Un patrimoine qui se perpétue de génération en génération

Kuzul etrevroadel evit kendalc'h ar brezhoneg

No. 43 August 1992
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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.
The Poetry of Anjela Duval

A book review by Reun ar C'halan


Celtic Brittany, as Lenora Timm rightfully notes in the preface, is not well known to the majority of English speakers, nor, for that matter, to the majority of French speakers, many of whom still tend to see Breton men and women as backward, ignorant, and rather comic figures, unable to master the only language fit for civilized people, namely, French. This is why Breton literature cannot survive without writers totally committed to the Breton language as a valid literary medium. Such a commitment has its price, since they know that their work will not, in all probability, reach more than a handful of readers, those Breton speakers who have received the minimal amount of schooling required for reading texts written in the accepted literary form of the language, and sufficiently familiar with the various spelling systems which have been commonly used by Breton writers over the past fifty years. Given the fact that the use of Breton was, until quite recently, forbidden in the public school system, the number of potential readers has always remained fairly small. Under these conditions, it is a wonder that Brittany should have produced such impressive literary talents as Tangi Malmanche, Yann-Ber Kalloch'h, Roparz Hemon, Maodez Glanndour, Abeozen, Youenn Drezen, and, of course, Anjela Duval, who most assuredly deserves to be placed in their company.

In her well documented preface and introduction, Lenora Timm clearly shows that Anjela Duval's poetry is firmly rooted in the history and the culture of her people. Her sense of intimacy with nature may betray a glimmer of pre-Christian animism, but this in no way conflicts with her strong Catholic faith. One must remember that, in Brittany as in other Celtic countries, Catholicism often appropriated objects which pagan cults had held sacred: burial grounds, fountains, standing stones, etc., occasionally turning pagan gods or heroes into Christian saints. Anjela Duval's writings demonstrate an equal attachment to the traditional values of the Breton peasantry. She retains their respect for hard work, their distrust of city slickers, their resentment against the immorality of a culture which encourages laziness, greed, and vice. She gives voice to the unspoken feelings of many Breton men and women who were helpless witnesses to the erosion of their traditional way of life, to the gradual stifling of their language, and their culture reduced to an inferior status by unworthy masters who hold the political and economic upper hand.

For her anthology, Lenora Timm has selected one hundred poems, nearly half of Anjela Duval's total poetic output, arranging them by themes. There are eighteen categories which include autobiographical and devotional poems, and texts having to do with class distinction, global issues, patriotism, and social changes. Other poems deal with nature and the peasant life. She writes about her daily chores, about the animal who have been her most constant companions on her isolated farm, about things which please or irritate her. She recalls events of her past, the parents to whom she devoted her life, the sister who died in childhood, the man whom she loved but could not marry because he did not share her passionate love for her native land. She reflects on her own poetic activity. These groupings give the readers a clearer idea of the wide range of her inspiration.
Lenora Timm has chosen to remain as faithful as possible to the sense of the original Breton, translating line for line, and adhering closely to the rhythmical movement of the original, after the example of Derick Thompson in his 1974 *Introduction to Gaelic Poetry* (London: Victor Gollancz Ltd., 1974). These were also the principles adopted by Vladimir Nabokov in his celebrated translation of Evgeni Onegin which precipitated a memorable controversy with Edmund Wilson about the problems of translation (*Eugene Onegin*, 4 vols. New York: Bollingen, 1964). These principles have served her well, enabling her to retain the concrete directness which characterizes Anjela Duval's style, her attention to the specific, to the quiddity of things, her imagery rooted in the immediate contact with the objective world, with what Rimbaud defined as "la réalité rugueuse" (gritty reality).

A number of minor typographical errors have escaped the proofreader's eye, mostly in the Breton texts, usually letters which have been omitted, added, or misplaced.

As to the translation itself, there are only three instances which I would question. On pages 114-115, the context indicates that "Da 'n em lardan" should be taken in its colloquial meaning of "At fighting" rather than in its literal meaning of "At feeding themselves". On pages 210-211, I believe that "Da Kelan" should be rendered by "your bones" rather than "your box" (this may have been a misprint). And, finally, on pages 228-229, the context shows that "pell", in "ar bern pell", is a noun rather than an adjective: it refers, not to "a distant pile", but to the "pile of oats' chaff" on which the rooster is crowing to invited the hens to the feast provided by the grains of oats which remain in the chaff after the threshing. The pile of oats chaff is kept to be winnowed at a later date, when the pressure of the harvest is over. The lighter elements are used to replace the old filling in the mattresses.

In the meantime, the pile offers a marvelous opportunity for the rooster and the hens which wander freely about the farm in search of their food. In a work of this scope, these very few and very minor blemishes should not be allowed to detract from the excellence of the translator's achievement.

With the permission of the translator, I have chosen several of my favorite poems to reprint here to give *Bro Nevez* readers who may be unfamiliar with the work of Anjela Duval a sample of her poetry. The English translation is followed by the original Breton version.

**LOVE FOR A COUNTRY**

In a corner of my heart there's a scar
That I have borne since I was young
For, alas, the one I cared for
Didn't love what I loved
He only loved cities
Distant countries, deep seas
And I only loved the fields
The fair fields of my Brittany

Forced to choose between two affections
Love for a Country, love for a man
I've given my life to my nation
And let go of the one I loved
I never saw him again later
Heard nothing of his life's course
The scar in my heart stays there
For he didn't love what I love.
Every man must follow his Destiny
In this World that's the law
My heart's crushed most certainly
But he didn't love what I love
For him riches, honors
For me disdain and poverty
But I'd not exchange my treasures
My Country, my Language and my Liberty.

December 1963

KARANTEZ-VRO

E korn va c’halon 'zo ur gleizenn
'Baoe va yaouankiz he dougan
Raz siwazh, an hini a garen
Ne gare ket pezh a garen
Eñ na gare nemet ar c’hériol
Ar morioù don, ar broioù pell
Ha ne garen ’met ar maeziou
Maeziou ken kaer va Breizh-Izel

Ret ‘voe dibab 'tre div garantez
Karantez-Vro, karantez den
D’am bro am eus gouestlet va buhez
Ha lest da vont 'n hini' garen
Biskoazh klevet keloù outañ
Ar gleizenn em c’halon 'zo chomet
Pa gare ket pezh a garan.

Pep den a die heuilh e Donkadur
Honnezh eo lezenn ar Bed-mañ
Gwasket ‘voe va c’halon a dra sur
Met' gare ket pezh a garan
Dezhañ pinvidigezh, enoriou
D’in-mé paourenteza ha dispriz
Met’ drokken ket evit teñzoriou
Va Vro, va Yezh ha va Frankiz.

Kerzu 1963

MY POEMS

If I write by the light of my lamp
Disorderly and empty verses
Uncertainly with this small stub in my tired hand
If I write at night on the back of envelopes
Insignificant poems: poor merchandise
In which are found only wildflowers...
And a crumb of love,
All this I do for those I love.
Yet I do write, other poems
Not by the light of the lamp.
But by the rays of the Sun
Not on the back of envelopes
But on the bare breast of the One I love,
On the bare skin of the Country I love.
I don't write them with a pencil stub
But with steel tools...--Don't think of a lance or sword,
My tools are tools of peace and of existence--

I don't write verses of twelve feet
In counting on my fingers,
But of twelve-by twenty paces...and more.
My verses are written swath by swath
With the sharp steel of my scythe
on the yellow hair of my country
The Sun turns them into fragrant poems
That my cows scatter for me during winter nights.

My verses are written with the blade of my plow
On the living flesh of my Brittany, furrow after furrow
--In which I hide grains of gold--
Springtime turns them into poems
Emerald seas waving in the breeze.
Summer turns them into lovely lakes of shafts
The Harvest-Wind sets them to music
And the clanging of the thresher sings them to me
During the hot days of the eighth month
During days of pain and dust and sweat
My poems sacred and...disdained!

March 1966

VA BARZHONEGOU

Ma skrivan ouzh skeud va c'heuzeur
Gwerzennoù digamposht ha goullo
Gant an ibil munut-mañ diasur em dorn skuizh
Ma skrivañ da noz war gein goeleir-lizhiri
Barzhonegou dister: brizhvarc'hadourezh
Na gaver enmo nemet bleuniou gouez...
Hag ur vruzhunenn garantez,
Rak kement-mañ a ran evit ar re a garan.

Skrivañ a ran avat, barzhonegou all
N'eo ket ouzh skleur ar c'leuzeur.
Met ouzh sked an Heol
N'eo ket war gein goeleir-lizhiri
Hogen war vruched noazh an Hini a garan,
War groc'hen noazh ar Vro a garan.
N'eo ket gant un ibil o skrivan
Hogen gant binniou-dir...
--Arabat soñjal e goaf pe gleze,
Va binniou 'zo binniou a beoc'h hag a stuz--
OGRES

Legends of our ancestors spoke of ogres
Horrible ogres, people-eaters.
History speaks of races of savages
In the depth of the great forest: people-eaters.
Horrible and disgusting to think about.
However there is in our midst, near to us
People eating people. Alive, yes, Ogres
Sucking their blood until the last drop.
And they strangle and comb and scrape the skin
Them until the last penny.
And you, work if you want, night and day, without rest
Like a work-horse. Worse.
Sunday, holiday, everyday without rest.
No rest other than the cemetery.
While they promenade, circulate, go
Like lightning in their cars here,
There, according to their pleasure.
The Ogres.
And you, pour soul, be careful not to be
On their path with your old cart
Or your old mare...
Watch out! Or you will be crushed like an egg,
Like a mushroom!
Well, you see well enough
The road there is entirely theirs...
Yet with a little luck, you might be able
To cross with a shower of insults.
In French of course
That's a civilized language.
RONFLED

Marvaillou hon hendadoù a gomze eus roñfled
Roñfled euzhus, debrerion-tud.
An istor a goz eus gouennadoù gouezidi
E goueled ar c’hoadoù-meur: debrerion-tud.
Un euzh hag un heug soñjal.
Bez ez eus koulskoude en hor meskoù, tost dimp
Tud o tebrin tud. E bev, ya, Roñfled
O sunañ o gwad betek an diwezhañ berad.
Ha tagañ ha kribat ha krignat ha peilhat
A reont anezho betek o gwenneg diwezhañ.
Ha te, labour mar kerez, noz-deiz, hep ehan
Evel ur marc’h-samm. Washoc’h.
Sul, gouel, pemdeiz hep ehan.
Ehan all ebet nemet er vered.
Int avat a valeo, a rodeo, a yelo
Gant an tanfoelir en o c’harr-tan du-mañ,
Du-hont, war-lerc’h o flijadur.
Ar Roñfled.
Ha te, paour kaezh, diwall da ’n em gaout
War o hent gant ga gozh karrigell
Pe da gazeg kozh...
Dïwall! Pe vî friket ’vel ur ví,
Vel ur c’habell-touseg!
Arsa, gwelout a-walc’h a rez
Eno an hent a-bezh dezh...
Gant un tamm chais evelkent, e c’hellfes
Tremen gant un toullad kunujennou,
E galleg evel just.
Honnezh ’zo ur yezh seven.

THE DISMANTLING OF BRITTANY

--Do I write poems? --Yes, I write poems.
But it does not please me at all to be called a poet!
My occupation has always been cutting worms.
And I talk to my animals as if they were people...
I have always liked my occupation,
As the fish likes: the water.

But there are things that I don't like,
And I need to say it:
I don't like seeing the fields of my Country
Lying fallow and harboring wild animals.
I don't like seeing the buildings of my Country
Passing into the hands of foreigners for a handful of paper.
I don't at all like,
Seeing the hedges of my Country--the framework of the Celtic Countries--
Razed pitilessly and thoughtlessly,
And the youth of my Country running to the cities
To sell their energy and life's freedom
To the oppressor who mocks them.
I don't like to see the old people of my Country
In the city death-houses weeping at their lost effort
Or young mothers of my Country
Speaking the oppressor's language to their little children.

It is a crime to break the Chain
It is a crime to contaminate the Race
And no one raises a word in opposition.
No one! Or so few!

That's why I write poems--It isn't my occupation--
To hide my pain in them
To hide in them as in a drawer
The pearls of my tears...And then,
Where to keep the last seed
If not in the garden of the Poet.

12/16/1966

DISMANTROU BREIZH

--Ober 'ran gwerzennoù? --Ya, ober 'ran gwerzennoù.
Met ne blij tamm ebet din bezañ anvet barzh!
Va micher 'zo bet a-viskoazh troc'hañ buz hug.
Ha komz 'ran d'am loened 'vel pa vefent tud...
Va micher an eus kavet atav plijus,
Evel ma kav plijus ar pesk: an dour.

Met, bez'z eus traoù ha n'o c'havan ket plijus,
Hag en lavatar a rankan:
Ne gavan ket plijus gwelout maeziou va Bro
O tistreñ da fraost ha da repu d'al loened gouez.
Ne gavan ket plijus gwelout savadhrioù va Bro
O tremen e daouarn an estren evit un dornad paper.
Ne gavan ket plijus, tamm ebet,
Gwelout kleuziou va Bro--framm ha stern ar Broioù kelt--

Rac'het didruez ha diskiant,
Ha yauankiz va Bro o redek d'ar c'hërioù
Da werzhañ o nerzh ha frankiz o huhez
D'ar mac'her o goapa.
Ne gavan ket plijus gwelout kozhidi va Bro
E marvdiez ar c'hërioù o ouelañ d'o foan gollet
Na mammoù yauank va Bro
O komz yezh ar mac'her d'o bugaligoù.
Anjela Duval died in 1981 but her poetry remains very much alive for Breton speakers and for Breton learners. She published her first poem in 1962 in Ar Bed Keltiek, a magazine under the direction of Roparz Hemon. During the 60s and 70s her poems could be found in a number of Breton journals: Hor Yezh, Barr-Heol, Skol, Imbourc'h, Bleun-Breug and Al Liamm.

Thanks to the publisher Al Liamm her poetry is still very accessible to day and is found in two volumes: Kan an Douar (published in 1973 by Al Liamm) and Traoñ an Dour. Those who would like to explore her poetry beyond the selection made by Lenora Timm in her anthology can contact the following address which handles Al Liamm publications by mail order: Mlle Queille, 20 rue du Petit-Trottrieux, 22200 Guingamp. Al Liamm has been publishing Breton language literature for nearly 50 years and their magazine (of the same name), directed by Ronan Huon, has been a leading publication for Breton language works.

Lois Kuter

Several short articles and book reviews of Anjela Duval's work can be found in past issues of Bro Nevez:

Reun ar C'halan reviewed Traoñ an dour in Newsletter of the U.S. ICDBL (not yet called "Bro NEvez"), No. 6, February 1983, pages 8-9.

Paul Nedwell, a U.S. ICDBL member, wrote a poem to her memory which we printed in Newsletter No. 12, August 1984, page 30.

Reun ar C'halan translated a contribution from Yann Bouessel du Bourg--part of a series on Breton women writers he contributed to us called "Across Breton literature--three women". This was printed in Bro Nevez No. 17, November 1985, pages 8-10. The cover of this issue featured the reprint of a photograph of Anjela Duval.

A very good article about Anjela Duval by Yann Bouessel du Bourg can also be found in the Breton magazine Dalc'homp Sonj! (No. 10, goañv 1985), for those who want some biographical background.
A 19th Century Traveler and the Breton Language

Lois Kuter

from: The Pedestrian in France and Switzerland, by George Barrell, Jr.

Thirty-four (34) pages of this 1853 travel account are devoted to Brittany, and the author briefly describes a route that passes through: Mont St. Michel, Dinan, Dol, St. Malo, Jugon, St. Brieuc, Guingamp, Morlaix, Huelgoat, Carhaix, Quimper, Rosporden, Quimperlé, Pont Scorff, Hennebont, Auray, Vannes and Nantes. The author says very little about these places. Auray is summed up in one sentence: "Auray is in nowise remarkable". Carhaix fares no better: "I passed through Carhaix, where there was nothing to see, and continued on my walk towards Quimper." More is said about the people the author meets on the road between towns or the inns where he stays. Costumes are described with some detail, although few kind words are said about people whom he often described as "ugly" and/or "filthy".

Several interesting passages talk about the Breton language and communication (or lack of it) with Breton speakers. In an unnamed village outside of Guineamp (on the way towards Morlaix) the traveller discovers the Breton language:

While refreshing myself at the inn with a chôpine--an English pint--of cider, in the next room two or three women were assembled, but not a word they uttered was understood. I was aware there were patois or dialects in France, and thought this must be one, but then remembered I was in Brittany, where the peasantry posses a gibberish called Breton. It is a most uncouth tongue, certainly; the German "ya, ya"--"yes, yes," was often heard. I left the room to discover who it was that used the harsh language thus fluently, and found some old and ugly women, who had merely come to have a chat and warm themselves with some burning sticks in the fire-place. My hostess, who had spoken to me in very good French, was in the midst. conversing with really surprising volubility. (page 84)

Mr. Barrell continues from Morlaix to Huelgoat and provides the following description of his linguistic encounter:

Starting from Morlaix, the character of the country was changed. the road was thickly bordered by trees, mostly of the pine genus. Then upon the summit of a hill, away ahead were many other hill-tops, grotesquely outlined against the clear sky; but the country was still naked. I was not certain of the road that led to Huelgoat--where was a silver mine it was my intention to visit--as it struck off from the main one, but at what place was not precisely known.

I was then passing a collection of about the oldest farm-houses to be seen in the country. By the roadside was a youth of about my own age, who was the first person yet seen dressed in the Breton costume. He wore a round-crowned, wide-brimmed, black felt hat, with a velvet ribbon falling from one side; and beneath this was his interesting face. It appeared to have been a stranger to water, from the time it first saw light--at any rate, it was exceedingly dirty. Long hair fell upon his shoulders; and the ends twisted this way, and curled that, and lost themselves in the hair of his coat--a goat-skin, with the "fur" outside. His breeches were held in their place by
a leather belt with a big buckle; and course knee breeches, gaiters and huge sabots, with his feet wrapped in straw and thrust into them, together with a spade, upon which he leaned, completes the portrait.

Being desirous of learning the way to the mine, I addressed him in my best French, speaking slow, that he might better understand; but it was of no use, for he answered in Breton. I gave up in despair, and wished him good morning: he wished me the same in Breton—at least that is the supposition; and I have not seen him since.

I marched on, though not knowing whether in the right road or not. The day was fast coming to a close. By-and-bye two roads appeared upon a hill ahead, running into the one I was travelling. Which of the two was to be taken? One of them might lead to Huelgoat, and the other in a contrary direction—but which led to the mine? There was a man upon the hills cutting gon; and I proceeded towards him through the destestable shrub. When there, it was found, according to anticipation, that he could not speak French. At last an expedient was used.

"Huelgoat? Huelgoat?" asked I, several times.
"Huelgoat," replied he; and then pointed in the direction of the two roads.

I thrust forward the two fingers of my left hand, spreading them in fork fashion. Then we faced the roads, and I pointed to them and to my fingers; and, for a wonder, he comprehended.

"Huelgoat?" touching the right finger and bending the other.
"Ya, ya!" laughed the man; "Huelgoat," and he tipped my still extended finger.

On the road from Quimper to Quimperlé, Mr. Barrell has yet another linguistic experience.

I left Quimper with two Bretons, one of whom understood a little French. The only thing that surprised him was, that I could not speak Breton.

"But you intend to learn it, don't you?"
"I am afraid not."
"Quel dommage!"

America was to them the most interesting of topics. He who spake French translated all to his companion; and every question that could be imagined was asked. But it was a pleasure to talk with them about my country, as every one who is away from his fatherland loves that topic of conversation.

Certainly Mr. Barrett discovered a universal truth with that last observation. Too bad, he did not spend the time in Brittany to learn a bit of Breton. He would have had a lot more to report in his pedestrian journey through Brittany.
Pas de statut, trop de charges
Diwan veut renégocier avec l’Etat

Diwan risque de connaître de sérieux problèmes financiers à la rentrée prochaine. Malgré la convention signée avec l’Etat, trop de frais de personnel resteront à sa charge. L’association espère que Jack Lang se montrera plus généreux que Lionel Jospin.

Diwan vient d’adresser au nouveau ministre de l’Education nationale, Jack Lang, une lettre pour lui demander la renégociation de la convention signée en juillet 90. « À l’époque, explique Tangi Louarn, responsable au sein de l’association des relations avec l’Etat, elle constituait une avancée significative dans la reconnaissance de nos écoles. Aujourd’hui, nous constatons qu’à son application trahie et qu’elle comporte de nombreuses lacunes. »

Un déficit de 3 MF

Aux termes de la convention, l’Etat acceptait le principe de la prise en charge des 51,5 institutrices que compéth Diwan. Deux ans après, l’association constate que peu à peu, la convention se trouve pas son compte. Aucune rétribution n’est encore effective ; les postes créés depuis juillet 90, pour répondre à un effectif (1) en augmentation de 20 % par an, n’ont pas été intégrés à la convention... Et surtout l’indice de rémunération fixé par l’Etat pour ces instituteurs (274) est largement au-dessous des salaires pratiqués par Diwan. « Nous sommes donc obligés de verser la différence. Au total, une charge de deux millions de francs par an. »

A cela il faut ajouter les frais de formation des instituteurs-sagefonds, la rémunération des enseignants du collège Ropars-Hémon (1,3 MF/an) pour lequel un contrat d’association a été demandé, Résultat : un déficit de fonctionnement de l’ordre de trois millions de francs en 92. « En novembre prochain, nous aurons dans l’incapacité de verser notre part participative à l’URSAPF, » précise Tangi Louarn.

Des échos partenaires

Une perspective d’autant plus inquiétante que, par ailleurs, Diwan affiche un bel optimisme. « En janvier 2000, affirme le président, André Lavranat, outre, outre, des 4 000 à 5 000 enfants qui seront scolarisés à Diwan, » Alors qu’ils le soient dans de bonnes conditions, l’association souhaiterait mettre à profit cette renégociation avec Jack Lang – dont elle souhaite qu’il soit un interlocuteur plus ouvert que Lionel Jospin – pour clarifier la situation de Diwan, qui ne possède toujours aucun accord de statut précis. « Nous revendiquons pour nos écoles un caractère public, mais l’Etat a du mal à mettre en place un cadre de fonctionnement, » regrette André Lavranat. En attendant une ouverture, Diwan va porter ses efforts en direction des élus locaux et régionaux. « Nous voulons que nos écoles soient intégrées à la réflexion qui va se

Tangi Louarn, chargé des relations avec l’Etat : « Nous attendons une réponse de Jack Lang. Si nous ne l’obtenons pas, nous irons chercher à Paris... »

Jean LALLOUET, (1) 660 enfants sont actuellement scolarisés dans les écoles primaires de Diwan.

Ouest France 20 mai 1992
The Elected Assemblies of Brittany and the Statut for Regional Languages and Cultures

Press release from: Evid Lezenn ar Yezou (Comité Breton pour le Statut des Langues de France); translated by Lois Kuter.

By mid-July 518 votes in favor of an official statut for the Breton language and culture, as well as for the other regional languages and cultures, had been gathered by the Breton Committee Evid Lezenn ar Yezou ("for the law for languages").

Of this number, 518 votes came from municipalities of Lower Brittany, in all nearly 90% of the communities which make up the Breton-speaking region. These votes are as a block very strongly supported by multiple resolutions on this same subject from the five General Councils of Brittany, the Economic and Social Council of Brittany and the Regional Council of Brittany—which has specified that it will continue to support this aspiration which is clearly that of a majority of the Breton population.

Communities of Upper Brittany have been, or will be, solicited also by Evid Lezenn ar Yezou for the statut. In fact, the Gallo culture makes up one part of the patrimony and identity of Brittany, and thus must also be protected and encouraged. Already, E.L.Y. has gathered 96 favorable votes from Municipal Councils of the Gallo Pays (supported by the Departmental Assemblies of Loire-Atlantique and Ille-et-Vilaine).

A series of law proposals have been submitted, both in the Senate and National Assembly, for the adoption of a statut which is equally sought by a variety of regions of France—from Alsace to Occitanie, from the Catalan to Basque countries. The texts proposed by the Assemblies with representatives from Brittany insist specifically that the government allow the Parliament to finally study and vote on a synthesis of these texts.

Ouspenn 600 a skridou
digand Kuzuliou Tiez-Kër,
e-leiz a skridou digand or Pemp Kuzul-Meur,
koulz ha digand Kuzul-Breiz hag ar C.E.S.,
hag a zo bet goulennet ganto, meur a wech, ma vezo embannet eul LEZENN-STUR EVID YEZ HA SEVENADUR BREIZ, koulz hag evid Yezou ha Sevenaduriou ar rannvroiou all.

... Kement-se o veza reoellenet hervez ar skridou etrebroadel evel Diskleriadur Ollvedel Gwiriou an Den,
Parlament ha Kuzul Europa, gand C.S.C.E. (Helsinki),
gand Chart Europa ar Yezou Rannvro ha Minorezel, hag all...

Meur a zanvez-lezenn a zo bet diskleriet dirag ar Parlament evid kement-se. Unan anezo a zo bet embannet gand ar Breizad Erwan Dollo. Red eo d’ar Gouarnamant lakaad anezo da veza studiet ha moueziet!

E.L.Y. : EVID LEZENN AR YEZOU, 40bis, ru ar Republik, Brest.
BOOK REVIEWS

Lois Kuter

THREE NEW BOOKS FROM SKOL VREIZH

Over the past half-dozen years the publisher Skol Vreizh (part of the organization Ar Falz) has produced a series of excellent books on all aspects of Breton culture and history. Although distributed by subscription as a quarterly magazine, these 80-90 page paper-backs (in an unusual but very pleasing 8-3/4" x 8" format) are really best described as books. They are written by some of the best scholars of Brittany, but written for non-scholars. All of the publications include a large number of fascinating and informative photographs, drawings, and maps.


In this 20th issue of Skol Vreizh, Francis Favereau introduces us to Breton language literature produced since 1945. A 31-page introductory section in French scans the major writers (and lists a few lesser-known ones), and gives one a good feel for literary trends and influences on the authors of Brittany who used the Breton language for poetry, drama, short stories, novels and prose. This topic deserves a book of several hundred pages and I found myself frustrated by the thinness of what Favereau was able to do in only 30 pages. I was also greatly frustrated by the exceptional number of footnotes—236! The constant flipping back to footnotes found at the end of this introductory text made reading tedious. Some of the material in the footnotes could have been easily incorporated in the body of the text—and deserved to be there.

The bulk of Favereau's book is an alphabetical listing of Breton language authors, including a few of their major works (or journals in which they published), birth and death dates, and a short note on studies or career. This section is in Breton ... seemingly written for an entirely different readership than the French introductory section, which could have been just as easily published in Breton (or bilingually).

The effectiveness of this dictionary of writers is greatly hampered by the fact that much of each entry is made up of abbreviations. One must either memorize or constantly flip back to a list of abbreviations for over 50 publishers and magazines and a additional 50 nouns and adjectives. Unless these are very standard and commonly used abbreviations, it is hard to imagine that even the best of Breton language readers would look at "n-1" and automatically think of "an'verec'h" (place name), or look at "sng" and know it referred to "saozneg" (English). Additionally, one must remember that when a name is all in capital letters, the author has published books; when the name is in small letters, the author has published just shorter writings; and, when one finds italics (for all capital letters or small letters), then you have a pseudonym. For example, here is how Lenora Timm, U.S. ICDBL President, is listed in this directory:


If this were fully spelled out, it would look as follows:

Even in the lengthier form, very little information is given in this particular entry. Many entries for the 650 names listed in the dictionary are a little longer than this, but really don't give much information about the authors. Is this publication meant to be just a quick and easy reference guide for those already very familiar with Breton language literature? As someone with a beginner level knowledge of Breton, I found the directory extremely difficult to use—despite the fact that I am familiar with the names of Breton language publishers and publications. Personally, I would have found an annotated bibliography more informative.

Like the introductory section, this directory deserves to be expanded and must be expanded to be really usefull for either Breton learners or fluent Breton readers. Perhaps Favereau did the best he could to cover a large subject in a very small number of pages, but I was left very hungry to learn more. I felt cheated by the shortness of the introductory text, and frustrated by the unwieldy nature of the directory of authors. But, despite this, Favereau's book is a good place to start exploring Breton language literature, and the over 100 photographs of Breton language writers were fascinating.


When traveling in Brittany in the late 1970s and early 1980s I was surprised and delighted to find nearly everywhere I went magnificent stone houses and farm buildings. It was as a very casual observer that I enjoyed the workmanship evident in Breton stonework, but even as a relatively uneducated observer of architecture, I could notice the variations in style from one area of Brittany to the next.

While in southeastern Pennsylvania where I have lived, one can find similar use of stone in old houses and farms, most Americans are bombarded every day by a vast range of architectural styles, building materials and a rainbow of colors. The architecture of the U.S. reflects the jumbled mix and mobility of people and divergent individual tastes in constructing habitats which in most cases have no relation to the natural environment directly around them. That is perhaps why the rural architecture of Brittany was so appealing—and exotic—to me. The houses were very much a part of the land.

Patrick Hervé's little book is a masterpiece in presenting rural architecture in Brittany and how it is related to the natural environment in which people work. Photographs and very clear drawings make up over half of the 83 pages of this book and supplement nicely Hervé's description of how the countryside has affected architectural styles in different regions of Brittany and how Bretons used the natural materials of their environment to construct homes which would best suit practical need of farm work and domestic economy. But, not all choices in style are made for purely practical reasons; Hervé also points out some of the social and political factors which have affected rural architecture in Brittany.
In such a short book Hervé does a remarkable job of giving a very solid introduction to how homes were built as well as to why they took on a certain structure. Chapters cover the natural environment and how homes are part of a larger arrangement of space and fields; the elements of construction (types of rocks used, woods and thatches); construction techniques (how materials are arranged); what kinds of doors and windows were built; how the framework for a roof was put up and how roofing materials were laid; how interior space was organized for people and farm animals.

This is a terrific book for anyone who wants to get beyond casual observation to understanding how and why buildings look the way they do in Brittany. With this book, Hervé not only takes you inside to see all the nooks and crannies, but to meet some of the people who so skillfully built these homes. He gives readers a basic knowledge to use in looking more carefully and appreciatively at the rural architecture of Brittany.


This issue of Skol Vreizh examines the persistence of the Communist Party in a particular part of Brittany: primarily the upper northeastern part of Cornouaille, the lower fourth of Tregor, and especially the "mountains" of Brittany—the Massif de Quintin-Duault, the Montagnes Noire and the Monts d'Arrée. These are the bastions of communism in Brittany, and areas of small struggling farms and Breton language speakers. Ronan Le Coadic, a political scientist, examines a complex range of social, economic, political and religious variables to answer the question "why here, among Breton peasants?" There is no easy answer but a number of historical factors which seem to explain why the Communist Party continues to remain strong in this particular region.

Le Coadic looks back to the 12th century to find a particular system of land use, an agrarian communism called the "quévaise", and examines the particularly difficult relations between the population of this area and the Catholic Church. Also a factor has been a strong tradition of agrarian revolt against the local nobility. From these roots in the history of the 12th through 18th centuries are added other elements which favored the success of the Communist Party in this particular region—trades such as logging, slate quarrying and mining, and railway workers, which added a proletariat structure to this rural area. Also factors were the transmission of new ideas via traveling rag sellers (pilhaouééjen) and Protestant missionaries. School teachers, returning emigrants, and particularly charismatic Communist Party leaders also had an impact in encouraging Communist votes. The heroic action of Communists in the Resistance during World War II seemed to offer a substitute faith to people in this anti-clerical region.

Le Coadic demonstrates well how a complex combination of demographic variables must be examined to explain the persistence of this bastion of the Communist Party in Brittany, and the thoroughness of his research results in a very interesting study. This book is not likely to have the same wide appeal of other Skol Vreizh books which focus on "gentler" cultural topics. Le Coadic packs a great deal into just 80 pages and, while the language is not at all technical, some knowledge of French political history would make reading easier. The small knowledge of France most Americans have gives us a handicap in reading such studies. Those who are not normally attracted to political science/socio-economic topics will find that this book requires concentration. But, Le Coadic does a
A masterful job of weaving together the complex history of this unique region of Brittany. The many maps and photographs are excellent, and drawings by Joëlle Savey and Naol Louarn bring life and some humor to the well written text.

**A VARIETY OF NEW DICTIONARIES ...**


Better described as a pamphlet, Skol Uhel ar Vro (the Cultural Institute of Brittany) has just published an attractive little guide for Breton signage—simple and basic terms to be used by Breton town fathers to implement bilingual signs. A little over 100 suggested "signs" are arranged alphabetically by the French version, interspersed liberally with photos showing bilingual signs already in place. Here are a few examples (with an English equivalent added).

<table>
<thead>
<tr>
<th>French</th>
<th>Breton</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baignade interdite</td>
<td>Arabat kouronkan</td>
<td>No swimming</td>
</tr>
<tr>
<td>Centre ville</td>
<td>Kreiz-kør</td>
<td>Center city</td>
</tr>
<tr>
<td>Office du tourisme</td>
<td>Ti an douristed</td>
<td>Tourist bureau</td>
</tr>
<tr>
<td>Parc zoologique</td>
<td>Liorzh al loened</td>
<td>Zoo</td>
</tr>
<tr>
<td>Renseignements</td>
<td>Titourol</td>
<td>Information</td>
</tr>
<tr>
<td>Gare</td>
<td>Porzh-houarn/Ti-gar</td>
<td>Train station</td>
</tr>
</tbody>
</table>

Aimed at helping to standardize the implementation of bilingual signs, the booklet also includes suggestions on type face and how to position Breton and French on the sign. As unintimidating as possible, this nicely designed little booklet should help make it easier for Bretons to increase the number of publicly visible signs throughout Brittany.

There is no attempt to imply that establishing consistent bilingual signs in Brittany will be a simple matter of choosing words from a list. But, thanks to the work of the "Language and Linguistics" section of the Cultural Institute of Brittany, there is hope that Breton officials who need help in instigating bilingual signs will get some good advice. In 1986 a "Commission de Toponymie et de Signalization" was set up to gather nearly 100 Breton language specialists from all over Brittany to work in the following areas:

- an inventory of place names; research of written forms already established and their pronunciations.
- the establishment of norms and rules for writing to be followed in Breton language place name signs.
- a proposal for technical solutions for government officials to Bretonize signs.
- the elaboration of specialized lexical guides for modern needs.

The Commision serves as a consulting body to help coordinate efforts to increase the presence of Breton in public areas. This booklet's publication was funded in part by the General Council of Finistere, a department of Brittany which has already shown that a large number of town mayors and local officials are not afraid of using the Breton language and showing it off to visitors like many of us in North America who expect to see and hear Breton, and find it no more difficult to follow than road signs in French.
Dictionaries – continued


Breton learners have the choice of quite a few dictionaries—each with a particular strength. The new Breton-French/French-Breton dictionary due to come out from the work of F. Favereau draws on his research of the spoken Breton in the Ploher region of central western Brittany where Breton is still very much a living language.

The Breton-French section includes nearly 50,000 entries with pronunciation (including versions of different Breton dialects), etymology, grammatical notes, references to various orthographies, and examples of the use of a word from spoken Breton of Ploher as well as a variety of literary sources. The French-Breton section translates some 40,000 terms into Breton.


A dictionary of writers (fiction and non-fiction) now deceased from the 14th century to the present. Each is given a biography and complete bibliography of works. Due to be published in May 1992, this basic guide is written in Breton.


A dictionary of people (1,100), places (430 communes), and things (from seaweed to triskell) of Brittany. This is a mine of facts on the history, geography, economy and culture of Brittany.


Brittany has long had a reputation for the richness of its traditional music and dance. That is what is most unique to visitors, but Bretons have been extremely active in exploring all genres of music—from rock and jazz to opera and symphonic music. This dictionary of Breton composers is the result of at least five years of solid research, and for the first time, the extent to which Bretons have contributed to what we call "classical music" is thoroughly presented.

Best known of the early 20th century Breton composers are Guy Ropartz and Paul Le Flem who trace their influence to César Franck, and Paul Ladmirault who is linked with Gabriel Fauré. In more recent years Jef Le Pen stands out for his activity and particular use of Breton and Celtic themes in his compositions. In 280 pages Vefa de Bellaing presents over 200 artists who are not as often known or performed in Brittany, but who testify to the fact that Brittany is a very musical place.

Vefa de Bellaing is passionate about music and has an ear not just for classical styles but also for traditional Breton music and innovative arrangements of it. She is best known, however, for her decades of work for the Breton language. Now in her 80s, this modest and youthful woman is the author of articles, short stories, memoirs and poetry in the Breton language—published in Al Lianm and
Dictionaries—continued

other magazines—under her own name or a pen name. She learned Breton only as an adult—through Skol Ober—and has helped many others in Brittany since to learn Breton. She served for a period as the director of Skol Ober and has been one of its correspondents. She was also a co-founder and remains active with the Kamp Etrekeeltiek ar Vrezhunegerien (see Bro Nevez 41 and 42 for descriptions of these two organizations).

Vefa de Bellaing is not one to seek center stage, but her lifetime of work has by no means gone unnoticed. In March 1988 she was awarded the Order of the Ermine—an honor accorded each year by the Cultural Institute of Brittany to Bretons who have made exceptional contributions to the Breton culture. She shared the honor in 1988 with Polig Monjarret, Henri Queffelec and Pierre-Roland Giot.

One can be guaranteed that Vefa de Bellaing's Dictionary of Breton Composers is a masterpiece of scholarship. Besides biographical information on each composer, entries include lists of their works, bibliographical notes, and record notes. The dictionary also includes non-Breton composers inspired by Brittany, a list of prizes awarded to Breton composers, works for the organ transcribed into braille, a vocabulary guide, and a general bibliography. Ninety illustrations and photographs complement the text.

Note: See Bro Nevez 18 (February 1986) for an article by Yann Boussel du Bourg about Vefa de Bellaing—one of three articles he contributed to us on women writers of Brittany who used the Breton language.

FORTHCOMING


It is common in academic publishing to find collections of articles "offered" to a particular scholar who served as an important influence on their work. Léon Fleuriot (1923–1987), a historian and specialist of Celtic languages, was a scrupulous scholar with a wealth of articles and books to testify to his immense productivity. The variety of subjects in this collection of articles (in French, Breton, English and Cornish) demonstrates well the broad influence of Léon Fleuriot on students and colleagues in a number of disciplines: linguistics, mythology, early Celtic religion, history, genealogy and archeology.

For the benefit of the scholars of Celtic Studies among our readers, the contents of this new work and an order form are found on the page which follows.
TABLE DES MATIERES

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La langue irlandaise et les Irlandais dans le "Dictionnaire de la langue bretonne" de Dom Le Pelletier, É. Ó CIONSAÍN.
An delayans beled-termya toug raal studhau an yeth kernwek, K. GEORGE.
Un achet macnann diwar-bean Bretoned o chom c Kerne-Veour er c’hwezekvet kanved, M. JENKIN.
La Milese, Melesse et Milizac : contribution à la localisation d’Ossamais, A. CHÉDEVILLE.
Le Pagan Sextanmanduus, G. SOUILLET.
Notes sur les anciennes lois bretonnes (Canones Wallici), Gw. LE DUC.
Les Bretons victimes des lieux communs dans le haut moyen-âge, P. RICHE.
Les bijoux du haut moyen-âge en Bretagne, Ph. GUIGON.
L’écriture des scribes bretons au dixième siècle : le cas de l’Amalaire provenant de Landévennec, D.N. DUMVILLE.
Notes paléographiques, L. LEMOINE.
Le manuscrit Orléans 261 (217) et la Vita Pauli Aureliani d’Urmouaco de Landévennec (BHL. 6585), F. KERLOUÉGAN.
Le témoignage du rédacteur de la vie ancienne de saint Samson sur sa date relative, P. FLOBERT.
Honor, les Philosophi et Pentale : remarques sur la Vita saint Samsonis, B. MERDIGNAC.
Les hagiographies de Landévennec au IXe siècle témoins de leur temps, fr. M. SIMON.
Quelques remarques à propos de l’ancien mystère de saint Gwennoñé, Y.B. PIRIOU.
Le dossier hagiographique de l’érection du siège de Tréguer, H. GUILLOTEL.
De quelques gloses toponymiques dans les anciennes vies de saints bretons, R. TANGUY.
Saint Winniau et Saint-Union, J.V. LE MOING.
Toullouk an deveradurezh : ar stumnoù ‘Mouster’ ha ‘Moustoir’ en anviñ-lerch, E. VALLERIE.
Microtoponymie et lexicologie, F. FAVEREANU.

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Les noms de salines en Si, G. BURON.
La presqu’ïle guerandaise aux premiers siècles du moyen-âge, N.Y. TONNERRE.
L’apparente survie du groupe consonantique -dr- en breton : étude de dialectologie bretonne, G. BERNIER.
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Le breton dans le procès de canonisation d’Yves Helory (Tréguier 1330), J.C. CASSARD.
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Des devises en moyen-bretton dans un traité d’héraldique de 1644, G. GUICHARD.
Pour une nouvelle hérmeutique des mythes : essai d’interprétation de quelques thèmes celtiques, J.C. LOZACHMEUR.
Débris mythologiques en Basse-Bretagne, C. STERCKX.
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Shéñedem empadur ar govidig ezh e germnagaviaoueg vrezhonek, L. KEROGAT.
L’amiral A.J.R. Fleuriot de Langle, observateur pionnier des orientations mégalithiques, P.R. GIOT.
‘Gallo-Brittonie’ vs. ‘Insular Celtie’ : the inter-relationships of the Celtic Languages Reconsidered, J.T. KOCH.
Les anciens Celtes dans les œuvres posthumes de Meven Mordomer, R. GALAND.
Désignation des peuples et pays celtiques, L.C. PRAT.
ETIC GODEBDI DUGIONTIO VCXVETIN, E.P. HAMP.
La généalogie des Roys, Ducs et princes de Bretaigne de Pierre Le Baud (1486), J. KERHERVE.
La généalogie des roys, ducs et princes de Bretaigne, P. LE BAUD (éditée par J. Kerherve).

BULLETIN DE SOUSCRIPTION

Mélanges dédiés à la mémoire de Léon FLEURIOT

BRETAGNE ET PAYS CELTIQUES :
Langues, histoire et civilisation.


Ouvrage de 560 pages, 15 x 22 cm, cousu, sous couverture quadrichrome

Clôture de la souscription le 1er septembre. Réponse avant le 20 juin pour figurer dans la liste des souscripteurs.

Je souscris
Nom ................................................
Prénom ...........................................
Adresse ...........................................
Ville ..............................................
Code Postal .................................
Pays .............................................

Souscrit à .... exemples de "BRETAGNE ET PAYS CELTIQUES", au prix de 240 F (si pris chez les éditeurs) + 30 F de port et emballage. Prix après souscription : 320 F encaisse.

Chèques à établir à l’ordre de :
MÉLANGES FLEURIOT chez M. Le Menn
Le chèque, accompagné de ce bulletin, sont à expédier chez Gwennolé Le Menn, 6 rue Lapique
22000 SAINT-BRIEUC
RECENT PUBLICATIONS

NOT SEEN ... BUT SOUND VERY INTERESTING


Breton is among seven languages surveyed in this book; 95 interviews were conducted for the study.


A study of Breton language place names in eastern Brittany based on computer analysis of 5,000 names. Gives insight into the history of the decline of Breton in Upper Brittany. Reviers describe this as a highly readable version of Le Moing's doctoral thesis which was conducted under the direction of Léon Fleuriot.


A study of the images and stereotypes given to Brittany and Breton people in children's literature.


A booklet (hopefully published yearly) listing workshops and classes for the Breton language, music, dance, theater, archeology, environment, architectural restoration, etc.

* * * * * *

A FEW NEWSLETTERS AND MAGAZINES TO KEEP IN MIND

Y Monitor Cymraeg / The Welsh Language Monitor

A bimonthly news sheet (usually two pages) full of short and timely information notes about Wales and the Welsh language. Subscriptions available for $5 yearly; free to students, pensioners, unemployed, and when used as an insert for other newsletters.

Ghjurnale di A Messagera

Since 1989 A Messagera has served as a mail order distributor for Corsican books, videotapes and music recordings. It has recently begun a quarterly magazine focused on the culture of Corsica—literature, art, cinema, music, dance, and theater. The first issue of April 1992 (in French) is a very pleasant-to-read 15 pages with a good diversity of subjects. Subscription for four issues is 70 francs (with extra for overseas mailing). Contact: Ghjurnal di A Messagera, 20240 Ventiseri, France.
20 Years for Dastum

The following press release from Dastum describes this organization's work to document and promote oral traditions of Brittany, and the conference/festival planned for October to celebrate 20 years of work. We have reviewed a number of recordings and publications produced by Dastum in Bro Nevez, and a catalog and description of their work can be found in Bro Nevez 37, February 1991.

20 YEARS OF DASTUM
Berrien - 2, 3 & 4 October 1992

Twenty years of work and activities for the music and popular culture of Brittany—now that's a journey that definitely deserves a celebration!

Since its creation in 1972 Dastum (Breton for "to collect") has focused on the collection, conservation, analysis, distribution, and promotion of this popular culture. Dastum has been able to grow thanks to a solid base of volunteers and local teams who have participated in collection work, documentation of collected materials, and who have been part of local musical life and the operation of different "antenna" organizations (in Rennes, Lannion, Loudéac, Carhaix, Ploemur, Nantes) where people can come and listen to recordings, or consult pictorial and print materials collected by the association. Dastum also participates in research and production work, and publishes a cultural magazine, Musique Bretonne, as well as numerous printed materials and recordings. This significant amount of groundwork done with meticulousness and tenacity has truly made Dastum a model in France and even in Europe in this area. For example, the Minitel 36.15 Dastum computer service which allows the consultation of an index to all of Dastum's iconographic documents in its photograph collection is the first data base of this type in France.

Dastum's 20th anniversary celebration will take place October 2, 3 and 4, in Berrien (Finistère), the community of the Parc Naturel Régional d'Armorique located in the heart of the Monts d'Arrée (Menéz Arrez). This will be a meeting place for all the musicians, singers, dancers, researchers, and people with a love for the traditional music and culture of Brittany and elsewhere. On the theme of "beef" (beef roasted on a spit, and a musical "beef"—an idea like the Irish "session"), this event will gather performers from all of the Breton territories—from the Bigouden country to the Fouguères country, from Léon to the Nantes area, including on the way central Brittany and the Vannetais region.

1972-1992 ... In counterpoint to the Europe of States, there is also a Europe of Regions which is built day after day—a Europe where everyone can express his or her own personality and identity with an open mind in meeting with neighboring communities. Throughout its 20 years of activity, Dastum has met with other associations and groups—both in France and Europe—who are pursuing the same goals to preserve and give new value to their musical and oral traditions. We wanted to underline this same direction in our activities by bringing other regional cultures to Dastum's anniversary, and by inviting several participants (Basques, Irish, Danish, Corsican, Occitan, Greek, Catalan, etc.) to come to present their work and music.

With a multiplicity and diversity of partners, and complimentarity and convergence in actions and practices, the 20 year celebration will thus be an event with several facets:
Dastum - continued

- meetings, exchanges of ideas and preoccupations, panel discussions on new orientations for our common actions.

- presentations of collection and documentation work, showcasing organizations and their productions -- an occasion to see and hear diverse productions, exhibits, and conferences.

- music performed throughout -- in concert and in more spontaneous settings -- with dance or just for listening.

Dastum's 20th anniversary celebration will be the occasion to show that the performance of traditional music is first and foremost linked to sociability, good fellowship, and all its meaning comes from that.

This will also be the occasion to reaffirm the necessity for European states to take note of the importance of oral traditions.

This event will take place next October 2, 3 & 4. for information: Dastum, 16 rue de Penhoët, 35065 Rennes cedex. Telephone: 99.78.12.93

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SOME BASIC FACTS ABOUT DASTUM

Date of Creation: November 1972

Statut: Association "loi 1901" with the status of "Centre de Musique Traditionnelle en Région" by convention with the Ministry of Culture.

Business Address: 16 rue de Penhoët, 35065 Rennes cedex
Telephone: 99 78 12 93 / Fax: 99 79 53 90

Leadership: Administrative Council of 28 members, of which 11 are associations.

Operation: Local media centers (Ploemeur, Carhaix, Lannion, Loudéac, Nantes) run by member associations and teams constituting a regional network run by and coordinated by the central media center in Rennes.

Various working commissions are given the responsibility of carrying out certain specific projects.

Missions and Objectives
Collection, conservation, diffusion and the promotion to a place of honor of the ethnological patrimony of Brittany, with a particular accent placed on traditional music and oral traditions.

Structure
Since its creation, Dastum has been able to develop thanks to a strong network of volunteers and locally based teams. These volunteers are involved at all levels from collection to physical and analytical preparation of documents, as well as in research and the organization of local activities. The local Dastum teams work most importantly to operate the antenna media centers where a copy of sound or written documents are available for public use.

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Additionaly, the adherant associations of Dastum take charge, between them all, of a significant amount of activity in Brittany, whether it be in the area of radio (Radio Bro Gwened, Radio Kreiz Breizh), the promotion of instrumental music (Sonleurs de veuze, Paotred an Dreujen-agaol, Confrérie des sonleurs bigoudens...), the organization of festivals (Carrefour de la Galésie) or in collection and local activities (La Bouèze, Emgley ar Vro Vigoudenn...).

Collection and Conservation

The constitution, processing and conservation of a documentary base on traditional music and the ethnological patrimony of Brittany: phonothèque (30,000 recorded documents); photothèque (20,000 shots), discothèque (1,000 records and cassettes), manuscript and print documents (about 25,000), press clippings (55,000 clippings), etc.

Documentation and Consultation

The different collections are classified, physically processed, analyzed according to type and/or theme, and processed into computer documentation to make inquiry easier. Specific computer catalogs are elaborated to organize different data bases.

The assembled documentation, once processed, is put at the disposition of the public for consultation (with the possibility of making copies) in Rennes (for the entire collection) and at the local antennas. A computerized base of information can be consulted using minitel (3615 code Dastum).

Publications

Since its creation Dastum has focused on the publication of recordings (records and cassettes) and written publications to serve also as the means to most widely distribute its documentation. During 19 years, the association has produced nearly 50 publications. Additionally, it publishes the magazine Musique Bretonne (which has had over 100 issues since 1980).

The excellence of Dastum's recordings has been recognized by the Académie Charles-Cros which has awarded five recordings produced or co-produced by Dastum with its recognition. In May 1990 Dastum received the grand prize of the Premier Salon du Patrimoine Sonore (sponsored by the Institut National de l'Audiovisuel and the Ministère de la Culture et de la Communication) to recognize the whole of its work.

Research

Dastum is first of all committed to the publication of major monographs about the traditions of the different territories within Brittany and about certain musical instrument traditions, and has published records on these which constitute still today the primary reference document. Since 1990, the work conducted by local collectors or teams has been collected in a publication series, Chanteurs et Musiciens de Bretagne, edited in the form of a cassette and booklet (seven have been published so far).
Having produced a first compact disc/booklet on Les sources du Barzaz Breizh 
aujourd'hui (in collaboration with Ar Men and Donatien Laurent), Dastum is now 
engaged in a collective research project on early paired players of the biniou 
and bombarde—research which will also result in a major publication in 1993.

Dastum collaborates regularly with researchers affiliated with various institutions 
and some of its members are engaged in in-depth research—for instance, gathering 
an exhaustive analytical inventory of the song repertoire in the Breton language.
New Recordings from Brittany

Reviewed by Lois Kuter


In December 1990 a group of four Breton musicians calling themselves Vents d'Ouest ("winds of the west") made a quick tour in the United States (moving between Wilmington, Delaware, and Providence, Rhode Island). (See Bro Nevez 30, November 1990 for an introduction to this group). With a slip of an "e" this quartet has now become "Vents d'Oust", referring to the Oust River valley of Eastern Brittany (Pays d'Oust) from which much of their music is drawn. The "winds" were back in the U.S. this past April to participate in the Festival International de Louisiane, held in Lafayette, Louisiana. Hopefully they will be coming to this continent regularly. In the meantime their music is accessible by means of a new cassette recording.

Their cassette includes dances of eastern Brittany such as the pile menu, laride, ridee and an dro, as well as a gavotte from the traditions of western Brittany. A number of songs—marches and slower melodies—can also be found, richly accompanied by a variety of wind instruments—diatonic accordion, bombarde and oboes, clarinet and bagpipes of various kinds most prominent. This cassette is not a flashy production. So much the better, since this music can speak for itself and the four musicians who make up Vents d'Oust have no need to disguise the traditional melodies and dances they so masterfully perform. Nor are they preoccupied with "purity". Their arrangements are not imitations of how the ancestors would have done it, but they have succeeded in maintaining the genius of the Breton tradition in their own powerful style of performance. The combinations of voice and a variety of reed instruments are rich but not cluttered, and the recording is of very good technical quality—exceptional quality, given the challenge of blending bagpipes and bombardes with the voice and other "softer" instruments.

Gilbert Hervieux provides most vocals on this cassette as well as bombardes, clarinet and oboes. Olivier Glet also plays bombardes, clarinet and oboes, as well as bass violin. Thierry Bertrand also sings, plays veuze, biniou koz and fiddle. Eric Martin need do no more than provide his accordion. This is not just any old grouping of four friends who decide to get together and come to the U.S. The intent to provide a cassette which can be peddled to newly converted American fans is clear from the English subtitle on the cassette jacket: "Four wind instrument makers play traditional music of Brittany". Bringing recordings on tour is certainly expected on the part of American audiences. There has been no compromise in quality or any sign that this cassette was slapped together in haste just before boarding the plane for Louisiana. A high standard is to be taken for granted from all four of these musicians who have been active in Breton music making for a good 15 to 20 years.

But, there are dozens of great musicians in Brittany who are capable of producing such a recording. The fact that all four musicians of Vents d'Oust are also instrument makers—and very fine craftsmen who know the instruments they play inside out—is what makes this group remarkable. While they all perform frequently in Brittany, they spend far more time in their workshops and have established solid reputations for their work. And, they are not shy about the possibility of expanding their sales in the U.S. or Canada. Anyone hankering for a bombardes, veuze, accordion or any number of other reed and wind instruments cannot go wrong in contacting these craftsmen. Their cassette is one way to show off their craft and includes addresses and telephone numbers, as well as a very abbreviated list of the instruments they make.
Record Reviews - continued

(Note that oboes and bombardes, as well as most other instruments they make come in virtually any size and key desired.)

Thierry Bertrand
1, Chemin de la Borderie
85710 Chateauneuf
telephone: 51-68-39-46

veuze and oboes

This shop is in a town to the southwest of Nantes in the heart of veuze country.

Hervieux & Glet
Le Val
56350 Rieux (near the town of Redon)
television: 99-91-90-68

bombarde, binio koz, bagpipes, oboes, wooden flutes, clarinets, low whistle and "saxo bois" (a wooden saxophone which looks more like a clarinet)

Eric Martin
L'Hermitage
35380 Maxent
telephone: 99-06-73-60

diatonic accordions and melodians

located just to the southwest of the city of Rennes.

Write to these musicians/instrument makers and ask them about ordering an instrument ... and ask them about getting this wonderful cassette.


I have to admit that it took me time to warm up to this unusual combination of Erik Marchand’s voice, the delicate Arabic flavor of Thierry Robin’s oud (a type of lute), and the tabla (drums) of India performed by Hameed Khan. Each musician is a master and I was at first annoyed by not being able to enjoy each as a soloist. I felt cheated of Erik Marchand’s wonderful ability to deliver a song when it seemed to be “interrupted” by the interplay of tabla or oud. I am still waiting for a recording (or two or three) of Erik Marchand solo—similar to the wonderful albums produced by the equally powerful traditional singer Yann Fanch Kemener.

But, let’s get back to the point. Marchand’s ability to perform traditional Breton song is one thing, and his ability to use his vocal talents in very new ways is quite another. The more I listened to this CD, the more I enjoyed the artistry of all three musicians in this remarkable trio. They indeed do not interrupt each other, as I first insisted on hearing in my overly hasty approach to this recording. The musical traditions in which the voice and instruments are rooted are not mixed together indiscriminantly to form some new bizarre synthesis. Each musician retains the unique character of his own tradition in an interplay of sounds where borders between India, Arabic traditions, and Brittany become a bit blurred, but are not destroyed. The ethnomusicologist in me had a hard time suppressing the urge to keep what is “Breton” separated from what is “Indian”. Once I relaxed, truly listened to the music, and ignored the academic impulse to sort things out neatly, I was hooked, and the genius of this combination of sounds became evident—a combination which at times also included bombardes and oboes of Youenn Le Bihan and the fiddle of Fanch Landreaux, as well as voice of Yann Fanch Kemener for some kan ha diskan.

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The musical arrangements in An Tri breur (Breton for the three brothers) are not freak accidents on the part of musicians who got together out of curiosity to see what would happen when different musical traditions collide. There is no collision here—but a swirling of music as the performers weave in and out, each bringing their talents to the whole. And these talents are formidable. The technical quality of the recording is also very high, enhancing fully the voice and instruments. Even the most subtle quality of the combination of sounds could be heard (even on my rudimentary stereo speakers which often leave some of the performance behind).

If there is one thing that could improve this CD, it would be the addition of notes—beyond the song titles and credits.* For those whose knowledge of Breton is at a beginner's level, the addition of texts would be very welcome—especially since some of the songs are newly composed. For those not likely to ever master a word of Breton, a short summary about each song would be helpful.

This is the first recording of this trio that I have been able to hear, but this is not the first recording that has been made. In 1990, Erik Marchand and Thierry Robin recorded An heñchoù treuz (Ocora C559084/Harmonia Mundi, CD and cassette), which also included Hameed Khan. This is no doubt as stunning as this second recording.


"Strakal" is a verb in the Breton language meaning "to explode" or "to burst," like lightening striking—the image on the cover of the new compact disc by the group called Strakal. And, indeed, the dances they perform do spark: kost ar c'hoat, dans plinn, gavottes, an dro, scottishes, laride, and especially the ronds which close the recording. The musicians in this band have a solid decade of experience performing at festoù noz and balz of western Brittany and eastern Gallo Brittany. The goup includes Allain Didier on fiddle and bouzouki; Thierry Lahais with oboe, veuze, bombarde and Scottish bagpipes; Frederic Lambierje with diatonic accordion; and Pierrick Lemou on fiddle.

This is a fairly standard combination of instruments for this type of acoustic band which has proliferated in Brittany in the mid 1980s and 90s—bands which earn a large part of their income performing at dances in Brittany. For me, Strakal's spark comes from their less standard arrangements and their mastery of Breton dance, but I can't help but to regret that this group (and other Breton bands) seem to use more and more of the oboe—an instrument which has been reinvented by Breton instrument makers rather than merely borrowed from the symphony orchestras—in place of the bombarde. These more raucous oboes work well in combination with other acoustic instruments, but they just don't give off the energy of a bombarde. No matter how skilled the musician, sparks don't fly for me when this instrument is substituted for a bombarde. It is no doubt a matter of personal taste, and a matter of practicality for bands in balancing sound levels.

The fact that this particular reviewer likes the wild sound of bombardes in no way detracts from the quality of groups like Strakal, and Thierry Lahais is one of the best you can find when it comes to a range of bagpipes and shawms—and the biniou koz, veuze, and Scottish pipes are found along with bombarde and oboe on this recording.

* In fine print on the CD jacket one is directed to write to the record distributor for the texts and their French translation. It seems odd to assume that most people who purchase this CD would not expect this to automatically accompany the CD.
While the repertoire of bands like Strakal include a large number of dances, this is not all these musicians can do. On Strakal's CD one also finds two lovely marches. Breton marches are unique, almost but not quite a dance with an easy-going swing. I have come to enjoy them more and more the longer I listen to Breton music. Also outstanding on this new CD is the song by invited performer Annie Ebrel, a young traditional singer who is quickly gaining renown in Brittany. She sings in the Breton language—a song that she collected in 1985 in the town of Loguivy Plougras in which a woman describes the pitiful state of her worldly goods to a rich suitor who is not in the least discouraged by her poverty. While it would be a pleasure to hear more of Annie Ebrel all on her own—the way traditional song is normally delivered—Strakal provides a stunning accompaniment.

Another traditional singer invited to provide a bit of song on this CD for the dance an dro is Roland Brou—a regular with the group Echo, which also includes two regulars of Strakal, Frederick Lamblierge and Pierrick Lemou. There is no rule in Brittany which prohibits musicians from playing in several bands at once. While this is confusing for newcomers to Breton music trying to sort out new languages and foreign names, it insures a great deal of cross-fertilization which has been very good for Breton music.

The credits for melodies and tunes on the Strakal CD reflect this crossfertilization and the health of the Breton oral tradition. Band members pick up tunes from traditional singers, from bombarde and biniou players at piping contests in Brittany, from traditional accordion players and fiddlers, or they find them in tune collections such as Polig Monjarret's classic Tonioù Breizh Izel. And from this rich well of melodies and rhythms they compose new tunes themselves.


Alongside a healthy growth of new bands in Brittany with took root in the 1980s are a surprising number of bands which are celebrating 15 to 20 years (and more) of continuous music-making. Among these bands, Sonerien Du has always maintained a strong following. This is a band that could always heat up a room and get even the most lethargic of people dancing. Since their formation in 1972 there have been some changes in the group's make-up, but Sonerien Du has always had a certain energetic style of their own that can still be found on their newest recording, Etre mor ha douar (between sea and land). The particular style of bombarde playing provided by Yann Goas, the sole survivor from the original band, is a key identifying sound for me.

Sonerien Du has a distinctive swing and a style of its own—and a maturity that insures a high quality and some interesting twists, whether it be in new compositions by band members Jean-Pierre Le Cam, Nervé Kerneis, or Yann Goas, or in the arrangements of traditional dances like the fisel, gavotte or hanter dro provided by Dominique Robineau. Besides bombarde; veuze and cromorne, by Yann Goas, the band includes percussion from Gérard Belbec'h, guitar from Dominique Lardic, bass by Jean-Pierre Le Cam, and keyboard by Dominique Robineau, along with fiddle and guitar from Nervé Kerneis. Song is liberally mixed with instrumentals.

Twenty years of music-making means that the musicians on the cover of the CD notes have a few gray hairs. Yann Goas is in his 50s and the rest of the band cannot be too far behind. It is good to see that Breton musicians get better with age—building on their experience, and certainly not slowing down the dance.

Breton groups like Sonerien Du, reviewed above, can now celebrate twenty years of music-making, but a different type of ensemble is now starting to mark thirty to forty years of music in Brittany. This is the bagad—an ensemble of bagpipes and drums patterned on Scottish pipe bands to which the Bretons have added bombardes. While the paired playing of biniou and bombarde which is carried over into bagads dates back several centuries, this large ensemble is a brand new tradition which firmly took root in Brittany in the post World War II period.

Dozens of recordings have been produced by nearly as many bagads in the past three or four decades. The 1992 CD by the Bagad de Lann-Bihoué is one of the most enjoyable I have heard—a fitting celebration of forty years of existence for this bagad which is actually part of the French Navy.

The Bagad de Lann-Bihoué was founded in 1952 by Breton pipers and bombarde players who found themselves stationed together at the Aero-Naval base of Lann-Bihoué, located near the city of Lorient. The idea of forming a band had strong precedent in the bagads which were just starting to become popular at this period. The founding members of the Bagad de Lann-Bihoué were already active with the organization Bodadeg ar Sonerion which had been founded in 1942 to foster traditional style paired biniou-bombarde performance as well as the bagad.

During the past four decades the bagads created in the early 1950s, like the Bagad de Lann-Bihoué, have been able to develop a high level of technical skill as well as musical creativity. But, the forty years of the Bagad de Lann-Bihoué have been quite different from the community-based bagads of Brittany where the same musicians are able to work together for many years to build a cohesive ensemble. The youth and relatively rapid turnover of musicians serving their required time in the Navy presents quite a challenge to this bagad. From the examples on their 1992 compact disc, the relatively short time musicians have to work together in this bagad does not seem to limit their ability to perform some very interesting and complex arrangements which make use of individual talents as well as those of the ensemble as a whole. One can find traditional dances such as the plinn or gavotte as well as jazzy arrangements which seem directly inspired by the Canadian group Rare Air (formerly Na Cabarfeidh).

Prominent on this recording are selections of airs and dance tunes from the Irish, Scottish and Galician traditions—performed not only by the pipes and bombardes of the bagad, but also with flute, fiddle, whistle, guitar and bodhran. While this bagad is part of the French navy, its Breton members seem highly conscious of their non-French Celtic heritage, judging from their choice of music. It is clear from their skill in arranging and performing music from Celtic neighbors that these young men are no strangers to these traditions.

When it comes to Lann-Bihoué's rendition of American traditional music, I have to admit that I was not moved by their arrangement of Amazing Grace. Although many people consider this a terrific tune for bagpipes, I have never found any piping job equal to an a cappella performance by a traditional American singer or church choir who really have their hearts into this religious hymn. A navy band joins with Lann-Bihoué in a dragging performance which is pretty, but on the whole uninspired.
Record reviews - continued

I found that it was in the performance of the Breton musical heritage that his band excelled. I particularly liked their rendition of the well known traditional song "An hini a gran". Another slow melody for solo bagpipes, "Mélodie cornemuse" was also lovely and beautifully performed. I regret that the very brief jacket notes gave no credit to the excellent solo performances found on the CD. This would have in no way taken away from the credit due to the ensemble as a whole.


This compact disc will demonstrate clearly to anyone who had an doubts that, in the right hands, an accordion can produce an amazing range of wonderful sounds. Etienne Grandjean has the right hands. He has been around quite a while in the Breton music scene—a master of traditional accordion styles for Breton dances, marches or melodies as a soloist, or in groups. He has played with the groups Mirlitantouille, Djiboudjep and Pennoù Skoum, among others.

He is moving in some new directions with this CD which presents his work in trio with Yann Gouriou (acoustic and electric guitars) and Vincent Buret (soprano, tenor and bass saxophones). Except for the melody "Chateaugiron" and the dance "Ronde à Billy" there are few clear musical links to the Breton tradition. No problem for me. This CD includes a number of original compositions and certainly some very original arrangements. I particularly liked "Loco loco" where the accordion sounds more like a harmonica and the trio builds the momentum up and down of a train locomotive.

While "Les pierres sonnantes" is interesting to hear, I suspect it would be much more effective in live performance—as the choreographed piece the CD notes indicate it is. Recordings can never substitute for a live performance—this CD hints that this trio has a great deal of fun performing the many different styles of music they draw from—with influences ranging from French "musette" ("heloise"), old fashioned Latin pop ("Permeto"), American big band (the introduction to "Rond à Billy") and what to my ears sounds like restaurant dinner music ("Y'a pas de bruit").

The range of styles and the skillful arrangements as well as virtuostic performances on this CD all contribute to making this a very compelling presentation of an instrument usually not credited with the potential for such sophistication. It is amazing what Etienne Grandjean can do with the accordion...all the more enhanced in trio with Yann Gouriou's guitar work and the saxophones of Vincent Buret.
THE 8TH NORTH AMERICAN 
NORTHUMBRIAN 
PIPERS’ CONVENTION

IN CONJUNCTION WITH THE NORTH AMERICAN ASSOCIATION OF LOWLAND & BORDER PIPERS.

THE WEEKEND OF 29th, 30th & 31st OF AUGUST 1992 IN NORTH HERO VILLAGE HALL, NORTH HERO, THE LAKE CHAMPLAIN ISLANDS, VERMONT, U.S.A

RICHARD BUTLER - Piper to the Duke of Northumberland.
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For further information : contact Alan Jones, P.O. Box 130, Rouses Point, N.Y. 12979 ; Tel. : 514-674-8772 (1992 only)
THE 8TH NORTH AMERICAN NORTHUMBRIAN PIPERS' CONVENTION,  
NORTH HERO, THE LAKE CHAMplain ISLANDS, VERTMONT, AUGUST 29, 30, & 31, 1992  

REGISTRATION DETAILS  

To assist in the planning and organizational activities, and to take account of the increased operating costs associated with this kind of event, the following fee structure has been established for 1992:  

For full participation and entry to all workshops/lectures & events - including dance and concert:-  

1) "Early bird special" - Up to July 1st - $65.  
2) Until August 1st - $75.  
3) After August 1st - $85.  
4) No refunds after August 15th.  
5) An "observer" participation fee has been established to allow for those interested persons who are non-pipers to take part in the weekends activities -  
   Up to July 1st - $40.  
   Until August 1st - $45.  
   After August 1st - $50.  
6) Folk Dance Only - $8.  
7) Grand Piping Concert Only - $9.  

Note: 1) Only those persons who have pre-registered will be allowed entry to workshops.  
2) Accommodation should be booked as early as possible. Details from the Lake Champlain Chamber of Commerce - Tel.: 802-372-5683.  
3) All participants are requested to either A) Check in at the registration desk at the Village Hall on Saturday morning, prior to commencement of classes, or B) Contact a convention official upon arrival.  
4) A detailed events schedule for the 3 days, will be given to participants during the Saturday morning registration proceedings  - 9.30 AM, North Hero Village Hall.  
5) Some sets of pipes are prospectively going to be made available for loan during the convention.  

If any further information is required, either telephone or write to the address given below.  

An informal pipers' supper and session will take place at the Shore Acres Inn, North Hero, on Friday evening of August 28.  

DO NOT TAKE THIS EVENT FOR GRANTED  
The success of the 92 Convention depends on YOUR participation  
DON'T DELAY - REGISTER TODAY !  

GOOD PIPING !  
Alan Jones, June 92  

P.O. Box 130  
Rouses Point, N. Y. 12979  
Tel. n° for 1992 convention (only) is (514) 674-8772  

TO BE KEPT ON THE MAILING LIST FOR ANY POSSIBLE FUTURE CONVENTIONS  
PLEASE ENSURE ADDRESS INFORMATION IS CURRENT  

------------------------------------------------------------------  
Cut Along Dotted Line  
------------------------------------------------------------------  

REGISTRATION : 1992 NORTHUMBRIAN PIPERS' CONVENTION.  

NAME:  
ADDRESS:(Please print or write clearly)  

PIPES PLAYED (or prospectively to be played):  

AMOUNT ENCLOSED:  

Note :- (Unless otherwise requested (S.A.E. please), your cashed cheque is your receipt.)
CINEMA FESTIVAL OF DOUARNENEZ

Since its founding in 1978 the annual Festival de Cinema de Douarnenez has served as an important meeting place for filmmakers from all over the world as well as Brittany. As the following information will show, the week of the festival (August 23-30 this year) is loaded with activities as well as film viewings.

Traditionally, the Friday evening of the festival is reserved for Breton films and 19 Breton films and video productions will be competing for six different prizes this year. Additionally, two new full-length feature films shot in Brittany by Bretons will be shown: "Loulou graffiti" by Christian Lejale of Rennes, and "Reve de Siam" by Olivier Bourbeillon of Brest. Also of note will be a view of the controversial movie "Becassine" which has been restored and will be shown for the first time in Brittany since its creation in 1939.

During the week of the festival the Breton language program "Chadenn ar Vro" of the television station FR3 will present a selection of some of its productions, and filmmakers and producers of this program will be on hand to talk about their work.

While the festival is always an important occasion to see the latest in Breton film and video work, most of the activities focus on another world culture and film produced by minorities. Each year a different part of the world is featured--usually a "minority" culture. Past years have featured, for example, Native Americans (North and South America), Eskimos, Palestinians, Gypsies, African-Americans, and the former southern Soviet republics. This year Ireland is featured with over 30 films to be presented and a host of guests to discuss this media in Ireland.

The range of films to be presented can be seen from the following list included the press release sent by festival organizers. For titles provided in French (I have added the original English title when I was sure of it). The name of the filmmaker and date of the film is also included.

L'Homme d'Aran (Man of Aran), by Robert J. Flaherty, 1934
Le Mouchard, by John Ford, 1935
The Dawn, by Tom Cooper, 1936
Mein Leben fur Irland, by Max W. Kimmich, 1940
(a German anti-English propaganda film)
L'Homme Tranquille (The Quiet Man), by John Ford, 1952
(the classic with John Wayne and Maureen O'Hara)
La Jeune Folle, by Yves Allegret, 1952
(an adaptation of the Breton novel, Ar Follez Yaouank, by Meavenn)
Mise Eire, by George Morrison, 1959
Poitin, by Bob Quinn, 1978
The Patriot Game, by Arthur MacCaig, 1978
Self Portrait with Red Car, by Bob Quinn, 1978
Maeve, by Pat Murphy, 1981
Angel, by Neil Jordan, 1982
The Schooner, by Bill Miskelly, 1983
Pigs, by Cathal Black, 1984
Anne Devlin, by Pat Murphy, 1984
The End of the World Man, by Bill Miskelly, 1985
L'Irlandais (The Irishman) by Mike Hodges, 1986
Gens de Dublin, by John Huston, 1987
Reefer et le Modele, by Joe Comerford, 1988
The Road to God Knows Where, by Alan Gilsenan, 1988
My Left Foot, by Jim Sheridan, 1989
Cinema Festival of Douarnenez - continued

Our Words Jump to Life, by David Lyndman, 1989
Hush a Bye Baby, by Margo Harkin, 1990
Hidden Agenda, by Ken Loach, 1990
December Bride, by Thaddeus O'Sullivan, 1990
Fools of Fortune, by Pat O'Connor, 1990
Innisfree, by Jose Luis Guerin, 1990
The Miracle, by Neil Jordan, 1990
Les Commitments, by Alan Parker, 1991
Dragon's Teeth, By Tom Collins, 1991
the Playboys, by Gilles MacKinnon, 1992
Conneely's Choice, by Barra de Bhaldraine, 1992

Besides presenting classics and new films from Ireland and depicting Ireland, the Douarnenez film festival will present films focused on Latin America to commemorate the persistence of native peoples who have survived the 500 years since Columbus opened up "discovery" of the Western Hemisphere.

Tiag, and Los Hieleros del Chimborazo, two documentaries by the Guayasamin brothers on the Tiag people of the Amazon

Hors d'Ici, by Sanjines (Bolivia)

Mission, by Roland Joffe, filmed in Paraguay about a Jesuit mission of 1740.

La Ultima Cena, by Toma Guittierez Alea, Cuba

a selection of films from Mexico

Film viewings are at the core of the festival, but a number of other activities can also be found. Discussions and round tables on Irish history, economy, politics, language and culture, as well as film-making are scheduled throughout the week, and include the following guests from Ireland (who are also regularly available for a breakfast gathering):

Pat: The Cope Gallagher, Ministry of the RRepublic of Ireland
David Millar, Sociologist, member of Media Group of Glasgow
Deirdre Dawitt, Bord na Gaeilge, Dublin
Lucilita Bhreathnach, journalist with Sinn Fein
John Hume, European Deputy, SDLP, Derry
Frank Doherty, journalist, Dublin
Brian Trench, economics journalist, Dublin
Joe Harrington, municipal councillor from Limerick
Vincent McCormick, Northern Civil Liberties
Sorj Chalandon, French journalist with Liberation
Pat Murphy, filmmaker, Dublin
Margo Harkin, filmmaker, Derry
Alan Gilsean, filmmaker, Dublin
Barra de Bhaldraine, filmmaker, Galway
Leila Doolan, producer, Galway
Thaddeus O'Sullivan, Filmmaker, Dublin
Kevin Rockett, historian and teacher of film, Dublin
Martha O'Neill, Dublin
Photograph exhibits will be held in conjunction with the festival including works by Michael Lavelle, Michael Boran, Anthony Haughy, and Alexander Trauner. The organization Survival International has also put together an art/information exhibit made up of 35 panels and focused on threatened cultures.

Breton literature and recordings will be on display throughout the festival and two gatherings to meet authors are scheduled: Meavenn, a woman Breton language author whose most famous novel, Ar Follez Yaouank, was adapted in 1952 into the film La Jeune Folle by Yves Allegret (to be shown at the festival); and Roger Faligot, author of La Resistance Irlandaise 1916-1922, and a journalist in Ireland during the 1970s.

No Breton festival would be complete without music, and the Douarnenez cinema festival will have a fest noz on Friday night with the group Skovlan, the Bagad Briec, and traditional kan ha diskan singers, the Morvan Brothers and Jean-Do Robin and friends.

A concert to close the festival on Sunday, August 30, will feature two Irish groups: Chomhluadar (traditional Gaelic song, harp, guitar, fiddle, banjo, bodhran...) and Cran (flute, whistle, song, fiddle, uilean pipes and bagpipes...). Music will also be found throughout the festival week in informal sessions.

Children are by no means forgotten during the festival and several Irish and Quebecois films for teens and younger children have been scheduled, as well as a demonstration and game of Gaelic football.

I would be happy to provide more details on the festival (sent to the U.S. ICDBL by the Festival de Cinema de Douarnenez) to anyone interested. Or, you can contact the festival office directly: Festival de Cinema, B.P. 6, 29172 Douarnenez cedex, France (telephone) 98.92.13.35
FROM THE U.S. ICDBL ARCHIVES

The U.S. ICDBL Archives—which consists of back issues of the our newsletter—is starting to take up more space in my apartment than I want to share! Thus, I will be trimming down the number of back issues to be saved and would like to offer copies to anyone who would like them—for the cost of postage to get them to you. If you would like any of the issues below, drop me a note. The following brief descriptions give an idea of the content of each issue. (L.K.)

1982 Report

A real collector's item! Description of working committees we had set up (which, due to geographical distance between members, never got off the ground). Appendix I makes up over half of this 16-page (5 x 8" size) booklet, and includes reprints of articles about the U.S. ICDBL in various American newsletters and journals. Also included is an April 1982 letter the U.S. ICDBL sent to French President Mitterrand and Ministers Savary and Lang, and the responses we received. Due to the reduced format of this report, the print is very small.

Newsletter of the U.S. ICDBL, No. 3, May 1982 (26 pages; mimeographed)

Letters from the ICDBL to French President Mitterrand / report on radio and television in Brittany / Breton language column about Anjela Duval / report on Diwan and Caled Diwan / activities and publications of Ar Falz and Skol Vreizh / recipes for crepes / note on singer Yann Fanch Kemener and the Breton language / Institute of Celtic Studies, CA / Summer Welsh language courses in the U.S. / the journal Language Problems and Language Planning and newsletter Frisian News Items.

Newsletter of the U.S. ICDBL, No. 6, February 1983 (26 pages; mimeographed)

Introduction to the Breton organizations An Distro and Skol an Emsav / support for Breton from the Union Saint-Jean-Baptiste of Rhode Island / book reviews: Anjela Duval's Traon an Dour, journal World Literature Today / Breton classes in the U.S. / Breton language column on proverbs and traditional saying / review of Breton language learning materials (incorporated into our publication series on this) / comic books in Breton / review of books about food and eating in Brittany, Geriou ar Gegin and Ar Boud / Welsh and Irish classes in the U.S. / notes on the Eastern States Celtic Association, Iona Foundation, Society of Inter-Celtic Arts and Culture...

Newsletter of the U.S. ICDBL, No. 9, November 1983 (24 pages; mimeographed)

Introduction of different newsletter column editors / status report on Breton in schools and the media / Giordan Report on languages in France / Breton language column on Sant Ronan / review of Celtic pop fiction / books on Breton nicknames and spoonerisms / Hor Yezh / Breton language class at Welsh Heritage Week / Hawaiian language / Celtic organizations and the Celtic League / concert review of Kornog in Bethlehem, PA.

Newsletter of the U.S. ICDBL, No. 11, May 1984 (34 pages, mimeographed)

Report on status of Breton in schools / Breton on radio and television, in courts, public areas and on road signs and action by the ICDBL / local radios in Brittany / Breton language column on Breton folk tales / ICDBL publication series / Irish classes in the U.S. / the European Community and the European Bureau for Lesser Used Languages / bilingualism in the U.S. / recipe for Breton marble pound cake / U.S. tour information for Dan ar Bras and Kornog / Jewish Language Review and the Breton language / list of other ICDBL branches / list of possible new names for newsletter.
Half of this issue is devoted to Breton history, including: Franco-Breton treaty of 1532 / introduction to work of Dalc'homp Sonj / review of Skol Vreizh book series on history / Tud ha Bro and series on oral history / Cultural Institute of Brittany / "societes savantes" / bibliography of readings. Also included: Breton language column on Meven Mordern manuscripts found at Harvard University / French government policies and Breton / Destrades Bill and grassroots government action in Brittany for Breton / status of Diwan schools / biographical notes about U.S. ICDBL members / report on Ukrainian language in the Ukaine / plans for InterKelt festival in Boston / sources for Breton music recordings.

Bro Nevez 13, November 1984 (312 pages, mimeographed)

Features maritime Brittany. Includes: review of ICDBL activities and new name for newsletter introduced / notes from Brittany to U.S. ICDBL / report on Diwan / petition for the CAPES (university level Breton) / Breton language column on La Villemarqué's song collections and Breton history / review of Breton language learning materials / book review of J. Gohier's Dictionnair des Ecrivains d'aujourd'hui en Bretagne / bibliographical notes on Breton history / Le Chasse-Maree / books and recordings on maritime Brittany / review of P. Monjarret's Tonioù Breizh Izel / Folk Music of Western Brittany / concert and record reviews for Kornog / recipes for pumpkin soup, roast goose and Breton fars / report on the Amish and Pennsylvania German language.

Bro Nevez 16, August 1985 (37 pages, mimeographed)

French government policies and Breton / European Bureau for Lesser used Languages / conference organized by Diwan on bilingualism / the supernatural in Brittany / Legendary Brittany: translation of a Luzel tale from Légendes chrétiennes de la Basse-Bretagne / book reviews: Y. Le Berre and J. le Du, Proverbes et dictons de Basse-Bretagne / Breton language column on playwright Tangi Malmanche / annotated listing of Breton magazines and publishers / record review of Dastum's Pays d'Ouest et de Vilaine / report on InterCeltic Festival of Lorient / list of concert tour stops in U.S. for Kornog, Dan ar Bras, Gabriel Yacoub and Lo Jal / recipes for eggs and omelettes.

Bro Nevez 19, May 1986 (43 pages, mimeographed)

News of Diwan / Breton in primary, secondary and university level schools / notes on Breton cultural and language organizations / publishing in the Breton language / part 3 of Yann Bouesset du Bourg's series on Breton women writers (Naig Rozmor) / introduction to the Breton magazine Ar Men / call for information on binious and bombardes in the U.S. / Legendary Brittany: translation of tale from Luzel's Légendes chrétiennes de la Basse-Bretagne / words in the French language borrowed from Breton / translation of Bernard Le Nail's article on names and places throughout the world with Breton origins: / concert review and discography for Bleizi Ruz / record review of Gwerz / restaurant review for Les Sans Culottes in New York / classes in the U.S. and Brittany for Breton / reprint of article from Ninnau, "An American in Wales Studying Welsh" / introduction to magazines Keltoi / introduction to Sicilian-American organization Arba Sicula and a bilingual article about carts in Sicily / flyer about Stoum ar Brezhoneg.

Bro Nevez 26, February 1988 (35 pages, photocopied)

Introduction to Brittany's economy / report on Amoco Cadiz trials / Marchand Gourlaouen obituary and prohibition of use of Breton for her funeral services / local government support for Breton in Brittany / protest bombings in Brittany / road signs in Breton / Breton saints and curing / Breton language column on tale of Katell Goret / review of Ar Faiz publication on bilingual schools / Breton onion sellers in Wales / record review for Huellou's Kanaouennou Breizh-Izel / Welsh classes in the U.S. / Canadian Celtic Arts Association / Universal Declaration of Linguistic Rights / Language Maintenance Newsletter from Australia / other short book and record notes.

Bro Nevez 27, May/August 1988 (27 pages, photocopied)

Breton and the French census / Breton and television / Breton in university studies / Breton language column on Breton place names / book reviews for: Le Rhun's Brestagne Grand et Ouest, Detours Brestagne, Y.-B. Kemener's Chiffonniers de Brestagne, E. Gautier's Tisserands de Bretagne / note on group Giziòtò to study costumes / record reviews for Dañs, Bleizi Ruz, Sonneurs de Veuze en Brestagne, Gwerz, Myrdhin and Pol Huellou / Legendary Breton: Saint Eloi / short notes on books.
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