

BRO NEVEZ

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



drawing by J.-P. Mellouët, from AN HAD 2, 1980

KUZUL ETREVROADEL EVIT KENDALC'H AR BREZHONEG

MAY 1986

NUMBER 19

BRO NEVEZ - Newsletter of the International Committee for the Defense of the Breton Language

NEWSLETTER 19 - MAY 1986

General Editor:

Lois Kuter
143 Plymouth Road
Plymouth Meeting, PA 19462

Front Cover: Hervé Thomas

Breton Language Editor:

Reun ar C'halan
Department of French
Box 45
Wellesley College
Wellesley, MA 02181

Editor for Breton Language Learning Materials:

Lenora A. Timm
Women's Resources and Research
Center
University of California, Davis
10 Lower Freeborn Hall
Davis, CA 95616

Book Review Editor:

Amy Varin
34 Wall Street
Kingston, NY 12401

Legendary Brittany:

Gregory T. Stump
Department of English
University of Kentucky
Lexington, KY 40506

News of Breton, European and International Organizations and Events:

Lois Kuter
143 Plymouth Road
Plymouth Meeting, PA 19462

Celtic News Editor:

Anne Habermehl
3925 North Main
Marion, NY 14505

News of Non-Celtic Languages

Roslyn Raney
Department of Foreign Languages
and Literatures
Northern Illinois University
DeKalb, IL 60115

Ar Gegin:

Nathalie Novik
P.O. Box 329
Skaneateles, NY 13152

The Newsletter of the U.S. Branch of the International Committee for the Defense of the Breton Language is published quarterly: February, May, August and November. Contributions, letters to the editors, and ideas are welcome for all readers. See the back page for subscription and advertising information.

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

LETTER TO THE EDITOR

Since the first newsletter of the U.S. ICDBL in July 1981, I have received many letters from people throughout the U.S. (and elsewhere in the world), and it has been a pleasure to establish a correspondence with many ICDBL members. But, true "letters to the editor" have been rare. Thus, I am happy to include one I received recently --not simply because it is flattering, but because the writer offers some interesting ideas. Like many of the U.S. ICDBL members, Tom Best has been introduced to Brittany through Breton music. His feelings about the Breton language are no doubt shared by many readers.

Lois Kuter

Dear Lois,

I just wanted to write and tell you how impressed I was with the first issue of Bro Nevez that I received. I really enjoyed the article especially on the "new" Breton music. I hope that either Shanachie Records or Green Linnet start to carry recordings by Tammles, Ti Jaz, and Bleizi Ruz. I really would like to hear those three groups.

One idea that I had for the next Bro Nevez is perhaps to have one page with a fairly well-known saying and then to render it into all the Celtic languages so that a comparison might be made on how to say something in English, Welsh, Breton, Scottish Gaelic, Irish Gaelic, Manx and Cornish. The reason I thought of this is because I recently picked up an excellent book at a used book store. It's called 'The Decline of the Celtic Languages' by Victor Durkavz, published by John Donald Publishers, Ltd., Edinburgh. It was a lucky find for me as I had been looking for a book which discussed the various Celtic languages. Unfortunately, Brittany is only mentioned on one page as the book concentrates on Welsh, Scottish Gaelic and Irish Galeic, but it is a very good book in that it explains in depth how the English government tried to extinguish the two Gaelic languages in the same way that the French government has tried to suppress the Breton culture and language. There are some interesting parallels there as I never knew that aspect of the history of Scotland or Ireland before.

I feel that all Celtic people should have their own culture and language and customs, and that to extinguish a language is to extinguish a people. My experience with the various Celtic cultures is mostly musical, from records, and just from that little bit I realize what diversity of culture exists among the Celtic peoples, and I would feel cheated had I missed out on one bit of that experience. I hope you understand my feelings about this subject.

Thank you very much for listening. Looking forward to the next issue of Bro Nevez.

Sincerely,

Tom Best (Chicago, Illinois)

DIWAN

The following letter has been received from Diwan's President, André Lavanant. This letter and information which follows should give readers an update on the situation of the Diwan schools.

I am afraid that we have not collected a huge number of contributions for Diwan this year with our membership renewals, but I have been able to mail a check for the amount of \$383. Even if Diwan eventually succeeds in becoming fully integrated into the French educational system, contributions will still be needed to support the development of educational materials and other projects likely to fall outside of government support. Right now, the need for private contributions continues and your support--even small--is still very much appreciated.

Lois Kuter

Open Letter to the friends of Diwan throughout the world

April 3, 1986

I am very happy to send you this letter together with an issue of "An Had". As a matter of fact, having friends all over the world who believe in our action, understand it and help us when we go through difficult times is a comfort.

The end of 1985 was particularly hard for us: on one hand the hunger strike of two of our friends underlines, if necessary, how difficult it is to have the rights for "cultures of minorities" recognized in France; on the other hand the law about the "integration" of languages of minorities schools was cancelled by the "Conseil Constitutionnel".

Because of these events we had to accept a situation which is precarious today but which is only a step towards a definite solution. Only a particular law about the teaching of languages in France will allow the existence of a bilingual means of education in the French school system. We have been asking for this law for a long time, but will it be soon proposed in Parliament?

At a time when the European Parliament and the Council of Europe are simultaneously preparing a charter of the rights of linguistic minorities, at a time when our government has just created a "Secretariat d'Etat" for the Human Rights and another one for the French-speaking countries it would be surprising from the French government to ignore the needs of the groups for languages and cultures of minorities in France.

It is true, however, that politics and politicians are often contradictory.

In order to remind them of it, we need your support and we will deeply appreciate it if you still help us when necessary.

Very friendly yours,

André Lavanant
President of Diwan

DIWAN - continued

The following article has been translated from An Had (January-April 1986). It gives a good summary of the history of Diwan's efforts to become integrated into the French educational system in Brittany.

Integration?

I. Promising Starts

Diwan, an association created in 1977 which has gained the support of nearly all defenders of the Breton culture, is most importantly the beginning of a taking-charge by people of the education of their children in a language which is their own--that of Bretons--although, and perhaps even because, this language is already in a dramatic and precarious situation.

23 May 1977: In a tiny rural town of Léon, a region where the Breton language has always been the everyday language of the majority of the population, a very small preschool opened its doors--the doors of a former public school which had been long abandoned. It was the beginning of the school year for seven little boys and girls, 2 to 4 years old, and for the teacher it was May 23rd and the beginning of what was normally the eve of a long vacation. And why not? The school could have resembled any other, except for one thing. For the first time, the teacher greeted the children by speaking to them in the language of the country. This was the first school created by Diwan.

II. The Road Taken

April 1979, less than two years later, 11 Diwan schools were open, taking in more than 100 children throughout Brittany. Few people could have foreseen this development. The founders themselves did not expect it. For them, even if the creation of schools in Breton appeared as a necessity under pain of seeing Breton disappear as a language of communication, it was also an audacious wager they took. Even so, the strong echo showed just how much this type of action was expected and needed.

Beginning in 1980, Diwan has worked to open primary schools. The primary schools of Diwan integrate the teaching of French starting at the CE1 level. The objective was an equilibrium of Breton and French by the end of CM2. It is necessary to note the role played by instructors as researchers as well as practitioners in reaching this goal. They were the ones who participated in the creation or in the adaptation of programs for their classes.

III. Why a Breton/French Bilingualism?

At first glance, an English/French bilingualism might appear more advantageous. With English, dominant language of the world, one would adopt the logic of monolingualism. English would eventually replace French, just as French has replaced Breton--a utilitarian choice which would wrongly encourage one to be content just with English.

To choose Breton in Brittany, Catalan in Catalonia, Alsatian in Alsace, etc., rather than a "big" language is:

- to maintain the languages of communities, their coherence and the emotional equilibrium of individuals.
- to permit a natural bilingualism which works because it is part of an everyday reality.
- to offer all the advantages of a well-mastered bilingualism, notably faculties for learning other languages. English would be inevitably acquired, and better learned than it would be by monolinguals.

IV. Diwan's Situation

Diwan has done everything to give its schools a public service role. It has wanted to assure free tuition, non-religious affiliation, and a real participation by parents and teachers in decision-making. It attracts children from diverse backgrounds; among the approximately 300 families involved in Diwan at the beginning of the 1985/1986 year, one found factory workers, farmers, office workers and bosses, artisans, shop keepers, teachers and doctors...

The juridicial situation of Diwan has hardly progressed from 1977 to 1981, even if the request for the Department of National Education to take charge was already expressed in Article 2 of Diwan's Charter:

"Diwan exists because of the deficiency of a National Education system which gives no place to Breton. Diwan demands the taking-charge of these schools in a democratic and renewed public service of instruction in Brittany, permitting the use of Breton as the vehicular language from preschool through the university in all domains of instruction."

It was only in 1983 that Diwan started to establish ties with the Ministry of National Education through the signing of an agreement in October 1983 which fixed an annual subvention for Diwan and set up a commission of the National Education/Diwan to evaluate bilingualism in the Diwan schools.

Diwan - continued

1985 was a year of negotiations to lead to the integration of Diwan in the National Education system, in conformance with the promises of François Mitterrand who declared on May 4, 1982, in Lorient:

"In the framework of the other politics that I propose, establishments which make the express demand for it could be integrated in a renovated national scholarization system. These establishments would benefit from a statute allowing a guarantee of the perpetuity of their pedagogical methods."

Sadly, it has necessitated more than the simple request, involving also very long negotiations to get guarantees for the perpetuity of Diwan's bilingual Breton/French teaching system without denaturing it, and for enough teaching positions so that integration would not mean a sprinkling of only four or five schools. At the end of December an accord was acted upon which fixed the conditions of integration over a three-year period:

17 teaching posts in 1986; 10 more in 1987; and 4 in 1988.

An Article of Law was put forward as part of the Finance Law, an article rejected by the Constitutional Council which declared it did not conform. Negotiations were thus restarted January 3, 1986. The solution found was to open public schools for 17 Diwan classes, giving Diwan teachers in these classes the status of suppléants. This solution can only be transitory; our teachers are competent and a new fight must begin to obtain a law, by next April, which would permit their certification as teachers and which would offer more important guarantees for the perpetuity and development of the Diwan system.

Anna Vari
(An Had, 1986)

Radio Canada and Diwan

An article in La Bretagne à Paris (April 4, 1986) reports on the visit to Brittany of a group of Radio Canada researchers and producers from Québec. André Corriveau, the producer, Richard Joubert, radio personality and presenter, and Daniel Cantin, the sound technician, are preparing a series of 13 one-half hour programs on the culture and everyday life in Brittany. Among their subjects was a Diwan school. Other topics included traditional Breton music and Breton language theater. I would be happy to hear from any readers who might be able to provide more information on this series.

Lois Kuter

DIWAN - continued

Oaled Diwan

As you will be able to see from the list of activities below, the Diwan cultural center has a full schedule of activities for the spring and summer for Breton learners and those interested in practicing their Breton in a variety of activities.

18-21 February	Breton classes (all levels) organized by Unvaniezh ar Gelennerien
22-23 February	Breton weekend organized by Skol an Emsav (all levels of learners)
1-6 April	Breton classes (all levels) organized by Unvaniezh ar Gelennerien
14-18 April	Introduction to Breton Civilization - a workshop by S.T.U.M.D.I.*
3-4 May	Introduction to Computers
10-11 May	Equestrian Weekend, organized by the Centre Equestre de Trouzilit
17-19 May	Workshop on Video Use, organized by Termaji
17-19 May	Workshop on Computers, Theater, Video - for children 6-12
26-30 May	Introduction to Breton Civilization - a workshop by S.T.U.M.D.I.
7-8 June	Breton weekend (all levels) organized by Skol an Emsav
9-13 June	Introduction to Breton Civilization - a workshop by S T U M D I.
14-15 June	Breton weekend - for practice
21-22 June	Workshop on the architectural heritage of Léon
29 June-19 July	Summer camp for 6-12 year olds
20-27 July	Workshop for Welsh learners
21-30 July	Workshop on sailing, organized by the NNAV of St. Pabu
28-30 July	Equestrian Workshop, in collaboration with the Centre Equestre de Trouzilit
1-9 August	Summer camp for 6-10 year olds
1-9 August	Summer camp for 10-14 year olds
10-23 August	Breton learning on farms
11-15 August	Theater workshop organized by Strollad ar Vro Bagan
11-21 August	Breton classes (all levels)
25-30 August	Breton Studies, organized by Ar Falz/Skol Vreizh (history and culture workshops)**

* S T U M D I is a newly formed federation of cultural associations working to provide adult education classes on all aspects of Breton culture and history. This federation also works on training adults who need Breton in their jobs.

** See a note on this study session later in this issue of Bro Nevez.

SHORT NOTES ABOUT THE BRETON LANGUAGE AND BRITTANY

Compiled by Lois Kuter

The CAPES

The CAPES is an examination which qualifies one for a teaching position in France. The CAPES for Breton is a double one--requiring teachers to pass examinations in a second unrelated subject such as history/geography, French, English, or math. This second part of the CAPES is required because the Ministry of Education felt that this would make Breton teachers more employable (obviously, as teachers of something other than Breton!). The fight to get even this diluted CAPES--which will help to get qualified teachers of Breton in the school program on a more established basis--has been a long one. Progress has been slow. In 1986, five CAPES qualified positions for Breton were opened, attracting at least 30 candidates--not an insignificant number given the difficulties of preparing a university program in Breton as well as gaining expertise in a second subject required for the CAPES for Breton. Two-thirds of the exam tests one's knowledge of Breton, while one-third is devoted to the second optional subject, in a combination of written tests, classroom observation, and oral examinations.

Bilingual Classes in French Primary Schools

Readers have heard of the Diwan Breton language schools in pages of Bro Nevez, but we have not spoken much of the bilingual classes established within the French school system in Brittany. The following short article by the Centre Culturel Breton de Lannion, "How to obtain a bilingual class" (my translation, Ar Falz 51.52, Winter 1985), is of interest not because it gives us practical suggestions but because it presents the degree of exceptional commitment and hard work necessary in Brittany to establish these classes.

"How to Obtain a Bilingual Class"

Although not impossible--there are eight bilingual classes in the National Education system in Lannion, Pontivy, Rennes, and Saint-Rivoal--the opening of a bilingual class is difficult to obtain and it is necessary to put together a team of motivated parents, who are ready to face all kinds of obstacles.

The principle step consists of making a request for the opening of a class to the school's director, the Inspecteur d'Académie, and the Recteur d'Académie.* This step must be accompanied by action to recruit students--surveying parents before the Easter break--and by a search for support--formal vote of confidence by the Municipal Council, statements from elected officials, and eventually steps to get support from the SNI and FCPE, etc.**

* These are roughly equivalent to school evaluators and superintendents, respectively.

** Labor unions.

Short Notes - continued

The goal is to obtain a teaching position and the nomination of a teacher before the summer vacation.

If difficulties come up, one must be ready for different actions: informing the public of your actions through the press, radio, or television; sending delegations to the offices of the Inspection d'Académie, Rectorat d'Académie, Ministère de l'Éducation Nationale; opening an alternative class ("classe sauvage") maintained by parents or available teachers, etc.

The combat does not end with the opening of a class; one must insure the continuity of bilingual education from the preschool to the end of primary school and then prepare the introduction of a bilingual option in the secondary school.

Centre Culturel Breton de Lannion

Parents of Lannion know very well from experience the work necessary to establish an ongoing bilingual program. A class was opened at the Joseph Morand School in September 1984. It was so successful that in 1985 there were 27 children in the bilingual program. After a great deal of work, parents managed to open a second class so that one teacher did not have this unusually high and unworkable number of students in the classroom. This required all the actions mentioned in the above letter since the Inspecteur d'Académie had refused the creation of a second class.

Breton in the Secondary Schools

Spring is the time of the year that parents mobilize to assure that their children will have the option of Breton classes in future years. And, it is a matter of continual work and vigilance to make sure that Breton classes are available from one year to the next, to make sure that a teacher will be appointed, to assure that students know that they have the right to request the creation of a Breton class if they want to learn Breton, etc.

In 1985 there were some 2,990 students at the secondary school level enrolled in various Breton classes. 13% of these (389 students) were found in a single school--the L.E.P. Marie-LeFranc in Lorient. This may seem surprising, but this concentration is explained by the presence in Lorient of a particularly active group of teachers who have worked hard to prove that Breton classes can work. Some serious obstacles remain at the secondary level (as at the primary school level) so that parents and teachers must be exceptionally motivated and well organized. The creation of the double-subject CAPES for Breton has opened a few doors for Breton teachers, but other changes in the educational system are still needed for teacher training. Generally, those in the upper ranks of the educational administration in France have viewed "regional languages" as impractical at best. If there has not been outright hostility, there has been a lot of foot-dragging and a do-nothing attitude, despite growing proof from other European countries that learning "small" languages is of personal and academic benefit to students.

Short Notes - continued

There has been some progress in past years in getting Breton classes at the secondary school level, and there has been a growth of interest on the part of teenagers who feel that this language is an important part of their heritage. But, it still takes an unusually militant effort and commitment to make Breton available in schools. Classes in Breton language or on Breton history that should be a taken-for-granted part of school programs in Brittany remain all-too-rare prizes in long hard battles.

The Universities and Breton

Breton is represented at all university diploma levels--the licence, Maitrise, D.E.A. and Doctorat--but one: the D.E.U.G., which is the basic building block for all higher degrees taken at the end of one's first two years. Despite continued requests for the creation of a D E U G.--an act which would not require the creation of new university teaching positions--the Ministry of Education has so far refused to grant this indispensable degree. The D.E.U.G. is critical because it would allow for the normal preparation for a Licence of Breton. Right now students must get a D.E.U.G. in some other subject and then switch to Breton. The D.E.U.G. is also required in training for primary school teachers. Its absence for Breton puts a large stumbling block in the way of training Breton teachers, so badly needed in school programs. Bretons continue to petition for the creation of the D.E.U.G. and are now in the process of collecting signatures to present to the Ministry of National Education.

The Breton Language in Court

In February 1986, Patrig Hervé and Gwennole Bihannic, two members of the group Stourm ar Brezhoneg, went on trial in Lorient for the destruction of five road signs. There have been quite a few trials of Bretons who have taken action to push for bilingual Breton/French road signs, but this one was unusual. This was one of the very rare instances when defendants and witnesses were permitted to express themselves in the Breton language. Hopefully this will not be an isolated historical event.

Lorient and Breton

The success of Breton classes in the L.E.P. Marie-LeFranc school of Lorient (cited in the note above on Breton at the secondary level) is due to a particularly dynamic group of teachers and parents as well as student interest. Lorient is, in fact, a center for Breton language and cultural activity, witnessed in the work of an organization called "Emglev". This is a federation of ten groups in the Lorient area, established at the end of 1985. One of its first projects has been to survey stores and public places in the Lorient area to find out if Breton speakers are welcome. Emglev has given out stickers saying "Amañ' vez komzet brezhoneg" ("Breton spoken here") to those who respond favorably, and this response has exceeded all expectations. Eventually, a guide to Breton-speaking

Short Notes - continued

shops, cafés, restaurants and offices will be published. The federation has also organized "Cultural Days" to present Breton arts, music, dance and theater. This has proven so far to be an effective fund-raiser and Emglev has been able to present a check for 5,000 francs to the Diwan school of Lorient. Other projects include the establishment of a cultural center in Lorient and the encouragement of use of bilingual signs with help to public enterprises to put up such signs. Additionally, Emglev is working to help make Breton language classes better known and, thus, more accessible to potential students. For more information, readers can contact: Emglev, 1 Impasse François-Le-Lévê, 56100 Lorient).

Kan an dour

This cultural association was created in 1983 by a handful of Breton speakers in the area of Châteauneuf-du-Faou. Their aim is quite simple--to promote the everyday use of Breton. They have organized different levels of Breton classes for people in the area as well as classes for traditional song and the promotion of Breton on local radio. Plans for the future include a choir, theater group, library, language laboratory for learners, an arts center, film-making, and a day-care center--all in the Breton language. The site of these activities will be the Rectory of Landeleau, a building dating back to 1643 which has been abandoned for some 30 years. Restoration of this magnificent building will require many hours of volunteer work and donations of money. Kan an Dour is a sign for optimism in Brittany--an example of growing work on a grass-roots level to reclaim one's heritage and build a future. For information (or to send contributions) contact any of the following people: Annaig Legars ("Le Magor", 29165 Collorec), Annig and Makoto Naguchi (bourg de Landeleau, 29161 Landeleau), Armand Puillandre ("Menez Banal", 29161 Landeleau) or Yann Puillandre ("Ker Uhel", 29229 Châteauneuf-du-Faou).

Brest Center for Breton Speakers

The Kreizenn vrezhonegerien Brest was inaugurated in March 1986 at 21 rue Inkemann. This is to be simply a place for Breton speakers to meet, a cultural center for expressions of all kinds by people of all backgrounds, professions and ages who share a language.

The National Council of Regional Languages and Cultures

The first meeting of the newly created "Conseil national des langues et cultures régionales" was held this winter. As stated in a brief article (La Bretagne à Paris, 28 mars 1986) Council members concluded in their resolutions that it is necessary:

- 1) that the government put forward a "projet de loi" to follow up those law propositions already presented for regional languages and cultures of France;

Short Notes - continued

- 2) that this legislation be inspired by the serious recognition of the linguistic and cultural plurality of France;
- 3) that the National Council (of Regional Languages and Cultures) be brought in for the elaboration of this "projet de loi".

There has been wide support in Brittany of the legislation introduced by different political parties of France which would officially recognize and protect the various languages and cultures within France. Despite seemingly positive government feeling towards the laws proposed, they have so far been left to die of neglect without action in French legislative bodies. The National Council of Regional Languages and Cultures seems unwilling to let this happen.

Festival of Cinema and Television of the Celtic Countries

At the end of March, Newcastle, Ireland, hosted the 7th annual "Festival of Cinema and Television of the Celtic Countries". While this festival has served each year as a means for Celts to show each other new creations (with over 100 entries in the Celtic languages as well as English and French), this year some steps were taken to go beyond this with joint television and film projects planned for Brittany and Wales. Also in the planning are workshops for filmmakers from Wales, Scotland, Ireland and Brittany. The Welsh-Breton project is particularly interesting since Wales serves as a model for television work and Brittany has become a leader in cinema. This partnership bodes well for the future of Celtic media development.

International Workshop for Celtic Wrestling

One of the first major events organized by the International Federation of Celtic wrestling (officially created November 1985) was an inter-Celtic workshop for wrestlers held March 31 to April 5, 1986, in Brittany. During this workshop some 40 wrestlers from Brittany, Ireland, Scotland, Cornwall, Wales, and Cumbria, worked on the three major styles of Celtic wrestling practiced today: Breton style, Cornish style, and Cumbrian style.* Although there are differences in rules and practice, all styles of Celtic wrestling are done as a standing combat, and many of the specific holds are shared. The aim of the Federation is to promote all three styles of wrestling and not to standardize Celtic wrestling--thus, workshop participants perfected all three. In Brittany, gouren (the Breton name for Celtic style wrestling) has made a spectacular comeback in recent years. The International Federation of Celtic Wrestling includes over 1,000 members with a very strong participation from Brittany. But, this sport is growing slowly in other Celtic countries and even has a contingent of enthusiasts in the Netherlands (among the Frisians in particular). Through international workshops and competitions,

* See Bro Nevez No. 12 (February 1985) and No. 15 (May 1985) for more on Celtic wrestling and the International Federation of Celtic Wrestling.

Short Notes - continued

Celts learn about each other's countries and about what they share and what is unique to each culture. The workshop in Brittany this spring included, for instance, tours of the local country and a fest noz (dance) in honor of the wrestlers.

The first international championship of Celtic wrestling will be held this year at the Inter-Celtic Festival of Lorient, August 15-17. Anyone who may be travelling in Brittany this summer is encouraged to attend this event or to discover Celtic wrestling at any number of local competitions held throughout Brittany. For information contact: Guy Jaouen, route de Berrien, 29218 Huelgoat, Brittany; or you can contact me for news clippings and a schedule of events.

International Workshop for Celtic Music

The first international workshop for Celtic music has been organized by the Conservatoire Régional de Bretagne in Lorient for August 4-8, 1986. This will immediately precede the Inter-Celtic Festival of Lorient to be held this year August 8-17. The Lorient Festival has attracted a growing number of people from Europe and North America as well as the Celtic countries (including Galicia) and organizers have often been asked about music classes. An impressive lineup of teachers has been tentatively arranged for the International Workshop, including: Alan Stivell and Mariannick Larc'hantec for Celtic harp; Patrice Quéré for fiddle; Jean-Pierre Lecuyer for vielle à roue (hurdy-gurdy); Jean-Francois Perroche and Etienne Grandjean for diatonic accordion; Patrick Molard and Jean-Luc Moign for bagpipes; and Josik Allot, Jean Baron and Christian Anneix for bombarde and biniou koz. With an emphasis on Breton music, this is a wonderful opportunity for anyone interested in getting a good start learning Breton music. Fees will average 800 francs for the classes and housing is available. For information contact: Conservatoire Régional de Bretagne, Parc de Soye, 56270 Ploemeur; Telephone: 97.82.32.08. Anyone seriously interested in this workshop is urged to contact the Conservatoire as soon as possible since space will be limited.

* * * * *

A NOTE OF THANKS

The Editor wishes to thank Barbara Kuter for her work as a proof-reader for Bro Nevez.

PUBLISHING IN THE BRETON LANGUAGE

On January 25, 1986, a one-day conference was held in Brest on publishing in the Breton language. Organized by the Cultural Institute of Brittany (Skol Uhel ar Vro) and the Centre Breton d'Art Populaire of Brest, this public gathering explored the current situation of Breton publications, problems in marketing and distributing books, the use of books in schools and libraries, and the support of the government through grants. The following "press release" about the event serves as an interesting introduction not only to this one-day event, but also to the Breton language publishing industry.

Lois Kuter

Publishing in the Breton Language Today

Many people in France, and even in Brittany, are ignorant of the fact that a very lively Breton language literature and publishing industry exists in Brittany today. The exhibit and colloquium organized by the Centre Breton d'Art Populaire and the Cultural Institute of Brittany in Brest on January 25th has as its goal to make this poorly known yet very dynamic aspect of Breton cultural and intellectual life better known.

The Breton language possesses a very ancient literary tradition. The first known Breton texts, even if only fragments remain, preceded the Serment de Strasbourg, which is considered to be the most ancient French text known. Through the centuries the Breton language has served to express one of the richest oral traditions of Europe. But, Breton also has a written tradition, and, from the appearance of the printing press to the present, more than 2,000 books have appeared in the Breton language. The literary level of books published at the beginning of this century was rather mediocre, but after 1925 one saw grow around the journal Gwalarn a literary school which produced some true masterpieces. On the eve of the second World War, however, publishing in the Breton language appeared to be dying.

In the 1950's the printing of books in Breton rarely exceeded 500 to 800 copies, and no more than four or five titles appeared per year. Their sale was done in a quasi-confidential manner, outside of normal commercial networks principally through correspondence. Only three or four book stores, known to a few initiated Bretons, had a shelf with several Breton language books in an obscure corner. It would often take ten years for a book to go out of print.

Today there are a dozen Breton language publishers (eight of which are in Finistère) and 60 to 80 titles appear each year, accounting for 15-20% of the total number of books which appear in the five Breton departments--far from a marginal amount. Printings often include 1,500 to 2,000 copies and half are sold within two to three years, or less--comparable to printings and sales of books in French published in Brittany, with the exception of tourist brochures.

Publishing in Breton - continued

Now one finds books in the Breton language in numerous book stores and some even appear from time to time in show window displays. The quality of production for many of these books leaves nothing to be desired and many covers are extremely successful aesthetically. The market remains small, but nevertheless, it has doubled over a fifteen-year period.

It must be said that publishing in the Breton language benefited during seven years from a not-negligible financial support from public offices, and this aid was well used. During the duration of the Charte Culturelle de Bretagne (1978-1982) publishing in the Breton language benefited from approximately one million francs worth of aid in a five year period (especially to the benefit of larger federations), half from the State and half from the five General Councils of Brittany. The Cultural Institute of Brittany (created December 1981 and operational one year later) took up the relay in providing approximately 500,000 francs each year to publish in the Breton language (half of this in the form of subventions and half in the form of reimbursable advances).

Such aid exists in most of the other countries of Europe where one finds minority languages threatened. In Wales the support brought to the Welsh language (a language very much like Breton and spoken by approximately 500,000 people) was on the order of 20 million francs each year--30 to 40 times more than the support given to Breton. Even in France, the support given by public officials to certain types of publishing--in particular poetry--is proportionally much greater. The development of publishing in the Breton language depends first of all on an enormous amount of volunteer work and devotion. The fact that there exists a Breton literature today, which is relatively rich and diverse, comes from this ongoing miracle. To write in Breton today is a militant act, a true act of faith in the future of the Breton language.

Right now one finds in book stores a choice of more than 600 titles in the Breton language (of which a majority were exhibited in Brest at the January 25 colloquium). Several years ago books published were of a very "literary" nature: poetry, theater, novels and short stories especially. They seemed destined for adults and people of a high intellectual level. This is not the case today with the multiplication of comic book albums (more than 30 available today), practical works, and especially children's books. Readers of the Breton language have a much greater choice now. It would be good to pursue and expand this creative effort in the area of children's books and particularly in the direction of books for pre-adolescents and teenagers for whom few books exist right now.

The public colloquium in Brest on January 25th allowed a look at the overall situation of publishing houses for the Breton language--their strong and weak points, their difficulties, needs and projects.

Publising in Breton - continued

It allowed a better understanding of the problems of literary creation in the Breton language today, problems of distribution, and the place of books in schools and libraries. The colloquium also allowed a look at the place given to Breton language publishing in the media--the press, radio and television--and also to diagnose the politics of public aid. The colloquium was also an occasion to outline perspectives for the future.

Centre Breton d'Art Populaire
(37 bis rue Victor-Hugo, 29000 Brest)

Skol Uhel ar Vro/Cultural Institute of Brittany
(B.P. 66A, 35031 Rennes Cedex)

* * * * *

ACROSS BRETON LITERATURE: THREE WOMEN

PART THREE: NAIG ROZMOR

Yann Bouëssel du Bourg
translated by Reun ar C'halan

Anne Corre (born Anne Le Bian), who signs Naig Rozmor, after the name of her house in Roscoff, on the coast, was born in Saint-Pol-de-Léon in 1923. Her parents were farmers, and Breton was the language of her cradle. She was brought up in the love of Brittany and of her language.

She was seven years old when she was sent for the first time to the French school, and she will always remember the trouble she had pronouncing her first "oui".

Her father had become a Breton militant for having suffered, during his childhood, from the infamous "symbol" which was hung around the neck of children unfortunate enough to say a single word in their mother tongue ("Va zad a oa deut da vezañ ur stourmer hag un enebour d'ar gall diwar-goust ar 'vioc'h' gouzañvet gantañ e-doug e vugal-eaj.>").

She would have liked to become a school teacher, but the war put an end to her hopes. In 1947, she married a sailor, and she followed him all over the world with her three children: Gweltaz, Gwenaelle, Ronan.

She has always been crazy about literature. She was fifteen when she was asked to take the place, on the air, of a young girl who was ill, and it was then that she understood the value of Breton literature. She preferred fairy tales, love stories, and the theater and it is in these genres that she has been working ever since. She has written many tales for children and love poems. Collected in

Naig Rozmor - continued

one volume and published by "Brud" in 1977, her poems were awarded the first prize given by the "Unvaniezh Skrivagnerien Vreizh" (The Union of Breton Writers).

Then in collaboration with Per-Mari Mevel, she wrote plays: fifteen have already been published and performed by local companies, especially by the "Strollad ar Vro-Bagan" which performed them more than fifty times. But, it is undoubtedly her poems which will earn for her a special place in our literature.

At a time when so many works bear the mark of clumsy effort, Naig Rozmor gambols through her language like a young mare in the spring time, like a fairy sowing flowers to the wind, with both hands, singing of the simple joys of life, sorrows, pains, everyday worries. It is when she celebrates the rites of love, the ecstasy of the flesh, without reservation and without veil, with an ardour and with a boldness hitherto unknown in our literature, that she unquestionably reaches the summit of her art. Her verses dance and writhe like the flames of a sacred pyre, dionysian hymns to the life force of which she is at once the priestess and the temple.

* * * * *

RECENT PUBLICATIONS IN BRETON

Briefly noted by Reun ar C'halan

Taldir-Jaffrennou. Eñvorennoù (Lesneven: Hor Yezh, 1985). 286 pages.

A reprint of Fransez Jaffrennou's memoirs. He is better known under his bardic name of Taldir. A vivid picture of the Emsay at the turn of the century.

Fransez Kervella. Dindan gouriz ar bed (Under the Equator). (Lesneven: Hor Yezh, 1985). 204 pages.

The author of the famous Breton grammar Yezhadur bras ar brezhoneg, was a geologist who, in 1937 and 1938, worked in Gabon for an oil company. The book gives a graphic account of his experiences, of the land, of the people, and of their way of life. Many photographs.

Youenn Drezen, Brenniger, et al. Danevelloù (Lesneven: Hor Yezh, 1985). 170 pages.

A collection of short stories mostly published previously in the journal Skrid. The contributors include Youenn Drezen, Brenniger, Mikael Baudu, Jarl Priel, Jean-Luc Dey, Makoto Naguti (a Japanese who has devoted his life to Breton studies), Koulizh Kedez, Roparz Hemon, Herle and Gwendal Denez, Tudual Huon, Mark ar Briz, Yann Ezel, and myself (Reun ar C'halan).

Recent Publications - continued

Kristian Brisson. Skeud (Shadow). (Lesneven: Hor Yezh, 1985). 122 pages.

The author is already well known for his poetry, his short stories, and for the novel Ar reder-mor (The Seafarer). Skeud was awarded the Xavier de Langlais Prize in Breton literature for 1985.

Erwan Kervella. Yud (Howl). (Lesneven: Hor Yezh, 1985). 118 pages.

This slim publication includes collected poems, short stories, and translations which had previously appeared in the Breton journals Al Liamm, Skrid, and Yod-Kerc'h, many under various pseudonyms.

Ronan ar Gléau. Dictionnaire classique français-breton. (Brest: Al Liamm, 1986). Volume III.

With the third volume, this monumental scholarly undertaking has reached the words beginning with EM. (Editor's note: A more complete review of this dictionnairy will appear in the next issue of Bro Nevez.)

* * * * *

HOW TO FIND BRETON LANGUAGE BOOKS AND BOOKS FROM BRITTANY IN THE U.S.

Readers who may be frustrated in their efforts to find Breton books are directed to contact Stephen Griffin, an ICDBL member who sells Celtic language books. The most recent listing I have received from him includes a very impressive selection of 139 books in the Celtic languages, and about the Celtic languages and cultures--hard-to-find books at excellent prices. Many of the books are second-hand, but all are in good to very-good condition; some are real collectors' items. The Breton selections recently listed include the following:

- F. Broudic. Langue et littérature bretonnes--bibliographie: 1973-1982.
- R. Delaporte. Elementary Breton-English Dictionary.
- P. Denez. Geriadur Brezhoneg Douarnenez/Dictionnaire du breton parlé à Douarnenez.
- Y. Desbordes. Petite grammaire du breton moderne.
- P.-J. Hélias. The Horse of Pride.
- R. Hemon. Cours élémentaire de breton; Grammaire breton; A Historical Morphology and Syntax of Breton; Nouveau dictionnaire breton-français.
- K. Jackson. A Historical Phonology of Breton.
- P. Trépos. Le pluriel breton.

Stephen Griffin has other Breton books in stock and can probably help you order whatever you want. Those interested in Scottish and Irish Gaelic language, music, history, and literature, will not be disappointed with his listing. Address: Stephen Griffin, 9 Irvington Road, Medford, Massachusetts 02155.

JOURNAL REVIEW: AR MEN (The Rock)

Lois Kuter

Ar Men is a new magazine from Brittany about the Breton land and its people--from the perspectives of history, economy, environment, architecture, archeology, art, and literature... To say that this is a "new" magazine is a bit misleading since it has been in the works for several years. It grows out of the work of Le Chasse-Marée, an organization with a magazine of the same name devoted to the sea and Brittany.* It was a logical step to balance this work with a magazine devoted to the land.

Like Le Chasse-Marée, Ar Men is exceptional in every way. One is immediately impressed by the sheer beauty of the production--a magazine that resembles nothing one can find on most magazine racks in the U.S. Ar Men is beautifully printed on high quality paper. It is a magazine put together by artists as well as scholars and writers. Every page contains photographs, drawings or reproductions of paintings--not just as illustrations to a text, but as statements in and of themselves providing a wealth of information about Brittany and its people. The visual contributions to Ar Men are worth thousands of words.

Ar Men is a pleasure for the eyes and to the touch. But, no less important is the high quality of the content of this magazine. All aspects of life in Brittany are presented in the pages of Ar Men. Those who contribute articles are experts--scholars who have spent many years studying Brittany--a Brittany with a past, present, and a future. The articles are of the highest scholarly standard, full of information for those who want details, yet written in a style that makes them enjoyable and accessible to non-experts. Ar Men is rightly described in its first editorial as a magazine "made for those who love Brittany." It is evident that it is made by those who love Brittany.

The best way to get an idea of the diversity of subjects presented in this magazine which comes out six times a year is to look at the contents of the first issue. One starts on the cover with a photograph by Michel Thersiquel--a couple from the Bigouden area of Brittany holding a wedding photo of themselves. This juxtaposition of the past and present of Breton people is a suitable image for the first Ar Men cover. Inside are five major articles, and a number of shorter notes.

* See ICDBL Newsletter No. 13 (November 1983) for a description of the work of Le Chasse-Marée, and an introduction to maritime Brittany.

Ar Men - continued

- "Un vignoble aujourd'hui: le Muscadet" by Yves Labbé

This article begins with a history of Muscadet, a wine that may be familiar to readers of Bro Nevez since it has been widely marketed in the U.S. (see "Ar Gegin" of Bro Nevez 18). The bulk of the article describes production of this wine today in Brittany, in the Nantes area (Loire-Atlantique), detailing the work and presenting some of the wine growers and their workers. The human element is not forgotten in an economic analysis of the production of this Breton wine.

- "Les maisons à avancée du Finistère" by Jean-François Simon.

This is an article that will be of particular interest to architects and anyone who loves old houses. Both inside and outside details of this particular style of house construction in Finistère is examined. The article is illustrated beautifully and generously with plans, drawings and photographs. The article is full of information to introduce the novice and the specialist to Breton architecture.

- "1906: Fougères en grève" by Jean Guéhenno

Fougères has always been known for its shoe industry, and this city of eastern Brittany became known widely in 1906-1907 for a general strike of shoe manufacturers which involved the whole city. The author was 16 at the time of the strike. His detailed history of this turbulent period is greatly enhanced by his own personal account. Old post cards and photographs help to bring this story alive.

- "Eginane, au gui l'an neuf?--un énigmatique quête chantée" by Fanch Postic and Donatien Laurent

This study explores the use of song in visiting customs of the winter months in Brittany when poor people went door-to-door. The article details the history of this practice and focuses on particular song texts associated with it.

- "Maurice Denis et la leçon de Pont-Aven" by Denise Delouche

A portrait of a Breton artist of the famous Pont-Aven school, presenting the artistic theories along with many beautifully reproduced examples of his works.

No less interesting and informative than the main articles of Ar Men are shorter one to two-page notes. These include two portraits by Donatien Laurent, a well known scholar of Breton song and oral traditions, of Marivon ar Gwadeg--better known to readers of Bro Nevez as one of the "Goadec Sisters"--and Jan-Louilh ar Rollan (Jean-Louis le Rolland),* a story-teller. Both of these remarkable people were

* See Bro Nevez No. 17 (November 1985) for a note on Margodig an dour yen (Komz II), a cassette and booklet of this storyteller's art produced by Dastum.

Ar Men - continued

from the area of Carhaix, and both died in recent years. Donatien Laurent describes the rich lives of these artists and their part in ongoing Breton traditions.

Also briefly described in the pages of Ar Men is a museum exhibit now making the rounds of museums in Brittany called "Les Bretons et Dieu". A page is also devoted to the revival of the carnival or Mardi Gras in Brittany, and several pages are given to a history of the well known archeological site in England, the giant horse of Uffington.

Shorter notes include news of various publications (Cap Caval, Le Tregor, Tradition Vivant), projects for the restoration of old mills and train locomotives, environmental protection (birds on the island of La Colombière, and the life of the Landes du Cragou), television and film projects (a video for television focusing on the Monts d'Arrée, the Douarnenez film festival), etc.

Ar Men provides 82 pages of interesting reading and fascinating images. Upcoming issues promise to offer the same. Some future topics include: the wolf in Brittany, controversies of neo-Breton architecture, tweed-making in the Hebrides, Breton songs of revolt, gods and cults of Roman Armorica, chouchenn, Carnac, the 100th anniversary of the Bolloré paper industries, Welsh rugby, Irish hurling, traditional theater in Brittany, folk music of Galicia, and the costume of Plougastel-Daoulas...to name a few.

Ar Men is a dream come true for those who want to learn more about the past and present of Brittany and Bretons. It is an exceptional magazine in all ways. Congratulations to the editors Yves Labbé and Fanch Postic, and to the directors Michel Bescond, Bernard Cadoret, Michel Colleu, Jean-François Garry, and François Puget. Produced by Bretons in Brittany for anyone who loves Brittany, this wonderful publication is highly recommended.

For subscription information, contact:

Ar Men
B P 159
29171 Douarnenez Cedex
Brittany, FRANCE

That same address can be used to contact Le Chasse-Marée, a magazine of equally high standards which focuses on Brittany and the sea.

* * * * *

A CALL FOR INFORMATION ON BINIOUS AND BOMBARDES IN NORTH AMERICA

I received a request from Michel Colleu, of Le Chasse-Marée and Ar Men, for help in collecting information for research now in progress to produce a record album on the biniou (the tiny high-pitched bagpipe of Brittany) and the bombarde (a shawm or oboe-like instrument traditionally played in pair with the biniou). This album would be part of a series on musical instruments in Brittany. Le Chasse-Marée has already produced a very interesting double album on the vielle à roue (or, hurdy-gurdy) with some 20 pages of notes, photos, drawings and documentation on the history of this instrument and its practice today.* One can expect a good job on the planned album on the biniou and bombarde judging from all the previous work of Le Chasse-Marée.

To fully document the biniou and bombarde, Michel Colleu asks us to help with the following, if possible:

- recordings of these instruments made by American researchers (anthropologists, folklorists, or ethnomusicologists, for example) who collected music in Brittany between 1920 and the present.
- instruments that may be in American museum collections.
- recordings or photos of Breton-American performers of these instruments -- for example, did the large Breton community of the New York City area include any pipers and bombarde players?

Any information or leads that could be followed up would be very much appreciated. Send them to me (Lois Kuter) or directly to Michel Colleu:

Michel Colleu
Ar Men/Le Chasse-Marée
B.P. 159
29171 Douarnenez Cedex
Brittany, FRANCE

* This album is called "Sonneurs de vielle traditionnels en Bretagne." It was produced in 1983 by Le Chasse-Marée, SCM005. Le Chasse-Marée has also produced a series of double record albums with extensive notes on the maritime music of France--featuring Brittany. For more information contact me or the address above.

* * * * *

LEGENDARY BRITTANY

Gregory Stump

The following folktale was originally recorded in 1871 at Plouaret in Bro-Dreger (Trégor). It is freely translated from F. M. Luzel's Légendes chrétiennes de la Basse-Bretagne (Vol. I) (Paris: Maisonneuve, 1881, pp. 153-159).

The Three Brothers Who Couldn't Agree on Their Father's Estate

One day, an old farmer died, leaving three sons. He wasn't rich, but he did have some property to his name. Of his three sons, the oldest was a priest, the second was a notary, and the youngest remained at home with his father and worked the soil with him. As they couldn't agree on how to divide up what little the old man left to them when he died, the youngest son, the plowman, said to the others: "Let's go find a lawyer in town."

And they set off for the nearest town. While they were walking along squabbling with each other, they came to a crossroads where they encountered an old man with a long, white beard. He said to them: "Where are you going, boys?"

"We're going to town, gramps; we need a lawyer to divide up the estate which our dying father left to us, since we aren't able to agree on how to do it ourselves."

"That is going to cost you a lot of money; if you would like, I will settle the matter for nothing."

"That would be fine," they replied.

"Okay! Listen, then, and do as I say. Here we are at a crossroads. Each of you take a different road, and continue to walk until sundown. When the sun sets, no matter where you are, remain there for the night. Then, tomorrow, return here and tell me what you have seen and heard during the night; once I have heard you, I will divide up the estate of your father."

"Agreed!" replied the three brothers. And they each took a different road, and continued to walk until sunset.

When the sun set, the priest found himself in an orchard where there were many apple trees in full bloom. The weather was nice, the air was mild, and he said to himself:

"The old man with the white beard told us to stop walking and to spend the night wherever we were at sundown; so I guess I'll sleep under one of these trees."

The Three Brothers - continued

And he stretched out under an apple tree, and soon fell asleep. But he was awakened by a terrifying noise. Thunder struck the tree under which he was lying and destroyed all its branches--except the one right above his head, which wasn't damaged and didn't lose a single blossom.

He said to himself, "I'm really lucky not to have been hurt; God protected me."

At daybreak, he headed back to meet the old man at the crossroads.

The notary, at the moment of sunset, found himself in a big forest. He lay down under a tree and fell asleep. He too was awakened by a great noise, and opening his eyes, saw a huge man, a giant, who was pulling up trees with his bare hands and putting them one by one in a pile.

Astonished, he said to himself, "My God, he's approaching! If he sees me, I'm done for."

When the giant decided that his pile of trees was big enough, he pulled up one more, the tallest one he could find, then twisted it around the others to bind them together. Then he tried to lift his load onto his shoulders. But he couldn't; it was too heavy. Seeing that, he walked off, leaving the load behind.

At daybreak, the notary likewise headed back to meet the old man.

The plowman found himself beside a castle at sunset. He entered, asked for a night's lodging, and was made very welcome. After supper he was led to a splendid room, where there was a fine feather-bed with many blankets and woolen covers. Yet, he didn't sleep a wink, because his feet were so cold; he couldn't get them warmed up the whole night long. He wondered what the problem was. In the morning he got up at sunrise, and returned to meet the old man.

When the three brothers arrived, the old man, who was waiting for them, said: "Now tell me where and how each of you spent the night, and what happened to you; after hearing you, I will divide your father's estate among you. Let the oldest of you speak first."

So the priest spoke:

"Having walked all day long, I found myself at sunset in an orchard full of apple trees in full bloom, and I lay down beneath one of these apple trees to spend the night. But I was awakened by a terrifying noise. Thunder struck the tree underwhich I was lying, and destroyed all its branches except one--the one right above my head, which wasn't damaged and didn't lose a single blossom. I wasn't hurt at all, thanks to the miracle which God performed in my favor."

The Three Brothers - continued

"I shall explain the significance of your experience, my son," said the old man. "Since you first became a priest, you have said no more than one good mass--just one--and that mass is represented by the blossoming branch which saved your life."

Then, turning toward the second son, the notary, he said: "And you, my son, tell me likewise what happened to you."

"When the sun set," said the notary, "I was in the middle of a big forest, and I too lay down beneath a tree to spend the night. But I was soon awakened by a great noise, and when I opened my eyes, I saw a huge man--a giant, I think--who was tearing out trees with his bare hands and putting them one by one into a pile. When he decided that the pile was big enough, he pulled up one more tree and twisted it around the others to bind them together. Then he tried to lift his load onto his shoulders; but it was too heavy, and after several vain attempts, he walked off unhappily, leaving the load where it was."

"Here is what that means," said the old man. "You yourself have acted like that man: the load of your sins is too big and too heavy for you to carry it to paradise; you will have to reform and abandon it. When you first became a notary, you charged many more fees than you were entitled to; even now, though you may charge less than before, you still charge too much. Watch out, for one of your feet is already on the brink of the abyss!"

Then he asked the youngest of the three brothers, "And you, plowman, what happened to you?"

"When the sun set," he answered, "I was beside a castle. I entered and asked for a night's lodging. I was made very welcome, and after supper, I was led to a splendid room where there was a fine feather bed with many covers and woolen blankets. Yet, I didn't sleep a wink, because I could never manage to warm up my feet, which remained icy all night long."

"Here is why, my son. You are compassionate and charitable toward the poor, who are always made very welcome in your house. But in your courtyard there is a pool, and when you give lodging to the poor and they walk, in the dark, to the shed where they will spend the night, they step in this pool; their boots fill up with water, and all night long they have icy feet and cannot sleep."

"That's true," said the plowman. "When I get home, my first chore will be to fill in the pool."

The old man went on: "Here is how you should divide the inheritance: the plowman, who stayed at home to work with his father, and who is charitable toward the poor, will have what is outdoors and what is inside, what is green and what is dry. As for you two, mend your ways, do penance, and one day, you will come with me to my kingdom in the sky." Then the old man disappeared--how, they weren't sure--and they realized that this stranger was the Good Lord himself!

Goémon, bijou, balai:
French Borrowed from Breton

La Bretagne à Paris, Sept. 21, 1984 *

Ninety to one hundred ten million men and women speak French throughout the world, in France, Belgium, Switzerland, Québec, New Brunswick, Louisiana, North Africa, Sub-Saharan Africa, etc., and among the words they use, a certain number are of Breton origin:

- The word *mine* (facial expression, bearing) comes from **min**, which signifies "beak" or "muzzle" in Breton. This word appeared in French in the 15th century and has produced several derived words, such as *minois* (pretty face, appearance) (appeared in 1498), *minauderie* (affected manners, simpering) (16th century), *minauder* (to smirk, simper) (1655) and *minaudier* (affected, lackadaisical) (1594).
- The word *goéland* (seagull) comes from Breton **gwelan** or **gouelan**, the name of this seabird. Attested in French at the end of the 15th century, it has given the derived form *goélette* (schooner) (1752), a term designating a light ship.
- The word *goémon* (seaweed) comes from Breton **gwemon** (the Welsh term is quite similar: **gwymon**) and appeared in French in the 14th century.
- The word *boette* (bait) (or *boitte* or *boëtte*), used above all by fishermen, is attested in French in 1622 and comes from the Breton word **boued** which means "food" in Breton.
- The word *darne*, attested in French beginning in 1528 and designating a slice of a large fish, comes from the Breton word **darn** which means "piece, part".
- The word *baragouin*, which appeared in 1391 to designate incomprehensible language, comes from two Breton words **bara** (bread) and **gwin** (wine), words which were often repeated, for example, by Breton soldiers or travelers who didn't speak French and who were looking for something to eat and drink. This word later gave *baragouinage* (speaking gibberish) (16th century), *baragouiner* (to speak gibberish) (1583) and *baragouineur* (one who speaks gibberish) (1669).
- The word *bernique* (barnacle), which designates the limpet, a small shellfish in the form of a Chinese hat, comes from the Breton word **brennig** (limpet).
- The word *bijou* (jewel, jewelry) which has bit by bit unseated *joyau* in everyday French, appeared in 1460 and comes from the Breton word **bizou**, which means "ring", and which is derived from **biz** (finger). It gave rise in the 17th century to *bijoutier* (jeweler) and *bijouterie* (jewelry shop).
- The word *balai* (broom) came in the 12th century from the Breton **balazn** or **balai**, designating "gorse" (in modern Breton **balan** or **banal**). Indeed, during the Middle Ages, the Bretons sold brooms made of gorse outside of Brittany. *Balai* later produced numerous derivations: *balayer* (to sweep), *balayage* (sweeping), *balayeur* (sweeper), *balayeuse* (street sweeper), *balayette* (whisk broom) and *balayure* (sweepings).
- Megalithic monuments are particularly numerous in Brittany, which, in the 19th century, resulted in their receiving names based on Breton words: *menhir* (1834), from **maen** "stone" and **hir** "long"; *dolmen* (1809) from **taol** (table) and **maen** (stone), *cromlec'h* from **kromm** (curve) and **lec'h** (place). These words have passed into numerous other European languages; German, English, Dutch, etc.
- The popular Breton legends, popularized by the work of the folklorists of the 19th century, have also brought into French the word *korrigan* which means in Breton "goblin".

There are many other words of Breton origin in present-day French, particularly in technical maritime vocabulary, but many French words of Gaulish origin also have very close equivalents in Breton, such as, for example, *bruyère* (heather) which comes from Vulgar Latin *brucaria*, a word of Gaulish origin, which is in Breton **brug** (heather), or even *braie*, which means "a pair of pants" (in Breton **bragou**), and which comes from Gaulish via Low Latin *braca*. It is this word from which *brague* (breeches), *braguette* (fly (of pants)) are said to derive, as well as *embrayer* (to let in the clutch), *embrayeur* (clutch lever), *embrayage* (clutch), *débrayer* (to let out, disengage the clutch), *débrayage* (disengaging the clutch), etc.

As for the word *pinguin* (penguin), it came into French in about 1600 not from Breton, but from Welsh, by way of English; **pengwin** from **pen** (head, in Breton **penn**) and **gwin** (white, in Breton **gwen**).

* Translated for *Bro Nevez* by Laurie Zaring, Assistant Professor of French, Indiana University, Bloomington, Indiana.

NAMES OF PLACES WITH BRETON ORIGINS THROUGHOUT THE WORLD

Bernard Le Nail

Skol Uhel ar Vro/Cultural Institute of Brittany

Translated by Geneviève Ray

Editor's Note: The following is the first of a series of articles on place names by Bernard Le Nail, which have been translated for Bro Nevez by Geneviève Ray, an ICDBL member of Fountain Valley, California. LK

Ever since man can remember, the people of Brittany have always been great travellers. Since Brittany became French, it has constantly provided more than half the crew of the French navy. It has given the world intrepid pirates, audacious navigators and great sea captains by the hundreds of thousands. It has also given us thousands of priests and nuns who left to preach the Gospels in other countries and continents. By hundreds of thousands, Bretons have been forced to leave to look for work elsewhere, especially in other regions of France, but also in other lands. Nearly 200,000 Bretons have, thus, emigrated to the U.S. and Canada since the last century. Today we meet Bretons or their descendents all over the world and particularly along the coasts and on islands where the memory and the spirit of the adventurous Bretons have been preserved for centuries.

Far off in the Atlantic, the Azores archipelago had remained free of inhabitants up to 1432, before being occupied by Portuguese. But, part of its population, in the 15th and 16th centuries came from Brittany, and one can still find the name of a small town and of a county, Bretanha (Bretagne) in the northwest of Sao Miguel Island.

In the southwest of the Atlantic Ocean, another archipelago which made the front pages a few years ago, the Falklands, disputed between Argentina and the United Kingdom, is called in Spanish, Islas Malvinas or in French, Iles Malouines, in memory of the colonists whose origins were in Saint-Malo, and who were the first inhabitants from 1764 to 1769, before being evicted by the Spaniards who were themselves later evicted by the British.

Off the south coast of Cuba one can find the Cayo Breton (Breton Canal). A bit to the north, off the coast of New Orleans, in the Mississippi Delta, lay the Breton Sound (Breton Strait). On the Atlantic coast of the U.S., south of Washington D.C. in the estuary of the Potomac, is Breton Bay. All these names bear witness to the important presence of Breton ships and Breton sailors in these regions in the 17th and 18th centuries.

It is also a fact that the coasts of Newfoundland had been visited by Breton fishermen as early as the year 1500 and perhaps even earlier. Their home ports were Bréhat, Dahouët, Saint Malo and others,

Breton Place Names - continued

on the north coast of Brittany. These sailors were not the only Europeans to visit these rich fishing grounds, but they were the majority. Therefore, in 1578, accounts showed 100 Spanish vessels who had come to fish for cod, 60 Portuguese vessels, 30 British vessels and 150 Breton vessels (source: An Historical Statistical Account of Nova-Scotia, Halifax 1829). It is, therefore, not surprising that traces remain in the names of places, even if many of these names have changed over four centuries, have been altered, or even replaced by English names. The voyages of Jacques Cartier and other Breton navigators and explorers have also left their trace on the toponymy.

This is why, on the coasts of Newfoundland one can find the names of Belle-Isle, Cape Race (Pointed du Raz?), Trespassey and Trespassey Bay (Baie des Trepasés), Groais Island (Ile de Groix), Saint-Méen, Saint Lunaire, Quirpon (Carpont?), Harbour Breton, Boutitou (name of a Malouin fief) as well as two Cape Freel's (Cape Frêhel?).

Ile de Cap Breton (Cape Breton Island) evokes the preeminence in the number of Breton sailors in that region during the 16th century. In fact, on the first maps drawn by Europeans such as the anonymous French map of 1543 preserved in the National Library of Paris (Bibliothèque Nationale), inspired from the map of Diego Ribeiro, the totality of the actual Nova Scotia is called La Terre des Bretons (Land of the Bretons), the actual island of Cape Breton is named Cap aux Bretons, and we also find in the Gulf of the St. Lawrence River l'Yle du Breton (The Island of the Breton). On Pierre Descelier's map (1550) preserved in Manchester, Nova Scotia is also called Terre des Bretons and on the map of Gerardus Mercator (1569) Terra dus Bretones.

In 1548, the Sienese doctor Pietro Andrea Mattioli, writing about Canadian coasts in the new edition of the Geography of Ptoleme, said: "The coasts of that country were discovered by Breton people, that is to say the French men of Brittany who come and fish there and catch some particular fish called 'baccalai' and which they salt". And in 1551, the Italian historian Francisco Lopez de Gomara, wrote in the General History of the West Indies and Newfoundland: "In that country and these near islands are and inhabit Breton people. Bretons and Danes made the voyage of Baccaleos."

At the beginning of the 16th century, the Gulf of the Saint Lawrence River was called, by every European geographer "Entrée des Bretons" (Entrance of the Bretons). The map of the French King Henri II, so called the map of the Dolphin and preserved in the British Museum, mentioned by the name of "Terra de los Bretones" the whole territory that today makes up the Canadian provinces of Nova Scotia and New Brunswick. That same denomination can be found on the maps of Gastaldi (1548), of Agnese (1554) and of Ruscelli (1561). But, on the other hand, in 1612 on the map of Champlain, the Terre des Bretons had already become l'Acadye (Acadia). Later on, the Ile du Cap Breton will be rebaptised l'Ile Royale (Royal Island) as if one had wanted to erase all reference to the Bretons.

Breton Place Names - continued

Farther north, the region that today encompasses Labrador and the Quebec north is called, on many of the 16th century maps, La Nouvelle Bretagne, while the name of Nouvelle France is given to the southern region of the actual province of Quebec, as well as to regions that were still unknown to the west. On the map of Nicolas Sanson d'Abbeville, in 1656, one still can read "Estotilande ou Terre de Labrador ou Nouvelle Bretagne", but the British maps of that time, such as Henry Popple's, translate Bretagne by Britain (which in fact means "Great Britain") and that name of New Britain to most of Canada. After the Treaty of Utrecht (1713) no more mention will be made of "Petite Bretagne" on the maps of Canada.

Many names and places in the Province of Quebec and in other Canadian provinces have a tie with Brittany. In Quebec one can find Port Saint-Servan, Port-Cartier, Nantes, the Detroit de Jacques Cartier, the Mount Jacques Cartier (1,268 meters), the industrial center of Saint-Malo in the city of Quebec, the Lac Vitré, the Lac Careil and the Troilus and Mesgouez Lakes (in memory of the Breton Troilus de Mesgouez, Marques of La Roche, who left in 1578, nominated "Lieutenant General Governor and Viceroy of the Said Newfoundlands" by the king of France and whose attempt for colonization was an appalling failure.)

In Saskatchewan one can find Loc Maria, Le Folgoët, Nedelec and Saint-Brieux near Lac Lenore at approximately 20 kilometers southwest of Melfort. In Alberta, Gourin City, founded by Bretons in 1913, is near Plamondon, not far from Edmonton.

It is believed also that many names of lakes, rivers, and forests in the vast Canadian north would be of Breton origins. In the Northwest Territory is found Lake Maunoir, in memory of Julien Maunoir (1606-1683), author of important works in the Breton language. Indeed, these vast desolate spaces were explored and recognized by the missionaries Oblats of Mary among whom many were Bretons who reached Canada in 1841 and who had been reinforced in number from 1901 to 1905 at the time of the separation of church and state in France and the banishment of the congregations. These missionaries were particularly dedicated to the evangelization of the Indians and the Inuits of the great Canadian north (cf.: "List of toponyms Oblats in Canada" established by the Father Gaston Carrière)

Within the United States, there are some names of places showing ties to Brittany. For example, Jean-Jacques Audubon (1785-1851) who spent his adolescence in Nantes before he left for the U.S.A. at the age of 18 where he was to become famous as a naturalist painter, has left his name in many places. In Louisville there is a large public park that bears his name (Audubon Park). Audubon is the name of a small town in Iowa, east of Omaha. It is also the name of a suburb of Philadelphia in New Jersey, and a small town in Pennsylvania, near Norristown, northwest of Philadelphia, where Audubon lived.

* * * * *

CONCERT REVIEW

Bleizi Ruz in Philadelphia, May 18, 1986

Lois Kuter

After working with 19 other individuals for several months preparing for the Bleizi Ruz concert in Philadelphia, I was afraid that this band might not be up to all my unrealistically high expectations. I had listened to all four of the Bleizi Ruz albums to prepare a radio program about this band which, from 1973 when the first album had been released to 1985 when the most recent appeared, had gone through significant musical and personnel changes. Despite the fact that Bleizi Ruz is a very popular band in Brittany, I had never managed to be in the right place at the right time to hear them perform during the year and a half I had spent in Brittany between 1975 and 1982. I wasn't sure exactly what to expect by the time the band arrived on a much-too-hot Sunday evening in Philadelphia, after the first week of a tour in the U.S. which had already taken them to San Francisco, Portland (Oregon), Boston, Washington D.C. and Kansas City. They had zigzagged across the U.S., logging more miles than many of us have ever travelled in our lives, and getting less sleep than most of us need to function.

The Bleizi Ruz concert was up to my utopian standards. They gave the audience all the excitement of their arrangements of Breton dance music that has made them famous in Brittany. This band's creative talent goes far beyond a good dance, however. The concert also included the more subtle beauty of original compositions and melodies which draw not only from the Breton tradition, but also from Galicia (strongly featured on their American tour with some dance tunes as well) and eastern Europe.

The sound of Bleizi Ruz was certainly up to all my expectations. But live performances involve much more than just sound. The musicians of Bleizi Ruz bring a great deal of personality to their performance. This is called "stage presence" and this band has a great deal of presence on and off the stage, no matter how reserved their audience may be (and the Philadelphia audience seemed a bit timid with this new musical experience). The five members of Bleizi Ruz combine charm and an unrestrained and spontaneous sense of humor to draw an audience into the event rather than allow them to sit just as spectators.

Sadly enough, a mere 90 Philadelphians were ready to discover Bleizi Ruz on this first tour. But, judging from their response this band will be welcome back any time. Those who ignored the blitz of flyers, posters, radio programs and announcements, and our near fanatical efforts to warn Philadelphia of this rare opportunity to hear one of the top bands of Brittany, missed an exceptional event. Breton music has certainly not yet become the "in" thing in the U.S. But hopefully Americans will not wait for it to become a fad before they discover the unique music of Brittany and the musicians who take a genuine pleasure in sharing this music with us.

Bleizi Ruz - An Evolution of Record Albums

Bleizi Ruz. Arfolk SB 326, 1973

The first album by Bleizi Ruz marks their first year when the band consisted of nine semi-professional musicians. 1973 was the year Bleizi Ruz won a championship at the yearly contest called "Kan ar Bobl". The band combined bombardes, accordion, flutes, bassoon, saxophone, bass, acoustic guitar and drums.

Bleizi Ruz. Ker Blues KB 80301, 1980.

With this second album, Bleizi Ruz had established its popularity in Brittany. Five musicians made up the band at this time which began touring in Europe. The band included: Eric Liorzou (guitar/mandolin), René Martin (bagpipes), Ben Creach (electric guitar), Loïc Le Borgne (accordion), and Christian Desbordes (fiddle, bombarde, and bagpipes).

Coz Liorzou. Pluriel 3355, 1984.

The character of Bleizi Ruz is firmly established by this album which includes the characteristic excitement of the band's arrangement of Breton dance tunes as well as the strong influence of Galicia (Spain) and east European music. The band loses Christian Desbordes, and picks up support in selections of the album with Dominique Molard (percussion) and Jacky Molard (fiddle). (Note: The cassette tape Bleizi Ruz had available for sale during their U.S. Tour this May includes selections from this album).

Klask ar Plac'h. Pluriel PL3365, November 1985.

The latest Bleizi Ruz album swings with a stronger jazz feeling. The same excitement of the dances and beauty of slower compositions remains, but it is a bit "funkier"...and a bit more sophisticated than earlier albums. The use of Breton tunes is extremely traditional in some places and wildly open to less identifiable international influences in others. The band includes Eric Liorzou (guitar and one vocal selection; also the primary compositional force for the album), Ben Creach (electric guitar), René Martin (bombarde and Galician Gaita), Loïc Le Borgne (accordion), Pierre Crepillon (flute and bombardes), Dominique Molard (percussion) and Jacky Molard (fiddle).

The Bleizi Ruz band on tour in the U.S. included:

Eric Liorzou (guitar)
Loïc Le Borgne (accordion)
Jean-Luc (Ben) Creach (electric bass guitar)
Pierre Crepillon (bombarde, flute)
Bernard Quillien (Galician bagpipes, bombardes) - a new member of the band who has replaced René Martin
Dominique Molard, now a regular part of the band, was not on this tour.

RECORD REVIEW

Gwerz (Dastum & Gwerz, DAS 100 (cassette), April 1986.

by Lois Kuter

In the Breton language, gwerz means a certain type of song--a ballad that recounts a historical or dramatic event. It is a good name for the ensemble which goes by this name. They are dramatic and the five young musicians of Gwerz are likely to be remembered in the history of Breton traditional music. Each one is remarkable in his own right--as a group, Gwerz is stunning.

I first heard Gwerz in Brittany, in 1982 at a festival to celebrate the 10th anniversary of Dastum--an archives of traditional Breton music and oral traditions. I was impressed by them and have been waiting ever since for the release of an album. The album came out in April 1986, but it was not the same music I heard in 1982. Nothing stays quite the same in Brittany, and in the last five years younger musicians have not only mastered technique but have developed creatively. The evolution has been remarkable and I was stunned by the new Gwerz album.

I should not have been caught so much off guard. I have heard all five members of Gwerz many times before. Eric Marchand is a traditional singer who can express the unique power of traditional song of both eastern Gallo Brittany and the Breton language ballad tradition of Lower Brittany.* His voice is gripping and unforgettable. He has spent many hours with traditional singers, learning from them and singing with them at festou noz and in their homes. He has spent a lot of time listening to masters of Breton traditional song and is now one of them. He is also a talented instrumentalist--most notably with the treujenn gaol ("cabbage stump" in Breton), or clarinet. This instrument is traditional to a specific part of central western Brittany and is not likely to disappear if young musicians like Eric Marchand have anything to do with it.

The other musicians of Gwerz are also masters. Perhaps the best known is Patrick Molard, a renowned piper. He began his piping with the Scottish Highland pipes, studying for a year with Robert Brown in Scotland. Patrick can hold his own in Piobaireachd competitions or the ceol beag of Scottish piping. He is also a master of the uilleann pipes--equal to some of the best of Ireland on this softer bellows-blown bagpipe. He has not ignored Brittany and is a champion on the biniou koz, the tiny high-pitched bagpipe of Brittany which is traditionally played in pair with the bombarde. At home with traditional piping, Patrick Molard also has long experience in innovative bands which combine rock/jazz/pop influences with traditional sources.

* Eric Marchand was one of a contingent of Breton musicians who performed at the National Folklife Festival of 1983 in Washington D.C.

Gwerz - continued

The third member of Gwerz, Youenn Bihan, is a specialist of the paired playing of Breton binioù koz and bombarde. Youenn is somewhat of a legendary character in Brittany--a person you do not easily forget, and you do not forget his bombarde playing. He ranks right at the top and has been important in the development of traditional piping in Brittany as a teacher and as an innovative instrument maker. A master of traditional Breton music, Youenn Bihan has used his talents in jazz work with François Tusque and in Shaun Davey's symphonic creations.

The fourth member of Gwerz is another talented Molard brother--Jacky. (And there is yet another Molard brother--Dominique--who is the percussionist with Bleizi Ruz and has long been visible in the Breton music world). Jacky Molard plays quite a few instruments--guitar, mandolin, bass guitar--but is best known for the "violon", or fiddle. He can hold his own with Irish fiddlers and is at home with improvisational styles with bluegrass, jazz or rock groups. He has played with the Pat Kilbride Band, Bernard Benoit, Gérard Delahaye, the Per Tallec Trio, and can be heard as a "guest artist" on many albums (including the last two Bleizi Ruz albums). He is responsible, along with the fifth member of Gwerz, for the arrangements of this group's music.

Soig Siberil is the fifth member of Gwerz, and is likely to be known to American readers of this newsletter as the guitarist of the group Kornog.* Soig is a brilliant guitarist, but where one really hears Soig is in his compositional work. It is, in fact, the arrangement of music by Soig Siberil and Jacky Molard (in collaboration, of course, with the three other musicians) which makes Gwerz so exceptional. All five musicians are top soloists, but putting them together in one group has been far more than just the addition of their talents. Each creative spirit is multiplied in Gwerz.

Unlike most other musical ensembles of Brittany, Gwerz does not rearrange traditional Breton tunes to make them into something else. This group enhances the very special beauty and unique power of traditional styles of Breton music--retaining the essence and spirit while grafting to it new sounds and rhythms. The process is perhaps the same one Breton cider makers use with their trees in grafting to produce a better cider apple. An ancient heritage forms the base for a new taste--not the taste of coca cola, but the complex taste of a unique Breton cider.

* Playing in several different bands is not always easy. Soig Siberil recently decided it was necessary to drop out of the group Kornog. Replacing him in Kornog will be Gilles Le Bigot, the guitarist who, in pair with accordion player Serge Desaunay, toured with Kornog in the U.S. in 1985. A better replacement could not have been found.

AR BEGIN

Restaurant Review: "Les Sans Culottes"
1085 2nd Avenue (corner 57th)
New York City

by Nathalie Novik

On a recent occasion, three members of the U.S. ICDBL had the opportunity to enjoy a dinner at the "Sans-Culottes", named after the French Revolutionaries who adopted trousers instead of knee breeches to distance themselves from the aristocracy. But actually only the wall paper decorated with 1789 rebels illustrates the name of the restaurant, and most of the posters and pictures on the walls betray the owner's Breton background: an interesting collection of pictures of Brittany, old and new, occupy every available space, giving the place a very cozy atmosphere. It is further enhanced by the intimacy created around each table, large enough to accomodate four, and each decorated with candles and a huge basket of fresh vegetables and fruit, featured as appetizers together with a large variety of sausages and paté. You can also order (at extra cost) onion soup or escargots.

The entrees are inventive, including traditional French recipes for beef, veal, duck, seafood, fish and Cornish hen. The duck, served with a very delicate peach sauce and rice, is cooked tender while the skin remains crispy. The veal "cordon bleu", served with Swiss cheese and ham, is also very tender and tasty.

We sampled the desserts and were pleasantly surprised by the "mousse au chocolat", light and fluffy, very chocolaty, but not too sweet.

We tried a Muscadet for a white wine with the appetizers, and a Bordeaux with the entrees: both wines more than met our expectations. The menu offers a wide variety of French wines and champagnes, ranging from a \$8.50 Rose d'Anjou all the way up to a \$59 Dom Perignon! But there is also a carafe of wine for \$5.00...

The whole meal was substantial, but the portions were reasonable. The abundance of the appetizers, served with French bread and butter, is such that you can have a full meal even before you get to the entrees. The dinner tag is \$19.95 not including drinks. The restaurant accepts all major credit cards, and it is wise to reserve a table in advance.

The service is efficient and fast, and we appreciated greatly the fact that you are not disturbed by the conversations from the neighboring tables or some loud music. Once in a while, Jean-Pierre, the owner, or one of the waiters, will put into action an old grinding organ (or hurdy-gurdy) with turn-of-the-century songs from the Montmartre chansonniers, which only reinforces the cozy, family-like atmosphere of the restaurant. Jean-Pierre assured us that he will always welcome ICDBL members. He himself is from Lorient, and there are several native Breton speakers on his staff. Telephone: (212) 838-6660.

BRETON LANGUAGE STUDY

In the United States

As noted in the February newsletter, Breton is once again being offered this summer at the Summer Language Institute of the University of California in Santa Cruz. Dates for this intensive session, which packs a year's worth of study into nine weeks, is June 23 to August 22. The objectives of the session are to master all the basic structures of Breton, learning approximately 1,000 words, as well as basic skills in listening and reading comprehension, speaking, and writing at a modest level. The course also gives students a knowledge of Breton history, geography and culture.

Anyone interested in this rare opportunity to seriously study Breton under the direction of native speakers is urged to contact Gweltaz Hamel as soon as possible:

Gweltaz Hamel, Lecturer in Languages and Literature,
Cowell College, University of California, Santa Cruz,
California 95064 / Telephone: (408) 427-0290.

Some Summer Language classes in Brittany

Intensive workshop in Breton at the Université de Haute-Bretagne,
Rennes, June 30-July 5, 1986

Since 1975 a yearly week-long "crash course" has been held in Rennes under the auspices of the Continuing Education Program of the Université de Haute-Bretagne. The course is directed by Per Denez and Breton teachers work with small groups of students at all levels on intensive practice of oral skills, grammar and phonetics. The fee for the workshop is 600 francs.

Contact: Service de Formation Continue et d'Education Permanente
Université de Rennes 2 - Haute-Bretagne
6 avenue Gaston-Berger
35043 Rennes Cedex

Telephone: 99.59.04.40 or 99.54.99.55, poste 1912

Intensive Breton Course in Lorient
August 4-9, 1986

The Summer University of the Institut Consulaire of Lorient holds a yearly intensive class in Breton just preceeding the InterCeltic Festival of Lorient (August 10-17 this year). This will be under the direction of Per Denez and will use the same intensive format as the "crash course" of Rennes. Breton instructors work with small groups of students from beginners to advanced levels, alternating oral practice, study of grammar, and phonetic drills during 8 hours each day of the week-long course.

Contact: M. Floc'h/Cours de Breton
Institut Consulaire
6 rue Kerguelen
56100 Lorient

Telephone: 97.64.37.80

Breton Classes - continued

Session of Breton Studies - Ar Falz, at Oaled Diwan
August 24-30, 1986

The 18th Session d'études bretonnes organized by Ar Falz/Skol Vreizh will be held at Oaled Diwan in Treglennou at the end of August. The aim of the workshop is to study Breton as well as to learn to use it through theater, song and dance, sailing, or study of local place names and the area's history. All levels of learners will be included. Ar Falz also organizes summer camps for 6-12 year olds where children are encouraged to use Breton in the course of all activities (August 1-24, 1986).

Contact: Ar Falz/Skol Vreizh
6, rue Longue
29210 Morlaix
Telephone: 98.62.17.20

Kamp Etrekeltiek ar Vrezhonegerien (KEAV) - in Scaer
July 16-26, 1986

The KEAV is an annual summer "camp" for those who already know some Breton (at least a year's worth of efforts). The aim of this gathering is to encourage learners to practice Breton in a wide variety of activities--in all activities of the week from meals, to walks in the countryside, to group study, and in the course of evening entertainments. The gathering is also a place where native speakers can improve writing skills. KEAV's annual camp is educational and also social--a pleasurable means of improving oral and written skills in the excellent company of other learners and teachers.

Contact: KEAV
44 rue Jean-Rameau
29000 Quimper

* * * * *

BRETON GENEALOGY

A professional genealogist from Nantes has written to offer her services to anyone who may be interested in tracing family roots in Brittany (or western France more generally). If you may be interested in a professional genealogy service contact the following address:

Marie-Hélène LERAY
Recherches Généalogiques
1 Allée Marcel Dupré
44800 St. Herblain
FRANCE
Telephone: 40.30.83.22

*'Why are you studying Welsh?' a classmate asked.
'You're probably here because you Americans are
always searching for new and quaint things to do, aren't you?'*

By BARBARA MARTIN

"O ble 'dach chi'n dod?"
Around and around the classroom the teacher asked each student. "From where do you come?"

"Upper Llandwrog, Llanfairpwll, Tyne and Wear, Leics, Bethesda, Bangor, West Germany," answered each in turn. "Rydw i'n byw yn America," I answered, my ears unaccustomed to the new sounds my voice was speaking.

I almost blushed when all of the students, about 12 of them, turned in my direction.

I quickly realized that I was the only American in the classroom. My classmates were in most part English — the only other foreigner was a teacher from West Germany, but he received much less notice than I.

There was a heat wave that summer of my first Welsh class, a two-week intensive course at the College of North Wales, Bangor. Even by tropical New Orleans standards, it was hot. The classroom was sealed shut, and the porter could not open the doors to let any breezes in.

So we students sat there, perspiring in the stuffy humidity, answering the questions in short sentences, performing the first drills of learning a language. The young teacher seemed remarkably patient — on his feet from morning till late afternoon, drilling energetically, constantly aware of each response.

"Ble 'dach chi'n byw?" "Beth ydy chi'n gwaith chi?" "Where do you live?" "What is your work?"

WE STRUGGLED for hours each morning and each afternoon, laboriously repeating what seemed to be baby talk — starting a new language is like being reduced once again to a two-year-old.

It is humiliating, but there is no other way. Learning a language is a slow process, like learning the first notes on a musical instrument. Sounds must be repeated in an awkward fashion, because muscles in the mouth and throat never used on one's own English language must now be discovered and activated in learning Welsh.

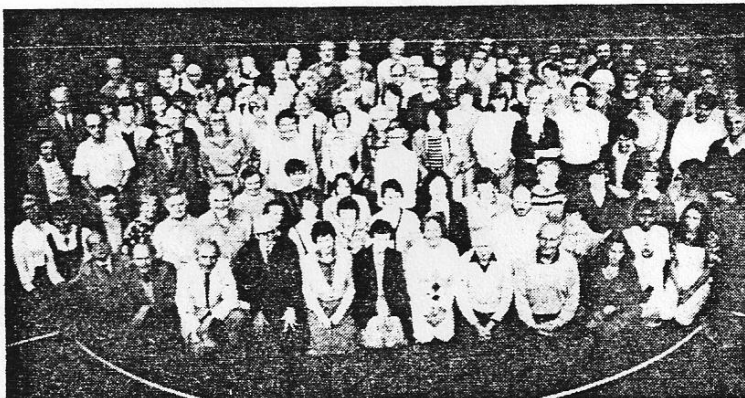
It takes no genius to learn a language. One must observe that young children rattle off words without even thinking. This facility takes time, and repetition, and if one has any ear for repeating sounds, then patience, perseverance, and above all, motivation, are required.

One needn't even worry about his I.Q. scores — they are almost irrelevant.

So I didn't feel very bright that summer, struggling with each word, especially when I realized that my classmates had been taking night courses and were actually participating in a review.

Sometimes after class I would sit in my room overlooking the Menai Straits with tears in my eyes, wonderfully happy with myself for being there, while at the same time trying to contain the frustration which accompanies learning something entirely new.

An American in Wales



SEVERAL North American students were among the more than 100 studying Welsh at Col-
leg Harlech in Harlech, Wales, last summer. Participating were Colin Rogers of London, On-
tario, Ruth Williams of Milwaukee; Doug Caron of Calhoun, Georgia, and Barbara Martin of
New Orleans.

I heard "horror" stories about others who quit in despair after a few days, and the thought of doing so crossed my mind. I quickly dismissed it.

SOMETHING QUITE unexpected accompanied my struggle — unexpected, yet fascinating — an inkling of the politics involved in the survival of the Welsh language.

The majority of my classmates were English people employed in the predominately Welsh North Wales area. At first meeting, I was very amused by their teasing and cajoling during tea times (morning and afternoon class breaks) when English was discouraged but allowed, at least for beginners with little command of Welsh.

But I learned quickly from them that they were not "on holiday" as they say, but were being urged strongly by their employers to learn Welsh. All of this is part of the large and strongly encouraged program to require a knowledge of Welsh for those who work in the area.

Jobs are scarce, and those who had worked for years without a knowledge of Welsh are given every opportunity to learn the language in order to foster their ability to communicate with the Welsh-speaking people with whom they must work each day.

"It is only natural," say the people in charge, "for us to require spoken Welsh. For years we have submitted to the encroachment of English, and during that time, we, out of courtesy, always spoke English if even one English person was present in a group of Welsh-speakers."

"Surely, it would be a return courtesy for those holding county jobs to respect our language by learning to speak it in their work — work such as hospital care, care of the aged or teaching."

I quickly discovered that this was a very controversial issue. Although there was much light-heartedness with the learners on the surface, I soon was concerned by a few students who seemed to want to express some anger concerning what they felt was an "unfair" situation.

One outspoken middle-aged man was quite annoyed with me for coming all the way from America at my own expense to study Welsh. He told me how ridiculous the native Welsh were in backing their language — at the county meetings, earphones were required so that the non-Welsh speakers could hear English translations!

In a more light-hearted aside, he told me he was anxious to learn Welsh because he wanted to understand that the Welsh were saying when they told jokes. He suspected that he was the brunt of some of them.

I quickly learned that I was an object of curiosity.

"Don't you think studying Welsh is impractical?" quizzed the annoyed gentleman. "What will you do with it? You can't speak it in New Orleans, can you?"

I suddenly felt that I was back in America, being quizzed by family and friends who seemed incredulous that anyone would study a foreign language which was not "important" in the general scheme of matters which concern the world.

"What will you do with it?" I was asked from both sides of the ocean. Over and over I was forced to answer, "I will speak to Welsh people with it."

I RECALLED the teacher from New Orleans, originally from South Wales, who answered a newspaper advertisement I had placed to find Welsh speakers in New Orleans.

"Why on earth would you go through so much trouble to learn Welsh? I left Wales 20 years ago, and I only go back to see my relatives from time to time."

She was only curious, and did not return my later calls.

Another classmate seemed annoyed, but for an entirely different reason. He was born in North Wales, of Welsh-speaking parents, was educated in London, and now teaches in a college in England, spending his summers in a cottage on the Menai Straits.

He spoke with a "far back" English accent when he quizzed me in a somewhat negative manner.

"Don't you think that Welsh is unsophisticated, unlike French or German? You're probably here because you Americans are always searching for new and quaint things to do, aren't you?"

So, on top of the stress of daily memorizing and practicing, I felt the pressure of being an "American" who was doing a rather "outlandish thing." The consensus was that "most Americans come to Wales to tour castles, or to visit tombstones of their ancestors. Very few come here to learn Welsh."

Editor's note: This is the third in a series of articles by Barbara Martin, who has no Welsh ancestors but determined to study the language.

Next month's article will list courses available for the summer of 1986.

NINNAU

JANUARY 1, 1986

PAGE 11

I FINALLY realized that I could not defend my enthusiasm with any practical explanation. Neither could I honestly say that I was interested in academic obscurities, interesting but useless in the modern world, for this was not true.

On the Sunday evening between the two intensive weeks of classes, I sat in a small Welsh Methodist chapel on the edge of town. I was surrounded by Welsh people, most of them past their middle years; they were chatting softly while greeting each other.

The young preacher began his "gueddio o'r frest", impromptu praying, his eyes lifting up, sometimes closed. His Welsh flowed effortlessly as his young voice filled with expression.

When he ended, the congregation stood and sang in full, rich voices.

Rwy'n canu fel cana'r aderyn.

Yn hapus yn ymhl v lli.

A dyma sy'n llawni fy nodyn.

Bod Iesu yn Geidwad i mi.

I sing as the songbird is singing
So happy, unfettered and free.
And this is what keeps me rejoicing—

That Jesus is Saviour to me

"There need be no practical explanation for all of this," I thought to myself. "It is beautiful, that is all, simply beautiful."

The same feeling of awe once again arose in me in this mysterious world as I was soothed by the sounds which enveloped me.

Reprinted with the kind permission of Ninnau. Barbara Martin has been a member of the U.S. ICDBL since its beginnings in 1981. She is obviously not worried about the "impracticality of supporting languages like Breton and Welsh!

NINNAU

Subtitled "The North American Welsh Newspaper", this monthly publication is a mine of information on Welsh activities in the U.S. and Canada. Each issue of this newspaper includes a variety of information on the Welsh emigrant community through reports of activities, biographical notes, articles on the history of the Welsh in North America and notes on geneology. Also found regularly in the pages of Ninnau are Welsh language lessons, news from Wales, a column on Welsh cooking, a calendar of events and advertisements for Welsh shops and services. Subscription is \$8 per year.

For more information contact: Ninnau Publications
11 Post Terrace
Basking Ridge, NJ 07920

Y DRYCH

Welsh-Americans publish a second monthly newspaper which, like Ninnau, includes fascinating articles on the North American Welsh community as well as news of events in Wales. Information on this newspaper is available from the following address:

Y Drych
P.O. Box 369
DePere, WI 54115

FOR WELSH LANGUAGE LEARNERS IN NORTH AMERICA

Two intensive language study workshops take place yearly in North America:

Welsh Heritage Week - July 20-27, 1986, at Keuka College, Keuka Lake New York (Finger Lakes area). Information from: Anne Habermehl, Welsh Heritage Week, 3925 North Main Street, Marion, NY 14505. Telephone: (313) 926-5318.

Cwrs Cymraeg y bedol aur (Welsh Course of the Golden Horseshoe) - August 10-17, 1986, at St. Michael's College, University of Toronto. Information from: Cymdeithas Madog, c/o Mary Mergenthal, 2393 Bourne Avenue, St. Paul, MN 55108. Telephone: (612) 644-1650.

Both workshops combine language learning with a variety of other activities (music, dancing, films, etc.) to give students a chance to practice newly learned phrases and to provide a very enjoyable context for work.

Anyone interested in either course is urged to contact the directors/information people as quickly as possible since space is limited.

KELTOI - A Pan-Celtic Review

The U.S. Branch of the Celtic League has announced a new magazine called Keltoi. The following description from their introductory brochure will give Bro Nevez readers an idea of what promises to be a very interesting new Celtic journal.

... Keltoi will bring you the history, culture, and current affairs of today's Celtic peoples in a lively bi-annual magazine. Thoughtful though non-technical articles, reviews of significant Celtic books that today appear in such increasing abundance, contemporary Celtic poetry, music, and art, plus interviews and notes by and about notable people on the Celtic scene today will be yours with your subscription to Keltoi.

Subscription is \$5 for two issues or \$9 for four issues. The first issue is scheduled for May 1986.

Upcoming articles include:

- an interview with Alan Heusaff, a Breton and one of the moving forces of the Celtic League.
- "Winning Slate" - an article on the Welsh slate industry.
- "The Son of the Stallion" - an article on the role of Fergus Mac Roich in Irish mythology.
- "The Battle of Arderydd" - an examination of Nikolai Tolstoy's The Quest for Merlin.
- A history of the Isle of Man.
- A presentation of the contemporary Irish poet, Paul Muldoon.
- A chronicle of dates in Celtic history.
- . . . among other articles.

For information or to subscribe contact:

Keltoi
Box 20153
Dag Hammarskjold Center
New York, NY 10017

ARBA SICULA/SICILIAN DAWN

Lois Kuter

Sadly, Americans have come to think of Sicily as a land which has provided us with the mafia and pizza. As the following presentation should indicate, we should think of Sicily, instead, as a land of poets. It is a land which--like Brittany--fights to protect an ancient and rich cultural and linguistic heritage.

Sicilian is a language which was spoken and written before the Italian language which has become the official language in Sicily. The relation between Sicilian and Italian has been best compared to that between Spanish and Portuguese. Sicilian is today threatened by the dominance of Italian media and the prestige granted to this official language. But Sicilian has its defenders and, more importantly, it has poets and writers who continue to create in this language.

This issue of Bro Nevez presents a Sicilian organization, founded in 1978 in the United States: **Arba Sicula**, or **Sicilian Dawn**. The description which follows has been provided by Arba Sicula and is included with only minor editorial additions.

ARBA SICULA
P.O. Box D
Brooklyn, NY
11204-0328 U.S.A.

Ethnicity is enjoying increasing popularity today as young and old, those who have "made it" and those who are still striving, look to learn more about their origins, the struggle of their fathers for identity and most of all to better understand their inner selves. For Sicilian-Americans whether of the first, second, third or later generations, that effort at self-evaluation has been made easier by the recent appearance of the sixth volume of ARBA SICULA, a bilingual Sicilian-English literary and cultural review.

The name appropriately enough translates as "Sicilian Dawn" and to speak of re-awakening is to reflect the intentions of its Board of Directors who are concerned with the preservation of the Sicilian language with its unsurpassed qualities of dry wit and earthy basics representing an amalgam of every major civilization whose shores have been washed by the most beautiful and historic of all bodies of water, the Mediterranean Sea.

ARBA SICULA review contains many examples of proverbs and folk sayings for which the island's culture is justly famous and while the origins of almost all is clearly rooted in a rural and peasant society, they nevertheless retain genuine impact in Twentieth Century terms. ARBA SICULA review is the first Sicilian language cultural and literary journal ever published in the United States and it is the literary expression of the society of the same name which was

founded in 1978 in Brooklyn, New York by its current President, Gaetano Giacchi [an ICDBL member] and the organization's first executive, Dr. Joseph J. Palisi.

There are three basic aims to Arba Sicula, as stated in its Articles of Incorporation:

- (1) The support and study of the Sicilian language, literature and history.
- (2) The promotion of literary and cultural intercourse among writers of the Sicilian language in Sicily, the United States of America and elsewhere.
- (3) Teaching of the Sicilian language, history and culture; to instill and inculcate social and community consciousness of ethnic heritage.

Membership is open to anyone having at least one Sicilian grandparent, however, membership may be extended to non-Sicilians under special circumstances. Membership includes some 1,000 people of all social and occupational backgrounds who share a love of their native language and cultural heritage.

For information about Arba Sicula and its publication of the same name, readers are invited to write to the address listed above.

* * *

The cultural heritage of Sicily includes not only a rich linguistic and literary tradition, but also a colorful material culture. The following description of the Sicilian cart from Arba Sicula will serve to give readers some sense of the Sicilian language as well as an interesting explanation of the art of cart-making in Sicily.

U Carrettu Sicilianu

L'origini di lu carrettu Sicilianu nun si po dimarcari pricisamenti. Si po diri ca picchè è l'unicu carru di cui i roti appattanu esattamenti a li tracchi di li carri Rumani, i Siciliani struiti di li tempi antichi aggiustaru a lunghizza di li so' gammozzi p'appattari a li facci di li strati chiù ùtili.

The Sicilian Cart

The origin of the Sicilian cart cannot be traced accurately. One might suppose that, since this is the only vehicle whose wheels fit exactly the track of the Roman chariots, clever Sicilians of the early time adapted the length of their axles to fit the best available road surface.

Nti la prima parti di lu novicentu, i carretti si ncuminariu âzzizzari nti lu stili ca cuntinua sinu a oggi. Scultura cumplicata, disigni giometrici marcati cu l'imagini di li paladini o cu soggetti di ntiressu storicu di l'isula, tutti ammicciati pi furmari un inseme pifettu. Chistu sicuramenti à ssiri l'asempiu chiù ncignusu di l'arti popolari di sta rigioni.

Storicamenti si po diri ca la pittura di li carretti Siciliani è na populizata tradizioni iconografica du l'èbbica Bizantina ca lassau tanti asempii di temi riligiusi comu chiddi di li cattidrali di Munriali e Palermu e macari di Cefalù.

Binchì u carrettu è na unità artistica, ci vonnu armenu cinqu artista p'accapari u travagghiu.

U sculturi fabrica i pezzi di lu carrettu ca s'annâ sculpiri di lu lignu di la nuci. Quasi ogni facci d'ogni pezzu di lu carrettu ammustra quarchi scultura. I sculturi ànnu na ricca variità di temi e soggetti.

U firraru non sulu aggiunta u carrettu, ma ci junci di lu so cu lu ferru battutu a forma di "arvulu di la vita", chiamatu u cintuni ca spicca quantu i carretti stissi. Urnatu cu granni pinni, ci sunnu campaneddi, ciumma, specchi e macari sceni comu a chiddi di li masciddara racca-mati nti li tisteri e nti li pitturali.

È bonu sapiri ca sta bedda arti si stà curannu e cunsirbannu pi mezzu di li ricugghiartri e di li famigghi ca pussedinu i carretti comu un patrimoniu, e ca ci sunnu ancora sculturi di lignu e pitturi ca crèanu carretti novi, beddi e ricchi di tradizioni comu a chiddi antichi di li musei.

In the early part of the 19th century the carts began to be decorated in a style that has continued to the present. Intricate carvings, bold geometric designs in blazing primary colors, side panels depicting medieval knights or subjects of historical interest to the island, all combine to form a perfect whole. This surely must be the most enchanting example of folkloric art of this area.

Historically it can be said that Sicilian cart painting is a popularization of the iconographic tradition of the Byzantine era which left many examples of religious themes in Sicily such as the cathedrals of Monreale and Palermo as well as Cefalu.

Although the cart is an artistic unit, no fewer than five craftsmen contribute to the finished work.

The wood carver constructs the cart using hickory for the body and walnut for the parts which are to be carved. Almost every surface of each piece of the cart displays some carving. The carvings cover an amazing range of themes and subjects.

The blacksmith not only assembles the cart but adds his own artistry with wrought iron bolt decorations in a stylized "tree of life" pattern called 'cintuni' as elaborate and vivid as the carts themselves. Topped with great plumes of feathers there are bells, tassels, mirrors, and again, panel-type scenes embroidered on the blinders, front and cheek pieces, nose bands and breast plates.

It is good to know that this beautiful art form is being carefully preserved by collectors and families with heirloom carts and that there are still woodcarvers and painters creating new carts as beautiful and as old in tradition as the museum antiques.

Stourm Ar Brezhoneg

6 May 1986

Centre Culturel Breton
21 rue des Tribunaux
56000 VANNES

Ti Kelc'h Sevenadurel Gwened
21 Straed al Lezioù Barn
56000 GWENED

Dear Friends,

By now you know our movement and the campaign that we have waged for the official recognition of the Breton language and the generalization of its use in all areas of public life. You also know that for the past two years our actions have been principally aimed at obtaining road signs in Breton in all five Departments of our country. You are, additionally, among those who have already offered support to our militants who have been condemned for this, and we thank you for that.

The repression has not allowed the expansion of our fight—a fight which has been costly to the French State. This cost no doubt explains the favorable statements of policy made in the past months:

- an accord by the French government in August 1985, voiced through its Minister of Culture, on the installation of road signs in Breton; an identical opinion from the Regional Council.
- a favorable view equally from the Ministry of Transport, Messieurs Josselin and Méhaignerie.
- an announcement by the General Councils of Côtes-du-Nord and Finistère for the opening of "bilingual routes" for the beginning of 1986 in those Departments.

However, none of these declarations has been followed by action.

- The Plouguerneau-Lanniliz route which was to be the first to benefit from a bilingual signing has just been inaugurated—without the smallest sign in Breton.
- no place either for our language on the road signs recently installed by the DDE in Brittany.

The choice which consists of wasting the budget of local collectivities rather than allow the Breton language the rights which come back to it, seems to us particularly indicative of the will of the French State to be done with the Breton language.

This is why we are organizing a gathering June 7, at 3 pm in Plouguerneau (Finistère). We invite you to support our initiative and join with us to defend our liberties.

"The Breton language, official language in Brittany."

Stourm Ar Brezhoneg

[translation: Lois Kuter]

U.S. Branch of the
International Committee for the
Defense of the Breton Language
143 Plymouth Road
Plymouth Meeting, PA 19462
U.S.A.

BULK RATE
Permit No. 101
Plymouth Meeting, PA
19462

BRO NEVEZ - Newsletter of the U.S. Branch of the International Committee for the Defense of the Breton Language (ICDBL)

NUMBER 19 - MAY 1986

Contents	Page		Page
Letter to the Editor - Tom Best	2	Review: Ar Men - Lois Kuter	19-21
Diwan - Open Letter, Update on Integration, Oaled Diwan Activities	3-7	North America and Research on Binious and Bombardes	22
Short Notes about Breton and Brittany	8-13	Legendary Brittany: "The Three Brothers Who Couldn't Agree on Their Father's Estate" - Greg Stump	23-25
- CAPES	8	French Words Borrowed from Breton	26
- Bilingualism in Primary Schools	8-9	Breton Place Names Throughout the World - B. Le Nail	27-29
- Breton in Sceondary Schools	9-10	Concert Review: Bleizi Ruz - Lois Kuter	30-31
- Universities and Breton	10	Record Review: Gwerz - Lois Kuter	32-33
- Breton in Court	10	Restaurant Review: Les Sans Culottes - Nathalie Novik	34
- Lorient and Breton	10-11	Breton Language Study Opportunities in the U.S. and Brittany	35-36
- Kan an Dour	11	Breton Geneology	36
- Brest Center for Breton	11	"An American In Wales" - Barbara Martin	37
- National Council of Regional Languages and Cultures	11-12	Ninnau & Y Drych	38
- InterCeltic Cinema and Video Festival	12	Welsh Language Classes in North America	38
- International Workshop for Celtic Wrestling	12-13	Keltoi: A New Pan-Celtic Review	39
- International Workshop for Celtic Music	13	News of Non-Celtic Languages:	
Publishing in the Breton Language	14-15	Arba Sicula/Sicilian Dawn - L. Kuter	40-42
Across Breton Literature: Three Women-Naig Rozmor - Y. Bouessel du Bourg	16-17	Late addition: A Letter from Stourm ar Brezhoneg	
Recent Publications in Breton - Reun ar C'halan	17-18		
Finding Breton Books in the U.S.	18		