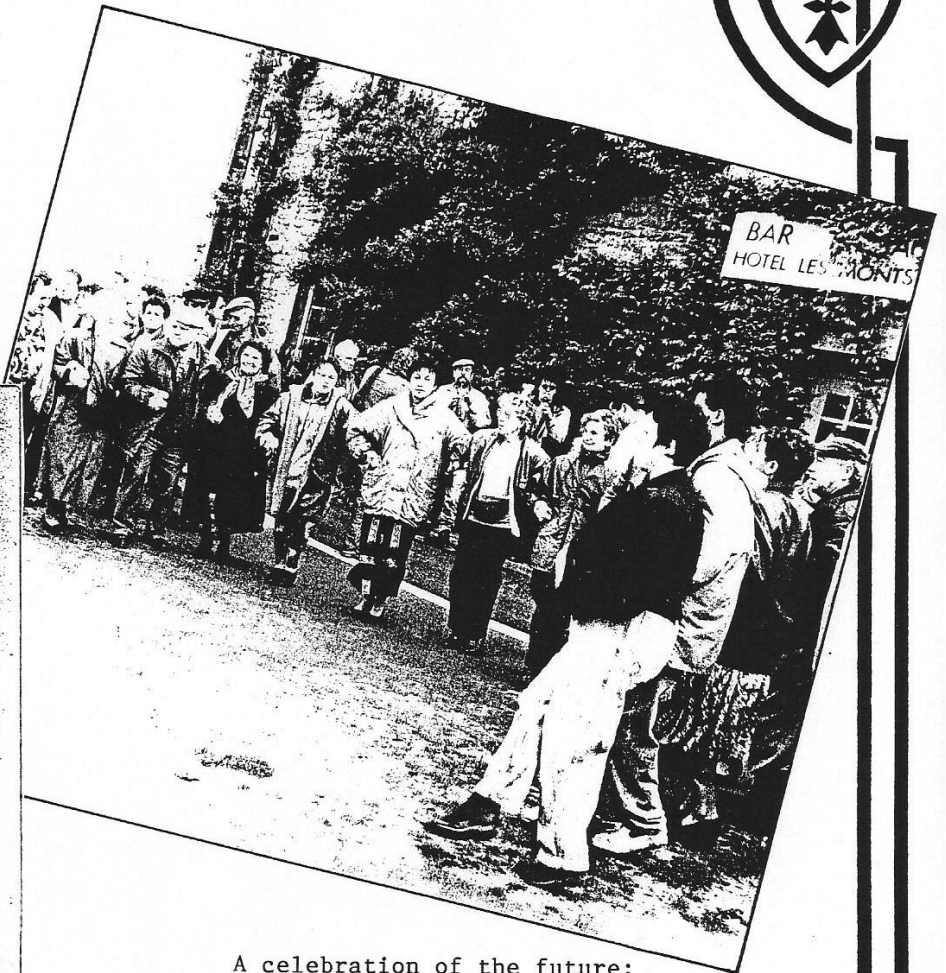


BRO NEVEZ

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

A singer of the past:
Marc'harid Fulup
see pages 22-25



A celebration of the future:
Gouel 20 vloaz Dastum
see pages 15-16

KUZUL ETREVROADEL EVIT KENDALC'H AR BREZHONEG

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

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

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

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

Voting Membership:	\$18.00 (calendar year)
Non-Voting Membership:	\$17.00

Subscriptions:	\$15.00 U.S. and Canada first class mail
	\$20.00 overseas by surface mail
	\$25.00 overseas by airmail (printed matter rate)

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.

A NOTE FROM THE EDITOR

Lois Kuter

New Index to Bro Nevez, 1981-1993

Now that I have a computer to play with at home, there are some jobs which become much easier ... or will become easier in the future when the basic data gets entered! In the past few months I have been working on an index to Bro Nevez, and this is now completed. The new 63-page index is a guide to various topics, individuals or Breton organizations which have been featured or merely noted in our newsletter from its origins in July 1981 through 1993.

For long-time U.S. ICDBL Members and subscribers the index will help you find things you recall seeing sometime in some issue, without paging through each back issue to find it. For those whose collection of Bro Nevez spans only a short time, the index helps locate back issues of particular interest (most are still available). An index is an essential part of any library's collection of a periodical, and many will not consider receiving such a publication unless it is indexed. Because I refer back to past issues very frequently to answer requests for information or to plan the next issue of Bro Nevez, the index is an essential tool for me. I will use it frequently.

If the index does anything, it shows just how much we have done to make information accessible about the Breton language and culture.

Membership/Subscription renewals due!!!

With the November issue of Bro Nevez you should have received a green membership renewal form for 1994 (unless you receive a complimentary or exchange subscription). Thank you to all who rejoined or renewed a subscription!

For those who did not yet send back this form for 1994, another one is enclosed for you to use to renew your membership or subscription. I hope that you will be rejoining us for 1994. And, I hope you will continue to find new members and subscribers for us. Word of mouth has always been the most effective way to recruit new support for the U.S. ICDBL. Please note that your membership dues or subscription payment also covers a complimentary subscription to individuals and organizations in Brittany working for the Breton language. In that way you are supporting them directly by insuring that we are able to let them know of our interest in and support for their language and culture.

If you are not able to join us again in 1994, please accept our thanks for your past support and consider rejoining some time in the future.

DIWAN

I am afraid I cannot provide much of an update on Diwan. The situation remains critical and Diwan's future is still in jeopardy. They continue to try to establish a solid plan to pay back the "social security" debt and continue regular operation. Diwan seems to be caught between a rock and a hard place as they work to establish a contract of some kind of association with the Ministry of Education and they work as well with the Regional Council and Departmental Councils of Brittany to maintain their financial support which is critical to showing financial stability. The Ministry of Education and Regional Council heads seem to be waiting for the other to act before making any commitments to Diwan.

The following letter sent to all those who supported Diwan last fall does provide some idea of the difficulties that remain in assuring Diwan's future.

Lois Kuter

Landerneau, November 23, 1993

Dear friends,

Diwan welcomes into its schools right now 1,100 children.* Without all those who, like you, helped us when we were in need, this would not be possible. You responded to the call we sent out last spring.

We were called before the courts by the URSSAF** and we ran the risk of judicial liquidation. Thanks to your help and that of all Diwan's friends, this risk has been avoided for the moment.

We raised approximately 1,600,000 francs during this campaign. 907 people sent checks totalling 626,000 francs and 85 people gave us a regular monthly deposit drawn directly from their salary (115,230 for a year). The parents also contributed part of their earnings (858,770 francs) *** and employees accepted sacrifices in their salaries. All this support showed a confidence in our schools and a will to see them continue to progress.

Nevertheless we have not yet succeeded in overcoming all the obstacles. You have certainly learned through the press of our court case of October 4th.

In fact, the propositions that we made to our creditors lacked a consistency due to the lack of a precise commitment on the part of territorial collectivities. As of today, since October 4, three Presidents of the General Councils (Finistere, Cotes d'Armor and Ile-et-Vilaine) have written to us to clarify the mode of intervention that they foresee and the conditions for this involvement. In common to them all: that the Regional Council be present and take a leading role at the "round table" which would lead to the elaboration of a plan to reimburse the debt. But, Mr. Bourges, its President, does not have this understanding and insists that Diwan first make a choice of a statute and work out an accord with the Minister (of Education). It has now been three months that we wait. Who will make the first move--the Minister or the President?

You could help us by writing to Mr. Bourges to take more urgent action.****

Today it is thanks to your numerous gifts that our schools are alive. In fact, your contributions have substituted for the 1.5 million francs that, for the moment, the Regional Council refuses to give to us for the 1993 year.

The pulse of our Breton language schools is beating. It will beat stronger if new financial support can be found. You have already made a contribution, but you can help by sending the address of someone who

Diwan - continued

might be ready to join the large circle of Diwan school supporters.

In the name of all the children who continue to learn thanks to you and to Diwan, I thank you with all my heart.

Andre Lavanant
President, Diwan

* Between 1990 and 1993 Diwan grew from 650 to 1,100 children. Today there are 65 teachers in the 23 preschool and primary schools and 10 teachers at the secondary level (college).

** L'URSSAF = L'Union de recouvrement des cotisations de Securite sociale et d'Allocations familiales. By holding off "social security" payments to this organization, Diwan built up a debt of 6 million francs. This is the organization taking Diwan to court, and Diwan is working to establish a plan to pay back the debt and get on more solid financial grounds.

*** In June 1993 there were 623 families in the Diwan schools; today there are 688.

**** Monsieur le President du Conseil Regional, Conseil Regional de Bretagne, 3 Contour de la Motte, B.P. 66A, 35031 Rennes cedex

EUROPEAN BUREAU FOR LESSER USED LANGUAGES

For a number of years the U.S. ICDBL has been exchanging information with the European Bureau for Lesser Used Languages. The newsletter/magazine of this organization, **Contact Bulletin**, is always an excellent source of information on European languages, and the European Bureau for Lesser Used Languages appears to be taking an important role in establishing extensive computer databases. The following publication which I received this fall provides an excellent introduction to this organization and to the diversity of languages in Western Europe.

To the Benefit of Europe's Languages
European Bureau for Lesser used Languages
Brussels Information Center

The European Bureau for Lesser Used Languages

The European Bureau for Lesser Used Languages is a non profit association, created in 1982 on the initiative of some members of the European Parliament and of different cultural organizations for the promotion of the "other" languages of Europe.

On 16 October 1981, as a result of a series of motions on regional languages and cultures, the European Parliament voted the Arfe resolution, which was the first major milestone on the road to the definition of a strategy in favor of lesser used languages.

Today, the Bureau consists of 10 members state committees and a secretariat which is located in Dublin, Ireland. In May 1992 and Information Centre was opened in Brussels.

European Bureau for Lesser Used Languages - continued

Main objectives

The European Bureau for Lesser Used Languages seeks to preserve and promote the autochthonous languages of the European communities and the linguistic rights of their speakers. Its guiding principle is to place an obligation on those in power (state, regions, etc.) and to guarantee, through a judicial framework, all necessary services in assuring a normal life to linguistic minorities.

Leading activities

The European Bureau is concerned with improving the cooperation and the exchange of information for lesser used languages. With that in mind, it has named member state committees, which represent the different linguistic and cultural minorities. Since their creation, these committees have organized several cultural events and meetings in the member states.

As a matter of fact, study visits--which are reserved for those who play the role of 'multiplier' in their community, such as teachers, journalists, cultural promoters, students--have played a very effective role in establishing contacts between the regions and have also contributed to an exchange of information between a large number of people and institutions.

Since 1984, the Bureau has published a quarterly newsletter, "Contact Bulletin". This publication serves as a link between members of the different state committees and is a widely distributed source of information about European minorities. An important landmark in information diffusion was the establishment of the Mercator Network in 1989. Mercator has contributed towards a fundamental documentation on four specific subjects: education, media, linguistic rights and general bibliography.

The Bureau can also add to its credit its success in bringing together, for the first time, young people from lesser used language regions at Ti Kendalc'h, Brittany, in 1985, and in Butgenbach, Belgium, in 1989.

Moreover, the European Bureau, since its creation, has been closely associated with European Community activities promoting the lesser used languages and cultures. The European Parliament intergroup, which monitors the interests of less used languages, invites the Bureau to its meetings.

The Bureau also endeavors to seek legal, political and financial support for carrying out of programs concerning minority or lesser used languages and cultures.

The subventions

The European Bureau for Lesser Used Languages is funded by subventions from the Commission of the European Community, the Irish Government, the Government of Luxembourg, the Provincial Government of Friesland, and the German-speaking Community of Belgium.

BIC: A Service of the Bureau in the Heart of Europe

The Brussels information Centre--BIC--was created from the need to have a representation of the European Bureau for Lesser Used Languages in the center of European decisions: Brussels.

May 1992 saw the opening of BIC and since then the staff of the new centre is working towards one very ambitious project: to collect in one place all the literature concerning linguistic minorities and to spread the information about lesser used languages within the perspective of a growing awareness of autochthonous

European Bureau for Lesser Used Languages - continued

cultures. In this particular moment of European history, these cultures represent a link between the idea of a united Europe proud of the diversity of its peoples.

The staff

From November 1992, the Brussels Information Centre works with a team of four people: Auke van der Goot, manager, Helga Janssen, secretary, Wolfgang Jennings, documentalist, and Silvia Carrel, information officer.

BIC projects

The establishment of a Documentation Centre is the leading BIC objective. Brussels will be the heart for access to all documents, books, magazines, periodicals, press reviews and newspaper articles concerning lesser used languages. Soon, a select bibliography about linguistic minorities will be at the public's disposal.

In order to facilitate the exchange of information, BIC also publishes press releases and a general brochure. It is also involved in a consciousness-raising campaign in favor of minorities: Alessandro D'Ossualdo, an artist from Friuli, Italy, is producing a series of posters.

Another BIC program is the promotion of several cultural events to acknowledge the richness and the fertility of minority and regional cultures: a sort of trip through the "other" Europe--the peoples' Europe.

Lesser Used Languages: Some Dates to Remember

If, thanks to the Arfe resolution, 1982 was the year of the creation of the European Bureau for Lesser Used Languages, then 1983 was a watershed year in the history of the political action in favor of minority cultures. On 11 February 1983, a new resolution of European Parliament--the second Arfe resolution--invited the European Commission to continue to intensify its activities in favor of lesser used languages and culture. For the first time, the European Parliament appropriated money for autochthonous languages. Moreover, since 1983, during the plenary sessions of the Assembly, the European Parliament Intergroup has had regular meetings in order to take stock of EC community activities on the matter.

In 1984, the Standing Conference of Local and Regional Authorities of Europe organized a public hearing on the question of minority and regional languages. As a result, it commissioned a European Charter in favor of these languages. The project was drafted by two members of the European Bureau for Lesser Used Languages.

On 30 October 1987, the Kuijpers resolution pointed out that Member State Governments and the European Commission should propose some concrete directives for the conservation and the promotion of the regional languages and cultures of the European Community.

In March 1988, the Standing Conference of Local and Regional authorities adopted the European Charter for Regional and Minority Languages. And in October of the same year, the Parliamentary Assembly of the Council of Europe gave a very favorable opinion of it. Also it proposed that it be accorded the legal form of a Convention. This notion was approved by a large majority of Minister's Deputies of the Council of Europe in June 1992. Since November 1992, the Council of Europe has opened a Convention for the signature of the Charter. By the end of the year, twelve European Governments had already signed the Charter.*

Europe: A Mosaic of Languages

The "roots phenomenon"

The European Bureau for Lesser Used Languages is in a sense the product of a "roots phenomenon", that is, the movement of peoples to seek their identity and respect of their human rights.

A language is like DNA, the genetic code of a people. For this reason, the conservation of an identity depends on the defense and promotion of a language.

In the European Community there are more than 30 autochthonous languages, which are used daily by at least 50 million citizens. These languages are part of our cultural heritage. Nevertheless, only nine are the official languages of the Community: Danish, Dutch, English, French, German, Greek, Italian, Portuguese and Spanish.

Lesser used languages have a great responsibility: to preserve the world from a linguistic and cultural monolith. And if the dollar does not speak Occitan or the computer Basque, it is undeniable that a language is something different from a simple translation or imitation of the so-called majority languages.

Minority or lesser used?

There doesn't really exist a precise sentence or word that embraces all the different realities of Europe. Terms such as "regional", "minority", "lesser used" are not fully satisfactory, because they cannot be applied to each situation. For instance, Catalan is a minority language in France and Spain, but it is spoken by the same number of people as Danish, which is an official language of the European Community.

However, it is possible to draw up some categories of communities where lesser used languages are spoken:

- o small independent states where the national language is not widespread, but which is nevertheless used for official reports in the context of the European Community, such as Ireland or Luxembourg;
- o small nations or communities without their own State, which are located entirely in a Member State, such as the Welsh, the Friulans or the Ladins;**
- o communities, groups or nations situated in different Member States, such as the Basque, the Catalans or the Occitans;
- o transfrontier minorities, who speak the majority language of a bordering Member State, such as the Valdotains in Italy, the Alsatians in France or the Danish in South Schleswig, or of another bordering European State, such as the Slovenians in Trieste, Italy.

* To the best of my knowledge, France remains nearly alone in refusing to sign the European Charter for Regional and Minority Languages. See **Bro Nevez** 46, May 1993.

** Breton is also in this category.

ATTENTION ALL CHILDREN!

Dudi centers are play-groups in Brittany where Breton-speaking children get together and do things in Breton. Dudi Sant-Brieg, a group of 20 children who get together on Saturday afternoons in the city of Saint-Brieuc, have written to us to find children here who can exchange letters with them--in Breton. They want to know what kids do here for fun, and they hope to hear soon from us. I have a feeling it will be difficult to meet this request, but if we don't find any Breton-speaking children perhaps we could work on something bilingual with the help of an adult who could translate an English letter. Do any Bro Nevez readers have children who would enjoy exchanging letters with Breton children?

Demat d'an holl bugale evr bro America

Ki, bugale Dudi Sant-Brieg, e skriv deoc'h evit galvat kenstrivari gant bugale bro America. Lavar e refemp d'ober anaoudegezh ganeoc'h evit eskemm menegiñ; e'hoariñ; hanauermañ; istorioù, HA LEUN A DRAOÙ ALL !!!

Dudi zo leun a blijaden ha c'hoari e brezhonegemañ. E Dudi sant-Brieg emamp war-dro 20 o c'hoari asambles bep Sadorn de 2⁰⁰.

NEUZE bugale a ~~oa~~ brezhoneg SKA'UIT DEOMP!!!

Ivan gollz a ramp ho respontù.

hor chomlec'h a zo:

DUDI sant-Brieg
6, STRAED LAPICQUE
22000 SAINT-BRIEC
BREIZH
EUROPA
PLANE DE N
AN DOUAR N°1.

skrivagnerien: Julian Anais
Jagat gouezel

ARRE ALL:

Mael樊博杰
perian
Kevin
Gael
Iwan
P
Guenn
Mairvenn
Gueruel
Soazig
le Bihan

BOOK REVIEWS

Lois Kuter

Philip Plisson and Bernard Le Nail. **Bretagne, pays de mer--le patrimoine maritime breton.** Hachette, 1993. 240 pages.

Bretagne, pays de mer appears at first glance to be what we call a "coffee-table book"--something beautiful to leave out on a table for visitors to admire. But this book is definitely not just a pretty bit of fluff. The spectacular photographs by Philip Plisson are complemented perfectly by a rich and scholarly text by Bernard Le Nail. This book is a fascinating introduction to the importance of the sea to Brittany--from ancient times to the present--and will seduce even those like me who are not at all attracted to the sea, and who admit total ignorance of all things maritime.

The hundreds of photographs in this book are simply incredible with many aerial shots which capture perfectly the immensity of the ocean and the its impact on landscape and life. I found particularly striking a photo spread fully across two pages (a space of 11 x 18 inches) of the Raz de Sein--a turbulent sea with waves going all directions with a tiny little fishing boat bobbing in the middle. Equally striking is another double-page photo of the lighthouse of Four (phare du Four) which shows a huge wave breaking at the lighthouse, reaching to the very top of it. This leads off the chapter on the perils of the sea which focuses on lighthouses and the incredible work of lifeboat crews. While Plisson captures the hugeness of the sea and its many colors, his camera also captures the smallest architectural details of the coast, majestic ships and humble sailing vessels, and the people of the seas and coasts.

A book full of terrific photography is very nice, but this book also has a rich text, written in a very accessible style, but containing a wealth of detail. Here's a sample from the chapter on fishing and the sea's role as an ancient source for food.

In 1500, Brittany possessed one of the biggest commercial fleets of Europe, composed of nearly 2,000 ships, equipped with 20,000 sailors, an enormous number for a country which only had a million inhabitants. If she hadn't been militarily defeated by her powerful neighbor and incorporated into a resolutely continental State which was indifferent to maritime existence, Brittany would probably have known an overseas destiny like that of Portugal, barely more populated but well situated. In fact, long before the St. Malo native Jacques Cartier took unofficial possession of Canada in the name of the king of France, Breton sailors were probably the first to frequent the New-World and to reach the coasts of Brazil, even before the Portuguese.

In the 240 pages of this book a variety of topics are presented to show just how strong an impact the sea has on Breton culture and economy. Chapter topics include the basic geographical impact of the sea on Brittany's coasts; the sea as a source of food; Breton ports and their history; Breton involvement in the French navy; the risks of the sea (lighthouses and rescue teams); beach resorts and pleasure boating; ancient sacred places; monasteries and religious practices related to the sea; and a listing of cities and sites by region, and their main attractions and/or historical interest. A four-page chronology of history from 6,000 B.C. to the present is fascinating. For those who get inspired to learn more about Brittany's maritime heritage the book also includes an extensive listing of resources to be explored: books

Books - continued

(presented by general topic), magazines, films, and musical compositions inspired by the sea. An index of names and subjects is also included and is always a useful addition to any book which includes such a wealth of information.

Francis Favereau. **Bretagne contemporaine: langue, culture, identité.** Morlaix: Editions-Embannaduriou Skol Vreizh, 1993. 224 pages.

This book is a provocative introduction to every possible sensitive issue and question related to Breton identity and its expression in language and culture. It is composed of twelve "classes" on contemporary Brittany given to students at the Université de Rennes 2 Haute-Bretagne. In some 200 pages one cannot, of course, present everything one would need to know about Brittany and its history to understand the complexity of contemporary Breton culture, but Favereau presents a great deal and he "pushes all the buttons."

The following are the chapters of the book and some of the topics presented:

Bretagne et territoire: the geographical and political definition of Brittany; the perception of "pays" and their borders; the inclusion (and exclusion) of Nantes in Brittany.

Bretagne et langue bretonne: the border between Breton-speaking and non-Breton-speaking areas; statistics on Breton speakers; factors in the decline of Breton; Gallo

Pays bretons et paysages: the meaning of the word "pays"; people's sense of attachment to the land and countrysides; 19th century romanticism and the Breton countryside depicted in art and literature

De l'emigration à l'exode rurale: emigration and its history

La Bretagne d'une image l'autre: stereotypes; the image created of Brittany by Bretons and outsiders; tourism in Brittany and its history

Un exemple de bretonnité--le costume breton: Breton costumes and their relation to Breton identities; past and recent research of costume

Culture populaire et/ou civilisation celtique?: the renaissance and persistence of unique cultural markers--wrestling, the pardon, the fest noz and kan-ha-diskan singing, traditional song

Bretonnitude et identité bretonne: Bretons' perception of themselves; negative identity and the evolution of more positive identities

Le Breton et l'école: history of the Breton language and its presence in the schools

Le mouvement breton ou l'Emsav: the "Breton movement" - political parties and Breton nationalism

Books - continued

Bretagne et religion: Brittany's early Christian history; the role of the church in defending the Breton language

La recherche d'institutions pour la Bretagne: the evolution of new socio-economic organizations for the development and promotion of Brittany

Annexes include a chronology of Breton on radio and television, and chronologies of key dates in the history of Welsh and Irish

Favereau tackles a huge topic and some chapters are more orderly than others in presenting a large amount of densely packed information. An index would be invaluable for this book, but, unfortunately, none is provided. Sometimes his conclusions seem a bit too final--conclusions which do not in all cases merit such finality. However, in most cases there is a "devil's advocate" approach to the subject which is provocative in a positive sense. What I liked a great deal about the book was that Favereau includes a great number of references (to be found right on the same page) so that you can do the research necessary to come to a different conclusion if you aren't comfortable with his own. There is also a great deal of documentation included in the book: maps, chronologies, statistical charts, texts and documents, and photographs which add a wealth of information. But don't be fooled by the quantity of information in this book to think that it can stand on its own as the single source of information on Breton identity and culture; that is not the intention of the book. It is just a starting point, presenting all the sticky issues that need more research.

This is a book that needs to be read with a great deal of care--probably several times to really let all the details and names dropped in the text sink in. The book is especially good in presenting the many complex issues surrounding the persistence (and decline) of the Breton language. This is not surprising given Favereau's expertise in linguistics and Breton language literature. I found other subjects, such as his discussion of Breton music and song, disappointingly sketchy and somewhat biased by his knowledge of the area of Carhaix and Poullaouen where he lives. In the chapter discussing the fest noz and traditional Breton song, there was no mention at all of the work of Dastum. Given the care taken in other chapters to at least mention all the major actors, the fact that the two decades of work of Dastum was not even noted bibliographically is surprising.

Besides the wealth of information and provocative nature of the book, what I liked best about Favereau's approach was the fact that he drew on a variety of sources for information, taking advantage of Breton language materials as well as French language materials--both primary and secondary sources. It was refreshing to find that his use of Breton language sources did indeed open up a great deal of information that those (like me) who are limited to French (and English) miss. While many of the issues, names and sources cited by Favereau were quite familiar to me from my own years of looking at the issue of Breton identity, it was obvious in Favereau's work that there was a whole new perspective brought from the Breton language materials that I had missed entirely. To really get an in-depth knowledge of Brittany it is important to gain fluency in French since there is such a wealth of material in that language ... BUT Favereau made it obvious that this is not enough. There is another perspective to be found in materials published in the Breton language that will not be found in any other language.

Books - continued

A. J. Raude. **Ecrire le gallo--Précis d'orthographe Britto-Romane**. Rennes: Bertaeyn Galeizz, Seriy Admaezoe, 1993. 55 pages.

This new little book from the organization called Bertaeyn Galeizz (formerly called Bretagne Gallèse) is an essential tool for anyone who would like to read or understand spoken Gallo. For those who didn't read the quick introduction to this language in the August 1991 issue of Bro Nevez, Gallo is a Langue d'Oil, the branch of languages derived from the spoken Latin brought to France by the Romans (generally found in northern France and different from the Langue d'Oc, from which modern Occitan has developed). Also in the Langue d'Oil family are Normand, Picard and Wallon, but Gallo is unique to Brittany and found spoken in rural areas of Ille-et-Vilaine, Loire-Atlantique and the eastern parts of Morbihan and Cotes d'Armor. Today, with more young people studying Gallo in school, Gallo has become a written language and Bertaeyn Galeizz has taken the lead in promoting a standard orthography which is outlined in this new book. The first edition of the book was published by Alan Raude in 1978, and this new revised version benefits from years of study to find a practical and workable way to write Gallo.

The introductory sections to the book are perhaps of most interest to those who are more interested in learning about Gallo than in actually using it. Raude defines Britto-Roman (which I think is equivalent to what is referred to as Gallo) and differentiates it from other Langues d'Oil; he discusses variation within it in Brittany and influences from French. He then describes how a written form was derived--the difficulties in representing sounds, and why certain choices were made in the orthography detailed later in the book. Written with non-linguists in mind, this book will be of particular interest to those interested in the many languages found in France. And it also documents the development of a unique non-Celtic language in Brittany which, like the Breton language, serves as an important vehicle for the expression of Breton culture.

This is the first in a series of books called "Admaezoe" to be published by Bertaeyn Galeizz, to be followed by an index of Gallo names of communes, a basic dictionary, and a book of first names in Gallo.

Anyone interested in **Ecrire le Gallo** can order it directly from Bertaeyn Galeizz (16 rue de Penhoët, 35065 Rennes cedex, France) for 80 francs plus 13 francs for postage. Your check should be in French francs.

Ar Greizenn-Enklask war an anvioùlec'h/Commission de Toponymie, Skol Uhel ar Vro. **Lec'hanvadur Breizh - Répertoire bilingue des noms de lieux de Bretagne**. Rennes, Servijou ar Brezhoneg Skol Uhel ar Vro, 1993. 93 pages.

With a growing favor expressed by the Breton population towards the presence of Breton on public signs and roadways, the Cultural Institute of Brittany formed a Commission in 1986 to explore and develop guidelines for municipal and regional governments so that in making Breton public, a certain amount of standardization could be found ... and so that the massacre of Breton sometimes found in the past could be avoided. The fact that the publication was supported by the departments of Côtes d'Armor, Finistère and Morbihan shows how attitudes have changed in recent decades towards the favor of Breton.

Books - continued

This listing of names includes some 1,300 placenames, primarily from western Brittany, but also from the east where Breton disappeared centuries ago. The names are mostly those of communes, but also included are geographical places (islands, bays, rivers, etc.) and historic sites (churches and monuments), and this is coded in the listing. Also handy is the postal code (which shows what department the name is in) and a letter code to designate a specific region (i.e. Bro Sant-Brieg, Kernev, Naoned, etc.--indicating a more "cultural" location).

This publication is intended to be of practical value to those in the position of implementing Breton or bilingual signage, but it is also of great interest to readers here in North America who may visit Brittany as tourists. The presentation is definitely user-friendly with introductory texts in both Breton and French, and spread throughout the book are black and white illustrations of a good dozen of the places listed in the book which add a strong artistic element to the book. **Lec'hanvadur Breizh** is both extremely useful and attractive to readers, and congratulations can go to Skol Uhel ar Vro for its work to make the Breton language more accessible to all.

SOME SHORT NOTES

Collective. **Littérature et traduction**. Skol Uhel ar Vro/Institut Culturel de Bretagne, 1994. 104 pages.

Collection of essays by members of the Written Literature Section of the Cultural Institute of Brittany on the subject of translation--how to put something in one language into another language. This includes specialists in this art who have worked with a variety of languages: Albert Bensoussan, Mathilde Bensoussan, Per Denez, Andre Markowicz, Gwendal Denez, Wolfgang Geiger.

Jean-Yves Broudic. **Diyezh**. Lesneven: Mouladurioù Hor Yezh, 1993. 131 pages.

A book (in Breton) of short reflections of a Breton on the difficulties/dilemmas of growing up in French in a Breton-speaking environment.

Kristian Brisson. **Moger an Noz**. Lesneven: Mouladurioù Hor Yezh, 1993. 142 pages.

The 4th novel by one of Brittany's up and coming Breton-language authors.

Lu Wenfu, Yann-Varc'h Thorel (transl.). **Ar Puñs**. Lesneven: Mouladurioù Hor Yezh, 1993. 171 pages.

The story of a young Chinese business man caught between traditional society and the communist system of China. The author spent 9 years in reeducation camps of China and is now vice-president of the Union of Chinese Writers. Translated directly from Chinese to Breton.

Annick Lamezec. **Le diable en Bretagne dans la tradition populaire**. Morlaix: Skol Vreizh, 1993 (Skol Vreizh no. 28). 84 pages.

The Devil in Brittany's popular tradition is explored in this Skol Vreizh publication--part of a series of short, but very well researched and pleasantly presented books on various topics.

IN THE BRETON PRESS

The following gives an idea of some publications from Brittany that I receive through exchange of **Bro Nevez** or by subscription (in one case).

L'Avenir de la Bretagne no. 381, January 1994

Monthly magazine of P.O.B.L.; articles tend to be editorial in style; this issue includes articles on French democracy, regionalization in Europe and human rights, Brittany and Europe's future, administrative boundaries within Brittany, teaching children about Breton culture and spiritual education, and obituary for writer Alain Guel and notes on the Cultural Council of Brittany, CUAB, transportation, the Gatt accord, Breton history and book reviews.

Ar Men no. 55, November 1993

Beautifully produced magazine with articles on emigration of Bretons from the Montagnes Noires to North America; the tradition of the fiddle (violon) in Brittany; how children of Brittany's islands depict their homes; another in a series of articles on the 1930s artists/scholars group called Les Seiz Breur, and the usual book and record reviews.

no. 56, January 1994 issue includes articles on the chestnut markets of the Redon area; the Ikastolas Basque language schools, Anjela Duval, a turn of the century man of Gacilly reflected in his diaries and bookkeeping; and the artist Jean Bazaine of Penmarc'h; as well as the usual rich detail of book and record reviews and research notes. As usual, terrific photographs abound.

Ar Soner no. 325, August-October 1993

Magazine of Bodadeg ar Sonerion; 25 of 27 pages of this issue focus on results and reflections on various championships for bagads. Also 2 pages of record reviews.

Breizh e Pariz/Le Journal des Bretons no. 50, January 1994.

Includes short articles on Catalonia and European construction; the opinion of Breton leaders on Brittany in 2001, various notes on economics; the award of the Order of the Ermine to Henri Caouissin and the Prize Herve Le Menn to Sister Anna Vari Arzur; bagads in Brittany; a European tournament for Celtic Wrestling; a European conference on multilingualism; book and record reviews and events in the Paris Breton community.

Bremañ no. 147, Miz Kerzu 1993

entirely in Breton; includes wealth of short notes in 20 pages on cultural, economic and political events in Brittany and world news; longer articles (1-2 pages) include childrens' books in Breton, the International Celtic Congress, plans for changes in the French school system; and change in objector status in the French army; an obituary for Alan al Louarn

Contact Bulletin no. 10(3), Winter 1993/94

12-page magazine of the European Bureau for Lesser Used Languages. Includes articles on Sorbs in Brussels; new Welsh Language Board; European languages and cultural tourism; the state of languages in the Languedoc-Rousillion area of France; notes on new publications and various computer database projects including progress in the Mercator project.

Div Yezh er Skol/L'Ecole publique bilingue no. 10, December 1993-January 1994

15-page bilingual Breton/French publication of the Association des Parents d'Elèves pour l'Enseignement du Breton (APEEB). This issue includes a report on the state of bilingual classes in public schools of Brittany, an interview with A-V Chapelain, former president of the European Bureau for Lesser Used Languages; a report on new bilingual classes in Brittany; a review of action to improve the situation of Breton in schools; an interview on schools in Morbihan; and a report on a colloquium on bilingual classes in France held in Alsace.

Evit ar Brezhoneg no. 251, 16 November 1993 to 15 January 1994

11-page Breton language publication--excellent especially for learners with vocabulary lists or "subtitled" articles. This issue includes an article on Yann-Vari Perrot and the rock group E.V which uses Breton language songs.

Gouren - Infos/Actualités no. 21, December 1993

8 page magazine for Breton wrestlers which includes mostly news of tournaments and things of primary interest to wrestlers; this issue also includes an interesting article on the Brehon laws of Ireland.

Kanevedenn no. 7, Autumn 1993

Newsletter of the Caribbean branch of the Organisation des Bretons de l'Exterieur--now reforming as "Breton Overseas Solidarity"/ Short notes on new leadership in the O.B.E., dance of Martinique (where the newsletter is based), a note on karate from a Breton in Japan (Amicale du Shorin Ryu), and a note from the Union of Bretons in Montreal (An Amzer) on George Morzadec an his success in the meat/charcuterie business since emigrating to Canada in 1965.

Musique Bretonne, no. 126, November-December 1993.

Articles include an interview with Alan Stivell on the release of his new CD "Again"; analysis of a song composed about executions of Breton in the Resistance Movement during WWII; the 1994 catalogue of recordings and publications produced and distributed by Dastum; and the usual wealth of record reviews, notes on musical and cultural events in Brittany.

SPORTS OF BRITTANY

Lois Kuter

The uniqueness of Breton culture is celebrated not only in music and the written and oral literary traditions, but also in sports and games. For quite a few years Bretons have been studying and making an "inventory" of traditional sports. But more importantly, sports have been incorporated into a number of festivals, and contests are held to stimulate their practice.

Best known of Breton sports is **gouren**, a style of Celtic wrestling which has ancient roots and which has undergone a renaissance in recent decades. But there are also a number of other competitive games which continue to be practiced and which are featured in festivals and competitions. On April 4, 1994, the 3rd National Day for Traditional Games and Sports of Brittany will be held in the town of Monterfil (25 kilometers northwest of Rennes). This is organized by the Sports and Games Section of the Cultural Institute of Brittany (Skol Uhel ar Vro) and is held biannually. As well as games and sports unique to Brittany, those of Celtic and European neighbors will also be found, and in 1994 players from Flanders, Picardy, Denmark, Ireland, Scotland and Wales have been invited to demonstrate their games and sports.

The first two National Days for Traditional Games and Sports of Brittany were held in 1990 and 1992 in Carhaix, and attracted some 5,000 spectators and 500 participants. This 3rd event is actually a 2-day affair starting with an evening of indoor games from billiards and darts, to quoits and top spinning, placed in a cabaret atmosphere with music and a bar.

On the main day of events, April 4, different types of sports, and different versions of them, will take place in different areas of the town. I have not attempted to translate the names of the sports since they are not exactly equivalent to American or English names, but the following will give an idea of the variety of activity and basic categories:

"Quoits" or horseshoe-throwing type games: palets sur terre, galoche bigoudène, galoche dur billot, palets sur planche, palets pontivyens, palaitons, pitao, etc.

"Skittle" or "ninepins" (bowling games without the bowling alley): kilhoù kozh, quilles du Léon, quilles sur plancher, quilles du Centre Bretagne, quilles de Muel, quilles de Marsac, etc.

Athletic sports and ancient games of Trégor: lancer de la botte de paille (tossing a sheaf of straw), lever de la perche, lever de l'essieu, pierre lourd, bazh-yod (things that resemble some of the sports you might have seen at Scottish games held in North America)

Boules (ball throwing, like the boccie balls of the Italian tradition): boules plombées, boules synthétiques, boul tenn, boule pendante, patigo, boule nantaise our vendéenne, etc.

Children's games

Field games: jeu de crosse, pastouriau, bazhig kamm, mât de cocagne, cheval de Saint-Genou, tinette, etc.

Wrestling ... Celtic style.

When in Brittany, keep an eye out for traditional sport competitions; they are always well worth watching. While Bretons have a strong competitive spirit, especially when it comes to rivalries between champions from different villages, competitions are almost always conducted in a spirit of festival with feasting and drinking, dancing and music quite often a part of the day's events.

NEW RECORDINGS FROM BRITTANY

Reviewed by Lois Kuter

Gouel 20 vloaz Dastum/Dastum fait le beouf à Berrien. Tradition vivante de Bretagne 1. Dastum DAS 199. 1993. compact disc, 68 minutes.

Once again Dastum has produced a remarkable recording which reflects perfectly the beauty and health of traditional music in Brittany. From hundreds of recordings made during Dastum's 20th anniversary festival in October, sixteen have been chosen which capture very well the spirit of this event which brought together singers and musicians of all ages from all parts of Brittany. The names of the performers on this CD are not the best known (no Erik Marchand, Yann-Fanch Kemener or Goadec sisters), but they are all masters of their art. It is to the credit of those making the difficult selection for the CD that they chose great performers who cannot be heard on commercially released albums or CDs.

While several of the performers on the CD are still going strong in their 60s and 70s, most of the musicians and singers are in their 30s or early 40s, with a few in their early 20s--testimony to the fact that this is not "old peoples' music" but of interest to new generations of Bretons. Because these are all live performances rather than studio productions, each selection communicates the fact that music is part of social life.

The fact that music in Brittany is being successfully transmitted to new generations is due in large part to the fact that Dastum and a number of other cultural organizations and ambitious individuals have fostered the creation of new events where people can share music and dance. Along with Dastum's encouragement of performance has been 20 years of work by hundreds of volunteers to collect, document and analyze oral traditions throughout Brittany. This has meant the development of a remarkable resource of information for musicians--an archives of some 30,000 music selections along with tens of thousands of other sound, print and photographic documents. This grass roots research combined with work to foster new and old contexts for performance is behind the wealth of traditional song and music in Brittany today.

As is the case for all of the recordings produced by Dastum, this one is extremely well documented with a 40-page booklet. Each musician is introduced with an interesting biographical paragraph, and the music is also introduced--where the musician learned it, what it is about (a dance or ballad), and how it might fit into a wider tradition and relate to other versions. Texts are provided for all songs; for those in Breton a French translation is given. The photographs of the performers and the festival add to the well written text to give a real sense of the event.

In the 68 minutes of music on the CD there is a nice variety of instruments and voices, and the best way to present this is to briefly list the selections:

"An deserteur" - kan ha diskan singing for a gavotte of the mountains sung by Marie-Laurence Fustec and Marie-Pierre Pluquellec. A classic song in Breton on the theme of an army deserter.

"Marañchine" - a dance from the marais or marshlands of the Breton-Vendée border area performed by Thierry Bertrand on veuze in duo with his nephew Sébastien Bertrand on accordion.

"Merc'hed Plañvour" - a lovely melody in Breton from the area of Baud sung by Sophie Le Hunsec

"C'est à Paris, la Rochelle" - very spirited songs in French for the dance Ridee (in 6) from the Pays d'Oust et de Vilaine, sung by Pierre Guillard (who leads), Mathieu Hamon, Roland Brou and Charles Quimbert.

New Recordings - continued

"Brezel an Hongri" a song in Breton about 1956 events in Hungary and the more recent Algerian War, composed and sung by Yfig Pichon of Poullaouen.

"Bal de l'Aven, jabadao, stoupig" - a series of dance tunes performed on bombarde and biniou by Jean-Louis Le Vallégant and Daniel Miniou.

"Cheñchet en deus an amzer" - a song in Breton of Vannetais Brittany by Guigner Le Hénanff of Pluvigner (part of the wonderful chorus of men, Paotred Pluigner, reviewed in Bro Nevez 46).

"Quand j'étais chez mon père; il était un p'tit bonhomme" - two songs for dancing the Rond de Loudéac sung in an extremely spirited performance by Marinoël Le Mapihan (who leads) with Marie-Hélène Conant and Marie-Pierre Balusson.

"Gavotte montagne" - played on diatonic accordion by Patrick Lefebvre.

"Mon père il m'y marie" - a classic song in French on the theme of a bad marriage match from the Gallo tradition of Upper Brittany, sung by Pierre Guillard with response by all present.

"Dañs plin" - played on bombarde and biniou koz by Daniel Philippe and André Thomas.

"Ar miliner" - a song in Breton for the dance laridé from the Vannetais tradition, sung by Noluen Le Buhé and Sophie Le Hunsec.

"La belle à la tour" - beautifully performed ballad in French from the rich Gallo tradition, sung by Mathieu Hamon.

"Dañs fisel" performed in pair on treujenn gaol (clarinet) by Jean-Claude Le Lay and Dominique Jouve who have both been important in a renaissance of this instrument in Brittany.

"Le biniou" - a song in Breton performed by Louise Ebrel, part of the next generation down from the well known Goadec sisters.

"Ar minor" - a 7-minute kan ha diskan performance by two of the older singers on the CD, Louis Lallour and Robert Bizien, who have lost nothing in their 70s.

In the spirited music of this CD one can hear that there is cause to celebrate 20 years of Dastum. And one can look forward to more from Dastum since this CD is the first in a series called "Tradition vivante de Bretagne." This series will include recordings of specific events (like Dastum's 20th anniversary festival), and CDs which can serve as basic references for a particular type of music. Already planned are an anthology to present traditional Breton music, a recording on kan ha diskan singing, a double CD on the biniou-bombarde couple, and a recording focused on the songs in the 19th century collection by Luzel. Recordings in this series may also focus on specific geographical areas, singers, or musicians, and along these lines plans are underway for a recording about the Bastard family, singers of kan ha diskan in central Brittany, and a recording focused on singer Marinoël Le Mapihan and friends in the Mur-de-Bretagne area. In all cases one can be guaranteed of excellent documentation accompanying the recordings.

Note: The most recent issue I have received of Musique bretonne includes a 1994 catalog for Dastum. I would be very happy to photocopy this for anyone interested. The catalog (in French) includes very good descriptions of the many recordings and publications produced by and/or available from Dastum.

Ifig Troadeg. **E skeud toseñ vre - Chants traditionnels bretons en Trégor.** Arfolk CD 425. 1993. compact disc. 62'04.

If Dastum's 20th anniversary festival recording were not enough to convince one of the wealth of Breton song performed today, this CD by Ifig Troadeg would settle the case. And this young singer performs ten songs which are all still part of the repertoire of traditional singers in Trégor. As he points out in the opening notes to the 23-page booklet accompanying the CD, the richness of song in Trégor was first made widely known a hundred years ago via four volumes of texts collected by Francois-Marie Luzel (Chants populaires de la Basse-Bretagne, 1968-1890). But singing did not disappear in the 20th century and all but one of the songs on the CD have been learned from more recent collection work--that of Ifig Troadeg himself begun some 15 years ago, as we;; as that of Claudine Mazéas, Soizig Noblet and Gildas Moal. In his introductory notes Ifig Troadeg also acknowledges the importance of Dastum's work in its research which has helped young singers learn from older masters.

The bulk of the accompanying booklet is made up of the song texts--in Breton as they are performed, with a French translation. Although not included, it is noted that English translations can be provided--a rare treat for those studying Breton who want to avoid passing through French to get a better grasp of a song text.

Ifig Troadeg is one of a number of excellent singers from Trégor* who give new life to songs which are timeless--with texts about the drama of murders, the death of a village beauty or mother, and impossible love matches. These ballads are richly detailed stories which are told with passion in the solo unaccompanied voice of Ifig Troadeg. While two songs are just 3-4 minutes long, most range from 5 to 6 and two songs are 11 and 12 minutes long -- not the stuff for a novice. And Ifig Troadeg is not a novice. If you require instrumental backup and fancy arrangements to enjoy song, don't go near this CD. But, if you like the power of a capella song, performed by a master story-teller, you will enjoy this new recording.

- * A series of cassettes with excellent documentation have been produced by musicians of Trégor and published by Kreizen Sevenadurel Lannuon (The Breton Cultural Center of Lannion). The 4th in a series, called Kanaouennoù an Aod/Chants des côtes trégorroises (1992), provides an excellent introduction to other great young singers of Trégor (see Bro Nevez 45, February 1993, for a review).

Anne Auffret and Yann-Fanch Kemener. **Roue Gralon ni ho salud - Profane and Sacred Songs of Brittany.** Keltia Musique KMCD 42, 1993. compact disc. 64'22.

Both Anne Auffret and Yann Fanch Kemener are well known singers in Brittany (and beyond) and both have recorded a number of very well received albums and compact discs (see blow). Indeed, this is not the first time they two have recorded together, and the combination is a good one. On this new CD the two complement each other beautifully, alternating with a capella solos (five for Kemener and two for Auffret) and singing together on three selections. Anne Auffret also accompanies herself (very nicely) on Celtic harp in four selections and on the closing piece she accompanies Kemener.

Once could enjoy this CD just for the sound of these wonderful voices, but singers sing because they have words to express. The 15 songs on the CD are a mix of sacred and profane ballads in the Breton language, and in all but one case, they are from Brittany's rich oral tradition. The one exception is a text by the well known writer Pierre-Jakez Helias set to music by the Breton composer Jef Le Penven. Called "The knights' lament" this refers to the legend of the sunken city of Ys and all of Dahud's lovers.

New Recordings - continued

In themes and styles there is a nice mix on the CD. Included is a song celebrating the New Year and Christmas that people would have sung visiting door-to-door and a Christmas carol, but the bulk of the selection are longer ballads--four from the famous Barzaz Breiz collection by La Villemarque and one from Luzel's collection also made in the 19th century. Particularly stunning is "Diougan Gwenc'hlan" ("The Prophecy of Gwenc'hlan") which is about a 5th century bard who is tracked down by a foreign prince who gouges out his eyes and throws him in a dungeon where he dies. The song, written from the dungeon, foretells the later death of the prince in battle. The drama of the text sung by Kemener is enhanced by a "drone" provided by Anne Auffret. the sound is so ethereal that it is difficult to determine if indeed this is her voice. The effect is very other-worldly.

The supernatural is also present in two songs about the lives of early Breton saints (Saint Trefine and her son Tremeur, and Saint Gweltaz), and in the "The Lord Comte" (also known as "Lord Nann") in which a lord meets a fairy while hunting who offers marriage or death. Other songs have classic themes in the Breton ballad tradition: "Penn-herez Keroulaz" tells of a daughter who dies broken-hearted after her mother forces her to marry a rich man instead of the man she loves; "Ar Prins Yaouank" is sung in two versions and tells of a young prince whose fiance has a child while he is off for years at war; and "Greg ar c'hroarzhour" is about a knight returning from the crusades who finds his wife relegated to watching sheep.

Texts to each song are provided in Breton with French and English summaries--which in all but a few cases give a very good idea of content. Since Keltia Musique has gone to pains to provide English for a summary also of the short introductory text by Chanig ar Gall (which is in both Breton and French), it would have been useful to English-speakers probably discovering these singers for the first time to have a sentence or two of biographical information.

Other recordings by Anne Auffret and Yann-Fanch Kemener

Anne Auffret has been particularly strong in recording cantiques and religious music in Brittany's oral tradition. She recorded Kanaouennou Santel (Velia 2230003) in 1974, and more recently worked with Jean Baron and M. Ghesquiere (bombarde and organ) on Sonj - Kantikou e vro-Breiz (Keltia Musique KMCD17, 1993).

Yann-Fanch Kemener has recorded three wonderful albums of ballads (under the French version of his name Jean-Francois Quemener) called Chants profonds de la Bretagne (Arion ARN 34386, 1977; ARN 34476, 1979; ARN 34587, 1981). Kemener pairs up with Anne Auffret on the 4th album of Chants profonds de la Bretagne (Arion ARN 34789).

Kemener has more recently recorded a CD called Gwerziou ha soniou (Adipho ADP084, 1989), and he sang with Marcel Guillou on an album called Kan ha diskan (Arion ARN 14702, 1982). Kemener is also part of the group Barzaz which has recorded two CDs: Ec'honder (Escalibur CD828, 1989) and An den kozh dall (Keltia Musique KMCD29, 1992).

Ar Vreudeur Morvan. **Ar Vreudeur Morvan**. RKB/Coop Breizh CD422, 1993. compact disc 35'22.

This new CD is an exact reproduction of the 1974 recording on the Velia Label of four masters of kan ha diskan singing. The record and CD reissue capture well a live performance of just two dances--a suite of three parts of the plinn (which lasts over 18 minutes) and the three-part suite for a fisel (which lasts over 16 minutes). Yes, one would be on the floor that long for a single dance--not just the three or four minutes one might think typical from the short selections of dance tunes found on most recordings (aimed more for listeners than dancers).

New Recordings - continued

One cannot find a much better recording to give the full flavor of kan ha diskann by true masters of this style: Yves, François, Henri and Yvon Morvan, from the village of Botcol (near Callac). Not ones to seek fame, the Morvan brothers (Ar Vreudeur Morvan in Breton; Frères Morvan in French) have kept a low profile during the 35 years they have been singing at festou-noz, but that does not mean they have been shy about singing. Their names appear frequently on posters for dances especially in western Brittany. And one is guaranteed the dancing will be good if they are present. The plin and fisel on this recording are the dances of their home, and the ones they will perform--drawing from a large repertoire of songs and melodies.

While the reissue of this classic lp from 1974 is very welcome, it is disappointing that the new CD includes the same lack of information as the original--not even listing the names of the singers! We know it's the Morvan brothers, but including their first names seems a nice gesture to recognize that they exist as individuals. The few lines by Alain Le Nedelec from the 1974 album cover give no real information about the singers or their music. The photos of them working on their farm are great, but tell us nothing more than that they are farmers. O.K., they are farmers who also sing, but why not give us a quick introduction--or let these men speak for themselves as they have done in two very interesting interviews: the first in Evid ar Brezhoneg (nos. 94 and 95, November and December 1977) and the second one recently in Musique bretonne (no. 125, September-October 1993). Why not reproduce one or both of these interviews and include them in jacket notes. Also very welcome would be texts for the songs. Granted, putting together good jacket notes takes work, but it seems that these singers deserve a more careful presentation.

This would certainly be fitting given the October 1993 festival to celebrate 35 years of song from them. This festival gathers dozens of Brittany's best singers, pipers, clarinet players, and groups to celebrate with a concert and dancing, and to thank the Morvan brothers for the good dancing and inspiration they have provided.

A compact disc cannot substitute for a live performance, but this one captures very well the sound of one of the Morvan brothers' performances. Too bad it contains no documentation to tell us something of them or the tradition of which they have been such a vital part.

Bleizi Ruz, Leilía, La Musgaña, Desi Wilkinson, Laurent Jouin. **Hent Sant Jakez**. Shamrock Records (Austria) 1018-2, 1993. compact disc.

In the early 9th century the martyred Saint James was brought to Santiago de Compostela in Galicia, Spain, and ever since, his burial place has been a destination for pilgrims from all over Europe. 1,000 years have passed since the beginning of this pilgrimage, called Hent Sant Jakez in Breton, and the Breton band Bleizi Ruz takes its own pilgrimage from Brest on this new CD which has as its theme the pilgrimage to Santiago de Compostela. Joining Bleizi Ruz are Breton singer Laurent Jouin, Desi Wilkinson from Ireland, the group La Musgaña from the Castile region of Spain, and the group Leilía from Galicia. Two musicians from Cornwall, Jo Partridge and Jake Walton, also join the journey. The music these excellent performers provide is as varied as their origins. While the pilgrimage dates back to the Middle Ages, the music on the CD has a definitive 20th century swing with a mix of songs in Breton, French, English, Castilian Spanish and Galician, and instrumental selections.

There is no better way to present the idea and the themes evoked in the songs and instrumental selections of this CD than to reproduce the introductory text from the jacket notes:

Those who break their promise to go to Santiago de Compostela in their lifetime make the voyage after death, their progress measured by just one length of their coffin each day. Their souls are the stars of the Milky Way, the bridge between the dead and the living.

The journey **Hent Sant Jakez*** begins with **Bleizi Ruz** and **Laurent Jouin** in Brittany to continue through the Vendee, the Landes... From the couple who set out from Morlaix to Dom Yann Derrien who is keeping her dead mother's promise, not forgetting the town of Redon which was found by Saint James, the way is lined with many tales and legends. Attacked by moorish pirates or crossing the infernal marshes of the Landes the road is long for the pilgrims...and they need to speak seven languages!!!

The language spoken in the Basque country is unknown to most of the pilgrims and evokes in **Desi Wilkinson** the memory of "The Long Woman," a Spanish girl married to an Irish pilgrim. She dies on Erin's green shore without ever having understood Gaelic.

The journey across the flat plains of Castile and Leon is less difficult for the travellers. The tunes chosen by **La Musgaña** belong to the traditional repertoire. The medieval "Cantigas" remind of other legends. At last to Galicia, the last stage of the peripus. The Pandereteiras of **Leilía** sing of the meeting of the protagonists of Hent Sant Jakez and of the pilgrims joy in arriving in Santiago, the torments of the road forgotten.

We dedicate this journey to all those who walk, to all those who dream...

* Hent Sant Jakez, according to popular tradition, is also the name for the Milky Way.

The music in the nearly 55 minutes of this CD is delightful and those not familiar with groups of Spain and Galicia will find the selections by La Musgaña and Leilía particularly refreshing. I especially liked the spirited voices of the women of Leilía.

Besides the nice introduction (in French, English and Spanish, or Galician?--I admit ignorance there), the jacket notes include texts for the songs--in the language in which they are sung: Breton, French, English, Castilian and Galician. The packaging for the CD is colorful and appealing, and ecologically friendly--a laminated cardboard instead of the plastic box. I hope this is a trend; the plastic boxes always crack and the hinges inevitably break after some use.

Note that Bleizi Ruz and friends is taking **Hent Sant Jakez** on the road as a concert performance. For information, contact: Eula Prada, Le Bourg, 29400 Saint-Sauveur, Brittany, France. Fax: (33) 98 68 63 45.

Taillevant. **Chants de Marins--En revenant du large**. Taillevant TAIL 001 (distribution Diffusion Breizh). 1993.

Brittany has an extremely rich tradition of maritime music and if you look at a map, that should come as no surprise, since it is a peninsula. And this new compact disc by the group called Taillevant is a nice contribution to a number of excellent recordings. Taillevant is a group of twelve singers (all men)--non-professionals in the sense that this is not how they earn their living--who got together in 1990 to specialize in singing maritime songs from all over the world, but especially from the Morbihan coast of Brittany. They are based in the town of Sarzeau which is on the Presqu'île du Rhuys (find the city of Vannes on a map and look directly south).

New Recordings - continued

While one finds a sparse accompaniment with guitar, accordion, or harmonica in some of the 15 selections on the CD, it is the voice which is featured. And the voices of these men are wonderful. The songs take the traditional form of a solo leader with a chorus responding. Five different members of the group take the leads and this offers a nice variety of vocal textures. For the most part, the songs are all relatively well known French-language texts from Brittany's maritime tradition--and can be found on other recordings (Le Chasse-Marée and Cabestan), but this in no way takes away from Taillevent's pleasurable performance. Two songs are delivered in (very good) English: "Johnny come down to Hilo" (from the U.S.), and "Goodbye Fare the well" (from the English maritime tradition). Texts (in the French or English for the two sung in English) are provided in the jacket notes. Illustrating many texts are the humorous cartoons of Nono, one of Brittany's most talented cartoonists whose drawings would be familiar most Breton learners from their presence in texts.

If there is one criticism I would make of this recording, it is that the style and pace of the songs seem a bit "standard." While the soloists vary in voice, the chorus sound exactly alike from one song to the next, and the basic rhythm and pace of songs seems to vary very little overall. It is perhaps just in the selection of songs which does not include the slower ballad. That comment aside, this is a very enjoyable recording that can be recommended without hesitation to anyone who likes maritime music.

RECORD NOTES

(information gleaned from reviews and notes in Musique bretonne 125, September-October 1993)

Cabestan. Fortunes de mer - chants de marins. Chasse-Marée SCM 023. 1993. compact disc.

This changing group has added most recently Ben Creac'h, bass player from Bleizi Ruz, and includes (according to the 1993 Guide de la musique bretonne) Christian Desnos, Arnaud Maisonneuve and Thierry Moreau--all seasoned musicians and singers. The CD includes ballads in Breton and French as well as songs for work on board ships or in port.

Myrdhin. Harpe celtique - Instrumental. Iguane GRI-190272. Label Horizon (distr. Sony Music). 1993. compact disc.

This well known and well traveled Breton includes Celtic repertoire from Ireland, the Hebrides and the Shetlands as well as Brittany. Myrdhin uses a bardic harp with metal strings (replica of a 14th century clarsach) and Irish harps replicating those used in the 16th and 17th century.

L'Air du Temps. De Ouip en Ouap. ADT 931 (self-produced cassette, 1993 (via: Christophe Grandjean, Hardouin, 35580 Romille).

A group including electric and acoustic guitar, mandolin, fiddle, accordion and clarinet (if the photo shows it all). The cassette includes dances from all over Brittany, many of which are original compositions by the group.

Jacques Pellen. Celtic Procession. Silex DDD 6913). Y225028. 1993 compact disc.

This is a jazzy marriage of Celtic melodies and rhythms with original compositions. Besides the guitar of Jacques Pellen, the group includes Eric Barret (sax), R. Delfia and Gildas Bocles (bass), P. Gritz (percussion), K. Wheeler (trumpet), Patrick Molard (uilleann pipes and binioù koz) and Jacky Molard (fiddle).

MARC'HARID FULUP - A portrait from 1910 by Ange M. Mosher

It has been a while since I included notes from my research on 19th and early 20th century travel accounts of Brittany in the pages of Bro Nevez. The following account is not really a "travel account," but an interesting portrait of one of the most famous singers of Brittany: Marc'harid Fulup (1837-1909). From the village of Pluzunet in Trégor, this woman was a primary source for François-Marie Luzel's collection of songs published as Gwerzioù ha sonioù Breizh Izel (1886-1867). Marc'harid Fulup also passed along songs and stories to Anatole Le Braz, whose book The Land of Pardons (translated by Francis M. Gostling and first published in 1906) was a classic of its day and introduced many English-speakers to Brittany.

The article which follows is by Ange Mosher, an American woman who traveled to Brittany regularly and was befriended by Marc'harid Fulup. The article is particularly interesting in describing Marc'harid Fulup's participation in the 1900 Congress of the Union Régionaliste Bretonne, and her role as a professional pilgrim. Having seen many references to this remarkable singer in the years I have been learning about Breton music, it was exciting to actually hear her voice on Dastum's 1989 compact disc, Tradition chantée de Bretagne--Les sources du Barzaz Breiz aujourd'hui (Ar Men/Dastum SCM 013) which includes two short reproductions of recordings made of her on wax cylinders in 1900 by Francois Vallee.

When Marc'harid Fulup died in 1909, her American friend Ange Mosher financed a memorial stone on her grave which was sculpted by Yves Hernot with the words "Eun dra hepken em eus graet em buhez: kana" (I have done but one thing in my life: sing). I imagine that this great singer would be pleased to know that she was not the last of a long line of singers passing songs on to the next generation, and to see that young singers in Brittany today find the ballads she sang to be just as powerful today as they were in earlier centuries.

Lois Kuter

"A Singer of Folk-Lore" by Ange M. Mosher
(from The Century Magazine (New York), Vol. 58, No. 1, May 1910, pages 18-23.)

Marc'harit Fulup, the last of the old-time popular singers of Brittany, has recently passed away. Save to European folklorists and, within the last two years, to the American Folklore Society, her name was unfamiliar to the world outside her province. Mr. Luzel, foremost of Breton collectors of folklore, has devoted several pages to Marc'harit Fulup in the preface to his "Popular Tales." Thus, he says:

Marc'harit Fulup has given me the whole treasure of popular literature known between the burg of Pluzunet, Menez-Bré, Guingamp, Pontrieux, Tréguier, and Lannion. Endowed with a mediocre intelligence, she possesses an excellent memory, loves passionately the old songs and fairy-tales, which she is not far from believing to be true, and she recites these simply and with great respect for the traditions. Spinner by profession, pilgrim by procuration, she is almost constantly on the routes leading to some sacred fountain or chapel of the Cotes-du-Nord, Finisterre, or Morbihan, to implore the saint whose specialty it is to cure the malady of the person sending her, or of his horse or cow or pig, and she brings back a bottle filled with water from the miraculous fountain. Wherever she passes, she inquires about the existing traditions of the locality, listens, commits to memory, and two or three times a year I give her a rendezvous at Plouaret, and share the additions with which she has enriched her treasury. It is truly astonishing, all that she has sung or recited to me, and I owe her great obligations.

In "La Revue Celtique" (1893) is the following:

In the "Annals of Brittany" M. Anatole Le Braz publishes three fine Breton songs, each accompanied with a translation. Marc'harit Fulup sings them. It is she who dictated them to Luzel. "La Revue Celtique" sends a greeting to the Breton trio.

Thus Marc'harit's name is linked, and justly, with those of Luzel and Le Braz.

My own association with her is less important, being only personal, for while appreciating her value in the field of folklore, I also loved her as a friend. I cannot yet realize that I shall no longer meet her at the Pardon of St. Yves at Tréguier, that we shall make no more pilgrimages together to shrines of other Breton saints, that the familiar voice is

silent. It remains to me to add a modest wreath of souvenirs to those of more important personages--the tribute of a foreigner by birth, but a true Breton at heart.

It was at Guingamp, one evening in August 1900, that I first saw Marc'harit Fulup. I had set out that morning from Dinard with the usual joyful plans for the annual journey through Brittany, which means that in reality I had no definite plan. For it is as flaneur that one should travel there. If one follows a cut-and-dried itinerary, one finds no Brittany. But with grip-sack and umbrella as sole impedimenta, and prepared to abandon one's train at unexpected moments and places, one is sure of happy surprises. For if at any station a crowd of peasants in fete-costumes clambers into the third-class carriages of the train, one is wise to prepare to dismount with and follow the company whithersoever it leads. There will be no regret in the adventure.

Leaving Dinard in this proper, inconsequent state of mind, but with a vague idea that I might sleep that night at Landerneau in Finisterre, it had seemed to me, as our train stopped at the station in Guingamp, that something unusual was in the air. Peasants in fete-costumes crowded the platform; everybody seemed to be meeting and welcoming somebody; and while my normal self had dreamed of Landerneau, my other self clamored for Guingamp. I followed the call, and fifteen minutes later was dismounting at a familiar little inn, and taking possession of the one remaining room. Since that time I have always claimed that little third-floor room; for from its window one sees the valley of the Trieux, where, in the late afternoon, river and meadow gather and reflect the golden glow.

Meanwhile the impression of that "something in the air" haunted me. The sound of scrubbing and furbishing resounded through the corridors of the inn; odors of fish and fowl ascended from the kitchen. Jean brought up my tea, but could give me no tidings save that every room was occupied and dinner for many guests was in preparation. I sent him to buy a newspaper, and thus learned that on that very evening, in the hall of the casino, the Congress of the "Union Regionaliste Bretonne" was to hold its opening session. Needless to add that I followed the sessions of the congress to the end. On every evening occurred the popular cabaret breton, when the bards (poets are bards in Brittany) recited their poems, and the singers sang theirs. It seemed to me that the entire congress on these evenings "dropped into poetry." In fact, the Bretons have inherited the gift of their bardic ancestors, for their language is "la douce langue de Merlin et de St. Hervé." Thus the singers sang their verses, and the audience joined in the refrains.

It was on the second evening of the "Cabaret," and the refrain of the popular rondo "Anne of Brittany and her Wooden Shoes" was still echoing through the hall when I saw a Breton peasant approaching the front of the platform. The entire audience rose, and cheer after cheer greeted her. It was Marc'harit Fulup. There she stood, in sabots well lined with straw, with no stockings, a dark-blue cotton gown falling only to the ankles, an apron of the same material, a shoulder shawl of brown woolen, and the white coif of her village of Pluzunet, whence she had come in response to the invitation of the congress to take part in the program that evening.

Waiting for the applause to end, she stood smiling at her audience. Then she sang. It was no modern song; her repertoire had nothing in it that suggested the present. Her songs were all of the past, already forgotten save their refrains--songs taught her by her mother, who in turn had learned them from her mother, and songs that she had learned in her many pilgrimages through the remote parts of her province. In every refrain the audience joined, and frequently the applause after a stanza kept the singer waiting long before she could proceed. She was simple, and unaware of her own importance in it all.

The story of Marc'harit's life can be told in a few sentences. She was a mendicant, but let no one think meanly of her for that, for in Brittany, where they have a way of saying, "He is rich but respectable," to be a beggar implies no disgrace. He is welcome at every fireside, and at weddings is an honored guest, and the bride dances with the poorest of those present, as this is sure to bring good luck to the newly married.

At one time in her life she had had a serious illness which happily had spared her memory and voice, but had left her right hand paralyzed. Nothing therefore remained for her but to earn her living as best she could. Thus she became a professional pilgrim and popular singer; for Marc'harit, in learning from her mother the art of spinning, had at the same time committed to memory the songs that her mother knew.

Marc'harit being naive, pious, and faithful, her prayers were accounted efficacious, and her intercession at the shrines of the saints was therefore much sought. Hence she was well known on all the routes to the chapels and

fountains of specific saints in all the country round. It was my privilege to accompany Marc'harit on a pilgrimage to the tomb of the greatest of the Breton saints--St. Yves, the only lawyer saint in Christendom.

It was May, 1903, and the 600th anniversary of the death of St. Yves. I had come from Paris to join in the fete, and had intended sending word to Marc'harit to join me at Tréguier; but at noon of the day of my arrival as I was at table, the waitress whispered to me, "There is a woman in the kitchen who has asked to see you." On reaching the kitchen, I saw the familiar face of Marc'harit. In spite of the twenty-seven miles she had walked that day from Pluzunet to Tréguier, she was fresh and rosy and doubtless hungry. She had learned from her curé the evening before that I was to be at Tréguier for the fête of St. Yves. She waited for the day to break, and took the route for Tréguier, a good morning promenade for a woman of seventy! She confided to the cook, who spoke both Breton and French, that she had come with the plan of making special intercession in my behalf at the shrine of the great St. Yves. Not that Marc'harit was acquainted with that side of me which demands vigorous measures, for, as far as I know, she had seen only the "congregation side." But with the Breton, and, above all, with the professional pilgrim, there cannot be too much intercession, and her affection for me had prompted her to make me a rather constant subject of spiritual supervision; for of course I am in a way outside the fold of the church.

Our greetings were made through the cook as interpreter, and thus learning of her desires in my behalf, I realized the value of such offices, and promptly invited Marc'harit to remain as my guest until after the fête. When I left the kitchen I saw my friend surrounded with soup, ragouts, a mountain of bread, and a copious supply of cider. She nodded and smiled an *au revoir* as I departed. There is nothing like having a friend at court. I was about to make a pilgrimage under the guidance of a "professional."

We set out at five o'clock that afternoon for the tomb of St. Yves at Kermartin, for although the skull of the saint is enshrined beneath a splendid marble tomb in the cathedral at Tréguier, the real tomb of St. Yves is at Kermartin, two miles distant, where is also the manor-house which was the birthplace of the lawyer saint.

The shadows were already beginning to lengthen. From time to time my fellow-pilgrim broke into song. It was always the canticle of St. Yves, in the Breton language, consisting of twenty-one stanzas which set forth his attributes as advocate, champion of justice, defender of the poor, guardian of the widow and orphan, and so forth.

The words of this canticle are sung to the music of an ancient battle-hymn, and the march movement suggests the tramps of pilgrims walking in rhythmic accord as they go. The clicking of Marc'harit's wooden shoes as we passed along the winding road which leads from Tréguier to Kermartin furnished the proper rhythm and accompaniment as we sang. Marc'harit did the solos, and I joined in the refrains. It required the twenty-one stanzas and their accompanying refrains to get us to our destination.

It was at the tomb of the saint in the little cemetery at Kermartin that I realized the value of my fellow-pilgrim's professional equipment. The sculptured gothic arcade is near the church, which was formerly the chapel of the manor-house. The arcade is so low that, in order to pass under it,--and all good pilgrims perform this ceremony,--one must creep on hands and knees. For myself, I was content with crawling under the arcade. Not so Marc'harit. With measured step she walked around the tomb three times, and, kneeling, made her prayer, a long petition; then she passed under the arcade not once, but three times, with accompanying prayers and gestures, followed by a long session with her rosary and yet another prayer at the tomb. Noting the ponderous gravity of Marc'harit's countenance, listening to the click of her sabots as she made the various circuits, and seeing the exalted fervor which she put into her task, concentrating her entire thought upon the function, I felt humbly aware of my own scant outfit both as to competence and experience in contrast to such an adept. I began to realize her value in affairs of this sort. Then when the last prayer had been uttered, Marc'harit joined me, as smiling and companionable as her usual self. As, in our inability to converse, the canticle offered the sole means of communication Marc'harit presently resumed it, and the twenty-one stanzas and refrains served to get us back to Tréguier in a state of sociability, and also made a fit ending to our pilgrimage.

Marc'harit told the cook that not only had the pilgrimage that afternoon been made in my behalf, but that I had figured prominently in her devotions at other shrines since the beginning of our acquaintance three years before. I know the saints of Brittany are very good and indulgent, and I can therefore hope that some good will result from all these friendly intercessions.

Our last meeting was at Plouaret, birthplace of Luzel, the Breton folklorist. It occurred in September, 1906, on the centenary of the birth of the illustrious citizen of the little town. As I sat at my window in the little inn that faces the public square of Plouaret, I had watched the varied preparations for the ceremonies of the next day. The platform was embowered in foliage, the veiled bust of Luzel was close at hand, and every house on the square had been "tidied up." The general air of preparation that pervaded the place had for the moment given was to the dinner-hour, and the public square was deserted. Then a face and a voice under my window! It was Marc'harit. I had not seen her for two years, as I had been in my own country during that time. I invited her to be my guest, but she was to be entertained at the mayor's!

One evening I had been dining at the mayor's, and after the dinner some meeting connected with the fête claimed attendance. The day had been hot, and what with the morning ceremonies on the public square at the unveiling of the bust, followed by the midday banquet, the wrestling contests, and an open-air concert, I was tired, and the restful shade of the garden where we had taken our coffee tempted me to excuse myself from the evening program.

Thus it chanced that Marc'harit and I had the garden quite to ourselves. She promptly assumed the role of hostess, beginning by singing one of my favorite songs, followed by another and another. She knew my list, and she missed none of the many.

Suddenly the maids in the kitchen, incited by the singing, came into the garden and began to dance. Many of the more ancient of the Breton songs have been sung in connection with the dance, and doubtless it was one of these that had inspired the domestics. Once set going, there was no limit to the enthusiasm. On they danced, circling among the rows of box, and on sang Marc'harit. the longer they danced, the louder she sang; the louder she sang, the faster they flew in the circling measure. Only now had I seen Marc'harit at the height of her power. Her voice became stentorian, her accent sharply staccato. The cords of her throat stood out boldly; her eyes shone in the starlight. As the dancers joined in the refrain, sabots and refrains resounded within the garden walls until it threatened to become an orgy. It had all "just happened," and when the maids grew tired and resumed their duties in the kitchen, Marc'harit quickly calmed down, and patting me on my knee, as was her way, resumed my list of favorite songs. Thus we sat in the shadows of the garden until the return of the family and guests at midnight. They mayor never knew what a saturnalia had broken loose in his decorous garden that night. As for myself, I treasured the experience, for otherwise I should never have known the power and the metal of "Old Marc'harit" in her prime.

The last time I saw Marc'harit was on the following day, when occurred the more intimate part of the program of the Luzel fête. It was at the manor-house, Keramborn, where the poet was born and where he died. M. Le Braz had spoken, as no one else could, of Luzel as writer, poet, friend; some one read in Breton the beautiful poem "Keramborn" and Marc'harit had just finished singing the song best loved by Luzel.

At the moment of ending the song, M. Le Braz, standing next to her, stooped and kissed the forehead of the furrowed face.

In the little cemetery of Pluzunet I shall place a modest tablet at the grave of Marc'harit Fulup, and it seems to me that no more fitting inscription could be engraved upon it than the words of the Breton poet Lud-Jan:

I have done but one thing here below: I have sung.

* * * * *

NAALBP. PIPERS DAY

The North American Association
of Lowland and Border Pipers

April 9, 1994

American Legion Hall ❖ West Main Street ❖ Elkton, Maryland

PIPERS AND PIPING ENTHUSIASTS WELCOME!

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❖ Workshops

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 \$15 Registration includes:

- ❖ Hall Admission and Program Booklet
- ❖ 10 Hours of Piping Activities
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- ❖ Full Dinner Buffet (with advance registration)
- ❖ Workshops: Reed Making, Lowland Pipe, Percussion, Others To Be Announced
- ❖ Dance/Concert With Live Music 7:30PM - 10PM

Advance Registrations are encouraged, and include full buffet if received by March 15, 1994.

CELTIC NOTES

Annual Conference of the Celtic Studies Association of North America

April 7-10, 1994

University of Georgia, Athens, Georgia

The annual conference of the CSANA will be held this year in Georgia and papers on a variety of topics related to Celtic languages, literatures, history, folklore and art will be found. Visiting scholars participating in the conference will be Brynley F. Roberts (National Library of Wales) and Máire Herbert (University College, Cork; Harvard University). We are too late for the call for papers--proposals due January 15--but if you are interested in possibly squeezing in a last minute contribution try contacting the person listed below. She could also supply other information about the conference:

Elissa R. Henken
Department of English
Park Hall
University of Georgia
Athens, GA 30602

16th Annual Celtic Studies Conference

May 20-22, 1994

University of California, Los Angeles.

The UCLA Celtic Colloquium has issued a call for papers for the Celtic Studies Conference. The deadline is March 1, 1994 (and I am sorry the timing of this newsletter is not better for the deadline, but contact UCLA just in case they can extend it). Presentations should be relevant to the study of Celtic languages, literatures and cultures. Papers should be no more than 20 minutes (8-10 double-spaced pages). An abstract should be sent to:

Professor Joseph Nagy
the UCLA Celtic Colloquium
Folklore and Mythology Center
1037 AGSM, Library Wing
University of California, Los Angeles
Los Angeles, CA 90024

Invited participants for the conference include Patrick K. Ford (Harvard Univ.), John Mac Innes (School of Scottish Studies, Edinburgh), Tomás Ó Cathasaigh (University College, Dublin) and Hildegard Tristram (University of Freiburg).

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