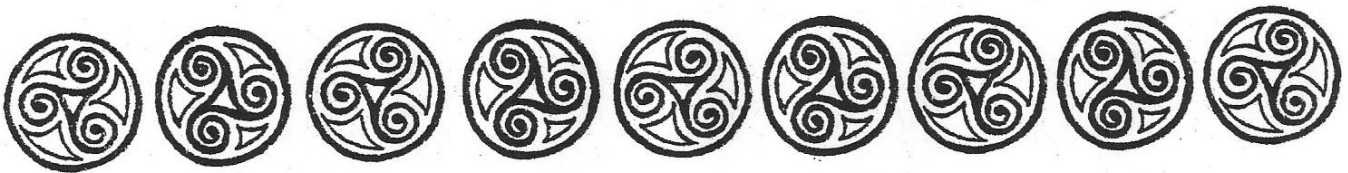


KUZUL ETREVROADEL EVIT KENDALC'H  
AR BREZHONEG

International Committee for  
the Defense of the Breton Language

NEWSLETTER OF THE U.S. BRANCH

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*Contributions and ideas are welcome and invited from all readers of this newsletter. Please try to mail contributions so that they arrive by the 1st of the month preceding newsletter publication: July 1, October 1, January 1 and April 1. Letters to the editor are also welcome. All letters indicating the writer's desire for inclusion in the newsletter will be printed except those without signature.*

FROM THE EDITOR:

Our newsletter has continued to get bigger with each issue and this one sets a new record. For this reason, among others listed below, we have decided to make it a double issue including numbers 4 and 5 for both August and November. Some very

practical reasons necessitate a double issue: 1) I will be in Brittany for October and hopefully part of November, right at the time when the November issue would require the most work; 2) I will be moving out of Bloomington to Pennsylvania at the end of August; thus, it will be difficult to take advantage of the bulk rate mailing privileges we have only at the Bloomington post office for the 1982 year. And, most critically, 3) we do not have enough money in our treasury for the production of another newsletter in 1982 unless members dig into their pockets. (Indeed, we don't have enough in our treasury for this newsletter!). The combination of two issues saves on both production and mailing costs.

As announced in our last newsletter, the August issue was to focus on Breton music and dance, and indeed it includes some 15 pages on this topic. But there are some other very important topics which make this double issue of our newsletter a particularly interesting one for those concerned with the Breton language. First of all, a report on the recent announcements by the French government concerning the teaching of "regional languages and cultures" in the public school system is included. This is a dismal report indeed. Unfortunately our work to defend Breton will be needed more than ever. Optimism expressed in earlier newsletters in response to the very positive tone of election campaign promises and speeches by government officials now in office in France seems very much out of place in view of the "action" now planned by the French government (see pages 4-6).

Second, a review-article by Leonora Timm with the help of Reun ar C'halan and myself presents a very good overview of Breton textbooks, readers, reference grammars and dictionaries. This is an extremely useful comparative guide for anyone interested in learning Breton. Judging from questions I have received from people in the past I know there are readers out there who will find this of interest.

As general editor for the newsletter I am very happy to see contributions from so many different members. My thanks and congratulations to you all for making this a good issue--and especially to the column editors who did a fine job of getting materials to me within the deadlines.

As mentioned earlier, I will be moving out of Indiana--with mixed feelings--to the Philadelphia area. After September 1 my address will be as follows:

Lois Kuter, 143 Plymouth Road, Plymouth Meeting, PA 19462  
telephone: (215) 828-4115

On September 25 I will fly to Brussels and then travel on to Brittany for what I hope will be at least a month-long stay to continue my own research project on Breton identity and music, and to contact Breton language activists to get a better idea of what we can do to support their work. In Brussels I will meet with members of the ICDBL executive committee to discuss our growth and our future. I should point out here that we have received many compliments from other ICDBL members in Europe especially concerning the newsletter. As Secretary-Treasurer for the U.S. Branch I receive some flattery that should rightfully be passed along to members who have supported our growth and who have worked to make the newsletter an ongoing reality. Since we are so dispersed it is hard to get a sense of accomplishment. Let me assure you that we have made a good beginning. From the first introductory letter I mailed in the Fall of 1980, we have come a long way. May we continue to travel. There is work yet to do.

## THE FRENCH GOVERNMENT AND THE BRETON LANGUAGE

Below you will find letters we received from the Ministry of Culture and from the office of President Mitterrand in response to our letter of April 9 urging their action in favor of the Breton language.

The letter from the Ministry of Culture thanks us for our concern and assures us that they are indeed aware of the problems facing regional and minority cultures in France. The letter from the President's office indicates that M. Savary, the Minister of Education is working on the question of regional languages and that this issue will be discussed publicly soon...and indeed Mr. Savary has announced a three-year program for regional languages. This program, announced to the public June 18, is discussed below.

PRÉSIDENCE  
DE LA  
RÉPUBLIQUE

Paris, le 4 mai 1982.

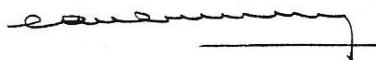
Monsieur le Président,

Le Président de la République me prie de vous  
accuser réception de votre lettre.

Il me charge de vous faire savoir qu'il a reçu de  
M. Alain Savary, Ministre de l'Education Nationale, une note  
sur la question des langues régionales et que, dans un très  
bref délai, ces problèmes vont se trouver discutés au grand  
jour.

Veuillez croire, Monsieur le Président, à mes  
meilleurs sentiments.

Monsieur Robin BRENDAN MACKEY  
Président  
U.S. Corporation of the  
International Committee for the  
Défense of the breton language  
P.O Box 341  
Vaughn, WASHINGTON 98394  
U.S.A.



Paul GUIMARD

## THE FRENCH GOVERNMENT AND BRETON (cont'd. - 2)

*Ministère de la Culture**3, rue de Valois, 75042 Paris Cedex 01 - Téléphone : 296-10-40**Le Chef de Cabinet*

24156 - -3 MAI 82

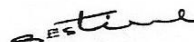
Monsieur le Président,

Vous avez bien voulu appeler l'attention du Ministre sur les objectifs de l'organisation que vous présidez, ainsi que sur votre souhait qu'il soit pris en compte par les Pouvoirs Publics.

Le Ministre me charge de vous remercier de vos observations dont il a pris bonne note et qui rejoignent l'une de ses préoccupations.

Je transmets votre demande à Dominique WALLON, Chef de la MISSION DE DEVELOPPEMENT CULTUREL, chargé en particulier d'étudier les modalités de la prise en compte par le Ministère de la Culture des cultures régionales et minoritaires.

Veuillez agréer, Monsieur le Président, l'assurance de mes sentiments distingués.



Gilbert ESTEVE

Monsieur Robin Brendan MACKEY  
Président  
International Committee for the Défense of the Breton Language  
P.O. Box 341  
Vaughn, WASHINGTON  
U.S.A. 98394

Three-year program for the use of regional languages in the schools of France

At a press conference on June 18, the French Minister of Education, Mr. Alain Savary, presented the main points of a three-year program that will incorporate the study of "regional" languages and cultures in the French public educational school system from the pre-school to the university level. As reported in Le Monde (20-21 juin 1982, p. 1), this program allows for the following:

At the pre-school level (maternelle) certain language activities and games can be conducted in the regional language, where there is a demand.

At the elementary level (école élémentaire) certain activities related to the regional culture can be conducted in the regional language. The Minister foresees specific language instruction from 1 to 3 hours a week.



## THE FRENCH GOVERNMENT AND BRETON (cont'd. -3)

*(No systematic training is foreseen for voluntary teachers at both the pre-school and elementary levels; intermittent workshops would continue to be the rule.)*

In the college (ages approximately 13-18) optional teaching of 1 hour is planned for the 6th through 3rd levels where there are a minimum of 15 students requesting it. *(The minimum used to be lower!)* Alternately a "regional language and culture" option for 3 hours a week may be chosen in the 4th and 3rd levels.

In the lycées (ages approximately 15-18) - regular, technical, or professional - language teaching will be introduced or developed in mandatory or complementary options. Optional oral exams now in effect for the baccalauréat will be extended to other exams such as the C.A.P. (certificat d'aptitude professionnelle), the B.E.P. (brevet d'études professionnelle) and the B.T.S. (brevet de technicien supérieur).

In the universities departments of regional languages and cultures will be created or developed. Regional language and culture options will be attached to existent degrees and certificates. The D.E.A. (diplôme d'études approfondies) will be developed in this area and research programs and their funding will be reinforced.

As pointed out in another article in Le Monde (Roger Cans, "Non au ghetto", 20-21 juin 1982, p. 6), Mr. Savary's program only responds in part to demands on the part of "regional" language and cultural militants. While the Ministry of Education is willing to recognize local particularities and incorporate them in the school curriculum to a limited extent, it refuses to institutionalize the teaching of regional languages and cultures. In short, the French government is willing to give a nod to the existence of "regional" languages--to recognize their existence--but is not willing to use the resources of the public school system in more than a token fashion to help them survive.

Teaching Breton will remain the work of volunteers: teachers trained to teach other subjects who happen to know Breton or who have a smattering of training. With the excuse that the training of specialized teachers for Breton language and culture would contribute to a "ghetto", the Ministry of Education will keep the Breton language and culture (and other languages within the state of France) in a peripheral position.

It seems hard to believe that Mr. Savary can have the respect he claims for Breton and other "regional" languages when he limits their place in the schools to 1 to 3 hours a week. Surely he cannot believe that this will insure the survival of Breton or any other "regional" language in France. From the Le Monde reports, one gets the impression that Mr. Savary doubts that Bretons really want their language to be given a place in the public school system. It is hard to understand how he can choose to so easily ignore the long history of petitions for Breton in the schools, starting in 1870 with one co-authored by the great uncle of General Charles de Gaulle. It is hard to understand how he can so lightly dismiss the work of thousands of Bretons to create and participate in correspondence courses, night schools and vacation camps to learn Breton. The growth of Diwan schools, the unity of support behind them, and the self-sacrifice on the part of thousands of Bretons to keep these schools open underlines the serious desire for education in Breton.

## THE FRENCH GOVERNMENT AND BRETON (cont'd. -4)

It is indeed shocking to find that the current French government's plans for Breton are a step backwards from concessions won from previous administrations--for instance that of Giscard d'Estaing. Bretons will continue to fight for what is necessary to keep their language alive. Major problems remain:

- the creation of a serious and professional training program for Breton teachers at the pre-school and primary school levels.
- the creation of teaching positions in the secondary schools to allow for some permanence and continuity in teaching. This requires first the creation of competitive examinations for teachers: the C.A.P.E.S. (Certificat d'aptitude professionnelle à l'enseignement secondaire) and the Concours d'agrégation (exam for admission to a post at a secondary school).
- the progressive integration of Breton as a living language taught in schools from the primary to university level, with regular hours of class work integrated into students' and teachers' regular schedule--rather than during the lunch hour or after school hours as is all too often the case now.
- the future of the Diwan schools in relation to public schools is unclear. Some options were presented by the French government which need careful study. The Le Monde report indicated that the idea of integrating Diwan schools into the public system was flatly rejected. We will try to include more information on this in a future newsletter.

It would be nice to be able to dissolve the ICDBL--to be able to say that the French government has finally truly recognized and acted to insure the future of the rich cultural heritages within its borders. As demonstrated by the Ministry of Education's three-year program, this is far from being the case.

## POSTCARD CAMPAIGN - Lois Kuter

Copying a postcard campaign launched by Kuzul ar Brezhoneg, the U.S. ICDBL (and the Canadian ICDBL) has sent members and interested others a postcard addressed to French President Mitterrand asking for his action to aid in the creation of a C.A.P.E.S. certificate and budgeted positions for Breton teachers in the schools of Brittany.

Kuzul ar Brezhoneg, a federation of 18 organizations in Brittany to promote the teaching of, edition in, and general use of the Breton language, has printed some 5,000 postcards to be sent to President Mitterrand; the U.S. ICDBL has only printed some 700. If you have not already sent in a card, do it now. If you want a card to send or cards to give to others to send, let me know immediately. For the cost of an airmail postage stamp (28¢) you can support the Breton people in their will to put Breton in their schools.

## REVIEW OF SOME RECENT LEARNING MATERIALS FOR BRETON

Lenora A. Timm, Reun ar C'halan, and Lois Kuter

The review that follows is not exhaustive, but it does cover most of the more important Breton teaching materials that have been published (or re-issued from earlier editions) in the past 15 years or so. Since about 1979 such materials have been appearing at a quickened tempo; we have tried to focus particularly on the most recently developed materials. We have not been able to see many of the materials listed. However, something can be said of them based on accounts by publishers or reviewers. Items not seen by us will be marked as such.

Materials have been grouped into the following categories: (I) Textbooks, (II) Readers, (III) Reference Grammars, and (IV) Dictionaries. In our next newsletter we will review: (V) Correspondence Courses and (VI) Cassette Recordings. Reviews of learning materials will be a regular feature of the U.S. ICDBL newsletter; comments, additions or corrections are welcome. As will be readily apparent, most of the pedagogical materials produced for Breton have been designed with French-speaking learners in mind. Two designed for English speakers are marked with an asterisk. The order for listing materials is roughly chronological within categories

### 1. Textbooks

- A. Roparz Hémon: Méthode Rapide de breton. (Al Liamm, 3<sup>e</sup> ed., 1970; original 1967). 101 pages.

*This can be described as a bilingual primer, with Breton sentences ranged on the left side, and French equivalents on the right. It begins with such simple predications as "Emaon amañ" ('I'm here') and ends with longer, more complex sentences containing embedded clauses. There is a total of 35 lessons, each containing about 25-30 sentences. Remarks on grammatical points are interspersed amidst the sentence sets. Included is a 2-page "note" on pronunciation, which is sketchy in the extreme. There is neither a table of contents nor an index. All in all, this method could be used effectively only in conjunction with a teacher, and preferably, with a reference grammar (e.g., the one by Hémon listed below). L.A.T.*

- B. Roparz Hémon: Cours élémentaire de breton. (Al Liamm, 6<sup>e</sup> ed., 1970). 141 pages.

*This work was specifically designed for a classroom situation with an instructor, although the well-disciplined solo learner (knowing French) will be able to work through this with some profit. There are 45 lessons, each divided into 3-4 parts: (1) vocabulary, (2) conversation or reading, (3) writing exercise, (4) grammatical notes. At the end of each set of 5 chapters there is a brief (2-3 pages) "resume" of the grammar introduced. Again, neither a table of contents nor an index is provided. Cassettes accompany this text. L.A.T.*

- C. Brezhoneg eil bloavezh. (Editions Preder). NOT SEEN

*20 lessons prepared by the working group "Kelc'h Debauvais" to follow up Hémon's Cours Élémentaire. 3 volumes. L.V.K.*



## BRETON LEARNING MATERIALS (cont'd. - 2)

- D. Visant Seité: Le Breton par les ondes (Ar Brezoneg dre radio: Méthode de Breton pour débutants). Tome 1. Editions Emgleo Breiz, 1975). 48 pages. NOT SEEN.

Adaptation of course offered over the radio (Radio-Brest) by the author. Book includes 27 lessons which progressively introduce the student to Breton grammar and sentence structure. Song texts, simple essays, tables for conjugations and mutations, and a lexicon of words used in the lessons are also included. Tape cassettes accompanying the book allow students to make progress working along. (information from review in Bretagne Aujourd'hui 17, 2 trim. 1975, p. 54). L.V.K.

- E. Visant Seité: Le Breton par les ondes. Tome 2. (Editions Emgleo Breiz). NOT SEEN.

Continuation from first volume. Also accompanied by cassette tapes. L.V.K.

- F. Visant Seité: Le Breton en bandes dessinées. (Editions Emgleo Breiz?). NOT SEEN.

Breton instruction through the use of comic strips. Accompanied by cassette tapes. L.V.K.

- G. Visant Seité: Le Breton par l'image. (Editions Emgleo Breiz?). NOT SEEN.

Breton instruction through the use of illustrations. Accompanied by records. L.V.K.

- \* H. Per Denez: Brezhoneg...buan hag aes (Le cours de breton pour tous). Omnivox, 1972; English version: Raymond Delaporte, Cork University Press, 1977; Welsh version: see newsletter 2). 256 pages.

This text book--the first really up-to-date one, complete with 2 cassette tapes--exists in French, English and Welsh versions. There are 25 chapters, graded in difficulty, each containing an opening conversation accompanied by a vocabulary of new words introduced in the dialogue. A set of questions follows each conversation that creates variations on the grammatical structures presented. Following this is an explanation, with examples drawn from the conversation, of the grammatical points covered. Each lesson closes with a set of exercises requiring the formulation of responses to questions and vice-versa, and substitution and transformation drills. A lexicon at the end of the book cross-references to the first lesson in which each entry was used.

The format of the textbook is visually pleasing, and a good bit of grammatical information is charted clearly and systematically. The cassette tapes that accompany the text conversations are of a generally high quality acoustically, though the dialogues are characterized by rather more traditional sex-role stereotyping than suits me. On the other hand, the drole, sometimes irreverent, sketches by Nono appearing frequently throughout the book are good fun.

An exercise book entitled Komzit ha skrivit brezhoneg, with two additional cassettes, complements the main text. This is very helpful to the solo learner

## BRETON LEARNING MATERIALS (cont'd. - 3)

## Denez (cont'd.)

as a means for further practice. Also accompanying the book is a booklet of examples of sentences designed for daily study by the student so that grammatical points are not lost in the absence of regular work with the text. This book, Brezhoneg bemdez, is also accompanied by two cassette tapes. L.A.T.

I. Fanch Morvannou: Le Breton sans peine. (Assimil, 1975). 671 pages.

This book, part of the Assimil series which has to its credit at least a dozen other languages, is an extremely dense work, and difficult to characterize. As the author himself states: "This modest book is neither complete nor faultless. ...It's neither a grammar nor a dictionary nor a thesis... It's an Assimil-Breton, enough to give you a taste of the language of the Bretons." (p. 616). Anyone who has worked through to the last pages of this book will agree that it accomplishes the latter goal. I sometimes think of BSP as a book of "traou mad"--one cannot open a page without pulling out some linguistic plum from among the delices bretonnes offered up in the smorgasbord... One of the most interesting and ambitious aspects of BSP is that it attempts in a serious way to introduce the reader to all four of the Breton dialects, and it emphasizes a flexible approach to pronunciation and use of idioms (the author enjoins the readers repeatedly to adapt themselves to local usages, wherever they find themselves). Yet the introduction of so much dialect diversity in the text is likely to compound the complexity of the visual and aural (taped) presentations for the novice.

The basic structure of the book is as follows: each lesson starts with a conversation introducing a set of personages who recur throughout the book. Sometimes, in lieu of conversation, a bit of history is offered, or anecdotes or jokes. The conversation, or substitute, is translated (quite literally) in French on the facing page with a section of notes following that inform about grammatical structures, mutations, dialect variation, special idiomatic usages of Breton vis-a-vis French, semantic particularities of the language, etc. Often the conversational portion trails off into word lists, including sets of dialect doublets. A set of exercises rounds out each chapter--these are sentences that exploit some of the constructions introduced in the conversation and/or discussed in the notes.

The four cassette tapes that accompany the text provide aural realization of the written conversations, and very occasionally, of the exercises. Here again, one is exposed to a wide variety of dialect and sub-dialect renderings of the language by native speakers, which, although difficult for the novice, is very beneficial for the learner in the long run. L.A.T.

J. Fanch Morvannou: Initiation au breton sans peine. (Assimil, 1980). 181 pages. NOT SEEN.

Probably in recognition of some of the difficulties with Breton sans peine discussed above, the author has recently published this supplementary volume aimed to permit a better approach to the first book. L.A.T.

K. Albert Deshayes: Le Breton à l'école. (Skol Vreizh, 1979). NOT SEEN.

This is intended for classroom work at the grade-school level (hence, less likely to be of interest to our readers). It is an illustrated manual that focuses on spoken forms of the language, including dialectal variation. L.A.T.

## BRETON LEARNING MATERIALS (cont'd. - 4)

L. André Cornec: Liorzh ar brezhoneg. (Skol Vreizh, 1980). NOT SEEN.

Dubbed by Skol Vreizh a "new method for learning Breton", with felt boards and figurines, this manual is intended for school-aged children. The board and figurines are used to recreate situations of daily life, which in turn support the dialogues that are couched in the natural vernaculars of the people. L.A.T.

M. Meriadeg Herrieu. Le Breton parlé vannetais. 1980.

This book of close to 400 pages, with photos and illustrations by Joel L. Sevelleg, includes texts, vocabulary, grammar notes, and exercises, as well as poems and excerpts from a rich tradition of Vannetais literature. Written by the son of the famous writer Loeiz Herrieu, this text is for those who want to learn the Vannetais dialect of Breton--a dialect often ignored by speakers of the three other Breton dialects (Leonais, Cornouaillais, Tregorais) because of a distinctiveness exacerbated by orthography differences. By using an orthography that is not too distant from that used by other dialect speakers, this book opens up Vannetais to learners already familiar with other Breton dialects as well as beginners. (information from a review in Breizh 208, July 1980). L.V.K.

N. Armañs ar C'halvez: Herve ha Nora. Manuel de breton moderne. (Editions Skol, 1979 & 1981). Vol. 1, 176 pages; Vol. 2, 184 pages. (with the collaboration of Yann Desbordes and Yann-Erwan Abalan). Only Volume II seen.

This is another manual designed for beginners in Breton. Lessons resemble those of Brezhoneg buan hag aes in their layout. A short conversation-description is followed by a list of vocabulary words introduced. Grammatical points are explained briefly, followed by questions to be answered orally or on paper concerning the opening text. The lesson ends with exercises based on the grammatical points presented. The book has a lexicon at the end with cross-references to the lesson in which a word first appeared.

A strong point of Volume II is the approximately 50-page appendix which clearly presents basic rules of grammar: mutations, the article, the noun, numbers and expression of time, demonstratives, personal pronouns, possession, indefinite adjectives and pronouns, verb conjugation and tenses, prepositional markers, prefixes and suffixes, and accentuation. Rather than attempt to dig through chapters for bits and pieces of grammar, this appendix allows quick reference to basic rules. A table of contents to the appendix also helps find grammar rules quickly. Verb and preposition conjugation tables at the back of the book are also very helpful for learners who benefit from reference tables and chart-like presentations. L.V.K.

O. Jos Corbel: Ober gant ar brezhoneg. Manuel pratique de breton fondamental. (Skol Vreizh, 1981). 225 pages. NOT SEEN.

"The work includes 54 lessons divided into 4 chapters, each chapter being followed by several grammatical tables and a vocabulary developed for the review of items recently acquired; each lesson consists of an illustrated sketch, a grammatical presentation drawn from numerous examples and followed by various



## BRETON LEARNING MATERIALS (cont'd. - 5)

## Corbel (cont'd.)

exercises, with everything generously set out on a large-sized double page" (from *Ar Falz* 37). A detailed review of this work by Fanch Morvanou (in *Skol Vreizh* 74) points out that none of the sketches are translated into French and that both teacher and students had better know some Breton in advance... He seems to view this work as tailor-made for the "supplementary" Breton teacher, a person who learned the language as a child, but never had any formal training in it and so has been hesitant to try to instruct others; such persons will find in this manual "a rational introduction, sufficient to understand the mechanisms of a language that they speak instinctively" (p. 11). L.A.T.

- P. Mona Bouzec-Cassagnou: Selaou...Selaou. Méthod de breton pour débutants. 1 tome. (Skol an Emsav, 1981) NOT SEEN.

"Based on the Breton of Cornouaille (K). Beautifully illustrated by Visant Lefevre, it takes into account the errors regularly made by French speakers who are first learning the language; cassette tapes also accompany the text" (*Evid ar Brezhoneg* 184, p.8). L.A.T.

- Q. Bleun Brug. Pemp munut brezoneg bemdez. Lodenn 1 & 2. (Bleun Brug). NOT SEEN.

Designed for daily study of Breton. L.V.K.

- R. Dr. Tricoire. Komzom, lennom ha skrivom brezoneg. 2 volumes. (Editions Emgleo Breiz). NOT SEEN (no information available). L.V.K.

11. Readers.

- A. S.A.D.E.D. Kant ugent tesenn verr a lennegezh. No. 130-131. (Quimper: Editions Preder). 104 pages. NOT SEEN.

20 literary texts chosen for use by students of modern Breton. L.V.K.

- B. A. Keravel. Pennadou-lenn evid skoliou breiz. (Editions Emgleo Breiz). NOT SEEN.

Writings in Breton for use by students of Breton. L.V.K.

- C. Per Denez: Kentelioù brezhonek (eñl derez). (Brest: Al Liamm, 1971). 176 pages.

This Breton textbook follows the pattern used for teaching languages in the upper classes of French lycées. It is, first of all, a reader: each lesson begins with a text taken from the works of the best contemporary Breton writers in prose: Roparz Hémon, Jakez Riou, Youenn Drezen, Meavenn, Aboezen, Jarl Priel, Ronan Huon. In the vocabulary, difficult words and expressions are explained in Breton. The explanation for grammatical difficulties is given in French. Each lesson contains a number of exercises: questions on the reading, grammatical exercises, sentences to be translated from French into Breton, and an essay

## BRETON LEARNING MATERIALS (cont'd. - 6)

## Denez (cont'd.)

topic. The information for this essay may be drawn from a text provided in each lesson which deals with the current problems of Brittany. This is clearly not a textbook for beginners, but it will enable its users to develop their command of Breton, to get a taste of contemporary Breton literature, and to gain valuable knowledge about Breton life. Accompanied by cassettes. R. ar C'h.

D. Per Denez: 40 Pennad-lenn evit ar skolioù. (Brest: Al Liamm, 1971).

Short extracts from works by contemporary Breton writers for use by students of Breton. R. ar C'h.

E. Per Denez: Skridoù brezhonek. (Editions Hor Yezh, 1980).

Short extracts from the works of contemporary Breton writers for use by students of Breton. R. ar C'h.

III. Reference Grammars

For non-francophone English speakers aspiring to learn Breton, it will be disappointing to discover that there are currently no English-based reference grammars of the Breton language available. (Though there was one: D.W.F. Hardie, A Handbook of Modern Breton (Armorican). Cardiff: University of Wales Press, 1948, now out of print). In fact, there are not, in my view, any outstanding French-based reference grammars; those that exist, whatever their various strengths may be, lack indices, that vital tool in any reference work. L.A.T.

A. Roparz Hémon: Grammaire bretonne. (Al Liamm, 6<sup>e</sup> ed., 1970). 103 pages.

This provides a condensed account of the grammar of the language, word class by word class. Syntax is barely touched on; but there is at the end a -page chapter on the pronunciation of Breton (in this case of the Leonais dialect). L.A.T.

B. Pierre Trépos: Grammaire bretonne. (Rennes: Imprimerie Simon, n.d., probably late 1960s). 288 pages.

This work, never brought to completion, was published posthumously by some of the author's colleagues and friends. Nevertheless, the work represents an impressive start on the grammar--it is clearly organized and provides a lot of helpful examples of usage, with a slant towards the speech of his native Tregorrois dialect. There is a long (55 pages) first part devoted to Breton phonetics; the second part focuses on nouns; the third on articles, adjectives, and pronouns; the fourth on "invariable" words (i.e., adverbs, conjunctions, interjections, and curiously--because many of them are conjugated and so do vary in form--the prepositions). The fifth part treats verbs and the sixth the basics of Breton syntax. While, overall, far from complete or perfect, the grammar will still be of interest to serious students of the language. L.A.T.

## BRETON LEARNING MATERIALS (cont'd. - 8)

- C. Jules Gros: Le Trésor du breton parlé (Éléments de stylistique trégoroise). Première Partie. (Saint-Brieuc: Les Presses Bretonnes, 1970). 253 pages.

*This work will be of considerable interest to serious students of Breton. The author, a bretonnant nonagenarian of the Tréguier region spent 56 years (1912-1968!) gathering the data for this volume. It is indeed a "treasure" of information on the spoken Breton of northern Tréguier. The plentiful examples of Tréguier speech are organized under two major headings: (1) Figurative Language (including Comparison, Metaphor, Metonymy, Synecdoche, and Antithesis); and (2) the Prepositions (of which the author treats some 72 different ones). At the end there is a useful dictionary-cum-index of the prepositions, French to Breton. L.A.T.*

- D. Yann Desbordes: Notennoù Yezhadur. (no. III of Hor Yezh, 1976). 61 pages.

*This grammatical sketch is written entirely in Breton. Writing clearly and with an obvious affection and admiration for the Breton language, the author presents the rudiments of Breton syntax, the mutational system, and selected aspects of grammar--i.e., the verbs 'to be', 'to have', and noun plural formation. This is a very useful volume for intermediate students of Breton since it will familiarize them with many technical grammatical terms in Breton, which, in turn, will be a good preparation for dipping into Kervella's Yezhadur bras ar brezhoneg (see next entry). L.A.T.*

- E. F. Kervella: Yezhadur bras ar brezhoneg. (Al Liamm, 1975, orig. 1947). 499 pages.

*This is without doubt the most comprehensive Breton reference grammar currently available. The work is organized as follows: Part 1, orthography and pronunciation (a phonetic approach); Part 2, word-initial mutations; Part 3, verbs; Part 4, substantives; Part 5, pronouns, adjectives, and adverbs; Part 6, prepositions and conjunctions; Part 7, syntax; Part 8, word formation (derivation); a 22-page lexical index rounds out the book. This is a descriptive work (in Breton) that was designed for both native and neo-bretonnants who want detailed information on the grammatical structure of the language. As such, it is of limited value to neophytes in their initial forays into the language. On the other hand, it is to be recommended to Breton learners at the intermediate and advanced stages of study. L.A.T.*

- F. Roparz Hémon. Yezhadur bihan ar brezhoneg. (Al Liamm). NOT SEEN.

*Outline of grammar in Breton.*

- G. René Le Gléau: Syntaxe du breton moderne (1910-1970). (Editions La Baule, 1973). 134 pages.

*This grammar, written in French, is essentially descriptive. It draws its examples from works published in the first half of the twentieth century. The book is divided into two parts: the first part deals with the parts of speech*



## BRETON LEARNING MATERIALS (cont'd. - 9)

## Le Gleau (cont'd.)

(verb, noun, pronoun, adverb clause). The second part is devoted to sentence structure. It examines clauses expressing will, time, cause, condition, comparison, concession, consequence, manner, and relative clauses. The book is intended for advanced students who have a good reading knowledge of the language. Since it is written in French, however, it may prove easier to use than the all-Breton grammar such as F. Kervella's Yezhadur bras ar brezhoneg. R. ar C'h.

- H. Andrev Merzer. Précis de grammaire bretonne. (Brest: Ar Helenner, 1979). 66 pages mimeographed.

A concise grammar of Breton, in French. Explanations are kept to a minimum: rules are to be inferred from examples. R. ar C'h.

- I. Skol Ober. Rod ar c'hemmadurioù - les mutations du breton. (Skol Ober).

This is not a book, but a cardborad "wheel" of mutations, giving easy reference to rules and situations where the initial letter of a word will vary. L.V.K.

III. Dictionaries

- A. Amable-Emmanuel Troude: Nouveau dictionnaire pratique Breton-Français. (Brest: Lefournier, 1876). Reprint by Joseph Floc'h, Mayenne, 1979. 824 pages.

Amable-Emmanuel Troude: Nouveau dictionnaire pratique Français-Breton. (Brest: Lefournier, 1869). Reprint by Joseph Floc'h, Mayenne, 1979. 940 pages.

Amable-Emmanuel Troude was born in 1803, in the Breton city of Brest. He was the son of a naval officer. He had a distinguished military career, retiring with the rank of colonel in the French army. When he joined the army, in 1820, his knowledge of Breton was quite limited: he knew only what he had picked up from the Breton peasants among whom he spent his holidays. It was his encounter with the Breton grammarian Le Gonidec which sparked his interest in the Breton language. This interest turned into a life-long passion. During his African campaigns (he took an active part in the conquest of Algeria), he worked long and hard, and the first version of his Breton-French dictionary was published in 1842. After his retirement, Colonel Troude devoted all of his time to the study of Breton, with the help of Gabriel Milin, who worked as an accountant in the offices of the French Navy. Troude's dictionaries had long been out of print. Both are invaluable to Breton scholars: first, for the number of entries; second for the precision of the definitions (in the Breton-French volume); and third, for the sentences which illustrate the use of each word by providing its proper context. These dictionaries contain much additional information, such as a dictionary of Breton rhymes, a collection of Breton proverbs and sayings, and a list of geographical names. They would, however, be of limited use to beginners or to intermediate students of Breton. R. ar C'h.

## BRETON LEARNING MATERIALS (cont'd. - 10)

- B. François Vallée: Grand dictionnaire français-breton. (Saint-Brieuc: Les Presses bretonnes, 1980. Second edition). 814 pages, followed by a "Supplement" of 178 pages.

Both the *Grand dictionnaire* and the *Supplement* had long been out of print. They have been handsomely reprinted by the Breton Presses of Saint-Brieuc, under the auspices of the cultural organization "Kevredigezh Vreizhat a Sevenadurezh". This work remains the most suitable for its original purpose: to provide students and writers with a language adapted to life in the modern world. With its numerous examples, it enables users, most of whom have received a French education, to select the most appropriate Breton equivalent for new ideas, concepts, or inventions. The words Vallée created from Breton roots to designate automobile parts or chemical products have generally been accepted, and neologisms are created according to the principles which he advocated. Its main value, however, lies in the detailed explanations which pinpoint the exact meaning. R. ar C'h.

- C. Roparz Hémon: Nouveau dictionnaire breton-français. (Al Liamm, 5<sup>e</sup> ed., revised and augmented, 1973). 838+ pages.

Roparz Hémon: Dictionnaire français-breton. (Al Liamm, new ed., 1974). 420 pages.

Hémon, the indefatigable investigator, writer, and promoter of Breton, produced among countless other things, the most useful pair of paperback dictionaries. The Breton-French volume includes an appendix of selected (mainly irregular) verb conjugations and the essential preposition conjugations. The lexical entries often include, for items that are semantically expansive, certain common idioms--a helpful feature, needless to say. The grammatical status of each entry is noted in abbreviated format (a(djective)), v(erb), f(feminine noun), etc.); type of pluralizing suffix required by each noun is also indicated.

The French-Breton volume is slimmer by about half. Only a few French-to-Breton idioms are included, and information on noun plural formation is streamlined by means of a numerical entry after each noun that corresponds to the correct type of pluralizer for that noun, found in a table at the beginning of the dictionary.

While one might wish that more examples of idiomatic usages might have been included (especially in the second dictionary), the two volumes are of a very convenient size and weight--compact and portable, virtues in their own right. L.A.T.

- \*D. R. Delaporte: Elementary Breton-English Dictionary. Geriadurig Brezhoneg-Saozneg. (Cork University Press, 1979). 110 pages.

This is the first Breton-English dictionary. It covers basic Breton vocabulary, as the author points out in his Foreword, and is intended as a teaching aid for English speakers tackling Breton who do not have a good grasp of French. The format of the dictionary is very similar to that of Hémon's Breton-French dictionary, to the point of including an appendix of conjugations of some irregular verbs and important prepositions. The book is clearly printed and easy on the eye. L.A.T.

## BRETON LEARNING MATERIALS (cont'd. - 11)

- E. Stéphan Seité: Lexique breton-français et français-breton. (Brest: Fondations Culturelle Bretonne Emgleo-Breiz). 192 pages. NOT SEEN. (information not available)
- F. Roparz Hémon: Geriadur istorel ar brezhoneg. Dictionnaire historique du breton. (Quimper: Editions Preder, 1979).

Although of less than urgent interest to many learners of contemporary Breton, no inventory of recent Breton dictionaries would be complete without at least mention of this monumental project of Hémon. Originally put out in mimeograph form, Preder publishers are now re-issuing it in more permanent fashion, in installments that appear every few months. The purpose of the dictionary is to catalogue the earliest written forms of Breton words as they show up in a variety of texts from the late Middle Ages (15th century), and to trace their evolution over time. Hémon consulted over 250 works in preparing this dictionary, and wherever historical documentation exists for individual entries, he is careful to provide the sentence or sentence fragment in which it occurs. A painstaking labor of love by the author. L.A.T.

- G. Dafar evit ar geriadur broadel. 2 volumes: no. 51-52; 92 pages. no. 64-65; 120 pages. With additional 65 page supplement (no. 147). (Quimper: Editions Preder, 1963, 1964, 1971).

Completed by Stagadenn d'ar Dafar evit ar Geriadur Broadel to provide a guide to newer technical vocabulary for Breton. Each term is accompanied by a definition and examples of use in Breton sentences. R. ar C'h.

- H. Dafar geriadur ar yezh arnevez. 11 booklets. (Quimper: Editions Preder, 1969-1977).

Dictionary of new terms and technical terms (economy, politics, sociology, natural sciences). Eleven 50-page booklets containing bilingual entries (Breton-French, French-Breton). The series appears to have ended with the booklet for "Mon-Pro". R. ar C'h., L.V.K.

- I. Abanna. Geriadur a gorfadurezh. 3 volumes: no. 11-12; 98 pages. no. 20-21; 94 pages. no. 47; 48 pages. (Quimper: Editions Preder, 1960-1963).

French-Latin-Breton dictionary of anatomical terms conforming to international nomenclature. R. ar C'h., L.V.K.

- J. Youenn Olier. Geriadur ar Brezhoneg arnevez. (Rennes: Imbourc'h, 1980). 406 pages.

A Breton-French dictionary of new terms and technical terms (social and natural sciences). Whoever might wish to discuss empirical diacritics, ICBM's, or various types of contraceptive devices in Breton will find this work a must. Only a handful of Breton speakers will be familiar with this terminology, however. R. ar C'h.



## BRETON LEARNING MATERIALS (cont'd. - 12)

- K. J. le Du - Y. Le Berre. Dictionnaire pratique français-breton.  
 Studi 4. (Centre Régional de Recherches et de Documentations  
 Pédagogiques, Rennes, 1976). 88 pages. ("A" to "Bêcher"). NOT SEEN.

*The strength of this dictionary lies in the attention given to idiomatic expressions and examples of contemporary word use, with sometimes several dozen sentences given as examples. Introduction to the dictionary explains principles guiding word choices and exclusion of more recently created technical words. This is the 1st of a yearly production of volumes; thus, readers should be aware that this is a continuing production. (Information from review in Bretagne Aujourd'hui 22, May-June 1976). L.V.K.*

### "Conclusion"

Herein ends this first installment of a guide to materials for learning Breton. My apologies for the lack of order in presenting materials especially in this last section. We tried to keep things roughly in chronological order, but with last minute additions and lack of information for some materials, this was not always practical. The order of the presentation in no way corresponds to the "importance" of the work. The above review should have indicated that the materials for Breton are quite diverse, directed to different kinds of learners with different needs. All contribute to the future of the Breton language.

L.V.K.

DIWAN - Laurie O'Keefe Fadave

This is an urgent appeal to our readers on behalf of Diwan.

In our last newsletter we told you about efforts to renovate old school buildings in Treglonou, in Leon, to make from them a cultural center with a Breton language emphasis--Oaled Diwan. This is a major undertaking, and one that is vital to the strengthening of both Breton and the Diwan movement. The language can only thrive if it is used in social situations by people of all ages. Children fortunate enough to learn Breton at home and/or in Diwan schools will use it in later years only if they know it has accepted social value. Oaled Diwan, the cultural center, would begin to provide a place where people, children and adults, could come together, speaking Breton; it would provide sorely needed facilities for artists, craftspeople, classes and organizations; it would be a meeting place for Bretons and those interested in Brittany.

In order to complete it by 1983, Diwan needs funds. With the U.S. dollar at a current high against the French franc (at the time of this writing), a "share" of 100 francs is just over \$15. If you could buy a "share" in Oaled Diwan, please send what you can in a check or international money order to: SCI Diwan, 29214 Trglonou, FRANCE. (See brochure enclosed with this newsletter).

The regular Diwan school program is still sorely dependent upon money raised by parents of children in the program, and upon benefactors' generosity. If you would like to aid Diwan directly please send a check to the above address. (In a future issue, I will compare two grassroots Celtic language "school systems" Diwan in Brittany and Ysgolion Cymraeg in Wales).

ER KEGIN - Laurie O'Keefe Fadave

This issue's recipe is a delicious fish soup and an accompanying garlic bread. Great fare for meals this coming autumn!

#### FISH SOUP

2 pounds white, meaty fish  
6-8 whole cloves garlic  
1 large onion, quartered  
1 teaspoon thyme  
1 teaspoon parsley  
1 bay leaf  
a few scraps bacon  
2 onions, diced  
4-5 minced cloves garlic  
2-3 potatoes, peeled and chopped  
salt and pepper to taste  
handful of chopped parsley  
2 tablespoons butter

In a large heavy kettle, place the fish chunks. Cover them with enough water to produce more than two quarts stock. Add whole garlic cloves, the quartered onion, the thyme, sage, parsley and bay leaf. Simmer rapidly until the fish falls from the bones. Strain and save broth, and put the fish pulp aside to cool.

In a heavy pan, saute some bacon (just enough to produce some bacon grease). Saute diced onions and minced garlic in the bacon fat until the onions are translucent. Add 2 quarts fish broth. If there isn't enough to make 2 quarts, add enough chicken broth to make up the difference. Add potatoes and simmer until soft.

Meanwhile, pick over the fish, removing bones. Toss boned fish into the pot of stock with the potatoes. When potatoes are tender, mash it all with a potato masher, or toss it in the blender. Add salt and pepper to taste and just before serving add a handful of chopped parsley, and about 2 tablespoons melted butter in the middle of the soup.

#### GARLIC SAUCE

10-15 cloves garlic  
1 tablespoon horseradish  
1 tablespoon Dijon mustard  
1 teaspoon tomato paste  
a dash of white wine  
1/4 pound butter  
thin slices of toasted  
French bread

Put 10-15 cloves garlic in blender. Add horseradish, mustard, tomato paste and enough white wine to allow it to blend. The consistency should be that of a thick paste. Mix this well with the butter. Put into a small serving dish.

Toast thin slices of French bread. Heat soup, pour into a tureen or serving dish and float a slice or two slices of bread in it.

In each individual serving, add about a teaspoon of the garlic-mustard-butter sauce ...Add carefully because the sauce is quite "saucy".

Happy Appetite!



## GOUEL AR BREZHONEG

*In 1974 Breton militants of the organizations Ar Falz, Al Leur Neves, Skol an Emsav, Kuzul ar Brezhoneg, and Emgleo Breiz came up with the idea for a yearly festival to honor the Breton language. The festival, called Gouel ar Brezhoneg, was to unite not only divergent cultural organizations, but also local native speakers of Breton and learners of all degrees. Gouel ar Brezhoneg is held in a different commune of western Brittany each year and gathers Breton speakers from diverse backgrounds and of diverse ages, demonstrating the health of this language as an expression of modern Breton life. Inspired by the Welsh Eisteddfod, the festival features drama and cinema in Breton, books on all subjects (from comic books and detective novels to philosophical and scientific treatises), sports, public debates on contemporary problems in Brittany, song, music and dance--all in the Breton language.*

*The following report of the 1982 Gouel ar Brezhoneg is by Youenn Grall who had the opportunity to attend this year's festival in Brittany.*

*L. Kuter*

## GOUEL AR BREZHONEG

Youenn Grall

Ar bloaz-mañ "Gouel ar Brezhoneg" a zo bet dalc'het en hanternoz Breizh, ur sizhun-pad etre an 23 hag an 30 a viz Mae e Gwengamp (er sal Kergozh hag er greizenn sevenadurel) hag e Roc'h Ugu\*, un nebeud miltirioù diouzh Gwengamp, e klozadur ur c'hastell o valirañ an Trev, ur ster hag en em daol e Mor Breizh.

Marteze evit estrenien hag Amerikaned ne oa ket kalz tra e-keñver engroez, hogen evidomp-ni Breizhiz emskiantek, klevout komz brezhoneg a zo ur blijadur, ha ma vefe dek brezhoneger a-gevret hag o komz kenetrezo, se a vefe gwelet evel un "engroezig" evit un darn ac'hanomp (dreist-holl evidon-me, o chom er S.U.).

D'ar sadorn kentañ bez' ez eus bet un diskouezadeg levrioù embannet nevez'zo, gant o oberourien o sinañ anezho; bez'em eus bet ar blijadur da gejañ gant F. Kervella, Y. Olier, R. Huon, J. P. Mevel, G. Ihuellou, M. Madeg; marteze n'int ket holl anavezet gant izili an I.C.D.B.L., hogen an holl dud-se o deus roet o buhez d'ar Brezhoneg, evit ma chomo bev hor yezh hag hor bro, koshaet o doa hogen digalonekaet ne oant ket; dremmoù nevez am eus gwelet ivez, tud ne anavezen ket, yaouank an darn vrasañ anezho.

Diwezhatoc'h bez'ez eus bet ur fest-noz; krediñ a ran e oa deuet da ganañ Youenn Gwernig ha tudoù all.

## GOUEL AR BREZHONEG (cont'd. - 2)

D'ar sul an deiz goude aet on d'ar Roc'h Ugu e-lec'h ma oa dalc'het kevezadegoù gouren (embregerezh-korf henvoazel ar vro) ha se zo bet holl evit an diwezhsizhun-se. E-pad ar sizhun bez'ez eus bet traoù all, hogen ne oan ket gouest da zont bemdeiz da w-Gwengamp. Bez'ez eus bet displegadennoù diwar-benn ar gounerezh hag an armerzh dre vras, hogen n'on ket evit reiñ deoc'h muioc'h a resisadurioù

D'ar sul 30 distroet on d'ar Roc'h Ugu, se oa an deiz diwezhañ eus ar gouel; gwerzhet eo bet pegsunioù, levrioù embannet gant strolladoù hag urzhadurioù a bep seurt: S.A.E., Preder, Al Liamm, Emgleo Breiz, Diwan, hag all, hag all.

D'an hevelep mare, tu oa da glevout kanerien ha sonerien; dre vras ar gouel a zo plijus kenañ, ha kennerzhus e oa da glevout kement a vrezhoneg digant kement a dud kozh ha yaouank; nann, ne gredan ket a varvo c'hoazh Breizh hag ar Brezhoneg daoust d'an taolioù marvel a vez roet dezho.

G.-S. Un dra koulskoude a zo treuzus, ha se a zo gwelet ar bern doareoù-skrivañ implijet gant ar skrivagnerien; hor yezh a zo bet unvanet e 1941\*\* ha koulskoude reoù 'zo a gendalc'h d'hen dianavezout, ar pezh a zo ober gaou outi ha mont a-enep ar strivoù dreistdenel graet e-pad dekvloaziadoù.

\* Roc'h Ugu: Roche Jagu

\*\* Abeozen, Istor Lennegezh Vrezhonek an amzer-vremañ

## RADIO AND TELEVISION IN BRITTANY - Followup to Newsletter 3 - L. Kuter

Regular readers of our newsletter will recall that we gave a report of the general situation of the media of radio and television in Brittany. Those interested in a more detailed coverage of the growth of local radio stations especially, are urged to read the May issue of Breizh (No. 277) which devotes 10 pages to this topic. Due to the slowness of the mail across the Atlantic I received the May issue in July and was thus not able to refer to it for the article in our last newsletter. Readers should note that Breizh carries news regularly of developments in the area of audio-visual media, as well as written media, musical activities, and the activities of Breton language and cultural organizations (Subscription for one year is 80 francs. Address all inquiries to Jean Gueho, Le Pradi, Tredion, 56250 Elven, FRANCE).

## INTRODUCTION TO BRETON MUSIC AND DANCE

Lois Kuter

The following 15 or so pages can only serve to briefly introduce Breton music and dance, books and journals about it, and but one of several important organizations working for its growth. Although it has been a long time since Alan Stivell's tour in the U.S. (January-February) we have included reports from ICDBL members who had the chance to meet with him. Accompanying this we have included a note on the Celtic harp and a discography of Breton harp recordings. Although the harp is not the best known of Breton musical instruments, it is becoming more and more popular in Brittany and it is one which is shared by Celts in the U.S. as well as in Wales, Ireland, Scotland, Brittany (and Cornwall and the Isl  of Man ?).

## GUIDE TO SOME BASIC DEFINITIONS CONCERNING BRETON MUSIC

L. Kuter

Kan ha diskan

Traditional Breton vocal music can be broken down into two basic types: songs for listening and songs for dancing. Songs for listening tend to be slower with a freer rhythm. Melody, voice quality, and the message transmitted predominate for judging good listening songs. For dance songs, rhythm is the central element. Voice quality tends to be more "forced", to reinforce the rhythm of the dance. The text of dance songs hold equal importance to that of a listening song. However, one is likely to hear performers today complain that dancers no longer listen to the words of songs but merely dance for the joy of movement.

Traditional dance music in Brittany varies by *pays* (regions within Brittany). A basic characteristic of almost all dance song is the repetition of phrases by singers: one singer sings a phrase, and another or a group of singers repeats it before the first singer goes on. *Kan ha diskan* is perhaps the best known type of Breton vocal music to most outsiders--due perhaps to the fame of the *S urs Goadec*--but it is only one type, traditionally limited to central-west Brittany.

*Kan ha diskan* is normally sung by two people: a *kaner* ("singer") and one or sometimes more *diskaner* ("re-singer"). The difference between *kan ha diskan* and other dance songs in which a chorus repeats the phrase is that the *kaner* and *diskaner* overlap their repeats by taking up the last few syllables of each other's phrases. This pushes the music forward with a particular emphasis.

Because of the close cooperation needed between singers for *kan ha diskan* and other dance songs where rhythm must be kept precise, singers often come from the same family--sisters or brothers--or are friends from the same area who have sung together for some time. Although Breton instrumental music has been largely a male domain, women participate on an equal basis with men in *kan ha diskan* and other vocal music in Brittany. Men often pair with women for *kan ha diskan*, but more commonly two males or two females sing together.

Biniou koz

The *biniou koz* ("old bagpipe" in Breton) is traditionally always played in pair with the *bombarde* (see description following). The two players are referred to as *sonneurs de couple*. The *biniou koz* is a mouth-blown bagpipe with one drone. It has a range of 10 notes starting with either G sharp, A, B, or C, depending



## BASIC DEFINITIONS (cont'd. - 2)

upon the tuning of the particular instrument. The *bombarde* has a range of two octaves and is pitched one octave below the *biniou koz*. The *biniou* provides a continuous sound due to the steady supply of air from the bag to both the drone and the chanter (the melody pipe). The chanter is 5½ inches long with 7 finger holes. The single drone is approximately 14 inches long.

*Biniou bras*

This is the name given to the modified Scottish Highland bagpipes which were introduced to Brittany in the late 1800s. These bagpipes did not attain any degree of popularity until the late 1930s and the development of the Breton bagpipe band, the *bagad*, in the late 1940s and early 1950s. Although the *biniou bras* has been used primarily in the development of a new repertoire and new performance styles with the development of the *bagad*, it is also sometimes used in the performance of Breton dance music, in a manner equivalent to the *biniou koz*.

*Bombarde*

The *bombarde* is perhaps best described as a bagpipe chanter (although it has been known to be described as an oboe-like instrument or a flute-like instrument--peculiar descriptions given its trumpet-like sound). For a bagpipe, the chanter (the melody pipe with finger holes) is inserted into the bag which holds the air and feeds it into both the drones and the chanter at the same time. The piper blows into a blow pipe to keep the bag full of air and the flow of air from the bag is controlled by arm pressure rather than lung power. For the *bombarde*, one blows directly on the chanter and reed without the intermediary of a bag and blow pipe. The double reed of the *bombarde* is put between the lips (like an oboe) and lip pressure helps attain the second octave. In contrast to the continuous sound of the bagpipe, the *bombarde* is capable of staccato (short notes with silence in between). The coexistence of the continuous sound--drone and melody--of the *biniou koz* or *biniou bras* in due with the *bombarde* gives this music a very distinctive quality.

## Other musical instruments of Brittany:

*Treujenn gaol* (clarinet). A good study of this instrument is yet to be done. However, Dastum's *Cahier de Musique Traditionnelle* - 5 (Bro Fanch) offers some description. Basically, there are three kinds of clarinets used today in Brittany for traditional dance music of the central area of western Brittany: the *pays Fanch-Plin* and the *Pays Fisel* as well as the region of Loudeac in eastern Brittany. The *treujenn gaol* (literally translated as "cabbage stump") is a clarinet of four or five keys, often made of lighter-colored woods. More commonly found are clarinets of 13 keys made of boxwood or ebony. The fabrication of these instruments dates back to the 19th century in Brittany. "Modern" clarinets of 24 keys are also found. Traditional *sonneurs* (used to designate these players as well as those of the *biniou* and *bombarde*) tend to stay within one octave and the dance music played by these instruments is the same as that played by the *sonneurs de couple*.

*Vielle à roue*: This instrument (sometimes also called a hurdy-gurdy) has been found throughout western Europe since the Middle ages. Its period of reknown in France seems to have been the 18th century when it was a popular court instrument.



## BASIC DEFINITIONS (cont'd. - 3)

In France the areas of Bourbonnais, Berry, Auvergne, and Haute-Bretagne have been particularly active centers for the instrument in more modern times. A current revival began in Brittany in the 1950s with the use of the *vielle* by *cerclés celtiques* (Celtic circles) of Rennes, Saint Malo, Penthievre, St. Brieuc and Dinan. Today an organization called *Les Vieilles de Bretagne* insures the health of this tradition.

Accordion: Beginning in the early 20th century, the diatonic and later the chromatic accordion gained in popularity throughout Brittany. While these instruments have in some cases been responsible for bringing with them a musical repertoire from outside Brittany which has replaced local styles, the accordion has been adapted by Breton musicians to express local styles and in this way has become a Breton musical instrument (just as it has become an Irish musical instrument).

Violon: The *violon* (fiddle) has been found primarily in Haute-Bretagne and remains today especially in the area of Mené, and in the northern area of the départements of Côtes-du-Nord and Ille et Vilaine. Like the accordion, the fiddle has been considered by many Bretons to be a foreign instrument, however, it has been adapted to the expression of Breton music.

The Celtic harp: The Celtic harp is a small harp which was particularly popular in Brittany as well as in other Celtic countries in the Middle Ages when harpers were attached to royal families and the nobility (at least this is when the documentation is best). By the end of the 18th century harps had practically disappeared in Brittany. A renaissance of the Celtic harp in Brittany which continues today can be dated back to the late 1950s and 1960s (see article which follows). The Celtic harp found in Brittany today (called *telemn* in Breton) has 34 strings of 12 centimeters to one meter in length with five octaves descending to C. The bardic harp or Scottish traditional harp has only 30 strings descending to F.

*The above descriptions are necessarily brief and very basic in nature for the purposes of this newsletter. I will be happy to give readers a basic list of readings as well as discography (for the cost of xerox and postage). L.K.*

DASTUM

L. Kuter

Dastum, a Breton word meaning "to collect" has become known throughout Brittany for its work collecting and diffusing information about traditional styles of Breton music. Dastum was founded in 1972 and has continued to expand with the addition of individual collectors to the organization. Although estimates are difficult to make, Dastum probably has well over 15,000 songs and melodies in its tape archive today. But, such figures mean little. The following descriptions show some of the activities which are today a part of Dastum.

collection of music: Unlike other archives, the primary aim of Dastum is not to store recordings in a museum-like setting, but to use collected recordings and the activity of collection itself to encourage performance of traditional

## DASTUM (cont'd. - 2)

styles of vocal and instrumental music. Collection is done by individuals who are for the most part natives of the area in which they collect. Dastum is the coordinating organization grouping approximately 150 active participants. An estimated 400-500 collectors and performers have contributed tapes to Dastum. Collectors are volunteers--often musicians themselves--using a wide variety of equipment and techniques, resulting in a range of quality in the recordings produced. As Dastum has grown during the past 10 years of its existence, more collectors have been trained and better equipment made available, resulting in excellent quality recordings. Local collection groups are the basis of most activity within Dastum and are effective because of their close ties to the community from which they collect. Collectors are not outsiders descending on Breton villages to scavenge a dying culture, but participants in a living culture who work to give local performers a pride in their heritage.

Use of collected materials: Collected materials are deposited in Dastum's main archive at "Poul Fetan", Quistinic, and also in local archives set up by collection groups. Tapes are thus available to local performers themselves, as well as an occasional visitor from across the Atlantic. Tapes are also used in lectures, music training workshops, and by groups in Brittany interested in a particular musical instrument or local traditions. The collection archive is arranged by *pays* (cultural regions within Brittany), and by vocal versus instrumental music. All recordings are annotated according to *pays*, performer, collector, date of recording, etc.

Cahiers de Musique Traditionnelle: Dastum has thus far published six studies of different *pays* which include documentation of language, costume, dance, and musical instruments as well as the music itself. These studies, which are between 60 to 100 pages each, accompany 33 rpm records of music collected from the *pays* in question. Each selection on the recording is annotated, including a transcription of the music, a song text (and sometimes several versions as well), discussion of specific linguistic features, history of the song or musician, and description of musical instruments. Cahiers produced thus far are as follows:

- Cahier de Musique Traditionnelle 1 (selections from all pays)*  
(currently out of print)
- Cahier de Musique Traditionnelle 2: Pays de Lorient-Hennebont*
- Cahier de Musique Traditionnelle 3: Pays Pagan*
- Cahier de Musique Traditionnelle 4: Pays de Mur-Loudeac*
- Cahier de Musique Traditionnelle 5: Bro Fanch*
- Cahier de Musique Traditionnelle 6: Pays de Questembert*

Library of song versions: Dastum has a collection of song texts which have been collected and continue to be collected (from both written and oral sources). These are classified and used in text comparisons.

Survey of musical instruments and musicians: This survey concerns the collection of information about the history of the *biniou koz* and *bombarde*, to start out, including detailed descriptions of instruments and a survey of past and present performance.



DASTUM (cont'd. - 3)

Photograph archives: A collection of photographs--old and new--is now in the final stages of organization. These photographs document traditional Breton life, including homes, furniture, costumes, tools, etc. Photographs are used in conjunction with musical documentation to present a better idea of the social milieu of musicians and singers and the history of their communities. Photographs from postcards, family albums, as well as books serve as a resource for research and for publications by Dastum and others, and for audio-visual exhibits.

Traveling expositions: Dastum has put together an exposition on traditional music of Brittany to be shown throughout Brittany and to be used for lectures and educational programs. The exposition, originally created for the Musée de Bretagne in Rennes, includes 20 panels on musical instruments, their history, their geographical location, fabrication, and use.

*Information concerning Dastum and the Cahiers de Musique Traditionnelle should be addressed to:*

DASTUM  
8, rue de l'Yser  
22200 Guingamp  
Brittany FRANCE

#### QUICK GUIDE TO BOOKS AND JOURNALS ON BRETON MUSIC AND DANCE

Lois Kuter

The following books and journals are but a sample of materials available on both the history and contemporary practice of Breton music and dance. All the works cited below are in French. Unfortunately, information on Breton music and culture in general is practically non-existent in English. The only source of information available to those unable to read French or Breton who want to look into Breton music is my own doctoral thesis (See ICDBL newsletter 2 for information). Although no doubt subject to some inaccuracies due to the limited experience of its author this manuscript would serve as a good introduction to Breton music today and its relation to the Breton struggle for cultural independence. In contrast, the following books and journals provide depth and detail (while often serving an introductory role) based on long and thorough research of Breton musical expression--research of Bretons themselves who have lived the music.

To aid anyone interested in acquiring books and journals, I have listed publishers and subscription information when available. Books, in most cases, can be obtained through the Breton distributor, Coop Breizh:

Coop Breizh  
9, avenue du General de Gaulle  
44500 La Baule  
Brittany FRANCE

Coop Breizh  
10, rue du Maine  
75014 Paris  
FRANCE

or

In future issues of the newsletter we will try to be of more help with book ordering information, or distributors in the U.S. where books may be available.

## QUICK GUIDE TO BOOKS AND JOURNALS (cont'd. - 2)

*BARZAZ BREIZ -- CHANTS POPULAIRE DE LA BRETAGNE.* Vicomte Hersart de la Villemarqué. Paris: Editions Maspéro (latest reprinting).

This is likely to be the book first mentioned by any Breton asked to recommend readings on Breton music (and Breton history). This collection of traditional Breton song was first edited in 1839 and has been re-edited and reprinted since in many languages, including an incomplete and not highly recommendable edition in English (Tom Taylor, *Ballads and Songs of Brittany*. London: Macmillan and Co., 1865; with harmonizations by Mrs. Tom Taylor). The latest reprint in Breton and French includes an introduction by Charles le Quintrec presenting the life of La Villemarqué and the controversy which has surrounded this work. Were the songs of the *Barzaz Breiz* actually sung by the Breton people or did La Villemarqué compose them himself? Hot discussions concerning this issue continue. In terms of the impact of the *Barzaz Breiz* on Bretons, authenticity is a minor issue in the end. La Villemarqué's collection of historical songs, love songs, and religious songs is not as important as a scholarly collection than as a political statement. La Villemarqué was but one of many collectors active in Brittany in the 19th century (see a series of articles by Patrick Malrieu, "Histoire de la Chanson Populaire" *Musique Bretonne* nos. 4, 6, 8, 9, 10, May-November 1980, for an excellent review of collectors in Brittany). However, his appeal to Breton nationalists and the theme of independence found clearly in the texts of the *Barzaz Breiz* have endured, and songs from this collection remain a part of the contemporary repertoire of Breton song.

*LA TRADITION DE LA DANSE POPULAIRE EN BASSE-BRETAGNE.* Jean-Michel Guilcher. Paris and the Hague: Mouton and Co., 1963. 615 pages.

Guilcher's classic ethnographic study of traditional Breton dance styles serves today as a model for Bretons researching the history of popular dance styles in Brittany, and presents clearly the great variety of dance within Brittany from one area to the next. Focusing on western Brittany, Guilcher started his research in 1945 and his book was published in 1963. He visited several villages in each of 375 communes in Basse Bretagne, combining field work and archival work to study the social context of dance in rural Brittany and to analyze in detail technical variation in these dances. Three basic elements were analyzed: form--the structure or action of a dance group as a whole; steps--arm, foot and body movements of individual dancers; and style--the quality specific to a person or group. Dances are transcribed in Labnotation, the conventional code of dance history. It is very precise, but for this reason non-professionals will find it difficult to read at first without the help of a dancer or dance historian. Although much of what Guilcher documents in his book has disappeared as the social context for dance has changed in Brittany, his book is an excellent guide to traditional dance which provides a detailed background to understand change and evolution in Breton dance today.

## QUICK GUIDE TO BOOKS AND JOURNALS (cont'd. -3)

*LA MUSIQUE BRETONNE.* René Abjean. Chateaulin: Editions Jos le Doaré, 1974.

The author of this 32-page booklet states right from the beginning that in so few pages it is impossible to develop an exhaustive guide to Breton music. Like other books in the Jos le Doaré series, this is an introduction both for Bretons and visitors to Brittany. Despite his own somewhat apologetic introduction, Abjean succeeds very well in presenting much more than just a tourist pamphlet. In a brief space he presents a clear and reasonably detailed introduction to both traditional and contemporary Breton music with good use of illustrations, texts, transcriptions, and photographs. This book is to be recommended as an excellent introduction to Breton music.

*DANSES DE BRETAGNE.* Pierre Hélias. Chateaulin: Editions Jos le Doaré, 1965.

Like anything written by Hélias, this book is a pleasure to read for its literary style. Like Abjean's book mentioned above, this is part of a series of introductory publications which vary in quality of content. Like *La Musique Bretonne*, this one can also be recommended as a good introductory work, in this case to Breton dance. Perhaps most importantly, Hélias gives the reader a good sense of the spirit of traditional Breton dance as well as their history and description. Through personal anecdotes and observations he vividly places dance in the context of rural Breton life. Photos throughout the text date its writing to a period when traditional dances were performed rather than danced. The revival of dance in Brittany has progressed since this book. The social context of which Hélias writes is part of a past age, but the spirit of Breton dance--modified to express contemporary particularities of today's Breton society--keeps these dances alive.

*BREIZH HIZIV - ANTHOLOGIE DE LA CHANSON EN BRETAGNE.* Vol. 1. Philippe Durand. Paris: Pierre Jean Oswald, 1976. 391 pages.

This volume is a collection of 112 song texts, many of them in Breton with French translations, documenting Bretons' fight to remain Breton. Based on interviews, correspondence and first-hand experience of Breton music, the author prefaces each text with an introduction of several sentences to a page in length. Texts are songs composed and performed in Brittany by "professional" singers and the "Breton people"--those who have lived the experiences of their songs. Although sometimes composed in the past, all songs speak to the present. Topics include: Breton identity and roots; Breton workers and labor problems; emigration; French colonization of Brittany (tourism, military camps, atomic power plants, etc.); the peasant revolts of the 1960s; and Breton freedom. Of great value to readers unfamiliar with Breton history and contemporary social problems is a 56-page introduction by Durand and a 20-page section of quotations by singers themselves concerning song composition and performance and its relation to contemporary Brittany. There can be no doubt after reading this volume that music in Brittany is relevant to social protest and the expression of contemporary problems in Brittany. The only problem with this book is that it has not yet been followed by a Volume II. The publishers address is: Editions Pierre Jean

Oswald  
7, rue de l'Ecole-  
Polytechnique  
75005 Paris FRANCE



## QUICK GUIDE TO BOOKS AND JOURNALS (cont'd. - 4)

*CHANTRES DE TOUTES LES BRETAGNES - 20 ANS DE LA CHANSON BRETONNE.* André-Georges Hamon. Paris: Editions Jean Picollec, 1981. 544 pages.

This book, whose title roughly translates as "singers of all Brittanies - 20 years of Breton song", is a virtual encyclopedia of the "renouveau" or "revival" of Breton music in the past 20 years. As a record/festival/concert reviewer for *Armor* and *La Bretagne à Paris*, Hamon is eminently suited as an experienced listener and expert on contemporary Breton arts. An introductory 90-page section gives an excellent overview of the past 20 years of musical creativity in Brittany. The bulk of the book--over 400 pages--contains alphabetically ordered descriptions (over 150) of singers, instrumentalists, and musical groups--most of whom are performing today in Brittany. Each entry includes biographical information and often bits of song texts to give a good idea of performers' ideas about music and Brittany. Each entry also includes a discography and contact address. Annexes include a bibliography and addresses for Breton journals and newspapers, radio and television stations, Breton record companies and recording studios, record stores, and music organizations. Of interest is an extensive discography supplementing the citations at the end of entries in the main text. The publishers address (a Breton company) is:

Editions Jean Picollec      85 francs plus postage  
48, rue de Laborde  
75008 Paris      FRANCE

*ANNUAIRE DE LA COLLECTIF CHANSON BRETAGNE*

Published October 1981, this book not only introduces over 50 singers of Brittany, but also provides a gold mine of information on cultural and musical activity in Brittany. This publication is best introduced through a presentation of the Collectif Chanson Bretagne, a group of some 100 musicians, singers, and poets of Brittany. This group grew out of a benefit concert in 1976 for Annkrist, a singer well known in Brittany who was seriously injured in an automobile accident. Realizing the problems faced by musicians who lack coverage of a more "permanent" occupation, this benefit concert marked the beginning of an effort by Breton musicians to organize themselves to improve their working conditions through mutual support and to provide a forum for the exchange of ideas and information. (Other musicians cooperatives and mutual aid groups certainly have existed before this one, however).

The 1981 *Annuaire* is largely the work of the general secretary of the group, Jean-Yves Hirel. This ambitious document offers a long list of names and addresses not only for musicians in the Coopératif, but includes over 50 pages of addresses for Breton language organizations, a variety of cultural organizations and activity centers, radio and television stations, cinema groups, Breton wrestling, information centers, youth centers and social centers, festival organizers and committees, vacation and tourist information offices, cafés featuring live music, Breton record companies, journals and journalists responsible for covering Brittany, etc., etc., etc. Included also is a basic bibliography on Brittany, a brief history and description of the Breton language and the Gallo dialect of eastern Brittany, 6 pages outlining the major festivals of Brittany (year round), and guides to useful addresses in Quebec, Belgium, Switzerland, and the Breton community in Paris. In brief,



## QUICK GUIDE TO BOOKS AND JOURNALS (cont'd - 5)

this book is not only a useful source of information for musicians of Brittany, but a directory for anyone interested in better contact with the cultural life of this country.

A 1982 directory (which I have not seen) is now available. Contact:

Jean Yves Hirel  
Collectif Chanson Bretagne  
146, rue Saint-Helier  
35100 Rennes  
Brittany FRANCE

## JOURNALS:

*MUSIQUE BRETONNE and the Sonerien ha Kanerien Vreizh (SKV)*

Musique Bretonne is a monthly journal of some 25 pages devoted to traditional music of Brittany--song and instrumental music rooted in a past and guaranteed a future by an increasing number of young Breton performers. As described in its first issue of December 1979, this journal aims to serve as a means of communication between musicians and singers as well as a source of information. Musique Bretonne was started up by Dastum and Sonerien ha Kanerien Vreizh (SKV) (Breton musicians and singers) and continues to carry news of the activities of these organizations. Dastum is described earlier in these pages. The SKV, briefly described, is an organization active in forming schools and classes for traditional Breton music--song and instruments such as the binioù koz and bombarde, vielle à roue, fiddle, accordion and treujenn gaol (see descriptions earlier in this newsletter.).

This journal can be highly recommended for its excellent and well researched articles about traditional Breton music, its performance and performers, collection today and in the past, and activities to encourage its performance. Regular features include notes on research in progress in Brittany, Song texts (often in Breton), oral traditions (proverbs, popular sayings, legends, etc.), interviews or articles about instrument makers and musicians, and notes on music events in Brittany. Despite occasional complaints from its editorial staff, this journal serves well as a forum for the exchange of ideas among traditional musicians and learners, but it is perhaps of more interest to outsiders as a valuable source of information on both the history and current practice of Breton music. It is not a publication for those interested in Breton "folklore", but for those interested in contemporary Brittany.

A year's subscription for overseas subscribers is 90 francs. Questions or subscription requests should be addressed to:

SKV, Hotel de Ville  
B.P. 65  
22023 St. Breiuc Cedex  
Brittany, FRANCE

*AR SONER and the Bodadeg ar Sonerion (B.A.S.)*

The Bodadeg ar Sonerion (B.A.S.) was founded in 1942 by six Bretons as an outgrowth of the organization Kenvreurezh ar Viniduerien (K.A.V.), founded in Paris in 1932. By 1975 the B.A.S. had over 15,000 members. Since its founding it has been concerned with training musicians in the performance

## QUICK GUIDE TO BOOKS AND JOURNALS (cont'd. - 6)

of bombarde, binioù koz and binioù bras (see our earlier descriptions of these instruments). The B.A.S. is best known for the development of a new format for Breton music called the bagad, a bagpipe band structured on the Scottish bagpipe band. Although in its early days the bagad drew heavily also from Scottish music, it has provided a milieu for the creation of a new Breton musical tradition, drawing from older Breton styles. Bagads accompany traditional Breton dance, give concerts, and parade at folklore festivals.

Ar Soner, the journal of the B.A.S., is primarily devoted to news for bagpipe and bombarde players--news of concerts and contests, music transcriptions, and articles about piping in Brittany--but also contains articles about wider issues, including the problems of the Breton language. Subscription inquiries should be addressed to:

Yvon Goarant  
Sec.-Gen. adjoint du B.A.S.  
62, rue Emile Zola  
56100 Lorient

**BREIZH**

Many Breton journals report on musical events in Brittany and carry record reviews on a regular or occasional basis. One stands out, however, in terms of the volume of pages and consistent coverage of music: Breizh. We have mentioned this monthly journal in our 1st newsletter, but in the context of this issue it is appropriate to refer to it once again and to provide subscription information. One year's subscription for overseas is 80 francs. Contact:

Jean Gueho  
Le Pradi  
Tredion  
56250 Elven  
Brittany FRANCE

## BOOK REVIEWS

(Some more on Breton music and dance)

Amy Varin

*EH BIEN, DANSONS MAINTENANT: DU RYTHME A LA DANSE BRETONNE.* Bleun-Brug, Commission Pedagogique du Primaire. Brest: Bleun-Brug, 1979. 59 pages.

Derived from the experience of teachers with children about ten years old, this book begins with rhythmic exercises and moves on to the study of six Breton dances. It also documents an actual course plan and gives the lyrics (unfortunately not the tunes) sung to dance tunes in both Breton and French. For any student who can find a record or someone who can sing the tunes, this is an excellent book for teaching oneself the most popular Breton dances, as well as for teaching children and adults who are not used to dancing.

Publishers address: Editions Bleun-Brug  
5, rue Francis Jammes  
29200 Brest  
Brittany FRANCE

## BOOK REVIEWS (cont'd. - 2)

*GWERZIOU KOZH BREIZH. Fanch an Uhel (François-Marie Luzel). Edited by Per Denez, Anna ar Beg and Morwena Denez. Brest: Al Liamm, 1970.*

An Uhel (1821-1895) devoted his life to collecting Breton folklore, in particular folk songs and mystery plays. This selection of twenty Breton ballads drawn from his *Gwerziou Breiz-Izel: Chants populaires de la Basse-Bretagne* (Lorient: 1868-1874) is of great interest both in itself and for comparison with the *Darzaz Breiz*. In contrast to Villemarqué, an Uhel left the songs precisely as he collected them, in some cases with verses obviously missing. The editors have modernized the spelling and, regrettably, on occasion substituted the literary Breton synonym for a word borrowed from French, but have made comparatively few changes in these ballads, almost all tragic, of religion, love and historical events.

*ALAN STIVELL OU LE FOLK CELTIQUE. Yann Brekilien. Paris, 1972.*

Since Brekilien has known Stivell from childhood, everything in this book is probably accurate, but the style is pure Teen magazine. Don't bother.

*RACINES INTERDITES/GWRIZIAD DIFENET. Alan Stivell with Jacques Erwan and Marc Legras. Paris: J.C. Lattes, 1979. 222 pages.*

While Brekilien's book, briefly dismissed above, gives only a very general biographical sketch of Alan Stivell, *Gwriziad Defenet* provides a little deeper view of Stivell's ideas about a wide variety of subjects. Taken from transcripts of interviews by Legras and Erwan, Stivell talks not only about Breton music and his own particular role in its evolution, but also about Breton history, the Breton language, other contemporary Breton singers and poets, problems of Breton society today, and the Celtic heritage in general. The book is a good introduction to Stivell's particular perspective of Brittany and its music. (L. Kuter)

## NORTH AMERICAN TOUR OF ALAN STIVELL

Report from San Francisco

Laurie O'Keefe Fadave

On February 9, 1982, Alan Stivell took time out from his North American concert tour to speak to a group of more than 150 students, faculty and friends at San Francisco State University. During the informal question-and-answer session he shared his views with us on Celtic music, ethnomusicology, metaphysics, politics, and the search for cultural roots - to name just a few subjects.

Alan stood firm in his belief that Brittany will achieve autonomy within the near future. *When you come from having nothing at all, no power at all, when you have a part of the power you are happy... When I was younger, at school, even if I spoke with my friends of a possible Breton parliament - even inside France - everybody was laughing... Even the idea that the Bretons could discuss together about Breton problems, with no self-government; even the idea of having a parliament with no power... this was considered as Utopia 15 years ago... It was very*



(difficult) psychological work to make people understand that it's not going back to the Middle Ages if there is a Breton Assembly. And now, after years, it has been accepted by everybody. Even in the last Regime in France there was a Breton Assembly, and this was something new. Even if that Assembly had no power, it was very important. Even the frustration of power was something very important because they could realize that they were in Assembly with no power... Next year, we'll go to having regional government. Myself, I don't think it's enough but it is beginning to be something important in the consciousness because most of the people didn't realize they could ask for it even. And so they will realize it will be normal to have more power. I think the next step in France will be the acceptance of the idea of nationalities,... because only a small minority of people accept the idea that France is a multi-national country."

This changing attitude within France and the French government has not, however, kept pace with the changes in the thinking of many Bretons. Because of the responselessness of Paris in the wake of the Amoco Cadiz oil spill in March 1978, and the friction caused by plans to build nuclear power plants in Brittany (now temporarily suspended) despite heavy anti-nuclear sentiment, the gap has widened. "Many people who were not consciously Breton nationalists... went to Breton nationalism. This was a big mistake of the French power. It helped the growth of the Breton movement in the last three years."

When asked about his hopes for a future socialist democracy in Brittany, Alan had this to say: "Myself, I am not Sovietist at all. But I think that in Brittany we can to a kind of true socialism, as a step to maybe go to a true communism... but I'm not Marxist-communist myself... As being a pantheist, I'm not a materialist... I want to go, of course, with a society where people will be more and more equal."

In his struggle to make this future possible for Brittany, Alan digs into the past. That quest has taken him farther than the borders of Brittany in historic time and space. Brittany has a potential beyond being an integral part of the Celtic world. Breton culture, along with those of the rest of the entire world's ethnic minorities, can give meaning, shape--rootedness--to peoples swept away by modern 'imperialist mono-culture.' Time and again throughout the discussion Alan returned to this theme as he has done time and again throughout his music. "Every real, popular culture in the world has been repressed. And this common culture... is the unconscious of everybody, even if it has been rejected in the unconscious very often. And also at the same time, these cultures are also linked with individual, personal freedom, the (intuition) and imagination, and (emotion), the truly personal parts of the individual. On the contrary, what I call the 'imperial culture' or 'state's culture' or in one way, 'academy culture' is something imposed artificially (on) the individuals and (are)... made to organize the world in the way that the powerful people want to. And this culture is something very much artificial in comparison. This is why the fight for the Celtic culture is also the fight of every person in the world against the state or imperial culture."

"We all feel, on the planet, when we are rejecting a little bit, the state power. We are always coming back to something in common, even to the harmony with the cosmos, with the universe, to feel everything as spiritual. And I think that every people has things in common--Indian or Celt. The thing is that in the Celtic nations, people are not very aware of those things because there are too

## NORTH AMERICAN TOUR (cont'd. - 3)

(many) daily problems--economical or political problems...there was a big rejection as attempting to go away from the daily problems. More people are interested in Celtic philosophy outside the Celtic nations than inside (them)..."

"The Bretons, as being apart from the British Isles, are more aware of the Celtic civilization, the Celtic nations, and so on... Brittany permits, allows, people to compare Celtic peoples or Celtic culture influenced by English culture with Celtic culture influenced by French culture. And when you study them altogether, you can find more easily what is truly Celtic. If Brittany (did) not exist... many people would very often confuse what is truly Celtic and what is some form of ancient English culture... The main way for an Irishman to know Irish culture and Irish music is to learn, to study, Breton culture and Breton music..."

"What we feel as going to the roots--it's not only going to the Celtic roots. It's even going to the pre-Celtic roots together, because it's just a way to the roots and there's no stopping... But it's a work of everyday, and we have not ended this work because we have been cut artificially from the roots, and we go by...intuition... And I think I will have them back soon."

In his music, Alan Stivell bares the layers of cultural earth through which he has dug. In his latest major work, the Celtic Symphony, this quest for synthesis, for affinity with all peoples, yet being personally rooted firmly in Celtic identity, is obvious. In talking with him about the Symphony, he told me that he feels that it was not the result of this intense search for the areas in which all peoples connect. Rather, it is this quest itself. In writing, composing, orchestrating it, these deep connections were manifest. For myself, the Celtic Symphony is a celebration of where we've been as human beings, within our respective cultures, beyond our respective cultures, as well as a universal 'battle cry' to spur us on past the limits drawn by modern social structures... a metaphoric bridge between past roots and future branches.

The opportunity to exchange ideas with Alan Stivell was invaluable for reasons greater than the content of what he had to say. Alan has spent his public life making the cultural wealth of Brittany and the Celtic countries as a whole known and accessible throughout the world through his music. He has also, in the same way, made the fate of the Breton language a concern to anyone touched by his work. I would like to think the chance to meet with him also made him aware that his work has not been without reward. The well-informed and enthusiastic group who spoke with him in San Francisco are witness to that. As one student told Alan, "You're blending spirituality and art and politics in a way that I don't know any other artists are doing right now. When it comes down to a question of culture, people are always saying 'what is better or what is worse' when in reality it's all the same thing. And what I feel coming from you is just that this kind of truth may not be an intellectual truth--just something from inside, just happiness, just as it is. To me that's a gift of your music and I'd just like to thank you for that."

Alan, if you're reading, Trugarez!

## Alan Stivell in Cambridge (Massachusetts)

Glen Bard

On a cold Cambridge afternoon last January, a small group from the Society of Inter-Celtic Arts and Culture came together to talk with the Celtic musician, Alan Stivell Cochevelou, following his first performance in New England in nearly seven years. While being hearth-warmed by a grate-ful blaze of white birch logs, we were heart-warmed by the words of a gentle genius who has rekindled the embers of Breton music and brightened the beacons of human rights in a darkening age. For all his artistic gifts and accomplishments, Alan sees himself as "an equal among equals," and it was this rare combination of modesty and openness with great creativity that most impressed us. Our conversation began as a formally orchestrated series of questions and replies; but, as we sat by the fire sharing wine and mead, it was soon conducting itself as a spontaneous dialogue scored for seven voices, flowing freely with the currents of a collective stream-of-consciousness and growing steadily more intimate and introspective as day became night. By the time the scheduled one-hour interview had ended some five hours later, our meandering discursions into music, politics, history, our selves, and other subjects had touched upon dozens of European cultures, both Celtic and non-, as well as the native and imported cultures of North America. We parted, in true fest-noz fashion, after dancing an impromptu hanter-dro: three men, three women, arm on arm, led by Alan, circling sideways against the clock and singing "He zad ha me mamm/When I was young."

We discovered, among other things, that this son of the Breton harp-maker, Jord Cochevelou, had assumed his stage name roughly fifteen years ago as a symbolic revision of his surname. Whereas the latter means "old spring," stivell is simply "spring itself; but for Alan, a new spring, a revivifying fountainhead. True to his two names, Alan has channelled the old wells of traditional Breton tunes and ballads into the modern conduits of jazz and rock in his "conjugation of Celtic music from the past into the future tense." Though his blending of biniou and bombarde with electric bass and guitar still offends true believers and categorical purists, he remains committed to "ethno-modern" modes of expression in which Celts can "make music with a synthesizer as well as a saucepan."

Alan's voice has been by far the most widely heard of many protesting his people's repression by a government that has made official French culture a form of state religion, while treating all others under its jurisdiction as nationalist deviations to be valued only as tourist commodities. Yet the revolution he advocates is a quiet one combining cultural diversity with personal spontaneity. Having noted that well-heeled and longhaired immigrants alike have shown little regard for Brittany's native language and lifestyles, he cautioned: "Sometimes we must not be militants. We must only be people expressing something; for it is this expression that is militancy itself." One participant observed that "The people who are most content are usually those who know who they are and where they are from. Those who don't, tend to shout loudest about what they think they are or would like to be, which makes it hard for them to listen to anybody else." Thank you for whispering and listening, Alan.

*The full text of the Society's interview with Alan Stivell will be published in the 1983 issue of Keltica.*



## CELTIC HARPING, PAST AND PRESENT

Anne Habermehl

When the Celts emerged as a recognizable culture in middle Europe perhaps sometime around 500 BC, they were illiterate. This was nothing unusual at that time, you understand, and indeed it was the nations who could read and write, like the Greeks and Romans, who were out of the ordinary. Nonetheless, this meant that the Celts put a great emphasis on oral arts, and there were whole classes of learned men who apprenticed for long years of learning the entire body of their people's knowledge by memory, in poetry form which was easier to remember. When they recited their poetry they accompanied themselves on a harp-like instrument as long as 2,000 years ago or more.

The Celtic harp, then, is more than a pretty-looking and pretty-sounding instrument which has caught people's fancy recently. It is part of the ancient Celtic soul, and is tied into Celtic culture with tight bonds. If we are to revive any parts of Celtic culture, we are going to have to revive the harp.

The Celts played their harps on the left shoulder, which meant that the melody was played with the left hand, the bass with the right (classical harpists play on the right shoulder). We're not sure why--it is possibly because the left, considered the feminine side, would be the logical place for the high, feminine notes to be played. On a more practical note, the right hand would be stronger for the thicker bassstrings; and we don't really know how thick those strings were long ago. (Incidentally, it's interesting to note that the violin and its relatives have remained on the left shoulder in classical playing.)

The Gaelic harps, Irish and Scottish, were squat affairs, hollowed out of one piece of wood by about a thousand years ago. Welsh harps were lighter, and tended to be larger, especially by the 17th century when the triple harp made its appearance. The Irish played on wire strings and the Welsh mainly on horsehair. The Scots, who eventually gave the whole thing up in favor of bagpipes several hundred years ago, appeared to use both kinds of strings. It is of interest here that the piobaireachd form of traditional Scottish piping is believed by musicologists to be based on ancient harp variations.

Everybody played harp with the nails, all ten of them in some cases. Wire strings today are still played with the nails, and gut and nylon strings are plucked. Plucking is a modern technique, with only the thumb and first three fingers used, and there are purists who say that all modern Celtic harping, especially the Irish variety, is neo-Celtic. We shall not be quite that purist about it here. After all, historically the Celts advanced from stage to stage (or they might still be painting themselves bright blue), and harping can advance too.

Wales is the one Celtic nation where the harp is not being revived, simply because it never died out there. From the small harp of the travelling bard of ancient times the harp developed into the six-foot-high triple harp and then smoothly transferred over to the modern pedal harp. In Wales today great golden harps are dragged around in farm wagons behind tractors in the hills, carried in canvas on roofs of tiny cars, and carted into halls by Welshmen (a true Welshman has to know how to carry a harp, by the way). Especially in Welsh-speaking North Wales, the harp is the instrument used for the merry evening

## CELTIC HARPING (cont'd. - 2)

called a "nosen lawen," where it is used for the singing and dancing as readily as we use the piano. It is fun to dance to live harp. The lines between pedal and folk harps blur in Wales, and those big harps play a lot of folk music in a lot of places other than the concert halls. Indeed, my own Welsh harpist, Robin James-Jones, who comes each summer to Welsh Heritage Week in Upstate New York, can play literally anything by ear on the harp, and it is something to see.

Welsh harp cannot be separated from the poetry because one of the common art forms is "penillion," the singing of poetry with harp. The harp plays a set melody and the singer sings poetry in a self-composed countermelody, all done according to rules. The singer has to come in several measures after the harp starts, and they have to end together. Robin can sing and play penillion at the same time, and this is something to see, too. The Welsh are also reciting poetry in rhythm with harp again, something from old days which had just about died out this century.

If there is a revival in Welsh harping, it is perhaps in playing of the triple harp, mentioned earlier. This harp, widely played until the last century, has three parallel rows of strings, with the outer two rows tuned in the tonic in unison, and the middle row in chromatics. It is not the simplest harp to play. The latest issue of the Folk Harp Journal lists a number of triple harp players, including Robin, Sylvia Woods (who did a workshop on the triple harp at the national harp conference of the American Harp Society in Oregon last year), and Dafydd Roberts of Ar Log, the popular Welsh foursome who are doing a second American tour this summer.

The greatest triple harpist in recent memory was Nisi Richards of North Wales, who died in 1979 at 91 years old. She considered Robin her successor, and judging by what he did on two harps played simultaneously last summer at Welsh Heritage Week, we are going to see some dazzling harping this summer when he does his thing on the triple harp Jay Witcher is making from me even as I type.

Harp was an important instrument in Ireland in former times, and Irish harpers were widely known. Irish harping pretty well died out two centuries ago, but is now making a comeback with many Irish musicians taking it up. Mary O'Hara is a fine example of a singer who uses harp accompaniment. There are some harpists even reviving the art of playing with the wire-strung, or true Irish harp, of whom Ann Heymann is one (and this should make the purists happy). She is also playing a double harp, and it may be of interest that Jay Witcher considers the double harp to be the coming thing. (This tip is free, and anyone who wishes to be ahead of the crowd should rush out and buy a double harp. You're welcome.) However, the harp is mainly an instrument of entertainment in Ireland and does not have the status of common use as in Wales. Perhaps this will come as more and more people play harp in Ireland. Revivals cannot be rushed.

Brittany had a strong harping tradition as well, not surprising since it was emigrants of Wales and Cornwall who settled Brittany 1500 years ago, and they would have taken the early harping knowledge with them. As in Ireland, harping had died out, but is now enjoying a strong revival with people like Alan Stivell popularizing Breton music. (See the article which follows). Hopefully others will come forward with news of harping in Scotland, Cornwall and the Isle of Man.

# CELTIC HARPING (cont'd. - 3)

I believe that the Celtic nations can look to Wales to see what can be done in making the harp a national instrument again, as it once was. Why it is only now becoming popular outside of Wales I cannot imagine. A well-made Celtic harp can be small in size but fine-sounding, takes little floor space, travels easily, and looks and sounds beautiful. Furthermore, it is a relatively easy instrument to play as I can testify to, having finally taken up study of the nonpedal harp after playing piano, organ, accordion and cello. (Yes, I insist on playing on the left shoulder and my teacher, who although Irish has played classical harp for over half a century and is a founder of the American Harp Society, is having fits.)

The technique for playing a nylon/gut-strung folk harp is exactly the same as that of a concert harp, and any harp teacher can give lessons on it. In fact, all classical harpists first play for some time on nonpedal harps before going on to the large ones. However, if you choose a wire-strung harp you're on your own unless you can corner someone who is already playing one and ask for suggestions.

Whatever, I hope you get a harp and get going on it. The heart and soul of a people are contained not only in their language but also in their music. The Celts never separated the two and their instrument was a harp. If you do start playing harp, would you please let me know how you're doing. Be sure to include your address so I can contact you about writing the next piece on Celtic harping for this newsletter. Good luck and have fun.

## THE REVIVAL OF THE CELTIC HARP IN BRITTANY

Lois Kuter

The revival of the Celtic harp in Brittany is going strong. This is marked by the growth of regular classes for learners throughout Brittany and by the following "events" of the past few years.

1975 on: A harp contest has been an ongoing and growing part of the Kan ar Dobl festival (contests for both traditional and contemporary styles of Breton vocal and instrumental music). In 1975 there were only 3 contestants, but by 1982 there were 20, a clear sign that interest in the harp is growing in Brittany.

1980: The formation of Telenmourien Vreizh (Harpists of Brittany) in the spring of 1980. The aim of this formation is to popularize the harp in Brittany and to offer an organization that would allow harpists to better communicate among themselves. Address: Gildas and Norrey Jaffrennou, Bot Quelen, 56610 Arradon, Brittany.

1981: 1st Festival International de Harpe Celtique at St. Brieuc. This included concerts by Hervé and Pól Queffelec (of An Triskell), Myrdhin, Patrick Morin (group Moas-Menn), Seazic Noblet (An Tregeriz), Kristen Hagues, Marie-Annick Larc'hantec, and Dominique Bouchaud. Derek Bell (of the Chieftans), Allisson Kinnaird (from Scotland) and the Welsh group Ar Log also participated. The festival included



# CELTIC HARP IN BRITTANY (cont'd.)

workshops for learners and colloquiums on harp making, teaching harp in Brittany, and general musical aspects of the harp.

1982: 2nd Festival Internationale de Harpe Celtique at St. Brieuc (May 16-23). Following the pattern of the first festival, this one included concerts (in various towns in the area of St. Brieuc) by Kristen Nogues, Anne Auffret, Job Philippe, Marie Annick Larc'hantec, Myrdhin, An Triskell, Patrick Morin, An Tregeriz, Denise Megevand, and Alan Stivell. Robert Perera (from Paraguay), Luc Dubos (from Venezuela) and Lamine Konte (playing kora, from Senegal) also participated. The festival included expositions and colloquiums on harp making and teaching as well as workshops for learners. For details and some interesting insight into the health of harping in Brittany, see articles in Musique Bretonne 25, April 1982, and Armor 148, May 1982.

## Discography for Breton harp

The following discography (arranged by artist and in need of updating) is from an article published in the Folk Harp Journal (no. 31, December 1980). The main part of the article was a translation of an article by Yann Morvan, appearing originally in Breizh. This issue of the Folk Harp Journal may be of particular interest to readers since it focused on the Irish harp. The address for Folk Harp Journal is: P.O. Box 161, Mount Laguna, CA 92048.

Mariannig Larc'hantec: *An hent geltiek*. Connection 69 570.

André Mahoux: *André Mahoux à la harpe celtique*. Mouez Breiz 33 524  
*Harpe celtique*. Mouez Breiz 3354 (45 rpm).

Denise Megevand: Vol. 1: *Harpe celtique*. Arion ARN 38245  
*Harpe Celtique - 24 pièces de folklore breton*. Adès 10.0061  
*Musique contemporaine pour harpe celtique*. SFP FP 0 1054.

Myrdhin: Vol. 1. Velia 2230010.  
Vol. 2: *Harpe celtique*. Velia 2230033.  
*An delemm dir*, Vol. 3. Velia 2230063.  
*Merlin l'enchanteur*, vol. 4. Velia 2230076.  
*Emersion (harpe bardique)*. Velia 2230073.

Kristen Nogues: *Don eo ar mor*. Nevenoe 17002 (45 rpm).  
*An alc'houez aour - An e'houkoue*. Nevenoe (45 rpm).  
*Marc'h gouez*. Nevenoe 30 008.  
*Kanaouennou ha rimadellou ewid ar vugale*. Skol Vreizh.

Pol et Hervé Queffelec: *Special Instrumental--Harpe celtique*. Le Chant du Monde LDX 74640. (Excellent jacket notes).

Alan Cochevelou Stivell: *Telem geltiek - harpe celtique*. Mouez Breiz 3344.  
*Harpe celtique--musique gaelique*. Mouez Breiz 4597 (45 rpm).  
*Flower power - le bourreau - Là où va le vent - Les vaniteux*. Fontana 460244 (45 rpm).

## BRETON HARP DISCOGRAPHY (cont'd. - 2)

## Stivell (cont'd.):

- Crépuscule sur la rade - ballade pour un matin de pluie.*  
Fontana 260156 (45 rpm).  
*The wind of Keltia - pop plinn.* Fontana 601 0050 (45 rpm).  
*Tha mi sgith - suite sud-armoricaine.* Fontana 6010 067 (45 rpm).  
*Tri martolod - the king of the fairies.* Fontana 6010 067 (45 rpm).  
*Reflets.* Fontana 6312 011 (6339 008).  
*Renaissance de la harpe celtique.* Fontana 6325 302. (best for harp).  
*Chemins de terre.* Fontana 6325 304.  
*E Langonned.* Fontana 6325 332.  
*A l'Olympia.* Fontana 639 9005 (6325 321).  
*E Dulenn.* Fontana III 9101 850.  
*Naw Breton 'ba' prizon.* Keltia III, 6042 850.  
*Trema'n inis.* Keltia III, 9101 851.  
*'Roak dilestra (Before landing).* Keltia III, 9101 852.  
*Un dewezh 'barzh 'ger.* CBS 82823.  
*Bed live! International tour (Tro ar bed).* CBS 83505.  
*Symphonie celtique.* CBS 844 87.

## Tregeriz (Soazig Noblet):

- An alc'houez aour.* 2212 003.  
*Les Tregeriz.* Mouez Breiz 3361. 24 cm.  
*Ar jentiles - Musique bretonne pour flutes a bec et harpe celtique.*  
Mouez Breiz 30 371.  
*Elicia Kabiten, Soazig Noblet, Robin Froman - Les Tregeriz.*  
Mouez Breiz 45140 (45 rpm).  
*Tonkadur - chantent Angela Duval.* Velia 2230035.  
*Dix ans déjà!* Velia 2230055.

## An Triskell (Pol et Hervé Queffelec):

- An Triskell.* Velia 2230016.  
*Musiques celtiques.* Philips 6332.145.  
*Dans plinn.* Philips 6325 063.  
*Kroaz-hent.* Chant du Monde LDX 74613.  
*Tron doue.* 9101259.

This does not exhaust the list of records on which Celtic harp can be heard. The harp is used by many instrumental groups in Brittany, although it is not usually "featured" on recordings. This discography is limited also in that it does not include newer recordings (post-1980) which have given the harp a new prominence in Brittany.

With this discography we end our special feature on Breton music prepared for this issue of the newsletter. I regret that I cannot go on for 15 more pages. Hopefully we will carry regular news of Breton music in our newsletter. Readers are welcome (as always) to send comments or contributions to follow-up this introduction to Breton music and dance.

## NON-CELTIC LANGUAGES - Joseph F. duConroy

This column will pass along information about other languages, especially developments relating in some way to the struggles and difficulties faced by Breton-speakers. Most of the articles will probably deal with the so-called 'small languages', yet there are areas in which the world's major languages could interest us--the situation of French-speakers in Canada, for example.

For this Newsletter, I have put together a (very) brief introduction to Esperanto. In some interesting ways the two languages, Breton and Esperanto, have much in common. I hope to elaborate on this theme in later mailings.

I am a writer (textbooks in French, videotape programs) with a background in Linguistics and Psychology, and with familial ties to Brittany. For the 82-83 academic year, I am repeating an experimental course in Esperanto for high-school students and writing several scripts for ESOL TV programs. Besides work in Celtic languages and Esperanto, my current major interest is in the Kamoritic languages.

I would like to invite suggestions, items and comments from fellow ICDBL members (and readers of the newsletter):  
 DUCONROY  
 P.O. Box 14439  
 Philadelphia, PA 19152

### ESPERANTO

Esperanto is a living and growing language, soon to be one hundred years old. It was designed to serve as a quickly-learned, fully functional second language. Esperanto is the only planned international language in world-wide use today. It is precise, flexible, simple, with melodious sounds and a strict one-letter/one-sound writing system.

Esperanto is based on roots familiar in the West (patr-, dom-, telefon-), with a simplified grammar that makes it easier in the East (Japan has one of the fastest-growing movements in Esperantoland.)

The language was first devised by Dr. L.L. Zamenhof in what is now Poland in 1887. He called the language *Internacia Lingvo*, and used the pseudonym 'Doktoro Esperanto'. This name ('one who hopes') soon became the name of the new language.

Studies indicate that Esperanto takes perhaps one-tenth the time needed to learn any national language. Knowing the language well opens a world-wide literature. Thousands of works exist already, with more being added all the time, in fields from apiculture to zoology.

*Esperanto esta facila, praktika internacia lingvo. Inteligenta persono komprenos Esperantan tekston post ne longa studado.*

There is also an interesting comparison between Esperantoland and Brittany. Esperantists tend to support the rights of minority languages and have constantly kept the term 'linguistic imperialism' in front of international bodies (such as UNESCO). It is just such languages as Breton that Esperanto would benefit, since the great 'world languages' would no longer dominate the linguistic medium.



## ESPERANTO (cont'd. -2)

SKOL OBER offers an Esperanto course in Breton with three texts (available from SKOL OBER and also from UNIVERSAL ESPERANTO ASSOCIO, Rotterdam): Geriadur esperanteg-brezhoneg; Geriadur brezhoneg-esperanteg; and Yezhadur berr an Esperanteg. In its descriptive literature, SKOL OBER writes: "Ur rummad kentelioù esperanteg e brezhoneg, reizhet gant un den ampart war ar yezh krouet-se a servij kalz evit an darampredou etrevroadel."

For further information on Esperanto, contact: ELNA, P.O. Box 1129, El Cerrito, CA 94530. The Libroservo at this address has catalogues of books available, and will suggest course materials.

WHAT'S HAPPENING: CELTIC LANGUAGES, ORGANIZATIONS - Anne Habermehl  
3925 North Main  
Marion, NY 14505

Lois said to introduce myself, and so I shall tell you that I was born in Canada to Pennsylvania Dutch parents, studied Chemistry at the University of Waterloo (B.Sc. 1964, to give you the age clue). In 1969 I moved to the U.S. and moved into journalism as well, both popular and scientific; but having met the Celts in 1976, I devoted myself to Celtic, mainly Welsh, activity since. I founded and direct Welsh Heritage Week which just ran for the third time in July; am Editorial Assistant for Minnau, the Welsh-American newspaper; run my own Welsh crafts/souvenirs import business and (most recently) deal in harps and related items. What with music lessons and performances (myself and my son), some speaking, and a dab of housework now and then, it keeps me out of mischief.

This column will carry news of classes, radio programs, clubs, newspapers, or any other activities which further the Celtic languages, primarily in the U.S., although not necessarily only in this country. Also, books, records, etc. available for teachers, learners, or anyone else interested in Celtic languages or related subjects. Profiles of people who are active in these areas are also welcome. Anything else language oriented.

I welcome your contributions.

For this first column there are a number of Celtic PUBLICATIONS which may be useful to readers. First, there is Gaeltacht, put out by one of our own, Sanford Etheridge, who writes news of the Irish-speaking community in the New Orleans area in Irish and Breton. However, much more than New Orleans is covered, and a series by another of ours, Marie-Louise Villamizar, "Vakansou en Europa" was recently printed. Subscriptions: \$1.00 per year from Gaeltacht, Department of Classics, Tulane University, New Orleans, LA 70118.

An Irish-English news magazine aimed at Irish beginners, Rosc, and a newspaper with news of the Irish-speaking areas, Armárach, are both published in Ireland. An Nuaidheacht (the news) is put out by the Maryland area branch of the Gaelic League, and includes news of Celtic happenings, Gaelic lessons, news about Ireland, the pub scene, music, etc. For more information on these three publications, contact Morgan Hoover, Jr. at 5115 Westbard Avenue, Bethesda, MD 20016.

# CELTIC LANGUAGES, ORGANIZATIONS (cont'd.)

Two more Dublin-based publications are Inniu (Today) and the Gaelic League magazine, Feastà (Henceforth). The former is an Irish-language newspaper. For information contact Robert Kennedy at 130 Park Avenue, Williston Park, NY 11596.

On the Welsh front, we have two American-based newspapers. One is Ninnau, published at 11 Post Terrace, Basking Ridge, NY 07920, \$8 yearly. The other is Y Drych, \$10 yearly, P.O. Box 369, De Pere, WI 54115. Both are published 11 times yearly, and although mainly in English, they carry a column for Welsh learners, and Ninnau, at least, carries occasional articles in Welsh. Both print news of Welsh organizations, courses, music, etc. in North America.

IRISH LANGUAGE CLASSES are held in a number of places in the New York City area, of which only some are listed here. Dr. Seamus Blake teaches Irish at Queens County College, which gives a college credit for the course. Robert Kennedy teaches at the Bronx Gaelic League; the New York Gaelic Society, Inc., is sponsoring Irish classes at John Jay College; and the St. Brendan Society conducts classes in Rockaway, Queensboro. In the Maryland area three people are teaching Irish: Caoimhin O Dublanaigh, Sister Brigid O'Malley, and Coilin Owens. Caoimhin has put together his own teaching book Faillte go Gaeilge (Welcome to Irish), based on the Irish of County Mayo, Connemara and the Aran Islands. Jo Radner of American University teaches Old Irish. Cornell College in Ithaca, New York, ran its third summer Irish credit course this year. Two WELSH LANGUAGE COURSES, a week in length, took place this summer. Welsh Heritage Week (see newsletter 3) at Keuka College in upstate New York, and the Cwrs Cymraeg, in Toronto (also mentioned in Newsletter 3), both taught modern spoken Welsh. There will be further news on Welsh courses taking place around the country in future issues.

An American non-profit educational corporation devoted to retrieval of the Scottish language, history and culture among descendants of Highland emigrants to North America has been established. Called the IONA FOUNDATION OF PHILADELPHIA, it plans to build up a library and hold conferences at a Canadian site, the century-old Iona House at St. Columba's, Prince Edward Island. It will also focus on publishing the Columban Celtic Series of books (in English), of which the first is now available: Measure of a Man, biography of a Gaelic immigrant from rural Nova Scotia early in the century, raising a family to become Americans in the Gaelic tradition. Send \$6.95 to: Iona Foundation, P.O. Box 29136, Philadelphia, PA 19127.

My thanks to those of you who contributed to this column. I shall include news of Celtic music in the next issue, and will welcome news of this.

## THE BRETON CONNECTION - Jennifer Parks

This column is for the exchange of information about anything members want to know about or have to share. This time we have very little to include, but hopefully readers will not be shy in the future to send notes for inclusion.

Back issues of journals available:

from: Morgan Hoover, Jr.  
5115 Westbard Avenue  
Bethesda, MD 20816

4 back issues of Carn (journal of the Celtic League) for 1980-18.

back issues of Amárech (all Irish language newspaper from the Gaeltacht of County Galway) for this year.

The quantity available is limited so the offer is open only for two weeks. send 75¢ per issue requested for cost of postage.

from: Lois Kuter  
143 Plymouth Rd.  
Plymouth Meeting, PA 19462

Issues of some of the recent months of Breizh. Readers may be particularly interested in nos. 276 and 277 (March/April and May) which deal with music. Please send 50¢ to cover postage costs.

#### NEWS FROM OTHER BRANCES OF THE I.C.D.B.L. - Lois Kuter

Following are two notes on activities of ICDBL branches in England and Wales. As you will see each branch seems to have its specialties--which all contribute in one way or another to the defense of the Breton language.

#### The English ICDBL and THE NEW CELTIC REVIEW

I received the following note from Colin Murray of the English Committee for the Defense of the Breton Language concerning the quarterly publication called The New Celtic Review:

*The New Celtic Review, a hand illuminated journal of the pan-Celtic arts, sciences and philosophies, wishes to actively promote the knowledge of the Breton language and culture. We welcome original articles in Breton with English translation, for future editions of The New Celtic Review. We look for the best in Celtic Arts and Design.*

*Please help by writing to us and by putting in touch all creative artists and writers, poets and others, who are active in this field.*

*The circulation of the journal is now increased to 4000 (1000 per quarter) and its publication is linked to the Celtic Fire Festivals of Samhain, Brigantia, Beldan and Lugnasadh.*

*We also would ask for the practical help of interested people in finding suitable outlets for the sale of 'The New Celtic Review', in all countries which have an interest in pan-Celtic culture. If the Breton language is to survive, with the other Celtic languages which are also under attack, then it must be used, its thoughts must be expressed in active poetry and the cultural synthesis must be promoted to show to non-Bretons, the vibrant nature of their particular branch of Celtic reality.*

*Please actively respond to this request and help us in this important issue...*

Colin Murray, The New Celtic Review  
The Golden Section Order  
Society for the Preservation of  
Celtic lore, monuments and antiquities



# NEWS OF THE ENGLISH ICDDL (cont'd. - 2)

Anyone interested in subscription information or anyone able to find new outlets for this journal should contact:

Colin Murray  
G.S.O. Society  
BN Oak Grove  
London WC1 N3XX ENGLAND

For the cost of postage I would be glad to lend a sample copy of The New Celtic Review to anyone interested.

## The Welsh ICDDL and Plays from Breton Into Welsh

The following report was received from Gwyn Griffiths who heads up the Welsh branch of the ICDDL. As the article explains, Mr. Griffiths has been active in translating works from Breton into Welsh.

*New cultural links between sister Celtic countries Wales and Brittany seem to be forged with increasing regularity these days. On sale in book shops (in Wales) this week is a volume of plays translated from Breton into Welsh: "Dramau o'r Llydaweg". The plays are all by Brittany's finest play-wright, Tanguy Malmanche, who was born in Normandy in 1875 and died in Courbevoie, near Paris, in 1953.*

*Born into a middle class family Malmanche used to spend his holidays during his childhood and youth with relatives in a manorial house in the heart of the countryside of north-west Brittany. It was there, in the company of maids and servants and the local peasantry that he learnt Breton, "the language of my heart" as he was to describe it, and later use it to write seven plays, four of which are included in this volume of translations.*

*Like J. M. Synge in Ireland, Malmanche dreamt of establishing a Breton theatre based on the folk traditions of his country which would be accepted by both the ordinary people and the high-brow. "Ar Baganiz", the second play in the volume is reminiscent of Synge's "Riders of the Sea". It is a play about the people living along a stretch of bleak coastline of north-western Brittany, existing on the spoils of ship-wrecks often deliberately caused by placing lanterns on rocky headlands. The same methods are believed to have been used on Cornish and Welsh coasts in former times.*

*Another of the plays in this attractively produced volume is "Gurvan, ar Marc'heg Estranjour" (Gurvan the Estranged Knight) considered by many to be a high spot in Breton literature. A remarkable fact about the play is that it has never been staged. Tanguy Malmanche refused all requests for permission to stage it during his life although there has been one production of a French version since his death.*

*The translators are:*

*Mrs. Rita Williams, a lecturer in Breton in the Welsh Department of the University College of Wales, Aberystwyth. She has previously edited*

## NEWS OF THE WELSH ICDBL (cont'd. - 2)

*"Storiau o'r Llydaweg" (Stories from the Breton) (Gwasg Gomer, Llandysul, Dyfed, Wales, 1979) and written a Welsh book for people wanting to learn Breton, "Cyflwyno'r Llydaweg" (University of Wales Press, Cardiff, 1981). She lives in Fishguard.*

Gwyn Griffiths is the BBC Wales Senior Information Officer. Among his works are a travel book on Brittany, "Cruydrô Llydaw" (Christopher Davies Publishers, Rawlings Road, Llandybïe, Dyfed, 1977) and a book on the Breton onion sellers, "Y Shonis Ol" (Gwasg Gomer, Llandysul, 1981). He lives in Pontypridd and comes from Tregaron. He is Secretary for the Wales branch of the ICDBL.

*"Dramaï o'r Llydaweg" has been published by Christopher Davies, Llandybïe, price £2.95. Copies may be obtained from: Welsh Books Council, Castell Brychan, Aberystwyth, Dyfed, Wales. Further information is available from:*

Gwyn Griffiths  
17 Graigwen Road  
Pontypridd WALES

## BRETON SPEAKERS IN THE U.S. - THE 1970 CENSUS - Lois Kuter

Some clarification is necessary on the census figures we cited in our February newsletter (no. 2). In the context of information concerning "Non-English Language Resources of the U.S.A." project by Joshua Fishman, we gave the following statistics: 32,722 individuals claimed Breton mother tongue, of which 7,252 were third generation, 15,439 second generation and 10,031 first generation. Although these figures look precise, they do not reflect the actual number of Breton speakers in the U.S.

The figures were derived from a sample of 15% of the U.S. population who had a longer form of the census questionnaire to fill out. The figures are thus derived mathematically from a sample of the U.S. population rather than on a head count of everyone.

The following excerpt from the appendix to the Census report in which the figures appeared (U.S. Bureau of the Census, Census of Population: 1970, Subject Reports, Final Report PC(2)-1A, "National Origin and Language") explains the question asked and what "mother tongue" does and does not indicate:

*Information on mother tongue is used to assist in identification of the various ethnic groups in the population. In particular, the Spanish language population is defined primarily on this basis. The data on mother tongue may not reflect a person's current language skills since the vast majority of persons reporting a mother tongue other than English have learned to speak English during or after childhood.*

The actual question in the census questionnaire appeared as follows:

## U.S. CENSUS AND BRETON (cont'd - 2)

17. What language, other than English, was spoken in this person's home when he was a child? *fill one circle.*

- |                               |  |
|-------------------------------|--|
| <input type="radio"/> Spanish | <input type="radio"/> Other -            |
| <input type="radio"/> French  | Specify _____                            |
| <input type="radio"/> German  | <input type="radio"/> None, English only |

As you can see, it would be quite possible for people of Breton heritage in the U.S. to answer that Breton was their mother tongue, even if they may not speak it today, or even if they never learned to speak it--for instance, in cases where Breton was spoken in the household by the parents, but children were addressed in French to help them learn it.

Publication of the 1980 Census for language use in the U.S. will not be available until late 1983.

## A TITLE FOR THE NEWSLETTER

Some of our members have felt that "International Committee for the Defense of the Breton Language - Newsletter of the U.S. Branch" was a bit unwieldy as titles go. They also felt that something short, dynamic, expressive of the goals of the organization, and preferably in Breton might be more suitable. Here are the suggestions received so far, accompanied by the comments of their own proponents:

BREIZH HAG AMERIKA ("Brittany and America")

MOUEZH BREIZH EN AMERIKA ("The Voice of Brittany in America")

HARP (Breton for "aid"; the proponent cautioned that it might be misleading due to the music connotations)

KENGRED (conveys solidarity, but the proponent thinks that it might have a slightly different connotation than what the ICDBL is about)

BUHEZ D'AR BREZHONEG ("Life to Breton"; a slogan-type of title)

BEVET AR BREZHONEG ("Long live Breton": for a more militant quality)

AN TRISKELLIG (diminutive form of "triskell", the three-spiral motif found on megaliths in Ireland and Brittany. It has been adopted as a symbol by several Breton groups (see our front page for this symbol).

AN ERMINIG (diminutive form of "ermin". The ermine is the heraldic emblem of Brittany).

BRUD D'AR BREZHONEG ("Glory to Breton"; the word "brud" means "to make known" rather than actually placing above something else).

BREZHONEG BEV ("Breton is alive")

The editor would like to receive your reactions as well as your own suggestions. All of the suggestions received will be presented for a ballot in our next newsletter.



## Breton

Breton is a Celtic language. With Cornish and Welsh it makes up the Brittonic branch of Celtic languages; Irish Gaelic, Scottish Gaelic and Manx make up the Gaelic branch. The Celtic character of Breton is found both in its vocabulary and its structure. Breton is the everyday language of approximately 500,000 to 700,000 Bretons living primarily in western Brittany (Breizh Izel), but also dispersed in eastern Brittany (Breizh Uhel) and Breton emigrant communities throughout the world. Estimations for the language which include those who know it but do not regularly speak it would include approximately 1,200,000 persons. Due to Brittany's location in the highly centralized French state, where French nationalism has demanded cultural standardization, the Breton language is today threatened. School, military service and the media in France have worked to make French speakers of Bretons and to turn Bretons against their own language and culture. Through the long and hard work of Bretons themselves, attitudes are changing in Brittany. Although at first the Breton linguistic and cultural revival was the work of a handful of intellectuals, today it has become the cause of a much wider population.

## The ICDBL

The ICDBL was set up at the beginning of the 1975/76 school year to support the repeated demands of teachers and people of Brittany that their language be recognized at long last, taught, and accepted as a fact of daily life by the French authorities. This Committee was set up and operates today on a voluntary basis by non-Bretons who in this way show that, while the future of the Breton language does not directly concern them, they consider it to be a cause meriting their support. The ICDBL is concerned with the defense of cultural rights; it is non-political, and open to all regardless of race, religion, or heritage. Branches of the ICDBL have been established in Canada, France, Spain, the Netherlands, Belgium, Denmark, Norway, Germany, Switzerland, Austria, England, Wales, Ireland, and Australia. The U.S. branch was officially incorporated by the State of Indiana as a not-for-profit corporation on October 20, 1981.

## The ICDBL - U.S. Branch

Officers: President - Robin Brendan Mackey  
Secretary-Treasurer - Lois Kuter

Board of Directors:  
Laurie O'Keefe Fadave  
Christine Renee C. Forster  
Rene Galand (Reun ar C'halan)  
John S. Hennessey, Jr.  
Dennis King  
Lenora Timm

With the primary aim of promoting education in and about the Breton language, the U.S. ICDBL will be initiating the following activities in 1982: a bibliography project, the development of classroom materials about Brittany and the Breton language for use in U.S. schools, the development of information packages, work to make books and journals published in Brittany better known and more accessible in the U.S., and the planning of festivals and concerts featuring the Breton language to benefit organizations in Brittany such as the DIWAN schools.

## U.S. Branch Newsletter

Published quarterly (February, May, August, November) this 20-25 page newsletter is designed to inform people in the U.S. about the Breton language and the work of Bretons to support it. Regular features include:

- news of Breton language and cultural organizations
- a column in Breton
- short book reviews and bibliographical notes
- notes on Breton language learning materials
- news of other Celtic languages and organizations in the U.S.
- news of European and international groups to defend Breton and other national and regional languages
- a recipe column
- an information exchange column
- various notes on ICDBL activities

The aim of the newsletter is to be both a source of and a source to information about the Breton language and culture.

Subscription to the U.S. Branch Newsletter for 1982, starting with the February issue (no. 2) is \$5 for the U.S. and Canada; \$6 overseas (surface mail); \$7 overseas (airmail, printed matter). Note: Subscription to the newsletter is included in membership dues. Subscription requests for the newsletter should be addressed to the general editor:

Lois Kuter  
143 Plymouth Road  
Plymouth Meeting, PA  
19462 U.S.A.

Permission is granted for quotation or reproduction from the U.S. ICDBL Newsletter provided acknowledgement is given.

## Membership

Members of the U.S. ICDBL receive the newsletter automatically for the year of their membership. Two membership categories exist:

Voting members have the right to cast one vote for their membership on all issues brought to vote. Groups or several individuals may hold a membership in common. Dues are \$5.00 for 1982.

Non-voting members have no voting rights but are welcome and encouraged to be active in all branch activities. This category is primarily for those who would like to show support, but who do not want decision-making responsibilities. Dues are \$3.00 for 1982.

Those wishing to join the U.S. ICDBL are invited to contact the U.S. Branch Secretary:

Lois Kuter  
143 Plymouth Road  
Plymouth Meeting, PA  
19462 U.S.A.

Persons living outside the U.S. are urged to join ICDBL branches existent in their location. The U.S. branch newsletter is available to non-members through subscription.

U.S. Branch of the  
INTERNATIONAL COMMITTEE  
FOR THE DEFENSE OF THE  
BRETON LANGUAGE  
c/o Lois Kuter  
312 West Dodds Street  
Bloomington, IN 47401

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**KUZUL ETREVROADEL EVIT KENDALC'H  
AR BREZHONEG  
NEWSLETTER OF THE U.S. BRANCH**

**Numbers 4 & 5     August / November 1982**

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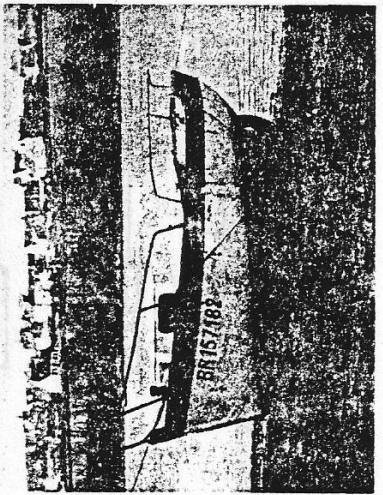
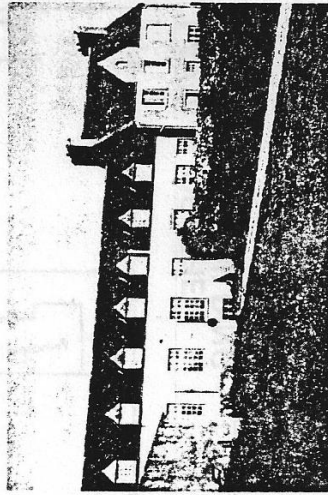
## Kreizenn sevenadurel e brezhoneg

### AIMS

- be a center for the promotion of the Breton language (Breton classes, workshops and spare-time activities in Breton)
- be a crossroads for artistic and cultural life in Brittany

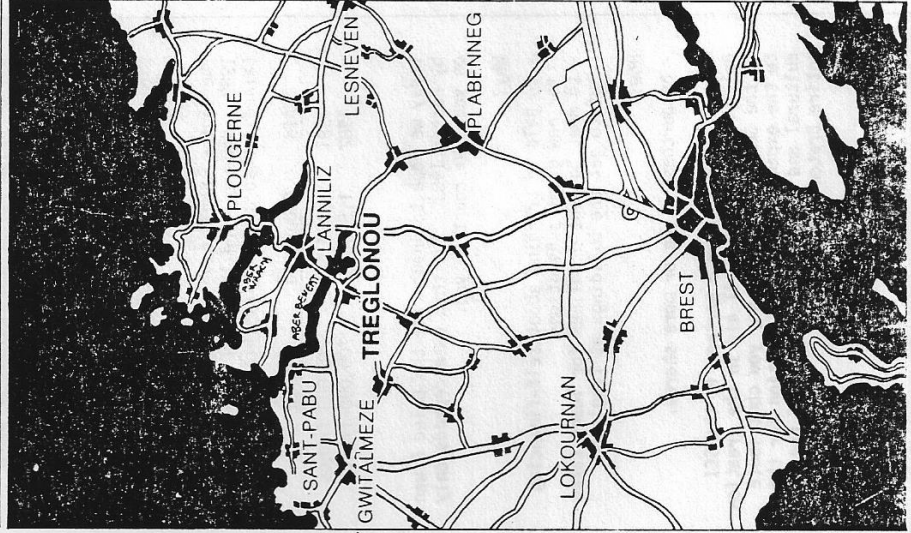
### OPERATION

- possibilities for workshops, conferences, camps, meetings, soirees, in the best working and recreational setting with possibilities of lodging (rooms and camping) and meals for one hundred persons.



## PELEC'H EMAÑ?

- e bourk Treglonou (400 a dud)
- 20 km deus Brest
- e kroaz hent Lanniliz, Gwitalmeze, Lokour-  
nan, ha Plabenneg
- War Vord an Aber Beneat e kreizh bro an  
Aber
- Koadou ha aochou tro dro
- tu zo da bourmen war droad, velo, marc'h pe  
bag dre lien, mont da besketañ, neuial,  
c'hoari tennis,...

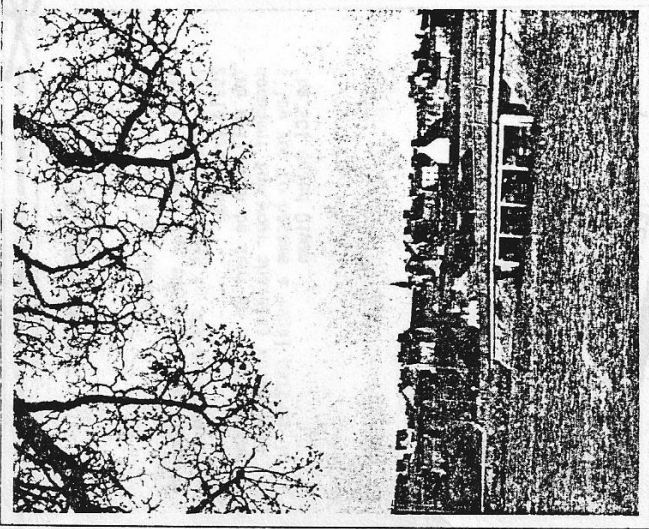


normene pam brest

# EVIT MA CHOMFE BEV AR BREZHONEG

## oaled diwan

Rakpennit lodennou  
ul lodenn = 100 lur



TREGLONOU • Bro leon



# Teul goulenn lodennou en SCI Oaled Diwan

## REQUEST FOR A SHARE IN THE SCI Oaled DIWAN

ANV : \_\_\_\_\_  
(name)

CHOMLEC'H : \_\_\_\_\_  
(address)

PELLGOMZ : \_\_\_\_\_  
(telephone)

NIVER AL LODENNOU RAKPRENET : \_\_\_\_\_  
priz ul lodenn 100 lur

CHEKENN O KENGLATAN : \_\_\_\_\_  
Number of shares requested: 1 share = 100 francs

Check enclosed for: \_\_\_\_\_

## TO SUBSCRIBE

- Fill out the form above
- Attach a check for the amount of share(s) requested, made out to SCI Oaled Diwan, 29214 Treglonoù
- You will then be sent an officializing document for your share(s) which will allow you to become a legal partner in the SCI Oaled Diwan

**FOR INFORMATION:**  
**Oaled DIWAN**  
**29214 TREGLONOU**  
TEL. (98) 04.05.42

# Ha war dachenn an arc'hant ?

## FINANCING

The Cultural Center is the property of SCI Oaled DIWAN. The SCI allows the accumulation of capital which, in the right circumstances, can be used to obtain loans.

In March 1982 the capital of the SCI was composed of 1,800 shares held by individuals or associated organizations or other groups.

The director of the SCI is the president of the Diwan confederation, who is the sole treasurer of the Center. It is thus Diwan that has the responsibility for its operation and which will have the future management of it.

The Center should have opened the summer of 1982. However, the low level of aid obtained forced us to delay this opening:

Aid	Requested	Granted
1981	1,150,000	175,000 francs
1982	1,500,000	700,000 francs

Today we hope to inaugurate the Oaled Diwan by Easter 1983. But this date depends only on you. We count on you.

Why?

- to help in bringing about self-financing for new grant subventions
- to meet payment deadlines for loans taken out to get the buildings at Treglonoù.

How?

- by purchasing one or more shares.

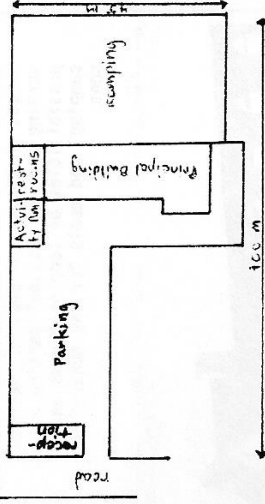
You will thus become a partner in the SCI Oaled Diwan and you will aid in the creation of the Center. In this way you contribute to the expansion of Diwan's action for the cultural and socio-economic life of the entire Breton population.

# Penaos e vo savet ar greizenn ?

## DESCRIPTION OF THE CENTER

In its final plan, Oaled Diwan will look as follows: on a plot of 3800 m<sup>2</sup> there will be a reception building, an activities center and restrooms, a large building of three floors, a camping area, and parking lot.

## FUTURE PLAN



## LAYOUT OF THE PRINCIPAL BUILDING

