

# BRO NEVEZ

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



## KUZUL ETREVROADEL EVIT KENDALC'H AR BREZHONEG

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# BRO NEVEZ 131

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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.

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.

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

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### UNITY OF BRITTANY



On June 28<sup>th</sup> an estimated 15,000 to 17,000 Bretons gathered in the rain to demand the re-unification of Brittany – the inclusion of the Department of Loire-Atlantique in the administrative region of Brittany which now includes the Departments of Morbihan, Ile-et-Vilaine, Côtes d'Armor, and Finistère. Since its separation from Brittany by the Vichy government in 1941, polls have shown that Bretons in Loire-Atlantique and the rest of Brittany favor this reunification.

Another demonstration in Nantes is called for September 27<sup>th</sup> to continue demands for reunification. To follow news on the issue of re-unification and to get more information check out the website for the organization Bretagne Réunie: [www.bretagne-reunie.org](http://www.bretagne-reunie.org)



### NEW BOOKS FROM BRITTANY

Reviewed by Lois Kuter



**Jean-Jacques Monnier, Lionel Henry, Yannick Quénéhervé. *Histoire de l'UDB – Union Démocratique Bretonne, 50 ans de luttes*.** Yoran Embanner 2014. 359 pages. ISBN 978-2-916579-60-3.

Breton political parties and organizations to lobby for Breton autonomy have come and gone, but the 50 year anniversary for the Union Démocratique Bretonne marks a particularly long run for any group in France.

Its roots grow from CELIB, (Comité d'études et de liaison des intérêts Bretons) founded in 1945 to focus on reform and modernization of the Breton economy and planning – for example, for roads and transport, housing and electrification of the countryside. CELIB included elected officials of Brittany, labor union leaders, university scholars and leaders in the cultural movement. This post-war period was marked by industrial growth and the loss of jobs with the industrialization of farming and fishing.

A more direct ancestor of the UDB was MOB (Mouvement pour l'organisation de la Bretagne) founded in 1957 as the first post-war Breton political party. Its aim was to get a regional parliamentary representation to administer Breton affairs. This organization included Bretons of all political leanings which was a challenge when election system changes required a choice of parties.

The UDB was founded in 1964 by students of MOB who found themselves in conflict with an “old guard” leadership, especially on the issue of the Algerian war. Strongly in support of anti-colonialism, the UDB was small at its start and has never grown so large that it has presented a serious challenge to other mainstream political parties of France who would field candidates in Breton elections. Numbers of party members would go up and down and the UDB would have internal squabbles but also a remarkable resilience. Getting off the ground at all was a challenge in a period when the media tended to link pro-Breton activity to extremism. And the action of a small number of Bretons during World War II to collaborate with Germany with the hopes of winning independence for Brittany would be dragged out to stigmatize pro-Breton activity (a problem still today).

While the UDB was very much a small political party it regularly fielded candidates and through this it helped to bring important issues to public attention – the need for Breton in the schools, the need for Bretons to have decision-making power for economic development, and the importance of working in a European and international context. The UDB long fought for the reunification of Brittany, but as with so many other demands this would go nowhere in the highly centralized operation of the French state. While the UDB condemned the bombings of the FLB it also strongly condemned the French State for being responsible for provoking this action, and the UDB stood in solidarity with Bretons imprisoned for their action (or presumed action).

While UDB candidates were not highly successful, the UDB was certainly effective in getting a message out – through posters, newspaper press releases, books and pamphlets, and slogans such as “Brittany = colony” or “live, work and decide in Brittany” which certainly rings

true today as a popular demand taken up in a slightly different version by the Bonnets Rouges. The UDB magazine *Le Peuple Breton* was also influential in giving a voice to Breton aspirations as was its Breton language counterpart *Pobl Vreizh* which would become an insert to the French version, but nevertheless a regular presence for Breton language journalism – rare in earlier days.

A number of influential Bretons in the worlds of politics, economy, and even the music world at one time joined the ranks of the UDB and this book presents a few of them briefly. While regularly present in local elections, in 2004 a UDB candidate was elected to the Regional Council of Brittany and the first UDB Deputy to the National Assembly was elected in 2012.

For an American, understanding the French electoral system can be challenging and while this book does not try to present it to beginners, it does succeed in demonstrating the challenges a Breton political party faces in the need to ally with more “main stream” parties in elections.

The authors of this book have looked at the UDB from the inside and out, and this book is an honest portrayal of history rather than a celebration of a 50<sup>th</sup> anniversary. Jean-Jacques Monnier is a historian and geographer who has written a number of books on contemporary Breton history. He joined the UDB in 1965 and has analyzed the history of this party and Breton elections over a long period of time. Lionel Henry is a professor of history and geography who has written several important books on the Breton movement including the *Dictionnaire biographique du mouvement breton* reviewed in Bro Nevez 129 (February/March 2014). Yannick Quéénéhervé is a worker, union activist and political militant who furnished 143 photos of people, posters, demonstrations and meetings which bring this book to life.

The book is arranged chronologically and then by theme to give a very interesting look at this influential political party of Brittany which will remain an important voice for Brittany..



**Yannick Quéénéhervé. *La Bretagne au cœur & le cœur à gauche – Souvenirs d'un leader ouvrier de la SBFM.*** Yoran Embanner 214. ISBN 978-2-916579-66-5. 383 pages.

This book is a very interesting complement to the history of the UDB reviewed above as a personal account by a very active member, Yannick Quéénéhervé. In the first 60 pages of the book he introduces us to his family starting with grandparents,

focusing especially on his father who served in the navy and was an avid sportsman. Yannick himself was born in 1953. He recounts his childhood, years as a teen, time in military service, and his passion for sport – a theme which returns from time to time in the book.

As is the case for many Bretons, encounters with others in emigration or travels outside of Brittany brought a higher awareness of his own Breton identity. And military service brought a certain dislike for authoritarian rule, reinforced in early work experiences with a boss whose style of "bossing" was less than admirable.

At the age of 20 Yannick Quénéhervé joined the UDB and also became an active member of the union CGT (Confédération Générale du Travail). Nearly year-by-year the book recounts activity as a construction and metal worker with the SBFM, union organizer, and active supporter of the UDB and an election candidate for the party. A photographer at numerous demonstrations – for workers on strike or for a Breton cause like support of the Breton language or support for the reunification of Brittany – his photos would grace the pages of UDBs magazine *Le Peuple Breton* and are also plentiful in this book. Quénéhervé also contributed a number of articles on Breton industry and problems of layoffs and unemployment to *Le Peuple Breton*.

The 1970s were turbulent times in Brittany with labor unrest, resistance in Plogoff to a nuclear power plant and the massive black tide caused by the wreck of the Amoco Cadiz. Interspersed in detailed accounts of union activity and election campaigns for the UDB are tidbits of family information. This is sometimes just a paragraph or a few sentences among a dozen pages, but enough to feel like you have met family and friends.

And interspersed sometimes abruptly would be little tidbits of history – a sentence in the middle or ending of a chapter noting France and Russia sending cosmonauts into space, among them the Breton Jean-Loup Crétien, in 1982. Or you would learn about Bernard Hinault winning his 5<sup>th</sup> Tour de France in 1985, the Berlin Wall coming down in 1989, or the terrorist attack on the Twin Towers in New York City in 2001. These seem to pop out of nowhere, but put the details of Quénéhervé's local action in an international context and remind us that no matter how locally rooted Bretons are, they are always engaged with a wider world.

As an adjunct Mayor and member of the Municipal Council of Lannester, Yannick Quénéhervé was active in work to develop programs for youth and he was also a leader in promoting bilingual education in the schools, serving in the mid-1990s as president of APEEB (today Div Yezh) which supports Breton in the public schools.

Medical issues forced retirement in 2008 from factory work but not from action. This book will be of most

interest to those who were active in the labor movement and UDB with this author as well as to those who have an interest especially in the Morbihan area and the city of Lorient. But, the details in this book give a remarkable view of Brittany of the 1970s, 80s, 90s and 2000s, and of the particular engagement of one militant for the UDB, workers' rights, environmental justice and the language and culture of Brittany.



### DEEP INSIDE A BRETON SKULL 42 - The "Bonnet Rouge" upon our skulls and also deep inside

Jean Pierre Le Mat

American friends, here is a story linked with strange European clothing traditions. These traditions are foreign to you. But you didn't miss anything.

Before the Revolution of 1789, the French society was divided into distinct classes, represented by three "orders": aristocracy, clergy, and the "third estate." This third estate aggregated all the commoners, rich and poor, bourgeois, tradespeople, working classes, poor people.

The distinction between classes permeated the whole society, even in how one looked. The "sumptuary laws" prohibited commoners from dressing as gentlemen or clerks. Commoners had not the right to wear clothes with bright colors, nor laceworks. Peasants had not the right to wear velvet clothes. Despite some bravado from rich bourgeois in the big cities, these laws concerning clothing were followed as a whole, because it was a tradition and a sign of recognition.

And what about headgear?

Only the upper classes, clerks and noblemen, had the right to wear a hat with a brim, silver buckles or charms. The working classes could be identified by their unattractive cap. It was forbidden for commoners to wear a hat with a brim. And it would never come into the brain of a noble knight or a cardinal to wear a cap or bonnet, except perhaps in bed! During the Breton revolt of 1675, the rebels, poor countrymen, wore their usual cap. Their representatives could be distinguished by a bright color. According to first article of their proclamation called "code paysan": "*The fourteen parishes, united together for the freedom of the province, will be represented by six people to explain the reasons of their uprising. Their*

*communities will pay their expenses, and will provide them with a red cap...*"

The French Revolution created a change in the clothing people wore. In their desire to be equal to the nobles, some deputies of the third estate wore large hats and bright colored clothes. In contrast to this, activists wanted to show their opposition to aristocracy. They were identified as "Sans-culottes", because they wore the usual trousers of the commoners, whereas the gentlemen wore breeches. The "Sans-culottes" wore also a Phrygian cap as a symbol of freedom. The origin of this symbol is not obvious. According to some historians, in ancient Greece and Rome, the freed slaves wore this headgear. According to others, when revolutionary people from Marseille came to Paris, they wore this cap, which was common in the mountains of Catalonia. According to others, it was the cap of convicts from Brest who landed in Paris in 1792 after their release.



Actually, inspiration came perhaps from America. The cap was a symbol of freedom during the American War for Independence, twenty years earlier, and remained in the flag of New York State.

A symbol can be devastating. On June 20, 1792, the crowd invaded the Tuileries Palace. The sans-culottes asked King Louis XVI to wear a Phrygian cap.

He accepted. This was the downfall of the monarchy in the eyes of everyone. The King could not be respected as before. He was no longer above the people and above the common law. Nobody cheered him at the ceremonies of the Federation Day, on July 14. Less than one month later, on August 10, 1792, the French monarchy collapsed. On September 21, 1792, the power of the King was officially abolished. King Louis XVI was beheaded on 21 January, 1793.

One of the first decisions of the new masters was abolition of the sumptuary laws. In October 29, 1793, it was claimed that "*no person of either sex may compel any citizen to dress in a particular way.*"

The Bretons took advantage of this abolition, in their ways both imaginative and festive. Headresses and clothing of the women were adorned with lace, ribbons and exuberant colors. Hats of men reached sometimes extravagant sizes. Local cloth markets, together with old clan solidarity created "gizioù", i.e. local fashions. "*Kant Bro, kant giz*" (one hundred countries, one hundred fashions) is now a popular adage. These fashions evolved over generations since the late 18<sup>th</sup> century until

the middle of the 20<sup>th</sup> century, when they finally disappeared. Nevertheless, they remain a cultural element. Their importance depends on the distinctive look of each.

Today, the red cap is in fashion again. But deep inside the skull of the Bretons, those who wear this headgear are not guerillas. They have not the fierceness of the warriors. They have not the power of the noblemen. They have not the authority of the clerks. They are commoners of the 21<sup>st</sup> century: farmers, industrial workers, and unemployed people. They represent the commoners and the "freedom of the province".

The future will tell if they will prevail.



<http://www.centre-histoire-bretagne.com/>

### KREIZENN ISTOR BREIZH Center for the History of Brittany

The Center for the History of Brittany was established in April 2012 with the goal of fostering knowledge of Breton history – "History, a stake in the future."

As noted on its website its objectives are to serve as a resource for individuals or groups interested in the history of Brittany. This includes providing information, a calendar of events, and access to expertise and in depth studies. An objective is also to provide opportunities to reflect on Breton history and to support historians' production and distribution of their work. This involves action to get organizations, authors, associations, etc. actively engaged in promoting knowledge of Breton history. And Kreizenn Istor Breizh also aims to support activities related to Breton history – commemorations and public events.

The lack of Breton history in school curricula has meant that Bretons have needed to take an active role in producing information of all kinds for young people and adults who have not had the opportunity to become familiar with their history. The website of Kreizenn Istor Breizh offers a wealth of resources to explore different periods of Breton history and different topics. For those who really want to get an in-depth knowledge, there are links to other resources and bibliographies to guide you to lots of reading.

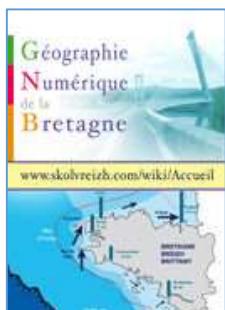
## 20 YEARS FOR THE LOKARN INSTITUTE

[www.institut-locarn.fr](http://www.institut-locarn.fr)

The Institut de Locarn was founded in 1994 by Joseph Le Bihan, whose business expertise has taken him worldwide to work, teach and consult. The Locarn Institute, based in Locarn in the Côtes du Nord, was launched with Jean-Pierre Le Roch, deceased in 2006, and during its past 20 years it has served as an important think tank for Breton entrepreneurs addressing economic, social and environmental challenges in Brittany. It takes as its inspiration the following quote by Jules Verne: "Every great thing that has been done in this world was done in the name of exaggerated hopes. For anything a man is capable of imagining there are others who can bring it to life."



This is indeed the spirit of this institute where the best minds of Brittany are encouraged to "think outside the box" to find creative ways to support economic development in Brittany.



## GEOGRAPHIE NUMERIQUE DE LA BRETAGNE / ONLINE GEOGRAPHY OF BRITTANY

[www.skolvreizh.com/wiki/Accueil](http://www.skolvreizh.com/wiki/Accueil)

Skol Vreizh has produced a new online resource about the geography of Brittany. Put together by a team of geographers under the direction of Pierre-Yves Le Rhun, this follows-up on earlier collaborative works in 1976 and then in 1994 with an analysis of changes through 2014.

The website can be navigated in a variety of ways and you will find a wealth of detail from the earlier studies as well as the 2014 analysis.

Topics include the natural world and environmental changes, demography (every possible statistic about population and distribution of people), agriculture, maritime economy, industrial development, tourism, land management, commerce and trade, transportation, urban development, coastal development and protection, administrative structure, and the question of reunification.

The website is easy to explore and texts are presented in a visually pleasing manner, accompanied by hundreds of maps and charts of statistics. This is an excellent source of information on the many changes in the relationship of Bretons to the land and sea.

## E PROJET : BRETANIA

[www.bretania.fr](http://www.bretania.fr)

This web resource put together by Bretagne Culture Diversité was launched in February 2014 and is supported by the Region of Brittany. It draws documents from a number of archives and collections giving access to some 350,000 documents on a range of topics from the universities and archives in Brittany. This includes reproductions of old documents, photos, film, audiovisual resources, museum collections, maps and newspaper archives.

There are Dossiers on different themes – language, history, geography, demography, saints and legends, etc. For each there are links to a wealth of related topics. There's an interactive map, and there's a chronology of history which has endless links to related visual and print documentation. Lots of fun are the Clichés Bretons – two minutes of fast-paced and humorous films and animations to de-bunk misperceptions (often negative ones) and clichés about Brittany – weather, Upper vs. Lower Brittany, Breton as a patois vs. language, pronunciation of the Breton language, Breton emigration, coiffes of Brittany, the Breton flag, etc.

## DASKOR Le site de la littérature bretonne

[www.daskor.org](http://www.daskor.org)

This is a new website designed to give access to Breton literature – primarily Breton language literature that can be difficult to find. This includes some very old texts as well as more modern authors of poetry, theater, novels, and short stories. So far the site includes 34 authors, 44 titles and 919 texts.



## EUROPEAN OBSERVATORY FOR PLURILINGUALISM

[www.observatoireplurilinguisme.eu](http://www.observatoireplurilinguisme.eu)

This site contains a wealth of information on the languages of Europe and work to promote plurilingualism – the ability to speak several languages. Information is available in a number of languages and you can find lots of research studies and reports. While there is a focus on the importance of Europeans to speak several of the main languages – Spanish, French, German, etc. – the need to protect the large diversity of languages found in Europe is not ignored.

## BREIZH POELLREZH

[www.breizh-poellrezh.eu](http://www.breizh-poellrezh.eu)

The first thing you see when you arrive at this website are 7 Celtic flags (for Brittany, Ireland, Wales, Isle of Mann, Cornwall, Scotland and Galicia). And the words for “welcome” in some of the Celtic languages sends a clear note that Celtic identity is part of this site. In fact this is a website focused in large part on the needs of travelers visiting Brittany and Normandy for basic information.

Formed in the early 1990s and based in Pont-Aven today, Breizh Poellrezh has defined the following mission (as stated on its website):

*Make your visit to Bretagne and Normandie as relaxing and enjoyable as possible, be it a holiday, short break, business, or property viewing.*

*Provide you with routes, maps, hotel information, guides to towns and villages, places of interest to visit,*

*Provide the facility for you, by way of a "Resources" section, to make your travel arrangements, including car hire and hotel reservations from the comfort of your home.*

*Provide some guidelines, should you be considering buying a property, so avoiding some of the pitfalls.*

*Assist you to travel with your pet.*

The website includes an introduction to various areas of Brittany and Normandy, a guide to food and drink (including recipes), the basics of buying property and taxes, hotels and transportation tips, and a basic introduction to unique cultural traditions of these areas. Included is a very nice introduction to the Breton language as well.



## THE CELTIC CONGRESS 2014

Each year Celtic peoples gather for a festive and educational conference, rotating the site to one of six countries: Ireland, Scotland, Wales, Cornwall, Isle of Mann or Brittany. And each year a different theme is chosen. This year the congress was in Wales from August 11 to 16 and the theme was “The Industrial Heritage of the Celtic Countries.” As well as speakers on this topic the congress included Welsh classes, trips,

concerts and informal musical gatherings, and a medieval banquet in Cardiff Castle. And certainly there was plenty of time for greeting old and new friends. Next year the Congress will be in Cornwall. For more information: [www.ccheilteach.ie](http://www.ccheilteach.ie)

## THE INTER-CELTIC FESTIVAL OF LORIENT

[www.festival-interceltique.com](http://www.festival-interceltique.com)



The Inter-Celtic Festival of Lorient should not need an introduction. This is the 44<sup>th</sup> year for this 10-day festival based in the city of Lorient which incorporates some 4,500

musicians, singers, dancers, and artists of all kinds from Scotland, Ireland, Wales, Cornwall, the Isle of Mann, Galicia and Asturias, as well as Celts from nearly every continent of the world. Each year a different Celtic part of the world is featured and this year it was Ireland. Some 750,000 people attended the festival over its 10 days and over 1,200 volunteers helped to keep things running smoothly.

Not only is there a huge parade (which now gets air time on French television), but there are over 100 concerts and performances, 60% of which are free. And there were workshops and lectures, spaces for poetry, art exhibits, a market place, book displays, and classes of all kinds, and many opportunities for musicians to informally get together to have a jam session. And then there were sports competitions – sailing, golf, foot races, and *gouren* (the Breton style of wrestling).

A highlight of the festival is the bagad competition – one of two to determine the championship for Brittany’s bagadoù- the unique Breton “bagpipe band” which includes Scottish style bagpipes and a drum section you will hear in Scottish pipe bands, but also bombards .. and that makes all the difference. The top three in the top category of bagad at the August 2 competition were: Bagad Kemper in first place, Bagad Cap Caval in second and Bagad Kevrenn Alré (Auray) in 3<sup>rd</sup>.

Also for piping fans is the MacCrimmon Trophy for Scottish Bagpipes and for the gaita. This year’s competition included 22 pipers, including 8 gaita pipers and 14 Scottish bagpipers. This is a multinational gathering of pipers who are the best in the world of these instruments. Winners this year were:

## Gaïta

- 1- Asturias: Álvaro Álvarez Fernández
- 2- Galicia: Xesús Rodríguez
- 3- Asturias: Jesús Fernández
- 4- Asturias: Javier Menéndez-Gonzalez
- 5- Galicia: Bruno Villamor Gay
- 6- Galicia: Marcos Tella Álvarez
- 7- Galicia: Lois Prado
- 8- Asturias: Fabián Fernández Fernández

## Scottish bagpipes

- 1-Ireland: Robert Watt
- 2-New Zeland: Stuart Easton
- 3-Ireland: Andrew Carlisle
- 4-Brittany: Quentin Meunier
- 5-Brittany: Alexis Meunier
- 6-Brittany: Gwenael Le Corronc
- 7-Canada: Lionel Tupman
- 8-New Zeland: Martin Frewen
- 9-Scotland: David Shedden
- 10-New Zeland: Liam Kernaghan
- 11-Ireland: Andrew Wilson
- 12-United States: Ed Jones
- 13-Scotland: Callum Moffat
- 14- Scotland: Anthony Collins



## EMGLEV BRO AN ORIANT & SKOL-VEUR POBL BREIZH

Emglev Bro an Oriant was founded in 1985 to gather a variety of organizations in the region of Lorient to coordinate their work and programs. This included bagads, Celtic Circles, choral groups, cultural centers, and those promoting and teaching Breton language and history. As a federation these organizations can support each other's' work and make it more widely known.

Each year Emglev Bro an Oriant helps to organize a University of the People in conjunction with the Inter-Celtic Festival of Lorient. This year it also received the support of Skol Uhel ar Vro (Cultural Institute of Brittany) and the Chamber of Commerce of Morbihan.

This year's university spanned August 4 to 8 and had a focus on Ireland, in line with that country being the country of honor for the Lorient Inter-Celtic Festival. Breton scholars and journalists as well as guest speakers from Ireland and the U.S. presented on a very interesting range of topics:

"Irish Pub," a documentary film on the conviviality of Irish pubs was shown.

Hilary Beirne, Secretary-General for the Saint Patrick Day Parade in New York City presented its history (since 1762) and the role of Irish Americans in economic and cultural life of New York.

Job an Irien spoke on the role of Irish saints in the early history of Brittany.

Roger Faligot spoke on Irish history and the role of Charles Jennings Kilmaine in the French Revolution and Irish uprisings of 1798.

A panel including Hilary Beirne, Art Hughes (University of Ulster & New York University), Niall O'Leary (dancer and head of the School of Irish Dance in New York), and Charles Kergaravat (co-founder of BZH-NY), discussed a range of topics related to Irish traditions in the U.S.: dance and music as well as the Gaelic language.

Erick Falc'her-Poyroux presented Irish and Breton music history and the renaissance of these traditions in the 1970s on.

Jean-Pierre Van Hees presented over 100 types of bagpipes and their diversity in technique and traditions.

Yann Rivallain spoke on Gaelic and Breton and their presence today.

Patrice Marquand presented literature and inter-Celtic myth: Merlin, Suibhne, Lailoken, Skolvan.

Erwan Chartier presented contemporary socio-economic links between Brittany and Ireland.

Malo Bouëssel du Bourg spoke about Produit en Bretagne, the image of Brittany and its high marketability, and the current plans for regional reforms in France.

Anne-Marie Chirou presented the work of Irish painters in Brittany

Bernard Rio spoke on Celtic traditions and beliefs related to Death.

During the run of the University the Cultural Institute of Brittany organized an exhibition of Irish art and the Book of Kells.



## MUSIC REVIEW

By Loisi Kuter



[www.poormansfortune.com/music](http://www.poormansfortune.com/music)

Because I can't describe this new CD any better, I am shamelessly copying the promotional jacket notes:

*... With the addition of Lafayette [Louisiana] native Beth Patterson, Poor Man's Fortune continues their obsession with the traditional music of Brittany, but this time with some local flavor. Produced by Jean-Michel Veillon [from Brittany] Bayou Curious combines Breton, Scottish, French & original music with a large dose of Cajun and Creole spice .. a staple in our Texas kitchen [the band is from Texas]. Add to the mix two of the best fiddlers in the business, Cajun favorite Michael Doucet and Scotland's legendary Brian McNeill, and you got a big 'ol pot of Celtic gumbo.*

This is indeed a delightful and unusual mix of Celtic and Cajun songs and tunes in a variety of instrumental and vocal combinations. The band Poor Man's Fortune is made up of singer Beth Patterson who also contributes bouzouki, English horn, an electric dulcimer, bass and percussion. Serge Laine is also featured on vocals as well as dulcitarre and accordion. Richard Kean plays Scottish Highland bagpipes and small pipes, and biniou koz, the high-pitched bagpipes of Brittany. Wolf Loescher provides drums and a variety of pecussion, and Larry Rone plays wooden flute, tin whistles and bombard, the "oboe" of Brittany.

As noted in the CD promo, fiddlers Michael Doucet and Brian McNeill join in as well as Jean-Michel Veillon on wood flutes, tin whistles and bombard. Guest artist Paul Broussard adds ribbon crasher and cajun cannon (and I have no idea what these might be!)

All of this talent adds up to a very complex and successful layering of instruments and voices for a nice mix of Breton and Cajun song and dances with a rousing suite of Scottish tunes to finish things off.

The band mines a number of Breton dances from Lps of the 80s and 90s. Ronds de Louidia combine flutes,

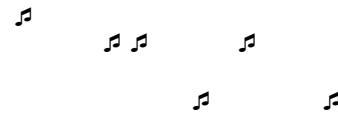
bagpipes and percussion and come to Poor Man's Fortune via recordings by the Breton groups Kornog, Ar Re Yaouank and the Bagad Kemper. In "An dro / Aux Natchitoches" the Breton dance *an dro* is featured and you'll hear Richard Kean and Larry Rone with an admirable pairing of biniou and bombard after a more delicate introduction with bouzouki. But this is not just an *an dro* – the dance forms the backdrop for a haunting Cajun ballad "Aux Natchitoches."

With "Bale Lann-Bihoué / Dañs plinn" the band draws a Breton march and tunes for the traditional Breton dance *plinn* from Lps by the Bagad Lann Bihoué and the group Skeduz. The Breton dance *ridée six temps* is set off by Serge Lanie on accordion who is quickly joined by flutes and strings before swinging into an Acadian two step. The instrumental compositon "The Brewery Tap" composed and performed by Richard Kean features Scottish small pipes and Jean-Michel Veillon gets to show off his virtuosity on wooden flute. The other instrumental piece "The snuff wife / Cutting braken / The Braes of Mellinish" features Highland bagpipes and a rich mix of flutes, fiddles, and percussion – sounding like a small army of musicians in its many layers of sound.

But the songs on this CD are really outstanding. "Dame Lombarde" is a French ballad from Louisiana's piedmont area which has many versions in France as well, and no doubt in Brittany since murder, magic and sad fates for lovers are well appreciated in song there too. "En revenant des noces" is also a song widely found in French language traditions – here inspired by a performance by Catherine Perrier and fiddler John Wright. Lullabies "Galine Galo" and "Salangadou" are from Louisiana's tradition and paired with a Breton gavotte which the Irish band Clannad helped to introduce world-wide. "La Bétaille / Madame Sosthène" are clearly songs of the Cajun tradiition with an unmistakeable swing. "Mardi gras" is a jazzy song from the tradition of masked horsemen going from farm to farm in rural Louisiana to carouse and collect ingredients for a gumbo. It lends itself nicely to the pairing of biniou and bombard.

The combinations of rhythms and sounds are sometimes surprising but always successful. The CD comes with attractive liner notes providing information about each selection on the CD as well as some photos to introduce the performers and some of their instruments. Check out the website for more information about this band and a sample of sound from this CD:

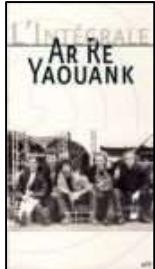
[www.poormansfortune.com/music](http://www.poormansfortune.com/music)



## HEARD OF, BUT NOT HEARD

### New Music from Brittany

Notes for the following were drawn from *Musique Bretonne* 240 (July/Aug/Sept 2014), *Ar Men* 200 (mai-juin 2014), the websites for Tamm Kreiz [www.tamm-kreiz.com](http://www.tamm-kreiz.com) and the Coop Breizh [www.coop-breizh.fr](http://www.coop-breizh.fr)



#### Ar Re Yaouank. *L'intégrale.*

This is a 4-CD set from this group who exploded onto the Breton fest noz scene in 1986 with a rock style. They would burn up the dance floor until 1996 but musicians from this group (called by some "mythical") are still very much active on the Breton scene. Founding brothers Fred and Jean Charles Guichen (accordion and guitar), David Pasquet on bombard, Gaël Nicol on biniou, and Stéphane de Vito on bass and electric guitars.



#### Bagad de Lann Bihoué. *La Tournée des 60 ans.*

Naïve Vision DV92064. For 60 years this bagad has represented the French navy touring the world and presenting the music of Brittany and the unique sound of the bagad. While challenged in the past by a rotating group of Bretons doing their military service, the longer-term commitment of musicians now has paid off in technical mastery.



#### Beat Bouet Trio. *Beat Bouet.*

"Bouet" in Gallo means "box" so you can expect the influence of hip-hop and rap from the Beat Bouet Trio who give a new swing to Breton dances. The group is made up of singer "Faya Gur" Molac, accordion player Ivan (Vanao) Rajalu, and drummer Tristan (T Burt) Le Breton.

#### Bivouac. \*\*\*\*

If you Google Bivouac you get tourist "bivouacs" in Brittany or you get a British alternative rock band from Derby. But neither has anything to do with this Breton trio made up of Ronan Robert on accordion and vocals, Ronan Le Gouriérec on bombard and sax, and Raphaël Chevallier on fiddle, with additional support from percussions and keyboards. Described as "festive" in spirit the style is jazzy/rock with roots in Breton tradition.



#### Brieg Guervenn. *Ar bed kloz.*

Guervenn sings in the Breton language and is backed by a rock band of talent. This CD includes 10 texts on a variety of topics and the talent of this singer and his band show that the Breton language is well suited to any style of music.



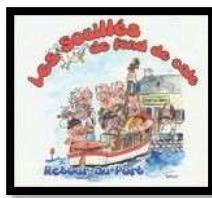
#### Les Ramoneurs de Menhirs. *Tan ar Bobl: le Feu du Peuple.*

Du-Man ha Du-Hont 11 new titles from a band with a surprising mix of *kan ha diskan* singing, electric guitar and song texts with a militant thrust. The group includes Richard Bevillon on biniou and Eric Gorce on bombard, Louise Ebrel and Maurice Jouanno on vocals and Loran on electric guitar.



#### Gilles Servat. *Libre Propos d'un homme sensible.*

This is a documentary film where singer Gilles Servat discusses a range of topics : how his songs originate, the Breton language, languages in schools, Breton chromosomes, books, islands, stories, militancy, and more.



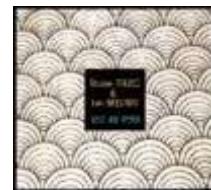
#### Les Souillés de fond de cale. *Retour au port.*

This is a maritime group of five with a double album with 30 new selections – traditional and newly composed songs marked by good humor and conviviality.



#### Colum Stewart and Heikki Bourgeault. *Hunter's Moon.*

This duo has performed since 2008 with a repertoire of Scottish and Irish tunes and some Breton dances and airs as well. Colum Stewart, from Scotland has been living in Brittany for a few years now and plays uillean pipes and flute. Heikki Bourgeault plays fiddle.



#### Rozenn Talec and Lina Bellard. *Leiz an dorn.*

Coop Breizh This is the first CD from this duo of singer Rozenn Talec and harpist Lina Bellard. Both have been marked by their engagement with the Kreiz Breizh Akademi which introduced them to the world's modal music, but each brings a unique exploration of music. In this CD they bring up some of the "darker" Breton language texts (murder, infanticide, etc.) but also pause for some lighter rhythms. Harp here is not mere accompaniment but a voice of its own.

## BRETON COSTUMES BRO BY BRO # 2

Natalie Novik

Editor's Note: Please see Natalie's article in Bro Nevez 130 (May/June) for a basic introduction to terminology related to Breton costumes. All photographs in this article are those of the author. Please do not reproduce them without her permission.

### Bro Vigouden (the Bigouden Region)

The descriptions that follow are very generic for the Bigouden country, where, like in the rest of Brittany every single village has seen the outfits evolve over time and space. What is amazing today is that, if you know what to look for, you can tell at a festival what village is parading, performing or dancing, as the dresses, the chupenn, the coiffes, the hats carry these secret codes...



The tall, towering coiffe of the Bigouden region is iconic. It has been used repeatedly in caricatures of Brittany. Today, it is used tenderly and respectfully by many artists and illustrators, impressed by the survival of the most inconvenient headdress you can imagine. In the windiest part of Brittany, wearing a 28 inch tall tower of lace while riding a bicycle is a feat that only the hard-headed Bigouden can accomplish. Only 20 years ago, the coiffe was a common sight in the villages strewn along the westernmost peninsula of Brittany and at high mass in the Kemper cathedral on Sundays. Its use has declined, reserved today for special occasions, but, together with the bright and impressive embroidery on the costumes, this outfit is a testimony to the pride of the Bigouden. To learn more about this amazing part of Brittany, I would refer our readers to the book "The Horse of Pride" by Bigouden author Per-Jakez Helias, available in English.

#### a) The men's outfit

It is not very different from the "glazik" outfit in nearby Kemper, but the main feature is the very impressive embroidery on the front of the chupenn. The chupenn is made of several layers of thick fabric, and men are thought to be better at embroidering



them with tight-fitting stitches, which require a lot of strength in your hands and fingers. The motifs are typically Indo-European and go back to the dawn of times: triskelions, peacock tails, wheels, suns, curled leaves and others, which are also found in India and the Middle-East. On the black background of the fabric, the only colors used for embroidery are bright yellow or orange, creating a very stark contrast. The embroidered panel is also much wider than in the Kemper outfit, and covers almost all the chest. It has evolved along the years, gotten larger, and you can find photos of the early 20<sup>th</sup> century with very little embroidery work. Also, it appears that until World War I, men wore "bragou braz" like in Kemper, but in most cases today, they wear straight black pants. What characterizes the men's hats is the fact that the brim is narrower than in Kemper, and there are three ribbons in the back.

#### b) The women's outfit

We will start with the coiffe, because it has a very unusual history. At the end of the 19<sup>th</sup> century, it was quite similar to Kemper, a little tiara of lace above the forehead, with a large ribbon tied under the chin and resting on the chest. By the 1930's, its height has grown to about 12 inches and had also become a chef d'oeuvre of lace, as Irish nuns were brought in the region after World War I to teach women lacemaking as a way to make some money in a very impoverished area. And the coiffes became taller and taller, until the 1970's where they reached a vertiginous 28 inches, with all the assorted problems of wearing them in a car, in a movie theater, etc... Since then, they have become a little bit, shorter, and the average size today is around 25 inches. It takes an army of pins to hold the tubular headdress on top of the velvet "koefbihan" under which the long hair is gathered, and I don't think you can wear this on short hair. It requires a great sense of balance, and I am always impressed by the fully-coiffed older ladies pedaling away on bicycles in the wind like unicorns...



What is very interesting is that the length of the skirt followed the height of the coiffe, i.e. as it grew taller, the skirts got shorter. Not to the point of being mini-skirts, mind you, but right under the knee, keeping the length from the skirt hem to the top of the coiffe pretty much the same. The embroidered chupenn is also a 20<sup>th</sup> century development, like for the men. The preferred colors are also orange and yellow, reflected again on a very wide and long white silk

apron, usually lightly embroidered with flowery motifs. However, another very striking characteristic for the Bigouden female outfit is the appearance by the early 20<sup>th</sup> century of large embroidered panels on the sleeves, sometimes over the entire sleeve length. As a result, the costume can be quite rigid. The background fabric, usually velour or velvet, is black, as widowhood in this maritime area is all too common. Red is also a color associated with widowhood, and can be incorporated in the panels.

### c) The crafters

As we mentioned earlier, the tailors and particularly the embroiderers in the Bigouden area had a very special status. For a while, particularly in the 70's and 80's it was feared that this could become a lost art, but as we mentioned in the previous issue of "Bro Nevez", a young artist, Pascal Jaouen, took upon himself to bring this magnificent tradition back to life and to pass it on to the next generation. His works encompass not only the Kemper region, but some of it is inspired by the Bigouden embroideries as well.

The lacework is done by the ladies, selling their work to the tourists in the villages and town shops. It is used for the coiffes of course, but also to make doilies, tablecloths, baby baptism robes and other items. It allows them to make a little revenue, and their work is a wonderful souvenir to bring back from Brittany.



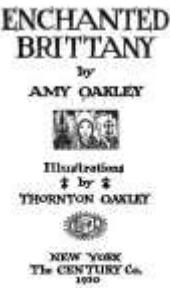
### EARLY 20<sup>th</sup> CENTURY TRAVELS IN BRITTANY

*Enchanted Brittany*, by Amy Oakley. Illustrated by Thornton Oakley. (New York: The Century Company) 1930.

#### Chapter XV – The Bigoudens at Home

Ever since our arrival in Brittany – indeed, since the time we had

set foot upon the platform of the Gare Montparnasse in Paris – we had been attracted by the bizarre costumes and pronounced racial characteristics of the Bigoudens. Those of the older generations were almost without exception short of stature, sturdy, leather-skinned, with none of the beauty and elegance to be found so frequently in other parts of Brittany, notably at Plougastel and at the Ile de Sein and, of a more sophisticated order, at Quimperlé and Pont-Aven. Yet there was something



about the homely faces of these people not without its own appeal. The older women, in their stiff costumes and miter-shaped head-gear, suggested often, both as to figures and physiognomy, the Duchess of "Alice in Wonderland" fame. The fathers of families had the look of dour seamen, dogged, taciturn. It was only the younger generation, the post-war vintage [post World War I], that was taller and less racially distinct. Having seen Bigoudens in numbers at the fête at Quimper, we naturally decided that we should at the first opportunity make a stay in their own section of the province, the peninsula lying to the southwest of Quimper, with capital at Pont-l'Abbé.

The usual mode of approach is to motor from Quimper to Pont-l'Abbé and Penmar'h. Our own, as it happened, was from Audierne (unfortunately the highway does not skirt the coast and railway there is none) to the extreme tip of the Pointe de Penmarc'h, where stands the lighthouse of Eckmühl. It was here, in the modest inn, Hôtel du Phare, that we decided to stop rather than at the somewhat larger hotel at Saint-Guénolé.

As we approached our inn, late of an August afternoon, it was barely visible for the clouds of blowing smoke arising from pyres of burning seaweed. Even indoors the odor of smoldering kelp pervaded, forcing an entrance when windows were shut through invisible crevices. One of our barren rooms overlooked the lighthouse grounds with their formal planting of tamarisks; how a spring of tamarisk in a florist's window transports me to the wind-blown coast of France! Our other bedroom at the back of the house had a view typically Breton – open fields, low-lying cottages. Here, as night fell, we watched the powerful white ray, a magic sword in brightness, pass at rhythmic intervals over the humble dwellings which, emerging from blackness, gleamed momentarily and seemed to cower as though in presence of a dread nocturnal reaper.

Minute followed minute, hour followed hour, and still the pitiless swath of light, revealing the poverty of these dwellings, alternated with abysmal blackness. To close our eyelids to shut out the blinding light was as useless as to close our casements against the insinuating smoke. We had deliberately chose to take the flavor of life at Penmarc'h. We had sought this source of light and found it ... were immersed, body and soul, in brightness, purified by its cleansing baptism. Loud-voiced merrymakers passed beneath our windows. Our dreams were punctuated with silence and with song, with darkness and with light.

Dawn found us eager to explore this land so foreign to any we had yet seen. We were driven in a rickety car along the rock-strewn coast. At the Trou-de-l'Enfer, a cavern on the margin of the Bay of Audierne, our chauffeur told us had dwelt in pagan times, so runs the legend, Ar-mer-noz (the woman of the Night), druidess

of the Ile de Sein. The rock of the Torch with its ominous surf was pointed out, where in the year 1870 five members of his family were swept to death before the eyes of the horrified prefect of Finistère.

A tidal wave in the sixteenth century did much to destroy the prosperity of Penmarc'h, which at that time had reached its peak. The devastated region was further scourged by the ravages of the brigand Fontenelle. Nowadays the traveler comes occasionally upon a surviving church or isolated half-ruined manor – all that remains to tell of the brilliant prosperity of Penmarc'h, once the rival of Nantes. The stretch of rocky coastline from the point of Penmarc'h to Saint-Guénolé is rich in the “harvest of the sea.” It was here that Lemordant painted his husky Bigoudens wrestling their sustenance from the waves. We were shown the artist’s cottage and the chapel of Notre-Dame-de-la-Joie perched on a rock beside the sea, primitive, rejoicing the heart of painters.

“It is a land of the lost,” our driver, a native of Quimper, remarked, failing to comprehend our appreciation as we watched a group of barelegged women raking on the beach, their gaudy woolen skirts upturned, spreading the dripping weed upon the rocks.

Obtaining the key from an old salt among several loafers who were gazing seaward, we entered Notre-Dame-de-la-Joie, which revives its past but once a year, on the fête of the Assumption of the Virgin. Expected ex-votos of fishing-boats hung before the altar, a two-stacked steamer and – a fresh note – the model of an aéroplane presented by a surviving aviator of the World War.

Farther along the coast we reached the chapel of Tronoan which overlooks the Bay of Audierne. Its weather-worn fifteenth-century calvary is the prototype of others in Brittany. Having a fondness for the lonely region of dunes and marshland, we penetrated as far as our car could take us and then proceeded afoot to the chapel of Saint Viaud which stands near the isolated rock whence this Irish monk, voyaging miraculously in his trough of stone, leaped ashore.

Built on the very margin of the waves, the saint’s chapel by a miracle has escaped being swept to sea. The edifice is one of the smallest shrines of equal beauty in the province. Its granite spire is in the best Breton tradition, open on all sides with flamboyant decorations and the four corners carved with apocryphal beasts. On two sides of the building, stone steps lead from the ground to the belfry. Two low doors and the chancel window form the only apertures. The exterior was, on the day of our visit, incased in orange lichen, which glowed in sunlight as did likewise the mellow growth on roofs of deserted cottages nearby. We wandered across the marshes toward the étang, beyond whose still waters rose the distant spire of Tronoan

The sun was dazzling, the heat oppressive. Quivering waves of light fluctuated over the outstretched sands. We were uncertain as to our bearings: what was water, what land, what mirage? The boom of the waves resounded in our ears, the cry of water-fowl; black and white vanneaux, heron-like creatures, stared us out of countenance. Who were we, mere humans, they seemed to insinuate, to force our unwanted presence upon the rightful possessors of the marsh? As once at the site of the submerged city of Ys we had beheld a lonely moorland, an isolated lake, the ever present ocean, so now again we saw a marshland, tarn, and sea through the transfiguring veil of Armorica’s legendary past.

The word “Penmarc’h” signifies Horse’s Head – some trace the derivation to a surmised resemblance of the Pointe de Penmarc'h to the head of a horse, while others conjecture that in primitive times the peninsula was noted for its race of wild ponies. However this may be, the name to-day connotes three things: the reef-bound point, noted for its thunderous surf; the town of Penmarc'h, once prosperous, now visited because of its church; and the solitary menhir of Penmarc'h, standing near the road to Loctudy. This menhir, a mighty monolith of granite, is formed in a manner to suggest the protruding foot (with great toe pointed skyward) of some prehistoric giant swallowed at time of cataclysm.

The Church of Saint-Nonna at Penmarc'h, a Gothic survival begun in 1308, was constructed by the wealthy privateers in the centuries before the discovery of Newfoundland, when Penmarc'h prospered as a center of cod-fishing. Those were days when Penmarc'h “could equip her 3000 men-at-arms, and shelter behind her jetties a fleet of 800 craft.” The façade of the church is decorated with archaic reliefs of fishing-boats of the time of the Duchess Anne, the date of whose first marriage almost coincides with the date of the discovery of America.

The toll of the sea has always been heavy along this rock-bound shore, which has likewise been ravaged by pirates and from which Fontenelle sailed with three hundred barks of booty to his lair in the harbor of Douarnenez. In the historic tempest and tidal wave three hundred boats, each with a crew of seven men, were lost. In 1681, Colbert issued an ordinance to the people of Kerlouan on the Point of Penmarc'h that “those who light deceptive fires at night, to attract and wreck ships, will be punished with death, and their bodies attached to a mast planted at the places where they had made the fires.” The other side of the picture shows the heroic sacrifice of many life-savers while rendering aid to barks in distress.

Apropos of Pont-l’Abbé the matter-of-fact Baring-Gould writes: “Here one is in the midst of the Bigouden country. Observe the curious and ugly way of wearing the hair

and the coiffes. There are many folds of skirts fastened round the waists. The women are remarkably plain and have staring eyes and expose their teeth! Those of us who have seen for ourselves or who know the country through the works of Lemordant and Lucien Simon beg leave to differ with this dismissal of the women and their costumes.

One of the outstanding features of the Bigoudens is that they in no way resemble other Bretons. It has been frequently said that this difference is not merely social but is indicative of a fundamentally different stock. Many writers, fancying a likeness between the Bigoudens and Mongolians or Tartars, have endeavored to prove an Oriental strain. These advocates point out the stolidity, the not infrequent almond eye, the barbaric Asiatic splendor of the costumes in which red and orange predominate in a manner to suggest a link with India. The fact that yellow (the color of dead leaves) is used for mourning also is mentioned as a Chinese characteristic. Despite the plausibility of many of the arguments brought forward, modern critical opinion seems to incline away from the Oriental or Phenician theory of origin of the Bigoudens and toward the probability of their belonging to a primitive pre-Aryan race, which would make them the original Breton inhabitants prior to the Celtic invasion.

Whether or not the arabesques worn alike on the breasts of men and women's garment represent an endless chain, the Celtic symbol of immortality, or whether they are indeed designs dating from the age of polished stone and to be found likewise in Tunis, and among the Incas of Peru, is a moot question. There is much evidence to bear out the theory that these patterns originally symbolized the worship of the sun.

Golden, as the name implies, are my memories of the Hôtel du Lion d'Or at Pont-l'Abbé. Is it not from this inn's terrace that the last of the embroiderers may be observed at his open doorway, intent on his labor of love? Touching in the extreme is the devotion of this elderly man, Corentin Gouletquer – Breton as his name.

"My father," so Corentin told us, "was a sabotier," his shop stood across the way. I was apprenticed along with thirty other lads to learn my trade of tailor. We began at the age of fourteen. No, girls were never taught the difficult stitches; they marry, so what would be the use?"

"You say you visited Pont-l'Abbé before the war; then you remember the good old days. Since that time the cost of silk has more than doubled; the natives can no longer order garments from me, although, as you see, for fêtes and marriages they wear those that have been handed down. Of all the artisans who were my confrères, monsieur et dame, I am the last. I have no apprentices. No one will learn the métier."

"It gives me courage to go on, monsieur et dame, when you buy this jacket on which I am working. I feared there might not be a purchaser. Now I shall begin another with a glad heart. I shall remember that my work is being worn in America, and I am proud that Monsieur, who is himself an artist, has one of my best pieces ... you see the peacock pattern on the sleeve? Some day people will collect these garments as they now collect furniture. This orange that Monsieur admires is of course the more splendid, the lemon yellow is half mourning; but nowadays mourners and others alike wear black as though for a funeral, even at the mass – velvet, it's true, but black, black!"

I remarked the exquisite work which he was putting on a pair of slippers. I said: "These are too lovely to wear. You shouldn't put such stitches on bedroom slippers."

To which he answered "Nothing is ever too beautiful, madame, and certainly not for a beautiful woman!"

Gallant Corentin! May he live long and prosper – solitary survivor in this later day of Pont-l'Abbé's golden age.

Profound melancholy haunts the lonely moorland – the *landes* of Penmarc'h. Swept clean by the salt winds from the sea, deserted by man – like many a Breton chapel - the peninsula wakes to life only on days of pardon. We had seen the splendor of a festival at Pont-l'Abbé. A native of the town, a young friar in resplendent robes, had celebrated his first mass before departing to a foreign field. Chests had disgorged their treasures. Once again the golden robes of priests had been equaled by the gorgeous orange-red garments of the congregation. Icons, the women resembled; themselves, it might have been supposed, objects of worship.

Nothing seen on the second Sunday of August at Pont-l'Abbé compared in spontaneity, however, to what awaited us at vesper-time on driving to Saint-Tual by the sea. There had been a benediction of the fishing fleet, flags still flew from the few boats assembled on this isolated shore. Peasant carts were drawn up near booths where girls in fantastically tall lace coifs, velvets and gaudy aprons, youths in many-ribbed hats tried their luck at the clay pigeons. Crowds streamed along the lanes. Mothers, bulky as only a Bigouden can be with the aid of the round bustle worn beneath the outer skirt, trailed their innumerable offspring toward the too tempting stands of edibles. Little girls in vivid bonnets, glittering with golden paillettes, fed bonbons to bewitching babies, their faces framed in silver-beaded satin. Behind them fluttered awnings, glaring white as sails in sunlight, and above, around, dominating as do the heavens in Brittany, glowed a sky of radiant blue with cloud legions of angelic brightness – a Lemordant canvas.

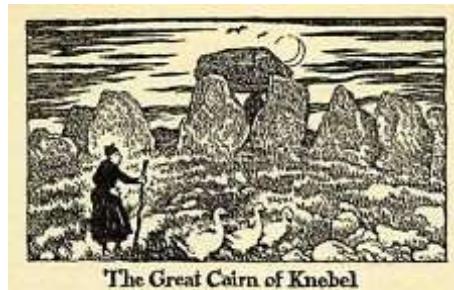
Although Lemordant, deprived of sight, may no longer paint this region, Simon and Dauchez still find their inspiration here. Brothers-in-law, masters both in their chosen fields, they come annually from Paris to spend their summers ... Dauchez to a bleak perch on the beach near Saint-Tual reached with difficulty by automobile – a means of locomotion abhorred by this painter – but ideal as a base (so he has used it for a quarter century) for yachting ... Simon to his admirably remodeled semaphore of Combrit at Sainte-Marine.

Gay as the flower-like colors which he paints at Breton pardons are the blossoms that bedeck the garden of Lucien Simon. The master has chosen to color his steps a celestial blue like that of hydrangea hedges which form the notable approach to the sheltered house. Gardens where lovingly clipped trees stand sentinel between the charming occupants of the house and the wind-tossed pines, exposed to the ferocious tempests of the Atlantic. That Simon, but whom the Bigoudens are to-day interpreted, is not himself of the race nor yet of Breton birth, is scarcely worthy of remark in this land of miracles.

#### ARTISTS IN BRITTANY

##### Editor's Note

It seemed interesting to explore some of the artists noted in Amy Oakley's travel account, not least of which is her husband, Thornton Oakley who provided hundreds of illustrations for *Enchanted Brittany* as well as other travel books.



Brandywine School. He would illustrate for a number of popular magazines of the period as well as his wife's travel books. He married Amy Ewing Oakley (1882-1963) in 1910 and they lived in Bryn Mawr, a suburb of Philadelphia. Both are buried in the Lower Merion Baptist Church Cemetery in Bryn Mawr.

Thornton Oakley (1881-1953) studied at the University of Pennsylvania in Philadelphia and studied art and illustration with Howard Pyle of the



(1869-1949) an artist in her own right. In 1902 they established a home and studio in Sainte-Marine.



Jeanne Dauchez was the sister of **André Dauchez** (1870-1948) who would become known for his paintings of Breton subjects as well.

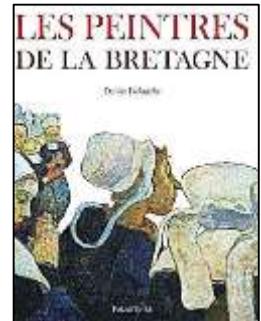


**Jean-Julien Lemordant** (1882-1968) was born in Saint-Malo and grew up in Brittany, studying architecture and then becoming a professional artist where Brittany was a center of his work.

He was influenced by Charles Cottet and Gaughin and the Pont-Aven school. He lost his eye-sight during military action in World War I.

##### Want to know more about Breton Art ...

Brittany has produced a number of well-known artists and has attracted artists (like Gaughin) who found the Breton countryside and people irresistible. Probably the best source of reliable and well-researched information about the wealth of Breton artists and artists who made Brittany their subject of choice is the book by Denise Delouche: *Les Peintres de la Bretagne*, 2011.





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