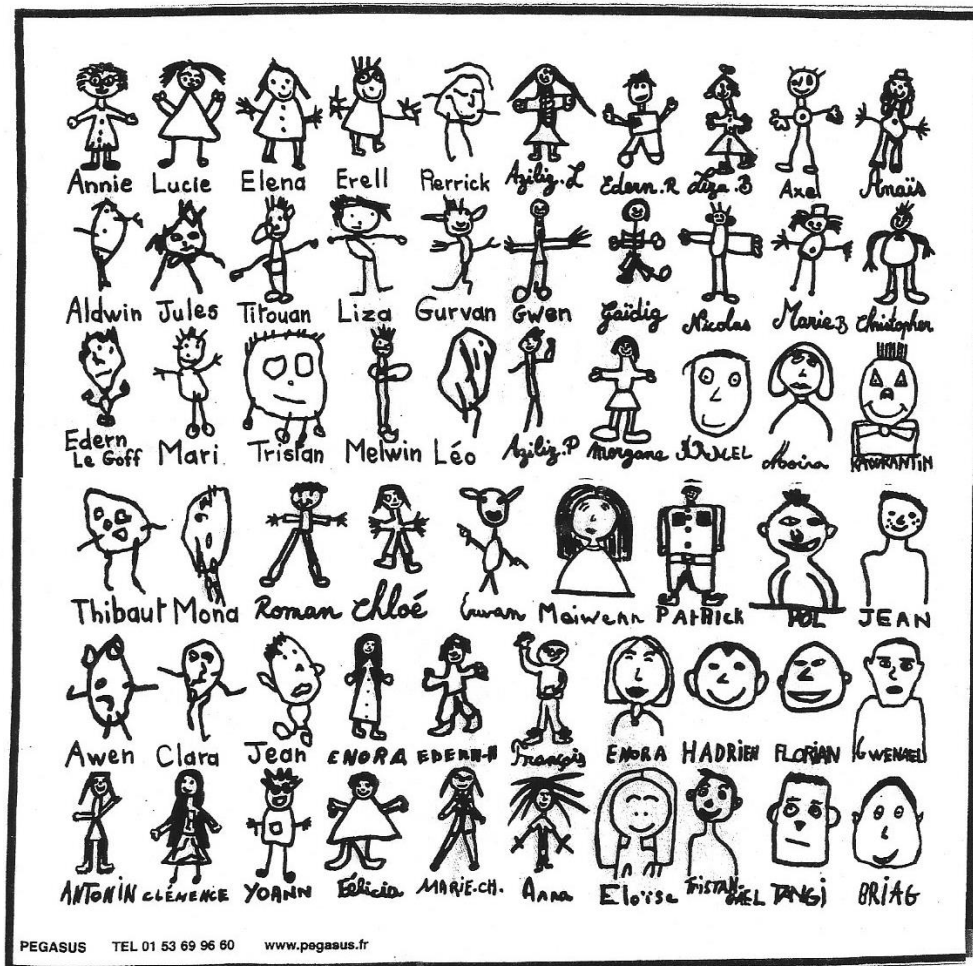


BRO NEVEZ

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



Greetings from Skol Diwan Landerne to the U.S. ICDBL

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: jdokaneill@sympatico.ca). Telephone: (416) 422-0748.



FROM THE EDITOR

On the cover page you will find self-portraits by children of the Diwan school in Landerneau (Skol Diwan Landerne). As most readers know, we have had a special relationship with this school since 1992 when I was asked to become a “godmother” for the school. I brought you, members of the U.S. ICDBL, along for this experience and I hope that if you will be travelling to Brittany, you will make plans to visit “our” Diwan school to meet some of the children on the cover page. I’ll be glad to help you arrange such a visit.

As you will read in the article which follows, Diwan's integration into the public school system has met with yet another road block. It appears that France is simply incapable of tolerating linguistic diversity within its borders despite all the fine talk. And the French public education system seems totally unwilling to leave the 19th century to imagine a world where children can master two or three languages in school and still remain good French citizens. Such lack of vision is indeed sad.

But Diwan still has its vision, and school will open again in September for some 2,800 children. And, Diwan will continue to grow to meet the demands of Breton families who have the desire to give their children the tools to make Breton one of the languages they master and use in their everyday life. As ever, finances are a challenge ... so consider an extra donation when you renew your membership or Bro Nevez subscription for 2003, or right now.

Lois Kuter

DIWAN Schools and Integration into the French Public School System

FRANCE SAYS NO!

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. 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.

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. 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 very 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.

New Developments ...

*In my article in the May 2002 issue of Bro Nevez -- largely reprinted above to give background on this complicated affair -- I stated "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."*

I was very wrong.

Court action was taken in July by public school teachers' unions and parent groups (UNSA, FCPE & Departmental Delegation of National Education) asking the Conseil d'Etat to immediately suspend the texts which give the go-ahead for Diwan's integration into the public school system. On July 15th the Conseil d'Etat suspended the integration, once again citing the French Constitution's stipulation that "French is the language of the Republic."

This new refusal shows once again that France is not willing to give linguistic diversity within its borders a chance. Equality is truly uniformity. By "protecting" Breton children from an education where the Breton language is dominant in teaching and recreational activities, one insures them equal citizenship to all other children in France. Clearly such "protection" does not have any impact on the ability of Diwan children to master the French language. Diwan's success in preparing children to master French cannot be refuted. All 20 students graduating from Diwan's high school this year passed their baccalaureate exams—18 on the

first round with 7 getting a "mention" for excellence. The French language is in no way threatened by Diwan schools.

What next?

The school year will go on in September 2002 with an estimated 2,800 children back in 33 pre and primary schools, 3 middle schools, and the high school in Carhaix.

Diwan will continue to fight for integration – engaging Breton elected officials in this battle. It is time for Breton politicians to step up to the plate in defense of the Breton language and find the means to adequately fund Diwan and other bilingual programs – whether they are part of the public school system or not. And the fight must include efforts to change the French Constitution so it cannot be used to squelch cultural diversity. A rally will be held in Vannes on September 21st and work will continue to engage the public and Breton officials in long range solutions to insure that children have the opportunity to learn Breton.

For the coming fall Diwan is challenged to find 300,000 Euros (approximately the equivalent of \$300,000) that the State will not be providing. Fundraising in earnest must begin again not only to keep Diwan school doors open but also to continue to build and improve school facilities and train teachers as Diwan continues to grow.

Integration in 2003? The fight will go on to force France to leave the 19th century and its backward attitudes and join the rest of 21st century Europe in supporting linguistic diversity.



SOME SHORT NOTES ON EVENTS IN BRITTANY ... AND ELSEWHERE

The following information was pulled from various brochures mailed to me, Ya 2002 Newsletter No. 2, and Keleier Ofis ar Brezhoneg 47 (gouere 2002).

Ya d'ar Brezhoneg (Yes to Breton)

Launched in October 2001 by the Ofis ar Brezhoneg, this campaign to encourage the use of Breton in public spaces and in the workplace continues to gain momentum. By mid-July 260 companies and organizations had signed on with a goal of 500 set for October 2002.

Just one example is the company called Yprema in Pluguffan (Finistère) which recycles building materials –

turning demolished buildings into gravel, for instance – where signs on the site are now bilingual Breton/French. Those enrolled in this campaign range from small "mom and pop" stores to large employers like the Chamber of Commerce and Industry of the city of Quimper which has sent a mailing about "Ya d'ar Brezhoneg" to its 9,800 members.

To insure that those signing on receive help in taking the next step to encourage the use and visible presence of Breton in their work, regional meetings are being held so ideas can be shared. This is part of the second stage of the campaign to diagnose where things stand before moving to the third step to actually take concrete action to promote the use of Breton.

Prizioù an Dazont – Prizes for the Future (of the Breton Language)

Working with the Ofis ar Brezhoneg, the Regional Council of Brittany has created a new prize to recognize those working to make Breton a part of everyday life in Brittany. Prizes of 4,000 Euros are awarded in three categories: individuals, groups or associations, and businesses. The award ceremonies will take place annually on Gouel Erwan, May 19, the day of Saint Yves. Those present to give out the awards this year included Jean-Yves Cozon of the Regional Council of Brittany; Lena Louarn, President of Ofis ar Brezhoneg; André Gac for the General Council of Finistère; Alain Gérard, Mayor of Quimper where the ceremony was held; and musician Dan ar Braz.

For this first year the winner of the prize for an individual was Maripol Gouret from St. Nazaire who began studying Breton in 1976 and who puts it to use in her work in the archives of city of St. Nazaire. Thus, she created computer programs and a thesaurus for Breton that have been adopted by other organizations like Diwan and the Kreizenn Dafar Sevenadurel Keltiek (Centre de Ressources Culturelles Celtiques), a multimedia documentation center open for public use which is based at the Diwan middle school in Vannes (Trede Skolaj Diwan Mor-Bihan). Maripol created this center and I have been assured that Bro Nevez is a valued part of its collection.

Other finalists in the individual category for the Priz an Dazont were Gwenaelle Allair who has worked to open a Diwan school in Hennebont, Erwan Hupele of Plouvienn who has done a number of translations of books into Breton, such as George Orwell's Animal Farm, and Kristof Marquier of Rennes, a leader in the organization Kejadenn which has gathered students who want to use Breton in their home life and in creative activities.

The 2002 prize for an organization was given to Lannion's "Coeur de Ville," a group which has mobilized shop keepers, artisans and businessmen of center-city Lannion to post Breton language signs in over 100 stores. Working with the organization called Al Levrig, shop keepers found the Breton words for their enterprises to post permanently in windows or on doors. The other three finalists were the Kreizenn Dafar Sevenadurel Keltiek of Vannes (mentioned above); Poellgor an Tarv, which gathers artists and writers who collaborate on bilingual projects (see the May 02 issue of Bro Nevez); and Tri Bleiz Die a rock group in Nantes which uses Breton in its music. In choosing organizations to be honored, the aim is to avoid those whose mission is specifically the promotion of the Breton language.

Congratulations to Keit Vimp Beo

The grant to Keit Vimp Beo will allow them to continue to expand their work, including the creation of a third magazine for children.

The idea is not to store things away, but to enable the use of these materials and to encourage the continued creation of Breton music and oral traditions. Dastum publishes CDs and booklets, organizes workshops and classes, exhibits, and musical events, and has an excellent web site: www.dastum.com. The Datum collections include 60,000 musical selections (not found on commercial recordings); 13,000 recordings (45 rpms, lps, CDs...and even some wax cylinders from the early 1900s); a library of 30,000 song texts and stories and 2,000 books; and a photography collection of 27,000 documents (post cards, family photos, etc.).

NEW BOOKS IN THE BRETON LANGUAGE

Reviewed and Noted by Lois Kuter

Francis Favereau. Lennegezh ar Brezhoneg en XXvet Katved / Anthologie de la littérature de langue bretonne au XXe siècle.

Levrenn 1: An 'emzao' kentañ – 1900-1918 /
Tome 1 – Le Premier 'emzao' – 1900-1918.
Morlaix: Editions Skol Vreizh. 2001. 445 pp. ISBN 2-911447-56-5.

Levrenn 2: Eus an eil brezel d'egile – 1919-1944 /
Tome 2: D'une guerre à l'autre – 1919-1944.

Levrenn 3: War-lerc'h ar brezel – 1945-1968 /
Tome 3: L'Après guerre – 1945-1968.

Levrenn 4: Ugent bloavezhiaed meskaj – 1969-2000 /
Tome 4: Deux décennies de métissage – 1969-2000.

The first of four 500-page volumes on Breton language literature is out – and this hefty series by Francis Favereau is available in both Breton and French. I have received the first volume in Breton which focuses on the period of 1900-1918, a time when there were over one million Breton speakers in Brittany, but also a time long before Breton had a presence in schools. The political and social climate of any period has a major impact on culture, and Favereau is careful to put Breton language literature into the context of its times in these volumes.

While I cannot read Breton well enough to do a true review of the quality of Favereau's work on this first volume, I can describe the content and format, and I assume that this will be similar for all four volumes. While biographical information is provided for the many writers presented in this volume, Favereau does not make this into an encyclopedic listing of names. Rather, he presents the information and authors in terms of the literary genres and media that characterized the period of 1900 to 1918. These are broken down into four major topics: "The 'Belle Époque' of bards, poets and song-writers," "Collectors, storytellers and essayists," "The Revival of theater," and "A Pleiad of magazines – priests and scholars." A final section includes two writers who don't quite fit any category: Jakez ar C'hann and

Jean-Marie Deguignet, whose collection of writings called *Mémoires d'un paysan bas-breton* published in 1997 by An Here became a best-seller much like Per-Jakez Helias' *The Horse of Pride*. The categories are not neatly separated – and this is to Favereau's credit – since some authors wrote in a variety of styles. Some authors included in this volume were certainly active writers in later periods so I would expect to hear of them again in Volume 2 of the series if not Volume 3.

In 445 pages Favereau does not have the space to treat each writer in depth, but he succeeds well in placing writers and their work into the political, social, and cultural context of their time. And in including hundreds of poems, short texts, and excerpts from drama, the writers are allowed to speak for themselves. The volume also includes many photographs and reproductions of book covers and illustrations to further bring this period and its literary essence to life.

The 1900-1918 period was indeed a rich literary period for the Breton language with writers like Jaffrennou-Taldir, Yann-Ber Kalloc'h, Anatole le Braz, Erwan ar Moal, Job ar Bayon, Charlez Rolland, Tangi Malmanche, Frasez Vallée and Loeiz Herrieu – to cite just a few of the better known names. While enjoying the abundant Breton texts which are included in this presentation requires a good reading knowledge of Breton, those who cannot read Breton will certainly gain a good understanding of Brittany's rich Breton language literary heritage in the French edition of these four volumes.



Per Denez. P'Emañ ar mor o regel . Dastummad Skrid / Mouladurioù Hor Yezh. 2001. 138 pp. ISBN 2-86863-135-7.

Per Denez was born in Rennes in 1921 and has been an ardent defender of the Breton language and culture for most of his life. This has been as a teacher and militant for the language, but just as importantly, as a writer who uses Breton to create –

essays, poetry, short stories and novels. This collection of poetry includes over 50 poems written between 1948 and 2000, chosen specifically by Per Denez to represent a much larger body of work. Many of the poems have a militant edge – about injustice and about rising up to take hold of one's own destiny, not just in Brittany but anywhere where the "little guy" get stepped on. They are poems about people and life. I cannot pretend to know enough Breton to appreciate these verses, or to judge if they are good, bad or mediocre. But I know that Per Denez has experienced enough in his life and has the fire within necessary to create something with passion that will be well worth reading. This is a guy who has been around the block, as the expression goes, and who is not afraid to speak from the heart.



Fañch Peru. Eus an aod vev d'ar c'hoad don
(From the living coast to the deep forest). Skol Vreizh. 2002. 137 pp. ISBN 2-911447-61-1.

Fañch Peru has written over a dozen short, highly readable books in Breton which are perfect for those perfecting their reading (See Bro Nevez 71, August 1999 for an article about his work). This newest book includes 23 short stories and essays (four to seven pages long) on a variety of topics and on people and places in Brittany.



Jean-Claude Le Ruyet. Pik ha pik ha kole kamm. Skol Vreizh. 2002. 128 pp. ISBN 2-911447-49-2.

This little book includes 81 short poems for pre-school (or older) children. Included are notes on spelling, pronunciation and vocabulary to help teachers who might want to use the poems in a class. The poems are fun to read aloud and include lots of plays on words and funny rhyming that kids love.



Geriadur Mini Dico – Brezhoneg-Galleg / Français-Breton. Yoran Embanner. 2002. 482 pp. ISBN 2-914855-00-1. (6 Euros)

Wow, a new Breton-French / French-Breton dictionary – and 482 pages, at that! Big stuff! Well

no, actually this is a very little dictionary in size, measuring ¾ of an inch in thickness, but just 2 ½ by 1 ¾ in width and height. While this new volume is a bit thick to slide into a pocket it definitely fits into the palm of your hand. This is a cute little dictionary, but not just a novelty item. The entries are short, but they include the basics for some 8,000 words. And like all good dictionaries, there's a basic guide for usage, a list of mutations so you can look up Breton words whose first letter may have changed depending on its use in a text, and a pronunciation guide. And there's even a short list of recommended texts and addresses for those in need of more help.

While the print is slightly smaller than one finds in a regular-sized dictionary and the margins are a bit tight, the binding seems solid enough to hold up to heavy use. This is not a dictionary for the serious scholar, but it is certainly up to standard for anyone learning Breton who wants a basic translation. It's certainly perfect for those who want to travel light! Yoran Embanner is a new publisher but if all goes well with this first mini-dictionary, we may see a Breton-English / English-Breton version in the future.



SHORT NOTES ON NEW BOOKS IN THE BRETON LANGUAGE

Information for these short notes was pulled from a flyer on Summer 2002 publications by Mouladurioù Hor Yezh, and the magazines Al Liamm 332 (mezheven 2002) and Ar Men 128 & 129 (mai/juin, juillet/août 2002).

Erwan Berthou. Lemenik Skouer ar Varzhed. Mouladurioù Hor Yezh. 2002. 126 pp. ISBN 2-86863-131-2. A book about the life of his friend Yann ar Fustec (1855-1910) by a writer who was also very active in the Bardic movement of the turn of the century period in Brittany. This is not an in-depth biography but a presentation of just some episodes in the life of this important figure in Breton cultural history.

Yann Bijer. Teñzor dindan-vor ar priñs Frederik. Brud Nevez/Emgleo Breiz. 2002.

This murder mystery is based on events that took place in Brest in 1999.

Kristian Brisson. Al Lenn. Mouladurioù Hor Yezh. 2002. 164 pp. ISBN 2-86863-13505.

Following on his earlier novel Ar Genkiz, this is again set in Switzerland on the edge of a lake and explores the lives of characters in his earlier works.

Danvelloù diwezhek / Nouvelles bilingues. An Here / Al Liamm. 284 pp.

This collection of short stories includes some of Brittany's better known 20th century writers: Youenn Gwernig, Ronan Huon, Vefa de Bellaing, Per Denez, Roparz Hemon, Lukian Tangi, and Reun ar C'halan. Most (all?) were published in the past in the Al Liamm magazine.

Jacqueline Gibson. Tem ar marv en oberennoù Per Denez. Dastumad Barn / Mouladurioù Hor Yezh. 2002. 102 pp. ISBN 2-86863-129-0.

A professor at the University of Aberystwyth, this writer's work is an analysis of the theme of death found in the fiction writings of Per Denez.

René Le Bihan, Renée Mabin & Martina Sawin. Yves Tanguy. An Here. 2002. 304 pp.

Berton version of a book published first in French on the surrealist painter Yves Tanguy (1900-1955).

Livioù. Embanadurioù an Hemon. 2002

Here's a collection of poetry by students in the Diwan middle schools and high school to show what the youngest generation of Breton writers can do.

Mikael Madeg. Plounemzao. Brud Nevez / Emgleo Breiz. 181 pp.

A collection of 14 short stories by one of Brittany's most prolific Breton language authors.

Martial Menard & Iwan Kadored. Geriadur Brezhoneg an Here. An Here. 2001.

This is a new and greatly expanded edition of the all-Breton dictionary produced by the publishing house An Here. It includes over 20,000 entries—a basic and vital resource for the Breton language.

Martial Menard. Petite Dictionnaire des plus belles injures bretonnes. An Here. 120 pp.

This is probably a book for more advanced Breton learners, but in the event you need one, this is a dictionary of insults.

Meven Mordiern. E Fealded va c'houn hag e padelezh va c'harantez. Mouladurioù Hor Yezh. 2002. 119 pp. ISBN 2-86863-133-9.

Meven Mordiern moved to Brittany after the death of his mother with the aim of learning Breton and studied with one of Brittany's most famous linguists Fransez Vallée, serving as his secretary while he was constructing his dictionary. This work by Mordiern, a major figure in Breton literary history, is a fictional account of travels in time and space.

Louis Priser. Eun dornad bezin. Emgleo Breiz. 2002.

This is a translation into Breton by J. L. Monet of the book Une brassée de goemon, about life on Enez Vaz in the 1920s.

Naig Rozmor & Bob Simon. Ma vez mad ar cheñch. Brud Nevez. 88 pp.

This is a theater piece evoking the life of the "Onion Johnnies"—Bretons from Roscoff who crossed the channel to peddle onions in the British Isles.

Lan Tangi. Da goulz an avaloù. Dastumad Skrid / Mouladurioù Hor Yezh. 2002. 156 pp. ISBN 2-86863-136-3. A collection of short stories by a poet and Breton teacher who incorporates into his work some flavors and characters from his world travels as well as life in Brittany. He was awarded the "Imram Prize" in 2001 for his collection of poems called Mousafir published in 1997.

2003

AR FALZ / SKOL VREIZH - A PUBLISHER TO KNOW ABOUT

Ar Falz was founded in 1933 by Yann Sohier, a public school teacher of Plourivo (Côtes du Nord). At a period when the public school system was ferociously against the Breton language, he instigated this organization to work especially for the right of children to learn Breton in the school. Although we sadly passed away at a young age in 1935, the work he began has been carried on ever since.

The magazine generated by Ar Falz called Ar Falz has been geared especially towards teachers to give them the tools to teach not only the Breton language

but also about Breton history and culture in all its aspects – music, literature, costumes, etc. During the 1960s Ar Falz played a strong role in assisting teachers to incorporate Breton culture and history into classrooms which were just beginning to welcome the idea of any presence for regional languages and cultures.

The publishing arm called Skol Vreizh was founded in 1965 and grew from the need to help teachers with basic pedagogical materials, supplementing the shorter articles found in Ar Falz. One of the first tasks was to publish history books and this led to the series Histoire de la Bretagne et des Pays Celtiques – now in six volumes which continue to be revised and distributed in growing numbers. With abundant photos, maps, charts and illustrations, these are attractive, well written books for any beginning student of Breton history – of any age. Ar Falz and Skol Vreizh continue to produce new books each year and currently have some 100 titles available and sold in stores or through mail order. Based in Morlaix for the past 25 years, with city support Ar Falz recently moved to a spacious new location in an old tobacco factory building where they hope to foster use of the space for conferences, Breton classes and a number of other cultural activities.

Skol Vreizh continues to produce new Breton language and French language books each year, but the magazine Ar Falz also continues to grow and has recently been “remodeled.” The newest issue, No. 86, Mae 2002, is an attractive book-like publication of 144 pages with over twenty excellent articles. With the title “Parlers de Bretagne/Parlantoù Breizh” many articles focus on language with several very good essays to present the Breton language, but also a very good introduction to Gallo and an article on sign language in Brittany. In keeping with Ar Falz’s international outlook and an openness to other world cultures and languages, there is also a “dossier” on Palestine included in this issue. And there are some short notes as well as book reviews and notes which will be regular features in this magazine which will be published once yearly. While Ar Falz has not had a high profile in recent year, its staff and volunteers continue to produce high quality basic reading to help people of Brittany – and anyone else interested – better understand their history and culture. Sustaining

such hard work, started nearly 60 years ago, is no small task.

For more information you can contact the following address:

Ar Falz/Skol Vreizh
Ar Manu/La Manufacture
40 kae Leon
29600 Montroules (Morlaix)
skolvreizh@wanadoo.fr



TEACHING BRETON IN THE U.S.

I have received a request from U.S. IDCBL Member Kevin Rottet for assistance in tracking down classes and teachers for Breton in the U.S. and Canada. He is writing an article about Breton for the Journal of Celtic Language Learning (JCLL) which is doing a series on studying the Celtic languages in North America. In trying to locate information on such classes myself when people have asked about opportunities to study Breton here, it has been evident that they are few and far between, and I have had very little success in matching potential students with any classes. I know that Kevin would appreciate any information readers might have to give him on future, current or past classes.

Here’s what he would like:

- Teachers and Institutions (university, college, or non-profit group) offering classes in Breton
- Teachers and Institutions offering classes in Celtic linguistics which includes Breton in some way
- Individuals who offer private lessons in Breton or occasional classes on their own (private lessons, via a non-profit organization, etc.)

If you have any information about Breton language courses or courses which in some way incorporate the Breton language in the U.S. or Canada, please contact Kevin as soon as you can (He has a December 2002 deadline to pull his article together).

E-mail or snail-mail is fine:

rottetk@uww.edu

Kevin Rottet
1011 W. Shaw Ct. #23
Whitewater, WI 53190

I would also like to be able to form a listing of :

- Teachers and Institutions offering classes on any aspect of Breton culture (music, dance, art, literature, etc.)

If you are prepared to teach individuals or more formally organized groups about some aspect of Breton culture, it would be very useful to have information about this. I would love to put together a directory of such resource people. I often get requests from festival organizers who would love to have someone do a workshop on any aspect of Breton culture. More and more Irish and Scottish music festivals are interested in becoming Celtic festivals and would be delighted to have someone who can do a workshop about Breton history, the Breton language, Breton music, etc.

Please send me any information about teachers (yourself or someone you know of) prepared to share knowledge about Breton culture more generally:

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The U.S. ICDBL on the Internet: <http://www.breizh.net/ICDBL>

Lois Kuter

We have had an internet site for a number of years now, and we have done our best to keep it up to date and growing – thanks first to its creator, May Turner, and now to our new webmaster, Jack Fauchoux. Several new features have been added recently and you will find this site to be a mine of information.

The newest innovation is the addition of a means to join the U.S. ICDBL and subscribe to Bro Nevez via our web site using PayPal, a secure system of sending money to our account. This means that you can renew your membership or subscription using your credit card instead of sending me a check, if you wish. This new payment system is especially interesting in allowing people overseas to subscribe to Bro Nevez without the expensive fees involved in getting a bank check in U.S. dollars. We hope that this will make Bro Nevez more accessible to subscribers throughout the world who are in search of English-language information about the Breton language and Brittany.

Here's a brief description of what else you will find on the U.S. ICDBL web site. Look for these options at the very top of the screen when you get to the website.

Introduction – Of course you will find a brief introduction and basic information that allows one to contact us via e-mail or my address or telephone number. And this has helped a number of people all over the world seek us out for information.

Newsletter – If you click onto this you will gain access to the table of contents for 18 back issues of Bro Nevez from February 1998 through May 2002. And we have recently added the complete version of the February 2001 issue of Bro Nevez as a sample for those considering a subscription.

Music – This section brings you to my "Guide to Breton Music" which I updated in June 2002. This can be downloaded in Acrobat® format. In its print version the Guide is some 35 pages and is available from me in for those who do not have access to the internet. It includes an introduction to Breton song and musical instruments and pages of bibliographies and discographies. The cost is \$5 including postage (by check made out to U.S. ICDBL)

Events – This is the newest feature of our site and offers a wonderful opportunity to show the world some of the projects undertaken by you, our individual members. Have you published something or presented a conference paper about Brittany? Are you a musician available for hire (or not) who has a few Breton pieces in your repertoire? Have you set up an ICDBL information table at a festival? Right

now we are featuring images of a photography exhibit by Jan Zollars at the April 2002 Houston International Festival. Coming soon will be images of U.S. ICDBL Members at the 2002 Potomac Celtic Festival. This is a great site to alert people to upcoming events as well as to share images of some past activities. Since we are spread out from Maine to Florida, Alaska, California and Hawaii, this is a great place to meet other ICDBL members. Don't be shy about sharing an image and a little information about what you are up to!

Breton Language – This section brings you “The Nominoë Study of the Breton Language Compiled from Field Research,” by Diarmuid Cíarán O’Neill and Marcel Texier. This is based on the Revising Language Shifts Theories of sociolinguist Joshua Fishman and includes lots of basic information about the state of the Breton language in schools, media and society as well as suggestions for action to insure Breton’s future.

Learn It – This section includes a short guide to learning materials for Breton which we have produced in brochure form – specifically for English speakers. It includes reviews of books and CD Rom materials for learning Breton, and information on where to find such material.

Celtic Languages -- Clicking on this takes you to the flyer mailed to you with the May issue of Bro Nevez with the map of the Celtic countries and information about the Celtic languages. This is available in Acrobat® format.

Links – Last but not least, our “links” section includes an annotated listing of dozens of great sites about the Breton language, music and culture. This is a great listing of some excellent websites produced by Bretons themselves.

Please check out the newly revitalized web site and give us your feedback on ways to improve it and new things we might add. *And tell people about it!* The web site is not intended to replace the print materials we produce (Bro Nevez or various brochures) but it can greatly expand the outreach we do and hopefully build membership.

SOME OTHER INTERESTING WEB SITES

The following websites are recommended by U.S. ICDBL Member Arthur Bedard of Massachusetts.

www.summerlands.com/crossroads/celticlanguage/labara6.html

Labara 6: a taste of Breton verse is a fine starting place to put into perspective the basic reason for learning the Breton language. It makes use of “Marzhin-Divinour”, a song from the Barzaz Breiz, to demonstrate how sounds and word meanings give Breton verse a life and vigor that cannot be found in strict translations. It encourages learning to read and hear the native language and especially the native poetry. This page is part of a larger site, Keltria.org, which nicely ties the Celtic languages together and demonstrates how the “cultural universe” of a country only opens through language. A must for your Celtic web library.

www.Kervarker.org

Komzomp Brezhoneg is a “talking to your children” page from Kervarker.org. It's only in French now but should go to English soon. It's full of practical phrases for the Breton learner.

www.bretons.org/almanach/

This is the most all-inclusive of sites I have found. A great place to find anything about Brittany with over 750 site links on all topics.

And here are two (of many sites) for those searching for music in Brittany. If you want to find a fest-noz, here's a way to locate your heart's desire. -- Lois

www.tamm-kreiz.com and www.festnoz.net

Both of these sites allow you to search for particular musicians as well as for dates and geographic locations. They also include tidbits of information about musicians and maps to help you find a fest noz (night time dance) or fest deiz (day time) you hope to attend. When last I looked, Tamm-kreiz.com listed some 1,039 groups/singers/musicians and 3,245 dates. Festnoz.net is smaller but still listed some 386 fest noz and fest deiz. These—and other Breton sites—devoted to Breton music not only help people find music in Brittany, but also demonstrate very clearly to those outside of Brittany just how incredibly active the music scene is there.

Davies' *Creaduriaid Rhyfeddol* Is First NAACLT Clann Lir Children's Book Prize Winner

by Roslyn Blyn-LaDrew

Roll over, Nessie, Lassie, and Sasquatch! A new parade of amazing animals and supernatural creatures has hit the popular market!

Helen Emanuel Davies' *Creaduriaid Rhyfeddol* was selected as the first winner of the Clann Lir prize for children's books in the Celtic languages at the Eighth Annual Conference of the North American Association for Celtic Language Teachers (NAACLT). Davies' book was published by Gwasg Gomer in Llandysul, Wales, in 2001, and is also available in English, entitled *Fabulous Celtic Beasts*, translated by Ann Saer.

Creaduriaid Rhyfeddol contains seven tales from Welsh folklore, myth, and legend, retold in a lively engaging manner. Among the creatures included are the "ceffyl dŵr" or "water horse, a monstrous lake-dwelling beaver ("Afanc") whose thrashing causes floods which drown some livestock, and a boar ("Twrch Trwyth") hunted by King Arthur, with his Welsh retinue and Irish helpers in a chase across Ireland and into Cornwall!

Perhaps the best known of the tales is that of Gelert, the faithful hunting hound, who one day mysteriously refused to join Prince Llywelyn's hunting party. Upon his return, Llywelyn found his infant son missing and blood on the jaws of the dog. Outraged, Llywelyn instantly slew the dog. Shortly afterward the baby was found unharmed and the body of a dead wolf was found in an adjacent dark room. Gelert had fought off the wolf and was killed for his efforts! Prince Llywelyn immediately repented, condemning his hasty deed, but nothing could be done for Gelert. At Beddgelert in Snowdonia, Wales, there is a monument to this loyal dog; the name of the town means "Grave (*bedd*) of Gelert."

Gwasg Gomer: A Hundred Years A-Publishing

Gwasg Gomer (www.gomer.co.uk) was founded over a hundred years ago and has more than 600 titles to its credit, including books in English and Welsh and educational materials. Its works for children include translations into Welsh and works originally written in Welsh. Among its offerings

are the Welsh translations of Eric Hill's infamous puppy, Spot, perhaps known to other young Celtic readers as Bran (Irish, published by An Gúm), Breck (Manx, published by Yn Cheshaght Ghailckagh), or Spot (Cornish, published by Dyllansow Truran, and Scottish Gaelic, published by Acair), and, thanks to Gomer, with his Welsh moniker, Smot, cavorting through adventures such as *Nadolig Cyntaf Smot* and *Smot yn y Carnifal*.

For older children and teenagers, Gomer offers such spine-tingling titles as *Y Corff ar y Traeth* [The Body on the Beach] and *Neges o'r Bedd* [A Message from the Grave], as well as the more light-hearted *Hufen Iâ Hélène* [Helene's Ice Cream], about a Welsh child's adventures with his Breton grandmother, and a Welsh translation of Lynne Reid Banks recent classic, *Yr Indiad yn y Cwprdd*. Teachers may find many useful materials among these offerings, as well as among the other titles specifically designed for the classroom and for adult learners.

Other noteworthy entries from this year's competition are Y Lolfa's *Owain Glyndŵr: Tywysog Cymru*, and its companion English volume, *Owain Glyndŵr: Prince of Wales*; a unique small-press Cornish production, *The Giants – Les Géants – An Gewri Kormoran ha Kormelyen*; and two series of Welsh school books, *Sebon* [Soap] and *Nhw* [Them] from ESIS: Education Support and Inspection Service in South Wales.

From *Owain Glyndŵr* to *Y Taff Pac*: Y Lolfa's Youth Publications

The publishing and printing firm Y Lolfa (www.ylolfa.com) was established in the 1960s in Talybont, Wales, and is committed to its policy of not translating from other languages. Perhaps most well known for its humorous *Welsh Is Fun!* instruction book (and the twin volume, *Irish Is Fun!*), Y Lolfa is highly respected for its support of local artists, authors, and designers. Its children's titles range includes books for the very young, including Mabinogion coloring books and an explanation of *Pam Mae'r Ddraig yn Goch* [Why The Dragon Is Red] and books for middle

childhood with such sparkling titles as *Mamarswpial* (about a mother who turns into a kangaroo) and *Od! a Chod!* (a poetry anthology). Their teens selection could give Harry Potter a run for his money (his galleons?) with the fantasies *Mabin-OD-i* (a humorous Mabinogion-based adventure) and *Samhain* or addressing pop culture in *Y Taff Pac* (interviews with Welsh film stars including Ioan Gruffudd and Anthony Hopkins) and *Seros I and II*, a Star Wars style epic.

Dr. Rhiannon Ifans, author of the *Owain Glyndŵr* volumes, has also adapted other traditional Welsh material in her children's volumes *Hud y Mabinogi*, *Chwedlau'r Brenin Arthur*, *Chwedlau o'r Gwledydd Celtaidd*, and, in English, *Tales from Wales*, *The Magic of the Mabinogion*, *The Legends of King Arthur*, and *Tales from the Celtic Countries*.

Dr. Ifans' account of Owain Glyndŵr, the medieval prince, retells the history in the fast-paced style one might find in an adventure book. If the term "cliffhanger" could apply to chapter beginnings, it would aptly describe Ifans' intriguing chapter headings and mysterious first lines. A few examples include "Hir Oes i'r Ddraig Aur!" ("Long Live the Golden Dragon!") and "Roedd gan Owain Glyndŵr un cefnder na allai ei oddef. Y funud y gwelai ef teimlai Owain fel ei foddi mewn cwrw cynnes." ("Owain Glyndŵr had one cousin whom he couldn't abide. The moment he saw him, Owain felt like drowning in warm beer."). It is good to see a historical topic given such an action-packed treatment, heightening its appeal to children, while remaining true to Welsh idiom.

Margaret Jones's color illustrations attractively combine details documenting the time period (for example, a blacksmith's shop showing at least 14 different types of tongs and pokers visible), with an elegance of heraldry, costuming, procession and ceremony evoking the Middle Ages and faintly evocative of Arthur Rackham and early Maxfield Parrish. The running border of a heraldic design and the enclosing of each page number in a small shield provide an atmospheric touch.

One Small Press Sees Far ... By Telling Tales of Giants

One of the most unusual entries for the Clann Lir competition was Angie Butler's retelling of the Cornish story of Cormoron and Cormelian in three languages (English, French, and Cornish), with a

Welsh version in preparation. This package consists of the main booklet, *The Giants – Les Géants*, which has a pocket flap containing the smaller, Cornish language version, *An Gewri*. Butler explains the "pocket" concept by saying, "Giants' Pockets! Because Giants are so big, they can travel huge distances very quickly. The countries they stride through want to know their stories, so they have them in many different languages. They can be kept in this pocket."

Butler is a retired primary school teacher and uses her stories in activities with children 4 to 11 years old. A CD is available of this text with Butler and her Cornish translator performing at a special school for disabled children. Butler works with a team of translators and illustrators and hopes to use her books "to promote a range of artists and craftspeople living in Cornwall." In this volume, artist Jen Osbaldeston, cleverly incorporates the image of the sleeping giants, together with their cat, into the naturally rocky Cornish landscape. Osbaldeston's humorous cheese, fish, and cow-tail pasty illustrations further enliven the text.

The Giants (2001) is the third book in Butler's ongoing series of twenty Cornish tales, published by West Country Giants in Penzance (www.westcountrygiants.co.uk). Butler also makes the texts available in German, Japanese, Italian, Spanish, and Welsh as pocket inserts; Gaelic and Breton are also planned. Although this entry did not, strictly speaking, meet the requirements of the competition, since the award is for original writing in the Celtic languages. The Committee was delighted to read it and note this activity in promoting awareness of the Celtic languages.

"Trendi," "Cŵl," and "Heia, Bois!" – Welsh Soap Opera For Teens

A final entry worthy of note was the submission of two series of Welsh school books for older children, *Sebon* and *Nhw* by ESIS (Educational Support and Inspection Service). Written by Gareth Williams, they use very realistic informal dialogue full of teenage idiom and a quasi-cartoon style layout with speech and thought balloons, and are illustrated throughout with color photographs of very believable teens. A few of the colloquialisms one finds in the text (but not in my copy of H. Meurig Evans' dictionary nor in more formal textbooks) are "dillad trendi" (trendy clothes) and "Paid ffysian!" (Don't fuss!). It is good to note the ethnic diversity among the

children, with Paolo, Filippo, and Tana Cheng as Welsh speaking characters.

These books are supported by a Welsh language site, www.wegap.co.uk. As textbooks for older children and teens, they do not actually meet the Clann Lir requirements, but the Committee was interested to see them. Having tried one out myself in a sample lesson, I can vouch that my adult Welsh-language student found the dialogue to be a refreshing change from typical textbook prose such as "Yonder is a great mountain" or "The robin is a bird that does not go from this country in the winter." Lighthearted as the plots may be, they do offer good practice in alternating between first-person dialogue and narrative restating of the speaker's situation. Tricky areas of language usage are cleverly incorporated into the plot, such as the mistaking of a "crys T" (T-shirt) for a "crys du" (black shirt) in the story, "Blind Dêr."

NAACLT regrets that due to the many details needed to establish this prize, some of the publicity reached publishers with very little margin for delays in the post. As stated in the competition description, any entries received late will be held for next year's competition and the year-of-publication criterion will be waived.

The *Clann Lir* award is named after the Irish tale of the four children transformed into swans and sentenced to spend 900 years on the water, including 300 years on the Atlantic Ocean. The name symbolizes transatlantic Celtic connections and pays homage to an ancient sea-god known in Manx and Irish as Manannán Mac Lir, and, in Welsh as Manawydan fab Llŷr. It also evokes the notion of children (*clann*) reading, through the name of their father, Lir, an accidental but near homonym for the various Celtic words for book (*llyfr*, *lioar*, *levr*, *lyver*, and *leabhar*). The award aims to encourage creativity in the Celtic languages in publications for children nine years and under; eligible books must have been published originally in a Celtic language and textbooks are excluded from the prize. The winning publisher will receive gold stickers to place on the books, similar to the Newbery and Caldecott awards and the Aesop Prize of the American Folklore Society.

Dr. Roslyn Blyn-LaDrew, currently past-president of NAACLT, created the prize and chaired the committee that made the selection. Dr. Blyn-LaDrew teaches Irish at the University of Pennsylvania. Other members of the committee

were Dorothy Milne, Irish teacher and librarian (Memorial University of Newfoundland), who contributed the prize's name (Clann Lir), terminologist Delyth Prys (University of Wales - Bangor), and Professors Kenneth Nilsen (Celtic Studies, St. Francis Xavier University) and Nancy Stenson (Linguistics, University of Minnesota).

Consultants to the Committee are, for Breton, Pawl Birt (Chair, Celtic Studies, University of Ottawa); for Cornish, Neil Kennedy (Lecturer, Cultural Studies, Falmouth College of Arts, Cornwall, and Secretary, Cornish Language Council), and for Manx Gaelic, Brian Stowell (Secretary, Yn Cheshaght Ghailckagh). Dr. Stowell was also the first Manx Language Officer of Department of Education of the Isle of Man Government.

NAACLT was established in 1994 and is a non-profit professional organization. Its membership consists of university faculty in Celtic or related fields and Celtic language teachers from community groups and specialists in various fields. Among the universities and academic institutions and organizations represented by its current members and affiliates are City College of New York (CUNY-Lehman College), Cornell University, Indiana, Memorial University of Newfoundland, Oideas Gael, Old Dominion University, St. Francis Xavier University, St. Peter's College (New Jersey), Trinity College Dublin, University College-Cork, and the Universities of Hong Kong, Limerick, Minnesota, Ottawa, Pennsylvania, Ulster, Wales, and Wisconsin. Further information about NAACLT is available at its website, www.naaclt.org.

This year's conference was held in Antigonish, Nova Scotia, near North America's only "Gaidhealtachd," and was hosted by St. Francis Xavier University. NAACLT looks forward to next year's awarding of the second annual Clann Lir prize at its 2003 conference, scheduled to be held next spring in San Francisco. More information about the prize is available from Roslyn Blyn-LaDrew (past-president@naaclt.org).

Bibliographical Note: The ISBN for *Creaduriaid Rhyfeddol* is 1-85902-918-3. The English version, *Fabulous Celtic Beasts*, is available from Gwasg Gomer and from Amazon.co.uk and no doubt from other European online bookdealers but was not available from most U.S. online bookstores at the time this was written. Quick online and catalog research yields three ISBN numbers for the English version, 1-85902-943-4, 0-86383-943-4, and 0-86243-544-7.

CD REVIEW

By Lois Kuter

Tornaod. An douar hagus an speir. Sergeant Major Company SMC 138482. 2001. 56'23.

I first heard of, and heard, Tornaod as performers at the 2002 Potomac Celtic Festival in Leesburg, Virginia. While their electric style (considerably toned down) was a bit out of sync with the more acoustic flavor of this festival, their energy and blend of Breton and Irish music won them many new fans in Virginia. The few CDs they were able to bring with them were very quickly sold out after their first concert at the festival. Performing in 90+ degree weather on a rough stage with adequate but not highly sophisticated audio equipment is a challenge to any group where there is a complex blend of voice and instruments of highly variable decibels - electric guitars and bombardes vs. flutes and uilleann pipes. Tornaod was up to the challenge and no doubt has had some more daunting ones while touring in the U.S. Those of us working at the U.S. ICDBL tent at the Potomac Festival were pleased to be able to meet most of the musicians of the group during the course of the weekend - great people who were truly pleased to be able to share some music from Brittany (and inspired by Brittany) with Americans at the festival.

But, this review will not be of their concert at the Potomac Festival, but instead of their CD, An douar hagus an speir, which offers the band a better opportunity to show its depth of talent. As the jacket notes explain, "an douar" is Breton for "the earth" and "an speir" is Irish Gaelic for "the sky," and "hagus" which links them in the title is a hybrid of "hag" from Breton and "agus" from Irish = "and." This group does indeed mix Irish with Breton in their compositions and arrangements of traditional tunes.

Band members on the CD include Tomaz Boucherif-Kadiou (singer/composer, tin whistles, guitars, keyboard), Tony Beaufils (banjo, guitars), John Lang (uilleann pipes, bodhran, whistle), Stephen Swartz (percussion of all descriptions), Céline Corbel (Celtic harp), Dimitri Halby (flute, whistle), Julien Flous (electric bass), and Philippe Escrivant (fiddles). Tomaz Boucherif-Kadiou is the director of the group which was founded in 1998 in Paris where the group makes its home. As his name indicates Tomaz is both Algerian (father's side) and Breton (mother's side). His voice is what I would call "typically Breton" but with a tenseness that hints of North Africa at times. The names of the other band members also hint of varied origins, and while the CD notes do not give any information about them, the Tornaod web site (www.tornaod.com) gives a nice profile of the group - not necessarily true biographies as in date and place of birth, but a portrait of musical influences and experiences (for many band members rock music!). One does learn in her presentation that Céline Corbel must be Breton, and Dimitri Halby admits to being Norman. Stephen Swartz is an American, born in New Orleans with adventures in quite a few regions of the western U.S. before moving to Paris with his family in the mid 1990s. As for the rest? ... not clear what their family roots may be ... and what does it really matter?

While there are a few purely instrumental pieces on the CD, song is featured and there is a militant edge to the compositions with the environment and respect for the earth (and peace) a strong theme: "Al labous marv" (the dead bird), "Son 'vit ar bed nevez" (song for a new world), "Saotradur so war ma bro" (literally, pollution is on my country). The dominant language for the songs is Breton with the exception of "Paddy's lamentation" and "Desert of Soul" which are in

English. It is clear from his song texts and his performance of them that Tomaz Boucherif-Kadiou has a firm grasp of the Breton language (although you will find the English verses of "Desert of Soul" a bit hard to follow without the CD notes).

As the title says "Desert of Soul" is about people who are detached from life and lose their souls to materialism. I like this piece with its appropriately sinister and off key music with a touch of the blues. "Tir na nóg" is, in contrast, a song of hope about striving towards a paradise where people live in peace with one another. With its six parts (nearly 12 minutes) representing different stages of travel to Tir na nóg, and even in its musical sound, this is reminiscent of Alan Stivell's "Celtic Symphony" (1980) where the theme of Tir na nóg and world brotherhood were also central.

Tornaod does not shy away from borrowing a bit of style from others who have come before them—whether it be traditional singers like Erik Marchand (saluted in Tornaod's arrangement of the traditional Breton march "Un den Yaouank") or a touch of the Chieftans or Alan Stivell. You may hear something that reminds you of some other artist, but Tornaod definitely has their own unique sound. Not everything is brilliant or as well performed as one might like, but it's all pretty interesting.

My only criticism of this CD is that the sound quality of the recording is not always great. The voice gets buried at times and one instrument or another will stick out disproportionately to its musical role in a particular arrangement. But this is a relatively small thing, and this band is well worth a listen. This is their first and only CD, so we can hope that there will be more in the future ... and that they will come back to tour again in the U.S.

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HEARD OF, BUT NOT HEARD

Information for these notes has been drawn from reviews found in Musique Bretonne 172 & 173 (mai-juin & juillet-août 2002), Ar Men 129 (juillet-août 2002), and Ar Soner 364 (mai-juin 2002).

Anne Auffret, Daniel Le Féon & Loik Le Griguer. Pardonioù - Vol. 2. Coop Breizh CD 920. This is the second volume of cantiques (hymns) by singer Anne Auffret (a master of this genre) with bombarde and organ by Daniel Le Féon and Loik Le Griguer. The cantiques from Tregor, Goëlo and Haute-Cornouaille are ones you would hear at pardons—the celebration of feast days for the innumerable saints in Brittany.

Beauport—de pierres, de paroles et de musiques. Kerig.

This CD is in homage to the Beauport maritime abbey in Paimpol (Côtes d'Armor) and its eight centuries of history. Participating are harpists Gwenaël Kerleo, Kristen Nogues and Mariannig Larc'hantec, singer Yann Fañch Kemener, the string quartet Arz Nevez, flute player Jean-Michel Veillon, and poet Yvon Le Men ... quite an impressive line-up. The CD is accompanied by a handsome booklet with photos and history of the abbey.

Darhaou. Ar c'hoant. An Naer Production.

This CD includes a variety of Breton dances by a group which includes accordion, electric bass, keyboard, guitar, bombarde, clarinet and bugle with three excellent traditional singers from the Gallo, Vannetais and Tregor areas: Sylvain Girault, Gildas Le Buhé, and Ifig Troadeg. While respecting the traditional nuances for each piece the band breaks some new innovative ground.

Deskomp. Digorit an nor. Self-produced CD.

This CD includes dances and song in Breton by a group based in Paris formed several years ago by Breton students. It has an acoustic sound with guitar, Celtic harp, flute and fiddle (www.deskomp.org).

Guichen Quartet. Mémoire vive. Coop Breizh CD JCFG.

This CD is a meeting of Fred Guichen (accordion) and Jean-Charles Guichen (guitar)—now solo after a stint with the ground-breaking fest noz band Ar Re Yaouank—and Etienne Callac (bass guitar) and David Hopkins (percussion and didgeridoo) in music of a highly improvisational nature.

Mandala. Rêves et Voyages.

This is a recording is from a concert performance called "Rêves et voyages" (dreams and travels), by what is described as an "ethno-rock" group. Mandala includes a mix of instruments, including didgeridoo, bombarde, and bagpipes for new compositions.

Denez Prigent. Live holl a-gevret.

Barclay/Distribution Universel 8548/LC001216 (Universel 589 664 2).

For a number of years now Denez Prigent has been hailed for his mastery of traditional Breton song and his creative ability to merge his striking voice and the Breton ballad called the *gwerz* with newer sounds—especially "techno" or electronic music. This recording captures his live performance at the InterCeltic Festival of Lorient. Few can carry off such a marriage of traditional voice and high-tech music making, but Prigent has the power and passion to make the romance last.

Red Cardell. La scène. Avel Ouest/PK 005-DB10.

This CD includes 11 selections recorded live by this well known Breton rock band. They incorporate Breton dance rhythms in an electric mix of guitars, accordion, percussion and a distinctive voice for their original song texts.

Pascal Rode/Lirzhin. La ballade d'un paysan bas-breton. Keltia Musique RSCD 252.

Composed by bombarde player Pascal Rode, and performed by the wind ensemble Lirzhin (saxophones, bombarde and bagpipes), this is a suite of 16 pieces inspired by the travels of Jean-Marie Déguignet whose life story, *Mémoires d'un paysan bas-breton*, became a best-seller when published in 1997.

Sonneurs de Veuzes. Veuzes - pratiques culturelles d'une cornemuse en liberté. Sonneurs de Veuze / L'Autre Distribution 14640 SDV.

This CD features the veuze—the one-droned bagpipe native to southeastern Brittany and the Vendée—as it is used in ensembles. Performers and groups include: Duo Bertrand, Sonerion Du, Cabestan, Pevar Den, La Godinette, Trio Hamon-Martin, Emsaverien, Talar, Anchfol, Trio Durasier-Le Gallic, Volson, and Duo Robin-Rasoanaïvo.

Alan Stivell. Au-delà des mots. Keltia III/Dreyfus FDM 36224-2.

Stivell returns to the harp for this strictly instrumental CD, using the original Celtic harp built by his father Jord Cochevellou as well as a number of other more recently constructed harps with different voices. Most selections are compositions, but included are a few traditional Breton and Irish melodies arranged by Stivell. This CD has received strong reviews.

Tan b'an Ti. Dilhada Sul. Ar Vilin Production TBT IIVI.

This group which includes bass fiddle, flute, guitar, treujenn-gaol (clarinet) and accordion expands its depth with the addition of singer Nolùen Le Buhé for arrangements of traditional Breton airs and dances.



Potomac Celtic Festival – the ICDBL and Brittany are Present!

Lois Kuter

It's hard to believe that this was the 9th year for this inter-Celtic festival held each year in Leesburg, Virginia, in June. And this is the 9th year for the U.S. ICDBL's participation. From a simple card table with flyers and a one-poster display, we have grown to two tents, a half-dozen posters and maps, flyers on the ICDBL, Breton language, and Celtic cultures, and a table with several dozen books on display. And with the help

of some tubing and extendable poles from Home Depot, we have three Breton flags and a Celtic flag designed by Polig Monjarret which incorporates the flags of six Celtic nations floating high over our tents. While I could easily man the small information table of yesteryear, it now takes a team to set up and take down the site and cover our space during the two full days of the festival.

This year we had a great crew of U.S. ICDBL members. Susan Baker has been a mainstay for years now, and we count on Philippe Berthier not only for his hard labor in the set-up and take-down of the tents, but for his participation in the parade of clans and Celtic societies to represent Brittany and proudly carry the *gwenn ha du*. Some of our team traveled quite a distance to come: Jack Faucheux drove from northern New Jersey and Arthur Bedard came all the way from Massachusetts. Ben Pecson, a "local" to the area, was also able to drop by. He has helped us incorporate information on Asturias into our map display and handout information.

Other U.S. ICDBL members were at the festival in active roles as performers and pitched in as time permitted. Cheryl Mitchell was in charge of the Saint David's Welsh-American Society tent at the festival and did some Welsh language workshops. As a festival volunteer she helps take care of all the clan and Celtic society booths. Bill Cassidy (Liam Ó Caiside) did some workshop on Scottish Gaelic and poetry during the weekend. He is active in the Washington D.C. area with a Manx association and teaches Scottish Gaelic. Jan Zollars (travelling from Houston, Texas) has been coming to the festival for several years now, doing workshops to teach festival-goers Breton dances. Bill Reese with the group Moch Pryderi also got the crew dancing with some Breton dances (and his bombarde playing). And we also had the chance

to dance with John Trexler and Virginia Turnage ("The Dronemaster and the Dancer") who have been coming to the festival from North Carolina for many years. They had a number of performances during the weekend where they introduced Breton (and other Celtic) music and dance. John plays biniou, bombarde, veuze, treujenn gaol (clarinet), and hurdy-gurdy ... among other instruments.

There was certainly ample opportunity to do Breton dances and hear Breton song with the presence of other acts at the festival. The group Tornaod (from Paris) won many fans with their first appearance at the festival (see the review of their new CD in this issue of Bro Nevez). Nolwenn Monjarret (daughter of Polig) was back again to see old friends and give us some great singing. She also pitched in with dance workshops and provided an ever-cheerful presence. The Asturian group Brenga Astur included some Breton dances in their repertoire and welcomed the spontaneous dancers of the U.S. ICDBL who made very effort possible to go hear this remarkable group. With all the great music at the festival (main acts from Scotland, Ireland and Wales including Battlefield Band, Andy Stewart and Gerry O'Beirne, Téada, and Siân Phillips and Danny Kilbride) it was hard to find the time to mind the information tent, but we greatly enjoyed spending time there talking to festival visitors and helping them learn more about Brittany and the Breton language.

My thanks to all the U.S. ICDBL Members who helped out at the festival. My apologies to anyone I inadvertently missed in citing those pitching in. We would welcome even more ICDBL members to help us out with our tent and to join us in dance and good fellowship. Save the date for 2003: June 13 & 14. And check out the website for more information: www.PotomacCelticFest.org.

Uilleann Pipers in Brittany

Lois Kuter

This article is reprinted with the permission of the author—me—and the editor of The Pipers' Review where it was first published (Vol. XXI No. 3, Summer 2002). The Pipers' Review (Iris na bPíobairí) is a quarterly magazine for uilleann pipers (the Irish bellows-blown bagpipe) produced by the Irish Pipers' Club (P.O. Box 31183, Seattle, WA 98103). This 30-page magazine includes a wealth of detailed information about making uilleann pipes and reeds and maintaining pipes, as well as interviews and news about pipers and piping events in the U.S. and around the world. CD and book reviews, and tune transcriptions are regular features as well. If you are not an uilleann piper this will probably not be of great interest to you, but if you are learning the uilleann pipes (or desire to do so) this is a mine of information and helpful resource material. Subscription for one year is \$18 (Canada \$19 and overseas \$22 – in U.S. funds only). To subscribe or for information about The Pipers' Review, contact its editor: Wally Charm 206 789-7724 / charm@seanet.com. The Irish Piper's Club has a website: <http://www.irishpipersclub.org>



Of all the Celtic countries, Brittany seems to have been the most active in cultivating inter-Celtic cultural exchanges. This in no way threatens an incredibly rich musical scene in Brittany where an unbroken oral tradition continues to foster traditional song, music and dance, as well as innovative new compositions and combinations of instruments and voice. But, that's the subject of another article (check out the "Guide to Breton Music" on the website of the U.S. Branch of the International Committee for the Defense of the Breton Language – www.breizh.net/icdbl.htm).

Brittany's strong links to Ireland are nothing new. And it's important to cite the work of Polig Monjarret whose work to foster piping as well as inter-Celtic bridges began over 60 years ago. Monjarret was one of eight Breton "sonneurs" who created the organization called Bodadeg ar Sonerion (BAS) in 1942. This organization followed upon the heels of the Kenvreuriez ar Vinioerien founded in 1932 in Paris, and like it, focused not only on collection work to preserve musical traditions of Brittany, but also on fostering the use of bagpipes in Brittany—both the tiny biniou koz native to Brittany which was played in pair with the bombarde, and the use of the biniou braz (Scottish style bagpipes) imported in the early 20th century which was also played in pair with the bombarde. The

Bodadeg ar Sonerion was to foster the spectacular growth of the bagad – Brittany's reinvention of the Scottish bagpipe band which included bombardes as well as Highland pipers and a drum section.

Thanks to Polig Monjarret and others of the BAS who were interested in fostering inter-Celtic links, Bretons were exposed to other Celtic piping traditions in the 1940s and 50s. The idea of the bagad was sparked by the appearance of the Glasgow Police Pipe Band at a festival in 1947 organized by the Breton group Sao Breizh of the Free French Forces, to which BAS participants from a workshop held in Sarzeau were invited. At this same Sarzeau workshop in 1947 Breton pipers had the chance to hear two uilleann pipers from Dublin invited to Brittany for the workshop. BAS workshops continued to include musicians from Ireland, Scotland and Wales, and the BAS was one of the first organizations to reach out to establish contacts with Celtic cousins in Galicia, Spain, in 1950. The inter-Celtic contacts only grew stronger from there, including regular contacts between pipers at the annual International Festival of Bagpipes first held in Brest in 1953. This was the forerunner to the Inter-Celtic Festival of Lorient (first held in 1971) which today spans ten days and includes literally thousands of singers, musicians and dancers from all the Celtic countries. The Breton-Irish link has been reinforced in a few non-musical ways as well, especially with the twinning of over 100 cities (thanks again in large part to the work of Polig Monjarret), with the first being Lorient-Galway in 1974.

An interest in Ireland (and all things Celtic) has strong roots in Brittany and it has been easy for Breton to hop a ferry from Roscoff directly to Ireland. But Bretons haven't had to travel far to hear Irish music since Irish musicians have toured regularly in Brittany for many years. The 1970s were a particularly influential period with tours and concerts in Brittany by the Chieftans and both Planxty and the Bothy Band (I saw them first in Brittany during the summer of 1975). Alan Stivell had already been fanning the fires of inter-Celtic exchange with his arrangements of Irish, Welsh, Scottish and Manx tunes and Irish recordings were readily available in Brittany.

The groundwork was laid. So when did Bretons first pick up the uilleann pipes and learn to play them? In a sidenote accompanying an article by Alain Monnier about uilleann pipes published in 1986 in Ar Men magazine, Patrick Molard—one of Brittany's premier

uilleann pipers and a master of other pipes as well—notes that the first Breton to begin playing uilleann pipes was Daniel Hervé who played in a band called Dremmwel based in Paris in the early 1970s. He was followed soon by Molard himself, Alan Cloâtre (also spelled Kloatr), Alain Le Hégarat, and Jean-Pierre Menegeard. Molard adds an “etc.” to this list, so there were yet others in the early 70s—a period when instruments, reeds and teachers were rare. Bretons had to travel to Ireland in that period to find pipes-makers for a practice set—and Molard notes Kennedy in Cork, MacFadden in Belfast, and Leo Rowsome, Matt Kiernan and Dan Ó Dowd in Dublin.

Patrick Molard notes that by the mid 1980s it had become much easier to find pipes-makers and to find workshops in Ireland. By the mid-80s you could also find regular workshops for uilleann pipers in Brittany as well. The number of Bretons taking up uilleann pipes to play Irish music as well as to interpret their own Breton traditions has continued to grow.

In an interview published in the March/April 2002 issue of *Ar Soner*, Patrick Molard notes that he has a class of 17 “very motivated” students in Carhaix, and in regular workshops done throughout the year he usually has 15 pipers in each class. Molard also notes that an association for uilleann pipers called Gan Ainm based in Carhaix has 57 members, and he estimates that there are close to 100 uilleann pipers in Brittany today.

Estimates of uilleann pipers in Brittany are difficult to make. In the three editions of Dastum’s *Guide de la Musique Bretonne* (1989, 1993, and 2000) a total of 34 names are listed for musicians playing uilleann pipes—with 21 in the 2000 edition. These are musicians who seek inclusion in this directory and who perform publicly. Nearly all of those listed in the 2000 directory also play wooden transverse flute or tin whistle as well as uilleann pipes, and many also play biniou, bombarde or Scottish Highland pipes. But the Dastum list is far from complete. Not included are Irish uilleann pipers now living or spending considerable time in Brittany—Mick O’Brien who teaches workshops with Molard at the Amzer Nevez center in Ploemeur (near Lorient), and-pipes maker and player Brendan Ring who lives in the Treger region of northern Brittany, to name just two.

It is important to note that Breton uilleann pipers are among hundreds of Breton musicians who play Irish music in Brittany. In Dastum’s 2000 directory of 1,900 musicians, there are 42 who list bodhran as an instrument they play, 134 tin whistle, and 118 flute—again probably just a sample of the total who play

these instruments or are learning them. The directory lists 210 musicians for the biniou koz and 360 for the bombarde, so never fear that Breton traditions are being displaced in any way by a longstanding love for Irish music.

If you travel to Brittany you are sure to get a warm welcome if you bring your pipes, and you will have the opportunity to play in some very fine sessions. And if you pass through Paris, look up Na Píobairí Uilleann France at the Mission Bretonne (22 rue Delambre). This was a paper I put together pretty hastily without the benefit of spending time contacting pipers in Brittany to get a more detailed picture of what is going on. But, for anyone interested in delving further or travelling to Brittany, I would be happy to help with contacts and further information (Lois Kuter 215 886-6361 / kuter@netreach.net)

Just a few recordings:

Ronan Le Bars. *Bímís Ag OI*. (L’OZ Production L’OZ 13, 1997). Le Bars has played in a number of Breton groups and with singers. On this recording he pairs with guitarist Nicolas Quemener.

Patrick Molard. *Deliou*. (L’OZ Production L’OZ 29, 2000). This shows off well Molard’s genius not only on uilleann pipes but also Scottish Highland and small pipes. And biniou. You’ll also hear Mick O’Brien on two selections. The highlight for me is Molard’s incredible use of uilleann pipes in a duet with Bulgarian singer Kalinka Vulcheva.

Marc Pollier & Dominique Manchon (piano). *Reeds & Hammers*. (Escalibur 870, 1997). A little more straightforward rendering of Irish tunes.

Information for this article was drawn from the following sources:

Alain Monnier. “Le uilleannn-pipes, Cornemuse des Irlandais” *Ar Men* No. 4, August 1986, pp. 22-31

“Polig Monjarret—un pionnier du renouveau musical” *Ar Men* No. 53, August 1993, pp. 44-57.

“Bodadeg ar Sonerion / Assemblée des Sonneurs, 40 ans au service de la musique bretonne” Special issue of *Ar Soner*. No. 273, 1983.

Anthony Heulin & Patrick Molard, “Entretien avec Patrig Molard” *Ar Soner* No. 363, March/April 2002, pp. 20-21.

Dastum. *Guide de la Musique Bretonne*. 1st, 2nd and 3rd editions, 1989, 1993, 2000)

The following information was e-mailed to me. We have spoken of traditional sports and games in the pages of Bro Nevez and, like music and dance, these are the expression of unique cultures. Bretons have long been active in researching and encouraging the practice of such sports and games and are working with other Europeans to further strengthen this work. - LK

Traditional Culture and Education in the 21st Century International Colloquium on Traditional Games Nantes - October 3, 4 & 5, 2002

Under the patronage of the ETSGA

**The Traditional Game Inheritance, transmission and diffusion,
History and Prospects**

Inquiries : Colloque.nantes@wanadoo.fr

Introduction and Objectives

This conference is one of a continuing series, which have been organised since 1987 and held in a number of different European countries, Denmark, Spain, Portugal, Iceland, Belgium, Italy and Brittany. The FALSAB (confederation of traditional sports and games in Brittany) and the FILC wish to support this important serie.

The colloquium, "The Traditional Games Inheritance, Transmission and Diffusion, History and Prospects" will aim to discuss formal and informal methods of learning and to consider their developmental perspectives.

Another object is to create a cultural movement in favour of traditional games and to encourage national and international exchanges.

ORIENTATION TEXT

A new awareness of Traditional Games, which are usually locally or regionally rooted, has been created. This new interest has been aided by the actions of the Breton Cultural Institute, the Confederation Falsab, the International Federation of Celtic Wrestling (FILC), and the International Institute of Corporal Anthropology. In 1990 and 1999 these bodies organised international meetings on the theme of traditional games, and have now combined their activities with those of a European body, which was founded in April 2001.

However, fun or playful practices, in comparison to sports, often have insufficient means to maintain their vitality and to assure their diffusion. Their conservation can only be achieved by their public visibility and by education.

The Traditional Game Inheritance, transmission and diffusion; history and prospects,

Meetings with the above title will be held in 2002 and will follow on from those of 1990 and 1999. They will approach, in the first place, the educational dimension in the wider sense, that is, in favour of youngsters and adults. To proceed to familiarise children and adults by commencing participation at school then to continue in adult life to experiment with the inheritance of the past, and to reinvest in modernity. This basic experience of learning and its functions concern more than the scholastic institution. Games can be passed on from generation to generation, in schools, associations, play areas, museums and public places. Local festivals and such events also encourage this development.

The second part of our discussions will focus on the sense that people today give to their fun or playful games. The educational dimension of a game cannot be promoted today if values and symbolic functions are not included. Games are also inherited living arts, which enhance collective well-being. The knowledge of traditional games is, from this point of view, a rich resource for the present and for the future.

Traditional games of skill or athletics encourage exchanges between districts, townships, and regions and maintain a sense of cultural identity by giving roots and reference marks. Such games, in spite of their extreme diversity, (one

could evoke multiple variants for example in the practice of skittles, on the road or a prepared rink), or in bowls, e.g. *Vendéenne, Bretonne, Nantaise, Fort, Parisienne, Flanders* etc, produce bodily expertise and a terminology that is a shared culture. We need to preserve through training such assets of technical and human qualities. The preservation of identities is not backward looking but on the contrary is an understanding and acceptance of different ways of developing social links and access to modernity.

At the forthcoming meetings our aims are to discuss formal and informal methods of learning and to consider their perspectives of development. One will be able to compare what has been done in the past and what is done today. To consider what is done here and abroad, to consider activities in schools, and districts and to set up modules for future teachers and organisers. To create educational tools, academic research projects, games equipment and promotional tools.

The objective is to create a cultural movement in favour of traditional games in schools, associations, life museums and universities. It is also to encourage exchanges of practices and programmes of promotion, at national and international levels and to increase coordination between teachers, researchers, educators, committee members and players.

Town: Nantes (Former capital of Brittany)

Nantes has been chosen for cultural reasons, its dynamism, experience of event organisation and logistical infrastructures. These include the "Manufacture de tabac", situated at 10, Boulevard Stalingrad, close to the SNCF station. This is a municipal hall, which has adequate rooms for associations, meetings and cultural events.

Scientific committee: Joël Guibert

Joël Guibert, University of Nantes / Guy Jumel, University of Rennes 1 / Guy Jaouen, President of the FALSAB & ETSGA / Jean-Jacques Barreau, University of Rennes 2 / Christophe Lamoureux, University of Nantes / Jacques Le Garlantezec, CEMEA,

Organising Committee: Guy Jaouen

Breton Cultural Institute (Sports and Games Section) / Falsab Confederation / IIAC (International Institute of Corporal Anthropology) / Federation La Jaupitre / Association of the "Amicales Boulistes Nantaises" / Federation of the Puck on Board / CEMEA Brittany / USEP Finistère / Regional association of the play areas Association "En jouez-vous?"

DAILY PROGRAMME

1 - lecturers

- Pierre Parlebas, (Prof., Paris Sorbonne - Céméa),
- Grant Jarvie, (Prof., The University of Stirling - Scotland),
- Henning Eichberg, (Prof., Institute of Gerlev - Denmark - Gerlev institute of the games),
- Pere Lavega, (Prof., the INEF of Lleida - Catalonia - network teachers of the traditional games of the INEF),
- Sean Egan (Prof., The University of Ottawa - Canada),
- Gianfranco Staccioli (Prof., the University of Florence - Italy)

2 - theme of workshops: transmission and diffusion

- Workshop 1: Conception and manufacture;** metamorphoses of the equipment; games mutations. Presented by: Dominique Ferré (The Jaupitre), Guy Jumel (Univ. Rennes)
- Workshop 2: Traditional games used inside schools:** Presented by: Jean Claude Brélivet (Usep), Jacques Le Garlantezec (Céméa).
- Workshop 3: Traditional games, social life, and creation of networks:** Presented by: Jean Jacques Barreau (IIAC), Joël Guibert (Univ. Nantes).
- Workshop 4: Collecting, study and inventorisation of the games:** Presented by: Guy Jaouen (Falsab-AESJT), Christophe Lamoureux (Univ. Nantes).
- Workshop 5: Educational steps of federations:** Presented by: Christian Quéré (Falsab), Alain Lasserre (Committee of Quoiting).
- Workshop 6: Traditional games and physical training:** Presented by: Jacques Dufeu (Univ. Rennes), Eric Dugas (IUFM Brittany).

Permanent exhibitions will be on site; with videos projections on games from various regions of Europe; discussions about the discovery of and introduction to many games; various workshops; evening discussions.

A Traveler's View of Brittany from 1869

The following travel account is drawn from

Mrs. Bury Palliser. Brittany and its Byways - Some Account of Its Inhabitants and Its Antiquities; During a Residence in the Country (London: John Murray, Albemarle Street, 1869. 314 pages)

... We proceeded next morning to Quimper, having had no opportunity of seeing Douarnenez itself. In the season it is a favourite watering-place, the bathing being about two miles from the town. It is a great place for the sardine fishery. From Quimper we went by rail to Rosporden, whence an omnibus runs to Concarneau. The church of Rosporden is situated on a little promontory, jutting out into a large étang fed by the river Aven, which runs through it and flows on to Pontaven.

We took a carriage at Rosporden for Le Faouët, passing by Scaër on the Isole, a stream which rises at the foot of the Montagnes Noires, takes a curve round the town of Scaër, and joins the Laita. It is full of trout and salmon.

Scaër is a town remarkable for having preserved many old customs and superstitions; among others, the bees are considered to be entitled to share in the joys and sorrows of the family. Their hives are surrounded with a red stuff on the occasion of a marriage; with a black on that of a death. This custom is still preserved in Wales. In all parts of Brittany bees are treated with special affection. As the red-breast is sacred, because she broke a thorn from the crown of our Lord that pierced His brow, so are the bees revered because, as we learn from the code of Hoel the Good, though they were sent from Heaven to earth after the fall of man, the blessing of Heaven has ever followed them in their exile. This, too, is the reason the wax they produce has the privilege of lighting the altars for the divine office.

It was the day of a Pardon, and the peasants were all in gala dresses. A wrestling match unfortunately had just finished; for throughout

Cornouaille wrestling has been, from time immemorial, as favourite a game as in our country of the same name [Cornwall]. Our driver tried without success to procure for us some of the little double crystals, intersecting each other at right angles, called "pierre de croix"—by mineralogists grenatite—found in the Coatdry, a small affluent of the Aven, washed out of the mica slaty rocks in which they abound. The peasants assign to them a miraculous origin, and wear them in little bags round the neck as charms against headache, blindness, shipwreck, and hydrophobia, being, as they allege, signed with the cross. According to tradition, a pagan chief, having, in his impious rage, thrown down the cross in the chapel of Coatdry, Heaven, in memorial of the outrage, placed the sacred symbol upon the stones of the river.

At Le Faouët we again entered the department of the Morbihan. This pretty little town is situated between the Sterlaer and the Ellé. We first walked to see the chapel of Ste. Barbe, perched, in the most singular manner, in the cleft of a high rock, about a mile from the town.

After a steep climb we reached the plateau of the hill, where is the monument of a M. Berenger, who desired to be buried in this elevated spot, which commands a charming view of the surrounding country, the silvery waters of the Ellé winding at the base of the mountain. We then descended, but a flight of handsome, broad, granite steps, with balustrades, to the chapel, placed on so narrow a space that it was impossible to give it the usual inclination to the east. The entrance-porch is to the south-west, and the high altar opposite, against the walls of the chapel, to the north-east. On the top of the

steps is the belfry, consisting of a roof, supported by four columns. The day of the Pardon each pilgrim rings the bell. The chapel was built in this singular spot, according to tradition, by a knight, who was overtaken by a storm in the valley of the Ellé beneath. He saw an enormous mass of detached rock on the point of falling down and crushing him, when he invoked the intercession of Sainte Barbe, the guardian saint against thunder, promising to build her a chapel, if delivered from the danger. His prayer was heard; the rock was stayed in its descent and rested on the cleft, where, next day, the grateful knight began building the chapel, as a thank-offering for his escape. Above Ste. Barbe, stationed on an insulated rock, one of the highest peaks in Brittany, is a small chapel, dedicated to St. Michael, also approached by a flight of stone steps, like Ste. Barbe, with bridge built over an archway. The rock on which it stands is so abrupt, that rings are placed along the sides of the chapel for the pilgrims, when creeping round, to hold on by. Many have perished in the attempt; none, they say, have ever succeeded in making the circuit.

There was a wedding at Le Faouët during our stay there. Guests, invited from all quarters, to the number of 250, arrived in their gala costumes, some of them magnificent: one woman wore a gown entirely of gold tissue; it was her wedding dress. The musicians, with binioù and hautboy, went round to summon the guests. We saw the procession going to church. The bride was prettily dressed, with a high cap, beautifully "got up," pointed in form, and trimmed with lace, and embroidered; a muslin apron, also lace-trimmed, and a double muslin shawl, similarly trimmed, the lace beautifully plaited; a violet silk dress, white moiré sash, and a small bunch of white flowers. The bridegroom was "en bourgeois." Outside the church door were tables, laid out with cakes; after the service the bride and all the party took each a cake and put money in the plate, as an offering for the poor. They next adjourned to the Place, where they danced three "gavottes" under the trees. The ceremony of stealing away the bride then took place; that is, she was chased by some

dozen of the youths of the company, and he who had the good fortune to capture her treated to a cup of coffee at a café. Dinner followed, and then they returned to the interminable gavotte. They hold each others hands "en grand rond," then wind themselves round the centre couple, executing the most elaborate steps, and uncoil again to return to the grand rond. We counted as many as thirty couples in one gavotte. These festivities last two, or sometimes three, days, during which time all the wedding party are entertained free of expense.

Le Faouët is a great fishing quarter. The Ellé, which flows round the town, is a stream of considerable size; and, four miles below Le Faouët, it is joined by the Laita, and before Quimperlé unites its waters with the Isole, whence its mingled streams flow into the Atlantic, under the name of the Laita. We were told that large fish were taken in a pond in the grounds of the Abbey of Langonnet, not far from Le Faouët, but it is strictly preserved.

The people of this district retain all the old Breton superstitions; they believe in the Car of Death, drawn by six black horses, driven by the "Ankou," or Phantom of Death, with an iron whip. They also have full faith in the Washerwomen of the Night (Lavandières de la Nuit), who wash the shrouds for the dead, and fill the air with their melodious songs. ... they engage the passer-by to help them in wringing the linen; if he refuses, they drown him in their washing trough, or suffocate him in a wet sheet. Should he show himself ill-disposed, after having agreed to help them, they dislocate his arm. If he wrings the wrong way, his fate is inevitable; but if docile and obliging, they give him some clothes and dismiss him.

... We left Le Faouët and its comfortable primitive inn, the "Lion d'Or," with much regret; the country around is beautiful, and we had arranged to set out early that we might cross the Montagnes Noires by daylight; but we were disappointed in procuring a carriage, and it was not till late in the afternoon that we were able to leave in a diligence, of which the coupé alone

was reserved to us, the interior being occupied by Breton farmers, returning from a horse-fair. From the elevated wooded ground of Le Faouët, the road makes a precipitous descent, and crosses the little stream of Moulin-au-duc, after which it again rises, in a winding direction, along the side of a mountain with a valley and little stream beneath. Then a rapid descent brought us to Gourin, where we would gladly have risked staying the night, and waited till morning to pursue our road over the mountains, but we had paid our fare to Carhaix. Up hill and down again, like all the roads in the mountainous Finistère, from Gourin we ascended again and passed a crest of the Montagnes Noires, which separates the three departments of Finistère, Morbihan, and Côtes-du-Nord; and proceeded through a valley to Carhaix, where we arrived at midnight, and therefore had no opportunity of seeing the beauties of the mountain scenery.

Carhaix is a dirty, unpaved, dull town of the middle ages, much decayed from its ancient importance when capital of the country dismembered from Cornouaille, in the sixth century, by Comorre the Breton Bluebeard. It is situated on an eminence, commanding an extensive view of the barren monotonous surrounding country, bounded by the Arré Mountains, the Alps of Finistère. It is the centre of Lower Brittany, and the Duke d'Aiguillon, Minister of Louis XV, caused six roads to be made from it to Brest, Quimper, Morlaix, St. Brieux, Vannes, and Châteaulin, with the hope of introducing commerce and civilization into this barren district, "le dernier trou du monde," as it is styled by the Parisian.

... A horse fair and market were going on at Carhaix. Some of the women wore curious flannel hoods, edged with colours. There were baskets of burnt limpet shells and lime, used in washing as substitutes for soap. In the porch of the church dedicated to St. Tremeur (son of the Bluebeard Comorre) are some of the little skull-boxes so common in the north of Brittany. One was labelled, "Ci gît le chef de Mr. Thomas François Nonet, ancien notaire et maire de la ville de Carhaix le 28 Jier 1776, décédée le 8

7bre 1842." The curfew bell rings at Carhaix at a quarter to ten.

We left next day for Huelgoat, fifteen miles distant, the road up and down, wild and dreary. At Pont Pierre, about nine miles from Carhaix, we crossed the Aulne, even here a considerable river, with a beautiful thick forest on our right. At a place called La Grande Halte, we turned off the road to the right for Huelgoat, about a mile and a half off. It is prettily situated on a large pond or lake, nearly a mile and a half in circumference, and of great depth (20 feet). It was market day; the men wore brown serge coats, close white breeches and black gaiters, with straw hats bound with black. The countrymen from Saint Herbot were there in their black shaggy goat or sheepskin overcoats, the hair turned outwards (there are flocks of black sheep throughout Finistère), without sleeves, and the white breeches, black gaiters, and straw hats. The women of Huelgoat wear large white turnover collars and cape with long ends turned up.

... Huelgoat (Breton, "high wood") is celebrated for its lead-mines, which are now no longer worked. A well-kept path, cut on the top of the ridge, leads to the mines, about two miles and a half distant, along a neat little canal, three feet wide, issuing from the great pond, and supplying the hydraulic machine used to pump the water out of the mine. ... The lead mines of Huelgoat have been worked since the fifteenth century for the silver which the lead-ore (galena) contains.

The right of working these mines and those of Poullaouen was given by Louis XIII to Jean du Châtelot, Baron of Beausoleil, and his wife. He was at that time General of the Mines in Hungary, and inspector of the French mines. They were accompanied by German miners, but their mysterious researches caused them to be accused of sorcery and magic. Richelieu had them imprisoned in the Bastille, where they both died, victims of the fanaticism of the age, and the works were abandoned till the eighteenth century, They are now no longer in operation, but it is said are about to be re-opened.

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New CDS – Heard of, but not heard Anne Auffret, D. Le Féon, L. Le Griguer, <u>Pardonioù 2 / Beauport—de pierres,</u> <u>de paroles et de musiques / Darhaou, Ar c'hoant / Deskomp, Digorit an nor /</u> <u>Guichen Quartet, Mémoire vive / Mandala, Rêves et voyages / Denez Prigent,</u> <u>Live holl a-gevret / Red Cardell, La scène / Pascal Rode & Lirzhin, La Ballade</u> <u>d'un paysan bas-breton / Sonneurs de Veuze, Pratiques culturelles d'une</u> <u>cornemuse en liberté / Alan Stivell, Au-delà des mots / Tan b'an Ti, Dilhad Sul.</u>	15 – 16
The U.S. ICDBL at the Potomac Celtic Festival	16 – 17
Uilleann Pipes in Brittany	18 – 19
Traditional Culture and Education in the 21 st Century – International Colloquium on Traditional Games	20 – 21
A Traveler's View of Brittany from 1869 – Mrs. Bury Palliser, <u>Brittany and its Byways</u>	22 - 24