

BRO NEVEZ

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



MANIF

11e 01/06/2024 11h

*Evit bevañ e brezhoneg,
cheñchomp ar Vonreizh !*

*Pour vivre en breton,
modifions la Constitution !*



Dirak ar prefetioù hag an is-prefetiù
Devant les préfetures et sous-préfetures

**Brest, Gwengamp, Lannuon, An Oriant, Montroulez, Naoned,
Pondi, Kemper, Redon, Roazhon, Sant-Brieg, Gwened**

Brest, Guingamp, Lannion, Lorient, Morlaix, Nantes,
Pontivy, Quimper, Redon, Rennes, Saint-Brieuc, Vannes



KUZUL ETREVROADEL EVIT KENDALC'H AR BREZHONEG

No. 170

June 2024

Bro Nevez 170

June 2024

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.

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Ideas expressed within this newsletter are those of the individual authors, and do not necessarily represent ICDBL philosophy or policy. Unless otherwise noted Lois Kuter is the author of all articles in this issue. Contributions from others would be very welcome.!



Editor's Note

In this number of *Bro Nevez* you will read about ongoing battles to insure the Breton language has a future – and a healthy one with a presence in public use and signage and in schools. You will also read of some of the more joyful work of Bretons to foster the Breton language and more widely Breton culture, music, dance and the arts.



Ar Redadeg – Run for the Breton Language

Every two years the Redadeg relay run is held in Brittany. Inspired by the Korrika of the Basque Country the Redadeg covers over 2,000 kilometers, passing through 300 communes in all five departments of Brittany. It took place this year from May 17 through 25. Kilometers are sold and the proceeds benefit Diwan and a number of other projects selected by a jury. Participation is open to all, and runners, walkers, bicyclists and others of all ages join together for various parts of the route, enjoying festivities and music along the way.

Each year there is a theme and for 2024 it was "Treuzkas" – transmission. An official song is created for the event and a song is also created for schools. This year there was a Redadeg beer specially brewed by Sklent, based in Landerneau.

And each year a baton carrying a secret message in Breton is passed along through the kilometers. The message is revealed at the end of the run and this year it was testimony from members of the An Dreo family about the importance of the Breton language to each of them.

For 2024 a sum of 140,000 Euros was expected to be raised by the sale of kilometers – half of which goes to support the Diwan schools with the other half distributed to projects selected by a jury which support the Treuzkas theme.

The nine projects selected were:

Splann ! – Enquêtes en breton – 15,000 €
This would give a place of honor to the Breton language in journalism with long research articles in Breton. For 2024 this would be the publication of a monthly informational letter and production of three bilingual research projects and the presentation of three podcasts "Enklaskoù Splann !" in collaboration with Radio Breizh.

Ti ar Vro Kemper – Ti ar Brug ALSH – 10,000 €
A project to create a recreation center for children 3 to 12 years old from the bilingual schools and preschools of Quimper.

CPTMCK - Kleor– 3,000 €
A project to create audio books in Breton – “Kleor” - available online to help Breton speakers enrich their spoken language and to promote the transmission of past and the creation of future literature in Breton.

Skol an Emsav – Frikorneg ! – 13,000 €
A pedagogical and journalism magazine online to support those completing Breton training to continue practicing their use and mastery.

Timilenn – La littérature pour les plus jeunes – 5,000 €
An association of volunteers in the Nantes area with the aim of publishing two books a year in Breton for young children.

Brendan-Budok Durand-Le Ludec – Les échecs en breton – 5,000 €
The development of teaching tools for learning chess through the Breton language for Breton speakers of all ages.

Dibistig – Mon premier livre – 4,000 €
The hospital center of the Pays de Morlaix is the only maternity in a zone of some 100,000 inhabitants with some 50 babies born there each year. This project would create a bilingual booklet for parents of new-borns with information on bilingual schools and their access.

Teatr Piba – Va Zud Kozh – 12,000 €
A theater piece in Breton for schools based on collections of information from the EHPAD Louise Leroux, Diwan and bilingual schools of the Recouvrance quarter of Brest. Two actors would travel to different schools of Brittany to present the work and offer theater workshops.

Plum FM – du gallo sur les ondes en pays de Redon – 3,000 €
This project would develop the use of the Gallo language on radio to promote this language and culture in the area of Redon. News, interviews and entertainment would allow people to hear and use Gallo on a daily basis.



Demonstrations for the Languages of France

One June 1 thousands of demonstrators gathered in some 100 locations of France to demand a modification of the French Constitution whose Article 2 (French is the

language of the Republic) continues to be used to block progress for regional languages and those of overseas departments and colonies.

As pointed out in a press release by Pour que vivent nos langues who called for the demonstrations, here are some issues that persist:

Use of diacritical marks not found in the French language for names such as Fañch, Iñaki, Aña or Artús are still challenged when parents register names for their children.

Developing the use of language in public institutions has been systematically attacked by the French Conseil d'État and administrative courts (for example in French Polynesia, Catalonia, Corsica and Martinique).

The situation of language in education in the disregard of regional languages and their omission in middle school, high school and teacher training reforms. There is a need to battle each year for regional languages to be used in baccalaureate exams. While a 2021 law stipulated that bilingual education should be available for all who want it, availability does not meet demands. There are continued threats to the development of immersion language schools.

Pour que vivent nos langues was heartened by the strong turnout on June 1 for demonstrations. In Brittany demonstrators were present in St. Brieuc, Vannes, Rennes, Redon, Quimper, Pontivy, Nantes, Morlaix, Lorient, Guingamp, Lannion, and Brest.

The fight will continue to insure that the French Constitution is not used as a weapon against speakers of regional languages.



Endangered Breton Place Names

As reported in *Bro Nevez* 169 (March 2024) Bretons have been protesting action to rename or create new names for locations and streets which ignore the linguistic patrimony of these places. While the focus has been primarily on the erasure of Breton language names, the move to Frenchify and standardize names also impacts Gallo.

In May the organization Koun Breizh called upon UNESCO to investigate the de-Bretonization of place names and it appears the UNESCO will call upon the French government to address this. The following summary of the issue by Philippe Argouarch for Agence Bretagne Presse (May 15, 2024) gives a succinct history of the problem. (my translation – LK)

Breton place names have been menaced for centuries. With the Revolution Breton place names were already subject to efforts for their Frenchification – thus Kemper became Montagne-sur-Odet. Under the Empire, Pontivy was renamed Napoléonville, and this name was not definitively abandoned until 1870.

Since 2010 the de-Bretonization of Breton language place names has been done in the context of a fusion of communes. Communes with a Breton name have been incorporated into another and have taken on a French name. This is done in following directives of the CNIG, Conseil National de l'Information Géographique, which in its directives sent to elected officials remind them on page 34 that even if regional languages are part of the patrimony, the language of the Republic is French.

More recently the 3DS law has arisen as a new menace. According to Koun Breizh 'it leads in a silent and insidious way to the de-Bretonization of our countryside.' Article 1569 of this law does not directly say that all postal addresses must be in French. It says that all postal addresses must have a street name and number. Communes are thus obligated to name streets our routes and replace place names. As a reminder, there are some 24,000 placenames in Breton in all of historical Brittany [5 departments].

In view of the continuing threat to Breton language place names a conference-debate was held in Vannes on June 1. This was not just to lament changes taking place but to propose good practices and plans to insure Breton names are retained. Twelve organizations representing thousands of members partnered in organizing the conference. It seemed worth including website addresses here from the conference information packet so readers can explore the work of these organizations.

Ar Falz
<https://www.skolbreizh.com/ar-falz>

Association Bretonne
<https://www.associationbreton.bzh>

Breizh Impacte
<https://tiarvro-bro-gwened.bzh/association/breizh-impacte>

Breizh 5 sur 5
<http://breizh5sur5.bzh/>

Bretagne Majeure
<https://bretagnemajeure.bzh>

Bretagne Prospective
<https://www.bretagne-prospective.bzh>

Bretagne réunie
<https://www.bretagnereunie.bzh>

Institut Culturel de Bretagne
<https://www.skoluhelarvro.bzh/>

Kevre Breizh
<https://tiarvro-bro-gwened.bzh/association/kevre-breizh/>

Koun Breizh
<https://memoire-de-bretagne.bzh/>

VigiBretagne
<https://www.facebook.com/VigiBretagne/>

Tudjentil Breizh (Association de la Noblesse Bretonne)
<http://anb/asso.free/fr/>

From the June 1 conference a declaration was prepared as follows (my translations; Apologies for any misinterpretations – LK)

The Breton cultural associations assembled June 1, 2024, deplore the unjustifiable attacks on our Breton place names committed for years and widened with the 3DS law.

No reason seems to justify the attacks on our Breton patrimony, an immaterial cultural patrimony of humanity, and thus our Breton identity:

- Neither technical necessities linked to addresses, to access for internet service, as with first responders. Modern technologies offer alternatives to changing name designations while respecting those in place; Ireland knew how to preserve its place names in the Gaelic language while addressing GPS coordinates.

- Nor the desire to please new arrivals who do not know Breton and who must adapt to our country, to who we are, to our culture, to our languages, to our identity, as has been done already by a number of those among them.

We demand of the whole of public power the absolute and scrupulous respect of our Breton identity which has too much suffered in history of a terrifying pedagogical violence aimed to take our languages out of the mouths of our children in school.

This resulted in a negative identity and collective traumatism which was transmitted to generations to follow.

If we have suffered through all that, it's not to experience today the rampant attacks on our place names, even our territory little by little purged of our languages. It's not to accept without a word the de-Bretonization of our towns and villages and the Frenchification of our territory.

Also:

- We demand of the municipalities of our five Breton departments to take control and apply a moratorium on the 3DS law,

- We demand of the municipalities of our five Breton departments to engage without delay in the repair of damages which have been done and to look to Breton names found in the old land surveys to name new routes.

- We call for the Regional Council of Brittany to contribute to a plan for this global situation, to make it public and to forcefully urge municipalities to regularize the situation in relation to Breton social rights.

- We call for the postal service and all those concerned to respond and report as quickly as possible addresses put in place in communes which do not respect Breton toponomy.

The Breton associations gathered here unite as a collectivity under the name of *Collectif du 1er juin* to oversee the respect of these needs. This collectivity will meet again six months from now in December 2024 to complete a precise overview of what will have been accomplished.

Above all, as means allow, they will be engaged in preparing a white and black picture – *gwenn ha du* – which will make the case on the use or not of the Breton language for names of routes and place names that will be made public.

Today, more than ever, it is for the citizens to take matters in hand to preserve, promote, and transmit their ancestral language for future generations.



News of the Breton Language 20 Years Ago

Between 1993 and 2015 (or perhaps even still) Ofis ar Brezhoneg published a quarterly bound booklet averaging 180 pages of press clippings in French, Breton and sometimes English about the Breton language. (I have No. 4 through 77, 2008). The reproductions of articles in these volumes report on the work of Ofis ar Brezhoneg, Breton in public life,

media, publishing, cultural life, teaching and political action in Brittany and France/Europe.

I have drawn just a few examples from No. 58 (Summer 2004) to present a small glimpse into what was going on in Brittany 20 years ago.

- An interview with actors Yann Herle Gourvès. Gilles Pennec and Nolwenn Corbel on their work with Dizale in Lorient and the preparation of Breton voice-overs (dubs) for the tele-film *Marion de Faouët*. (*Film en Bretagne*, juillet-août-septembre 2004). Update: Founded in 1998, today Dizale is very active providing subtitles and dubs in Breton for films, TV and the internet. It has dubbed over 350 hours of cartoons and 100+ hours of films.

- An interview with Fañch Broudig on the first year anniversary of the Breton language broadcast for children on France 3 Ouest called Mouchig-Dall. Update: Mouchig-Dall disappeared and was replaced by a Saturday morning program called Na Petra 'Ta. Parents and children seeking Breton language entertainment today would do well to seek it on Breizh O Web (breizhoweb.bzh).

- News of an inventory of some 20,000 maritime place names on the coasts of Leon by Mikaël Madeg, Pierre Pondaven and Yann Riou. Six of twelve volumes were published by Ar Skol Vrezhoneg (*Ouest France*, 9 juin 2004). Update: I cannot speak for Pierre Pondaven or Yann Riou, but Mikael Madeg is today still very active today in research of place and family names and is also an author of fiction in the Breton language. He has published dozens of books.

- The creation of a federation for Breton language choral ensembles, Kanomp Breizh, and its organization of festivals and workshops (*Le Télégramme*, 16 avril, 2004). This is another organization still going strong. See *Bro Nevez* 164, December 2022, for a description of Kanomp Breizh and the Breizh a Gan festival.

- The creation of a Diwan school in Paris which was covered by a dozen newspaper articles, in early September 2004. Sadly this school closed around 2015.

- Report of the 10th anniversary of the Association Mervent to teach Breton to adults. At the time of the article, Mervent offered 37 classes for adults, classes for employees of 10 businesses and 154 hours of beginner classes in 57 public primary schools. (*Ouest France*, 17 juin 2004). Update: Mervent and other organizations supporting adult learners are still very active today (mervent.bzh).

- Report on the 5th anniversary of the Office de la langue bretonne / Ofis ar Brezhoneg and its work to expand the use of Breton. Noted are five areas of focus:

observatoire de la langue bretonne, patrimoine linguistique, traduction-conseil, centre de terminologie, agence et développement, with consideration of a new area related to publishing and technology. Update: Ofis Publik ar Brezhoneg has continued to expand its work in all of these areas and beyond (fr.brezhoneg.bzh).

Ofis ar Brezhoneg has always been important in its collection of statistics about the Breton language and its use in all five departments of Brittany. In the Summer 2004 Keleier it presented some numbers about adult Breton learners in that year.

Evening classes

154 classes were offered in 152 communes (28 in Côtes d'Armor, 72 in Finistère, 10 in Ille-et-Vilaine, 13 in Loire-Atlantique and 31 in Morbihan).

29 associations outside of Brittany offered evening classes – 15 in Paris and the Paris area and 14 in the rest of France.

Breakdown of types of classes and numbers involved

3,261 in evening classes
754 by correspondence
500 in weekend workshops
850 in week-long workshops
95 in long term training (3 to 6 months)

Levels of Breton

Level 1 – beginning) – 38 to 40% of students in all five departments
Level 2 – 25 to 31%
Level 3 – 13 to 22%
Levels 4 and 5 – 9 to 18%

Numbers for 2023 from Ofis Publik ar Brezhoneg show 2,736 adults took weekly classes and 373 engaged in long term training where there has been significant growth.

With online resources for learners expanding all the time, the opportunities of adults to learn Breton have grown as well.

Europeans and Support for Multilingualism

(information drawn from a report on Agence Bretagne Presse, June 4, 2024)

European Language Equity Network and Language Policies

In response to the recent poll by the European Union's Eurobarometer (see below) which showed strong

support for the protection of endangered languages – like Breton – ELEN, the European Language Equity Network, has brought the issue before politicians in view of the elections in early June of members for the European Parliament.

ELEN has proposed the following policy proposals and measures for the safeguarding of European territorial and endangered languages: [There seems to be a missing number 2 on the ELEN website for this]

- 1) EU Regulation for European endangered and minoritised languages that ensures development and legal protection for these languages.
- 3) EU Languages Ombudsperson (or Commissioner) to oversee the implementation of language rights and protection.
- 4) Expand the scope of Article 19 of the TFEU to include discrimination on the grounds of language and being from a national minority.
- 5) Discrimination against European endangered languages to trigger EU infringement proceedings.
- 6) EU Regulation to ensure digital language equality.
- 7) EU financial support for ELEN so as to ensure funding for urgent endangered language community projects.
- 8) EU Framework Strategy to protect and develop European endangered and minoritised languages.
- 9) Full EU official language status for Catalan, Basque and Galician, with other European minoritized languages to be added.
- 10) Establish an endangered or minoritized languages Intergroup in the European Parliament that works with ELEN to help develop effective language recovery and maintenance policies for these languages.

Eurobarometer Survey on Europeans and their languages

Poll questions and results:

Everyone in the European Union (EU) should be able to speak at least one language in addition to their mother tongue.

86% totally agree
11% totally disagree
3% don't know

Regional and minority language should be protected

84% totally agree

12% totally disagree
4% don't know

3% of all Europeans (same as 2012)
3% European Youth (same as 2012)

Improving language skills should be a policy priority

76% totally agree
19% totally disagree
5% don't know

Everyone in the EU should be able to speak more than one language in addition to their mother tongue

69% totally agree
28% totally disagree
3% don't know

The survey also compared the competence of young people (15-25) compared to the population surveyed as a whole concerning the ability to have a conversation in at least one other language other than their mother tongue.

This showed:

At least the ability to have a conversation in:

At least one other language than the mother tongue
All Europeans - 59% (up 3% from 2012 poll)
European Youth – 79% (up 5% from 2012)

At least two languages
All Europeans – 28% (up 1%)
European Youth – 39% (up 2%)

At least three languages
All Europeans – 11% (up 1%)
European Youth – 15% (up 3%)

And another poll looked at which languages were most often spoken as a second, third or fourth language after the mother tongue by Europeans.

English
47% of all Europeans (up 5% from 2012 survey)
70% European Youth (up 9% from 2012)

French
11% of all Europeans (same as 2012)
14% European Youth (down 1% from 2012)

German
10% of all Europeans (down 2% from 2012)
12% European Youth (down 4% from 2012)

Spanish
7% of all Europeans (same as 2012)
13% European Youth (up 3% from 2012)

Italian

The survey shows that English is definitely widespread as a second language in Europe. The numbers may need some interpretation based on a speaker's location – the language of countries on which they share a border, for example. Whether their mother tongue is a minority language or non-European language might also impact why some languages are more widely chosen as a second language – for example someone in France with Arabic as their mother tongue would be likely (required) to learn French. Or someone in Catalonia speaking Catalan as a mother tongue would be likely to have French and/or Spanish as a second language depending on which side of the border in France or Spain they live. Nevertheless the survey by Eurobarometer gives an interesting view into language attitudes and competencies of Europeans.

Languages in the United States

Quite a bit of information about languages in the U.S. has been collected by the U.S. Census Bureau for many years, with the most recent statistics from 2019. This can be found on the U.S. Census website and in the American Community Survey Report called "Language Use in the United States: 2019" prepared in August 2022.

As stated in that report, English is the most common language spoken at home in the U.S. with 78% of the population speaking only English at home. In surveying language use the report clarifies: *The first question asks whether the person speaks a language other than English at home. Those who respond "no" are referred to in this report as "English only" speakers, even though many of these respondents may speak languages other than English in other contexts. Those who respond "yes" to this question are given two subsequent language questions. The second question asks what language the person speaks; respondents write in the language and the Census Bureau codes the written responses into over 1,000 potential language categories. The third question of the series asks how well the person speaks English; respondents select from "very well," "well," "not well," or "not at all."*

Those who want details and explanations should consult this report and other U.S. Census data, but I have drawn some information from a table entitled "Languages Spoken at Home for the Population 5 Years and Over: 1980, 1990, 2000, 2010 and 2019."

Total Population 5 years and over:

1980	210,247,455
2019	308,834,688
% of change + 46.9	

Those speaking only English at home

1980 187,187,415
 2019 241,032,343
 % of change + 28.8

Those speaking a language other than English at home

1980 23,060,040
 2019 67,802,345
 % of change + 194.0

Of the languages other than English spoken in the home in 2019, here are the top 29. Since not every individual in the U.S. is surveyed, the numbers are an estimate based on a sizeable sample.

	No. in 2019	Change from 1980
Total	67,802,345	+44,742,305
Spanish or Spanish Creole	41,757,391	+30,641,197
French (including Patios Cajun, Creole, Hatian)	30,641,197	+ 545,841
Chinese	3,494,544	+ 2,863,738
Tagalog (Philippines)	1,763,585	+ 1,289,435
Vietnamese	1,570,526	+ 1,372,938
Arabic	1,260,437	+ 1,043,437
Korean	1,075,247	+ 808,967
Russian	941,454	+ 768,228
German	895,309	- 691,284
Hindi*	892,596	Not available
Portuguese or Portuguese Creole	845,801	+ 493,926
Italian	539,546	- 1,078,798
Urdu*	519,883	Not available
Polish	510,430	- 310,217
Persian	457,102	+ 350,110
Gujarati*	455,292	+ 418,427
Japanese	455,003	+ 118,685
Telugu*	419,768	+ 410,265
Bengali*	369,115	+ 355,935
Punjabi*	322,446	+ 303,148
Tamil*	293,907	+ 283,310
Greek	264,066	- 137,377
Serbo-Croatian	243,232	+ 92,877
Armenian	236,949	+ 136,315
Hmong	230,270	+ 214,081
Hebrew	210,824	+ 111,658
Khmer (incl. Cambodian)	193,070	+ 176,653
Yiddish	182,756	- 133,197
Navajo	171,299	+ 48,130

* These are languages of India, Pakistan and other SE Asian countries. India has over 700 languages and a population of 1.4 billion, so it is not surprising to find a strong representation in languages spoken there here in the U.S.

Why some numbers of languages spoken in the home other than English have greatly increased or significantly

dropped since 1980 seems related to patterns of emigration. Those like German and Italian speakers emigrated to the U.S. in earlier decades and children have now adopted English in many cases as the language of the home. Those language speakers of more recent emigration are likely to show higher increases in use of their language in the home. These may also reflect higher numbers of individuals from certain language groups emigrating since 1980. I make no claim to a scientific analysis here.

To be noted: The United States does not have an official language at the federal level, although some states have made English their official language. And in some states there are languages made official along with English. In Alaska 20 Native languages have official status along with English. In 2019 a law in South Dakota made Lakota, Nakota and Dakota official languages along with English. Whether official or not, most states provide voting materials and other important documents in languages spoken widely besides English.



Ar Seiz Avel – Modern Breton Arts Inspired by Tradition

Seiz Breur (seven brothers) was a group of Breton artists and artisans active from 1923 to 1947. It was founded by Jeanne Malivel and Suzanne and René-Yves Creston. Over forty artists were involved during the years of Seiz Breur including painters, sculptors, architects, ceramicists, furniture designers, as well as composers and writers. The idea was to create a modern Breton style inspired by traditional arts.

In 2023 an exhibition and sale of art dedicated to the Seiz Breur movement was held in Rennes with some 4,500 visitors. For 2024 the organization Ar Seiz Avel will follow up with an exhibit July 7 to 11 to be held at the Parliament building in Rennes with an auction on July 11 at the Rennes Enchères Bretagne auction house.

Applications for work inspired by Brittany identified seven media:

- Wood (cabinet making, carving, wood cuts...)
- Clay and Stones (architecture, ceramics, pottery ...)
- Fabric and Paper (paint, print, drawing, typography, writing, binding, embroidery, tapestry, fashion ...)
- Metal (ironwork, gold smithing, jewelry ...)
- Glass (crystal, decorations, stained glass ...)
- Sound (music, orality, poetry, theater, dance ...)
- Digital technology (photography, video, digital images)

From some 90 applications a selection of those to be in the exhibit will be made by a committee made up of arts

professionals and Bretons active in the cultural and economic worlds.

An Introduction to Jeanne Malivel and René-Yves Creston

The following is my translation of entries in Jean-Loup Avril's book *Mille Bretons – Dictionnaire biographique* (2nd edition, Les Portes du Large, 2003). – LK

Jeanne Malivel

Painter, promoter with R.-Y. Creston of the group Seiz Breur. Born in Loudéac, April 15, 1895; deceased in Rennes, September 2, 1926.

She was a student at the École des Beaux in Paris, then returned to live in Loudéac. She was a professor of woodcut design at the École des Beaux-Arts in Rennes.

In October 1922 the publication of *Histoire de Bretagne*, illustrated by twelve woodcuts formed an important presentation for the engraving work of Jeanne Malivel. It was reedited in 1997.

On September 8, 1923, with René-Yves Creston and his wife Suzanne she founded the group Seiz Breur whose aim was to renew Breton popular art. She contributed to the renovation of traditional artisanry in creating furniture, tapestries and embroidery in forms she created. She played an important role in the design of a Breton pavilion for the 1925 Exposition des Arts Décoratifs in Paris which was very successful.

She died prematurely at the age of 31. Octave-Louis Aubert edited a beautiful book in St. Breiuc in 1929, "Jeanne Malivel," abundantly illustrated to feature the artist and her works.

René-Yves Creston

Ethnologist and painter for the Navy. Born in Saint Nazaire, October 25, 1898; deceased in Étables (Côtes d'Armor), June 30, 1964. Entering the École des Beaux-Arts of Nantes in 1919, he pursued training in Paris in 1923.

At the heart of the group Seiz Breur (the Seven Brothers) which he created, he contributed to the renovation of Breton art and artisanry. In 1929 he joined the crew of a cod-fishing ship of Fécamp and discovered the Whie Sea, Spitzberg and Iceland. In 1931 he collaborated in the decoration of the room for the merchant marine at the colonial exposition in Paris. In 1933, he was the painter on board the ship *Pourquoi Pas?* under the command of Charcot. [note: he would take part in many voyages and depict maritime life in his paintings and drawing]

In 1936 he was named painter for the Navy and head of the department at the ethnographic museum of Trocadéro [Paris]. In 1947 he was secretary for the International Committee of Maritime Ethnology. Joining CNRS [Centre National de la Recherche Scientifique] in 1949 he was a head of research until his retirement in 1963 when he moved to Étables. Then, becoming a conservator at the Musée de Saint-Brieuc, he gathered a remarkable collection of coiffes and Breton costumes.

Additional Notes: This very brief introduction fails to mention that Creston was active as a Breton militant – one could call him a Breton nationalist. He remained so all his life and Seiz Breur was created with the idea of supporting Breton identity through the arts. Creston also joined the Resistance Movement in 1940 while continuing to fight for recognition of Breton culture.

See: J. R. Rotte, "René-Yves Creston (1898-1964) – un artiste au service de la Bretagne" (*Dalc'homp Sonj!* No. 14, 1985) for an excellent review of his life and artistic works.



A New Book on Breton Language Literature

La Littérature en langue bretonne des origines à nos jours. Éditions des Montagnes Noires. 2024. 365 pages.

This publication was directed by Cédric Choplin, Myriam Guillevic, Tristan Loarer, and Pascal Rannou, but includes also contributions by a number of other experts in the field of Breton language literature: Hervé Le Bihan, Paolig Combot, Gwendal Denez, Glen Gouthe, Philippe Jouët, Makaela Kerdraon, Goulc'han Kervella, François Labbé, Ronan Le Coadic, and Fañch Postic.

The work is divided into five parts beginning with the earliest period with articles on Breton literature in the Middle Ages, in Old Breton (5th to 12th centuries) and Middle Breton (12th to 17th centuries).

Part Two takes up with the 17th century through 19th century, presenting literature of a secular nature for reading pleasure and literature of a religious nature, as well as theater in the Breton language.

Part Three focuses on the 19th and 20th centuries with the edition of collections of song such as the Barzaz Breiz, collection of oral tales, theater, songs printed on broadsheets, literary and other magazines in Breton, and some notable authors of that period.

Part Four looks at the 20th century renaissance of interest in the Breton language and literature and its relationship to the Breton Movement. Topics include

theater, translations of world literature, magazines and religious works. Also explored is the Gwalarn movement and the creation of new literature in the second half of the 20th century. Notable authors of this period are presented.

Part Five brings things to the present with the evolution of Breton language publishing, poetry, novels and short stories, Breton language theater companies, and books for children and youth. Here too, a number of authors are presented.

While there are a number of books about Breton language literature this is the first to take things from the earliest writings to the present day.

Bemdez, ur frazenn ouzhpenn – Each day, a new Breton sentence

As we noted in the March issue of *Bro Nevez*, Ofis Publik ar Brezhoneg published a nice little booklet which allows English language speakers to go from month to months and learn new phrases for each day of that month. Since we are nearing July I have reprinted the phrases for that month which have a focus on work and leisure activities.

Gouere / July

- 1 - Today is a working day.
Un devezh labourat zo hiziv.
- 2 - I go to work. I go working [I am going to work]
Mont a ran da labourat.
- 3 - I have no time off/holidays.
Ne'm eus ket vakansoù.
- 4 - I work as a waitress in a hotel.
Matezh on en ul leti.
- 5 - Do you work at the reception desk?
Labourat a rez ouzh an degemer?
- 6 - I'm out of work.
Ne'm eus ket labour.
- 7 - I own a shop but I'm off work (duty) today.
Ur stal am eus ha hiziv ne labouran ket.
- 8 - Will you come and skate with us?
Don't a rit da ruzikat?
- 9 - We went to the beach today.
Hiziv omp bet war an aod.
- 10 - He/she's out dancing every night.
Bemnoz e vez (eh/hi) en un toull-nnoz.
- 11 - I go for a ride on my bike every day.
Un dro varc'h-houarn a ran bemdez.
- 12 - Shall we go to the cinema?
Ha ma'z afemp d'ar sinema?
- 13 - Closed from July 15 to July 31st.
Serr eus ar 15 d'an 31 a viz Gouere.
- 14 - When does it reopen?
Pegoulz e vo digor en-dro?

- 15 - Do you cook?
Bouzout a rez keginañ?
- 16 - Can you speak Breton/English/French?
Gouzout a rez brezhoneg/saozneg/galleg?
- 17 - Are you a student or are you working?
Studier out pe labourat a rez?
- 18 - I work as a gardener.
Labourat a ran evel liorzhour (m) / liorzourez (f)
- 19 - What do you do?
Petra a rez?
- 20 - What do you do as a job?
Petra a rez? / Peseurt micher az peus ?
- 21 - I 'm a nurse.
Klañdour (m) / klañdourez (f) on.
- 22 - I'm retired.
War ma leve emañ.
- 23 - Gwendal is a teacher.
Kelenner eo Gwendal.
- 24 - He / she works in the building sector.
Labourat a ra evit sevel tiez.
- 25 - Eflamm's hairdressing salon is closed today.
Serr eo perukennerezh Eflamm hiziv.
- 26 - I'm not a cook any longer. I now go round the markets.
N'on ket keginerez ken, bremañ emañ war ar marc'hadoù.
- 27 - I'm learning Breton, English and German to find a job.
Deskiñ a ran brezhoneg, saozneg hag alamaneg evit kavout labour.
- 28 - Where's the bus station?
Pelec'h emañ gar ar c'hirri-boutin?
- 29 - Not far from here. It's far from here, quite far.
Nepell, e-kichenik tout. Pell emañ, pell-kenañ.
- 30 - Where's the beach?
Pelec'h emañ an draezhenn?
- 31 - On your right. On your left. Straight on / ahead.
A-zehou. A-gleiz. War-eeun.

The Transmission of Music and Oral Traditions in Brittany

A few thoughts from Lois Kuter

Ethnomusicologists and Anthropologists (the fields in which I completed university degrees) are not known for their riveting writing. In thinning out some publications I thought might never be useful or interesting to save, I reread a few issues of the journal *Ethnomusicology* which I had set aside. Many articles were indeed dry and uninviting – at least to me – but there were some that held my attention. One was an article by Bess Lomax Hawes, then of the National Endowment for the Arts, called “Practice Makes Perfect: Lessons in Active Ethnomusicology” (*Ethnomusicology*, Vol. 36, No. 3, Fall 1992, pages 337-343).

She wrote of the difficulty of evaluating projects the NEA supported by using as an example the evaluation of a concert bringing together African American a capella quartets from the South. While poorly attended the reunion of scattered singers was a joyous event that stimulated a revived interest in and practice of quartets. In noting this successful aspect of that concert, she wrote: "I am in favor of books, publications of all kinds, musical transcriptions, tapes, records, and films, but in spite of all the technology and electronic gadgetry in the world, the primary gestating act of music, I believe, only happens when musicians and listeners assemble."

This made me think immediately of the state of music in Brittany and in particular the work of Dastum* and other organizations and individuals who have studied, collected, recorded and published treasures of Brittany's oral tradition of song and instrumental music. Underlying all of these activities has been the idea of fostering performance of music and its transmission. Indeed, the books, recordings and other media produced have supported a resurgence of performance in Brittany and a continued oral transmission of heritage as well as creation of new music.

One can look at the renaissance of kan ha diskan singing in the 1950s. While occasions to gather for song and dance in rural Brittany were disappearing with social changes, all it took was the "invention" of new occasions to gather singers of the unique responsive style of kan ha diskan singing that powers dancing to spark the gathering of singers again. And the "new" fest-noz* growing from this period was one of those occasions. It was far different from the gathering of people for shared labor on farms where song and dance followed a day's work that had been the fest-noz of the past. But it now gathered singers, musicians, dancers as well as listeners – all active participants in this "new" event which brings generations together. And the fest-noz offers an opportunity for singers and instrumentalists to show their stuff and expand their repertoire in addition to being an event for people to share conversations, a drink, and dancing where close communication between dancers (an "audience") and singers/musicians is key.

In 2020 the fest-noz was entered on UNESCO's list of immaterial cultural patrimony of world importance. I think Bess Lomax Hawes (1921-2009) would have been pleased.

For my description of the work of Dastum, see *Bro Nevez* 162, June 2022. And for a presentation of the fest-noz see *Bro Nevez* 164, December 2022.



Brittany Loses an Exceptional Voice

Marcel Guilloux (1930-1924)

Marcel Guilloux (Marsel Gwilhou) passed away this June 11 at the age of 93. He was a farmer on the small family farm, Crec'h Morvan in Lanrivain, inherited from his parents and worked with his sister Marie and brother-in-law André Le Roux.

He lived in a Breton speaking area and Marcel valued this heritage. He was a storyteller as well as a master of the kan ha diskan style of song for dance of the Fañch/Plinn area of central western Brittany. But more than just a fine singer, he played a major role in passing along his heritage to younger generations, perhaps most notably in pairing with Yann Fañch Kemener (1957-2019). He generously shared his knowledge and friendship with other younger Bretons who would become masters of song in the Breton language themselves including Marthe Vassallo, Ifig and Nanda Troadec, Erik Marchand, Anne Auffret and Annie Ebrél.

Besides participating in numerous festoù-noz, Marcel was a presence at festivals featuring traditional song such at the Festival Plinn de Danouët where he would not only sing but offer workshops for singers.

His song will live on in the many fellow singers he touched, but his warm personality will be greatly missed.

Marcel Guillou had only a few "solo" albums, but his voice can be found on numerous LPs and CDs as listed below. And, in 2019 Dastum/PUR published the book *Marcel Guilloux, chanteur, contour et paysan du Centre Bretagne* written by Marthe Vassallo and Ifig and Nanda Troadec and including a CD (pictured above).

Recordings of Marcel Guilloux

Kontadennoù (Radio Kreiz Breizh, cassette) 1991.
Un devezh 'ba Krec'h Morvan (Coop Breizh, CD 952) 2004.

Marcel Le Guilloux : Chanteur, conteur, paysan du Centre-Bretagne (Dastum Livre + CD) 2019.

With Yann-FañchKemener

Kan ha Diskan - Chants à danser, 33 rpm LP, Arion, ARN 34702, 1982 / Re-edited in 1991 in *Kanou Kalon-Vreizh - Chants Profonds de Bretagne*, Vol. 1, Arion, CD, ARN 64167 and in 2008 *The True Songs Of Brittany*, Arion, CD, 54768

Vent d'Ouest - Le chant d'un monde - 33 rpm LP, Arion - ARN 34776. 1985

Kan ha diskan, CD, Coop Breizh, CD 445. 1997.

And as a performer on the following:

Bro vFañch - Cahier Dastum n°5, Dastum, 33 rpm LP. 1978.

Kazetenn ar Vro Plinn, Journal parlé du pays Plinn de 1978 à 1981, ARCOB, Radio Kreiz Breizh, cassette. 1981.

Kan, Kan ar Bobl Duault 1988, with Annie Ebrel, Radio Kreiz Breizh, cassette. 1988.

Kerz Ba'n' Dañs, Skolvan. Keltia Musique, CD, KMCD 016. 1991.

Fañch ha Fisel - Danses du Centre-Bretagne, with Annie Ebrel, École de musique de Rostrenen, cassette. 1994.

'Tre ho ti ha ma hini, Annie Ebrel, Coop Breizh, CD, GWP 012. 1996.

Gouez, Loened Fall, An Naer, CD, NAER 702. 2003

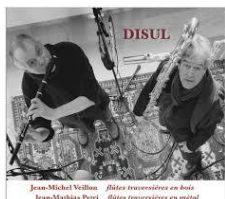
Festival Plinn du Danouët 2008, avec Marcel Ollivier, Association pour la restauration de la chapelle du Danouët, CD. 2008.

Festival Plinn du Danouët 2010, avec Poulmarc'h et Simon, Association pour la restauration de la chapelle du Danouët, CD. 2010

Annie Ebrel - 30 ans de chant, with Annie Ebrel, CD, Autoproduction, AE30C6906. 2013.

Carré Manchot 30!, Carré Manchot, Coop Breizh, CD CAR30. 2016.

And Marcel Le Guilloux can be seen and heard on the film by Gei Zantinger, *Of Pipers & Wrens – the Fight for the Survival of Brittany's Musical Heritage*. Constant Spring Productions. 1999. DVD



Flutes !! And I don't mean champagne glasses

Jean-Michel Veillon & Jean-Mathias Petri. *Disul*. Empreinte.

Reviewed by Lois Kuter

Starting in elementary school and continuing in high school band and orchestra programs - many years ago! – I was a decent flute player on the standard metal flute. I would later embark on learning the wooden Irish flute (and uilleann pipes) among friends and was definitely just mediocre at best. My flute-playing days are pretty much over, but I can certainly appreciate the creativity and mastery of flutes by Breton musicians who have been inspired by the Irish tradition but have taken this instrument in many new directions.

What better example than this new album by Jean-Michel Veillon and Jean-Mathias Petri. Jean-Michel Veillon is famous in Brittany and beyond for his use of wooden flutes for Breton and Irish traditional music. He

began with Breton dances and the bombarde before moving on to flutes and played in the groups Kornog, Pennoù Skoulm, Den, and Barzaz, as well as in pair with guitarist Yvon Riou with whom he recorded several albums. And he has collaborated with a number of Breton musicians of various styles. I first heard him at a Kan ar Bobl performance in Serent in March 1979 with the group Galorn, and his flute-playing definitely left an impression. I was pleased to be able to purchase Galorn's 1978 45 rpm record with the selections "Dérobée de Broons" and "Highlands."

Jean-Mathias Petri is a new discovery for me but certainly not for most who follow the Breton music scene. He has worked in areas of jazz, electronic, contemporary compositions, and improvisation based on world musical traditions. In Brittany he has played with Flûtes 4 along with Veillon, Jean-Luc Thomas and Stéphane Morvan. He also took part in the Sula Bassana Breton-African project and worked with Kristen Nogues (Bab El West, Flûtes de Traverse) Jacques Pellen (Celtic Procession), and Gaby Kerdoncuff (La Coopérative), to name just a few collaborations.

In *Disul*, Veillon and Petri bring considerable experience to open our ears to a range of metal and wooden flutes. Who knew that there were so many different flutes and that they could be both very melodic as well as percussive – sweet, spooky, joyful and mournful in tones. You hear a dozen different flutes on this CD in various combinations for compositions in a range of styles.

Jean-Michel Veillon plays wooden flutes in D, A, C, E flat, B flat and in an ancient scale of F from the Vannetais. Jean-Mathias Petri plays metal flutes in C, and E flat, along with alto, bass and the octobass flutes and piccolo. The mix of higher pitched and very low pitched flutes like the octobass allows for a range of moods and harmonies.

The CD opens with a selection called "Bolom," a composition by Veillon, which has a distinctive Breton swing to it. The composition "Jour de Foire" by Petri has a surreal feel as would be expected with its inspiration from surrealist Breton writer and painter Yves Elléouët.

The CD includes five compositions by Kristen Nogues (1952-2007), a brilliant Celtic harp player and composer with whom both Veillon and Petri collaborated. This series, including a composition by Petri, evoke different emotions and the album takes the name of two of these – *Disul*, or Sunday – a day Kristen Nogues disliked but a day on which she enjoyed the sound of church bells which can be heard in "Disul II" – the only sounds not made by flutes. This series shows off especially well the complex range of melodic and percussive music the flutes can produce.

The presence of Kristen Nogues is also found in Jean-Michel Veillon's arrangement of a composition by Breton singer Gérard Delahay called "Les Elfes" which he recorded on his CD *Er Pasker* accompanied by Nogues on electro-harp.

Bretons have been world travelers and have not only drawn inspiration from Celtic cousins in Ireland and Scotland, but have been intrigued by the rhythms of eastern Europe and the Middle East. Disul includes two selections drawn from those areas – an arrangement of a traditional Turkish melody ("Koriezdeki") and a composition by Erik Marchand followed by an arrangement of a traditional Macedonian tune Marchand recorded with the Balkaniks. The flutists remain in eastern Europe for an arrangement of eight short pieces from Béla Bartok's (1881-1945) "44 Duets for Two Violins."

Veillon and Petri also draw from the classical music world in an arrangement of Maurice Ravel's (1875-1937) "Trois Beaux Oiseaux du Paradis," part of a choral work evoking the loss of life during the War of 1914-1918.

Of a more upbeat feel are the compositions "Fretless flute song" and "Valse pour Léa," "Fretless flute song" is a composition by jazz flutist Steve Kujala interpreted in a whole new way by Veillon based on his world travels. "Valse pour Léa" is a composition by Petri drawn from a larger piece performed in 1995 on the inauguration of the quartet Flûtes 4.

I particularly liked the combination of high and very low-pitched flutes. And who needs drums when you have the beat of the octobase flute – perhaps described as the bass fiddle of the flute world.

This is an album that gets better with each listen. Don't rush through the 62 minutes and enjoy the shifting moods and sounds you have probably never heard before from a flute.

Heard of, but not heard – 8 New Recordings from Brittany

The following notes were drawn from information on the Coop Breizh website, *Culture & Celtie Magazine*, and *Ar Men* 259 (mars/avril 224) and 260 (mai/juin 2024). One can hear samples from many of these new albums on websites of the performers.



Dixit. *En Lices*. Collectif Arp. VOC 10496/1. This is a trio of young women formed in 2018 and based in Rennes with arrangements of Breton dances and song. The group is composed of Sterenn Toscer (vocals and violin), Klervi Piel (bassoon and bombarde) and Morgane Grégory (vocals and harp). They bring an

original sound well rooted in Breton rhythms and melodies.



Nolwenn Korbell. *Ar preñv glas / Lapyris Noctiluca*. Aztec Musique.

This is the 7th album for singer Nolwenn Korbell with 11 songs in Breton, French and English set to a mix of rock, pop and trip-pop beats.



The Kraken Consort. *O'er the Moor*.

Alpha Classics. Alpha 1027.

This is an ensemble with the aim of uniting Baroque styles with Celtic themes with dances and song (Scottish and Irish). The ensemble was founded by theorboist (a type of lute) Bruno Helstoffer, soprano Chantal Santon Jeffrey, and tenor Robert Getchell, with Laurène Durantel on bass fiddle. The Celtic swing is provided by Sylvain Barou (flute, pipes), Brewen Favrau (flute, pipes), Ronan Pellen (cittern) and David Lombardi (violin).



Le Bour – Bodros. *Daou ribl*. Paker Production.

This is a new CD by Timothée Le Bour on alto and soprano saxophones and Youenn Bodros on diatonic accordion. Long active on the Breton scene with arrangements of traditional Breton dances, they also explore music of Eastern Europe, and classical and jazz sounds.



Charles Quimbert & Roland Brou. *Rondes chantées de Haute Bretagne*.

Two masters of unaccompanied song in French from eastern Brittany pair up for circle dances of that area – ronds, ridées, tours, bals. The recording included the presence of dancers to capture the important interplay between singers and dancers for Breton song.



Réalta. *Thing of the Earth*. Arts Council Northern Ireland. ADC 003.

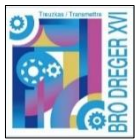
This is a band based in Belfast, but includes Breton Loïc Bléjean, a master of uilleann pipes who also adds tin whistle. Other members of the group are Dermot Mulholland (banjo, bouzouki, bass fiddle), Dermot Moynagh (bodhran, percussions), Deirdre Galway (song, piano, guitar) and Conor Lamb (uilleann pipes and whistles). They perform Irish dances and songs with a unique rendition of Bob Dylan's "The Times They Are A-Changin'."



Sérot, Janvier & La Groove Compagnie. *Chminries*. La Part des Anches. SIGC 01/1.

Specializing in street performance, this group would cheer up any pedestrian they encounter. The group is composed of paired bombarde-biniou by Mathieu Sérot and Philippe

Janvier, with Benoit Gaudiche on sousaphone and Stéphane Hardy on baritone saxophone. Adding percussion to the winds is Gaël Martineau with tapan.



Treuzkas / Transmetre. Bro Dreger XVI.
Kreizenn Sevenadurel Lannuon.
This is the 16th album by the Lannion Cultural Center featuring Breton dances by singers and musicians well known in the Tregor area and beyond. Performers are Claude and Malo Lintanf (kan ha diskan), Loan, Maïwenn and Mona Cornic (guitar, violin, song), Louis Jacques and Gurven Suignard (kan ha diskan), Louis Jacques and Anna Suignard (kan ha diskan), Maeleg and Pascal Lintanf (bombarde/biniou), Marie Claire Le Corre and Audrey Lavannant (kan ha diskan), and Breudeur Ar Braz (accordion/saxophone). This is testimony to the familial transmission of Breton song and music.

Summer Festivals in Brittany – 2024

The following information has been pulled primarily from the website of Goueliou Breizh where you can find information about festivals held in Brittany throughout the year (and they are not lacking at any time of the year). Check out gouelioubreizh.bzh.

Information about the hundreds of concerts and festoù-deiz and festoù-noz of Brittany can be found easily on the website for the organization Tamm Kreiz: tamm-kreiz.bzh. And a great source of information on concerts, festivals, and new releases of music can be found on the Culture et Celtie website: culture.celtie.free.fr.

After a long pause during the Covid shutdowns, festivals are definitely back. Here are some of the larger ones, but there are also many very local events worth attending.

Concert tremplin An Taol-Lañs: Ployuz & Foen – June 13, 2024 in Vannes
Not exactly a festival but a concert for rap in the Breton language

Menez Meur – June 30, 2024 at the Parc Natural Régional d'Armorique, Hanvec
40th anniversary for this festival In the heart of the Arrée mountains of central western Brittany> This features contests for solo bagpipers, bagpipe quartets, solo drummers and drum ensembles, bombardes, binou-bombarde pairs and pipe bands.

Folklores du Monde – July 2 to 7, 2024, in Saint-Malo
A large festival with traditional and less traditional music and dances from around the world.

Festival des Brodeuses – July 4 to 7, 2024, in Pont L'Abbé

Parades featuring the costumes of Brittany, contests for musicians, concerts and festoù-noz among other events.

Championnat de Bretagne des Chorales de 1^{ère} catégorie – July 7, 2024 in Landerneau
17th year for this championship for choirs (with a Breton language repertoire) in level 1 ranking.

Assemblées Galèzes – July 15 to 20, 2024, in Concoret
A festival to celebrate the music traditions and dances of Gallo Brittany

Festival de Cornouaille – July 18 to 21, 2024, in Quimper
101st edition of this festival which is one of the largest of Brittany featuring traditional music and dance as well as concerts of various musical styles, and parades to show of Breton costume.

Festival d'Arvor – August 2 to 4, 2024 in Vannes
Concerts, theater, festoù-noz and events to feature Breton culture, including workshops for music and dance, and the Breton language.

Festival de la Cité des Hotensias – August 2 to 4 in Perros Guirec
40th year for this festival which includes a variety of concerts, workshops, exhibitions and dancing.

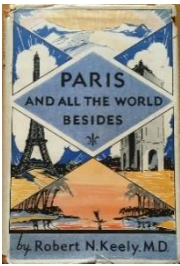
Festival Plinn – August 10 to 15, 2024, in Bourbriac
49th edition of this festival with contests, workshops, concerts, fest-deiz and fest-noz, and presentations all featuring the music and dance of the Plinn Pays.

Mondial Folk – August 16 to 18, 2024 in Plozevet
A large festival with Breton music and dance as well as singers and musicians from around the world.

Festival Interceltique de Lorient - August 12 to 18, 2024, in Lorient
A truly Inter-Celtic gathering of musicians, singers, dancers and artists and one of the largest festivals of France with some 700,000 in attendance.

Les Sonneurs 2024 – September 6 to 8, 2024 in Gourin
Annual championship for traditional music and dance featuring the paired biniau and bombardes. Events include fest-deiz and fest-noz, events for children, and a reed making workshop area.

Celtomania 35th Edition – October 4 to December 1 throughout Loire-Atlantique
Concerts, dance, theater, storytelling, cinema, events for children, and all sorts of artistic expression from Brittany and the Celtic world spread throughout 20 communes.



A View of Brittany in 1930

Robert N. Keely, M.D., Paris and All the World Besides. (Howard C. Myers, Philadelphia, PA). 1930. Pages 277 to 286.

The cover page to this book describes Dr. Keely as "Physician to the Peary Arctic expedition, Member of the Explorers' Club of New York, Geographical Society of Philadelphia, American Medical Association, etc." A headline of May 12, 1932, from the New York Times reads: "Keely, Peary Surgeon Ends Life with Poison; Explorer and Author Found Dead in Philadelphia Apartment – Had Incurable Disease." He was 73 years old.

A world traveler, in Chapter 39 of this book he describes a short trip to Brittany with a friend and shares a bit of Breton history in Chapter 40.

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*A Tour of Brittany, Famed in Story and Art,
With Its "Different" Scenery and People, And
Its Perilous Fisheries in Far-away Newfoundland.*

... The next day was July 14, the great national holiday, when France celebrates the fall of the Bastille, and so we are glad to get away from the noise and turmoil of the city [Paris] and into the peace and beauty of the country. Of all the provinces of France there are none more lovely, more full of natural and historic attractions than Normandy and Brittany. Of course, everyone who leaves the steamer at any of the Channel ports must go through Normandy en route for Paris, thereby getting a glimpse of the beauty that is provincial France, but Brittany is entirely different, with its wild rugged scenery and Celtic peoples.

Its inhabitants are entirely alien in appearance, language and customs, inasmuch as their country, especially along the coast, differs from the rest of France. Its sandy beaches, high rugged cliffs, and rocky bays, have such beauty and distinction that Brittany has always been a favorite haunt of artists.

We went by way of Saint-Malo, as I wished to revisit that picturesque old town. When I had been there before, it was to witness the departure of the fishing fleet for its annual expedition to the fishing grounds of Newfoundland. As the men must stay months away from their homes and families, this setting out is the occasions of much sadness, and many solemn religious celebrations. In all the little fishing villages, but especially in Saint-Malo, there are many quaintly picturesque ceremonies, such as the famous "Pardon," and these

occasions afford a very good idea of the Breton life and customs.

They were, however, all over when we reached St. Malo, for the fleet had left several weeks before, but we felt sure we would learn much about these unusual people, for our itinerary took us through many remote little villages, in some of which we planned to stay overnight. They were, we found, all inhabited by seafaring or fishermen's families; no one was home but the women, old men, and children, and many of them clearly showed the effect of their lonely lives and the months of strain and anxiety waiting for the return of their fathers, sons, brothers and lovers, in peril perhaps in the distant seas.

... Mont Saint Michel stands alone, a vast church on the top of a rocky island off the French coast, near the spot where Normandy touches Brittany. It resembles somewhat the rock of Gibraltar, though very much smaller, and the town at its base is even more like that at the foot of the British fortress. At both places the shops and bazaars are given exclusively to the sale of souvenirs, picture and post cards, and to numerous restaurants where one can get the best omelettes.

It was in this village that Madame, the Widow Pollard, originated this dish, which has made her memory famous and been such a godsend to men. The restaurants. Lining both sides of the principal street leading up to the church, all proclaim in large letters the goodness and virtue of their omelettes. One, the Café de la Terrasse, is said to have been the original home of the Widow Pollard, where she first broke eggs, and did something with them that made her omelettes superior to those of all her imitators. This secret is said to have been handed down in her family, and to this day one of her descendants has the most popular omelette restaurant in Mont Saint Michel.

After we had left the village, to continue our tour of Brittany, we could see the famous Mont for quite a long time, for though the distance was not great, as the crow flies, we traversed much ground, for the coast line is so cut up with indentations, peninsulas, bays and capes that the roads keep winding in and out for miles without going very far.

Twisting along over this rocky, broken country, it is easy to understand how the character, dress and customs vary so greatly in each town, for before modern facilities for transportation were introduced, each village was practically isolated, owing to the difficulties of travel. Even now the only practical means of transit for the tourist is by automobile.

Our days went all too quickly going from village to village, everywhere noticing the change of costume and mode of life; Quimper, with its splendid cathedral and interesting pottery works; Carnac, a rival of England's

famous Stonehenge; Douarnenez, Concarneau, and Paimpol, all full of historic interest. One does not have to be very long in this northeastern corner of Brittany to realize how much it differs from the rest of the country; in fact the tourist who is content with superficial sight-seeing elsewhere feels impelled to dig beneath the surface in Brittany to discover, if he may, the origin of its individuality.

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*The Early History of Brittany, Full of
Terrible and Bloody Incidents, in Marked
Contrast With Its Picturesque and
Peaceful Present.*

We were fortunate enough to meet a French school-teacher at the small hotel at Quimper, a gentleman who not only knew much of the history of Brittany, but had the unusual gift of imparting his knowledge, and we were so interested that we stayed an extra day in the quaint little town, for the pleasure of being in his scholarly company.

He told us that when the Romans invaded that part of the country, the unknown pre-historic inhabitants, the builders of the great stone monuments, were superseded by the Gallic tribes who named it "Armorica," meaning "Country by the Sea," but that the ancestors of the bulk of the present population did not come until the fifth century and then, for a century and a half, a steady stream of immigrants from Britain poured in, driven out from their homes by the Teutonic invaders.

These newcomers brought their language, and political and religious customs, and the country then became known as Little Briton, or Brittany. Their descendants, the present Bretons, still speak Gaelic in a form so closely allied to the Welsh, Irish and Highland Scotch, that when representatives of these nations meet at the Pan-Celtic conventions, the delegates have no difficulty in understanding one another. In upper Brittany, French is now spoken very generally, but in the western sections, Finistère, Côtes-du-Nord and Morbihan, the Breton tongue is universally spoken. In fact, in some of the inland villages French is not even understood.

Perhaps the ancient stone monuments are the most interesting sight to the tourist in the vicinity of Carnac and Quiberon. They are awe-inspiring in their vast numbers, running into the thousands, huge rocks raised for some primitive rites to the unknown gods of those pre-historic days, adding another mystery to this land so full of strange beliefs and superstitions.

The French have a word, "Presqu'île," or "Nearly island," for nearly all of Brittany is broken up into peninsulas by bays and inlets beyond counting. Perhaps the most interesting of these is the Presqu'île de Quiberon, which resembles a tennis racket in shape, consisting, as it does, of a long narrow neck of land extending into the

sea from near Plouharnel on the mainland, and suddenly widening out into a broad headland, on which the town of Quiberon stands.

The French schoolmaster, whom we had met at Quimper, had given us much pleasure by his interesting talk on the history of the Presqu'île de Quiberon, and we were therefore well equipped to enjoy to the full that fascinating section of historic Brittany. It was a story of attacks and counter-attacks, of tragic deaths on sea and on land, and in most of the incidents England had figured as prominently as France.

For thirty-eight days the valiant inhabitants withstood the siege, but finally were forced to capitulate, and the island passed into the hands of the British, who retained its possession until the treaty of Paris in 1763.

During the early days of the French Revolution many of the noble families found a refuge in England or Germany, where they anxiously watched the course of events in their native land, hoping for a favorable opportunity to return and re-establish the monarchy. In June of 1795, imagining that this much-desired time had come, and backed by the English, who sent their fleet to their support, they landed, ten thousand strong, at Quiberon.

The first division of this army disembarked at Carnac, where Georges Cadoudal and the Count of Tinteniac, at the head of the Chouans, had prepared the way. But General Roche, who had been sent by the revolutionary party to destroy the Chouans, learned of their movement and hastened to the attack.

In the meantime the old Republican soldiers held the Fort Penthièvre, under d'Hervilly, but half-converted prisoners of war as they were, they turned tail and mortally wounded their commander. Sombreuil and his troops left in haste to go to the assistance of the *Emigrés*, but they were too late and both troops were driven back to the end of the Peninsula, and caught without hope of escape.

Then followed a scene of the most terrible disorder. Many of the *Emigrés* committed suicide by throwing themselves on their swords, while others cast themselves into the sea, hoping to regain their ships in already overcrowded boats. Their heads, appearing above the water, drew fire from the enemy, and many sank, while others who laid hands on the boats, to drag themselves in, fell back into the water, their hands severed from their wrists by the swords of those who had reached the boats first, and who feared they would be swamped.

More than a thousand lost their lives, about eighteen hundred escaped to the English fleet, and the rest, taken prisoners, were led to Auray, and shot down at a place

know known as the Champ des Martyrs, the Field of the Martyrs.

The final scene of the tragic adventure took place at Haliguen, a port near Quiberon, where Hoche and his soldiers dug a trench from which they rushed out to drive the last of the royalist insurgents back to the sea; an event there now commemorated by a small pyramid of stone.

It was at this spot that Captain Dreyfus was landed by the ship which brought him back from his prison on Devil's Island, and I, who had followed his case so closely, was interested to learn that he was taken off the ship at night-time with much secrecy, because political feeling was still running so high that prudence required he should be smuggled into France in this way, and taken without any delay to Rennes for retrial.

By a curious coincidence it was at Quiberon, where they had fought against France during the course of so many years, that, during the World War a division of the English army, now come to the defense of their ancient enemy, practiced the landing, maneuvering and drilling of troops from the ships which were to take them to the Dardanelles. Here, too, on a grassy mount to the right of Port Haliguen, a camp was established for the English aviators detailed to watch for German submarines. There is still a great pile of stones to show where the camp stood.

War vessels still come to Quiberon for their maneuvers, and the French fleet was there when we reached the port. It was a wonderful sight, at night, when the great electric lights, flashing from the ships, made the whole coast line visible, their brilliancy making the shadows darker and more mysterious, so that an imaginative onlooker, knowing the tragic history of the place, might fancy the shadows were peopled by the spirits of the unhappy *Emigrés*, whose fond hopes and ambitious dreams were so utterly demolished on this rugged shore.

I was glad that we met this learned French schoolmaster, and still more happy that I made notes at the time, for otherwise I would have missed much of the interesting story I have tried to tell.

We enjoyed the tranquility and old-world charm of Brittany so much that it was with considerable reluctance we turned back on our way to Paris and the turmoil of the busy world, stopping en route at Dinard. The season was in full swing, and the mechanical gayety of the Casino contrasted forcibly with the simplicity from which we had just come.

There was much elegance, luxury and evidence of wealth and idleness, but we missed the peace and restful calm of Brittany ...

BREIZH AMERIKA

And A Little More about Quiberon

The Breizh Amerika website blog (breizh-amerika.com) is a treasure trove of information about Breton-American relations today and through a long history. The following article notes the little known fact that the America flag was first recognized by a foreign power in the Quiberon Bay. Here is the story from Breizh Amerika.

The Stars and Stripes first saluted in Brittany

Spend any time in the United States and you will immediately learn that Americans have a very patriotic attachment to the American flag and national anthem. Do you know the history of when the Stars and Stripes was officially recognized by a foreign power? And did you know that it happened in Brittany, France?

On this day on February 14, 1778, French Admiral de La Motte-Picquet's fleet was anchored in the bay of Quiberon in Brittany. The French Royal Navy was guarding its strategic port of Lorient and fishing and trading ships in the area faced with growing English threats.

Also in the area was the USS Ranger, an American sloop of war armed with 18 guns, commanded by John Paul Jones. Jones had been aggressively hunting English ships along the coasts of Brittany and then receiving resupplying assistance in Breton ports. That day, the USS Ranger sailed from Quiberon with a flag with red and white stripes on her stern, adorned with 13 stars on a blue background. This was the new star-spangled banner, the Stars and Stripes, which the young American nation had adopted on June 14, 1777.

At the site of the French fleet the USS Ranger fired a salute of thirteen cannon shots, as many as the number of US states. Admiral La Motte-Picquet, aboard the *Robuste*, a 74-gun vessel, responded with nine shots, the regulatory figure at the time for an independent republic. In doing so, he officially recognizes the United States of America. It is the first time that the American flag has been entitled to the military honors from another country.

The symbolic event was relayed across Europe and greatly angered the British crown. This salute at sea from a French ship, however, had the effect of recognizing the independence of the United States by France.

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