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From the Editor

Lois Kuter

I imagine readers are wondering if the November issue of Bro Nevez was going to arrive before Christmas. Last time my excuse was that I had gotten married and moved into a new house. Well...this time my excuse is that I am getting divorced and moving out of my new house. Things did not work. 1988 has certainly not been a dull year for me, but I wish it could end on a happier note.

Actually, the ups and downs of my personal life are not the real excuse for problems in getting Bro Nevez out on a quarterly basis. The real problem is that I continue to write the newsletter with contributions from only one or two other individuals. I simply can't do it alone. Some of you out there will just have to get over your modesty and write something. I could really use some short notes--book reviews or record reviews or just questions about Breton culture. If you insist that you know nothing at all about Brittany, then how about contributing to our column on bilingual issues and linguistic minorities. I know some of our readers could put together some interesting notes or a short article on other languages and the issue of bilingualism or cultural diversity. And for those who may feel their skills are to be found in a less academic direction--how about a contribution to our recipe column (Ar Gegin) which has not been published for a long time. Is there a brave soul out there who would like to do some research on Breton cooking or try some recipes from Breton cookbooks or past newsletters? Or...how about a little bit of original research on inter-Celtic relations. Would someone active in a Celtic organization be willing to give fellow members a quiz to see how much they know about Brittany? (It has been my experience that Americans active in Scottish, Irish or Welsh organizations know surprisingly little about Brittany, or have very peculiar ideas about the Breton language and culture. I would like to be proven wrong.) Just what kind of an image--if any--do Americans have of Brittany? Those are just a few ideas. I would love to hear from some new voices out there.

In the meantime, I have fallen back on my own special interest in Breton music. Included in this issue of Bro Nevez are some basic information sheets I have developed for Celtic music classes I teach and general inquiries I get as Secretary for the U.S. ICDBL. Also featured is the organization Dastum. This is certainly an appropriate organization to introduce to readers since Dastum has been very active in supporting the Breton language in its work to strengthen musical traditions of Brittany.

Let me leave you here with wishes of Nedeg Laouen and Bloavezh Mad.
AN INTRODUCTION TO BRETON MUSIC

If you travel as far west in France as you can, you will reach a peninsula just across the sea from Ireland, Wales and Cornwall. You have arrived in Brittany—called Breizh in the Breton language, a Celtic language related to Welsh, Cornish, Manx, and Scottish and Irish Gaelic. Bretons are, in fact, close cousins of the Welsh and Cornish, having emigrated to Brittany from Britain during the 4th through 7th centuries. In their movement to the far western peninsula of what is today France, the Bretons brought back a Celtic heritage which had stretched across the European continent before Roman and Germanic expansions.

With tours in the U.S. by musicians such as Alan Stivell, Dan ar Bras, Kornog and Bleizi Ruz, Brittany has gained a place on our map. But, these musicians represent just the tip of an iceberg. Brittany has one of the richest musical heritages in Europe today—expressed in both traditional styles and less traditional electric arrangements and compositions. What perhaps best demonstrates the health of Breton music is the fact that the creation of new musical styles suitable for a complex international society are firmly rooted in unique Breton traditions.

Despite strong pressures from Paris for cultural standardization, this Celtic peninsula of France has never abandoned its rich oral tradition while adapting all the tools of a modern technology—computers, tape recorders, synthesizers and compact discs.

If Breton music was ever in danger of disappearing, it was in the years between World War I and World War II after more than a century of brainwashing had convinced Bretons that their culture was fit only for backward peasants. But there were enough Bretons who recognized the timeless beauty of their native heritage to pioneer a renaissance of Breton culture in the 1950s and 1960s. Much of the music one hears today has grown out of the efforts of these pioneers. Traditional songs and dances were given new life in the 1950s with the creation of festivals and contests. In the 1960s the "folk revivals" of the British Isles and the U.S. had a parallel in Brittany, and this period is marked by the growth of Breton folk groups who began to innovate with older songs and instruments.

While some of the experiments of the 1960s and 1970s were short-lived, many musicians who rediscovered their roots during this period have continued to develop technical mastery of instruments and song, as well as to research the Breton oral tradition. The seeds planted and grafts made during this period are bearing fruit in a rich diversity of sounds. Young and old traditional style singers and instrumentalists (using bagpipes, bombardes, accordion, fiddle, clarinet, and hurdy-gurdy) find an appreciative audience in Brittany at annual contests, frequent concerts, and weekly dances which feature the dozens of traditional dances of Brittany.

Contests, concerts and dances (especially the fest noz) have been an important context for young performers who use a firm knowledge of older traditions to create newer styles. For example, the paired playing of the biniou koz (the high-pitched bagpipe native to Brittany) and the bombarde (an oboe-like instrument with a trumpet-like sound) is now incorporated into groups along side electric guitars, synthesizers, banjos, and flutes. While extremely proud and protective of the beauty of their local heritage, Bretons are also international in spirit. Young musicians take time to listen to and learn from older performers who pass to them the riches of previous generations. Yet, young Bretons also open their ears to the world around them, borrowing sounds from their Celtic cousins in Ireland, Scotland, Wales and Galicia (Spain), as well as Eastern European dance tunes, or American jazz and blues rhythms.

A mixture of pride in specific local traditions of Brittany and exploration of world cultures has resulted in the growth of an extremely creative musical scene in Brittany. The 1980s are marked by the growth of a solid core of musicians who have explored their roots and who have matured into professional musicians at ease at a village dance or on world tours.

Dr. Lois Kuter
Anthropologist/Ethnomusicologist
Secretary for the U.S. Branch
of the International Committee for the
Defense of the Breton Language (ICDBL)
How to find Breton records

SOME SUGGESTIONS

In the U.S.A.

Ask your local record store to stock Breton records or order them for you. The only way you will see more in these stores is to let merchants know that there are people who will buy them! However, mail order from one of the following distributors may be a more practical solution:

Down Home Music
10341 San Pablo Ave.
El Cerrito, CA 94530

House of Musical Traditions
7040 Carroll Ave.
Takoma Park, MD 20912

Green Linnet Records
70 Turner Hill Road
New Canaan, CT 06840

Shanachie Records
P.O. Box 286
Newton, NJ 07860

Large catalog listing of Breton and other Celtic records (not always in stock!). Very cooperative about ordering.

Located just outside of Washington D.C. Has built up a stock of Breton records and seems interested in continuing.

Only for those recordings they have released.

Have re-released some of Stivell’s recordings and have a terrific selection of Irish and Scottish traditional recordings.

In Brittany

Although American mail order houses have begun to improve their stocks, they are extremely limited compared to distributors in Brittany. The following also have a full selection of books and some magazines. When ordering from Brittany it is best to write in advance for prices and shipping costs, and a check in French francs will be necessary. In most cases Breton stores and distributors do not have catalogs, but they will be cooperative in answering your request for information if you are not too vague.

Coop Breizh
17 rue de Penhoet
35000 Rennes

Kornog
C/O Jorj Laorans Join
2 rue Haute
Quartier St. Mathieu
29210 Morlaix

Ar Bed Kelteck
C/O Gueltz ar Fur
2 streaed ar Roue Gralon
29000 Quimper

Has a monthly/bimonthly listing of books and records newly in stock. If you travel to Brittany this is a hub of cultural activity and well worth a stop.

Like Coop Breizh this store also hosts cultural events and is a good place to get information on events in the area.

Also has a branch in Brest. A good stop to browse and get information on cultural events.
A SELECTION OF BRETON RECORDS
LOIS KUTER, PhD

The following records are suggested as a beginning for those who might want to start a collection. They were chosen based on their high quality, good jacket notes, and likely appeal to those who have not had the opportunity to hear much Breton music. There are hundreds of recordings produced by Breton musicians... this list is a small but representative sample of contemporary Breton music.

TRADITIONAL SONG

Dastum: Cahier de Musique Traditionnelle No. 7 - Bro Maol-Pondi
        Cahier de Musique Traditionnelle No. 8 - Pays d'Ouest et de Vilaine.
            (just two of a series of beautifully documented collections of field
            recordings from different regions of Brittany)


Frere Morvan/Ar Vreudeur Morvan. Metig. Vella 2230011 (kan ha diskan for
            plinn and fisel dances)

            (old and new recordings of kan ha diskan from some of the best)

Mari Haran
Breizh/Bretagne; les traditions populaire en France, vol. 2/Hengouniou
            poblou Bro-C'hell. Dastum/Ocora 556683/JHS52. 1982. (well documented
            album featuring a well-known traditional singer of Bro-Pondi)

Jean-François Quemener (Yann Fañch Kemener) Chants profondes de la Bretagne. 3 volumes. Arion ARN 34386, 34476 and
            34587. (unaccompanied ballads from one of the best young traditional
            singers)

Jean-François Quemener and Marcel Guilloux. Kan ha diskan. Arion ARN 4702.
            (kan ha diskan for plinn and fisel dances)

Trouserler Mor Koh
Sonneur a Breizh. vol. 3 Arfolk SB410. 1984 (latest of several albums by
            traditional singers of Bro Owned/Pays Vannetais)

SONNEURS DE COUPLE (BINIOU KOZ/BOMBARDE PAIR PLAYING)


Etrom - Nî bambaucherion. BAS (Bodadeg ar Sonerion) (seven pairs: Philippe &
            Thomas, Guerricher & Michenaud, Vallegant & Minou, Blanchard & Philouze, Le
            Hanaff & Guillou, Baron & Anneix, Kerdoucuff & Le Bihan)

Jean-Michel Alhaits, Brieg Henry, Jean-Pierre Le Cornu. Hommage a Jean-le-
            Nouveau. SKV. 1983.

BAGADOU - BRETON BAGPIPE BANDS


Bagad Kadoudal de la Kevrenn de Rennes. Bombardes et binicou de Bretagne.
        Arion ARN 3370. Vol. 4


Bagad Brest-St. Marc. Vella 2230018.

SOLO BAGPIPE


        Nereven NOE 38893.

VEUZE (ONE-DROWED BAGPIPE OF LOIRE RIVER AREA)

Sonneurs de veuze en Bretagne et marsi breton vendéen. Musiciens et chants

COLLECTIONS OF PIPERS AND BANDS

( Highly recommended as an introduction to all things Bretons do with bagpipes)

Assemblée des sonneurs de Bretagne - sonneurs de binicou et de bombarde en
            Bretagne. 38e anniversaire de Bodadeg ar Sonerion. Arfolk (Heol) SB 312.

Assemblée des sonneurs - Bodadeg ar Sonerion. 42e anniversaire. BAS/Rikou
            Soner. (double album with excellent notes, including photographs)

CLARINET

Sonneurs de clarinette en Bretagne/Sonerien Treuenn-gaol. Dastum and Le
            Chasse-Marée SCM 003. 1986. (Beautifully documented double album featuring
            traditional clarinet music of Brittany. Excellent notes on history of the
            clarinet in Brittany, profiles of performers, wonderful photographs)

ACCORDION

Accordéon distonique en Haute-Bretagne. Rikou Sonner RS 185. (various
            performers)


Yann Dour. Sal en Pays Gaho. Arfolk SB 416.

L'Accordéon en Bretagne. Edition la Bouze. 2 volumes. 1985. (double album of
            traditional accordion music of Upper and Lower Brittany; excellent
            documentation on history of this instrument in Brittany)

VIELLE A ROUE (HURDY-GURDY)

Sonneurs de vieille traditionnelle en Bretagne. Le Chasse-Marée SCM 004. (double
            album with 18 pages of excellent notes, photos, drawings, bibliography)

VIOLON (FIDDLE)

CELTIC HARP

Alan Stivell
Renaissance of the Celtic Harp. Rounder Records 3867.


Myrchin. Emerson (harpe bardique). Vella 2230073. (one of many records)

MARITIME MUSIC

Le Chasse-Marée (series of albums on maritime music of France with heavy representation from Brittany). All albums beautifully documented with song texts, notes, photos, etc.)

Vol. 1: Chants de marins des côtes de France. SCM 801.
Vol. 2: Chants et lamentations des côtés de France. SCM 802.
Vol. 3: Chants de bord des baleiniers et long-courriers français. SCM 803.
Vol. 4: Ballades, complaintes et chantées des matelots anglais. SCM 805.
Vol. 5: Chants de rivières et bateliers de France. SCM 807.

Cabestan (a group that has worked very closely with Le Chasse-Marée)

Chants de marins traditionnels. Le Chasse-Marée. SCM 806.
Chants de marins – il y a dix marins sur mer... Le Chasse-Marée. SCM 809.

Djiboudjep. Chants de marins (several volumes) Arfolk SS 329, SS 379.

NEW BRETON MUSIC

Just a few of the many innovative groups and individuals using traditional roots in combination with non-traditional melodies and rhythms...a sample of some of the more recent albums.

Dan ar bras
Músique pour les silences à venir. Rikou Soner RS 3863. 1985; Music for Silences to Come. Shanachie 96001. 1986 (electric and acoustic guitar compositions)

Acoustic. FLVM 3062 ML83. 1984; Green SIF 3035. 1985. (song and guitar)

Dour Nevez. Hexagone 893009 WEA. (composition based on the legend of the Ville d’ys)

Roland Becker
Fallak. Rikou Soner RS 181 ("jazz" arrangements with bombarde, sax...)

Bleizi Rus

Klass ar plae’h. Pluriel 3365.


(firey arrangements of Breton dance and melodies with guitar, bombarde, bagpipes, accordion)


(7 groups with dance music: Storvan, Carré Manchot, Strakal, Strobinell, Skolvan, B.Pis. Pennou Shoul)

Diasouled ar Meneg
Merc'h an Diasoul. (Escalibur) BUR 817. 1987. (one of the oldest and best loved dance groups of Brittany)

L’Echo des Luths

(68’s group with sax, accordion, fiddle, clarinet and cello)

Ensemble Chorale du Bout du Monde
Ar Mark Dall: Arion ARM 3456. (Choral work on the theme of the renaissance of the Breton culture)

Glenmor
Après la fleur, le fruit. 1987.

(famous militant poet of Brittany)

Gwerz

Ou hervé, Dastum and Ogres DNS 102. 1986.

(hailed as the most important development in Breton music since the emergence of Stivell in the 60’s, this group blends the essence of traditional Breton song and binioù/bombarde pair playing with guitar and electric fiddle)

Kornog


(now disbanded concert ensemble featuring Scottish Ballads and Breton dance tunes with flutes, fiddle, guitar and bouzouki...)

Sonomer Du


Roue Marc'h. Rikou Soner RSN 195/804 7946.

(another famous dance band of Brittany with binioù, bombarde, accordion, guitar and more recently – harp)

Alan Stivell (see also harp listing)

Symphonie Celtique. CBS 88462. (a 2-record composition presenting Stivell’s full range of creativity)

Bed an dud vev/terre des vivants. AZ 2373. (one of Stivell’s never releases – of a dozen or more excellent records)

Le matin. Fontana 6399005. (a classic selection of 70’s Stivell).

Tamules


(vocal and instrumental arrangements of dances and melodies...bombarde, accordion, guitar and fiddle featured)

Ti Jez

Ti Jez. TJ 8001. 1985. (dance band blending bombarde and sax, with a jazz influence)

Tri Yann an Naoned


Café du Bon Coin. Marselle 814 276.

(two recent albums from this prolific and popular group featuring rich vocal harmonizations and a combination of medieval and electric instruments)

COLLECTIONS

(samplers with a little bit of everything)


DASTUM
THE MEDIA CENTER OF BRITTANY

Introduced by Lois Kuter

Dastum, a Breton word meaning "to collect" has become well known in Brittany and in Europe for its work collecting and encouraging the performance of traditional styles of Breton music. Dastum was founded in 1972 and has continued to expand not only in its collection of music and song texts, but also a collection of photographs and documents relating to all aspects of Breton culture. Today Dastum has over 1,500 hours of recorded music, 15,000 pictorial documents, and 15,000 song texts in its collection. But such figures mean little compared to impact Dastum has had in giving new life to Breton traditions.

Dastum has mobilized both scholars and performers who are well aware of social and economic changes which threaten the traditional culture of Brittany. Urbanization and its individualistic life style has helped undermine the communal spirit of rural Breton life. Industrialization and increased mobility, along with changes in the family unit, have effected the human contacts which make an oral transmission of culture possible and creative. And, the centralization of education and the media in France has stifled the expression of unique local cultures with the imposition of a standardized program. For centuries Bretons have been taught that their languages--Breton, a Celtic language, and Gallo, a French dialect--are backwards and, at best, impractical in the modern world. While experts from Parisian institutions have recognized that Brittany and other "provinces" of France have something called "folklore", they have not recognized or encouraged a natural transmission of local, living cultures.

Collection of Music

Unlike other archives, the primary aim of Dastum is not to store recordings, but to use collected materials and the activity of collection itself to encourage performance of traditional styles of vocal and instrumental music. An estimated 400 to 500 collectors and performers have contributed tapes to Dastum. Collectors are volunteers--often musicians themselves--using a wide variety of equipment and techniques, resulting in a range of quality in the recordings produced. As Dastum has grown, more collectors have gained experience and better equipment has become available, resulting in excellent technical quality in Dastum's recordings. Local collection groups are the foundation of most activity within Dastum, and these are effective because of their close ties to the community in which they collect. Collectors are not outsiders descending on Breton villages to scavenge a dying culture, but participants in a living culture working to give local performers a pride in their heritage.

Tape recordings, including radio programs and other oral documents, are deposited in Dastum's main archive in the town of Loudenac, with copies at the cultural center Ti Kendalc'h (near Redon) and in Rennes.
(see addresses which follow). Tapes are available to anyone interested, and copies can be made in some circumstances. Tapes are also used for lectures, music workshops, and by cultural groups in Brittany interested in a particular musical tradition or geographic area. The collection is arranged by pays (cultural regions within Brittany) and by genre (melodies, marches, dances, etc.). All recordings are computer indexed and accessible according to pays, performer, collector, date, etc.

"Cahiers de musique traditionnelle"

The founders of Dastum and those who coordinate its activity today have always believed that a cultural organization should be judged by what it actually produces. Dastum's credibility was established very early in its existence by its regular production of a series of "Cahiers de musique traditionnelle"—studies of different pays of Brittany which include documentation of language, costume, architecture, dance, musical instruments and song. Each study has been the work of local organizations or individuals who have often spent many years studying the culture of the pays presented. So far, eight studies have been published, each 60 to 100 pages, accompanying a 33 rpm recording of music collected in the pays featured. Each selection on the record is transcribed, and song texts are given as sung by the performer. The basic text of each publication is French, so if a song is in the Breton language, a French translation is given. Specific features of the song, other versions of the text, a biographical sketch of the performer, and the history of musical instruments are also presented, and each study is liberally documented with photographs. Studies produced so far are as follows:

Cahier de musique traditionnelle 1 (selections from various pays of Brittany). 1973
Cahier de musique traditionnelle 2: Pays de Lorient-Hennebont. 1974
Cahier de musique traditionnelle 3: Pays Pagan (Bro Bagan). 1975
Cahier de musique traditionnelle 4: Pays de Mur-Loudéac. 1976
Dastum no. 5: Bro Fañch - djezaou ha kroec'haoù. 1978
Dastum no. 6: Chants traditionnels du "Bas-Pays" (Questembert/ Muzillac). Philippe Blouet. 1982
Dastum no. 7: Noal-Ponti. Jean Le Clerc de la Herverie. 1983
Dastum no. 8: Chants et traditions du pays d'Oust et de Vilaine. 1984

Other Recordings and Publications

Dastum has been extremely active in the production of a wide range of books and recordings on Breton music including the following from their 1988 Catalog:

Records co-edited by Dastum

Recording of a traditional singer of Pays Pourlet. A 12-page trilingual booklet (Breton-French-English) includes songs texts and photos as well as an introduction to traditional Breton music.

Sonneurs de clarinette en Bretagne/Sonerien treujenn-goal. Dastum/Le Chasse-Marée SCM008. 1986. A double album documenting the clarinet, an instrument particularly favored in Bro Fisel. An excellent 18-page booklet includes history of the instrument and profiles of performers, including wonderful photographs.

Gwerz. Volume 1. Dastum/Gwerz DAS101. 1986. This record demonstrates how musicians can use traditional styles in new and innovative ways without losing the full power and beauty of traditional Breton music.


Cassettes

Because they are cheaper to produce and can still have the high quality of records, cassettes have become a favored medium for recordings. The following are pulled from Dastum's archives or produced in studios by traditional singers and musicians. Some cassettes are accompanied by booklets with texts and transcriptions.

Boest an Diaoul (la boîte du diable). Bernard Lasbleiz.
Dastum/Anche Libre. 1987. A presentation of the accordion as it is used for the dance gavotte, including a collection of tunes for diatonic accordion. A 104-page booklet accompanies the cassette.


Musique Bretonne 2, Dardoup. Reedition of an Arcob recording of Pays Dardoup made in the late 1970s.
Sonnenou ar c'hornad, 1. Dastumerion ar c'hreizteiz. 1985. Song from the Pontivy area; accompanied by 41-page booklet.


Storytelling


Komz 3. C'hwec'h kontadenn eus Arvor bro Vigouden. Six tales collected in Pays Bigouden by Marcel Divanac'h (to be published).

Books, Magazines and Collections in Print

Musique Bretonne. Dastum's monthly magazine, with 24 pages of articles, photographic studies and notes on Breton music and culture. Includes song texts and tune transcriptions, story texts, book and record reviews, and notes on events in Brittany. This magazine serves as a forum for musicians to express ideas on the state of Breton music and to present activities throughout Brittany. Mostly in French with some texts in Breton. The best source of information on what is happening today in Breton music.


Library of song versions

Dastum has a collection of some 30,000 song texts from both written and oral sources. These include earlier published song collections as well as collections of feuilles volantes ("broad sheets"). Like the tape collections, these texts are computer indexed according to performer, theme, title, geographic area, etc.

Photograph Archives

This is a collection of some 15,000 photographs—old and new—to document architecture, furniture, costumes, landscape, tools, and lifestyles of Brittany. Photographs from old books, post cards, and family albums serve as a resource for research and are used in Dastum’s publications to present an idea of the social milieu of musicians and the history of their communities. Dastum has published posters of musicians and festivals and has produced two series of old postcards depicting traditional Breton sports and pipers.

Library of Press Clippings

Daily newspapers of Brittany serve as a rich source of information on local history and contemporary cultural events. Dastum collects articles concerning all aspects of Breton culture. These are stored by general themes and accessible through computerized indexing.

Bibliography

Bibliographic entries of several thousand magazine and newspaper articles on all aspects of Breton society and culture have been entered into a computer data base. While the documents cited are not found at the Dastum archives, this listing is an invaluable source for the location of hard-to-find information.

* * *

Dastum has grown as a grass-roots organization to serve as a model of what can be done with an archives to make it serve a living culture. If you would like a copy of Dastum’s 1988 catalog, feel free to contact me or write directly to Dastum (the address in Loundéac below). If you will be visiting Brittany and would like to visit the Dastum archives, contact them in advance to arrange for an appointment and describe your interests or research needs. Dastum has a small staff so advance warning of a visit is helpful if you want to use the archives.
Addresses are as follows:

Médiathèque Dastum
36 rue de Moncontour
22600 Loudéac
tel. 96-28.95.48

Antenne Dastum
16 rue de Penhoët
B.P. 2518
35036 Rennes Cedex
tel. 99-78.12.93

Magnétothèque Dastum
Ti Kendalc'h
St-Vincent-sur-Oust
56350 Allaire
tel. 99-91.28.55
The Census

Dastum has long been active in promoting the Breton language, and has on a number of occasions made its views concerning linguistic rights known to the French government. At the instigation of Stourm ar Brezhoneg, various Breton organizations have expressed their wishes that a question concerning linguistic practice be included in the next major French census (1990). Dastum has had the following exchange with the INSEE (the state organization which will conduct the census). This appeared in the 1988 issue of Musique Bretonne (my translation). LK

The Director of the INSEE

Sir:

Like numerous other Breton associations, we hope for official recognition of the Breton language. Accordingly, the most elementary recognition would be its inclusion in the state census of 1990. This seems to us an question at least as important as the number of rooms in a house or the presence or not of central heating. Because of the politics of denigration, if not oppression, waged against the Breton language during the years, it seems essential to us that some precautions are taken during the survey. In fact, one must not underestimate the inferiority complex cultivated in Breton speakers and by consequence the risk of responses that would be inexact. It would thus be essential that work be done in close cooperation with associations concerned with the promotion of the Breton language. We hope that, for the first time, state services that are normally also those of the public will take into account this important human dimension. If this would not be the case, we wish to let you know that we will call on our members and sympathizers to boycott the census. In wishing that we will not have to go to this extreme, please accept our best wishes...

Patrick Malrieu
12 October 1988

The response from the Regional Director of the INSEE:

Mr. President (of Dastum),

You have drawn my attention to the interest in asking a question about knowledge of the Breton language in the next census of the population. I have received recently, directed to my general attention, several similar requests. The desire to be able to know the number of Breton speakers is legitimate, but doing this in a census seems difficult to me. A significant enough portion of the population, raised in a Breton-speaking milieu or having striven to learn the language, will be reluctant to give an exact answer: having forgotten the language, ashamed of it, or abandoned learning it. There is a great risk of having a large hazy areas. The census does not lend itself to a multiplicity of questions. A detailed survey conducted by specialized personnel would better permit us to learn about the situation of Breton: is it spoken, written, read? What is its place in family, religious, professional and cultural life...? Will we have the pleasure of discussing this? Such surveys have been taken in Alsace and Corsica through regional initiatives. The INSEE
has participated. They do not allow a knowledge of the situation
community by community, but they can be repeated and they give a
qualitative diagnosis and not just a quantitative one. I am ready to
study the conditions necessary to realize such a survey with you, or
with the Cultural Institute of Brittany.

Respectfully...

Loeiz Laurent
Regional Director

* * * * * *

Wrestling and the Breton Language

Cultural organizations in Brittany have a broad range of interests which
include active involvement in linguistic, social or economic issues which
affect the future of Brittany. The same is true of some sports organiza-
tions, so in this issue of Bro Nevez I want to reprint a short note in
Breton (which also appeared in French) by A. Wilgen Evenou printed in
Gouren informations (no. 25, October 1988).

GOUREN HA SEVENADUR
Keleñn ar Gouren a brezhoneg

Lod eus sevenadur Breizh eo ar Gouren, a dra sur. Deomp-ni etsa
da vevaat anezhan gant ar perzhioù all eus ar sevenadur-se, ha
dreist-holl gant ar yezh--eman skoliou Diwan o kemer lans, koulz hag
ar c’hlazou divyezhek dindan Stad. Ar vugale skoliataet evelse e
yezh ha sevenadur hor bro o deus ezhomm da zeskou gounen e brezhoneg.
Lod eus kerent ar 100 bugal hag ouzhpenn skoliataet e brezhoneg (gant
Diwan pe gant ar Stad) tro Lanuon o deus graet goulennou dija.
Sonjomp e kement-se ervadi Neb a zo gouest da gelen gounen e saozneg
e zlefe dont a-benn d’hen ober e brezhoneg kenkoulz all, neketa?

WRESTLING AND CULTURE

Wrestling is certainly an element of the Breton culture. It is
helpful thus to know how to bring it alive with other elements of
this culture, most notably the language: Diwan schools are developing
along with bilingual classes in the National Education. The children
who receive an education based on our language and culture should
know wrestling and be initiated to it in the Breton language. In
Lannion (where more than 100 children are schooled in Breton, between
Diwan and the bilingual classes), parents have already expressed such
a hope. Just think. When one is able to learn in English, one
should also be able to do so in Breton, right?*

* My translation. In future issues of Bro Nevez you will be hearing more
about Breton wrestling and the development of inter-Celtic and
international links through this sport.
AN ANVIOU-LEC'H E BREZHONEG

E Breizh, evel e meur a vro, e vez roet daou anv d'an dud: an anv-badez hag anv o zad, an anv-famih. An anviou-badez a c'hall bezañ anviou sent ha santezed brudet dre ar bed holl: Mari, mamm ar mabig Jezuz, Jozeb, e dad-mager, Anna, e vamm-gouz, an Ebestel (Per, Yann, Jakez, Vazhev, Tomaz h. a.), an aeled (Mikael, Gabriel), ha sent ha santezed all evel Paol, Kirill, Stefan, Frañsez, Anton, Tereza, Jenovefa, Marc'harid, Madalen, h. a. Anviou hor sent kozh a zo ivez diouzh ar c'hiz: Herve, Gwenole, Kaourintin, Edern, Erwan, Ronan, Tugdual, Berc'hed, Morwena, Solenn, h. a. Evit ar pezh a sell ouzh an anviou-famih ez eus c'hoarvezhet e Breizh evel e broioù all. Anviou ar sent a zo deut da vezañ anviou-famih: Madeg, Konan, Derien, Riou, Jacouen, Gwilherm, Jestin, Balae, Hamon, Salaun, Emeri, Riwal, Deniel, Herve, Morvan, Gwivarc'h, Marzhin, Fili, Tangi, Gwegan, Yezekael, Brelived, sent ma vo kavet o anv e deiziadur ar zent vreizhat. Un nebeut anviou-famih a zo ñet stummet, evel e kembraeg, en ur lakaat "ap" (a dalvez kement ha "mab") dirak an anv-badez: Abherve (son of Herve), Abiven (son of Iven), Abgrall (son of Grall), Aboeen (son of Eozen).

Kalz anviou-famih o deus d'ober gant diavaez pe zoare an dud: Korfeg (portly), Menteg (stout), Skouarneg (big ear), Lagadeg (big eye), Taleg (high brow), Troadeg (big
foot), Keineg (strong back), Korneg (horned), Krogenneg (hard skin), Danteg (big tooth), Ivineg (long nail), Kudenneg (shifty), Penneg (stubborn) Ko Zh (old), Ar Bihan (small), Ar Bras (tall), Ar C'hamm (lame), An Dall (blind), Ar Born (one-eyed), Ar C'horr (dwarf), An Treud (thin), Ar Berr (short), An Hir (long), Ar Moal (bald), Ar Gwenn (white), An Du (Black), Kalloc'h (sexually potent), Gaonac'h (sterile), Al Loued (grey), Gag (stutterer), Drev (merry), Mav (gay). Anviou all a zo bet roet d'an dud abalamour d'o micher: Gov (smith), Kere (cobbler), Kalvez (carpenter), Manac'h (monk), Keginer (cook), Kemener (tailor), Miliner (miller), Boser (butcher), Floc'h (squire), Marc'heg (knight), Mevel (servant), Barazer (cooper), Gwiader (weaver), Gwazhdoue (man of God). Ne gav ket din koulskoude e vez an dud anvet "Roue" diskennet eus lignez ar rouaned. Diaes e vije kenkoulz krediñ e vez an dud anvet "Eskob" diskennet eus un eskob bennak: moarvat ne oa an anviou-se nement lesanviou. Kalz anviou-familh a zo gériou o deus d'ober gant loened, gwez ha lec'hioù zo: Ar Bouc'h (billy-goat), Ar Menn (kid), Karv (deer), Louarn (fox), Tarv (bull), Falc'hun (hawk), Kefelec (woodcock), Ar Wern (alder), Kerwern (place of alder), Kergelen (place of holly), Kernalegen (place of willows), Menez (mountain), Ar Ster (river), Pennarrun (hill top), Pennannec'h (top of the height), Al Lannoù (moors). A-wechoù e veze roet d'an dud anv o bro orin. Anviou evel Ar Gall (French), Ar Saoz
(Saxon), Sezneg (Saxon, adjective form) a baot e Breizh, peadra da lakaat ac'hanomp da soñjal e plije d'ar C'halloued ha d'ar Saoson dont d'ober o annez en hor bro.

Reun ar C'halan

Many Breton surnames are the names of ancient Celtic saints who settled in Brittany at the time of the Anglo-Saxon invasion of Great Britain. Others were created as they were in most European languages. They many recall some physical peculiarity of the original owner (Gray, Black, or White), the work he did (Smith, Weaver, Miller), or his nationality (French, Saxon). Some names were taken from the environment: animals (Fox, Hawk), plants (Alder, Willow), or topographical features (River, Moors).

New Publications in Breton


This volume is a reedition of the celebrated work of La Villemarque: it gives the Breton text only. The spelling has been revised to make it conform with today's conventions. In a few cases where the text of the original manuscript appeared to be better than the text of the printed edition, a substitution has been made. Each text appears with its musical notation.


This novel had long been out of print. It is the ill fated love story of a young Breton girl for a fellow student who proves unworthy of her passion.


The fifth volume (Filet-Impuni) of this much needed dictionary is now available.


This volume brings to completion the publication of the original Breton versions of the stories collected by Luzel.


This collection of short stories was awarded the Xavier de Langlais Prize in Breton Literature for 1987.
BOOK REVIEWS

Jan Deloof. *Bretanje is weer poëzie* – Een bloemlezing uit
deedendaagse Bretonse lyriek. Uitgevers, Beveren, Belgium: N.V.
Orbis en Orion, Colbrant. 1981 (Introduction by Tugdual Kalvez)
171 pages.

Jan Deloof. *Verhalen van het einde van de wereld*, Kortkunst uit
Bretagne – Een bloemlezing uit de bretoense literatuur.
Kruispunt 117, september 1988. (De Schacht, Brugge, Belgium)
With the collaboration of Tugdual Kalvez and Yann BouësSel du
Bourg. 218 pages.

Reviewed by Lois Kuter

It is with some envy that I have recently examined a copy of Jan
Deloof’s new collection of Breton literature, *Verhalen van het
einde van de wereld*. Flemish readers now have two excellent
samplers of contemporary Breton poetry and short stories and we
who are limited to English have virtually nothing!

Jean Deloof is a representative of the International Committee
for the Defense of the Breton Language for Flemish speaking
Belgium. He has chosen to defend Breton by translating some of
the best of 20th century Breton language literature in Flemish.
And, he has had the good sense to work with two very able Breton
collaborators in this work: Tugdual Kalvez and Yann BouësSel du
Bourg.

Jan Deloof’s first translation project was published in 1981:
*Bretanje is weer poëzie*. In 171 pages, this work includes
eighteen pages of introductory material and the work of
twenty-five Breton poets. The collection leads off with Hersant
de la Villemarqué and four of the best known texts from his song
collection the Barzaz Breiz: “Dlougan Gwenc’hlan”, “Gwil ar
c’halloud”, “An Alarc’h”, and “Maro Pontkalek”. The collection
moves directly to the 20th century with a brief introduction and
a selection of one to a dozen poems for each of the twenty-four
poets selected. The table of contents is a nice “who’s who” of
Breton poets (including birth and death dates), so it seems
worthwhile reproducing it here for Bro Nevez readers. I have
added a few dates for poets who have died since the 1981 printing
of this collection, and I have also gleaned from the biographical
introductions some French versions of names or the original names
for those who use pen names in cases where these may be better
known or useful for research. The authors appear in the book and
in the following list in order of their birthdate.

<table>
<thead>
<tr>
<th>Name</th>
<th>Years</th>
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<tr>
<td>Hersant Kervarker (Hersant de la Villemarqué)</td>
<td>1815-1895</td>
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<td>Yann-Ber Kalloc’h (Jean-Pierre Calloc’h)</td>
<td>1888-1917</td>
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<td>Loeiz Herrieu (Louis Henrio)</td>
<td>1879-1953</td>
</tr>
<tr>
<td>Abeozenn (pen name for Jean-François Marie Elies)</td>
<td>1896-1963</td>
</tr>
<tr>
<td>Jakez Riou</td>
<td>1899-1937</td>
</tr>
<tr>
<td>Youenn Drezen</td>
<td>1899-1972</td>
</tr>
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</table>
Book Reviews – continued

Roparz Hemon (pen name for Louis-Paul Némo) 1900-1978
Roperzh Ar Mason 1900-1952
Anjela Duval 1905-1981
G. B. Kerverziou (Guillaume Berthou) 1908-1951
Maodez Glannour (pen name for Loez ar Ploc'h) 1909-1986
Divi-Kenan Kongar (pen name for Fransez Kervella) 1913
Reunan ar Moug 1913
Per-Jakez Helias 1914
Per-Mari Mevel 1915-1983
Sten Kidna 1916-1982
Per Denez 1921
Ronan Huon 1922
Naig Rozmor (pen name for Anne Corre) 1923
Youenn Gwernig 1925
Yann-Ber Piriou 1937
Tugdual Kalvez 1937
Erwan Evenou 1940
Paol Keineg 1944
Mikael Madeg 1950

Interestingly enough, many of the major poets Deloof included in his first collection of poetry are important representatives of other genres. Thus, in his collection of short stories, Verhalen van het eind van de wereld, one also finds Glanndour (writing an excellent introduction to Breton literature), Abeozen, Riou, Drezen, Hemon, Kerverziou, Helias, Mevel, Denez, Huon, Gwernig, and Madeg. But, several others are added to make this an excellent sampling.

Leading off the collection are several tales collected by Anatol ar Braz. Like Kervarker (La Villemarqué), who was also the only representative of the 19th century in Deloof's collection of poetry, ar Braz is better known as a collector than a writer. However, each added some literary flair to the texts they collected and their inclusion in a sampling of Breton literature is quite appropriate since Breton writers have all been influenced by the folktales and ballads of Brittany—whether they heard them growing up from neighbors or family members, or by means of 19th century collections. To add to the list of writers listed above here are a few more found in his 1988 book:

Anatol ar Braz (Anatole le Bras) 1859-1926
Meaven (pen name for Fant Roseg) 1911
Ernest ar Barzhig 1917-1977
Reun ar C'halan 1923
Kristian Brisson 1927
My Skaoudig 1931
Tudual Huon 1953
Deloof's collection of Breton short stories is greatly enriched by one to one and a half pages of biographical introductions for each author presented written by Tugdual Kalvez and Yann Bouëssel du Bourg. Photographs of the authors included also help to bring this collection to life.

English speakers who have for so long forced their language and culture on others just by our sheer numbers and power in international politics and economics have taken it for granted that a wealth of information from other countries is automatically accessible to us. The work of Deloof makes it very obvious that those limited to English miss out on many literary treasures by writers who express themselves in "smaller" languages.

* * * * * * *


Reviewed by Lois Kuter

Brittany has produced some remarkable people, but it is hard to find anyone to compare with the multi-talented René-Yves Creston. Indeed, it is difficult to know where to begin in describing the work of this man who never stopped dreaming and acting on his dreams during his life (1898-1964). The new Skol Vreizh book devoted to Creston describes him accurately as an artist-mariner-organizer-scholar. In just 76 pages, Yvan Charles-Jarl does a remarkable job of presenting these overlapping roles by letting Creston present himself. The sampling of his work provided includes short ethnographic texts from Creston's study of Brittany and his maritime expeditions on whaling and fishing ships; his study of Breton costume and wrestling; and his views on Breton art as the organizer of dozens of exhibits and co-founder of the artists' group called "Seizh Breur" in 1923. Found throughout the book are reproductions of some of Creston's most powerful watercolors, woodcuts, and ceramic work.

Creston's artistic genius in no way conflicted with a hands-on approach to scholarship. He organized museum exhibits as well as art exhibits, organized and coordinated underwater archaeological exploration in Brittany, and put artistic skills to use in detailed studies of Breton costume, a book about Breton wrestling, and a magazine on Breton arts (Kornog 1929-1930). Creston learned Breton as a young man and published articles in this language on everything from Breton art to his voyages to the
Faroe Islands. He was a Breton patriot who expressed his attachment to Brittany not so much in his adherence to organizations (serving as President of Ar Falt from 1955-1964 and Vice-President of Kendalc'h) as in his promotion of Breton art and culture. Creston was a man of action—shown as well in his activity during World War II in the French Resistance—who not only dared to dream of a better future for Brittany, but spent his whole life putting his dreams into action.

The conclusion of the book "Bretagne 38" published by Creston, his wife Germaine Jouan, and P. Peron, for the Breton exhibit at the 1937 Exposition de Paris expresses very well the optimistic spirit which motivated this remarkable man and other members of "Seizh Breur":

One has always said, with good reason, that Bretons are dreamers, and we can pass too as the most obstinate of dreamers that could ever be... Yes, we have dreamed of a Brittany as lively as that which we have just evoked.
In the end, have we really been dreaming?

Because, tomorrow?...

Tomorrow, all of us, in Brittany, who give life to our country through out work, tomorrow, if we want, if we know how to want, that which is only an anticipation can become a marvelous reality!"

René-Yves Creston lived during a time when it was not popular to flaunt one's Breton identity, a time when most Bretons were busy getting ahead in the world by becoming French. Yet, he and others active in creating a new Breton culture from the rich heritage still very much alive in Brittany, refused to be brain-washed to think that Brittany had no future. It has taken dreamers and people willing to put dreams into action to keep Brittany alive and it will take such people to continue to develop the rich cultural heritage and economic potential of Brittany in the years ahead. René-Yves Creston can certainly serve as an inspiring model of what one individual can do when dreams are put into action.

Ar Geriadur Hollvrezhonek

Lois Kuter

The first monolingual dictionary of Breton is now in the works. Although there are a number of Breton-French, French-Breton, and even Breton-English dictionaries available, to date there has been no dictionary entirely in the Breton language. The development of a monolingual Breton dictionary will allow learners and Breton-readers to use this basic tool without resorting to a foreign language.

A three year project to develop an illustrated dictionary with 10,000 entries has grown from Diwan’s development of secondary school classes. The project was taken up by the publishing group An Here last year and the work is now under the direction of Professor Per Denez of the Celtic Section of the Université de Haute-Bretagne in Rennes. But, this work will be very much a group effort involving an estimated 70 researchers, translators, editors, proofreaders, phoneticians, data entry workers, and administrators to coordinate the project.

Besides the 1,000 page dictionary eagerly awaited by all those who are frustrated by having to approach indirectly through French, the project will establish a computer base of some 100,000 entries for research. The dictionary itself will be composed of three parts: a list of abbreviations and guidelines for using the dictionary; the entries themselves; maps and lists of proper names, plant and animal names, etc. Each entry will include pronunciation, etymology, a sub-entry for each grammatical category, definitions, examples of expressions, and words that are related morphologically or semantically.

With a dedicated team of Breton scholars and the use of modern computer technology to scan, enter and sort through a large quantity of information quickly, this ambitious project is not just a dream. A monolingual Breton dictionary will be an important tool for the future of the Breton language as a living language for everyday conversation and literary creativity.

Musique Bretonne

Much of the information for the above note was taken from the October 1988 issue of Musique Bretonne ("Ar geriadur hollvrezhonek /Un dictionnaire unilingue du breton" pp. 10-11). As its name indicates Musique Bretonne focuses on music in Brittany, but it is also an important source of information on current developments in Breton language research and opportunities for learning Breton. This 20-25 page magazine is produced by Dastum, which automatically tells one that the quality of the content will be high (see the introduction to Dastum in this issue). Pulling from information in the Dastum archives, one can count on finding fascinating articles and photographs about the history of Breton music, musicians and music collectors. The magazine also includes book and record reviews and notes on concerts, contests, workshops, and other events in Brittany. For those with ambitions of learning some Breton music, one can regularly find song texts and tunes, and transcriptions destined for fiddlers, accordion players or harpers. (LK)
Quite some time ago, a reader suggested that we try to include in Bro Nevez some practical information about ordering publications and recordings from Brittany—perhaps even including order forms in each issue. As those of you who have tried to order things from Brittany already know, most publishers and distributors are not used to foreign orders. Because companies distributing Breton language material have very few clients outside of Brittany, they have not printed catalogs in any languages but French or Breton, and it is often difficult to find information concerning shipping costs. It is always best to write in advance for current prices and shipping costs before placing orders, and most distributors or publishers require a check in French francs (which requires a special international bank draft). Just getting a current list of things available from a distributor is not always easy, so I hope to include some catalogs in future issues of Bro Nevez to at least familiarize readers with major Breton language publishers and currently available titles. I hope readers will find this useful.

With this issue I have included the most recent catalog I have for the publisher Al Liamm. Since 1950 Al Liamm has been the major publisher for Breton language works (although it is today challenged by some healthy competition). Additionally, Al Liamm is the name of a magazine in the Breton language which has quite a distinguished history. Fusing with the earlier journals Tir-na-n-og and Kened in 1946, nearly 250 issues of Al Liamm have appeared since. Articles include essays, poetry, short stories, studies and notes on people and events in Brittany.
CE LTS

Scholars and researchers, take note of the following information concerning a major international conference of Celtic studies coming up in 1989. As noted below, proposals are due by January 31, 1989.

First Call for Papers

"Celtic Languages Celtic Peoples"

Second North American Celtic Congress
August 16 - 20, 1989
Saint Mary's University, Halifax, N.S., Canada

to be held under the auspices of the D'Arcy McGee Chair of Irish Studies
Saint Mary's University

Proposals for papers on the following topics are invited:

- History & Development of the Celtic Languages
- Language Maintenance in the Celtic Homelands
- Celtic Languages in the New World
- Medieval & Modern Literature in the Celtic Languages
- Recent Trends in Modern Celtic Literature
- The Church & Celtic Literature
- Celtic Influences on North American Literature
- Relationships Between Celtic Groups
- Celtic Emigration & Settlement
- Ecclesiastical Influences on Irish Laws
- Archaeology (The Town in Celtic Culture)
- Celtic Music
- Folklore & Crafts

Proposals should include a 200-250 word abstract. Papers may be from 40 to 45 minutes long, and may be in English, French, Breton, Irish Gaelic, Scottish Gaelic, or Welsh.

Please submit proposals by January 31, 1989 to:

1989 North American Celtic Congress
c/o The D'Arcy McGee Chair of Irish Studies
Saint Mary's University
Halifax, N.S., Canada
B3H 3C3

Telephone: (902) 420 - 5782
LETTERS TO THE EDITOR

While I get a fair amount of correspondence from ICDBL members or Bro Nevez subscribers, I have gotten very few "Letters to the Editor" for our newsletter. Thus I am delighted to print the following:

Dear Editor,

I have a question for you, and something to share.
I am wondering if there are any harp makers in the U.S. which Bro Nevez would know of? I am and have been on a quest to find a Celtic harp. I want to help revive the primitive/classic/folk mode of music which I feel is falling into a black oblivion in the U.S.; especially in my church where I would so love to express myself in the old way. But this music is so alien to many!
If you have any information, it would be precious to me--if not in U.S., then Europe would be fine.
Would American Breton enthusiasts be interested in the books entitled Duaire? They are 4-8 century translations of Gaelic manuscripts of poetry--love, monastic and nature. I got them at a bookstore in a neighboring town. By Malachi McCormick in dual language--three handmade books, $15.00. I find it hard to describe the marvelous feelings this collection inspired; they were like harp music, most reverent, most unique, clear, relevant.

Vanessa Brown
28 Redbridge Road
Center Moriches, NY 11934

Readers who can help Vanessa Brown are urged to contact her.
I would like to print a second letter which I received October 1987 from a Breton artist living in Massachusetts. The writer apparently changed addresses soon after writing so the letter and information I sent came back in the mail. I have listed the old address in the hopes that perhaps it might help readers in Massachusetts track down the writer.

Dear Lois,

I am a Breton native living in the Boston area. I just heard from your organization and I am thrilled to know it exists. I learned Breton in high school and used to speak it fairly fluently but since I moved to the United States 6 years ago I have no opportunity to speak it except once a year when I go back to Lorient, where I am from.
I am an artist working as a French translator. Most of my work (constructions, installations) is inspired by oppressed cultures and ideas.
Please find enclosed a check to the amount of 10 dollars in payment for voting membership to the ICDBL.
I would be interested to know if there are members of the committee around Boston and how to contact them.
I hope to hear from you soon.

Aude Le Dubé
319 East Main Street. Apt. B 10
Marlboro, MA 01752
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