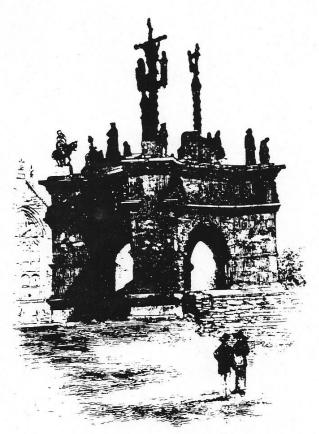
INTERNATIONAL COMMITTEE FOR THE DEFENSE OF THE BRETON LANGUAGE NEWSLETTER OF THE U.S. BRANCH



CALVARY OF PLEYBEN.

from: "Wanderings in Brittany"
Harper's New Monthly Magazine
July 1875.

KUZUL ETREVROADEL EVIT KENDALC'H AR BREZHONEG

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The U.S. Branch of the International Committee for the Defense of the Breton Language (U.S. ICDBL) was incorporated as a not-for-profit corporation on October 20, 1981.

Bro Nevez ("new country" in the Breton language) is the newsletter of the U.S. ICDBL. It is published quarterly: February, May, August and November. Contributions, letters to the Editor, and ideas are welcome from all readers and will be printed at the discretion of the Editors. Suggested deadlines for receipt of contributions for Bro Nevez are: January 20, April 20, July 20, and October 20.

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

Membership in the U.S. Branch of the ICDBL includes subescription to Bro Nevez:

Voting Membership:

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The U.S. ICDBL provides Bro Nevez on a complimentary basis to a number of language and cultural organizations in Brittany; in some instances we are also very happy to establish an exchange of publications.

FROM THE EDITOR A Note of Loss

Lois Kuter

As the U.S. ICDBL celebrates ten years of activity, we mourn the loss of one of our founding members, Margot de Chatelaine. Margot died in September of cancer.

It is difficult to describe a person as complex as Marogt. She was a woman of many causes, from Amnesty International to rain forests and poetry—a person who acted on her beliefs to try to make the world a better place. Margot was a member of the U.S. ICDBL from its very start, sending me innumerable names of people to recruit for membership. Through her work with the Society of Inter-Celtic Arts and Culture, founded in 1978, she seemed to know everyone on this continent who might have even the faintest glimmer of interest in Brittany.

Kevin Gilligan and Margot de Chatelaine made their home in Waltham, Massachusetts, where the Society for Inter-Celtic Arts and Culture was based, a clearinghouse for information on all aspects of the Celtic nations. And their home was also a place of hospitality for travelling scholars, poets, writers, artists, and musicians. It could be a madhouse, but it was always a place of joy and creativity...and a place of learning.

The projects Margot and Kevin launched were remarkable for their quality. **Keltica**, a beautifully produced magazine on all aspects of the Celts--ancient and modern-saw only two issues, but these are masterpieces and a model of what can be done by editors who care deeply about quality and shairing knowledge and appreciation of the Celtic cultures. In 1985 and 1986 Margot and Kevin brought Celtic arts alive to thousands of visitors to the New England Irish Festival. A gem among the green gimmickry and souvenir stands which seemed to celebrate the worst of Irish-Americanness was their tent with photographs, sculpture, weaving, painting and graphic arts and book displays presenting the finest examples of Celtic creativity.

Also in 1985, the "Celtic Fortnight" organized by Margot and Kevin gave us a good taste of what could be done by people with imagination. An all-star cast of scholars, poets and musicians converged on Boston, including Charles Dunn (Professor Emeritus of Celtic Languages and Literature at Harvard University), Alistair McLeod (short story writer from Cape Breton Island, Nova Scotia), Robert Minhinnick (Welsh poet), Joseph Clancy (poet and translator of modern Welsh literature), Bill Ochs (uillean piper from New York), Reun ar C'halan (Breton language poet--who should need no introduction to ICDBL members), Robert Lima (poet of Galician heritage and professor at Penn State University), Daniel Gillis (poet and founding member of the Iona Foundation), Francis Phelan (Irish-American writer), Tessa Ransford (Scottish poet), and Seán O Tuama (Irish scholar of literature).

Although they were not to be successful in getting funding necessary for such a massive project, in 1985 Margot and Kevin worked on establishing a yearly festival of Celtic culture: InterKelt. This large international festival to be held in Boston would feature the best of the Celtic world from both sides of the Atlantic Ocean, not only in music, but also in arts, film, theater and scholarship. Symposiums and workshops on the Celtic languages, history and all aspects of ancient and modern society were to be part of this festival. This was a revolutionary plan for North America—a type of festival we had never seen which would celebrate the Celtic spirit of creativity. Margot and Kevin were always a few decades ahead of the rest of us more timid souls in planning such events. Sadly, the InterKelt festival never got the backing it really needed from Americans of Celtic heritage.

Margot de Chatelaine had a rare appreciation and knowledge of the Celtic arts (and world arts with her PhD in Art History). She was an intellectual in the best sense of the word, but also a party animal—able to appreciate the fine points of rock music as well as sean nos singing or kan ha diskan. I will remember her for her wonderful sense of humor and for her fire. She was a person who put her heart into everything she did—whether it be a walk in the woods or planning for an international festival.

The ICDBL expresses its sympathy and a shared sense of loss to Margot's family and to Kevin Gilligan who was a coconspirator in so many of her projects for Celtic arts and culture. Margot had several suggestions for those who would like to do something to remember her: contributions could go toward a tree planting at the Arnold Arboretum or Mt. Auburn Cemetary—two havens of natural beauty in the suburbs of Boston where she loved to walk; or a contribution could be made to the Wellspring Counseling Center of Watertown, Massachusetts, which supported her during her encounter with cancer. Contributions should be sent to Kevin Gilligan, 96 Marguerite Avenue, Waltham, MA 02154.

* * * * * * *

Margot de Chatelaine was quite excited to join the Board of the U.S. ICDBL in May 1990. Unfortunately we were not able to take advantage of her skills and enthusiasm.

To replace her on the Board, Jim Kerr has been invited to join the Board once more. Jim proved himself a creative and effective Board member when he served us from 1984 to 1990, and we welcome him back. The Board for the U.S. ICDBL is a bit different from those of other organizations whose primary role is to raise large sums of money. I would certainly not object to our Board Members locating money for the ICDBL, but their role has always been to guide us in our activities. They keep us to our task of supporting the Breton language and culture.

In this role, they welcome your contact:

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A SURVEY OF THE BRETON LANGUAGE IN BRITTANY - CONTINUED

In this issue of Bro Nevez we continue the translation of a report on the practice of Breton: La pratique du breton--Les principaux resultats (TMO Ouest, Jean de Legge et Associes, 10 rue Nantaise, 35000 Rennes, No. 1582, janvier 1991). As I advised for the first part of this translation (which appeared in Bro Nevez 39, August 1991), readers who want to get details on this survey should consult the original version in French. The survey on which this report is based was supported by Ar Skol Vrezoneg and executed by Fanch Broudig. The report translated her is a summary of the main results found from the survey. This second part is best interpreted in context with the first part of the translation. Lois Kuter

III. THE TRANSMISSION OF BRETON

THE LOSS OF A GENERATION

"Did your parents speak Breton?"

yes 70% no 30%

While 70% of those interviewed said their parents spoke Breton, only 21% of the interviewees said they speak it themselves.

2. TRANSMISSION IN THE FAMILY

"How did you learn Bretons?"

with my parents 92% with my grandparents 37.5% in hearing it spoken in taking classes 4.5%

The total percentage is over 100% because multiple responses were possible; the statistic are based on 210 Breton-speakers interviewed.

The transmission within the family by parents, but also by grandparents, is--or was--dominant. The 4.5% of Breton speakers learning Breton by taking classes must be put into perspective. This represents 1% of the total population interviewed in the study.

3. BEFORE SCHOOLING - BRETON IS VERY MUCH PRESENT

Breton-speakers interviewed were asked to complete the sentence: "When you first went to school, you knew only _____"

only French 20.5% Breton and French 35.5% only Breton 44%

An observation can be made regarding this 44%: the advanced age characteristic of the Breton-speaking population (over 40 years old) means that this Breton monolingualism of children before schooling is dated to several dozen years ago.

4. THE FUTURE OF BRETON IS QUESTIONABLE AMONG CHILDREN OF BRETON SPEAKERS

Asked of 167 Breton speakers with children was the question: "Do your children speak Breton?"

yes 21.5% no 72.5%

The loss of Breton speakers from one generation to the next has been relatively stable. Of 100 Breton-speaking homes today, 27.%5 recognize that their children speak Breton. Of 100 people interviewed who said their parents spoke "only" Breton, 29% speak it today themselves.

In Summary:

Breton is learned especially in the family. But, approximately two-thirds of the Breton speaking population erodes from one generation to the next.

IV. THE ENDURANCE AND PROMOTION OF BRETON

ATTACHMENT TO THE LANGUAGE

"Do you think Breton should be conserved?"

yes	76%
no	11.5%
don't know	13.5%

Sensitivity towards the conservation of Breton far surpasses its practice.

The desire to conserve Breton was expressed as much by non-Breton speakers (81%) as it was by Breton speakers (75%).

Two themes appeared in positive arguments for Breton:

- to preserve the culture, patrimony, tradition.
- because it's a language just like any other.

Comparison of result for the questions:

	yes	no	don't know
Should Breton be conserved?	76%	11.5%	13.5%
Will Breton be conserved?	42.5%	33%	24.5%

2. DOUBTS ABOUT THE ENDURANCE OF BRETON

"Do you think that Breton will be conserved?"

yes	42.5%
no	33%
don't know	25.5%

There is a gap between the desire to see Breton conserved and estimations that it has a chance to do so (-33.5%). Men appeared to be more confident than women (49% of men said it would be conserved versus 36.5% of women surveyed). This difference is explained in part by the fact that there is a higher percentage of men than women who speak Breton. Notable also is the fact that the 15-19 year olds are the most pessimistic about the endurance of the language. Keep in mind that this age category has the fewest Breton speakers of any surveyed (the survey did not include anyone younger than 15).

3. FOR OR AGAINST THE TEACHING OF BRETON

"Are you for or against the teaching of Breton?"

for	77.5%
against	10.5%
don't know	12%

A consequential result. One can find slightly stronger favor among non-Breton speakers than among Breton-speakers. The fact that Breton is learned in the family explains this difference (less pertinence is seen for the teaching of Breton when it is learned in the family).

"The teaching should be..."

obligatory in all schools	2.5%
voluntary in all schools	88.5%
only in specialized schools	8.5%
don't know	.5%

This result was calculated from the base of people surveyed who said they were in favor of Breton being taught (a based of 773 people).

4. FOR OR AGAINST BILINGUAL SIGNS

"Are you for or against Breton/French signs?"

for	60.5%
against	18.5%
don't know	21%

Here also a consensus crosses the non-Breton speaking and Breton speaking groups. The argument for tourism was most often advanced ("it's good for the tourists", "for people who come from elsewhere its a little bit of tradition, or folklore")

5. BRETON AND THE MEDIA

"Do you think there are enough Breton language programs on radio and television?"

	radio	television
- indifferent	54.5%	52.5%
- there is just the right amount	27.5%	27%
- not enoughthere should be a little more	16%	17.5%
- not enoughthere should be much more	1%	1.5%
- too much	1 %	1 %

More than one out of two people surveyed were indifferent to the existence of Breton language programming.

There was no rejection of such programming, even on the part of non-Breton speakers (shown in the very weak response to "there is too much").

Expectedly, Breton speakers demanded more in the way of Breton language programming: two-thirds of them thought there were "enough" or "more were needed" (see following table).

"Do you think that there are enough Breton language programs on the radio?"

Breton speakers Non-Breton Speakers

- Many more are needed	2.5%	1 %
- A few more are needed	28.5%	12.5%
- There are just enough	30%	26.5%
- There are too many	.5%	1.5%
- indifferent	38.5%	58.5%

[&]quot;Do you think there are enough Breton language programs on television?"

Breton speakers Non-Breton Speakers

- Many more are needed	3%	1.5%
- A few more are needed	32.5%	13.5%
- There are just enough	30.5%	26%
- There are too many	.5%	1.5%
- indifferent	33.5%	57.5%

REPORT SUMMARY

- 1. One person in two understands Breton.
- 2. One in five people speak Breton.
- 3. The Breton speaking population is older but the comprehension of Breton cuts across all ages.
- 4. Breton is most alive in the Cotes d'Armor.
- 5. Breton is learned in the family.
- 6. The Breton speaking population erodes by two-thirds with each generation.
- 7. Breton is well liked, whether it is spoken or not.
- 8. However, nearly one of every two Bretons doubts it has a chance to endure.
- 9. Three of every four Bretons favor teaching Breton--most as a voluntary option in all schools.
- 10. A large majority favors bilingual road signs, as a good strategy for tourism.

Regional Languages of France in Baccalaureate Exams

The following information was forwarded to us by Per Denez and adapted for English by Reun ar C'halan. The statistics cited concern the number of students who elect to take Regional Languages as a subject for the Baccelaureate degree. Reun ar C'halan clarifies that the level of the exam is roughly equivalent to the Advanced Placement Language and Literature examination of the College Board for college credit with a minimum score of 3 or 4. Numers may appear small, but given the many obstacles placed in the way of students interested in learning a regional language, the number of those persistent enough to opt for regional languages in their exams is significant.

RESULTS OF THE SURVEY CONDUCTED IN THE UNIVERSITY DISTRICTS ABOUT THE NUMBER OF STUDENTS ELECTING A REGIONAL LANGUAGES AS A SUBJECT FOR THE BACCALAUREATE

LANG. 1-LANG. 2	LANG. 1-LANG. 2	OPTIONAL SUBJECT	TOTALS
(DIVISION AZ)(I)	(ALL DIVISIONS)	1582	1582
18	71	525	614
	* ***	121	149
		952	1108
	54	182	262
	115	422	574
		539	539
42	90	1377	1509
	24	88	128
-		56	56
3	32	136	171
a			
	158	2330	2545
26	. 63	2045	2134 5
		5	3
	(DIVISION A2)(1) 18 7 27 26 37 42 * 16 3 a n) 57	(DIVISION A2)(1) (ALL DIVISIONS) 18	(DIVISION A2)(1) (ALL DIVISIONS) 18 71 525 7 21 121 27 129 26 54 182 37 115 422 539 42 90 1377 * 16 24 88 56 3 3 32 136 a n) 57 158 2330

⁽¹⁾ Students in Division A2 concentrate on the study of literature and foreign languages. For their second or third foreign language, they may elect to take a written exam in a regional language. For the other divisions, the examination in the second or third foreign language is oral.

**** Limousin, referred to as "Occitan" in the University District tabulation, has been grouped with half of the number of students in the Dordogne, so as to take into account the linguistic border which divides this district in half, as well as the 9 students from the Charente.

^{*} Alsatian: the examination is oral, and designated as "regional language and culture of Alsatia", German being the literary medium for Alsatian dialects

^{**} For 1991, the number of candidates electing Gallo went up to 696

^{***} Grouped with Gascon is Béarnais, for which the candidates, in 1990, numbered 16+33+228=277, or 18.44% of the total number of candidates electing Gascon. Unlike the University Districts of Clermont-Ferrand, Aix-Marseilles, and Nice, which refer to their regional languages as Auvergnat, Provençal, and Niçois, in the statistics for the University Districts of Bordeaux and Toulouse, Gascon appears only under the generic name of "Occitan". As a result, for Gascon to be counted in the statistics of the linguistic border areas, we had to resort to a theoretical distribution of students electing Gascon and Languedocien.

Distribution of Languages Chosen in each District Provençal: 845 (91,25 %)

An Oberenn Lennegel hag an Emsav

Stourmoù Breizh evit adc'hounit he frankiz a zalc'h un dachenn ec'hon eus lennegezh vrezhonek an XXvet kantved, evel 'm eus bet tu da zisplegañ e studiadennoù all. 1 Ha c'hoazh, n'em eus pledet enno nemet gant an Emsav studiet evel danvez an oberenn lennegel. Al liammoù etre en Emsav hag al lennegezh a c'hall bezañ kemplezhek meurbet, evel m'eo bet displeget gant Pierrette Kermoal en he studiadenn diwar-benn div oberenn Roparz Hemon, ar barzhoneg Gwarizi vras Emer hag ar romant Mari Vorgan. Lakaat a ra anat penaos uhelvennad an emsaver en em ziskouez dindan stumm plac'hed dreistdenel ha kenedus meurbet, Fant ar gorriganez er barzhoneg, ha Levenez ar vorganez er romant. P. Kermoal ne ra ket meneg eus Donalda Kerlaban, ur penntudenn anezhi e danevell Roparz Hemon An Aotrou Bimbochet e Breizh, met anat eo ez eus anezhi un arouez eus uhelvennad an oberour, ur personekadur eus dasorc'higigezh e vro. Roparz Hemon a arver skeudenn ur plac'h dreistdenel pe er-maez an amzer un tammig evel ma rae barzhed an Iwerzhon evit aroueziañ rouantelezh o bro.3 Evit gwir e c'haller lavarout diwarbenn kalz a skrivagnerien vreizhat ar pezh a skrive Youenn Olier diwar-benn Roparz Hemon: "... e oberenn lennegel a zo bet heklev an Emsav dre vras", zoken pa ne vez ket an Emsav danvez an oberenn. 4 Setu dres ar pezh a c'hoarvez gant romant Yeun ar Gow, Ar Gêr villiget. Ar romant a zo bet peurachuet e 1962, met skeudenniñ a ra menozioù boutin en Emsav d'ar mare ma teuas Yeun ar Gow da vezañ oberiant en Emsay, etre 1930 ha 1940, menozioù hag a zo bet disrannet pizh gant Youenn Olier. 5 Kement-se n'eo ket souezh, o vezañ ma voe ganet Yeun ar Gow e 1897. E 1966 ez eas da anaon.

Yeun ar Gow a zispleg en e zanevell penaos, e-kreiz ar Vvet kantved, e reas ar roue Gralon e venoz da guitaat Enez-Vreizh gant e sujidi evit perc'hennañ ur vro nevez, an Arvorig, hag e reas anezhi rouantelezh Kerne. Ne oant ket anezho tec'hidi gannet gant ar Saozon ha rediet da zivroañ. Er c'hontrol e voe: deuet e oant d'an Arvorig dre youl Gralon. Ar roue kadarn ne oa ket deuet a-benn da unaniñ e genvroiz en ur rouantelezh frammet kreñv dindan e veli abalamour da sioù fall ar Gelted: ar vrasoni hag ar warizi. Neuze e reas e venoz da glask un tolead ma c'hellfe sevel enni ur rouantelezh diouzh e ziviz. Abaoe ma oa bet dismantret galloud ar Romaned e oa deut an Arvorig da vezañ diberc'henn, ha laouen e voe an Arvorigiz, kar anezho da Vreizhiz tramor dre ar ouenn hag ar yezh, da gaout ur roue galloudus d'o difenn diouzh argadennoù ar breizherien-vor a zeue da laerezh ha da lazhañ. Leaned ha beleien a oa deuet da-heul ar roue, ha kregiñ a rejont da zistreiñ an Arvorigiz diouzh o falskredennoù pagan. Padal ne voe ket donedigezh ar Vretoned diouzh doare ar gêriz romanekaet, ha dreist-holl diouzh hini keodediz Iz, paganed pinvidik ha lorc'hus anezho. Evito ne oa ar Vretoned nemet Barbared, met gouzout a raent ervat ne c'hallent ket bezañ trec'h d'ar vrezelourien dispont a c'hronne mogerioù-difenn Iz. Kuzul-meur ar geodediz a anzavas aotrouniezh Gralon, gant ma laoskje gant kêriz Iz o gwirioù a geodediz, o frankizoù, o lezennoù hag o boazioù kozh. Gralon a gemeras da bried merc'h penn ar C'huzul Meur, Stella. Ur bloaz war-lerc'h e varvas Stella, goude bezañ lakaet er bed ur verc'h, ar briñsezig Ahes. Desavet e voe ar briñsezig gant he zud kozh, uhelidi faëus ha troet da zismegañsiñ ar Vretoned na gomzent ket latin. Silañ a rejont en he spered un enebiezh kuzh ouzh ar feiz gristen. Kerkent hag e voe deuet d'an oad a c'hwezhek vloaz e fellas d'ar briñsez mont da chom e palez he zud kozh, marvet gant ar vosenn, evit en em ouestlañ da blijadurezhioù difennet ar c'hig. Diwar neuze e krogas an orged da ren war Iz da-heul ar skouer hudur a roe Ahes. A-benn ar fin e teuas ar briñsez da vezañ sklavez ar Briñs Ruz, kannad

an Aerouant. Hemañ a lakaas anezhi da laerezh digant he zad alc'houez ar skluzioù a vire ouzh al lanv da c'houelediñ ar geoded. Ar Briñs Ruz a zigoras ar skluzioù evit skeiñ trema an donvor, o lezel ar briñsez da veuziñ gant e genvroiz. Evel-se e c'hoarvezas liñvadenn Iz, ar gêr villiget.

Buan e teu anat ez eo bet arveret mojenn Gêr Iz gant Yeun ar Gow evit spisaat e venozioù diwar-benn an Emsav. Iz a zo kement ha kêrbenn Vro-C'hall, Pariz. An anv-mañ a dalveze kement ha Par-Iz evit brezhonegerien 'zo. An Iziz a zo deuet da vezañ re laosk evit en emgannañ. Ezhomm o deus eus brezelourien Gralon evit brezeliñ en o lec'h. Setu dres kefridi ar Vreizhiz galvet da zifenn Bro-C'hall ouzh "ar mor german" e-kerz ar c'hentañ brezel-bed, hervez skrivagnerienn ar c'hentañ Emsav evel Yann-Ber Kalloc'h ha Loeiz Herrieu. Skrivagnerien an eil Emsav a bouez ivez war niver digempouez ar soudarded vreizhat rediet da aberzhiñ o buhez evit ur gouarnamant a nac'he dezho o gwirioù, ha broadelourien evel Taldir ha Kerverziou a geñverie breinadurezh ha diskar Bro-C'hall ouzh an izel-impalaerezh roman.

Tud Iz a zo breinet gant o finvidigezh, ha gwallgaset e vez ganto ar beorien reuzeudik ha fallwisket. C'hwezhet in gant al lorc'h, ha n'o deus nemet fae ha dispriz evit sujidi Gralon. Tud na gomzont ket latin a rank bezañ tud gouez, rust ha dichastre. Izili ar c'hentañ Emsav a venne ma vefe roet d'o yezh ha d'o sevenadur hengounel an doujañs ma oant dellezek outo. Un troc'h a raent etre ar spered danvezel romanek hag anien speredel ar Gelted. Evit Erwan Berthou e oa ar sevenedigezh henvoazel vreizhat kenstumm gant un urzhaz natur, tra ma oa dinatur urzhaz ar gevredighezh c'hall. Bourc'hizien Iz a zo kêriz. Ar Vreizhiz a zo tud diwar ar maez. Evit ar pep brasañ eus an Emsav n'en doa den ar c'hêrioù nerzh ebet. Kollet e oa bet gantañ pep emreizh warnañ e-unan tra ma veze ar Brezhon un den gwirion.

Tud Iz a zo chomet staget ouzh falsdoueed ar Romaned. Ar Vreizhiz, er c'hontrol, a zo feal d'ar feiz gristen. Da vare ar c'hentañ Emsav e oa enebet gouarnamant an Trede Republik ouzh an Iliz. Mouezhiet e oa bet lezennoù strizh a-eneb d'ar veleien ha kalz a venec'h hag a leanezed a oa bet rediet da zivroañ. Ar Vreizhiz a oa chomet kristenien vat, ha kalz anezho o doa kroget en o fuzuilhoù kozh evit difenn o ilizoù diouzh ar galloud difeiz. E romant Yeun ar Gow e vez Venus, doueez hudur an orged, keheliet gant tud Iz, o vezañ ma oa ar c'hadaliezh o fec'hed marvel dreist-karet. Dre urzh ar roue Gralon e oa bet serret ar fouzhtiez, met paotañ a rae c'hoazh ar gisti hag an oriadezed. Ar Vreizhiz, er c'hontrol, o deus savet un tibidi d'an Itron Varia, mamm santel Hor Salver ha skouer ar c'hlanded. Tud Iz a zo breinet gant o flijadurezhioù, keit ma chom ar Vreizhiz glan a gorf hag a spered. Da vare ar c'hentañ Emsav et kave kalz a Vreizhiz ne oa eus Paris nemet ur gêr emouestlet d'ar c'hadaliezh, hag abenn emberr e teufe Bro-C'hall a-bezh da vezañ breinet gant kleñvedoù lous.

Splann eo an devoud: un oberenn lennegel a zo bet arveret evel ur benvegbrezel evit tagañ ar C'hallaoued. Distruj Iz a dalvez kement ha diskar galloud Paris. Diouganañ a ra trec'h ar Vreizhiz, a vo adarre ar vistri e Breizh.

Reun ar C'halan

(The struggle of the Breton people against French rule is often the subject of literary works. At times, however, the relationship between Breton writers of the *Emsav* and their literary creation is far from obvious, as evidenced in Pierrette

Kermoal's study of Roparz Hemon's poem *Gwarizi vras Emer* (Emer's Jealousy) and of his novel *Mari-Vorgan* (The Mermaid). In the two works, the unattainable ideal of Breton independence takes the symbolic appearance of an otherworldly woman, a fay or a mermaid. In Yeun ar Gow's historical romance, *Ar Gêr Villiget* (The Cursed City), the author uses the legend of the submerged city of Is, which he places in the fifth century A.D., as a weapon against the political and cultural imperialism of the French government in the XXth century.)

- 1. "Poets and Politics: The Revival of Nationalism in Breton Poetry since World War II", World Literature Today, Vol. 54, no 2 (Spring 1980), pp. 218-222; "Modern Breton Fiction and the Emsav", Keltoi, vol 2, no 2, pp. 15-20
- 2. P. Kermoal, "Eus Gwarizi vras Emer da vMari Vorgan", Preder, no 90
- 3. Kv. Baile in Scáil hag Echtra Mac Echdach Mugmedón
- 4. Youenn Olier, Istor an Emsav, vol. I, Preder, Kaier 15-16 (Du 1960), p. 51
- 5. Youenn Olier, *Istor an Emsav* (Roazhon: Imbourc'h, 1972), levrenn II, pp. 143-144, 151-152, 159-160, 177-178, 195-196; levrenn III, pp. 261-264, 283-284

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DIWAN

Lois Kuter

Diwan began its school year this September with 23 schools and 832 students—an increase of 24% (468 students in preschool classes, 300 in primary school and 64 in the secondary level). Two new preschools were opened: in Baud (Morbihan) and Saint-Nazaire (Loire-Atlantique). The College Roparz Hemon (secondary level), located in Relecq-Kerhuon just outside Brest, opened its "3rd level" with eight students. This completes the first cycle at the secondary level which is made up of 6th, 5th, 4th and 3rd—the 3rd being the most advanced level.

The continued growth of enrollment in Diwan schools is good news, but there is also good news on the financial front. For the first time in its 14 years, Diwan will balance its budget (for 1991). This is possible thanks to an investment from the General Council of Finistère for teacher training. The General Council of Brittany is also due to approve a grant of one million francs for Diwan.

It appears that Diwan's seven million franc debt will also be resolved soon. The Region of Brittany (four departments) will cover half of the debt, with all five departments taking care of the rest in proportion to the number of students in Diwan schools. This does not mean that 1992 will be an easy year, and Diwan administrators are well aware of the continuing financial challenges. While Diwan's contract with the French State covers some teachers' salaries, it does not cover any of Diwan's work at the secondary school level. The development of new school books and teaching aids in the Breton language, as well as an increasing number of students enrolling will mean a growing budget to meet. This still counts on effective fundraising and contributions from all levels of the Breton population.

Although the members of the U.S. ICDBL have not been able to contribute much in the way of money to the Diwan schools, we have been proud to do what we can to support Diwan during our first ten years of activity.

"Celtic Music of Spain": Milladoiro

Milladoiro. Castellum honesti - Celtic Music from Spain. Green Linnet Records, GLCD 3055, 1991. (Green Linnet Records Inc., 43 Beaver Brook Road, Danbury, Connecticut 06810).

Introduced by Lois Kuter

Galiza (the name of Galicia in the Breton language) is a country within Spain--a country with a Celtic heritage. While not always recognized as a cultural cousin by the other Celtic countries of Europe, people of Galicia have for many years recognized and cherished this part of their complex heritage.

Located above Portugal on the far northwestern tip of Spain, Galicia has a population of approximately 3 million and is made up of four provinces with the capital cities of Lugo, La Coruña, Orense and Pontevedra. The economy of Galicia is based on fishing and farming, with small farms set in rolling green hills and fishing villages in small rocky inlets. The countryside bears a striking resemblance to areas of of Brittany, Wales, Ireland and Scotland, and a common Celtic ancestry has traces in Galician music and folklore.

An ancient presence of Celtic peoples in Galicia is marked by numerous place names with Celtic roots. While Gallego, the Galician language, is a Romance language (like Spanish), it has Celtic influences in its phonetics and vocabulary. The Celtic elements still found in Galcia's culture today can be traced primarily to Celts from the British Isles who emigrated to both Brittany and Galicia in the 5th to 7th centuries, bringing Celtic elements back again to a country with an even more ancient Celtic heritage.

The movement of peoples throughout Europe in ancient times gives Galicia a complex cultural history. In the 6th to 8th centuries the Swabians from Germany established a kingdom in Galicia. Compared to the rest of Spain, Galicia was relatively untouched by the Arabic influences so important elsewhere, but it was attacked twice by Islamic forces—in 711 and then raided by the Moorish king Almazor in 977.

The Christianization of Galicia began in the 1st century A.D. with Romanization of this part of Spain. The discovery of the tomb of St. James in the 8th century made the city of Santiago de Compostela the site of a major pilgrimage to Galicia in the Middle Ages (and pilgrims continue to come to the cathedral in this city today). Pilgrims from throughout Europe traveled to the city, making it a center for economic and cultural exchange. By the 12th and 13th centuries Galicia had become renowned for its poetry and the Galician language was a major literary language of Spain. But, Galicia also began to lose its political independence at this period in history and by the 15th century it had been drawn into a centralized Spain which favored neither economic nor cultural development in Galicia.

As in other countries of Europe, the 19th and early 20th centuries were periods of cultural renaissance and a movement for more political autonomy. By a large majority, Galicians voted for a statue of autonomy in 1936. Under the Franco regime which was to follow this was not to come about. Despite the loss of hope for any political independence, and continued cultural oppression during Franco's period, people of Galicia continued to speak their unique language, and music and dance along with literature and theater, served as an expression of their intentions to remain Galician.

Galicians have recognized the Celtic element in their culture through decades of participation in inter-Celtic festivals, and links with Brittany are especially strong. Since the late 1960s Galician dance troupes and bagpipe bands (which use

the bagpipe native to Galicia called the gaita) have traveled to Brittany regularly to tour and participate in festivals. The Inter-Celtic Festival of Lorient includes some 200 Galician musicians and dancers each year. And Breton musicians frequently travel to Galicia as well ... which is marked by the presence of Galician tunes on Breton record albums (Bleizi Ruz, Patrick Molard and Kevrenn Alre, to mention just three).

The cultural exchanges have paralleled economic links. The Brittany-Galicia Committee was established in 1966 and a ferry line began operating in 1973 between St. Nazaire and Vigo. The twinning of cities in Brittany and Galicia is another means of keeping contacts strong.

The distinctiveness of Galician culture is undeniable, and while Celtic traces may be only faintly auidlbe to most listeners, the sense of common ancestry is strong. All of the Celtic countries have developed unique musical styles—from Welsh choirs to Irish sean nos, Hebridean waulking songs or Breton kan ha diskan—which have only faint echos in the traditions of Celtic neighbors. Yet, on numerous occasions occasions I have heard musicians claim that even though their styles of music are not alike, there is something that happens when they get together with other Celts—a feeling of a common spirit and a sense of being at home. Galicians are part of this spiritual network and join in annual celebrations at music and dance festivals.

The most well known musical group of Galicia is Milladoiro, composed of seven men who first met while university students in the 1960s in Santiago de Compostela. They have been performing for nearly three decades, and continue to get better and better in presenting the lovely melodies and distinctive dances of Galicia. It is not misleading to label them the Chieftans of Galicia—and, indeed, their style is not too far different from that of the Chieftans. Milladoiro's records have been recorded in Dublin at the Windmill Lane Studio and they have shared many stages with the Chieftans. You will find them, in fact, on the 1988 anniversary album for the Chieftans recorded at the Gaiety Theatre. Like the Chieftans, Milladoiro has a classical touch in its style, and the musicians of the group pull from a study of Medieval music as well as jazz and pop traditions.

While Milladoiro makes only its first tour in the U.S. this Fall, their skills have been recognized in Europe for quite some time. They have been awarded three major prizes for their creativity: the "Pedron de Ouro" in 1985 in recognition of their contributions to Galician music, the "Premio Goya 1986: given by the Academia de las Artes y de las Ciencias Cinematograficas de Espana, and the "Premio Santiago" in 1987 awarded by TVE. The latter two awards marked the skills of Milladoiro in composing film music.

Milladoiro has recorded eight albums in the 1980s (and has appeared on a number of others), and their latest has been released in the U.S. on the Green Linnet label. This was released in 1989 as "Castellum honesti" which appears on the 1991 compact disc along with the much bolder title "Celtic Music from Spain." It is a gem—ten beautiful melodies and lively dances from the Galician tradition which have been rearranged by this creative ensemble. The traditional roots are still firmly planted and enhanced by the creative way in which these musicians water them.

The seven members of Milladoiro--Michel Canada, Nando Casal, Moncho Garcia Rei, Anton Seoane, Rodrigo Romani, Xose Anton F. Mendez, Xose V. Ferreiros--use dozens of instruments in a very rich blend of sounds. Prominent are the gaitas, the bagpipe of Galicia, but equally important are fiddle, Celtic harp, tin whistle, flute, ocarina, clarinet, uillean pipes, oboe, pandereta, percussion, teclados, guitar, mandolin and accordion.

The CD gets better with each listen as you grasp the more subtle elements of each arrangement. This is an instantly likeable recording with enough variety to please everyone. There is a great deal of energy in the dances which will get the footstompers on their feet, and the slower airs are exquisite. The musicians of Milladoiro are experienced professionals with full technical command of their many instruments. But, they do not get bogged down in mere virtuosity. While very well polished, their arrangements are not tedious. The unique tones and harmonies of the gaità add a particular zest.

The only thing this new CD fails to do is provide much in the way of information about Milladoiro and their music. The introduction of the band is minimal -- several short paragraphs which give only only the sparest introduction to the members of the band and their decades of musical activity. There is no information whatsoever about the music they play. Titles are given with no translation. As the first recording to really become accessible to Americans, it is too bad that so little was done to introduce Milladoiro, their music or Galicia. Although technically, the sound of the CD is excellent, one can only guess that the recording was prepared in haste so that it would be available for the band's tour (which ends November 16). Indeed, a great deal more could have been done on the artistic level to make the CD liner visually more interesting and attractive, in addition to providing more information. Hopefully, Green Linnet will assume that American listeners want to know more when future recordings are released.

Unfortunately, the timing of this newsletter was not good for the purpose of helping readers find out about the Fall tour by Milladoiro and most of their tour will be over by the time the mailing goes out. But, for those who might be able to catch them for some of the later dates of the tour, here is part of their schedule:

November 7 Jefferson House, Elizabeth, New Jersey

November 8 Irish-American Center, Chicago, Illinois

November 9 Victoria Theater, Dayton, Ohio

November 10 Baird Auditorium, Washington, D.C.

November 11 Hub Auditorium, Penn State University, University Park, Penna.

November 14 Rosebud Cafe, Pittsburgh, Pennsylvania

November 15 International House, Philadelphia, Pennsylvania

November 16 St. John The Divine, New York City, New York

For more information about this tour, or to lend encouragement for a future tour by Milladoiro, the following is their U.S. Manager:

> Hershel Freeman Agency 1404 Vickers Avenue Durham, NC 27707

(919) 493-6208

Other recordings by Milladoiro include: A Galicia de Maeoloc (Edit. Ruada, 1980); O Berro Seco (Edit. Ruada, 1981); Milladoiro 3 (Edit. CBS, 1982); Solfafria (Edit. CBS, 1985); Galicia no pais das marvaillas (Edit. CBS); and Divinas palabras (Edit. Ion/Ariola, 1987).

THE CALVAIRES OF BRITTANY A Photographic Exhibit and Colloquium, DePaul University, Chicago

A LOOK AT BRITTANY: ITS CALVARIES, ITS FAIENCE

An Exhibition at the DePaul Art Gallery January 6 to March 29, 1992

Photographs by Stanley J. Damberger and Ellin M. Kelly, DePaul University
Photo Editor -- Kathleen Culbert-Aguilar, Chicago
Photo Prints by Paul Zakoian, Chicago
Faience statues on loan from Millicent Mali, East Greenwich, RI

This exhibit will include approximately forty 16 x 20 black and white photographs of Brittany's unique great calvaries. The exhibit will be open to the general publc Monday through Friday, and at specific times on at least two Saturdays and two Sundays during the two months. Two professors from DePaul University's English Department, Stanley Damberger and Ellin M. Kelly, took the photographs during July 1990. Stanley Damberger is director of the Honors Program in the College of Liberal Arts and Sciences and is a Renaissance specialist. Ellin M. Kelly is a Medievalist and has publications on Medieval literature and on St. Elizabeth Seton. They have co-authored three articles on the calvaries of Brittany. Kathleen Culver-Aguillar, a professional photographer in Chicago, has served as editor for the photographs. Paul Zakorian, also a professional photographer from Chicago, produced the 16 x 20 black and white prints. Generous grants from a DePaul alumna, Elizabeth Meik Gallagher of San Jose, California, a photographer who has visited the calvaires, provided the funding for the prints. Thanks to information supplied by the U.S. ICDBL, Professor Ellin Kelly was able to contact Millicent Mali, editor of The Old Quimper Review, who has generously agreed to lend statues from her collection of Quimper faience.

DePaul Art Gallery: McGaw Hall, DePaul University, 802 W. Belden Avenue, Chicago, IL

Gallery Hours: Monday through Friday, 10 a.m. to 4 p.m.

Special hours: Sunday, January 19, 1 to 5 p.m. during DePaul Open

House

For Information call: (312) 362-8330, 362-8194, or 362-5353.

A LOOK AT BRITTANY: ART, RELIGION, AND CULTURE

A Colloquium of five lectures, open to the public

In conjunction with the photographic exhibit, DePaul's Master of Liberal Studies Program will sponsor a colloquium of five lectures which will be open to the public.

1) Gauguin in Brittany. Dr. Mary Gedo, a frequent lecturer at the Art Institute of Chicago and the author of articles on art history, a book on Picasso, and the editor of a book of essays on Gauguin. January 15, 1992, 6:00 p.m., The Commons, 2324 N. Fremont, Chicago. A reception will follow in the atrium of McGaw Hall, adjacent to the exhibition, which will be open for viewing. Free parking is available on a limited basis.

Although not part of the colloquium lectures, a guided walk through the gallery will be given January 22, 1992, 4:00-5:00 p.m.

- 2) The Parish Enclosures and Calvaries of Brittany. Professors Stanley Damberger and Ellin M. Kelly, English Department, DePaul University. January 29, 6:00 p.m., Room 254, Schmitt Academic Center, 2323 N. Seminary Avenue, Chicago. A guided walk through the gallery will follow the lecture.
- The Iconography of Hell. Professor Clifford Davidson of Western Michigan University, Editor of Comparative Drama. Professor Fowler has published several books on the relationship of Medieval iconography to drama and has recently completed a book on the iconography of Hell. He will be able to link other late Medieval depictions of Hell to the scenes of the Harrowing of Hell and the Hell mouth on the Breton calvaries. February 5, 6:00 p.m., Room 254, Schmitt Academic Center, 2323 N. Seminary Avenue, Chicago. Gallery will be open until 6:00 p.m. that evening.
- The Staging of the Cornish Medieval Drama. Professor Emeritus David C. Fowler, Department of English, University of Washington. Professor Fowler has written several books on medieval literature, has visited several calvaries, and is convinced of their link to Medieval drama, a conviction similar to that Professors Damberger and Kelly made recently in Comparative Drama concerning the close association between a Breton Passion Play, Burzud Braz Jezuz, and scenes on the calvaries. Breton and Cornish belong to the same language family, and cultural development in both areas is similar. February 12, 6:00 p.m., Room 254, Schmitt Academic Center, 2323 N. Seminary Avenue, Chicago. Gallery will be open until 6:00 p.m. that evening.
- 5) Other Aspects of Breton Culture. Yann Stephan, a lecturer at the Alliance Française de Chicago and a native of Brittany, born in Lorient. Mr. Stephan conducted a course on Brittany for the Alliance Française during the Winter Session 1990. February 19, 6:00 p.m., Room 254, Schmitt Academic Center, 2323 N. Seminary Avenue, Chicago. Gallery will be open until 6:00 p.m. this evening.

Although not officially part of the colloquium an additional lecture, also open to the public will be offered:

Quimper Faience. Millicent Mali, the Editor of The Old Quimper Review and a collector of faience who has some statues on exhibit with the photographic works. Friday, February 28, 6:00 p.m., Room 254, Schmitt Academic Center, 2323 N. Seminary Avenue, Chicago.

The Exhibit and Colloquium are sponsored by the College of Liberal Arts and Sciences and DePaul University together with the Departments of Art and English and the Master of Arts/Liberal Studies Program, and by a grant from the Illinois Humanities Council. The photographs in the exhibit were underwritten by generous grants from DePaul Alumna, Elizabeth Meik Gallagher.

BACKGROUND ON THE BRETON CALVARIES

Perhaps the most distinctive monuments in rural Lower Brittany, the westernmost section of France comprising the Department of Finistère and part of Morbihan and Côtes d'Armor, are the parish enclosures found in hundreds of towns and villages. These enclosures, carefully tended by the local residents, attest to the strong religious faith of generations of Bretons. They reveal aspects of a distinctly

religious culture, preserved down to the present because of the geographic isolation of Lower Brittany and the strict religious traditionalism of its people. The majority of these enclosures date from the mid-fifteenth to the mid-seventeenth centuries. Because of its geographical position at the western edge of France, Lower Brittany escaped the ravages of certain military conflicts, especially that between the Huguenots and the Catholic League before its resolution after Henry IV made his peace with Rome, but the Huguenots had made few inroads in the staunchly Catholic areas of Lower Brittany. Later, the destruction of the French Revolution only rarely reached the western extremities. However, when the Allies shelled the Breton coast in the Brest area during World War II, the enclosures at Plougastel-Daoulas sustained serious damage, later repaired with the financial help of American servicemen.

In each Breton town or village, all roads seem to converge at or near the church, the spiritual and geographic center. A parish enclosure usually included several specific features: an encircling wall with the principal entrance, sometimes known as the gate of the dead or the triumphal arch; a parish church or chapel with its south porch as the main entrance; a cemetary; an ossuary chapel; and a calvary, frequently at the center of the cemetary.

Originally, the enclosure wall encompassed the parish cemetary; however, some parishes, noted for their great calvaries, have removed their cemetaries from the enclosure and replaced them with lawn, trees, and flowers, diminishing the funereal role of the enclosed space.

For two DePaul professors, Stanley Damberger and Ellin M. Kelly, the calvaries have been and continue to be the most striking features of these enclosures; this caused them to give most of their attention to these uniquely Breton monuments during trips to Brittany in 1984, 1986, and 1990. Although France is dotted with roadside crucifixes, the Breton calvary goes beyond simple crucifixes to incorporate statuary of witnesses to the life, passion, death, and resurrection of Christ, or of saints particularly memorialized in Brittany or by a specific parish. Although the professors have studied and photographed more than sixty different calvaries, especially in Finistère which has the greatest number, the photo exhibit will concentrate on the great calvaries of Plougonven, Guimilau, Plougastel-Daoulas, Pleyben, and Saint-Thegonnec. Only within the last ten years have French publications on the calvaries become available. This exhibit, focusing on the great calvaries through the photographs accompanied by a descriptive, historical catalog, will make available to the Chicago audience material not readily available to the American public. In their joint lecture on January 29, the professors will discuss various examples of calvaries from the simple to the complex great ones.

None of the lesser calvaries, no matter how interesting, can equal in magnificence the expanded great calvaries; these are unusual in their extensive statuary groupings, bas-reliefs, and frieze carvings, usually of scenes from the life of Christ, especially the passion and related apocryphal scenes, but sometimes including the Evangelists, other apostles, local saints or those known throughout Europe, but also including a few sinners. Restricted by the canonical stories, mainly from the New Testament, and by traditions associated with local and other saints, the sculptors of the calvaries depicted many of the same scenes but inevitably shaped their figures and introduced unique details which stretched the narrative and iconographic formulas. Some scenes, such as the Flight into Egypt, the Last Supper, and Christ Washing the Feet of the Apostle Peter, are included in some, excluded in others.

In most instances the central crucified Christ and below Him the Risen Christ face the west, symbolically affirming the east as the source of light, grace, and spiritual redemption; but the carvings, groupsings of figures, the organization of the bases—oblong, octagonal, some with extended corners and archways—and their general location relative to the enclosure walls and entry gates, the ossuary, and the church make each great calvary visually and artistically unique. The earliest great calvary of Notre Dame de Tronoen, sculpted of a softer schist, dates from 1450, the lastest at Saint—Thegonnec from 1610.

Even though verbal descriptions cannot do justice to these granite sculptured monuments, a brief outline of the statuary groups in the one at Plougonven will give some idea of their complexity. This calvary, erected in 1554, was restored in 1897 by the sculptor Yann Larc'hantec. It is forty feet to the south of the church porch on an octagonal base, forty feet in circumference. This base rises eight feet to the first level and four feet to the second level, which also contains a slightly raised and recessed table supporting the three crosses. The monument's overall height is approximately thirty-one-and-a-half feet. Mouldings frame the base, and ledge mouldings with ridged recessions extend for the areas on which the figures rest.

The narrative sequence begins with full relief figures on the south face and includes ten scenes on the lower or first level. On the south face, (1) the Annunciation, (2) the Visitation; on the southeast face, (3) the Nativity, (4) the Adoration of the Magi; on the northeast face, (5) Jesus and the Doctors; on the north face, (6) the Baptism of Jesus; on the northwest face, (7) the Temptation of Jesus, (8) the Agony in the Garden, (9) the Arrest of Jesus and Peter Striking Malchus; and finally on the southwest face (10) St. Yves, patron of the parish and the advocate of the poor, between a rich man and a peasant.

On the upper register five scenes lead to the Crucifixion; on the south face, (11) Christ of the Outrages; on the southeast face, (12) the Flagellation and (13) the Crowning with Thorns; between the southeast and east face, (14) Jesus before Pilate; on the northeast and north faces, (15) the Way of the Cross. Directly above, elevated on a smaller third platform, stands the single figure of Jesus as Ecce Homo.

The Crucifixion is the uppermost, central, and dominant scene: three cross-bearing columns, facing west and slightly south, rise from the upper platform of the octagonal base. The central crucifix has double crossbars: on the upper, the Virgin and St. John with St. Peter and St. Paul on the reverse; on the lower two mounted horsemen—Longinus pointing to his eyes with his left hand, and Stephaton. Although the thieves are tied to their crosses, their bodies do not suggest suffering; only the facial expression of the bad thief distinguishes him.

The four remaining scenes represent events following the death of Christ: directly beneath the central crucifix, (16) the Piets or Descent from the Cross; on the northwest face, directly above the Temptration of Christ, (17) the Entombment; on the west face (18) the Harrowing of Hell; and on the southwest face, directly below the Crucifixion, (19) the Resurrection.

A FURTHER EXHIBITION

The exhibit will have additional exposure during two weeks, March 15 to 27, 1992, at the Art Gallery of Saint Mary-of the Woods College, near Terre Haute, Indiana. Since this college is close to the Indiana/Illinois border, the exhibit will give residents of the area from both Indiana and Illinois and opportunity to become acquainted with these impressive monuments.

Breton Calvaires and The Tourist

Lois Kuter

Although we think of the calvaries of Brittany today as a major tourist attraction, literature from the second half of the nineteenth century and early twentieth century, does not include a great deal of reference to these features. Travelers to Brittany in these periods invariably mention the standing stones of Carnac, and usually a church or two is included in their description, but the calvaries were mentioned in only six of 53 articles I reviewed dating between 1854 and 1930.

My review of travel literature of the 19th century is at this point still very preliminary, but the following references to calvaires may be of interest to Bro Nevez readers. The first reference I found dates from 1875: "Wanderings in Brittany" (Harper's New Monthly Magazine, July 1875, p. 216). In the twenty pages of this relatively lengthy account which covers travel throughout western Brittany, churches are described in some detail. A drawing of the calvary at Pleyben is included, but only one reference is made to the calvaries in the text:

Leaving St. Pol-de-Leon, Morlaix, and that very interesting region abounding in beautiful churches, clavaries of extraordinary elaborateness, like that of Guimilau, which a young Breton lady described to me as "tout à fait délicieux," and many spots of historic and legendary interest, I came to Landivisiau, and saw beyond, perched on a lofty precipitous crag by the peaceful waters of the Elorn, the remains of the castle of Roche-Maurice, one of the finest bits in Brittany.

Somewhat more informative is a description found in an 1882 account: "Recollections of a tour in Brittany" (The Cornhill Magazine, June 1882, p. 727).

Closely connected, both in site and in character, with the churches are the quaintly-sculptured Calvaries still remaining, sometimes in a mutilated condition, in many of the churchyards, of which that at Plougastel-Daoulas, approached by a very pretty drive along the estuary of the Elorn from Landerneau, is the most elaborate extant example, though it dates only from 1602, and has been allowed to fall into a somewhat dilapidated state. An English gentleman whom I met at Morlaix told me that an antiquarian society, to which he belonged, had undertaken its restoration. It is constructed of the Keranton stone found in the neighboring quarries, and raised on a lofty pedastel with scenes from the Life and Passion of our Lord sculptured round the base. Its rude mediaevalism of form is strangely out of keeping with the spacious modern church which overshadows it, with a tower commanding an extensive view over the Bay of Daoulas.

An English visitor to the Côtes-du-Nord in 1885, describes ossuaries and the exhumation of the dead in detail, including a few comments on calvaries ("Through the Côtes-du-Nord" The English Illustrated Magazine, Vol. 3, December 1885, pp. 178 and 179):

One of the most curious customs of the country is the exhumation of bodies that have been buried some time, and the preservation of the skull, the rest of the bones being thrown into the ossuary or reliquaire. This bone-house was formerly to be met with in all Breton churchyards, usually surmounted by a Calvary, or sculptured representation of the Crucifixion, with many additional figures and subjects in bas-relief. Some of these Calvaries are very interesting

and elaborate, but none are of a very high order of merit as works of art, the Breton ideal being a figure of curiously short proportions, with a very large head. At St. Thegonnec, near Morlaix, os one of the most celebrated, which is well worth a visit, the rude sculptures producing a very rich effect. There is moreover a group of life-size figures to be seen in the crypt of the adjacent mortuary chapel, which evinces great ability on the part of the sculptor. The subject is the Entombment, and it is treated with much pathos, some of the heads being really fine, and the whole impressive. This work is of comparatively recent times, the date affixed being 1702.

Little more is offered to the armchair traveler in a 1915 article in The National Geographic Magazine by Arthur Stanley Riggs ("The Beauties of France" Vol. 28, November 1915, pp. 407 and 411):

The Breton takes his religion with the seriousness of a Puritan. All over France crosses rise by the waysides, where the peasant may pour out his simple soul in prayer and forget for one refreshing moment the burden and heat of the day; and in Dauphiné there are miniature crosses, even in the fields, for the birds; but in Brittany the cross is often a great Calvary, with the figure of the Christ crucified between the thieves. Sometimes, as at Pleyben, it surmounts a structure like a Roman triumphal arch.

At Plougastel the most wonderful specimen of all has a great pedastal covered with curiously rustic figures which speak the patois of the people and portray the story of the Passion on the sloping ground of Golgotha, while below them the beautiful high-relief frieze supplements the more striking details with its quieter scenes. By cross-road and in churchyard these weird monuments give a bizarre touch that is unforgettable. These calvaires are no mere matter of architecture, either; they stand for the people. The churches themselves throughout the province are relatively simple and austere. It is the human side of Brittany, the quaint, artless, undemonstrative people and their customs and costumes that claim attention most of all.

In his 1930 article, "Brittany: the backward child of a stern environment", Harold S. Kemps has no flattering words concerning the people of Brittany. Albeit crude, the calvaire is presented as a tourist attraction: (The Journal of Geography, Sept. 1930)

The village church is of granite, and because granite is a difficult material in unskilled hands, however devout, the Breton artisans developed a diminutive spire of granite which was adapted to the material and which has no duplicate elsewhere—one of the most distinctive, wide—spread and delightful things in the province and definitely tied up to the granite area. Beside the church one generally finds that delight of the tourist—the calvaire—a calvary, or crucifix, of granite, some ten to twenty feet high. Since a crucifix demands at least one figure, stone—cutters, in spite of their hard material, developed a crude skill at figure—sculpture which led them to add mourning figures about the foot of the cross. So strangely crude, or impressively naturalistic are these figures, that again the resistant material available has helped to evolve a "novelty" for present—day visitors.

Nature in Brittany: A New Book

Lois Kuter

Nature en Bretagne. François de Beaulieu and Jean-Louis Le Moigne. Editions Chasse-Marée/Ar Men. (due November 1991). approx. 9x12", 304 pages.

Anyone who has traveled to Brittany cannot fail to appreciate the beauty of its countryside and seasides. This new publication by Le Chasse-Marré/Ar Men presents the natural environment of Brittany in a text of over 300 pages by François de Beaulieu, richly illustrated with 250 color photographs by Jean-Louis Le Moigne and 40 drawings by Jacques Hamon.

Arranged by seasons, this guide presents the wide range of ecological systems within Brittany--bays and estuaries, forests, springs, streams and rivers, wetlands, salt marshes, dunes, islands, cliffs and valleys--and all the plants and animals which inhabit these environments. Among the inhabitants is man, and this book also presents the role of Bretons in shaping unique landscapes.

While Nature en Bretagne is full of beautiful and spectacular photography, it is not just a coffee-table show piece. François de Beaulieu writes for non-specialists but has collaborated with scientists: ornithologists, botanists, oceanographers, and entomologists. He and photographer Jean-Louis Le Moigne have worked closely with SEPNB (La Société pour l'étude et la protection de la nature en Bretagne), publisher of the scholarly journal Penn ar Bed, which has been active for over 30 years in research and work to protect natural reserves in Brittany. Without even seeing this new book, it can be recommended with no reservations as to the quality of its content.

The bulk of Nature en Bretagne is a presentation of plant and animal life of Brittany (with particular attention to birds), but an Annex promises to be extremely useful to those who want to explore Brittany's natural environment—especially foreign visitors who need some basics that Bretons may take for granted. Included are a listing of naturalists, a map of museums, eco-museums, and nature reserves, and a bibliography with 280 references. An index includes 1,000 species of plants and animals cited in the text. This is a publication for campers and hikers, but it is also a basic source of information for naturalists and the more serious scholars.

The publication of such a work by Editions Chasse-Marée/Ar Men is most appropriate given the very high quality of all their publications. One can be assured that this book will be a gem visually, and indeed, the brief preview of photos and introduction to photographer Jean-Louis Le Moigne in the most recent issue of ar Men magazine (no. 38, October 1991, pp. 2-9), leaves no doubt.

The magazine Ar Men has published a number of fine articles by François de Beaulieu and other Breton naturalists. A listing of these is presented below for those who might like to do a little "hiking" in the Breton countryside. The list is chronological, starting with the 2nd issue of Ar Men, published in April 1986.

A BIBLIOGRAPHY OF ARTICLES FROM AR MEN MAGAZINE ON NATURE IN BRITTANY

- E. W. I. Davies. "Chasses à courre aux sangliers au milieu du XIXe siècle" **Ar Men** 2, April 1986, pp. 32-39. (history of hunts for wild boars in 19th century Brittany).
- Eric Berthou. "Protèger la nature en Bretagne--la S.E.P.N.B a trente ans" Ar Men 6, December 1986, pp. 2-21. (30-year history and current work of the Société pour l'étude et la protection de la nature en Bretagne--a very active environmental and research organization in Brittany. Inlcudes map and listing of nature reserves throughout Brittany).
- Jean Lallouët. "La Maison Ragot à Loudéac--un rêve de pêcheur à la ligne" Ar Men 9, June 1987, pp. 2-15. (Portrait of a fly-fisherman and his business of creating fishing flies. Includes excellent description of the wealth of streams and rivers in Brittany).
- S.E.P.N.B. "Trois espèces d'oiseaux à sauver" Ar Men 9, June 1987, p. 58 (A short note on SEPNB campaign to save the environment of three threatened bird species).
- François de Beaulieu. "Les oiseaux des Landes--un équilibre fragile" **Ar Men** 11, October 1987, pp. 34-43. (Birds and environment of wetlands in the area from Vitré to Pointe du Raz).
- François de Beaulieu. "Tout un paysage à refaire" Ar Men 12, December 1987, pp. 54-55. (Note on aftermath of October hurricane/tornados which devastated the Breton countryside).
- François de Beaulieu. "Refaire un paysage" **Ar Men** 13, February 1988, pp. 48-51. (A report on the impact of the October 1987 hurricane which devastated Brittany and efforts to replant trees).
- Pierre Tanguy. "Erwan Tymen-des jardins pour vivre" Ar Men 15, June 1988, pp. 2-15. (Portrait of a well known gardiner near Lorient who incorporates nature into his garden designs).
- François de Beaulieu. "La nagture en Bretagne" **Ar Men** 16, August 1988, pp. 65-70. (An annotated bibliography of basic works on the natural environment of Brittany).
- François de Beaulieu. "Les salines de Falguérec-Séné--commen naît et vit une réserve" Ar Men 17, October 1988, pp. 40-51. (Portrait of a salt marsh wildlife reserve).
- Christhine Le Portal. "L'eau pure--un enjeu économique majeur" Ar Men 20, April 1989, pp. 2-19. (Excellent presentation of state of streams and rivers of Brittany; pollution and work to imporve water quality is described, with a focus on work of "Eau et Rivières").
- François de Beaulieu. "Les derniers loups--la fin d'un grand prédateur" Ar Men 20, April 1989, pp. 20-33. (Gone for a century, but still alive in folklore, this article presented the wolf and its disappearance in Brittany).
- J. -P. Cuillandre and J.-L. le Moigne (photographs). "Les oiseaux de mer dans l'archipel de Molène" **Ar Men** 23, October 1989, pp. 22-35. (Sea birds and their study on the western islands of Molène off the far western tip of Brittany).
- Christhine Le Portal. "Les haies et le bocage--un capital naturel à retrouver"

 Ar Men 24, December 1989, pp. 2-11. (the important ecological role of hedges
 and bushes bordering farm fields that have been so characteristic of the Breton
 countryside--yet eliminated in recent years to build bigger fields).

- François de Beaulieu. "En baie d'Audierne--un lumineux et fragile paradis" **Ar Men** 30, September 1990, pp. 18-29. (Study of the ecological balance in the Audierne Bay of southwestern Brittany).
- "La loutre-gardienne secrète de l'eau pure" **Ar Men** 32, January 1991, pp. 34-47 (The otter in Brittany and its role in preserving an ecological balance, its threatened state and work to preserve its habitat).
- Daniel Giraudon. "Le serpent en Trégor--croyances et superstitions" Ar Men 34, April 1991. (Beliefs and superstitions about snakes).
- "Le Parc d'Armorique--quelques intuitions pour l'avenir" Ar Men 35, May 1991, pp. 2-13. (At times controversial, this large park area established in 1969 has been a center for study, conservation and education about Breton plants and animals).
- François de Beaulieu. "Jean-Louis Le Moigne--naturaliste et photographe" Ar Men 38, October 1991, pp. 2-9. (Presentation of nature photographer and his research and philosophy; includes a number of exceptional photographs).
- André Dhôtel. "Le vrai mystère des champignons" **Ar Men** 38, October 1991, pp. 24-35. (presentation of drawings of mushrooms by artist Y. Jean-Haffen to illustrate work of mycologist Roger Heim; presentation also of drawings of 19th century artist le Capitaine Pelletier. Botanical and artistic side of mushrooms).

Back issues of Ar Men can be purchased for 60 francs each. Orders for this and information to order Nature en Bretagne can be addressed to:

Le Chasse-Marée/Ar Men Abri du marin - B.P. 159 29171 Douarnenez Cedex, France

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SOME BOOK NOTES

A Breton Family in America - The Lucas Story. Mahlon Lucas Henderson. (copies available c/o Mr. Paul R. Henderson, 3025 Greencastle Road, Burtonsville, MD 20866). \$20 including shipping and handling; 10% discount for ICDBL members.

Presented by Mahlon L. Henderson

Sparked by the discovery by a Breton architect in Quimper of the vestiges of a correspondence begun a century before, and followed by an intermittent international research project lasting another 35 years, this book explores the origins and history of the family of Pascal and Marie-Louise Lucas who emigrated from Brittany's Belle Isle in 1854, settled initially in West Virginia, and spread over the Americas. It gives some background of Brittany, and the ancient letters give insight into the life of the pioneering emigrants.

A Breton Family in America - continued

A coded geneological listing of all known descendants—some 1,100 of them—of the original emigrant family is given with much anecdotal history. A partial listing is shown for the siblings of the emigrant pair and their descendants, most of whom remained in France.

This Lucas family still retains close ties and holds annual reunions in the area of the original settlement, and there have been many visits between "cousins" in France and the United States. Accounts of many of these contacts are given in the text.

* * *

Eclipses et renaissance des jeux populaires (des traditions aux régions dans l'europe de demain--Rencontre International de Berrien, 14-22 Avril 1990). Jean-Jacques Barreau and Guy Jaouen. Institut International Anthropologie Corporelle, Fédération de Gouren, and Shol-Uhel ar Vro, April 1991. 139 pages.

Reviewed by Lois Kuter

From time to time in **Bro Nevez** we have reported on the work of the International Federation of Celtic Wrestling and continued growth of wrestlers in Brittany who practice an ancient form of Breton wrestling called gouren. Throughout Europe traditional styles of wrestling as well as other unique sports and games have been kept alive as a part of local festivals—and because they provide satisfactions to both practicers and viewers that more standardized (and commercialized) sports cannot.

The difference between traditional sports and games and mass spectator sports practiced internationally (such as those found in the Olympics) is a central theme in this collection of papers from an international conference on traditional sports of Europe held in Berrien, Brittany, in April 1990. Articles by scholars from Iceland, Cornwall, Denmark, Friesland (The Netherlands), Flanders, the Aosta Valley (Italy) and Brittany present an analysis of the social role traditional sports play and outline factors in their decline as well as renaissance in different periods of history. Each short paper provides a fascinating glimpse of traditional sports among peoples of Europe with comparative examples which range world wide.

The April 1990 conference held in Berrien was not the first international gathering of enthusiasts for traditional sports, but it does mark a strengthening of networks which can perhaps be more effective in bringing a wider recognition and respect to these traditions. Organizations active in planning and in financially supporting the conference included: the Commission of the European Community, the International Federation of Celtic Wrestling, Fédération de Gouren, Fonds Européen pour la Jeunesse, Skol Uhel ar Vro (Cultural Institute of Brittany), and the International Institute for Corporal Anthropology.

(Those interested in more information about Breton wrestling and the work of the International Federation of Celtic Wrestling are welcome to contact me, Lois Kuter, or write directly to the Secretary of IFCW: Guy Jaouen, 18 Maenig an tri person, 29260 Lesneven, France).

FINDING BRETON RECORDINGS: Catalogs from **Diffusion Breizh** and **Keltia Musique**

One of the most frequent questions the ICDBL is asked is "where can if find Breton records?" Breton music has, indeed, been an effective introduction to Brittany and Americans who have the rare treat of attending concerts by touring musicians are often disappointed to find that they cannot find any recordings of Breton music in the U.S. Given the relatively small demand, American record stores are not likely to stock Breton recordings but virtually anything produced in Brittany today (as well as many older recordings) are available by mail-order--directly from Brittany or from distributors in the U.S. I will present two recent catalogues from Breton record distributors which have come to my attention, and I will review some of the other options available for finding Breton music.

Some Suggestions When Ordering from Brittany

A number of Breton stores and distributors would be delighted to have your business. The following suggestions might help you in establishing contact with such suppliers. Although you may be billed after an order is shipped, unless you are a regular customer, Breton stores and distributors will want you to pay in advance. Since postage fees and recording prices change, it is best to write ahead with a precise list of recordings you want to order and the way you want them shipped. For cassettes and compact discs which are relatively light-weight, it is best to suggest airmail given the possibility of less damage.

You should also find out if your payment can be in dollars. In most cases your payment will need to be in French francs. Ask your bank about this. You may also want to ask at a larger post office about international postal orders (make sure they understand that you want the payment in francs). Banks charge a fee for such a check. If you send a check in American \$, stores in Brittany must pay a large fee for the conversion. They may be willing to add a fee to your bill to cover this expense, but it may be cheaper for you to get a check written at the bank. This sounds complicated, but it only a large expense for very small orders. You might also investigate the possibility of international use of charge cards. Again, the added cost of converting dollars to francs should be investigated since credit companies may have an exorbitant rate.

When you write to Breton record stores and distributors, you can write in English and this should not delay service. If your French is fairly good or you know someone who could help you with a letter, it would be a good idea to try French (with an English version if you don't trust your communication skills). Most Bretons have some (if not excellent) English skills, but it is considerate to try to make things as easy as possible; if you send your letter to someone who knows no English, it could get shuffled to the side in a busy shop.

Having clear catalog references, performers names and titles for recordings should make ordering easy—no matter what language is used. If you do not receive a response to a letter requesting prices within a reasonable time (one or two months), then try ordering from a different store or distributor. You have the right to shop around. Don't expect miracles in getting a response to a letter. If your order is tiny and a distributor is swamped with orders, you can imagine how much priority you will receive. Be realistic in your expectations. In most cases you should find excellent service from Brittany.

Lois Kuter

DIFFUSION BREIZH



PRODUCTION ET DISTRIBUTION

KERANGWENN
F - 29540 SPEZED

98 93 83 14 FAX 98 93 89 13

Diffusion Breizh is one of the oldest distributors of Breton music recordings as well as books on all aspects of Brittany. This distributor developed not as a store where individuals browsed shelves and record bins, but as a center of distribution to shops, and it has developed also into a record producer. With long experience in the mail order business, Diffusion Breizh welcomes orders from individuals but your order must be at least 200 francs (this would cover 2 or 3 compact discs or cassettes). Obviously a busy enterprise is more likely to give larger orders a higher priority if it comes down to making choices due to high demand.

Diffusion Breizh carries a large stock of different labels—almost exclusively compact discs and cassettes (indicated by the large titles down the sides of the listing). The listing which follows includes a price code, but no key to the code has been supplied. Note that other distributors and stores also carry these titles, so this is not the only place to go to find these recordings; the diversity and quantity of titles may make this an esay way to order. While newer recordings are almost exclusively produced as compact disc or cassette, some recordings on the listing which follows have been produced also as 1p records (although they do not seem to be available in that form from Diffusion Breizh).

ROLL / CATALOGUE

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TRADITIONAL AND NEW FORMS OF MUSIC FROM BRITTANY AND THE CELTIC COUNTRIES

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ARFOLK = ESCAUBUR

Quantité CD	Référence CD		Code Prix	TI	TRES
	CD 701	10563	DB 5	BAGAD DE LANN-BIHOUE	Marches, Danses et mélodies
	CD 305-306	08350	DB 5 x 2.	BOMBARDE ET ORGUE	JC. Jegat/ L. Yhuel
	CD 308	08278	DB 8	SONERIEN DU	Bal breton
	CD 312	10454	DB 8	ASSEMBLEE DES SONNEURS DE BINIO	
	CD 318	08279	DB 9	DIAOULED AR MENEZ	
	CD 329-379	08125	DB5x2	CHANTS DE MARINS	Mikael Yaouank - avec livret.
	CD 391-404	08277	DB5x2	CHANTS DE MARINS	Les Gabiers d'Artimon - avec livret.
	CD 392	10350	DB 8	THEODORE BOTREL	Chanté par René Jacq
	CD 405-406	08343	DB5x2	CHANTS, DANSES ET MELODIES DE BE	
	CD 407	10353	DB 9	FLUTE DE PAN ET ORGUE	Daniel Brandt/Louis Yhuel
	CD 411	10374	DB5 x 2	CONCERT D'ORGUE A GUERANDE	Louis Yhuel
	CD 413/414	08280	DB 14	GLENMOR	Les Principales Œuvres
	CD 418	10044	DB 5 x 2	BOMBARDE ET ORGUE	Christophe Caron/Louis Yhuel.
	CD 419	10357	DB 8	BAL EN PAYS GALLO	Yann Dour
	CD 420	10571	DB 8	UILLEAN PIPE ET ORGUE	Alain Le Hégarat / Alain Thouel
	CD 821	08336	DB 13	GWERZ	Au delà.
	CD 823	10179	DB 12	ACCORDEON DIATONIQUE	Etienne Grandjean
	CD 825	08346	DB5x2	TRISKELL	Ondée.
	CD 826	08349	DB5x2	AR SAC'H LER Musique traditionnelle-Binio	ou et bombarde — P. Crépillon-L. Bigot-P. Molard
	CD 827	08353	DB5x2	BARZAZ BREIZ	Andrea ar Gouilh.
	CD 828	08356	DB5x2	BARZAZ	Ec'honder.
	CD 829	08359	DB5x2	SONERIEN DU	Tredan
	CD 830	08362	DB 13	DEN	Just around the window.
	CD 831	08364	DB5x2	ARCHETYPE	
	CD 832	10021	DB5x2	TAMMLES	Sans bagage.
	CD 833	10176	DB5x2	DJIBOUDJEP	En concert - Chants de marins.
	CD 834	10178	DB5x2	TI JAZ	Rêves sauvages.
	CD 835	10355	DB5x2	L'ECHO	Entre Terre et Mer.
	CD 836	10351	DB 5 x 2	BLEIZI RUZ	En concert
	CD 837	10354	DB 12	KEMIA	Musique apéritive
	CD 838	10450	DB 5 x 2	CARRE MANCHOT	Mab Ar Miliner
	CD 839	10359	DB5x2	JOB FULUP	Harpeur
	CD 840	10556	DB 13	ROLAND BECKER	Gav' rinis

ADIPHO / IGUANE

 BRC 01	08906	DB 5 x 2	BLEIZI RUZ	Pell ha kichen.
 IGC 01	08904	DB 5 x 2	DAÑS	Musiques à danser de Bretagne
 YFK 01	10250	DB 14	KEMENER	Gwerzioù & Sonioù - Monodies traditionnelles de Bretagne

LE CHASSE-MAREE-ARMEN-DASTUM

	SCM 013	04174	96,90	LES SOURCES DU BARZAZ BREIZ	aujourd'hui
				Tradition chantée de Bretagne, CD + livr	et 72 pages.
	SCM 016	10049	DB 13	CABESTAN	Gwerz Penmarc'h.
	SCM 014	04164	DB 13	CHANTS DE MARINS TRADITIONS	NELS Sélection des volumes 1 à 5 de
					l'Anthologie des chansons de mer.
	SCM 017	10459	DB 13	CHANTS DE MARINS TRADITIONN	NELS Sélection des Volumes 1 à 5 de l'Anthologie des
					chansons de mer
	SCM 018	10539	DB 13	CHANTS DE MARINS NANTAIS	Anthologie des chansons de mer - Nouvelle
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Quantité CD	ARC0013CD 90 C 11 CD UP 68 CD UP 101 SRC 154860 SRC 188896 LB CD 04 A 107 CD CD KSK 002 CD KSK 003 CD KEL 02 BRM 01 CD GC SL 007 CD PM 013 VDE CD 610 CD ZAP 002	10513 09737 10435 10381 09733 09734 10305 10333 08006 10377 09894 10545 10549 10518 10409 08750	DB 5 x 2 DB 12 DB 13 DB 13 DB 5 x 2 DB 14 DB 13 DB 5 x 2 DB 14 DB 13 DB 5 x 2 DB 13 DB 13 DB 14 DB 5 x 2 DB 13	L'ARC Les Amis du rythme et de la chanson FRANÇOIS BUDET ECLLERZIE EN AVANT TWO GROUPE SANS GAIN GROUPE SANS GAIN YOUENN GWERNIG GEORGES JOUIN KANERIEN SANT KARANTEG KANERIEN SANT KARANTEG KORRIGANED BAGAD DE LOCOAL MENDON LONG JOHN SILVER PIERRE MENORET MAXIME PIOLOT ZAP	Le temps qui passe Résurgences. Musiques à danser en Vendée Jazz + Traditionnel poitevin Bal folk. Belle méfie-toi. Emañ ar Bed va Iliz Jabadao blues Gwerz an dimezell. Kanadenn evit Marzhin Eau de chêne. Ronsed - Mor présente FLINT Les Johnnies - La Bretagnela Mer Ressemblances Musique piétonne - Prise de becs
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	6 CD (09919	DB 14	THE CHIEFTAINS 5	
	1CD	09919	DB 14	THE CHIEFTAINS LIVE	
CC 4	CD (09919	DB 14	THE CHIEFTAINS IN CHINA	
RDC	015	09919	DB 14	LA CIAPA RUSA	Folk music from Piemont
PD 7	0894	09919	DB 14	CLANNAD	Macalla
ND 7	1473	09919	DB 14	CLANNAD	Magical Ring
CCF	26 CD	09919	DB 14	MAIRTIN O'CONNOR	Perpetual Motion
	CD 3006	09919	DB 14	SHAUN DAVEY	The Brendan Voyage
TARA	CD 3017	09919	DB 14	SHAUN DAVEY	Granuaile
- TANK CO.	CD 3024	09919	DB 14	SHAUN DAVEY	The Relief of Derry Symphony
SH 1	130	09919	DB 14	DE DANNAN	Song for Ireland
CCF	018	09919	DB 14	MATT MOLLOY	Stony steps.
	CD 892	09919	DB 14	MOVING HEARTS	The Storm
	Carried Control of the Control of th	09919	DB 14	THE SOUND OF IRISH FOLK	
		09919	DB 14	DAVY SPILLANE	Out of the air.
	CD 3019	09919	DB 14	DAVY SPILLANE	Atlantic Bridge
	CD 3023	09919	DB 14	DAVY SPILLANE	Shadow Hunter

LE PETIT VEHICULE

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DISQUES COMPACTS C

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Quantité CD	Référence CD		Code Prix	TITE	S	
	PL3355/65CD PL 3379 CD PL 8913 CD PL 901 CD PL 902 CD PL 9101 CD PL 3369 CD PL 9018 CD PL 9018 CD PL 3314 CD PL 3385 CD	09876 09898 09906 09899 08700 09806 09874 08701 09808 09869 10212	DB 14 DB 12 DB 12 DB 14	BLEIZI RUZ ANDRE BLOT LES PLUS BEAUX CHANTS DE MARINS YVON ETIENNE YVON ETIENNE LONG JOHN SILVER LONG JOHN SILVER TONNERRE DE BREST YVERDALGUE MICHEL COLETTE	Coz Liorzou / Klask ar plac'h. Airs populaires des pays celtes. Résumé des chapitres précédents. Les Poux. Gégé & Compagnie en public La Mer et le Vent. Café du port. Chanson de la mer. Chansons et textes du vieux Brest. La Belle Vielleuse	

ARFOLK - CSCalibur

uantité assettes	Référence Cassettes		Code Prix	TITRES		
		8260	DB 3	BAGAD DE LANN-BIHOUE	Marches, danses & mélodies.	
	MC 701		DB 3	BAGAD DE LANN-BIHOUE	Bale Lann-Bihoue.	
	MC 100	8102	DB 3	DANSES TRADITIONNELLES	Goas-Irvoas-Jaouen.	
	MC 104	8104	DB 5	BOMBARDE & ORGUE	Musique sacrée, Jegat/ L. Yhuel.	
	MC 105	8106		BOMBARDE & ORGUE	Marches, mélodies & danses, Jegat-Yhuel.	
	MC 106	8108	DB 5		Bal breton.	
	MC 108	8112	DB 3	SONERIEN DU, vol. 1	Bodadeg Ar Sonerion.	
	MC 112	8114	DB 3	ASSEMBLEE DES SONNEURS	Folk traditionnel.	
	MC 118	8116	DB 4	DIAOULED AR MENEZ, vol. 1	Danses - Bal breton.	
	MC 120-21	8118	DB 5	FEST NOZ NEVEZ - double album	Bal breton.	
	MC 123	8120	DB 3	SONERIEN DU, vol. 2	Mikael Yaouank.	
	MC 129	8124	DB 4	CHANTS DE MARINS, vol. 1	Musique classique. Jegat-Yhuel.	
	MC 133	8127	DB 5	BOMBARDE & ORGUE	Folk traditionnel.	
	MC 145	8131	DB 5	KOUERIEN SANT YANN, vol. 3	Bal breton.	
	MC 147	8133	DB 4	SONERIEN DU, vol. 3	Baron-Anneix - Le Meur-Toutous.	
	MC 157	8139	DB 3	BOMBARDE & BINIOU KOZ	Chants de marins.	
	MC 159	8141	DB 5	DJIBOUDJEP, vol. 1		
	MC 160	8143	DB 5	BOMBARDE & ORGUE	Cantiques bretons. Jegat-Yhuel.	
	MC 164	8145	DB 4	DIAOULED AR MENEZ, vol. 2	Atav ez eomp	
	MC 167	8148	DB 4	ACCORDEON DIATONIQUE	Jean Blanchard.	
	MC 170	8151	DB 7	AVEL NEVEZ	Folk celtique - Pays nantais	
	MC 171	8153	DB 4	SONERIEN DU	Gwerz Penmarc'h.	
	MC 179	8160	DB 4	CHANTS DE MARIN, vol. 2	Mikael Yaouank.	
	MC 180	8324	DB 5	LES MAITRES SONNEURS	Berry, " au pays de George Sand ".	
	MC 183	8162	DB 4	FUREY BROTHERS	Four green fields, folk irlandais.	
	MC 186	8166	DB 3	KANERION ER BLEU	Chants populaires vannetais	
	MC 191	8172	DB 4	CHANTS DE MARINS	Les Gabiers d'Artimon, vol. 1	
	MC 192	8174	DB 5	THEODORE BOTREL	Par René Jacq. Fleur de blé noir	
	MC 195	8178	DB 5	DJIBOUDJEP, vol. 2	Chants de marins.	
	MC 196	8180	DB 2	ACCORDEON EN BRETAGNE, vol. 1	Le loup, le renard & la belette	
	MC 197	8182	DB 3	BAL DE NOCE, vol. 1	Francis Le Pipec.	
	250 500	8184	DB 2	ACCORDEON EN BRETAGNE, vol. 2	Les filles des forges	
	MC 201	8190	DB 3	BAL DE NOCE, vol. 2	Francis Le Pipec.	
	MC 203	8194	DB 8	GLENMOR	La coupe & la mémoire.	
		8196	DB 7	CHANTS DE MARINS	Les Gabiers d'Artimon, vol. 2.	
	MC 204	8198	DB 8	BRETAGNE - double album	Chants, danses & mélodies.	
	MC 205-06	8200	DB 7	FLUTE DE PAN & ORGUE	Brandt-Yhuel.	
	MC 207	8200	DB 7	GLENMOR dit TRISTAN CORBIERE	Le paria.	
	MC 209		DB 4	TROUZERION, vol. 3	Chants populaires vannetais.	
	MC 210	8206	DB 4 DB 5	CONCERT D'ORGUE A GUERANDE	Louis Yhuel.	
	MC 211	8208		BOMBARDE & ORGUE - v. sur des t. cel.	Fleury-Yhuel.	
	MC 212	8210	DB 3	GLENMOR - double durée	Principales œuvres : Princes, ce bonheur la	
		8212	DB 12	LA GODINETTE, vol. 2	Le jeune fou et le vieux singe	
	and the same of th	8303	DB 5	BAL EN PAYS GALLO	Yann Dour. Accordéon diatonique.	
	MC 216	8304	DB 4	BOMBARDE ET ORGUE	Musique sacrée - Christophe Caron/Louis Yhue	
	- Control of the Cont	10047	DB 7		"Bal en Pays gallo"	
	Complete William Works	10358	DB 3	YANN DOUR	Music of Ireland.	
	CE 1802	8229	DB 5	GUILTY	On the line.	
	CE 1803	8231	DB 5	NEW CELESTE	Folk traditionnel gallo.	
	CE 1805	8233	DB 5	LA MIRLITANTOUILLE	Farewell to Novia Scotia.	
	CE 1806	8235	DB 5	BATTLEFIELD BAND, vol. 1		

ARFOLK - Calibur

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BRK 01 IGK 01 KGK 01	08903 DB 9 08900 DB 9 08902 DB 8 09890 DB 8	BLEIZI RUZ DANS KORNOG IV SKOLVAN	Pell ha kichen. Musiques à danser de Bretagne Musique à danser
ADIK 701	09890 DB 8	SKULVAN	

BELTAN / LAGON BLEU

		EVOCA	ATION DE LA BRETAGNE MYSTERIEUSE E	IN CASSETTES
BELT	1 01418	DB 8	1 - CARNAC ET SA REGION	
BELT		DB 8	2 · LOCMARIAQUER, GAVRINIS, Q	UIBERON
BELT		DB 8	3 - BRASPARTS ET LA MONTAGNE	
BELT		DB 8	4 - LES GRANDS ENCLOS PAROISS	IAUX
BELT		DB 8	5 - BROCELIANDE	
BELT		DB 8	6 - LA POINTE DU RAZ ET LE CAP	SIZUN
BELT	100,000	DB 8	7 - LES MONTAGNES SACREES	
BELT		DB 8	8 - LA VALLE DU BLAVET ET LA DA	AME DE QUINIPILY
BELT	NAME OF TAXABLE PARTY.	DB 8	9 - SAINTE ANNE LA PALUD ET SA	INTE ANNE D'AURAY
BELT		DB 8	10 - LA BRETAGNE DU SEL : DE GU	JERANDE A BOURNEUF EN RETS
BELT	Control of the Contro	DB 8	11 - LOCRONAN ET LA TROMENIE	
BELT	1	DB 8	12 - PROMENADES MEGALITHIQUES A SAINT JUST ET AUX ALENTOURS	
			Textes dits par l'auteur Gwenc'hlan Le Sc	ouezec et par Annaïg Baillard-Gwernig
ТС	01412	81,50	TERRES CELTIQUES	Les saisons en 4 séances de relaxation
TC	01413	112,43	TERRES CELTIQUES	Relaxations dynamiques pour enfants de
				3 à 8 ans - 2 cassettes groupées.
TC	10048	DB 8	TERRES CELTIQUES	Relaxation sophrologique simple
			Textes dits par Maï-Sous R. Dantec	
LBK	10460	DB 11	BARZAZ BREIZ	C'hoazh hag adarre
LB 04			YOUENN GWERNIG	Emañ ar Bed va Iliz
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LA BOUEZE / FAROUELL

Quantité cassettes	Référence cassettes		Code Prix		TITRES
	CCC 001	03308	03308 DB 8	ENTER'DANS L'ROND	Danses traditionnelles du Pays de la Mée - Haute Bretagne, accompagne le livret Enter'Dans L'Rond
	F 103 YS	09798	DB 6	KER YS	Patrick Ewen
	LB YS	09970	DB 5	LA LEGENDE LA VILLE D'YS	Raconté par Alain Le Goff
	LBDH	10425	DB 5	DAVID - HUGUEL	Mélodies et chants traditionnels de Bretagne
	F 104 SHAN	10425	DB 8	SHANNON	Rock celtique



LE CHASSE-MAREE-AR MEN-DASTUM

 SCM 013	04180	80,05	LES SOURCES DU BARZAZ BREIZ aujourd'hui Tradition chantée de Bretagne, CD + livret 72 pages.	
 SCM 011	03794	DB 9	BOURDIN - MARCHAND - DAUTEL	Chants à répondre de haute Bretagne
 SCM 006	03737	DB 9	CABESTAN - vol 1	Chants de marins traditionnels
SCM 009	03766	DB 9	CABESTAN - vol 2	Il y dix marins sur mer
SCM 016	10378	DB 13	CABESTAN - vol 3	Gwerz Penmarc'h.
 SCM 018	10540	DB 12	CHANTS DE MARINS NANTAIS	Baleiniers, longs- courriers, mariniers et plai- sanciers de l'estuaire de la Loire.
 SCM 014	04170	DB 12	CHANTS DE MARINS TRADITIONNELS	Selection des volumes 1 à 5 de l'ouvrage
SCM 017	10496	DB 12	CHANTS DE MARINS TRADITIONNELS	de l'anthologie des chansons de mer
SCM 012	03799	DB 12	DOUARNENEZ 88	
 SCM 015	04179	DB 12	PAIMPOL 89	Fête du chant de marin

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	AAA 100	10056	DB 6	ANDARTA	Celtique résonnance
	K 061	09659	DB 9	JEAN-PAUL ANDRE - VOL I	Le fil du temps
	K 101	09965	DB 9	JEAN-PAUL ANDRE - VOL II	Le trieux
	K 220986	09964	DB 9	JEAN-PAUL ANDRE - VOL III	Au pays des deux royaumes
	K 220688	09604	DB 11	JEAN-PAUL ANDRE - VOL IV	Reflets d'ajoncs
	MAK 130	09936	DB 9	BERNARD BENOIT	Rigena
	MBK 1501	09994	DB 9	MONA BODENNEC	Prad Doun
	KBSM 001	09972	DB 8	BREST-ST MARK KEVRENN	Cornemuses, bombardes et percussion
	22 K 009	09628	DB 8	FRANCOIS BUDET	Loguivy-de-la-Mer
	91 K 11	10504	DB 12	FRANCOIS BUDET	Résurgences.
	CB 1001C	08055	DB 5	CHANTS TRADITIONNELS	Pays d'Oust et Vilaine
	DF 01	10055	DB 6	DANCING FEET	A cup of tea
	CNCC	08022	DB 7	CHANTOUS & SONNOUS	Pays nantais
	DKB	09975	DB 5	DAOUZEG KOROLL BREIZH	12 danses de Bretagne
	191 K 1	10453	DB 9	GERARD DELAHAYE	La mer au cœur
	LC 7701	08274	DB 9	AN ERMINIG	Trouz
	FOL 01	09889	DB 8	FOLENN	Loin d'ici, c'est pas tout près.
	GA 001 K	10252	DB 12	LES GABIERS D'ARTIMON	En concert
	SRC 185 891 C	09731	DB 8	GROUPE SANS GAIN	Belle méfie-toi.
	SRC 130 851 C	09732	DB 8	GROUPE SANS GAIN	Le mercenaire.
	SRC 176 866 C	09730	DB 8	GROUPE SANS GAIN	En public.
	AMM 1	08275	DB 8	Anne-Marie JAN, Michel SIKIOTAKIS	Harpe et flûte
	RKB NIV 101	09953	DB 9	KANII	Kan ar bobl Duod 1988.
	KSK 002 K	08002	DB 9	KANERIEN SANT KARANTEG	Gwerz an dimezell.
	KSK 00 3 K	10375	DB 12	KANERIEN SANT KARANTEG	Kanadenn evit Marzhin
••••••	KEM 01	10340	DB 8	KEMIA	
	KELK 02	09974	DB 8	KORRIGANED	Eau de chêne.
••••••	GC SL 007	10548	DB 9	LONG JOHN SILVER	Présente FLINT
	PM 013	10513	DB 12	PIERRE MENORET	Au silence les poètes
	AMTANC009	10320	DB 8	FREDERIC PARIS	Carnet de bal
	AP 01	09995	DB 8	ALAIN PENNEC	Accordéon diatonique
	SLOG 038	10511	DB 9	PENNOU SKOULM	
	CCMC 001	09983	DB 9	JEF LE PENVEN	Symphonie du Morbihan - Chants
	VDE 47610	10410	DB 8	MAXIME PIOLOT	Ressemblances
	AHK 02	00573	DB 11	REVES DE GOSSE	Kanevedenn.
	RS 02	10338	DB 5	REMI SABOT	Chants du Pays gallo
	TJK 8501	09920	DB 8	TI JAZ	Musiques de Basse-Bretagne.
	TRIDAL 1	10501	DB 8	TRIDAL	Volume 1
	ADV 01	10301	DB 8	AR RE YAOUANK	
	7 A D 002	08751	DB 9	ZAP	Musique piétonne - Prise de becs.
	A 107	10334	DB 9	GEORGES JOUIN	Jabadao Blues

GESTE PAYSANNE

Quantité cassettes	Référence cassettes	- AND CONTRACTOR OF THE CONTRA		TITRES	
	KUP 45	09923	DB 9	ACCORDEONS PAS PAREILS	
	KUP 03	09929	DB 9	AMUSONS, AMUSETTES, vol. 1	Chansons popul. pour enfants, recueillies
	KUP 12	09931	DB 9	AMUSONS, AMUSETTES, vol. 2	dans le Poitou & les Deux-Sèvres.
	KUP 67	10382	DB 9	AMUSONS, AMUSETTES, vol 3	
	KUP 30	09925	DB 9	BATA FRE	Bal poitevin.
	KUP 43	10500	DB 9	ECLLERZIE	Musique en Vendée
	KUP 68	10499	DB 9	ECLLERZIE	Musiques à danser, Maraîchines
	KUP 61	10427	DB 9	YANNICK JAULIN	Contes de Château Fromage
	KUP 66	10428	DB 9	YANNICK JAULIN	Le Bal des pompiers
	KUP 59	09982	DB 9	JAN DO FIAO	
	KUP 44	09927	DB 9	MUSIQUES A DANSER	En Poitou & Santonie.
	KUP 56	09968	DB 9	MUSIQUE EN VENDEE	

PLURIEL

 PL 3379 C	09865	DB 7	ANDRE BLOT	Airs populaires des Pays Celtes.
 PLK 8911	09885	DB 7	LES PLUS BEAUX CHANTS DE MARINS	
 PLK 9101	09809	DB9	YVON ETIENNE, GEGE & CIE	En public
 PLK 901	09896	DB 9	YVON ETIENNE	1 heure avec (Résumé des chapitres précédents).
 PLK 902	09895	DB 9	YVON ETIENNE	Les poux.
 TER 33015 C	09851	DB 7	JOSE & RENE 1	Racontent les stars du quotidien.
 TER 33017 C	09875	DB 7	JOSE & RENE 2	
 JRK 03	09872	DB 9	JOSE & RENE 3	
 JRK 04	09872	DB 9	JOSE & RENE 4	
 PL 3369 C	09871	DB 9	LONG JOHN SILVER	La mer et le vent.
 PLK 9018	09738	DB 9	LONG JOHN SILVER	Café du port.
 PLK 9013	09897	DB 7	QUAND LA BRETAGNE SE CHANTE	
 TER 3309-10C	09854	DB 9	GEORGES QUILLIOU	Chanig & Fanch.
 PLK 8914	09891	DB 9	TONNERRE DE BREST	Chansons de mer.
 PL 3354 C	09879	DB 9	TONNERRE DE BREST	Chansons de mer.
 TER 33013-14C	09873	DB 9	VICTOR VIVIER	Grand cru.
 TER 331 C	09803	DB 7	VICTOR VIVIER N° 1	L'instruction.
 TER 335 C	09805	DB 7	VICTOR VIVIER N° 2	Meilleures histoires.
 TER 338 C	09807	DB 7	VICTOR VIVIER N° 3	Rebelote.
 TER 33018 C	09802	DB 7	VICTOR VIVIER N° 4	Rire avec.
 PLK 9012	09904	DB 12	VICTOR VIVIER N° 5	Compilation - meilleures histoires.
 TER 33019 C	09872	DB 9	VICTOR VIVIER/JOSE & RENE/YVON ETIENNE	는 NOTE : 10 - 10 - 10 - 10 - 10 - 10 - 10 - 10
 PL 3314 C	09829	DB 7	YVERDALGUE	Chants de marin et vieux Brest.

IMPORT IRLANDE

 4 CCF 15	08606	DB 9	THE CHIEFTAINS	Music from "ballad of the irish horse".
 4 CC 2	08576	DB 9	THE CHIEFTAINS 1	
 4 CC 7	08798	DB 9	THE CHIEFTAINS 2	
 4 CC 10	08510	DB 9	THE CHIEFTAINS 3	
 4 CC 14	08799	DB 9	THE CHIEFTAINS 4	
 4 CC 16	08508	DB 9	THE CHIEFTAINS 5	
 4 CC 20	08511	DB 9	THE CHIEFTAINS 6	Bonaparte retreat.
 4 CC 24	08079	DB 9	THE CHIEFTAINS 7	
 4 CC 29	08801	DB 9	THE CHIEFTAINS 8	
 4 CC 30	08802	DB 9	THE CHIEFTAINS 9	
 4 CC 33	08509	DB 9	THE CHIEFTAINS 10	
 4 CC 21	08800	DB 9	THE CHIEFTAINS LIVE	
 4 CC 42	08612	DB 9	THE CHIEFTAINS IN CHINA	
 4 TA 3010	08569	DB 9	CLANNAD	Magical ring.
 4 TA 3016	08082	DB 9	CLANNAD	Macalla.
 4 TA 3006	08498	DB 9	SHAUN DAVEY	The Brendan voyage.
 4 TA 3011	08503	DB 9	SHAUN DAVEY	The pilgrim.
 4 TA 3017	08862	DB 9	SHAUN DAVEY - RITA CONNOLLY	Grannuaile.
 SHC 799001	08086	DB 12	DE DANAAN	Song of Ireland.
 4 TA 3014	08427	DB 9	MOVING HEARTS	The storm.
 DOLTC 3001	08000	DB 9	THE SOUND OF IRISH FOLK	
 4 TA 3019	00800	DB 9	DAVY SPILLANE	Atlantic Bridge
 4 TA 3017	00800	DB 9	DAVY SPILLANE	Out of the air
 DOLTC 3001	00800	DB 9	DAVY SPILLANE	Shadow hunter
 DOC X 9007	09991	DB 12	THE WOLFETONES	20 golden irish ballads - vol. 1
 DOC X 9008	09991	DB 12	THE WOLFETONES	20 golden irish ballads - vol. 2

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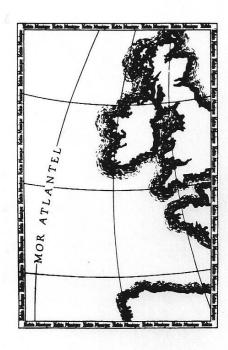
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PRODUCTION - DISTRIBUTION

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29000 QUIMPER
FRANCE

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MINITEL : 3615 LS * KELTIA

Kelita Musique has been a record producer and distributor for over a decade. They have cultivated an English-speaking clientele primarily in the neighboring Celtic countries as shown in the production of an English language catalog. Unfortunately, the grey shading on the 1991 catalog makes its reproduction impossible for our mode of duplication. Although not nearly so interesting on an artistic level, the following listing includes the full content of the Keltia Musique catalog. The descriptive texts have been reproduced from the catalog with occasional notes (in parentheses) from me. As was the case with the catalog from Diffusion Breizh, prices were not included. Having clear catalog references and titles will make ordering easy for those who choose to contact Keltia Musique. Please note that in reproducing the catalog I have not attempted to keep catalog numbers in perfect order (from 1 to 24), but all are clearly included in the listing.

NEW AUTUMN 1991 RELEASES

Skolvan. Come to the Dance (Kerzh Ba'n' Dañs). Skolvan is a Breton folk group which was formed in 1984 by three music teachers from the 'Conservatoire Régional de Musique et de Danse Traditionnelle de Bretagne'. Skolvan is one of the most authentic folk groups in Brittany today. 'Come to the Dance' is a recording of Breton dances - both instrumental and vocal.

Compact Disc: KMCD 16 / Cassette: KMc 16

Sonj - Sacred Music from Brittany, performed by Anne Auffret, vocals, harp; Jean Baron, bombard, ocarina; Michel Ghesquière, pipe organ. "Breton hymns are very much like the Breton faith: simple and refreshing. The music played on this recording was taken from a collection of Breton music published in 1912 and 1934. The texts are unchanged wheareas the music, passed on from generation to generation, varies from one region to another." A. Auffret. (The CD booklet inloudes an English translation of the songs).

Compact Disc: KMCD 17 / Cassette: KMc 17

A Celebration of Pipes in Europe. CDs of bagpipe music from Asturias, Austria, Belgium, Brittany, Bulgaria, Estonia, France, Galicia, Greece, Ireland, Italy, Northumberland, Scotland and Yugoslavia. A special invitation went out to pipers across Europe to play at the Cornouaille Festival at Quimper. This is a recording of their live performances. Includes a country-by-country text on each instrument - Double CD/Single cassette.

Compact Disc: KMCD 18 / Cassette: KMc 18

The Sounds of Brittany. A choice selection of music from Brittany, a Celtic province in the northwest of France. Including: Alan Stivell, Gwalarn, Bagad Kemper, Anne Auffret, Jean Baron, Michel Ghesquière, Skolvan, The Goadeg Sisters, Patrick Lefebvre... This recording is not a tribute to the past but a statement of what Brittany is proud to dance and to sing today. The CD booklet contains English notes on each artist.

Compact Disc: KMCD 19 / KMc 19: Cassette

Desaunay. La pluie et le beau temps. This instrumental recording by the Desaunay brothers brings together the best on two previous LPs: 'Après la pluie' (After the rain) recorded in 1979 and 'Le beau temps' (Fine Weather) recorded in 1984. Patrick's guitar and Serge's accordion play the 'valse musette', the sounds of little Italy in the Nogent region...with a French 'joie de vivre'. (These are not Breton musicians, but they have spent much time in Brittany - they are excellent musicians well worth a listen. LK)

Compact Disc: KMCD 20 / Cassette: KMc 20

- The Best of Bagad Kemper (Ar Gwella Toniou War an Dachenn I-II-III-IV). The Breton bagad or pipe band uses bagpipes, bombards (Breton wind instrument similar to the oboe and shawm), and drums. Bagad Kemper is one of Brittany's finest bands. It holds the record for the number of national championship titles including first place in August 1991. This recording brings together the best on four previous albums. Compact Disc: KMCD 21 / Cassette: KMc 21
- Triskell/Servat. The Foolish Albatross (L'albatros fou). Pol and Hervé Quefféléant are two Breton harpists who call their group Triskell. 'Albatross' is their musical encounter with Breton singer Gilles Servat. The CD booklet includes words in French, Breton and English. Gilles writes and sings in the three languages but performs mainly in French.

Compact Disc: KMCD 22 / Cassette: KMc 22

Dan ar Braz. Borders of Salt (Frontières de sel). Dan ar Braz is a Breton guitarist and singer who played world-wide with Alan Stivell in the 1970's. This is Dan's eighth solo album. The musical theme for 'Borders of Salt' is a traditional melody from Brittany. He writes and sings in English. 'Borders' also includes two French songs. The booklet contains full lyrics.

Compact Disc: KMCD 23 / Cassette: KMc 23

- Storvan Join in the Round (Digor 'n abadenn). Storvan is an instrumental Breton group using flutes, bombards, violin, pedal board and the bouzouki. 'Join in the Round' is a recording of traditional Breton tunes and dances.

 Compact Disc: KMCD 24 / Cassette: KMc 24
- Patrick Desaunay La passagère. 'La passagère' is Patrick Desaunay's first solo recording. Is the Passagère travelling; is she a vision; a moment? The musical diversity of this guitarist/composer swing musette, Irish, Québecois, sound tracks sets the musical decor. Due for release in November 1991.

 Compact Disc: KMCD 25 / Cassette: KMc 25

OTHER RECORDINGS

Gabriel Yacoub. Bel. Gabriel Yacoub is best known for his work with Malicorne. He made his first musical mark as back-up guitarist and singer with Alan Stivell in the early 70's. 'Bel', his latest album marks his return to his acoustic traditions, with string quartet and bagpipe arrangements which add to the emotion and richness of his voice, poetry and guitarwork. Classic Yacoub. (Another non-Breton well deserving of his high reputation - LK).

Compact Disc: KMCD 15 / Cassette: RSK 199

Penfleps. Urgence at Kos-Ker. Pure energy in English, Breton and Kabyle. A surprising mix of rock and tradition which has brought Penfleps to the forefront of Breton musical creativity.

Production Lagon Bleu M110 / Cassette LBK 02

Roland Becker. Fallaen. One of Brittany's most innovative musicians. 'Fallaen', by Roland Becker creates Celtic-jazz fusion using bombardes, saxes, flutes, bagpipes, synths, percussions, and keyboards. A must for Celtic and jazz fans. Music composed and arranged by Roland Becker.

Cassette: RSK 181 / LP record: RS 181

Dan ar Braz. Songs. During the early 70's Dan ar Braz recorded and toured worldwide with Alan Stivell's ground-breaking Celtic rock group. He also recorded with Malicorne, France's foremost folk-rock group and in 1976 accepted an invitation to join the English group Fairport Convention. 'Song', his seventh solo album, proves that Dan ar Braz is also a talented singer-songwriter. A must for all fans of folk, new age and rock guitar.

Compact disc: KMCD 14 / Casette: RSK 196

Dan ar Braz. Musique pour les silences à venir. Compact disc: KMCD 02 / Cassette: RSK 3063 / Lp record: FLVM 3063

Dan ar Braz. Acoustic.

Cassette: RSK 3062 / Lp record: FLVM 3062

Dominig Bouchard. Harpe Celtique. Dominig Bouchard is Brittany's foremost Celtic harpist. He unanimously won first prize with the 'Conservatoire National Supérieur de Musique de Paris' in 1978. He has since won first place in such internatinal competitions as Killarney (Ireland), Lorient (France), the Breton 'Triskell d'Or', and Dinan for his composition 'Discorde'.

Compact disc: KMCD 03 / Cassette: RSK 192 / Lp record: RS 192

Accordéons diatoniques en Bretagne. "The Button accordion in Brittany" - A showcase for the Button Accordion and its musical diversity in Brittany. A revival of the button box sound celebrated by seven Breton accordionists: Bernard Lasbleiz, Patrick Lefebvre, Yann Dour, Etienne Grandjean, Jacuqes Beauchamp, Christian Desnos, Alain Pennec.

Compact disc: KMCD 08 / Cassette: RSK 194

Jean-Pierre Lecuyer. Vielles à Roue. Jean-Pierre Lecuyer and his 'Matin 1' (Morning 1) gives the Hurdy-Gurdy an updated repertoire with original pieces and a personal touch to traditional standards, including Bonaparte's Retreat made popular by The Chieftans.

Cassette: RSK 186

Bagad Kemper. War an dachenn vol. 4. The subtle combination of tradition and evolution which characterizes Bagad Kemper has made them national champions a record eight times. The musical success of the Bagad Kemper is based on the pursuit of technical perfection, musical astuteness and creativity.

Compact disc: KMCD 05 / Cassette: RSK 3878

Bagad Kemper. War an dachenn vol. 3

Cassette: RSK 3877 / Lp record: RS 3877

Bagad Kemper. War an dachenn vol. 2

Lp record: RS 3876

Bagad Kemper. War an dachenn vol. 1 Lp record: RS 3875

Bagad Bleimor. Sonerezh Geltiek (Musique celtique/Celtic music). The Bagad Bleimore was founded in 1949 and won the national championships in 1966, 1973, 1980 and 1987. The Bagad is always one of the top placing bands in any competition. Alan Stivell, leading member of the band during the 1970's, produced this recording.

Compact disc: KMCD 12

Bagad Lann-Bihoué. The Lann-Bihoué Bagad is a military band. Their music includes pieces from different Breton regions, Scotland, Bulgaria and even some jazz.

Compact disc: KMCD 09 / Cassette: RSK 195

Bagad de Lann Bihoué. Me gav hir an amzer. Cassette: RSK 191

Bagad de Lann Bihoué. 30ème Anniversaire. Lp record: RS 180

- Jean Baron, Christian Anneix. Danses de Bretagne. The Bombarde and Biniou-Koz (Breton bagpipe) is the traditional duet formation which accompanies Breton dances. Jean Baron and Christian Anneix are champion duettists with four Breton titles and concerts worldwide. An enclosed booklet details the different dance steps.

 Compact disc: KMCD 07 / Cassette: RSK 193 / Lp record: RS 193
- Jean-Louis Le Vallegant, Daniel Miniou. 'N Droiad Fest/Noce en Cornouaille. Wedding dances from Pont-Aven. Jean-Louis Le Vallegant plays the Bombarde with Daniel Miniou on the Biniou-Koz.

 Lp record: RS 177
- Patrick Molard. Cornemuse—Ar baz valan. Brittany's most celebrated solo piper, accompanied by Dan ar Braz on guitar, and Jacky Molard on electric violin. Cassette: RSK 187 / Lp record: RS 187
- Ar C'hoarezed Goadec (The Goadec Sisters). Mouezioù bruded a Vreiz (Les Voix légendaires de Bretagne/The Legendary Voices of Brittany). The Goadec Sisters. The major role they played in the rebirth of traditional Breton songs (kan ha diskan) has made them 'the legendary voices of Brittany'. The three sisters, Maryvonne, Eugénie, and Anatasie, recorded this album when the eldest was 75 years old. This recording, produced by Alan Stivell, has captured and preserved a now rare musical repertoire and vocal technique.

 Compact disc: KMCD 11 / Cassette: RSK 197

- Kan ha Diskan. Pemp war'n ugent 25 bloavez gand kan ha diskan. Pemp war'n ugent regroups ten of the best traditional singers and covers 25 yeats of kan ha diskan. Lp record: RS 179
- Kanerion Pleuigner. Cantiques traditionnels Bro Gwened. Kanerion Pleuigner is a masterpiece of Breton hymns performed by 12 confirmed male vocalists. This recording received the Charles Cros Award in 1989. Cassette: KN 688
- Louis Capart. Marie-Jeanne Gabrielle. Louis Capart has the voice, lyrics and melodies which make French the world's most beautiful language. His success outside of France is solid. Louis Capart deserves to be a star. He received the Charles Cros Award in 1986.

 Compact disc: KMCD 06 / Cassette: ALC 02

Louis Capart. Floraison Cassette: ALC 03

Louis Capart. Patience Compact disc: KMCD 13 / Cassette: ALC 04

- Gwalarn. A-Hed an amzer. A-Hed an amzer (Over Time) is Gwalarn's first compact disc. This instrumental and vocal Breton group takes its name from the North-West wind whistles over the harsh Breton landscape. Their mix of contemporary pieces and interpretation of traditional Breton songs create a rich harmonic mood.

 Compact disc: KMCD 10 / Cassette: RSK 198
- Sonerion Du. Tradition Vibrante. This longstanding Breton group is an example of the modern force that can be created using traditional sounds. Their energy is found in the combination of instruments used: traditional, acoustic and electric. Their search for fresh sounds has made them especially popular at the Breton 'Fest Noz' (night festivals).

 Compact disc: KMCD 04
- Musiques, Chants et Danses de Bretagne. This recording is a compilation of Breton music. The result is an exceptional collection including traditional songs, polyphonic choirs, hurdy-gurdy, pipe-bands, Celtic harp, folk music, button accordion, Celtic jazz.

 Compact disc: KMCD 01 / Cassette: RSK 182/183 / Lp record: RS 182/183
- Barzaz Breiz. C'hoazh hag addarre. To celebrate 150 years of Barzaz Breiz, the most exhaustive publication of Breton lyrics, nine Breton musicians and groups set and perform a selection of texts to their music. This recording includes songs by Dan ar Braz, Roland Becker, Gilles Servat, Rêves de Gosse, Yann Fañch Kemener, Youenn Gwernig, Andrea ar Gouilh, Hervé Quefféléant, Chorale du Bout du Monde, René Abjean, and E.V.

 Coproduction FR3-Bretagne Lagon Bleu. Compact disc: LBCD 03 / Cassette: LBK 03

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FOR OTHER CATALOGS FROM BRETON BOOK AND RECORD PRODUCERS:

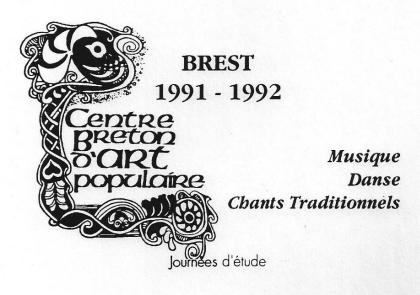
See ... Librairie Breizh in Bro Nevez 34, May 1990, pages 16-21.

Ar Bed Keltiek in Bro Nevez 34. May 1990, page 22.

Dastum in Bro Nevez 37, February 1991, pages 22-25.

Le Chasse-Marée/Ar Men in Bro Nevez 33, February 1990, pages 22-26.

Learning Breton Music and Dance



sous le patronage de l'A.D.D.M. 29

Bombarde
Accordéon diatonique
Cornemuse
Danses traditionnelles
Kan ha diskan
Flute traversière en bois
Guitare
Chant traditionnel
Flute irlandaise
Violon

The music of Brittany is accessible through a wide variety of recordings distributed through stores and mail-order businesses who have specialized in Breton and Celtic materials. Breton music and dance is also accessible to those who want to get involved in a more active way as learners. Breton traditions have found more and more of a welcome in schools of Brittany, but for many years independent non-profit cultural organizations have put together classes and intensive weekend sessions. Teaching music has indeed been an important supplement to the income of Breton musicians who have chosen to make music a full-time profession.

One of several Breton organizations which has offered regular workshops for Breton music and dance is the **Centre Breton d'Art Populaire** in Brest. Each year some of the best musicians of Brittany offer 4 to 5 hours of instruction in traditional song, instruments or dance. These are what one could call "master classes"—intended for people who are not beginners and who want to improve technique and learn finer points of style and expression.

The following are the workshops and dates for 1991-92. Registration information and fees follow at the end with forms that Bro Nevez readers could use to enroll.

CENTRE BRETON D'ART POPULAIRE 37 bis rue Victor Hugo 29200 BREST. Tél: 98.46.05.85.

Traditional dances

- 1 Dances of the Pays of Pontivy, taught by Hélène Conan Saturday, October 19, 1991, 2-6 p.m.
- 2 Dance of the Pays de Rhuys, taught by Mr. & Mrs. L'Henoret Saturday, December 7, 1991, 2-6 p.m.
- 3 Kas a Barh and dances of the Pays de Lorient, taught by Bruno Lamouroux Saturday, January 25, 1992, 2-6 p.m.
- 4 Ridées in 6 and 8 time from the Gallo tradition and dances of the Pays de Ploermel, taught by Yves LeBlanc Saturday, March 14, 1992, 2-6 p.m.
- 5 Dances of the Pays du Léon, taught by Alain Salou Saturday, March 28, 1992, 2-6 p.m.
- 6 Dances of Pays Fanch, taught by Robert Bastard Sunday, April 5, 1992, 10-12 a.m. and 2-5 p.m.

Bombarde

taught by Christian Faucher (of the group Storvan)
Students work with collections of music for sonneurs de couple and music for ensembles; the focus is on technique. For non-beginner. Workshop participants should bring a tape recorder and/or music paper. When they register, participants receive a cassette with examples to be studied before each workshop. Maximum enrollment: 10 per class; minimum: 3.

November 17, 1991, 2-6 p.m. February 2, 1992, 2-6 p.m. March 29, 1992, 2-6 p.m.

Diatonic Accordion (Button Accordion)

For non-beginners. Maximum enrollment: 7-10.

Alain Pennec - Sunday, November 24, 1991, 10-12 a.m. and 2-5 p.m. Yann-Fanch Perroches - Sunday, January 19, 1992, 10-12 a.m. and 2-5 p.m. Ronan Robert - Sunday, March 8, 1992, 10-12 a.m. and 2-5 p.m.

Bagpipes (cornemuse)

taught by Patrick Molard

Breton music played on Scottish Highland type bagpipes, including an introduction to the Scottish tradition of piobaireachd. For non-beginner. Maximum enrollment: 9.

Sunday, December 15, 1991, 10-12 a.m. and 2-5 p.m. Sunday, February 9, 1992, 10-12 a.m. and 2-6 p.m. Sunday, May 23, 1992, 1:30-6:30 p.m.

Wooden Transverse Flute

taught by Jean-Michel Veillon (of the group Barzaz Trio)
Use of wooden (Irish-style) flute for Breton traditional music; work on technique.
For non-beginners. Maximum enrollment: 8.

Saturday, November 23, 1991, 2-6 p.m. Saturday, January 18, 1992, 2-6 p.m. Saturday, March 7, 1992, 2-6 p.m.

Guitar

Study of open chords in traditional music and "finger picking"; for non-beginners.

Maximum enrollment: 6.

Saturday, November 30, 1991, 2-6 p.m. Saturday, February 1, 1992, 2-6 p.m. Saturday, March 21, 1992, 2-6 p.m.

Violon (fiddle)

taught by Christian Le Maītre

Using Breton repertoire (and eventually Irish), a study of techniques used in fiddling (ornamentation, bowing...). For non-beginners. Maximum enrollment: 7.

Saturday, November 23, 1991, 2-6 p.m. Saturday, January 18, 1992, 2-6 p.m. Saturday, March 7, 1992, 2-6 p.m.

Traditional Song

taught by Eric Marchand

For people with some knowledge of the Breton language. Maximum enrollment: 6.

Sunday, December 1, 1992, 10-12 a.m. and 2-5 p.m. Sunday, March 22, 1992, 10-12 a.m. and 2-5 p.m.

Kan ha diskan

taught by Erwan Tanguy and Eric Marchand For people with some knowledge of the Breton language. Maximum enrollment: 6.

Erwan Tanguy - Sunday, October 20, 1991, 10-12 a.m. and 2-5 p.m. Eric Marchand - Sunday, December 8, 1992, 10-12 a.m. and 2-5 p.m. Erwan Tanguy - Sunday, January 26, 1992, 10-12 a.m. and 2-5 p.m. Eric Marchand - Sunday, March 15, 1992, 10-12 a.m. and 2-5 p.m. Erwan Tanguy - Sunday, April 5, 1992, 10-12 a.m. and 2-5 p.m.

Irish Tin Whistle

taught by Loïc Padellec (of the Kevrenn Brest-St. Marc) Study of Breton and Irish repertoires. Work on ornamentation. For non-beginners. Maximum enrollment: 8.

Sunday, November 17, 1991, 10-12 a.m. and 2-5 p.m. Sunday, January 26, 1992, 10-12 a.m. and 2-5 p.m. Sunday, April 4, 1992, 10-12 a.m. and 2-5 p.m.

Enrollment

Enrollment must be accompanied by payment and will not be refunded if a participant does not show up except in exceptional circumstances. The fees quoted below do not include meals or lodging. If enrollment is too low, a class may be cancelled. Enrollment must be received no later than the Monday preceeding the workshop.

Fees

Note that participants in the workshops must also join the Centre Breton d'Art Populaire--a yearly fee of 100 francs that can be paid with enrollment in the first class. This fee is not included in the list which follows on the next page.

Centre Breton d'Art Populaire - continued

Enrollment Fees:	One	day	All classes
Kan ha diskan	80	francs	350 francs
Traditional Song	80	francs	
Traditional Dances	80	francs	350 francs
Violon (fiddle)	170	francs	440 francs
Flute	170	francs	440 francs
Bagpipes	120	francs	250 francs
Accordion	170	francs	440 francs
Bombarde	120	francs	250 francs
Tin Whistle	170	francs	440 francs

BULLETIN D'INSCRIPTION à retourner au: CENTRE BRETON D'ART POPULAIRE 37 bis rue Victor Hugo 29200 BREST

Nom :	Prénom:	
Adresse:		
Tél:		
Niveau (Débutant - Continuant- Perfe	ectionnement)	
Je m'inscris au (x) stage (s) de:		
☐ ACCORDÉON DIATONIQUE ☐ HARPE CELTIQUE ☐ GUITARE ☐ BOMBARDE	☐ CORNEMUSE ☐ KAN HA DISKAN ☐ CHANT TRADITIONNEL	
· ·		
Chèque 🔲 Espèces 🕻 Date 🚨	(Libeller a l'ordre du Cer	ntre Breton d'Art Populaire)
Cianaturo :		

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