

BRO NEVEZ

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

10 dimanche

Bretagne

23 mars 2003

15000 manifestants pour le breton :

A Rennes, le défilé du printemps de la langue bretonne a été rejoint par 3 000 manifestants anti-guerre.



Une Breizhonia plinielle réunie pour sauver sa langue en danger de mort.

15,000 demonstrators for the Breton language

KUZUL ETREVROADEL EVIT KENDALC'H AR BREZHONEG

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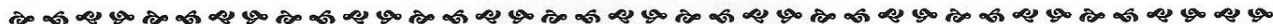
The **U.S. Branch of the International Committee for the Defense of the Breton Language (U.S. ICDBL)** was incorporated as a not-for-profit corporation on October 20, 1981. **Bro Nevez** ("new country" in the Breton language) is the newsletter produced by the U.S. ICDBL. It is published quarterly: February, 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 Editor. Suggested deadlines for receipt of contributions for Bro Nevez are: January 20, April 20, July 20, and October 20.

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. Membership (which includes subscription) for one year is \$20. Checks should be in U.S. dollars, made payable to "U.S. ICDBL" and mailed to Lois Kuter at the address above. Dues and contributions can also be sent electronically via the U.S. ICDBL web site – see below

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

The **Canadian Branch of the ICDBL** was relaunched January 1998. For information about the Canadian ICDBL contact: Jeffrey D. O'Neill, 1111 Broadview Ave. #205, Toronto, Ontario, M4K 2S4, CANADA (e-mail: jdkoneill@sympatico.ca). Telephone: (416) 422-0748.

U.S. ICDBL website: www.breizh.net/icdbi.htm



FROM THE EDITOR

There's good news and bad news from Brittany. The good news is the massive show of support for the Breton language at the March 22nd demonstration in Rennes, and the even more important ongoing work on the part of thousands of Bretons—young and older—to make the Breton language a part of everyday life in Brittany. The bad news is that the French government seems to remain highly resistant to making this easy. It still takes enormous energy to fight for the future of Breton language school programs, to support Breton language publications and cultural initiatives, and to open cracks in the media for more Breton language programming. Too much energy is spent protecting all of these from *cut-backs*. Brittany is a region known for its strong and distinctive culture, but the cultural boom in Brittany didn't happen all by itself. It has been the work of generations of what are called "militants" – people of extraordinary commitment to their country who have worked for the Breton language and culture when it was not "fashionable" to do so. Although today Bretons are proud of their identity and there is strong public support for efforts to strengthen the Breton language (and Gallo) and culture, it still takes militants to keep things moving forward, and not letting them slip backward. And it also takes us – people from around the world who support Bretons in their work. THANK YOU, members of the U.S. ICDBL who continue to testify to the fact that the future of the Breton language is of world interest.

DIWAN and the Future of the Breton Language

A Report by Lois Kuter

Diwan was founded in 1977 as an independent school system to fill a gap in the public education system where Breton was given only a minimal and token place in schools of Brittany. In a society where French had become the dominant language in all public life and the media, it was felt that an immersion style of teaching Breton was necessary to give children the chance to master it as a living language. Immersion means that Breton is used as the sole language for teaching from the preschool through "cycle 2" of the primary school level (when children are 8-9 years old), with partial immersion with the use of French as well until the end of primary school. At the middle school level teaching becomes trilingual as a foreign language is introduced which is also used as a medium of instruction for a class. The second aspect of immersion is the use of Breton in everyday activities of a school outside of formal class times such as play time and lunch. Far from stunting students' abilities in French, tests show that Diwan student's competence in French is as good as if not better than the average for monolingual French schools. Today the Diwan Breton language schools educate some 2,800 students in 33 pre & primary schools, 4 middle schools and 1 high school.

The Challenge

Diwan has proven that its pedagogical system is a success. The challenge for continued growth is financial. Many teacher's salaries are covered in a "contract" with the French State which puts Diwan in a "private school" category despite the fact that it charges no tuition and operates as a public institution open to anyone who wants to enroll. Whenever a new school is opened (and Diwan continues to grow each year) it must wait for five years before it can come under the "contract." Thus, there are currently 11 pre & primary and 8 middle school teachers whose salaries must be raised by fundraising. Because of its "private school" status, there have also been limits placed on the contribution of building space and public monies to support Diwan schools – no matter how willing and able a particular town and population may be to support a Diwan school. Thus, the financial challenges remain very high for Diwan to open new schools to meet the demand of parents and students.

The desire to continue to grow without constant financial crisis, and to be recognized for what they are – public schools – has meant that ever since its founding Diwan has sought official recognition and incorporation into the public school system. This is clearly stated in Diwan's Charter – reproduced below (my translation).

THE DIWAN CHARTER

Article 1. The Diwan association is open to all families desiring the assurance of an education for their children through the Breton language, without socioprofessional, philosophical or political discrimination. The schools are free of charge and open to all.

Article 2. Diwan exists because of the deficiencies in the National Education system which does not give its proper place to the Breton language. It demands that the schools be taken charge of in a democratic and renewed public education service in Brittany, allowing the use of Breton as the language of teaching from preschool to the university in all areas of learning.

Article 3. Diwan is independent of any philosophical, religious, political, syndicate, or other formation. In consequence, Diwan affirms that its fight requires that the religious, philosophical or political convictions of all of its members be respected, whatever their range as long as they are not contrary to the Universal Declaration of Human Rights. This indispensable tolerance leads Diwan to defend and promote a secular [nondenominational] character in its teaching and to guarantee the liberty of thought for each person.

Article 4. Diwan establishes a democratic teaching with the effective collaboration of parents, local collectives, and teachers. Diwan asks parents to create a climate conducive to expression in the Breton language in the daily life of the home.

Article 5. Diwan takes upon itself the encouragement of the use of Breton within the association at all levels. Additionally, Diwan promotes a cultural development in the Breton language giving each child the maximum opportunities to forge his or her own future, permitting children of Brittany to take charge of their natural, social and economic environment.

Article 6. Diwan declares its hostility to all linguistic uniformization and is supportive of diverse forms of cultural expression, affirming that only in being complimentary can they be a source of unity, and of mutual and collective enrichment. The Breton taught in the Diwan preschools is that used in their geographic and human environment.

Article 7. In conformance with the inalienable rights of people to express their own culture, Diwan calls on all people who love democracy, Breton cultural organizations, and unionized groups—especially of teachers—to fight with her for more justice and against all forms of cultural dominance.

Article 8. Diwan declares its solidarity with all peoples who fight for their cultural identity, including immigrant workers, affirming that their diversity contributes to the enrichment of the human patrimony.

The Crisis

Incorporation into the public school system seemed a reality in May 2001 when then Minister of Education, Jack Lang, signed a plan, and budget talks were underway to accomplish integration for Diwan. But this agreement was suspended by the French Council of State in view of the French Constitution's Article 2 which states "French is the language of the Republic." The fight continued to get plans for incorporation back on track ... but the road blocks continued to be set up, even as Diwan administrators sought compromises in the plan's language to soften fears about "immersion" The door was firmly shut on Diwan's attempt to enter the public school system on November 29, 2002 when the Council of State annulled all provisions that had been prepared for Diwan's integration.

Within the Diwan family there was a great deal of disappointment and a perception that the focused attention on the part of Diwan's administrative council to pursue integration was done at the cost of needed efforts to continue fundraising. Diwan suffered an internal factoring it had never seen before. The internal disunity and disputes in leadership changes has not been pretty to watch. But, public support has continued for this pioneering system of education which has inspired a spectacular growth of bilingual programs in both the public and Catholic schools of Brittany (as well as university and adult education programs). The continued blatant attempts by the French State to sabotage any growth for Diwan – as if its 2,800 students pose a threat to the French language in some way – has outraged Bretons. And France's refusal to consider adopting language in its own Constitution or in European and international human rights treaties that most other countries of Europe have long ratified and adopted to protect linguistic treasures within their borders has infuriated Bretons who believe that the Breton language deserves the chance to survive.

Enough is Enough

On March 22nd, an estimated 15,000 people took to the streets of Rennes, Brittany, in the largest-ever demonstration for the Breton language. This was not only a confirmation of the support for the Breton language in Brittany, but a reaction of grave concern in view of the continued threats to this language on the part of the French government. In blocking integration into the public school system (and public funding) for the Diwan Breton language schools, the government has shown that it has no intention of supporting future growth for the Breton language in schools. In refusing to ratify key European

and international conventions for the protection of minority languages and cultures, France not only limits the opportunities children will have to master the Breton language, but also limits its presence in all of public life. Survey after survey show an overwhelming desire on the part of the Breton population to see the Breton language survive, yet the French government seems to be working harder and harder to block the road.

Congratulations to Kuzul Sevenadurel Breizh (the Cultural Council of Brittany, Div Yezh, Dihun, Diwan, and Unvaniezh are Gelennerien Brezhoneg for their work in organizing this important event. And bravo to all the cultural federations of Brittany (Bodadeg ar Sonerien, Kendalc'h, Skol Uhel ar Vro, Ofis ar Brezhoneg ... and others) who mobilized their members for the demonstration. Now the hard work begins to build on this show of force and unity to create a future for the Breton language.

What next for the Cultural Council of Brittany

With the strong show of support for Breton at the March 22 demonstration, the Cultural Council will move next to take the case of the Breton language to the European Court for Human Rights – citing France for linguistic discrimination and non-respect of international agreements. And at its first meeting since the demonstration, the Cultural Council also affirmed its intention to step up action to contact elected leaders of Brittany as well as the French Minister of Education, Luc Ferry, and the Prime Minister, Jean-Pierre Raffarin, to demand change. But the Breton language is not the only concern for the Cultural Council, and it will work to support efforts to reintegrate the Department of Loire-Atlantique into the administrative region of Brittany.

What next for Diwan

At its April 27, 2003, General Assembly, a new administrative council for Diwan was elected, retaining Anne Le Corre as President. At the assembly, Diwan's determination to retain the immersion style of teaching where Breton is used as a medium for instruction as well as the language for recreational and social activities in each school was underlined. A 'compromise' where French is used 50 percent of the time and Breton the other 50 percent of time in the schools was not accepted.

Despite the fact that the immersion system has meant rejection of Diwan's attempts to be incorporated into the public school system of France, efforts to gain this will continue. This is in recognition of the fact that until there is a modification of the Article 2 of the French Constitution, this integration will continue to be blocked by the French Council of State.

The highest priority for Diwan right now is to regain financial stability. This is a major challenge, but one

which Diwan is facing with determination, working with regional governmental bodies and associations of Brittany to find new and creative ways to support the Diwan schools and the future of the Breton language. Diwan is also working with schools and organizations in France for the other regional languages (Occitan, Catalan, Basque, Flemish, Alsatian and Corsican) as well as with European institutions to work in common to make France a country where cultural democracy is not forbidden.

Note: In the February issue of Bro Nevez we noted that the municipality of Saint-Nazaire had decided it could no longer offer the Diwan school there the building space it had provided. Good news came in late March that the city had changed its mind and decided to allow the Diwan school to stay after all ... for now.

What next for the U.S. ICDBL

As we have urged in past issues of Bro Nevez, the most practical support we can offer Diwan is money! THANK YOU to those who already have. For those who want to help at this critical time, you can send a check made out to the "U.S. ICDBL" with a note that it is for Diwan to:

Lois Kuter, Secretary/Treasurer
U.S. ICDBL
169 Greenwood Avenue, Apt. B-4
Jenkintown, PA 19046

Or, for the electronically-minded you can use the U.S. ICDBL website and make a payment via PayPal:
www.breizh.net/icdbl.htm

Money isn't everything ...

Whether you are able to make a contribution of money or not, send a note to Diwan to encourage them in their work, and let them know that there are people throughout the world who care about the future of the Breton language.

Diwan Breizh www.diwanbreizh.org
ZA Sant Ernel
BP 147
29411 Landerne Cedex
France
e-mail (postel): diwan.breizh@wanadoo.fr
tel: 02 98 21 33 69
fax: 02 96 29 34 66

While Diwan has been the spearhead in the effort to get Breton into the schools of Brittany, a great deal of important work is also being done in bilingual programs in the public schools and in the Catholic schools, and Brittany has a very dynamic association for Breton

language teachers (from all schools) – we will try to include more about them in future issues of Bro Nevez.

Learn more about them, and send your notes of encouragement as well to the following.

The bilingual programs in public schools are celebrating their 20th anniversary this year – some 3,000 students are enrolled in these programs from preschool through high school in all five departments of Brittany.

Div Yezh (the association of parents of children in the public schools)
10 allée Gilbert
22110 Rostrenen
France
e-mail: paul.molac@wanadoo.fr
tel: 02 96 29 23 33
fax: 02 96 29 34 66

The first bilingual programs in the Catholic schools started in 1990, and today there are close to 2,500 in these schools from preschool through high school in all five departments of Brittany.

Dihun (association of parents of children in the Catholic schools)
1 rue des Patriotes
56000 Vannes
France
e-mail: dihun.breizh@freesbee.fr
www.dihun.com
tel: 02 97 63 43 64
fax: 02 97 63 47 88

The Union of Breton Teachers was founded in 1982 and includes some 200 teachers from Diwan as well as the bilingual public and Catholic school programs.

Unvaniezh ar Gelennerien Brezhoneg
2 hent Kreiz ar Vourc'h
29270 Sant Hern
France
e-mail: BranruzGV@aol.com or ugb.mail@free.fr
www.ugbrezhoneg.com

OTHER NEWS FROM BRITTANY

Ofis ar Brezhoneg / Office for the Breton Language

"Ya d'ar Brezhoneg" (Yes to Breton) is an initiative launched a year and a half ago by the Ofis ar Brezhoneg to promote the use of Breton in the work place and public life of Brittany more broadly. So far 450 businesses and organizations have signed on with the intention of taking simple and practical steps to incorporate Breton in their

work. This can be by putting up signs in Breton, incorporating Breton into brochures or web sites, or encouraging workers to take Breton classes (and covering their fees). One of the more recent "businesses" to sign on to "Ya d'ar Brezhoneg" is the Inter-Celtic Festival of Lorient. While Breton has been used at the Festival for announcements, this represents a concerted effort to guarantee a more visible and audible presence for Breton in signage as well as announcements throughout the ten days of this huge festival which attracts some 200,000 people.

Priz Rannvroel Dazont ar Brezhoneg. For the second year, Ofis ar Brezhoneg will recognize individuals, associations and businesses with a "Regional Prize for the Future of Breton" for work to promote and make Breton a part of their lives. With prize money from the Regional Council of Brittany, the Ofis ar Brezhoneg will organize the contest and a jury of both Regional Council and Ofis ar Brezhoneg members will review candidates and make awards at the Gouel Erwan in Treguier on May 17.

Kartenn-hent e brezhoneg. For you motorists planning to explore Brittany, the Ofis ar Brezhoneg has produced a new road map in the Breton language. While maps of Brittany in Breton already exists, these have been historical in nature – the type of map you find in a classroom. This new map is a true road map with some 6,000 names of towns and cities, but also rivers, forests, and other sites in Breton. The map is available in the usual folded version for 6 Euros or in a poster version for 8 Euros (not including postage). If you want to order one, look for the "kartenn-hent e brezhoneg" or "carte routière en breton." Now what's needed are more road signs in Breton ...

What about road signs in Breton ...

Skol an Emsav began a public campaign to push for bilingual Breton-French road signs in the early 1980s using "peel-off" letters to modify signs. By the mid-1980s a group called Stourm ar Brezhoneg escalated the battle using tar to blacken monolingual French signs. Operating in plain sight, many of its members were arrested – taking the fight to another arena, the courtroom, where they refused to speak anything but Breton. Here's a press release in English received from Stourm ar Brezhoneg in 1984 which we published in *Bro Nevez* 11, May 1984.

The Breton language society, STOURM AR BREZHONEG, proclaims that the rights of the Breton language must be recognized in Brittany, especially on the road signs. This means that, as it has already been demanded in the past, our Breton place-names must be correctly spelt on those road signs, and that, when French and Breton names differ, road signs must bear both, the Breton form being written as large as the

French one and coming first. On March 16, 1984 STOURM AR BREZHONEG started a non-violent campaign which won't stop till that is completed, as a first step toward the Bretonification of public life in Brittany. On that day members and supporters of STOURM AR BREZHONEG phoned during daytime the French Ministry of Transports in Paris, demanding that the Breton place-names of Brittany be respected, and painted at night signs bearing French names selected in advance around the towns of Roazhon, Gwengamp, Kemper and An Oriant. STOURM AR BREZHONEG is ready to act in that way again as often as will be needed and calls on the Breton people to join its struggle.

During the 1990s a number of towns began to replace old road signs with bilingual French-Breton ones, and one has to conclude that this would not have been done without a decade of work by Skol an Emsav and Stourm ar Brezhoneg. And for a number of years, one heard nothing more from Stourm ar Brezhoneg. But the advances in bilingual signage has been slow and limited, and Stourm ar Brezhoneg is back – with tar – to express its impatience with a lack of progress after 20 years.

2nd World Championship of Insults and Disputes ... in Breton

As reported in the February 2002 issue of *Bro Nevez*, the 2nd championship for insults and disputes in the Breton language was held February 22 in Guerlesquin. And for the second time, the "Norths" – the team from north of the National Route 12 (highway from Brest to Rennes) – were the victors. A standing room only crowd of 800 attended this event which also included storytelling, short skits, song and music – a true show that Breton is a language with a healthy capacity for spontaneity and creativity.

TES – Ti Embann ar Skolioù Brezhoneg

TES, a publishing company specializing in school materials in the Breton language. Is celebrating its 10th anniversary. While books to teach and learn Breton have been published for many years (dictionaries, grammars, etc.), TES has the distinction of producing materials used to teach subjects like math, history, science and geography through the medium of Breton. Created in 1993 with the specific aim to produce school materials, TES is financed by the French State and Regional Council of Brittany, and its books, magazines, audio and video cassettes and CD ROMS are distributed to schools at no cost to the school. With six employees and a director, Gilles Godefroy, TES produces a dozen works a year for all levels of schools.

Address: TES
30 ru Brizeug
22015 Sant-Brieg Cede
Telephone: 02 96 68 14 50

BRUD NEVEZ – French-Breton-American Relations

"Brud Nevez" is not a misprint of "Bro Nevez" but a much older journal which has featured Breton language literature. "Brud" means "name" or "renown" so the title of this publication hints at a renewal of fame for the Breton language.

A letter received earlier this month announced a new editorial board for this journal with Marie Kermarec-Abjean, Franch Broudic and Rémi Derrien among others, and a desire to expand the scope of the publication to address today's issues as well as serve as a forum for creative writing. This letter also included a call for American contributions on a theme to be explored in several issues to come. Here's my translation of this invitation:

"For issues to come we would like to address the theme of relations between French, Bretons and Americans. The latest world events have put an accent on these problems but we would like to have a more personal approach to these relations. To do that, we are seeking Americans living in Brittany or who have lived here, and Bretons who have had first-hand experience of the USA. We hope that with these accounts we can help our readers understand who Americans are, who we are for them, what links us together, what separates us, what Americans like about Brittany and also what might have been irritating."

The editors do not specify if this must be in Breton – obviously that presents a certain challenge. I suspect that your thoughts in English or French would be welcome and that a translator could be found if the editors of Brud Nevez feel they would like to include your thoughts in an article on this subject.

If you would like to participate in sending your ideas to Brud Nevez, here's the contact information:

Marie Kermarec-Abjean
Mogueran Izella
29880 Plouguerneau
France
tel: 02 98 04 66 80
e-mail: marikerma@aol.com

for Brud Nevez, e-mail: brud.nevez.wanadoo.fr

LOST BRETON POET

I recently received a request via e-mail from a gentleman seeking information on the poet Leo-Kermorvan or M. Kermorvan. He had found a poem, "The Return of Taliesin," translated into English by this poet in William Sharp's anthology Lyra Celtica, and would like the

original version or any other poems/translations of Kermorvan's work.

Any information readers might have would be welcome. Please send it to me, Lois Kuter, and I will make sure it gets forwarded to the seeker.

A LOSS FOR THE U.S. ICDBL

Jean Le Gall

(1933-2003)

On March 1, 2003, the U.S. ICDBL lost one of its most faithful members, Jean Le Gall. He joined the U.S. ICDBL in 1983 with his wife Huguette and both were ardent defenders of Brittany. Although the following excerpt from an obituary doesn't serve to present the rich life of Jean Le Gall, it gives a sense of some of his accomplishments.

A native of Brest, France, Mr. Le Gall was a son of the late Jean-Marie and Marie-Yvonne Kersaudy Le Gall. He was Professor emeritus in biochemistry, microbiology, and cellular biology at the University of Georgia. In 1980, he was awarded the Louis Pasteur Gold Medal of Science; in 1994, he was appointed Doctor Honoris Causa at the University of Lisbon-Portugal; and in 1995, he was awarded the Medal of The Marquis de Pombal's Foundation of Portugal. (Athens Banner-Herald, Georgia, March 3, 2003)

I never had the chance to personally meet Jean or Huguette, but did meet their son, Joël Le Gall, who was also a strong supporting member of the U.S. ICDBL for a period. I did have the pleasure of exchanging a number of letters with Jean and Huguette and the following is from a letter dated February 27, 1994, in which Huguette proudly speaks of Jean's trip to Lisbon:

Jean is going to be awarded the highest degree conferred by Portuguese Universities. He will become Doctor Honoris Causa of Lisbon University in June. We don't know exactly when yet. The people of the French Embassy will be invited and the Portuguese will play the Marseillaise. Jean would have preferred the national anthem of Brittany: Bro goz ma Zadou. On our deck [house patio] in Georgia there are only two flags, the Gwenn ha Du and the American flag.

It is easy for those who move to the U.S. and make their home here to forget about their home country, but it is clear that Jean never stopped thinking about Brittany and was a staunch supporter of the right of Bretons to keep their language and culture safe.

The Committee for the Administrative Reunification of Brittany (C.U.A.B.)

Jean Cévaer

Editor's Note: The fight to bring the Department of Loire-Atlantique back into administratively defined Brittany is one we have presented in past issues of Bro Nevez. And this is a fight Bretons are not prepared to give up. The C.A.U.B. has called for a massive demonstration on June 22 in Nantes, so it is fitting to include a note in this issue of Bro Nevez which presents some background on this issue. The following article is by Jean Cévaër who has for many years been engaged in this as well as many other causes in defense of Brittany. As is the case for any author, the views expressed are those of the author and may or may not represent the position of the U.S. ICDBL. For more information about the C.U.A.B. readers are invited to consult their website: www.cuab.org.

On June 30th 1941, through its decree No. 2727, the collaborationist government of Vichy partitioned Brittany to punish the Bretons who, one year earlier, in London, with General de Gaulle, were the mainstay of the Free French Forces. The very next day in Nantes some courageous people did demonstrate against the separation of the then Loire-Inférieure from the four other Breton departments. One of them was a great painter, the late Michel Noury, who in 1969 founded the association **Nantes en Bretagne** (Nantes in Brittany) to protest against the continuing partition of Brittany maintained by the new powers that be in Paris. Amongst the many scandals that have littered French political life over the past fifty years there is this shocking French "exception," a regime brought to power thanks to the liberation of the territory by the Allied forces maintains a political partition imposed on the Bretons as a punishment by a pro-Nazi government.

Faced with the will of the powers in Paris to maintain the partition of Brittany and "debretonnise" its southern part, which had become the department of Loire-Atlantique, the Bretons continued their protests and organized themselves through a new association, **B5**. Instead of taking note of these protests the government, through its regional gerrymandering, intensified its propaganda, paid for by the local taxpayers to the tune of hundreds of millions of francs, spent very often outside all legal control.

Faced with this shocking propaganda wave the Bretons decided to organize their protest on a larger scale and in 1981 when they saw that the "leftists" who had just taken over in Paris were no better than the "rightists," they launched the **C.U.A.B.** (Committee for the Administrative Reunification of Brittany). The founding act was the great march organized in Nantes, the 11th of October that year when about ten thousand people filed past in the streets of the "City of the Dukes of Brittany." That march did follow two previous ones, the years before, in Nantes and Saint-Nazaire; eight more were to follow in Paris, Nantes and Rennes. The last one in Nantes on the 30th of June 2001 marked the 60th anniversary of Vichy's decree.

All this to no avail, just as were ignored all the conferences, the seminars, the gatherings on the subject, the books and articles, the petitions signed by thousands of people, or for that matter, the seven polls from 1986 to 2001 that showed, beyond any doubt, that the Bretons – between two thirds and three quarters of them – supported the administrative reunification of their country.

This shocking state of affairs, quite typical of the oligarchy that rules in Paris, has not taken aback the patriots in charge of the C.U.A.B. and its thousands of members. They brought this problem to the attention of the European Parliament and recently launched a great campaign to secure the support of elected members of municipal councils, departmental councils, the regional council and the Parliament in Paris. Indeed, since 1972, the departmental council of Loire-Atlantique (most lately in June 2001) and the regional council of "administrative" Brittany (most lately in July 2001) have passed several motions in favor of the administrative reunification of Brittany. But there again the French government, whatever its political color, has always chosen to ignore these votes just as it has ignored the voice of the people.

In the face of these facts it is regrettably concluded that the French oligarchy is totally undemocratic and the only hope for the C.U.A.B. is to marshal the support of all the democratic countries within the European Union to compel the French "totalitarians" to admit, at last, the right for the people of Brittany to live and develop on their legitimate territory.

Kan ar Bobl - Celebrating 30 Years of Song

The annual Kan ar Bobl (Song of the People) contest for Breton song and music celebrated its 30th anniversary this April 11-13 in Pointivy. Inspired by Ireland's Fleadh Cheoil, Polig Monjarret was a key instigator in the creation of this contest/festival for Brittany - and Polig Monjarret was an instigator in the organization of many other things as well, such as the Bodadeg ar Sonerien and the Inter-Celtic Festival of Lorient. For its first year in 1973 some 200 contestants came to the the Kan ar Bobl contest then held in Lorient and this grew to 500 the following year. In 1975 it was decided that preliminary contests would be held in different regions of Brittany where contestants would be chosen to represent that region at the final contest. Thus a series of wonderful smaller eliminatory contests were held to spread the wealth of performance even further.

The Kan ar Bobl has served the purpose intended as an occasion for younger singers and musicians to meet more seasoned ones, and as an occasion for little known new performers to reach a big audience. And indeed some of Brittany's best known artists got off the ground or were boosted in their careers through participating in the Kan ar Bobl - Yann Fañch Kemener, Erik Marchand, Annie Ebrel to name a few. While masters of traditional style of song have been at the center of this contest, the Kan ar Bobl is a festival where creativity and new compositions have also been fostered. The contest for musical groups has been a highlight, and at both the smaller eliminatory contests and the final there are pleasant discoveries to be made.

In 1979 when I attended an eliminatory contest in Serant, I heard the group Galorn which included flute player Jean-Michel Veillon and guitarist Gilles Le Bigot - well before they were to become well known in groups like Kornog or Skolvan or as soloists. I recall very well being awed by a group called "Becker" at the finals in Lorient that year. This ensemble, headed by Roland Becker included bombardes, bagpipes, flute and tin whistle, piano, percussion and an electric guitar and bass guitar. They stuck out from the more "folky" and strictly

acoustic groups that dominated that year, and the crowd loved them.

While the Kan ar Bobl has served as a springboard for younger musicians, it has also been a festival where young children perform. Participation in the contests gives singers and musicians the chance to be recognized for their talents and encouraged, but going to the Kan ar Bobl - both the local and final contests - gives one the chance to hear both traditional and new arrangements of song and music from all over Brittany that you might not otherwise hear

This year's 30th anniversary featured the usual great line-up of singers and musicians for the contests as well as a special concert and a round table on the history of the Kan ar Bobl and the role of contests in Brittany in fostering musical performance. And one could visit "salons" featuring Breton beer makers, ceramic artists, and musical instrument makers, cultural organizations and sound technicians.

Other music contests in Brittany ...

There are dozens of music contests in Brittany - for the various levels of the bagad, Brittany's reinvention of the bagpipe band, as well as for paired biniou-bombarde players and various instrumental combinations. And there are contests that focus on dance - judging both dancers and those providing the music. It would take a book to detail them all, but I would like to mention a few here.

Like the Kan ar Bobl, a contest called the "Bogue d'Or" held in October in the area of Redon, features song, and is the culmination of a dozen or so eliminatory contests/festivals held in small towns in the region. This contest focuses on traditional styles of song (and storytelling and paired biniou-bombarde) and also focuses on the Gallo traditions of this area of eastern Brittany. As is the case for the Kan ar Bobl, younger singers and children are highly encouraged in their participation, and older masters are also honored for their role in passing along a heritage. The Bogue d'Or is in its 28th year and while it does not have the diversity of styles and instrumental groups found at the Kan ar Bobl, it is a very

important force in underlining the fact that traditional songs are not just "old" songs but part of an ongoing living heritage.

One of the newer contests in Brittany is the **Inter-High School Contest for Traditional Music - Concours Interlycée de musique traditionnelle**. This was launched in 1996 for instrumental groups to show off both their knowledge of the Breton tradition and their creative abilities to rearrange it. This has been a hotly contested event from which some great bands have gotten a start. And the presence of older masters (some not so old in age!) on the judging jury or performing in concert or at the fest noz closing the contest serve as models and an inspiration for high school students just getting going in music. The 7th edition of this contest took place this year in Lannion on April 18th.

Kañfarded War'l Leur - a festival for children

War'l Leur is a confederation of Breton dance groups called "Cercles Celtiques" (Celtic Circles) to promote the work of these groups in researching, preserving and passing along dance traditions and popular culture of Brittany (including traditional costumes). Over 70 Circles and some 5,000 individuals are a part of this confederation. For the third year, War'l Leur has organized a festival featuring younger children active in the Circles. This is an opportunity for kids to showcase the work they have done to learn Breton dance and culture. This year on April 20 a selection of 15 Circles and a bagad were involved in this one day event including a parade in several towns in the area near Lorient as well as an afternoon performance in Ploemeur where each Circle should show its stuff.

For more information: Confédération War'l Leur, 17 rue de l'Aubépine, 29000 Quimper, France www.warleur.com

Brittany Loses a Master Singer: Eugénie Goadec

In January the last of the famous Goadec Sisters, Eugénie Goadec, passed away at the age of 93. From a musical family of the village of Treffin - between Carhaix and Mael-Carhaix in central western Brittany - there were five Goadec sisters who first sang together at the newly reinvented fest noz in the 1950s, making their public debut in December 1959 in Châteauneuf-du-Faou. The five were, by married name:

Maryvonne L'Hopital (1900-1984)
Louise Le Bournot (1903-1964)
Eugénie Ebrel (1909-2003)
Ernestine Gouesnou (1911-1964)
Anasthasie Le Bras (1913-1998)

With the deaths of two of the sisters (Louise and Ernestine) in 1964 the quintet became a trio which was to become well known in the 1970s when brought to media attention by Alan Stivell. But their unique voices and deep roots in the traditional Breton language song tradition of western Brittany had already earned them fame, and they were much sought for festoù noz and festivals until they stopped performing in the 1980s. They inspired not only Alan Stivell but many other young Breton singers and musicians who were among an estimated 1,000 at Eugénie Goadec's funeral.

For all their fame, just four 33 rpm records of them were made, and today just two CDs are available for the Goadec Sisters.

Ar C'oarezed Goadeg. Keltia III/Keltia Musique KMCD 11. First recorded in 1978 and rereleased on CD in 1990.

Les Soeurs Goadec - Enregistrement public. Le Chant du Monde (Harmonia Mundi) LDX 274 1081. 1997. This is a CD release of recordings made live at the Bobino music hall in Paris and at the Kertal Festival in Brittany in the 1970s.

In 1994 on the occasion of Eugénie's 85th birthday, her daughter Louise Ebrel - who has carried on the Goadec tradition of song - invited her to become active again, and the two recorded a wonderful CD of duets and solos. At 85 Eugénie was still in very fine voice and this is a great recording:

Eugénie Goadec and Louise Ebrel - Gwrizioù [Roots]. Arfol CD 429. 1994.

Despite the media attention, the Goadec sisters represented to Bretons authentic voices who joyfully and graciously passed along the song tradition of Brittany.

(Information for this note was taken primarily from articles in Ar Soner 367, January-February 2003, and Musique Bretonne 177, March-April 2003.)



A "Classical" Side to Breton Music

Bretons have used all styles of music to express themselves - rap, pop, rock, jazz and classical. There are a number of composers in the classical style who are little known to most of the world, but certainly worth knowing. In the following article you will learn about one - Paul Ladmirault. Written by Keith Davies Jones, of Winnipeg, Canada, this is reprinted with the kind permission of the Peter Warlock Society:

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

Keith has been involved in Welsh choral music and sings in the North American Welsh Choir - Côr Cymry Gogledd America. His interest in Breton composers was sparked 20 years ago with a chance visit to the birthplace of Guy Ropartz in Gwengamp when he visited Brittany with his family.

Paul Ladmirault - Ami de Warlock

(from the Peter Warlock Society Newsletter No 69, 2001 p12-13)

By Keith Davies Jones
Winnipeg, August 2001

Paul Ladmirault was born in Nantes (Naoned), the historic capital of Brittany (Breizh), in 1877. He showed a precocious talent, and composed his first opera, Gilles de Retz, to a libretto written by his mother, when he was 15 years old. The opera, produced in Nantes, attracted attention as far away as Paris. In 1895, Ladmirault began studies at the Paris Conservatoire, where he won all the highest awards. In 1897 he enrolled in Fauré's composition class, and remained with him for 7 years altogether. He seems to have been the most outstanding student in a class that included at that time Charles Koechlin, Jean Roger-Ducasse, Florent Schmitt, Alfred Cortot, Georges Enescu and Maurice Ravel. Many of Ladmirault's works were performed in Paris, including a 'Suite bretonne' for orchestra in 1903, and a 'Gaelic Rhapsody' in 1909, and his music was praised by Debussy, amongst many others. Florent Schmitt wrote, "of all the outstanding musicians of the rising generation, M. Ladmirault is perhaps the most gifted and the most original..."

Ladmirault's Parisian career was rudely interrupted by the War, and for four years he fought in the trenches. After this experience, he desired only to return to his native Brittany, lead a quiet life, and immerse himself in Celtic folklore. He is described by one French writer as "....avant tous, Celte. L'attachement à sa Bretagne natale l'entraîne vers les pays celtes, l'Ecosse, l'Irlande dont il aime les légendes, admire les mélodies populaires..." He became a friend of Peter Warlock who championed his music, undoubtedly recognising in this profoundly anti establishment man a true kindred spirit. Compositions by Ladmirault were included in Warlock's celebrated Dublin Lecture in 1918, and in his October 1920 'Sackbut' concert. All three versions of 'Capriol' are dedicated to Ladmirault.

So, which of Ladmiraault's works were played at Warlock's concerts? The totality of Ladmiraault's music for piano is quite small. The *Quatre Esquisses* of 1898-1905 are the most substantial of his works for solo piano. They are impressionistic and quite virtuosic. The remainder of his piano music comes from the post-war period, and is written in a pared-down and much simpler style. The largest of these works is the semi-humorous *Mémoires d'un Ane* written sometime during the 'thirties. The earlier *Quatre Pièces* are somewhat more transitional in style, then come the short *Hommage à Fauré* of 1922, and the *Carillon* of unknown date. *2 Danses Bretonnes* were published posthumously, and the date of their composition is also not known. And that is all.

His two works for piano duet comprise the *Rhapsodie Gaëlique à 4 main* of 1909, subsequently orchestrated, and the *Variations sur des airs de Biniou Tregorois* of 1906, based on 5 traditional tunes collected by Narcisse Quellien (1848-1902) in the Tregor region of Côtes du Nord. This was probably the music played in Dublin, and it is clearly Warlock's model for 'Capriol', indeed, some of the material is strikingly similar. There is also the splendidly Warlockian direction at one point in the score "avec rudesse". 'Capriol' is clearly Warlock's very sincere tribute to the idiom of his friend, Ladmiraault. The *Variations* were orchestrated in 1908.

Ladmiraault's early orchestral music is now all but forgotten, and like most of his work it remains unpublished. His reputation now rests upon the chamber music that became his main focus after 1930, especially the mellifluous *Clarinet Sonata* composed in 1942. Though he wrote numerous arrangements Breton folk-songs, he deliberately eschews the use of 'mélodies populaires breton' in his own later compositions, while admitting similar influences from Irish and Scottish folk-music, as in his *Fantasia on Scottish Reels* for piano trio. His use of traditional Breton material is more subtle. In the *Violin Sonata* of 1931 he uses the technique of 'kan ha diskan', a unique Breton singing style in which a singer (kaner) improvises a phrase, often to a satiric verse, which then has to be exactly repeated by a second, or counter singer, (diskaner), who begins before the first singer has completed

his phrase. The improvisation of the kaner increases in complexity as the piece goes on, with the diskaner following every twist and turn, with increasing overlap of the phrases. The beautiful 'Cello Sonata of 1939 shows the further integration of this compositional element into what has become a very personal and private musical language. Ladmiraault seems to me to have achieved a position as one of the most truly 'Celtic' of all composers, his music is generally not understood in France, it is written for his fellow Celts, and for those of us who will take the time to discover its secrets, it will become a true treasure. In his work, one finds a calm and transparency, unusual amongst the twentieth century's more habitual complexity and stress.

Ladmiraault taught harmony, counterpoint, fugue and composition at the conservatory in his native Nantes, and wrote musical criticism for the local newspapers. He compiled a Breton French lexicon of musical terms which is in use today. In 1941, the Vichy government removed the département of Loire-Atlantique from Brittany, and incorporated it into the 'planning region' of Pays de la Loire; and Nantes ceased officially to be part of Brittany. The capital was transferred to Rennes, and Bretons continue to protest this decision. Ladmiraault died in 1944 at his home in Kermabili-en-Camoël in the Morbihan region of Brittany. His manuscripts are in the care of 'les amis de Paul Ladmiraault' in Nantes.

Published Works & Discography

Variations sur des airs de Biniou Tregorois : Eschig (Schott, GB)
Quatre pièces Éd. Gallet-Combre
Mémoires d'un Ane Éd. Heugel-Leduc
Danses Bretonnes Éd. Lemoine
Quatre Esquisses Éd. Eschig
Sonate pour violoncelle et piano Éd. Huegel-Leduc
Sonate pour clarinette et piano Éd. Leduc

Intégrale des Sonates. Roland Daugareil, violon; Yvan Chiffolleau, violoncelle; Jacques Lancelot, clarinette; Robert Plantard, piano. Skarbo D SK 4952
Quatuors, Trios, Fantaisie. Quatuor Liger; Louis-Claude Thirion, piano. Skarbo D SK 4001
L' Oeuvre pour Piano. Louis-Claude Thirion. Skarbo D SK 1962

New Recordings from Brittany

Reviewed by Lois Kuter

Dom Duff. Straed an amann [Butter Street].
Coop Breizh DDFF 001. 2003 37'49.

New CDs where the Breton language is featured in newly composed song texts are relatively rare, which makes this new release by Dom Duff very welcome. And indeed the words to the ten songs composed by Dom Duff are well worth a listen. This is thoroughly modern poetry about the sea and people of the coast of northwestern Brittany - the Pays Pagan or Bro Bagan - where this singer is from, but also about people everywhere and their humanness. It's a celebration of song and the crafting of words to express life's challenges and little pleasures. There is also a song about a Wales not depicted in tourist guides, composed by Andy Jones and put into Breton by Dom Duff. It could be only slightly modified to apply to Brittany. And, because events of the past still make great stories for song, Dom Duff rearranges a text from the Barzaz Breiz, "Bossen Eliant" - "The Plague of Eliant" - for his version "Bossen an Arvor".

While one might not describe Dom Duff's voice as terrifically melodic, it is perfect for the strong delivery of these dense texts. One can hear every word clearly, and every word is made to count. Dom Duff frequently uses his guitar for accompaniment, but a number of other instruments add a great deal of variety and set the tone for each song - some more quiet and reflective, and most strident (although not harsh) in relaying their story. Andy Jones lends his voice for his composition about Wales, "Theme Park," which Dom Duff sings in Breton. You also have the voice of Per ar Gow on the song "An Nec'h" - "In Heaven" - about the comfort of being in Heaven in contrast to the scrambling about on earth below. Pascal Lamour adds keyboard, Galician gaita and banjo, and Ronan O'Snodaigh adds bodhran and percussion. (If you haven't noticed it yet there is an inter-Celtic element here in Dom Duff's musical collaborations.) The instrumental back up is original and always interesting, sometimes using traditional Breton themes and at other times hinting of Irish rhythms or even rap. The music captures your attention and enhances the mood of each song, but never obscures the song.

Jacket notes include each text in Breton - which is very nice for those who have not mastered this language, since the words can fly by quickly. Short summaries and sometimes a full translation are provided in French and/or English.

Dom Duff is the guitarist for the group Diwall which has produced two CDs - Dansall ha nijal, 1997, and Setu ar vuhez, 1999 (see review in Bro Nevez 71, August 1999). While his songs certainly stand out in his work with Diwall, this is his first "solo" CD. I like it a lot, and it is solid proof that the Breton language is a language well suited for song and poetry about modern Brittany and indeed about the rest of the world.

For more information and a listen to the CD, consult Dom Duff's web site: www.domduff.com. This is in Breton, French and English and provides lyrics to a number of his songs as well as some interesting links to musicians, poets, and artists of Brittany.

Les Grandes voix de Bretagne aux Tombées de la Nuit. L'OZ Production L'OZ 40. 2002. 43'23.
[Annkrist, Nolwenn Korbell, Marthe Vassallo, Gérard Delahaye, Melaine Favennec, Louis-Pierre Guinard, Manu Lann Huel, Bertran Obrée, Gilles Servat]

The festival called "Tombées de la Nuit" ("nightfalls") will take place for the 24th year in July in Rennes. This is a festival that has stood out in its promotion of new compositions and creative expression in a variety of media and styles - from traditional song and storytelling to avant garde theater and modern dance. One of the highlights of the 2002 festival was a concert featuring nine "Singer-songwriters" of Brittany - some who have been on the music scene far longer than this festival has existed (and far longer than "singer-songwriters" have been in vogue in the U.S.). Others are more recent to the Breton music scene.

This CD certainly demonstrates the wonderful range of voices and styles singers of Brittany use to express

themselves. Each singer here has a very distinctive personality and sound to their voice and style of music. One could never mistake the gravely and raging voice of Manu Lann Huel for the also somewhat gravely but sweeter sound of Gilles Servat. Likewise those who have followed the careers of Melaine Favennec and Gérard Delahaye since the 1970s would never confuse one with the other. And Louis-Pierre Guinard (formerly of the group Casse-Pipe) could never be mistaken for Bertran Obrée who chooses to sing in Gallo in a "rocky" arrangement based on what sounds to me like the dance "Rond de Saint-Vincent." The women are equally distinctive in voice quality and style - Nolwenn Korbell sings in impeccable Welsh as well as in duo with Gilles Servat in Breton for a sweet-sounding duet "Ar rosenn ha al lili." Breton is the language also for Marthe Vassallo who is a master of traditional style gwerz and in this case tells her story using a much different melodic span. Annkrist is another veteran from the 1970s when she was part of a "radical" cooperative of singers, musicians and poets (along with Favennec and Delahaye) called Nevenoe. Rather than emigrate they pooled resources to live in central western Brittany at a time when many young people left to find work. Annkrist's unique voice and style of solemn recitation is immediately recognizable as her own.

Considering that the same group of seven musicians accompany each singer (in varying combinations), the music is remarkably varied in style and texture. Good work here by Philippe Ollivier (bandoleon), Janick Martin (button accordion), Ronan Pellen (cittern), Ludovic Mesnil (guitars), Patrick Péron (keyboards), Hilaire Rama (bass), and Patrick Boileau (percussion). Preserving the unique style for such different voices and performance styles is no easy task and is much more easily done by musicians that work regularly with a singer.

Because the concert was aimed at highlighting the talents of singers and their skills at telling a story, it is too bad that the song texts are not included in the jacket notes with this CD. Indeed it is too bad that there are no notes at all to present more than song titles and their performers. This is an excellent compilation to present some of Brittany's most interesting voices to a world beyond Brittany's borders. A mini-biography of each artist and sentence or two about each song would really enhance this CD for those new to Breton music. It's easy to like each

voice for its own sake, but knowing a bit about the people behind the voices would make this more than a "souvenir CD" for those who attended the concert. But those who read my reviews know that I can never get too much information in jacket notes!

This is a nice selection of Breton voices and certainly the "Tombées de Nuit" could have such concerts every year, featuring a different batch of singers each year who represent the strength of song and its composition in Breton, French and Gallo.

Grégory Le Lan and Germain Desbonnet. Bombarde & Orgue - Fêtes bretonnes.

Renouveau Bombarde & Orgue, Distribution Coop Breizh. FB01-DB5X2. 55'15.

Born in 1938, Germain Desbonnet is a classically trained organist who studied at the Schola Cantorum de Paris. He has toured internationally as a concert soloist and is also a composer. Grégory Le Lan, who is just in his 20s, has played in several bagadoù (starting with the Bagad de Faouet when he was 11, and joining the Bagad de Pontivy later). He has played in pair with the biniou koz for the Cercle Celtique of Le Croisty, and for the past six years has played with the fest noz band Tan Ba'n Ty. The duo of bombarde/organ was another style of expression to master, and that brought him to the door of Germain Desbonnet.

Desbonnet is the composer and rearranger for this duo, and the CD leads off with his suite of seven compositions called "Fêtes bretonnes / Festoù Breizh" which evoke a number of occasions for Breton music making - dances, pardons and processions, church services, weddings, and the telling of tales in a ballad (gwerz). Also on the CD is the "Suite sur des airs populaires de Bretagne / Heuliad diàr donioù pobl Breizh". This is based on six traditional melodies and dance tunes from the collection of the Bodadeg ar Sonerien called Sonit 'ta Sonerien. To close the CD you have an arrangement of three Breton Christmas carols.

The bombarde has become a marker of Breton music, and its distinctive tone and volume certainly make it immediately recognizable. Pairing bombarde with organ is not an ancient tradition in Brittany and seems to be the idea of bombarde player Jean-Claude Jégat who paired with organist Louis Yhuel in the early 1970s,

bringing the cantique or hymn into the bombarde's repertoire, as well as performing marches and dances. Bretons have experimented in pairing bombarde with just about everything but the combination of bombarde and organ has continued to be very successful and this pairing does seem to give the bombarde freedom as an almost "solo" instrument. Playing in duo with a bombarde offers a very new challenge to organists to leave the church and classical repertoire to arrange traditional Breton melodies and dances. Where else in the world but Brittany will you hear a massive church organ producing music to dance a gavotte or an dro.

This recording was made in 1999 in the Eglise Saint Louis of Lorient. Maintaining the best sound balance in such a space is a challenge and while the CD nicely captures the organ, the bombarde sounds a bit distant, as if the bombarde player is standing at the opposite end of the church from the organ. It took a little getting used to for me, but others will probably not even notice, since the balance between instruments is excellent.

The CD certainly shows off how interesting a combination of bombarde and organ can be and Germain Desbonnet and Grégory Le Lan do credit to this unique genre of music. This is clearly something they love and they even make scores for the music available to others who might want to work on these compositions: Éditions Buissonnières, BP 33, 29160 Crozon; tel. 02 98 26 22 50.

AND - they would like to tour in the U.S. and Canada. Anyone interested in setting up a concert or series of concerts are invited to contact them directly.

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Renouveau Bombarde & Orgue
Kervictoire
56540 Saint Caradec Trégomel
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fax: 02 97 28 20 64

e-mail: greg.lelan@wanadoo.fr



HEARD OF, BUT NOT HEARD

The following are a few additional new CDs from Brittany. Information for the brief descriptions have been pulled from Musique Bretonne (no. 177, March-April 2003) and Ar Men (No. 132, January February & No. 133, March-April 2003).

Amann Rik. Petites confidences en creux de l'oreiller. Sunset-France. CD Playaround PS 65 262. This group presents compositions with influences from Ireland and eastern Europe as well as Breton traditional music, jazz and classical styles. There is an unusual mix of bassoon (Jean-Michel Alhais), wooden flute and bombarde (Jean-Louis Amisse) with guitar (Fred Mathis) and bass (Serge Olliveir).

Dan ar Braz. Celtiques. This is a "best of" CD including 16 remixes and live performances by Dan ar Braz, an extraordinary guitarist and composer.

Chants du Pays de Questembert / Sonennou Bro Kistreberzh. Andon/Alain Pennec CAP 19. Andon is an organization created several years ago to foster traditions of the region of Questembert. This CD includes some 30 songs collected from 1974 to 1986 mostly by Philippe Blouët who produced an Lp on this region of Brittany for Dastum. But this CD includes reinterpretations of these songs by younger singers active in Brittany today, including Pierrig Hercelin, Gilles David, Yves Huguel, Loeroù Ruz and children from the Diwan school of Questembert. All unaccompanied song - solo, duo, triop or in a group.

La Godinette. Le canal de Nantes à Brest. La Godinette/Co. Le Label. Keltia Musique RSCD 255. This CD takes you across Brittany on a trip up the canal from Nantes to Brest with song and dance tunes. La Godinette has been around for years and has at its core Jean Baron (song and bombarde) and Christian Anneix (biniou). They excel in the repertoire of eastern Brittany.

Mathieu Hamon, Ronan Robert, Christophe Caron. Tourmenté d'amour. Modal, MPJ 111-019.
A young master of traditional song of eastern Brittany, Mathieu Hamon, joins with button accordionist, Ronan Robert, and bombarde/oboe player Christophe Caron. All are well known on the Breton music scene.

Iniskis. Beaj - Musiques de Bretagne, d'Irlande et d'Ecosse. Kerig KCD 153.

As the title indicates this group takes a voyage through Brittany and to Ireland and Scotland for its arrangements of traditional tunes and melodies.

Mike James and Yves Leblanc. Musiques à danser en Bretagne, Vol. 3. Kerig KCD 176.

A clarinet and accordion duo with a mix of less-often heard dances

Pat O'May. Anacoustik. CD Prod'ig. Production CD Pigpi 1611. Distribution Avel Ouest DB10.

In contrast to the highly electric sound of his last CD, Breizh Amerika, the guitar work here is acoustic and paired with piano for pieces with influences ranging from blues to flamenco.

Les Ours du Scorff. Le plus mieux. Keltia Musique KMCD 136.

A "bestest of" from the "bears" of the Scorff river valley who sing music for children which is welcome listening for adults as well. The "bears" include Soig Siberil, Gigi Bourdin, Laurent Jouin, Fañch Landreau and Frédérick Lambièrge.

Jacques Pellen. Ephemera. CD Naïve.

Pellen is a guitarist and jazzman influenced by Breton traditions. This CD includes his compositions and some great invited guests including Erik Marchand and Annie Ebrel, and jazz musicians Riccardo Del Fra and Paolo Fresna, among others.

Wig a Wag. Douar iskis. Sterne-Sony Music.
This CD includes songs in Breton inspired from the Breton tradition as well as pop in fast-paced and interesting instrumental arrangements. A strong review was giving to this one!

☆☆☆

The Sardine Has Landed! – A Breton Champion in Ocean Rowing

Arthur Bedard

Anne Quéméré landed on the Island of Guadeloupe February 21, 2003 after 56 days and 12 hours at sea in a nineteen foot rowboat * (a new record). The record of 57 days was previously held by Emmanuel Coindre of Pornichet France (Breton), and the women's record of 81 days was held by the U.S. rower Tori Murden. Anne departed from the La Gomera, Canarie Islands on December 26, 2002, proudly flying the seven nation Celtic flag; Her boat is named the Connetable but she has a full length sardine painted on it's side and often refers to it as the Sardine. Anne is 35 years old and grew up by the sea. She is a world traveler with a few long stops to work as a tour guide in New York city and New Orleans. Her row was followed day by day by the children of l'Ecole Saint-Joseph at Quimper and l'Ecole La Foret-Fouesnant. This was an active program that she started before leaving and which also included letter exchanges between the students of St.Joseph and the school children of Guadeloupe.

She is from Quimper, and is very proud of her Breton roots and is the most "expatriated" Breton to be interviewed by An Tour Tan, February 6 at 11. The row across the Atlantic was an outstanding athletic feat in line with the ocean loving heritage of the Breton people. On her landing she was greeted by the familiar sounds of the biniou and the bombarde...Bretons are everywhere.

For more information please refer to her web site An Treizh, <http://www.antreizh.org>

* Editor's Note. The "rowboat" used by ocean rowers resembles neither a canoe nor the little rowboat with oars you may have seen on ponds and rivers. It is closer to a huge rounded kayak and in rough seas the rower can seal themselves up inside.

The U.S. ICDBL will be present this Spring at several Celtic Festivals – Come join us

Mid-Atlantic members of the U.S. ICDBL have established a presence for the U.S. ICDBL (and Brittany) at several festivals, and we have found that more and more “Celtic” festivals which formerly featured only Scottish or Irish cultures are very eager to include representation for all the Celts. Here are several festivals where you will find us. If you are too far away to come and visit our stand, consider getting involved in festivals in your own area. Often the fees are low to set up a stand (and the U.S. ICDBL Treasury can offer some help), and I can help you with some basic flyers and ideas on how to set up an attractive display.

Although by the time you get this issue of Bro Nevez, the first festival listed below will be over, please keep an eye out for it next year.

Celtic Heritage Festival in Central Virginia May 17-18, 2003

As noted in the February issue of Bro Nevez, this festival, like most other U.S. “Celtic festivals” is weighted towards the Irish and Scottish, but it has tried to include the Welsh, Bretons, Manx, Cornish and Galicians (not easy in the U.S.). This year’s featured country is Wales, and the group Ffynnon is at the festival from Wales. Other headliners include the Jimi McRae band and Iona. Also to be noted is Moch Pryderi, a band including U.S. ICDBL member Bill Reese who isn’t afraid to get out the bombarde for some Breton dancing. The U.S. ICDBL has an information stand (thanks to Susan Baker and Philippe Berthier) to insure the Breton flag flies. The festival is located at the Ladysmith exit of I-95 between Richmond and Fredericksburg on a 50-acre field adjacent to The Virginia Bazaar in Caroline County. For more details about the festival consult www.celticheritagefestival.com or call 804 427-5866 or 877 895-1795

Potomac Celtic Festival - Leesburg, Virginia June 14-15, 2003

As described in the Festival’s Press Release: The tenth Annual Potomac Festival will be presented at the scenic Morven Park Equestrian Center, in Leesburg, VA, Saturday, June 14 from 10 am to 7 pm, and Sunday, June 15, from 10 am to 6 pm. The Festival celebrates the cultures of all the Celtic Nations: Scotland, Ireland, Wales, Cornwall, the Isle of Man, and Brittany, as well as Asturias and Galicia (Spain), and their transplants in the New World. America, the biggest Celtic nation, will be featured in '03.

Attractions include: 9 stages of musicians, with headliners **Cherish the Ladies, Mike Seeger, Beólach** from Nova Scotia, **Tornaod**, to demonstrate the Breton-Cajun

connection, **Téada** from Ireland, and **Iona**, the foremost pan-Celtic band on the East Coast. Also included will be dancers, storytellers, poets and workshops from all the Celtic lands, a juried craft market and Celtic import vendors. And you have 2,000 years of historical reenactments of Celtic life, children’s entertainment and activities, massed pipe bands, Clans and Societies [like the U.S. ICDBL], Highland athletics, Celtic foods, whiskey tasting and a pub tent. There will be a “Night Festival” at 8 pm on Saturday, June 14 in the Pub Tent on the Festival grounds.

Directions: The Morven Park International Equestrian Center is located one mile North of Leesburg, VA on Rt. 15 at Tutt Lane. For information call 1-800-752-6118 or visit the festival website at www.PCFest.org. A one-day ticket at the gate is \$15 / children 6-12 \$7 / Family ticket for 2 adults and up to 4 children \$44. A two day pass is \$24 for adults, \$12 for children. Advanced tickets may be bought at a discount through the Barnaby Productions’ advance ticket sales line, 703 938-9779. Children under 6 are free. NO pets.

International Celtic Fling And Highland Games – Lancaster County, PA - June 28-29, 2003

For the first time the U.S. ICDBL will be setting up an information stand at this very well established Celtic Festival – while featuring Irish and Scottish cultures, this festival is very eager to bring representatives from all the Celtic heritages. We look forward to helping festival-goers discover Brittany. Anyone who would like to come and help out at the stand would be very welcome to join me!! - Lois Kuter

Here is a somewhat synthesized press release about this festival:

The fifth annual Celtic Fling and Highland Games, is a remarkable collection of the music, dance, traditions, customs, foods and legacies of the seven Celtic Nations joining together June 28-29 at the Mount Hope Estate and Winery in northern Lancaster County, PA (also the site each year of the annual Pennsylvania Renaissance Faire).

Much of the phenomenal growth of the Fling can be attributed to the unique blend of the past and the present that the festival calls upon. From traditional Scottish shanties and roaring Irish pub songs to original Celtic folk rock, from classic Highland dance and Irish reels to their modern interpretations based upon the same time-honored steps, the festival appeals to both traditionalists and those seeking modern day Celtic influences.

Among a great line-up of musical acts, the “headliner” for the festival is **Eileen Ivers and her seven piece**

Immigrant Soul Band. Perhaps most noted for her three and one-half year run as Riverdance's chief instrumentalist, Eileen started playing fiddle at the age of eight and has since won seven fiddle titles, a tenor banjo title, and over 30 medals. At the All-Ireland Championships, she has become the most awarded competitor ever.

Also on stage will be: Canada's **Glengarry Boys**, traditionalist/modern-day rockers who take 175 years of Scottish music and weave it into their signature sound fusing a central strand of Scotland's Glengarry heritage with musical influences from other ethnic cultures. **Tornaod** burst on the European music scene in the 1990's and hasn't stopped since. This Paris-based band has evolved an inter-Celtic musical mix, melding the sounds of Brittany, Ireland, and Scotland. The result is a wholly original and progressive experience that promises to take you to the cutting edge of today's European Celtic Music. **The Prodigals** is a foursome which has garnered critical acclaim on both sides of the Atlantic with their vibrant, jig-punk approach to Irish music. From Philadelphia comes **Blackthorn**, with their popular mix of traditional and contemporary Irish music. **The Wailing Banshees** have burst onto the Celtic rock scene with a signature blend of lusty lyrics and sultry harmonies. This all female a-cappella ensemble provides yet another new Celtic musical twist.

Along more "traditional" lines: **Charlie Zahm** can deliver "a rousing good song of the sea" or slowly caress the lyrics of a long lost ballad. Texan crooner, **Jim Hancock**, is renowned for his dynamic voice and guitar work, and excels on mandolin, acoustic bass, and cittern. From Western Pennsylvania come the harmonious melodies of **Fieldstone**. Performing throughout Ohio, New York, Maryland and West Virginia, they feature traditional songs and ballads from the British Isles and a stirring selection of jigs and reels. Also appearing Sunday is **A Traveler's Dream** with hammered dulcimer artist extraordinaire Maggie Sansone and her merry band of dancers and musicians, including Celtic harpists, fiddlers, and pipers.

When it comes to dancing, Celtic energy is alive and kicking and a whole lot of fun at the Celtic Fling. Always crowd pleasing are the high-spirited dance and comedy routines of Canada's **Tartan Terrors**. On Saturday, visitors can root for their favorite Highland dancer as the Fling's third annual **Society of Highland Dance Competition** hits the stage. In cooperation with the Scottish Official Board of Highland Dancing, the Fling's competition showcases 100's of students at a variety of performance levels in such highly-aerobic and intricate dances as the "Sword Dance," the "Half Tulloch", and the "Highland Fling". For Sunday only, the **Irish Step Dancers from the Quinlan Academy of Irish Dance** in Bethlehem celebrate the joy and beauty of traditional Irish dance.

Celtic tradition demands a full pipe and drum band and the Celtic Fling does not disappoint. On Saturday, the Quittapahilla Highlanders Pipe Band of Annville, PA will perform and on Sunday, the sounds of multiple bagpipe bands competing under the auspices of the Eastern United States Pipe Band Association fill the air.

The Celtic Fling's **Highland Athletic Games** are now officially sanctioned by the Mid-Atlantic Association of Scottish Athletics whose judges operate under the centuries-old rules of the Scottish Stewards Association. Scores of competitors compete for cash prizes, medals and trophies in the sheaf toss, hammer throw, caber toss and other recognized worldwide Highland games events.

And there's the Rob Roy Epee Tournament, an exciting presentation of the ancient art of swordsmanship. Fencers from across the region line up for this yearly challenge of grace and aggression with the ancient epee blade.

The traditional Celtic music, dance and games work up a traditional Celtic appetite that is readily satisfied by the many Irish, Welsh, Cornish and Scottish foods and drink that are to be found about the festival site. Fish 'n' chips, meat pies, Scottish eggs, and shortbread are just a few of the ethnic delights available. Always a favorite is the Faire's own micro-brewery, the Swashbuckler Pub and Eaterie featuring four varieties of ale brewed right before your very eyes. If the vintner's art is more to your liking, you'll delight in paying a visit to Bacchus' Retreat only a short jig down the lane, where you'll receive complimentary vintage samplings from the Mount Hope Wine Cellars.

Along the tree-shaded lanes you'll discover scores of imported and handcrafted Celtic arts and crafts in dozens of shops nestled among the Estate gardens. It's another Celtic cornucopia, only this time filled with Irish wool, Scottish tartans, the artistry of the blacksmith, an herb garden and apothecary shop, jewelers at work, woodcarvers, and potters. You can even look up your family ancestry from the genealogy books and charts found under the colorful tents of the many Scottish Clans in attendance.

How to Get There: The Celtic Fling and Highland Games are a production of the Pennsylvania Renaissance Faire. You'll discover the festivities on RT 72, 15 miles north of Lancaster and 14 miles east of Hershey, 1/2 mile south of PA Turnpike Exit 266. Festival hours are 11 AM to 8:30PM. Adult admission is \$21.95, and children ages 5-11 are admitted for \$8.95.

For additional information, contact the Faire box office at 717-665-7021 x 231, 9 AM to 4 PM Monday through Friday, or visit the Festival's Virtual Box Office at parenfaire.com where discount festival tickets are also available.

A Notable Breton Explorer of the 18th Century: Yves-Joseph-Marie de Kerguélen

Raymond Jacq

For the last five years I have been writing a book concerning my Breton parents and the challenges that they experienced as Breton immigrants in this country as well as their former life in Brittany. My mother was born on the estate of Trémarec (Tref Marchoc), which is located outside the village of Landudal (Finistère) where her parents labored as tenant farmers. It was at the Chateau Trémarec where Kerguélen was born many years before my mother set foot on this earth. I found his story interesting.

Yves-Joseph-Marie de Kerguélen, explorer and future rear admiral of the French Navy, was born on February 13, 1734 at the Chateau Trémarec, which is located outside the small village of Landudal (Finistère). He attended school at the Collèges des Jésuites in Quimper where he excelled in mathematics and Latin. Before he was fifteen, both of his parents had died, leaving him as the sole provider for his three sisters. At sixteen he entered the Garde de la Marine at Brest where young noblemen were trained to be naval officers. By the time he was twenty-eight he had been to Canada, married, became a father, and had fought several battles during the Seven Years' War (our French and Indian War). However his greatest adventure started on May 1, 1771 when he set sail from the Isle de Groix (Brittany) with two ships under his command, Fortune and Gros-Ventre. He had been commissioned by King Louis XV to search for a shorter route to both India and China and to find the then mythical "southern continent" (Australia)

By December 8, 1771 he had succeeded in mapping out a shorter route to India. Then, on January 16, 1772 he set sail from the Ile de France (now Mauritius) in the Indian Ocean in search of the "southern continent". It was on February 12, 1772 that Kerguélen discovered the archipelago that today bears his name. He returned to France where

he boasted about the "continent" he had discovered and of its vast potential. For his accomplishment the King promoted Kerguélen to captain—much to the distress and jealousies of eighty-six other lieutenants—and decorated him with la croix de Saint-Louis.

To substantiate his boastings he was given another commission to again explore the "Southern Continent". He left Brest on March 16, 1773 with the ships Roland and Oiseau under his command. At Ile de France the ship la Dauphine joined the expedition. During this voyage the relationship between Kerguélen and his officers deteriorated but it did not prevent the expedition from reaching the northern part of the archipelago on December 14. Interestingly, Kerguélen never himself set foot on the island that was to bear his name. Upon returning to Brest on September 7, 1774 Kerguélen was sued by one of his officers; not only had Kerguélen insulted him before members of the crew but he had also illegally smuggled a sixteen-year-old girl aboard. On May 15, 1775, Kerguélen was tried by a court-martial and found guilty of the charges. He lost his grade of captain, his position as an officer of the King, and was sentenced to six years of incarceration at the Château de Saumur. After more than three years of confinement he was released as a result of the American Revolution—the navy needed experienced officers after France allied themselves with against Great Britain on February 6, 1778

Because he felt betrayed by the Ancient Regime, Kerguélen was an early supporter of the French Revolution. He was made a Rear Admiral and retired from the navy on April 4, 1796. He died less than a year later at his home in Paris. Only seven people followed the funeral procession to the Père Lachaise cemetery. On March 31, 1911 the municipal council of Quimper paid a final tribute to one of its own sons by renaming le boulevard de l'Odéon to le boulevard de Kerguélen.

An American Traveler in Brittany in the 1920s.

Amy Oakley, Enchanted Brittany. New York: The Century Co., 1930

The following is an excerpt from Chapter X: The Black Hills of Finistère

Huelgoat, literally “wooded height,” stands on the road from Châteaulin to Morlaix. It should if possible be visited on a fête-day, as the costumes of its women are among the most beautiful in Brittany. Our first stop in the hill-country is the town of Brasparts, a rendezvous for hunters; otherwise uninteresting save for its fascinating church which, with its curious ossuary and its calvary depicting Saint Michel’s victory over a most archaic dragon, well repays a visit. After Brasparts our interest centers on vistas of Mont-Saint-Michel d’Arrée with its tiny chapel to the saint—the highest point in Brittany.

As Kerjean is the Versailles of Brittany, so is Huelgoat its Fontainebleau; a châteauless Fontainebleau, however, but bearing a resemblance nevertheless as to sun-flecked forest paths, moss-grown rocks, and gurgling brooks. Huelgoat forms perhaps the most appropriate center for a sojourn in Argoat—inland Brittany. But, despite Huelgoat’s rustic charm, my own preference lies with Armor, the country of the sea. Callac, paradise of trout-fishermen, is not far distant, nor is Saint-Servais, birthplace of that “son of the hills adopted by the sea,” Anatole Le Braz.

Herdsmen of the hills may be seen in the highlands around Huelgoat. It is a mysterious cloud-capped region cleft by ravines—one in the forest of Huelgoat known as the Gouffre d’Ahès, for here, ‘tis said, were cast the bodies of Ahès’s lovers. Dangerous bogs have engulfed the too adventurous; a country haunted to-day and through long yesterdays by Ankou stalking with his scythe of death.

Saint Herbot, most popular saint in the neighborhood, like Saint Cornély, is the patron of horned cattle. The church bearing his name is the Mecca of herdsmen; and all oxen are allowed to rest on the day of this saint’s pardon. A native youth poured forth a description of that day of days:

“There were, monsieur et dame, not a few beasts—bulls, cows, and calves—driven around the church this year. The grounds were packed with cattle-owners and visitors from Huelgoat. Have you seen the hair from the tails? It will lie before the altar for a twelvemonth and then be sold for brushes. There was a year of epizooty when so many herds were driven to Saint-Herbot that the sale of hair brought three thousand francs.”

The chapel of Saint-Herbot stands against a background of ancient trees. Beneath their shade a moss-grown calvary, medieval in expression, replete with meaning, guards the entrance to the portico of the Apostles, who stand in painted dignity within their niches, having somehow survived the vandalism of revolutionists. Stepping inside, we were cut off from the present by mysterious time-blackened walls that spoke to us of an age of faith like a sun long set in a sea of doubt, yet lighting still with its afterglow the heaven-aspiring land of Brittany. Standing between colossal columns at the entrance to the bell-tower, we were confronted by the radiance of a luminous rose-window through which light streamed upon altar and tomb, statues fashioned with loving hand, a rood-screen masterly in execution.

... Seven Roman roads radiated from Carhaix. Today the town has little to attract the tourist if we except a few antique houses, one the birthplace of La Tour d'Auvergne, who was named by Napoleon the "first grenadier of France." It is recorded that in his youth La Tour d'Auvergne wished to join four hundred men of his regiment who were following La Fayette and Rochambeau to fight for America's freedom, but the king could not grant leave to his officers to take part in a combat against a friendly nation.

The pleasantest episode of our short stay at Carhaix was falling in with an elderly cultivator of the soil who volunteered to show us the insignificant remains of the Roman aqueduct, considered entirely beneath our notice by our contemptuous chauffeur [a local man from Châteaulin whose services were hired], and which we were endeavoring to find afoot. The old man, wearing a wide straw hat with flowing velvet streamers, was returning to his farm, an unwrapped loaf of bread tucked under one arm. He peered through gold-rimmed spectacles with interest when told that we were Americans with Celtic blood and that we admired the singing of Breton bards.

Had we heard Jaffrenou, a resident of Carhaix?

Yes, we had had that pleasure.

We should see the crowds that gather to hear him when a Gorsedd (song-festival) is held on the Ménez-Bré... his bard name is Taldir. It appears that Great Britain, like ancient Gaul, is divided into three parts: England, Scotland, and Wales, and that in Wales and Scotland, not to mention Ireland, the Celtic tongue is often heard to-day. When Jaffrenou traveled in these lands he found that he could converse with their people and understand their speech.

And had our friend know Le Braz? The kind old face beamed upon us. Indeed he had, and did he not read Le Braz's books by the fire of a winter's night? Those dealing with the past history of Armorica interested the country man the most. To him it was inspiring to remember that the Romans had trod these selfsame roads before the dawn of the Christina era ... When tilling his fields he had even turned up several of their coins.

Although we preferred the old fellow's company, it was necessary to return to our cantankerous chauffeur. I had asked the latter whether he has lost the fingers of one hand during the war and, stepping on the gas, he had replied: "No, an accident when speeding."

Monsieur had inquired how that could be, as we had noticed that the car bore a plaque with the image of Saint Christophe. The man looked so absurdly crestfallen that I hastened to put in a word that, although his hand had been injured, did he not think it was owing to Saint Christophe that his life had been spared? ... at which his rotund face regained its former complacency.

Speed being the idol of this particular driver, the long ridge of the Montagnes Noires, as we approached Châteauneuf-du-Faou, is blurred in memory. I recall, however, that we paused in the town to admire the costume of a wedding party and, as Americans, were warmly greeted.

The old man we accosted had been a miner in Arkansas and had worked his way to Birmingham via New Orleans.

"All these men your see here," said he, waving a lean arm toward the spirited dancers of the gavotte, "have been to America, working in the Michelin tire factories or in the silk-mills at Patterson, New Jersey. That is where the bride and groom, with the costumes you so

much admire, will live ... in Patterson, New Jersey."

At Pleyben, too, memories of dancers on the sunlit place share the honors with my remembrances of "the latest in date of the great Breton Calvaries" ... comparable to the calvaries of Saint-Thégonnec and Guimiliau. Highways cross at Pleyben, which strands on the route from Morlaix to Quimper and that one which we traveled from Carhaix to Châteaulin.



A FEW NOTES ON CELTIC EVENTS IN NORTH AMERICA

The Celtic Heritage Society of Canada

The following is drawn from the website of this organization: www.celticheritage.org.

Our desire at the Celtic Heritage Society of Canada is to provide a forum for artistic and literary events, programs and festivals of all the Celtic communities in Canada - Breton, Cornish, Irish, Manx, Scottish and Welsh - and to provide a meeting place for all persons interested in sharing or knowing more about these cultures. The Society is actively looking for memberships from the public. So join now and become a part of the legacy as we drive toward the building of the new Celtic Heritage Centre. The Celtic Heritage Centre is planned to be a 120,000 sq. ft. facility located on Hastings Street in the "Heights" district of Burnaby, British Columbia. The proposed \$30 million project would include meeting rooms, a 500+ seat flexible Theatre-Recital hall, activities rooms, a library, museum, restaurant/pub facilities, retail shops and office space. The Celtic Cultural Centre has the potential to not only contribute to the community and region as a venue for Education, Arts and Entertainment, it has the strong potential to be self-sustaining through the provision of much-needed meeting, conference and event facilities for clients in Burnaby and the Lower Mainland of British Columbia.

Celtic League Pan-Celtic Conference May 17, 2003

Although this information was received too late for inclusion in our February newsletter or timely arrival in this May issue, the following press release gives a good idea of the interesting conference organized by the American Branch of the Celtic League each year.

Highlighting the featured speakers will be the noted Liam O Caiside, "Manx: A Living Language". Mr. O Caiside will examine current status of the Manx language and outline expected progress for the growth and spread of Manx. Celtic League President, Stephen Paul De Villo, will address the turnout with an oftentimes overlooked situation in Irish history: "Robert Emmett's Revolt". This should prove to be an especially timely remembrance since Irish-Americans are presently marking the bicentennial of this patriot's actions. Attendees will be entertained with the musical stylings of Sandra Reid. She is a world class performer who specializes in the singing of traditional Celtic songs and dirges in their original languages. With the May 17th meeting being the 29th anniversary of the first Pan-Celtic Conference in New York a large contingent of Celtic enthusiasts is expected. For more information check on the web at www.celticleague.org

23rd Annual Harvard Celtic Colloquium October 10, 11 & 12, 2003

This is an annual conference of Celtic Studies scholars organized by the Graduate Students and presented by the Department of Celtic Languages and Literature of Harvard University. The focus has been on the ancient Celts, but this conference includes a wide range of topics by scholars from all over the country and the Celtic world. For details about this year's gathering as well as information on past year's presentations contact the web site: <http://celticstudies.com/harvardceltic.html>

NEW FLYERS - On the next three pages you will find two flyers developed for use at Celtic festivals to present some of the most basic symbols of Brittany and a map of the Celtic countries - any ideas to improve these would be welcome - Lois

Symbols of Brittany: *The "ermine" and the "gwenn ha du"*

Lois Kuter
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International Committee for the Defense of the Breton Language
169 Greenwood Ave., B-4, Jenkintown, PA 19046
www.breizh.net/icdbl.htm

The information below is drawn primarily from: Philippe Rault, Les drapeaux bretons de 1188 à nos jours, (Editions Coop Breizh, 1998) and Jakez Gaucher, La Bretagne de A à Z, (Editions Coop Breizh, 1998)

The Ermine: Why is a member of the weasel family a symbol of Brittany?



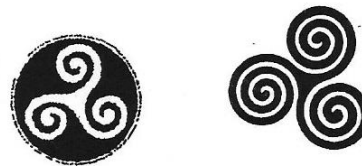
The ermine is indeed a weasel which turns white in the winter, except for the black tip of its tail. For centuries the pelt of this animal had been much sought, and its relative rarity meant that it was worn by nobility, judges, and high clergy of Europe in the Middle Ages. An often repeated legend in Brittany traces the Bretons' adoption of this animal to Alan Twisted Beard (Alan Barbe Torte). It is said that in the 10th century the courage and ferocity of this little animal inspired him to defeat the Normans who tried to invade Brittany. The motto "death rather than defilement" inspired by the tenacity of the ermine is also said to have been taken on by Anne of Brittany in the 15th century. But it was Pierre 1^{er} Mauclerc who took on the Ducal throne of Brittany in 1213 who is credited with the introduction of the ermine symbol to flags and banners which would come to symbolize Breton independence.



How do you get from the animal to the symbol? -
The black, arrow-like symbol which is called an "ermine" is in fact a representation of just the tip of the tail of the animal which was attached by a pin or sewn in the middle of the animal's pelt. This evolved from a bit of a tail to a variety of stylized forms

The Triskell

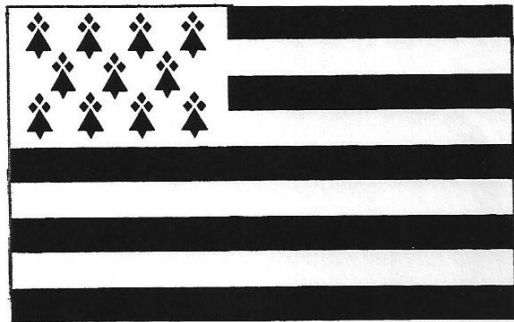
The Triskell is not a Breton symbol, but an ancient Indo-European symbol. The three "wings" symbolize the three basic elements of the world: water, air and fire. The Triskell was used by the Celts of the La Tene period on helmets and brooches, and can be found widely in early Irish illuminated manuscripts such as the book of Kells. In Brittany the Triskell could be found in certain church decoration in the 15th and 16th century, but it has only been widely used as a motif since the 1920s. Given the popularity of the Triskell today in Brittany for artistic design and as an element of the logo for a number of cultural organizations, it is not surprising that one might think the Bretons invented it.



MORE ON OTHER SIDE

The "Gwenn ha Du" -- Brittany's flag

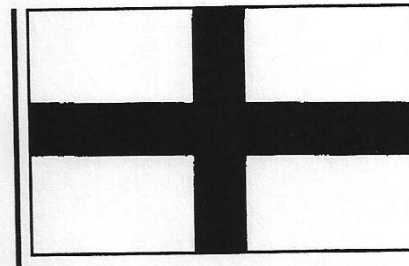
In the Breton language, "gwenn" = "white" and "du" = "black". That indeed describes Brittany's flag. This flag was created in 1923 by Morvan Marchal, a Breton nationalist. It was first flown publicly in 1925, but forbidden by the French government after World War II as a dangerous symbol of separatism. The *Gwenn ha Du* was defiantly flown at public events and at demonstrations by Breton militants during the 1960s and 1970s as a symbol of pride in Breton identity. But it was not until the end of the 1980s that the flag could be found everywhere in Brittany, flown in front of public buildings as the flag of Brittany.



The five black bands stand for the Dioceses of Upper Brittany (eastern Brittany), and the four white bands stand for those of Lower Brittany (the western half). Not surprisingly, one finds a field of ermines in the left corner. The dioceses were established in Brittany by the 9th century as basic regions of the Catholic Church. Today they are still important as major cultural areas. The four western dioceses—Leon, Treger, Kernev and Gwened—correspond to the four major dialects of the Breton language.

The Kroaz Du - another flag of Brittany

The Kroaz Du (= "black cross" in the Breton language) is recognized by some in Brittany as the national flag. It dates back to 1188 when it was carried by Bretons in the Third Crusade to distinguish them from the French, English and Flemish. Until the 16th century it was also flown on Breton ships to mark their nationality.



Patron Saint(s) of Brittany

Brittany has two patron saints. **Saint Yves** (Sant Erwan, in Breton) died in 1303 and is also the patron saint for judges and lawyers. His day is May 19th. **Saint Anne** (Santez Anna), Jesus' grandmother, is also considered a patron saint of Brittany and her day is July 26.

The seven "founding" saints of Brittany are also well known, and a pilgrimage called the "Tro-Breizh" takes one around Brittany to the sites of each of their cathedrals

Samson	in Dol
Padern	in Vannes / Gwened
Corentin	in Qumper / Kemper
Pol	in Saint-Pol-de-Léon / Kastell Paol
Tudwal	in Tréguier / Landreger
Brieuc	in Saint-Brieuc / Sant Brieg
Malo	in Saint-Malo / Sant Malo

CELTS and CELTIC LANGUAGES

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

IRELAND

GAELIGE (Irish Gaelic)

Republic of Ireland (26 counties) - population 3,917,336

The 1991 census showed that 1,095,830 people, or 32.5% of the population can speak Irish with varying degrees of ability. 1996 figures showed 1,430,205 Irish speakers, of whom 353,663 declared greatest fluency. The Irish-speaking heartland areas (the Gaeltacht) are widely dispersed along the western seaboard and are not densely populated. They contain about 79,000 people or 2.3% of the total population of the Republic.

Northern Ireland (6 counties) - population 1,685,267

The 2001 census revealed that there are 167,490 people in Northern Ireland claiming knowledge of the language (including 75,125 people claiming total fluency). This is 9.98% of the total population. The 1991 census showed 142,003 claiming knowledge of Irish.

WALES

Population 2,903,085

CYMRWEG (Welsh)

The 1991 census indicated that there are over 530,000 Welsh speakers in Wales (19% of the population). The traditional Welsh heartland areas are the North and West where high percentages of Welsh speakers are found (two-thirds of the total speakers). A significant number of Welsh speakers are also found in the industrial valleys and coastal cities of South Wales where most of the population of Wales is concentrated.

GALICIA, Spain

GALEGO (Galician)

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

According to the 1991 census 91% of the 2,753,000 inhabitants of the autonomous community of Galicia understand Galician and 84% also speak it. However, the same census indicated that only 48% use the language on an everyday basis.

The information about each language has been pulled primarily from the Mini-Guide to the Lesser Used Languages of the European Community (European Bureau for Lesser Used Languages, 1993), from various issues of Carn (newsletter of the Celtic League. Thank you to Ben Peeson for information on Bable.

SCOTLAND

Population 5,062,011

GAIDHLIG (Scottish Gaelic)

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

THE ISLE OF MAN

Population 76,315

GAELG (Manx)

In the 2001 census 1,689 people (2.2% of the population) said they can speak Manx with some degree of fluency. In the 1991 census just 643 reported that they can speak Manx. The census of 1901 showed 4,657 speakers of Manx.

CORNWALL

Population 501,267

KERNEWEK (Cornish)

According to estimates, Cornish is spoken fluently by about 300 people, and with varying degrees of fluency by a few thousand people. Cornish ceased to be spoken in Cornwall by the end of the 18th century with the loss of its last native-speakers, but is today being revived.

BRITTANY, France

Population 4,040,690

BREZHONEG (Breton)

No census of France has ever included questions on languages, but several recent surveys have been conducted in Brittany and an estimated 250,000 to 300,000 people use Breton as an everyday language today. Most Breton speakers are concentrated in rural western Brittany (Breizh-Izel, Lower Brittany). In eastern Brittany (Breizh-Uhel, Upper Brittany), a unique Franco-Roman dialect called Gallo is spoken in rural areas.

ASTURIAS, Spain

BABLE (Asturian)

Bable (boba-lay) is not a Celtic language, but like Galician has been influenced by earlier Celtic speakers inhabiting this area of Spain. It is a mix of Iberian (Spanish), Celtic, and some Euzkader (Basque). Bable is spoken by some 450,000 people in Asturias (44.4% of the population) according to a 1991 government survey. The Keltiberian strain in the language is strongest in the rural and mountain areas.

Prepared by Lois Kuter
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www.breizh.net/icdbl.htm

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