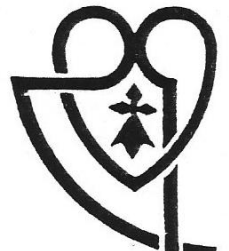


BRO NEVEZ

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



- Le Télégramme -

**Défense des langues
minoritaires :
2.000 manifestants**

14-4-97



Patrick ar Goarnig donne une dernière touche à sa sculpture en chêne symbolisant le bilinguisme.

PONTIVY (56). La langue bretonne n'est pas une langue morte. Pour le réaffirmer, 2.000 personnes ont de nouveau réclamé la signature par samedi à Pontivy, la Charte européenne des langues minoritaires. Les manifestants, qui répondaient au Collectif breton pour la langue bretonne, ont regroupé

de la salle des fêtes, ils ont installé une statue en chêne, symbolisant le bilinguisme, réalisée pour la circonstance par Patrick ar Goarnig. Après avoir dansé autour de l'œuvre, ils ont repris leur marche vers la sous-préfecture où ils ont remis un texte destiné au président de la République. Dans ce texte, les signataires demandent que tout soit fait pour introduire dans l'enseignement la notion de bilinguisme.

Réunies au sein d'un collectif breton, vingt-deux organisations culturelles, syndicales et politiques, syndiquées pour que la France adhère à la Charte européenne des langues minoritaires.

C'est une première. Le conseil du Bureau européen pour les langues les moins répandues sera du 12 avril la Journée européenne des langues. Un rassemblement en marque est ainsi prévu au Danemark. D'autres manifestations s'annoncent au sein des 18 états membres du Conseil de l'Europe, dont 3 sur le sol français : à Bordeaux, au Pays basque et à Pontivy.

et ses amis aux manifestants de Pontivy. Chirac a signé le formulaire de notre statut. L'assureur qui gère le Cx poursuit une recherche pour trouver une solution. Une patibelle avec nos groupements parlementaires. De la voie de signature est en cours de constitution. Espérons que nos signataires n'ont pas le regret de ne pas le faire. Le secrétaire du Bureau européen des langues moins répandues

Le 24 mars, Jean-Dominique Desseignes, gérant du Cx, a assuré qu'il poursuivait sa recherche pour trouver une solution. Une patibelle avec nos groupements parlementaires. De la voie de signature est en cours de constitution. Espérons que nos signataires n'ont pas le regret de ne pas le faire. Le secrétaire du Bureau européen des langues moins répandues

Le Monde

MARDI 15 AVRIL 1997

Les Bretons plébiscitent leur langue

UNE MANIFESTATION a rassemblé 1 500 personnes à Pontivy (Morbihan), samedi 12 avril, pour réclamer la signature par la France de la Charte européenne des langues régionales ou minoritaires, que le Conseil d'Etat a jugé anticonstitutionnelle. Louis Le Penec, député socialiste de Concarneau, et Jean-Yves Cozan, député UDF de Châteaulin, ont défilé ensemble. Lors de sa visite à Quimper, en mai 1996, Jacques Chirac avait affirmé sa volonté de signer cette charte.

Un sondage publié samedi 12 avril par le quotidien *Le Télégramme de Brest* et *France 3 Ouest* révèle que 88 % des Bretons sont attachés à la langue bretonne et que 80 % souhaitent qu'on continue à l'enseigner. Deux cent quarante mille personnes, soit 20 % de la population, continuent à parler breton. Trois mille jeunes l'étudient dont une moitié au sein des vingt-sept établissements Diwan, qui voient le nombre de leurs élèves augmenter de 10 à 20 % l'an. - (Corresp.)

Charte européenne des langues minoritaires
Pontivy : manif pour une signature

Ouest-France
Vendredi 11 avril 1997

See page 1

KUZUL ETREVROADEL EVIT KENDALC'H AR BREZHONEG

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

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

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

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\$20.00 overseas by surface mail
\$25.00 overseas by airmail (printed matter rate)

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.

FRANCE REFUSES THE EUROPEAN CHARTER FOR REGIONAL AND MINORITY LANGUAGES

In February the Conseil d'Etat of France declared that France could not sign the European Charter for Regional or Minority Languages because the charter was counter to the French Constitution. This contradiction is found specifically in the 1992 amendment to the constitution which states that "the language of the Republic is French." This refusal to sign the European Charter comes less than a year since the visit of French President Jacques Chirac to Quimper where he spoke enthusiastically about the high probability that France would sign the Charter.

Bretons have reacted to France's refusal to sign the Charter with some surprise, but mostly indignation and anger. It is a clear sign to Bretons that despite affirmations from French politicians that they are in favor of the promotion of regional languages and cultures, when it comes to taking any real action to insure legal protection of linguistic rights, France is only interested in protecting French (from English). As has been shown many times before, Bretons cannot count on anyone but themselves to insure the future of the Breton language.

In response to France's latest rejection of its regional languages, over twenty organizations in Brittany have formed a collective to continue to put pressure on France to sign the European Charter for Regional Languages. On April 12, 2000 demonstrators gathered in Pontivy with parallel gatherings of Occitans and Basques to demand that France sign the Charter and modify the French Constitution so that it is necessary to do so. France's participation in a Charter signed by 34 of 40 European countries is not just the desire of a few militant associations, but has been formally requested by the municipal councils of Brittany's major cities (Rennes, Quimper, Nantes, Lorient) and the Cultural Council of Brittany. (See the articles which follow for more details).

MANIFESTATION

Pontivy

Mobilisation pour le breton

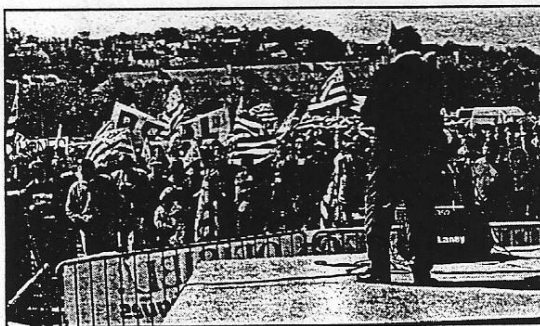
C'est sous un soleil radieux mais avec un petit vent du Nord frais que l'appel à manifestation du collectif pour la signature de la charte européenne des langues minorisées a été entendu et a réuni quelque 2 500 manifestants, toutes générations confondues, autour d'un slogan : "Brezhoneg ofisiel" et des gwen ha du de rigueur.

Après l'espoir, l'amertume. L'espoir était né en juin dernier à Quimper, quand Jacques Chirac promettait la signature de la charte (rien ne s'y opposait, disait-il). Jean-Louis Latour, président du Conseil Culturel de Bretagne, a rappelé que "le 24 septembre dernier, le Conseil d'Etat a déclaré que la charte était contraire à la constitution. On ne pouvait que réagir quand on sait que le 25 juin 1992 la France modifiait l'article 2 de la constitution instituant le français comme seule langue de la République".

Il a également rappelé qu'il "attendait un véritable statut des langues dites régionales par la signature, la ratification et l'application de la charte, y compris par la révision, si nécessaire, de la constitution". En précisant que "240 000 locuteurs utilisent aujourd'hui la langue bretonne et que 80 % des Bretons sont favorables à son utilisation".

ACQUÉRIR UN STATUT

Signer la charte permettrait d'accorder au breton une reconnaissance, un



240 000 LOCUTEURS

Le Télégramme et France 3 Ouest, ont réalisé, avec l'institut de sondage TMO, un sondage concernant la langue bretonne.

- Combien de bretonnants ? 240 000 personnes, soit 20 % de la population de la zone bretonnante. 6 % ont moins de 40 ans, moins de 1 % ont moins de 20 ans.

- Quelle attitude vis à vis du breton ? 88 % des sondés pensent qu'il faut le conserver, 72 % pensent qu'il se conservera, 80 % sont favorables à son enseignement.

On peut donc déduire que l'action des militants linguistiques, si formidable soit-elle, ne pourra, seule empêcher l'extinction du breton vers 2020-2030. Pour sauver le breton, les politiques ont la responsabilité de trouver des remèdes radicaux. Ils peuvent compter sur le soutien de l'immense majorité des Bretons.

statut de langue officielle sur le territoire et autoriserait donc chacun à s'en servir dans tous les actes de sa vie quotidienne, y compris dans ses rapports avec l'administration (justice, éducation...). Il faut noter la présence dans la manifestation de Pontivy de nombreux élus, parmi lesquels Jean-Pierre Le Roch, maire de Pontivy, Louis Le Penec, Jean-Yves Cozan, Gérard Gautier, Serge Moëlo et Jean Le Lu.

Une délégation a été reçue en fin de journée par le sous-préfet, qui lui a appris que... lui aussi était un provincial ! Cette journée aura été matérialisée par le don d'une sculpture de Patrig Ar Goamig, offerte à la Ville de Pontivy, sculpture représentant la langue bretonne et ses racines : 2,20m de haut, 600 kg, taillée dans le chêne. Elle sera placée devant la salle des fêtes. Symbole de la culture bretonne, elle gardera la trace de ce jour historique.

Charte des langues régionales : les Bretons déçus par le refus du Conseil d'État

Le breton attend une décision politique

En estimant incompatible la Constitution et la signature de la charte des langues régionales, le Conseil d'État a jeté un pavé dans la mare. Les réactions sont vives chez les défenseurs de la culture bretonne. Pour eux cette charte serait une reconnaissance officielle. Sa signature ne relève pas du droit mais de la politique. L'Élysée assure que le dossier n'est pas clos.

« La langue de la République est le français. » C'est sur cet amendement à la Constitution voté en 1992 que le conseil d'État s'est appuyé pour déclarer inconstitutionnelle la signature de la charte des langues régionales par la France. « La France fait le grand écart, déplore Tangi Louarn, vice-président du conseil culturel de Bretagne. Elle affirme sa volonté de protéger la diversité culturelle et linguistique lorsqu'il s'agit de défendre le français par rapport à l'anglais. Mais ces principes qu'elle défend pour elle-même, elle les interdit chez elle. »

Pour Tangi Louarn la non ratification de la charte met une épée de Damoclès sur tout ce qui se fait aujourd'hui en breton. « Inutile de tourner autour du pot. L'enjeu est politique. Si on ne reconnaît pas



les langues régionales, la répression linguistique va continuer. L'absence de statut légal fait que toute initiative peut être contestée. Le breton n'a que des espaces de vie réduits. Il bénéficie d'une simple tolérance. Une langue a besoin de l'espace public pour vivre. »

Modifier la Constitution

Les défenseurs de la culture bretonne sont unanimes. La signature de cette charte dépend d'une volonté politique. Quant à la décision du

Conseil d'État si beaucoup y voient un « mauvais coup » pour le breton, elle n'est pour l'instant qu'un avis. « Il donne l'état du droit, défend le député Louis Le Pensec, mais cela se modifie. Il n'a jamais été dit que pour ratifier cette charte, il fallait adopter l'intégralité de ses dispositions. » Sur ses 75 alinéas, il suffit en effet d'en paraphraser 33 pour la signer. Une sorte de charte à la carte avec le choix entre un menu diététique et un menu gastronomique.

« Si c'est anticonstitutionnel, renchérit Ana-Vari Chapalain, du bu-

reau européen des langues minoritaires, il n'y a qu'à saisir le Conseil constitutionnel. » Une proposition que rejoint Louis Le Pensec. « Ce qu'une loi a fait une autre peut le défaire, défend le député. Il en est de même pour les modifications de la Constitution. » Comme d'autres Louis Le Pensec avait interpellé Jacques Chirac à ce sujet lors de sa venue à Quimper au printemps dernier. « Il avait alors exprimé la volonté de la France de ne pas rester en marge du concert des nations européennes. Si cela n'était qu'une simple avancée dans les mots, il y aurait beaucoup de déceptions. »

Louis Le Pensec veut encore y croire. Il s'apprête à écrire au président de la République pour lui suggérer de consulter le Conseil constitutionnel. « Aujourd'hui ce n'est qu'une affaire de politique et non plus de droit. » Le Bureau européen des langues moins répandues vient de condamner l'opposition française à la charte. Le conseil national des langues régionales de France s'apprête lui à se réunir.

Au service de presse de l'Élysée on réaffirme l'attachement du Président aux langues régionales. Mais « la décision du Conseil d'État a changé la donne. »

Cristhine LE PORTAL.

« On nous prend pour des bandits ou quoi ? »

Alphonse Arzel, sénateur maire : « Surpris et déçu »

« Je ne pensais pas que cette demande pouvait être rejetée. Depuis le temps que l'on en parle et qu'il y a des réactions. Nous avions l'assurance du président de la République lors de sa venue à Quimper. Ce n'est pas pour autant que nous allons renoncer. Au contraire ce refus va stimuler les gens. On va se mobiliser pour regarder de près et comprendre pourquoi cela nous a été refusé. On nous prend pour des bandits ou quoi ? »

Anaïg Le Gars, présidente d'Ijin :

« Une crispation inquiétante »

« Je ne suis pas surprise, cela va dans le même sens que le débat actuel sur la défense et l'immigration. C'est une crispation du nationalisme français. C'est très inquiétant. Ce n'est pas de nature à améliorer nos relations avec les institutions. Cette charte était un engagement. On aurait pu s'en prévaloir pour imposer nos langues et avoir un recours à l'Europe en cas de non engagement. C'est très grave pour les hommes politiques. C'est un désaveu de leurs engagements. »

André Lavanant, président de Diwan :

« Une contradiction de plus »

« Cette signature était une forme de confirmation. C'est décevant même si je m'y attendais. Sur ce sujet, l'État freine et a un raisonnement très tordu. Il n'y a qu'à changer les articles de la constitution. Dans la réalité il y a une situation de fait. C'est décision est surréaliste. »

Dan ar Bras, artiste : « C'est parfaitement pas bien »

« Ils sont en train de noyer le poisson. Ils ne savent faire que des promesses. Ils ne m'enverront plus chanter à Oslo. »

Yan-Fanch Kemener, artiste : « C'est attristant »

« Lors de sa venue à Quimper, Jacques Chirac a déclaré qu'il en ferait une affaire personnelle. Je pensais qu'il était sincère. Cela montre une fois de plus que les Bretons ne doivent compter que sur eux-mêmes. Ils s'en souviendront. Il y a la politique d'un côté et ce que les gens veulent de l'autre. A eux de se faire entendre. »

Jean-Yves Cozan, député et conseiller général :

« C'est rétrograde et absurde »

« Je ne suis pas étonné. Je ne suis pas déçu, je n'en attendais rien du tout. C'est regrettable et absurde. Cela va à l'encontre de tout ce qui se passe dans le monde et nous conforte dans l'idée que l'on ne peut compter que sur soi-même. C'est aussi un signal intéressant. On est en train de ressortir toutes les vieilles sornettes. Là, on ne fait que lire des textes. Quand il y a une réelle volonté, on trouve toujours des solutions. C'est l'incapacité de la France à vivre ses propres minorités. C'est méprisable. »

Yvon Abiven, conseiller général : « C'est scandaleux »

« C'est toujours le même centralisme, le même jacobinisme. En 1992, il aurait fallu voter contre l'amendement. La signature de cette charte aurait été une reconnaissance. C'est une tentative pour tenter de contenir l'engouement que connaît à nouveau le breton. Mais le combat, c'est sur place que l'on doit le mener et les Bretons ne vont pas baisser les bras. »

Ana-Vari Chapalain, du bureau européen des langues minoritaires : « On ne menace pas la nation »

« C'est la friolité et le jacobinisme qui prévôt encore. C'est rétrograde. Ce n'est pas avec de tel frein que l'on va empêcher une langue de se développer. Par contre c'est l'Europe qui va perdre ses richesses. On ne menace pas la nation. Nous ne sommes pas des terroristes. Mais trop souvent, les élus chez eux c'est le cœur et la raison à Paris. Sans la légalité de cette charte, n'importe quel gouvernement pourra revenir sur l'acquis. Cela pourrait remettre en cause beaucoup de choses. La charte offre un recours possible auprès des tribunaux européens. »

Yves Philippe, animateur :

« Il a mis son mouchoir par dessus »

« Lors de la venue de Jacques Chirac au printemps dernier, je lui avais offert la charte en cadeau. On lui a lu des passages à table. Il m'a répondu : « C'est dans la poche ». On voit aujourd'hui que l'État reprend le dessus. Je ne comprends pas. Il a dû trouver dans un autre repas quelque chose qui a mis un mouchoir par dessus. »

A NEW SURVEY ON THE STATE OF THE BRETON LANGUAGE

Between March 26 and April 7 a telephone survey was conducted by the newspaper Le Télégramme, France 3 Ouest and the TMO Institute. This included 2,500 people living west of a line from Paimpol to Vannes. The sampling was representative of ages, sexes, head of family occupation, and size of community. 54 communes were selected from rural, coastal and urban areas which were those also included in a similar survey done in 1991.

The following information is drawn from a report of the survey found on the internet site for Bretagne Online (www.bretagne-online.tem.fr/telegram). Major conclusions were that 240,000 people (20% of the population) in the area surveyed were capable of speaking Breton. This figure has not declined since 1991, but that is explained primarily due to the survival of the older Breton-speaking population with longer life expectations. Only 6% of the population under 40 are estimated to speak Breton with less than 1% of the 20 and younger group. However 88% of the Bretons surveyed felt the Breton language should be maintained and 80% were favorable towards its teaching.

It is often difficult to interpret survey numbers, but the following presents a summary of the findings.

Questions asked to a base of 498 people who said they spoke Breton very well or fairly well

The first question concerned how frequently they spoke Breton. The following represents the percentage responding to the various categories:

every day or nearly every day	27.5%
frequently	18%
from time to time	49%
never	5.5%

Those responding that they speak Breton "every day" or "often" have declined to 45.5% in 1997 from 56% responding to those categories in 1991.

The survey indicates that the percentage of those speaking Breton on an everyday basis tend to rise with age and is more common in communities with a population under 5,000. While there are more Breton speakers in Finistère, the percentage of Breton speakers is highest in Côtes d'Armor (linked to a rural nature of that department).

Another question posed to the 498 people in the survey claiming they speak Breton well or fairly well concerned where they used Breton. The following percentages are calculated based on the people concerned with a particular activity ... i.e. the percentage of those who use Breton at work was based on the number of people who go to a job, those using Breton in cafes was based on people who actually frequent cafes.

with people in the community	77%
in the family	73%
during leisure time activities	70%
at the retirement home	65%
with people outside my community	65%
at the cafe	49%
at work	41%
at sports activities	38.5%
shopping in town	25%
at the city hall	12%
at the supermarket	6%
at the bank	6%

This base of Breton speakers was also asked how they learned Breton. Responses could include several means of learning Breton. Here are the percentages:

from my parents	80.5%
from my grandparents	36%
in hearing it spoken	15.5%
in taking classes	6.5%

While the percentage of those learning from parents has dropped since the 1991 survey (when it was 92.5%), it has remained about the same for those learning from grandparents. Those learning by "immersion" (hearing it spoken around them) is a higher percentage than in 1991 when it was just 7%, and those learning from classes has risen from 4.5% in 1991.

Those who say they learnt Breton in classes are the most ready to say they speak Breton very well (58.5%). 49% of those who learned from parents feel they speak Breton very well; 37% of those who learned from grandparents and 34.5% of those from hearing it around them.

Questions asked the full 2,500 in the survey

The full population in the survey was asked "Do you understand Breton?" Here are the responses:

Yes, very well	18%
Yes, fairly well	13%
No, only a few words	27.5%
No, not at all	41.5%

This translates to an estimate of between 365,000 and 370,000 people who can understand Breton in this part of Brittany west of a line drawn from Paimpol to Vannes (and above the age of 15).

The percentage of those saying they understand Breton well or very well has dropped from 38.5% surveyed in 1991 to 31% in the 1997 survey. The higher the age, the higher the percentage of those saying they understand Breton.

The full survey population was also asked "Can you read Breton?"

Yes	15.5%
No	84.5%

This translates to a population of between 180,000 to 185,000 in the territory considered (and above the age of 15). The 1997 survey shows a significant rise from 1991 when only 10.5% said they could read Breton.

The following was the response from the question asked the survey group: "Have you heard a children under 15 sing or speak in Breton?"

Yes	57%
No	43%

Attitudes towards the Breton language

The full survey population of 2,500 was asked:

"Do you think its necessary to preserve Breton?"

Yes	88%	vs. 76% in 1991
No	5%	vs. 11.5% in 1991
no response	7%	vs. 13.5% in 1991

"Do you think that Breton will be preserved?"

Yes	72%	vs. 42.5% in 1991
No	14%	vs. 33% in 1991
no response	14%	vs. 24.5% in 1991

"Are you for or against the teaching of Breton?"

For	80%	vs. 77.5% in 1991
Against	8%	vs. 10.5% in 1991
no response	12%	same in 1991

"In your opinion, the teaching of Breton should be ... "

Obligatory in all schools	7%	vs. 2.5% in 1991
Optional in all schools	72%	vs. 88.5% in 1991
Taught in specialized schools	16%	vs. 8.5% in 1991
no response	5%	vs. .5% in 1991

Editor's Note:

While the survey results show an upward progression in favorable attitudes towards Breton, it also shows that Breton is used primarily by an elderly population with very few under 20 years of age speaking Breton at all. As Marcel Quiviger, journalist for Le Télégramme who provides some of the commentary on the survey notes, the results will provoke some passionate discussion. He also points out that there have always been a variety of camps vis a vis the Breton language: the optimists, the realists, the defeatists and the active pessimists.

It seems as if there is lots of work to be done by optimistic and realistic activists to take advantage of the good will found in Brittany today towards the Breton language and its teaching.

SHORT NOTES

CARHAIX CHOSEN FOR THE NEW DIWAN HIGH SCHOOL

When Diwan first began twenty years ago, no one would have imagined that major cities of Brittany would be competing to host the first Diwan high school. After months of careful consideration, the town of Carhaix has been chosen as the best site for the first Diwan high school which will probably open its doors in September 1998.

ANOTHER SOURCE FOR BRETON LEARNING MATERIALS

ICDBL Member Phyllis Kadle has provided me with yet another good source to order books (and cassettes) to learn Breton. The listing from AIMS International Books includes over 40 grammars, dictionaries, linguistic studies, and some stories and cartoons in Breton. For more information contact this distributor directly (they specialize in French language materials, so they could probably order other books from Brittany as well as those specifically for Breton learners).

Michelle Jenkins, Purchasing Manager
AIMS International Books, Inc.
7709 Hamilton Avenue, Cincinnati, OH 45231

telephone: (513) 521-5590
fax: (513) 521-5592

BILINGUALISM IN THE U.S.

The following chart appeared in the February 28, 1997, edition of the newspaper USA Today. Statistics presented are from the 1990 Census.

Top 50 foreign languages

The 1990 Census found that nearly 32 million of the 230 million people in the USA older than 5 spoke a language other than English in their homes. Nearly 21% of those people said they did not speak English well or at all. The 50 most common foreign languages spoken in the USA, the number of speakers and the percentage of foreign-language speakers who say they do not speak English well or at all:

Rank	Language	Number of speakers	Don't speak English well/at all
1	Spanish	17,339,172	26%
2	French	1,702,176	9%
3	German	1,547,099	7%
4	Italian	1,308,648	12%
5	Chinese	1,249,213	30%
6	Tagalog	843,251	7%
7	Polish	723,483	14%
8	Korean	626,478	30%
9	Vietnamese	507,069	28%
10	Portuguese	429,860	23%
11	Japanese	427,657	21%
12	Greek	388,260	11%
13	Arabic	355,150	11%
14	Hindi (Urdu)	331,484	9%
15	Russian	241,798	27%
16	Yiddish	213,064	8%
17	Thai (Laotian)	206,266	28%
18	Persian	201,865	12%
19	French Creole	187,658	22%
20	Armenian	149,694	26%
21	Navajo	148,530	15%
22	Hungarian	147,902	9%
23	Hebrew	144,292	5%
24	Dutch	142,684	4%
25	Mon-Khmer	127,441	43%
26	Gujarati	102,418	12%
27	Ukrainian	96,568	14%
28	Czech	92,485	6%
29	Pa. Dutch	83,525	6%
30	Miao (Hmong)	81,877	46%
31	Norwegian	80,723	5%
32	Slovak	80,388	7%
33	Swedish	77,511	4%
34	Serbo-Croatian	70,964	13%
35	Kru	65,848	3%
36	Romanian	65,265	17%
37	Lithuanian	55,781	9%
38	Finnish	54,350	6%
39	Punjabi	50,005	15%
40	Formosan	46,044	21%
41	Croatian	45,206	9%
42	Turkish	41,876	14%
43	Ilocano	41,131	20%
44	Bengali	38,101	8%
45	Danish	35,639	3%
46	Syriac	35,146	15%
47	Samoan	34,914	10%
48	Malayalam	33,949	8%
49	Cajun	33,670	7%
50	Amharic	31,505	11%

Source: Census Bureau

BOOKS

I have a backlog of books to be read and reviewed for Bro Nevez, but for this issue I have focused on some of the fiction works sent for review--novels and short stories in French which are sometimes set in Brittany but tell tales of a more universal nature about people and their lives. LK

Glenmor. La sanguine. Spezet: Coop Breizh. 1996. 173 pages. ISBN 2-9-9924-76-9.

This novel tells the tale of a carnivorous plant from the Amazon which grows to become part of a young man's family ... or should one say, the family becomes part of it.

After dropping off his elderly aunt in Roscoff at a spa, the 20-year old hero of this tale stops at Mont Saint-Michel de Brasparts to observe the sunset. At this isolated spot he meets a traveler who recounts the tale of life among an Amazonian tribe. The large seed of a plant which has been passed along the tribes line of succession is given to our hero who is intrigued by this strange object which seems to be able to invade his dreams and enable him to foretell future events. The seed is eventually planted and the wonderful orchid it produces is presented to the elderly aunt as a birthday present. The aunt develops the same emotional attachment to the plant as well as the ability to communicate with it.

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Yann Brekilien. Une secte et son mystère. Spezet: Coop Breizh. 1996. 121 pages. ISBN 2-909924-71-8.

This long "short story" is the tale of how a young and handsome judge and a beautiful young journalist do a little undercover work to reveal the evil doings of a cult and bring them to justice. Romance blooms along the way and everything ends happily ever after.

I found this a compelling read as "police novels" should be, but a little too preachy and simplistic. Everything always seemed to fall neatly into place as good triumphed over evil.

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Jean Failler. Le gros lot. Spezet: Coop Breizh. 1996. 123 pages. ISBN 2-909924-72-6.

Jean Failler has won quite a few literary prizes for his writing and one can see why with this collection of nine short stories. The story which gives the title to the book tells of how a family dreams of riches and new lives they will have if they win the lottery. The winning number was picked, but the ticket never validated. With smashed dreams, the family cannot forget what might have been, and they disintegrate.

Another tale tells of two friends. With the complicity of the village, one plays a joke on the other by pretending to be dead. When the corpse rises up, the terrified friend attacks the "dead" man to insure that the dead remain dead. In another tale, a talking bird torments a man who finally shoots at it in exasperation. His neighbor believes that the shots and foul language directed at the bird are meant for her. Not willing to admit he was talking to a bird, the man is sent to jail for his attack on the neighbor. Full of irony, the stories in this book also include some humor and a lot of interesting characters.

* * *

Christian Querré. La terre est tendre après les pluies d'orage. Spezet: Coop Breizh. 1994. 113 pages. ISBN 2-909924-31-9.

This book includes ten short stories by a prolific short story writer who is also a poet, painter and song writer. Querré has also written a number of monographs on towns and places of Brittany, and brings his skills in describing a scene to these short stories. But it is the portraits of the people of these stories which are most memorable. Included are an old woman with her garden which is bulldozed for "progress", a teacher of deaf children who rediscovers Christmas, and romance at a retirement home.

* * *

Anne-Marie Le Mut. Les douces amères. Spezet: Coop Breizh. 1996. 123 pages. ISBN 2-909924-70-X.

This book includes 19 bitter-sweet short stories--snap shots of people and places described with warmth and a depth which brings them all to life. Included are a city boy's summer visits to a seaside farm and its children who teach him how to swim and identify bird class, and another boy's fond memories of a favorite uncle. Some characters are from another world as is the case with an old woman's yearly reunion with her fiancé who disappeared in a war many decades earlier, and the tale of an artist from Paris who visits Concarneau and paints a sad old sailor ... to learn that the subject of his painting died months ago.

* * *

Anne Guillou. La lanterne bleu. Spezet: Coop Breizh. 1995. 115 pages. ISBN 2-909924-47-5.

This book includes eight short stories by Sociology professor Anne Guillou. She uses her more academic observations of life in Brittany and her study of women's lives in particular in these short portraits of Bretons. The characters she brings to life include a young priest who discovers love when he meets his childhood sweetheart exiled in Paris. Another tale of love involves a geology student who wins the heart of her professor who seemed to love only the rocks he studied. In a sadder tale, a farm wife looks back at her hard life and suffers the death of her struggling son. In another story an old woman shares her wisdom of the life of small farmers and quarry workers in the Monts d'Arrée, and takes pleasure in crying at funerals.

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SOME NEW BOOKS IN THE BRETON LANGUAGE

Kristian Brisson. Gwenn, e-harz ar menez mouk. Lesneven: Mouladurioù Hor Yezh. 1996. 156 pages. ISBN 2-86663-089-8. 80 francs.

This is Kristian Brisson's fourth novel which is set in Ireland and concerns a quest for a land of youth.

Annaig Renault. Dec'h zo re bell dija. Lesneven: Mouladurioù Hor Yezh. 1996. 137 pages. ISBN 2-86663-088-X. 70 francs.

A novel in Breton which gained wide literary notice in Brittany and won the Prix Per Roy.

Yann-Varc'h Thorel, translator. An anv dinamm, an divarvel forbannet ha fur ar varzhoniezh. Lesneven: Mouladurioù Hor Yezh. 1996. 100 pages. ISBN 2-86863-092-8. 60 francs.

This includes poems from the Tang Dynasty (6th-9th century) translated directly from Chinese into Breton. A study of this dynasty and the place of poetry during those times in China is also included.

Gwendal Denez. Anna: Ur vuhez e Douarnenez. Lesneven: Hor Yezh. 1996. 100 pages + 14 photographs. ISBN 2-910699-15-3. 65 francs.

This biographical portrait is based on university research done in 1976 by Gwendal Denez. It concerns the life of a shop-keeper of Douarnenez, Anna Griffon (1902-1985). Like all good biographies this not only presents the life of one woman, but the town in which she lived.

F. M. Luzel (Fañch an Uhel). En Basse-Bretagne. Lesneven: Hor Yezh. 1996. 150 pages. 70 francs.

Luzel was a famous collector of Breton language songs and oral traditions who worked in the late 19th century (in the Tregor area). The texts he collected are available in a number of editions, but this book includes his "field notes" first published in the Revue de Bretagne et de Vendée from 1885-86. This specifically concerns a collection trip he made in 1863 between Plouaret and Lannion. It includes the French version to several ballads and the publishers have added the music to these texts which was published 50 years later by Morvan Duhamel.

Youenn Gwernig. An dornad plu. Brest: Al Liamm. 1997. 200 pages. ISBN 2-7368-005-0.

A collection of poems written by Youenn Gwernig in Breton and English. Youenn Gwernig has recorded some of these as songs.

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WHOSE HISTORY IN THE PUBLIC SCHOOLS?

Each year Jakez Gaucher meets with the parents of the children in his fifth and six grade level classes (CE1 and CE2) to discuss the upcoming school year. And he tells them that he will be teaching the children the history of Brittany and the Celts. Until this year no one has found it unnatural to have the kids exposed to early Celtic history and Anne of Brittany with less emphasis on Charlemagne and France's role in 19th century Europe. But, in January a parent complained to the director of Mr. Gaucher's school that such a focus on Breton history was going to turn the children into intolerant and fanatical Breton nationalists. Arguing that it is simply a matter of introducing the children to their own origins, Jakez Gaucher has refused to adopt the official program of the French educational system which features only the history of France.

While Breton history has been introduced in recent years to the middle school and high school level, it seems that grade school children are not allowed to learn of their Celtic roots.

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FESTIVAL DE BRETAGNE in Washington, D.C.

This April 1997 the French Embassy and Alliance Française organized a "Festival de Bretagne" (subtitled in the brochure "Tradition, ecology, and industry in a Celtic landscape"). This included a very interesting mix of events representing some of the best of Brittany (the InterCeltic Festival Ensemble) and the worst (Becassine). I found it particularly interesting that M. Salles-Loustaux, General Inspector of the French National Education System, was the one to address the "Breton Language and Culture in French Education." There seems a bit of irony in this selection given France's continued lack of action to implement any real changes that would allow Breton to have more than a token presence in the schools.

The following notes are taken from a photocopy sent to me of a brochure describing these events and other French events in the Washington area (thank you, Susan Baker). In some cases the exact site is unclear but most events are at the French Embassy or Alliance Française. I have kept the text exactly as it appears. In some cases a good editor should have been called in. The description for the Bagad de Lann-Bihoue is remarkable for not mentioning the bombarde.

THE INTERCELTIC FESTIVAL ENSEMBLE

Tuesday, April 22 at 8:00 p.m.

The Interceltic Festival Ensemble was formed to promote the best in Breton and celtic music all over the world. The group, which has played to rave reviews worldwide, features musicians of the highest level who perform as solo artists as well as with other ensembles. The Interceltic Festival Ensemble vast repertory includes music from various Celtic countries, from the most ancient to the most contemporary. Adults \$15, students and seniors: \$10. Please call (202) 944-6091.

REALITES POETIQUES--Paintings of Brittany by Yves Mériel-Bussy

Thursday, April 17, 6:30-8:30 (opening reception)

The son of a painter, and a Breton painter himself, Yves Mériel-Bussy was trained in Paris at the Ecole Nationale des Beaux Arts (Legeult Studio), but was able to free himself of his training in order to discover an expression of his own. He has a refined temperament; everything is controlled by the drawing, but he surrounds it in poetry and color, playing with transparency and light. the result is a well-composed ensemble where a search for setting is joined to the poetry of color. Each painting is delicate and subtle; you need to enter the artist's universe, and his work, which is both lyrical and musical. If the artist is defined by the unique character of his creation, Yves Mériel-Bussy can certainly claim this enviable title. His style is his alone. Business attire requested. the exhibit may also be visited until May 23, from 11:00 am to 5:00 pm, Monday to Friday (by appointment only) and during all cultural events. Please call (202) 944-6091.

ECOLOGY AND ENVIRONMENT IN BRITTANY

Thursday, April 24, 10:00 am to 12:00 pm

Conference/Debate with the Conservatoire du Littoral (Coastal Preservation Agency) and the Comité de Bassin de Bretagne (Water Commission of Brittany) on the ecology and environment in Brittany; the problems involved in preserving Brittany's coastline, specifically in the purification and treatment of liquid waste; and the proposed solutions. Free admission. Please call (202) 944-6091.

LE BAGAD DE LANN BIHOUE

April 19, 3 pm, Downtown Washington

Thirty-five members of the military band, Lann Bihoue, from the city of Lorient in Brittany, will perform an open-air concert either at the Washington Monument or at a site near Pennsylvania Avenue. Lann Bihoue performs regularly at serenades, processions, parades, as well as at official and private receptions. The Bagad is a pipe band with bagpipes, drums, and other traditional Breton instruments. The music represents the timeless beauty of Breton culture through traditional music and dance. Depending on the season, they also include accordion, fiddle, the hurdy-gurdy, clarinet, and even electric guitar! Please call (202) 944-6091 for exact location.

BECASSINE

Continuing through April 27 at Le Néon French-American Theater

Don't miss the smash family hit featuring France's beloved Becassine cartoon character! Colette Alexis adapted the story of the Breton nanny for Le Néon's production. For tickets (\$10-\$18) please call (703) 243-6366. Also, Le Néon will host a 10th anniversary celebration at La Maison Française on May 3. Call early for reservations!!

BRITTANY-SLIDE PRESENTATION AND DINNER

April 19, 6 pm at Alliance Française

The Office de Tourisme de Bretagne will present an informative slide show on Brittany, followed by a Breton dinner (maximum number of guests for dinner is 12) prepared by chef Marc Gervais. Tickets for the slide presentation are \$3 for Alliance Française members and \$5 for non-members; for the presentation & the dinner, tickets are \$25 for members and \$30 for non-members. Please call (202) 234-7911. This exciting, exclusive evening is presented as part of the Embassy of France's

BRETON LANGUAGE AND CULTURE IN FRENCH EDUCATION

April 23, 6:30 p, at Alliance Française

This fascinating conference given by M. Salles-Loustaux, general Inspector of the French National Education system, will address the complex issue of teaching regional languages in the mainstream educational system. It will be followed by a vin d'honneur given by the Alliance Française and the French Embassy Cultural Service, is free of charge and no reservations are necessary. For information, please call (202) 234-7911.

BRITTANY EXPO '97/AN ALL-DAY CELEBRATION OF PRODUCTS, CULTURE AND TOURISM

Saturday, April 19 and Sunday April 20, 10:00 am to 5:00 pm

Faïences de Quimper (glazed earthenware) / NIOB Ltd (plastics) / Traou Mad de Pont Aven (cookies) / Distillerie du Plessis (cider) / Grammatico-Le Minor (luxury knits) / SERP-IESM (telecommunications) / Bolloré Technologies (electronic equipment) / Jean Hénaff (gourmet foods) / Direction des Constructions Navales / Service Hydrographique de la Marine / Tourism Office of Brittany. Please call (202) 944-6091. Expo continues through Thursday April 24. Free & open to the public.

4th Annual Oatlands Celtic Festival

June 21 & 22, 1997

For the fourth year the Oatlands Plantation and Barnaby Productions will be putting on one of the only true Celtic festivals held in North America. This two-day festival includes representation not only from Scotland and Ireland, but also Wales, Cornwall, the Isle of Man, Brittany and Galicia. Events include not only several stages for music and dance, but also storytelling, Scottish games, workshops on the Celtic languages and cultures, reenactors of 6th-19th century history, crafts, vendors, foods, and clan and cultural organizations' information tables.

The two-day festival attracts from 18,000-20,000 people and is held on the beautiful grounds of the Oatlands Plantation, a 260 acre estate with a mansion built in 1803. This is a property of the National Trust for Historic Preservation and it is found six miles south of Leesburg, Virginia, on U.S. Route 15 (about an hour drive west of Washington, D.C.).

For the first three years of the Oatlands Festival, the U.S. ICDBL has been present with an information table, and I will be back at the festival this year to help visitors discover the existence of Brittany and the Breton culture. Anyone who would like to help me man the information table would be very welcome. Let me know so I can get you a pass for the festival. While I have done my best to present Brittany, nothing works better than performers who can present the music themselves. Present for a second year from Brittany will be Nolwenn Monjarret, a fine singer—in Breton and French—who has performed many times with the Chieftans.

The main musical attractions this year include Irish fiddler Kevin Burke, North American groups Celtic Thunder and Iona, and the Welsh group Aberjaber. For the past three years Club Espana, a troupe of Galician pipers and dancers from Newark, New Jersey, has stolen the show, and they will be back again this year. The festival organizers have always gone out of their way to insure that performances are of a very high quality. While a small budget means that there are relatively few "big names" on the program there are lots of excellent performers to see with three stages and a dance tent going strong from 10 a.m. to 6 p.m. The quality extends to the crafts and vendors ... and to the food (I had some great crepes at last year's festival).

Admission at the gate is \$10 per day (12 to adult); \$5 per day (6-12); under 6 free. There is also a Saturday night ceili for \$10. A 20% discount is available for ticket purchases before June 14. I would be happy to mail a flyer to anyone interested, or for more information you can call the Oatlands Plantation at (703) 777-3174.

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GET IT?

Here's a new Franco-Breton way to say good-bye that is circulating Breton school yards: Instead of "kenavo" why not say "kenavache." This was passed along to Mary Turner from her 7 year-old Breton friend Steeven Glo. Trugarez Steeven.

NEW RECORDINGS FROM BRITTANY

Dibenn. Dibenn. An Naer Produksion 101. 1997. CD 48'23.

Reviewed by Matthew Cosgrove

Annie Ebrel is not only one of the finest singers of her generation, she is also quite prolific, performing frequently throughout Brittany and beyond in a variety of traditional and less-traditional formats. Her excellent first CD Tre ho ti ha ma hini (reviewed in Bro Nevez 59, August 1996) showcased her abilities singing a *cappella*—both solo and in the kan ha diskan style accompanied by her longtime partners Marcel Guilloux and Noluen Le Buhe. This new recording presents Annie in a different context, at the heart of the group Dibenn, where she joins forces with four other extremely talented musicians.

Dibenn was created several years ago by Annie, flutist Jean-Luc Thomas, acoustic guitarist Yann-Guirec Le Bars, and accordionist Philippe Ollivier. Philippe has since left to pursue other projects (he reappears here as sound engineer). The current line-up includes founders Annie, Jean-Luc and Yann-Guirec, plus Olivier Orvoy on sax and clarinet, and newest member Pierrick Tartivel on double-bass. Guest musicians Ronan Pellen on cistre and Loic Larnicol on percussion also participate.

The music of Dibenn, like that of the groups Barzaz and Gwerz, ingeniously combines traditional vocals with innovative instrumental work inspired by jazz as well as Breton sources. Ten songs, all in Breton, include both traditional "gwerziou" and texts by Yann-Ber Piriou, Roparz Hemon, Maodez Glanndour and Diarmud Johnson. The melodies, traditional for the most part, also include new compositions by the members of Dibenn as well as an evocative air penned by Jean-Pierre Le Cornoux. Subtle arrangements, intricate ensemble playing, tasteful solos and a clear mastery of both traditional and contemporary musical styles characterize the group's sound. Yann-Guirec's and Pierrick's unerring rhythmic accompaniment and the inventive melodic counterpoints provided by Jean-Luc's wooden flute and Olivier's sax deftly support and complement Annie's magnificent voice. The resulting music is hauntingly beautiful, ranging from the intimate voice/guitar duet "Ar milinerig fin" to the up-tempo "Robardig," one of Annie's signature pieces (the unadorned traditional version can be heard on her solo CD).

In recent years a number of accomplished Breton singers and musicians have recorded their attempts to explore the common ground between Breton and other musical genres. At their best these experiments result in a truly new music which, while firmly rooted in the Breton tradition, is unmistakably modern in feeling. Dibenn is an outstanding example of this synthesizing spirit. Faithful to the old, open to the new, the music of Dibenn is fresh, vibrant, thoughtful, profound. Highly recommended!

Editor's Note: I enthusiastically second the recommendation of this wonderful new CD. The music is not only innovative but so is the packaging with an attractive cardboard case which is slightly longer than the usual CD. This will stick out in your CD rack just as it stands out musically! Jacket notes are in Breton and all the song texts are provided in Breton with a full French translation on a fold-out which also includes some photos of the musicians.

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MORE NEW RECORDINGS

Reviewed by Lois Kuter

Yann Fañch Kemener, Didier Squiban. Île-Exil. L'OZ Production. L'OZ 11. 1996.

Île-Exil is more than just a compact disc of music; it is a performance that is brought to life on a stage. Yann Fañch Kemener is center stage with his wonderful voice and 17 remarkable songs and texts pulled from the Breton and Celtic tradition. Also center stage is pianist Didier Squiban who has paired very successfully with Kemener on the 1995 CD Enez Eusa (and two selections from Île-Exil can be found also on that CD; see the review in Bro Nevez 54, May 1995). Rather than provide a background rhythm or harmony line for Kemener's voice, Didier Squiban responds--as voices and instruments do in traditional Breton song for dancing--and he provides a parallel line of music interwoven around Kemener. It is one of the most interesting and successful pairings of traditional voice and instrument that I have yet heard.

Many of the song texts and melodies on this CD are well known--"Gousperoù ar rand/ar rannou," "Soubenn al laezh," "Drouk-kinning Neumenouiou," "Ar martolod yaouank," and "Skolvan"--but Kemener and Squiban give them a new spin. And sound effects (waves, thunder storms, children's voices and bits of conversation in Breton) are used to add a new element to familiar tunes. The variety of songs, spoken texts and rhythms (both slower ballads and dances) makes this an engaging CD. Both Yann Fañch Kemener and Didier Squiban are at their very best.

Jacket notes give both the Breton texts for songs and a French translation for them. While this CD stands very well on its own, it gives me a strong desire to see the live performance which must be even more remarkable.

Didier Squiban & An Tour Tan. Live--Musiques du Bout du Monde. L'OZ Productions. L'OZ 12. 1997. 19'05

This is a skinny little CD (at least the case is skinny) with just four selections from a live performance recorded at a concert in Saint Briec in February 1997. Pianist Didier Squiban has gathered a remarkable collection of Brittany's finest musicians under the name "An Tour Tan"--Breton for "lighthouse." And the musicians in this ensemble do indeed throw off a strong light. Manu Lann Huel provides the vocal lead in French and Breton respectively for two of the selections: "Les Amants de pierre" and "Enez Molenez." Yann Fañch Kemener provides the lead in a "gavotte." Contrasted with Kemener's traditional style (which seems a bit strained in this somewhat fast and frenzied gavotte) is Lann Huel's low and gravelly voice and a more recitative style of delivering the song text. But the lovely melodies of both of the songs Manu Lann Huel performs allows him to be more lyrical than some of the performances I have heard where he seems to do more reciting than singing of a text. His voice grows on you, and he has been one of the few singers using a less traditional style to perform almost exclusively in the Breton language.

These two great singers are joined by a host of equally great instrumentalists who are used in various combinations to accompany the three songs, as well as for the "Gigue" which is also included on this CD. These are well known stars on the Breton music scene as well as a few names that are new to me (but no less talented): Didier Squiban (piano), Jean-Michel Veillon (flutes), Ronan Le Bars (uilleann pipes), Bernard Le Dréau (saxophone), Ludovic Mesnil (electric guitar), Jean-Louis Le Vallegant (bombarde), Alain Trévarin (accordion), Gilles le Bigot (guitar), David "Hopi" Hopkins (percussion), Alain Genty (bass), and David Rusaouen (drums).

Beyond the list of musicians and titles to the selections, there are no notes to this CD which includes 19 minutes of wonderful music. I hope this is just a selection from a longer CD to be produced? As is often the case for live performances there is a certain spontaneity and energy to the recording not found in more crafted studio productions.

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La Musique du Bout du Monde. L'OZ Production L'OZ 14. 1997.

This is a very nice sampler of fifteen selections from seven CDs released on the OZ Production label. The sixteenth selection is a previously unreleased recording of 1,001 pipers and bombarde players who gathered at the festival "Brest 96." And if you think the massed bands you've heard as Scottish Games are impressive, wait until you hear these 1,001 musicians.

The other CDs presented on this sampler include Didier Squiban & An Tour Tan on Live (see review above) and on Brest 96—Penn-ar-Bed (see Bro Nevez 58, May 1996); Yann Fañch Kemener and Didier Squiban in pair on Enez Eusa (B.N. 54, May 1995) and Île-Exil (reviewed above); the maritime group Guillemer on Lettre d'Islande (B.N. 58, May 1996), and electric guitarist Michel Desfougères on Warok (B.N. 60, November 1996). Three selections are also included on the sampler from a CD to be released at the end of May by uilleann piper Ronan Le Bars in pair with guitarist Nicolas Quemener (Beamish Ag O'I, OZ 13).

This is an excellent collection of some of the innovative ways Brittany's best musicians are rearranging traditional sounds and composing new music inspired by the very rich Breton heritage.

* * *

Gérard Delahaye. La Ballade du Nord Ouest. Blue Silver DK 330. 1996

I first heard Gérard Delahaye in 1975 when he was part of a cooperative of musicians called "Nevenoe"—a remarkable group including Patrick Ewen, Kristen Nogues, Annkrist, poet Yvon Le Men, and the infamous group Storlok. These performers introduced me to a very different side of Breton music where musical sounds had some roots in traditional Breton music, but were just as often inspired from other places of the world. The emphasis was on a high quality of text and music which expressed all of life's ups and downs, and which sometimes had a strong militant tone.

In 1975 I was in Brittany to size up the potential for research I was to do during the year of 1978-79 for a doctoral dissertation on Breton identity and its expression in music. I knew almost nothing about Brittany or the many styles of music used by Breton musicians. the music and ideas of the people involved in the Nevenoe cooperative were an eye-opener for me, and I am grateful to Kristen Nogues for allowing a naïve foreigner to tag along with her for a few days. During that summer of 1975 I lugged along a tape recorder and tried my best to play the role of an ethnomusicologist. I even recorded Gérard Delahaye, Patrick Ewen, Annkrist and Kristen Nogues at a "fête populaire" held in Dineault by the Committee of Defense Against Military Implantations—a protest rally against the expansion of military bases in Brittany which included music as well as speeches and information stands.

Although Nevenoe no longer exists, all of its musicians and poets continue to be active and perform with the same exceptional creativity and insistence on quality. Gérard Delahaye's new CD is of that high quality. All but three of the eleven songs on the CD are his own texts (in French)—songs of love, and songs which paint a portrait of people and places of Brittany, or which give a feel for the seasons. Delahaye has a pleasant voice—light and mellow. Unlike other singers who tend to recite a text, he truly sings, and the music he has composed (or borrowed in just one case) is excellently suited for each text. I particularly liked the very powerful song "Judas."

While Gérard Delahaye's own accompaniment on guitar is quite sufficient, this CD includes a wealth of choral and instrumental accompaniment including bagpipes, electric bass, flutes, fiddles, cellos, bouzouki, accordion, and percussion—to name just the basic categories. Musicians involved include many well known names on the Breton music scene: Jacky and Patrick Molard, Alain Genty, Jean-Michel Veillon, Jamie McMenemy, and the bagpipe ensemble called Mescal, among a dozen others of the same professional stature. Jacket notes include all of the song texts artfully set on a grey background of sea, trees, and grass.

If you want to hear one of Brittany's best "singer-songwriters" this is a CD you will very much enjoy.

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Etienne Grandjean. Etienne Grandjean et la belle société. Boucherie Productions BP 9391. 1997.

In 1992 the Etienne Grandjean Trio released a CD called "Circus Valse" ("Circus waltz") which included a variety of slow tunes and innovative compositions with various sources of inspirations and rhythms—from traditional Breton song to big band swing. Besides the accordion of Etienne Grandjean, this trio included acoustic and electric guitar by Yann Gouriou and saxophones by Vincent Burlot.

Etienne Grandjean is back with Vincent Burlot, but the trio includes Job Defernez this time. And this new CD seems a much better candidate for the title "Circus Valse." The mood is that of a circus, including barkers and side shows, and the prevailing rhythm is a waltz. In fact, I found the persistence and sameness of the rhythm (a relentless "um pah pah") a bit tiring, despite the quick pace of the CD and variety of themes and characters portrayed in the music.

One definitely gets the impression that an on-stage performance would be highly entertaining and would take away some of the weirdness of a few of the songs, such as "Song for my dog." The songs included are intended to recreate the burlesque nature of a carnival, but sometimes get a bit silly. Etienne Grandjean gets carried away with the Maria Callas imitations—the first appearance on the CD (in "La Callas des trottoirs") is amusing, but her reappearance later on the CD lost the novelty for me. But, indeed, some of the humor is lost in just listening to a CD without having the visual side of the performance. The theatrical element of a live performance seems key to fully enjoying this trio of excellent musicians. There is a lot of cleverness and innovation in the music which is best appreciated with the rest of the show.

The jacket notes are keeping with the circus theme with funny little drawings interspersed with the song texts.

Ortolan. Traditional Breton Music/Bombard Ensemble. Keltia Musique KMCD 71. 1996. CD 46'20.

The bombarde has an addictive quality for those who already love bagpipes, and Bretons have used this very loud member of the oboe family in every way imaginable, from its unique pairing with the high pitched biniou koz to classical music and jazz or rock.

The group Ortolan includes a dozen great bombarde players who have put together a very varied CD to show off the versatility of the bombarde and the creativity of its players. Christian Faucheur is credited as the composer/arranger/director for the ensemble which also includes Richard Bevillon, Hervé Chevrollier, Nathalie Drant, Gwenaël Goulène, Hervé Guillo, Alain Kerneur, Didier Le Bot, Mael le Bret, Fabrice Lothode, Jean-Luc Michel and Eric Quéméré.

While this is the first CD from Ortolan, the ensemble has been around since 1985, performing at contests specifically geared towards bombarde groupings, festivals, and concerts. Its twelve members have all played with at least one of Brittany's bagads, bringing a variety of experience with them. Most have also played in a number of different instrumental combinations, in pair with the biniou or organ, and in various acoustic groups.

Five of the twelve pieces on the CD are arrangements of traditional Breton tunes (dances, marches and melodies) or new compositions inspired by the Breton tradition. Inspiration from Ireland is expressed in the tune "Showgrounds Road" and a very interesting 11-minute medley of Irish tunes and melodies called "On Paddy's Green Shamrock Shore." Music from Portugal, the Basque country, and Bulgaria are also found in unique arrangements. While there is a great deal of variety already in the arrangements on the CD, further diversity is added with guest artists on some of the pieces who add percussion, bouzouki, fiddle, flute, harp and banjo.

The notes to the CD include a short description for each piece--its source of inspiration or transmission. The notes for each selection are in both French and English, and in a few cases other languages are also added--Portuguese for the tune from Portugal, Breton for the tunes pulled from the repertoire of the Goadec sisters, and Irish Gaelic for the suite of Irish tunes.

This is an excellent recording which shows off well the full potential of the bombarde and the creativity of Breton masters of this instrument.

* * *

Jean-Michel Alhais & Jean-Pierre Rolland. Fantaisies. Escalibur CD 868. 1996.

There are now a number of excellent recordings from Brittany of the paired playing of bombarde and organ--a relatively new pairing of instruments in Brittany which seems to get more and more interesting. Jean-Michel Alhais began his musical career with the traditional pairing of bombarde with biniou, but later took up the bassoon, entered a conservatory of music and won honors for his performances of a more "classical" style. Organist Jean-Pierre Rolland is also conservatory trained, and both musicians bring this experience to their arrangement of nine 15th-17th century pieces included on this CD.

In the jacket notes the musicians clarify that they are trying to exploit the full potential of the bombarde and organ to express different moods and styles. The concern is not so much for authenticity, but for a full exploration of sounds and new ways to combine these instruments while

still respecting the basic quality of both Renaissance period music and traditional Breton music. In this quest to explore the full potential of each instrument, they chose to use a new 1143-pipe organ crafted by Hervé Caill for the church in Carhaix-Plouguer. And this seems to have been a very good choice judging from the work of Jean-Pierre Rolland in putting the full potential of this organ to work.

It is clear that each musician is a master of his instrument--and the high quality of the performances makes this a very enjoyable recording. The variety is also enjoyable, with the mix of classical pieces from the 15th to 17th century and traditional Breton marches, dances and melodies (including a very interesting 8-minute arrangement of the well known Breton melody "Maro eo ma Mestrez"). After hearing Jean-Michel Alhais's bombarde work on some of the Renaissance pieces, one has to wonder why the bombarde is not used more widely by ensembles which specialize in this period. Representing the earlier music on the CD are two pieces by Thomas Morley (1557-1603), "La Girandola" and "La Caccia," and two pieces by William Byrd (1543-1623), "In Winter Cold" and "Wheareat an Ant." The other early pieces are by Francisco de Layolle (1475-1540) "Les Bourguignons," Andrés de Sola (1635-1696) "Tiento de 1 tonio," Antoine Busnois (1425-1492) "Et qui la dira," Chedeville le Cadet (1696-1762) "L'Extravagance," and Philidor the Elder (1647-1730) "Marche du Roi de Chine." It is important to note all these titles and dates because only the titles of the tunes are listed in the jacket notes--the composers and their dates appear only on an accompanying press release.

The jacket notes are frustrating for their lack of information about the pieces which appear only as titles so that a novice to Breton music or Renaissance period music would have no sure way (other than titles) to know what was from the Breton tradition or what was from the 16th century. One wonders if this is intentional on the part of the musicians who might welcome such confusion. The notes do provide an interesting introduction to the musicians' motives and direction in making the CD. For organ lovers, there is a detailed description of the organ and all its parts. The short biographical introductions to Alhais and Rolland found only in the press release material would have made a nice addition to the jacket notes.

But the quality of the music on this CD is what really counts and this is a wonderful demonstration of how good the combination of bombarde and organ can be.

* * *

Djiboudjep. Parfum d'épices et goût de sel. Escalibur CD 869. 1997.

Like Gérard Delahaye, the maritime group Djiboudjep has been around for over twenty years. This new CD includes just eight selections (approximately 22 minutes) and seems directed to the group's fans. Three photos show the main core of the group—Mikaël Yaouank, Patrick Le Garec, and Philippe Berthonneau—but there are no notes for the CD other than a listing of the song titles and musicians. The selections are some of Djiboudjep's classics: "Godham," "Marin," "Hatoup," "Australia," "La Taverne," "Donald," "Lorient," and "Andy Waltz."

* * *

Dance of the Celts. Narada Collection Series ND 63932. 1997. 54'15.

Narada Media has a specialty of putting together compilations of CDs with "Celtic" in the title "Celtic Crossroads," "Celtic Spirit," "Celtic Odyssey," "Celtic Reflections," etc., etc. This latest collection called "Dance of the Celts" includes a very fine line-up of musicians. The majority of the performers are from Ireland: Old Blind Dogs, Buttons & Bows, Kevin Crawford, Dervish, John Whelan, Pat Kilbride, Altan, Mary Bergin, Deanta, and Declan Masterson. From Scotland you find Anna Mhoireach (on small pipes) and Tabache (which includes musicians from various parts of the British Isles). There is no representation from Wales, Cornwall, or the Isle of Mann, although they dance there too. For Brittany there is one selection from Kornog's 1985 album Ar Seizh Avel. When there are dozens and dozens of outstanding reton groups performing very exciting dance music in Brittany today, WHY has Narada chosen to include just Kornog—a group that has not existed for over a decade? This is too bad, and reflective of the restrictive (and deceptive) use of the word "Celtic" for only the best known of Irish and Scottish performers. Wake up Narada. There's lots of great music out there in the other Celtic countries.

* * *

HEARD OF, BUT NOT HEARD

The following short notes are based on reviews which appeared in Ar Men 83 (February 1997) and 84 (April 1997), and in Musique bretonne 142 (March 1997).

Les Chiens jaunes. Attendez jusqu'à demain. Le Micro Bleu MB 002. 1997.

This is a trio of three of Brittany's great young players of the *vielle à roue* or hurdy-gurdy—an instrument with a long heritage in Brittany which is not much heard. Musicians are André Maillet (who has played with the group Mirlitantouille and BF15), Pascal Etesse (La Ribotte, l'ensemble Naoned) and Bernard Kerboeuf (vielle maker). The focus is on dances of Upper Brittany with some less traditional arrangements included.

Le Grand Fest-Noz. Déclic Communication 8425232. 1997.

This is a compilation of groups who play for festoù noz with an emphasis on less traditional ensembles rather than kan ha diskant or paired biniou-bombarde. The groups included are Carré Manchot, Ar Re Yaouank, Kern, Bleizi Ruz, Baron/Anneix, Bagad Cap Caval, Trainees-Meuriennes, Kurun, Glaz and Tri Yann.

Liv an Noz. Le Micro Bleu/Studio SBES. 1997.

This is another sampler of groups who play for festoù noz, featuring some newer and lesser known (to me) bands. Included are the groups Talar, Diwall, Gwenfol, Georges and Victor Duo, Fakiroumuska, and Pevar Den.

Gilbert Hervieu and Jacques Beauchamp. Arzoustaff. EOG Production 101. 1997.

This is one of Brittany's best pairs of biniou and bombarde players. Beauchamp and Hervieux focus on music in the region around Redon—an area rich in traditional song, and to which they have helped reintroduce the biniou and bombarde.

* * *

Welcome Back, Musique bretonne

Since December 1979, Dastum has produced an excellent magazine on the music and oral traditions of Brittany. With Dastum's specialty as an archives where recordings of traditional music are made available to both musicians and researchers, the magazine has always had a focus on traditional styles, but has also aimed to serve as a forum for ideas about music of all styles in Brittany. In August 1996, Dastum decided to stop production of Musique bretonne and step back and look at how to improve it.

Now it's back with the Number 142, March 1997, issue. Retained from the previous format are an abundance of record reviews, book notes, announcements of musical and cultural events, and short notes on the musical life of Brittany. Included in this issue are a number of interviews with musicians on the subject of how traditional music is being rearranged in new ways, and an interesting interview with one of Dastum's founding members, Patrick Malrieu. As was the case in the past, this new issue of Musique bretonne includes a nice balance of short news items and longer thought-provoking articles—on the history of Breton music as well as its contemporary reincarnations.

While the page layout and font styles are a bit snazzier and "modern," I found the print of this issue hard to read. Titles and subtitles were small and unclear, making it hard to quickly identify the beginning or end of a particular article or note. The size of the magazine has shrunk from the 8 x 12 inch size to a pleasant 6 ½ x 9 ½ inch size, but there is still a lot to read in the 34 pages of this issue. While I found the old format more pleasant to look at, my preferences on the visual layout of the magazine are really not very important. It is the excellent content of Musique bretonne that counts.

Subscriptions are 110 francs per year (overseas rate) for six issues. Send a check (in French francs) made out to Dastum to:

Dastum, 16 rue de la Santé. 35600 Rennes

* * *

The Balmoral School of Highland Piping's Breton Connection

A Report from Gerald J. Schoenherr

Madison, Wisconsin

In April of 1996 Lois Kuter sent me a note telling me that Breton piper Jakez Pincet would be one of the instructors at the Balmoral School of Highland Piping (based in Pittsburgh, Pennsylvania, and not Scotland). While Jakez was here primarily to teach *piobaireachd* (the classical music of the Highland bagpipe), the literature sent out said that he would also be teaching Breton music on bombarde and tin whistle. Since I couldn't afford to go to Brittany to study Breton music, I decided to take my chances with spending two weeks with a bunch of Highland pipers.

The Balmoral School of Piping, organized by George Balderose, is an intensive course in Highland piping that takes place in five cities over the course of the summer. The school is organized in five-day sessions that last one to three weeks. I signed up for two weeks in

Bethlehem, Pennsylvania, July 21 to August 2, 1996, with the intention of finally getting some help with the bombarde.

I arrived on Sunday, July 21, to discover that we were expected to audition in front of the five instructors. Now, I had been playing Breton music on tin whistle, Swedish bagpipes (Sackpipa) and bouzouki for several years, but had just started teaching myself Highland pipe fingering a couple of weeks prior to arriving in Pennsylvania. The Highland pipes use a different fingering system than the Breton biniou and bombarde (both of which finger basically like a tin whistle) and the style of playing Highland pipes is very, very strict. Needless to say, when I was asked to play something on the practice chanter (the quiet mouth-blown pipe used for practicing Highland pipes) I was at a loss. Luckily, they let me play a Breton tune on the whistle to show that I did actually know something.

After the auditions we were assigned classes and instructors. Most people had two hour-long classes; a morning class and an afternoon class, plus lectures, demonstrations, and recitals. I was put into two beginning Highland piping classes plus a class with Jakez on Breton music in which I played whistle and bombarde and the others in the class played pipes. The rest of the hours of the day were devoted to practice, and of course eating and in the evenings drinking at a local pub that served Guinness on tap.

Jakez (or Jacky as we called him) teaches music in Brittany and has done a lot to popularize solo Highland style piping there. In addition to the bombarde and Highland pipes he plays the tin whistle and violin, and has written several books on Breton music for the Highland pipes and violin. Each day he taught us a couple of Breton tunes, including plinns, an dros, hanter dros, larides, gavottes, marches, and gwerz. He also spent some time out of each class working with me on the bombarde. I had always assumed that the instrument was impossible to play, but after two weeks I found that it is possible to play when you know what you are doing.

As I had expected, very few people there knew anything about Breton piping, or any piping outside the Scottish tradition. Of course, no one had heard of the Swedish pipes I play. Much to my surprise, and pleasure, I did meet quite a few open-minded people who were interested in hearing about things outside the Scottish tradition, and I gained a much greater appreciation for the Highland piping tradition. However, I still much prefer the biniou kozh (and the French cornemuse) which I find much more lively and natural sounding compared to the strictness of Highland piping.

With the success that they had with Jakez, I hope that the organizers of the Balmoral School of Piping try to bring over more Breton pipers in the future, such as Patrick Molard who has studied both with Jakez and Bob Brown, one of the Scottish pipers who inspired the Balmoral Schools.

While I still hope to make it to Brittany someday to spend more time working strictly on the biniou and bombarde, I think that the two weeks that I spent at the Balmoral School of Piping was probably one of the best (and most grueling) experiences of my life and I'd recommend that anyone interested in piping try it for a week or two.

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Pittsburgh, PA 15233*

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A NEW GENERATION OF BRETON MUSICIANS

The following information is from the Le Télégramme internet site--from two articles which appeared April 11 and 12, 1997 in that Breton newspaper. My thanks to Mary Turner who sent it to me (among a number of other interesting articles archived on the internet site for Le Télégramme related to the Breton language and culture).

For the second year the town of Lannion has hosted an "Inter-high school contest of traditional music." Juried by some of the best musicians of Brittany (Nicolas Kemener, Yann-Fañch Kemener, Ronan Le Bars, Daniel Le Féon, Pierrick Lemou, Alain Pennec and Jean-Michel Veillon), this is a contest for traditional styles and arrangements based on traditional tunes and melodies. In this second year of the contest, 23 groups participated including 116 musicians.

Those recognized were:

"Amzer Zo" from the Brizeux high school of Quimper for the style of its harp.

"Sunner Gwad" from the Félix le Dantec high school of Lannion for its communicative energy.

"Marmouz" from the Pavie high school of Guingamp for the excellence of its tamm kreiz.

"Gwriziou" from the Saint-Louis high school of Châteaulin for the quality of its song.

"Korril" from the Duguesclin trade school of Auray for the quality of its song.

"Glazikoubigoud Aven" and "Glazikoubigoud Menez" from the Likès high school of Quimper for their arrangements.

"Mad Pelzo" for its harmonic and rhythmic research.

Prizes were awarded to the following groups:

4th prize to "Mouli" from the Diwan high school of Relecq-Kerhuon. They will perform in concert in the city of Lannion.

3rd prize to "Stears" from the Fénelon high school of Brest. They will receive a course in traditional music given by Jacky Molard and Mod All.

2nd prize to "Karma" from the Diwan high school of Relecq-Kerhuon. They win a cassette recording to be made of the group.

1st prize to "Spontus" of the Benjamin Franklin high school in Auray. They win the privilege of performing at one of Brittany's major festivals. They won the jury over with a Gavotte Pourlet.

The enthusiastic participation of high school students in traditional and less-traditional arrangements is a sign that Breton music has no fear of disappearing. Keep you eye out for these groups which are sure to take center stage on the Breton music scene in a few years to come.

* * * * *

RAMBLES IN BRITTANY

It has been a long time since I have presented some of the travel literature on Brittany from the 19th and early 20th century. Tales of travel in Brittany are always highly subjective in nature with the author sometimes expressing strong prejudices. Although the travel accounts usually reveal more about their authors than about the Breton people they meet, sometimes one can glean a few interesting observations about Breton culture and lifestyle. LK

The following account is from Francis Miltoun's Rambles in Brittany, which was published in Boston (L. C. Page & Company) in 1906.

Chapter VI - Manners and Customs

Today the Bretons are the most loyal of all the citizens of the great republic of France. In reality they are a most democratic people, though they often affect a devotion for old institutions now defunct. They may be a superstitious race, but they are not suspicious, although they have marked prejudices. When thoroughly understood, they are both likable and lovable, through their aspect be one of a certain sternness and aloofness toward the stranger. Their weapons are all in plain view, however, like the hedgehog's; there is nothing concealed to thwart one's desires for relations with them.

Their country, their climate, and their environment have much to do with their character, manners, and customs; and environment--as some on may have said before--is the greatest influence at work in shaping the attitude of a people toward and outsider, and every one is still an outsider to a Breton, be he French, English, or American.

The Breton is really a gayer person than his expression leads one to suppose. Madame de Sevigné wrote, with some assurance, as was her wont: "You make me prefer the gamesomeness of our Bretons to the perfumed idleness of the Provencals."

Certainly, to one who knows both races, the comparison was well made. It is a case of doing mischief against doing nothing.

Brittany has not Normandy's general air of prosperity, and indeed at times there is a very near approach to poverty and distress, and then it is bruited abroad in the public prints that the fisheries have proved a failure.

The Breton farming peasant, however, is not the poverty-stricken wretch that he has sometimes been painted. He lives humbly, and eats vast quantities of potatoes and bread, little meat, some fish, always a salad, and, usually, a morsel of cheese, but he eats it off a cleanly scrubbed board and from clean and unchipped plates.

In his stable, such few belongings in the form of live stock as he has are well fed and contented, and his chickens and ducks and pigs and cows are as much a pride and profit to him as to the peasant of other parts; but, after all, Brittany is not a land of milk and honey. The peasant lives in the atmosphere of dogged, obstinate labour, but he draws a competence from it, and it is mostly those who live in the seacoast villages, and those who will huddle themselves in and about the large towns and ports, such as Quimper and Brest, that are ever in want, and then only because of some untoward, unexpected circumstance.

Agriculture and the business of the sea are closely allied in Brittany. Hundreds upon hundreds of young men work in the winter upon farms far inland, and come down to the sea with the coming of February and March, to ship in some longshore fishing-smack, or even to go as far away as Newfoundland, or the Orkneys, or to Iceland.

This gives not only a peculiar blend of character, but also a peculiar cast of countenance to the Breton; he is a sort of half-land and half-sea specimen of humanity, and handy at the business of either.

In many ports, the Breton struggles continually against shifting sand, -- sand which is constantly shifting when piled in banks on the seashore, and becomes of the nature of quicksand when lying beneath the water where the Breton moors his lobster-pots. Between the two, he is constantly harassed, and until the off season comes has little of that gaiety into which he periodically relaxes. Every one will remark that the aspect of both men and women is sombre and dark, even though their spontaneous gaiety and dress on the feast of a patron saint or at a great pardon gives one the impression of gladness.

One sees this when on the great holidays the Breton peasant is moved to song, and chants such lines as the following, which more nearly correspond in sentiment to "We won't go home till morning" than anything else that can be thought of.

J'ai deux grands boeufs dans mon étable,
J'ai deux grands boeufs marqués de rouge;
Ils gagnent plus dans une semaine
Qu'ils n'en ont couté, qu'ils n'en ont couté.
J'aime Jeanne ma femme!
J'aime Jeanne ma femme!
Eh bien! j'aimerais mieux la voir mourir,
Que de voir mourir mes boeufs.

Doubtless there is not so much hard-heartedness about the sentiment as is expressed by the words, which, to say the least and the most, are not wholly up to the standard of "love, cherish, and protect."

Once in a while one sees the type of man who is known among his fellows as *Breton des plus Bretons*. Like his Norman brother, the Breton in the off season works hard playing dominoes or cards in the taverns, where one reads on a sign over the door that *Jean X donne à boire et à manger*, that is, if the sign be not in Breton, which more often than not it is.

The landlord does not exactly "give" his fare; he exchanges it for copper sous, but he caters for the inner man at absurdly small prices, and accordingly is well patronized, in spite of his refusal of credit.

Bowls is the national game of Brittany, having a greater hold upon the simple-minded Breton, particularly in the neighborhood of the Lannion, than any other amusement. No respectably ambitious inn in all Brittany is without its bowling-alley. As a distraction, it is mild and harmless, and withal good exercise, as we all know. ...

In Brittany today the piece of money which passes current in most transactions, though in numbers it is infrequently handled by the traveller, is *la piece*, the half-franc or ten-sous coin. It is confusing when you are bargaining for a carriage to drive to some wayside shrine, to be told the price will be "*deux pieces*," when--in Normandy--you have just formed the habit of realizing offhand that *deux cent sous* is the same thing as ten francs. It's all very simple, when one knows what they are talking about, and the Breton likes still to think his institutions are different from those of the rest of France, and so he goes on bargaining in *pieces*, when in other parts they are counting in *sous*, which is even more confusing, or in *francs*.

Most of the farmhouses of Brittany are constructed of stone and wood, with their roofs covered with straw thatch. Of course this is a dangerous style of building today, as the authorities admit. Indeed a decree has gone forth in some parts forbidding the erection of any new straw-thatched building, and again in other parts against using any structure so built as a dwelling house. The law is not absolutely observed, but it is by no means a dead letter, and the homely and picturesque thatched roof has now all but disappeared, except from the open country.

To enter the Breton peasant's farmhouse, one almost invariably descends a step. the interior is badly lighted, and worse ventilated, but, as it is mostly the open-air life that the peasant and his family lead, perhaps this does not so much matter. Usually the house is composed of but one room, with a floor of hard trodden earth. This is the dining-room, kitchen, and bedroom of all the family. the ceiling is composed of great rough-hewn rafters, sometimes even of trunks left with the bark on, and from it are hung the knives and forks and dishes, as in a ship's cabin.

Furniture has been reduced to the most simple formula. Two or three great closed and panelled beds or bunks line one side of the wall, with perhaps a wardrobe, where the "Sunday-best" of the whole household is kept. Beneath the great beds is a series of oaken chests, and there the household linen is stored. These, with a long table, with a bench and a wide passage on either side, the great yawning fireplace, with its crane and the inevitable highly polished pots and pans, form the furnishings of this remarkable apartment. All this is homely and strange, but it is comfortable enough for the occupants, if one does not mind being crowded, and it is the typical dwelling throughout Brittany.

Everywhere in the Breton countryside one sees cattle, and above all, the horses of the indefatigable Breton race, "ready and willing to work and full of spirit in warfare." So said Eugene Sue, and the same observation holds true today. None of the animals are so large or so fat as in the neighboring provinces, but this is not because of malnutrition or because they are ill-tended. The cows of Brittany are by no means such plump, dainty animals as the cows of the Cotentin, and the Breton horses are certainly undersized when compared to the Norman sires and the great-footed Percherons, but one and all possess good qualities purely their own, and one thing above all should be noted,--Brittany is exceedingly rich grazing country, if not agricultural.

Surfing to Brittany

Mary Turner

Here are some of the many, many internet sites in and about Brittany. I will try to add more in coming newsletters. If you have any interesting links to report, please send them to Mary Turner at maryt@southwind.net.

<http://www.bretagne-online.tm.fr/>

Le Télégramme online. Read the complete paper every day (except Sunday and national holidays), or visit the links at the left side of the home page. See *Nos Liens* at the bottom of the list for other web sites, and don't miss the *Banque*! This link takes you to a virtual city, from which you can explore all kinds of other French links.

<http://www.smo.uhi.ac.uk/saoghal/mion-chanain/brezhoneg/>

A nice Breton language site with on-line lessons!

<http://www.bretagne.com/bretons-d-ailleurs/>

The home page of Bretons D'ailleurs, the journal for Breton expatriates! Browse their pages and sign up for a subscription!

<http://webbo.enst-bretagne.fr/Brezhonet/index-eg.htm>

Brezhonet - the page dedicated to Breton literature.

<http://bog.ucsd.edu/~eric/>

I don't know where to start, so here is the top level index. This guy has hundred of links and pages. Just start clicking and see where it takes you.

http://pauk.ucsd.edu/~eric/Eric/KEMPER/expat_list.html

Here is just one of Eric's pages, a list of Breton expats. Put yourself on the list if you're not already there!

<http://www.bretagne.com/>

Lots of breton links and information here.

<http://www.france-ouest.tm.fr/>

The home page for Ouest-France.

<http://www.infini.fr/>

l'Association Internet Finistère. Be sure to visit the home pages of Rosine Barrier, for her beautiful paintings of Bretagne and her developing on-line painting courses! Also don't miss the Musée de la Fraise page. Both under pages personnelles.

http://www.worldnet.net/~a_floch/

The site of Vent Ouest. I haven't explored their other links, but they have a nice area for my favorite little corner of Brittany, the Pays d'Iroise. Take the quiz before September 15 and win a weekend for 2 on Molène!

<http://www.irisa.fr/prive/cedelle/breizh/>

The Breton Pages, contains many links to other Breton sites.

<http://web.urec.fr/France/cartes/Bretagne.shtml>

The Centre National de la Recherche Scientifique page for Brittany. You can access servers in Brittany from this page.

<http://pobox.upenn.edu/~teachnet/Bretonjaf/bretonjaftoc.html>

A lovely treatise on Breton folk music and identity.

<http://www.wanadoo.fr/bin/frame.cgi>

The Wanadoo server for Brittany, by France Télécom

<http://w3.teaser.fr/~aviez/ueb/#saozneg>

The Summer University of Brittany

<http://www.utm.edu/departments/french/french.html>

While this is not technically a Breton site, you can't miss this. The most complete list of French links on the planet, including some for Brittany.

<http://www.acdev.com/>

More breton links and info.

<http://www.rennet.galeode.fr/tourism/coopbzh/home.htm>

The home page for Coop Briezh. Not much here but worth a look.

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