

Eighty years later a study by the Direction Régionale de Bretagne of the INSEE, published in March 1994 ("Octant" no. 56/57), estimated that today 689,000 inhabitants of the region understand Breton, 518,000 speak it, and 237,000 read it. These raw figures, detailed in the study in a more precise fashion according to ages, shows a very important degradation of the transmission of Breton to the very youngest. This is the result of the progressive integration of the Breton-speaking society into a political, institutional, social and economic system which is mastered monolingually through French. Breton speakers, for their part, have never truly had a control of such institutions which would allow them to hold on to the use of the Breton language or see it develop.

Up to this day, Brittany has seen no institutionalized linguistic planning. With the exception of that which was imposed, for example, in 1925 by the Minister of Public Instruction, De Monzie, which stated "for the linguistic unity of France, the Breton language must disappear." Or, closer to our day, that of George Pompidou, President of the Republic who declared in 1972: "there is no place for regional languages in a France destined to make its mark on Europe."

Times have changed? There are those who swore so during the debate on the use of the French language in the Senate and in the National Assembly. But no text has made these declarations concrete. Mr. Toubon, Minister of Culture and of Francophonism has even spoken of not touching the status quo of the regional languages. This can only cause concern among the defenders of those languages who state that considerable prejudice will be caused to these languages by politics of linguistic uniformity.

Only what one could call the "Breton civil society" has undertaken the first actions towards "planning," or linguistic politics. It has only been recently that the State, as well as local departmental or regional government levels--especially in favoring decentralization--have come to join this movement, in some cases taking the first initiative as has done the Department of Finistère.

A Brief History: From the Lexicographers to the Cultural Charter of Brittany

Since the 19th century, lexicographers, collectors and grammarians have not ceased to collect and study the riches of Breton in all its forms. Various movements have developed the modern terminology. Let us cite scholars such as Fransez Vallée, Emile Ernault, and Troude, authors of major dictionaries. Or still yet the teams from Strollad an Deskadurezh Eil Derezh (1964-1970), work groups on teaching at the secondary school level, and secondary level commissions for the Diwan schools and their center for terminology.

Movements like Ar Falz for public school teachers, Bleun Brug for Catholic schools, and literary movements like Gwalarn between the two world wars and Al Liamm and Brud Nevez since then, have had a voluntary political agenda to expand and develop the Breton language. In a recent period, let us mention the action of Skol an Emsav, created by students in 1969, which developed workshops and evening classes for the Breton language for thousands of Bretons, and which created a magazine in Breton, helping to prepare future radio or television broadcasters and teachers. These actions have permitted the creation and development of the Diwan schools in 1977, as well as numerous associations springing from them: the An Here publications, the continuing education organization Stumdi, the recreation center An Oaled.

1977 was a year for two important events in the cultural life of Brittany: besides the opening of the first Diwan preschools, there was the signing of the Cultural Charter of Brittany established by the President of the Republic Valéry Giscard d'Estaing, by the five Breton departments, the Etablissement Public de Bretagne and the State (Ministry of National Education, Minister of Culture and television station FR3).

In the preamble this states: "The present Charter constitutes on the part of the State, the Etablissement Public de Bretagne, and the General Councils of Côtes-du-Nord, Finistère, Ille-et-Vilaine, Morbihan and Loire-Atlantique, an act of recognition for the cultural personality of Brittany and a guarantee of its free development...the Breton language is one of its fundamental parts."

This charter was the response of the State to a significant movement of popular demand as well as to wishes and warnings reiterated many times by locally elected representatives (As early as 1961, the President René Pleven, himself declared in his book "Avenir de la Bretagne": "France is heading towards divisions she does not even suspect if she does not give Brittany the chance to grow and play a role in the progress of France"). It was the first act in a linguistic politics for the Breton language. An incentive was given.

The Objectives of Linguistic Planning in Response to Social Needs

The objectives of linguistic planning must be the function of multiple and complementary demands which respond in the end to individual and collective social needs.

- o The regional language gives access to plurilingualism that an internationalization of our exchanges makes necessary. It is that with which proximity and affinity are strongest. Along with the French language, it constitutes a preferential route of access to this plurilingualism.

- o The regional language is an opening to the diversity, complexity and relativity of the world through the confrontation and exchange between two languages, one of small distribution and the other widespread, with different but equally valuable roles.
- o A bilingualism with a regional language gives a means of reducing academic inequalities in reducing the distance between students of different socio-economic backgrounds (as shown in studies done by the Communauté Autonome du Pays-Basque).
- o The regional language is a means of creating social cohesion and thus economic, social, and cultural development on a regional and local level because it provides an extremely strong element of identification and creativity for a population. This role seems primordial to assure equilibrium and stability in social relations which migrations and international exchanges tend to disorient and make unmanageable.

Linguistic Objectives and Spaces for Use: the Necessary Regain

So that a regional language can play its role, space for its presence, exchange and communication are necessary. And, individuals must be completely able to practice the regional language, or have the possibility of becoming capable through immersion in the regional language.

The absence of means given in the past and present to Breton compared to those for French have considerably restricted its social use: Breton is only marginally present in schools and in the media and has thus seen a fatal decline of importance in family, economic and social life.

Linguistic regain occurs in the presence and practice of Breton:

- o *In public life:* bilingual signs and the possibility of using Breton in public life.
- o *In the media:* newspapers, radio, and television in Breton. For television especially, Brittany is considerably behind other European regions. Without even considering Catalonia, the Basque country, or Wales, Scotland with a Gaelic-speaking population ten times less (70,000 people compared to 689,000 in Brittany), has ten times as much television time for Gaelic than Brittany has for Breton.
- o *In schools:* the school must adapt to the diversity of demands by developing different tracks, for which models have been developed over the Pyrenees. Given the names A, B and D below, these useful models can be used in one form or another.

A: teaching in French with several hours per week of the regional language.

B: equal division of the schedule between French and Breton. In the context where French is dominant in school and out of it, students generally master Breton less well than French.

D: most teaching done in Breton, and entirely in Breton in the preschool level. This is the immersion model. Children gain a good mastery of Breton, equal to that of French. Through this system one can generally achieve the objective of a true bilingualism in children. In Brittany it is found in the method used almost uniquely by the Diwan schools.

The future of Breton rests on the development of these three models. But the immersion system (Model D) guarantees that youth in the other two lines will be able to find a social outlet for use of the language which will enable them to develop and improve it. Ireland, after 60 years of reflection on the matter of teaching Gaelic, has undertaken this third model with a sure success in the last few years.

The development of the immersion Diwan track seems thus essential for the future of the Breton language since it permits a strong bilingualism and serves as a catalyst for the other learning tracks.

Tools for Linguistic Planning

The actors in linguistic politics are numerous and have been led to work together: the State and its different ministries, and the regional, departmental and local level governments. One can cite the example, besides the action for bilingual signs undertaken by Breton cities and departments, of Finistère and Côtes d'Armor especially with their political choice for Breton names on roads, with the Direction Départementale de l'Équipement du Finistère. The cultural movement and associations, often supported by local level government, initiated various actions and are now assuring an important use of institutional politics, especially in the areas of editing, audiovisual production and cultural creation.

Little by little the necessary tools for linguistic planning are being put into place:

- o The General Council of Finistère has given itself a mission head for Breton language and culture and has placed another in the Parc Régional d'Armorique.
- o In 1994 a multimedia center for the creation of pedagogical material (TES - Ti Embann ar Skolioù), initiated by the Diwan schools and the Rectorat of Rennes was created under the direction of the C.R.D.P with the assistance of the Regional Council and the participation of involved associations.
- o For several years the INSEE of Rennes has responded to urgent calls by associations to complete several surveys which would allow for a relatively detailed view of the number and quality of Breton speakers. The General Council of Finistère also completed several opinion surveys to evaluate the impact of its linguistic politics.
- o An Observatory of the Breton Language is being set up under the joint responsibility of the Cultural Council of Brittany and the Breton Language Service of the Cultural Institute of Brittany.
- o A new step will be taken today with the signing of conventions between local, departmental, and regional government bodies and the State, for development programs for the Breton language.

One can thus hope to see the development of tools which will permit a true linguistic planning and which will measure the means put into place and their results. To progress from the many judicial and administrative obstacles to linguistic political planning for the Breton language, France must still ratify the European Charter for Regional or Minority Languages as soon as possible.

BREUJOU AR BREZHONEG: A MEETING OF TEACHING PROFESSIONALS AND POLICY-MAKERS FOR THE BRETON LANGUAGE

The following is my translation and slight modification of a summary provided by Per Denez of an important meeting of professionals and government representatives to evaluate needs and plan for the future of the Breton language. I have summaries of many of the talks and workshops mentioned in this report and I would be happy to provide documents to anyone interested. Lois Kuter.

Breujou ar Brezhoneg

The meeting for the Breton language, organized at the initiative of the General council of Finistère was held in Pontivy, June 25 and 25, 1994. The opening session was presided by Mr. Lecuyer, Mayor of Pontivy, and Mr. Cozan, Deputy for Finistère. The meeting gathered approximately 300 people, including especially representatives from local government bodies and the three areas of education: public schools, Catholic schools, and Diwan. Among those from outside Brittany were Senator Goetschy of Alsace; Madame Sabatier, Regional Counselor of Languedoc-Roussillon; and Mr. Salles-Lousteau, one of two experts named by the Ministry of National Education to prepare a report on regional languages and their teaching. Also to be cited among those attending were the Recteur d'Académie de Rennes, a representative from the Recteur d'Académie de Nantes, and Pierre-Yvon Tremel, Deputy of Côtes d'Armor, as well as others.

The first speaker was linguist Claude Hagège, who was to speak on "regional languages in Europe" but who arrived in Europe only after a long side trip to China, Vietnam, and India. His presentation was interesting in its discussion of the value of bilingualism, but disappointing in other areas. Mr. Hagège left after a brief discussion period and was not able to take advantage of the rest of the meeting.

In contrast the picture painted of Breton teaching by the Inspecteur d'Académie of Côtes d'Armor, Mr. Coadou, was clear and precise. Mr. Coadou presented the state of teaching according to different places, levels and types of schools or classes, and analyzed the methods of teaching practiced: immersion, bilingualism, introduction, awareness. To give a global figure for the different types of classes is to mislead the public about the actual situation.

Attendees next broke down into four workshops which focused on class scheduling, pedagogical tools, teacher training, and linguistic politics. Reports from these four workshops were prepared for presentation the next morning when a discussion followed.

A discussion led by Mr. Guillaumot of Radio France-Bretagne Ouest, included J-Y. Cozan (Deputy of Finistère), Per Denez, Andre Lavanant (Diwan), Tugdual Kalvez (Union of Breton Teachers), Mr. Bideaud (Catholic schools), R. Moigne (representing the Rectorat de Nantes), and Mr. Lecuyer (Mayor of Pontivy).

Interesting presentations were made by Mr. Salles-Lousteau on the position and projects planned by Mr. Bayrou, Minister of National Education, and by Madame Sabatier who announced the creation of an inter-group for minority cultures (Occitan and Catalan) of the Regional Council of Languedoc-Roussillon. The most important presentation was that of Senator Goetschy who won over the room by starting his talk in Breton. One got the idea from his talk that things are moving in Alsace, where after many difficult discussions, 32 bilingual classes have been opening at the primary school level and along with this there are a hundred classes with 6 hours of weekly teaching. Teach German, the written form for Alsatian is developing in the middle schools with 3 hours per week in the CE and CP levels. The two General Councils and the Regional Council of Alsace have each voted 3 million francs to support this teaching. A Regional Office for Bilingualism was created by the Region (with a 2 1/2 million franc budget) and a Contract has been formulated with the State for this cultural project (100 million francs over 5 years). A survey has revealed that 80% of the Alsatian population is in favor of bilingual education.

In relation to the situation in Alsace, things are less brilliant in Languedoc-Roussillon where bilingual classes do not exist; it is still only a matter of introductory classes. For the schools of Arrels, Bressol and Calandrette, the demand for such classes exceeds the openings.

Despite the difficulties and problems, it is evident that the assembly was not involved in lamentation but instead underlined advances:

- o In 1995 Nantes will be the first city of Brittany to have two Diwan schools - a victory and reconquest.
- o the creation of a National High Committees of Regional Languages of France by Senator Goetschy
- o institutionalization of politics through contracts
- o ratification of the European Charter for Regional and Minority Languages
- o creation of a permanent planning committee

It was Jean-Yves Cozan who led the spirit of the meeting: "we have a great ambition for the Breton language." To put the means into place for this ambition, a structure for planning will be put into place before the middle of July, and a meeting was tentatively set for July 21 in Côtes d'Armor.

Assises de la langue bretonne : comment orienter l'enseignement du breton

Au moment où les actions en faveur de la langue bretonne se multiplient, les assises de la langue bretonne se sont tenues à Pontivy, le week-end dernier, à l'initiative de la commission Langues et cultures régionales du conseil général du Finistère, présidée par M. Jean-Yves Cozan, député du Finistère. Mettre en valeur et structurer les actions en faveur de la langue bretonne, tels étaient les thèmes de ces assises.

Que ce soit en Alsace, au Pays basque, en Corse ou en Bretagne, on a plus ou moins entretenu l'usage de la langue du pays après que la langue française se soit ou ait été imposée. Ces langues ont reculé, mais un sondage fait apparaître qu'une très large majorité de Français les considèrent comme faisant partie intégrante de la culture nationale.

Il fallait donc un constat précis de la situation de l'enseignement du breton de manière à fixer les priorités et à mettre en relation à l'échelle régionale les différentes parties intéressées par ces assises.

Les langues minoritaires

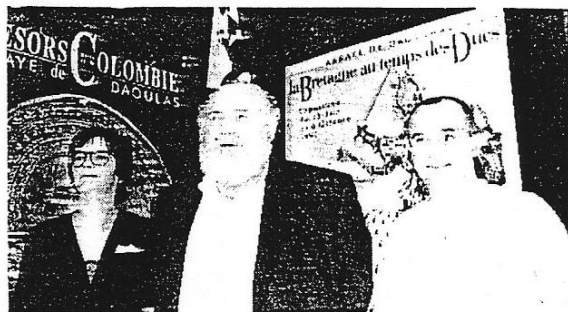
Une intervention retint particulièrement l'attention des 200 participants, ce fut celle de M. Claude Hagege qui fit le tour des langues minoritaires, en définissant les règles qui les caractérisent, leur caractère de liaison avec le pays voisin, pas forcément indépendantiste.

« Dans la foulée unificatrice de la Révolution, la France, explique-t-il, est le seul pays d'Europe avec une Constitution ne reconnaissant qu'une langue et que le gouvernement est réticent face à la Charte européenne des langues minoritaires. »

L'avenir

Conscientes qu'il existe un dynamisme, mais aussi un certain freinage, les assises de la langue bretonne, se sont penchées sur la carte scolaire, les outils pédagogiques, la formation des maîtres, la politique linguistique des autorités locales et gouvernementales avant qu'une table ronde ne permette à un certain nombre d'invités d'exprimer leur point de vue.

Langue bretonne à l'école : création d'un comité permanent de coordination



Anna-Vari Chapalain, Jean-Yves Cozan et Yan-Fanch Kémener ont dressé, hier à Quimper, le bilan des assises et annoncé la création du comité permanent de coordination.

A l'issue des assises de la langue bretonne à l'école qui ont eu lieu ce week-end à Pontivy, enseignements public et catholique, Diwan ont décidé de créer un comité de coordination permanent avec le concours des parents d'élèves et des enseignants.

Outre la volonté d'harmoniser l'enseignement du breton, le comité s'est fixé comme objectif d'atteindre les 6.000 élèves d'ici l'an 2000.

Soit de multiplier par trois les effectifs actuels, « un pari ambitieux, raisonnable et réaliste » a estimé Jean-Yves Cozan, président de la commission langues et cultures régionales au conseil général du Finistère.

Un observatoire

« Il s'est passé quelque chose à Pontivy. Pour la première fois de l'histoire, les trois partenaires de l'enseignement en breton se sont réunis » a analysé J-Y Cozan.

« Désormais, nous allons avoir une vision régionale et non plus départementale » a-t-il ajouté. Le comité s'est ainsi donné pour rôle de développer l'information sur les différentes filières d'enseignement et de créer un observatoire « pour une évaluation de plus en plus fine de l'enseignement du breton ». Il veut mieux

définir la carte scolaire, se lancer dans la promotion de la langue à l'école.

« Nous voulons développer l'idée de la continuité de l'enseignement. Cela veut dire de nouveaux collèges, l'instruction dans les instituts universitaires de formation des maîtres, le CAPES (cinq en Bretagne par an, 40 en Corse) ».

Une initiation au breton

« Tous les enfants de Bretagne doivent bénéficier d'une initiation au breton, c'est ce qui se dessine » a précisé J-Y Cozan.

Et le vice-président du conseil général du Finistère a rappelé les conclusions d'un sondage : « Pour une très grande majorité de Français, les langues régionales font partie intégrante de la culture française » (1).

Le comité doit se retrouver le 21 juillet dans les Côtes-d'Armor afin de préparer une réunion avec le rectorat d'académie ; un rendez-vous avec Yvon Bourges, président du conseil régional de Bretagne doit avoir lieu pour discuter cette fois de l'apurement de la dette Diwan.

(1) Sondage IFOP réalisé les 31 mars et 1^{er} avril 94 auprès d'un échantillon national de 1.002 personnes.

Le Télégramme 27/6/94

Le Télégramme 28/6/94

DIWAN

As the article below reports, after months of negotiations, Diwan has finally succeeded in getting a contract with the Ministry of National Education. Under this 64 teachers' salaries will be covered with the possible addition of teaching posts for schools in Lannion, Vannes, Baud and Nantes. Those posts already in existence at the middle school level will also be covered, but the opening of a second middle school in the Côtes d'Armor must be pushed back another year. The contract also authorizes the future opening of high school level classes and Diwan can open a center for pedagogical training for its teachers.

The accord is not ideal, but it is critical for Diwan as it goes to court to address its debt problem (see past issues of Bro Nevez). Negotiations with the Region and Departments of Brittany for their assistance in covering the debt is contingent on the existence of such an accord with the State. Getting the accord will strengthen Diwan's case in court.

The accord in no way challenges Diwan's basic principles of operation: the use of Breton as the language of instruction, the secular nature of the schools, and the fact that they are free of charge to all interested.

Les écoles en breton auront enfin un statut juridique clair

Accord Diwan-ministère

Les écoles en breton viennent de décrocher un statut juridique clair auprès de l'Education nationale. Lors d'une assemblée générale extraordinaire, le mouvement a accepté de signer avec le ministère un accord-cadre qui permet d'assurer la pérennité des écoles en breton.

André Lavanant, le président des écoles Diwan, signera un protocole d'accord avec le ministère de l'Education nationale dans une quinzaine de jours. Depuis des mois, des négociations étaient en cours. Dimanche, les parents et les personnels ont accepté le statut juridique proposé par le ministère. Les écoles Diwan seront donc privées et relèveront de la loi Debré. 64 enseignants bénéficieront, sur quatre ans, du statut de professeur des écoles. Diwan peut espérer quatre postes supplémentaires, en fonction de ses effectifs, sur Lannion, Vannes, Baud et Nantes. Les professeurs du collège existant seront aussi pris en charge. L'ouverture d'une classe de seconde est autorisée.

Par ailleurs, Diwan pourra créer un centre de formation pédagogique pour assurer la formation continue de ses enseignants.

Une convention devrait être passée avec l'IUFM. En revanche, l'ouverture d'un second collège dans les Côtes d'Armor en septembre 94 est repoussée d'un an.

De plus, Diwan n'a obtenu qu'une promesse d'« étude » pour une dotation de stagiaires IUFM. « Cet accord est important, même s'il n'est pas l'idéal. Il ne remet pas en cause nos principes de base que sont l'utilisation du breton comme langue véhiculaire, la laïcité et la gratuité » affirme le président Lavanant. Cet accord permettra notamment à Diwan de trouver une issue à la procédure de redressement judiciaire engagée contre elle, pour cause de dettes (7 millions de Francs) envers les organismes sociaux. La Région et les Départements bretons acceptaient d'ouvrir des négociations sur une possible prise en charge de la dette sous la condition préalable que Diwan accepte le fameux accord-cadre.

Charlie GRALL

BRETON IN THE SCHOOLS -- UNITY IN THE FIGHT FOR A BETTER FUTURE

This spring Bretons from all three educational branches where the Breton language is taught--Diwan, public schools, and private schools--have unified in a number of demonstrations and meetings with education policy-makers to demand key improvements. These include the right of middle-school students to take final exams in Breton for subjects they have been taught through that medium, the creation of an oral exam in Breton for the IUFM in its recruitment of future teachers for bilingual programs, the replacement of the dual-language CAPES college exam with one that concentrates only on Breton, and the creation of a DEUG (another college level degree) for Breton at the Université de Brest. All of these measures are particularly important in insuring that there will be enough well qualified teachers to meet the growing demand for Breton classes in schools throughout Brittany.

On the following pages you will find some of the newspaper coverage of some of this activity. Also included is an article from July 4 which reports that middle school students will be allowed to use Breton in their exams for subjects taught through the medium of Breton such as history/geography. Seventeen Diwan school students from the Brest middle school and eight students in a bilingual program in Lannion were able to take advantage of this new change in policy.

Manifestation devant l'Institut universitaire de formation des maîtres

Un mur pour défendre le breton

A l'appel de Dazont-Union des étudiants de Bretagne mais également des enseignants et parents d'élèves de la filière bilingue, un rassemblement s'est formé hier, à l'IUFM (Institut universitaire de formation des maîtres). Un mur a été érigé symboliquement pour demander une reconnaissance du breton aux examens et concours.

Le drapeau breton s'est déployé hier, devant l'IUFM de Bretagne, rue de Saint-Malo. Par petits groupes, une centaine de personnes se sont rassemblées à l'appel de trois organisations : Dazont, l'UGB (enseignants de breton), l'APEEB (parents d'élèves). Tous appartenaient à la filière bilingue et venaient réclamer « justice pour le breton ». Une langue, leur langue, qui fait encore l'objet d'entraves. Ils étaient tous là pour demander

« la reconnaissance de la formation en breton dans les examens et concours... La possibilité pour les élèves de section bilingue des collèges et lycées de passer en breton les épreuves pour lesquelles ils ont reçu un enseignement en breton (histoire, géographie...) Au concours de l'IUFM (professeurs des écoles), la création d'une épreuve orale de breton au titre des options obligatoires



Banderoles et drapeaux flottants, les manifestants ont regardé monter le mur, symbole des obstacles encore dressés devant la langue bretonne.

d'admission, à égalité avec les autres langues européennes, dont le corse... La création d'un CAPES monovalent en breton et d'un DEUG de breton à Brest... »

Un ruban rouge autour du cou et parfois utilisé en bâillon, les manifestants ont commencé à manier la truelle et ont muré à l'aide de parpaings, l'entrée de

l'IUFM. Puis, calmement, ils se sont rendus dans le bureau du directeur, Jean-Pierre Gaborieau. Prenant en exemple la politique linguistique menée en Corse par le recteur Jean-François Botrel, ils ont vivement insisté pour que le responsable de l'IUFM de Bretagne use de son autorité afin de « rendre le système de formation

plus cohérent... » Jean-Pierre Gaborieau a rappelé que la réglementation des concours de l'éducation nationale ne relevait pas de sa responsabilité.

Étudiants, enseignants et parents d'élèves se sont ensuite rendus au rectorat pour une autre entrevue.

Jocelyne RAT.

Elle aura lieu samedi 11 juin à Rennes

Manif des écoles en langue bretonne

Samedi dernier, les parents de l'école Diwan de Quimper ont manifesté sur la passerelle Max-Jacob. Samedi 11 juin, ce sont toutes les filières de la langue bretonne qui seront dans la rue à Rennes. Les écoles en langue bretonne veulent tout simplement être pleinement reconnues.

« Il faut qu'on soit unis. Si Diwan disparaît, il ne faut pas se faire d'illusions, nous aussi on suivra », annonçait, hier, Yannig Baron, le responsable de Dihun (Association des parents des écoles catholiques bilingues). « Les trois filières qui défendent le breton dans l'enseignement (public, catholique ou Diwan) ont toutes des problèmes », précisait André Lavanant, le président de Diwan qui a rappelé la situation des écoles bilingues. Ces dernières sont en redressement judiciaire depuis octobre 1993, à la suite d'une action en justice menée par les Urssaf. L'association doit faire face à un retard de cotisation de sept millions de francs.

Début juillet, le tribunal va se réunir afin d'essayer de trouver une solution pour les écoles bilingues avant la rentrée scolaire. « La seule porte de sortie pour Diwan est de décrocher un accord avec le ministère de l'Éducation nationale. Pour le moment, il refuse toujours de tenir compte de notre progression. Nos effectifs augmentent de 10 % à 20 %. Les postes ne suivent pas », dit André Lavanant. « Notre école est au service de la région et nous ne nous contentons pas de tendre la main. »

Devant le Parlement

Diwan, l'APEEB (Association des parents des écoles publiques bilingues), Dihun (Association des parents des écoles catholiques bilingues), l'UGB (Union des enseignants de breton) et Dazont (Union des étudiants de Bretagne) appellent donc les Bretons et les amis de la langue et de la culture bretonne à manifester samedi 11 juin, à 15 h, à Rennes, devant le Parlement de Bretagne. Des transports en car sont prévus à partir des écoles.



Les représentants de Diwan, Dihun et de l'UGB.

Les écoles en langue bretonne se comparent avec les écoles basques. Ces dernières ont obtenu 15 % de postes en plus pour un effectif équivalent. Mais elles voudraient également que la langue bretonne soit reconnue dans les examens et concours organisés par l'Éducation nationale.

A noter également que des as-

sises de la langue bretonne se tiendront à Pontivy, les 25 et 26 juin. Leur objectif ? Avoir un constat précis de l'enseignement de la langue bretonne toutes filières confondues sur la région Bretagne et Pays de Loire.

Josiane LE PIERRES.

Manifestation à Rennes pour l'enseignement du breton

L'école Diwan fait monter la pression

Près d'un millier de personnes ont manifesté, samedi à Rennes, pour la défense de l'enseignement de la langue bretonne. Au moment où des négociations sont en cours.

« Nous attendons une politique qui permette à l'enseignement du breton de faire de réels progrès. » André Lavanant, président de Diwan, a été clair en s'adressant aux parents et élèves des écoles bretonnes, rassemblés devant le Parlement de Bretagne meurtri. En clair, les membres de Diwan en ont assez de vivre une « galère ». Le dos au mur, ils doivent, en retards de cotisations sociales, 7 millions de francs... qui n'en font pas loin de dix avec les pénalités. Saint Bayrou, tire-nous de là...

Justement, des négociations sont en cours avec le ministère de l'Éducation. C'est l'explication



Près d'un millier de manifestants samedi à Rennes.

de cette manifestation où l'on a battu le rappel des organisations bretonnantes. Diwan en espère « un accord qui réponde aux besoins du moment et de l'avenir ».

Plus concrètement, est demandée l'ouverture d'un collège bretonnant à Plésidy, davantage que les 64 postes accordés pour l'année prochaine, un vrai Capes de bre-

ton. Après quoi, Diwan ira le cœur plus léger à une table ronde au cours de laquelle seront étudiés les moyens d'apurer sa dette.

L'enseignement du breton, aujourd'hui, concerne 2 300 élèves répartis entre les écoles Diwan, les établissements d'enseignement bilingue et ceux où l'enseignement se fait en français. Un peu comme pour l'anglais ou l'allemand. Enseignement diffus, donc, et très minoritaire, les bretonnants le savent bien. Mais, outre qu'ils revendiquent le droit d'exister pour le breton au même titre que le basque ou le corse, les militants ne se battent pas que pour eux. « Affirmer l'existence de notre enseignement spécifique », note Tugdual Galvez, président des enseignants de breton, c'est aussi lutter pour le maintien du tissu scolaire rural qui se détruit. C'est de l'aménagement du territoire. »

Michel AUDREN.

Les élèves de Diwan composent dans la langue régionale

Le breton au brevet des collèges

Les associations de défense du breton le réclamaient depuis longtemps. Pour la première fois cette année, des candidats au brevet des collèges ont pu composer en breton. Tudi Kernalleguen, de Quimper, fait partie des dix-sept premiers finistériens à bénéficier de cette disposition accordée par François Bayrou.

Impossible ! répétaient jusqu'à présent les ministres de l'Éducation, les épreuves des examens nationaux doivent être composées dans la langue nationale, le français. Le 26 mai dernier, au cours d'une entrevue au ministère, il aura fallu moins de cinq minutes à François Bayrou pour dire oui aux représentants des associations de défense de l'enseignement du breton. « Le fait que M. Bayrou soit originaire du Béarn et parle le béarnais n'est peut-être pas étranger à cette décision » se réjouit Daniel Kernalleguen, vice-président de Diwan, pas mécontent d'avoir trouvé, sur ce terrain, un allié en la personne du ministre de l'Éducation nationale.

L'arrêté autorisant les candidats à rédiger l'épreuve d'histoire-géographie en breton est tombé au journal officiel mardi dernier, veille de l'examen. Dix-sept élèves de troisième du collège Diwan de Brest et huit de

leurs camarades de Lannion (filiale bilingue publique) ont profité de l'opportunité qui leur était offerte. Tudi Kernalleguen, le fils du vice-président de Diwan en fait partie. C'est exclusivement en breton qu'il a traité le sujet d'histoire sur la montée du nazisme avant guerre. C'est aussi en breton qu'il a traité, en géographie, des grandes métropoles urbaines aux États-Unis.

« Du mal à trouver le mot français »

« Aucun problème » assure Tudi, qui a reçu, depuis la classe de sixième, tous les cours d'histoire-géographie en breton. L'épreuve de maths du brevet lui a en revanche donné quelques soucis. Il fallait ici rédiger en français alors que tous les cours de maths-physique se déroulent en breton et tous les cours de sciences naturelles en anglais. « Je n'ai pas eu de problème de compréhension des énoncés, dit le jeune Quimpérois, mais j'avais parfois du mal à trouver le mot français pour exprimer la solution. » Le mot « médiatrice » par exemple, ne vient pas spontanément quand, tout au long de sa scolarité on a travaillé avec « hanterour ». Dans ces cas-là, Tudi et ses collègues ont eu recours à des petits croquis explicatifs à l'intention du correcteur.

Pour éviter ces difficultés, les associations de parents et profes-

Tudi Kernalleguen : il fera partie de la première « promo » des titulaires d'un brevet des collèges partiellement passé en breton (Photo Vincent Mouchel).



seurs bretonnants, fortes de la première avancée obtenue sur l'histoire-géo, vont maintenant demander à franchir un nouveau pas. Que les candidats au brevet soient autorisés à composer dans

la langue qui a été utilisée pour l'enseignement durant la scolarité. Il vont aussi réclamer la possibilité d'obtenir une rédaction des sujets en breton.

Jean-Laurent BRAS.

Breton and Television

While there have been some advances for Breton in the schools, progress in other areas has been much slower. To support Breton language education, the presence of Breton on radio and television is of obvious importance. Just maintaining the few minutes granted to Breton on television seems an uphill battle. Of a weekly total of 840 hours on television, one can tune into only 65 minutes of Breton language programming -- a 40-minute Sunday program and a daily 5-minute news program. This is pathetic enough, but during the summer from late June to early September the daily news programs disappear and English-language programs are introduced. Throughout the year the Sunday program has been replaced - with no advance warning or apologies - by sports rebroadcasts (the Olympics in February and tennis more recently).

In 1989 Breton language programs on television totaled 71 hours for the year. In 1990 there were 70 hours. In 1993 the Ministry of Culture reported that the yearly total for Breton was about 50 hours - one cannot talk of progress.

Led by Stourm ar Brezhoneg, who waged a very effective campaign for Breton road signs, a handful of Bretons are protesting the lack of Breton on television by refusing to pay television taxes - an action which can lead to seizure of one's household belongings. The following article reports on this boycott action.

Ouest France 11 August 1994

L'huissier ne s'est pas présenté au militant breton

Redevance impayée : pas de saisie

Claude Delamarre, domicilié à Lanester, refuse de payer sa redevance de télévision pour protester contre le manque d'émissions en langue bretonne sur France 3. Un huissier devait se rendre mercredi matin à son domicile, pour procéder à une saisie conservatrice. Les autorités ne se sont finalement pas déplacées.

Depuis le début de l'année, « Stourm ar Brezhoneg » demande à ses militants et sympathisants de ne plus payer la redevance télé. « Nous voulons que ce boycott puisse déboucher sur un véritable statut des langues régionales à la télévision », explique le secrétaire de l'association, Claude Le Duigou. Claude Delamarre, domicilié à Lanester, devait à ce titre recevoir, mercredi matin, la visite d'un huissier. « Je suis parent d'élèves de l'école Diwan, mes enfants sont scolarisés en breton et doivent pouvoir s'exprimer dans leur langue, pas seulement en milieu confidentiel », indique Claude Delamarre. Une vingtaine d'amis ont attendu, en vain, toute la matinée, le pouvoir administratif. « Le budget annuel des émissions en breton,



Une quinzaine de personnes, en Bretagne, ont déjà refusé de payer la redevance.

50 heures par an, équivaut à 3 heures de Champs-Élysées », poursuit Claude Le Duigou. « La vocation première de France 3 est d'être une télévision régionale ». Stourm ar Brezhoneg s'appuie, en outre, sur la situation dans d'autres pays limitrophes. « Alors qu'en Bretagne, nous avons le droit à 1 h 15 par semaine

d'émissions bretonnes, les Basques en ont 117, les Catalans 100, les Galiciens 91, les Gallois 35 et les Gaéliques 25 ».

Les Irlandais et les Gallois ont déjà testé efficacement le moyen de pression dans leur pays. « L'action de Claude Delamarre ne doit pas rester isolée », souligne Claude Le Duigou.

THE FRENCH AND REGIONAL LANGUAGES: THEY LIKE THEM!

The following is my translation of a report by IFOP of a survey made of people throughout France about their attitudes towards regional languages. While you have read much in these pages to indicate that France has been (and remains) hostile to the advance of Breton and other regional languages, this survey makes it clear that the French population has a very positive view of the different languages of France.

Principle Results of a survey by IFOP for Le Haute Conseil National des Langues Régionales de France

At the request of the Haut Conseil des Langues Régionales de France (High Council on Regional Languages of France), the IFOP completed a telephone survey on March 31 and April 1, 1994, to a national selection of 1,002 people representing the French population over 15 years old (quota method).

Three major findings have come from this study:

- 1. For a very large majority of French people, regional languages are an integral part of the French culture. In addition they are felt to be of no threat to the French language.**

93% of French people consider that regional languages are a part of French culture; only 6% were of the opposite opinion.

Only 13% of those surveyed were in agreement with the idea that regional languages are foreign languages, as opposed to 86% who felt the reverse.

Finally, 12% of French people perceive regional languages as a menace to the French language, as opposed to 88% who expressed the opposite opinion.

This very positive perception of regional languages was found generally; no social or political category was singled out in their position.

- 2. In the eyes of French people, the defense of regional languages seems important; they are favorable to the protection of regional languages through legislative vote and the European Charter for Regional Languages; Additionally, they feel that the regions and regional media, more than the State or national institutions, should give priority to regional languages.**

74% of French people consider that it is "very" or "somewhat" important to defend the regional languages spoken in France; on this point there was consensus across all categories.

To defend the regional languages, 77% of French people are favorable to France adopting a law recognizing and protecting regional languages; the same percentage spoke in favor of France's adhesion to the European Charter for Regional Languages which gives a law and protects all regional languages in Europe.

Over all for the French population, it was felt that it should be the regions where regional languages are spoken who primarily take charge of this problem (45% of those surveyed), then the media with a regional vocation like France 3 or Radio France Regions (25% of those surveyed), rather than the State (8%).

Nevertheless, 24% of those surveyed felt that the Ministry of Culture and the Ministry of National Education should also be concerned with regional languages.

3. In the majority, French people feel that regional languages can favor communication with bordering countries. That said, the idea or the hypothesis that regional languages can help in a fight against the influence of English was not validated.

For 68 % of French people, the regional languages permit communication with bordering regions.

This feeling was found more when the person surveyed was part of a region where such a language is spoken, and thus often living in a border region. For 75 % of these inhabitants regional languages are an important means of encouraging communication with their neighbors.

But the hypothesis that the knowledge of regional languages can be a means to limit the influence of English on French was far from validated: a majority of French people (53 %) felt that knowledge of regional languages cannot play a role in limiting the influence of the English language, while only 44 % felt that it might play a role.

Globally, for the whole of the results presented here, this survey shows the attachment of French people to regional languages. The inhabitants in regions where they are not spoken are, on all the dimensions covered, in complete accord with the inhabitants of areas where one speaks a regional language. This is a lovely consensus on a problem that one would have thought only concerned the regions of those languages.

Les Français aiment leurs langues régionales

L'Ifop a réalisé, pour le compte du Haut conseil national pour les langues régionales de France, un sondage par la méthode des quotas auprès de 1 002 personnes représentant la population française. Les résultats sont assez surprenants. 93 % des personnes interrogées considèrent que les langues régionales font partie de la culture française. Seules 13 % sont d'accord avec l'idée que les langues régionales font partie des langues étrangères contre 86 % qui pensent le contraire. Par ailleurs, seulement 12 % des Français perçoivent les langues régionales comme une menace pour la langue française et 88 % expriment une opinion inverse.

Enfin, 77 % des Français se disent favorables à ce que la France adopte une loi reconnaissant et protégeant ses langues régionales. Forts de ces résultats, communiqués aux députés et sénateurs, les défenseurs des « langues minoritaires » vont demander aux deux Chambres d'amender le projet de loi Toubon sur la défense de la langue française. Une loi dont risqueraient de pâtir les langues régionales.

D.F. 9-10/4/94

Les Français veulent protéger leurs langues régionales

A lors que le projet de loi sur l'emploi de la langue française va être discuté au Sénat à partir de mardi, un sondage montre que les Français tiennent aux langues régionales au même titre qu'à la langue française et sont favorables à leur protection par une loi. Ce sondage a été réalisé par l'Ifop, à la demande du Haut Conseil des langues régionales de France, créé mardi et qui a son siège à Strasbourg. Pour une très large majorité des Français (93%), les langues régionales font partie de la culture française, 6% étant de l'avis contraire, 12% seulement des Français perçoivent les langues régionales comme une menace pour la langue française et 88% expriment une opinion inverse. En outre, 77% des Français sont favorables à ce que la France adopte une loi reconnaissant et protégeant ses langues régionales. La même proportion se prononce en faveur de l'adhésion de la France à la Charte européenne des langues régionales, adoptée par le Conseil de l'Europe en juin 1992, et qui protège l'ensemble des langues régionales en Europe. Enfin, pour 68% des Français, les langues régionales permettent de favoriser les échanges avec les régions frontalières.

AFP

Libération 9-10/4/94

BOOK REVIEWS

Fañch Peru. **Enezenn an Eñvor (Island of Memory)**. Sterenn/Skol Vreizh, 1994. 98 pages.

Reviewed by Pierre Mens

Enezenn an Eñvor, Fañch Peru's latest work takes us on a three-week journey through Ireland where we accompany him and his wife Marie-Therese. As they visit their friends, we get to appreciate Irish hospitality and we take the back roads down memory lane. The author recalls the moments he spent there in the summer of 1991 and the numerous places he visited on this occasion: Cork Baile Bhuirne, Dingle, the Aran Islands, County Clare and Connemara, Clonmacnoise and many more...

Get wet, it pays! Visit Ireland! That is probably what Fañch Peru was thinking while writing post cards to his friends and relatives, waiting for a storm to go on its way, sipping a mixture of warm water and "poithenn" to keep warm, stuck in his car for an hour, or a whole night.

This book, besides being a handbook on how to stay dry, leads us on the traces of a number of people - religious, historical and mythical - who are part of Ireland's heritage: Brandan, the fifth century monk who, according to old scriptures, sailed to the new world in a leather boat; Berc'hed, possibly a Pagan goddess transformed by the Christian religion into a well-mannered lady, known as Santez Brigida, among other names, in Brittany... We also make the acquaintance of a number of very lively contemporary characters who know that friendship, music and beer are a way of life!

On a number of occasions the author celebrates the strong links that tie Celtic nations together against all odds. He expresses his regret at the limited outlet their languages are permitted--especially Breton: *pegoulz e vo roet he flas d'hor yezh ha d'ar yezhoù keltiek?*

In all, what the editor describes as a "living picture of Ireland of the past and the present," is a pleasant book written in simple and accessible Breton. This is a successful attempt by Fañch Peru to share a glimpse of Enezenn an Eñvor **in the summer time**.

* * *

Marie-France Motrot. **Bretagne de Mer et de Terre/Brittany, the Sea and the Land**. Bath, Augusta, Rennes: Alan Sutton. Series "Memoire en Images," 1994. 128 pages.

Reviewed by Lois Kuter

This little book is the first bilingual French/English book on Brittany I have seen, and it is a welcome addition to the very few books about Brittany in English. Including 161 old postcard photographs from the turn of the century, the book features images of fisherman and farm laborers. The first half of the book focuses on "The sea and its bounty" with sections on salt cultivation, fishing, deep-sea fishing, seaweed, and rites and traditions of the sea. The second half of the book, "Life on the land in rural Brittany" includes sections on arable farming, viticulture, livestock farming and bee-keeping. The photos are fascinating snapshots of people at work. While some are stiffly posed, others seem to capture everyday life very well. Captions to the photos describe the action and carefully identify the location, but no dates are given anywhere to situate the photos in time. The introduction and cover notes indicate "turn of century"--something more precise would have been useful if dates were available.

There is little text, and one could argue that the photographs speak for themselves. To English-speaking tourists who are likely to be the main market for this book, I suspect that the photographs do not always

speak for themselves. The text is good but could include more details and some statistics about the maritime and agricultural history of Brittany. This would not add more than a few pages to the book, and would enhance its value greatly. The English is quite readable, but a bit stilted in places. Sometimes the image evoked is a bit unusual: "The principal characteristics of the Breton horse are his great sobriety and his ability to work for long hours." Somehow, after the earlier texts and photos on the topic of cider and wine making in Brittany, it seems as if a better word than "sober" could be found to characterize Breton horses.

Given the relative lack of English language material, it does seem too bad that one of the few things to be published is focused on the past. The danger with such a book is that it reinforces stereotypes of a quaint and backward Brittany. Just one page to bring readers up to date on Brittany's current economic activity--especially its agricultural strength--would have avoided the problem of leaving readers with the image of struggling fishermen and peasants. The images project the idea that Bretons have been an extremely industrious people, with both men and women working hard to earn a living, but they do not convey that this hard work got them much above the poverty level (although the text does from time to time bring out some economic prosperity at different times of Brittany's history). A bibliography for further reading is included in the book, but includes only four books (all in French)! That's incredible, given the wealth of good publications available. As interesting as this book is, without more information about contemporary Brittany or Breton history available to those limited to the English language, it is quite likely to reinforce the idea of a Brittany frozen at the turn of the century.

* * *

M.C. Campbell. **Castle-On-The-Hill**. American Renaissance Publishing Company (3686 King Street, Suite 115, Alexandria, VA 22302-1906), 1992. 111 pages. (paperback)

Reviewed by Lois Kuter

As the "About the Author" note on the back page of the book describes, "M.C. Campbell is an American poet, playwright and storyteller." I met him at the Oatlands Celtic Festival in Virginia where he was lined up to do some storytelling, but unfortunately did not get the chance to hear him tell his tales. That is too bad, because this novel indicates that he can certainly tell a tale well. Mr. Campbell has married into a Breton family and it is obvious that he has spent quite a bit of time in Brittany, learning about its tales and its history.

Castle-On-The-Hill is a short novel about four children from a little village called Tremannec on the coast of Brittany: Yannick, Gaud, Gilles and Nolwenn. They explore an abandoned castle and find that it is not so abandoned after all. Although the book is aimed at children, I found the tale gripping and very enjoyable--one of those books that's hard to put down. Campbell pulls bits and pieces from Breton tales although this tale is of his own creation.

One of the most interesting aspects of this book is that the author has taken the trouble to include a section in the back called "Of Brittany and the Bretons" to give young readers some background about Breton history and tales. In just six pages he discusses the early settlement of Brittany and its prosperity up until it was joined with France. He talks about menhirs and dolmens and what they are and even introduces the korrigans. I particularly liked his list of Breton names used in the book with the unique but very logical pronunciation guide: Toulfoenn = tool-fwenn; Yannick = yan-eek; Ker Abras = care-a-bra. It works for me!

This is a lovely little book. If you have children, it would make good bedtime reading, or they could read it themselves at a later age (I'm not good at judging this, but probably by the time they are 8 or 9?). If you don't have kids, find some excuse to find this book anyway. You'll enjoy it.

Légendes et contes de Bretagne, texts adapted by Jakez Gaucher and illustrations by Pascal Moguerou. Coop Breizh, 1994, 48 pages. (hardback)

Reviewed by Lois Kuter

This is a book of six classic Breton legends which I would love to see translated into English (and which should also be published in Breton). Pulled from a variety of earlier texts as well as from Gaucher's own knowledge of tales from the Guerande region, this is a wonderful selection which introduces children to some of the best known tales of Brittany. Ever the careful scholar, Gaucher lists his sources at the end of each tale, and includes an explanation of Breton words that might be unfamiliar to children. The wonderfully detailed and often humorous illustrations by Pascal Moguerou (in rich colors or black and white) are found on nearly every page and make the book extremely attractive.

The tales included are: "Merlin and the dragons," "The legend of the City of Is," "Pipi Menou and the women-swans," "The two pipers," "The grotto of the Korrigans," and "The cart of the Ankou." There is lots of action, suspense, humor, and some lessons to be learned in these tales. Jakez Gaucher does a great job of transforming them for children and in pair with the delightful illustrations by Pascal Moguerou, this should be a best-seller in Brittany.

* * *

Ronan Coghlan. **Mythes et légendes d'Irlande**. translation by Jean-Jacques Hassold; illustrations Bridget Murray. Belfast: The Appletree Press and Spezet: Coop Breizh. 1994. 92 pages. (paperback)

Reviewed by Lois Kuter

Although the title to this might give one the idea that this book is a collection of myths and legends from Ireland, in fact this is a dictionary of over 500 gods, heros, demons, giants, places, objects or events that figure in early Irish mythology. Originally published in 1984 in English by Ronan Coghlan, Jean-Jacques Hassold has done a big favor to French speakers interested in this handy reference list.

There has long been a great deal of interest in Brittany in Ireland and its rich heritage of myths and legends, so it is not surprising that such a book (in a handy brochure size) would be published and distributed by Coop Breizh. The only surprise is that it was not done sooner. Many Bretons are quite familiar with the mythology of Ireland and Wales, so this book will find quite a few interested users who will find it a nice reference work to have beside them when delving further into this literature. The book is meant to be a practical guide, and it serves that purpose well. Sixteen black and white illustrations by Bridget Murray enhance the book and break up the dictionary-like quality. The entries are set off in bold print and the text is quite clear--you don't have to be a Celtic scholar to use this book, but it is not unnecessarily oversimplified.

Included in the back is a bibliography of 38 classic collections and/or studies of Irish mythology, with an addition of 8 works in French.

BRETON DICTIONARIES - TWO MILESTONES

Lois Kuter

Geriadur Brezhoneg, the first ever Breton-to-Breton dictionary is nearing completion. This 1,000-page illustrated dictionary will include some 10,000 words--a monumental work by a group led by Jean-Yves Lagadeg since 1987. This will be a very important tool for Breton users--one where translations to French (or some other language) can finally be eliminated. This important project has been supported by a variety of local government and institutional sponsors: the Region of Brittany, Skol Uhel ar Vro, the Departments of Finistère and Côtes d'Armor, the Crédit Mutuel Bank of Brittany, the National Center for Letters, and the European Union. A special subscription price (480 francs) may be available. Contact the publishers: An Here, Kergleuz, 2948- Ar Releg Kerhuon, Brittany, France)

Rene Le Gléau has completed his massive ten-volume French-Breton dictionary, **Dictionnaire Classique**. Published by Al Liamm, this includes some 300,000 entries, representing over 20,000 hours of work completed between 1957 and 1993. Le Gléau has consulted some 100 authors from 1710 to 1992 and 200 prose works as well as 15 magazines and newspapers. The analysis of all this literature results in a remarkable publication, and the process by which it was put together is found in a very interesting interview with Rene Le Gleau done by Olier ar Moign for the new magazine **Sterenn** (see below).

BRETON MAGAZINES

The following summarizes the content of a number of magazines I receive in exchange for Bro Nevez. If you would be interested in any of the articles noted, I would be happy to provide more information. L.K.

Ar Men 59, May 1994, 73 pp. & 60, July 1994, 75 pp.

No. 59 includes articles on the total reconstruction of St. Malo after WWII including many remarkable photographs; Kenny's bookshop in Galway, Ireland; the Jaudy estuary; the origins of the biniou-bombarde pair (see note in record review section); and artist Maurice Le Scoezec (1881-1940). No. 60 includes articles on Pardons; and the pilgrimage of Saint Anne; spoonbill birds migrating through Breton wetlands; a middle school class in Pluneret involved in studying local nature and cultural life of the Auray area; the threat to the standing stones of Carnac with growing tourism; an exhibit on food and drink in Brittany (see record review); and the artist Marius Borgeaud (1861-1924). Both issues include the usual wealth of record and book reviews, short notes on festivals, museum exhibits and cultural events in Brittany.

Ar Soner 328, March-May 1994, 35 pages.

includes articles on the introduction and use of Scottish style bagpipes in Brittany and innovative use of the bombarde (not always viewed favorably); also includes results of contests and comments by judges, and a good article on the renaissance of bagpipes in the Occitan area of France. As usual there are also record reviews, and short notes on piping and other musical events in Brittany.

L'Avenir de la Bretagne 387, July-August 1994, 14 pages.

Includes articles on the European elections and regions of France; the completion of projects by the committee to commemorate Colonel Armand de la Rouerie; July and August events in Brittany's history; France and Eastern Europe; the national education system and Breton in the schools; "regionalisation"; and a wealth of notes on recent events in the fight for the Breton language, economic development and cultural events.

Bremañ 153, May 1994, 20 pp. & 154/155, July-August 1994, 36 pp.

No. 153 includes articles (all in Breton) on meetings and demonstrations to press for more Breton in the schools; Breton candidates for the European Parliament elections; 10-year anniversary of Stourm ar Brezhoneg; the 15th Celtic Film Festival and the 20th anniversary of the Breton language theater group Strollad C'hoariva Plougin; the firing of a popular Breton language radio personality.

Bremañ (continued) No. 154/155 includes articles on recent demonstrations and conferences for bilingual education; a survey on Breton speakers; Breton road signs and checks written in Breton; TV and radio programming; Brittany and the European elections; a survey on French peoples' attachment to their "region"; the port of Nantes; the Basques; various short notes on new publications in the Breton language; film production in Breton; summer classes for learning Breton; and an interview with a Tai Ji Quan teacher in Rennes. Both issues include a wealth of short notes on political, economic and cultural events in Brittany and the world.

Breizh e Pariz/Le Journal des Bretons 55, July-August 1994, 32 pp.

Includes an interview with Jacaki, children's clothing store entrepreneur Patrick Hamelle and his relations with Asia; an interview with Claude Goasguen of the mayor's office in Paris on his feelings about being Breton; decisions of the Regional Council of Brittany; a Breton of the late 19th century who helped found the town of Formosa in Argentina; a cinema project on Breton fishermen; a new association of Breton language organizations called An Nerzh Nevez; an interview with George Pernoud, editor of Thalassa magazine on maritime Brittany; an interview with traditional singer Annie Ebrel; composer Jean Cras (1879-1932) and various short notes on the Breton economy and culture.

Div Yezh er Skol/L'école publique bilingue 11, May 1994, 12 pages.

Articles on the place of language in planning by the Regional Council of Brittany and the European Parliament, pedagogy in bilingual classes in public primary schools, the University of Rennes student group Dazont, and book notes and other short notes.

Evid ar Brezhoneg 254, 16 May - 15 July, 1994, 12 pp.

This magazine in Breton includes a vocabulary list at the end of each section or French "subtitles". This issue includes short notes on summer Breton classes, a short article on inventors (John Louden MacAdam, Joseph-Ignace Guillotin, Benjamin Franklin); a story by Ifig David "The Second Son"; the second part of an interview with slate quarry worker Jean-Marie Scraigne, and a page and a half of word games.

Kannadig Diwan Breizh 133, June 30, 1994, 12 pages.

Articles in Breton and French on Diwan's general assembly, meetings of Diwan's administrative council, relations with the National Education Department, changes in teaching French in Diwan schools, a new education commission in Diwan, test results for Diwan students vs. others in France, and various notes on specific Diwan schools.

Musique Bretonne 128, May-June 1994, 24 pages & 129, July-August 1994.

128: includes articles on 19th century song collector Francois-Marie Luzel, the evolution of bombarde music, 20 year anniversary of the "Mangeouses d'Oreilles," the Toubon law for French, a story in Breton (with French translation) about the devil, Asian fiddles on stamps, Dastum's general assembly. 129: Continuation of the article on Luzel, article and commentary on the Ar Men CD of early recordings of bombarde/biniou players, results of the Trophée Per Guillou competitions, European fiddles on stamps, and a call from the Cultural Council of Brittany to support Diwan. As usual, both issues include a wealth of record reviews and notes on musical and cultural events in Brittany.

Sterenn 0, July-August 1994, 19 pages.

This is a new magazine produced by the Cultural Institute of Brittany (Skol Uhel ar Vro) which seems to replace their previous magazine Keleier Sevenadurel ar Vro/Actualités Culturelles de Bretagne. While this magazine is more attractive, it does eliminate the bilingual Breton/French format and includes just one article in Breton. It will, however, serve well to make the work of the Institute better known, in Brittany as well as outside. Articles include Breton culture and regional identity, the creation of a Breton language council, a CD-ROM on the sunken city of Ys legend (in Breton), Dastum, the CD and its emergence in Brittany, audiovisual work in Brittany, poet Max Jacob, René Le Gléau's 10-volume dictionary, and numerous short notes (very informative) on cultural organizations and events in Brittany.

A NEW BOOK TO INTRODUCE BRETON MUSIC

Reviewed by Lois Kuter

Roland Becker & Laure Le Gurun. **La musique bretonne**. Spezet: Coop Breizh, 1994. 120 pages.

At long last someone has produced a book about Breton music!! Not since 1975 with Rene Abjean's booklet of the same name could one get an overview of Breton music. While still a "Booklet" in format (a strange but handy 4 x 8 1/2" size), Becker and Le Gurun's work is a wonderful introduction to Breton music--not a technical description of sounds or how-to on making Breton music, but a fascinating view of musical instruments and their history, music events and the place of music in peoples' lives in Brittany.

The authors make no claim to offer a complete view of Breton music in just 120 pages, but they include an amazing amount of information, presented clearly and concisely in the style of an encyclopedia article. Photographs are liberally distributed throughout to bring the information to life. While the authors do not hesitate to present personal feelings about the state of Breton music, tactfully pointing to areas where Bretons are not always in agreement, the information is primarily a straightforward history and description of musical styles, events and instruments.

If there is one thing I would fault with the booklet, it is that song and dances are given relatively little attention--both should have a booklet all to themselves and the authors were probably wise to not try to do more. Becker is a "sonneur" and uses his immense knowledge of this area well. Those interested in the bagpipes and bombarde will find this a very complete source of information. Musical instruments on the whole are covered quite well. For all topics there are references to more reading and source materials (58 references in the bibliography), and "discography selections" are sprinkled throughout to provide names of performers so that one can then locate recordings that exemplify a particular style or instrument. A discography is not included in the booklet, but the information provided would allow one to find recordings.

What is most interesting about the book is that while the authors provide matter of fact descriptions of instruments and the history of their use, equal attention is given to music-making: the social context of music and how this has been changing in Brittany, the persistence of an oral tradition and various waves of very conscious revival and the creation of new musics. The booklet presents very clearly the incredible dynamism of the Breton music scene and dispels any mistaken notions about the antiquity of most of what one hears today. Breton music is a mix of old and new, and through the 19th and 20th centuries there has been a friction between the desire to protect traditions and create new sounds.

It is worth presenting the contents of the book in some detail. The 17-page introductory section begins by describing the basic division between Upper and Lower Brittany and the various regions within Brittany. A list of principal dances of Upper and Lower Brittany fills a page and, while this tells nothing about the dances listed, the dazzling quantity of names clearly shows that there are many dances in Brittany: not just the half dozen names that are most often seen. Vocal music is briefly presented with descriptions of major types: "gwerz". "sone" "cantique," and "songs for dance." Instrumental music is also introduced in this section and there is a brief analysis of musical structure (rhythm and melody).

Introduction to Breton Music - continued

The second 14-page section is called "music and traditional society" and describes the occasions for music in rural Breton society of past centuries, focusing on pipers especially. Covered is the importance of music at weddings, at public gatherings (for work or festivals), and the recruitment of pipers for army regiments. The changing social status of pipers is also described--the image of the piper in popular literature, the profession of piper in the 19th and early 20th century, and the decline of this instrument as pipers switched to "modern" instruments attached to new urban musics.

35 pages are devoted to musical instruments of Brittany, starting with instruments made of natural objects in the fields by children as they watched farm animals. The history of the bagpipe in Brittany is discussed and the *veuze*, *biniou*, and *bombarde* are each presented, including a history of their use in Brittany and technical description of the instrument. A section is also devoted to the paired playing of the *biniou* and *bombarde*. The *clarinet*, *fiddle*, *hurdy-gurdy*, *drums*, *bells*, *accordion*, and *harp* are also given a section, and the introduction and transformation of Scottish Highland bagpipes in Brittany is also presented.

The next 30-page section of the booklet, called "the peasant tradition becomes urban," discusses the influence of Breton regionalism (the Union Regionaliste Bretonne, especially) in the revival of music and creation of stereotypes in the late 19th and early 20th century as revivalists and Celticists sought to "save" an ideal rural society. Out of these efforts grew contests for pipers and other musicians, and the history of the growth of this ever more important context for music-making is described. Sections are also devoted to recordings of Breton music (begun in 1900) and the growth of Breton recording enterprises from that time through the 1990s, the creation of the *bagad* in the 1950s, and the conscious creation of the *fest noz* as a new event for music and dance. How Breton music is transmitted is discussed in a section on collection work from the 19th century to the present. The *Stivell* phenomenon of the 1970s and the movement of musicians towards "folk Celtic rock jazz world music" and the growth of festivals in Brittany is also presented. Closing the section is an interesting discussion of oral transmission of music versus the use of written transcriptions, and the history of how Bretons have borrowed, and been borrowed from, in the composition of new music.

A chronology of musical events from the 5th century through 1993 makes a very interesting (and unique) addition to this booklet. This is a particularly useful listing of major names in the history of Breton music--collectors, composers and musicians--and for more recent years, the authors include the winners of contests for *bagadou* and *sonneurs de couple*. Also included in the booklet is a month by month calendar of major festivals and contests which emphasizes just how many there are in Brittany.

While one can tackle this booklet section by section, skipping around to find a particular topic, it all flows together very well and in just 120 pages gives a good idea of how complex and rich the history of music in Brittany has been. You will not know everything there is to know about Breton music by reading this book, but it will give you a very good introduction to music and its place in Breton life. Bravo to Roland Becker and Laure Le Gurun for having the courage to finally produce such a book. It will be very welcome and useful to those--particularly outside of Brittany--who have been frustrated by the difficulty of finding information on Breton music beyond CD jacket notes.

NEW RECORDINGS FROM BRITTANY

Lois Kuter

Dastum. **Quand les Bretons passent à table/Kanomp ouzh taol.** Dastum, Tradition vivante de Bretagne 2, DAS 121. 1994. 77-minute compact disc & 93-page booklet.

This wonderful 77-minute compact disc on the theme of eating and drinking has been produced by Dastum to accompany a museum exhibit produced by the organization called "Buhez" ("life" in Breton). This association of museums and eco-museums produced two major exhibits already on the life of Bretons: on marriage in Brittany (1980-1984) and another on Bretons and God (1985-1989). This latest exhibit on food and drink in Brittany opened in June and would be well worth a visit for anyone travelling to Brittany.

The association of food, drink and music certainly has a rich history in Brittany, and during the time I have spent in Brittany, I was certainly struck by the close association. A dance would be unthinkable without a bar and those who perform at the dance and all those who work to organize it invariably share a meal after the event ends. Festivals also include feasting and drinking and if musicians and singers are present at a large gathering, it would be unusual not to have them contribute some music during a meal. While more and more "grabbing a bite" becomes the style in France, when friends get together and guests are present, sitting down to a meal in Brittany can be an event where one spends several hours -- and if one is fortunate to be in a household where musicians are present then music is likely to be requested. It was in Brittany that I came to understand that "feasting" is not far from the idea of "festival."

But, back to this new recording by Dastum. As one can expect from Dastum, this is the product of a great deal of research on the part of a large number of musicians/scholars. Given the large number of selections in the Dastum archives (and Breton repertoire) related to food and drink, the selection of just 32 for the CD was not an easy one. An excellent job was done to find a variety of themes, voices and instruments to give an idea of just how rich a theme this is. Performers are of all ages and from all parts of Brittany, and include some of the best known as well as those unknown outside their local area. Selections are quite short, ranging from 1 minute and 12 seconds to 3 minutes and 44 seconds. One finds solo ballads, songs for dance, and songs to which all present repeat each verse, marches to accompany food or marriage ceremonies, and children's rhymes. While most selections are songs, the CD also includes a few selections by biniou & bombarde and some accompaniment by accordion and fiddle.

Topics and themes on the CD include marriage customs like the "milk soup" ceremony; the pleasures of gathering at a table to eat and drink; a celebration of the kitchen and its tools; praises to cider, wine and coffee; the fantasy of being in a wine cellar with a series of glorious meals day by day; a house made of different foods; digging potatoes and having to eat them for every meal; making and eating crepes; bread; the gluttony of tailors; a collective food poisoning tragedy; the tragedy and humor of drunkenness; and children's rhymes which mention various foods.

The field recordings are a true testimony to the fact that song is part of Brittany's living culture and that singing is not only a part of feasting, but also a means to express ideas about food and drink in Brittany's history and present day life.

As always, Dastum has done a remarkable job of documenting the recordings with a 93-page booklet which includes a very useful introduction about the recordings and how the CD was put together (in Breton and French by Patrick Malrieu and Robert Bouthillier), and an interesting essay on song and the theme of food and drink by Patrick Malrieu. The bulk of the text is a presentation of each musical selection--the text (in Breton and French), its origin and significance, and biographical information on the performers. The documentation is abundantly illustrated with fascinating old photos of Bretons "at table" or working in the harvest or preparation of food and drink. Most of the performers on the CD also appear in photographs which always helps bring the music to life. I also like the fact that this is a "bound" CD--a cardboard cover with the booklet and CD holder glued on which opens like a book (no nasty plastic case which inevitably breaks).

This is yet another masterpiece from Dastum, the second of what I hope will be a long series of classics in the series "Tradition vivante de Bretagne." Like the first of this series, **Dastum fait le boeuf à Berrien**, which documented performances at Dastum's 20th anniversary celebration, this CD shows just how much of a living tradition is to be found in Brittany. It is appropriate here to congratulate Dastum for being awarded a grand prize for **Dastum fait le boeuf à Berrien** from the prestigious Académie Charles Cros. Having already received five such prizes, this one with a "special mention" underlines not only the high quality of this particular CD, but also the importance of all of Dastum's work to encourage performance in Brittany. Bravo!

Tud. ... **Deus Kerne--Musique à danser de Bretagne**. Escalibur CD 851 (Diffusion Breizh). 1994.

Since the first outburst of Breton groups in the 1970s and their refinement in the 1980s, a whole new generation of musicians is appearing on the scene in Brittany. If the group Tud (Breton for "the people") is any indication of the quality we can expect to see from this new generation, then Breton music faces a happy future. Tud is, in fact, a trio made up of Eric Ollu who plays biniou, bombarde and an "oboe" of his own fabrication--one of those wonderful instruments somewhere between the bombarde and mild orchestral oboe. Thierry Beuze plays diatonic accordion and also repairs, tunes and sells accordions. Franck Le Rest plays guitars and bouzouki.

All three are from the Cornouaille area and they have played at dances since the early 1990s. This CD is made up of dances performed as you might hear Tud at a fest noz--highly danceable arrangements rather than jazzed up version for concert listening. One might expect that an endless round of dance tunes played mostly by the same trio of instruments (guitar-accordion-oboe) might get a bit weary, but the variety of dances in and of itself keeps things moving and Tud keeps a lively pace. Using just three basic instruments, the arrangements are done well enough and the musicians skilled enough so that there is no fear of boredom. For Americans learning to do Breton dances, this will be a welcome recording since the full suite of a dance is given: the Gavotte de Montagne and Dans Plinn both include the ton simple, tamm kreiz and ton double; the Suite de l'Aven includes the gavotte, bal and jabadao; and the Ronds de Loudéac includes the rond, baleu and rond. The CD also includes a Hanter-dro, Laridé and Scottische.

Other than the two Hanter-dro dance tunes composed by Franck Le Rest, all the tunes on this CD were learned by the members of Tud through oral transmission--picked up by listening to traditional singers and musicians. While Breton musicians do learn some of their repertoire by means of printed transcriptions, most learning is done simply by listening to other musicians perform. Thus, the jacket notes to this CD like those of many others, describe tunes both in terms of where they are from geographically and who was heard performing them.

While the jacket notes are not extensive, they are quite adequate and give an interesting look into a healthy oral transmission of music in Brittany. This is a very nice selection of dances performed by a group that makes a solid contribution to the Breton music scene.

Loic Le Borgne, Jean Coateval, Jean-Yves Le Corre, Yves Le Guennec, Regis Huiban, Patrick Lefebvre, Eric Richard. **Fest Deiz Accordéons**. Arfolk CD 427, 1994.

This CD will be of particular interest to accordion players as a gathering of masters of traditional style diatonic (button) accordion in Brittany. But this CD is also directed to dancers and those learning to dance. The notes in particular are for dancers, including a summary description of foot work and some tips on basic demeanor and characteristics. For each dance, the location for the dance is located on a map of Brittany with the region blacked out. Notes give the most common "form": circle dance, line dance, double line by couples, couple dance, etc. Also described briefly is the accompaniment traditionally used for the dance: response style a capella song, accordion, fiddle, biniou-bombarde pairs, clarinet, etc. While one could not learn to dance using these notes alone, they are useful in giving a feel for the dances and would serve as good support for those with some familiarity with the dances in practicing them. Unfortunately the notes give absolutely no information about the performers - why not just a few sentences to introduce each of these great accordion players?

Accordion is not my favorite instrument and I expected the over 50 minutes of this CD of solo accordion for dance to get pretty boring. But, the individual styles of the accordion players was interesting to hear as the music progressed, and the tunes were captivating and extremely easy to listen to. There was nothing particularly fancy to the arrangements, but the quality of the performances is undeniable. A master of any instrument is a pleasure to hear, and these accordion players are all in that category. Favorite instrument or not, I liked this CD a great deal--even better the second or third time around.

Alain Genty. **La Couleur du milieu.** Gwerz Pladenn GWP 006. 1994. 50'03 CD.

Of a very different "color" than the three recordings reviewed above is Alain Genty's new CD on the Gwerz Pladenn label. One could not call this "easy listening" music, but so much the better. Genty's compositions are interesting and provocative. Themes for the instrumentals focus on the stupidity of warfare, mountain refuges for wounded souls, the exploitation of forests, death, and terrors of the night, as well as sounds inspired by the circus, traffic jams and cartoons. Also included are three English language songs--two texts by Dominique Sainz and one by Genty, all sung by Genty who has a fine voice. Genty is best known in Brittany for his electric guitar work, and on this CD he uses fretless and electric bass, 12-string guitar, keyboards and percussion.

The CD reflects a more avant garde side than heard in his work with Breton groups (Barzaz, Den, Gwerz) and his work in the jazz and rock world as well as Genty's composition work for theater and cinema. If you are looking for a gentle, folky sound, you won't like this CD. While Genty arranges several traditional Breton tunes, most of the music on this recording is his own, influenced by many worlds. In theme and sound many of the selections have a violent and darker feel to them. But, it is very difficult to describe Genty's work--he uses everything from old Tex Avery cartoon music and toys to binioù koz, uilleann pipes, brass bands and a range of unidentifiable electronic honks and voices. There is a lot going on--some sounds are not pretty, but all are intriguing. I particularly liked "The hairdresser's chair"--a short composition by Jean-Michel Veillon and arrangement of a traditional Breton tune by Alain Genty which includes drums, flutes, electric bass, 12-string guitar and keyboard, as well as various toys. The jacket notes (in English as well as French) give a good idea of the surrealistic humor of this arrangements: "The chair squeaks, the scissors are rusty, the hair-drier is jammed over the head of a client while the rollers, the towels, the brushes and combs hurl themselves into a mad jumble; orchestrating the lot from the heights of the hair treatments cupboard the transistor radio crackles out a 'piece for electric bass and assorted toys'...with a wicked smile on his lips and razor in his hand the hairdresser appears..." Talk about a bad hair day!

Alain Genty is clearly a fine musician and extraordinarily creative composer. He has the support on this challenging recording of a veritable 'who's who' of Breton musicians: Michel Aumont for bass clarinet; Eric Duval, percussion; Thierry Garcia, guitar; Youenn Le Bihan, bombardes; Dominique Molard, snare drum; Jacky Molard, fiddle; Patrick Molard, uilleann pipes and binioù; Jacques Pellen, guitar; and Jean-Michel Veillon on various flutes. Those who enjoy traditional styles of Breton song and music and their arrangement by acoustic groups may not like the avant garde side of Genty's work. I like all of that, but I also liked the challenge of Genty's work and the density of sounds and ideas to be found.

Youenn Gwernig. **Just a Traveller/Foeter-Bro.** Keltia Musique KMCD 49, 1994.

Youenn Gwernig is what we call in the U.S. a singer-songwriter. He is in fact a poet and has always been an ardent defender of the Breton language which is his language. Most of the songs on this new CD are in Breton, but one finds also a number in English, a language he mastered from years spent in the United States in the 1960s. His fondness for America and American song is found in his performance of two songs: "Mountain Dew" and "Bright Morning Stars." As is always the case for Youenn Gwernig's recordings, his songs cover a range of topics: pollution, life and the search for its meaning, fishermen drowning at sea, drinking, money-grubbing, emigration, and most prominently, travelling. Whether in Breton and English the texts are all about being human. Many of the songs and the music on this compact disc are by Soaz Maria and I would have liked to have seen something about her in the jacket notes. Besides pairing up with that talented songwriter and composer, Youenn

Gwernig surrounds himself with a number of great musicians, including in one selection the voice of Annie Ebel. Not all selections have musical accompaniment and when they do it works perfectly to enhance Youenn's warm and powerful voice. Some of the musicians to be heard on the CD include Patrick Ewen (fiddle), Arnaud Maisonneuve (guitar), Pol and Herve Queffeleant (harp, banjo), Bernard Quillien (bombardes), Jacquy Thomas (bass), and Kevin Wright (guitar). Joining in on a chorus or two are Yvon Etienne, George Jouin, Gilles Servat and children from the Diwan School in Brest. Jacket notes include Breton or English texts for each song with shorter English and French versions.

Gilles Servat. **A-raok mont kuit/Avant de partir.** Keltia Musique KMCD 45. 1994.

Like Youenn Gwernig, Gilles Servat is a singer-songwriter who needs no introduction in Brittany. He has been around for several decades and was famous in the 70s and early 80s for his searing texts about the world's injustices and French oppression. In later years he has broadened his repertoire to include songs about all topics, including tender love songs as well as satirical jabs at those in power. Much of Servat's singing has been in French, but he has mastered the Breton language and this new CD includes nine selections in Breton, two in French and one in English ("Loving Hanna").

Songs are of Servat's own composition, but he also pulls a classic from the Barzaz Breizh ("Maro Pontkaleg") and performs an equally well known composition by Glenmor ("Kan Bale Nevenoe") about Brittany's first king who defeated Charles the Bald in the 9th century. Nevenoe is also evoked in Servat's own composition "Bez Nevenoe." Three poems by Anjela Duval are set to music very effectively ("Er c'hoad/in the woods," "Kan ar skrilhed/The crickets' song" and "Me 'garje bout/I'd like to be"). Like Gwernig, Servat's songs include a number of philosophical reflections on life, and touch on a range of human challenges: unrequited love, exilement from one's country, or the destruction of nature. But Servat also includes two more militant texts: "Pardon Saint Gwildo" which tells of the perils of romancing France, and "La vie s'ecoule la vie s'enfuit," a Belgian workers' song of revolt from the 60s.

Gilles Servat is a good singer and he uses his distinctive gravelly voice in hard bluesy arrangements as well as softer melodies. And like Gwernig, he uses a number of fine musicians to accompany him (indeed, many of the same that are found on Gwernig's latest CD above), including bagpipes and bombardes, flutes and whistles, guitars, fiddles, cello and piano. Jacket notes include all the texts, and in the case of the Breton ones, a French translation is provided with a shorter English summary text.

Djiboudjep. **Chants de Marins.** Arfolk/Diffusion Breizh CD 359-395. 1994. 63'43 CD.

There is nothing new to the CD, but it is a welcome reissue of some of the best of three earlier lps by Djiboudjep (Arfolk albums SB 359 and 395, and Escalibur BUR 816 dating from 1978 to 1985). Like Gwernig and Servat, Djiboudjep has been on the Breton music scene for quite a while and this maritime group has included a rotation of great singers and musicians. Of the thirteen listed on the CD, only two were with the group for all three albums: Mikael Yaouank and Patrick Le Garrec. The other eleven all appeared for just one album. But there is a certain exuberant style that is consistent throughout this CD which mixes traditional Irish, Scottish and American maritime songs and tunes with a number of compositions by Michel Tonnerre which have become classics in Brittany ("Nous sommes marins," "Reegan Dougan," "Le Gabier Noir," "Les Trois Caps"...). For those who have worn out their Djiboudjep lps, the reissue of these 22 favorites on CD is very welcome, and this is a recording that those who have never heard Djiboudjep can add to their collection with no risk of disappointment. However, be warned that there are no jacket notes with this recording--just a list of titles and the names of performers. It's too bad that when such compilations are made there is not effort to seduce new listeners with a bit of background about the fine performers who have made up Djiboudjep over the years.

NOT SEEN OR HEARD, BUT I'D LIKE TO...

The following information was gleaned from reviews in **Musique bretonne** 128 (mai-juin 1994); **Ar Men** 59 (mai 1994) and 60 (juillet 1994).

Sonneurs de couple biniou-bombarde: les enregistrements historiques. Anthologie des chants et musiques de Bretagne Vol. 6. Le Chasse Marée/Ar Men. 73-minute CD with 28-page booklet.

The best way to present this remarkable new release of early biniou/bombarde recordings is to translate the publicity from **Ar Men** magazine:

This compact disc allows us to discover the oldest existent recordings of Breton instrumental music (totally restored in the studio). The opening, and perhaps most moving, dates back to the Universal Exposition of 1900 in Paris. Later, numerous 78 rpm recordings made around 1930 provide remarkable documentation of paired "sonneurs" who were at the height of their art. The work of several researchers with a passion for the Breton culture in 1908, 1939 and 1949, as well as during the 1950s, 60s and 70s, have allowed the collection of numerous biniou and bombarde players from an old tradition.

The recordings selected come from private collections or those of the Musée de l'Homme (Paris), Musée National des Arts et Traditions Populaires (Paris), Phonogrammarchiv of Vienna, Centre de Recherches Bretonne et Celtique of Brest, and Dastum. Salaun, Bodivit, Boissel, Magadur...a wealth of anecdotes are found about these musicians who provided music for hundreds of weddings. Their lives are recounted in the booklet accompanying this CD which was done by Laurent Bigot.

The CD includes 33 selections by twelve pairs of bombarde-biniou players. As is the case for all Ar Men recordings in this series, the documentation includes a wealth of wonderful old photographs. Laurent Bigot's article ("Le couple biniou-bombarde: aux origines d'une grande tradition" in **Ar Men** 59 May 1994) gives a good taste of the excellent quality of the research and documentation that goes with this recording.

Kreizenn Sevenadurel Lannuon. **Bro Dreger VI: Konkried/Complaintes de soldats.** BD-006. 1994. cassette and booklet.

The sixth in an excellent series by the Cultural Center of Lannion, this cassette includes songs in Breton on the theme of conscription into the army and the tragedy of war. These are performed by young and old traditional singers of the Tregor area of Brittany. A booklet includes song texts and commentary as well as photos of the performers.

Mathieu Hamon, Noluen Le Buhé, Patrick Marie, Marthe Vassalo. **Gwerzioù et chants de haute-voix.** France 3 Ouest RSCD-211 (Keltia Musique). 1994.

Four singers aged 17 to 21 show that the oral tradition of Breton song is in little danger. If you like traditional style unaccompanied ballads, this is a must-get.

Lors Jouin. **Moualc'h ar meneiou.** Silex Y225044, Diffusion Auvidis. 1994.

Laurent Jouin has built a reputation in Brittany as a fine traditional singer (kan ha diskan) and has made "guest" appearances on several recordings, but this CD shows off his mastery of the gwerz--long Breton language ballads about marvelous and tragic events. Here is another great young singer carrying along the rich oral tradition of Breton song.

Denez Prigent, Arnaud Maisonneuve, Manu Lann Huel, Tri Yann... **Dao Dezi.** EMI, Diffusion EMI. 1994.

What happens when a high-power "techno-dance" group of French musicians decide to take Breton music to a world market? You get an interesting if not totally terrific compilation of Breton song a la discotheque. If nothing else this brings Breton language song to a global audience. Although the review in **Ar Men** noted an unequal quality in the selections on the recording, one can expect interesting things from the four Breton representatives listed above.

THE BRETON LANGUAGE IN SONG

Lois Kuter

In response to a request from member Alan Murphy for a listing of good recordings where one can hear the Breton language, I have put together the following listing not only of recordings, but also readings. Please note that this is just a sample of some of the things I have found most interesting.

THINGS TO READ

The following are articles and books about traditional song in Brittany, or about music in general, as well as some of the major collections of song texts.

Becker, Roland and Laure Le Gurun

La Musique Bretonne. Spezet: Diffusion Breizh, 1994. 120 pages. (a basic introduction to Breton music which focuses more on instruments, but gives an excellent overview of performance contexts and the changing role of music in Breton society)

Berthou-Bécam, Laurence

"L'enquête Ampère-Fortoul sur les poésies populaires de la France (1852-1876)" (The Ampère-Fortoul study of popular poetry of France, 1852-1876). Musique bretonne 123 (May-June 1993): 3-11. (preliminary findings of much more extensive research on one of a number of 19th century collectors)

Boidron, Jean-Jacques

"Gousperoù ar Raned" ha gourspered "Ar Rannoù": Enklask war ur ganaouenn hengounel/Les "Vêpres de Grenouilles" ou "Les Séries" des druides: Enquête sur un chant traditionnel breton ("The Vespers of the Frogs" or "The Series" of the Druids: A Study of a traditional Breton song). Rennes: Dastum, 1993. 540 pp., bibliog., music, maps. Bilingual Breton/French. (exhaustive study of an enigmatic and ancient Breton language song)

Dastum

Guide de la musique bretonne. 2nd augmented edition. Rennes: Dastum, 1993. 286 pp. (Exhaustive listing of addresses, indexes, bibliography, and discography for musicians and musical instruments in Brittany. Also includes some basic definitions of styles and instruments)

Durand, Philippe

Breizh hiziv--Anthologie de la chanson en Bretagne. Paris: P.J. Oswald, 1976. 390 pages. (Collection of 112 song texts in Breton and/or French of a militant nature; includes some introductory notes on social and political context)

Giraudon, Daniel

Chansons populaires de Basse-Bretagne sur feuilles volantes. Skol Vreizh no. 2-3, decembre 1985. 131 pages. (Booklet tracing the history of "broadsheets" in Brittany, describing printing industry, singers and song writers, song styles and content; photographs and reproductions of song sheets abundant)

Laurent, Donatien

"La gwerz de Louis le Ravellec--Enquete sur un crime de 1732" Ar Men 7, fevrier 1987, pages 16-35. (Detailed study of a song text and its use to clarify events of a murder which took place in the 18th century; fascinating account of research)

Laurent, Donatien

Aux sources du Barzaz-Breiz--la mémoire d'un peuple. Douarnenez: Ar Men, 1989. 335 pages. (Based on careful scrutiny of original notebooks and letters over a 20-year period of research, the author has published a detailed analysis of the Barzaz Breiz, the most controversial and influential song collection to be published in Brittany. 45 introductory pages place this collection in historical context and detail the tedious work of transcribing the hand-written song texts. The bulk of the book is made up of the song transcriptions--Breton with French translations. A third section examines La Villemarque as a collector. Includes a comprehensive bibliography and useful indexes)

La Villemarque, Vicomte Hersart de (Kervarker)

Barzaz Breizh--Chants populaires de la Bretagne. Paris: Librairie Academique Perrin, 1963; reprint of 3rd edition of 1867; 1st edition 1839. 540 pages. (Classic collection of song texts; songs are in French translation with smaller print version of original Breton texts at bottom of pages; some music and notes included)

Breton Language and Song - continued

Kervarker

Barzhaz-Breiz. Lesneven: Mouladuriou Hor Yezh, 1988. 454 pages. (First edition to give Breton version of texts prominent place; melodies for songs also included)

Luzel, Francois Marie (Fanch an Uhel)

Chants et chansons populaires de la Basse-Bretagne. Paris: Maisonneuve et Larose, 1869-1890. (Another very important collection of traditional Breton language songs; considered to be less "refined" than the Barzaz Breiz)

Malrieu, Patrick

Histoire de la chanson populaire bretonne. Dastum and Skol, 1983. 95 pages. (Summary of the history of Breton song texts and their collection; well documented with text reproductions and photos)

Malrieu, Patrick

"La gwerz ... vue par de jeunes chanteurs" Musique bretonne 98, decembre 1989-janvier 1990, pages 3-7; Musique bretonne 99, fevrier 1990, pages 8-11. (A series of interviews with young traditional singers about their feelings about singing and ideas about the ballad style *gwerz*)

Moëlo, Serge

Guide de la musique bretonne 1990. Rennes: Direction Régionale des Affaires Culturelles, Direction Régionale de la Jeunesse et des Sports, Sonerien ha Kanerien Vreizh, and Dastum, 1989. (Although the wealth of addresses for Breton musicians, teachers and organizations is best replaced with the more recent edition of this guide--see Dastum above--the analytical notes, definitions and statistical information keeps this guide of interest)

Moëlo, Serge

"En Bretagne ... le temoignage d'Erik Marchand" Modal--la Revue des musiques traditionnelles 4, septembre 1986. pages 43-49 (Interview with young traditional singer with good description of music in Brittany and its performance; interesting commentary on the transmission of traditional music)

Musique bretonne (Dastum, 16 rue de Penhoet, 35036 Rennes cedex)

Dastum is an archives of music recordings, transcriptions, song texts, photography, popular media (newspaper clippings) and other documentation of Brittany's oral traditions. It's monthly magazine features research articles as well as short notes on cultural events, book and record reviews. The best single source of information on Breton music.

RECORDINGS

Recordings often have excellent documentation which includes the full text of the song in Breton with a French translation (and more and more frequently an English summary). the following recordings have been selected based on the good quality of their notes and/or the high quality of the performers.

Traditional Song and Instruments (collections & festival recordings)

Dastum

Gouel 20 vloaz Dastum. Tradition vivante de Bretagne 1. Dastum DAS 119. 1993. (68-minute compact disc. 40-page booklet in French; song texts in Breton and French. 16 traditional Breton songs and instrument performances from 20th anniversary festival of Dastum.)

Dastum

Cahier de musique traditionnelle no. 5: Bro Fanch. Dastum 1978; Cahier de musique traditionnelle no. 7: Noal-Pondi. Jean Le Clerc de la Herverie/Dastum 1983; (two in a series of recordings--lp and cassette--accompanied by 80-90 page booklets focused on different cultural regions of Brittany)

Dastum

Fête Plin de Danouet--15 août 1993, Bourbriac. Chanteurs et musiciens de Bretagne no. 8. Dastum DAS 120. 1993 (cassette with 51 page booklet of traditional song and instruments (bombarde/biniou koz, clarinet) recorded at annual festival/contests for the dans plin)

Dastum

Quand les Bretons passent à table/Kanomp ouzh taol. Dastum, Tradition vivante de Bretagne 2, DAS 121. 1994. 77-minute compact disc & 93-page booklet. (a wonderful collection with the theme of feasting, food and drink; beautifully documented with photos as well as lots of information and song texts)

various performers

Voix de Bretagne. Le Quartz/France 3. RSCD 205 (Keltia Musique). 1992. (concert including primarily but not exclusively traditional style singers: Jean Le Meut & Trouzerion, Annie Ebrel, Denez Prigent, Arnaud Maisonneuve, E. Marchand, Kristen Nogues, Manuel Lannhuel, Patrick Molard, John Wright)

Traditional song in the Breton language

Anne Auffret and Yann-Fanch Kemener

Roue Gralon ni ho salud/Chants profanes et sacrés de Bretagne. Keltia Musique KMCD 42. 1993 (64-minute compact disc. 20-page booklet with notes and song texts in Breton with French translations and English summary. A capella solo or duet--some with harp accompaniment--of 15 ballads and religious songs from traditional repertoire)

Lisette Floc'h, Marie-Aline Lagadic, Klervi Rivière

Tradition familiale de chant en pays bigouden. Chanteurs et musiciens de Bretagne no. 4. Dastum DAS 114. 1991 (cassette with 48-page booklet documenting performers and songs)

Ar C'hoarezed Goadeg (Goadec Sisters)

Ar C'hoarezed Goadeg. Keltia III/Keltia Musique KMCD 11. 1990 (probably best known of many great traditional singers of Brittany; dance songs and ballads)

Mathieu Hamon, Noluen Le Buhe, Patrick Marie, Marthe Vassalo

Gwerziou et chants de haute-voix. France 3 Ouest RSCD-211 (Keltia Musique). 1994. (Four singers aged 17 to 21 show that the oral tradition of Breton song is in little danger; haven't seen to know if notes are good)

Mari Harnay

Breizh/Bretagne: Mari Harnay. Les Traditions populaires en France, vol. 2/Hengouniou poblou Bro-C'hall, eil lodenn. Dastum/Ocora 558603. 1982. (beautifully documented lp with notes in Breton, French and English)

Lors Jouin

Moualc'h ar meneiou. Silex Y225044, Diffusion Auvidis. 1994. (another excellent young traditional singer; this recording features the gwerz; haven't seen to know about accompanying notes)

Kanerien Pleuigner

Chants traditionnels bretons. Arfolk CD 424. 1993. (ballads and songs for dances from the vannetais area performed a capella, in call and response style, by group of 12 men)

Yann-Fanch Kemener, (Jean-François Quemener)

Chants profonds de la Bretagne (Arion ARN 34386, 1977; ARN 34476, 1979; ARN 34587, 1981). Kemener pairs up with Anne Auffret on the 4th album of Chants profonds de la Bretagne (Arion ARN 34789); Gwerziou ha sonioù Adipho ADP084, 1989

Yann Fanch Kemener and Marcel Guillou

Kan ha diskan Arion ARN 14702, 1982. (lp of kan ha diskan style song for plin and fisel dances; songs are on the theme of conscription into the army)

Arnaud Maisonneuve

Chants de Basse-Bretagne: Eur zon hervez ma zantimant. Ocora HM 88 C559082. 1990. (maritime and songs of the land)

ar Vreudeur Morvan

Ar Vreudeur Morvan--Metig. Velia 2230011. 1974 (reissued on CD in 1993 by Coop Breizh CD422; kan ha diskan recorded live for dans fisel and dans plin by masters of the style; unfortunately there are no jacket notes or texts with the recording)

Breton Language and Song - continued

Denez Prigent

Ar gouriz koar/La ceinture de cire. Silex Y225022. 1993.

Loeiz Ropars ha kanerien-danserien Poullaouen

Kan ha diskan. Al Leur Nevez/Keltia Musique KMCD 28. 1992. (reissue of early lp of classic performances of kan ha diskan for dancing)

Ifig Troadeg

E skeud tosen vre/Chants traditionnels bretons en Tregor. Arfolk CD 425. 1993. (62-minute compact disc. 24-page booklet with Breton texts and French translation; English texts available upon request. Solo a capella traditional ballads in the Breton language from the Tregor area of northern Brittany)

Trouzerion

Sonnenneu a Vreizh. vol. 3. Ar Folk SB 410. 1984. (group of old and young traditional singers from the Vannetais area: J. Kerlagad, J. Meut, Y. B. Rieux, J.-M. Bourdieu, J. Belz, A. Houluenn)

various performers

Tradition chantée de Bretagne: Aux sources du Barzaz Breiz. Ar Men & Dastum. SCM 013. 1989 (compact disc with songs performed by contemporary traditional singers from the famous 19th century collection, Barzaz Breiz, by Hersart de la Villemarqué. Accompanied by a 75-page booklet with history, background on performers, and song texts in Breton and French. Performers include Soeurs Goadec, Ifig Troadeg, Erik Marchand, Mari Harnay, and Yann-Fanch Kemener, and others, including a wax cylinder recording of Marc'harid Fulup from 1900)

various performers

Pemp war'n ugent--25 bloavez gand kan ha diskan (1955-1980). Deuz Poullaouen da Gemper dre St. Herbot ha Brasparz. Rikou Soner RS 179. (collection of some of the greatest performers of traditional kan ha diskan styles song for dancing)

various performers

Sonnenou ar c'hornad 1. Dastumerion ar C'hreizteiz. 1985. (cassette with 40-page booklet put together by collectors and traditional singers of the vannetais area of Brittany)

various performers

Mélodies chantées en Tregor: Bro Dreger II. Kreizenn Sevenadurel Lannuon/Nevez Amzer Tregastel. BD 002. (cassette with good documentation of traditional singers and song tradition of Tregor region)

various performers

Kanaouennou an aod: Bro Dreger IV. Kreizenn Sevenadurel Lannuon. BD 004. 1992. (cassette with 65-page booklet of song texts in Breton with French translation)

various performers

Bro Dreger VI: Konkried/Complaintes de soldats. Kreizenn Sevenadurel Lannuon. BD-006. 1994. (cassette and excellent accompanying booklet)

various performers

Kan--Kan ar Bobl Duault. Radio Kreiz Breizh/Dastum Loudeac. 1987; Kan II--Kan ar Bobl Duod. Radio Kreiz Breizh. 1988; Kan 3: Kan ar Bobl Duod 1992. Radio Kreiz Breizh. 1993 (various performers--mostly traditional styles--at annual contest/festival for song)

Religious Music - Older and Newly Composed

Anne Auffret

Kanaouennou Santel Velia 2230003, 1974.

Anne Auffret, Jean Baron and M. Ghesquière (bombarde and organ)

Soñj - Kantikou e vro-Breiz Keltia Musique KMCD17, 1993 (see also: Anne Auffret and Yann Fanch Kemener in traditional song section)

Breton Language and Song - continued

Christian Desbordes

La Passion Celtique--Ar Basion vras. (self-produced) MCV 23. 1992 (distribution Diffusion Breizh). (double CD--ambitious and beautiful composition based on the Passion for theater production by Strollad ar Vro Bagan)

Kanerien Pleuigner

Cantiques traditionnels du pays vannetais. self-produced cassette; distribution Keltia Musique KLPN 688. 1988. (traditional songs from the vannetais region by choir of men)

Choral Compositions

see Christian Desbordes above

Ensemble Choral du Bout du Monde

Ar Marh Dall. Arion 34556. CB 271. 1980 (composition by Job an Irien and Rene Abjean)

Kanerien Sant Karanteg

Kanadenn evit Marzhin CD KSK 003. 1992. (title composition by choir director Thierry Bara plus other works by Breton composers)

New Arrangements which feature or include a good number of Breton language songs

Many performers on the recordings which follow also perform styles considered traditional; the line between what I call "traditional" and what are "arrangements" is a fine one in some cases.

Barzaz (Barzaz Trio)

Ec'honder Escalibur CD828, 1989; An den kozh dall Keltia Musique KMCD29, 1992. (Original trio of Y-F Kemener with traditional song combined with Jean-Michel Veillon on flute and Gilles Le Bigot guitar; Alain Genty and David Hopkins add electric guitar and various percussion)

Patrick Ewen

Berceuse pour les vieux enfants. Lorient LOR 01 PE. 1993 (songs old and newly composed drawing from Breton mythology and contemporary fantasy)

Glaz

Glaz. Escalibur CD 848. 1993 (pop/rock group with song in Breton/French/English; includes Nathalie Brignonen, Ronan le Bars, Jean Claude Normant, Jean-Christophe Boccou, Yves Ribis, Yann Honore)

Gwalarn

A-hed an amzer. Keltia Musique KMCD 10. 1990. (group featuring Breton language song by Veronique Autret and Bruno Baron with M. Herry, X. Leconte, B. Lenoel and P. Villemin)

Gwerz

Musique bretonne de toujours. Gwerz/Dastum DAS 100. 1986; Au-Dela. Gwerz/Coop Breizh BUR 821. 1987; Gwerz live. Gwerz pladenn CD GWP001. 1993 (ground-breaking group in arrangement of traditional song and tunes; includes Youenn le Bihan, Jacky and Patrick Molard, Eric Marchand, Soig Siberil, and more recently Alain Genty and Bruno Caillat)

Mona Jaouen

Mor pe wrac'h-kozh. Escalibur CD 849. 1993 (new compositions and arrangements of traditional songs from the Breton language tradition)

Erik Marchand Trio

An henchoù treuz--chants du centre Bretagne. Ocora Harmonia Mundi C559084. 1990 (traditional song by Erik Marchand in pair with oud of Thierry Robin); An Tri breur. Silex Y225 008. 1992. (trio of Marchand with Breton language ballads, Thierry Robin on oud, and Hameed Kahn on tabla).

Denez Prigent ha Daouarn

Chant traditionnel contemporain. Farouell F-106. 1993

Denez Prigent, Arnaud Maisonnewe, Manu Lann Huel, Tri Yann...

Dao Dezi. EMI, Diffusion EMI. 1994. (What happens when a high-power "techno-dance" group of French musicians decide to take Breton music to a world market? You get an interesting if not totally terrific compilation of Breton song a la discotheque. If nothing else this brings Breton language song to a global audience; haven't seen)

Gilles Servat

A-raok mont kuit/Avant de partir. Keltia Musique KMCD 45. 1994. (the latest from one of Brittany best known "songer-songwriters" known in past years for his militant texts; these touch on all topics)

various performers

Barzaz Breizh--c'hoazh hag adarre. FR3 Bretagne/Le Lagon Bleu LBCD 03 (CD) LBK 03 (cassette). 1990. (performers using a variety of styles to interpret songs from the classic 19th century song collection by La Villemarque, Barzaz Breiz. Performers include: Rêves de gosse, Y-F Kemener, Youenn Gwernig, Gilles Servat, Andrea ar Gouilh, Herve Queffelec, Roland Becker, E.V., Dan ar Bras, Chorale du Bout du Monde)

Finding Books and Recordings

The following record producers publish catalogs and distribute by mail:

Diffusion Breizh

Kerangwenn, 29540 Spezed

tel: 98 93 83 14; 98 93 80 77

Especially for the Escalibur/Arfolk labels, but carry a large number of all styles (as well as books)

Dastum

16 rue de Penhoet, 35065 Rennes cedex

tel.: 99 78 12 93; fax: 99 79 53 90

Especially focused on traditional styles; anything produced or co-produced by Dastum is best ordered here.

Keltia Musique

1 place au Beurre, 29000 Quimper

tel. 98 95 45 82; fax: 98 95 73 19

Distributes all recordings on Keltia Musique label; also Rikou Soner and a number of other labels; has been known for focus on piping

If you travel to Brittany, the following are a few stores which specialize in Breton books and recordings. They may also be willing to send recordings by mail order:

Ar Bed Keltiek (3 locations)

2 rue du Roi Gradlon, 29000 Quimper / tel.: 98 95 42 82

4 avenue Clemenceau, 29200 Brest / tel.: 98 44 05 38

50 rue du Port, 56100 Lorient . tel.: 97 21 71 16

Librairie Breizh

17 straed Penhoet, B.P. 2542, 35036 Rhoazhon (Rennes) cedex

tel.: 99 79 01 87; fax: 99 79 43 52

Librairie Breizh Paris

10 rue du Maine, 75014 Paris

tel.: 43 20 84 60 / fax: 43 21 99 22

A BRETON IN THE AMERICAN REVOLUTION AND AMERICANS IN BRITTANY IN WORLD WAR II

This July I received a letter from Mr. Louis Bothorel who published a book on the liberation of his home town of Plouvien (near Brest) in World War II by American troops. Since the publication of his book (for which he was made an Honorary Texan) he has continued to research the liberation of Brittany and has been in contact with a number of American veterans of the 6th Armored Division who were involved in the 1944 liberation, and who have revisited Plouvien in 1991 and this year. During the 1944 liberation of Brittany some troops (possibly from the 6th Armored Division) paused in eastern Brittany to visit the chateau of Armand de la Rouërie, a Breton who served heroically in the American Revolution. With the recent celebration of the 200th anniversary of the death of la Rouerie and the 50th year anniversary of the landing in Normandy, Mr. Bothorel has had the opportunity to tie these two events together in a very interesting article. With Mr. Bothorel's kind permission I have translated this for Bro Nevez. I apologize in advance for any inaccuracies which may be caused by my unfamiliarity with military history. Lois Kuter

FROM THE AMERICAN WAR OF INDEPENDENCE TO OVERLORD

Louis Bothorel; translation Lois Kuter

(originally appeared in **Bulletin de la Société Archéologique et Historique de l'arrondissement de Fougères**, vol. 31, 1993.

With just several months in between them we will be commemorating the 200th anniversary of the death of Armand Tuffin de la Rouërie and the 50th anniversary of Overlord.

Armand Tuffin de la Rouërie, hero of the American War of Independence, landed not far from Philadelphia at the beginning of 1777. At his own expense he formed the Armand Regiment which he put at the disposition of the Continental Army commanded by George Washington. He fought under the name of "Colonel Armand." He participated in numerous battles and became the friend of George Washington who recognized his services by conferring upon him the rank of General of the Army of the United States of America.

Today, a Breton-American committee has taken on the task of giving him the place in history that he merits.

Why until now has he been forgotten in history? There are several reasons for that.

First, he did not leave America until the middle of 1784 after being assured that his companions in arms had been taken care of. While La Fayette, returning to France right after the victory at Yorktown, received the laurels. Ultimately, the latter who also was involved in the Revolution, benefited from such media coverage that in official histories he nearly eclipses the commander in chief of the French expeditionary forces, the Maréchal de Rochambeau.

A second reason explains Colonel Armand's relegation to the footnotes. Having returned to the la Rouërie chateau, he soon sympathized with and joined the restoration movement which, little by little, was taking form. He was even imprisoned in the Bastille July 14, 1788 as a defender of Breton liberties when Minister Brienne illegally suppressed the Parliament of Brittany, thus attacking the Breton constitution. At first favorable to new ideas, he turned against the Revolution when it started to drown the Rights of Man and human dignity. In 1791, he founded the Breton Association (Association Bretonne) to defend the Rights and Freedoms of Brittany and of Bretons. The Breton Association developed quickly and widely. It would be at the origin of a large resistance movement in all of western France, from Poitou to Normandy. Strong from his American experience in the organization of armed struggle, he also knew how to call on some of the 25,000 Bretons who had participated in one form or another in the War of Independence. Dogged in

his duty and constantly en route in all kinds of weather, he died of a pneumonia during the night of January 29 to 30, 1793. His body was sought by his enemies and found on February 25, dug up and decapitated. The desecrated head was thrown at the feet of his friends who helped him in the fight to show them with hatred the fate that awaited them.

One can thus understand why General Armand de la Rouërie and his great persistence would not enter into the Pantheon of conformists.

150 years after la Rouërie, Operation Overlord would free Europe from Hitler's hegemony: on June 6, 1944, the American armada landed in Normandy. After difficult and deadly battles, Americans and Allies established their beachhead at Omaha Beach and several other beaches. For the second time in twenty-five years, the Boys came to put Europe back into order.

On August 1st after the advance through Avranches, six divisions of the U.S. Army launched themselves into the Campaign of Brittany:

The 6th Armored Division (General Robert W. Grow) having passed through the Pontorson-Antrain zone made its way westward through central Brittany with its first mission, dictated by General Patton, to take Brest as quickly as possible.

the 83rd Infantry Division (General Robert C. Macon) followed the 6th Armored Division at first and then moved rapidly to surround St. Malo.

Task Force A (General Ludwell H. Earnest) moved more to the north and then along the coast also towards Brest.

To the east of the 6th Armored Division the 4th Armored Division (General John S. Wood) followed the 8th Infantry Division (General Donald A. Stroh), heading down towards Rennes and moving in the south from Nantes to Quimperle.

The 79th Infantry Division (General Ira T. Wyche) moved towards Fougères and Vitre and then veered towards the east.

These six divisions covered all of Brittany.

They belonged to the 8th Army Corps commanded by General Troy H. Middleton and were part of the 3rd Army under the command of General George S. Patton. All along their route these six divisions battled with German troops, comforting the groups of armed resistants and the S.A.S.-F.F.L. and liberating towns and villages. Launched in an offensive that they conducted in accord with General Patton's directives, they ended up against the line of fortresses which constituted the ports of war. The General's "Capture Brest" did not take effect until September 18. In parallel, the rapid advance of allied troops towards Germany and the taking of Anvers on September 4, took away from the strategic interest of the Breton theater and its ports.

On August 1st with the advance through Avranches completed, the Antrain countryside was one of the first zones to be liberated. OF the three "Combat Commands" of the 6th Armored Division, it was the C.C.A., under the command of General James Taylor, which entered St. Ouen de la Rouerie where the property of Colonel Armand nested.

Did those officers who came on August 1st or 2nd to salute the memory of Colonel Armand belong to the 6th Armored Division?

Madame Ghislaine Juramie reports the testimony given by Madame Francois Barbier de Chalais who then inhabited the la Rouerie chateau:

"At the end of the second World War, one of the most spectacular maneuvers to follow the longest day was the advance through Avranches. Patton's army surged everywhere on the roads of the Antrain countryside.

One afternoon a jeep appeared at the end of the alley which borders the large lawns in front of the la Rouerie chateau. American officers got out.

The resident of the estate, Madame Barbier, welcomed them with a simplicity of great elegance which made her kindness so precious.

She herself recounts the dialogue:

- *Here we are finally, Madame, at the Chateau of la Rouerie.*
- *Certainly, sirs, and you are welcome here.*
- *Permit me to be surprised, madame, to have had so much trouble discovering it.*
- *This is not surprising. Our homes are hidden in the heart of our woods.*
- *It is not that, but my friends and I asked the first person we would approach where the home of Colonel Armand could be found.*
- *I doubt, sirs, that anyone could have told you.*
- *We then clarified: the home of the Marquis de la Rouerie. No one seemed to recognize it.*
- *This is not extraordinary. The history is an old one.*
- *But, madame, Mr. de la Rouerie is as well known in America as La Fayette!"*

After this pilgrimage, the 6th Armored Division pounced on Brest like a lightning bolt, as if in response to the American actions of Colonel Armand at the head of his regiment of cavalry. Leaving Avranches on August first, it found itself at the foot of the fortress of Brest on the evening of the 7th.

In its advance to Brest the "Super Sixth" carried out a maneuver worthy of the great cavalry charges ever known to the American army. In a letter to one of his friends, General Patton wrote:

"We are having one of the liveliest battles you ever saw. It is a typical cavalry action in which, to quote the words of the old story, 'the soldier went out and charged in all directions at the same time, with a pistol in each hand, and a saber in the other.'" (from Eisenhower's Lieutenants, Russel F. Weigley)

The American recognition was in the homage to Colonel Armand and the campaign to liberate Brittany. Fifty years after, Bretons and Americans unite to perpetuate his memory.

For the 50th anniversary of Overlord we hope to finally be able to identify the regiment and the names of the officers who stopped at the la Rouerie chateau. It would give pleasure and true satisfaction to all.

AN AMERICAN TRAVELLER IN BRITTANY: A NOTE FROM 1930

From my ongoing study of English and American travel literature on Brittany, I try to share some of the more interesting things I encounter--especially from older literature. The following chapter is from a book published in 1930 by Amy Oakley who lived in Villanova, Pennsylvania, just some 15 miles from me! She travelled in Brittany with her husband, Thornton Oakley, who provides dozens of lovely black and white sketches for her book, **Enchanted Brittany**. The author is in search of the picturesque and romantic, and Bretons she meets in this book are depicted as simple and child-like, charming "noble savages." But if you ignore the stereotypes, the descriptions can provide a few interesting insights into Brittany as it appeared to American travellers in 1930. Lois Kuter

Chapter XVIII: The Heart of Brittany

from: **Enchanted Brittany**, by Amy Oakley with illustrations by Thornton Oakley (New York: the Century Co., 1930. 437 pages)

The greater part of this book has had its scene laid in the department of Finistère. We began, it is true, with Ille-et-Vilaine, followed shortly by the Cotes-du-Nord; but ever since our arrival at Morlaix, twelve chapters back, Finistère has been our setting; and most often, for the last ten chapters, that section which coincides with the ancient province of Cornouaille. Two of the five departments of Brittany remain to be visited. In due time we shall come to Nantes, situated in Loire-Inferieure, but for the nonce let us make merry in the glamorous province once known as Vannetais, with Vannes as its capital; now the department of Morbihan.

At Quimperlé we were still in Finistère, although the excursion to Hennebont carried us across the border, but at the Pardon des Oiseaux have we not already had a glimpse of the varied costumes of the Morbihan worn by natives of Guémené, Pontivy, and Baud? So much were we attracted by the gay plumage of their ambassadors that we resolved at the time to visit all three of these towns. This resolution we shall now carry out, taking the route which leads through le Faouet (not to be confused with le Faou in Finistère), a quaint town lying directly to the north of Quimperlé.

Our dapper chauffeur assured us that he had driven a car since he was fifteen. He had been old enough to serve during the last two years of the war and had been one of a hundred chauffeurs employed at the War Office in Paris. He mentioned with awe that he had driven Foch.

"I never dared look at him, and of course the general must speak first. Foch never did. He would give orders to the lieutenant sitting beside me."

Making up for past silences, this native of Quimperlé chattered on. He told us of the dislike Bretons bear to Italians, who, said he, commit most of the murders that take place in France. He told of his brother, a mariner who had been around the world and always everywhere he had found Bretons. Born in Quimperlé, our young man spoke Breton, but when we questioned him about the meaning of a poster in his native tongue --

Potred
broiou Gourin ar Guémené hagar Faouët!

he remarked: "Something from a deputy about elections. I speak Breton, yes, but to read it is another matter!"

I remember that we made a detour to see a horse-fair at Gourin. Our car had difficulty in pushing its way through the narrow streets, where horses were wandering at will or champing at ropes. Owners and prospective buyers thronged the highway. As we sped under the fragrant apple blossoms which embowered the road to le Faouet we passed many carts from outlying districts and peasants leading sleek horses tied heads to tails--or do I win if I call it tails to heads? Almost without exception the animals shied at our automobile. Refreshing, we thought, in these days of sophistication.

Of le Faouët my impressions are meager. Its picturesque market-house was deserted. The only diversion at the inn was the unwelcome one of sticking to newly painted chairs of emerald hue.

"We are green!" Monsieur (Mr. Oakley) exclaimed with forced levity, busying himself with gasoline and miscellaneous rags.

Overlooking a wild ravine to the northwest of le Faouët stands the chapel of Sainte Barbe. A more unlikely spot for the building of a church could hardly be conceived. The explanation is that a Sire of Toulbodou, hunting in this valley of the Elle, was overtaken by a thunderstorm. As he reached the site of the present chapel a bolt of lightning struck a gigantic boulder. About to be crushed by the severed rock, the sire invoked the aide of Sainte Barbe, promising a chapel if she would save his life. (the saint is still called on for aid by the imperiled in Provence, Gascony, Poitou, Champagne, and Flanders.)

A steep ascent leads over scarred rocks to the hilltop of Sainte-Barbe. The day was sultry as we stumbled along the trail, catching our clothing upon the thorns of gorse bushes, pausing to get our breath beneath the shade of beeches. Higher and higher we mounted, until the platform where hung a mammoth bell was gained at last. With its twisted pines and gigantic bell, tolled by each arriving pilgrim who possesses the force to accomplish the act, this place reminded us of similar shrines in far Japan. A dwarfish guardian appeared, dangling a key, and led us past the rock-perched chapel of Saint Michel to the lichen-encrusted edifice dedicated to Sainte Barbe. The panorama from this favored site includes open country, the sinuous Elle embroidering a silver strand across a far-flung mantle of green. Although so much of Brittany is moorland--one fourth of Finistère and perhaps an equal proportion of Morbihan--yet my predominant remembrance of the interior is of trees, if not, indeed, of forests, then of woodlands, of orchards, of fields and lanes bordered with distorted oaks.

Nearer to le Faouët than Sainte-Barbe, and placed upon the plain, is the hardly less noteworthy chapel of Saint Fiacre. The saint is the patron of horticulturists. I am told that an Irishman, Savage by name, introduced many rare plants into Paris. Saint Fiacre was his chosen patron. A fellow countryman and owner of cabs, out of compliment to Savage, had the face of the saint painted on a number of his landaus. In the course of time these vehicles came to be known as *fiacres*.

The chapel of Saint Fiacre was built by the founder of the chapel at Kernascléden, which we visited on the road to Guémené-sur-Scorff. It is recounted that, the number of tools in the region being insufficient, angels carried the mallets back and forth as the builders had need of them.



Guémené +

Guémené is the town where women's heads turn as if on pivots to stare at strangers. Monsieur and I were forced to walk in different directions to divide attention, in order to catch fleeting glimpses of the backs of the most intriguing head-dresses in Brittany. Perhaps because of the very difficulty of approaching the vivid ribbon-bound hair, protruding from lacy wings like butterfly tails, the chase became as fascinating as if we had indeed been naturalists with nets. The older women wore head-gear equally to our liking, fashioned of black broadcloth lined with Chinese blue. The form of this enveloping bonnet, suggesting that of an advocate, reminded us of the Pyrenean *capulet*. The Breton hood is called *capoten* and in winter is worn alike by young and old of this region and--with scarlet lining--at Pontivy.

Monsieur, with true collector's mania, instantly made up his mind that he must possess one. Our visit to the woman who sells coifs resulted in her guiding us to the house of "my aunt who makes *capotens*." We passed along the main street--a sixteenth-century survival--and plunged

down a dark alley which came out upon a court with stone fountain where water dribbled from a pursed mouth of a moss-grown cherub. "My aunt" proved to be a gracious specialist who showed us examples of her millinery, *capotens* in all stages of completion. Each stiff-lined crown--the crowning glory!--takes a day to quill by hand. On looking back I believe it is the presence of numbers of these medieval head-dresses that contributes more than any other thing to the undoubted fairy-tale feeling of gatherings at Guémené and Pontivy. The stream of life in these towns still flows in ruts worn in the Middle Ages.

Pontivy is situated in the valley of the Blavet, no less famous than the idyllic valley of the Scorff. The name "Pontivy" is derived from that of its founder, Saint Yvy. During the First and Second Empires the place was called *Napoléonville*. Lying as it does almost in the geographical center, and popularly known as the heart of Brittany, Pontivy, had Napoleon's vision been carried out, would have become the military center of the province. With this end in view the river Blavet was canalized in 1802 to connect the town with Lorient and the sea. The modern quarter with its barracks and Place Nationale looks indeed as if its name were *Napoléonville*, but, probably because of this distinct division of the town, old Pontivy has remained unharmed.

The Republican movement in Brittany centered in Pontivy. Indeed, one of the reasons for the construction of the canal was for the protection of the urban citizens, isolated in the midst of an insurgent peasantry. A pact concluded at Pontivy in 1790 by the *Jeunes Citoyens Actifs* of Brittany and Anjou was said to have been a prelude to the Federation of the Champs-de-Mars. Opposite to the church stands a statue dedicated to the "Rights of Man and of the Citizen."



PONTIVY ★ ★
Place du Martray

Our arrival at Pontivy coincided with the Sunday races. A bewildering wealth of youth and beauty gorgeously arrayed passed our windows giving on the Place Nationale. Coifs of exquisite lace--the machine-made variety has not invaded Pontivy--framed innocent young faces; skirts were short, bouffant; aprons richly embroidered, of turquoise, salmon, apple-green, lavender, old-gold. Above the promenade horse-chestnuts were in bloom, shedding rosy petals upon the passing multitude. As we watched, a chic motor drew up at our door. A prosperous citizen in white sport cap and wearing gloves helped his wife to alight. We noted this Bretonne's coif of superlative quality and apron of resplendent crimson. She was a handsome swarthy woman of the type more often associated with Provence--a *Divonne* stepped from the pages of "Sapho." Once more we saw the couple. They were ushered into the smoke-filled *salle-a-manger* where pandemonium reigned. Threading their way between convivial citizens of Pontivy, Guémené, and Baud, blue-bloused drovers, beribboned spectators come to the races, they were shown to a reserved table. A wine-card was instantly procured and *Divonne* and her prosperous *mari* mastered its intricacies at a glance. Were they, in keeping with the roles we had assigned them, wine-growers of repute? No love-lorn nephew marred their equanimity.

The old town of Pontivy has two settings of inestimable worth. One is the Place du Martray, the other the squat chateau constructed by Jean de Rohan in 1485. (After the creation of the duchy of Rohan, in 1663, Pontivy became its capital.) It is in front of this captivating castle of dreams that, on a Monday, the cattle-fair is held. Picture men in blouses, assisted by their women-folk, busied with recalcitrant pigs and heifers. Jeers arise at paltry bids. When buyers are forced to capitulate, bargains are concluded not by mere grasps of the hand but by violent percussions.

The naivete of the citizens of Pontivy is one of their charms. Mathurine, our chambermaid, found us curious beings, as she never before had heard the English tongue. When I attempted to purchase *meta*, the foreign form of solid alcohol, the shop keeper's wife regarded me as if I were asking for the moon until her husband broke in, telling her, "Yes, that does exist, but we have it not in Pontivy." At the market we looked for cut flowers but found only seeds. Who would buy flowers when all may have gardens? Simple are the towns-folk of Pontivy even as the barker put it to the gaping crowd upon the *place*:

"You are such hardheads here you don't know the latest vogue when you see it," said he, holding up a hook-handled horror of an umbrella. "Look! it will turn wrong side out without harm," and he suited the action to the word. "Now you have a basket for eggs and solid enough to hang the sausage inside! Marguerite," he pointed to a shy young girl, "with her Breton bonnet and one of these umbrellas would make a sensation in Paris."

On the Place du Martray stands a mansion with corbeled turret, the one-time hunting lodge of the Dukes of Rohan. Other ancient buildings, with stone pilasters and fantastic gabled roofs, become an equally appropriate background for scores of hooded wives of Pontivy lined up with poultry and pats of golden butter. Hardly another open-air market in Brittany so combines perfection of costume and of architectural surroundings.

On the first Monday in March is held one of the most curious fairs of the region, the Foire des Gages. Boys and girls, from twelve to fourteen years, are brought by their parents and are hired as farm-hands or servants by landowners from the Cotes-du-Nord. Many of these young people become accustomed to a different scale of living and to the French tongue and therefore do not return to their own firesides.

Our return to Pontivy on August fifteenth, to take part in the pardon at Quelven, was at the suggestions of Elsie Masson, collector of folk-tales and widow of Emile Masson, the distinguished Breton scholar and friend of Lemordant. With Madame Masson for comrade and guide we had scoured the lanes for miles around, braving wind and showers. We had walked for hours between hedges of hawthorn or moss-grown scrub-oaks, coming out often to open moorland but seldom to a road. When I praised these byways, commenting on the lack of consideration shown the pedestrian in America, Madame exclaimed, "To make them has taken thousands of years!"

The chapel of Quelven is situated upon a plateau near Pontivy. The image of Notre-Dame de Quelven is one of the most popular in Brittany. During the Revolution the key to this statue was lost, but an oral tradition persisted to the effect that the Madonna of Quelven opened. To-day the lost had been found. The Madonna is one of those curious figures constructed like a cabinet and filled with bas-reliefs. On August fifteenth, from all the outlying towns--Guémené, Baud, and even Hennebont--the people flock to Quelven to celebrate this day sacred to the blessed Virgin.

On the assembled multitude the sun lavished its golden light as if in benediction. Many motorists had come from a distance. Old men of Pontivy had donned their elaborate white-cloth jackets. Around the church swarmed representatives from Guémené, the costumes of men and women embellished with rows of gleaming buttons. The girls of Baud caught our attention with lace head-dresses drooping low upon the shoulder. Everywhere were the *capotens*, lined with blue or vivid red.

The Bishop of Port au Prince was escorted from the presbytery to the portal of the church. Banners were in readiness for the procession. Above the chanted vespers, competing for a hearing, rose the endless blare of mechanical music. The raucous sound issued from a merry-go-round in full swing beside the church. Expectation was at its highest flood when church doors were flung wide. A prolonged wait followed and then a rumor spread that there would be no procession; the bishop would not officiate unless the carrousel could be stopped; the owner, who had leased the ground, had refused, for he was coining money. No procession! At first all were incredulous, but at sight of the bishop without his robes of office, escorted from the church, the consternation grew.

"C'est bete!" a man near by exclaimed. "They might have stopped the infernal thing for half an hour. People have come from Brussels, others from England. France should be ashamed to have foreigners see this everlasting wrangle of politician and priest."

A nun elucidated: "There is an old feud," said she, "Between the cure and the mayor. The latter once sold a house which before the Separation had belonged to the church. The mayor, I take it, has rented this site to the owner of the carrousel to spite the cure, who objected to the sale."

"And next year," I asked, thinking that for once my sympathies were with the Church of Rome, "will public opinion discipline the mayor or will the pardon languish?"

A shrug of the shoulders was the only answer.

The road from Pontivy to Vannes runs through the town of Baud. We had come in order to behold the idol, the "Witch of la Couard," known as the Venus of Quinipily. Hewn from a block of stone, perhaps in pagan centuries first worshiped as a formless menhir, this idol possesses a curious history. It was unearthed at the hill of Castennec near the site of a camp of Moorish soldiers in the armies of Rome. That a ruined temple discovered at this spot by Saint Gildas was dedicated to Isis seems not improbable. The "Venus" has undoubtedly many of the characteristics of the Egyptian goddess. From time immemorial the women of the region have had the curious habit of bathing in a granite trough beside the statue--an act which it was said insured safety in pregnancy and childbirth.

At the prayer of Christian missionaries Claude II, Count of Lannion and Seigneur of Quinipily, had the idol rolled into the Blavet. Belief in the magic power of Groac'h er Couard, as the Bretons called her, was so strong that the peasants raised the statue from its watery grave and laid it on the river bank, whereupon the Bishop of Vannes demanded its destruction. Superstitious masons, ordered by Count Claude to demolish the idol, merely chipped off an arm and rolled the stone back again into the river. In 1696, Pierre de Lannion rescued the statue from oblivion and had it put up in its present situation, the granite trough at its feet. Forty oxen were employed to drag it to the quiet retreat where it still stands beside the now ruined chateau.

Guide-books may reiterate, at the instigation of zealous priests, that the image of Groac'h er Couard is not the original but merely a copy. Old wives and antiquarians know the truth. Despite the anathema of Holy Church, Isis, Mother of Horus, reigns in the fruitful orchards of Quinipily.

BRETON NAMES FOR PLACES AND PEOPLE

Places ... in Michigan

In the magazine **Le Journal des Bretons** (no. 55, July-August 1994). a reader, Jacques Le Mat, asks about the origins of the name "Berrien" for a county in Michigan (Bordering Lake Michigan with Indiana to the south). He notes that one also finds places called Berrien Centre and Berrien Springs about 15 miles from the cities of St. Joseph and Benton Harbor. Does this "Berrien" come from the Berrien of Brittany--a small town of some 1,000 people in the Monts d'Arree? Can anyone provide more information on this?

People ... a complex family history

Anthony Sutherland, a Bro Nevez subscriber, wrote to me recently to say he enjoys our publication and to ask for some assistance in researching his family history. He writes:

"...My grandfather's mother's family came from Brittany originally. Their name was something like Le Poul or Le Peoul, that was later changed to Power and Powers when they arrived in Canada. At any rate, my father's uncle, William Power, was a well known ship builder in Quebec and Kingston, Ontario, and is mentioned in a history of Quebec. He won prizes for his ship models at the Paris exhibition in 1874 (?) and some are on display at the Maine Maritime Museum. * His father was a fishing boat captain from Brest who was shipwrecked in Bray, County Wexford, Ireland, and married a widow. The name may have been changed there ..."

* The U.S. state of Maine.

Can any Bro Nevez readers help Mr. Sutherland with suggestions for further research?

REPORT FROM THE OATLANDS CELTIC FESTIVAL, June 18 & 19, 1994

Lois Kuter

This past June I had the pleasure of participating in the Oatlands Celtic Festival held on the lovely Oatlands Plantation near Leesburg, Virginia. For the first year, this was a very well organized event with representation from the Scottish, Ireland, Welsh, and Galician communities for song, music, dance, crafts, historical reenactments, sports, food and drink. My information table was unfortunately the lone representation for Brittany, but in future years it is very likely that the organizers will succeed in finding some Breton musicians and/or dancers to add. The Festival also produced a very nice program book with descriptions not only of the musicians, storytellers and other performers, but also some short essays on Cornwall, Wales, The Isle of Man and Irish Music (next time also Scotland?, Brittany? and Galicia?). Congratulations to the many volunteers and to ICDBL member Susan Baker (who invited me) for a job well done. This festival, already very well done, can only get better with the coming years.

The only down side to the event was the beastly hot weather...unusual for this time of June. Although plenty of cold drinks with lots of ice were available for a reasonable price, just a pump to rinse off the dust (or dunk one's head) would have been very welcome. You can't have everything.

In the past, I have set up information stands for the U.S. ICDBL at several Irish music festivals and this has always been a very useful way to introduce people to the existence of Brittany and the Breton language. On quite a few occasions I have also introduced people to the existence of Irish! Although I have never recruited more than one or two new ICDBL members from the hours spent in the sun fighting off bees, this has been a great educational opportunity, and people have been genuinely pleased to come away with a little lesson on the Celtic languages. At Oatlands I was cleaned out of virtually every flyer I brought and met several Bretons and friends of Bretons who were very pleased to see the Breton flag and learn of the existence of the ICDBL.

Never quite knowing what will strike peoples' fancy, I have found that they are always attracted to my big map of all the Celtic nations (including Galicia) with the names of these countries in their own languages (Cymru, Breizh, Eire, Kernow, etc.), and the flags. This offers a good test of geography and helps Americans get a good grip on where these places are in relation to each other. Also very popular at my stand was a map which showed the Celtic languages. Many people asked if I had a hand-out duplicating this presentation, so I have developed one for future festivals. This is duplicated on the next page and I would appreciate any corrections or updates of the demographic statistics I have included. To my knowledge this is the only map of its kind where people can get a quick (and hopefully accurate) glimpse of the Celtic languages. I found that people who visited my stand were also very interested in the language chart (on the opposite side), and I was surprised by how many withstood the hot sun to study the information. Most had no idea that the Celtic languages are a very distinct branch from the Germanic and Romance branches which include English and French.

I was pleasantly surprised to find so much interest at the Oatlands Festival for the Celtic languages. While Cheryl Mitchell and her friends with the Welsh Society had a marvelous information table and did some workshop on Welsh, and there were some workshops (but no information table) by Wayne Clark of An Comunn Gaidhealach on Scots Gaelic, representation for Irish Gaelic was conspicuously absent--especially after the many people of Irish ancestry came by the ICDBL table and started thinking about Celtic languages and all the questions they had about their heritage. No doubt next year the organizers will have more luck in lining up spokesmen and tables at the festival for all the languages. Being situated on the driveway on the way to the main festival events (under trees that offered lots of shade) was a happy ones--after a quick study of my map, visitors were nicely prepared to understand that a "Celtic" festival includes more than the Irish, Scottish and Welsh cultures. Indeed, one of the highlights of the festival was the group of Galician dancers and pipers--a wonderful revelation to delighted visitors to the Oatlands Festival.

THE CELTIC LANGUAGES

A Clarification of Names

"Great Britain" is a geographic term describing the main island of the British Isles which comprises England, Scotland and Wales (so called to distinguish it from 'Little Britain' or Brittany). By the Act of Union, 1801, Great Britain and Ireland formed a legislative union as the United Kingdom of Great Britain and Northern Ireland. The United Kingdom does not include the Channel Islands or the Isle of Man which three are direct dependencies of the Crown with their own legislative and taxation systems." (from *The Statesman's Handbook*, 1984-85).

IRELAND

GAELIGE (Irish Gaelic in English)

Republic of Ireland (26 Counties):

The 1986 census indicated that 1,042,701 people or 31.1% of the population can speak Irish with varying degrees of ability. These figures are of a self-report nature. There are no reliable figures available for the number of people who speak Irish as a home/community language, but it is estimated that 4 or 5% use the language regularly. The Irish-speaking heartland areas (the Gaeltacht) are widely dispersed along the western seaboard and are not densely populated. They contain about 79,000 people or 2.3% of the total population of the Republic.

Northern Ireland (6 Counties)

The 1991 census revealed that there are 142,003 people in Northern Ireland claiming knowledge of the language (this includes people who do not claim ability to speak the language). A 1987 survey indicated that 1.1% (about 100,000 people) of the population of Northern Ireland aged between 16 and 69 had some knowledge of Irish. Of this group, only 6% claimed to have full fluency. 84% never used Irish at home, 15% used the language occasionally and 1% claimed to use Irish on a daily basis.

SCOTLAND

GAIDHLIG (Scottish Gaelic)

The 1991 census indicated that there were about 79,000 speakers of Gaelic. Gaelic speakers are found in all parts of Scotland, but the main concentrations are in the Western Isles, Skye and Lochalsh, Lochaber, Sutherland, Argyll and Bute, Ross and Cromarty, and Inverness. There are also Gaelic speakers in the cities of Edinburgh, Glasgow and Aberdeen.

THE ISLE OF MAN

GAELG (Manx)

No recent statistics could be found for Manx, but the 1971 census showed 184 people with some degree of fluency. In 1961 there were only some 165 speakers ... a drop from the 4,657 shown in the census of 1901. The Isle of Man has a population of approximately 64,000.

WALES

CYMRAG (Welsh)

The 1991 census indicated that there are over 500,000 Welsh speakers (19% of the population). The traditional Welsh heartland areas are the North and the West, where high percentages of Welsh speakers are found, even though in absolute terms these may represent a small number of people in some rural communities. Nevertheless, collectively they comprise two-thirds of the total speakers. A significant number of Welsh speakers is also found in the industrial valleys and coastal cities of South Wales, where most of the population of Wales is concentrated.

GALICIA, Spain

GALEGO (Galician)

Galician is not a Celtic language, but a Romance language.

According to the 1991 census 91% of the 2,753,000 inhabitants of the autonomous community of Galicia understand Galician, and 84% also speak it. However, the same census also indicates that only 48% use the language all the time.

CORNWALL

KERNEWEK (Cornish)

According to estimates, Cornish is spoken fluently by about 200 people, and with varying degrees of fluency by a few thousand people.

BRITTANY, France

BREZHONEG (The Breton name for the Celtic language of Brittany)

There are no official statistical data available. It is estimated that there are about 450,000 people who understand Breton, 300,000 of whom also speak the language. Breton is spoken in Breizh Izel (Basse-Bretagne), which comprises all of the Department of Finistère and the western part of Côtes d'Armor and Morbihan. There are also communities of Breton speakers in the cities of Rennes and Nantes, and also in Paris.

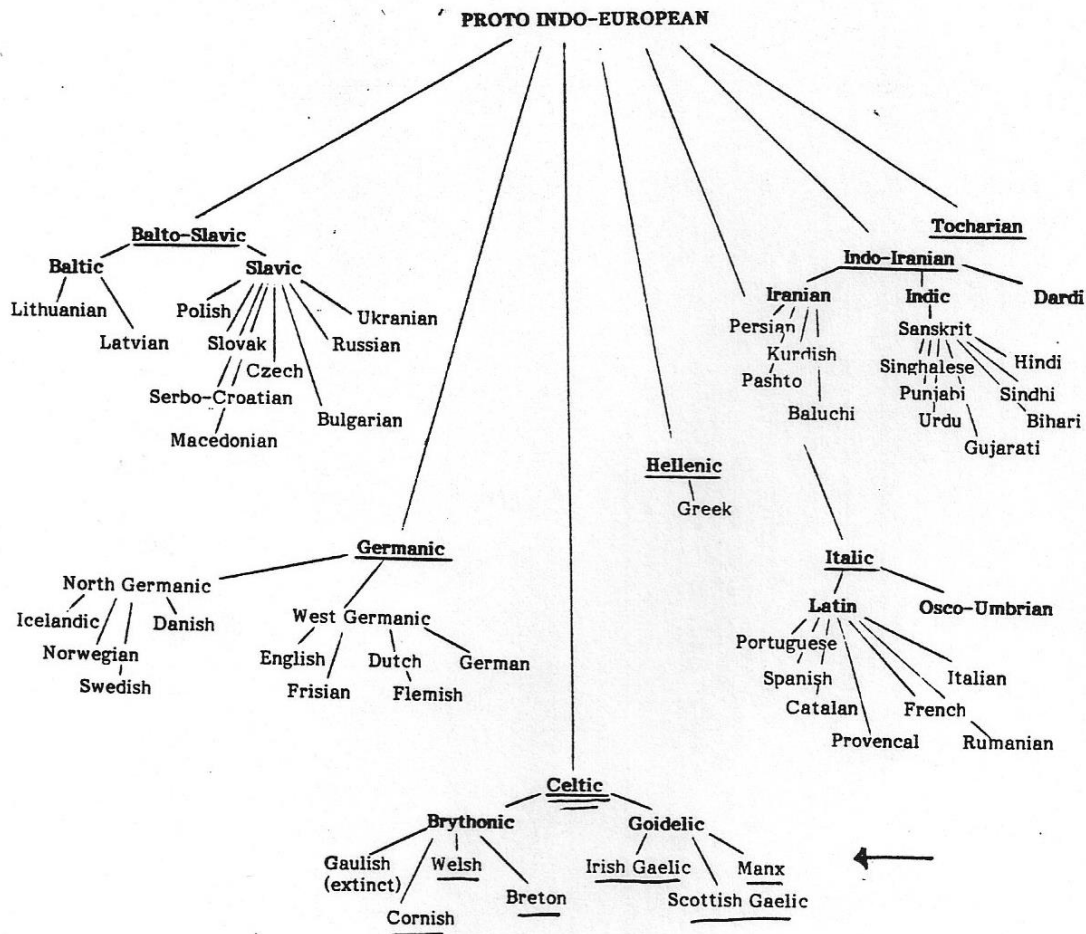
The information about each language (except for the Isle of Man) is from: *Mini-Guide to the Lesser Used Languages of the European Community*, published by the European Bureau for Lesser Used Languages, 1993.

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THE CELTIC LANGUAGES

INDO EUROPEAN LANGUAGES

The following chart (found in a dictionary) shows how different language branches in the indo-European family are related. Note that the Celtic languages are in a totally different branch from English or French. Note also that there are two different branches within the Celtic languages.



Some comparisons:

I hear	cluimim	cluinyim	clywaf	clewaf	klevan	J'entends
to go	dhul	goll	mynd	mones	mont	aller
dog	cu	co	ci	kt	c'hi	chien
sea	muir	muir	mor	mor	mor	mer
language	teanga	chengey	iaith	yeth	yez	langue
house	teach	thie	ty	chy	ti	maison
bread	aran	arran	bara	bara	bara	pain
black	dubh	doo	du	du	du	noir
white	ban	bane	gwyn	gwyn	gwenn	blanche
young	og	aeg	ieuanc	yowynk	yaouank	jeune
old	sean	shenn	hen	hen	hen	vieux
without	gan	gyn	heb	hep	hep	sans

Note: Differences between the Celtic languages may "look" greater than they "sound" due to the particular orthography adopted.

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