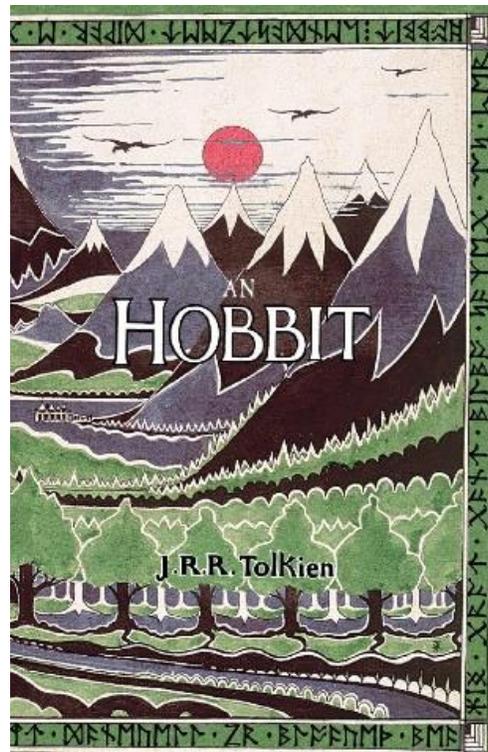


# BRO NEVEZ

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



Breton Translation – see page 5

KUZUL ETREVROADEL EVIT KENDALC'H AR BREZHONEG

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# Bro Nevez 160

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## EDITOR'S ADDRESS & E-MAIL

Lois Kuter, Editor  
Bro Nevez  
605 Montgomery Road  
Ambler, PA 19002 U.S.A.

215 886-6361  
loiskuter@verizon.net

U.S. ICDBL website: [www.icdbl.org](http://www.icdbl.org)

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. Contributions, letters to the editor, corrections, 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 mail print copies. 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.

**This newsletter can be sent as a PDF file attached to an e-mail instead of the print version. Just let the Editor know how you would like to receive it.** The e-mail version is much more colorful than the photocopied print copy!

Back issues of Bro Nevez can be found on the U.S. ICDBL website

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



## Editor's Note

With mail delays (in the U.S. in any case) I hope this issue of *Bro Nevez* will reach you in time for those who celebrate Christmas to use the holiday greetings below. If not you will at least have greetings for the New Year! These were provided by Ti ar Vro Treger-Goueloù, a very active Breton cultural center in Cavan. Check out their website [tiarvro22.bzh](http://tiarvro22.bzh).

I have added English language equivalents.

**Nedeleg laouen** / Joyeux Noël / Merry Christmas  
**Bloavezh mat** / Bonne année / Happy New Year

**Bloavezh mat ha yec'hed mat** / Bonne année et bonne santé / Happy New Year and Good Health

**Nedeleg laouen ha bloavezh mat** / Joyeux Noël et Bonne Année / Merry Christmas and a Happy New Year

**Nedeleg laouen ha bloavezh mat e 2022 a hetomp deoc'h** / Nous vous souhaitons un joyeux Noël et une excellente année 2022 / We wish you a Merry Christmas and an excellent 2022 year

**Gwellañ hetoù** / Meilleurs vœux / Best wishes

**Yec'hed mat d'ho mignoned ha d'ho familhoù** / Une bonne santé à vos amis et vos familles / Good health to your friends and family

**Bloavezh mat da beb hini**  
**Ha yec'hed e-leizh an ti !**  
Une bonne année à tous  
Et la santé à toute la maisonnée  
A Happy New year to all  
And good health for your house

**Ur bloaz nevez a hetomp deoc'h**  
**Korf e yec'hed, kalon e peoc'h !**  
Nous vous souhaitons une bonne année  
Un corps en pleine santé et un coeur en paix !  
We wish you a Happy New Year  
A fully healthy body and peaceful heart !

May the New Year bring us happiness.

Lois Kuter – [loiskuter@verizon.net](mailto:loiskuter@verizon.net)





## An Update on Breton in the Schools

From the website of Ofis Publik ar Brezhoneg (brezhoneg.bzh)

The following is my translation of information posted on the Ofis Publik ar Brezhoneg website – my apologies for any misinterpretations in translation. LK

For the sixth consecutive year, there were more than ten openings at the primary level thanks to the work of the OPB and the biennial development plan for public schools. Thus, since 2005, sixty-three new classes have been opened in public school pre-schools in the Rennes Academy, an average of 10.5 each year. In the period of six school year openings, there were as many site openings as in the previous sixteen years. For the middle school level thirty new classes were opened these past six school years as well.

The Rennes Academy teaches 18,489 students and that of Nantes 847, for a total of 19,336 students [in bilingual programs]. In 2021 one counted 171 additional bilingual students for the two Academies – a very weak augmentation in view of the number of openings posted, with existing sites advancing only a little or not at all.

When one looks at the evolutions by track [public, private-Catholic and Diwan] only the public stream saw progress in enrollments.

Four principal factors are behind this result, with varied weight from one track to another.

- The health crisis [Covid] which again put brakes on the recruitment of new students at the pre-school age.
- The absence of planned development in the Diwan and Catholic tracks. Additionally, development in the public school track is not planned in Loire Atlantique, the department which still does not benefit from a convention equivalent to that of the Rennes Academy.
- A school demography generally heading down in numbers, particularly in the three departments of the west [Finistère, Morbihan, Côtes d'Armor] where the major part of the network of schools for all three tracks is found.
- A tendency to limit the number of enrollments in bilingual programs in schools that have that track (in public and Catholic schools, the bilingual

streams rarely educate more than one-third of the school population).

## Some other Numbers about the Breton Language from the Ofis Publik ar Brezhoneg

Number of active speakers over the age of 2 – 225,000  
(from 2018 TMO survey for the Regional Council of Brittany, with estimations by the OPB)

Number of passive speakers over the age of 2 – 125,000  
(from 2018 TMO survey for the Regional Council of Brittany, with estimations by the OPB)

Number of students in bilingual streams (2020 school year) – 19,336

Number of establishments having a bilingual stream (2020) – 636

Number of communes having a primary school level bilingual program (2020) – 201

Number of students by department (2020):

Finistère – 8,760  
Morbihan – 5,009  
Côtes d'Armor – 2,653  
Ille-et-Vilaine – 2,067  
Loire-Atlantique – 847

Number of students by track (2021):

Public schools – 9,821  
Catholic schools – 5,485  
Diwan schools – 4,030

Number of students taking a Breton option in secondary schools (2000) – 3,805  
(3,374 in middle school, 431 in high school)

Number of students getting an introduction to Breton at the primary level (2020) – 7,293

Number of adult learners (2019) – 3,182 in weekly classes / 362 in intensive 6 or 3-month programs

Number of works published in the Breton language (2019) – 91 titles.

*See more on Breton language publishing later in this issue of Bro Nevez.*



Kelennomp.bzh

### Time drags on without a Convention to advance regional languages in Brittany

The following statement (my translation) from the Collective Unanet evit Ar Brezhoneg expresses frustration with stalls in implementing a Region - State agreement to advance Breton in schools and public life in Brittany. LK

Before the abrupt decision by the Constitutional Council of last May 21<sup>st</sup> censuring pedagogical freedom in the teaching of regional languages, the different association networks (Diwan, Div Yezh, Divaskell, Kelennomp, Kevre Breizh) who united in the collaborative Unanet evit Ar Brezhoneg (United for the Breton language) had been mobilized to advance the dossier of the convention between the State and Region specific to the languages of Brittany [Breton and Gallo].

A large and peaceful demonstration was held in the streets of Quimper last March 13 bringing together nearly 5,000 people – students, parents, volunteers, sympathizers, and elected representatives - who demanded that this convention be established and signed before the summer, and especially before the June regional elections.

The President of the Region of Brittany [Finistère, Morbihan, Côtes d’Armor, Ille-et-Vilaine], Loïg Chesnais Girard, was engaged in obtaining an ambitious convention with the State, but negotiations were stopped at the beginning of the regional election campaigns. The leadership of the Region has been in place now for five months and we are concerned that no advance has been made since the spring of this year. At the session of the Cultural Council of Brittany held December 4 members of our associations questioned Stéphane Perrin, Vice-President of the Region for budgeting, about the advance of convention negotiations.

An absence of precise information on his part leads us to fear a certain wait-and-see approach to the dossier and thus for resources accorded to the teaching and transmission of regional languages. It is necessary that local leaders of the Region and of the State take concrete action on this convention

before the end of the year meetings. We call on the President of the Region to quickly bring this dossier to the government and the Prime Minister.

Weeks pass. We are not deceived! The approach of presidential and legislative elections risks to again block the negotiations. We can only conclude that this waiting is a new obstacle put in place by the Ministry of National Education for the teaching of regional languages.



### A Breton Tool Kit for Businesses

The organization Mignoned ar Brezhoneg (mignoned.bzh), based in Vannes, is an organization to foster the use of Breton in all aspects of public life. With a focus on the use of Breton in business, they created an online directory of enterprises that have promoted Breton. And, they recently created a tool kit for businesses who want to expand the use of Breton in their work. Through the website Stal.bzh businesses can find resources and learn how to incorporate Breton in packaging and advertising, logos, product names, social media use, signage, stationary and business cards, telephone voice mail messages, and in staff development where employees can take classes and are rewarded for their competence in using the Breton language.



### ELEN statement regarding the Spanish Supreme Court ruling against Catalan-medium education

Press Release, Nov 25, 2021

The European Language Equality Network, the international organization for the protection, promotion and well-being of territorial and endangered European languages, strongly condemns the Supreme Court decision against Catalan-medium education which has ruled that schools must teach 25% of classes in Spanish.

Since the re-introduction of democracy after the end of the dictatorship the Catalan immersion model of education has been a resounding success ensuring

that children leave school fully proficient in both Catalan and Spanish. The model has received praise and support worldwide, including from the European institutions.

More importantly, throughout the period, the Catalan immersion model continues to enjoy the full support of the vast majority of Catalans and has proved time and again to be effective at ensuring social cohesion, inclusion and equal opportunity for all children in Catalonia.

For ELEN and its member organizations, Catalan-medium education means 100% immersion in Catalan both in class and in the playground. It is a proven, popular and effective pedagogical method and should not be subject to political or judicial interference.

The court ruling, if implemented, will have a severe negative impact on the immersion model itself and the whole ethos of immersion education. It will result in a decline in Catalan proficiency amongst schoolchildren as well as being deeply divisive to Catalan society.

ELEN strongly supports the Catalan Government and our Catalan member organisations' statements rejecting the Court ruling and the need to protect the immersion system and the schools and teachers delivering on this.

ELEN will explore all avenues with the international, European and State institutions to ensure that the Court ruling is overturned.

Commenting on the Court ruling, ELEN President Prof. Elin Haf Gruffydd-Jones said: "The immersion education model in Catalonia is effective and successful. It ensures that all pupils – regardless of their home languages – are fully bilingual as they leave formal education. It is founded upon the democratic will of the Catalan people and based on robust academic research. This is clearly the right system for modern day Catalonia. The Supreme Court's judgement imposes an arbitrary percentage without any supporting pedagogical evidence. In today's world, this is unacceptable." (ELEN 2021)

**BREIZH AMERIKA**

<https://www.breizh-amerika.com/>

We have presented Breizh Amerika in past issues of *Bro Nevez*, but it is well worth reintroducing this remarkable organization. As they describe themselves on their website:

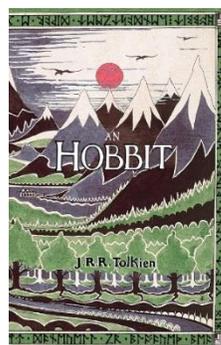
**BREIZH AMERIKA** is a non-profit organization established to create, facilitate, promote, and sponsor

*wide-ranging innovative and collaborative cultural and economic projects that strengthen and foster relations and cooperation between the United States of America and the region of Brittany, France.*

*Through the development and sponsorship of ambitious artistic projects we hope to increase awareness of Breton culture, language and film to American audiences. We are guided by a passion to develop unique exchanges and collaborations between Breton and American musicians and artists, while inciting economic actors to expand opportunities and build durable Transatlantic links through our projects.*

This organization has definitely succeeded in completing projects that foster Breton-American relations, and their website provides a wealth of information about Brittany and its link through time with North America. And you will meet Bretons and Americans who have been active in fostering these links in the past and into the present.

Indeed, based on the *Bro Nevez* article about the history of the publication of *Bro Nevez* in our September issue, Charles Kergaravet contacted me, Lois Kuter, to do an interview. "The longest running newsletter about Brittany is 'Made in the USA'" published on the Breizh-Amerika Blog on October 3, 2021. While I might disagree that *Bro Nevez* is the longest running newsletter about Brittany, you may find the short interview with me interesting. Go to the Breizh-Amerika website and click on the Blog section to find it.



**New Edition of *The Hobbit* in the Breton Language  
Another American in Support of the Breton Language:  
Joshua Tyra**

J. R. R. Tolkien, *An Hobbit*, translation by Alan Dipode and Joshua Tyra, Evertype, 2021. ISBN 978-1-78201-269-6 (paperback ISBN 978-1-78201-268-9).

Lois Kuter

It was in August 2020 that Josh Tyra contacted the U.S. ICDBL website to send a message about the reedition of Alan Dipode's translation of *The Hobbit* into Breton. I failed to receive that e-mail (a website problem that is now solved) but thankfully Josh followed up by sending an e-mail directly to my personal address in May 2020 after he received no response to his first e-mail.

I added him to the list of *Bro Nevez* subscribers who receive the newsletter by e-mail and asked if he would add some information to his first e-mail where he introduced himself so I could put a note in a future issue of *Bro Nevez*. This slipped past the June and September issues of *Bro Nevez*, but I was reminded of my intention to help spread the word about *An Hobbit* when I read the interview of him posted September 27 on the Breizh Amerika Blog site (go to breizh-amerika.com/blog). This relates his decades-long engagement in support of the Breton language and the Hobbit translation project. In the meantime, here is the introduction Josh sent last summer which summarizes very nicely this project:

*My name is Joshua Tyra, and I live near Chicago. I just joined your ranks [U.S. ICDB], which I've been meaning to do for years; but better late than never, I trust!*

*I wanted to write to you about an exciting project in which I had the honor to participate I spent the past year editing and proofreading the revised Breton translation of Tolkien's The Hobbit for Evertime, a publisher in Scotland. The book was published on August 1 [2021].*

*This was truly an international endeavor: Alan Dipode, my collaborator and the book's original Breton translator, lives near Quimper in Brittany, with me in Illinois and the publisher in Dundee Scotland. We went line by line through the text, making sure the Breton accurately reflects Tolkien's original. As a result, this new edition includes dozens of improved or corrected readings, and the book is now available again after being out of print for nearly 20 years. Moreover, this version contains all of Tolkien's original maps and illustrations, beautifully captioned in Breton by Michael Everson, the publisher.*

*I fell in love with Breton 24 years ago, as a 16-year-old student: I went to Brest to study French, but I came home with a suitcase full of Breton grammars and dictionaries! Working on this book is one small effort I can make in the struggle to preserve the language. I hope it will encourage more people to learn Breton and read in it: I have a vision of a whole generation of Breton kids falling in love with The Hobbit in their own language, and through it, falling in love with Breton!*

Just a note about Evertime publishers... This is a company created in 2014 by Michael Everson, and the catalog includes a number of books in and about Cornish, Welsh, the Gaelic languages and Breton, as well as translations in other languages. According to the Wikipedia biography of him, Michael Everson was born in Norristown, Pennsylvania, just a 20 minute drive from my home in Ambler. He moved to Ireland

and completed university work in Celtic Studies. His linguistic and literary interests and talents as a typesetter and creator of fonts have been put to good use in the production of some 300 books by Evertime. Check out their website: [evertime.com](http://evertime.com).

## Breton Language Translations

Breton language writers like Alan Dipode who first translated *The Hobbit* into Breton have been translating classics of world literature into Breton for nearly 100 years. The idea is that even if a book is published in French, translated into French from some other language, or exists in a foreign language that a reader in Brittany might know – like English – a Breton version will offer a different perspective. And will offer an incentive to Breton learners to improve their mastery of written Breton. Lacking a presence in schools, learning to read and write Breton has not been easy for Breton speakers until recent decades.

I did a little research on Breton language book translations and came up with a long list of books published since 2000. The list below is just a sample to offer a good idea of the international scope of Breton language translations. While a few translations may have been second-hand from a French translation of a book, in nearly all cases Breton translators have worked directly from the original language in which a book was published whether that be English, Russian, Chinese, Greek, Italian or Middle Welsh!

While a number of books noted below may no longer be in print, many are still available from Breton publishers or other distributors.

Some American authors:

Stephen King, *The Shining*  
Translated by Olivier Biguet, *Shining* (Mouladurioù Hor Yezh)

Jack Kerouac, *On the Road*  
Translated by Kristian Braz, *War an hent* (Al Liamm)

John Steinbeck, *Of Mice and Men*  
Translated by Kristian Braz, *A-ziwar logod ha tud* (Mouladurioù Hor Yezh)

Truman Capote, *Breakfast at Tiffany's*  
Translated by Yveline Le Don, *Bravigoù Tiffany ha teir danvell all* (Mouladurioù Hor Yezh)

Jack London, *The Call of the Wild*  
Translated by Kristian Braz, *Galv ar bed gouez* (Mouladurioù Hor Yezh)

Lyman Frank Baum, *The Wizard of Oz*  
Translated by Mari Elen Maze, *Hudour burzhudus Oz*  
(ABER)

British authors:

Shakespeare, *Othello, Romeo and Juliet*  
Translated by Marsel Klerg, *Otello, Romeo ha Julieta*  
(Al Lanv)

Agatha Christie, *The Murder of Roger Ackroyd*  
Translated by Olivier Biguet, *Muntr Roger Ackroid*  
(Keit Vimp Beo)

Arthur Conan Doyle, *The Hound of the Baskervilles*  
Translated by Olivier Biguet, *Ki ar Vaservilled* (Keit Vimp Beo)

Charles Dickens, *David Copperfield*  
Translated by Riwanon Kervella, *David Copperfield*  
(An Alarc'h)

Robert Louis Stevenson, *Dr. Jekyll and Mr. Hyde*  
Translated by Pierrette Kermoal, *Dr. Jekyll ha Mr. Hyde* (ABER)

George Orwell, *Animal Farm*  
Translated by Erwan Hupel, *Kêr al Loened* (Skrid)

Margaret Atwood, *The Handmaid's Tale*  
Translated by Alan Martel, *Istor ar vatezh ruz* (An Alarc'h)

Rudyard Kipling, *The Jungle Book*  
Translated by Mari Elen Maze, *Levr ar janglenn*  
(ABER)

Irish authors:

Oscar Wilde, *The Canterville Ghost*  
Translated by Loig Kampion, *Tasmant Canterville*  
(Mouladurioù Hor Yezh)

Brian O'Nolan / Flann O'Brien, *An Béal Bocht* (*The Poor Mouth* in English translation)  
Translated by Kristian Braz, *Chaokañ mizer*  
(Mouladurioù Hor Yezh)

Other languages:

Luigi Pirandello, *Nouvelle per un anno* (Italian)  
Translated by Aline Gleoneg, *Danvelloù evit ur bloaz*  
(Mouladurioù Hor Yezh)

Primo Levi, *Se questo è un uomo* (Italian)  
Translation by Serj Richard, *Hag un den ez eus anezhañ*

Manuel de Pedrolo, *Mecanoscrit del segon origen*  
(Catalan)  
Translated by Gwenole Blouin Berheret, Erwan Hupel  
and Gwendal Denez, *Mekanoskrid an eil orin* (Skrid)

Miguel de Cervantes, *Don Quixote*  
Translated by Klerg, *Istor burzhudus Don Kic'hote* (Al Lanv)

Peros Markaris, *Lixiprotasma Dania* (Greek)  
Translated by Alan Botrel, *Na baët ket* (An Alarc'h)

Jan Veldman, *Geweld ... Nez!* (Frisian)  
Translated by Goulc'han Kervella, *Feulster ... nann!*  
(Al Liamm)

Viktor Petrovitch Astafiev, *Ludotcka* (Russian)  
Translated by Anna Mouradova, *Ludotcka*  
(Mouladurioù Hor Yezh)

Vladimir Tendriakov, *Parania* (Russian)  
Translated by Anna Mouradova, *Parania*  
(Skrid/Mouladurioù Hor Yezh)

And from the French language:

Molière, *La Misanthrope*  
Translated by Serj Richard, *An Dengasaour*  
(Mouladurioù Hor Yezh)

P. MacOrlan, *Les clients du bon chien jaune*  
Translated by Goulc'hen Kervella, *Ostizien ar c'hi melen* (ABER)

Albert Camus, *L'Étranger* (The stranger)  
Translated by Erwan Hupel, *An estren* (Skrid)

Xavier Grall, *La Fête de nuit*  
Translation by Koulizh Kedez, *Ar Fest-Noz* (Skrid)

## Finding Books in the Breton Language - Klask.com

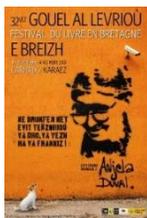
There are some 40 publishing companies (my rough estimation) that offer titles in the Breton language. And a good place to explore currently available titles and to make an online purchase is the website Klask.com. You can locate material by genre and type of publication – novels, theater, DVDs, nature, children's literature, dictionaries, etc., or by the name of a publisher. In many cases the offerings of a publisher may number fewer than a half-dozen, but there are also editors whose output has been substantial.

With a strength in children's and young adult publications you have Keit Vimp Beo (301 titles on Klask), An Here (143 titles), Ti-embann ar Skolioù

(122 titles), Bannoù Héol (76 titles), and Beluga (58 titles).

Other publishers who offer a mix for adults and youth include Al Liamm (173 titles in Klask), An Alarc'h (86 titles), Mouladurioù Hor Yezh (73 titles), Yoran Embanner (70 titles), Sav-heol (61 titles), Al Lanv (50 titles), Skol Vreizh (43 titles), ABER (39 titles), and Hor Yezh (28 titles).

And one also finds on the Klask site 25 DVD offerings by Dizale, including The Terminator and Columbo who speak fluent Breton.



## 32<sup>ed</sup> Gouel al Levrioù Breizh in Carhaix / Festival of Breton Books

Festival poster design by Olwenn Manac'h

There are a number of book festivals in Brittany each year, but none carries quite the weight of the Festival du Livre en Bretagne held in Carhaix. The 32<sup>nd</sup> edition took place October 30 and 31 with two days of events: song, book readings, author signings, films, photography and a conference on Anjela Duval (1905-1981), a celebrated Breton language poet who championed rural Brittany and the Breton language and culture. See more about her below.

At the heart of the festival is the presence of Breton writers and book stands for Breton publishers – some 40 present this year. Each year there is an honorary President for the festival and this year it was cartoonist Nono (Joël Auvin), famous for his humorous commentary on Breton politics, culture and social life.

The annual festival is also the occasion for the presentation of literary prizes. The Prix du roman de la ville de Carhaix (prize for a novel by the town of Carhaix) was created in 1999 and this year the author Christian Blanchard was awarded the prize (1,500 euros) for his novel *Tu ne seras plus mon frère*. Since 2010 Carhaix has also awarded a prize for a short story in Breton. This year Filip Oillo was awarded 1,500 euros for his work *Ar Sushi Disoursi*.

## Mignoned Anjela

Anjela.org

Anjela Duval had a huge impact on young Breton writers who were inspired and mentored by her. She became more famous than she perhaps wanted, and her humble farm attracted many visitors – usually warmly welcomed, especially if they spoke some Breton. Her poetry has been set to music by a number

of singers of Brittany – most recently by Annie Ebrel with the new album called *Lellig*.

Her poetry has been translated not only into French but also Polish, Vietnamese, Welsh, Swedish, and English among other languages. In 1990 Lenora Timm (1943-2016), a founding member and former president of the U,S, ICDBL, translated some 100 poems into English which were published in *A Modern Breton Political Poet: Anjela Duval – A Biography and Anthology* (Lewiston / Queenstown / Lampeter: The Edwin Mellon Press, 282 pages). See *Bro Nevez* 43, August 1992, for a review of the book by Reun ar C'halan and the English/Breton versions of four poems.

The source to really delve into the life and works of Anjela Duval is the website of Mignoned Anjela which harbors not only her poetry but also copies of notebooks and articles about her. The site is trilingual – Breton-French-English – and unlike many websites that offer just a part or a summary of information in English, this website is very generous in its English language offerings.

## Publishing and Reading in Brittany

The bi-monthly magazine *Ar Men* featured book publishing in its September-October 2021 issue (No. 244). The following are some numbers gleaned from articles in that issue.

Based on surveys conducted by Livre et lecture en Bretagne and Mobilis-Pays de Loire, 18% of Bretons are members of some 1,015 public libraries – not including university libraries. In 2020 this rose to 21%. The national average for France was 12.4% in 2019 and 16% in 2020.

In Brittany (all five departments) one can find 158 publishing houses (155 in 2019 and 143 in 2018), and these often incorporate graphic design, printing, distribution and participation in cultural events and book festivals.

There are some 197 bookstores in Brittany – an increase in 2020 despite Covid restrictions. While some specialize in Breton material, all serve as centers for cultural activities – author meetings, lectures, or just a space to meet other readers and share news and ideas.



## Deep Inside a Breton Skull 69 ROOTED BRETONS AND OUR DIASPORA

Jean-Pierre Le Mat

The Breton activists are a collection of characters. Some are leftists, others rightists, according to their public label. Some are rich, others are poor, according to their fortune. Some are intellectuals, others are not, according to their pleasure to debate. Some could be conservatives and others revolutionaries, guessing their side from their look. To tell the truth, the Breton claim has been, until now, independent from social and political divisions.

And what about now, in the 21st century? Several new partitions have been suggested, in France and elsewhere. The split between liberalism and constructivism has been mentioned by high thinkers. They make a difference between, not two, but three characters. The liberal on the one hand, thinks that society builds itself, in an unpredictable way. On the other hand, the conservative and the socialist consider that society must be organized, either to maintain it as it is, or to modify it. The social-democrats are attempting a synthesis, sometimes realistic, sometimes not.



These are political, ideological, philosophical designs... Let us rather focus on a social partition which is meaningful for Brittany. The British analyst David Goodhart<sup>1</sup> observes two categories, in Great Britain and elsewhere, revealed by new events such as Brexit in Great Britain, the rise of populism in Europe and South America, or the election of Donald Trump in the United States. These two categories are the people from Somewhere and the people from Anywhere. The "Somewhere" are rooted people; the "Anywhere" are the globalized individuals. Are these two categories opposed, or paired? Hard to say. How do the Breton claims appear in these two social categories?

The people from Somewhere give importance to their place of life, to their work, to nearness of all kinds. They inhabit our countryside, our lost villages. They have a culture, but they do not have cultural experts at their disposal; Moreover, the very word "culture" is often foreign to them. Culture is not for them something to be bought, like a book or a place in a theater. In France, they can be seen when they wear a yellow vest, a "gilet jaune". Today, they tend to vote for so-called "anti-system" candidates, or they fly

away from political games. Many of the constraints imposed on them are beyond their understanding.

The people from Anywhere are different. They are the uprooted inhabitants of big cities, the nomadic cream of the crop. They value merit, brainpower. They are broad-minded people and believe in equal opportunity for everybody. Culture involves for them a broad knowledge and consumption of cultural products. They do not like the word "nationalism", even if they could be moved by patriotic blockbusters. They do not systematically reject their social or geographical origins. They can even be proud of it.

For the Bretons from Somewhere, Brittany is a telluric, land-based community. What matters to them are borders, collusions, mutual aid. For the Bretons from Anywhere, Brittany can be a heavenly community, at the top of their pyramid of needs. What matters to them is mental closeness with a strange culture, or a connection to a nice story.

Brittany lives as a heavenly community in urban centers and in our diaspora. The changes in the Breton diaspora are significant. Formerly, it was made up of those who fled poverty. Breton associations from where they landed enabled their integration into their new dwelling. So were the Bretons' unions in the big French cities, but also in New York and in Canada. They helped the newcomers to move from an old belonging to a new one, or to merge the two ones. Now, in the Breton diaspora, there are also those who think that Brittany is too small for them. They take on both their Breton identity and their world-identity. They adapt to their new drop point, without a sense of belonging. The traditional exiled people from Somewhere do not often understand what the Bretons from Anywhere, Bretons as themselves, call "enriching experience" or "life opportunities".



The two characters pointed out by David Goodhart may love Brittany, each one in their own way. To the people of Anywhere and to the people of Somewhere, I would add a third category that I should call the people from Nowhere. The Anywhere are comfortable everywhere; the Somewhere are comfortable at home; the Nowhere are comfortable nowhere. The people from Nowhere are those who no longer recognize their "country"; It changed too much. It has been urbanized, or industrialized, or polluted. It is no longer the country they loved. The people from Nowhere are also immigrants, fleeing war, poverty or maybe their own past. Some of the people from Nowhere keep in their heart a place lost forever. Others bring with them a symbolic heritage. It can be a religion, a name, bits of

a culture. It would be nice to consider that people from Nowhere will soon join the people from Anywhere or the people from Somewhere. But that is not always true. They can survive without mixing into either the *society* of people from Anywhere, or the *community* of people from Somewhere.

Goodhart's categories drive me to distinguish two kinds of compatriots. The people from Somewhere are anchored in the land. Their link with Brittany is telluric. They do not believe in the superiority of globalized leaders, in their engineering methods and in their rational solutions. The people from Anywhere have a spiritual, or a heavenly, link with Brittany. Their link with a real or a symbolic country is weighty for their identity and for their personal achievement. They believe in the universality of rights, the human rights and the rights of minorities.

Deep inside my Breton skull, I dream that the two clans will come together in Brittany. A century ago, the two clans joined in Ireland. Patrick Pearse was of English descent through his father. Eamon de Valera was an American citizen. Countess Markievicz was a British aristocrat married to a Polish count. Our diaspora can foster leaders and can bring us clear views or inspire innovations.



In Brittany, we also have an intermediate situation between the diaspora and the land sanctuary. The Nantes region is part of the Breton nation while being considered foreign by the French administration. This situation can create leaders. In

this way, those who revitalized the Breton language after the 39-45 war, Per Denez, Martial Ménard, Francis Favereau, came from non-Breton speaking areas of eastern Brittany.

The future of Brittany is somewhere, and can also be anywhere.

<sup>1</sup> David Goodhart, "The road to somewhere: the populist revolt and the future of politics", London, C. Hurst & Co, 2017. En français : "Les deux clans", Ed Les Arènes, 2019



## Heard of but not heard - 25 new albums from Brittany

Information for the brief introductions have been gleaned from the Coop Breizh (and other) websites and from *Ar Men* 244 (septembre-octobre 2021) & 245 (novembre-décembre 2021). My apologies for any inaccuracies. - LK



### Badume's Band and Selamnesh Zéméné. *Yaho Bele / Say Yeah.*

Innacor INNA 12121.

Badume's Band has been described as having an "ethno-groove" sound and here they engage Selamnesh Zéméné of Ethiopia to bring her vocal talents to the mix. Badume's Band is composed of Rudy Blas (guitar), Antonin Volson (drums) and Olivier Guénéguo (keyboard, organ).



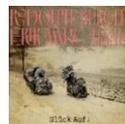
### Bagad Kemper. *Kas.*

One of Brittany's top bagads demonstrates how that ensemble of bagpipes, bombardes and percussion can take things to a new level with a rock beat. The 8 selections include a 12 minute suite from the Lorient competition of 2017. The bagad has often included Breton singers, musicians and groups in their performances and here they collaborate with Dan ar Braz, Marthe Vassallo, Red Cardell, and Sylvain Girault.



### Bro gozh ma Zadoù – O Breizh ma Bro.

The « Bro gozh » has been officially adopted by the Region of Brittany as its anthem. This CD offers those who want to learn it and perform it at events different orchestrations and the words, with performances by Gilles Servat and Aziliz Manrow and the Orchestre National de Bretagne.



### Rodolphe Burger and Erik Marchand. *Glück Auf.* Dernière bande/Naïade Productions.

This is the second pairing of Alsatian singer/rock guitarist Rodolphe Burger and Erik Marchand, a master of traditional Breton song. Here they create a dialogue where their unique musical styles and tones are enhanced. They are joined by two musicians who add yet more texture and rhythm: Mahdi Abbad (electric oud) and Pauline Willerval (gadulka).



### Carré Manchot. *Les Chocottes.*

Carré Manchot has been on the Breton scene for some 35 years. Here they depart from a fest-noz sound to create a CD for a younger audience of 13 songs in French about a scary-funny world inhabited by trolls, sorcerers, and vampires. The group includes Patrick Marie (song), Gilbert Le Pennecc (guitar and vocals), Yann-Loïc Joly (accordion, vocals), and Yannig Alory (flute, low whistle, song).



### The Celtic Social Club. *Dancing or Dying.*

A double album – the 4<sup>th</sup> – by this groups of British, Irish and Breton musicians with tunes in a pop rock style. The group

includes: Dan Donnelly (vocals, electric and acoustic guitar), Goulven Hamel (electric and acoustic guitar, banjo, mandolin, bouzouki, vocals), Ronan Le Bars (uilleann pipes, tin whistles), Pierre Stéphan (fiddle, mandolin, keyboards), Richard Puaud (bass and vocals), Mathieu Péqueriau (harmonica, washboard, vocals), Manu Masko (drums, percussion, keyboards, organ, Fender Rhodes, vocals). They are joined by a number of guest artists for poetry, gospel choir, trombone, piano and violin.



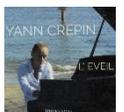
**Filip Chrétien. *Entre nous et la lumière.***  
Filip Chrétien is a singer/composer from Rennes with an album of 9 titles – songs in a French pop style.



**Christophe Correc. *Dedans.***

Correc's use of accordion is not the usual sound you might hear at a fest-noz where the accordion is used in a number of musical groups. He takes this instrument

in a new direction with highly innovative compositions and arrangements of Breton music which explore unusual rhythms and all the sounds the accordion can make – not always pretty, but interesting.



**Yann Crepin. *L'Éveil.***

Third album by pianist Yann Crepin of Fousnant (following on *La déclaration* and *Mise à nu*). The album includes 16

compositions for solo piano inspired by the natural beauty of Brittany. Photography by Mathieu Rivrin enhances the album.



**Dastum, Pays Pourlet – *Ar Vro Pourlet – Chants et musiques de Pays Pourlet.***

La Bretagne des Pays 7.

A new double CD with 26 selections of recordings made from the 1930s through the 1990s of singers and musicians of the Pourlet area of central Brittany. Included are instrumental performances of dances and marches traditional to this area as well as gwerziou (ballads) and songs in the Vannetais Breton language of this region. The CDs are accompanied by a 176-page booklet with song transcriptions and descriptions of the performers and musical traditions of the Pourlet Pays.



**Duo du Bas. *Les Géantes.*** Musiques Têtues

This is a duo of singers – Breton Elsa Corre and Basque Hélène Jacquelot –

who compose songs on a variety of topics humorously describing objects and events of everyday life. This performance features their encounters with giants of various descriptions and talents.



**Annie Ebrel. *Lellig.***

This is an album of 16 songs based on the Breton language poetry of Anjela Duval (1905-1981) sung by Annie Ebrel, a master of traditional Breton language song who is also quite comfortable with innovative arrangements of musical styles. She is joined by Daravan Souvanna (bass), Clément Dallot (keyboard) and Ronan Pellen (cittern, cello). The CD comes with a booklet with all the Breton texts and translations.



**Christophe Grandjean. *Trouz kerdin hag all.***

This CD features the bouzouki, a Greek “mandolin” which has been found in a number of Breton and Irish groups. Here it takes center stage with 12 arrangements of traditional tunes from Brittany, Ireland and Scotland, as well as compositions by Grandjean. He is joined by Alex Sillard (bass fiddle), Damien Guitton (percussions) and Yves Lavigne (bodhran).



**Régis Huiban and l'Ensemble des Imaginaires. *Waiting for Teatime.*** La Compagnie des Possibles CD 005.

Accordion player Régis Huiban is well known in Brittany for his innovative use of this instrument. The accordion is at the center of this new album but he is joined by a number of other accomplished musicians – Geoffroy Tamisier (trumpet), Mathilde Chevrel (cello), Philippe Gloaguen (guitar), Jeff Alluin (piano) and Jérôme Kerihuel (percussions). And brother and sister singers Gildas and Noluën Le Buhé add their mastery of Vannetais Breton song to the album.



**Youn Kamm. *Trei[z]h.***

This is an album of 9 compositions – in Breton - in a pop-rock style rooted in Breton music evoking passages between natural spaces and musical worlds and styles. Youn Kamm is accompanied by Jeff Alluin (keyboards), Etienne Callac (bass guitar), Benoit Guillemot (drums and electronics) and Stéphane Kerhuel (electric guitar).



**Pascal Lamour. *Les passeurs de l'autre monde – er bed arall.*** BNC Productions.

This is the 15th album by composer Pascal Lamour who presents 15 selections of a “world music” style evoking movement between the earth and sky to other worlds of the universe. His vocals (in French and Breton) are accompanied by percussion, saxophones, trumpets, flutes and vielle à roue.



**Tangi Le Gall-Carré. *Neus*.** Paker Production.

This is the first solo album from accordion player Tangi Le Gall-Carré. He is not at all new to the Breton scene with a number of CDs with the group Startijenn and in duo with guitarist Erwan Moal. This CD has 13 compositions by Le Gall-Carré inspired by Breton and Irish (and other) traditions. Guest artists include John Joe Kelly (bodhran), Ronan Le Bars (uilleann pipers), Dónal O'Connor (fiddle), Sylvain Barou (flute and uilleann pipes), Ronan Pellen (guitars) and Julien Stévenin (bass).



**Yvon Le Men, Héléne Weissenbacher. *Vers son chant*.** Kerig KCD 197.

Yvon Le Men is a well known poet of Brittany who here sets his words to music. His voice – sometimes in song – is accompanied by pianist Héléne Weissenbacher. A subtitle for the album is “une chanson qui desire dire un poème qui veut chanter” (“a song which wants to say a poem which would like to sing”)



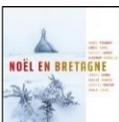
**Ifig and Nanda Le Troadec. *Lost ar big – Gwerziou ha soniou*.** Kreizenn Sevenadurel Lannuon.

Ifig and Nanda Le Troadec are well known singers in the Breton language of the Trégor region. And they have played an important role as teachers and transmitters of the song heritage of this area of Brittany. Solo and in duo they present 14 “gwerziou” (dramatic ballads) and “soniou” (lighter songs on all topics). The CD comes with a booklet of the Breton song texts and their translations.



**Claude Nandeau. *Manuscrits des Augustines de Vitre*.** Organroxx.

The fruit of a 15-year long study of classical music of Brittany, the manuscripts of Vitre present music of the 17<sup>th</sup> and 18<sup>th</sup> centuries. Claude Nandeau performs on the Orgue Florentin Grimont (1775) of Carnac and the CD concludes with “Devezh ar Pardon,” a creation bridging the classical tradition and work of Breton sonneurs. A trilingual 200-page book comes with the CD to add a wealth of information and illustrations.



**Noël en Bretagne.**

Although one can find fine recordings of cantiques and religious music of Brittany, I know of very few other CDs devoted to Christmas music of Brittany. This CD is unique in its inclusion of diverse singers and musicians with 15 selection – eight in the Breton language – including traditional cantiques (hymns) as well as newer compositions or arrangements. Performers include Aziliz Manrow, Denez Prigent, Annie Ebrel, Mathieu Hamon, Pïala Louis, Quentin

Morvan, Marion Le Sollicec, Jérémy Kerno and Rosemary Standley.



**Guillaume Saint-James. *La symphonie 'bleu', Sketches of Seven*.** CD Indesens INDE 147.

This is a double CD by composer and saxophonist Guillaume Saint-James who brings jazz to a classical-style composition. The first work, “La symphonie 'bleu'” evokes the world of the working class. In the second composition “Sketches of Seven,” accordion player Didier Ithursarry joins sax and the Orchestre National de Bretagne for an exploration of the seven deadly sins.



**Soig Sibénil. *Les Sentiers Partagés*.**

Guitarist Soig Sibénil has been on the Breton music scene for many years as a soloist and in pair with other musicians such as Jean-Michel Veillon, or groups such as Kornog, Pennou Skoulm, Gwerz. Here he is joined by a number of musicians in 15 selections rooted in Breton and Celtic music but also other cultures and creative talents of invited participants. Musicians include: Jean-Félix Lalanne (guitar), Patrice Marzin (guitars), Jean-Marie Écay (guitar), Éric Poirier (bugles), Yohna Lalanne (violin), Cécile Bonhomme (harp), Pascal Reva (cajon), Kévin Reveyrand (Fender basses, bass fiddle), Balthazar Naturel (English horn), Gwenn Cahue (guitar), Samuelito (guitar).



**Talskan. *Prismes*.** Le Novomax.

This is the second album from this group of four from Rennes who draw on traditional Breton music for their arrangements. The group include Pablo Molard (guitar), Baptiste Barbier (flute), Florian Coïc (Portuguese guitar) and Thomas Bessé (drums, percussions).



**Tri Yann. *Le Meilleur*.** Aztec Musique.

After 50 years center stage in Brittany (and on tour) the group Tri Yann has opted for retirement. Known for their elaborate and theatrical staging and songs in defense of Brittany, this CD is a compilation of their most popular creations. No breaking ground here from past ‘best of’ Tri Yann albums.

**A View of Roscoff in 1889 – continued**

**“A Corner of Brittany” by J. Walter Fewkes**  
*American Naturalist* Vol. 23, 1889, pp. 95-109.

As noted in the last issue of *Bro Nevez*, Jesse Walter Fewkes (1850-1930) was a renowned American ethnologist in the 1890s to late 1920s. But, before that

he was a marine biologist who published extensively. His 1889 article "A Corner of Brittany" is a departure from his academic work as a travel account of his trip to Roscoff where he spent much of his time at the Laboratoire Experimentale et Générale which is described nicely in the first part of this article. Original spelling in this article has been maintained. – LK

... The most interesting building at Roscoff is the church, the steeple of which is to be seen from almost all sides of the city. This church, which has an appearance wholly Breton, has also a style partly Florentine, partly Spanish; for the interior, at least of many of the Breton churches, has a true Italian appearance, and the style of the exterior is characteristic.

The most curious part of the church is the steeple, which, as we approach the city from the sea, rises light and airy and seems almost to hang from the sky. On the side of its bell-tower, pointed toward England, the hereditary enemy of the Roscovite, there are two cannon, cut in stone, forming parts of the varied ornamentation of the steeple.

At the base of the tower on either side of the entrance one sees at right and left bas-reliefs ascribed to the fourteenth century, representing the Passion and Resurrection of the Savior, while above the entrance is one of the most interesting bas-reliefs of all the sculptures of Roscoff, a ship of the fifteenth or sixteenth century, carved in stone with scrupulous exactness. The ship is found on the walls of the church and on the hospital situated on the way to Saint Pol and seems to be the coat-of-arms of the city. Its bizarre shape, recalling the old ship of the corsairs is of very great archaeological or, at all events, historical interest.

The church itself is surrounded by a low wall enclosing many trees. On either side of the main entrance there are two small buildings one ornamented with a bas-relief of the ancient ship; the other a small mortuary chapel. These are ossuaries which in old times served for receptacles of the dead. When the church-yard was full, these buildings received the overflow. Their little niches are now empty, but they still remain mute remnants of the manners and customs of a time not long past.

In the neighboring city of Saint Pol, however, we find the ossuaries in the cemetery still occupied by the little boxes in each of which is a human cranium, and around the altar of the church in the same place, we find similar relics of the dead. In the cemetery of Saint Pol these ossuaries are small buildings with covered shelves along which is seen a row of boxes each resembling a dove cot with a roof-shaped top. Each box has a small opening, diamond or heart-shaped,

through which the skull of some old inhabitant can be seen, and each box bears the name of the dead. Around the altar of the church these boxes are arranged in a melancholy row. "It is considered an honor," said the father who showed me about, "to have the head thus preserved near the altar, an honor which only a few and those the most influential are permitted to share."

This survival of a habit of burial once widely spread in Brittany and France is archaeologically very interesting, but at present day the custom is wholly given up.

The church of Notre-Dame de Croatz-Batz with its interesting ossuaries may be called an historic monument of France and is an instructive relic of times long past, but there is another church, now in ruins at Roscoff, which also merits our attention. This is one of the few places of this distant town connected with the general history of France. Nothing now remains of this chapel but the bare walls, a veritable ruin looking out on the main street of the place. Mary Queen of Scots landed at Roscoff on the 14<sup>th</sup> of August, 1548, on her way to espouse the Dauphin of France. Years after a chapel was dedicated to a Scottish Saint, Saint Ninien, in commemoration of this event.

Mary Stuart was but six years old when she landed at Roscoff. She remained there but a short time and then proceeded to Morlaix where she was officially received by Seigneur de Rohan. Afterwards she went to Saint Germain en Laye, where she is said to have remained until she was eighteen. Long after, when the widow of Francois II, she returned to Scotland and to the sad history which awaited her in England, the hereditary foe of the Bretons, on whose land she had set foot in happier days long before.

The chapel which marks the event of her landing was for many years ornamented with many presents and remained a magnificent monument of her generosity. Later it fell in ruins and now after many years the Roscovites have placed on its wall a tablet that tells to the curious the event which the building of the chapel commemorates.

Not far from the chapel of Mary Stuart, there stands a house rebuilt in modern style, the interior of which is always interesting to visit. This house is separated from the chapel by a narrow street, and in it one still sees the remnant of an ancient cloister, with a beautiful garden protected from the sea by a tall wall in the form of the prow of a vessel. Once a cloister, then a place of meeting of merchants, it now remains an interesting relic of the Roscoff of the past, its solid columns and architecture recalling some old Italian palace of mediaeval antiquity.

Many other interesting houses exist in the quaint old town of Roscoff. The many hiding places for bandits and smugglers, the dark cellars, narrow streets, all recall the old days when much of the enterprise of the place was turned to plunder of passing merchantmen, or equally nefarious practices. The history of the Roscovite corsairs has yet to be written, but the story of Le Negrier still preserves something of the romance of the past. Here we read of the old hotel Terard, where the notorious Captain Le Bihan recounts his escapades. We also read of a ball of the corsaires in which all the inhabitants of the place participated.

The little port of Roscoff was the rendezvous of the corsaires who fled to its hospitable walls protected by the Ile de Batz. There secure from English cruisers, they remained until another opportunity gave them a chance to sally forth on their marauding expeditions.

There are many other interesting old houses in Roscoff. As we follow the road to St. Pol, we pass the famous Hospital built in 1598, on the walls of which stand out the escurian of the Comte de Leon, boldly cut above the gate. More distant still the monastery of the Capuchins, in the garden of which may still be seen, the giant fig-tree, a marvel of Roscoff, and a proof of the wonderful fertility of the soil. This gigantic tree was planted long ago by Capuchin monks and still remains contributing its fruit – a tree more than two centuries old.

One should not neglect, in visiting Roscoff, to see the place called Kersaliou. Midway in the route from Roscoff to St. Pol, hidden in the trees, and approached by a by-path, is the retired house known in the country round as the Kersaliou, an interesting place where one can at the present time study the true Breton home. Our visit to Kersaliou gave us a good sight of the mode of life of the Breton farmer and his family.

The old house, Kersaliou, was evidently formerly the residence of men of more property than at present. It stands back from the road hidden in the trees, and as one approaches it from the main road to St. Pol, it has a most picturesque outlook. We pass through the gateway, an elaborate stone edifice, into a small court yard in which the poultry of the farm find their home, through the low door into the living room of the families which at present occupy the place. The room on the lower floor is certainly a study. At one end of the apartment there is a large fireplace on which the fire continually burns or smolders in the coals. On either side are seats where children sit in the recesses of the high chimney. No matches are used to light the fire, but a small pan of sulphur hangs near by and a bundle of sticks. When there is need of more fire these sticks are used, their tips dipped into the

sulphur and ignited by the live coals. There is a cemented floor to the apartment, which is kitchen, dining room and sleeping room combined. On one side we notice a large cabinet, like a huge bureau with elaborately carved wooden front – it is an enormous wall cabinet with what appears to be many drawers, which are the beds, and as the house-wife pulls them out one by one, in the depths we see the whitest bed clothing. These drawers are beds in which sleep the three generations of two families which live in this house.

A small box covered with a lid in which holes are pierced, is the cradle from which ominous cries have already issued indicative of the contents. It was time for the afternoon meal when we visited Kersaliou, and we were invited to share their repast with the hospitable family. The house-wife had already placed fourteen rough, earthen bowls on the table, and was breaking in each fragments of bread. The soup was boiling over the fire, and in a few minutes the dinner was ready. Each bowl received its share of liquid poured over the bread, and the family began their simple meal. Above the table hung a frame on which were placed wooded spoons and each one took his spoon from the common source. There was no need of knives or forks. The kind-hearted inhabitants of Kersaliou were true Bretons, conservative, religious, hospitable and industrious. Two grandmothers, two mothers, their husbands and a host of children, of whom only one little girl spoke French. All converse in the antique language of Gaul, a Celtic tongue allied to the Gaelic of Wales. We do not have to travel far from Roscoff to lose the soft melodious French and then hear on all sides the old Breton, which is not a patois, but the original celtic language that dates into the remote past, and which no effort can eradicate from the country.

The old language is the common language of the country. French is an innovation which makes its way slowly but surely. The preaching in the cathedrals and churches is in Breton; the common people use no other language, and all localities bear names which will probably recall this tongue even when unspoken by the descendants of those who now inhabit the land.

Brittany is full of those curious stone structures antedating historic times, and called cromlech and dolmens. Everywhere we find these druid monuments, at one time formed by circles of stones simply stuck up in the ground, by lines of huge rocks as at Carnac, or simple slabs placed on uprights. Roscoff has one of these monuments in its immediate vicinity. On the road to St. Pol near the latter place, we turn off from the main road into a field of cabbage, and not far off we find the dolmens of Roscoff, high upright rocks, upon which is placed a horizontal slab. Unfortunately one of these horizontal slabs has fallen, for a hunter

for buried treasure has dug under the foundation and undermined it, but one can still study the general character of the monument. This monument, as all the others of a similar kind, is associated with the worship of the Druids, and dates back to ancient times. More of its use we do not know, but we were well repaid for our short visit. We turn back towards Roscoff from this antique structure along the road. In the distance we see the beautiful cathedral of St. Pol, but we must reserve our visit to this city for another time. The far distant sea, the Ile de Batz and the beautiful town of Roscoff stretching along the shore lies just before us, lit up in the rays of a setting sun.

The Roscovite is a Celt with traces of the Spaniard. He is industrious and frugal, always conservative and religious. He still retains the costumes of his fathers, his *gilet* with conspicuous buttons, his waist girt by a highly-colored band, his round hat with ribbons falling on his shoulders. He wears sabots, he clings to the old languages of Gaul.

The women are not beautiful, but they have fine eyes and well-preserved teeth. They also still retain the old costumes. The small white bonnet, worn at all times, is so tightly bound about the head that nothing can be seen of the hair. On the days of baptism or marriage, however, when the bonnet is taken off, a charming coiffure is seen and the beautiful hair bursts forth in all its charms from its hermetically-sealed prison. Each town in Brittany has a peculiar bonnet and that of the young maidens differs from the matrons.

If you wish to see religious faith go to Breton, to Roscoff. Modern science, modern free thought, has not yet held in this place. The Breton is religious by nature. Every one goes to the church and the whole population turns out *en masse* to the morning service. According to Reclus, Brittany is still pagan, but while the inhabitants do not worship the forces of nature, the rocks, the fountains, or the trees, they repeat the same prayers to God in the Christian church, which they have made for two thousand years, only addressed to a new divinity. "It is always the same religion continued from century to century without the inhabitants of the land perceiving the change in their divinities." The geographer, however, has drawn an exaggerated picture. The country has emerged from its old beliefs, but while much of the middle-age thought still clings to the religion, it moves less rapidly, more conservatively than in many other lands.

No one who visits Roscoff should fail to see the giant fig-tree. The soil of France nourishes no greater marvel of plant-life than this wonderfully vigorous growth of the ages. This tree, situated not far from the main road in an enclosure in which it is sheltered by a

high wall, yearly bears its fruit in a latitude which in America is half the year buried in the snows of Labrador. The mild climate which Roscoff owes to the Gulf Stream, give to this land an exceptional flora, and the intelligent cultivation of the soil has transformed the country into a great garden for the raising of all kinds of vegetables. The potatoes, onions, beans, cauliflowers of Finisterre are well known in England, and many an English vessel is engaged in the transportation of them across the channel. The inhabitants cultivate one of the most storm-swept coasts of France, but the yearly products of their industries is inferior to no other in quality or in quantity.

Roscoff is also a shipping port for the lobster and the Palinurus, many of which are found in the restaurants of distant Paris. A huge vivier where these animals are kept before shipment has been built near the entrance to the harbor. This vivier is supplied from the waters around the place and even from the distant coast of Spain. Thousands of these animals are yearly sent to the great cities of France and England from this little town. The shrimps of Finisterre are well known far and wide and the "crevette" fisherwomen with their huge nets are often found in the pictures which artists have brought home to their Parisian studios, after their vacations in Brittany. When the tide is out these toilers of the sea take advantage of the small pools in which the shrimps are retained and fill their nets with this much-desired crustacean. The table of the hotels in Roscoff know also the periwinkles, a small gastropod which is universally eaten. The sea furnishes many a food fish which has not yet been adopted in other lands.

As the days go by all too fast and the time of our tarry in Roscoff is more and more reduced, we came to love its quaint old streets and church, its old houses and its antique walls more and more, but the summons back to Paris is imperative and we find ourselves back again at the station of the railroad to Morlaix. We bid adieu to the Maison Blanche, the Café de la Marine and the hospitable walls of the Laboratoire.\* We say good-bye to the naturalists who still linger there to finish their researches, with many a regret. In a few moments all are left behind, but we retain what can never be effaced from memory, a souvenir of the happiest two months of scientific study which we have ever past. May the splendid marine station at Roscoff and its enthusiastic master long continue the work which had had so much influence on French science, and may its liberality and hospitality be imitated and fostered in other lands by other people.

Contents	Pages
Editor's Note – Greetings in Breton	2
An Update on Breton in the Schools	3
Some other Numbers about the Breton Language from the Ofis Publik ar Brezhoneg	3
Time drags on without a Convention to advance regional languages in Brittany A statement from Unanet evit ar Brezhoneg	4
A Breton Tool Kit for Businesses	4
ELEN statement regarding the Spanish Supreme Court ruling against Catalan-medium education	4 – 5
Breizh Amerika	5
New Edition of The Hobbit in the Breton Language Another American in Support of the Breton Language: Joshua Tyra	5 - 6
Breton Language Translations	6 – 7
Finding Books in the Breton Language - Klask.com	7 – 8
32ved Gouel al Levrioù Breizh in Carhaix / Festival of Breton Books	8
Mignoned Anjela	8
Publishing and Reading in Brittany	8
Inside a Breton Skull 69 – Rooted Bretons and Our Diaspora Jean-Pierre Le Mat	9 - 11
Heard of but not heard - 25 new albums from Brittany	11 – 12
A View of Roscoff in 1889 – continued “A Corner of Brittany” by J. Walter Fewkes	12 - 15

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