

BRO NEVEZ

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



Ur dresadenn a zo bet graet Marie-Charlotte, ur skoliadez e Skol Landerne Diwan.
Trugarez, Marie-Charlotte

The drawing was done by Marie-Charlotte, a student at the Landerne Diwan School.
Thank you, Marie-Charlotte.

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.

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

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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 to show our support for their work. Your Membership/Subscription allows us to do this. In some instances we are also very happy to establish an exchange of publications.

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The **Canadian Branch of the ICDBL** was relaunched January 1998. That branch of the ICDBL publishes a newsletter called **Brittany** (trilingual in English, Breton, French). Canadian Membership including **Brittany** is \$15 (Canadian dollars). A Canadian Membership which includes both **Brittany** and **Bro Nevez** is \$30. A subscription to **Brittany** without membership is \$10 for the U.S. and Canada and \$20 by surface mail elsewhere. Contact: Jeffrey D. O'Neill, 58 Century Drive, Scarborough, Ontario, M1K 4J6 CANADA (e-mail: jdkoneill@sympatico.ca). Telephone: (416) 264-0475.

The DIWAN high school under attack

Lois Kuter

As we reported in the February 1999 issue of Bro Nevez, plans are under way to develop a center for Breton language activities in Carhaix. Central in what might be called a "cultural/technological" campus will be a new Diwan high school, due to open Fall 1999, and a Diwan university to follow in a future year. Also planned for this "campus" is a large concert hall, a smaller performance center (still able to seat hundreds), conference rooms, a movie theater, and a media center/library. An addition to this site has recently been announced--the "Office de la langue bretonne"--a restructuring of "Servij ar Brezhoneg" which has been based at Skol Uhel ar Vro. This office assists individuals as well as town governments, businesses and other organizations in the development of a more public use for the Breton language (for example, advising on the correct use of Breton for signs and publicity, publications and brochures, etc.).

The development/renovation of the old Chateau de Kerampoull and construction of new buildings where the Diwan high school, library and performance centers will be located has been supported by the City of Carhaix from the start, encouraged by the very successful annual music festival of "Vielle charrus" which has attracted 100,000 people to this small city of central western Brittany. One million francs from the festival have been contributed to the construction of the Diwan high school. 10 million francs--a significant chunk of an estimated 15 million francs needed to renovate the nursing home and move the high school into the site--has been allocated by the Regional Council of Brittany.

A Monkey-Wrench Thrown Into the Works

Given the boost to the local economy it would bring in terms of jobs and cultural activity, everyone seems to be in favor of the development of the Diwan high school on the Kerampoull site. But in mid-March the Prefecture contested the 10 million franc allocation by the Regional Council, citing the "Loi Failloux" which fixes a much lower limit for *public* support given to *private* schools. Since Diwan is officially designated a private (but NOT Catholic) school, this law threatens the opening of the high school in the fall since construction must begin this summer and the finances are now threatened. Some 90 Diwan high school students will be in need of a school; by the year 2003 it is estimated that over 200 high school students will be enrolled in the Diwan high school.

The Reaction?

An immediate reaction of outrage was expressed to this threat to the Diwan high school. The day after the Prefecture blocked the Regional Council's financial support by taking it to court, 300 people demonstrated outside the Mayor's office in Carhaix. This was just a prelude to a massive demonstration to take place on Saturday, March 27. Estimates for the crowd ran from 5,000 to 10,000 (and 8,000 seemed to be the realistic count). Led by the Bagad of Carhaix, Diwan high school students themselves were at the head of the demonstration and spoke on their desire to simply have a decent place to study. (I can testify personally to the cramped and make-shift conditions under which the high school students have been forced to work.) The Mayor of Carhaix, Andre Le Roux confirmed his support for the high school. And Andrew Lincoln, President of Diwan, affirmed the resolution to find a solution so that the high school will open in the fall.

What's Next?

While it is impossible to ignore the laws which limit public support of “private” high schools, this does not mean that no action can be taken to insure the high school’s opening. As Diwan has been asking since its opening twenty years ago, the solution seems to be to give Diwan public school status. As a school open to anyone who desires to attend, free of charge, Diwan has always operated as a public service. A shift from a contract with the National Education system which recognizes Diwan as a private institution and covers just some teacher’s salaries seems long overdue. But, there are risks. Diwan has carefully pointed out that it does not want to be “integrated” into the public education system, but instead “inserted” into it. There will be no compromise of the use of the Breton language as the primary medium for education. Negotiating a public statute for Diwan schools has begun with the suggestion that the creation of a “Groupement d’Intérêt Public à Finalités Culturelles” may be the best way to go to recognize Diwan as a public, yet unique, institution.

In a ground-breaking move at the end of April, the Prime Minister of France, Lionel Jospin, made an official pronouncement in favor of a public statute for Diwan. At the annual Congress held by Diwan on May 1-2, it is certain that this will be a major topic of discussion. During the spring and summer, Diwan will meet with National Education members to examine administrative and judicial issues, and to determine how to move forward. The negotiations will not be without sticky issues, but this is certainly a very positive move forward for Diwan and for other schools where regional languages are used as a medium for education.

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FRANCE HAS SIGNED The European Charter for Regional or Minority Languages

As noted in the February issue of Bro Nevez, it was back in 1996 that Jacques Chirac promised that France would sign the European Charter for Regional and Minority Languages. This idea seemed to be abandoned when France’s Conseil d’Etat pointed out that Article 2 of the Constitution of France states flatly that “the language of the Republic is French.” But at the end of September 1998 the Prime Minister of France, Lionel Jospin, announced that France would take steps to sign and ratify the Charter. This followed the submission of a report in July by Bernard Poignant who was given the task by the Prime Minister to prepare a report on the state of regional languages in France.

At the end of April 1999 news on the internet indicated that France would sign the European Charter during the May 6 & 7 meetings of the Ministers of the Council of Europe to be held in Budapest. And indeed it did! The Ouest France newspaper article reporting this noted that France will sign on to 39 of the 98 articles in the Charter. This will be done when France ratifies the Charter—a second step which is necessary before the Charter can be put into application. No date has been set for the ratification, and it remains to be seen how the Charter will impact support for the Breton language.

For those able to read French, the following article from Ouest France (pulled from the internet site) gives a good overview of the many steps leading up to the signature of the Charter.

A REPORT FROM THE OUEST-FRANCE NEWSPAPER

May 6, 1999

“Paris reconnaît les langues régionales”

Aujourd'hui, à Budapest, quarante pays adhérents fêteront, en pleine guerre dans les Balkans, les 50 ans du Conseil de l'Europe, créé par le traité de Londres le 5 mai 1949. La France signe, à cette occasion, la Charte européenne des langues régionales, initiée par le Conseil, qu'elle considérait jusqu'alors comme contraire à la Constitution.

« Considérant que le droit de pratiquer une langue régionale ou minoritaire dans la vie privée et publique constitue un droit imprescriptible [...] ». Le préambule de la Charte européenne des langues régionales, adoptée en novembre 1992 par le Conseil de l'Europe, paraît aller de soi, tant il répond à une liberté fondamentale en contexte démocratique. Pourtant, la France s'était toujours refusée, jusqu'à présent, à signer ce texte, opposant au droit à la diversité (qui fait partie intégrante de la culture européenne) la notion d'égalité des citoyens et d'unité nationale, la langue étant le pivot de la République.

La France n'a qu'une seule langue, le français, c'est la Constitution qui le dit et, à ce titre, la reconnaissance de langues régionales serait contraire à la loi fondamentale du pays. Le Conseil d'État avait rappelé tout cela le 24 septembre 1996, mettant fin pour un temps aux espérances régionalistes et soulageant d'une grande angoisse ceux qui craignent de voir Bretons, Basques, Alsaciens ou Provençaux revendiquer le droit de s'adresser dans leur idiome aux guichets de l'administration.

Le rapport Poignant

Il ne suffit pas d'éluder un problème pour qu'il disparaisse. La France contemporaine nourrit toujours des langues et des parlers régionaux (la plupart en état de survie). Régulièrement tancé par le Conseil de l'Europe pour sa tiédeur dans ce domaine, accusé par les régionalistes de jacobinisme aggravé, l'État se décide à bouger. En juin 1996, à Quimper, entre la poire et le fromage, Jacques Chirac avait eu des mots favorables au breton, répétés le 5 décembre 1998 à Rennes.

Quelques mois auparavant, Lionel Jospin avait demandé à Bernard Poignant, le maire socialiste de Quimper, de plancher sur la charte des langues minoritaires. Un homme de gauche difficilement soupçonné de vouloir brader les valeurs républicaines et, en même temps, plongé dans l'univers celtique. Sa réponse favorable à la signature du texte, s'appuie notamment sur le fait que « la reconnaissance des langues et cultures régionales est, en quelque sorte, le prolongement logique de la décentralisation [...] Ce choix n'est pas contradictoire avec l'affirmation de l'importance de l'État ».

Le 29 septembre 1998, devant les parlementaires socialistes, Lionel Jospin enfonçait le clou un peu plus en mettant fin aux postures dogmatiques : « Le temps est révolu où l'unité nationale et la pluralité des cultures régionales paraissaient antagonistes ». Guy Carcassonne venait de lui remettre, à son tour, un rapport dans lequel il jugeait qu'il n'y avait pas d'obstacle constitutionnel insurmontable à l'adoption du texte du Conseil de l'Europe.

Le texte sur les langues régionales est, en effet, à géométrie variable. La France souscrira à 39 engagements sur les 98 proposés par la charte. L'enseignement bilingue en primaire devra être ouvert aux familles qui le souhaitent si elles sont en nombre suffisant, mais ne pourra être imposé ; devant la justice,

les textes législatifs les plus importants devront être disponibles dans les langues régionales, mais il n'est pas question de mener la procédure dans ces langues ; régions et communes devront aussi publier leurs textes officiels dans la langue régionale ; le plus gros chapitre favorise les langues régionales à la radio, à la télévision et dans la culture.

La « charte n'aura de valeur, en France, que le jour où le Parlement l'aura ratifiée » dans le courant de l'an 2000. Enfin, « soixante parlementaires peuvent introduire un recours devant le Conseil constitutionnel ». L'article 2 de la Constitution continue de planer, comme un cauchemar, au-dessus des régionalistes.

Jacques ROUIL.

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SOME SHORT NOTES

Gleaned from Keleier—Servij ar Brezhoneg (Niv. 29, meurzh 1999), and from press clipping sent by friends

Breton Studies at the Université de Rennes 2 Haute-Bretagne are growing. For the 1997-98 school year the University of Rennes had 53 first year students enrolling for Breton studies. This year (1998-99) a total of 112 first year students enrolled. This is in addition to the 53 now in their second year, 83 working on their Licence, 31 on the Maitrise and 8 at the Doctorate level, for a total of 287 students in the Breton program.

The Breton stand at Expolangues 1999 is a success—as usual. Since 1996 this international exposition of languages has included a stand to present the Breton language, including a display of publications and media projects in Breton. This year the stand was put together by the association Identité bretonne, presided by Lionel Chenevière. While many visitors stop at the Breton stand each year, this time Bretons were honored by a visit by Mr. Boutros Boutros-Ghali, General Secretary of the Organisation Internationale de la Francophonie which sponsored Expolangues. He was accompanied by Charles Josselin, Ministre d'Etat à la Francophonie. Such visits are rare since there are over 300 stands and visits by dignitaries are usually very carefully guided to just a few of the most prominent.

Télé-Breizh will broadcast programs by mid-December 1999. An ambitious project to create a bilingual Breton/French television channel has been under way for some time. Patrick Le Lay, a Breton director of TF1, has spearheaded efforts to raise the necessary capital (300-400 million francs) to get the project off the ground. With studios based in Lorient, programming will include talk shows, interviews and documentaries, and fictional programming in Breton. This will be a “cable” channel available for a fee, but should generate lots of interest and fill a major gap for Breton in this media.

Dizale, is created to develop educational programming in the Breton language for television. Headed by André Lavanant, former President of Diwan, and based in Carhaix, this organization includes technicians, engineers, and business executives as well as creators of audiovisual programming who all

have an interest in seeing the development of high quality multi-media projects in the Breton language to meet a growing market. They have launched a contest for the design of a series of TV programs to teach the Breton language

An Nerzh Nevez continues in innovative ways to promote the Breton language. An Nerzh Nevez is an association created in 1994 and made up of 204 elected officials representing 100 communes in the department of Finistère. The goal of the association is to promote the Breton language and culture, and they have done this in holding conferences and encouraging towns and communities to support the Breton language and promote cultural activity of all kinds—to preserve historical sites and the environment as well. For 1999 An Nerzh Nevez has worked on mobilizing support for the signature of the European Charter for Regional and Minority Languages and has initiated a contest for communities in Finistère to reward outstanding support of Breton culture.

Emglev Bro An Oriant, will celebrate 15 years of work in the year 2000. Emglev Bro An Orient is one of a number of federations of language and cultural organizations found in the cities of Brittany. Some 30 groups are a part of this Lorient federation today. They have been particularly active in promoting a public awareness for the Breton language, encouraging shops to put up signs to identify the fact that Breton language speakers are very welcome. It seems long overdue, but the idea of a lapel pin (like that used in Ireland by Gaelic speakers for many years) to identify those able and willing to converse in Breton has been initiated. If successful, this will no doubt spread to the rest of Brittany, and it will certainly be helpful to learners who might be timid about practicing their Breton.

Sked also continues to promote Breton language and culture. This is another federation of Breton language and cultural organizations and is perhaps one of the largest with 44 associations and 3,500 members. Based in the city of Brest, Sked has been extremely active in organizing Breton classes and cultural workshops, as well as in the promotion of Breton in public life. The federation also organizes conferences, concerts and art exhibits to promote Breton culture at all levels. If you plan to travel to Brittany, you may do well to contact some of the many federations like Sked to find out what is going on in a particular area. They often have web sites you can consult. The site for Sked is:
www.breizh.net/sked.

Bretons say YES to Loire-Atlantique returning to Brittany. As noted in the February issue of Bro Nevez, Bretons have been demanding the return of the Department of Loire-Atlantique to “official” Brittany ever since it was amputated by the Vichy government in 1941. On March 6, a demonstration was held in Nantes to continue to show support for the return of this department to Brittany. While a turn-out of some 2,500 for the demonstration was disappointing to the organizers, there are strong signs that people of Loire-Atlantique are very much in favor of being part of Brittany. A survey taken in February 1999 of 803 people over the age of 18 in Loire-Atlantique showed that 68% were in favor of Loire-Atlantique being reattached to Brittany. In April 1998 a similar survey showed that 62% favored this.

THE CARTULARY OF REDON -- A KEY MANUSCRIPT IN THE HISTORY OF BRITTANY IS NOW AVAILABLE

Cartulaire de l'abbaye de Redon, IX^e – XI^e Siècles. Amis des Archives Historiques du Diocèse de Rennes, Doe et Saint-Malo (AHID, 45 rue de Brest, 35042 Rennes Cedex, France). 1999. 368 pages quadrichrome. 26.5 x 36 cm.

The following text is my revision of information written by Raymond LETERTRE, Chancellor of the Archbishopric of Rennes, to present the recent publication of the Cartulary of the Redon Abbey. It combines information from a flyer as well as the website <http://www.france-ouest.com/cartulaire>. – Lois Kuter

For the first time, one of the most important historical manuscripts of medieval Brittany, the Cartulary of the Abbey of Redon, has been reproduced in facsimile and in color. Since it was handed to Mgr Brossays Saint-Marc, about 1850, the Redon Cartulary has been kept in the Historical Record Office of Rennes diocese. An association of the Friends of the Historical Record Office, created in July 1997, undertook the publication of this facsimile of the whole of the parchments in order to make them accessible to everyone.

This is first of all a work of art: the warm nuances of parchment bring up the harmonious calligraphy done in Carolingian letters, perfected at the time of Charlemagne and still used in typography. Though there are no illuminating designs, finely-chiseled initials, enhanced with green, red and blue, illustrate the texts—a testimony to the care taken to copy down the charters.

This is also an essential document for historians who can finally compare the original text with the Latin edition given by Aurélian de Courson in 1863. The Cartulary is a set of 147 parchments, giving the text of 391 acts, most of which were recopied at the end of the 11th century. These texts, thus conserved in the archives of the Benedictine abbey Saint-Sauveur of Redon, record deeds, purchases, and settlements of legal disputes. Over half of the collection concerns the period from the end of the 8th century to the beginning of the 10th—a glorious period for Brittany with the names of Kings Nominoe, Salomon, Erispoé, and Alain le Grand. Without the Cartulary, they would have remained largely unknown. The other part covers the 11th century and the first half of the 12th century in which the rise of the western world was being affirmed.

Most of the regions of Brittany are mentioned in these texts, but the most often cited are the *pays* of the vast basin of the Vilaine River where Celtic traditions, Frankish customs, and memories of Roman influences are mixed.

To give all interested readers an idea of the documentary richness of the Cartulary, three university scholars have written a detailed introduction which is clear, precise and scientific, yet accessible to a wide public. Hubert Guillotel presents the manuscript in the context of the history of the abbey, describing the matter and form of the charters. Andre Chédeville shows its interest in understanding medieval society. Bernard Tanguy does a study of the names of people and places contained in the Cartulary. In order to facilitate a first look at the texts, several acts are presented with their transcription in Latin, a translation [into French] and historical commentary.

Thus this work, in a presentation of high quality, is both a precious view of the past and a beautiful book of art and history.

NEW PUBLICATIONS

Reviewed by Lois Kuter

Herve ar Bihan, Editor. Breizh ha Pobloù Europa / Bretagne et Peuples d'Europe / Brittany and Peoples of Europe - Articles to honour Per Denez. Lesneven: Hor Yezh. 1999. 740 pages.

Per Denez is a former Chair of the Breton and Celtic Department at the University of Rennes 2, and president of Kuzul ar Brezhoneg, a federation of Breton language organizations and publishers. He also serves as Vice-President for the Cultural Council of Brittany and the Cultural Institute (Skol Uhel ar Vro). He is a linguist, teacher, and a fine poet and novelist. But, perhaps he is best known as an outspoken defender of the Breton language - an unabashed militant who is not afraid to speak out for Breton and Brittany. He has inspired many younger writers and Breton defenders. I am among his biggest fans and am grateful for all the things he has taught me and the information and encouragement he has sent to me over the years. I am not special in this way, since Per Denez has been extremely generous with his knowledge and friendship.

This new volume of writings shows just how far-reaching and profound his impact has been on scholars not only in Brittany but throughout Europe. And the topics of the papers contributed to this volume concern not only the history of Brittany and the Breton language (from linguistic analysis to its literary and cultural expressions), but also the fate of Celtic languages and culture in Scotland, Ireland and Wales, and the fight to defend and promote other minority languages and identities. Although long, it is worth listing the articles in the table of contents to this important new work.

Edmond Hervé. Hommage à Per Denez.

Pr. Anders Ahlqvist. L'Irlandais et ses normes

Suzanne Allaire. La Bretagne de Guillevec, une poétique de l'espace

Jose Luis Alvarez Enparantza "Txillardegui". Pour une analyse mathématique des situations bilingues

Pierre-Yves Belan. L'espace juridique du breton en droit français

Alan Botrel. Gwenaerion, majed ha diskibion e Buhez Santez Nonn

Nicholas Canny. The social and political thought of Edmund Spencer

Janina Cünnen, Hildegard L.C. Tristram. Anjela Duval et Sarah Kirsch: désir du coeur et pour la terre

Denise Delouche. À propos de *l'Hisoire de notre Bretagne* (1922), Étude des lettres de

Jeanne Malivel et Camille Le Mercier d'Erm à Jeanne Coroller

Gwendal Denis. *Darbarer Sant Pêr* gant Fañch Elies-Abeozen.

Gwenael an Dug. Notennoù Gabriel Milin pe ar gentel vrezhoneg

Dr. Henning Eichberg. Être soi-même. Grundtvig, les académies populaires et l'identité nationale ou sur le courant chaleureux de la révolution danoise

Fañch Élégant. Kouerien e Bro-Leon: Madalen

Gwynfor Evans. The history of Plaid Cymru

Francis Favereau. *Kazetennerezh Ar Bobl* (1904-1914)

- Tony Fogacci. Langue corse: le souffle de l'oralité.
 Jacques Fusina. Médias audiovisuels et langue locale: le cas du corse
 Jean Gagnepain. Celtique ou celtisant?
 René Galand. Arvarioù an displegadur
 Wolfgang Geiger. Comment pourra-t-on rester breton? Réflexions d'un observateur allemand pour l'Europe de demain
 Pierre-Roland Giot. La genèse des mythes autour du fait de l'arrivée des Bretons en Armorique
 Thierry Glon. Frédéric Le Guyader et la littérature de proximité
 R. Geraint Gruffydd. Robert William Parrys's 'Breton' poem
 Abbé Guillaume. Regards épistémologiques sur des données bretonnes d'enquêtes effectuées par un Gallo, et perspective par une lecture de *Trésor* de Jules Gros
 Kyoshi Hara. Implij an taolennou gant ar visionerien: eus Breizh da Japan.
 Rhisiart Hincks. Thomas Gwynn Jones (1871-1949) ha Breizh
 Robert Maynard. Subversion in contemporary Welsh poetry.
 Lukian Kergoat. Une Bretagne en quête d'identité: la relation à la langue.
 Piotr Klafkowski. *Ona legends, tales etc.*, an unpublished manuscript by E. Lucas Bridges from the manuscript remains of Martin Gusinda SVD
 Pierre-Yves Lambert. Vieux-breton *morbran(n)* "seiche" et questions annexes
 Jakeza Le Lay. Il y a un siècle: le projet d'un "Panthéon Breton" ...
 Martial Menard. Notennoù a-zivout un nebeud anvioù brezhonek a ya da envel ar c'halaskienn *Lacteus orbis*
 Gwennole ar Menn. Brezhoneg yezh "ofisiel"—Quelques textes concernant l'histoire du breton et sa place dans la vie publique (XVIIe-XIXe s.)
 Michel Nicolas. Les Scrutins européens et le paradoxe breton
 Jean Ollivro. Tournant de siècle.
 Michel Philipponneau. Les festivals en Bretagne.
 Yann-Ber Piriou. Pailhuroù ha pailhoroù
 Ian Press. Language, the Nation-State, and the Individual
 Annaïg Renault. Skrivagnerezed e brezhoneg abaoe mare *Gwalarn*
 Brynley F. Roberts. A note on some Breton library collections in Wales.
 Jean-Marie Rousseau. La valeur économique d'une langue; le cas du breton.
 Dominique Salini, Françoise Albertini. *Totem et tabou* ou le destin des traditions populaires corses.
 Janig Stephens. L'acquisition du breton chez les bilingues précoces
 Claude Sterckx. Fial ou l'Artémis irlandaise
 Dr. Ceinwen H. Thomas. Language and identity—in relation to Wales
 Ned Thomas. Sianel Pedwar Cymru: the first years of television in Welsh
 Derick S. Thomson. Scottish minorities
 Jean-Yves Urien. Statut morphologique de la particule verbale.
 Erwan Vallerie. Un testeni hep e bar à un isrannyezh en argoll
 Dominique Verdoni. Un théâtre corse des années 70 en quête de "je"
 Caerwyn Willaims. *MLW gan, MlBr gant, MlCorn gans; Olr la*
 Rita Williams. Deizlevr diembann John Dyfnallt Owen (1873-1956): tonkad an emsav broadelour breizhat e dibenn an eil brezel-bed gwelet gant ur C'hembread

Per Denez. Brittany - A Language in Search of a Future. European Languages 7. Brussels Information Centre, European Bureau for Lesser Used Languages. 1998. 37 pages. ISBN 90-74851-58-4.

This is the seventh in a series of booklets presenting various European languages and peoples. The previous six have included the Vallée d'Aoste, Scotland, Frisia, the Slovenes, the Sámi, and Yiddish and Judeo-Spanish. With dozens of "lesser used" languages found in Europe, this series should be a long one. And each little booklet in this series has contained a concise and useful presentation of languages, their geographic setting, the history of their development, written and oral expressions, and obstacles still present to their survival or growth.

This booklet to present the Breton language is written by one of the few in Brittany who has the knowledge and eloquence to successfully squeeze a large amount of information into just 37 pages. And because Per Denez has been very active in inter-Celtic initiatives as well as European level conferences and cultural exchanges, he has long experience in the art of communicating basic information to people who know little or nothing about Brittany or the Breton language. This booklet is for such people, and it describes Brittany in terms of geography, but also in terms of history and Brittany's past and present relation to France. A history of the Breton language is given including discussion of written and oral literature, scholarship, its coexistence with Gallo and French in Brittany, and contemporary efforts to teach Breton and give it a presence in media and in cultural life. As one would expect from an author who has also been on the front lines fighting for Breton, Per Denez's treatment of political issues and obstacles that remain in the way of the development of the Breton language is to the point—a straightforward and honest account of Brittany's difficult relation to France. The booklet describes the progress being made by Bretons to keep the Breton language healthy, as well as the continued resistance on the part of the French government to grant the basic tools necessary for this.

Those not familiar with the history of Brittany or the Breton language will find this a very useful presentation. It includes a very good map as well as a number of photos. In just 37 pages one cannot fully document the complexity of the history of Brittany and the Breton language, but Per Denez does an excellent job of presenting most of the basic points. My only regret is that at times the English translation (of the French version) could be better. At times it is a little too "word-for-word," creating some awkward and choppy sentences. But this does not take away from the value of this little booklet as an introduction to Brittany and the Breton language.

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SOME OTHER PUBLICATIONS FROM THE EUROPEAN BUREAU FOR LESSER USED LANGUAGES

For more detailed information or to purchase publications from the European Bureau, here is the contact information you need:

European Bureau for Lesser Used Languages
Brussels Information Centre
Rue Saint-Josse / Sint-Jooststraat 49
B-1210 Brussels, Belgium
e-mail: pub00341@innet.be

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Jordi Bañere and Miquel Strubell. Discussion Manual on lesser-used languages. 1998. ISBN 90-74851-59-2.

This little 59-page booklet addresses frequently-asked questions about language policies and language rights in Europe. It addresses specifically questions as to “why” one should care about and protect lesser-used “regional” or “minority” languages. Questions/ statements cited and addressed (often with a counter-argument to refute a statement) include: “Is there any point in trying to safeguard minority languages?” “Some say that rights for a minority language create more problems than they solve.” “Many think that minority languages and cultures need no special help; they will survive or disappear on their own merits.” “Some people think that if someone is arrested, it is his or her fault if he does not understand the language of the police or the judge.” “Are lesser-used languages a resource when it comes to local development?” “It has been claimed that promoting linguistic diversity may in fact be an additional stumbling block in attempts to build a unified Europe.”

While much of the factual information in this little booklet is specific to the European situation, many of the arguments in favor of the promotion of linguistic diversity are valid anywhere in the world.

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Carys Wynne & Zoë Bray. Compendium 1995 and Compendium 1996 (of projects promoting autochthonous minority languages in the European Union financed by the European Commission). Brussels Information Centre, 1998. 119 pages; 117 pages. ISBN 90-74851-53-3, 90-74851-54-1.

These two paperback books list projects promoting regional languages and cultures which received funding from the European Commission. These include projects to improve teacher training and materials, publications for children and adults, seminars and conferences, cultural exchanges between language speakers, television and radio

broadcasts, and the development of learning materials and information centers. While such a listing might seem pretty dull reading, I found these two books to be quite revealing of the creativity of grass-roots organizations in developing basic resources to support various languages of Europe. And there was a very wide range of languages being impacted: Slovenian, Croat, Romanian, Yiddish, Sorbian, Hungarian, Ladin, Sámi, Catalan, Breton, Welsh, Irish, Basque, Occitan, Greek, Albainian, Sardinian, Frisian, Friulian, Galician, etc. Projects ranged from the development of CD-ROM encyclopedias and dictionaries for these languages to youth exchanges and the study of pedagogical materials and techniques. I saw nothing frivolous or wasteful in any of the projects described. They all looked like very solid projects which will have an impact beyond their duration.

Each of some 150 projects are described briefly in each book (in English or French) with a note on the language community impacted and an address for the organization behind the project. This is a rich source of information and inspiration for lesser-used language speakers who might be in search of successful models for action.

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Zoë Bray. Funding Possibilities for Minority Language Groups—A Guidebook. Brussels Information Centre. 1998. 59 pages. ISBN 90-74851-55X.

Here is another extremely practical book for lesser-used language speakers. It focuses especially on grants and funding available from the European Commission, but also includes a number of private funding sources. Funding information includes the objects of the grant program, eligibility, funding available and contact information. While a focus is on education and youth, the funding possibilities extend to cultural projects, communication, media, and professional training in the lesser used languages. This is definitely an important guide for language speakers who cannot count on much support from their country's government.

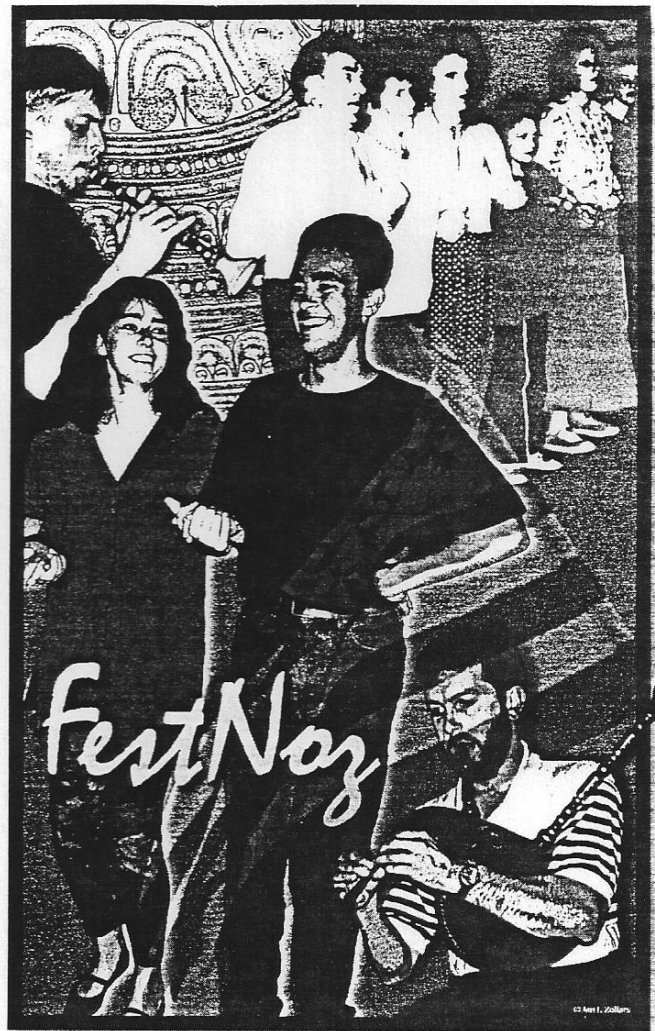
Alliance Française de Washington D.C. Presents an Evening of Breton Culture

by J.L.Zollars with contributions by Susan Baker and Laurent Mellier

For strangers passing the lovely old house on Wyoming Avenue that Friday evening, the sound of laughter mixed with bombardes and binous, and the sight of shadows moving hand in hand past the front window would have surely been enough to bring them in out of the cool night air. For what was the first of such events, the Alliance Francaise de Washington, D.C. presented an evening of Breton culture on March 19, 1999. Organized by Laurent Mellier, who has just been named director, this successful event was an extraordinary introduction to Breton culture for some, and for others, a glimpse of home.

As people arrived, they quickly gathered around tables filled with cidre, home made crepes and to everyone's delight, Far, a Breton specialty. In the adjoining rooms, people admired an exhibit of photographs by Jan Zollars who, besides being a US ICDBL member, has been the American representative for Festival Interceltique de Lorient for the past 11 years. The photos of exquisite Breton costumes were exhibited throughout the Alliance.

Also of interest was a table set up by Susan Baker, also a US ICDBL member, with information about that organization as well as booklets on Breton dance and websites. She provided a Gwenn-ha-du (Breton flag) for display as did Philippe Berthier of the French embassy. In addition, Susan served as our photographer.



Alliance Française - Washington

March 19, 1999

The evening continued with opening remarks by Laurent Mellier who gave his thoughts on hosting the event and shared his memories of growing up in Nantes, which included Breton music and dance. He also spoke of Nantes' historic claim as the original capital of Brittany. He then introduced Jan Zollars who touched on Breton/Celtic culture and history as well as the importance of the survival of minority cultures. Later in the evening, she spoke again about the social, historic and spiritual aspects of Breton dance and shared her own extraordinary experiences at Festou Noz, or Night Festivals.

First, however, we were treated to a talk by award-winning writer Aude le Dube whose book, *La Mer Interieure* received the prestigious Grand Prix des Ecrivains Bretons. She discussed the personal impact of winning such an award and went on to express her views on women writers in Brittany and their struggle and place in that society today. Aude has just completed a translation of Ireland's Jerry Adams' autobiography and is near completion of yet another of her own works. Her book, *La Mer Interieure*, was available at the Alliance.

Then the madness began! With all introductions made, the rest of the evening was dedicated to Breton dance. Samples and explanations of the unique music and instruments were given by Jan Zollars and then, to the surprise of some, she announced it was time to dance! Eagerly the group watched as Jan and Aude demonstrated the dances and soon they moved timidly around the room with the insecurity of a child taking his first steps. But with each Gavotte and Andro, they began to feel the music and abandoned their shyness. Soon expressions of concentration gave way to smiles and laughter and people danced with conviction -- even those who didn't know the steps!

With the completion of each dance the enthusiasm grew, as did the demand for more. We continued to wind our way through the rooms and down the narrow halls trying carefully not to trample the few sitting near by. We finished the evening with the Kash ar Barh and a final Hanter Dro, and as they linked arms, placing hand in hand for that last dance, a quiet calm overtook this once rowdy bunch. Moving slowly in unison, their faces reflected the spirituality of the moment.

With the success of this gathering, the Alliance Francaise, which provides a variety of opportunities to share French culture and language, is planning an even larger event for next year. We will keep you informed.

UPCOMING FESTIVALS & EVENTS WHERE BRETON MUSIC AND DANCE WILL BE FOUND

The following are press releases for two events in June which may be of interest to those of you who like Breton music.

The Potomac Celtic Festival at the Morven Park International Equestrian Center, Leesburg, Virginia -- June 12 & 13

The sixth annual Potomac Celtic Festival will be presented at the Morven Park International Equestrian Center, one mile north of Leesburg, VA on Rte. 15. It takes place on Saturday, June 12 from 10 a.m. to 7 p.m. and Sunday, June 13 from 10 a.m. to 6 p.m. The Festival celebrates the cultures of all 7 Celtic Nations: Scotland, Ireland, Wales, Cornwall, the Isle of Man, as well as Brittany (France), and Galicia (Spain), and their transplants in the New World. Ireland will be the featured country in '99.

Attractions include: World Famous Music Groups, with headliners Tommy Makem, the Tannahill Weavers, Nolwenn Monjarret, IONA, the Poor Clares, Clandestine, Ed Miller and Charlie Zahm, pub singers, dancers from all the Celtic lands, featuring Anduriña of Club España, storytellers, poets, and short plays on nine stages, a Juried Craft Market and a Celtic Import and Specialty Market; the Historical Reenactments of Celtic life from the 1st Century B.C. to the 20th Century A.D.; Children's Activities in every area; Pipes bands from several Celtic countries; Clans and Societies to assist with genealogical research; Highland Athletics; Celtic Foods and Family Fare; a Pub Tent and Whiskey Tasting. For more information contact the web site at www.shirenet.com/pcf/. Or call (703) 451-4492.

For the sixth year the U.S. ICDBL will have an information table at this festival (formerly called Oatlands Celtic Festival) to help people learn about Brittany and the Breton language and culture. This has always served as a great gathering point for ICDBL members in the Maryland/Washington D.C. area so I hope I will meet you there. While it would be nice to see more representation for Breton music and dance, you will definitely enjoy hearing singer Nolwenn Monjarret.

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First Annual French & Breton Music and Dance Camp, June 21-27 - Mendocino Woodlands, California

On the opposite coast, U.S. ICDBL Members are also a part of a week-long workshop featuring dance. Those who visit the internet will already know the name of Ray Price who has an excellent site, Spiral Dance, which presents his musical adventures but also helps you find lots of information about Breton music (<http://www.isdnseattle.net/rayprice/first.html>). Also at the Mendocino event will be ICDBL Member Matt Cosgrove to help teach Breton dance. While the Potomac Festival has a great crêpe stand, it looks like the California event will actually feature great food and feasting along with dancing. Not a bad idea! So here's a brief press release to describe this event.

Lovers of French and Breton music and dance no longer have to wonder where to go to get their fill of playing, dancing, and eating. At last, a week-long French/Breton camp in the famed Mendocino Woodlands in California, home to Folklore, Balkan, Scandia, Hungarian, Scottish, Lark in the Morning, English, and Flamenco camps. The dates are June 21-27, 1999, and the guest instructors will be the electrifying Patrick Bouffard Trio, with dance instruction by Anne-Lise Foy. Workshops will be given in Hurdy-Gurdy, diatonic accordion, bagpipes, violin, and French and Breton country dance, including the Bourree, Waltz, Schottish, polka, and mazurka, as well as An Dro. Guest instructors include Tour de France, French Creek, Ray Price, Jehan-Paul, Gary Britebard, and others. The setting is Camp 2, the most beautiful of the Woodlands sites, with swimming holes, redwoods, hiking, and wildlife galore.

The food will be another featured experience, with menus by Mendocino chef Debra Dawson of Good Thyme Herb Co., who learned her craft in the French countryside and who is well known for her robust, flavorful food. She is a cookbook author and has been recognized in New West Magazine, 101 Best Restaurants of Northern California, Eating Well on the Mendocino Coast, and other publications. Meals will be served in the style of European dance camps, and are guaranteed to delight.

This is a unique, not-to-be-missed experience. For more information visit our website: at www.goodthyme.com/camp/camp.html. Or call (707) 964-0509.

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AN INTER-CELTIC CELEBRATION OF NOTE

3rd Annual Siamsa na nGael: In Celebration of the Celtic Arts Chicago, Illinois, March 17, 1999

Not being anywhere near the city of Chicago, I have no idea what went on at the first and second annual Celebration of the Celtic Arts in that city, but for this third year, a remarkable event took place: the North American Premiere of Shaun Davey's composition "The Pilgrim." In a country where remarkably few truly inter-Celtic events take place, it was indeed refreshing to get a call this winter from the associate producer of this event, John Kelly, who was searching for bombarde and biniou players for this performance. He had already found out about the few professional performers available who would be able to carry off such a performance. Although the idea of having a biniou was abandoned, two excellent bombarde players were lined up: John Skelton (of The House Band and The Windbags—see the February issue of Bro Nevez) and Daniel Thonon (of Ad Vielle Que Pourra). Before introducing the huge cast of musicians involved in this performance, let me reprint here a brief description of the "The Pilgrim" from the program notes from the Chicago Premiere (kindly sent to me by U.S. ICDBL member Ellin Kelly—no relation to John Kelly mentioned above)

The theme of this powerful suite is the spread of Celtic Christianity during the dark ages, a theme as Shaun Davey says "when people we today call saints journeyed either as ordinary passengers from one Celtic region to another, or as voyagers into the unknown, travelling as wind and current took them, placing their fate in the hands of the gods." The saga of these hazardous sea voyages—with all their fears and

exultation—is brought to life on the concert stage by a Scottish pipe band, Irish and Welsh harps, Galician gaitas, uilleann pipes, the bombardes of Brittany, two vocal soloists and a narrator together with a 100 voice choir and the orchestra. In stunning progression, players and instruments representative of the seven Celtic countries and regions—Wales, Scotland, Brittany, Ireland, the Isle of Man, Cornwall and Galicia—are highlighted against the backdrop of a classical orchestra. Several passages evoke the wild power of the sea, the connecting element between Celtic people. Amongst the most evocative of them are "Storm at Sea" sung in medieval Irish and "A Walk in the Water" featuring the uilleann pipe. "Ymadawiad Arthur" with lyrics from the Welsh epic poem, describes the death and last journey of King Arthur. This performance conveys a sense of journey, made more powerful through short readings of poetry from medieval times, translated from Old Irish and accompanied by the unique sound of the metal-strung Irish Harp.

Not only is "The Pilgrim" inter-Celtic in its musical composition, but this performance included an interesting mix of primarily American performers from various Celtic communities here in the U.S. Featured was Frank McCourt (Pulitzer Prize winner for his book *Angela's Ashes*) who read texts for the composition which were interspersed with music and songs. Also featured were the Metropolis Symphony Orchestra, the Old St. Patrick's Church Choir, and the Midlothian Scottish Pipe Band—all from Chicago. Also from the Chicago area were soloists Catherine O'Connell (song), Sean Ryan (uilleann pipes), Lynelle Kirkwood (harp), and Sara Spence (bagpipes). One had to look a bit further out geographically to find the bombarde players (John Skelton and Daniel Thonon) as well as the gaita players (Galician bagpipes). Elio Mayo and Diego Louro come from the strong Galician community found in Newark, New Jersey, and they play with the group Anduriña. The only soloist who is not from North America (or a long-time resident in North America) was singer Liam Lawton from Ireland.

While I was not able to jet to Chicago for the concert, here is an informal "review" from Ellin Kelly from a letter she sent me after the concert: *Thank you for sending me the notice about Shaun Davey's "The Pilgrim." I mentioned it to several friends, and we ordered gallery tickets. I happen to like the gallery because you can see everything. For this spectacular event, seeing everything was essential. The music was varied, the readings by Frank McCourt instructive, the solos by Liam Lawton were excellent. The Celtic musicians were unique and interesting. The Midlothian Pipe and Drum Band sold one of my friends who said she never like bagpipes until last night. We all enjoyed the performance which was presented in a precision that I found impressive. The choir was seated behind the orchestra in the new rows added to the Symphony Center quite recently. All in all we had a great time, as did the entire audience—the Center was sold out.*

In closing it is worth noting that proceeds from the performance went towards restoration of Old St. Patrick's Church in Chicago—a 153-year-old landmark.

NOTE: Although "The Pilgrim" is available on a more recently recorded CD (Tara label), an lp record was first put out by Tara Records in 1984 and much of that recording is from the live August 1983 performance at the Lorient Inter Celtic Festival in Brittany (where Shaun Davies work "The Bredan Voyage" has also been performed). "The Pilgrim" is described on the lp as being "from the Lorient Festival Suite" commissioned by the Lorient Inter Celtic Festival in 1982.

BRETON MUSICIANS AND MUSIC IN THE U.S. AND CANADA THIS SPRING

It seems that I always get information about Breton musicians touring the U.S. at the very last moment, but I hope some Bro Nevez readers have been able to benefit from some of the last minute information I have mailed to you when I hear of musicians coming to your part of the country.

Here are a few concerts where some excellent Breton musicians have appeared this Spring.

HORD 'OUST with Atlantic Crossings

Atlantic Crossings is/was a tour of musicians which included four excellent young musicians from Brittany, as well as excellent traditional musicians and dancers from England, U.S. and Quebec. They were in the U.S. from April 5 through the 15th in Maine, Massachusetts, Rhode Island, New Hampshire, Connecticut and New York. They then spent three days in Montreal before touring in England. The tour was put together by Folkworks and the Portland Performing Arts group. Based on the information sent by the Breton musicians to me here is a description of the musicians participating in Atlantic Crossing.

From BRITTANY: Hord'Oust is the name of the group of four young men from the Redon area of eastern Brittany. "Hord" means "horde" or "tribe" and "Oust" refers to the Oust River of that area of Brittany. The group is made up of Erwan Hamon (veuze, bombarde, flute and song), Mathieu Hamon (song), Jean-Pierre Andrieux (fiddle, hurdy-gurdy, formerly with group Gwenfol), and Wenceslas Hervieux (accordion, song, piano). Their repertoire includes lots of traditional songs and tunes for dance, but also marches and ballads. From the little I have had the chance to hear of some of these musicians, I know that those who had a chance to hear them on this tour were in for a treat. Mathieu Hamon has one of the most wonderful voices I have heard, and all four demonstrate how the strong oral tradition of song and music in the Redon area is being passed down to the younger generations (Bretons in their 20s) who continue to improve on it.

From QUEBEC: This group included Benoit Bourque (step dancer and accordion player), Martine Billette (dancer and piano player), Stephanie Lepin (fiddle) and Yves Elie (accordion). From the U.S.: The Freight Hoppers is the name of this "old-time" Appalachian music group from North Carolina. It includes Frank Skillet (banjo), David Bass (fiddle), Hanne Jorgensen (bass fiddle) and Cary Fridley (song). From ENGLAND: The group called 6 Foot 3 is composed of three step dancers from Stockport, England, accompanied by Robert Harbron on concertina. Also from England for the tour is Chris Wood, a traditional fiddler from England.

GWERZ

Gwerz was part of the New Orleans Jazz and Heritage Festival, May 2, 1999. Gwerz is a band that has attained near-legendary status in Brittany. And for good reason since it includes some of Brittany's best musicians. I have no idea who actually came with the band for this jazz festival, but the core of the band has included Youenn Le Bihan (bombarde and piston), Jacky Molard (fiddle, guitar), Eric Marchand (song, clarinet), Patrick Molard (biniau, uilleann pipes, flute), Soig Siberil (guitar), Alain Genty (bass guitar) and Bruno Caillat (percussions). With a solid base of traditional Breton songs and dance music, Gwerz is quite Breton Music in the U.S./Canada This Spring

able to provide the type of innovative and improvisational sound that would be at home at a jazz festival. Unfortunately the band only gets together for special occasions, although each musician is active in a number of groups and in solo work.

The New Orleans Jazz Festival takes place over two week ends (this year, April 23 and May 2). It offers jazz of all styles, Afro-Caribbean music, blues and gospel, as well as the local specialties, zydeco and Cajun music. As one would expect there's lots of dancing and good food as well as some of the top musicians in their genre.

DIDIER SQUIBAN

Rumor has it that Didier Squiban will be in New York City at the Knitting Factory this May or June. Keep your eyes open and when I get more information (if this in fact comes about), I'll send it to those of you within a reasonable travelling distance!

COMING THIS FALL ... It's Not Too Late for This One!!!

YANN-FAÏCH PERROCHES

Two former musicians of the band Skolvan, Yann-Faïch Perroches on diatonic accordion and Faïch Landreau on violin, will be making a little tour of Texas, New Orleans and the Quebec area in late October and early November. Here is a list of their dates so far. If you or someone you know would be able to arrange other gigs or workshops for them please email Yann-Faïch at YannFanch@aol.com, or call Mary Turner at (316) 686-9646.

HOUSTON:

*Thursday, Oct. 28 - Mucky Duck

NEW ORLEANS:

*Saturday-Sunday (Oct.30 & 31) - Celtic Nations Festival

*Also Possible gigs at O'Flaherty's Channel Pub in New Orleans on Monday or Tuesday (Nov. 1 or 2)

DALLAS:

*Wednesday or Thursday (Nov. 3 & 4) The Tipperary Inn or Poor David's Pub.

AUSTIN:

*Friday (Nov. 5) - Cactus Cafe

*Saturday & Sunday (Nov. 6 & 7) Austin Celtic Festival

AND a possible date in Quebec around November 12 (Friday).

BRETON MUSICIANS - LET US KNOW WHEN YOU'RE COMING!

Here's a little request to any Breton musicians reading this issue of Bro Nevez. Please send us information about any travel you will be doing to the U.S. We can then at least distribute it to ICDBL members who want to see you. Publicity for "folk" music events in the U.S. is notoriously lacking, and those who manage musicians on tours do a minimum to promote them. It's a big country, after all, and they don't necessarily know that a group like the ICDBL exists and that we are willing to help get the word out. For example, in contacting the Portland Performing Arts group by e-mail, I never got any response to my request for more information about the Atlantic Crossings tour, even though I offered to help publicize it via the ICDBL. We don't have the professional expertise to help you book concerts, but we have a great word-of-mouth network of individuals who would love to see you when you tour here.

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AN AMERICAN MUSICIAN IN BRITTANY THIS SPRING

David Surette at Gouel Erwan in Kemper, May 15

While quite a few Bretons will be touring in the U.S. this spring (or have just completed tours), it is worth announcing that an American musician, David Surette, will be featured at the Gouel Erwan in Quimper on May 15, 1999. It has been quite some time since we noted David's recording, *Trip to Quimper*, in Bro Nevez 61, February 1997. David Surette is an acoustic guitar player who has traveled to Brittany, learning music and studying the guitar technique of Breton masters. One of those masters, Soig Siberil will be on stage with David at the Quimper concert. As is often the case at Breton festivals, there will be an international flavor with the invitation of a Berber group called Tayfa to share in the concert. As is always the case at Breton festivals, a fest noz will close the evening, including Tud, the Bagad ar Meilhoù Glaz, the Morvan brothers, and piping duo, Riou-Urvoas. And for the second time, a fest noz will be visible on the internet via the "An Tour Tan" site.

Gouel Erwan - Saint Erwan

Festivals in Brittany have in the past been incorporated into religious "feast days" in celebration of a saint—and there are hundreds of them in Brittany. Probably the best known of all Breton saints is Saint Erwan and his day is May 19. The following is a translation and slightly augmented history of this saint from the Ti ar Vro Kemper web site where you can also find more information about Gouel Erwan (<http://www.kerys.com/kerys/tiarvro/tiarvro.htm>).

Yves Helory de Kermartin (1253-1303)

Born in Minihy-Tréguier, he pursued studies in Paris and then in Orléans. In 1280 he spent four years in Rennes as a judge for religious affairs, where his reputation for justice began. He was next called upon by the Bishop of his Bishopric of origin to perform this function, and was put at the head of the parish of Trédrez and then Louannec. Living in destitution and carrying humility to an extreme, preaching to and helping the sick and poor, he died in 1303. The miracles attributed to him were quickly revealed and the Duke of Brittany requested canonization of the Pope. The canonization was completed May 19, 1347.

Saint Yves and Brittany

Saint Yves is widely venerated by Bretons and his image is associated with that of Brittany. During the War of Succession of Brittany (1341-1381), Charles de Blois who claimed the Dukedom took on his cult to assure his own popularity against that of his adversary Jean de Montfort. In the 15th century Saint Yves was invoked by Bretons in combat. His cult spread throughout Brittany and numerous churches and chapels have statues of him. ...

Saint Yves and the World

Saint Yves is known throughout the world. Bretons living outside of Brittany were quick to place their chapels under his protection, as early as 1352 in Paris and in 1411 in Rome. One finds a painting offered by the Duke of Brittany in Bruges which represents him. Those in the legal profession from all over the world come to his pardon in Tréguier where the tomb of their patron saint is found. In 1936 barristers of the United States thus offered a new stained glass window to the Cathedral.

* * *

New Recordings from Brittany

Reviewed by Lois Kuter

Didier Squiban. Porz Gwen—18 variations pour piano. L'OZ Production NV 3201-1. 1999. 51'57 minutes.

Didier Squiban again?? Don't we review something of his in nearly every issue of *Bro Nevez*? Well, not quite, but when you count the CDs he has done in recent years with Yann Fañch Kemener, he has been very active. This new CD is solo piano—a series of 18 wonderful compositions and variations on Breton dances, ballads, and melodies. It is much like the CD *Molène* (see review in *Bro Nevez* 65, February 1998) in being inspired primarily by Brittany's maritime heritage and the countryside and people of the area around Porz Gwenn, the little community near Plougastel-Daoulas where Squiban has settled. And like *Molène*, this CD is accompanied by a 30-page booklet filled with the beautiful photography of Michel Thersiquel

to bring some of the people and images of Porz Gwenn to us.

But, while this looks very much like the CD *Molène*, there is a very different feel to this new CD. It is far "jazzier" in the sense that Didier Squiban's ability to improvise is fully heard. Beside pulling from his experience as a jazz musician, Squiban also adds a classical touch in some of the variations (and in particular in the very interesting "Choral" where he improvises in the style of Bach on the Breton ballad "Nominoe" from the Barzaz Breiz collection). For me the variations on Breton themes found on this CD are far more complex and adventurous than his past work. So, if you think you've already heard everything Squiban can do, you're wrong.

This is a remarkable CD both for its visual and musical richness—with the notes and colors of

Thersiquel's photography and the engaging variations and improvisations by Squiban. There's a lot to listen to on this CD from just one man playing a simple piano.

* * *

Pierrick Lemou. Kalon koat. Edition Pluriel. TVB Production. 1999. 52'35 minutes

Fiddle player Pierrick Lemou is of that generation of Breton musicians who took off in the 1970s and never stopped developing a solid technique and creative new ways to arrange traditional tunes and melodies. As is the case with the most skilled and interesting of Breton musicians, Lemou's music is well rooted in a knowledge of the oral tradition of Brittany and the fiddle in particular. He has researched Breton music and done field collection from older musicians. And he has also played around with traditions in a dazzling number of great groups and collaborations since the 1970s, starting with the group Mirlitantouille which was to open eyes and ears to the richness of the Gallo tradition of Brittany at a time when Gallos were going through an identity crisis to figure out if they were "true Bretons." In the 1980s Lemou worked with the maritime music groups Djiboudjep and Cabestan, moving into the 1990s with the groups Strakal and L'Echo and as a musician with Alan Stivell. As Breton fiddlers are prone to do, he has played with a number of groups focused on Irish music (Octopus Ceili Ban, Fox, and Lurikeen) as well as Cajun music (Le Chat qui va nus pieds) and Quebecois music (La Volute, Cap au Renard). With a focus on Breton music he performs in pair with accordion player Patrick Lefebvre, and in the groups La Godinette and Gwenva, as well as with an ensemble of fiddlers called Archetype whose repertoire crosses lots of borders.

With all that experience to draw from it is not surprising that Pierrick Lemou has come up with this new and innovative CD which proves that, yes, there are still new and innovative ways to

rearrange traditional melodies and tunes from Brittany and Ireland. Featured on the CD are Irish hornpipes and reels, slower melodies and marches from the Breton tradition, as well as dances—laride, an dro, gavotte and plinn. Thrown into new arrangements of older tunes are quite a few of Lemou's own compositions. The arrangements offer a balance of melody carried by the fiddle, flute, low whistle and uilleann pipes with a sometimes slightly disorienting counter rhythm of guitars (bass, acoustic and pedal steel), harp, keyboards, and harmonica. The complex layer of instruments gives a jazzy flavor to the CD with an "off beat" quality that catches your attention. The unison combination of fiddle with flute and uilleann pipes is effective in creating a rich blend where one instrument is difficult to distinguish from the other. I found the combination of fiddle with binioù interesting but a little grating—and I normally love binioù.

While Lemou takes the lead in the selections, one cannot describe this CD as a "solo." The richness and variety of the instrumental combinations is indeed a great strength of the recording. A dominant role is given to flute players Stéphane Morvan and Hervé Guillo (who also plays bagpipes and binioù), and to uilleann piper and low whistle player Loïc Bléjean. But a strong role is given to all the musicians contributing to this CD: Roland Conq (acoustic guitar), Dominique Plot (bass guitars), Luc Appamon (pedal steel guitar), Bruno Rouillé (harmonica), Philippe Le Gallou (acoustic guitar), Pierre Sergeant (bass), Jakez François (harp), Guillaume St. James (sax, keyboard, programming), Stéphane Maillard (keyboard and programming), Patrick Deletre (electric guitar) and Jérôme Gason (percussion).

The notes are trilingual with each selection briefly described in French (including a list of the musicians performing) and then notes are repeated in Breton/English. The CD notes indicate that there are visual images to be found when you insert the CD in your

computer, but I will need some help from those with more experience in the subtleties of using a computer to liberate those.

This is a nice recording that I can recommend to anyone who enjoys Breton music and new arrangements of it.

* * *

Sophie Le Hunsec and Yves Ribis. Kalon ur Vamm / Berceuses de Bretagne. Editions Pluriel / Derig Productions KCD 147. 1998. 70'36.

Kalon ur vamm is Breton for "heart of a mother." And that is a nice way to describe the sentiment of this CD featuring lullabies sung by Sophie le Hunsec in Breton of the Vannetais region of Brittany. Guitar player Yves Ribis lends his musical skills and talents as an arranger to the instrumental accompaniment which includes not only guitar, but also Celtic harp, flute, whistles, percussion, fiddle and a string quartet, besides more electronic programming and some sound effects. One might think that boredom would set in rapidly in listening to a CD of lullabies, but it would be very difficult to get tired of Sophie Le Hunsec's beautiful voice and the instrumental accompaniment is quite varied and modern in tone. Seven lullabies are featured—several are composed by Sophie for her children, and others are drawn from the Breton oral tradition. Also included are texts composed in the first half of the 20th century found in Breton language publications and set to music by Le Hunsec and Ribis.

The seven songs make up just the first half of this CD (approximately 35 minutes). Then each selection is repeated in an instrumental version without Sophie Le Hunsec's voice. These arrangements would work well to put a child (and even an adult) to sleep, but because lullabies are by nature rather simple in structure, they fail to have a great deal of

interest without the voice. I found them a bit tedious after the delightful interpretation in the first half of the CD. I guess I missed the point of repeating them.

Jacket notes include texts in both Breton and French for all of the songs as well as bilingual notes explaining the origins of the songs. A brief summary in English is also included at the end. The photos of mothers holding babies in the jacket notes add to the tender tone of this CD. This is a lovely selection of beautiful melodies that you don't have to be a mother to enjoy.

* * *

Sedrenn. De l'autre côté / The Other Side. Keltia Musique KMCD96. 1999. 42' 34 minutes.

If there is any one thing to sum up this vocal/harp duo, it is that they are unique. When first created in 1994 Sedrenn was a duo two women: Elisa Vellianiti and Christine Mérienne who both sang and played Celtic harp. In 1995 they were joined by guitar player Arnaud Rûest to form a trio, and on this CD they have added a number of other musicians and instruments, including clarinets, bass fiddle, accordion, fiddle, and various percussion instruments. But it is the ladies' voices and harps which are featured in a variety of songs which reflect their international roots and interests. Elisa Vellianiti brings the influence of Greece (where she grew up) and more "eastern" rhythms. Christine Mérienne has explored the harp traditions of Scotland and Ireland as well as Brittany.

As is the case for the first CD produced by Sedrenn in 1996, this new release is a very interesting selection of song texts in three languages. Breton language texts include a snazzy arrangement of the traditional ballad "Gwreg ar hoazour" (Barzaz Breiz), a song by Youenn Gwernig called "Breinadur" ("Pollution"), and a text by Visant Seit   called "Gwechall an Delenn" ("The harp of old"). Three Greek songs are sung in French, and the

Gallo tradition is found in the arrangement of a wedding song and a traditional text ("Marie-Mathurine") set to a tune composed by Mérienne inspired by traditional dance. In English you find a lovely poem by Yeats ("The song of wandering Aengus") set to music of Vellianiti. The CD notes include the texts to each song in the language in which it is sung.

While I would not characterize the voices of Mérienne and Vellianiti as particularly great, they use them well to express a range of emotions and themes in the songs they have chosen. The use of Celtic harp and instrumental accompaniment is consistently innovative and interesting.

* * *

Kristen Noguès. An Envor. Coop Breizh CD 882. 1999. 47'36 minutes.

While Bretons were perhaps later to revive the Celtic harp than the Irish, Scottish, or Welsh, they have done it with a vengeance, and they have not been content to use the harp to play old airs. It was perhaps Alan Stivell who set the pace in combining harp with electric guitars, but there are a number of Breton men and women who continue to make this instrument sing in new ways.

Among the most avant garde in bringing new life to an ancient instrument has been Kristen Noguès. When I first met her in 1975 she was already doing some interesting things and was at the heart of a wonderful cooperative of musicians and poets called Nevenoe. She had the kindness to let me tag along with her for a day or two during that first visit to Brittany when I knew nearly nothing about Breton music. Kristen Nogues is a Breton speaker (since childhood) and has lived in the heart of western Brittany where this was the language she used to converse with neighbors. I recall a mad dash we made to one of her neighbor's houses to try

to catch the few minutes of Breton-language television available at that time.

While familiar and totally at ease with Breton traditional music, Kristen Noguès is a composer rather than an arranger of music. On this CD one finds a fairly straightforward but passionate rendering of "Gwerz Maro Pontkalleg" but the arrangements of "Metig" and "Le Scorff" take one much further from the traditional source. The other eight selections on the CD are her own compositions. Using acoustic and electro-harp, she brings a wealth of sounds from this little instrument—low, dark and dense chords as well as light and airy flights of higher strings. This is not easy-listening music with a steady dance rhythm that you can do the dishes to or tap your foot to. The music requires you to pay attention, but you will be rewarded by the richness and changing texture of sound. The influence of jazz is evident in the improvisational quality to the sound and free feel to the direction of sound.

I could not describe myself as being particularly experimental or sophisticated in my musical tastes, but I enjoyed the challenge of these compositions and the wealth of sound drawn from the harp. While Kristen Nogues has not recorded a great deal, she has traveled throughout Europe to perform at a number of major international jazz festivals. As the promotional literature that came with the CD promises, this recording reflects her Breton roots as well as her world-wide musical encounters and experiences. Bravo, Kristen Nogues, for a CD which shows just how expressive the harp can be in the right hands.

* * *

Pat O'May. Breizh-Amerika. Coop Breizh CD 881. 1999. 50'23 minutes

Let me start by saying that I'm way in over my head in trying to review this CD by Pat O'May. What do I know about rock music? Nothing. But let me go on with the hopes that another Bro

Nevez reader with a bit more knowledge of this musical genre will volunteer to do a review as well (let me know).

I'll begin by saying that I liked this CD. It had all the energy and passion that rock music should have. As one would expect, the texts to the nine songs on this CD did not narrate a story but expressed passion and emotion—violence, despair, loss and lostness, anger and rebellion. Just two of the texts are in French, six are in English, and the title track "Breizh-Amerika" is trilingual: Breton, French and English. And it is was this song which was the most interesting for me with its comparison of Bretons to Indians and call for freedom ("We are the red men, Breizh men, other ones and we will fight to break our chains"). Pat O'May is center stage with his singing and wailing electric guitar, backed by Jean-Christophe Boccou on percussion and Stéphane de Vito on bass guitar. But there are some interesting guests and instruments and vocal accompaniment not commonly found in rock music, including the Quéré brothers to help out on the Breton verses of "Breizh-Amerika," Ronan le Bars on uilleann pipes in several selections, the bagad Lokoal Mendon, and Jacky Molard on fiddle to add a distinctively Breton dance swing in the song "Blood" which also includes some distant voices of the dancers of the Cercle Celtique of Spezet Brug ar Ménez.

So who is Pat O'May? That's a very good question. The publicity information that came with the CD says he is originally from Rouen (and not Ireland as his name might suggest) and he moved to Brittany in 1989 where he got to know a number of the musicians involved with this CD. In Brittany, when it comes to music, it is not just the traditional styles of music that are thriving and attracting new generations of singers, dancers, and musicians, but all musical styles seem to thrive there. So it is not at all surprising that a rock guitar player would choose to settle in the wilds of Brittany. Pat O'May has been involved in a number of projects as a composer for theater and as a

touring guitar master. Breizh-Amerika is his third "solo" recording and was produced under the artistic direction of New York guitarist Ron Thal. Not much more is available on the web site for Pat O'May, but it is still clearly "under construction": <http://www.bretagnenet.com/pat-o-may>.

If you like rock music, this will be a welcome and refreshing addition to your collection. If you don't *think* you like rock music, but are reasonably open-minded, you will probably also enjoy this CD for its passion and interesting mix of instruments.

* * *

New Recordings -- Heard Of, But Not Heard

The following short descriptions are pulled from reviews in *Ar Men* 101, March 1999.

Accordéons en Haute-Bretagne. Pixie/Déclic 50 500-2. Dif. Mélodie/Blue Silver. 1999
Eleven accordion players present traditional dances of Upper Brittany.

EV. En public (Mar Plij). Déclic Communication. B 105-42. Dif. Sony Music. 1999
EV is one of Brittany's best known and loved rock bands. They sing in Breton and include bombarde and accordion. This CD is recorded live and includes "hits" found on their three previous CDs.

Jean-Charles Guichen. Jean-Charles Guichen. Ciré Jaune CIR 120. 1999
This CD features the guitar player from the famous group Ar Re Yaouank, with a great cast of invited guests including singer Laurent Jouin and guitarists Soig Siberil and Pat O'May.

Marie-Laurence Fustic & Brigitte Le Corre. Gavottes à Scrignac. Gwechall GOZ 001. 1999
This is the first CD for two young singers inheriting a rich heritage of kan ha diskan song for the dance gavotte.

The Pont-Aven School of Art

Unfortunately this news did not get to me in time for the February newsletter, but it may not be too late to get involved in art classes to take place in Brittany this summer. The following information is from a brochure sent to me by Caroline Boyle-Turner, Director of the Pont-Aven School of Art (and Member of the U.S. ICDBL). For more information and a catalog of courses you can contact the web site: www.pontavensa.org. Or at the mailing address: 4 Duggan Road, Acton, MA 01720-2004. Or by e-mail: artists@pontavensa.org.

For 130 years, Pont-Aven has been renowned as an international artists' colony. Paul Gauguin, its best known artist-in-residence, was but one among many; American artists had been working there for twenty-two years before Gauguin arrived in 1886. Rhode Island School of Design graduate Henry Kenyon lived alongside Gauguin that same year in the Pension Gloanec, an historic building now owned and being renovated by The Pont-Aven School of Art (PSA) for its offices, classrooms, and library.

Artists from all over the world continue to be attracted to Pont-Aven's natural beauty and the mystery of its Breton, Celtic and pagan traditions. Today, these qualities provide inspiration for artists seeking new solutions to contemporary issues. Pont-Aven, with many art galleries, the highly respected Musée de Pont-Aven, and an active summer schedule of festivals and cultural activities extends a warm welcome to them. The port in the summer is a melting pot of artists, tourists and sailors from all over the world. Art History comes alive here, and artists may use the past to springboard into the future. The sculpture park at the nearby Domaine de Kerguéhennec and the Contemporary Art Center in Quimper both demonstrate the region's commitment to experimental contemporary artistic exploration.

Pont-Aven is a village of 3,000 located on the Aven River, nine kilometers inland from the south coast of Brittany, only four hours west of Paris on France's high-speed train, the TGV. By air, it is one hour from either Paris or London. The area offers artists stunning natural beauty, from wide sand beaches and dramatic coastal cliffs, to rolling green hills marked by ancient stone walls, thatch-roofed farmhouses, brilliantly colored flowers and a soft light considered special to the area by artists. The carved stone crosses, called *Calvaires*, simple granite 15th century chapels, prehistoric stone *menhirs* and *dolmens* (standing stones), and Druidic/pagan relics are unique to the area and provide both visual and cultural inspiration. In addition to these advantages, summer activities of all kinds abound, such as swimming, tennis, canoeing, kayaking, bicycling, hiking and horseback riding. Students take advantage of the slower pace of French life; evening lectures, cafés and crêperies provide the backdrop for long discussions and leisurely evening activities. The 10:30 pm sunset guarantees long days of excellent light for painting and drawing outdoors and for site work.

Small classes, experienced faculty members from art schools all over the U.S. and an international student body provide an intense learning experience. Living with a French family encourages students to fully immerse themselves in village life. PSA is a unique experience.

Surfing to Brittany 5

Mary Turner

After a little break, more Breton and Brittany related links for you to check out! The letters before the descriptions mean that the site is available in **F**=French, **B**=Breton, and/or **E**=English.

Breton Language

<http://www.bretagnenet.com/gouel-broadel-ar-brezhoneg/>

F Gouel Broadel ar Brezhoneg - the national festival of the Breton Language, May 23, 1999 at Spézet

<http://www.bretagnenet.com/ensavadur/>

FEB Ensavadur Breizh, a non-profit organization for the promotion of the Breton language and culture.

<http://www.bzh.com/identite-bretonne/>

F The non-profit association Identité Bretonne, whose goal is the promotion and official recognition of the Breton language and cultural identity

<http://perso.wanadoo.fr/fanch.broudic/>

FB Webpage of Fañch Broudic with lots of information about the Breton language.

<http://www.aber.ac.uk/~merwww/>

FE Welsh Mercator Media, Information network of minority languages of the European Union.

<http://www.notam.uio.no/~hcholm/altlang/ht/Breton.html>

BE Small English/Breton slang dictionary (warning, not for the easily offended).

<http://www.geocities.com/Eureka/Concourse/7314/>

FEB and other Celtic Languages Homepage of William Knox, author of the Pan-Celtic Phrasebook. The page is available in all of the Celtic languages as well as a range of others.

<http://carmen.murdoch.edu.au/lists/endangered-languages-1/>

E The Endangered Languages Forum.

<http://www.eblul.org/>

FE The European Bureau for Lesser Used Languages (EBLUL)

<http://www.france-ouest.com/cours-de-breton/sommaire.htm>

FB Breton lessons on the Ouest-France site

Breton History and Culture

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

F Regional guides for the areas around major cities such as Brest and Quimper. Work in progress...

<http://pro.wanadoo.fr/ot.conquet/>

F The office of tourism at Le Conquet (Finistère)

Surfing – continued

<http://www.egroups.com/list/breton/>

FBE Join the Breton expatriates' mailing list.

<http://www.antourtan.org/>

FBE An Tour Tan, the server for the Breton diaspora.

<http://www.district-lorient.fr/>

<http://www.morbihan.cci.fr/>

<http://www.bretagne.com/doc/villes/lorient/>

FE,F,FE Pages about Lorient.

<http://www.mbar.org/parlement/index.html>

F Site about the restoration of the historic Breton Parliament building in Rennes, heavily damaged in a 1994 fire.

<http://perso.wanadoo.fr/lester/index.htm>

F Brittany and the cinema, a great site for you movie fans who love Brittany

<http://www.naonet.fr/guest/alternantes/accueil.htm>

FB Alternantes 98.1 FM, your Breton radio station in Nantes and region

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

F A listing of festivals in Brittany, with the ability to search by location or type of event

Music and Dance

<http://www.goodthyme.com/camp/camp.html>

E French & Breton music and dance camp in California, June 21-27!

<http://www.ifrance.com/cadb>

FE The Diatonic Accordion Collective of Brittany (CADB).

<http://perso.infonie.fr/poitevin02/index.htm>

FE The homepage of Roger Poitevin, diatonic accordionist, and his family, with information about Breton music and dance

<http://perso.wanadoo.fr/per.kentel/>

F A collection of Breton songs

<http://www.ceolas.org/ceolas.html>

E Ceolas houses the largest online collection of information on celtic music, and has links to hundreds of related sites.

<http://www.insa-lyon.fr/People/AEDI/lguegant/>

FEB New site dedicated to the bombarde, with partitions and MIDI files. Work in progress...

<http://perso.wanadoo.fr/per.kentel/>

F An on-line collection of traditional Breton music scores.

<http://ourworld.compuserve.com/homepages/CSOUCHON/barzhaz.htm>

FB Lyrics and midi files for songs collected in the Barzhaz Breizh.

Surfing – continued

<http://trad.org/>

FE Le page TRAD, with information about traditional music and musical events (including Breton).

<http://www.io.com/~rarii/auscelt/>

E The Austin Celtic Association and the Texas Celtic Music Network.

<http://members.aol.com/ACJourney/sausage.html>

E Page with lots of links relating to traditional and folk music and festivals, including Breton.

<http://www.azimut-com.fr/interceltique/>

FE Interceltic Festival homepage.

<http://www.bagadoo.tm.fr/fr/culture/keltia/index.html>

F Keltia Music.

<http://trad.org/bals.en.html>

EF Links for traditional music ball and dance schedules, including Breton music events, in France and Europe.

<http://www.bretagnenet.com/celtique/>

F La Musique Celtique, a Breton and Celtic music site with concert dates, group information, song lyrics, links etc.

<http://www.ar-soner.org/>

FB Bodadeg Ar Sonerion, the association of sonneurs and bagadoù in Brittany

<http://www.gwenhadu.com/beuzeg/>

FE Groupe des Bruyères - Traditional Ensemble of Musicians and Dancers from Brittany

<http://musictrad.com/>

FE MusicTrad, the server for traditional music in France. See their good list of Breton music and dance links.

Some Musicians

<http://perso.wanadoo.fr/costard.ouate/>

F Homepage of the fest-noz band Costard Ouate.

<http://perso.club-internet.fr/lpeterea/keriz/>

F Bagad Keriz.

<http://www.bagad-saint-nazaire.org/>

FE Bagad St-Nazaire.

<http://kazimodal.trad.org/index.html>

F The traditional music group Kazimodal, with pages for Breton dance music scores in ABC format.

<http://perso.club-internet.fr/msikio/Cadres/MugcdrF.htm>

FE The band Mugar, Breton-Celtic-Berber music!

<http://www.bretagnenet.com/sklerijenn/>

FB The fest-noz group Sklerijenn

Surfing – continued

Publications

<http://www.bretagnenet.com/reporter-breton/>

FEB Breton and Celtic Journalists' Association.

<http://www.britia.com/actu/accueil.html>

F Britia, a nice on-line weekly magazine about Brittany.

<http://www.manxman.co.im/cleague/carn.html>

E The Celtic League's CARN magazine, a link between Celtic nations.

<http://www.project-enterprise.com/progres-courrier/>

F The bulletin Le Progrès de Cornouaille, covering southern Finistère.

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

F Weekly newspaper Le Trégor, for the Trégor region

Shopping

<http://perso.magic.fr/tradbretagne/>

F Tradition Bretagne, caterers specializing in Breton foods, music and presentation. Site includes recipes for some traditional dishes.

<http://www.brittany-shops.com>

FEB Boutiques Bretonnes, Breton on-line shopping and information.

<http://members.aol.com/dustyst/>

E Dusty Strings Acoustic Music Shop in Seattle. They carry a very good selection of Breton music CDs.

<http://perso.wanadoo.fr/livre.de.bord/cata.htm>

F Le Livre de Bord, a bookshop in Douarnenez

Associations

<http://www.generation.net/~bzh/index.htm>

F The Union des Bretons in Quebec.

<http://www.geocities.com/CapitolHill/2177/index-f.htm>

FE The Breton political party L'Union Démocratique Bretonne (UDB)

<http://www.kerys.com/kerys/tiarvro/tiarvro.htm>

FB Ti Ar Vro, a federation of Breton cultural associations, at Kemper

<http://www.chez.com/abr974/>

F Amicale des Bretons de la Réunion-Association of Bretons on the island of Reunion!

Surfing – continued

Some Personal Pages

<http://perso.wanadoo.fr/thl/voyage/index.htm>

F Homepage of Thierry Lorho...click on the Penn ar Bed link for some nice pictures around southern Cornouaille/Point du Raz area.

<http://perso.club-internet.fr/scaustin/>

FE A personal page about Belle-Ile-en-Mer, Morbihan

<http://www.bretagnenet.com/logonna/>

F Webpage of Bruno LeCann, with information about Logonna Daoulas.

<http://www.multimania.com/borisr/belleile.htm>

F Webpage of Claude Renault, a Breton living in Italy. This is his page devoted to Belle-Ile-en-Mer, but be sure to see his other travel and accordion pages too.

<http://www.essi.fr/~nedelec/ile-tudy.html>

F Page of Thierry Nedelec, about Ile-Tudy and environs.

<http://perso.infonie.fr/myrdhin.nevez/myrdhin.htm>

FE Site for Softcake Myrdhin Creation, with some information about Brittany and Breton legends.

<http://perso.wanadoo.fr/alain.leguen/>

FB The personal pages of Alain Le Guen about St. Malo and environs

<http://members.aol.com/IrishWord/index.html>

E Pages by David and Ronica O'Keefe about Celtic languages

Other Servers and Search Engines

<http://www.tregor.net/>

F Tregor Net...see their good list of Breton links

Miscellaneous

<http://www.kde.org/>

<http://koffice.kde.org/>

<http://perso.club-internet.fr/jdrapier>

EB The KDE Desktop Environment for UNIX, (available in Breton!), and a personal page in Breton about it

<http://www.citeweb.net/abpm/>

F You like fishing? Here's the Breton Fly-Fishing Association site!

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

E Welsh Dal Ati, a place for Welsh-learners

<http://www.penn-ar-bed.fr/>

F The company Penn-Ar-Bed, ferry service to Breton islands, and it's sister air transport company Finist'Air

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