

BRO NEVEZ

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



KUZUL ETREVROADEL EVIT KENDALC'H AR BREZHONEG

No. 96

November 2005

Editor: Lois Kuter (215) 886-6361
169 Greenwood Ave., B-4 Lkuter@fast.net
Jenkintown, PA 19046 U.S.A.

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.

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. Membership (which includes subscription) for one year is \$20. Checks should be in U.S. dollars, made payable to "U.S. ICDBL" and mailed to Lois Kuter at the address above. Dues and contributions can also be sent electronically via the U.S. ICDBL web site – see below

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

For information about the Canadian ICDBL contact: Jeffrey D. O'Neill, 1111 Broadview Ave. #205, Toronto, Ontario, M4K 2S4, CANADA (e-mail: jmac@spring.ca). Telephone: (416) 913-1499.

U.S. ICDBL website: www.breizh.net/icdbl.htm



ON THE COVER

On the cover of this issue you will find the artwork of **Yannick Batoge**. This is but a pale reflection of the colorful original e-mailed to me by Jean-Pierre Le Mat as an illustration that might be used for his article "Deep Inside A Breton Skull 8 – The Everlasting Dance" (see page 19). It is with Yannick Batoge's permission that we reprint it here. To see the original version of this work, plus many other works by this artist you are invited to visit the website: <http://ybatoge.free.fr/index.html>.

FROM THE EDITOR: A NEW SCHOOL YEAR - Lois Kuter

The school year has long been underway in Brittany but it always takes a while for information to catch up to us on this side of the Atlantic (despite the internet). You will find in this issue lots of statistics (always subject to a bit of change) on school enrollment in Breton language programs. These will show you that the demand for the Breton language in schools continues to climb in the bilingual programs of the public and Catholic schools as well as in the Diwan immersion schools. But challenges also continue to block the growth of Breton language education as the French educational system makes it as hard as possible for parents to get promised programs for their children (see the article on the Merville school that follows). You will read in the pages that follow not only of progress in the schools but also work by mayors and town councils to increase the presence of Breton in public places. And you will see that businesses of Brittany are also taking steps to put Breton in the public eye.

Parents Win One Battle for Breton in the Public Schools

The Case of the Merville School in Lorient

This September parents of children in a pre-school bilingual class planned for the Merville public school in Loreint learned that despite their efforts to meet all the requirements to open a class, no teacher had been appointed.

Even with support from the President of the Regional Council, Jean-Yves Le Drian, and other political leaders from various parties, the parents found that French public education authorities would not budge, flatly stating that there was no money for the position and that the case would be reviewed next year. The parents found this unacceptable and insisted on further talks with education officials.

Making no progress, the parents launched a petition on their website which kept supporters up to date on progress (or the lack of it): <http://merville.maternelle.free.fr>. They also asked political leaders of Brittany to pressure the National Minister of Education, Gilles de Robien, to take action to insure that promises to open bilingual classes are met.

On October 10th the parents decided to launch a fundraising campaign – the “deRobienthon,” a parody of telethons to raise money on TV. This was to raise the 20,000 euros they were told was needed to hire a teacher. People could make a pledge via the internet where they could also find information to send a letter of protest to Mr. de Robien – technology in action for the Breton language. Once the 20,000 euros were raised, the Merville parents would travel to Paris to present a big oversize cardboard check to the Minister of National Education and demand their teacher.

A fest deiz/fest noz was planned as a protest for Sunday October 16th, and well known and lesser known musicians were to donate their talents. This dance was turned into a celebration with the news that a teacher would be appointed (on the condition that the deRobienthon was stopped). After 43 days of campaigning for the class (and some 4,000 euros pledged), a half-time bilingual teacher was finally appointed to start in November after the

Toussaint holiday break. The class is now underway with 19 children happily learning Breton.

For our part, the U.S. ICDBL Board of Consultants, President and Secretary placed messages on the Merville petition site and sent a “letter to the editor” to *Ouest-France* and *Le Telegramme*, the two large daily newspapers in Brittany (we have no idea if our letters were ever printed). We also set up a “pop-up window” on the ICDBL website urging people to sign the Merville petition and linking them to the site. Our action was just one of many from international supporters who were outraged by one more example of foot-dragging and excuse-making on the part of the French government.

The victory for the Merville school is due entirely to the persistent efforts on the part of parents to get what was promised for their children. The fact that it takes over 40 days of active protest to force the government to live up to its promises is disheartening, but parents must continue to insist that the public education system serve their desire for bilingual education.

Congratulations to the Merville parents on their determination and dedication in fighting to have Breton a part of their children’s education.

Professor Lenora A. Timm, President of the U.S. ICDBL, Department of Linguistics, University of California, Davis, California
Dr. Lois Kuter, Secretary of the U.S. ICDBL, and Editor of Bro Nevez, Jenkintown, Pennsylvania

Board of Consultants:
David Brûlé, Chairman, World Language Department, Amherst Regional Schools, Millers Falls, Massachusetts
Professor Richard Herr, Professor Emeritus, Department of History, University of California, Berkeley, California
Kathi Hochberg, French Department Chairman, Harrison High School, Harrison, New York
Dr. James W. Kerr, Retired U.S. Regular Army officer, Easton, Maryland
Natalie Novik, MA, Anchorage, Alaska
David Pugh, Bannalec, Brittany
Professor Gregory T. Stump, Department of English/Linguistics, University of Kentucky, Lexington, Kentucky

The New School Year in Brittany

Some statistics on Diwan and Bilingual Programs in the Public and Catholic Schools

From Dihun Breizh (Sept. 27, 2005) as printed in Unvaniezh ar Gelennerien Brezhoneg (Union of Breton Teachers) newsletter Kannadig 94 (Eost-Gwengolo 2005)

BY DEPARTMENTS AND SCHOOL SYSTEM

School System	Departments						Total	Increase from 2004-05	
	Finistère	Morbihan	Côtes d'Armor	Ille-et-Vilaine	Loire-Atlantique	Paris			
DIWAN	1,653	451	450	117	207	18	2,897	+62	+2.19%
PUBLIC	1,437	929	917	434	134	0	3,851	+302	+8.51%
CATHOLIC	1,243	1,803	394	167	52	0	3,659	+374	+11.38%
ALL	4,333	3,183	1,761	718	393	18	10,406	+738	+7.63%
Increase From '04	+296	+261	+122	+32	+24	+3	+738		
	+7.33%	+8.93%	+7.44%	+4.66%	+6.5%				

Note: The public school bilingual programs are often noted as Div Yezh which really refers to the association of parents in support of the schools; likewise the Catholic bilingual schools are referred to as Dihun, which is also an association for parents.

BY AGE LEVEL AND SCHOOL SYSTEM

School System	By School Levels			
	Preschool	Primary School	Middle School	High School
DIWAN	937	1,173	619	167
PUBLIC	1,880	1,556	324	91
CATHOLIC	1,688	1,689	258	24
ALL	4,505	4,418	1,201	282

Public bilingual classes opened this school year at two new sites: St. Avé (Morbihan) and Termeven (Finistère) Catholic school bilingual programs were added in six new sites: Plescop and Plumelin (Morbihan), Bourbriac (Côtes d'Armor), Landerneau and Quimper (Finistère) and Rennes (Ille-et-Vilaine).

DIWAN SCHOOLS

	Preschool	Primary School	Middle School	High School	Total	Total 04-05
Finistère	472	632	382	167	1,653	1,662
Morbihan	146	183	122		451	401
Côtes d'Armor	145	190	115		450	465
Ille-et-Vilaine	49	68			117	100
Loire-Atlantique	108	99			207	191
Paris	17	1			18	15
Totals (05-06)	937	1,173	619	169	2,896	up 2.19% from 04-05
	2,110 up 2.58%		786 up 1.16%			
Totals (04-05)	2,057		616	161	2,834	
			777			

Diwan continues to grow but not as much as hoped. There was hope to open a new pre/primary school in Montfort-sur-Meu (Ille-et-Vilaine) but finding classroom space proved a problem that could not be overcome for this year. There was good growth for Diwan at the pre-school level but not much growth at the middle school or high school level. For middle-schoolers having to travel a distance from home (and spend some of the week in residence) can be daunting for families. For the high school, efforts to get approval for technological and other career paths in the school have been unsuccessful so far, and adequate building space remains a challenge for growth. But projects to open new schools at all levels and to expand training options at the high school remain on the front burners.



Does Diwan (Immersion Teaching) Produce Active Breton Speakers?

Lois kuter

The following information is based on an article from Diwan Breizh's Kannadig (miz here 2005)

Testing for math and French language skills are regularly conducted in all schools of France, and Diwan students do well in these tests just as they do in the baccalaureate exams at the end of high school. The Diwan high school ranks among the highest for Brittany and this past year 44 of 46 (95.6%) passed the bac with four of those students receiving a "very good" ranking.

But, comparable testing by the National Education system has not been done for the Breton language. While immersion teaching is not questioned in its success in helping children master a language, there have been some in

Brittany who have wondered if children in the Diwan schools master Breton any better than those in bilingual (50-50 French-Breton) programs of the public and Catholic schools.

In 2002 testing for Breton language skills was finally implemented under the supervision of the National Education system, involving representatives from all three Breton language school systems in the design of the tests. All students in CM2 (10-11 year olds) took tests for writing skills. For testing oral skills a random selection was made of one in three students in each school system.

The design of both the testing and grading were such that evaluations were impartial to any schooling system and reliable in giving an idea of students' competence.

While the tests showed that some students in the bilingual public and Catholic school systems were achieving a strong level of written and oral Breton, there was a significant difference in the number of children who achieved the highest competence levels in the Diwan immersion system.

Here is the breakdown of numbers reported in Diwan's newsletter this fall:

Level 1 = objectives obtained
 Level 2 = objectives partially obtained
 Level 3 = objectives not obtained.

Written comprehension

	Immersion (Diwan)	Bilingual programs (Public & Catholic)
1	69%	47%
2	31%	53%
3	0%	0%

Written expression

	Immersion (Diwan)	Bilingual programs (Public & Catholic)
1	33%	17%
2	63%	59%
3	4%	24%

Oral comprehension

	Immersion (Diwan)	Bilingual programs (Public & Catholic)
1	96%	63%
2	4%	33%
3	0%	4%

Oral Expression

	Immersion (Diwan)	Bilingual programs (Public & Catholic)
1	82%	31%
2	18%	58%
3	0%	11%

In the oral comprehension and expression especially, it is clear that Diwan students are getting the skills to use Breton as their everyday language. Is there room for improvement? Absolutely – the fact that 18% of Diwan students only partially achieve test objectives for oral expression means there is work to be done. And just because students have the skills to use Breton in reading, writing, and conversation does not mean that they will. The overwhelming presence of French in public life and media of Brittany means that it is a challenge for young people to make Breton a language of everyday life – especially when so many come from homes where parents do not speak Breton, or speak it only in a limited way.

But the study shows that if parents want their children to have the best shot at mastering Breton as a living language, Diwan definitely is more likely to do that than bilingual programs.

This does not mean that it is not worth enrolling a child in bilingual schooling. Certainly some students in such programs achieve strong skills in Breton. All three systems – Diwan, public and Catholic – are needed. But, this testing shows that there is a difference in results for Breton language skills and Diwan fills a unique niche in education in the success it has in helping children achieve written and oral fluency in Breton.

DIWANET – An Alumni Association for Diwan Students

This alumni organization was created a year ago and has grown to over 100 members who will work on various projects in support of Diwan and the Breton language. This past year they helped to organize a festival to celebrate the 10th anniversary of the Diwan high school. For more about the group check out their website:
<http://diwanet.asambles.free.fr>

Breton in Public: From Car Dealerships to the Mayor's Office

Lois Kuter

It is one thing to find Breton on shop signs where tourists might stroll, but Breton is now prominently on display at a Mitsubishi car dealership in Quimper. The director of this dealership, Roger Bourhis, decided bilingual signage was a natural step to take in remodeling his facilities – after all, this was his language. He came up with translations for signage inside and outside of the dealership and worked the Ofis ar Brezhoneg (Office of the Breton Language). With the blessing of his boss and Mitsubishi Motors, the bilingual dealership opened in April. The bagad of Quimper was at the grand opening as was the president of Mitsubishi France and other dignitaries. From sales to service you can find Breton where you might least expect it.

In October 2001 Ofis ar Brezhoneg launched its “Ya d’ar Brezhoneg” campaign to encourage organizations and businesses to use Breton in the work environment. Certainly businesses have recognized that this is not only the right thing to do to promote Breton, but it is good business. The presence of bilingual signs and the ability of workers to communicate in Breton attracts both local customers and the attention of tourists.

The Ya d’ar Brezhoneg campaign has engaged some 250 organizations and 300 businesses, and has expanded to create partnerships with towns and cities. For towns who have already taken the initiative to incorporate Breton into daily life, it is a natural step to officially engage in this Ofis ar Brezhoneg campaign which provides incentive to build on good work already accomplished.

This past spring the town of Langoned was the 15th municipality to join in the campaign and at its signing ceremony, former resident Alan Stivell was present to applaud the progress of this town in promoting Breton. The signing onto the Ya d’ar Brezhoneg campaign is not just a gesture of good will, but requires concrete action, and recognition is given for different levels of achievement in promoting Breton.

In March 2005 the town of Carhaix was recognized for achieving level 2, after accomplishing 10 of 28 proposed actions it identified when joining the campaign. It is now on the way to level 3 (15 actions accomplished). Among actions undertaken by Carhaix was the use of Breton on letterhead and business cards, on its internet site, and for voice mail messages. It also developed bilingual documents and signage, promotes adult Breton classes, and rewards businesses with financial support who include Breton in their operation.

Pluguen is another town that has signed on to the campaign and has been recognized as a model in its work for Breton and establishment of action goals to accomplish in the next three years. Here are actions it will be undertaking – which are good examples of the type of work other towns have undertaken to build a public presence for Breton.

1. Placement of bilingual signs at the entrance and exits of the town.
2. Bilingual information on materials promoting cultural activities organized by the town.
3. Bilingual messages on the telephone voicemail for town offices.
4. Bilingual street signs.
5. Bilingual logo for the mayor's office.
6. A bilingual editorial in the municipal bulletin.
7. Bilingual invitations to all events organized by the mayor's office – beyond cultural events.
8. Bilingual signs in and outside the mayor's office.
9. Bilingual external signage for any annex buildings of the mayor's office.
10. Promotion of bilingual patrimony of the community.
11. Bilingual directional signage on the periphery of the town.
12. Promotion of the Ya d’ar Brezhoneg campaign by the mayor's office to businesses and associations in the town.
13. Bilingual marking on town vehicles and property.
14. Use of bilingual materials in recording basic acts such as marriages and births.
15. Providing the public with information about options for a bilingual marriage ceremony.
16. Engage Ofis ar Brezhoneg to do a study of place names in order to erect signs that respect the linguistic patrimony of the area.
17. Opt for systematic bilingualism for all signs.
18. Sign a mission contract with Ofis ar Brezhoneg.

The Example of Landerneau – Breton and Employment

Since the U.S. ICDBL has maintained close ties with the Diwan school in Landerneau (Skol Diwan Landerne) I thought it would be interesting to get a wider view of the linguistic “attitude” of this town. The following is my translation of an article published in *Le Tambour* (March 2005) and reprinted in *Keleier Ofis ar Brezhoneg*, No. 62 (gouere 2005). – Lois Kuter

The Breton Language: A Trump Card for Employment

As part of the cultural heritage, the Breton language is broadly supported by the municipality of Landerneau. Today, it is becoming an advantage in landing a job in the region.

“Ya d’ar Brezhoneg” – yes to the Breton Language. In signing this new accord with the Ofis ar Brezhoneg last January 28th [2005], the municipality reaffirmed its will to promote the language of the country. “What we want is a Brittany that is reconciled with its language and culture, which takes on its heritage without shame or an inferiority complex,” emphasized Jean-Pierre Thomin, Mayor of the town, and President of the Commission on Culture, Linguistic Politics, and Sports for the Regional Council of Brittany.

Rewarded for its actions in favor of Breton, Landerneau has just attained the Level 2 of the Ya d’ar Brezhoneg accord. It has two years to reach Level 3 – 15 actions of 28 proposed. This activity for Breton wasn’t just undertaken yesterday. Already in 1989 the municipal council voted for the recognition of the Breton language and culture, Then three years later rose to the challenge of implementing bilingual signage, before ratifying a first community charter for Breton action in 1996. This course of action has always been done by the municipality in the spirit of openness: “It’s not a matter of closing in on oneself, but very much of respecting diversity.” There is urgency. UNESCO has rung the alarm bell: the Breton language is in danger.

Breton in the Mayor’s Office

Confident in the renewal of this language, the municipality has thus chosen to move ahead for

Breton speakers. Today in Landerneau it is possible to get married in Breton. The town’s publication opens its columns to Breton as it does for some sections of its internet site. For example, it will soon be possible to download marriage and death documents in Breton. The municipality wants to revitalize the country’s language on an everyday level and promote its growth at all stages of local life: in social, organizational, and academic life as well as in the economic sphere. “We take on the overhead linked to bilingual signage for storefronts” underlines Jean-Pierre Thomin.

Bilingualism has been part of the services of the mayor’s office for a long time. Competence in Breton is strongly encouraged in the reception, communication, civic business, media center and services for historical patrimony. “Voluntary training [in Breton] will soon be proposed to our personnel. And in the future, bilingualism may be a requirement in recruiting municipal employees for some positions.” Could Breton become a plus on one’s resume? Things are gearing up for that in any case, in view of the linguistic plan voted by the Region of Brittany. “At the Jules Ferry school our service recruited a Breton speaking pre-school aide for the bilingual track.” A bilingual recreation center is in the planning with the M.P.T. [Maison Pour Tous]. In all, in the town, over 50 people work through the medium of Breton.

Bilingual Employees

Breton speakers have very much entered business. In Landerneau bilingual employees are teachers, secretaries, accountants, graphic designers, translators, and recreational leaders. They have a professional trade, but it’s Breton that has allowed them to land their job. In the offices of the Diwan association, for example, eleven bilingual employees of all professions direct the whole of the Diwan school system of Brittany from this central office in Landerneau. The town certainly has its own bilingual schools: Diwan newly moved into the new location of Tremaria, and also the public primary school of Jules Ferry. In total this involves a dozen employees – teachers, superintendents,

and support staff. Private schools, not to be left behind, follow the public schools. A bilingual class will open at the Saint-Julien school this fall [2005].

Communication

There has been notable progress for Breton also in the media and communication sector. At Mescoat, in particular, three businesses keep the language of the country alive. To start, Arvorig FM, the 100% Breton language radio station which has just settled in Landerneau. "For us, speaking French is an option," notes Alexis Bodennec, the president of the association. The radio employs a director, three "DJs", and a secretary – all perfectly bilingual of course. The two other businesses operating bilingually in Mescoat work in communications. One of them, Skrid, which also publishes, has among its staff a Breton speaking graphic designer, and generates several bilingual jobs indirectly. "We call on bilingual proof readers," notes Philippe Motaïs, the chief. His neighbor on the floor, the director of Anaximandre, Guy Mordret, also believes in the economic value of bilingualism – notably in the area of new technologies, the company's specialty. His company divides its activity between computer training and the creation of internet sites (we owe him Landerneau's site). "I had the opportunity to create a site on Breton sports for a client. Breton served me well. Today, if I were to take on a worker, I would prefer a Breton speaker."

Another sector seeking bilingual collaborators is recreational leadership – to put together cultural events or day care activities, workshops for adults or mini-camps for teens, organizing festivals or musical events. Bilingual organizers are already a reality, whether for the GAC or Maison Pour Tous or the Farandole [day care center].

70 Learners per Year

Needless to say, it isn't a simple affair to find Breton speakers in the job market. This is confirmed by the president of Radio Arvorig FM. "We have had a lot of trouble finding people who have a professional training and in addition speak Breton." It's the same thing in teaching where bilingual teachers are very much sought after. Stumdi knows this problem well. It was two years ago that this training organization settled in the Manor of Keranden. Specialized in teaching Breton to adults, it employs six people at its Landerneau site to which it adds others from the outside. The mission of Stumdi is to teach Breton to adults of all professional backgrounds so they acquire a level

of competence to use Breton in their jobs. The training goes on for six months of "immersion." Most of the employees of Stumdi today in Landerneau came up through the training program. In total, the organization trains 70 people each year. Half are destined for teaching professions: high school or primary school teachers, preschool aides, superintendents, cafeteria workers or librarians. "We take on people who are at work already but also those out of work. At the end of their training 80% of the students find work," explains Pascal Marec, the pedagogical director of the establishment. "Some of our students are in immediate need of Breton in their professional life. For others, it is an added bonus. A milk collector who speaks the language of the country – that works well on the farms." In brief, whether it is supplemental or an integral part of professional work, Breton attracts the attention of recruiters. Stumdi would not tell you otherwise.



2skouarn - Another Initiative for the Breton Language

On November 5th the organization called "Divskouarn" ("ears" in Breton) was launched. Its aim is to promote Breton use with the very youngest – from the womb to the period before a child enters preschool. Divskouarn would help families to find ways to do this and share experiences with other families. This could include helping parents find a bilingual child care center, financially supporting projects to expose babies to Breton, or studying and sharing the evaluation of such projects and family experiences. The organization would also support training for professionals in child care or health care where the use of Breton might be expanded. It is hoped that surrounding children with the sound of Breton at the youngest age when they are soaking up the world around them will benefit the child in later life.

For more information contact:

2skouarn
Ti ar Vro – Bro Leon
12, rue de la Marne
29260 Lesneven

tiarvroleon@wanadoo.fr

Four New Members of Brittany's Order of the Ermine

Lois Kuter

Each year the Cultural Institute of Brittany (Skol Uhel ar Vro) inducts four (and sometimes five) individuals into this honorary order reinstituted in 1972 to recognize Bretons (and others) who have offered exceptional service to Brittany. The Order is inspired by the Order of the Ermine that was created in 1381 by Jean IV, one of the oldest honorary orders of Europe which was unique in including common people and women. Today's members of the Order of the Ermine are given a "medallion" designed by Pierre Toulhoat which is very much like that of the middle ages, decorated with "ermine" and including the motto "D'am buhe" - "For my life" - a reminder that those in the Order of the Ermine have the responsibility of life-long service to Brittany.

The biographies below are translated from those in French (and Breton) published in Sterenn No. 22, 2005, published by Skol Uhel ar Vro.

Jean Ollivro

Born in 1961, Jean Ollivro is the son of Édouard Ollivro, Mayor of Guingamp and author of *Pikou, fils de son père*. With a degree in Geography, and a lecturer at the Université de Rennes II, he is interested in questions linked with land management and the challenges Brittany must meet to insure a future which respects its identity. He is today president of Bretagne Prospective. He is also an active member of the Cultural Institute of Brittany and in addition has led the workshop on "The Fundamentals of the Breton Culture" for the seminary of the Centre National de la Fonction Publique Territoriale (Vannes).

He first published two works with Joseph Martray in 2001: *La Bretagne au coeur du nouveau monde*, and *La Bretagne réunifiée – Une véritable région européenne ouverte sur le monde*. Then he published two others in 2005: *La Bretagne des paradoxes*, and

Bretagne, 150 ans d'évolution démographique.

Jean Kerhervé

Born July 6, 1946, in Concarneau, he studied history at the Université de Bretagne Occidentale. With a degree in his pocket, he began his career as a high school teacher in 1969 at the Harteloire school in Brest (1969-1970). The following year he taught at the Université de Bretagne Occidentale on the faculty of Lettres et Science Sociales as an Assistant and then Teaching Assistant (1981), Lecturer (1983), and finally University Professor (1988). He worked in a number of roles including that of Adjunct Director of the Centre de Recherches Bretons et Celtiques from 1988 to 1994. In 1988 he was awarded the Premier Prix Gobert d'histoire from the Académie des Inscriptions et Belles Lettres for his major work: *L'État Breton aux 14ème et 15ème siècles: Le duc, l'argent et les hommes*. Devoting his research to Brittany in the Lower Middle Ages he has published 130 books and articles on Ducal Brittany, giving us a greatly expanded knowledge of this period.

Ewa Waliszewska

Ewa Waliszewska was born November 30, 1953, in Poznan, Poland. Deeply interested in languages, she received a Masters in Romanian Philology in Poznan, then a doctorate in Applied Linguistics at the University of Grenoble III. She first worked for the publishing house for the Dominican order called "W drodze" and from 1983 to 1990 devoted her time to raising and educating her two children. From 1990 to 1996 she taught French at the Alliance Française, in high schools, and at the Medical Academy, Physical Education Academy, and the Tourism faculty. It was in 1996 that she started at the House of Brittany – Dom Bretanii – in Poznan, first as a librarian, and then from 1999 as head of publishing. She thus translated and wrote numerous books about Brittany (on tales and legends, Saint Yves, Christmas stories) and organized workshops about Saint Yves and Brittany in various towns of Poland. She participated in the Colloque Universitaire des

Juristes in Tréguier (Brittany) on the occasion of the 700th anniversary of the death of Saint Yves.

Pierre Le Padellec

Born in March 1932 in Bubry, he had brilliant marks in studies at the Collège Sainte-Agnes in Pontivy, the Lycée de la Joliverie in Nantes, and then the École des Travaux Publics in Paris. Curious about the whole world, he went from lecture to lecture, but didn't forget Brittany and frequented Ker Vreizh and the Mission Bretonne while in Paris. He inherited from his parents a love of Breton history and culture, and from his mother he copied down some one hundred songs in Breton. After his return from military service he acquired a tape recorder and recorded singers of the region [of Bubry]. In order to stay in his home region he chose to become a medical inspector and married Nicole Tanguy in 1967. The defense of Brittany also engaged him in political activity (after the MOB he became a member of the UDB – Union Démocratique de Bretagne). He fought against “remembrement” – the forced cutting of field hedges to open up vast farm tracts (and joined Eaux et Rivières to soon succeed Jean-Claude Pierre as its leader). He also fought against uranium mining by the Cogéma, and for the opening of Brittany during the period of the “Guerre du rail.” In the years 1993-1995 he contributed to the local magazine *Mil Bouton*, and returned to his first love of song, stories and the Breton language in working with Dastum Bro Ereg. In 1998 he was elected president of the Kan ar Bobl song festival.

Other Members of the Order of the Ermine

Sixty-seven individuals have now been recognized with this distinction since 1972; In addition to the four new inductees above, those still active in the defense of Brittany are:

René Abjean, Anna-Vari Arzur, Yannig Baron, Dan ar Braz, Denise Delouche, Per Denez, Tereza Desbordes, Vetig an Dret-Kervella, Jean Fréour, Charlez and Chanig ar Gall, Yvonig Gicquel, Yann Goasdoue, Jean-Jacques Hénaff,

Angèle Jacq, Dodik Jégou, Michael Jones, Marie Kermarec, Goulc'han Kervella, Riwanon Kervella, Lois Kuter, Jean-Louis Latour, André Lavanant, Raymond Lebossé, Joseph Lec'hvien, Henri Lecuyer, Robert Legrand, Pierre Lemoine, Pierre Le Rhun, Louis Lichou, Georges Lombard, Pierre Loquet, Lena Louarn, Henri Maho, Patrick Malrieu, Joseph Martray, Rozenn Milin, Pierre-Yves Moign, Rita Morgan Williams, Robert Omnes, Gabriele Pescatore, Michel Philipponneau, Yann Poilvet, Albert Poulain, Jordi Pujol, Yves Rocher, Loeiz Ropars, Naig Rozmor, Gilles Servat, Frère Marc Simon, Alan Stivell-Cochevelou, Pierre Toulhoat, Albert Trividic, René Vautier, Jean-Bernard Vighetti

Nineteen members who passed away since receiving this honor are:

Jacques Briard (deceased in 2002), Herri Caouissin (2003), Vefa de Bellaing (1998), Bernard de Parades (2000), Pierre-Roland Giot (2002), Glenmor (1996), Pierre-Jakez Hélias (1995), Yvonne Jean-Haffen (1993), Ronan Huon (2003), Pierre Laurant (2002), Pierre Le Treut (2004), Jean L'Helgouac'h (2000), Ivona Martin (2005), Jean Mévellec (1995), Polig Monjarret (2003), Henri Queffélec (1992), Maryvonne Quéméré-Jaouen (2001), René Pleven (1993), Jean Tricoire (1994)

Skol Uhel Ar Vro / Cultural Institute of Brittany: Conferences This Fall

Aour glas Arvor Breizh / Blue Gold of the Breton Coast

The ceremony to induct new members of the Order of the Ermine has been held at the end of September as part of a weekend of lectures and workshops on a particular theme. The site for the weekend of activities rotates to various Breton towns and cities. On the weekend of September 23 & 24, 2005, some 400 people attended the conference and ceremony held in Loctudy in the southwest of Brittany. Two days were devoted to presentations about the history of the sardine industry that once thrived along the southern shores of Brittany. From song to films and lectures, to museum visits, the conference focused especially on the canning industry looking at its economic impact of the past and the importance of the fishing industry today for Brittany.

The Celtic World and the Sea in the Works of Jules Verne

During this "Year of Jules Verne" the Cultural Institute of Brittany has organized (in partnership with the Centre de Recherche et Diffusion de l'Identité Bretonne) a full-day workshop on Jules Verne, November 5, at the Centre Universitaire de Gavy in Saint-Nazaire. This includes presentations on the theme of the sea and ships in Jules Verne's books as well as a look at a link to the Celtic countries in his life and in his writing.

Workshops on Fundamentals of the Breton Culture

In partnership with the Institut Régional du Patrimoine, the Cultural Institute is organizing a two-part workshop to explore Breton culture – what distinguishes it and what does it share with European or other world cultures.

The First Workshop: History, Language, Literature

November 29 – December 1, 2005 in Quimper

Discussion of history will include the fundamentals of Breton history from prehistory to the Napoleonic period. In looking at more contemporary times discussion will focus on cultural, social and economic transformations of the 19th and 20th centuries. The language workshop will look at the history of the Breton language and its role in cultural and social life of Brittany. The state of the language today and work for its survival will also be discussed. Gallo – the other unique language of Brittany – will also be a focus. Literature in the Breton and French language will be explored, including an examination of publishing today in Brittany.

The Second Workshop: Music and Dance, Landscapes and Patrimony, Identity

January 24-26, 2006 in Rennes

Discussion of Breton music and dance will look at their social and cultural role and the tug between tradition and modernity.

Artistic patrimony will look at defining a Breton landscape from megaliths to today. What characterizes the look of Brittany, Armor vs. Argoat, the definition of "pays" and "paysage." The politics of protecting and promoting Breton landscapes and patrimony will also be explored. Time will also be spent exploring the dynamism and weaknesses in Breton identity today – a Brittany of clichés and realities. What is the future for a Breton identity in the wake of globalization.

For more information about the work of Skol Uhel are Vro, the Cultural Institute of Brittany, check their website:

www.institutcultureldebretagne.org

© © ©

BOOK FESTIVALS IN BRITTANY

This October some 10,000 to 12,000 people attended the 16th Book Festival in Brittany held in Carhaix. Sixty-nine publishing houses set up stands and some 200 authors were on hand to sign books. Breton magazines such as *Armor* and *Ar Men* were also present to show off their work.

A second Book Festival in Brittany will be held November 26-27 in Guérande. This is the second time this city has hosted the event and they expect 120 authors as well as numerous publishing houses and book stores. Also featured will be the *bande dessinée* (comic books) for youth, lots of workshops on book binding and restoration, as well as activities for children. People will have the chance to socialize in a *café littéraire* and there will be music in the local bars and restaurants. As is the case for nearly all festivals in Brittany there will also be a fest noz as part of the celebration.

To find out more about this event which is geared to the reading pleasure of all ages you can consult the following website:

<http://www.festivaldulivreenbretagne.com>

NEW BOOKS FROM BRITTANY

Quellien, Narcisse. 2004. *L'argot des nomades en Basse-Bretagne: La langue secrète des couvreurs, chiffonniers et mendiants*. Montroulez (Morlaix): Skol Vreizh. 77 pages. ISBN 2-915623-07-4.

Reviewed by Kevin Rottet

Narcisse Quellien (b. 1848), a storyteller, ethnographer and poet from La Roche-Derrien, Brittany, died after being struck by a car in Paris on a March afternoon in 1902. Ten years later his native Breton town would erect a monument commemorating his life and work. But little by little this local man of letters would sink into relative anonymity. At last, on the hundredth anniversary of his death, the Breton writer Fañch Péru, convinced that Quellien did not deserve to be forgotten, decided to produce a new edition of one of his dozen or so works.

Indeed, from his humble background as the son of a shoemaker and a knitter, Narcisse Quellien had become a man of letters and a recorder of the Breton folk traditions of Tregor. His publications would include two bilingual collections of poetry (1880 and 1898), several books of traditional Breton stories written in French while he was living in Paris and expressing his nostalgia for Brittany (1886, 1893, 1898), and several works on Breton folk music (1889, 1893). The work that Péru selected for a new edition was different from these in being a short linguistic treatise on a hitherto undocumented and disappearing trade jargon known and used only in la Roche-Derrien and its vicinity.

Quellien had grown up in the lower part of la Roche-Derrien, in the streets known as Traoñ-ar-Pont or “the bottom of the bridge,” a part of town which was peopled mostly with itinerant slate-roofers and rag pickers. In addition to the local variety of the Trégorrois dialect of Breton, the roofers and ragpickers also used a trade jargon which they referred to as *tunodo*. This jargon, whose grammar was basically that of Breton, was impenetrable to outsiders because of its replacement of a number of common words. Thus, “soup” (Breton *souben*) became *trotach*, “matches” (Breton *alumetez*) were called *chifrotez*, and “to speak” (Breton *komz*) was *tunodi*. Quellien’s manuscript offers a thematically-arranged discussion of various *tunodo* terms (Breton equivalents are also given), and then a

tunodo to French index containing some 250 terms. The collection provides a snapshot of a community and its life during the mid- to late-nineteenth century which, had Quellien not put together this small glossary, may have passed out of existence completely unrecorded.

Editor’s Note: A new book was noted in *Ar Men* magazine (No. 148, sept.-oct. 2005) called *Une exemple d’argot Breton: Le Tunodo* (Editions Label, 16 straed Gouranou, 29830 Ploudalmezeau. 320 pp.). This encompasses studies scattered in older journals by Quellien and other scholars such as Emile Ernault, Alain Le Duzet and Ernest Le Barzic who studied this language in the region of Roc’h-Derrien.



Kervella, Goulc’han. *Maro Evit Ar Vro – 1914-1918*. Skol Vreizh. 2004.

Reviewed by Natalie Novik

Goulc’han Kervella, the force behind the Teatr ar Vro Bagan, or Pagan Country Theater, one of the first rural Breton-language theatres in Brittany, wrote this new play entitled “Maro evit ar vro”. The title is taken from the inscription in Breton found on all of the World War I memorials throughout Brittany, “To those who died for the country”. Which country is not specified in Breton (of course, we know the French meant France), and for the longest time, it was the one and only official text in Breton found in Brittany at a time of ferocious repression of the language.

This said, the play is based on letters written by Breton soldiers during World War I, either read by the soldiers themselves as they write them, or read by the women who received them. The letters were not always written in Breton, and in many cases, they alternate Breton and French, so Kervella retranslated everything into Breton. The book features many photos of the time (we don’t know if they are showing specifically Breton soldiers) and even photos of the letters and postcards themselves.

What is most poignant in those letters is the echo they find in the U.S. today: In August 1914, the guys are leaving home, perhaps not as cocky as the French (“we will get them”, “we will crush them in no time” were the leitmotifs in the press at the time), but imbued with a sense that they would be back by winter. And then, year by year, as they find themselves going further and

further away from home, the tone changes. The war drags on, a sense of despair settles in as they sit in trenches forever. They are disproportionately selected to fight on the frontlines, and at the end of the war, the tally for Brittany will be 130,000 dead (over 2 million total for the French forces). By 1916, they start questioning the war and mention that deserters get shot. And finally, almost as a surprise, an unexpected ending, the letters tell of the truce and the armistice at the end of 1918.

The other side of the war is what Kervella definitely attempts to describe here: besides the constant rain and mud (probably resulting from a change of climate brought on by the smoke from bombs and heavy artillery), there is lice everywhere, no change of clothes, and one meager meal a day at six in the evening. That's only the material aspect of things, and although the poor guys complain, you get the feeling that they are tough enough to cope with it. But what gets to them is the incessant booming noise of the guns and the artillery shaking the earth and blackening the skies, the sight of the dead and the wounded, the stench, the fear of the gases - many of the factors we know today contribute to post-traumatic stress syndrome.

They came home changed men,. They had seen what war machinery modern times had produced, they had fought without seeing the enemy up close and personal, and they had experienced for the first time in history war as we know it today. They were not cynical about it, but like all those who had been at the frontlines, quite reluctant to talk. Those letters remain therefore a very vivid testimony to those events of almost a century ago.

✧ ✧ ✧

Ar C'halan, Reun. *War hentoù an tremened – eil lodenn*. Al Liamm 351, eost 2005. 118 pp.

Noted by Lois Kuter

An entire issue of the Breton language journal *Al Liamm* is devoted to the second part of Reun ar C'halan's autobiography, covering his life from the late 1950s to the present. Born in 1923 in Châteauneuf-du-Faou, Reun ar C'halan emigrated to the U.S. and spent his adult life here, retiring from many years as a professor of French literature at Wellesley College in the early 1990s. The autobiography of his childhood and young adult life was published in *Al Liamm* No. 333, eost 2002.

This second part focuses on his life as a scholar and author, giving a detailed chronological view and a bibliography of his prolific writings – poetry as well as literary studies - in French, English and Breton. This autobiography also gives insight into the travel and reading – of both Breton and world literature - that influenced Reun ar C'halan. Among his Breton language writings are a number of short articles published in *Bro Nevez* during the 1980s and early 1990s. Reun ar C'halan was a founding member of the U.S. ICDBL (1980) and served on our Board of Consultants for most of the years he was active. He retired from active membership in 1994 in order to devote more time to his writing in the Breton language.

✧ ✧ ✧

Short Notes on Other New Breton Language Books

(Information for these notes come from notes and reviews in *Ar Men* 147 & 148 (juillet/août & sept./oct. 2005), *Bremañ* 285-286 (gouere/eost 2005) and the agencebretagnepress.com website.)

Buannic, Lionel. *Spered ar vro*. Le Télégramme. 2005. 128 pp.

Lionel Buannic is a journalist and broadcaster for TV Breizh who has also published a regular series of short articles in Breton for the newspaper *Le Télégramme*. This book collects articles from March 2002 through March 2003.

Hemon, Roparz, translated from the Breton and presented by **Michel Treguer. *Un Breton redécouvrant la Bretagne*.** Yoran Embanner. 2005.

This is a translation and presentation of Roparz Hemon's work as a young man (in Breton: *Ur Breizhad oc'h adkavout Breizh*), encompassing articles from the magazines *Breizh Atao* and *Gwalarn* that appeared from 1922 to 1930 when Hemon was in his 20s – the beginning of his lifetime of work to study and promote Breton as a modern language for both fiction and non-fiction writing.

Kervella, Divi. *Assimil – Le Breton sans peine*. Assimil. 2005.

Twenty-five years after the first Assimil method for learning Breton was published, here's a brand new edition which includes a CD to help students with the oral part of learning;

Madeg, Mikael. *Glepoh eged ar glao*. Embann Keredol. 2005. 300 pp.

A novel by this prolific author which looks at life in a future Brittany. What becomes of the Breton language and students from Diwan schools?

Breton Composer Jean Cras is Paid Homage in Pittsburgh

Jean Cras (1879-1932) was an Admiral in the French Navy who at the same time composed an important body of music. In a concert given on November 12, 2005, by the Duquesne University Symphony Orchestra in Pittsburgh one of his works – a piece for cello and orchestra called “Légende” – was performed. This was part of a concert for Veteran’s Day which was broadcast on the National Public Radio station of Pittsburgh, WQED-FM (www.wqed.org).

In addition to this performance the broadcast featured an intermission interview with Paul-André Bempéchat, a musicologist and pianist who has both performed and studied the work of Cras. He is preparing a biography of Cras which should appear both in French and English in 2006. A graduate of Harvard University, Paul-André Bempéchat teaches in Boston and is President of the Lyrica Society for World Music Relations.

The following text from Paul-André Bempéchat’s interview is reprinted from an article which appeared on the website www.agencebretagnepresse.com on November 15, 2005. This gives a very interesting look at the life of Jean Cras.



Good evening, everyone. I would like to begin by thanking Dean Kocher and Maestro Harth for the honour of introducing Jean Cras’ rhapsody for cello and orchestra. As we are marking the U.S. première of this work on Veterans’ Day weekend, this evening’s performance represents both a major milestone and a major coincidence. For Jean Cras is one of the French Navy’s most venerated admirals.

A twice-decorated hero of the war we are commemorating this weekend, World War I,

the war to end all wars, as it has been called. He was decorated by both the French and Italian governments for his victories in the Adriatic conflicts of 1917-18. After ten years of study, and through the thousands of letters made available to me by his last surviving child, Monique, now 95, I have come to assess this man as one of the great renaissance men of the twentieth century, so much so, that my biography of Cras, due to be released towards June 2006, is called *Jean Cras, A Polymath of Music and Letters*.

To Admiral Cras we owe not only profound gratitude and deference for the sacrifices he made in the struggle against and triumph over tyranny and evil, but for the original, eclectic, humanistic legacy of his compositions and for the numerous scientific inventions which, until this very day, continue to bear his name. Indeed, every French naval cadet learns to use his navigational ruler-compass, *la règle-rapporteur Cras* and most are surprised to learn that during the 1920s and 30s, he was a composer as celebrated as his dear friend and compatriot Maurice Ravel.

Jean Cras’ state funeral in 1932 was held on a day of national mourning. It was attended by the highest-ranking dignitaries of all branches of the French military, the government, the city of Brest and surrounding municipalities, and untold thousands of soldiers, sailors and airmen. Lengthy necrologies and heart-breaking eulogies filled newspapers and magazines across Europe. Dozens of the most prominent musicians attended at his funeral, and immediately thereafter performed numerous pro bono concerts to raise money for his marble memorial that overlooks the harbour of Brest. It is visited regularly and reverentially by sailors of all stripes and ranks.

Logically, one would question why, having bequeathed such a stupendous legacy, Jean Cras was forgotten until recently. Cras is but one of the sixty-odd French composers of his generation eclipsed by the tidal wave of the twelve-tone school. Happily, this obsession

has waned, and through the relentless efforts of young, entrepreneurial recording companies, adventurous performers and innovative music schools such as Duquesne's, this lost generation is now being revived.

Legend forms a vital link within the auto-biographical chain of Jean Cras' works. An individualist par excellence, he refused to be attached to any one school of thought and, with his livelihood assured by his military career, composed to the beat of his own drum. His works reflect a career that took him to North America, the Caribbean, across the seas of northern Europe and the Mediterranean, where a memorable visit to the holy land as a youth marked him forever.

During his extended stays in France's former North African colonies and along the Andalusian coastline, he gleaned influences of Arabic and Mozarabic monody and modality; through his trips to French Equatorial Africa, he was able to assimilate the ethnic musics of Guinea and Senegal well enough to emulate their instruments through western ones.

But residing deeply in Cras' heart remained the duality of his Breton and French cultures. Into many of his works, notably *Légende*, he infused almost exact melodies drawn from the Breton folklore of his childhood. Here, we find a perfectly proportioned fusion of the syntaxes that constitute the fullness of his originality.

Late in 1928, Cras became aware of his promotion to rear-admiral and imminent transfer to Brest, the city of his birth, as commander of both the naval and commercial ports. He returned, appropriately, to a hero's welcome. During the months preceding this move, he reflected on his exceedingly difficult life of sacrifice, and inevitably, to the happier days of his childhood. Consequently, *Légende* emerged as the first of the four compositions of Cras' final creative period, intimately and intricately tied to his native Brittany.

But beyond any explication of his style, and transcending the importance of an intellectual understanding of this highly intellectual composer, one must first and foremost reckon with the principal challenge he presents to us all: to understand the infinitesimal emotional variations of the human heart. "My music," he wrote to his beloved wife Isaure, "bespeaks the music of the heart in an age where it is both ignored and feared."

This evening, therefore, we celebrate Jean Cras not only as a great composer, scientist and humanist, but as a symbol of the war he survived, the war which we memorialize each year at the eleventh hour, of the eleventh day, of the eleventh month.

Thank you, again, Dean Kocher, Maestro Harth, Maestro Istomin, and all the members of the wonderful Duquesne University Symphony Orchestra, for the honour you have bestowed on me tonight.

Paul-André Bempéchat



Want to Keep Up With What's Going On In Brittany???

As noted above, the information for this article was gleaned from the website maintained by the Agence Bretagne Presse. Even if you don't have the time to consult it daily, a wealth of articles are accessible from past dates. They cover all topics – arts and music, as well as economics, politics, sports ... or anything else happening in Brittany.

Add it to your computer's "Bookmarks" and check it frequently:

www.agencebretagnepresse.com

MUSICAL INSTRUMENTS OF BRITTANY: Biniou Braz & The Bagad

Here is another revision to the Guide to Breton Music posted on the U.S. ICDBL website (www.breizh.net/icdbl.htm). In revising this I have tried to update information as well as listings for books, articles and recordings. – Lois Kuter

The Scottish style bagpipes were introduced to Brittany in the late 1800s. Between 1895 and 1928 just five of these instruments were in use. These bagpipes did not attain any degree of popularity until the late 1930s when they were used in place of the **biniou koz** in pair with the **bombarde**. While still used in this pairing today, this bagpipe is best known for its role in the **bagad**, a Breton bagpipe band developed in the early 1950s. At this point the Scottish bagpipe came to be known as the **biniou braz** or **biniou nevez** and they were modified in tuning to more closely match the fingering of the small biniou koz. In the 1960s Bretons reverted to the Scottish model and its tuning in using this instrument in the bagad. The French word **cornemuse** is also used to refer to this type of bagpipe, but usually refers to bagpipes more generally, or is used to refer to solo piping using this instrument.

The **bagad** is a bagpipe band modeled after Scottish pipe bands, but this ensemble includes **bombardes** as well as Scottish style bagpipes and drums. Typically a **bagad** includes eight Scottish bagpipes, eight **bombardes**, four snare drums, two tenor drums and one bass drum. While members of a bagad wear "uniforms" these are often very simplified version of older traditional dress, incorporating perhaps an embroidered vest.

Although the **bagad** has always been a popular part of parades at large Breton festivals, these ensembles also perform Breton dance music, arranging tunes from the traditional repertoire of singers or the paired playing of **biniou koz** and **bombarde**. As the quality of technique has improved over the past three decades, **bagadoù** (pl.) have become more and more innovative in arranging Breton music and in composing new music. Annual contests for six different levels of **bagadoù** are showcases for the highly sophisticated orchestrations, especially at the top level of competition. In developing a concert repertoire, bagadoù also invite singers and other instrumentalists (brass, clarinets, electric and acoustic guitars) to join them in performance.

Most of the 100 or so **bagadoù** in Brittany today are part of the federation **Bodadeg ar Sonerion** which was founded in 1942. This federation publishes a magazine (*Ar Soner*), and organizes classes and contests for pipers and **bombarde** players. Web site: <http://www.ar-soner.org/>

Reading

Ar Soner (55 impasse de l'Odéon, 29000 Quimper). Published by Bodadeg ar Sonerion, an organization for bagpipers and bombarde players with approximately 3,000 members. This magazine primarily of interest to these musicians (with contests results and music transcriptions as a regular part of the content), but it also includes articles on Breton music of more general interest.

Bagad – triomphe d'une nouvelle tradition. Morgant, Armel. Coop Breizh. 2005. Well documented book on the history of the bagad.

La Musique bretonne Becker, Roland & Laure Le Gurun. Spezet: Coop Breizh, 1994. 120 pages Good single source of short background information on Breton music--especially good for piping and instrumental traditions.

Breton Traditional tunes for the Scottish Highland Bagpipe. Le Moign, Jean-Luc. 1989 60 Breton tunes transcribed for the Scottish Highland pipes; includes dances and melodies from all over Brittany with notes for learners.

"Quarante années au service de la musique bretonne" Monjarret, Polig. *Ar Soner* 273 (40th anniversary issue), 1983. pages 7-18. Overview of the use of bagpipes in Brittany and the evolution of Breton music in relation to social and political changes

"Polig Monjarret parle de Dorig Le Voyer (1914-1987)" Monjarret, Polig. *Ar Soner* 299 (December 1987), pages 16-20; *Ar Soner* 300 (January-March 1988), pages 8-11; *Ar Soner* 301 (April-June 1988), pages 19-22. Both Polig Monjarret and Dorig le Voyer were important figures in the renaissance of piping in the 1950s in Brittany; these articles focus on the role of Dorig Le Voyer who was also a pioneer as a pipes and bombarde maker.

“Polig Monjarret 1920-2003” Ar Soner 372, (January-February 2004). 24 pages. *Hommage to this giant in the history of Breton piping which includes an interesting overview of his life and influence.*

« La B.A.S.: Mouvement generateur d'une conscience bretonne » Ollivier, Steven. Ar Soner 327 (January-February 1994), pages 4-8 *Interesting history of the Bodadeg ar Sonerion and its place in the history of Breton music and piping--especially the development of the bagad.*

“Un sociologue chez les bagadoù” Le Gal, Aurélian. Ar Soner 371 (October-December 2003), pages 15-23. *A sociological analysis of the human make-up of the bagad and changes over time.*

“Le triomphe des sonneurs” Latry, Ronan & Riou, Stéphane. Ar Soner 376 (October-December 2004), pages 22-25. *A look at the role of the bagad in festivals and parades.*

Recordings

Included here are just the most recent recordings, although a few older “classics” are also noted.

SOLO BAGPIPES *Cornemuse--Scottish style instrument.*

Patrick Molard.

Biniou braz Cinq Planètes/Calen Distr. 1998;
Deliou L'OZ Production L'OZ 29 (NV3541-1). 2000.
Includes uilleann pipes, Scottish pipes; Scottish small pipes, biniou koz, Bulgarian singer Kalinka Vulcheva.

Patrick Molard & Alain Genty.

To the Bobs. Keltia Musique KMCD 156. 2004.
Bagpipes, guitar and keyboard features Scottish repertoire in homage to Bob Brown and Bob Nicol as well as pipesmaker Bob Hardie. A book of tunes is also published under the same title.

(Patrick Molard) & Dan ar Bras.

Theme for the Green Lands: Suite for Pipes and Guitar. Keltia Musique MCD48, 1993. *Compositions by Dan ar Bras which feature a great deal of piping by Patrick Molard.*

Various pipers.

Bretagne cornemuse aventures. EOG Production. EOG 110. 2001. *Includes solo and accompanied piping by Alan Cras, Patrick Molard, Gwenaël Le Corrone, Hervé Le Floc'h, Mikael Cozien, Yann Cariou.*

THE BAGAD

Note that many bagadoù have websites on the internet where you can sample their music.

Various Bagads and ensemble

Concours de Brest 2004. Bodadeg ar Sonerien 2004. *Contest performances by Brittany's top bagadoù*
Bagadoù Brest 2005. 3 CD set. 2005. *Championship performances from 56th year of contest.*
Bagadoù – L'Anthologie. Coop Breizh CD 945. 2005. 2 CD set. *Richly illustrated and documented 50-page portrait of 19 bagadoù accompanies the CDs.*
Bombardes en fête. BAS Penn ar Bed. CDBAS 29 001. 2002. *Performances from 1994 to 2001 from an annual festival of bombardes – from traditional dances to Beatles tunes, solo and ensembles.*

Bagad Brieg.

Gogo Droc'h. Coop Breizh. CD 899. 2000.
Karamba – Le Canard déchainé. Keltia Musique KMCD 162. 2005.

Bagad Cap Caval

Brezhoneg 'raok. Coop Breizh BCC 002. 2002
Hepken. Bagad Cap Caval BCC 003. 2004

Bagad Kemper.

Azeliz Iza. Keltia Musique KMCD 121. 2001.
Sud-ar-su. Keltia Musique KMCD 151. 2004

Bagad Kemperle.

Ar Gouriz ruz. Coop Breizh CD 895. 1999.

Bagad Kerlenn Pondi.

Champion de Bretagne des Bagadoù 2001. Coop Breizh. 2001

Bagad Landerne

Bagad Landerne. BL 001. 2003.

Bagad de Lann-Bihoue.

Ar mor divent. Columbia COL 498476-2. 2000.
Fromveur. Byg Production SAM 5086512. 2002.
Kerbagad. Label Production CD 965. 2005.

Bagad Men ha Tan & Henri Texier.

Doue Lann. L'OZ Production L'OZ 21. 1998.

Bagad Men ha Tan & Doudou N'Diaye Rose.

Dakar. L'OZ Production. L'OZ 30/NV 3601-1. 2000.
51'43. *Senegal drums added to bagad*

Bagad de Moulin Vert . Ar Meillhoù glaz
Steir' Tijenn. Pluriel POLCD 2305. 2003.

Bagad Pañvrid (Pomerit-le-Vicomte)
Skipailh war-roak. Self-produced VOL 193. 2004

Bagad Ronsed Mor - Lokoal Mendon.
Coeff 116. Arfolk 441. 1997.
Bloavezh mat. Coop Breizh CD 957. 2 CD set. 2004.

Bagad de Saint-Nazaire.
Fonds de Terroir. OMAX 9820. 1998.
QM2 CD SNA-0324. 2004.

Black Label Zone.
Pot' velu. Siam Production. BLZ 310300. 2000.
An ensemble featuring the bagpipes and drums.

Bagad de Vannes.
Er Melineriou – Dour er vilin. BVC01. 2003.

Kevrenn Alre.
La-ri-don-gé! Arflok CD 442. 1997
50 ans. Coop Breizh/Kevrenn Alre 2001.

Kevrenn Brest St. Mark.
Levezon. KBSM 003. 2000.

François Monnier.
L'Occidentale de Fanfare. Coop Breizh CD878. 1998
Bagad with fifes of Gascony.



A New Organization for the Study of the Biniou Kozh

"Binviou kozh" has as its goal the study and documentation of the history of the tiny bagpipe unique to Brittany (known also as biniou kozh or biniou bihan). Made up of musicians and instrument makers, this new organization is interested in inventorying old instruments (including bombardes) and in sharing information about the biniou – how it was made and evolved through time, playing techniques and the pipers who used the instruments.

This summer the group created an exhibit (C'houez ar beuz') of some of the instruments it has collected and organized a series of workshops on the instruments and the history of their music in Brittany.

For more information contact:

Binviou kozh Binviou.kozh@wanadoo.fr
c/o Erwan Kerhervé
Kernouarn
29310 Locunolé

New Music from Brittany

Noted by Lois Kuter

The following notes on new CDs are gleaned from reviews and notes in the following publications: *Musique bretonne* 191 (juil.-août 2005) & 192 (sept.-oct. 2005); *Bremañ* 285/286 (gouere-eost 2005) & 288 (miz here); *Ar Men* 147 (juil.-août 2005) & 148 (sept.-oct. 2005); and *Ar Soner* 378 (été 2005).

Bagad Brieg. Karamba ! – Le Canard déchainé. Keltia Musique KMCD 162.

This is a live performance by one of Brittany's top bagads. They are able to give a "classic" sound to this ensemble or add instruments such as guitars and saxophones to give a new twist to Breton and other world musics.

Bagad Elven. Un dimanche matin à Elven.
Self-produced.

This is the first CD by this bagad from Elven, a small town near the city of Vannes. They are also distributing it: www.bagad.elven.free.fr

Bagad Kiz Avel. Présentation. ADMS 0405.
This is the first CD by this bagad based in Mundolsheim in the Alsace region of France.

Bagad de Lann-Bihoué. Kerbagad.
Label Production CD 965.

No longer counting on young men drafted for military service who stay a short time in the service, this French Navy bagad has improved in technical quality. While not up to the level of Brittany's top non-military bagadoù, this smaller band will continue to represent France and the unique music of Brittany well.

Bivoac. Koa ya koa. Self-produced.
Three great musicians of Brittany – Raphaël Chevalier, Ronan Le Gouierrec, Ronan Robert – with a variety of dances and melodies.

Darhaou. Ur sulvezh ba' Langoned.
Tous à l'Asso TALA 0105.
Live recording of the fest noz band named Darhaou. Captured live, you are more likely to be drawn into the dance!

Dastum Bro-Dreger. Arri eo 'r mestr er gêr – Imitation et autres paroles des animaux de la ferme.
Encyclopédie Sonore du Trégor. Dastum Bro-Dreger EST05

This is another in the series called "Sound Encyclopedia of Tregor" by the Dastum branch of that region. This one features animal sounds and lore – how humans imitate the language of animals – especially farm animals. It is based on the research of Daniel Giraudon, and like all Dastum productions, the CD is very richly documented.

Emsaverien. M-Za. Le Ragondin Masqué /Coop Breizh. (www.emsaverien.com)
This is the third CD by this fest noz band from the Nantes area. They also do concerts featuring arrangements of traditional melodies and slower tunes, and this recording features that repertoire.

L'Epille. 10 ans de fêtes du chant à Bovel: Chants traditionnels de Bretagne et d'ailleurs.
L'Epille EPL 010.

This is a double CD to celebrate the 10th anniversary of a small festival focused on traditional song of eastern Brittany – not slick arrangements but a living heritage performed by the best. The CDs are accompanied by rich documentation on the performers and songs.

Ensemble Arthus. Kej Mej – Folles pensées. ART 2004.
Two traditional singers – and great ones at that – Véronique Bourjot and Ghislaine Le Guillant join with a "Mozart style" classical orchestra in performance of traditional Breton song. They are accompanied by the full orchestra as well as a string quartet or trio for a recording that got a strong review.

35e Festival Interceltique de Lorient.
Keltia Musique KMCD 163.

This CD/DVD presents the 2005 Inter-Celtic Festival of Lorient, providing a musical and visual overview of the well known stars of the festival as well as newer discoveries.

Etienne Grandjean. Journal des rêves.
Avel Ouest/Coop Breizh CDEG 01-1.

Grandjean is an accordion player who has played with a number of Breton bands (Mirlitantouille and Djibout'jeb) and who has put together a number of interesting compositions and arrangements of Breton music. This is a solo CD of song, composed and interpreted in a variety of styles accompanied by a variety of instruments including trumpet, cello, accordion, guitars and piano.

Kan Tri. Kan Tri sur scène – Portrait. DVD Aligal, production and realization by Alain Gallet.
The trio Patrick Ewen, Gérard Delahaye and Mélaine Favennec (all three singers and fiddlers) are

documented on film by Alain Gallet in concert as well as in interviews that present their musical journeys since the 1970s.

Ronan Le Bars & Nicolas Quéméner. New Century.
Keltia Musique/Rikou Soner RSCD 263.
This CD celebrates Irish music – dances and slow airs – with uilleann pipes by one of the world's best, Ronan Le Bars, in pair with guitarist Nicolas Quéméner. They are joined by fiddler Ciaran Tourish from the Irish band Altan.

Dominique Molard. Stok an dañs – Bretagne Terre de rythmes. Keltia Musique RSCD 260.
Brother to well known musicians Patrick and Jacky Molard, Dom Molard is a master of percussion. He uses a wide variety of percussion including the snare drum of the bagad and Scottish pipe bands that he first started with, as well as drums and instruments from all over the world. With partners Jacques Moreau and Antonin Volson, this group uses just percussion to give a unique sound to traditional dances of Brittany.

Mugar. Penn ar bled. Sterne STE 26569-2.
(www.mugar.info)
This group includes ten musicians and singers. At the core of the group are Nasredine Dalil, Youenn Le Berre and Michel Sikiotakis who play flutes, recorders and tin whistles. They combine traditional songs and newly composed texts with melodies and rhythms of Ireland, Brittany and the Berber tradition of North Africa without losing the distinctive identity of any of these musics.

La Musique Bretonne – L'Anthologie Vol. 1 – Les groupes à danser. Coop Breizh CD 966.
This is a two-CD set in a bound booklike jacket with lots of documentation (like others in this series which have featured the harp, bagad, or maritime music). 36 groups who play music for dance at Brittany's festoù-noz are presented.

Nioubardophones. Air de rien.
Buda Musique. 850 115.
This group is composed of five musicians who draw on their experiences in the bagadoù of Saint-Nazaire, Lokoal Mendon, and Quimperlé and the more "experimental" Bagad Men ha Tan Occidentale de Fanfare. Included in the group are Gwénolé Keravec (bombarde), Erwan Keravec (bagpipes), Ronan Le Gouriérec (saxophone), and Pierre-Yves Prothais and Pierre Le Toux (percussion). They combine traditional themes with new compositions with a strong jazz influence.

David Pasquet Group. *Breudeur ar stered*. Coop Breizh CD 969

Pasquet was the bombarde player in the ground-breaking group Ar Re Yaouank (which broke up in 1997) as well as in other bands since. He is joined here by four other musicians: Steph De Vito on bass, Patrick Marzhin on guitars, Yvon Molard with percussion, and Sylvain Barou on flutes and binioù.



Celtic Women International

The following is drawn from the website of Celtic Women International:

<http://www.celticwomen.org/>

Celtic Women International (CWI) is a world-wide non-profit membership organization dedicated to recognizing the contribution that Celtic women have made to the world. CWI honors these women by sharing their stories of success, which may inspire others to follow in their footsteps.

CWI was incorporated as a non-profit corporation in Milwaukee, Wisconsin on June 30, 1997. It has been granted 501(c)3 tax exempt status by the Internal Revenue Department. CWI is governed by an elected Board of Directors.

In October, 1998, CWI offered its first multi-day international conference, featuring presenters representing all seven Celtic nations (Brittany, Cornwall, Galicia, Ireland, Isle of Man, Scotland and Wales. For the next three years, the conference took place as an annual fall event in Milwaukee. The Board decided to rotate locations for the conference in order that more people could attend from other parts of the world. In October, 2002, the conference took place in New Orleans, Louisiana, and in 2003, the conference moved out of the United States to Toronto, Canada.

Following the Toronto conference, the Board of Directors decided to switch priorities from offering an annual conference to building local branches of Celtic Women International and supporting their efforts to offer programs on a local or regional basis. Their goal is to eventually offer annual conferences every two or three years, with local

branches offering regional gatherings in between the conferences, and frequent activities on a local basis.

Local branches have their own officers, organize their own affairs, and plan their own events, operating within the rules and by-laws of Celtic Women International



Celtic League American Branch Calendar

The following press release is from the Celtic League American Branch. Contact: Stephen Paul DeVillo (StephenDeVillo@Prodigy.net) / www.celticleague.org

Marking over 25 years of publication, the 2006 Celtic Calendar is a special retrospective edition, featuring thirteen favorite and classic illustrations by eleven contemporary Celtic artists, reaching back through the entire history of the Calendar. Depicting themes from Celtic mythology, each illustration comes with an explanatory caption.

Keeping with its traditional format, the Celtic Calendar follows the course of the Celtic year, beginning with the feast of Samhain on November 1st, and continuing on to the old Celtic New Year's Eve on October 31st. The names of the months and the days of the week are each rendered in one of the six Celtic languages, along with an authentic Celtic proverb. In addition the Calendar commemorates over 1,000 anniversaries of people and events from the histories of Ireland, Scotland, Wales, Brittany, Cornwall and the Isle of Man. Bonus pages include information about the Celtic feast days and other information, making the Calendar a virtual almanac of Celtic history and culture.

The Celtic Calendar may be found in gift shops and bookstores, or ordered directly from the Celtic League for \$10 postpaid per copy from: Celtic League Calendar, c/o Tom Cullinan, 14 Whistler Road, Scarsdale, NY 10583. Additional information about the Celtic League and the Celtic Calendar may be found by logging on to www.celticleague.org.

DEEP INSIDE A BRETON SKULL

8 - The everlasting dance

Jean Pierre Le Mat

The darkness of the warm summer night was rising like a sly flood, from the grass up to the leaves of the trees. The cows were motionless in the pastures. Their heavy and familiar silhouettes could be distinguished under the uncertain light of the moon. The bats, dark shadows in the darkness, followed improbable roads between the branches and the stars.

The surrounding villages were falling asleep quietly. In the pub of Plouyé, along the bar and around the big wooden tables, the discussions were becoming cooler and slower. The usual quibblers were making their way, through the magical effects of the beer, towards unexpected arrangements.

Some of the consumers were staying outside, their glass in their hand. They leaned with their back against the granite wall, or sat on the pavement. There, even the most talkative fellows stayed silent, enjoying the merging, in their body and their thoughts, of the dizziness of the alcohol, the mildness of the country air, and the immensity of the starry space.

A few miles from there, in the town of Huelgoat, the behaviour of the locals is more conventional. Tourism dictates a kind of restraint. The public places are cleaner, the decorations are more colorful but also more common. In the restaurants, the last couples were drinking a last coffee, exchanging smiles or discreet caresses. Without showing signs of impatience, the waitresses were anticipating the time when they could close the doors.

Between the two villages, at a distance from the main road, flashes of light were sparkling. A vague hubbub mixed with the usual night sounds. You had to share the secret, seemingly, to note these details. However, like all the secrets of this area, this one was at the same time very well kept and very well shared. Since nightfall, motorcars had driven down the little path to Kerblezic, and parked in a dry pasture, not far from the farm.

Every year at this period, the farmers of the vicinity, and also young people coming from Plouyé or Huelgoat, organized a night feast, a “fest-noz”. People of Collorec came too, and even folks from miles away, from Carhaix or Plonevez. Friends or family, probably.

A few men were playing skittles in the farm yard. Here, you need not only dexterity, but also strength. You don't let the balls roll smoothly on a waxed floor. The skittles of Kerblezic are made of big rough pieces of wood. They are placed on a platform, installed on the stony yard. And you have to throw balls weighing fifteen kilograms to the platform.

The elderly persons were playing dominoes on a table under a small shed, not far from the tractor and the farming instruments. It was also possible to eat crepes, and to drink. But everybody was there, first, to dance. The largest shed had been converted for that. In Brittany, it is better to dance under shelter, even in summer, to foil the whims of an unexpected rain.

The musicians and singers were perched on a tractor tow, put against one of the walls. Around them were microphones and gleaming sound systems, which looked out of place in that circle, but allowed paradoxically to lay down the traditional atmosphere of the fest-noz.

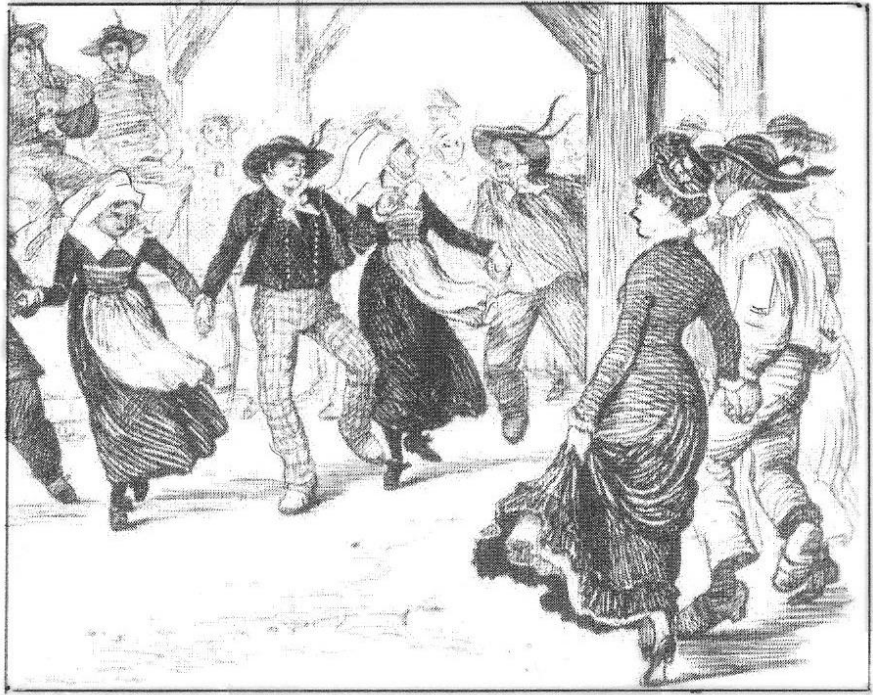
It must have been at midnight that two musicians, one playing the bombard, the other playing the biniou, the small Breton bagpipe, started with the first notes of a gavotte.

The bombard launched them firmly, and the dancers gathered in small groups, arm in arm. The legs were ready for the play, animated with unconscious movements.

Teenagers, eager to show their endurance, mixed with old women, and the groups merged in a chain getting longer and longer. The persons too aged or too feeble sat on benches along the walls. The human snake, coiled up in the deficient light of the electric bulbs, awakened. It was waking up with the sound of the traditional dance.

The first notes of the gavotte ... Actually, nobody can be sure to know them, I mean, to know them really.

The musicians play a prelude, which allows them to enter in the melody like they would jump onto a moving train. The music is there, nearer and nearer, until it is caught by the instruments.



Answering to the bombard, which is a proud and flighty instrument, the biniou is very different. It must be the reason why they match with each other in such a friendly way. The biniou fits – wonderfully - with the spirit of its partner. But it is not merely the echo of the bombard. It carries something more remote. The biniou, so foreign to the ear of the people of cities, does not play a melody. It calls to the substance of the music itself. The great biniou players are adventurers on a great quest. They look for an elusive primal music; they capture the feeling of it and of its faraway chords.

When the gavotte is sung, it always begins by a prologue. It is a poetical call to the dance. The singers admit that their song is not a new one, even if they invented the words and the melody. They are only recalling a little part of a living epic that nobody can know in its entirety.

The kan-ha-diskan, the antiphonic song of the gavotte, is not an easy musical type. The singer must be able to put words on a tune which is passing by. Actually, he is humming, he follows a remote melody. He does not strive to highlight his voice. He slips into a rhythm that is felt by the assembly. It is this skill, and not the clearness of the sounds, that is looked for by the connoisseurs.

The dancers enter into the rhythm which has been picked up. They slip into it and settle inside. They would stay in this magic world as long as the musicians or the singers would allow them.

There is a flavor of mystery around the gavotte. As far as we can remember, the gavotte has dwelled here. It fits with the different areas of Brittany. It has a spirited and leaping mood in the mountains of Arrée, like the winds of Brasparts or Poullaouen. It is austere and full of restraint in the holy country of Leon. In Lower Cornwall, south of Quimper, it is impregnated with sensuality. It becomes languorous in the mild country of Pont-Aven.

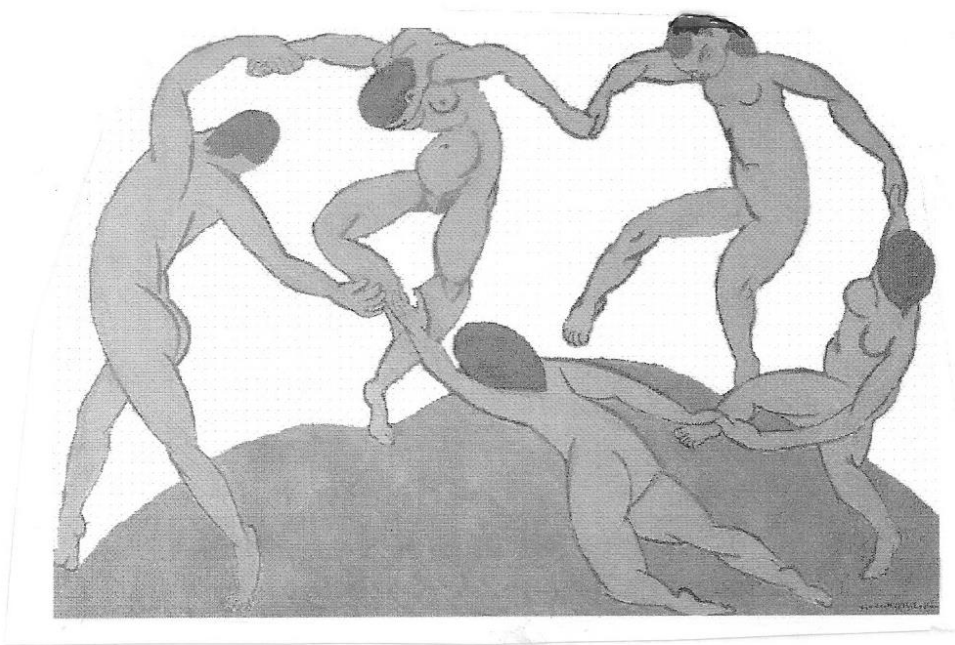
Nobody knows with absolute certainty how the gavotte was born. But we can imagine it, without being too far from what really happened. It could have been even here, where the farm of Kerblezic is now, that the story began.

It was very, very long ago. At the time of our ancient, very ancient ancestors.

Not really differentiated from the wonders of nature, they took part in all its secrets. Our ancestors must have been cheerful deities, running and leaping among ferns and rocks. They were an integral part of the earth, while enjoying at the same time the sparks of their young minds.

Some educated people maintain that these ancient ancestors were hairy and idiot pithecanthropes, limping clumsily in a hostile environment. They say that, and a lot of odd things as well, in such an authoritative way that we have lost the custom of doubting it.

Anyway, nimble deities or heavy pithecanthropes, our ancestors gathered one day in a clearing of the mountains of Arrée. Nothing remained of the old oaks around them, except for a few traces in the turf of Yeun Elez. The feast began and, gradually, it took possession of everybody. Was the music divine or savage? The gavotte cannot answer this question. Depending on the way you listen at it, the answer can be one or another.



There were singers and musicians. The dance continued for hours, days, years. Time meant nothing then. These folks could not find any reason to stop. At this age, there were not obligations like nowadays; there were no timetables, no forecasts, no computation. Even those who were tired or hungry could not find that these feelings were sufficient to desert the dance.

The music went on. It impregnated the musicians, the singers, the dancers. The bodies were becoming light, aerial. The movement and the sounds replaced the matter.

It is not possible to describe exactly how the change occurred. Everything which was not music and dance vanished in the wind. The instruments, the bodies of the dancers, the clothes lost their substance and their shape. It lasted maybe centuries or millenaries to be complete. During these ancient ages, time meant nothing.

The ancestral dance did not stop. It continues still in the wind over Brittany, and under our skulls.

It is said that the Bretons are incurably nostalgic folks. But it is not the nostalgia of the past. It is the one of an elusive music and of an everlasting dance.

Plougastel – Color and Dance as recorded in 1895

From: Artistic Travel in Normandy, Brittany, the Pyrenees, Spain and Algeria, by Henry Blackburn, 1895
(New Edition, London: Sampson Low, Marston and Company Ltd.)

Note: Henry Blackburn is part of a trio of three Englishmen and artists traveling in Brittany and recording their impressions in sketches in this book. Many of the sketches are those of Randolph Caldecott – about whom Blackburn has published “Memoir of Randolph Caldecott.” It is not clear if Caldecott is one of the travelers here, or if some of his sketches in the book are borrowed from art work he has printed elsewhere. The title page to this book notes “With One Hundred and Thirty Illustrations” but does not credit the illustrations to Caldecott. Many of the illustrations do have the initial RC, and at times Blackburn refers to Caldecott’s sketches in his text. Unbeknownst to Jean-Pierre Le Mat, the sketch of dancers of the late 19th century he chose to illustrate his article about the gavotte is also found (in part) in Blackburn’s book. This Caldecott illustration (or at least segments of it) were used by Blackburn in 1895 to illustrate his account of a festival in Plougastel reprinted below.

From pages 95-99:

We have come to Plougastel to see the people, and also its famous calvary, which stands in the middle of a desolate churchyard strewn with newly cut stone. As the day begins to dawn, we make our way to the church, and to the spot where we can just discern the calvary, with its carved figures standing darkly against the sky. There is a flutter at our approach, for birds have been nesting behind the headless horsemen, and sheltering in the nooks and corners of the ancient pile. We leave them to silence a little longer, and stroll out to the highest ground to see the sun rise. Soon there is a streak of light from the east, which gives shape and outline of the church tower and the grey roofs of Plougastel, and, as we reach the high ground outside the town, the landscape southward is lighting in the morning sun; we see cultivated valleys and park-like views, with pleasant green slopes leading down to the sea. But, beautiful as is the foreground, with its undulating green, interspersed with granite boulders, with dew upon gossamer webs and little clouds of vapor stealing between clumps of grass, the view across the bay, where the distant headlands take a pearly tinge, is the best sight of all. A little northward and westward are the masts, chimneys, and church spires, and the smoke and steam, of Brest, for the morning is breaking over a busy scene at the arsenal and dockyards; but here, as the sun shines out, the sounds in the long grass are of grasshoppers, birds, and bees.

It is the morning of the fête; the thrush clears his throat, and so do the peasants in their own way, as they come slowly up the hill. Let us leave the view and go into the streets of Plougastel, already full of people, some of whom might be the descendants of Eastern races wearing Egyptian or Phrygian head-dresses, caps from Albania, embroideries from Greece, and sashes from Arabia. Here, then, for the first time in our travels in Brittany, we find colour predominating in the costumes of the people. Some of the women wear close-fitting dark green caps embroidered with gold thread, their dark skirts also bordered with embroideries or stripes of colour; some wear white stockings and neat-fitting, red or black slippers or shoes. But the prevailing headdress of the women is the white cambric *coiffe* with large side lappets and wide collars which we see elsewhere in Finistère; the men have broad-brimmed hats with embroidered strings or ribbons. Some of the men who come from the south wear striped trousers with a red sash, and spare blue jacket with numerous silver buttons, as in the sketch opposite [next page]. Some are dressed entirely in blue cloth or serge, with sashes and red caps, but others have broad white trousers and belts, their jackets and blouses embroidered on the shoulders and sleeves. There is colour everywhere, subdued by the dark blue of blouses and the sober brown and green stuff gowns of the older women.



THE GAVOTTE.

It is said that the people of Plougastel, preserving many of their old costumes and traditions, still live much apart from their neighbours; a life half seafaring, half agricultural, whose origin is traced to some early immigration of Eastern races.

The Breton *ronde* or round dance, of which the gavotte is a good example, is one of the most characteristic scenes to be witnessed in Brittany. At nearly every fête and gathering – in the streets, in the fields, or in the town-hall – we see the peasants dancing the gavotte, the musicians being generally two, one with the ancient Armorican bagpipe (*biniou*), the other with a flageolet.

The dancers generally keep good time, going through a variety of figures, but always returning to the *ronde*, dancing together, hand in hand, with great precision and animation, and a certain kind of grace. The gravity of manner and the downward look of the women in certain figures, as they advance and retire with hands down, give a peculiar quaintness to the gavotte, which, apparently rollicking and unrestrained, is in fact, orderly and regular in every movement. The circular motion of the dancers, now revolving in several circles, now in one *grande ronde*, is traced by M. Emile Souvestre, and other writers, to Druidic origin and the movements of the stars.

But as the dancers come swinging down the centre of the hall, hand in hand, now meeting, now parting; as fresh couples join and others fall into the rear; as we hear the measured tread and the voices which never seem to tire, we should be content to describe the “gavotte” as a good old country dance of singular animation and picturesqueness; a scene of jollity and at the same time of good order, of which the sketches by Caldecott give an admirable idea.

We give a few bars of a favourite air, played at Châteauneuf du Faou, which seemed to give the performers intense enjoyment, for they returned to it again and again.



There was one figure dressed in the latest fashion of Quimper, who was looked upon with doubtful admiration by the other dancers, but who will serve to remind us that distinctive costume, even in these out-of-the-way places, is a flickering flame, and that in a few years such scenes as these will have lost their character.



THE GAVOTTE.

At dusk oil lamps are lighted, a crowd fills the hall, and, late into the night when far away from the scene, we can see the steam rising between the rafters and hear the clatter of sabots.

JOIN US in supporting the Breton language and culture

*Your Membership in the U.S.
ICDBL will send a clear signal to
the people of Brittany and to the
world that the future of the
Breton language is a cause with
international support.*

The Breton language is a Celtic language closely related to Welsh, Cornish, Manx, and Irish and Scottish Gaelic. It is the everyday language of an estimated 250,000 people in Brittany, the far western peninsula of France. But Breton is threatened with extinction. The Breton language is no longer forbidden in schools or totally hidden from public view, but France continues to withhold the resources necessary for its development as a healthy living language, despite demands from an ever widening Breton population for its support and growth in the schools, media, and public life.

What the does the U.S. ICDBL do?

A major role of the U.S. Branch of the ICDBL is to simply introduce the existence of Brittany and the Breton language to the American public.

With Members of the U.S. ICDBL dispersed in 31 of the 51 States of the U.S. (and three

Canadian Provinces)--from Maine to Florida, from Hawaii to California and even Alaska, and lots of states in between--we do not hold meetings or have the ability to carry out many projects as a group.

Our central activity is the publication of a quarterly newsletter called Bro Nevez (which means "new country" in the Breton language). The 25 pages of this publication include current information about what is going on in Brittany related to the Breton language, and short articles on a range of topics, from music and dance, to sports, travel, the economy, or history.

The U.S. ICDBL has its own internet site which contains a wealth of information and links to Breton web sites.

www.breizh.net/icdbl.htm

The Secretary assists people from the U.S. and all over the world who write, e-mail or telephone with requests for information about the Breton language and culture. ICDBL Members throughout the U.S. have been spokesmen for the cause of the Breton language by distributing information at Celtic cultural events and music festivals or concerts, and by simply discussing their concerns with friends and acquaintances.

More direct support for the Breton language ...

The U.S. ICDBL has supported Diwan-- Breton language immersion schools--for over ten years with a small annual contribution

from our Members. We have maintained a personal link with the children of one particular Diwan school--Skol Diwan Landerne--since 1992 when Lois Kuter, the U.S. ICDBL Secretary, was invited to become the school's "godmother."

As is the case for all branches of the ICDBL, our support of the Breton language is mostly symbolic--the fact that outsiders care at all offers encouragement to people in Brittany who are working to sustain the Breton language and find new and creative ways to use it. When we have felt it would have an impact, we have circulated petitions in support of the Breton language, and have written letters to French government officials to express our concern about the lack of support given to the Breton language and culture.

PLEASE JOIN US IN PROMOTING THE FUTURE OF THE BRETON LANGUAGE AND CULTURE

Annual Membership can start at any time of the year, and is just \$20 (U.S. \$) including a subscription to our newsletter Bro Nevez. Send a check made out to the "U.S. ICDBL" to:

Lois Kuter
Secretary, U.S. ICDBL
169 Greenwood Avenue, B-4
Jenkintown, PA 19046 U.S.A.

(215) 886-6361 (evenings/weekends)
e-mail: Lkuter@fast.net

CONTENTS	page
On the Cover: Artwork by Yannick Batoge	1 - 2
From the Editor: A New School Year	2
Parents Win One Battle for Breton in the Public Schools	2
The New School Year in Brittany – Some Numbers	4 – 5
Does Diwan (Immersion Teaching) Produce Active Breton Speakers?	5 – 6
Diwanet – An Alumni Association for Diwan Students	6
Breton in Public: From Car Dealerships to the Mayor's Office	7
The Example of Landerneau – Breton and Employment	8 – 9
2skouarn – Another Initiative for the Breton Language	9
Four New Members of the Order of the Ermine: Jean Ollivro, Jean Kerhervé, Ewa Waliszewska, Pierre Le Padellec	10 – 11
Skol Uhel ar Vro / Cultural Institute of Brittany: Conference this Fall	11 – 12
Book Festivals in Brittany	12
New Books from Brittany: Narcisse Quellien, <i>L'argot des nomads en Basse-Bretagne: La langue secrete des couvreurs, chiffonniers et mendiants</i> / Goulc'han Kervella, <i>Maro Evit Ar Vro – 1914-1918</i> / Reun Ar C'halan, <i>War hentoù an tremened</i>	13 - 14
Short Notes on Other New Breton Language Books	14
Breton Composer Jean Cras is Paid Homage in Pittsburgh	15 – 16
Want to Keep Up With What's Going On in Brittany? – Agence Bretagne Presse	16
Musical Instruments of Brittany: Biniou Braz & The Bagad	17 – 19
New Music from Brittany – Notes on 19 New CDs	19 – 21
Celtic Women International	21
Celtic League American Branch Calendar	21
Deep Inside A Breton Skull 8 – The Everlasting Dance, Jean Pierre Le Mat	22 – 24
Plougastel – Color and Dance as recorded in 1895 (from <i>Artistic Travel in Normandy, Brittany, The Pyrennees, Spain and Algeria</i> , by Henry Blackburn	25 - 26