

BRO NEVEZ

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



St. Nazaire

Nantes to Vannes

123

Illustration from: **Rambles in Brittany**, by Francis Miltoun
(Boston: L.C. Page & Company, 1906)

KUZUL ETREVROADEL EVIT KENDALC'H AR BREZHONEG

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The **U.S. Branch of the International Committee for the Defense of the Breton Language (U.S. ICDBL)** was incorporated as a not-for-profit corporation on October 20, 1981. **Bro Nevez** ("new country" in the Breton language) is the newsletter produced by the U.S. ICDBL. It is published quarterly: February, May, August and November. Contributions, letters to the Editor, and ideas are welcome from all readers and will be printed at the discretion of the Editor. Suggested deadlines for receipt of contributions for Bro Nevez are: January 20, April 20, July 20, and October 20.

The U.S. ICDBL provides Bro Nevez on a complimentary basis to a number of language and cultural organizations in Brittany to show our support for their work. Your Membership/Subscription allows us to do this.

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



The **Canadian Branch of the ICDBL** was relaunched January 1998. For information about the Canadian ICDBL contact: Jeffrey D. O'Neill, 1111 Broadview Ave. #205, Toronto, Ontario, M4K 2S4, CANADA (e-mail: jdkoneill@sympatico.ca). Telephone: (416) 422-0748.



FROM THE EDITOR

Included with the mailing of this issue of Bro Nevez you will find the U.S. ICDBL brochure, with a membership sign-up form attached. This is for you to GIVE AWAY to someone you think might be interested in Brittany and the Breton culture. Or, if you have the opportunity to go to a Celtic festival or some other event where you can put out brochures for people to take, use the enclosed copy to make some photocopies. If you are a member of an organization that publishes a newsletter and might be interested in a short article, the text of the brochure might serve as something you can use (or edit) for this. We count on all our members to help spread the word about the U.S. ICDBL. And, if you need additional information of any kind, don't hesitate to ask me.

You will also find enclosed with this newsletter a hand-out I use frequently at festival information tables and if I have the opportunity to give a talk on Brittany. I have found that this map of the Celtic countries and chart of languages is very much appreciated by people who are still learning the basics about the Celtic countries and languages. You will notice that the map also includes Galicia and Asturias—regions of Spain where a Celtic heritage is proudly claimed. Since Galician and Asturian musicians are often at the Potomac Festival where the U.S. ICDBL regularly sets up an information table, these countries are now on my map!

It has been a while since I have updated some of the statistics, so if you find any corrections that need to be made, *please* let me know. Feel free to make copies of this handout if you want to use it.

DIWAN Schools and Integration into the French Public School System

Lois Kuter

To recap ... A plan to integrate Diwan (and its immersion style) into the public school system was signed in May 2001 by the Minister of Education, Jack Lang, and several agreements were worked out with the French Education system during the spring and summer of 2001 concerning the nuts and bolts of putting all this into place.

Just as things were starting to gel for the budgeting of teachers and facilities to be fully in place for the opening of the Fall 2002 school year, the French government (Conseil d'Etat) suspended this agreement for public integration of Diwan. This was in part due to pressure from a federation of public school teacher and parent organizations who feel that the immersion system of Diwan "attacks the principle of equality and unity of the [French] Republic."

A sticking point for those who seem to confuse uniformity with unity of the French state is the French Constitution which states in Article 2 that "French is the language of the Republic." Diwan's immersion system of teaching through the Breton language appears to be against the French Constitution. This constitutional argument also blocks France's adoption of the European Charter for Regional or Minority Languages. This Charter was signed by France in May 1999 but is yet to be ratified so that the meager protections it affords to languages like Breton can be put into place.

In December 2001 further opposition to Diwan's entry into the public school system surfaced. In considering various articles of finance laws for 2002, the Conseil Constitutionnel (a high court of France) did not find that the article 134 concerning the integration of Diwan teachers and personnel into the public system to be contrary to the French Constitution. But in its December 27th decision on this matter, the Constitutional Council clearly stated that the immersion style of conducting all school activities through the Breton language is contrary to the Article 2 of the French Constitution. Here's how the Council states things: "The usage of a language other than French cannot be imposed on students in establishments of public education in the operation [life] of the establishment or in teaching subjects other than the language in question."

It is the immersion system of using Breton as the medium for all activity at a school that is troublesome. Yet, it is this use of Breton for the life of the school that so effectively allows the youngest children (preschool and primary school) who do not come from Breton-speaking families to master the language and use it naturally. The whole point of enrolling one's child in a Diwan school is to get such immersion (which is chosen and not "imposed").

At its General Assembly on January 26th, 160 delegates from the Diwan schools (parents and staff) voted to continue to work toward public school integration. This includes going to the Council of State (Conseil d'Etat) to demand that the protocol adopted in May be unblocked and funding approved for salaries

To move things forward, the documents to be adopted outlining Diwan's operation in the public school system were redrafted. To address the sticky point of using Breton for all activities of the school (i.e. "forcing" students to use a language other than French), the "circulaire" was redrafted to state that Breton would be encouraged in the everyday life of the school, rather than stating that it would be the language of communication in the life of the school.

By a slim margin (84 for and 70 against, and 3 abstentions), the new text was approved at the March 30th specially called General Assembly of Diwan. There was considerable debate at this Assembly, and there remains considerable concern that this diluted text will mean that French will creep in to replace Breton as the language used for the playground and other activities in the Diwan schools outside of the actual classroom teaching. This would mean the end to Diwan's unique role in giving children the opportunity to learn to use Breton as a living language.

But, the legal and court blocks preventing Diwan's integration into the public education system are now gone with the government's printing of the texts in the *Journal Officiel* of April 27, 2002. "to put into place bilingual teaching through immersion in regional languages in the "regional language" schools, middle schools and high schools."

What's next? Given the poor track record from the French Education system in supporting bilingual programs in the public schools, Diwan parents and teachers are right to be concerned about the future of the Diwan schools as part of the French system. While integration will bring much needed financial and material support to schools and it should make it easier to open new classes, Diwan staff and parents will need to work together to insure that the schools continue to give children the opportunity to truly make Breton a part of their lives not just through class work, but also through its use in *all* activities of the school.

Diwan has always encouraged the use of Breton as the medium for children to play and communicate with each other, as well as to learn. It has never discouraged children from mastering French—as their success in testing has shown clearly. It will be up to parents, especially, to insure that the use of Breton will never be discouraged in any way in a Diwan school once integration into the public school system is complete.

The issues here are complex, and the choices teacher and parents have had to make are not easy ones. To keep fully up-to-date on Diwan's progress, and to find news about all of the Diwan schools and their many interesting projects, consult Diwan's web site: www.diwanbreizh.org



SOME SHORT NOTES ON PAST AND FUTURE CULTURAL EVENTS IN BRITTANY

First Championship for Insults (in the Breton language)

Information from Musique Bretonne 171, March/April 2002

800 people attended the first championship for insults and put-downs in the Breton language which was held in January in Prat, in the Tregor region. The first part of the evening which was conducted entirely in Breton included storytelling and songs. This was just a warm-up for the main event where teams from the north and south of the RN12 expressway traded their best shots. A jury composed of Francis Favereau, Steve Hewitt, Fañch Peru and Martial Menard insured that things stayed in reasonably good taste. It was the team from the

south—Maurice Prigent, Jean Goasdoue, Jean-Pierre Guyader and Sylvan Le Roux—who topped the north—Marcel Guilloux, Marie-Hélène Morvan, Marie-Claire Lavanant and Alan Tudoret. You can be sure that next year's challenge will be even more hotly contended.



Friends of Bernard de Parades

Bernard de Parades (1921-2000) was a renaissance man when it came to Breton culture. Born in Nantes, he was knowledgeable about the cultural life of the Loire-Atlantique area, but spent much of his life in Finistère in the Quimper area. He was a collector and scholar of dance, story-telling, costume, music, and popular traditions of all kinds, and he was also very interested in the promotion of Breton arts as a living heritage. At his death in 2000 Bernard de Parades left behind a considerable collection of work he had produced from the 1940s to his death. This includes some 40 radio programs on Breton legends, customs and landscapes. It also includes some 200 short articles and conference papers, audiovisual productions, theater pieces and poetry, collections of documents on Breton legends and festivals, and a large collection of photography.

Realizing the immense wealth of these materials, friends and family formed an association (incorporated officially in August 2001) to insure that they are passed on to future generations. Projects include an inventory and archiving of the documents, but just as importantly, regular publication of materials—collections of Bernard de Parades writings and poems, and presentations of visual materials in exhibitions.

First of the publications is a collection of poems, "Poèmes autour du cou" which were created to accompany a line of 60 scarves produced by the Minor Studios of Pont l'Abbe in the 1960s through 1980s. Designed by well known Breton artists, the scarves and poems evoked various Breton places, objects or words. The edition of the poems and color reproductions of the scarves is a fitting tribute to de Parades' love of both verbal and visual arts.

Future editions based on the archive of materials will include a series of publications of his short articles and radio programs on a variety of topics—from Christmas stories and Breton wrestling, to writers of the Redon area, bagpipes of Nantes, pardons and pilgrimages, and Breton drinking and feasting.

Thanks to the work of the Friends of Bernard de Parades we will have the chance to dip into the treasures this remarkable man collected and produced during a lifetime of work for the Breton culture.

For more information contact: Amis de Bernard de Parades, La Taverneraais, 35630 La Chapelle-Chausée, Brittany



5^{vet} Salons Divyezheg Arzoù Breizh 5th Bilingual Salon of Arts of Brittany

The organization called "Poellgor An Tarv" brings together writers, artists and musicians for exhibits and events in Brittany that are conducted bilingually through French and Breton. Their 5th gathering is in homage to J.G. Cornelius who was part of the famous "Seiz Breur" artists group. It features paintings and sculptures by Olivier de Sagazan of St. Nazaire and paintings by Anthony Evans of Wales as well as by artists from every department of Brittany. The gathering will also include a number of poets and translators and two talks: one by Margot Bruyère on Nominoë, and the other by Alain Kervern, Fanch Morvannou and Faujour on their work. For more information about Poellgor An Tarv and their interesting bilingual arts projects consult the website: <http://www.allevrig.com/poellgor.htm>



Tristan & Yseult – by the Strollad ar Vro Bagan and Choral du Bout du Monde

Who doesn't know something of the tragic tale of Tristan and Isolte – whether via Wagner's opera or through reading a version of this medieval tale in a collection of folktales. This is a complex inter-Celtic tale traveling from Ireland to Cornwall and to Brittany and beyond, with magical potions, battles, love and doomed marriages, and two different women named Isolte! A spectacle certainly worthy of opera where such stuff is commonplace, but also worthy of a theatrical production by the Breton language theater troupe Strollad ar Vro Bagan in collaboration with the choral group, Ensemble Choral du Bout du Monde. The texts have been written by Goulc'han Kervella and music composed by Christian Desbordes.

Based on the collaboration of these two artists and their respective theater and choral groups in the past, this is a performance that would be worth a trip to Brittany to see. But if you cannot do that, a CD with 20 selections from the performance will be out this Spring. I would be happy to send a flyer to anyone interested in a few more details.



NEW OFFICERS AND MEMBERS OF THE BOARD OF DIRECTORS FOR THE U.S. ICDBL

The officers and Board of Directors of the U.S. ICDBL serve to guide us in our work and insure that we continue to be as effective as possible. We are unique as an organization that never holds meetings! And, we have felt that the time and expense needed to gather members from Alaska to Florida, Maine to southern California, could be put to better use. So our officers also serve as contact points for all U.S. ICDBL members and as ambassadors for us. I am sure you have noticed that I tend to dominate Bro Nevez (unfortunately) and have served as the main contact and information giver for the U.S. ICDBL, but I can assure you that officers and a Board of Directors have always been working with me to insure that what we do is not just "Lois' idea" and that this organization has a system of "checks and balances."

We have been long overdue to hold an election to allow some of our current Board members to step aside so new ones can take their place. So this winter a call went out for nominations (self-nominations) and in April, Voting Members were sent a ballot to approve the individuals who stepped forward to serve us. As you will see these individuals have an impressive array of experience and knowledge.

Since we do not have many opportunities to meet each other, I felt it would be interesting for all the U.S. ICDBL Members and Bro Nevez subscribers to meet our new set of officers. The following are the short biographical statements that each sent for the ballot.

U.S. ICDBL PRESIDENT

Lenora Timm. (Davis, California). A Founding Member of the U.S. ICDBL in 1981. I first became interested in Breton in the late '60's while living in France for a year and a half. It was during that time that I grew aware of the imperiled position of Breton. I determined then to return later to study the language, both in the sense of doing a linguistic analysis of one of the dialects, and in the sense of learning to speak and read it to some extent. I have been at work, intermittently, on both of these projects. Most of my research has been carried out in and around the town of Carhaix (Finistère), in which one of the four major dialects of Breton—Cornouaillais (Kernev, in Breton)—is spoken. I have developed a goodly number of Breton-speaking contacts in this region, some of whom have become good friends over the years. Based on my research I published a number of articles on the Breton language and its sociolinguistic status in the early 1980s.

In Summer 1979 I took a 3-week course in literary Breton at L'Université d'Été held at Lorient, where I had the opportunity to meet and interact with numerous people committed to the preservation of Breton, some of my many co-students at this course were then, and still are, working for Diwan, which in my view is one of the most promising developments furthering Breton language maintenance to have emerged in decades.

In addition to my Breton pursuits I have several other research interests, including in interest in the Spanish of the Southwest; child language; and language, gender and society.

SECRETARY-TREASURER (and Bro Nevez Editor)

Lois Kuter. (Jenkinton, Pennsylvania). Founding Member of the U.S. ICDBL 1980. My involvement in the Celtic cultures occurred by accident when I took up learning the Scottish Highland bagpipes on a whim as a teen. I studied of Celtic musics as an anthropology major and participant in the newly established ethnomusicology program at Oberlin College (class of 1973, and earned a PhD in Anthropology/ Ethnomusicology from Indiana University in 1981 with a doctoral thesis on Breton music and language as markers of identity in Brittany. I earn my living as Director of the Volunteer Program at the Academy of Natural Sciences in

Philadelphia, but continue to use my expertise on Breton culture to teach classes and give lectures on Breton and Celtic music when I can. During a ten-year period, I produced over 200 radio programs of Breton music for WXPB-FM (based at the University of Pennsylvania Philadelphia). For my work with the U.S. ICDBL I was the first American to be inducted into the Order of the Ermine, in September 1995, by the Cultural Institute of Brittany (Skol Uhel ar Vro). Founded by Breton Duke Jean IV in 1381, this honorary order was re-instituted in the 1970s to recognize exceptional service in support of the Breton culture. And this honor recognizes a life-time commitment to supporting Brittany and its culture.

BOARD OF DIRECTORS

David Brûlé. (Millers Falls, Massachusetts) U.S. ICDBL Member since 1985. I'm Chairman of the Foreign Language Department for the Amherst-Pelham Regional School System and a teacher of French and Spanish. I'm particularly interested in the functional approach to language learning and teaching as it applies to the mainstream languages, and I'm particularly interested in developing functional approaches to learning and teaching Breton and Irish.

I regularly spend 5-6 weeks in the Loudeac-Uzel region of Haute-Bretagne and have developed numerous contacts with Breton language and dance activities in Mur, Kemper, Morlaix, etc. Perhaps these regular trips to Brittany plus my location in the center of a highly culturally and musically active area (Amherst College, University of Massachusetts, Smith College, Hampshire College, Mt. Holyoke) could be of service to the ICDBL.

I have been an active member of the Board of the U.S. ICDBL since 1990 and would like to continue to offer my help.

Richard Herr. (Berkeley, California). U.S. ICDBL Member since 1983. Professor Emeritus, University of California, Berkeley, Department of History, with specialization in the history of France and Spain in the 18th and 19th centuries. I have an ongoing interest in the struggle between centralizing states of Europe and their regions with local languages and cultures. In 1999 my wife Valerie and I made a very rewarding visit to the Skol Diwan Landerne.

Kathi Hochberg. (Harrison, New York). U.S. ICDBL Member since 1992. I have been a French teacher since 1973. I grew up between Westchester County, New York, and the St. Brieuc area of Brittany. I attended college in France. Having family in Brittany, I spend most school vacations there. While I do not speak Breton, I am fluent in French. I am constantly immersed in Breton culture. While on sabbatical in 1992, I pursued studies in the development of the Breton language as well as cultural topics/issues to enhance my teaching and add to my general interest and knowledge of French. In the early to mid '90's I served as Harrison, New York's, ambassadrice to Montgeron, France, as the sister cities liaison.

Due to my involvement in teaching French and my interest and attachment to Breton life and culture, I would like to serve on the Board of Directors of the U.S. ICDBL.

James W. Kerr. (Easton, Maryland) U.S. ICDBL Members since 1983. Family moved (most of it) to Scotland about 1100 A.D. Retired U.S. Regular Army officer, career including three years with French Army in Germany, resulting in many Breton friends and a preoccupation with their language as well as Scottish affairs. Once active as a musician, including some Breton singing, now quieter. Degrees in chemistry, nuclear physics, and public administration (Ph.D.). Have lived in Washington D.C. Florida and Alabama before settling in Maryland. Have been active with fire departments, Explorer Scouts, Chamber of Commerce, theatre, and have represented the Clan Kerr at Scottish Games for a number of years. Have served on the ICDBL Board of Directors (repeat offender) since 1984, and am ready to continue to offer my services.

U.S. ICDBL WEBMASTER

Like the Bro Nevez Editor, the Webmaster is not elected. We have been lucky to have Mary Turner launch and sustain our web site. At her request, we put out a call for help, and Jacky Faucheux answered.

Check out our website for new improvements:

<http://www.breizh.net/icdbl.htm>

Jacky Faucheux. (Chatham, New Jersey). U.S. ICDBL Member since 2000. I hold an M.S. Degree in Electrical and Computer Engineering and have been working for Hewlett-Packard/Agilent Technologies for more than 7 years, both in native France and in the US. I grew up in "La Sarthe" which is one of these "Pays de la Loire" departments at the crossing of Brittany and the Loire valley. Even though I can trace most of my ancestors as being Bretons (either "bas" or "haut"), I grew up in a cultural quasi-emptiness. I suppose that this is one of the reasons for being so strongly attracted to Brittany where my family spent all summers and some other happy times with friends and relatives. I ended up learning Breton and starting my independent life in Brittany, one year in Rennes and three in Brest. I left Brittany for Paris where I met my American wife and we moved to the US 4 ½ years ago. I love this country, even if I deeply miss Brittany. I heard about the ICDBL after ordering some CDs on-line from Ar Bed Keltiek. It turned out that Lois Kuter lives in the same town, in the suburb of Philadelphia, where my wife grew up and where my in-laws still live! I think that it is wonderful that there are so many Americans who care about Brittany's cultural identity and I sincerely hope that I can contribute to make it more visible through our Web Site.

Mary Turner. (Wichita, Kansas). U.S. ICDBL Members since 1997. Mary initiated the U.S. ICDBL website and will remain active in assisting with it's maintenance.



DID YOU KNOW?

Brittany's national anthem is called "Bro Goz Ma Zadoù" ("Old Country of my Fathers") and was inspired by the Welsh national anthem "Hen Wlad Fy Nhadau" composed by James James. The Breton anthem was composed in 1897 by Taldir Jaffrennou.

For the words (and a listen) as well as a mass of basic information about Brittany's history and culture (some in English), explore the BUAN website: www.chez.com/buan1/

NEW PUBLICATIONS IN THE BRETON LANGUAGE

Brief descriptions for the following books published late 2001 and early 2002 are drawn from reviews and listings in Ar Men (127, mars/avril 2002), and Bretagne des Livres (60/61, nov. 2001 – fevr. 2002), and the Mouladurioù Hor Yezh publication listings sheet from February 2002.

Herve Abalain. Dictons, maximes et proverbes bretons. Glisserot. 128 pp. ISBN 2-87747-598-0. Sayings and proverbs from the Breton heritage on all aspects of life.

An Here. Ar c'hoadegi tonn / Les Forêts tropicales; An dezershioù / Les déserts; Ar meurvorioù / Les océans. An Here. 32 page booklets in Breton about tropical rain forests, deserts, and oceans for middle school students.

Yeun ar Gow. Skridoù, Eñvorennoù, barzhonegoù, Yeun ar Gow. Hor Yezh. 166 pp. A collection of memoirs and poems by this important Breton language author who died in 1966.

Yeun ar Gow. Ar gêr villiget. Mouladurioù Hor Yezh. 237 pp. ISBN 2-86863-127-4. Based on the legend of the sunken city of Ys, this novel, "The Cursed City", is set in early Brittany when Bretons were migrating from the British Isles and Christianity was beginning to spread.

Yeun ar Gow. Geriaoueg ha notennoù yezh. Hor Yezh. 152 pp. Notes on the Breton language forming a sort of glossary of words and expressions collected by the author in conversation or in reading.

Thierry Chatel. Buhez Kevrinuz Yann ar Fusteg. Penaos e teuas eur Breizad da veza kelt. Emgleo Breiz. 224 pp. ISBN 2-911210-23-9. Exploration of the writings of Yann Le Fustec, one of the creators of the Gorsedd of Bards in Brittany (1901) and the first Grand Druid.

Emile Ernault. Articles de linguistique bretonne, parus dans la revue Zeitschrift für Celtische Philologie (1897-1901). Edited and indexed by Gwennole Le Menn. Skol. 208 pp. ISBN 2-911647-20-3.

Reedition of a work by one of Brittany's most important linguists. The addition of a Breton, Welsh, and Irish index helps researchers navigate the texts.

Frank Guillaume. Vers le phare, mont d'an tour-tan. Terre de Brume.

A bilingual book (with a Breton translation of the original French by Per ar Bihan) about working in lighthouses.

Yann-Fañch Jacq. Da fall ha da vilen. Keit Vimp Beo. 218 pp. ISBN 2-86824-042-09. A suspenseful novel and murder mystery.

Tugdual Kalvez. Rédigez avec facilité vos chèques et adresses en breton. Coop Breizh. 96 pp. ISBN 2-843460-49-2.

A booklet to guide you in making out a check and addressing letters in Breton. Includes a complete bilingual list of Breton towns and cities.

Patrick Le Besco. Trojedi Santez Julit ha Sant Sir he mab. Ar Skol Vrezonég. 250 pp. ISBN 2-906373-97-4.

Edition of a religious theater piece on Saint Juliet and her son Saint Cyr written in the 17th century on the basis of earlier texts. This edition includes a study of the language and analysis of the text.

Jean-Luc Le Cam. Hélias et les siens – Helias hag e dud. Centre de Recherche Bretonne et Celtique, Brest. 260 pp. ISBN 2-901737-51-18. An overview of the collection of extensive writings of Per Jakez Helias is offered.

Gwennole Le Menn. Bibliothèque bretonne – Vol. 11. Skol. 208 pp. ISBN 2-911647-19-X. Breton words from the Catholican (a Breton-Latin-French dictionary printed in 1499) which gives them in modern Breton, Middle Breton, the French translation of the period, and sometimes a modern French translation or note.

Mikael Madeg. Leor Lesanoioù Kerne: Bro Rouzig. Ar Skol Vrezonég. 268 pp. ISBN 2-9066373-93-1.

Study of 550 Breton place names from the Bro Rouzig region of Brittany. This is one of a number of studies by Madeg of different areas of northwestern Brittany.

Jean-Claude Miossec. O. Wilde, E. A. Poe, Ar Brinsez a oa uhel an avel ganti. Emgleo Breiz. 208 pp. ISBN 2-911210-26-3. Translations of short stories by Oscar Wilde and Edgar Allen Poe originally done for the review Brud Nevez.

Jean-Claude Miossec. Eur micherour nevez. Brud Nevez. No. 229. Sept-oct. 201. 103 pp. ISSN 0339-7014. A collection of short stories on Breton legends and on the author's experiences in working at the Port of Brest.

Nuala Ni Dhomhnaill. Ar gwele seiz / Leabha Shioda. Dastumad Skrid. 157 pp. ISBN 2-86863-125-8. A bilingual edition (Breton and Irish Gaelic) of poetry by Nuala Ni Dhomhnaill translated by several Breton poets into Breton.

Yann-Ber Piriou. Kestell traezh evit kezeg ar mor. Skrid ha son. Embanadurioù Skol Vreiz. 168 pp. This book of poetry by Yann-Ber Piriou comes with a CD so you can hear him recite the poems to the piano music of Didier Squiban.



On the Subject of Breton Language Books: TES

While I have not systematically included new Breton language books for children and young people in the notes included in issues of Bro Nevez in the past, this does not mean that new books are not being produced. One very important publisher for books for schools especially is Ti-Embann ar Skolioù Brezhoneg (better known as TES).

In looking at the Links section on the U.S. ICDBL web site, I found their site listed -- www.ac-rennes.fr/tes/ -- and I pulled the following information out. The site is tri-lingual: Breton, French and English, so have a look at it. The site presents over 50 Breton language books, CDs and cassettes, wall maps and posters and "speech synthesis" projects to provide oral dictionaries and dictation exercises via CD-ROM.

The need for teaching material in the Breton language

Man needs more than ever to look to his identity in order to build for the future ; and the heart of that identity is his language.

There is certainly a renewal of interest in the teaching of Breton in Brittany. In the last few years the number of pupils learning Breton in schools has jumped from 8,000 to 22,000. This upsurge in the teaching of Breton has, however, led to problems with teaching materials.

There was no lack of manuscripts but, a lack of resources and a solid structure in manpower and materials meant that Breton language teaching material had, up until now, experienced difficulties in being expressed with the same product quality as that of publications in other languages.

To respond to that demand, TES was set up in 1993 within the auspices of the CRDP (Regional centre for pedagogic documentation) by the Rennes Academy Rectorat and the Regional council of Brittany.

The state government made available the personnel;

The Regional council of Brittany provided grants for the running costs;

The CRDP of Brittany and its establishment in the Côtes d'Armor, the departmental centre for pedagogic documentation (CDDP), furnish their abilities and logistics in terms of administrative and financial structures.

Objectives

The objectives of TES are to contribute to the development of teaching materials in the Breton language for both primary and secondary schools by the preparation, publication and distribution of documentation in various forms.

TES really is, as its name indicates, a multimedia centre. Apart from books, it produces audio and video cassettes, compact disks and CD-ROMs etc. It also aspires to become a documentation centre.

NAACLT Announces

A New Prize for a Celtic Language Children's Book

The Clann Lir Book Prize

[Editor's Note: The following information is from the NAACLT website: www.naaclt.org. I realize that it is too late for anyone interested in this year's competition for this newly established prize for children's literature in Celtic languages. BUT, now you will be ready for next spring since this is destined to be an annual award. And this is a great opportunity to present this association for Celtic language teachers which has been doing some impressive work in North America]

Evit gouzoud hiroc'h diwar benn an traoù-se e brezhoneg , skrivit mar plij da'n Ao. Paul W Birt
(pwbirt@uottawa.ca)

The North American Association for Celtic Language Teachers (NAACLT) is pleased to announce the establishment of the **Clann Lir** book prize, an annual prize for a children's book in any of the Celtic languages. We hope this award will help publicize books in the Celtic languages among the growing communities of their learners and speakers in North America. The award is named after the story, **Clann Lir**, about four children transformed into swans and sentenced to spend 900 years on the water, including 300 years on the Atlantic Ocean. The name symbolizes our trans-Atlantic Celtic connections and pays homage to an ancient sea-god Mannanan Beg Mac y Leirr, or, in Welsh, Manawyddan Fab Llwr. It also evokes the notion of children (clann) reading, through the name of their father, Lir, a near homonym for the various Celtic words for book (llyfr, lioar, levr, lyver, and leabhar), as well as French "livre" and "lire" (to read).

The winner [for 2002] will be decided at our upcoming conference, May 23- 25.

About NAACLT . . .

NAACLT was established in 1994 and is a non-profit professional organization. Its membership consists primarily of university faculty in Celtic or related fields and also includes Celtic language teachers from community groups and Celtic language specialists in various fields. Among the universities and academic institutions and organizations represented by its current members and affiliates are:

- | | | |
|---------------------------------------|---------------------------------------------|---------------------------------------|
| • Áras Mháirtín Uí Chadhain | • Ball State University | • City College of New York |
| • Comhar na Múinteoirí Éireann | • Cornell University | • (CUNY-Lehman College) |
| • Indiana University | • Institiúid Teangeolaíochta Éireann | • Glendale Community College |
| • Nassau Community College (New York) | • Institute of Technology (Tralee), | • Memorial University of Newfoundland |
| • St. Francis Xavier University | • Oideas Gael | • Old Dominion University |
| • University College-Cork | • St. Peter's College (New Jersey) | • Trinity College Dublin |
| • University of Hong Kong | • University of Illinois (Urbana-Champaign) | • University of Limerick |
| • University of Minnesota | • University of Ottawa | • University of Pennsylvania |
| • University of Ulster | • University of Wales | • University of Wisconsin |

The Details . . .

Please note the following:

A. Recognition: The winning book will be recognized in four ways 1) gold stickers, inspired by the Caldecott and Newbery prizes and the Aesop Prize of the American Folklore Society, 2) placement on the NAACLT website, with link to publisher if desired, 3) a review in our refereed Journal of Celtic Language Learning, and 4) mention, together with all submitted titles, in our newsletter. We will also encourage our members to spread information about the winner to other Celtic organizations they belong to, such as An Comunn Gàidhealach, Cymdeithas Madog, Daltaí na Gaeilge, the International Committee for the Defense of the Breton Language, the North American Manx Association, and Penkernewek.

The winner will be notified by email, whenever possible, or by fax or regular mail. At our planned quinquennial meetings in Europe (2000, 2005, etc.), it may be possible for us to plan special presentations to publishers but that will be determined as part of that year's conference plans.

B. Deadlines: The book must be received by May 24, 2002 and should be sent to: Catriona NicIomhar Parsons, Attn: Children's Book Prize, Celtic Studies, St. Francis Xavier University, Antigonish, Nova Scotia, Canada B2G 2W5. A notice should also be sent to the Chairman of the Children's Book Prize Committee by May 20, 2002, saying that the book is en route and stating the title, author, age group, ISBN, year, and language (on or before May 18 send to: president@naaclt.org and after May 18 send to: past-president@naaclt.org or fax 902-867-5395). General brochures from your company will also be welcome for our literature table and should also be sent to Catriona Parsons at the address above.

C. Eligibility: The languages eligible are Breton, Cornish, Irish, Manx, Scottish Gaelic and Welsh. The following apply:

1. Category: picture books and fiction or non-fiction for younger children (under 9 years old)
2. Year of publication: for the first year of the prize (2002), publications from 2000 or 2001 are eligible. In subsequent years, the book should be published in the year before the spring conference.
3. Number of entries: a total of one entry per publisher including all its imprints and divisions.
4. Emphasis: original works in the Celtic languages.
5. Translations:
 - a. translation from one Celtic language to another are eligible.
 - b. translations from a non-Celtic language are not eligible.
6. Bilingual books: these are eligible if both versions are appearing for the first time in one volume and the non-Celtic version has not appeared separately. The intention should be to create a bilingual book, not re-market an existing book.
7. Self-published books: these are eligible provided they are professionally produced and in suitable format for eventual library use (i.e. not stapled or photocopied).
8. Children's textbooks, picture books with no text, and materials only in electronic, digital, or tape format: these are not eligible.
9. Eligibility of participants: Books written, illustrated, edited, or in any way produced by members of the NAACLT Board or its Celtic Children's Book Prize Committee are not eligible for submission until that member is no longer on the Board or the Committee. Books by the regular membership are eligible; participants in the competition do not need to be and are not expected to be NAACLT members. Members who are employed by participating publishing houses or their affiliates and creators of self-published entries may not serve on the Children's Book Prize Committee.
10. Location and Citizenship: There are no restrictions as to the location of the publisher or the citizenship of the author and illustrator.

D. Criteria for Evaluation

1. Language usage
2. Attractiveness
3. Suitability to the age group targeted and to modern children
4. Usefulness to potential readers, teachers, speakers, or students of Celtic languages in North America, both adults and children
5. Celtic content such as characters or setting may be a plus but is not a requirement.
6. Books may be intended for native speakers or for learners but should be clearly written.
7. Biographical information about the author and illustrator would be welcomed but is not required.

E. Dispersal of the Books: After the selection, the books will be donated to appropriate libraries or, occasionally, museums or culture or arts organizations which will also make them available to the public. NAACLT will request that the recipient library will thank the publisher and provide a bookplate recognizing the donation. NAACLT reserves the right not to donate a book it considers inappropriate. NAACLT will pay the costs of shipping the books to libraries. We will encourage the libraries to display the books at appropriate seasonal events, such as St. Patrick's Day or St. David's Day, or when local heritage festivals occur.

F. Conditions

1. Shipping: Books are sent at the publisher's expense and are not returnable. Air mail is recommended for the 2002 conference. Any books received after the deadline will be held for next year's competition, if possible, and will serve as the following year's entry.
2. Safety of books: NAACLT will take all reasonable precautions to safeguard the books while at the conference but cannot be accountable for unforeseen circumstances.
3. Winning publisher's responsibility: The winning publisher will mention this award in further publicity for the book, as it would other prizes. Enough stickers will be sent for the current print run of the book. Whenever feasible, such as when the book is reprinted, the publisher will include reference to the award and the publisher may photographically reproduce the award on the front or back cover of a reprinted edition. If the publisher mentions the prize on its website, a link to NAACLT's website will be established.
4. Use of stickers: The NAACLT prize stickers shall not be used for any purpose other than that specified above.
5. Language of administration of prize: The activities of the Children's Book Prize Committee will primarily be conducted through English to expedite communication, with French used at its discretion. Bilingual responses from publishers are welcomed but must include either English or French.
6. NAACLT's non-profit status: NAACLT is a non-profit organization and will not benefit financially from the awarding of this prize. Its activities are all conducted on a volunteer basis.

Thank you for your interest in our endeavor!

Roslyn Blyn-LaDrew, Ph.D.
President, North American Association for Celtic Language Teachers
Chairman, NAACLT Celtic Children's Book Prize Committee
Lecturer, Irish Gaelic, University of Pennsylvania
president@naaclt.org

THE EUROPEAN BUREAU FOR LESSER USED LANGUAGES

The following Presentation was taken from the web site of the European Bureau for Lesser Used Languages: www.eblul.org

This organization is a source of excellent information on the "smaller" languages of Europe and they publish a very good newsletter (Contact) which is now available on-line. The spelling is that of the web site text.

The European Bureau for Lesser Used Languages

Role:

- to promote active EU policy-making in favour of regional or minority languages and to defend the linguistic rights of the speakers of those languages
- to safeguard the languages of more than 40 million minority language speakers living in EU Member States
- to represent regional or minority languages in dealings with EU institutions and other international organisations
- to coordinate the range of activities of specialised institutions and/or associations actively involved in language promotion, as well as to coordinate the range of activities of its Member State Committees
- to keep language communities informed about European policy developments concerning minority languages and about language-related programmes
- to maintain a permanent communication between communities and to facilitate contacts and exchanges between them
- to organise cultural events and conferences in Brussels or in those Member States in which regional or minority languages are spoken
- to identify legal and political instruments in favour of the promotion of lesser used languages (see below : regional or minority languages) of the Union's Member States

Structure: EBLUL is an independent NGO. It does not take into account such notions as race, social class, religion or political and ideological affiliation. Our association consists of Member State Committees (MSCs) in the EU's Member States - apart from Portugal and Greece - that work together promoting minority or regional languages and cultures. Each MSC consists of two natives of the country in question. The array of tasks to be performed by each MSC is defined by the Board of Directors, consisting of the President and 5 directors.

Funding: EBLUL is an international association legally established under Belgian and Irish law. Its projects receive funds mainly from the European Commission (EC) dealing with educational and cultural matters. The bureau also receives financial support from both the Irish and Luxemburgish governments, from the government of the Frisian province of the Netherlands, as well as the French and German communities of Belgium.

Status: EBLUL is an independent organisation cooperating with the EC. However, with regard to matters specifically linked to the European Charter for Regional or Minority Languages, it cooperates with the Council of Europe. EBLUL has an observer status with the Council of Europe, UNESCO and the UN.

Main activities:

EBLUL's range of activities is rapidly and constantly developing. Our main large-scale projects are:

- running a specialised information centre, which hosts thematic information sessions open for the public on a regular basis.
- running a press agency with the aim to provide quality information on issues of interest to regional and/or minority language communities
- publishing books, brochures and various documents on the EU's regional or minority languages
- co-ordinating study visits for representatives of regional or minority language communities
- providing free information on linguistic situations as well as assisting our communities in the following items :
- research for funding possibilities
- technical support in the preparation and presentation of the applications
- establishing contacts for possible partners in different pan-European projects

New Music from Brittany

CD Reviews by Lois Kuter

Dastum 44. Saint-Nazaire en Chansons. Dastum - Tradition vivante de Bretagne 16. 2001. 75 minutes. 108 p. booklet.

This CD and its rich documentation is the fruit of a collaboration of many people—musicians and collectors of the Dastum branch based in Nantes (Dastum 44), as well as scholars and historians of the Loire-Atlantique region, and people of the city of St. Nazaire who are active participants in an ongoing musical tradition.

From some fifty songs collected in a call to the public for their input, 28 (including five short children's songs) were chosen for this CD to evoke the history and life of St. Nazaire. With a population of some 70,000 St. Nazaire is located on the north shore of the Loire River where it meets the Atlantic Ocean. It wasn't until the 19th century that this city grew from a small village to become a major trans-Atlantic port and center for ship building. During World War II the city was occupied by German and became a submarine base. 80% of the city was destroyed by English and American bombing in 1942-43. The "Pocket of Nantes" occupied by Germans was finally liberated in May 1945—well after most other regions of France. The city was rebuilt after the war and remains a center for ship building and commerce, linked to the unique rural salt marshes of the "Brière."

The songs on this CD evoke this history from the early 1800s to the present day. Themes include the launching of great ships built in St. Nazaire like the "France" in 1960 (followed over 40 years later by the Queen Mary II). Other topics include port workers' strikes and union hymns, hardships of German occupation during WWII, not so positive views of French Prime Ministers and Presidents (Giscard d'Estaing to Charles de Gaulle), peasants from the marshlands who transform into factory workers by day, the tribulations of sailors, shipwrecks, murders, and declarations of love—sometimes on the satirical side—for this city.

The music is as varied as the stories told in the songs, and in many cases texts have been set to popular melodies of their day. One finds traditional a capella ballads, choral performances, street cries of merchants pitching their wares, children playing, and the popular sound of various periods of musical life in a big city. While strong young voices are recreating songs that their parents or grand parents may have originally sung, the sound is spontaneous and sincere. The singers are native to St. Nazaire and the surrounding area and the songs are part of their personal heritage. In the one instrumental piece on the CD you find the Bagad de St. Nazaire - the hometown band!

As is always the case for CDs produced by Dastum, the notes are thorough and interesting. Each song is put into historical context and full texts are provided. Several dozen photographs add some nice visual documentation. In the 108 page booklet you also learn a little about each performer and about Dastum 44. And with this CD, Dastum 44 has done what all the Dastum branches do best—get people to take charge of their heritage through projects to document the past but also perform songs and music that are key parts of a contemporary identity. This CD is not the end of a project but the result of ongoing collaboration between musicians and communities holding precious memories.

With a CD also focused on Nantes (in 1997), Dastum 44 continues to break new ground in documenting the rich culture and social history of large urban communities—often mistakenly thought to be sterile of musical tradition.

For more information about the very active role Dastum and all its branches are playing, visit the web site www.dastum.com. For more information about the work of Dastum 44 and traditions of the Loire-Atlantique region of Brittany contact them:

Dastum 44, 69 rue de Bel Air, 44000 Nantes
dastum44@dastum.asso.fr

Arz Nevez. Kerjadenn. Pluriel/Molène Musiques
GRI 19 155-2. 2002. 49'35.

This is the second CD from the “string quartet” called Arz Nevez, and it has a much less “classical” feel than the first 2000 release Pevar en Avel (see Bro Nevez 75, August 2000 for a review). Created in 1997 and “directed” by composer and arranger Yves Ribis, this ensemble still has at its heart the strings—violins, a viola and cello—although the lineup of players has shifted a bit from their first CD. In several selections on this new CD you find song, guitar, accordion, sax, mandolin and percussion in the mix, including three musicians from Scotland: singer Annie Grace and fiddler Gavin Marwick (both of the group Iron Horse), and guitarist Ross Kennedy.

There is an inter-Celtic element in the inclusion of melodies and spunky jigs and reels from Ireland and Scotland, but the bulk of the selections on the CD are Breton—arrangements of traditional melodies and dances, as well as newly composed themes. Particularly lovely is the well known hymn “Jezus Krouedur” sung by Sophie Le Hunsec, Véronique Bourjot and Annie Grace—the one selection of the CD with vocals.

While there is a bit less of a classical feel here than found on the first CD where the quartet was basically “solo”, there’s still a very unique “string quartet” quality in the finely crafted interplay of instruments and precision in performance. But, while “precision” is a word that comes to mind in describing the performances, these are not cold mechanical renderings of tightly controlled musical scores. There is a feeling of spontaneity and freeness in the complex interplay of instruments.

As was the case for the first production, the CD jacket is a very classy cardboard fold-out with artistic color photographs of violins, viola and cello (and guitar), as well as of Yves Ribis and the musicians of Arz Nevez. While this is not entirely clear or highlighted on the CD jacket, the quartet seems to be composed of Maud Caron (cello), Roseline Macario (viola), Anne Andlaouer and Youenn Lorec (violins). While the contribution of all the musicians is important in these performances, I think these four deserve a little more highlighting. Notes are tri-lingual (French-

Breton-English) and a brief but adequate introduction is given for each selection.

This is a CD that gets better with a second and third listen as you have the chance to pay attention to and appreciate all the finer details. And there are a lot of layers to this rich arrangement of strings.

For more information about Arz Nevez, look for their web site: www.arznevez.com.



Violaine Mayor. Stujenn Haleg / Willow Shoot.
Hent Telenn Breizh/Vocation Records VOC 039.
2001. 55'33.

As described beautifully in the trilingual notes to this CD (Breton-French-English), the wire-strung harp was played in Ireland and Scotland for over 800 years from at least the 11th century until the 18th century. In Brittany, the history is not so well documented but references to harps indicate that this instrument must have been there as well. This early Celtic harp is strung with bronze and played with fingernails instead of fleshy finger tips, giving it a rich resonating sound—one might almost say “muddy” if you didn’t like the drone-like effect of all the sounds that continue to float in the air after they are struck and not damped by the harpist. This harp and the technique of playing it have been studied by a number of musicians and in Brittany the group called Hent Telenn Breizh has as its stated purpose “the rediscovery of the ancient wire-strung Celtic harp and its (re)integration into Breton music.”

Violaine Mayor is at the heart of this organization and a master of the wire-strung harp. On this CD she shows that this instrument is suited to Breton music in four selections: a gavotte suite, an an dro leading into the ballad from Upper Brittany “La jeune fille damnée”, two cantiques for Our Lady of Relec in Plouneour-Menez, and a suite for the dans plinn (my favorite of the Breton repertoire). While Violaine Mayor is well versed in Breton traditions, she has also studied Irish and Scottish music. Two Irish pieces are included: a delightfully light waltz called “Mrs Crotty’s Waltz” and a Turlough O’Carolan piece, “Planxty Kelly.” But it is the

Scottish tradition that gets the most attention on this CD, and there are some gems here with several powerful laments dating back to the 17th century and a waulking (fulling) song which could have an even earlier origin, sung in a slower style (in Scottish Gaelic). Most unusual is a 14-minute piobaireachd, "Lament for Mary MacLeod," composed in 1705 by Patrick Og MacCrimmon. While one thinks of bagpipes for these long theme-and-variation pieces, and it was from a piper—Erik Freyssinet—that Violaine Mayor learned this piobaireach, this is a style that lends itself well to wire-strung harp.

The notes to this CD give a very good presentation of the history of the Celtic harp, its tuning and particular technique. Each CD selection is annotated in both French and English, and these short paragraphs are remarkably rich in detail about the history and stories behind these compositions. Notes also include a short introduction to Violaine Mayor and some basic information about Hent Telenn Breizh.

While harp is not my favorite instrument, the sound of the wire-strung harp is engaging, and Violaine Mayor's interpretation of traditional Breton, Scottish and Irish melodies is both beautiful and interesting.



Jakeza Le Lay and Violaine Mayor. *Bretagne est Poésie*. Hent Telenn Breizh/Vocation Records. VOC 044. 2002. 49'55.

This CD is a collaboration between singer Jakeza Le Lay and Violaine Mayor who accompanies the recitation and singing of thirteen Breton language texts with wire-strung Celtic harp. While some of the melodies are from the Breton tradition, most of the music is composed by Jakeza Le Lay in a style which has a somewhat traditional feel to it. With the exception of the traditional gwerz (ballad), "Skolvan," which closes the CD, the texts presented on the CD were not composed as songs, but as poetry to be read, or perhaps recited. Jakeza Le Lay does a remarkable job in setting them to music which brings the texts to life, and arrangements by Violaine Mayor further enhance the emotion.

The texts are themselves powerful works by some of Brittany's best contemporary Breton-language poets. There are three by Anjela Duval (1905-1981)—"Ar yezh a garan" (The language I love), "Eur marzhus" (marvelous hour), and "Froudennoù" (Fancies)—which capture this peasant-poetess' love of nature. A poem by Per Denez—"Kenavo ar c'hentan er jaoioù" (Farewell to the first love)—speaks of a romantic encounter on a beach. Two texts by Roparz Hemon (1900-1978)—"Kasaenn" (The sending) and "Ar Melezour" (The mirror)—speak to life's challenges and changes. Like Hemon, Frañsez Vallée (1860-1949) is better known for his scholarly work as a linguist, but he too was a poet and this collection includes his poem "Buhezegezh an traoù" (The inner life of things). A poem by dramatist Tangi Malmanche (1875-1953) is also included: "Gwerz Nedeleg" (Christmas ballad). Per Jakez Hélias (1914-1995) is represented with a poem about love, "Ar men du" (the black stone). A text by Naig Rozmor—"Daouarn va zad" (My father's hands)—speaks of the gentleness of callused hands of a farmer. There is one French-language text by Xavier Grall (1930-1981)—a passage from his book "L'inconnu me devore" (The unknown consumes me), a work published after his death in 1984.

The 18-page CD notes present each text briefly in French and English and gives each Breton text with a French translation. Both artists are also briefly presented.

Jakeza Le Lay has a warm and powerful voice and she sings these texts with emotion and the simplicity or drama appropriate to each theme. The harp arrangements by Violaine Mayor (and one solo composition "Evit ma mignon") add another layer of passion to the performances. The music composed by Le Lay is diverse and allows the words to flow and be heard. While the tone of the music is very modern—as are the texts—Jakeza Le Lay is presented in the CD notes as a traditional singer who grew up with kan ha diskan and the gwerz around her. And this is well testified in her singing of the long ballad "Skolvan" (almost 10 minutes). This is a classic in the Breton tradition, and I have only heard it performed by two of the best known traditional singers of Brittany, Erik Marchand and Yann Fañch Kemener (besides the famous 1959 recording of Mme Bertrand which

has been the inspiration for these singers). Jakeza Le Lay does a marvelous performance of this very dramatic ballad which is probably one of Brittany's oldest—very similar to the Welsh poem "Iscolan" which is attributed to the 6th century bard Myrddn. Violaine Mayor's accompaniment for this song is also strong and their performance gives a powerful closing to this CD.

While the cover photo and jacket design of this CD would not have enticed me to pick it off of a music store shelf, I would have missed out on some very compelling and beautiful performances. I highly recommend this recording which honors both early and modern Breton language poetry.

80

HENT TELENN BREIZH

Summer Class for Wire-Strung Harp
July 1-6, 2002 in Plouneour-Menez, Brittany

This annual session features classes by Violaine Mayor and Freya Jansen with a focus on ancient harp playing techniques for metal-strung Celtic harps.

Other events include a workshop by Roland Brou on songs for dance from Upper Brittany, and a workshop by Serge Maubian on Breton-language song from Lower Brittany. There will be a lecture on the resurgence of the Gaelic harp, as an open stage for harpists, concerts and a fest noz.

I would be happy to send more detailed information to anyone interested (in English) or you can consult the web site:
perso.wanadoo.fr/hent.telenn.breizh

80

MORE NEW MUSIC FROM BRITTANY - HEARD OF BUT NOT HEARD

The following notes are pulled from reviews found in Musique Bretonne 171 (mars/avril 2002) and Ar Men 127 (mars/avril 2002). This is just a sample of some of the new CDs that have been released in Brittany in recent months.

Bagadoù 2001 - Concourse de Lorient 2001.
Bodadeg ar Sonerion. 3 CD set.

For those who cannot get enough of the bagad, here is a 3 CD set of performances from Brittany's championship. This is as good as it gets.

Dastum. Pa vez gwelet Bro-Dreger o tañsal!
Tradition vivante de Bretagne 15. DAS 140. 2001. This is another CD in a great series of well researched and beautifully documented productions by Dastum. This one focuses on dances from the Treger region, interpreted by traditional singers and musicians (fiddle, bombarde/biniou, accordion) as well as by less traditional ensembles with a classical or jazzier style.

Joseph-Guy Ropartz. Le pays. Timpani 2C2065. This is a recording of a "lyrical drama" in three acts based on books written by Charles Le Goffic about Breton life in the 19th century. First performed in 1912, this work has been brought back to life with a performance by singers Mireille Delunsch, Gilles Ragon and Oliver Lalouette with the Luxembourg Philharmonic Orchestra.

Thalweg. Berbèro-Celtic. TWG 2001. Coop Breizh DB12. This is a group with flutes, bombardes, guitar, percussion, and vocals with a Berber (North African) flavor. The reviewer felt the arrangements of Berber pieces were stronger than the standard Irish tunes (Morrison's Jig, King of the Fairies ...) popularized in Brittany by Alan Stivell many years ago.

Tamm ha Tamm. Sur la route des Indes. CD Breizh. 2001. This is another "metissage" of world cultures—this time Brittany meeting India and Reunion Island. Instruments include hurdy-gurdy, sitar, flute, sax, tablas, and other percussions ... an intriguing mix.

Kej - Jean-Luc Thomas, Pierrick Tardivel & Philippe Gloaguen. An Naer 502. This is a trio of flute, guitar and bass fiddle which explores Breton melodies with a free jazz feel.

The U.S. ICDBL at the POTOMAC CELTIC FESTIVAL

June 8 & 9 2002 – Leesburg, Virginia

Each year members of the U.S. ICDBL in the Mid-Atlantic region have set up an information tent for the ICDBL with flyers and posters about the Breton language and culture and a display of books and publications from Brittany. And we have been strong advocates for the “lesser known” Celts to a public who often know only of Ireland and Scotland. But, each year, we find that thanks to the effort of the Potomac Festival organizers, more and more visitors are well aware of the languages and cultures of Brittany, Wales, Cornwall, the Isle of Man and Galicia and Asturias.

This is a festival that has from the start worked hard to include representation in music and arts from all the Celtic countries. As described on the website www.PotomacCelticFest.org, here are the features of this festival:

Celebrate the Celtic cultures of Cornwall, Ireland, Scotland, Wales, the Isle of Man, Galicia, Asturias, Brittany (France), and the biggest Celtic country in the world - America - during our ninth annual Potomac Celtic Festival, June 8th (10am to 7pm) & 9th (10am to 6pm). The 1200 acres of Morven Park's International Equestrian Center serve as a spacious site for a weekend unlike any other, featuring:

- *continuous live ethnic music and dance on eight stages*
- *Juried craft market with 50 exhibitors of the highest quality Celtic art and crafts.*
- *Reenactment of Celtic history from the 1st Century B.C. through the 20th Century*
- *Celtic import and speciality vendors*
- *Scottish games*
- *Pipe Bands from several Celtic lands*
- *Drama, Poetry & Storytellers*
- *Authentic Celtic foods*
- *Celtic import & Specialty Vendors*
- *Demonstrations of weaving, blacksmithing, waulking, wood carving, metal smithing ...*
- *Celtic clans and societies help trace family roots*
- *Experts teach workshops on Celtic languages, storytelling styles, knotwork and more!*
- *A Celtic session each afternoon*
- *Pub Tent*
- *A Night Festival on site Saturday evening*

Music is of course the big draw for the festival and headliners for the 2002 festival include the Battlefield Band, Andy M. Stewart, Gerry O'Beirne, Heather Heywood, the Tradition Bearers, Sian Phillips with Danny Kilbride, Iona, Charlie Zahm, Téada, Brenga Astur, and Anduriña (the Galician pipers and dance group hailing from Newark, NJ, which is always a crowd-pleaser). But that's not all.

Brittany will have two representatives: singer Nolwenn Monjarret and the group Tornaod.

Nolwenn Monjarret has been at the festival several times and performs Breton language (and French language) songs from the Breton tradition. And she has also led very spirited dance workshops (just try dancing the plinn in 99 degree weather at the end of a long day in the sun!). Her lovely low voice, considerable charm, and knowledge of Breton tradition make her performances memorable.

Tornaod is a name brand new to me, but if you look at their excellent web site (in English and French) you will find a great introduction to this band which promises an electrical charge and some interesting international influences to their interpretation of Breton music. They are described on the Potomac Celtic Festival website as follows: *The members of Tornaod, which means "cliff" in Breton, came together in Paris in 1996. Tomaz Boucherifi-Kadiou (vocals, guitar, harp, whistle and bombarde), Tony Beaufils (banjo, acoustic and electric guitars), Stephen Clark Swartz (back-up vocals and percussion), Dimitri Halby (flute and whistle), Philippe Escrivant (fiddle), Julien Flous (bass guitar), and John Lang (bodhrán, back-up vocals, whistles and uilleann pipes) have dedicated themselves to perpetuating the traditional music of Brittany, Ireland and Scotland, while adding a fresh, contemporary spin with original compositions. Their appearance at the Potomac Celtic Festival will be Tornaod's debut in the Washington, D.C. area. For more information, visit the band's website at www.tornaod.com.*

While not from Brittany, those of us at the festival last year did quite a bit of dancing to the Asturian band Brenga Astur who include a number of Breton tunes in their repertoire. They're back this year to perform and they will also set up an information tent. By their request, their tent will be next to the U.S. ICDBL tent this year. As described on the Potomac Celtic Festival web site here's what that band is all about: *Brenga Astur means "the soul of Asturias", which aptly describes this group of young musicians from Asturias, the wild, mountainous stronghold of the ancient Celts in Northern Spain. This 9 piece, high energy band brings their driving style to the traditional Celtic music of their homeland and often includes tunes from Brittany, Scotland, and Ireland. Formed in Madrid in 1994, Brenga Astur is actively involved in the presentation and preservation of Celtic music and Asturian culture, performing "teaching concerts" at high schools and cultural centers, sponsored by the AMC, an arts program in Asturias. Driven by gaita (Asturian bagpipes), electric bass and a full drum kit, Brenga Astur's exciting folk rock fusion appeals to young and old alike. Brenga Astur's lineup is varied and dynamic: Fernando Montes (gaita), Miguel Ximénez (guitar), Marta Arbas (vocals & percussion), Xavi González (accordion), Xuan "Lluis" Barbolla (bass guitar), Jorge Mochales (flutes & whistles), Fernando "Pindy" Díaz (gaita), Tito Ruano (drums) and Jorge Mendez (guitar). Back by popular demand, Brenga Astur thrilled audiences around New England last summer during their 1st US tour, and will vibrantly broaden Celtic horizons at the Potomac Celtic Festival.*

While the line-up of headliner musicians looks very good, don't forget the non-headliners performing throughout the day who offer excellent music and a more intimate scene. Among these will be U.S. ICDBL member John Trexler and Virginia Turnage who perform as "The Dronemaster & the Dancer". Using bombarde and binioù, clarinet and hurdy-gurdy, John does an excellent job of presenting Breton music, but also plays a variety of other instruments (whistle, flute, Galician gaita ...) to present the traditions of other Celtic countries. Virginia demonstrates dances – and for the Breton dances, it's always good to have a few others join in.

So there are some excellent reasons to come to this festival, and as always, the U.S. ICDBL tent would love to have some help. If you come to the festival, please stop by and say hello to us.

For information about tickets and other details contact:

Barnaby Council for Celtic Studies
P.O. Box 11160
Burke, VA 22009-1160
1-800-752-6118
www.PotomacCelticFest.org

Travelers in Brittany (nearly) 100 Years Ago

From: **Rambles in Brittany**, by Francis Miltoun (Boston: L.C. Page & Company, 1906)

Since I have included a review of a CD and research project by Dastum 44 in this issue of Bro Nevez on the city of St. Nazaire, it seemed fitting to focus on this region of Brittany in an excerpt from a travel account done in 1905. British and American travel writers of the past century are not always entirely accurate, and certainly not objective, in their accounts of Breton life and countryside, but this account will definitely be of interest to those who know the region described.

From Part II, Chapter II: Nantes to Vannes

The environs of Nantes are wonderfully picturesque for the artist, but offer little for the amusement of the 125,000 inhabitants of this city of affairs.

To the north, the Erdre [River] winds its way through flat banks, and widens out here and there into a veritable lake.

From Nantes to the ocean the wind blows more strongly and the horizon widens; the great waterway of the Loire has already become practically an arm of the sea, and one breathes its salt air. The aspect of nature now grows more and more melancholy for the seeker after gaiety and life; only the artist will revel in these dull brown and gray riverside and seaside towns, which follow the coastline from St. Nazaire to Batz, Croizic, and Guérande. It is what the French themselves call a land of grayish twilight, with vast stretches of marshland and pebble-strewn sands.

At the extremity of the north bank of the Loire, at the apex of a bend of the coast-line, is the Bay of Croizic and the Batz country.

Like a needle pricking the horizon, the tip of the tower of Croizic marks the location of this sleepy little port in the flat and saline marsh-land round about. South lie the light-house and the tower of the ruined church of Bourg de Batz, that little Breton village all but isolated from the mainland itself.

It is the true borderland or frontier between the sea and the land, the one almost imperceptibly mingling with the other. Of it Jean Richepin sang:

“Mirage! Sahara! Les Bédouins! Un Émir
Est venu planter là ses innombrables tentes
Don’t les cônes dressés en blancheurs éclatantes
Resplendent parmi les tons bariolés
De tapis d’Orient sur le sol étalés;
Ses cônes don’t le tas de sel sur les ladures,
Et ses riches tapis aux brillantes bordures

Ne sont que les Cabiers, les Fares, les Oeillets.
On l'évaporement laisse de gros feuillets
Métalliques, moirés flottant d'or et de soir.
Par l'étier et le tour qu'un paludier fossoil
La mer entre, s'épand, s'éparpille en circuits.
Puis arrive aux bassins . . . “

“The sea sells cheap,” say the natives, who are mostly engaged in the salt industry, as on would infer from the foregoing. Competition has cut considerably into the industry of recovering salt from the sea-water, but it is still kept up, and these little Breton coast villages depend upon it, and on fishing, for their sustenance.

St. Nazaire, where the sea first meets the waters of the Loire, is quite new, created but yesterday by the march of progress. Tradition connects the site of this busy port—the seventh in rank among the ports of France—with the ancient Gallo-Roman port of Corbilon. No trace of its former appellation exists since the sixth century, when Gregory of Tours, in the first history of France, mentions the settlement as having been pillaged by a Breton chief, and refers to it as Vie-Saint-Nazaire, which nearly approaches its present name.

In the fourteenth and fifteenth centuries the market-town was called Port-Nazaire, and was defended by a castle erected by the Dukes of Brittany.

Modern navigation has replaced the old sailing-vessels, and to-day, with its coastwise and foreign trade and its great shipyards, St. Nazaire is a busy, bustling town. The blemish it has, in the eyes of most, will be its general aspect of modernity and its uncompromising right-angled, straight streets, laid out on a plan which suggests that of Chicago, if one make an allowance for the difference in magnitude. St. Nazaire surpasses Chicago, however, in having sea front, instead of lake front, and its hotels are better and cost less. What more should a passing traveller want of a modern city?

Between Nantes and St. Nazaire, on the granite flank of Sillon de Bretagne, sits Savenay, as if its houses were ranged around the steps of an amphitheatre. It has fallen considerably from its proud position of having been the flourishing capital of the district. It still is the largest town, but none of the honours go with its size; decay has fallen upon it, and the hotels are dull, sad places, and even the omnibus from the railway has stopped its journeys.

The town was the site of a terrific conflict in the Vendean wars, and was well-nigh destroyed, and its inhabitants were massacred. Now vineyards grow upon the very soil that a hundred or more years ago covered thousands of corpses. Altogether it is a gruesome memory which Savenay conjures up, if one dare even to think of it.

Between Savenay and Guérande, at an equal distance between the tow, are the peat-bogs of Grand Brière. They are the great resources of the country. Would you see them worked? Then come in August, when you are making your way to some seacoast resort of Lower Brittany. For none days only in the year do the authorities permit the sods to be cut, but

everybody takes part therein, you will be told; and enough peat will be gathered, and dried, and pressed into “loaves,” as the Briérons call them, to warm Nantes for a year.

Guérande is a capital not quite so dead and alive as Savenay; it is the possessor of a past of a most momentous and vivid character in its relation to the history of Brittany and of France. To-day, as in other days, the town is avowedly Breton, as characteristically so as any of its size in the province. Much has been sacrificed to the god of progress, but enough of the ancient aspect of the place remains to recall its features of the time of Duguesclin and Clisson, and the Counts of Monfort and of Blois, who proclaimed peace here in 1365. The enormous Saint Michael Gate is a great fortress-gateway, flanked with two cylindrical and conical roofed towers of the time when feudalism ruled Brittany.

“Guérande,” says a Frenchman, “Has not unlaced its corselet of stone since the fifteenth century.” To-day, even, it is surrounded by its mediaeval ramparts in a manner like no other northern city in France, reminding one of those great walled cities of Aigues Mortes and Carcassonne in Southern Gaul.

This proud belt of machicolated ramparts, ten towers, and four great gates, and its deep, though now herbage-grown, moat is indeed one of the few monuments of the middle ages that remain to us in all their undisturbed splendour.

Guérande is not exactly a deserted village, but its streets are, at midday, as lone and silent as though its population had not been in residence for many months. This is a notable feature in many small French towns during the hour and a half of the midday meal, but nowhere else is it more to be remarked.

The old parish Church of St. Aubin of Guérande has a collection of strangely carved capitals depicting horrible chimerical beasts, and the Chapel of Notre Dame de la Blanche—a fine work of the thirteenth century—is occasionally the scene of a marriage wherein the participants dress themselves in the old-time resplendent costumes. Such an occasion is rare, but should one be fortunate enough to meet with it, he will carry away still another memory of the mediaeval flavour still lingering about this somnolent little Breton city.

Seaward beyond Guérande are only Bourg de Batz and Croisic, a gay little maritime city with a fine Gothic church of the highly ornamented species, and many old, high-gabled house of the variety which one sees frequently in stage settings. There are the local watering-places, too, of the Nantais, Ste. Marguerite and Baule, which have nothing of interest, however, for the traveller who seeks to improve his mind and amuse himself simultaneously. They are undoubtedly of great healthful and economic value to Nantes and St. Nazaire, however, and they do not differ greatly from others of their class elsewhere.

Symbols of Brittany: *The "ermine" and the "gwenn ha du"*

A Very Brief Explanation by Lois Kuter

This is the basic text from an exhibit prepared for the U.S. ICDBL's information stand at the 1999 Potomac Celtic Festival. The information is drawn primarily from: Philippe Rault, *Les drapeaux bretons de 1188 à nos jours*, (Editions Coop Breizh, 1998; ISBN 2-84346-034-4) and Jakez Gaucher, *La Bretagne de A à Z*. (Editions Coop Breizh, 1998; ISBN 2-84346-035-2)

The Ermine: Why is a member of the weasel family a symbol of Brittany?

The ermine is indeed a weasel which turns white in the winter, except for the black tip of its tail. For centuries the pelt of this animal had been much sought, and its relative rarity meant that it was worn by nobility, judges, and high clergy of Europe in the Middle Ages. An often repeated legend in Brittany traces the Bretons' adoption of this animal to Alan Twisted Beard (Alan Barbe Torte). It is said that in the 10th century the courage and ferocity of this little animal inspired him to defeat the Normans who tried to invade Brittany. The motto "death rather than defilement" inspired by the tenacity of the ermine is also said to have been taken on by Anne of Brittany in the 15th century. But it was Pierre 1^{er} Mauclerc who took on the Ducal throne of Brittany in 1213 who is credited with the introduction of the ermine symbol to flags and banners which would come to symbolize Breton independence.

How do you get from the animal to the symbol? - The black, arrow-like symbol which is called an "ermine" is in fact a representation of just the tip of the tail of the animal which was attached by a pin or sewn in the middle of the animal's pelt. This evolved from a bit of a tail to a variety of stylized forms

The "Gwenn ha Du" — Brittany's flag

In the Breton language, "gwenn" = "white" and "du" = "black". That indeed describes Brittany's flag. This flag was created in 1923 by Morvan Marchal, a Breton nationalist. It was first flown publicly in 1925, but forbidden by the French government after World War II as a dangerous symbol of separatism. The *Gwenn ha Du* was defiantly flown at public events and at demonstrations by Breton militants during the 1960s and 1970s as a symbol of pride in Breton identity. But it was not until the end of the 1980s that the flag could be found everywhere in Brittany, flown in front of public buildings as the flag of Brittany.

The five black bands stand for the Dioceses of Upper Brittany (eastern Brittany), and the four white bands stand for those of Lower Brittany (the western half). Not surprisingly, one finds a field of ermines in the left corner. The dioceses were established in Brittany by the 9th century as basic regions of the Catholic Church. Today they are still important as major cultural areas. The four western dioceses—Leon, Treger, Kernev and Gwened—correspond to the four major dialects of the Breton language.

The Kroaz Du — another flag of Brittany

The Kroaz Du (= "black cross" in the Breton language) is recognized by some in Brittany as the national flag. It dates back to 1188 when it was carried by Bretons in the Third Crusade to distinguish them from the French, English and Flemish. Until the 16th century it was also flown on Breton ships to mark their nationality.

The Triskell

The Triskell is not a Breton symbol, but an ancient Indo-European symbol. The three "wings" symbolize the three basic elements of the world: water, air and fire. The Triskell was used by the Celts of the La Tene period on helmets and brooches, and can be found widely in early Irish illuminated manuscripts such as the book of Kells. In Brittany the Triskell could be found in certain church decoration in the 15th and 16th century, but it has only been widely used as a motif since the 1920s. Given the popularity of the Triskell today in Brittany for artistic design and as an element of the logo for a number of cultural organizations, it is not surprising that one might think the Bretons invented it.

ADDENDUM – the rest of the new U.S. ICDBL Board

In my haste to get the May issue of *Bro Nevez* in the mail before the end of May I inadvertently missed notes for three of the new members of our Board of Directors. So here are three more introductions. To make it clear the new board consists of:

David Brûlé
Richard Herr
Kathi Hochbeg
James Kerr
Natalie Novik
David Pugh
Gregory Stump.

Natalie Novik. (Anchorage, Alaska). U.S. ICDBL Member since 1983. I grew up in Paris, France, where the Breton side of my family has a strong influence on me. As I became more conscious of my Breton background, one of my first goals was to learn the Breton language, which led me to a) create a Breton club in the community where I lived, and b) become actively involved in the development of Diwan. While my Master's Degree focused on Native America and Siberia, I also studied middle Welsh and middle Breton for two years with Dr. Fleuriot at the Sorbonne's Hautes Etudes post-graduate institute.

Over the years I remained very active with various Breton organizations, supported Diwan, and promoted the Breton language in festivals, schools, cultural events, both in Europe and in America where I had the opportunity to teach Breton. My interests also include Breton dancing and music, Breton costumes, lore and legends, Breton history, oil spills, economic issues, and the status of Brittany in France, in the European community and among the Celtic countries. In Alaska where I am the only ICDBL member, I represent Brittany as best as I can, participating in various Celtic festivals, doing exhibits, demonstrating dances, giving concerts, etc. I go back to Brittany every year, and continue to deepen my knowledge of the language and culture and follow the political, sociological and economic development of Brittany up close rather than on the internet.

I have served on the Boards of several non-profit Breton organizations and I am presently working for an international non-profit association. My experience includes not only the day-to-day management of this type of organization, contacts with the members, secretariat and other routine duties, but also fundraising, organizing events, recruiting new members. I have kept excellent contacts in Brittany and would bring to this position the advantage of being able to approach people and organizations over there who know my name and reputation. Over the

years I have also contributed numerous articles to *Bro Nevez*, and to other newsletters and magazines on Brittany, Celtic cultures and history.

Specific skills include: typing. Proof-reading, and teaching in Breton (and English and French!); Web page development (Dreamweaver, Frontpage, Word, Powerpoint); and photography (universal language).

David G. Pugh. (Fairfax, Virginia). U.S. ICDBL Member since 1997. I am Welsh and have been a subscriber to *Bro Nevez* for several years. I am a past President of the St. David's Society of Washington, D.C. and am currently on the Board, although extensive and frequent business travel means I can contribute very little time. With my wife Rebecca we have purchased an old farm/manoir in Bannalec (Finistère) which we are currently renovating. We hope to retire there in 3-4 years.

Gregory T. Stump. (Lexington, Kentucky). U.S. ICDBL Member since 1983. I am a professor of English and Linguistics at the University of Kentucky. I have a long-standing research interest in the Breton language: I spent the 1989-90 academic year on sabbatical in Brittany, where I investigated the Breton dialect of Plougastel, consulting regularly with several native speakers. As a consequence of that work, I have since published several articles on the theoretical significance of particular aspects of Breton grammar, and the Breton inflectional system figures prominently in my book *Inflectional Morphology* (Cambridge University Press, 2001).

My interest in Breton, however, is not limited to its grammatical characteristics. I am avidly interested in more general aspects (both traditional and modern) of Breton culture and society. For instance, in the yearly years of my membership in the U.S. ICDBL, I contributed English translations of a number of Breton folk tales to *Bro Nevez*. I have been a member of the U.S. ICDBL for almost twenty years. Supporting the efforts of Bretons to understand, maintain, and enrich their heritage is, in my view, an important and urgent goal.

I would therefore be eager to serve another term on the U.S. ICDBL's board of directors (which I joined in 1990).

<u>CONTENTS</u>	<u>page</u>
From the Editor	1
Diwan Schools and Integration into the French Public School System	2 – 3
Some Short Notes on Past and Future Cultural Events in Brittany: First Championship for Insults (in the Breton Language) / Friends of Bernard de Parades / 5 th Bilingual Salon of Arts of Brittany / Tristan & Yseult by Strollad ar Vro Bagan and Choral du Bout du Monde	3 – 4
Introduction to New Officers and Members of the Board of directors for the U.S. ICDBL	4 – 6
New Publications in the Breton Language – Short Notes	7 – 8
On the Subject of Breton Language Books: TES	8
NAACLT Announces A New Prize for a Celtic Language Children's Book	9 – 11
The European Bureau for Lesser Used Languages	12
New Music from Brittany – CD Reviews Dastum 44, <u>Saint-Nazaire en Chansons</u> / Arz Nevez, <u>Kerjadenn</u> / Violaine Mayor, <u>Stujenn-Haleg</u> / Jakeza Le Lay & Violaine Mayor, <u>Bretagne est Poésie</u>	13 - 16
Hent Telenn Breizh – Summer Class for Wire-Strung Harp	16
More New Music From Brittany – Heard of but not heard <u>Bagadoù 2001</u> / Dastum, <u>Pa vez gwelet Bro-Dreger o tañsal</u> / Joseph-Guy Ropartz, <u>Le pays</u> / Thälweg, <u>Berbèro-Celtic</u> / Tamm ha Tamm, <u>Sur la Route des Indes</u> / <u>Kej – Thomas, Tardivel & Gloaguen</u>	16
The U.S. ICDBL at the Potomac Celtic Festival	17 – 18
Travelers in Brittany (nearly) 100 Years Ago: <u>Rambles in Brittany</u> , by Francis Miltoun	19 – 21
Symbols of Brittany: The “Ermine” and the “Gwenn ha Du”	22
Addenda:	
Map of the Celtic Countries and Celtic Languages U.S. ICDBL Brochure	

