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

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A NEW BOARD OF DIRECTORS FOR THE U.S. ICDBL

Lois Kuter

In a vote taken this April 1990, Voting-Members of the U.S. ICDBL have re-elected the current President and Secretary-Treasurer, and have elected a new Board of Directors as follows:

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I would like to thank all those who served on the past Board of Directors (elected in 1984) for their important guidance and activity. Although our dispersal throughout the U.S. (and in Canada and overseas) means that most members do not have direct contact with Board members, as Secretary for the U.S. ICDBL, I have been in contact with them and have counted on their involvement. Distance makes work on the ICDBL Board difficult, but does not diminish active involvement for two former Board members: Christine Forster Inga (living in Sweden) and Nathalie Novik (doing research with native peoples in Alaska and across the sea in the Soviet Union).
Also remaining strong members will be Alec Kyle and Jim Kerr who have both contributed many suggestions and creative ideas for ICDBL growth.

It has been ten years since I first started to recruit members for the U.S. Branch of the ICDBL and plans for a celebration of the 10th anniversary of our official incorporation on October 20, 1981, will be one of the first things our new Board will address. While our membership leveled at approximately 100 after hitting a high point in 1987 with 140 members, we have remained a solid group, retaining many of our founding members and adding a healthy number of new members each year. Bro Nevez continues to expand and we have been effective in making information about Brittany and the Breton language and culture more accessible to North Americans. Just as importantly, our work continues to have an impact in Brittany—albeit very modest—to support those working to strengthen the Breton language and culture.

* * *

THE ICDBL IN ORLANDO, FLORIDA

Thanks to the generosity of Jim Kerr, the ICDBL had an ad prominently placed (page 12 of 42) in the program book of the 13th Annual Orlando Scottish Highland Games, held January 13, 1990. While experience has shown that this does not bring us new members, such ads do make our existence (and the existence of the Breton language and Brittany!) known to thousands of people.

THE ICDBL IN DETROIT, MICHIGAN

On June 1-3, 1990, the ICDBL will be represented by Javan Klenzel at an annual Irish festival to be held in the Hart Plaza on the waterfront in downtown Detroit. This year’s festival theme is “The Celtic World: Our Celtic Cousins”. Javan will set up a table with information about Brittany and the ICDBL. A tremendous amount of work is invested in this festival. We congratulate the festival organizers for their creativity and interest in helping Irish-Americans learn more about Ireland’s Celtic neighbors.

YOU CAN HELP!

ICDBL members are encouraged to help prepare information for use at information tables at Scottish or Irish music festivals, conferences or just to respond to requests for basic information. We need a variety of one-page introductory sheets on Breton history, language, culture, economy, etc. Such sheets would give people a brief introduction with some bibliography references and addresses for more detailed information. Such fact sheets would be extremely useful in helping people who have no access to information on Brittany and its culture. Please contact me if you would be interested in helping to draft such information sheets or if you have ideas—what do you need to learn more about! I will be happy to provide some basic information and bibliographical help for anyone able to do the time consuming work of writing such introductory sheets. (L.K.)
Emgle Bro An Oriant

Lois Kuter

One important role of Bro Nevez is to inform readers of organizations in Brittany working for the Breton language and culture. There are literally hundreds of such groups, but one of the most active is, in fact, a federation of organizations in the Lorient area.

Founded in 1985 with just seven organizations, Emgle Bro An Oriant today has nineteen in its federation. But it is not the size that counts. It is activity; and Emgle Bro An Oriant has not been afraid to get fully involved in actions to demand more from government officials. For example, demands for Diwan funding and support for the DEUG included blocking trains at the Lorient station. Emgle Bro An Oriant has also demanded that election candidates take a stand on cultural issues in their campaigns for office. And recently, this federation supported the boycott of the census—a census which still includes no questions about languages in France.

But Emgle Bro An Oriant is not just a protest group. The federation supports efforts on the part of local government officials by offering the consultation of experts for the placement of bilingual road signs. The federation is also ready to inform officials on historical or cultural matters that may help them better fund cultural institutions in the Lorient area.

La Liberté du Morbihan 14 nov. 1988

Emglev : la culture bretonne toujours en quête d’une vitrine

La fédération rassemblant désormais 15 associations ne s'embarrasse jamais de l'optimisme exagéré ni dans un pessimisme de mauvais aloi en évoquant le bilinguisme

Lorient, le 11 – L'actuclique de la fédération Emgle Bro An Oriant, secretario culturel du pays de l'Orient, a annoncé la signature de 15 associations, certes, mais encore plus de 500 personnes concernées par ce domaine, notamment le SEPB, qui ont été réunies hier. Les participants ont notamment discuté des perspectives d'avenir de la fédération et du paysage en Bretagne en y englobant les différentes organisations culturelles. Les discussions ont porté sur des thèmes tels que la promotion de la langue bretonne, la reconnaissance de la culture bretonne et la valorisation de la mémoire collective.

Des répugnances au festival interceltique

D'aucuns reprochent au festival interceltique de ne pas être suffisamment représentatifs de la diversité culturelle de la Bretagne. Cependant, la venue de nombreuses associations et groupes culturels a permis de montrer la richesse et la diversité de la culture bretonne. Les participants ont souligné l'importance de la participation des jeunes à ces événements culturels.

Toujours en quête d’une vitrine

Emglev, la fédération de la culture bretonne, a été créée en 1985 avec seulement sept associations. Aujourd'hui, elle rassemble 15 associations, ce qui représente un gain de 500 personnes concernées par ce domaine. La fédération n'hésite pas à s'engager dans des actions pour demander plus de soutien aux services publics en matière de langue bretonne. Elle soutient également les candidats qui se positionnent pour le respect de la langue bretonne au niveau des élections. La fédération a également demandé à ce que la question des langues soit inscrite à l'agenda des futures élections. 

Jacques Le Toure, initiateur et président d'Emglev,

La culture bretonne est vivante et en évolution constante. Les efforts de la fédération Emgle Bro An Oriant pour promouvoir et valoriser la culture bretonne sont à saluer. Le travail de la fédération est essentiel pour préserver et développer la langue et la culture bretonnes dans les années à venir.
La Liberté du Morbihan (March-April 1990)

Emgleo Bro an Oriant

Quatre ans et dix-huit associations

"Emgleo Bro an Oriant" a reçu le 3 avril la dénomination officielle de "Association des amis de la culture bretonne des quatre coins de la France". Cette association, créée en 1979, a pour but de promouvoir et de défendre les droits de la culture bretonne dans tous les domaines, notamment dans les domaines culturels et artistiques.

La fondation a été créée par des artistes, des intellectuels et des passionnés de culture bretonne, qui ont entrepris de sensibiliser la population et de promouvoir la langue et la culture bretonnes. Elle a pour objectif de favoriser la création et le développement des manifestations culturelles bretonnes, ainsi que de favoriser la diffusion de la culture bretonne à l'international.

La Libération du Morbihan, à cette occasion, a publié un article intitulé "Emgleo Bro an Oriant : Quatre ans et dix-huit associations". L'article évoque les différentes associations qui ont suivi l'association et qui ont contribué à la promotion de la culture bretonne au pays de Lorient.

Les journées culturelles

Les journées culturelles se dérouleront les 19, 20 et 21 janvier, avec des conférences sur les thèmes de la culture bretonne : "Les traditions et la culture bretonne", "La langue bretonne et ses influences", "L'art et la culture bretonne". Les conférences seront suivies de débats et de concerts de musique bretonne.

Enfin, les journées culturelles se termineront par un spectacle de danse bretonne, avec la participation de danseurs et de musiciens de toute la France.
The Census
Lois Kuter

It can be said that in the United States the census meets with great apathy, but in Brittany efforts to take the census have met with a boycott on the part of a range of cultural groups who have demanded that it include questions on language use. Unlike most other European countries—and the U.S. where linguistic questions are at least asked in longer forms sent to a sample of the population—France has not included questions in their census about the language one speaks.

It has been small consolation to Bretons that the INSEE (Institut National de la Statistique et des Études Économiques) will prepare a sophisticated survey of language to be conducted in Brittany in 1991. Loez Laurent, Regional Director of the INSEE, argues—quite rightly—that the situation in Brittany is extremely complex where it is common to find households where grandparents speak only Breton, the parents use Breton between themselves but speak only French to their children, and the children speak only French but understand Breton and communicate very well with their grandparents. But, complexity of the linguistic situation in Brittany and throughout France does not excuse the absence of any questions at all on the official census of France.

Parlez-vous breton ?
La question qui dérange

L’INSEE frappe les trois coups du recensement mais aussi, en Bretagne, d’une enquête sur la pratique de la langue bretonne. C’est une manière de retrouver l’absence de questions sur ce sujet dans le recensement général de la population. Directeur régional de l’INSEE, lui-même bretonnant, Loez Laurent a rendu public, hier, les premiers éléments de cette enquête qui sera reprise à plus grande échelle l’an prochain.

la parole bretonne est ici inscrite dans un courant de vie que tout le monde ressent comme la terre natale des Bretons. Le ton même est un élément de la vie des Bretons. Les Bretons parlent 3 millions de Francs de dotations de l’État à la langue bretonne. Conscientes de l’avenir, l’Union démocratique bretonne, qui compte plusieurs dizaines d’élus dans les municipalités, s’associe uniquement au boycott de la partie du sondage n’influant pas sur la vie des communes.

INSEE : une enquête qui avance

Question simple ? Non, simple ceci, estime Loez Laurent. Le risque est grand que les gens ignorent que plus par attachement à la langue que par compréhension. L’ensemble que nous comprenons réalise l’avenir qui ouvre une porte plus promotie.

Pour la préserver, 39 personnes ont défendu l’objet d’une interview approfondie au cœur de la bretonne linguistique, au cours de l’été 89. M. Plougonven, St-Pol-de-Léon, Brest, le couvent des carmélites, par l’Institut régional des sondages à Rennes, montre la complémentarité d’une approche de la langue bretonne.

Le breton est une langue vivante, car contemporaine, note Loez Laurent. Une sur trois des personnes interro- gées n’a pas de breton, mais n’a jamais appris à parler breton.

Entrez plaisir et honte

Des entrées diverses et contradictoires réalisées en juillet dernier, l’INSEE a procédé à une publication. On y lira des enthousiasmes bruts, rendus anonymes. Sur le plaisir de parler à quelqu’un dans sa langue maternelle. Mais aussi le souci de parler breton. « C’est un plaisir en soi, splendide et partagé, » bretonne ce dernier. « Je n’ai pas le temps d’aller à la faculté des langues, mais j’apprécie ce qui est surtout de parler breton. »

Au pays basque aussi, l’Communauté bretonne. « Elarzà » appelle ses écrivains à boycotter le recensement parce qu’il ne comporte aucune question sur les langues régionales.
Recensement

I. Chacun y trouvera son compte

Estimé au prix moyen de 18 F par habitant, le recensement a perdu sa perspective de création d'un milliard de francs à la collectivité nationale. Trois ans après le dernier, il n'est plus question de loyer non plus de salaire. Les habitants ont ordinaire de ce compte et défendent avec acharnement son intérêt.

Le recensement a été effectué par une formidable somme d'informations sur l'état de notre société. Vérifier les multiples informations de la population est un travail difficile qui ne s'arrête pas à la collecte des données.

Mais la démographie ne se limite pas à la seule composition du nombre des décès et des naissances. De plus en plus, les gens vivent et travaillent pour des raisons venues. D'une région à l'autre, les migrations ne concernent pas les mêmes générations, ni les mêmes catégories sociales.

Un des grands mérites de l'instruction qui commence lundi, consistera à avoir des cartes de ces mouvements que les observateurs professionnels sont connus d'apporter un argument supplémentaire à l'étude de la population.

De telles tentatives pour tout comprendre, toutes les comparaisons des phénomènes nouveaux.

Exode, vieillissement, désertification ?

Les jeunes recommandent-ils à leur frère de partir en Bretagne pour ressentir d'autres basseurs d'âge ? Les rases communales en se rueront-ils au profit de leurs communes partenaires ? La désertification adopte-t-elle évoquée par un exemple marquant ?

Voilà une première série de questions auxquelles la région aient-elles répondues clairement... et sur des caractères, nécessairement, des formules, lois et décrets qui s'appliquent, dans les communautés, cantons et départements, aux taxes, fiscalités, pour des raisons notamment du recensement.

Indispensables. Rien, d'autre que rien, ne peut être mis sur la table d'une bonne connaissance de la population, qui s'applique aux besoins d'une collectivité locale.

On ne décide plus de construire une école dans un quartier sur la base des données de recensement. On privilégie un bien-être pour les habitants. On a procédé à un meilleur plan de l'hôpital dans une ville où il y a beaucoup d'âge élevé. On donne plus d'attention à l'accueil dans une zone où les jeunes arrivent par vagues importantes en fin de saison, ou le taux de chômage s'élève à un niveau extrêmement élevé.

Pour décider tout cela, le recensement ne reste pas oublié.

Du sociologue au citoyen

Mais les élus ne sont pas seulement intéressés... pour Louis Laurent, le directeur général de l'INSEE, le recensement est une machine qui opère des données. Il est concevable que l'analyse des données qui sont au cœur de la population, soit l'intérêt des individus et des collectivités.

Cette enquête d'opinion sur le recensement doit être une conséquence de toutes les manœuvres de base.

Bretons pour les Bretons, pour ceux qui sont les Bretons, et pour ceux qui ne le sont pas. Les Bretons qui sont les Bretons, et pour ceux qui ne le sont pas.

N'oublions personne

Le fonctionnement de nos institutions, d'ailleurs, serait menacé si l'on devait être privé des renseignements fournis par ces censitaires pérennes. Plus de 200 taux législatives et réglementaires foncent leur dépendance sur les références du recensement. Ainsi, Louis Laurent.

Dans les conseil municipal, personne ne s'occupant de cela. Le recensement est une question essentielle du recensement des langues minoritaires. Mais le recensement n'est pas seulement une question d'ordre générale. Nous utilisons des moyens qui sont loin d'être le seul recours.

Les minorités territoriales bretonnes, qui ont parfois une grave nature, mettent en place de la population, foi qui suit, personne, même pas un citoyen, dans le secteur qui leur est attribué. Le breton est langue, et la question de la langue bretonne est une question de fond.

Mes à bien voir, chacun de nous pourraient avoir des conséquences directes du recensement sur sa vie. Car elles sont considérées une fois pour toutes, à la fois par le degré de la population française et par l'INSEE.

Pas de breton au recensement

Les menaces de Stourm ar Brezhoneg

SAINTE-BREUC - Le mouvement Stouarn ar Brezhoneg (Combat pour la langue bretonne) persiste et signe. Il boycotte le recensement général de 1990 parce que ce dernier est un acte d'assimilation de la langue bretonne.

Le recensement est un moyen d'assimilation de la langue bretonne. Mais le recensement n'est pas seulement une question d'ordre générale. Nous utilisons des moyens qui sont loin d'être le seul recours.

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Stourm ar Brezhoneg n'en est pas moins une organisation qui met en place des censitaires pérennes. Ils ne sont pas suffisants et, surtout, cette consultation n'est pas le seul moyen de défendre la langue bretonne.

Le dispositif est étudié par Patrick Hervé, le breton du Bureau européen des langues minoritaires de l'INSEE, qui a participé à la consultation. Le recensement n'est pas seulement une question d'ordre générale. Nous utilisons des moyens qui sont loin d'être le seul recours.

Boycott imaginaire

Les élus sont appuyés par Patrick Hervé, le breton du Bureau européen des langues minoritaires. La consultation a été lancée à l'occasion de la première réunion des associations bretonnes. Le bureau européen des langues minoritaires a participé à cette consultation par la consultation des associations bretonnes. Stourm ar Brezhoneg n'en est pas moins une organisation qui met en place des censitaires pérennes. Ils ne sont pas suffisants et, surtout, cette consultation n'est pas le seul moyen de défendre la langue bretonne.

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Finalement, l'objectif est de s'établir des controles et de les utiliser. La consultation a été lancée à l'occasion de la première réunion des associations bretonnes. Le bureau européen des langues minoritaires a participé à cette consultation par la consultation des associations bretonnes. Stourm ar Brezhoneg n'en est pas moins une organisation qui met en place des censitaires pérennes. Ils ne sont pas suffisants et, surtout, cette consultation n'est pas le seul moyen de défendre la langue bretonne.

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BRETON IN COURT

Lois Kuter

In several past issues of Bro Nevez we have reported on the case of Gilbert Cabon and Jean-Yves Meudec. Arrested in June 1989 for possession of explosives and association with terrorist activities, Mr. Meudec was released in October to await the trial while Mr. Cabon who refused to speak French and insisted on a Breton translator remained in prison. He was released May 4th after the trial in Paris. Sentencing was set for May 31 with a recommendation of a jail sentence of two years (with 14 months suspended) for Mr. Cabon, and 16 months (with 12 months suspended) for Mr. Meudec. Both have already fulfilled the jail sentences while awaiting trial.

Ouest-France (4 mai 1990)

Le procès à Paris de deux militants bretons
Pas d’interprète, mais la liberté...


Brève échauffourée. Guérisseurs partis, cocaïne des avocats des deux inculpés pour leur obtenir un interprète. Liste impressionnante de témoins de moraillle.

Après-midi : fraîcheur au tribunal de grande instance de Paris : on jugera Gilbert Cabon et Jean-Yves Meudec, deux jeunes Bretons qualifiés d’« apprenants terroristes » par le procureur de la République, Patrick Lalande, chef de 14e secteur antiterroriste et spécialiste des affaires du Moyen-Orient.

Une poubelle dans un champ

Les deux hommes ont été interpellés le 9 juin 1989 à Tréhou (Finistère) par la police judiciaire bretonne près d’une « planche » d’explosifs, une poubelle noire étaient dans un champ, chargée de dynamite, d’un minuteur et d’objets de même type que ceux qui avaient fait sauter quelques mois plus tôt l’hôtel de la région Pays de Loire à Nantes. Ils ne cachent pas longtemps appartenance à l’Armée révolutionnaire bretonne.

Molière et Voltaire

Leurs avocats ne vont pas tenté de prouver le contraire. Le juge d’instruction leur a dégagé un autre terrain, celui de l’expression linguistique et culturelle. Il a laissé liberté à Jean-Yves Meudec après quatre mois d’incarcération à Fresnes mais il a maintenu Gilbert Cabon en détention ; celui-ci a toujours refusé de répondre en langue de Moïoker cette fois, s’attachant à défendre l’identité culturelle des minorités. Jean-Luc Uggen, conseiller du ministre de la Santé, ancien professeur de Jean-Yves Meudec, place la mansuétude.

Bon de sortie

Le procureur ne dit pas autre chose en réclamant des peines qui « couvrent » la détention provisoire : seize mois dont quatre fermes pour Jean-Yves Meudec, deux ans dont dix mois fermes pour Gilbert Cabon.

Les avocats profitent de la brèche pour affirmer que ce « procès est celui du peuple breton qui lutte pour faire reconnaître son droit à la différence ».

La sortie d’audience de Jean-Yves Meudec se fait sous les applaudissements des militants bretons. Gilbert Cabon, lui, reprenait le chemin de la prison de Fresnes et le sournois cellulaire. Pour aller faire viser son bon de sortie.

Bernard LE SOLLEU.

En bref


La plus grosse opération du monde en Australie : 2,3 km de long et 12 de large pour plus de 26 carrières : des mineurs de Cooker Pedy, en Australie, affirment avoir découvert la plus grosse opale du monde par 17 m de profondeur. Elle pèse 5,27 kg et est estimée à 18 millions de francs.
Breton in Court - continued

The case of Gilbert Cabon has received a great deal of attention due to his insistence on speaking Breton. The trial served as a medium for the expression of support for the right to use Breton in court. Among witnesses for the defense who used Breton only to express themselves at the trial were Alan Stivell, well-known musician, and André Lavanant, an administrator for the Diwan schools. Also present to express support for Breton in court were Max Simeoni, a Corsican activist for language rights and member of the European Parliament, and Jean-Yves Cozan, a Breton Deputy and President of the Parc d'Armorique.

The articles accompanying this brief summary of the trial add a few more details for those interested.

Autonomistes bretons

Dialogue de sourds au tribunal de Paris

Après les violents incidents qui ont opposé le service d'ordre et les sympathisants de l'Armée révolutionnaire bretonne (ARB), le procès de Gilbert Cabon et de Jean-Yves Meudec, militants présumés de l'ARB, devant la 14e chambre correctionnelle du tribunal de Paris, a tourné hier au dialogue de sourds entre les témoins de la défense, qui ne se manifestent qu'en breton, et les magistrats.

Caban et Meudec ont été arrêtés le 6 juin 1989 à Trébabu, alors qu'ils s'apprêtaient à détruire une poubelle contenant près de deux kilos d'explosif ainsi que du matériau électrique. Ils sont poursuivis pour association de malfaiteurs en relation avec une entreprise terroriste. Cabon est également inculpé de détention d'explosif.

M. Patrick Lalande, chef de la section anti-terroriste du Parquet de Paris, a reçu des pénes courant la détention déjà effectuée par les prévenus : deux ans de prison dont 14 mois avec sursis pour Cabon, 16 mois de prison dont 12 avec sursis pour Meudec. Le tribunal rendra son jugement le 31 mai.

Caban remis en liberté

Au début de l'audience, le tribunal, présidé par Mme Jacqueline Rebeyrotte, a remis Gilbert Cabon en liberté après avoir constaté la caducité de son mandat de député. Le tribunal n'a pas donné les raisons de cette caducité. Jean-Yves Meudec avait été remis en liberté par le juge d'instruction, le 23 octobre 1989.

Tout au long de l'après-midi, le tribunal a tenté d'entendre les témoins de la défense, comme le dépôt de la circonscription de Châteaulin et le parlementaire européen corsé Max Simeoni, venus soutenir Cabon dans sa volonté de défense de la culture régionale. Le dialogue a tourné court avec eux, tel le musicien Alan Stivell, qui refusaient de s'exprimer autrement qu'en breton.

Incidents

C'est aussi l'attitude de Cabon et le refus du tribunal de lui accorder l'assistance d'un interprète qui avaient provoqué les incidents en début d'audience. Les militants présents dans la salle s'étaient bâillonnés, avant d'être violentement expulsés par les gendarmes. Une jeune femme, Mme Anne-Françoise Legars, témoin de la défense, a été légèrement blessée dans la bagarre qui a suivi, entre le service d'ordre et les cinquante sympathisants présents à l'extérieur de la salle. Mme Legars a reçu les soins du Dr Siméoni.

Pas d'interprète

Le problème de la langue s'est posé dans cette affaire, dès le début de l'instruction. Si Cabon a eu un interprète lors de sa garde à vue, le juge d'instruction, M. Jean-Claude Vuillermoz, le lui a toujours refusé puisqu'il comprend très bien le français. Le magistrat ne comprit pas le breton, les procès-verbaux d'interrogatoire sont restés inédits.

Gilbert Cabon, 30 ans, employé à l'arsenal de Brest; demeurant à Brest, a été élu, le 28 janvier dernier au conseil d'administration de l'Université de Rennes 2, sur la liste de l'Union des étudiants de Bretagne. Jean-Yves Meudec, 26 ans, demeurant à Gouesnou, est représentant en fleurs artificielles; devant le juge d'instruction, il avait admis faire partie de l'ARB, sa mission étant de cacher du matériel.

Les prévenus étaient défendus par Mme Yann Chougu; Claire Freysinet et Rashaâl Constant.

LE TELEGRAMME 4.V.90
MINORITY RIGHTS IN EUROPE

Readers may find some irony in the following excerpts which present views of high-level French government officials on linguistic diversity and the self-determination of nations:

First, you will read part of an interview with French President Mitterrand from *National Geographic* (Vol. 176, no. 1, July 1989).

I find him a warm, if reserved, host. Quick, precise, moderate, concerned, and sure of himself. Not surprisingly, as a key draftsman of 1992 he talks more about the future of Europe than the past of France.

"As of the first of July, I will be presiding over the European Council. I have set myself four goals. First, encourage the monetary union. Second, develop social protection. Third, initiate real environmental protection, and fourth, develop a European culture through the audiovisual media. We have satellites that will cover all of Europe."

Was that rumble the Métro passing or de Gaulle tossing in his grave? A common culture for all Europe?

"Yes," answers the president. "First we must learn to be Europe, to say what is specific to us, and second, to protect the diversity among Europeans. Take the Gaelic language. Who will save it if Europeans don't? And Flemish, Hungarian, Finnish. The first important language that would be threatened is German, then French... All this is liable to be lost with total saturation by American films and Japanese technology."

An article from the daily newspaper *Ouest-France* reports on the meeting between Roland Dumas and Soviet Foreign Minister Edouard Chevardnadze at the end of March. The following translated excerpt from this article sums up Soviet promises and French ideals on self-determination of nations.

Along with the question of German reunification, the Lithuanian agenda constituted one of the strong points of the meetings between Paris and Moscow. "We will move towards a state of rights, where each people will have the right to self-determination. But the mechanism for secession does not yet exist and it must be voted on by the Parliament" explained the chief of Soviet diplomacy.

As for France's view, "the right of Lithuania to sovereignty is an irrevocable right. And, it is necessary to open the dialogue as soon as possible to find a way for the expression of this right." ("Lituaine: rencontre Dumas-Chevardnadze: l'armée dans le bureau du procurer" *Ouest France* 31 mars-1 avril 1990, p. 2).
Breton Place-names


Reviewed by Reun ar C’halan

In recent years, proper naming has attracted a good deal of attention on the part not only of linguists, but also of anthropologists, sociologists, historians, and poets. Much information is already available about the production of place-names, be they natural features (mountains, lakes, rivers, islands, etc.) or man-made (roads, bridges, buildings, streets, etc.). There are indeed publications devoted exclusively to onomastics, such as Nomina, a journal of name-studies relating to Great Britain and Ireland, and Names, a comparable American publication. A major goal, for scholars interested in the subject, has been to identify the naming strategies of various cultural groups. In this respect, Brittany, as I had occasion to indicate in an earlier contribution to Bro Nevez (no 27, pp. 8-9), offers a particularly rich field of research, since nearly every element in the landscape, both in its natural and its humanized stretches, bears its individual name, a Breton one in most cases.

The main obstacle to a thorough analysis of the subject lies in establishing the appropriate corpus, i.e., a complete toponymy covering all of Brittany. Jean-Marie Plonéis' book on Breton toponymy offers a good illustration of this problem. He is a Breton linguist who had already written his doctoral thesis on the microtoponymy of a small area in the center of Brittany, the Arrée Mountains. For this purpose, he collected the names of each and every parcel of land listed in parish registries, he noted the current pronunciation, he looked for older forms, and he examined every possible relationship between the place names and the physical environment. He thus was able to define the strategies for naming traditionally used by the Breton peasants of the area. As Professor Flatrès rightly observes in the introduction, it would take an army of researchers to accomplish the same task for every single Breton village. Such an undertaking clearly exceeded the resources of a single individual. I would add that, in order to make the study complete, he would also have to screen the names of every street and square in every Breton village or town, and to flag every Breton name in the lot. Even this would not do the trick. One might conceivably enlist the help of the postal services so as to get a complete listing of all the street names in use in Brittany, but one would then still have to check every name locally, at least in the Breton-speaking area, in order to find out whether the French name of a street is not a translation or an adaptation of an older Breton name. Every Breton speaker will know that the name of my home town, Châteauneuf-du-Faou, is only
the translation of its older Breton name, Kastell Nevez ar Fao (New Castle in the Beech Woods), but only the older inhabitants will be aware that, in the street name "Rue des Fontaines", "des Fontaines" is but the translation of the Breton "ar Peunteuniou", and that in the street name "Rue des Quatre-Vents", "Quatre-Vents" is the French adaptation of "ar Veilh Avel" (the Windmill), since there used to be, a long time ago, a windmill on this site. Moreover, it has been a common practice, in the past fifty years or so, to give Breton names to businesses, hotels, guest houses, restaurants, housing developments, private homes, seaside villas, etc... Here are a few samples culled from guide books or newspaper ads: "Traou Kozh" ("Old Things", an antique shop); "Traou Mat" ("Good Things", a cookie factory); "Ti Chupenn Guen" ("White Jacket House", a restaurant). For hotels, I have noted the following, among many others: "Ho Ty" ("Your Home"); "Ty Mad" ("Good Home"); "Ti Bihan" ("Small Home"); "Ty Breiz" ("The Home of Brittany"); "Ker-an-Nod" (I take this to be the phonetic spelling of "Ker-an-Aod", "The House on the Beach", a fitting name for a seaside resort). I imagine that it would be possible to compile a list of similar names by combing through telephone directories, guide books, and newspapers ads for the past fifty years or so, but even this would leave out all of the private homes with Breton names which do not or did not have a phone. Fortunately, it is not absolutely necessary (although of course it would be desirable to do so before all the remaining informants die out) to go to such lengths in order to reach valid conclusions about Breton toponymy. Jean-Marie Plonéiès has made use of the maps established by the Institut Géographique National at a scale of 1/50000 and 1/25000, which mention the names of nearly all farmhouses, hills, streams, marshes, woods, etc... The Institut National de la statistique et des études économiques has also published a Nomenclature des hameaux, écarts et lieux-dits des Côtes-du-Nord, du Finistère, d'Ille-et-Vilaine and du Morbihan (let us note the significant absence of the fifth Breton département, the Loire-Maritime, removed from Brittany by administrative fiat). In addition to his own thesis, Jean-Marie Plonéiès could also resort to such works as François Palc'hun's Les Noms de lieux celtiques, to François Gourvil's Noms de famille bretons d'origine toponymique, and to Pierre Le Roux's Atlas linguistique de Basse-Bretagne. I did not count every Breton place-name listed in the Index, but the back cover blurb mentions that the author dissected nearly 2000 of them. This number, to be sure, falls far short from the total number of Breton place-names, which probably runs to hundreds of thousands, but it provides an adequate statistical basis for a valid typology.

Jean-Marie Plonéiès is well aware of the difficulties encountered by the linguist in his attempts to trace a place-name back to its original form. He gives typical examples of name alterations which can result from faulty perceptions of the oral message, from erroneous syllabification, or from a phonetic confusion between Breton and French. A glaring example of the
latter is to be found in the notorious use of the French word "croissant" ("crescent, horn-shaped") to render the Breton "kroaz-hent" ("crossroads"). The French-speaking surveyors or map-makers did not bother to find out that "kroaz-hent" simply meant "carrefour". Jean-Marie Plonéis is obviously unable of committing such sins. He has also taken care to check the most ancient forms of the names, thus discovering that behind "Park Hent ar Gloued" ("the field of the road of the fence") lay "Park Kenec'h Kloued" ("the field of the enclosed hill"), and that "Park Kroc'henn" ("the field of the skin") should have been called "Park Roc'henn" ("the field of the rock"). His main interest, however, has been to ascertain the origin of the place-names which he has studied. In Breton toponomy, he identifies a pre-Indo-European substratum which survives in such words as "Arre" (Basque "arri", rock), and "Mendi" (Basque "mendi", mountain). The Roman conquest brought a number of Latin words which enter in the composition of a number of toponyms: "Kastell" (Latin "castellum", castle); "Quistin" (Latin "castanea", chestnut); "Feunteun" (Latin "fontana", fountain); "Portz" (Latin "porta", gate); "Beuz" (Latin "buxus", box-tree); "Melin" or "Milin" (Latin "molina", mill). Germanic words which enter in the composition of toponyms are quite few: "Bourk" or "Bourc'h" (Germanic "burg"), "Sal" (Germanic "saal"), and "Saoz" (Germanic "Saxon"). Surprisingly, the French influence, if one excludes the French names given to Breton cities and towns and the notorious "croissants" which pop up all over the place, is far more limited than one would expect. The most frequent borrowings are "l'aulnaie", which shows up as "Launay", a direct translation of the Breton "ar wern" (alder trees), and "moustier", which shows up as "mouster".

Most Breton toponyms, however, are of Celtic origin, Gaulish in some cases, Brythonic for the most part. It would appear that most Breton toponyms owe their existence to some significant feature of the physical environment. Hence the frequency of components which have to do with orography: "menez" (mountain), and all the words which refer to some sort of ground elevation: "bre", "Kenec'h", "run", "din", "mell", "roz", "tarr", "torr", "tos", "tuchenn", "beg", "blein", "gorre", "tevenn", "penn", "barr", "bann", "uhel", "broc'h", "krib", "tal", "kein", "bron", "Krec'h", "sav". Valleys are referred to by the words "komm", "nant", "stank", "saonenn", "goueled", "toull", "strad", and "don". A place may also be named for the composition of the soil: "roc'h" (rock), "karreg" (rock), "maen" (stone), "traezh" (sand), "grouan" (gravel), "houarn" (iron); for the consistency of the soil: if it is muddy, its name will contain the components "pri" or "fank", and, if it is marshy, the components "bouilhenn", "lec'hid", "yeun", "selin" or "dol"; and, finally, for its coloration: "gwenn" (white), "du" (black), "loued" (gray), "melen" (yellow), "glaz" (blue or green), "ruz" (red). A high percentage of toponyms has to to do with the prevailing vegetation: "derv" (oak), "fao" (beech), "iliav" (ivy), "gwern" (alder), "balan" (broom), "lann" (gorse), "korz"
(reed), "kelenn" (holly), "skav" (elder). Water in its various forms, and features of the landscape associated with it, also play a dominant role: "dour" (water), "stivell" (spring), "kib" (water hole), "andon" (spring), "aven", "avon" and "aon" (stream), "ster" (river), "gwaz" (brook), "aber" (river mouth), "kember" (confluent), "fround" and "red" (quick flowing stream), "lenn" and "loc'h" (lake), "stank" and "poull" (pond), "glann" (river bank), "enez" (island).

In spite of their numerical dominance, toponyms based on geography hold far less interest than the toponyms which throw light on the history of the land. First come those relating to Stone Age structures: "carn" (cf Irish "cairn"), "peulvan" (French "menhir"), "liach'vaen" (French "dolmen"), "krug" (French "tumulus"). The Gaulish populations established in Brittany at the time of the Roman conquest gave their names to cities which still exist: the Redones, to Roazhon (French "Rennes") and Redon; the Namnetes, to Naoned (French "Nantes"); the Veneti, to Gwenan (French "Vannes"). Between the 4th and the 7th century, pressure from Irish and Anglo-Saxon invaders caused the Southern population of Great Britain to seek a new home across the Channel, in Armorica. The influx brought about the creation of settlements of various sizes, which were given different types of names, according to their nature and dimension. Typical components are "bod" (habitation), "gwig" (borough), "ker" (hamlet), "lann" (monastery), "lez" (castle), "lok" (place consecrated to a saint), "tre" (hamlet), "ti" (house). Some toponyms retain traces of ancient types of land ownership, enclosures, and agricultural practices: "kevez" (a communal system of land ownership), "kenkiz" (land enclosure made of intertwined branches), "kleuz" or "kleun" (land enclosure made of raised earth and planted with bushes or trees), "garz" (hedge). The practice of removing the top soil and its vegetation with a hoe (Breton "marr"), and then drying and burning it in order to plant rye on the ashes is recalled in such toponyms as "Park Marr" (the field of the hoe). Toponyms were also derived from the vegetables, cereals, or other crops commonly cultivated: "irvin" (turnip), "segal" (rye), "kanab" (hemp), "lin" (flax). A few toponyms got their name from the socio-economic use to which those places were put: "kivijer" (tanner), "kereon" (cobbler's), "gored" (fishing dam), "skov" (flood gate), "treizh" (ferry), "roudour" (ford), "pont" (bridge), "marc'hallac'h" (market-place). Finally, political or ecclesiastical structures are recalled in toponyms containing such components as "ri" (king), "mael" (prince, lord), "neved" (temple), "beleg" (priest), "manac'h" (monk), "manati" (monastery), "abati" (abbey), "penity" (oratory), "tibidi" (prayer house), and "minihi" (sanctuary).

Through his detailed analysis of the typology of Breton place-names, Jean-Marie Plonéis throws new light not only on the history of the Breton people, but also on their sensitivity to the physical environment in which they lived, on the sharpness of the perception which led them to create, for instance, so many different words to characterize each and every form of unevenness in the surface of the earth.
Breton and Celtic Studies: Two Journals

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KLask is a new scholarly journal of Breton and Celtic studies directed by Lukian Kergoat and published by the Presses Universitaires de Rennes 2 (Université de Haute-Bretagne). This journal has the aim of making available the work of scholars of Breton and Celtic studies at the Rennes University. The focus is on contemporary Breton and Celtic languages, literatures and civilization. A summary of the contents of the first issue which came out this winter is as follows:

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Presented by Lois Kuter

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Although the Breton community in Paris has become less visible in recent years as more Bretons are able to find work in Brittany or choose to stay in Brittany and alter job plans, there is still a great deal of activity in Paris—in the Montparnasse quarter where Bretons have traditionally been concentrated. If you travel to Paris, plan to explore this area which is easily accessible from the train (Gare Montparnasse) or metro stops (Montparnasse, Edgar Quinet or Gaîté).

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The following catalog (of which the first page is unfortunately very faint) is over a year old, but it will serve to give readers an idea of the wide range of materials stocked in the Librairie Breizh—books in French and Breton. This is only a selection of a much larger stock which includes an excellent selection of music from Ireland, Scotland and Wales.
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**FIN DE LA LISTE**

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**THEKANTOES**

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<td>ALTRUY, Flute, vocals, mandoline</td>
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<td>NOEL HILL, The Irish concertina</td>
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<td>FRANKIE KENNEDY-MAIRAD MH MACNAIGH, Flute, vocals, guitar</td>
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**45 TOURS**

- **DARZONT, WAR ZOUAR BREIZH... rock Breton...**

Cette liste n'est qu'un extrait des rayons Disques, cassettes, compacts. Nous vous conseillons de consulter régulièrement nos rayons NOUVEAUX, les arrivages sont réguliers.

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**Breizh**

C'est : Tous les livres disponibles sur la Bretagne, en Français, Ouvrages sur l'Irlande, l'Ecosse, le Pays de Galles, Rayons : Histoire, langue Bretonne, livres d'art, romans, Corridor, monographies locales, marine, Bandes dessinées, Journaux mensuels d'information, culturels ou politiques, Arts des Bretagne d'Irlande et d'Ecosse : bijoux, Ten Shire, sweat shirts, foulard, affiches, poupées, costumes, brûlés. C'est encore, des têtes de Quimper, des broderies, des sculptures, écosse, auto-collants, cartes postales, agendas, drapées, guirlandes, ...

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**ET UN ACCUEIL CHALEUREUX PAR DES GENS PASSIONNÉS.**
Mail orders are welcome at Librairie Breizh. It is best to write in advance to confirm availability and prices. A bill will be sent in return with mailing prices included: 15.4 francs for orders up to 120 francs; 15% of the total for orders up to 600 francs. Orders will be sent when payment is received (payment must be in French francs.)

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BREIZH E PARIZ

Bretons have always used newsletters and magazines as a means to communicate ideas and build solidarity for a variety of organizations. For many years the weekly newspaper La Bretagne à Paris served to report on Brittany for Bretons living outside of Brittany. Unfortunately this excellent newspaper was last seen in 1987.

To fill this void a new publication has been launched by Bretons in Paris to link Bretons living outside of Brittany—and especially in the Paris region.

According to the information in the Librairie Breizh catalog this journal is published on a bi-weekly basis and costs 90 francs per year for a subscription.

For more information about BREIZH E PARIZ contact:

BREIZH E PARIZ
C/o Pierre Le Goff
105, rue Jean-Jaurès
94800 Villejuif
FRANCE
Ar Bed Keltiek

The U.S. Branch of the ICDBL has extended its congratulations to Gweltaz ar Fur who celebrates the tenth anniversary of his store Ar Bed Keltiek. Any ICDBL members travelling to Brittany are urged to stop into this store which has two branches:

Ar Bed Keltiek and Ar Bed Keltiek
C/o Gweltaz ar Fur C/o Bernez Boulc'h
2 Straed ar Roue Gralon Avenue Clemenceau
29000 Kemper (Quimper) 29000 Brest

KUZUL ETREVROADEL EVIT KENDALC’H
AR BREZHONEG
International Committee for the Defense of the Breton Language
U.S. BRANCH

April 14, 1990
Gweltaz ar Fur
Ar Bed Keltiek
2 straed ar Roue Gralon
29000 Kemper, BREIZH

Gweltaz,

I just received Ar Men no. 26 and read of the 10th anniversary for Ar Bed Keltiek. I know that all the members of the U.S. ICDBL join with me in sending you our congratulations. I also wish to thank you for the many times you have helped traveling North Americans discover our newsletter, Bro Nevez, and the work of the ICDBL. We are certainly delighted to help travelers from this side of the Atlantic find shops like Ar Bed Keltiek in Brittany where they can purchase books and recordings that are impossible to find on these shores. I know that many Bretons appreciate access to the astounding amount of excellent materials produced in Brittany to document its history and rich culture. And, I know from people I have talked with who have had the opportunity to visit Ar Bed Keltiek that your stock of books and records from the other Celtic nations is outstanding.

We will be happy to continue to send you issues of Bro Nevez, and at the request of two of our members, Jean and Huguette Le Gall, who recently discovered Ar Bed Keltiek in Brest, we will also initiate a mailing to Bernez Boulc'h.

Keep up all your excellent work for Brittany and the Celtic cultures.

Best wishes,

Lois Kuter
Editor, Bro Nevez
Secretary for the U.S. ICDBL

P.S.: I was surprised to find in my files recently an old letter dated April 2, 1980 from the Brussels headquarters of the ICDBL authorizing me to set up a branch of that organization in the U.S. So, we are also now celebrating a 10th anniversary—however, our real celebration will be held off to coincide with our official founding on October 20, 1981.
Breton Music: Books and Recordings


Reviewed by Lois Kuter

The Barzaz Breiz, a collection of Breton language songs translated into French by their collector, Théodore Hersart de la Villemarqué, was first published in 1839, reedited in 1845 and 1867, and translated into English, German, Polish, Dutch and Spanish in the late 19th and early 20th centuries. It has become a true classic of 19th century literary nationalism with songs highlighting a history of Breton resistance to French rule. But the songs of the Barzaz Breiz remain in the repertoire of Breton singers because they document human tragedy and situations which remain relevant to contemporary Bretons.

The Barzaz Breiz has been a source of heated dispute ever since its quick rise to international fame. Breton historians, linguists, folklorists and literary scholars have passionately debated the authenticity of this well-loved song collection. Are the songs just the product of a young poet (la Villemarqué was in his twenties when he did his collecting) who visited the homes of singers with only a very poor grasp of the Breton language? Donatien Laurent, an ethnologist who currently directs the Centre de Recherche Bretonnes et Celtiques in Brest, has answered many questions about the authenticity of the Barzaz Breiz through a detailed analysis of La Villemarqué's notebooks and documents (dating from 1834 to 1892) which have been carefully saved by the collector's family. These documents were first shown to Laurent in 1964 when he began his long and tedious analysis which has culminated in Aux sources du Barzaz Breiz.

Two hundred pages of the 340 page work present 184 song texts in Breton with French translations, variant versions, and bibliographic references to other collections in which the songs appear. Laurent's analysis of the notebooks and a careful study of the period in which la Villemarqué lived have allowed the author to present a fascinating view of the activity of collection—how la Villemarqué actually went about his work and who the singers were whom he contacted for his collection. Laurent's description of his analysis of texts from the notebooks allows us to follow La Villemarqué from his field collection to a final product that is sometimes a poetic masterpiece and at other times a pale reflection of a more detailed text from his notebook. The Barzaz Breiz was never intended to be a scientific work documenting song as it was actually performed, but a presentation of retouched and “corrected” works for 19th century intellectuals.

The book is a masterpiece of scholarship, but also in the quality of its production by the small Breton publishing house, Ar Men. The large pages (9” x 10”) and clear print allow one to see all versions of the song texts easily. One can well appreciate the difficulty of Laurent's transcription job in seeing reproductions of La Villemarqué's notebook and the very difficult handwriting. Also found in the book are seven full-page color reproductions of art by the Breton artist Olivier Perrin, who depicted the rural world of 19th century Brittany in which La Villemarqué collected.
Donatien Laurent, Patrick Malrieu and others. *Tradition Chantée de Bretagne—Les Sources du Barzaz—Breiz aujourd’hui* (Chanteurs et musiciens traditionnels, nouvelle série, Volume I), 1989. 79 minute compact disc with booklet. xx, 72 pp. (in French) includes background text, map, song texts (in Breton and French), bibliographies, discographies. Ar Men and Dastum (Ar Men, B.P. 159, 29171 Douarnenez, France; Dastum, B.P. 164, 22604 Loudéac, France) SCM013.

Reviewed by Lois Kuter

Donatien Laurent has collaborated with Patrick Malrieu and other researchers of the Dastum archives in Brittany to produce a compact disc with an accompanying 72-page booklet which testifies to the beauty of an unbroken oral tradition in Brittany. I was particularly moved by the inclusion of two wax cylinder recordings made in 1900 by François Vallée of Marc'harid Fulup—whose name I have often seen in accounts of 19th century collection work in Brittany, but whose voice I never dreamed I would hear. Juxtaposed to these recordings are 1989 performances of the same songs by a young Breton, Ifig Troade, who is from the same tiny village of Minihy-Tréguier that today boasts of the famous Marc'harid Fulup.

Other young Bretons on the CD provide eloquent testimony to the strength of the Breton tradition: Yann-Panch Kemener (b. 1957), Erik Marchand (b. 1955), Claude Lintauf (b. 1962), and Annie Ebrel (b. 1969). These singers have learned songs from family and neighbors in their rural communities but have also used the collections of the 19th century as well as records and cassettes to master the performance of the "gwerz" featured on this CD—long locally-based histories of Brittany and Bretons sung either solo, a capella, as slow melodies, or in a call and response style for the traditional circle or line dances of western Brittany where the Breton language is still an everyday language for discourse and song.

Some of the older masters on the CD who are still active in Brittany today have taught songs directly to young performers or have inspired them less directly through performances at concerts and dances or on recent recordings: Manu Kerjean (b. 1913), Mari Harnay (b. 1902) or the Soeurs Goadec (five sisters born in the early 1900s—three of whom have performed until very recent years). Recordings have allowed younger Breton singers to gain access to generations they have not been priviledged to contact more directly. The CD includes some classic recordings made in the late 1950s and early 1960s of performers born at the turn of the century and still in very fine voice in their later years: Marie-Josèphe Bertrand, Maïvon Bacon, Jeanne-Yvonne Garlan, and Véronique Broussicot to name a few. But, it is not just famous names from the oldest generation, or new young enthusiasts who have been helped along by the renaissance of interest in Breton culture of the late 60s and 70s, who can be found on this CD. Also represented are "middle-aged" performers like Per Bihoué (b. 1932), Lucien Capitaine (b. 1937) or Mona Bouzec (b. 1927), whose presence on the CD indicates that the Breton song tradition has no generation gaps.

Testimony to the strength of Breton musical traditions is eloquently given by the quality and wide range of singers represented on the CD as well as in the excellent accompanying booklet. Documentation includes a map to show their hometowns, notes about how and where singers learned their songs, and introductory notes on the song texts and the collection of song in Brittany. Each song text is given in its original Breton, with a French translation. the collector and recording location and date are noted along with a list of published collections or commercial recordings where a song can be found.

Reviewed by Lois Kuter

It has been a great pleasure to find more and more excellent books and articles published each year about Breton music. These are detailed descriptive and reference works produced by experts—Breton scholars and musicians. Guide de la musique bretonne, compiled by Serge Moëlo, is an incredibly rich source of information, offering a very revealing look at the renaissance of traditional Breton music in particular.

In my role of Secretary for the U.S. ICDBL I have often gotten requests for information from Americans who have gotten a taste of Breton music, but who have not been able to find a shred of information in American libraries. It has taken me hours to piece together odd references and addresses from a vast collection of files, address lists, books and magazines I have collected over the past 15 years. Many hours of work could have been saved if this guide had been published just a few years earlier! This guide answers questions that most Americans could not even imagine asking.

Because Breton music has often been the medium through which Americans discover Brittany, and because tours by Breton musicians in North America continue to enrapture audiences here, it is worth presenting this new guide in detail.

There are three basic parts to the Guide. The first part is called "Preservation of Breton music" (36 pages) and includes a very interesting classification of "types" of musical practice as well as a sense of the development of Breton music over the past twenty years.

Chapter 1 of this section describes "traditional" Breton music—music which is perpetuated outside of any institutional setting. This includes song styles such as kan ha diskan and instrumental practices like the paired playing of the biniou and bombarde, the accordion, veuze or clarinet—practices passed from individual to individual through an oral tradition. This chapter briefly describes the general nature of traditional performance, citing a few astonishing statistics. For example, one series of contests for storytellers in Brittany organized outside the tourist season assembled over 1,000 storytellers and 120,000 listeners. Several thousand Bretons sing or play music within family or local village contexts and each year contests for traditional song (the Bogue d'Or, Kan ar Bobl or Truite du Ridor) gather hundreds of singers together.

Chapter 2 describes the evolution of the "folkloric movement" comprised of Cercle Celtiques (Celtic Circles) and Bagadoù (bagpipe bands). These groups have offered a structured club for young Bretons to learn dance and music...as well as language and Breton history. Today in Brittany there are some 55 bagads and 150 Celtic circles which continue to serve as "schools for pride" in Breton identity.

Chapter 3 describes the 1970s and the growth of new musical expressions...best known through the music of Alan Stivel and other "pop/folk/rock" groups arranging Breton music. The 1980s have been marked by a return to roots—serious field collection work and research by musicians, and the establishment of classes and schools for Breton music.
Chapter 4 describes some difficult to classify musical practices which have become well established in Brittany: practice of Scottish Highland bagpipes, Celtic harp, and dance companies which use Breton dance as a basis for choreography.

Chapter 5 describes various media and contexts for performance, beginning with a statistical introduction to the presence in Brittany of approximately 200 professional Breton musicians, including performance and teaching as well as instrument making, and publishing of magazines for Breton music. The chapter then describes: seven magazines devoted to traditional Breton music and others which include regular news of musical activities; the growth of festivals and contests for Breton music; and associations to promote Breton music (approximately 120 fall into this category including, for example, Dastum, Sonneurs de Veuze, La Boueze and Telen). The chapter closes with a few statistics gleaned from surveys of musical activity throughout France which demonstrate that one-third to one-half of traditional music activity in France is found in Brittany.

Part two of the Guide (47 pages) focuses on how music is learned.

Chapter 1 includes two reprinted interviews of young traditional musicians who discuss how and why they learn and perform traditional music. Eric Marchand, one of the finest traditional singers of Brittany today, gives a fascinating and eloquent autobiographical account of his discovery of Breton music as a teenager and his plunge into the oral tradition. The second interview is of two sonneurs de couple: Pierre Bédécarrats (of Basque heritage) and Pierre Bédard. Like Eric Marchand's testimony, this is also rich in details about the transmission of Breton music. A selection called "Commentaires" closes the chapter and provides one of the best definitions of traditional Breton music I have found—a description not of musical structures or features, but of the critical social aspects and cultural values which support Breton oral traditions.

Chapter 2 is an interview with Erwan Ropars, long active with the Bodadeg ar Sonerion (B.A.S.), who describes how young people are trained to play in a bagad—the bagpipe bands of Brittany.

Chapter 3 reports results (including a chart) of a detailed survey of the teaching of traditional Breton music in cultural organizations and officially sanctioned institutions such as music schools and conservatories.

Chapter 4 reports on the presence of traditional music in the schools with charts breaking down statistics by region, size of school, type of class, and type of music. Analysis of the survey information shows a strong presence of traditional Breton music in the schools, but without any kind of official recognition from the school system that this is a normal subject for automatic inclusion in the school program.

Part 3 of the Guide (Over 100 pages) includes a variety of lists of immense practical value to musicians and researchers as well. Each listing is prefaced by a short introduction which offers an explanation of how to interpret the list (what the list may not tell you and how the data was collected). The lists are as follows:

1) A list of 950 musicians, including designations of amateur or professional status, address and telephone number, specific instrument or vocal style, and names of any groups in which the musician performs.

2) A list of musicians by instrument (i.e., banjo, clarient, veuze, vielle, etc.) or song (i.e., general song, or kan ha diskan, response singing, etc.). 54 different categories are listed. Three of the biggest categories are diatonic accordion (145 performers), biniou kozh (210) and bombarde (270).
3) A listing of 124 groups—ensembles or duos of musicians alphabetically by the name of the group with the musicians within it listed below. An asterisk marks the "leader" of each group. (I would have also liked to have instruments listed after each musician to get a quick idea of the nature of the group, but this information is available through reference to other lists in the guide.)

4) A list of "luthiers", or musical instrument makers, arranged by name with address and telephone number, a list of instruments produced and other services (i.e., repair or reed-making).

5) A list of 41 researchers and research organization—this is alphabetical with addresses and telephone numbers.

6) A list of musicians who have gained the newly created state-sanctioned diplomas in traditional music: two for the "Certificat d'Aptitude aux fonction de professeur chef de département de musique traditionnelle" (C.A.); twelve for the "Diplôme d'État de musique traditionnelle" (D.E.); and three for the "Diplôme universitaire de musicien intervenant en milieu scolaire" (DUMI).

7) A very short list of addresses for bagads: the Kevrenn Brest St. Mark and the Bagad de Lann-Bihoué. Another 56 bagadoù are listed only by name with the explanation that the B.A.S. (Bodadeg ar Sonerion) requested that bagads in their association not have addresses listed.

8) A list (by name only) of Cercles Celtiques in Kendalc'h and then in War'1 Leur. Again, by request of these federations, addresses have been excluded, and must be obtained by contacting these two federations (whose addresses are found in the Guide elsewhere).

9) A list of 15 choral groups whose repertoire is entirely or in part in the Breton language. This includes address, telephone number and the group's director.

10) A list of 44 annual music festivals. The number alone as well as diversity of these events is a very interesting tribute to the high degree of musical activity in Brittany. Each listing—alphabetical by the name of the festival—includes a brief description of the festival; the duration (number of days); general dates set (first Sunday of June, etc.); specific dates for 1989 and 1990; place of the festival; group organizing the event; president and/or artistic director for the festival/office during the festival; "content"—types of music and cultural activities: cultures represented—Brittany or just Upper Brittany, for example, or other Celtic or international cultures; and administrative office—a more permanent address and telephone number for year-round contact.

11) A list of festivals and contests by month. Just the title is listed under each month.

12) A list of 79 schools and organizations teaching Breton music and dance. Each listing includes a brief description of aims of the school or organization; addresses and telephone numbers; president and/or director; instruments, song or dance styles taught; location of classes; and for some a description of concerts and other events sponsored. Also included is a description of field collection work done by the organization, a count of books, recordings or other productions. These descriptions show very clearly that Breton musicians themselves are extremely active in the study of their own traditions and in a well-organized transmission of knowledge through cultural centers.
13) A rearrangement of the above list alphabetically by town in which schools or organizations are based. Just the name of the organization is listed for reference to the previous list.

14) A list of 17 radio and television stations where Breton music can be found—occasionally. Each citation includes: names of station directors and producers; addresses and telephone numbers; geographic zone for broadcast range; a list of programs, each including the name of the individual doing the program, its airing time, and a brief description.

15) A list of six record producers and distributors with addresses and telephone numbers. This is a list that I am sure many Americans would like to see expanded given the difficulty of ordering Breton recordings here. Additionally, a list of shops which offer Breton music books and recordings would be a very welcome addition to this Guide—but it seems silly to ask for yet more information!

16) A list of names, addresses, telephone numbers and directors of state and departmental offices for music and culture (although Breton traditions are only a small part of their activity).

17) A list of twelve magazines featuring Breton music or including regular notes, reviews and events listings. Each citation includes address and telephone number; an indication of whether the magazine is quarterly, monthly, etc.; the number of issues published as of the summer of 1989; and the chief editor's name.

18) A bibliography of 48 basic collections of music and books about Breton music. This is an excellent selection of the most basic and important works.

19) A discography of currently accessible records, cassettes and CDs. These are arranged in the following categories: diatonique accordion (8 listings); bombardinio kozh (6); bombarde and organ (4); clarinet/treujenn gaol (2); Scottish style bagpipes (2); Celtic harp (7); veuze (1); vielle/hurdy-gurdy (2); fiddle (3); song—broken down by French language (15), Breton language—"gwerziou et mélodies" (10), Breton language—kan ha diskan and response style singing (3); storytellers (3); choral music (6); bagads (5); "groups" (25); and music by and/or for children (4). Each citation includes the record company and number as well as format (LP, cassette, CD) and presence of accompanying documentation. Although this can only be but a selection of all available recordings, the compiler (Goulc'hen Malrieu) has done an excellent job of including "classics" and the broadest selection possible to reflect the high quality of Breton recordings.

20) A Glossary which might be better described as a mini-encyclopedia, which briefly describes instruments (explaining, for example, the difference between diatonic and chromatic accordions, or the various types of "binioù"); song styles (kan ha diskan, kan a boz...); organization names (the translation of the Breton name and a brief history and description); types of events (what is a fest noz...); dance types (gavotte, plinn...); and a variety of concepts (ethnocide, auto-ethnologie...). Also very interesting are entries which explain Breton language words found in conjunction with instruments or musical events (names for types of performers, the days of the week and months, and musical terms). Two maps are also included—one showing and explaining the "pays" or "broioù" of Brittany (critical to any understanding of traditional Breton music) and the other showing the geographic range for kan ha diskan singing.
Guide de la musique bretonne

The glossary and, to a lesser extent, other parts of the guide, are graced with drawings by Nono—a cartoonist of Brittany who depicts musicians with accuracy and a great deal of good humor. Over 40 photographs throughout the guide also bring descriptions of Breton music and dance to life.

As the above descriptions of content should reveal, the Guide de la musique bretonne is an invaluable resource for anyone interested in learning more about Breton music. It can be ordered from Dastum (rue de Penhôtê, B.P. 2518, 35025 Rennes Cedex, France) for 80 francs, plus an additional 20 francs for postage (this is an estimate only—add more for airmail).

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new records

Lois Kuter

Sonerion Du. Tredan. Escalibur BUR 829. 1989 (LP, CD, or cassette)

Latest of a dozen or more excellent albums produced over the past seventeen years by this group from the Bigouden area. Named "Sonerion Du"—the "black pipers"—after two famous players of the 18th century who were hung (in error) as robbers, the group has often pulled from the traditional repertoire of the Bigouden area. But Tredan includes new compositions and an "electric" orientation in instrumentation (as indicated in the album title, "Tredan" which means electricity in Breton).


A booklet and accompanying cassette to teach dances of the Mée—a Gallo region between Rennes and Nantes—to children. Although pedagogical in orientation, this production is an excellent introduction to dances of this region—the polka piquée, violette and rondes. Members of the Celtic Circle of Châteaubriant are reinforced by masters of Gallo music: Patrick Bardoul and Nathalie Trouillaud on diatonic accordion, Jean-Yves Bardoul on fiddle, and Thierry Lahais on oboe and vèuze.


First recording by this group composed of six Breton fiddlers (Jacky Molard, Fañch Landreau, Christian Lemaitre, Yvon Rouget, Pierrick Lemou and Hervé Bertho), a cellist (Thierry Moreau), and a bass fiddle player (Pierre Lecompte). Anyone familiar with Breton groups of the 70s and 80s will recognize the names of these musicians who are active in such groups as Gwerz, Pennou Skoulm, Strakal, and B.Fl5. This group has been active for several years before producing this first recording which includes traditional Breton dances as well as tunes from Ireland and Eastern Europe, and some original compositions.


In May 1989 Breton clarinet players celebrated the renaissance of this instrument by holding the First International Festival for Folk Clarinet. (the second will be held May 23-27 in Glomel). This recording documenting the event presents not only the "treujenn gaol" of Brittany, but also clarinet players of other European traditions. The gathering of traditional (and jazz) clarinet players from all over the world offers a rich cross-cultural experience (to be even richer in the 1990 festival which includes performers from North India, Turkey and the Antilles.
A Champion of Song: MARCEL GUILLOUX

The following press releases (which I have translated from French) were received from Jean Kergren of the Entente Culturelle Bretonne. In our work to help Americans learn about the Breton language and culture, we of the U.S. ICDBL certainly recognize the important role music has in the Breton tradition.

We extend our congratulations to Marcel Guilhoux and we feel he was well chosen to receive this honor both for his remarkable musical talents and his generosity in sharing his knowledge with young singers of Brittany.

Lois Kuter

PRIX HERVE LE MENN 1990

The Hervé le Menn Prize which is given each year for meritorious and significant action to protect the Breton cultural heritage has been awarded for 1990 to Marcel Guilhoux.

From the town of Lanrivain, Marcel Guilhoux has performed kan ha diskan singing for many years. This type of singing for dance---so unique and uplifting---is a great cultural treasure for Brittany.

Through his encouragement, counsel, and especially his voice and attachment to traditions, Marcel Guilhoux has helped and continues to help many young singers such as Yann Fañch Kemener, Eric Marchand and Annie Ebrel; his most recent students are just nine years old.

During a ceremony held May 5, 1990, at the Mayor's office of Lanrivain, Marcel Guilhoux received a medallion which---according to his wishes---was inscribed with the representation of the "Quatre Fils Aymon" (Four sons of Aymon---an early Breton language theater piece). The honoree chose Radio Kreiz Breiz to receive the grant associated with the Hervé le Menn Prize.

MARCEL GUILLOUX

Marcel Guilhoux was born into a family of farmers in Lanrivain in 1930. Handicapped from an early age by a significant visual problem, he started school only when he was ten years old, but caught up despite what some qualified as a "slowness".

During his early years Marcel learned a number of popular sayings, rhymes and stories from his father. In 1958 he started singing at the occasion of a theater piece put on by the Cercle Celtique de Lanrivain. "Noz kentañ ma eured" was the melody with which Marcel truly had his singing debut. Then he accompanied Joseph Verge in kan ha diskan for the dans plinn "Rivoalan Cadoudal". It was a period of revival for the fest noz in the Poullaouen area and Marcel Guilhoux frequented them assiduously, especially to hear famous contest singers such as Lomig Doniou, J.H. Youdec and the Norvan brothers. New singers sometimes had difficulty finding a place. While waiting, Marcel specialized in slower melodies. He remembers this period and young singers in Brittany today find help, understanding and accompaniment from him.

Marcel was the partner of J. Verge up to 1963 (when that singer stopped singing). In 1968 Guillaume Jégou asked Marcel to sing with him at the fest noz of Kerien. For eleven years they sang plinn and fisel at festou-noz and contests.

In 1979 Marcel recorded an LP with Yann-Fañch Kemener: Kan ha Diskan (Arion ARN 34702). He sings also with Eric Marchand and also taught Humphrey Lloyd Humphreys, a Welsh university professor. During four years in the 1970s Marcel served as a backup for René Richard in Breton language classes and the cassette newspaper Kazetenn ar Vro Plinn.
Marcel Guilloux - continued

Marcel Guilloux has just retired from his activities in farming and livestock raising (in which he excelled, with many rewards thanks to his cows), and he now devotes his time to others and to promoting the rich oral traditions of Brittany. Today he sings with Eric Marchand, Yann-Fañch Kemener and also Annie Ebrei whom he has encouraged a great deal.

Continuing in his manner to offer counsel and kindless, Marcel has agreed to teach kan ha dískan to two nine-year-old boys of Lanrivain. They started in January 1990 and have already sung at an eliminatory contest for the Kan ar Bobl held in Duault, March 4.

If he sings for pleasure in Wales, Ireland or Switzerland, Marcel Guilloux also knows how to give his time and full attention and knowledge to young Bretons. These young people surround him at every fest noz... And, if you start to interview Marcel, you will never get enough; he moves from song to anecdote and story. This teacher, Marcel Guilloux, will enchant you. (Mona Bouzec)

KAN HA DISKAN

Kan ha dískan (song and response), the type of song for dance performed by Marcel Guilloux, is unique to central Brittany. A first singer, the "kaner" begins the first verse and is then repeated by the second singer, the "diskaner", and then the kaner goes on to the next verse. The whole song is done this way and the rhythm of the dance is maintained throughout. The dances for which kan ha dískan is used are principally the plinn, gavotte and fisel. The repertoire of tunes and texts is immense, testifying to the importance of this type of musical expression.

Learning and teaching kan ha dískan is not as easy as the above definition might suggest. The singer must have and hold onto a perfect mastery of his or her voice and must be blessed with an excellent musical memory. The quality of a singer is measured by the subtle variations which he or she gives to the tune as it is sung, while keeping the dance rhythm sustained in a perfect pairing with the partner.

The transmission of kan ha dískan is often done from a master to a student and is done without any written music or text since the two singers must understand each other beyond the mere words of the song to react to the smallest intonation in the voice of the other. In an age of electronics kan ha dískan can appear anachronistic, but the uplifting effect that it has on dancers is such that it will always have a place in festou-noz. Its practice attracts young Bretons who listen to the teachings of the old and who are concerned with the maintenance of this tradition which is the living memory of our people.

MARCEL GUILLOUX AND RADIO KREIZ BREIZH

Marcel Guilloux chose Radio Kreizh Breizh as the recipient of his cash award from the Hervé le Menn Prize. R.K.B. (99.2 MHz), founded in 1983 and based in Saint-Nicodème (Côtes d'Armor), is a public radio broadcasting in central western Brittany. As a radio for the region, R.K.B. has programming on the local culture with 2 hours 40 minutes of daily programming in Breton. Its current president is Marie-Noëlle Le Tallec.

THE PRIX HERVE LE MENN

The annual Hervé le Menn Prize was created by the Entente Culturelle Bretonne and is comprise of a medal and a sum of money to be donated to the association of the choice of the honoree. The criteria for awarding the prize are based on the example given by Hervé le Menn — especially in his work to revitalize traditional Breton music. Without limiting the prize to any particular genre, the jury looks especially at work to promote oral traditions of Brittany.
HERVE LE MENN

Hervé le Menn (1899-1973) was born on a farm in Hanvec. Having moved to Paris he founded, with the help of Louis Mëisse, the organization of pipers called Kendreurfiz ar Viniouerien (K.A.V.) which was later to become the Bodadeg ar Sonerien (B.A.S.). Hervé le Menn later became Honorary President of the B.A.S. His work in favor of Breton culture was particularly significant: he collected tunes, constructed binious, reintroduced Breton dance to gatherings of the Breton emigrant community in Paris, and published the work of Colonel Bourgeois (Kanaouennou ar Bohl) as well as a monograph on the Breton language of his home community. The Entente Culturelle Bretonne—of which he was the founding president—was enabled to reedit the Barzaz Breizh through his careful fiscal management. Hervé le Menn, an exceptional person in his obstinacy and perseverance in defending the Breton cultural heritage, is the best name to be associated with this prize.

THE ENTENTE CULTURELLE BRETON (E.C.B.)

The E.C.B., founded in 1955 by Hervé Le Menn and leaders of other associations, has as its goal the promotion of mutual support among people of Breton origin for the defence of the Breton language and culture. Pierre Laurent is the current president. Some activities of the Entente have included:

- aid to Diwan schools
- aid to the welcome center at the Mission Bretonne de Paris
- microfilming of the Penguern manuscript at the Bibliothèque Nationale of Paris
- grants or prizes for Breton authors
- the co-organization of contests with cercles celtiques.

* * * * *

Breton Musicians in the U.S.

SEA MUSIC FESTIVAL, MYSTIC SEAPORT, Connecticut

From June 8-10, 1990, Mystic Seaport will be holding its Annual Sea Music Festival, including concerts, symposiums, workshops and demonstrations of maritime song in use for work. This year three excellent Breton musicians will also be part of the Festival:

Yann Dour (accordion)
Pierrick Le Mou (fiddle)
Christophe Caron (bombarde and other winds)

Don't miss the opportunity to hear these fine musicians along with many others who will be at Mystic for this festival. For further information, contact:

Sea Music Festival
Mystic Seaport Museum
Route 27
Mystic, CT 06355-0990

telephone: 203-572-0711
CONTESTS AND FESTIVALS FOR BRETON MUSIC

Lois Kuter

"Contests" have long served in Brittany as a context for music and celebration. If not incorporated into a larger festival event, contests certainly have a festive quality to them. But the competition is taken quite seriously, and contests do pull in the best of Breton performers as well as innovative new performers. Contests take place year round, and have become major cultural events in Brittany. The following are some of the better known contests, arranged by major focus.

Regions: Dance and accompanying music (by date)

Truite du Ridor
March 4, 1990 - Plémet
Contests for song, dance and music (traditional and new compositions) included in a day of festival for Gallo culture.

Concours de Musique Pourleth
May 17, 1990 - Saint-Yves Bubry
A festival including contests for dance, song, piping and accordion playing, to celebrate the traditional music and dance of Bro Pourleth (the area west of Pontivy, south of Rostrenen, east of Faouéd and north of Ploué). Contact: Jean-François Le Stunft, Nichou Glass, 56310 Bubry (97-51-30-27).

Concours de musique bretonne de Guidel
May 24, 1990
Villeneuve-Ellé, Guidel
Third year for a one-day contest of singers and musicians held on an old renovated farm. The style of performance is open for new creations in four different categories: solo; bombarde-biniou kozh or bombarde-biniou braz; duos and trios; and groups of four or more. Contact: Philippe Le Sausse, Kergroise Lannennec, 56250 Guidel (97-85-25-67).

Trophée Per Guillou
June 17, 1990 - Carhaix
This festival celebrates the gavotte of the "mountains" of central western Brittany and features the paired playing of the bombarde and biniou kozh. Included are contests for bombarde-biniou kozh, treujenn gaol (clarinet), accordion, harp, and kan ha diskan singing. Contact: Ecole de Musique, Château Rouge, Rue des Martyrs, 29270 Carhaix (98-93-78-71 or 98-93-56-08).

Concours de sonneurs par couples et de danses bigoudennes du Pays Bigouden et de Cornouaille
July 8-22, 1990 (one day within) - Plozevet
One afternoon and evening of the Festival International de Folklore de Plozevet is set aside to celebrate the dances and pipers (bombarde-biniou kozh pairs) of southwestern Brittany. Contact: Confrérie des sonneurs de Cornouaille, 11 rue des Marguerites, 29167 Plounéour-Lanvern (98-87-77-40).

Festival Fanch-Plinn
August 12, 14 & 15, 1990 - Bourbriac (Danouët)
Contests of dancers, singers and musicians for the dances Fanch and Plinn are a feature of a larger festival which is organized by the Association pour la restauration de la chapelle de Notre Dame de Danouët (chapel restoration association) with Dastum and Diwan. The festival also includes events for children, Breton wrestling and traditional sports as well as music and dance. Contact: Jean-Yves Le Goff, 4 impasse Docteur Roux, 22200 Pabu (96-43-73-44)
Breton music festivals - continued

Concours de la Ronde de Loudéac
one day in mid-October - Mûr de Bretagne
A contest for dancers, singers and musicians for the Ronde de Loudéac, organized by the Cercle Celtique de Mûr.
Contact: Robert Raulo, Roc'h Roy, 22530 St. Guen (96-26-06-13)

Concours de danse et musique de l'Aven
one day in November - Concarneau
This contest for dancers, singers and musicians for the gavottes of the Aven is organized by the Cercle Celtique Ar Rouedoù Glas and the Bagad of Concarneau.
Contact: Armelle Griffon, 40 rue Mauduit Duplessix, 29110 Concarneau (98-97-86-32)

Dance contests

Championnat de Bretagne de la danse traditionnelle et scénique
August 18-19, 1990 - Guingamp
Organized by the cultural federation Kendalc'h, this is the final round of championships for eight to ten Cercles Celtiques and dance ensembles for traditional dances and choreographed compositions. For 30 years this two-day competition has been embedded in a larger and older event, the Festival de la danse bretonne et de la Saint-Loup (August 15-19).
Contact: Festival de la danse bretonne, B.P. 42, 22201 Guingamp-Cedex

Song contests

Kan ar Bobl
February-April 1991 - various sites in Brittany
The final contest is a two-day event in early April held in Lorient; elimanatory contests take place throughout Brittany in February and March. This annual contest includes traditional styles, but encourages new compositions for song (in French and Breton), and includes contests also for storytelling, harp and new folk/rock bands. The smaller elimanatory contests select final representatives from a particular region for the final in Lorient and these are very lively celebrations for local communities, usually closing with a fest-noz.
Contact: Kan ar Bobl, Place de l'Hôtel de Ville, 56100 Lorient (97-21-24-29)

Bogue d'Or
October 27-28, 1990 and preceding month - Redon and surrounding area
This annual contest features traditional solo singing with a growing presence of story-telling and contests for pipers and accordion players. Organized by the Groupement Culturel Breton des Pays de Vilaine, this festival celebrates the very rich song tradition of the Redon area. The final contest in Redon is preceded by a number of elimanatory contests--smaller celebrations of a more informal nature which are every bit as interesting as the final event.
Contact: MAPAR, B.P. 101, 10 rue du Calvaire, 35601 Redon Cedex (99-71-45-40)

Piping contests (solo, sonneurs de couple, veuze and bagad)

Grande Fête de la Cornemuse
May 12-13, 1990 - Ploemeur (Lorient)
Held at the Conservatoire de Soye, this festival includes classes, concerts and dances as well as contests for solo pipers, duos, ensembles and pipe bands. Contests are for both "classical" (=traditional) and more creative innovations in style.
Contact: Conservatoire de Soye (97-86-32-08) or Jean-Luc Le Moign (97-37-06-51)
Breton music festivals - continued

Championnat National des Bagadou
August 4, 1990 (final championship) - Lorient
Organized by the Bodadeg ar Sonerion (BAS) this second and final competition for three levels of bagad is a highlight of the Festival Interceltique de Lorient. The first competition for each level of bagad is held in April and is equally important in determining the best of Brittany. The April competition for the first (highest) level takes place in Vannes; 2nd category in Rostrenen and the 3rd in Pontivy.
Contact: B.A.S., 13 rue Louis de Montcalm, 29000 Quimper (98-95-76-13)

Trophée MacCallan pour solistes de cornemuse écossaise et de gaita
August 5, 1990 - Lorient
Another contest annually incorporated into the Festival Interceltique de Lorient. This one is for solo Highland style bagpipes in the performance of Scottish, Irish and Breton music. A second part of the contest now includes players of the gaita of Asturias and Galicia, Spain.
Contact: Festival Interceltique, Place de l'Hôtel de Ville, 56100 Lorient (97-21-24-29 or 97-21-20-51)

Trophée Matilin an Dall
August 12, 1990 - Lorient
A contest for traditional "sonneurs de couple" (bombarde-biniou kozh and bombarde-biniou braz) incorporated into the Festival Interceltique de Lorient.
Contact: see above

Championnat de Bretagne de sonneurs par couple
one day, end September 1990 - Gourin
Organized by the Bodadeg ar Sonerion, this is a contest for paired playing of the bombarde-biniou kozh and bombarde-biniou braz.
Contact: B.A.S., 13 rue Louis de Montcalm, 29000 Quimper (98-95-76-13)

Fête de la veuze
October 14-15, 1990 - site to be set, Loire-Atlantique
The contest for the Trophée Joublan is just part of a larger festival celebrating the renaissance of the veuze, a bagpipe of the region around Nantes.
Contact: Sonneurs de Veuze, 3 rue Harouys, 44000 Nantes (40-74-26-78 or 51-68-39-46)

Treuenn gaol (Clarinet)
Rencontre Internationale de la Clarinette Populaire
May 25-27, 1990 - Carhaix & Rostrenen
A contest for the treuenn gaol or clarinet of Brittany is part of an international festival for folk styles of clarinet (in its second year). This year's festival includes clarinets from India, Bulgaria, Occitania and the Basque country.
Contact: Paotred an Dreujenn-Gaol, Mairie, 22110 Rostrenen

Accordion
Championnat de Bretagne d'accordeon diatonique
May 19, 1990 - Queven
Championship for diatonic accordion players followed by a concert.
Contact: Centre Culturel "Les Arcs" (97-05-01-07)
Breton music festivals - continued

Celtic Harp

Concours de harpe celtique
July 2-8, 1990
A festival, including contests, focused on the Celtic harp with the aim of encouraging creativity and the development of contemporary music for harp.
Contact: S.P.A.M., 45 rue de Brest, 35042 Rennes Cedex (99-54-20-20)

Trophée Guinée mondial de la harpe celtique
August 11-12, 1990 - Lorient
A two-day international contest for solo harp incorporated into the Festival Interceltique de Lorient.
Contact: Festival Interceltique, Place de l'Hôtel de Ville, 56100 Lorient (97-21-24-29 or 97-21-20-51)

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<th>20° FESTIVAL INTERCELTIQUE DE LORIENT</th>
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**PRINCIPALES MANIFESTATIONS**

**VENDREDI 3 AOUT**
- Concert Symphonique (des compositeurs bretons du 20e Siècle)
- Confrérie du Port de Pêche
- Musique au Pub Breton - Fest-Noz

**SAMEDI 4 AOUT**
- Championnat National des Bagadoù
- Concert au Forum des Arts
- Émir de Langolen (création)
- Nuit du Folk d'Irlande
- La Grande Nuit des Cornemuses
- Musique au Pub Écosais
- Café-Théâtre - Fest-Noz

**DIMANCHE 5 AOUT**
- Grande Parade des Nations Celtes
- Festival des Danses de Bretagne
- concerts au Forum des Arts
- Trophée des Bagadoù et des Pipe-Bands
- Grande Nuit du 20e Anniversaire
- Trophée Macallan pour Highland Bag-Pipes
- Costumes en Liberté - Concerts au Pub Irlandais
- Café-Théâtre - Fest-Noz

**LUNDI 6 AOUT**
- Concerts au Forum des Arts
- Concert de Ulsteran Pipe
- Folk à l'Ouest
- Trophée des Pipe-Bands
- Jazz et Bagad
- Chœurs de Bretagne et du Pays de Galles
- Jazz au Pub - Festival de Cinéma
- Café-Théâtre - Fest-Noz
- Podium des Espoirs

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**MARDI 7 AOUT**
- Concerts au Forum des Arts
- Création Symphonique avec les “Chieftains”
- Quintette de Clarinettes
- Nuit du Folc Galice/Asturies
- Musique au Pub Interceltique - Festival de Cinéma
- Café-Théâtre - Fest-Noz
- Podium des Espoirs

**MERCREDI 8 AOUT**
- Journée Signature des Écrivains Bretons
- Concerts au Forum des Arts
- Grande Nuit de la Mer (musique, chants, pyrotechnie)
- Création Musique Contemporaine (Olivier Mestor)
- Musique au Pub Galice/Asturies
- Festival de Cinéma - Fest-Noz
- Podium des Espoirs

**JEUDI 9 AOUT**
- Concerts au Forum des Arts
- Show Alan Stivell
- Concert de Musique Ancienne
- Nuit du Folc d'Écosse
- Concert des Highland Bag-Pipes
- Musique au Pub Interceltique
- Festival de Cinéma - Fest-Noz
- Podium des Espoirs

**VENDREDI 10 AOUT**
- Concerts au Forum des Arts
- “The Pilgrim” de Shaun Davey
- Zapp en concert
- Myrddin, harpe et flûte
- Musique au Pub Interceltique
- Festival de Cinéma - Café-Théâtre - Fest-Noz
- Podium des Espoirs

**SAMEDI 11 AOUT**
- Concerts au Forum des Arts
- Trophée mondial de la Harpe (éliminatoires)
- Concours International de Pipe-Bands
- Trophée des Batteries
- Nuit de la “Country Music”
- Nuit du Port de Pêche - Rock au Pub

**DIMANCHE 12 AOUT**
- Trophée mondial de la Harpe (finale)
- Championnat des Sonneurs en Couple
- Journée des Chants Traditionnels
- Journée des Sports Celtes
- “The Mac Calman” en Concert
- Nuit de la Mer (n° 2)
- Musique au Pub Breton - Fest-Noz
Welcome to Brittany, for the greatest annual gathering of the Celts.

4,500 singers, dancers, painters, sculptors, writers and lecturers will be converging on the port of LORIENT to celebrate the great annual Celtic Festival from 3th - 12th August 90.

The city of LORIENT has a wide variety of restaurants for all tastes, from the sophisticated gourmet establishment to friendly casual places catering for the small budget. The Festival Interceltique also runs a Celtic Village, where you can taste the speciality dishes of all the Celtic countries, at very reasonable prices.

WHAT IS THERE TO SEE IN THE REGION AROUND LORIENT?
Beside the typical fishing ports, pleasure marinas and beaches, the LORIENT region is also possesses numerous sites of archaeological and historical interest, including the greatest megalithic site in the world as well as medieval chateaux, chapels and calvaries from the XVth and XVIth centuries.

If you would like more information on places of interest in the region please send the appropriate coupon to the Office du Tourisme du Pays de LORIENT.

WHERE SHOULDN'T I EAT IN LORIENT?
The city of LORIENT has a wide variety of restaurants for all tastes, from the sophisticated gourmet establishment to friendly casual places catering for the small budget.

ACCOMMODATION: Coupon to be returned to "L'OFFICE DU TOURISME DU PAYS DE LORIENT" - Maison de la Mer - 56100 LORIENT - Brittany - FRANCE - Tél. (33) 97.21.07.84

NAME: __________________________

Address: _________________________

HOTEL: Catégorie: de 75 à 150 FF
Catégorie: de 100 à 250 FF
Catégorie: de 300 à 410 FF
Catégorie: de 400 à 1200 FF

Number of room(s): __________________________

Number of people: __________________________

Number of beds: __________________________

Number of nights: __________________________

From __________________ to __________________ August 1990 inclusive.

YOUTH HOTEL (rooms with 2 or 4 beds): Price 35 - 100 FF.

Number of people to be accommodated: __________________________

Number of beds: __________________________

From __________________ to __________________ August 1990 inclusive.

CAMP SITES: There are several camp sites in the LORIENT area. Price: 2€ per person per night. There is also free camping facilities for those who have bought the "Passport Jeunes Tous Speleophiles" card. Price: 30€.

DEPOSIT: A deposit of 25% is to be paid on reservation.

CANCELLATIONS: Where a booking is cancelled less than 48 hours before expected arrival, the full sum is payable to the hotelier.

TO KNOW MORE ABOUT THE LORIENT AREA
Please return this coupon to "OFFICE DU TOURISME DU PAYS DE LORIENT" - Maison de la Mer - 56100 LORIENT - Brittany - FRANCE - Tél. (33) 97.21.07.84.

NAME: __________________________

Address: _________________________

wishes to receive the documents on the LORIENT area.

TO KNOW MORE ABOUT THE SPECIAL AIR INTER FARES
Please return this coupon to "FESTIVAL INTERCELTEIQUE DE LORIENT" - Place de l'Hôtel de Ville - 56100 LORIENT - Brittany - FRANCE.

NAME: __________________________

Address: _________________________

wishes to receive the Special Air Inter Fares details.
Summer Courses in Brittany

STAGE INTERNATIONAL DE MUSIQUE CELTIQUE
INTERNATIONAL WORKSHOP FOR CELTIC MUSIC

July 30 to August 3, 1990
Conservatoire Régional Ploemeur, Lorient

If you have yearned to learn Breton music, this yearly international course is a golden opportunity to work with masters of Breton music. Since this course is timed to take place just before the Lorient Festival, plan to schedule your trip to stay through August 12th.

The aims of the workshop are to help musicians improve their technique and master Breton and Celtic tunes. Students will also learn the important fine points of style appropriate to different instruments used in different regions of Brittany. And, students will learn the subtleties of pair playing and group work.

The courses are held from 9 a.m. to 12:30 and then 2-6:30 p.m. and traditional dances (so critical to a musician's ability to master Breton music) are taught 11:30 a.m. to 12:30. If that intensive schedule is not enough, the evening will offer concerts, lectures and dancing.

Teachers include masters of Breton traditions who are also experienced teachers. If American readers do not recognize individual names, certainly some of the groups in which these teachers play will sound familiar: Barzaz, Cabestan, Den, Gwerz, Pennou Skouim, Tammles...to name a few.

Diatonic accordion: Etienne Grandjean and Alain Pennec
Scottish Highland bagpipes: Patrig Molard
Biniou koz & bombarde: Josik Allot and Youenn Le Bihan
Breton and French language traditional song: Erik Marchand
Wooden flute: Jean-Michel Veillon
Guitar: Soig Siberil
Celtic harp: Françoise Le Visage and Gwenola Ropars
Violon (fiddle): Pierrick Le Mou and Jacky Molard

Tuition for the course is 1,000 francs. Food and lodging (on site) is an additional 600 francs.

Contact the following address for more information and instructions for enrollment:

Stage International de Musique Celtique
Conservatoire Régional
Soye
56270 Ploemeur
FRANCE

Telephone: 97-86-32-08
Each year just before the InterCeltic Festival of Lorient, the Université Populaire Bretonne (UPB) holds several week-long workshops and courses—excellent opportunities to get an intense introduction to Breton language and culture, working with Breton scholars right in Brittany.

This year several interesting courses are planned:

Histoire: La Bretagne et son archéoligie
July 23-28, 1990 (Monday-Saturday)
Centre Culturel, Amzer Nevez, Floemeur, Lorient

Sponsored by Dalc'homp Sonj and the Université Populaire Bretonne (Skol Veur ar Bobl), this workshop on Breton archeology from the Paleolithic to the Middle Ages will be conducted by well known archeologists of Brittany: Jean-Laurent Monnier, Jean L'Helgouac'h, Jacques Briard, Daniel Tanguy, Patrick André and others. The course will include field trips to sites in Carnac, Saint-Colomban, Gavrinis, Locmariacquer, Arzano, Vannes, Melrand and Suscinio, as well as films and lectures. Tuition for the week is 500 francs.

Archéologie
This study consists of longer sessions at two important sites in Brittany:
The Arzano site in Finistère, July 9-August 28, 1990
Contact: Daniel Tanguy 97-33-36-34
The Port-Navalo area of Morbihan, July 30-August 18, 1990
Contact: J. Le Cornec 97-63-04-37

Langue bretonne (Breton Language Study)
July 30-August 4, 1990

Under the pedagogical direction of Per Denez, different levels of intensive Breton language study will also be offered in Lorient. The "crash-course" method of immersion is an effective means to plunge into the study of Breton.
Contact: B. Jouin 98-92-77-98 or P. Merrien 98-04-08-31. Tuition for the week is 600 francs.

Danse Ecossaise (Scottish Dance)

Held at the Conservatoire Régional Floemeur, this dance course will be taught by a certified teacher of the Royal Scottish Country Dance Society.
Contact: Mg. Orcel 97-02-40-00 or 97-83-26-70. Tuition is 500 francs.

Gastronomie
August 6-10, 1990

A professor from the Hotel/Restaurant school CEPHOR will teach "Comment accomader le merlu?". Contact: Robert Maheo 97-83-30-36. Tuition is 200 francs per day.

To get more information on enrolling in these courses (the sooner the better since they fill up quickly) contact:

U.P.B./S.V.B.
Université Populaire Bretonne
Skol-Veur ar Bobl
21 Quai des Indes
B.P. 136
56101 Lorient/An Orient
FRANCE

Telephone: 97-02-40-00
Fax no. 97-84-87-39
22nd Session of Breton Studies

Ar Falz will be holding its 22nd annual session of Breton classes from Friday, August 31 to Wednesday September 5, 1990 in Quiberon (Port Halliguen). Set next to the sea, this is a beautiful setting for intensive classes in the Breton language. Six different Breton classes will be held during the session (4 hours each day); six workshops in bilingualism (2 hours per day); songs (1 hour per day); activities in Breton for children; and a variety of lectures, evening gatherings and dancing at festou-noz. Tuition is 200 francs for adults (over 12 years old); fees vary for younger children.

For information or to enroll, contact:
Ar Falz/Skol Vreizh
6 straed Hir (Rue Longue)
29600 Montroules (Morlaix)
Telephone: 98-62-17-20

** ** ** **

Northumbrian Pipers’ Convention

Here in the U.S. (just south of the Canadian border) pipers have an exceptional opportunity to gather at the Sixth North American Northumbrian Pipers’ Convention to be held August 25-27, 1990, at The North Hero Village Hall, North Hero, Lake Champlain Islands, Vermont.

Classes and concerts will be given by Northumbrian pipers (from Northumbria) Richard Butler and Lance Robson. Also present will be Gordon Mooney, President of the Lowland and Border Pipers’ Society, to show off those pipes. Gerry O’Sullivan will be presenting the Irish uillean pipes and a workshop on Scottish Highland Pipes will be conducted by Mike MacIntosh. A Breton piping workshop will be led by Yann Plumier (long active for the ICDBL in Canada) with help from Brian MacCandless (a new member of the U.S. ICDBL from Delaware) and Alan Jones (from Wales via Quebec) for veuze and biniou koz. A variety of other pipes will be brought from the west coast by Sean Folsom. Also present will be pipes makers: Casey Burns from Seattle, Washington, and Michael MacHarg.

The Convention includes far more than bagpipes with the presence of a contingent from Canada—legendary accordion player Philippe Bruneau, fiddler and chanteur Michel Flaubert and Pierre Charrand, a caller and traditional French Canadian step dancer. A tin whistle workshop will include Daniel Roy of Quebec City, Pat O’Riordan from Fort Wayne, Indiana, and Francois Beaudin from Montreal. Additionally, a harp workshop will be given with Billy Jackson (of the group Ossian) who will also be part of the whistle workshop, and Edward Rusnak, a harp maker from Montreal.

For further information about this Convention, contact:

Alan Jones
P.O. Box 130, Rouses Point
New York 12979 U.S.A.
Telephone: 514-674-8772
WELSH POETRY

The Welsh poet Robert Minhinnick will be touring the U.S. in November 1990. The following introduction and poem from his 1980 collection Native Ground have been provided by Margot de Chatelaine of the Society of Inter-Celtic Arts and Culture who will be managing his tour (contact her for bookings: 96 Marguerite Avenue, Waltham, MA 02154).

The fifth and most recent of Minhinnick's books is The Looters, published in 1989. His other collections are A Thread in the Maze, 1977; Native Ground, 1980; Life Sentences, 1983; and Dinosaur Park, 1985. Three of this poet's books have earned an Annual Prize for Literature from the Welsh Arts Council. In 1980 he received the major Gregory Award from the Society of Authors in London. In 1990, a John Morgan Award for Literature of Environmental Interest will enable him to spend one month as a writer-in-residence in the rain forests of Brazil.

About the Poet:

One measure of Robert Minhinnick's meteoric rise as a Welsh writer may be found in the anthology Anglo-Welsh Poetry: 1480-1980. Not yet 30, he was allotted more poems and pages than any other Welsh poet under 50. "I've always considered poetry a profession to which you are called," Minhinnick writes. "I can't think of a better place for a poet to learn how to write than Wales."

Born in 1952 in Glamorgan, South Wales, and raised in the village of Pen-y-fai, Bridgend, he held various jobs -- clerk, postman, steelworker -- before training as an English teacher at University College in Cardiff and Aberystwyth. Though raised in a family with avid literary interests and several members who had published work locally, it was his failure to pass a civil service exam in 1972 that led Minhinnick to embark upon a writing career.

From the start, his poems were acclaimed for qualities Minhinnick himself remarked in a major Welsh writer of another generation, Glyn Jones: "an enormous compassion ... an obvious sensuality ... eroticism not usually found in Anglo-Welsh writing ... deeply visual and image-laden, painstakingly built-up ... a writer ready to take risks, to experiment." "I aim to write two kinds of line," he adds, "a fairly bare, long, 'strong' narrative line, which I always loved in Wordsworth, and a denser, more self-conscious line, which carries the image, introduces the color, and varies the tone. This second type of composition, with its concern for the physical nature of words, has partly been learned from Welsh-language poetry and writers such as Pound, Coleridge, Dylan Thomas, and Glyn Jones."

The poet's devotion to craft is proverbial in Wales. Poetry there and elsewhere in Celtic Europe is serious work, informed by two millennia of literary tradition. Awareness that modern literature is serious business as well distinguishes Minhinnick and his generation of writers in Wales. He lectures, teaches, tutors, and reads year-round in Britain and abroad. He is treasurer of the Welsh Academy of Writers, edited its Bulletin for four years, and has helped transform a body he said had resembled "a sedate gentleman's club" into a dynamic professional organization that strives to increase the reading, writing, and range of Welsh literature. He contributes poems, stories, reviews, columns, essays, and editor's skills to a wide array of publications in Wales and beyond, and is currently one of two judges for the London Poetry Society's Dylan Thomas Award.
Minhinnick - continued

The Industrial Revolution wrought an environmental holocaust in South Wales, making environmentalism, after writing, Minhinnick's main concern. He once supervised conservation projects along a 14-mile strip of the Welsh coast, and helped found and fund Friends of the Earth, Cymru, which he manages. He organizes readings, concerts, writing workshops, and other "Arts for the Earth" events to benefit F.O.E. With government grants he has established an Environmental Information and Resource Centre in Porthcawl, a seaside resort town where he lives with his wife and daughter—not far from "The Dinosaur Park."

A poem from Native Ground:

THE DRINKING ART

The altar of glasses behind the bar
Diminishes our talk. As if in church
The solitary men who come here
Slide to the edges of each black
Polished bench and stare at their hands.
   The landlord keeps his own counsel.

   This window shows a rose and anchor
Like a sailor's tattoo embellished
In stained glass, allows only the vaguest
Illumination of floor and ceiling,
The tawny froth the pumps sometimes spew.
   And the silence settles. The silence settles.

   Like the yellow pinpoints of yeast
Falling through my beer, the bitter
That has built the redbrick
Into the faces of these few customers,
Lonely practitioners of the drinking art.
   Ashtrays, a slop-bucket, the fetid

   Shed-urinal, all this I wondered at,
Running errands to the back doors of pubs,
Woodbines and empty bottles in my hands.
Never become a drinking-man, my
Grandmother warned, remembering Merthyr
   And the Spanish foundrymen

   Puking their guts up in the dirt streets,
The Irish running from the furnaces
To crowd their paymaster into a tavern,
Leather bags of sovereigns bouncing on his thigh.
But it is calmer here, more subtly dangerous.
   This afternoon is a suspension of life

I learn to enjoy. But now
The towel goes over the taps and I feel
The dregs in my throat. A truce has ended
And the clocks start again. Sunlight
Leaps out of the street. In his shrine of glass
   The landlord is wringing our lives dry.

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Legendary Brittany: A Reader’s Note

Joël Le Gall, an ICDBL member from Pittsburgh, Pennsylvania, writes concerning the Breton national anthem "Bro goz ma zadou":

My grandfather, who is of Welsh origin, used to tell me that once upon a time the French had sent an army of Bretons to fight against the British. Unfortunately (or, fortunately) the British had sent an army of Welsh to fight the French (who were Bretons). This battle happened to be on the plain behind St. Malo which was untakeable from the sea. So the British thought they could take St. Malo from inland. On the battlefield the "thought to be French" army marched on towards the "thought to be British" army only to find that both armies were singing the same national anthem. As the two rival armies were approaching each other, they heard that they were singing the same song, and upon hearing this, they stopped suddenly, dropped their weapons and embraced each other and immediately proceeded to St. Malo where a big feast was held. The war was temporarily over. Unfortunately, later on, the French sent real French troops and the British sent real British troops and war resumed.

I have never found this story in history books. I have no idea when this battle occurred.

Editor's note: Can any readers help identify a source for this story? This is the second time I have heard it—the first time it was told by Nathalie Novik, another ICDBL member with Breton heritage and one Welsh grandparent!

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Bretons of North America

Ten students from St.-Malo are seeking people of Breton origin throughout the world to invite them to a gathering to take place in two years. With the ultimate aim of expanding an international economic network for the St.-Malo area, the students hope to build from a network of Breton emigrants.

For more information about this special outreach project contact:

ECG Bretagne
Centre Christian Morvan
B.P. 6
35430 Saint-Jouan-des-Guérets
Brittany
(telephone: 99-81-91-70)

Ouest France 26 février 1990

Dix étudiants de Saint-Malo veulent y réunir les Bretons émigrés

Dix étudiants de l'école de gestion et de commerce de Saint-Malo ont entrepris une lourde tâche : retrouver les Bretons émigrés. Ils sont devenus Indiens, Américains ou Japonais, ils seront invités à un congrès dans deux ans, si tout va bien. D'ici-là, l'opposition, l'amitié et l'ambition d'apporter une pierre au désenclavement de Saint-Malo.

SAINT-MALO. A l'école de gestion et de commerce, les étudiants qui souhaitent une formation de deux ans sont directement branchés sur les entreprises. D'ailleurs, c'est la chambre de commerce et d'industrie de Saint-Malo qui est à l'origine de la création de cette école. Charge du désenclavement de la cité, le conseiller, M. Hervé Vaysse, directeur du CODECOS (Comité de développement économique du pays de Saint-Malo) a mis en place une dizaine d'étudiants pour retrouver les Bretons d'étranger qui, par définition, ont au départ.

Leur site d'attache est précisé avant que les Bretons émigrés ne reçoivent les contacts possibles qui montreront de retrouver les Bretons émigrés. Ensuite, on va traverser le courrier, on nous envoie une invitation d'assister à un grand rassemblement dans deux ans. Les étudiants sont contents. Nous apprenons que les retours économiques existent. Beaucoup de personnes étrangères sont intéressées par le Breton, la langue et son désenclavement. Par ailleurs, Saint-Malo a la chance d'être l'une des rares villes bretonnes connues partout dans le monde. Pour l'instant, tous les moyens de contact des Bretons émigrés sont ouverts par la Bretagne, en passant par le réseau des liens terrestres. Les Bretons ont deux mots pour rendre leur vie plus agréable en Bretagne. 

Thierry DUBOIS
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