

BRO NEVEZ

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



KUZUL ETREVROADEL EVIT KENDALC'H AR BREZHONEG

No. 157

March 2021

Bro Nevez 157

March 2021

ISSN 0895 3074

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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. Contributions, letters to the editor, corrections, 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 mail print copies. 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.

This newsletter can be sent as a PDF file attached to an e-mail instead of the print version. Just let the Editor know how you would like to receive it. The e-mail version is much more colorful than the photocopied print copy!

Back issues of Bro Nevez can be found on the U.S. ICDBL website

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



Editor's Note

All back issues of *Bro Nevez* are now on the U.S. ICDBL website (www.icdbl.org). We have regularly posted issues of *Bro Nevez* in recent years, but now you can find the complete collection starting in 1981 with more "primitive" issues and running to the present. And as the years went by, so did changes come in the technology I used to produce the newsletter. So the quality of print has evolved. This home-produced publication moved from messy stencils run off on a mimeograph machine, to typewritten documents with "cut and paste" additions of illustrations, to the much improved process of computer editing.

Bro Nevez has never been slick and glossy in appearance, but we have tried to provide a content of interest and quality. So go back in time and check out some earlier issues of *Bro Nevez*.

My thanks to Jacky Faucheux who has managed the U.S. ICDBL website and posted issues of *Bro Nevez* there for us.

Lois Kuter

Breton Classes Under Attack

On Saturday, February 20, between 1,500 and 2,000 Bretons gathered in the streets of Brest to protest reforms proposed by the Minister of Education, Michel Blanquer, which would limit the teaching of Breton to three hours per week for each class level instead of for each class. The new reform impacts Diwan schools especially where there are several classes in each level, so that the three hours would be divided among them, significantly reducing Breton teaching. This comes in addition to policies which lessen the weight of Breton and regional languages in Baccalaureate exam grading for high school students.

The following is a statement by the European Language Equity Network (ELEN) protesting the French Education policies:



ELEN statement to the French Government regarding the Diwan Breton immersion schools

20th February 2021

On behalf of the European Language Equality Network, the international NGO for the protection and development of European lesser-used languages, we express all of our support to the Diwan Breton immersion schools, and to call on the French state to

immediately reverse its decision to cut the amount of teaching in Breton.

That we should have to ask this in the 21st century of a modern European state, in a European Union dedicated to the protection of its linguistic diversity, and as the world prepares to celebrate International Mother Language Day, only reflects what a dire situation we have come to regarding French treatment of the so-called 'regional' languages on its territories. The French state must cease its backward 19th century policies and systemic discrimination designed to eradicate these languages.

Language rights are human rights, and in this regard, France has failed as a state to offer any protection to its own citizens who speak a 'regional' language. Even during a major health crisis such as the COVID-19 pandemic it failed to offer the most basic health information in region languages despite recommendations from the UN, Council of Europe, and OSCE to do so.

France must also cease and desist in its deliberate, persistent campaign against Diwan that seeks to undermine the school organization, demoralize its staff, students and parents, which it has conducted since the school was first formed in 1977.

We therefore call on France to reverse its decision regarding the hours of teaching and give our full support to the request of teachers, to students and parents of the Diwan colleges and the Diwan network, for the maintenance of three hours of weekly Breton teaching by class and not by level. Granting these hours per level when there are several classes at the same level means cutting hours and possibly jobs. If the current attack against Diwan is successful, tomorrow it could be the public or Catholic Breton bilingual colleges and schools.

Furthermore, in order to begin to address the systemic discrimination by the French state against Breton and all regional languages, we call on France to:

- Ratify the Council for Europe's European Charter for Regional of Minority Languages, as required for EU Member-States.
- Bring forward legislation for a Breton Language Act that will ensure language rights and support Breton-medium education;
- Fully support the Paul Molac Bill on regional languages that will be voted on in the National Assembly in April. [see below]

On behalf of ELEN,
Davyth Hicks, ELEN Secretary General
Tangi Louarn, ELEN Vice-President.

But there was good news to follow in early March

Representatives of Diwan met with Emmanuel Ethis, Rector of the Academy of Rennes and an agreement was reached that Diwan could maintain three hours of Breton teaching for each class and not just for each level. The dialogue was a positive one and it looks like Diwan will also have a green light to open a high school in Vannes.

At the Regional level and with the Academy of Rennes progress seems possible and there is support for Breton language efforts. However, at the level of the National Education department, roadblocks remain most recently with the delay to renew a State-Region contract which especially impacts teacher training and the number of new posts that can be opened for bilingual teachers.

Challenges remain and parents and teachers should not have to hold massive street demonstrations to ensure that the Breton language is protected in the schools.

Language Rights in France – A Law to Protect and Promote Regional Languages

On December 30, 2019, Breton Deputy Paul Molac with other Deputies to the French National Assembly proposed a law on the protection and promotion of regional languages. A first draft was adopted with modifications by the National Assembly on February 13, 2020, and then by the Senate on December 10, 2020. In April the law will be considered anew by the National Assembly and hopefully adopted definitively. None of the provisions of this law are radical changes from past requests for measures to protect regional languages of France, but the law has the potential to add new support for languages like Breton in education and in public use.

Here's a summary of the essential points of the law introduced by Paul Molac from the website vie-publique.fr. (My translation with apologies for any errors in my understanding - LK)

The law proposition has a double objective of promoting immaterial patrimony and cultural diversity of which regional languages are one expression. In a general assessment of the French language and languages of France, there exist today some twenty regional languages in France proper and over fifty overseas. Nevertheless, their practice is diminishing.

Patrimonial protection of regional languages

The text recognizes, in patrimonial law, the existence of a linguistic patrimony made up of the French language and the regional languages. It includes these languages in the definition of patrimony and outlines the contribution of the State and local collectivities in their teaching, spread and valorization.

It accords them the status of national treasure as a body of goods strongly promoting the knowledge of French and regional languages. Being part of the national treasure category carries with it the application of specific regulations for protection. The goods in concern could be, for example, recordings or ancient manuscripts.

In the amendment of the Deputies the disposition of the law of August 4, 1994, relative to the use of the French language, called “loi Toubon,” was moreover rewritten to clarify “that they do not present an obstacle to the use of regional languages and public or private actions done in their favor.” According to the authors of the amendment the actual wording of the law [Toubon] is too imprecise and has served in too many cases to be made an obstacle to the use of regional languages.

The teaching of regional languages

At the initiative of the Senators, measures on the teaching of the regional languages, initially provided for in the law proposition but cut out by the Deputies, have been reintroduced.

The Education laws are modified to:

- Recognize a third form of teaching for regional languages, immersive teaching (teaching done during a large part of school time through a language other than French). Today, despite a rising interest for this teaching, it is not possible in public schools.
- Require communes of residence which do not have bilingual schools to contribute to school fees of private schools under contract which propose a bilingual teaching (like Diwan schools in Brittany). Numerous disputes exist over this “school fee” contract put into place by the July 26, 2019, law for a school trust which is only voluntary.
- Generalize the teaching of regional languages as an optional subject during the regular school day teaching schedule (from preschool through high school) on the model developed in Corsica for the past twenty years.

By amendment by the Deputies the government is required to submit two reports on the teaching of regional languages to the Parliament.

The use of regional languages in public services and civic documents

Bilingual signage is hereafter recognized in law. In a clear fashion the text authorizes public services to make use of translation in regional languages, for example on public buildings, road signs, and also in institutional communications.

In addition, all the diacritical marks in regional languages will be hereafter authorized in civic acts of the State. This concerns, for example, the acute accent on the “i,” the “o,” or the “u” used in Catalan or the tilde used in Breton and Basque. The use of diacritical marks is currently directed in a notice of 2014. This notice which gives a limited list of authorized marks has fostered disputes. This is a matter of ending difficulties encountered by parents who choose traditional regional first names.

Language Rights in Europe – the Minority Safepack

As reported in *Bro Nevez* 153 (March 2020) the Minority Safepack initiative was launched in 2013 to collect signatures in favor of the adoption of laws by the European Union to strengthen the protection of minority languages in Europe. Led by the Federal Union of European Nationalities (FUEN) the initiative outlined legal actions which would impact some 50 million Europeans and 60 minority languages. The Initiative succeeded in collecting 1,128,422 citizen signatures in support, reaching thresholds needed in 11 member states of the European Union.

The Minority Safepack Initiative was debated at the European Parliament in December 2020 and the Parliament adopted a resolution on December 17 in support of the Initiative. The Initiative’s proposals were then sent to the European Commission for its action. Sadly, the Commission decided in mid January that current measures in defense of minority language and cultures of Europe were already adequate and that it would not promote any new legal measures.

So legal measures that would add needed strength to the European Union’s work to support minority languages and cultures seem to be abandoned to the dismay of all those who have worked to advance the Minority Safepack Initiative.



Breton Place Names – Good News from Telgruc

In the December 2019 issue of *Bro Nevez* (no. 152) we reported on a protest of proposed street names in Telgruc which ignored the rich history of Breton language names in favor of French names with no meaning.

The following is my translation of a letter of thanks sent to all those protesting from the president of the association EOST, Yann-Bêr Kemener, which recaps the positive changes for Telgruc.

Telgruc, February 7, 2021

To: Artists, authors, historians, geographers, university staff, presidents of festivals, Breton associations and cultural federations of Brittany, who signed the appeal of September 9, 2019, in Quimper in favor of the protection and transmission of Breton place names.

In the name of members of the association EOST and the inhabitants of Telgruc who elected a new municipal government with 60% of the votes on March 15, 2020, I thank you for your mobilization and support. This action, along with the demonstration on September 14, 2019, on the beach of Traezh-Beleg in Telgruc, contributed to the abandonment of trite French names for streets proposed by the former municipality which would replace, purely and simply, centuries-old Breton names of villages. The new municipality has decided to designate Breton names for these streets [bilingual] in conformity with the old land survey of 1831 as desired by numerous property owners and citizens conscious of the patrimonial value of these ancient names. ..

Nevertheless, we must remain vigilant, everyone for his or her own community, to better inform mayors, elected officials and inhabitants of the danger of trite and stupid street names which have no tie to the languages, cultures, geography and history of Brittany, as we can see still occurring every day in the press.

Cordially, Yann-Bêr Kemener



Some Short – Positive – Notes about the Breton Language

Breizhoweb – 13 munud e Breizh

Breizhoweb.bzh

Breizhoweb is a television channel in Brittany that produces programming in the Breton language. The jury of the Prix de l'Avenir de la Langue Bretonne (Prize for the Future of the Breton Language) announced in February their nomination in the audiovisual category of the Breton language broadcast *Les professionnels de santé et la crise du Coronavirus – 13 munud e Breizh*. 13 munud e Breizh is a series produced in the Breton language which is sub-titled in French and English, and this particular episode focuses on health care workers and the Covid crisis in Brittany.

Blaz Produktion

Blaz Produktion was initiated in 1998 and beginning in 2010 it has been working to teach staff of retirement centers and nursing homes the basics of the Breton language to enable them to communicate with elderly residents. Blaz Produktion has been instrumental in teaching Breton teachers from other organizations (such as Raok or Roudour) how to conduct such classes for retirement home staff. The use of Breton for everyday tasks and events has proven especially beneficial for residents with Alzheimer's or other forms of dementia, and the demand for Breton language classes has been growing.



Mizvezh ar brezhoneg

March is the Month of Breton – Mizvezh ar Brezhoneg – when a variety of activities are

scheduled to promote the Breton language. For this fifth year, many events will be virtual, but plans are for a wide range of educational and fun encounters – for example, museum visits, nature walks and cooking classes conducted in Breton, the creation of a radio broadcast with Radio Naoned, a book club to discuss Breton language books, virtual visits to bilingual and Diwan schools, games and activities for children, and even a self-defense class for women ... all through the medium of Breton.

The events are the work of *Les Ententes de Pays* and their volunteers. These are organizations and federations in specific areas that promote the Breton language and culture year-round. This March's *Ententes* are the following: Ti Douar Alre (Auray), Sked (Brest), Raok (Carhaix), Ti ar Vro Treger-Goueloù (Cavan), Emglev Bro Douarnenez (Douarnenez), Ti ar Vro Gwengamp (Guingamp), Ti ar Vro Landerne-Daoulaz (Landerneau-Daoulas), Ti ar Vro Bro Leon

(Lesneven), Emglev Bro an Oriant (Lorient), KLT (Morlaix), Yezhoù ha Sevenadur (Nantes), Ti ar Vro Kemper (Quimper), Ti ar Vro Bro Kemperle (Quimperlé), Skeudenn Bro Roazon (Rennes), Telenn Ti ar vro / L'Ôtè (Saint-Brieuc) and Emglev Bro Gwened (Vannes).

Losses for the Breton Language and Culture

Eugénie Duval (1826-2001)

While the traditional music of western Brittany has always been recognized for its wealth of Breton language song, eastern Gallo Brittany has an equally rich heritage of song. Eugénie Duval from Mézières sur Couesnon inherited a wealth of song and stories from her father and neighbors in the area of Fougères. In the 1970s she would begin a collaboration with the organization La Bouèze where she would realize that the traditions of her family were not just relics of a past rural life but a vibrant part of today's cultural life of value to young people.

Eugénie Duval was a master of both song and storytelling and would perform at a number of festivals, winning prizes for both her singing and storytelling. She generously shared her arts with young and old and inspired new generations of Gallo singers and storytellers.

Jean-Dominique Robin (1956-2001)

Born in Rostrenen, Jean-Do Robin discovered the Breton language while a student in Rennes where he studied History-Geography and later went on to earn a degree in Breton. He became a teacher first in Loudéac and was then part of the first bilingual public school created in 1982 in Lannion. He would serve as president of the Union des Enseignants de Breton (Union of Breton Teachers) and as vice president of the Cultural Council of Brittany as the head of its teaching commission. He would also create a number of pedagogical resources and Breton language translations of books for youth, working with TES. A tireless supporter of the Breton language he was also part of the creation of Ofis ar Brezhoneg.

Robin was engaged in far left political parties in his younger years (Communist, Marxist, Leninist) and was active in work for the Committee for the Amnesty of Breton Political Prisoners and Stourm ar Brezhoneg. In the 1990s he was arrested (and released) as part of a sweep of Bretons suspected of harboring Basque militants. Known for his strong convictions and outspokenness, Robin was active with the organizations Association Médicale Franco-Palestinienne and France Palestine Solidarité Trégor.

While he retired from most of his more militant activities in the 2000s, Robin was certainly still very much present on the Breton cultural front as a kan ha diskan singer in a trio formed in 1988 with Claude Lintanf and Louis-Jacques Suignard. He performed at hundreds of festoù noz and even composed new repertoire for the plinn and gavotte dances.

Reunification of Brittany – An Ongoing Cause

This January 150 elected officials of the Department of Loire-Atlantique and the Region of Brittany (which is made up of the Departments of Ile-et-Vilaine, Morbihan, Côtes d'Armor and Finistère) published an open letter to French President Emmanuel Macron in the *Journal du Dimanche* demanding a referendum in the Loire-Atlantique on the issue of having this department rejoin the region of Brittany. The letter notes the numerous surveys over the past forty years that show that some two-thirds of citizens of Loire-Atlantique favor reunification. In the fall of 2018 a petition of 105,000 signatures was collected asking for a referendum. Surveys have shown that people of the four departments of administrative Brittany are also highly favorable to action to reunite Brittany.



On February 8, 2021, the Regional Council of Brittany inaugurated Breizh 5/5 signage signaling its desire for a Brittany which includes Loire-Atlantique. The Council also has a working group with members from all political parties to explore “cooperation between Loire-Atlantique and administrative Brittany in prospect of a reunification.”



The Ar Gedour website
Argedour.bzh

This blog features spiritual and cultural news of Brittany with an emphasis on the Catholic church and heritage. The site has posted over 5,000 articles – in French and Breton – and includes calendars of events such as pardons, masses in the Breton language, pilgrimages, concerts, etc. Articles provide background on the saints of Brittany, churches and crosses, religious traditions, cantiques, and pretty much anything going on related to spirituality and Catholic life.

There are also many articles of a more “secular” nature on the history of Brittany, place names, the Breton language, books and literature, music and theater.



Institut de Documentation Bretonne et Européenne (IDBE)

Bibliotheque.idbe-bzh.org

As massive project is underway to make documents and books about Brittany accessible on-line. So far some 10,700 books, magazine issues, and various types of documents are accessible on a wide range of topics – from farming and politics, to art and literature, music, history, sports, science and more. Many of the documents are long out of print so this is a valuable resource for those exploring nearly any topic related to Brittany.

And there is a large selection of books and other publications that can be purchased via this site. The site is easily searchable by author or topic or type of publication. Spend some time exploring the wealth of information now accessible to web users. The site is accessible using French, Breton or English.



NHU Brittany

Nhu.bzh/nhu-brittany

As noted in the last issue of *Bro Nevez* (December 2020) NHU Bretagne is a website created to present basic information about Brittany to counter presentations in French media which are inaccurate or “folkloric” in nature. Recently NHU (Ni Hon-Unan, “Ourselves”) has launched an English language initiative to give Brittany a wider international presence.

And on their website you will find a growing number of very interesting articles about Brittany, its history and culture. For example, you can find the article by Natalie Novik called « *Crêpes* » in *Brittany are like pizzas in Italy: discover the recipe!*

Bro Nevez readers should be familiar with Natalie Novik since she has contributed articles regularly to our quarterly newsletter, including many on the topic of cuisine. But you may not know anything about her. As presented for the NHU website article, Natalie was born in Paris of a mixed Breton-Russian family. She has a Master’s degree in American Indigenous history and currently lives in Alaska (since 1990). And she is President of the Celtic Community of Alaska.

I encourage *Bro Nevez* readers to check out Natalie’s article about crêpes on the NHU website: <https://www.nhu.bzh/crepes-in-brittany/> I include here a “taste” to “whet your appetite” - LK

The basic, rather thin, white wheat-based “*crêpe*” comes from Eastern Brittany.

Its thicker counterpart is called *galette* or *krampouez* in Breton-speaking Brittany and designates the ones made with buckwheat, or black wheat. The latter started being cultivated in the poor soils of Western Brittany by the 18th century, and did very well, so it was readily adopted as the diet basis. It could be simply folded and dunked in buttermilk, or, if the family was not dirt poor, an egg, a slice of ham. Even a Breton sausage could be added. Until the 20th century, cheese was not seen as edible in the countryside, where it was called *Laezh brein* (rotten milk). By comparison, today, Brittany produces more Swiss cheese than Switzerland!



PCI Collectif and the Bécédia – More resources to learn about Brittany

The PCI Collectif focuses on the recognition and protection of immaterial culture of Brittany and posts articles about things such as the fest noz, dances, embroidery, Breton wrestling, pardons, and recently posted a great article about crêpe-making. While NHU Brittany is designed for English speakers, you will need to read French to access the information on the PCI site. bcd.bzh/pci/

This is actually a site found within Brittany’s Bécédia (bcd.bzh) which has posted dossiers on some 200 topics – specific events in history, geography, nature, architecture and the arts, language, society and economy. The dossiers are nicely illustrated and full of information while being written for non-experts.

Bremañ and #brezhoneg – Resources to learn and improve your Breton knowledge

www.skolanemsav.bzh

I learned French in high school but found this knowledge woefully inadequate when I traveled to Brittany first in 1973 and then in 1978-79 (with a few trips since). Traveling by myself I learned French to take care of basic daily needs and to overcome what would have been an extremely lonely existence otherwise. While I have only had the chance to practice speaking French every few years (or less), I am an avid reader of books and magazines from Brittany (in French) and have found that this helps me maintain a good vocabulary. Writing is another matter, but computer “self-correction” programs for both spelling and grammar have made me a much better writer in French than I really am.

My knowledge of Breton is limited to a very beginner's level and without the initiative to really dig into studying, it is likely to remain pathetically limited. But, here too, reading has helped me maintain my limited knowledge. "Reading" is perhaps an exaggeration of my experience with the Breton language, but even in skimming material – sometimes more seriously than at other times – I can get a basic grasp of what is presented and learn a few new words.

I was reminded of the wealth of information available for Breton readers in reviewing the past few issues of the magazines *Bremañ* and *#brezhoneg* produced by Skol an Emsav.



Bremañ comes out six times a year and is a colorful 30 pages with lots of photos and illustrations and a wide variety of topics covered. My latest issue (No. 433, December 2020) includes articles about Guinea in Africa, Montenegro in eastern Europe, a new Breton political party called

Dour ha Frankiz, restoration of the Saint-Loup chapel in Lanvaeg, Ti Sant Erwan and its conversion to an arts and culture center, archaeological studies of ancient Celts with a focus on work and museums in Germany, the Celtic League and *Carn*, Jimi Hendrix, and Breton photographer Michel Thersiquel. Each issue of *Bremañ* also includes short notes on events and new books and CDs, as well as recipes and an interesting look at the contents of *Bremañ* issues from 10, 20 and 30 years ago.

There's something for everyone on the environment, culture, social issues, economy, history, and world events and people. The subtitle for *Bremañ* - Breizh hag ar bed, Brittany and the world - describes it well.



#brezhoneg is also bimonthly and is complemented by more information and audio material on the Skol an Emsav website. This 24-page publication is also very colorful and loaded with photos. It is intended to support those learning Breton and includes some bilingual lessons on

the use of particular verbs, adjectives, nouns, expressions, etc.

The bulk of the articles are in Breton, accompanied by a vocabulary list for some of the words in the article. But, learners can also revert to French sub texts or translations for some articles. Like *Bremañ* the topics covered are quite varied. My most recent issue (no. 42 for November/December 2020) includes short articles and notes about new Breton music recordings, New Zealand, washing ones hands and sanitation, how to talk about illnesses in Breton, the town of Mellionec, and profiles of sound technician Tomaz Kere and of singer/actor Lukaz Nedeleg. As a beginner with Breton,

I always like the two pages of images to which nouns (singular and plural) are attached. In this past issue they had to do with the interior and exterior of churches and chapels, but past issues have included names of trees, clothing items, house interiors, and hair styles. Other regular features are word games, a few comic strips and a recipe or two.

Like *Bremañ* the scope is international and the content is varied and presented in an attractive way that will give you the desire to learn more Breton.



SKOL-UHEL AR VRO
INSTITUT CULTUREL
DE BRETAGNE

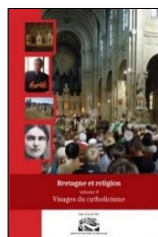
Skol Uhel Ar Vro / Cultural Institute of Brittany

The Cultural Institute of Brittany was created in December 1981 after years of planning and followed on the heels of other institutions which had as their aim to gather scholars of Brittany. Based in Vannes, the Institute is composed of 13 sections focused on topic areas: Art and Architecture, Music and Dance, Language and Linguistics, Written Literature, Oral Literature and Expressions, History, Economy and Culture, Laws and Institutions, Nature and Environment, Religion, Interceltic and International Relations, Sports and Games, and Youth and Education. Each section works on various projects including the preparation of travelling exhibits, conferences, books, or information to be posted on the Skol Uhel ar Vro website. And the Institute is not timid about speaking up on issues of concern in the promotion of Breton identity and culture. A major annual event for the Institute is the induction of new members into the Order of the Ermine in recognition of their life-long service to Brittany.

Below you will find a review of a book published by the Section on Religion ... just one of many publications from the members of Skol Uhel are Vro.

A Few New Books from Brittany

Reviewed by Lois Kuter



Bretagne et religion, Vol. 4 – Visages du catholicisme. Skol Uhel ar Vro / Institut Culturel de Bretagne, Vannes. 2020. 283 pages. ISBN 978-2-86822-129-2.

Spearheaded by Yvon Tranvouez, this book collects essays and interviews by 21 members of the Cultural Institute of Brittany's Section focused on religious history and life in Brittany. This fourth volume published by the Section focuses on Catholicism.

You don't need to be Catholic or even practicing any religion to appreciate the insights provided into the history and more contemporary changes in Catholic life in Brittany. Certainly one learns that there is great diversity within Catholicism and in the role and thinking of priests and nuns.

Many photos, illustrations, maps, and graphs bring people to life and document well the statistical information provided. And footnotes provide a wealth of resources to further explore the topics presented.

It's worth providing very brief summaries of the articles included in this volume to give an idea of the range of topics covered.

One begins with "*Catholicité*" by Yvon Tranvouez which lays out the overall topics to be explored, and closes with a "*Postface*" by Samuel Gicquel which very briefly sums things up. The bulk of the volume is made up of the following:

Rumengol – de l'Ancien Régime à la fin du XIXe siècle. Georges Provost, Marie-Thérèse Cloître
History of the church of Rumengol from the 17th century to the end of the 19th century, including a look at legends associated with the church and the pardon. Examination of church records as well as depictions in literature and newspaper articles provide an interesting look into the population served by this church.

Clergé et politique en Bretagne depuis 1848, Laurent Laot
Overview of activity by Catholic clergy in the political world – directly as elected officials and less directly in supporting particular political parties or positions.

Du catholicisme morbihannais au catholicisme romain – la figure Berto et ses réseaux, Frédéric Le Moign
Focus on Victor-Alain Berto (1900-1968) and his influence and relationships in the Morbihan Catholic community.

Religieuses "autrement" en Bretagne, au tournant des années 1960-1970, Laurent Laot
Examination of the changing relationship of nuns to the broader world and social changes including roles in the working world (teachers, nurses, factory workers), and in housing and dress.

Religieuses en monde ouvrier au lendemain de Vatican II – témoignage de Jeannette Le Berre, 1 avril 2017.
Personal account by Jeannette Le Berre of her work and activism in factories and the changes in the lives of nuns after Vatican II (1962-1965) as they integrated into working communities.

Nouveau seuil de détachement religieux et perspectives d'avenir – réflexions d'un acteur de terrain en Centre Finistère, Peter Breton

Peter Breton provides demographic statistics to show the decline of Catholic practices in central Finistère (the parish of Saint-Herbot which incorporates the earlier parishes of Arrée, Châteauneuf-du-Faou and Carhaix). A priest in this area himself, he examines changes in population and practices such as going to mass, marriages, baptism, catechism and funerals, as well as a drop in those choosing to become priests or nuns, tying this to broader social and political factors.

Sans nostalgie de la chrétienté – entretien avec Mgr. Denis Moutel, Saint-Brieuc, 26 mars 2019.
Interview with the bishop of St. Brieuc and Tréguier, Mgr. Denis Moutel, who describes his work and changes in Catholic practices in his diocese, not without a sense of humor and optimism.

Être curé de paroisse au XXIe siècle – entretien de Guillaume Caous, curé de Tréguier avec Paul Le Moigne, septembre 2018.
Interview with the parish priest of Tréguier, Guillaume Caous who tells of his training to become a priest and day-to-day work.

Le catholicisme à la base – l'engagement des laïcs dans les paroisses – entretien avec Serge Daniélou et Marcel Herrou
Interview with two laymen active in supporting church activities in the parishes of Cranou (which includes Rumengol) and l'Abbaye (with Daoulas). They speak of the role of lay people in organizing pardons, catechism classes, Bible studies, funerals and care of and communication about the churches.

Au sanctuaire de Sainte-Anne d'Auray – entretien avec le Père André Guillevic, recteur, 17 mai 2014, Sainte-Anne-d'Auray
Interview with the priest of the sanctuary of Sainte-Anne d'Auray discussing the population served by the church – why they come and how the demography has changed.

Sainte-Anne d'Auray: un Montserrat des Bretons ? Bruno Belliot, 17 mai 2014
The Director of the Académie de Musique et d'Arts Sacrés of Saint-Anne d'Auray describes the extensive work to train students in organ, voice and bombarde, and presents the performances given, the museum, and conservation work related to Sainte-Anne d'Auray, including votive objects, religious art, sculpture, and costumes. Also described is how the academy is integrated into this important pilgrimage site of Brittany.

Des églises et chapelles bretonnes entre usage partagé et reconversion, Yann Celton

Examination of how churches and chapels not used or little used for religious practices are protected or converted to new uses. Analysis of changing views of how buildings can be repurposed and the importance of respecting cultural and historical identities attached to them.

La dynamique de la Vallée des Saints – entretien avec Philippe Abjean, Carnoët, 15 septembre 2012

History of the revival of the Tro Breizh pilgrimage to honor the seven “founding saints” of Brittany and the creation of the Vallée des Saints which has seen a spectacular success in the erection of sculptures depicting over a hundred saints of Brittany. Philippe Abjean presents the positive energy to inspire Catholicism in both of these initiatives which have been viewed as impractical and crazy.

Les boîtes à crâne en Bretagne : une approche historique, milieu du XVIe-début du XXe siècle, Georges Provost

History of the ossuaries in Brittany and especially of the practice of preserving the skull of the deceased in boxes. In the 16th to early 19th century this practice was reserved for nobility and clergy and in the mid 19th to early 20th century it was adopted more widely. The article details the symbolism and changing practice as it is related to wider social changes and funerary practices.

Les surprises de la mystique et l'interrogation de la science : Mère Yvonne de Malestroit (1901-1951), Docteur Patrick Mahéo, Sœur Odile Briand
Biographical presentation of Mother Yvonne-Aimée, Superior of the Monastery of Malestroit whose life was marked by “marvels” – miraculous recovery from severe illnesses, stigmata, biolocation (being in two places at the same time) and apparitions and predictions. Also recounted are the efforts for her beatification.

Libre propos d'un évêque émérite – entretien avec Mgr François-Mathurin Gourvès, Rumengol, 27 septembre 2014

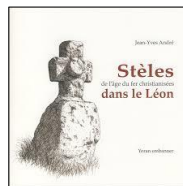
Interview with Monseigneur Gourvès (born in 1929) about his career in the Catholic Church and his frank ideas about the Church and its engagement in Breton society.

Libre prêtre de gauche – témoignage d'Élie Geffray, Dinan, 21 mars 2015

Account by a priest of his studies and intellectual influences, various roles within the Church, entry into local politics at retirement, and reflections on changes in the priesthood over time.

Du Tonkin à la Bretagne, Itinéraire d'une femme de dialogue – entretien avec Michèle Aumont, Crozon, 8 août 2016

Interview with a remarkable woman, Michèle Aumont (1922-2019) who lived in China and North Africa, and who worked for many years in factories as a labor organizer. She reflects on her childhood, adult life and the many people in and out of the Catholic world she met during her lifetime.



Jean-Yves André. Stèles de l'âge du fer christianisées dans le Léon.
Yoran Embanner. 2020. 143 pages.
ISBN 978-2-36785-033-7

This handsome little book – a square 8 x 8 inch size- is a presentation of pen and ink drawings of 70 steles found in 32 communes of the Bas-Léon, the far northwestern corner of Brittany. This is by no means meant to be a complete inventory of steles in this area, but a selection of steles from the Iron Age (80 to 562 BC) which have been Christianized by crosses placed atop them or etching of crosses on their surface. In many cases they have been moved from their original site to a church location. Unlike the rougher and much larger megaliths of the Neolithic, these steles are shaped – squared off, octagonal or rounded.

Jean-Yves André gives very little information about the history of these stones – for example when they were Christianized or a larger history or count of those not Christianized or destroyed over time. And one does not learn if or how the steles are incorporated into Breton religious practice today. But he does reference works where one might find abundant information on the history of these structures all over Brittany.

What this book accomplishes is to present accurate pen and ink drawings of the steles – locating them so one can visit them, and giving an idea of size and shape. Besides being beautiful, the drawings no doubt match if not excel in detail the images one might capture in any photographs.

This is a book that will be of most interest to those who live in the Léon area of Brittany, but also to any traveler who would enjoy seeing these vestiges of Breton religious history ... or those who admire the artistry of pen and ink drawings.



La Littérature Bretonne de Langue Française, Collection of authors directed by Pascal Rannou. Yoran Embanner, 2020. 466 pages. ISBN 978-2-36785-034-4.

When presented to an international audience, All Breton writers who write in French are identified as “French” writers since no other nationality is recognized in France, unlike Welsh, or Scottish writers who are recognized internationally as

such even though they may write in the English language. This book explores the issue of “French literature” versus “Breton literature in French,” and what makes an author’s French language body of work “Breton.” The designation is not simple.

Is a writer a Breton writer simply having been born in Brittany or living in Brittany? Not necessarily if they never evoke any aspect of Breton culture or life in their work. Is a writer with no Breton ancestry or roots as a resident a Breton writer because they evoke Brittany or Breton culture in their work? That’s a possibility if they evoke Brittany through scenes and people depicted, and in phrasing and vocabulary drawn from the Breton language or unique ways of speaking French in Brittany, or if topics focus on Breton history, issues or causes. Of course authors may in some cases write a novel which clearly connects with Brittany, while in other cases write poetry or a murder mystery that is more universal in theme and expression.

This book does not provide a hard and set definition of what makes French language literature “Breton,” but it does present a range of examples in essays and portraits of authors. After introductory material and essays on Arthurian literature and Brittany and Romanticism, 28 writers are presented in mostly chronological order:

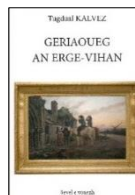
Chateaubriand (1768-1848)
 Auguste Brizeux (1803-1858)
 Émile Souvestre (1806-1854)
 Ernest Renan (1823-1892)
 Jules Verne (1828-1905)
 Villiers de l’Isle-Adam (1838-1889)
 Tristan Corbière (1845-1875)
 Saint-Pol-Roux (1861-1940)
 Victor Segalen (1878-1919)
 Paul Féval (1816-1887)
 Pierre Loti (1850-1923)
 Jean Guéhenno (1890-1978)
 Louis Guilloux (1899-1980)
 Alfred Jarry (1873-1907)
 Max Jacob (1876-1944)
 Julien Gracq (1910-2007)
 Armand Robin (1912-1961)
 René Guy Cadou (1920-1951)
 Yves Elléouët (1932-1975)
 Jean-René Huguenin (1936-1962)
 Pierre Jakez Hélias (1914-1995)
 Xavier Grall (1930-1981)
 Paol Keineg (1944 -)
 Guillevic (1907-1997)
 Georges Perros (1923-1978)
 Yvon Le Men (1954 -)
 Jean Rouaud (1952 -)
 Philippe Le Guillou (1959 -)
 Fabienne Juhel (1965 -)

The only woman included

There is no explanation as to why these particular writers were selected, and surely there are others who can be considered Breton authors using the French language, but this is certainly an interesting sample of major writers of the 19th, 20th and 21st centuries. For each one biographical information is provided and the various authors of the profiles delve into the question of what makes the work of these writers “Breton.”

Other essays include “Le Parnasse breton,” regionalist literature of Brittany, 19th century adventure novels, Nantes as a center for surrealism, writers and the renaissance of Breton culture in 1960 to 1980, the depiction of countryside and the depiction of the sea in Breton literature, mystery and police novels, and the bande dessinée in Brittany. Four magazines which feature(d) Breton literature and arts are also presented: *Ar Vro* (1959-1967), *Sav Breizh* (1969-1975), *Bretagnes* (1975-1978) and *Hopala!* (1999 -).

This is a dense work that will be best appreciated by those who already have a good knowledge of French and Breton literature and those who have read at least some of the many works cited. Footnotes and a general bibliography identify sources for more information and an index of over 1,000 names is helpful in locating particular individuals cited. There are no illustrations or photos in the book, and a few of these would have made this book more appealing and brought a bit of life to the writers portrayed. With 446 pages of well researched essays from Breton experts in the literary field, this is an important book sure to provoke thought on the Breton identity of literature in the French language.



Tugdual Kalvez. *Geriaoueg an Erge-Vihan*. Editions Sevel e vouezh. 170 pages. Sevelevouezh.free.fr (to order this book)

I have not read this book, nor would my limited knowledge of the Breton language allow for a true review of the book. The following information is drawn from a press release provided by the author. LK

Tugdual Kalvez is a linguist and writer from Ergué-Armel, a rural/urban community incorporated into the large city of Quimper in 1960. Here he provides a dictionary with 2,942 Breton language words of this area. Pronunciations and examples of use are provided but this is not simply a vocabulary list. Tugdual Kalvez presents local expressions, sayings, sound imitations, and evokes family events and short stories to illustrate word use. One can also find a description of Breton card games and ten songs the author learned from his grandparents. All this provides a view of the cultural environment of Ergué-Armel in the mid-20th century.

The book is illustrated with 20 color photographs by Arzela Kalvez, the author's daughter, who teaches art in Quimper. This is one example of the many studies Bretons have conducted on the Breton language of a specific area, in this case highlighting the cultural environment of language use.

Tugdual Kalvez was part of a ground-breaking folk Breton group An Namnediz in the mid 1960s to early 1970s, and is perhaps best known as a poet. He has translated children's books into Breton and written a number of articles (in French as well as Breton) for Breton magazines. He was awarded the Prix Pierre Roy in 1997 for his literature in Breton, the Prix Xavier de Langlais in 2000 for his collection of poetry *Blaz ar vuhez*, and the Prix Imram in 2002 for the whole of his poetry in the Breton language. In November 2009 he was inducted into the Order of the Ermine (See *Bro Nevez* 112, November 2009) for his lifetime of service to Brittany.



Deep inside a Breton skull N° 66 - Identity

Jean Pierre Le Mat

*They had forgotten
Where they were born
Was it a castle a cottage or a stable
To be born was their own masterpiece.
To feel the wind of the spring on their nostrils
And the beating of the blood in their chest
Pik pik pik the stone picker won't stop
Just to be alive was their own masterpiece.
(...)*

The words of his song of Youenn Gwernig, "identity", are partly in English, partly in Breton. Two languages to speak of one identity... How can I speak of identity, of personal identity, of Breton identity?

When I pass from childhood to middle age, and then older, do I retain the same identity? All the cells in my body have been renewed. My thoughts have changed. My relationships, the places where I lived, my passions are no longer the same. And what about shared identities? What connection is there between Bretons of yesteryear and Bretons of today, between French people of yesteryear and French people of today, between Christians of yesteryear and Christians of today? The answer depends on how identity is defined. Beyond the word, what is this phenomenon that is shaking up reason, progress and modernity?

Let us try to define the concept of Breton identity, failing to define the concept of identity-in-itself.

It can be the attachment to a place. Brittany is a peninsula. I live in this peninsula.

It can be a culture. To speak Breton, to dance the gavotte, to claim a particular erudition. To bathe in a collective memory.

It can be solidarity in space and time. The love of landscapes drowned in drizzle, the respect for generations of farmers and sailors and workers.

It can be a collective unconscious. But then, how to give shape to this unconscious? How to be aware and claim an unconscious?

My inherited identity may conflict with my intended identity. Then, where is my real identity?

Conflicts, growths, changes ... Identity is both something and anything, somewhere and anywhere. It is visible and invisible, conscious and unconscious, alive and dead, explainable and puzzling.

Come on, let's stop the exercise! We will not be able to define it ...

Identity, even the solid Breton identity, is not a concept.

Then, what is it?

Let us take the risk of oversimplification. Identity is a tale.

Goodbye to thinkers and philosophers, goodbye to psychologists and sociologists! Farewell to you, smart guys! Welcome to artists and novelists! Welcome to fools and adventurers!

I know what you are going to tell me. Identity cannot be just a tale. Such a definition is outrageous for a mind.

I know that.

I didn't simplify because I am not concerned...

What I want to say, it is that identity, mine or yours, Breton, American or else, does not fall within the purview of a master thinker. He can have high diplomas, he can be considered as a knowledgeable and wise person, that doesn't matter. To talk about my identity, I refer to my own life, to my parents and neighbors, to my environment, to my wills. I have several identities, among them those I have inherited and those I am aiming for. Behind my tale and behind your tale, there is one or more languages, one or

several landscapes, one or several plots in my story and in your story.

What is true for an individual is also true for national identities. The tale of the Breton identity is written in our books, our newspapers and our medias. The matter of the tale is given by our activists, our musicians, our athletes, our artists, our poets, our entrepreneurs, present and past.

Breton identity is a tale of adventures, not always heroic; French identity is, first of all, a philosophical tale, not always a moral one. France was the eldest daughter of the Church. "Gesta Dei per Francos", the action of God passes through the Franks; so wrote the monk Guibert de Nogent in the 12th century. France brought civilization to the countries it colonized. France claims to be the country of human rights, secularism, democracy. Breton identity is not on the same line. Brittany is neither the country of a religious virtue nor of a political virtue; it is only the country of the Bretons. One tale is social and ethical. The other is communal and aesthetic. One tale meets universality; the other is specific. Compared to French identity, limited identities can be seen as backward and wicked, whether you are Breton, Muslim, Black or American.

How to be Breton in France? Exciting, but sometimes exasperating. And how to be Breton in Brittany? The keys of "being-Breton" are usually claimed by worshipers of the past. They are the keepers of the narrative. But I don't feel completely comfortable with them. They want to judge and control my freedom, my freedom of expression and my freedom of action, on a scale of authenticity. What can I say to them, to the gatekeepers of belonging? For years, I looked for an answer. Here are a few bubbles.

- 1- Brittany is not just a past; it is also, and first of all, a future.
- 2- The dead do not control what they transmit. The heirs choose what they keep and what they use.
- 3- Brittany is not just a heritage. It is also, and first of all, an adventure.
- 4- What matters to me is not to be the curator of the tale, but to be part of it.
- 5- Love of Brittany must lead to a more exciting life than just being its custodian.
- 6- If the future does not outclass the past, the past will engulf the future.

Heard of but not heard – 13 new CDs from Brittany

Information for the following new CDs from Brittany was drawn from *Musique Bretonne* 266 (Jan-Feb-Mar 2021), *Ar Men* 240 (Jan-Feb 2021), the Coop Breizh website, and other web information about specific albums noted.



Ar Vro Bagan. War hent Youenn Gwernig. Paker Productions

This CD features 12 songs composed by Youenn Gwernig (1925-2006) performed as part of a theater performance about

his influential poet / writer / singer /sculpture who spent years of exile in New York City. The theater piece was written by Goulc'han Kervella and performed by the Breton language theater troupe Stollad Ar Vro Bagan. Songs are performed by Typhanie Corre, Tangi Merrien and Erwan Billant, with Tangi Le Gall-Carre on accordion, Erwan Moal on guitar and Julien Stévenin on



Danse Teurjou! – Chantous et sonnons du Pays de Fougères.

Tradition Vivante de Bretagne 20. Dastum and Granjagoul.

This is the 20th album in Dastum's series "living traditions of Brittany" produced this time in partnership with the organization Granjagoul. It includes 33 selections of song and performances on accordion, fiddle and clarinet by several generations of performers in the Fougères area of eastern Brittany. The CD is accompanied by a 35-page booklet to present the musical traditions of this areas and the performers.



Diafonik. Na me monet un de.

Pierre Stéphan on fiddle and Yann Madec with electronics sample traditional melodies as well as newer compositions to combine electronic and acoustic sounds for what one reviewer

describes as an equilibrium between blows and caresses, agreeable and disagreeable sounds and tensions. Certainly, this is an innovative and use of archived sounds and musical creativity.



Digresk. Al Liamm

This is the first album by this group who perform Breton dances with a rock, rap and electro beat. 12 dances are presented including an dro, rond de

Landéda, laridé, schottish, pilé menu, gavotte Pourlet, among others. The group of seven performs with guitars, biniou and bagpipes, bombarde, accordion and drums.



La Fête des Cornemuses – 8 août 2020 – Lorient

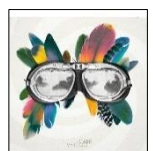
While the annual championship for the top bagads of Brittany did not go on this summer in the absence of the Inter-Celtic

Festival of Lorient, four bagads performed for a virtual event. This CD captures the performances of Bagad Cap Caval, Kemper, Roñsed Mor and Sonerien An Oriant, as well as the singing of the Bro Gozh ma Zadou by Morwenn Le Normand.



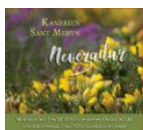
Forj. Musique de Haute-Bretagne / Son-nri de Haott B-rtign.

This trio was formed in 2014 and this is their third album focused on music for dances of Upper Brittany with 12 songs and instrumental arrangements. The trio is made up of Kenan Guernalec (flute), Alan Vallée (guitar) and Clément Le Goff (vocals).



Icare Vertigo. Icare Vertigo

The six musicians of this pop-rock group have evolved from the group Calico and present here 11 titles in French. From Rennes, the group includes composer and singer Jean-Marie Le Goff, electric guitarists Mikaël le Mûr and Alexis Wolff, bass and drum players Vincent Normand and Gildas Le Goff, and keyboardist Hervé Le Goff.



Kanerien Sant Meryn. Nevezadur.

Nevezadur (renewal) is a musical composition by choral director Jean Yves Le Ven performed by 60 singers of the choir Kanerien Sant Meryn with musicians providing harp, violin, flutes, uilleann pipes and percussion. The composition draws from the poetry of Anjela Duval (in Breton) to follow the four seasons of the year. The CD notes include song texts and translations.



Erwan Keravec. Goebbels / Glass / Radigue.

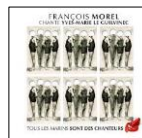
Erwan Keravel has produced several albums where he takes Scottish Highland style bagpipes way beyond the norm - a one reviewer notes, far from the march-strathspey-reel routine. This CD includes compositions by Heiner Goebbels, John Cage and Éliane Radigue for a highly innovative use of bagpipes that requires listeners' attention.



Youenn Lange. Rod n'eo.

Production Musiques têtues. This CD includes ten selections of a cappella song by Youenn Lange who has been influenced by Yann Fañch Kemener, but creates his own style and sound for classics from the traditional Breton repertoire as well as newer

compositions. A rare album of solo Breton language song that shows off well that this repertoire continues to attract younger talented singers.



François Morel. Tous les marins sont des chanteurs.

Little Big Music. François Morel arranges songs composed and published by Yves-Marie Le Guilvinec (1820-1900), a fisherman of

the Great Banks. Morel's voice is accompanied by Antoine Sahler (piano) as well as musicians on flute, banjo and accordion for a new interpretation of maritime music.



Jacques Pellen and Offshore. Standing on the Shore.

Paker Productions. This CD includes seven selections by the group Offshore and guitarist Jacques Pellen who passed away in April 2020.

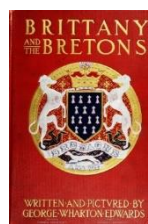
Besides the guitar work of Pellen the group includes Etienne Callec (bass), Patrick Péron (organ and synthesizer), Karim Ziad (percussions), and Sylvain Barou (flutes, bansuri, duduk and uilleann pipes). Guitarist Dan ar Braz is a guest artist for one selection.



Soñj. L'album live du spectacle.

This is the music for an 80 minute dance presentation put together by Kenleur (the combined forces of Kendalc'h and War'l Leur). The CD includes 14 selections of dances (waltz, jabadao, tour, gavotte, fisel ...) as well as a gwerz and melody. For the dance performance 40 dancers were accompanied by Ewen Couriaut (bombarde, sax), Mathilde Chevrel (cello), Magali Dubois (piano), Thomas Kerbrat (drums, percussion), Lionel Le Page (biniou, uilleann pipes), Dina Rakatomanga (bass) and Rozenn Talec (vocals).

A Travel Account from Brittany – 1910



George Wharton Edwards, **Brittany and the Bretons**. New York: Moffet Yard & Co., 1910

The following is part of a chapter of this book that takes the readers through Châteaulin, Arrée Mountains, Quimper, Douarnenez and Point du Raz in the early 1900s. We will pick up where we left off in the December 2020 Bro Nevez as the traveler leaves the Pardon of Sainte-Anne-la Palue and heads to Quimper.

George Wharton Edwards was an America born in Connecticut in 1859 (deceased in 1950) and was an award-winning artist as well as a writer. He directed Collier's Magazine from 1896 to 1902 and contributed to Harper's Magazine as an artist and writer. If you

Google his name you will find access to the full version of this book as well as a sample of his artwork.

As I do with each travel account presented in Bro Nevez, I have preserved the author's spelling.

Chateaulin, Montagnes Arréé. Quimper, Douarnenez, Point du Raz

At the junction of the rivers of Stier and the Odet lies Quimper, a beautiful town about fifteen miles from the sea at the foot of a lofty wooded hill, and has numerous pretty light bridges crossing the stream.

Quimper is famed for the manufacture of the charming Breton faience, a modern copy of the old Rouen but with certain innovations. There are charming promenades beside the river Odet, and also several very old and interesting timbered houses to delight the antiquary.

The great glory of Quimper is, of course, the Cathedral of Saint Corention, of which the choir dates from the end of the thirteenth century. The twin spires are the work of M. Bigod, a name sufficiently curious for an ecclesiastical architect, and perhaps not inappropriate. It is said that the money to build these twin spires came from a tax upon the townspeople of a sou per pound levied upon all butter brought into the market.

The third chapel has a crucifix which, it is solemnly claimed, in ancient times miraculously emitted drops of blood when any one perjured himself before it.

The Cathedral, one of the very finest in Brittany, quite dominates the town. The two towers are pierced by prodigiously tall lancet windows. Of particular interest are the fine heraldic sculptures of its portal, in the center of which is the casqued lion of Montfort holding the ducal banner. There are other badly defaced shields and emblazonry all about it.

Above, between the two towers on the summit of the gable, is the equestrian statue of King Gralon. This fabulous Gralon or Gradlon, as it is variously spelled, was the father of the criminal and vicious Princess Dahut, whose crimes and orgies caused the Deity to destroy the legendary city of Ys, and it was the King of Cornouaille who gave the town to Saint Corentin, first Bishop of Quimper. Saint Corentin, it seems, was a *pious ermite* of Menez-hom, who subsisted upon a sort of miraculous fish which he caught every day, and after cutting a morsel out of its back would considerably put it back into the brook. He converted the inhabitants of Quimper to Christianity along with King Gralon.

The terrible Guy de la Fontenelle, chief of the brigands who ravaged the country, attacked Quimper because it gave refuge to the suffering people of the small villages,

and these people placed in the fortress cathedral their treasures saved from the pillage.

Between the Cathedral and Saint Mathieu, second church of Quimper, which reproduces in miniature form one of the towers of the larger church, will be found many curious small winding streets.

One charming corner is the "Carrefour" Pichberg, the little bridge giving over the rivulet between antique houses, and the stream reflecting the vines and glossy greenery of the verdure clad hill above.

A promenade on the bank of the Odet on the other side conducts one of the faubourg of Locmaria, where are potteries for the manufacture of the Quimper ware. There is found also an ancient church of very poor aspect and Roman in style, and further down the river one will find Benodet, the "tete de l'odet," and the Isle Tudy and Loctudy, where there is another old Roman church, which, it is said, is on the site of the ancient monastery of Saint Tudy.

On Saturday the great markets of the town take place, and on this day one may study the curious costumes of the neighborhood. Here one will see the large plaited collar of white linen from the Pontaven district, renowned for its gathering of artists, and the curious headdresses of the Bigauden women, unlike all others, a narrow sort of cap often framed or embroidered in pearls and shaped something like a miter.

But beware how you inspect these peasants. They are quick to resent anything which they fancy savors of impertinence, however innocent the offender may be.

There is a good, little antique shop here in which I found a lovely Breton carved wall bed, with exquisitely carved spindles and rosettes, which I could have had for one hundred francs, but, alas, I did not take advantage of the bargain.

In the museum is a very creditable collection of modern paintings, many being by Breton artists, and there is a large, well arranged group of wax figures dressed in the antique costumes of the district, which is very valuable to the student. The group represents a Breton marriage ceremony and is most complete in all details.

A twenty mile ride by way of Pont l'Abbe on a good conveyance and drawn by two good horses brought us to Penmarc'h, a wild region with a town of three or four thousand peasants. There are scattered ruins all about which extend a couple of miles to the Pointe de Penmarc'h (The Horse's Head).

There is a church here, that of Saint Non, named for one Ninidh, an Irish bishop. It is a most interesting example of late flamboyant style, the tracery in the

windows being in the form of fleur-de-lys. Underneath the last window is a curious treasury surmounted by a gallery, and at the junction of the chancel with the nave is a sort of spirelet supported by turrets and connected with it by flying buttresses.

Inside the church is a stone fireplace used for heating the water in the baptismal font.

There is a lone tower standing by itself a mile and a half away which dates, it is said, from 1488. A tiny sort of chapel has been built on to one end of it, and in it are some curious statues, remaining from the ruins of the great church which once stood here. It is all very melancholy and desolate, but I would not willingly have missed it.

The region is also most monotonous, the road traversing small collections of houses and hamlets without interest save for their isolation, the plains rather flat and studded here and there with the gray walls and roofs of dark looking farms "coifed" with black chimneys and here and there a Menhir leaning dejectedly, covered with patches of moss, overtopping the sparse fields of grain, and resembling from afar some petrified fabulous monster resenting the presence of the stranger thus disturbing the silence of the plain. Nearer the sea the verdure grows sparser, for the rock increases, fine and broken at first, then in larger blocks, which Finistère projects into the sea in the form of a vast prow, and the tower of the lighthouse is at its extremity.

Here is the Anse de la Torche, in which the sea foam, lashed by the waves, is piled up in yellowish heaps, and then blown by the winds, looking like rolls of wool, over the jagged rocks that dot the plain. Here is the grand combat between the ocean and the land – water against rock – and the solitary figure of the coast guard, his pipe clenched between his teeth, leaning in a sheltered angle, his arms folded across his breast.

I passed a beautiful gate at the entrance to the cemetery, of exquisite style and much floriated, containing a lovely doorway with a flat arch, an ossuary at one side pierced by a trefoil window of beautiful design. In the doorway sat an old white haired Armorican in a faded and much embroidered waistcoat, who was telling a long story, evidently of great interest to a little becaped girl with long yellow hair, who stood spellbound before him. It was some time before either of them detected my presence, I am glad to say, so that the story, whatever it might have been, was completed.

The old man gave me a civil "good day," but would not talk for some reason, so I discreetly withdrew.

At one of the farmhouses entered by a beautiful gate in purest Gothic style, I was given bread and a bowl of

cider. The peasant girl who served me asked for some American stamps when she learned my nationality, and I was fortunately able to give her a five, some twos and a one cent one. She told me she wanted to make a collection, "like that of M. le Cure." She was a pretty and intelligent child, and would have made an excellent model for "Guenn," the heroine of Miss Howard's pathetic story.



BIGOUDEN MOTHER AND CHILD

Returning, we stopped at Pont l'Abbe. Here one is in the very midst of the strange Bigouden country, famed for its remarkably ugly women and curious costumes, particularly the caps or headdresses, and the manner of wearing the hair. They wear many thick folds of petticoats around the waist, and black and white embroidery. The women certainly are plain. They have protruding teeth, thick lips and staring eyes, but they are modest and retiring in manner.

But the curious coife is what one remembers, red bordered with a black velvet band, and lavishly embroidered, and the quaint little pointed bonnet of lace or velvet perched upon the top of it all.

The original costume of the men has quite disappeared, excepting for an occasional old man in the neighborhood. The younger ones quite scorn it for some reason.

In this particular corner of ancient Armorique, the Bigouden country, swept by the rude, unchecked winds from the ocean, is a flat, arid district, burnt by the fierce sun of summer, and frozen by the winter blasts. From Pont l'Abbe to Guilvinec, and from Saint Guénolé to Loctudy, will be found a strange population of almost Mongolian aspect and characteristics, who retain their costumes and customs with jealous care, mixing little with the Bretons, and then only when driven by necessity. Descendants of a wandering primitive horde, they were cast up here by the Atlantic in a storm, and here they have remained. Nowhere else in this populous land will one find so many children; they run in hordes in the narrow streets of the villages and throng the gullies and the rocky recesses at the shore, when they appear and vanish like wild things. Flat of face, and timid as fawns, they lend a certain charm to the desolate landscape, clad in their quaint scarlet and black caps and voluminous skirts.

The authorities of Pont l'Abbe should be censured for their bad taste in constructing such a wretched building as the "Gendarmerie," a delirious piece of masonry, which fairly strikes one in the eye, as the French would

say. Surmounting and dominating it all is a bizarre flag of *cut zinc*, the whole as much out of place in the town as a hand organ would be on the high altar of a cathedral.

The town of Douarnenez is connected by a small railway with Quimper, and thus the journey may be more easily made than formerly; but it is not, of course, so varied or interesting. However, if one is so minded, one can arrange for a carriage, which may be had for a reasonable price, together perchance with the services of a driver well versed in the stories and legends of the district.

The country is extremely varied in aspect, smiling with verdure about Quimper, and towards Audierne and the coast and the bay of Trepassés of a savage grandeur. This is a region of strange and unusual costumes – the peasants faithful to tradition in clinging to the bragou-bras, or sheepskin breeches, and belts of leather, ornamented with large brass plates and nails arranged in quaint and curious patterns, each, however, of significance, and not often to be had by purchase. Here will be found men wearing ornately embroidered jackets and waistcoats of broadcloth, either dark green or blue, but the complete costume is becoming very rare as worn by the men, for the younger ones, as I said before, are discarding it. The women, however, are as usual very faithful to tradition and customs, and while much taken by modern bonnets and gaudy dyed skirts offered at the fairs, have as yet resisted any great change.

The town is little else than a vast sardine packing factory, employing thousands of girls in the work of packing the fish caught by the crews of some nine hundred fishing boats.

The houses are arranged along the Poul-Davy forming the port, and opposite lies Treboul. The island of Tristan almost closes the tidal creek upon which Douarnenez is situated, and the place is sufficiently interesting for a resting place, but there is a very unpleasant odor in the air, both ancient and fishlike from the factories where the caning is done.

During the wars of the League this was the headquarters of the brigand, Fontenelle, who had his castle on the island of Tristan, and where he crowded his unfortunate prisoners so densely that they could not even lie down, and so kept them until they died by scores.

It is said that he had the ingenious idea of placing those whom he thought possessed of wealth and might ransom themselves, in metal pans over slowly burning fires, and others he immersed in barrels of water up to their necks in the winter. This ruffian was tried for his crimes and broken on the wheel in 1602.

The fishing boats depart from the port in the evening for the fishing, and the sight is interesting. The sails are of a chocolate or dark reddish brown in color, but some of the older boats have sails so weatherbeaten as to suggest worn velveteen of a beautiful quality, and the nets hung up to dry at the mast heads are like fairy gossamers, of pale violet, pink, blue and purple, flying in the breeze and through which one sees Tristan as through a prismatic haze.

The girls of the town, at the departure or arrival of the boats, have a custom of gathering at the quay, dressed in their best, and, sitting in a long row on the wall gayly chatting, submit themselves thus to the inspection of the fishermen, who parade up and down along the line of laughing girls in twos, arm in arm, audibly commenting upon their merits.

Some of the girls are of exquisite grace of carriage, and they are all as rule comely. I noticed that the good priests kept a strict watch upon them and I am informed that the girls are extremely well behaved and virtuous.

So plentiful is salmon hereabouts that the girls in hiring out their services to the farmers stipulate that they shall not be forced to eat the fish more than twice a week.

The population is semi-agricultural. Each year hundreds of young men devote some months to the work in the fields and the gathering of “varech” on the shore, but in the month of February they hire out as fishermen on the vessels departing for Iceland, the Grand banks and the far north.

The four departments of Brittany, it is said, furnish to the French commercial marine a fifth part of its equipment.

The older of the fishermen are still intensely superstitious. In the whistling of the gale, they say they hear the “Crierien,” or the cries of the shipwrecked, wailing for burial, and on All Souls’ Day, what they call “*le jour des morts*,” far out on the waters of the Bay of Trepassés (the bay of lost souls) the spirits of the drowned ride the crests of the waves like spray before the gale. On this day foregathers the souls of those who parted by death, are united in the waves. And they tell of fishermen, whose boats returning in the storm, have been filled with these invisible spirits, laden to the gunwales by a whispering, struggling unseen company demanding to be taken ashore for sepulture.

There are many artists here painting the natives and the surrounding country, and they lend a quaint note to the place.

Contents	Pages
Editor's Note – all of <i>Bro Nevez</i> on the U.S. ICDBL website	2
Breton Classes Under Attack ELEN statement to the French Government regarding the Diwan Breton immersion schools	2-3
Language Rights in France – A Law to Protect and Promote Regional Languages	3-4
Language Rights in Europe – the Minority Safepack	4
Breton Place Names – Good News from Telgruc	5
Some Short – Positive – Notes about the Breton Language Breizhoweb – 13 munud e Breizh Blaz Produktion Mizvezh ar brezhoneg	5-6
Losses for the Breton Language and Culture Eugénie Duval, Jean-Dominique Robin	6
Reunification of Brittany – An Ongoing Cause	6
The Ar Gedour website	6
Institut de Documentation Bretonne et Européenne (IDBE)	7
NHU Brittany	7
PCI Collecif and the Bécédia – More resources to learn about Brittany	7
<i>Bremañ</i> and <i>#brezhoneg</i> – Resources to learn and improve your Breton	7-8
Skol Uhel Ar Vro / Cultural Institute of Brittany	8
A Few New Books from Brittany <i>Bretagne et religion, Vol. 4 – Visages du catholicisme.</i> Jean-Yves André. <i>Stèles de l'âge du fer christianisées dans le Léon</i> <i>La Littérature Bretonne de Langue Française</i> Tugdual Kalvez. <i>Geriaoueg an Erge-Vihan</i>	8-12
Deep inside a Breton skull N° 66 – Identity, by Jean Pierre Le Mat	12-13
Heard of but not heard – 13 new CDs from Brittany	13-14
A Travel Account from Brittany – 1910 George Wharton Edwards, <i>Brittany and the Bretons</i>	14-17