SOME CONTRIBUTIONS OF FOREIGN FOLKLORE
TO THE SECONDARY SCHOOL CURRICULUM

Dissertation

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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reasons for Undertaking This Study</td>
<td>1</td>
</tr>
<tr>
<td>The Setting of the Study</td>
<td>3</td>
</tr>
<tr>
<td>Definition of Terms</td>
<td>5</td>
</tr>
<tr>
<td>Organization of the Study</td>
<td>6</td>
</tr>
<tr>
<td>Limitations of the Study</td>
<td>7</td>
</tr>
</tbody>
</table>

### Chapter

<table>
<thead>
<tr>
<th>I</th>
<th>THE VALUES OF FOREIGN FOLKLORE STUDY IN THE SECONDARY SCHOOL</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>II</td>
<td>THE PRESENT STATUS OF FOLKLORE STUDY IN AMERICAN SECONDARY SCHOOLS AND COLLEGES</td>
<td>28</td>
</tr>
<tr>
<td>I</td>
<td>Folklore Study in Higher Education</td>
<td>40</td>
</tr>
<tr>
<td>II</td>
<td>Folklore Study in Secondary Schools</td>
<td>48</td>
</tr>
<tr>
<td>III</td>
<td>BRITTANY — A RESOURCE UNIT</td>
<td>111</td>
</tr>
<tr>
<td>IV</td>
<td>ALSACE AND BURGUNDY — A RESOURCE UNIT</td>
<td>174</td>
</tr>
<tr>
<td>V</td>
<td>SAVOY AND THE BASQUE COUNTRY — A RESOURCE UNIT</td>
<td>237</td>
</tr>
<tr>
<td>VI</td>
<td>MEXICO — A RESOURCE UNIT</td>
<td>300</td>
</tr>
<tr>
<td>VII</td>
<td>THE UNDERLYING CONCEPTS OF FOLKLORE STUDY AND RECOMMENDATIONS FOR THEIR FUTURE USE</td>
<td>322</td>
</tr>
<tr>
<td></td>
<td>Negative Elements in the Folk Festivals at University School</td>
<td>324</td>
</tr>
<tr>
<td></td>
<td>Suggestions for Preventing These Negative Consequences</td>
<td>328</td>
</tr>
<tr>
<td></td>
<td>Recommendations for Future Use of Folklore Study</td>
<td>330</td>
</tr>
<tr>
<td></td>
<td>APPENDIX A</td>
<td>331</td>
</tr>
<tr>
<td></td>
<td>BIBLIOGRAPHY</td>
<td>334</td>
</tr>
<tr>
<td></td>
<td>AUTOBIOGRAPHY</td>
<td>334</td>
</tr>
</tbody>
</table>
## TABLE OF ILLUSTRATIONS

<table>
<thead>
<tr>
<th>Photographs</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I.   La Danse des Bargers - Grade 11</td>
<td>94</td>
</tr>
<tr>
<td>II.  La Danse des Baguettes - Grade 11</td>
<td>96</td>
</tr>
<tr>
<td>III. Le Jabadac - Grade 11</td>
<td>106</td>
</tr>
<tr>
<td>IV.  Une Alsacienne - Grade 10</td>
<td>148</td>
</tr>
<tr>
<td>V.   Deux Bressanes - Grade 11</td>
<td>148</td>
</tr>
<tr>
<td>VI.  Le Maire et Sa Dame - Grade 10</td>
<td>148</td>
</tr>
<tr>
<td>VII. Plantons la Vigne - Grade 10</td>
<td>166</td>
</tr>
<tr>
<td>VIII. Le Chibrali - Grade 10</td>
<td>166</td>
</tr>
<tr>
<td>IX.  Le Jeu du Chausson (The Slipper Game)</td>
<td>168</td>
</tr>
<tr>
<td>X.   La Mazurka Alsacienne - Grades 10-12</td>
<td>171</td>
</tr>
<tr>
<td>XI.  La Polka Badine - Grade 11</td>
<td>171</td>
</tr>
<tr>
<td>XII. Une Savoyarde - Grade 11</td>
<td>215</td>
</tr>
<tr>
<td>XIII. La Corrida de Toros - Grades 10-12</td>
<td>284</td>
</tr>
<tr>
<td>XIV. Un Baile Mexicano - Grades 11 &amp; 12</td>
<td>289</td>
</tr>
<tr>
<td>XV.  La Zandunza - Grade 12</td>
<td>292</td>
</tr>
<tr>
<td>XVI. El Jarabe Tapatio - Grade 11</td>
<td>296</td>
</tr>
<tr>
<td>XVII. Jack and the Beanstalk - Grades 11 &amp; 12</td>
<td>296</td>
</tr>
</tbody>
</table>

### Diagram

| I.   The Positions in the Danse des Croa Batons                            | 230  |

### Music

<p>| I.   Breton National Anthem                                                | 90   |
| II.  Danse des Bargers                                                     | 91   |</p>
<table>
<thead>
<tr>
<th>Music</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>III. <em>Danse des Bacuettes</em></td>
<td>95</td>
</tr>
<tr>
<td>IV. <em>Piler - Lann</em></td>
<td>100</td>
</tr>
<tr>
<td>V. <em>Les Filles de Pont-Aven</em></td>
<td>101</td>
</tr>
<tr>
<td>VI. <em>Le Jabado</em></td>
<td>102</td>
</tr>
<tr>
<td>VII. <em>La Vallee Alsacienne</em></td>
<td>152</td>
</tr>
<tr>
<td>VIII. <em>Polka Alsacienne (Alsatian Polka)</em></td>
<td>155</td>
</tr>
<tr>
<td>IX. <em>La Bourgogne</em></td>
<td>158</td>
</tr>
<tr>
<td>X. <em>Plantons la Vigne</em></td>
<td>159</td>
</tr>
<tr>
<td>XI. <em>Le Ricodon Bourguignon</em></td>
<td>161</td>
</tr>
<tr>
<td>XII. <em>Le Chibrel - Folk Dance of Bresse</em></td>
<td>164</td>
</tr>
<tr>
<td>XIII. <em>La Schottische Savoyarde</em></td>
<td>218</td>
</tr>
<tr>
<td>XIV. <em>Le Ricodon Savoyard</em></td>
<td>221</td>
</tr>
<tr>
<td>XV. <em>L'Amoureux Prefere</em></td>
<td>223</td>
</tr>
<tr>
<td>XVI. <em>Joli Tambour (Handsome Drummer Boy) - A Dramatized Folksong</em></td>
<td>225</td>
</tr>
<tr>
<td>XVII. <em>La Danse des Gros Bitons - Makil Dantza (Dance of the Heavy Clubs)</em></td>
<td>228</td>
</tr>
<tr>
<td>XVIII. <em>La Matelete (Fish Stew) - A Dance from St. Jean de Luz</em></td>
<td>232</td>
</tr>
<tr>
<td>XIX. <em>Las Chiapanecas</em></td>
<td>285</td>
</tr>
<tr>
<td>XX. <em>La Zandunga</em></td>
<td>290</td>
</tr>
</tbody>
</table>
INTRODUCTION

Reasons for Undertaking this Study

There exists a large reservoir of valuable learning experiences in the field of foreign folklore which has remained virtually untapped because most schools and colleges are either unaware of the potentialities of this specialty or lack the techniques for its implementation. One of the most important tasks of present day education is to develop within each child a genuine interest in and a deep appreciation of foreign peoples and their cultures. Recently, Dean Hollis L. Caswell wrote:

We should greatly extend and deepen our understanding and appreciation of other cultures and people. We are ill prepared to fill the world rôle in which Fate has cast us. Most of us are extremely provincial. Study of foreign languages may be made to contribute greatly to the understanding of other cultures, but in few schools is this achieved. . . . An educational program is needed for teachers in service and in preparation that provides first-hand experience with foreign cultures and an opportunity to achieve functional command of the language. All of these steps would foster international understanding, a fundamental for American schools.¹

The expression "first hand experience," implies that schools

should provide opportunities for youth to meet foreign people, to communicate with them, and to engage in some of their activities. However, a pre-requisite to understanding foreign people is a knowledge and appreciation of their background. The customary way of resolving this problem is to read the history of the country being studied. History is inadequate because it deals principally with rulers and military leaders and not with the daily life of the common man: the farmer, the miller, the blacksmith, and the river boatman. The study of folklore provides the most effective means of gaining insights into the thoughts and feelings of people—both past and present.

By reproducing the ceremonies and festivals of a foreign country, American students can create a bond of common experiences with the foreign people. The activities which grow out of these folk festivals are particularly suitable to meet the needs, problems, and interests of high school youth. A study of folklore should be an integral part of every foreign language class, but many language classes today are still devoting all their time to conjugations, declensions, and other equally meaningless activities.

In the past, to the knowledge of the writer, only one study of this nature has been reported. It was a master's thesis entitled, *An Inquiry on the Place of Folk Dancing in the Program of Physical Education for American Elementary and Secondary Schools*, by Mary E. Shambaugh, at the University of Southern California, in 1929. The limitations of this thesis are: (1) it was limited to only one
phase of folklore - folk dancing; (2) twenty-five years have elapsed since the study was produced.

The purposes of this dissertation are: (1) to analyze the values of a study of foreign folklore in the secondary schools; (2) to make a brief survey of the present use of folklore in American secondary schools and colleges; (3) to present four resource units which have evolved from three years of experimentation at the University School, Ohio State University; (4) to evaluate these resource units in terms of their underlying concepts.

The Setting of This Study

The experimentation recorded in this study took place at the University School, a department of the College of Education of Ohio State University. The University School was founded in 1932 as a progressive school with a program for students from kindergarten to grade twelve. Enrollment is usually about four hundred and forty with an equal number of boys and girls whenever possible. Children from any part of the greater Columbus community may enroll without discrimination as to intelligence, race, religion, or social position, provided that there is room for them and that they can afford the tuition. In some instances the fees are waived.

The University School serves the following functions:
(1) it is a demonstration school in which students of the College of Education and all other interested persons are invited to observe;
(2) it is a school which undertakes and sponsors experimentation in
many areas of education; (3) it is a school which offers its services and the findings of its experimentation to the improvement of education in the schools of Ohio and the nation.²

The philosophy of the University School could be called "democracy in action": it is the belief that each child should receive the utmost respect, regardless of color, physique, creed, intelligence, or social position; that democratic action is achieved through a concerted effort of children working together toward the common good, whereas conflict is a consequence of unbridled competition; that children should use only the method of intelligence in solving individual and group problems; that each individual be given opportunities to attain optimal development of all his capacities.³

The faculty of the University School recognizes that American society is in a constant state of flux. Consequently, the curriculum is continuously re-examined and revised in the light of the changing needs, problems, and interests of youth.

The Foreign Language Area of the University School offers three years of French and three years of Spanish to students in grades ten, eleven, and twelve. These courses are not required for graduation. There are two foreign language teachers - one full-time and one part-time.

² The Philosophy and Purposes of the University School. Faculty of the University School, The Ohio State University, pp. 2-3.

³ Ibid., pp. 3-4.
Definition of Terms

The word *folklore* was coined in 1846 by William J. Thoms, an English archaeologist who devoted much of his time to a study of the legends, customs, and superstitions of the uneducated British country folk. During the next three decades, folklore signified the oral literature of the people, i.e., the unwritten ballads, tales, myths, songs, proverbs, riddles, customs, recipes, cures, and superstitions of the uncultured people. From this time on, the meaning of folklore became increasingly extended until it embraced the written as well as the oral transmission of popular literature, and included folk arts and crafts. The English make no distinction between folklore and social anthropology.¹

In the last century the method of studying folklore was to collect and classify vestiges of the past. The twentieth century folklorists analyze these remnants to ascertain how people lived in days gone by, i.e., they ferret out the hidden meanings in each piece of antiquity.

Folk dancing is a term of modern origin which refers to the dances performed by the peasants for recreation on holidays or as part of the ritual in ceremonies. It is the dancing which has been passed down from generation to generation without benefit of professional instruction from urban teachers of ballet and ballroom dancing. Authentic folk dancing takes place in the barns and on the village

¹*Encyclopaedia Britannica*, IX, pp. 446-447.
greens of small rural communities. As the big cities expand and approach these out-of-the-way places, the people conform to the ways of urban society; then the folk costumes, customs, and dancing gradually disappear. In order to preserve these vestiges of the past, folklore societies have been organized by groups of people in many parts of Europe.  

The term resource unit signifies all the problems, issues, learning activities, bibliography, and evaluative measures relating to a topic which pupils undertake to study. Its use is primarily for the teacher, who is supplied with authentic, up-to-date information on a subject, as well as many helpful aids for guiding the learning experiences of the pupils. Although resource units vary in form, most of them include an introduction in which the problem and its setting are delineated, a statement of the philosophy and purposes of the school, objectives of the unit, scope of the unit, suggested learning activities, subject matter dealing with the problem, bibliographies for pupils and for the teacher, and suggested evaluative instruments.

**Organization of the Study**

This study begins with a theoretical discussion of the values

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5 Ibid., p. 444.

of foreign folklore study in the secondary school. This is followed by a description of the use of folklore in several secondary schools and college curriculums. The succeeding four chapters are reproductions of resource units which evolved through experimentation at the University School. Finally, there is a chapter which analyzes the desirable underlying concepts acquired by the students from the four resource units; this includes a discussion of a few possible undesirable consequences resulting from the production of these folk festivals as well as suggestions for preventing these, and recommendations for the future application of foreign folklore in education.

**Limitations of This Study**

The limitations of this study are: (1) it stresses certain aspects of folklore and gives scant attention to others. In length of treatment, folk dancing is first; folk songs, second; costumes third; legends and tales, fourth; (2) most of this study deals primarily with the folklore of only two civilizations - French and Mexican; (3) data concerning the educational use of foreign folklore is not abundant from schools other than the University School. This is probably due to the fact that few schools have incorporated the study of foreign folklore in their curricula. Moreover, some schools which have utilized phases of foreign folklore may not have published their findings.

It is not to be assumed that the University School is peculiarly suited to the production of folk festivals, and that public
Schools are not. The writer directed two successful folk festivals in a large traditional high school in New Jersey, without, unfortunately, the assistance of the music, related arts, home arts, business education, and other areas of the school. The cooperation of these areas was available at the University School.
CHAPTER I

The Values of Foreign Folklore Study in the Secondary School

A study of folklore in all its forms - folk literature, dances, songs, handicrafts, beliefs, and traditions - presents many important contributions to general education as well as to the special interest areas. This chapter treats the values which a study of folklore can provide in the secondary school curriculum - recreational, neuromuscular, social, historical, geographical, civic, aesthetic, and literary. The last part of this chapter deals with the values which folklore offers as a means of integration in the high school program.

I. Recreational Values

An outstanding value of the study of folklore is its recreational possibilities. Many folk dances are gay, lively, and of an athletic nature. Studies of the interests of adolescents have shown that the chief interest of high school girls is to engage in social activities where dancing is included. High school boys choose athletics as their main interest.1 These interests are ideally met in folk

dancing. During World War II, United Social Organizations failed to attract many soldiers when they announced programs of social dancing. However, when they offered folk dancing, large numbers attended.  

Group "sings" have long appealed to pupils of all ages. There is a rich store of foreign folk songs which can add interesting rhythms and intriguing melodies to a social gathering where variety is always desired. All of us have taken part in songs like "Alouette" whether we knew any French or not.

Folk games are very entertaining. Some are difficult and require equilibrium and a good coordination. These appeal particularly to the boys. Others are comical and cause all the pupils to laugh.

High school children are generally impressed by spectacles or ceremonies. Folk festivals serve this purpose very effectively. When a foreign province or country is selected as a unifying theme, all the customs, traditions, songs, costumes, dances, and games can be utilized. A physical education instructor at the Mechanical Arts High School of St. Paul, Minnesota attributes the success of several assembly programs to the folk material which served as the basis of the productions.  


As our society becomes increasingly complex, the need for recreation is genuinely felt. The period of adolescence is becoming extended and more youth are engaging in crime. An outstanding physical educationist believes that folk dancing is a partial solution for these problems.

Not to dispense with fractionized labor on the assembly plan for speeding up production but to provide recreational activities - rich in creative values - during well-merited leisure hours is one of the basic goals of our modern plan of education for better living. Folk dance has inestimable potentialities for the implementation of such a plan.4

II. Neuromuscular Values

Dancing is an activity which involves all parts of the body. It enables children to release pent-up tensions and anxieties. If taught well, youth develop grace, good posture, and improved coordination. At the end of a folk dance period, pupils usually feel the satisfactions that come from vigorous, rhythmic exercise. Among leaders in the field of physical education who highly recommend this activity, one writes:

No one can challenge the physiological values of folk dance. It affords excellent opportunities for the rhythmic exercise of muscles, increased respiration and circulation, development of organic vigor and numerous other obviously desirable outcomes of physical activity.5

4 Anne Schley Duggan. *The Teaching of Folk Songs*, p. 35.
When boys discover that certain folk dances demand from the participants considerable skill in catching objects, shifting positions in rapid succession, leaping in time to avoid collision, and solving an intricate series of turns, they find that this form of bodily exercise is equivalent to the energy they expend in other sports. Murray elaborates on this subject in the following passage:

Pointing out identical movement elements in dance and sports often helps to stimulate the interest of boys in the group. The similarity of pivots and turns in dance and sports, of the two-step to the shift in basketball, of arm swings to the pitcher's warm-up, of leaping to hurdlmg, of the necessity in both dance and sports for quick changes in direction are obvious.

III. Social Values

Much of the present day thinking in education is concerned with the social development of children. When youth seek and enjoy the company of the opposite sex there is evidence that social maturation is occurring. Folk dancing facilitates the social contacts of boys and girls. At the beginning, it is easier to engage in game-like, vigorous folk dances than in the coquettish, sophisticated ballroom dances. Furthermore, folk dancing is an ideal introduction to ballroom dancing, the former using the basic steps of dances such as the waltz, polka, and schottische. An authority in the field expresses this view of folk dancing in the following passages:

6Ruth L. Murray, *Dance in Elementary Education*, p. 298.
If learned in childhood and practiced through the period of adolescence, they make the awkward age less awkward and are a means of bringing boys and girls and young men and young women together in happy, hearty, wholesome social activity that cannot but leave every one better. There is need for just such social fluidifiers with young people.7

After one or two dance sessions boys begin to pay more attention to their grooming; hair is combed and shoes are shined.

One of the aims in education today should be to help children accept more and more responsibilities which they can meet successfully. This is preparation for adult life at which time they should be ready to live independently from their parents. Interest in members of the opposite sex aids this process of "weaning", and dancing is one of the techniques through which this can be accomplished.

Barriers of class and race tend to disappear when people are folk dancing. The public school is the only place where members of the lower class meet members of the higher economic levels and learn to live with each other. Folk dancing helps these children of widely different backgrounds to share the pleasures of a cooperative recreational and cultural experience. One educator explains it thus,

At a folk dance there is not need to teach and repeat over and over again the dry classroom lesson that all persons are equal. Here it becomes a joyous experience which participants

7Mary Effie Shambaugh, Folk Dances for Boys and Girls, p. 10.
can never forget. Whoever comes to a folk dance must carry away some part of this exulting spirit of friendship.

Unlike the typical ballroom dance during which a young man remains with his partner throughout the evening, the folk dance usually involves a frequent change of partners. This widens the sphere of children's associates.

One of the ways to counteract jealousies and other hostile feelings which arise from our highly competitive society is to meet fellow humans on the dance floor. In a little French village in the Alps the entire population dances in the public square on Sunday from eleven o'clock in the morning until eleven o'clock at night. One of the villagers explained that this was an indispensable outlet after a week of bickering about prices, unemployment, political differences and many other harrowing problems.9

John Martin, dance critic of the New York Times and well known dance authority, affirms:

It is a fact that when an individual dances in unison with a great number of other individuals, he has a sense of participating in a mass movement far greater than anything he could possibly do alone.10

In like manner he writes:

This feeling of oneness with one's fellows which is established by collective dancing is one of the principal reasons for the growth and persistence of folk dancing, whether in the olden days or at this very moment.11

8Spergel, op. cit., p. 51.
9Ibid., p. 52.
The various aspects of folklore can contribute greatly to the strengthening of a group. The production of a folk festival is successful only if everyone does his part. And there is a large amount of work for all. Pupils who have never achieved success academically may gain much recognition as they assume important duties in the preparation and execution of a major project. A girl may not be able to master the imperfect subjunctive, but she may be able to sing a lilting folk tune without any unpleasant accent.

IV. Social Science Values

The real expression of a people's thinking, their joys and sorrows, their ideals, their moods; in short their philosophy, is found in their folklore.

In referring to the contents of folksongs, it has been said that, "they are the heartbeats of the folk and in them are preserved feelings, beliefs and habits of vast antiquity."\(^{12}\) They reflect the gay, carefree moods of those people who live in sunny climes; they describe through their mournful tones the life of people who inhabit cold, barren regions. In their plaintive melodies sung in minor keys the oppressed reveal their wretched existence. Thus, the study of geography arises naturally from these folk songs.\(^{13}\)

In order to alleviate some of the drudgery that came from their


\(^{13}\)Ibid., p. 128.
heavy toil, peasants often sang while they worked. From their songs much can be found dealing with crops and methods of farming. The Negro spirituals of the United States are excellent examples. The American Negroes brought their tunes from Africa, and composed words reflecting their reactions to their political and social environment.

There are also songs of rejoicing, as at harvest time, weddings, and holidays. These songs contain abundant references to the traditions, customs, and superstitions of a culture.

For many centuries the common people, who did not know how to write, sang the historical or political events as they took place. Folk songs contain a wealth of this material which can serve as motivation for many history lessons.

The dances of a society give some clues as to the cultural level of that society. From these dances one can often ascertain the status of women, the degree of cooperation or competition, or the role of religion. When a member of one primitive tribe met a member of a strange tribe, he asked, "What do you dance?" He could learn much that he needed to know about the other tribe by watching them dance; these particular natives had devised no other means of recording their history.14

In some French folk dances vestiges of the superstitions of the Druids can still be detected; these depict a warding off of devil spirits. In others the frolicksome, heartwarming spirit of the harvest

14Duggan, op. cit., p. 18.
is in evidence. Still others show the wild, ruthless, unrestrained gayety of revolutions, such as the Ça Ira dance in France.

Costumes provide much symbolism. Some designate the marital status of a girl. Others tell of her religion. Still others give a rather accurate picture of her wealth.

Perhaps the best source of folkways is found in the folk tales. These have been handed down through the centuries and, in many cases, the authors are unknown. They possess those idiosyncrasies or traits which are peculiar to a certain culture. Thus Paul Bunyan and Johnny Appleseed are an essential part of our heritage. On the role of folklore in relation to history, Brewster writes:

It (folklore) can never, for example, be a substitute for history, it can by supplementing vastly enrich it. Too often, history deals with man en masse — armies, mobs, and other large groups. When an individual is treated, he is a general, a statesman, or some other outstanding personality. Folklore, on the contrary, is concerned with the ordinary man, his beliefs, and his way of life.15

V. World Citizenship Values

An interesting psychological phenomenon sometimes occurs among children who are performing a folk dance — they identify themselves with the foreign people from whose country the dance comes. In so doing, they develop a sympathetic understanding of these people and their cultures. When dressed in a complete foreign costume and

surrounded by an atmosphere simulating a foreign village, an American pupil is in a better position to develop curiosity about this foreign country than if he were a passive textbook reader.

This idea is well expressed by Spergel:

In each dance it is as if every person on the floor is made to feel the very character and spirit of the nationality or people from which the dance has sprung. If the dancer is doing a Hooshig Mooshig, he feels as if he is an Armenian; if the music is for a Hopak, he is a Ukranian; if he is dancing the Danish Little Man in a Fix, he, of course, has to be a Danish little man in a fix. To dance the dances of other nations is to know and accept these other peoples as equal fellow humans.16

If the quality of experience is not as deep as is hoped for in the above passage, at least the pupils who are enjoying the dance are likely to say, "The foreign people make good dances; I like them."

A study of the origins of well-known songs helps pupils to see the internationality of many of their favorite tunes. For example, Yankee Doodle was a song that the English troops brought to America at the time of the Revolutionary War. An American soldier heard it and it soon became one of our "typically" American folk songs. My Country 'Tis of Thee is a patriotic American song which is also the British National Anthem. The song, For He's a Jolly Good Fellow, was translated from the French, Malbrough aign va-t'en Guerre in the eighteenth century. It had first been sung in France during the Crusades in the thirteenth century. Then it seems to have been forgotten until the eighteenth Century when, it is believed, Marie Antoinette revived it. At this time the English adopted it and passed it on to

16Spergel, op. cit., p. 51.
the Americans. An almost identical song is sung in Arabia.\(^{17}\)

The pupil's discovery of elements in the folk cultures of distant countries similar to those of his own is an important occurrence. He learns that the contributions of our early immigrants greatly enriched American civilization. He is surprised to find that folk songs, dances, and customs of his country have their counterparts abroad.

There have been at least two reasons for the similarities existing in the folklore of two widely separated countries.\(^{18}\) One is the theory of social evolution; that is, that all peoples pass through various stages of growth from the very primitive to the highest known degree of civilization. Therefore, all societies have similar racial experiences. The other theory is that migrations and interbreeding have transplanted the culture of one country upon another.

An event which supposedly took place in 1758 illustrates fellowship between nations. A contingent of French soldiers from Brittany was sent to the Breton coast in order to repel troops of Welsh soldiers who had landed there.\(^{19}\) When the Bretons were setting up camp they heard the enemy soldiers singing the ancient national folk songs of Brittany. The Bretons had forgotten that their fore-


fathers had migrated from Scotland and Wales and that all had a common heritage and a common language. The French joined in the singing. The next day when the order was given to fight, both sides dropped their arms and ran to greet each other.

In 1814-15 during the Congress of Vienna the diplomats and their retinues captured the spirit of the newly accepted dance form – the waltz. Every night they danced and applauded this exuberant medium of entertainment. One observer said, "Le Congrès ne marche pas, il danse." This was one activity which created a bond among representatives of many different countries.

The student who comes to the conclusion that, basically, human beings are very much alike, regardless of their birthplace, is on the way to becoming a citizen of the world.

Today in the United States, the Army Language school at Monterey, California trains men in twenty-three weeks to speak fluently one of the many foreign languages they offer. The soldiers are encouraged to learn the folk dances, songs, and customs of the foreign countries. They perform in costumes which are either authentic or perfect copies. Concerning the study of folk music, Colonel D. W. Hickey, commandant of the school, said, "When you sing, you talk friendship."

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20 This is a possible play on words; it means: (1) the congress is not getting along, so it is dancing, or (2) it is not moving, it is dancing. Eduard Reesen, The History of the Waltz, p. 26.

Participating in a foreign folk festival gives impetus to learning about many phases of the foreign country. The more one knows about a foreign nation the greater the chance for living harmoniously with the people of that country. This is very apparent, for example, in a border province like Alsace where the French have intermarried with the Germans for many years. Today the Alsatians do not have the hatred and fears of the Germans that are felt by the French who live at large distances from the German frontier.

Folk art imported from foreign countries often impresses the pupils. Each item made by the people of other lands and brought to the classroom helps to advance the students one step further toward comprehending and appreciating foreign neighbors.

VI. Aesthetic and Literary Values

The world's great artists and literati have frequently drawn their themes from folk literature, music, dancing, and the related arts.

Before the nineteenth century in Russia the only Russian music in existence was the Russian folk music. Tchaikovsky and Rimsky-Korsakov used many folk airs in their famous compositions. Pushkin often disguised himself and strolled through the market places in order to collect tunes of the peasants.

Wagner used many folk legends in great music-dramas. Bach,

22Bauer and Peyser, op. cit., p. 128.
Mozart, Wagner, and Schumann borrowed freely from the German volkslieder or folk songs. Schumann once wrote, "Listen carefully to all folk songs; they are a storehouse of most beautiful melody and unfold to the mind the inner character of the different peoples."

All of the court dances or ballroom dances owe their existence to the peasant dances. The court took the peasant dances and polished and refined them. In so doing much of the spirit and character of dance was lost; court dances were usually sophisticated and lusterless. Consequently many of the courtiers secretly joined the peasants during their dancing, so that they could give free vent to their feelings.

The waltz, for example, was danced by the peasants in Provence in the fifteenth century; it was then called La Volte. A folklore society in Provence still dances it today. From Provence it spread to England. There are references to it in Shakespeare. Its present form, however, comes from the formerly German province of Alsace. There it was called the Landler. After the French Revolution it went from Alsace into France, where it became extremely popular.

The polka and schottische also were adopted from the peasantry.

All the creative expression of children comes into play when they are preparing a folk festival. Art is found everywhere - in the

23Ibid., p. 136.


25Reeser, op. cit., p. 5.
building of a French, German, Russian, or Mexican village; in the designing of costumes; and certainly it is found in the singing and dancing.

Often teachers have seen folk dances which have never been written down. Consequently, it is impossible to reproduce the original dance in its exact form. The teacher can discuss this problem with the pupils and the latter can create a dance in the same general vein as the original one. Duggan calls this type of dance a "character dance."26 This experience is an excellent means of utilizing the imagination and creative ability of the children.

The great Russian writers drew heavily from the folk tales. A reader of Russian literature could not, for example, comprehend the meaning of the sentence, "Grandfather slept all this month on the stove,"27 unless he knew about this Russian custom.

The language of the people usually does not enter the famous literary masterpieces, yet folk expressions, proverbs, and sayings are a valuable index of the thought of a nation. A professor of literature writes:

If therefore, we wish to teach the living language of the majority, in other words, the real language of a country, we must give as much of its folklore to our students as possible; otherwise the language we teach will be artificial, unreal, and of little use in practical life.28

26Duggan, op. cit., p. 22.
28Ibid., p. 543.
VII. Integration Values

Folklore embraces so many fields of learning that it can enter naturally into many units of study or it can serve as a unifying center. In the production of an assembly or folk festival the contributions of all areas of the school are needed: the home arts area helps the children with costumes; the related arts area guides the pupils in the construction of props; the physical education area aids in the learning of dances and folk games; the music area teaches the folk songs; the dramatics area coaches the entire cast in the use of appropriate gestures and voice expression; the foreign language area in conjunction with the social studies and literature teachers supplies the students with historical, geographical, and literary sources from which they can obtain a necessary background.

The folk assembly is another outlet for the dramatic urge which is so evident in high school children. It satisfies the need to perform in front of their peers, teachers, and parents.

On the subject Havighurst writes:

Ceremonies are important. Ceremonies which give emotional satisfaction are powerfully effective in the inculcation of values. Furthermore, they have a wider appeal than the studies that require intellectual skill. Whenever it is desired to bring all kinds of boys and girls together in a common value-building experience, dramatic ceremony is probably the most effective instrument.29

As was mentioned earlier, the numerous and varied activities which grow out of ceremonies and folk festivals provide opportunities

29Robert J. Havighurst, Developmental Tasks and Education, p. 63.
for meeting the different interests of the group.

On the individual level another phase of integration is inherent in the active participation in folk dancing - the integration of the emotional along with the intellectual. This might be called the education of the feelings in addition to the intellect. One study of adolescents reported, "...for most early adolescents there is no prolonged interest in intellectual activities devoid of some sensory experiences."30

Through folk dancing, the entire body is actively applying itself to convey an idea. The children who are doing a dance which was once created by a people expressing a certain feeling might re-capture some of the feeling which motivated the creation of the dance. If this is the case, they are sharing some of the basic emotions of this people. The importance of the emotions in learning is effectively stated in the following lines.

Those things that have been intellectually gripped by the student, whether he is a street child of the slums or an honor student in junior high, become doubly significant when he can bring them somehow to overt realization, when in the arts he can experience and express them until they become a part of his integrated knowledge. The more widely information can be lived, the more fully it becomes knowledge; and when the body and the mind and the emotions all have part, a living of information is apt to result.31

30How Children Develop, Faculty of the University School, Ohio State University, p. 56.

Folklore can make significant contributions to many core units. A unit which is often selected in the twelfth grade at the University School, Ohio State University, is entitled "Conflicting Ideologies." This unit necessitates a study of the countries whose philosophies are analyzed. Some of the activities could well include an exhibit of folkcraft, and acquaintance with folk customs, the singing of folk songs and the performance of folk dances. These activities would intensify the comprehension of the foreign peoples and their cultures.

In the tenth grade at the University School, Ohio State University, a unit entitled, "Our American Heritage" is also frequently chosen. This unit can introduce the pupils to the legacy left to them by the many foreign groups which settled in America. This could comprise a learning of the folktales, ballads, songs, and dances of the Cajuns of Louisiana, the Spanish in the Southwest, the Scandinavians and Slavs of the Middle West, and our own folklore composed by the American Negroes, pioneers, Indians, cowboys, prospectors, soldiers and sailors.

A good foreign language teacher does not expose his class to the language alone. A language comes to life when the children engage in activities which are the same as or similar to those of the people who speak this language. Long after the pupils have forgotten the conditional perfect tense they will be able to sing a folk song which gave them pleasure. An individual who made a costume can keep it as a lasting memento of a successful performance. The dancer often wants to teach the folk dances he or she learned in school to friends at
a party.

The integration of all these aspects of a civilization greatly enriches a foreign language pupil's course of study.

VIII. Summary

The joy derived from folk dancing and folk singing is sufficient justification for their inclusion in the secondary school curriculum. Folk dancing provides vigorous physical exercise and contributes to the development of grace and coordination. High school boys and girls need the socialization which folk dancing offers. Barriers of class and race tend to disappear while children are folk dancing; there is a strengthening of community ties. In the learning of folk dances, songs, or legends, pupils increase their knowledge of the history and geography of foreign cultures. New insights are gained into the life and culture of foreign peoples; this in turn leads toward a better understanding and tolerance of other countries. Because the study of folklore aids in the building of world citizenship it deserves an important place in general education. Foreign language study may be meaningless without the concomitant cultural learnings which spring from folklore. The aesthetic aspects of folklore help to meet the creative and artistic needs of high school boys and girls. The study of folklore cuts across subject fields and is, therefore, an effective means of integration. Through consciously experiencing the emotional, intellectual, spiritual and physical aspects of folklore, the individual is moving toward the development of a more integrated personality.
CHAPTER II

The Present Status of Folklore Study in
American Secondary Schools and Colleges

I. Folklore Study in Higher Education

The growth of folklore courses in American colleges and universities between 1940 and 1950 was significantly large. In 1940, twenty universities and one college offered folklore courses; in 1950, the number rose to thirty-eight universities and seventeen colleges.¹ These figures include only those institutions whose catalogues listed courses entitled "folklore". Hence, several colleges and universities which utilize folklore as an integral part of their curricula, but do not recognize it as a separate course, are omitted. Although most of the courses emphasize American folklore, there are frequent references to the heritage left by America's immigrants.

In answer to the question "Why should folklore be taught?" one university professor wrote that: "folklore gives students striking

new insights into human nature, and valuable new grips on literature and social history. That folklore can fascinate is no charge against it; that it serves democratic and humanistic purposes, in crossing barriers and in savoring the culture of ordinary folk, speaks well indeed for it.²

The first problem that colleges and universities must resolve is where to place folklore courses in the curriculum. Until recently this field has been sponsored primarily by English departments, and secondarily, by anthropology departments. The recent trend is to consider folklore study as an integrated group of interdepartmental courses. An example of the contributions of the literary, linguistic, historical, physical, musical, sociological, and psychological branches of learning to the illumination of folklore has been presented by Professor Dorson in the following manner: Study Le Clef de la Prison, a ballad found in the folk literature of the Louisiana Cajuns. (1)

Literary — Why is this called a ballad? What is the rhyme and meter? How does it compare with medieval French ballads? What is the resemblance between it and the poetry of François Villon? (2) Linguistic — How does the patois of this ballad compare with that of Canada? Does the language differ from the patois spoken in the French province from which these Cajuns came? Has the Cajun's patois become richer or poorer in vocabulary and grammatical structure? (3) Historical — Was this ballad motivated by an historical event? How has this event

²Ibid., p. 352.
been transformed in the folk literature? What social forces have motivated this ballad? (4) Physical (Dance) - Was the music of this ballad written for dancing? If so, what are the aesthetic patterns in the dance? How does it compare with Canadian and old French dances, and French court dances? Does it reveal the relationship between sexes, whether the society is competitive or cooperative, the status of children? (5) Musical - Is the music of this ballad inventive or a repetition of former patterns? (6) Sociological - What can be learned from this ballad concerning family life, religion, money, sex, and crime? What evidence points to a cooperative or competitive type of culture? What old traits have died out? Why? (7) Psychological - What is the sub-conscious motivation behind the writing of this ballad? If possible, examine the ballad to ascertain the underlying attitudes toward individuals and clans.

Most elementary folklore courses on the college and university level have the following two-fold aims: (1) To define folklore. To know where to find it. To become acquainted with the various types of folklore: folk songs, ballads, tales, dances, handicrafts. (2) To analyze the materials in order to gain insights into the people and their culture.

A brief description of the most important programs of folklore is presented here:

**The University of Indiana:** The master's and doctor of philosophy degrees are awarded in the field of folklore. Professors from
the Departments of English, Anthropology, Sociology, and Spanish contribute courses to this field.

The University of North Carolina: A similar program to that of the University of Indiana is offered; the master's and doctor of philosophy degrees may be earned.

The University of Southern California: An undergraduate major area as well as a graduate speciality in folklore is available. Courses from the Departments of Physical Education, Music, and Foreign Languages (Romance, Germanic, and Oriental) are presented.

The University of Arizona: An organization called the "University Folklore Committee," encourages the collecting of folklore materials throughout the state.

Bennington College: Folklore has been utilized here as a unifying center or a core in which the areas of history, anthropology, sociology, music, and psychology have played important roles. The college has sponsored weekly folk fests for the community at which there is folk dancing, singing, and recitals using a folklore theme.

Franklin and Marshall College: A separate department of folklore is found at this college. Arthur Shoemaker offers five folklore courses—two of a general nature and three on Pennsylvania Dutch Materials.

Ball State Teachers College: A course in folklore is offered by the English Department under the direction of Elizabeth Pilant. Professor Pilant, a recognized authority on folklore, has prepared valuable materials for the teaching of this subject in elementary and
junior high schools.

The New Jersey State Teachers College at Montclair: The Foreign Language Department of this college has perhaps the richest and most extensive program of foreign folklore in the United States. The short-range objective of the study of folklore is to acquire a necessary background for the production of the annual folk festival. The ultimate aim is to help prospective foreign language teachers to develop a deeper understanding and appreciation of the people whose language they are preparing to teach. As a former student of this college the writer had the privilege of participating in the folk festivals.

Originally, the idea of a folk festival was motivated by a need for scholarships to send students of promising aptitude to a foreign country for a year's study. This is still one of the purposes of the festival. However, the foreign language staff and the alumni who are teaching in high schools, have recognised the valuable contributions of the folk festival as a means of providing meaningful experiences for their pupils. The five language sections which are represented at the annual folk festival are the French, Spanish, Latin, German, and Italian. Although German and Italian are no longer taught at this College, there are clubs for persons interested in these languages. Members of these clubs plan and produce the German and Italian phases of the festival.

Authentic materials for the folk festivals are secured by the students who study abroad. In the last fifteen years more than one
hundred and forty students from the College have spent a year in France, Spain, Austria, Germany, Switzerland, or South America. Preparations for the festivals usually proceed in the following sequence: (1) While these students are in a foreign country, one of their chief responsibilities is to become conversant with the folklore and to develop skill in the songs and dances of the region in which they are living. In order to assure the maximum use of the foreign language, no two Americans are permitted to study in the same region at the same time. During their year abroad, the students send accounts of their experiences to their classmates and professors at Montclair. They also send patterns and sample materials for costumes so that preparations for the Montclair festivals may begin. One year a Montclair girl in Nice asked for the foot measurements of her classmates so that she could send each person a pair of espadrilles (sandals). A boy who went to Argentina sent a pair of spurs to each male member of the class. (2) Both men and women in the foreign language classes learn how to make their own festival garments. The writer, who had never sewn before in his life, made a pair of Pyrenean breeches and gaiters. In addition, he designed and sewed all the ornamentation on his jacket. (3) As soon as the students return from abroad, they teach the folk dances, songs, games, and skits to their classmates. (4) The festival is given in May at the College amphitheatre which is surrounded by a thick growth of trees and shrubs. This natural green background lends a pastoral atmosphere to the setting.
Illustrations of two very real experiences in connection with the folk festivals were provided by a boy who spent a year near the pampas of Argentina, and a girl who studied the Inca folklore in the Andes of Peru. On the day of the Montclair festival, the student who had just returned from Argentina, rode across the campus on horseback wearing his gaúcho costume, complete with spurs. The girl, recently back from Peru, appeared in native costume and played ceremonial music on the ancient Indian reed flute while the remaining students executed the Inca ritual dances.

During World War II, several Montclair students studied in Canada, Mexico, and South America. The student who went to Canada was so well received that the following plan was conceived: Each year a group of students would spend Christmas vacation in a little French village on the Gaspé Peninsula. In order to help finance these trips, the Montclair students would present folk festivals in several Canadian towns. The plan was realized with great success, and as a result, many Canadian-American friendships were formed.

A large number of festivals have been produced by the College since the first one, in 1930. In order to present a more comprehensive report of these productions, the writer has reproduced one of the printed programs here.
"HARVEST REVELRY"
May 11, 1938

The Italian Club Presents:

Una Raccolta in Sicilia

To everyone harvest is synonymous with Thanksgiving and rejoicing. The inhabitants of the small Sicilian villages gather together at harvest time to dance, sing, and honor the one among them who, in the opinion of the mayor of the village, has produced the finest harvest. The competition of the villagers is entirely friendly; the prize, a medal hanging from brightly colored ribbons, though of small intrinsic value, is keenly desired.

The Features of the Raccolta are:

1. Procession of the harvesters from the village. They bring fruit and are heard singing "Ticti Ticta".

2. Dances by the happy group: The "Tarantella" and "Santarella".

3. Song, the new "Valser Trullalero".

4. Entrance of the mayor and his daughter.

5. Judging of the fruit by the mayor, the harvesters singing the old song "Pazzanella".

6. Presentation of the medal by the mayor to the contest winner.

7. Dance, the "Contradanse," led by the mayor's daughter and the medal winner.

8. Recessional by the harvesters singing "Ticti Ticta".

Costumes: Sicilian costumes featuring brightly decorated vests over white shirts and dark breeches are the outfits of the Italian men. Matching sashes and hats of brilliantly colored flannel complete the ensemble. The girls' full skirts of red, blue, rose, green, and rust damask are hemmed with gold or silver ribbon while the headpiece is also composed of ribbon intricately draped. The traditional bodice is worn over a full sleeved white voile blouse lavishly trimmed with lace at the throat and edge of the sleeves.
The Latin Club Presents:

The Lupercalia (Adapted by Joseph Biber)

Among the ancient Romans it was customary to gather together each year on February 15 in joyful celebration at a cave called the "Lupercal." The object of their festive ceremony was to give new life and fruitfulness to fields, flocks and people by expiation and purification. The festival starts with a solemn procession of the Quintiliani and the Fabiani families led by two youths who have been chosen to represent Romulus and Remus. At the mouth of the cave fitting sacrifices are offered to the god Pan. The celebration derives its name from the Latin word "Lupus" meaning "wolf." Pan was thought to protect the Romans by driving away the wolves.

The Features of This Celebration are:

1. **Procession** of two Roman families to the Lupercal singing "Carmen Horae."

2. **Sacrifices** offered to the god Pan by priests.

3. **Symbolic race** of Romulus and Remus, the twins, clothed in goat skins and smeared on the foreheads with the sacrificial blood.

4. **Classic dance** interpreting the joyfulness of the occasion.

5. **The Flamen** leads the two Roman families off with festive song.

Costumes: Since the Lupercalia is a time of rejoicing the costumes, worn at its celebration reflect this spirit. This is true especially of the women's costumes which are alike for both matrons and girls. Pastels and white are worn interchangeably for the tunic, which is the long dress, and for the palla or shawl-like decoration. The men wear the traditional white tunics and togas which are synonymous with all Roman celebrations. The dancers further exemplify the festive spirit with their tunics of pastels and gold in a profusion of color. The slaves wear the short white tunic reserved for such occasions (tan is the usual slave color).
The French Club Presents:

**La Gerbe De Panpaille**

This harvest celebration takes place on a farm in Poitou, ancient province of western France between the Loire and the Garonne rivers. The festivity begins after the last sheaf of wheat has been bound in the fields. That sheaf called "Gerbe de Panpaille," decorated with garlands of flowers and foliage, is brought to the farmstead by a joyous procession of farmhands and harvesters, headed by musicians. The oldest harvester leads the group in a thanksgiving ceremony, consisting of a song or a speech, followed by a libation. After the consecration of the sheaf, solemnity gives way to the festive spirit, and all the harvesters join in traditional songs and dances.

The Features of this Celebration are:

1. **Procession** from the field to the farmstead, harvesters singing "La Marche des Cornemuseux."

2. **Consecration of the sheaf.** The chief of the harvesters conducts the ceremony. In appreciation of his leadership, his fellow workers present him with small gifts. He then removes a bouquet from the sheaf and offers it to the farmer's wife.

3. **Songs.** The groups then sing these gay Poitevan songs:
   a) "Viva la rose et le lilas."
   b) "En passant par un espalier."
   c) "Perrine."
   d) "Lés Gores."

4. **Dances.** The harvesters join in the dances of Poitou:
   a) "La Quadrille."
   b) "La Marchoise."
   c) "La Polka Piquée."

5. **Recessional.** The group departs, singing:
   a) "Ah, si j'étais petite alouette grise."
   b) "La Marche des Cornemuseux."

Costumes: The Poitou costumes have the silhouette characteristic of all French regional costumes: a fitted blouse enhanced by a shawl, a long full skirt, a wide apron, and - distinctive feature of every French costume - a coiffe. The coiffes of Poitou are famous for their variety and elaborate display of lace; we have chosen among them two of the simpler ones. One is decorated with a triple row of fluted
frills forming a halo; the other, a stiff bonnet closely framing the face, has a wide taffeta ribbon at the back, reaching down to the waist. Both coiffes are made of white material, and are worn pinned to a black velvet band which is tied around the hair. The men wear traditional blue peasant blouses.

The German Club Presents:

Drischlegg

The name of this performance is that given to the day when threshing is completed in Bavaria. The origin of the ceremony dates from early Germanic times when a part of the harvest was offered in thanksgiving to the god of agriculture.

The Features of the Drischlegg are:

1. Procession of farmhands to the threshing ground led by the farmer who cut the last sheaf of grain. All sing the popular folksong "Unser Schönes Oberland" to the accompaniment of lusty yodeling.

2. The Ceremony. The sheaf is divided in two parts: one, decoratively tied with colored ribbons is carried to the barn to be kept there during the remainder of the year, the other is burned on the threshing ground as a symbol of thanksgiving. Then the young men spring over the fire and the girls cast into it ribbons and 'kerchiefs. The ashes from this fire are gathered and kept because of the folk belief that they will be effective in the treatment of fever and rheumatism and helpful in the making of love charms. The song heard during the ceremony is "Freut Euch des Lebens."

3. Dances. The happiness and gayety of the festival reaches the climax in three sturdy dances:
   a) "Steckerltanz."
   b) "Drei-Steirer."
   c) "Mühlradl."

4. Recessional. Off go all the rollicking farmhands on the way home singing the tuneful "Muss i denn."

Costumes: In the Drischlegg the costumes reflect the color and charm of the Bavarian folk. The girls wear dark skirts and bodices which contrast nicely with pastel satin aprons and 'kerchiefs. Enormous white sleeves puff out at the shoulders. As the girls twirl in very spirited dances, white ruffled petticoats appear. The boys wear the traditional Bavarian "Lederhosen" without which the Schuhplattler would lose its characteristic appeal.
The Spanish Club Presents:

**Fiesta Del Laborillo (Mexican)**

This is a celebration of the harvesting of corn in the Isthmus of Tehuantepec in the state of Oaxaca, Mexico. This state, situated in the southwestern part of the Mexican peninsula, has become a successful field for modern archaeological exploration, because of its sites of old Indian civilization.

On the morning of this festival day, the villagers gather together on a hacienda in Tehuantepec. The owner of the plantation has invited some visitors from the distant capital of Mexico to join in the festivities. The center of the scene is a pile of harvested corn.

The Features of Del Laborillo are:

1. **Las Mañanitas.** The villagers greet the "patrons" with this festive song.

2. **Cuatro Milpas.** Gathering around the harvested corn the group sings this corn song, while the "patrons" distributes gifts.

3. **El Baile de los Viejitos.** The old men, shouting for joy, upon receiving these gifts, break into a hilarious dance.

4. **La Muchachita.** Following the lead of the "Patrona," the entire group joins in singing this beautiful Oaxaguena air.

5. **Jarabe Tapatío.** Invited by the Tehuanas, the guests of the "patrona" perform the Mexican hat dance.

6. **Corrida de Toros.** Of course the festival could not be complete without the bullfight.

7. **Sandunga.** And the festivities end with the Oaxacan song and dance performed by the entire group.

**Costumes:** The Tehuana costume consists of a skirt made of material woven in brilliantly colored flower patterns, and of a "huipil," a striking headdress, resembling a halo, made of the same material and also of pleated organdy and lace. This is the typical, old and preserved costume of the Tehuantepec region. The old men wear a white costume with small sarapes over their shoulders and a straw hat trimmed with colored ribbon. They also wear old men's masks and carry canes. The Toreros wear their "Traje de Luces" and "Montera," the traditional bullfighting costume. Attached to the "Montera" is the distinctive mark of the bullfighter, the "Coleta," an artificial braid of hair.
II. Folklore Study in Secondary Schools

Many high schools have incorporated some phase of American folklore in the curriculum, such as square-dancing or folk tales of the early American settlers. By now these activities have become rather commonplace. On the other hand, few secondary schools have introduced the study of foreign folklore. Below are discussed some of the outstanding programs of foreign folklore in several states. These data were obtained through correspondence with teachers known to have used foreign folklore in their programs. The following makes no pretense of being a complete survey.

New Jersey: Many high school administrators are eager to employ foreign language teachers who have graduated from Montclair State Teachers College because of the superior preparation that these graduates have received. Consequently, the foreign language areas of several high schools present folk festivals which sometimes approach or even surpass the quality of productions given at Montclair State Teachers College. Some illustrations of these high school festivals are as follows:

Among the numerous folk programs produced by the foreign language classes at Atlantic City High School, one of the most elaborate is reported here: The scene was laid in an artist's studio in Paris. Through the window could be seen the Eiffel Tower (this was designed and painted by the art committee). When friends of the artist come to pay a visit, all engage in folk dancing and singing. The setting for the second part of the program is in a small Mexican village.
The same artist in the first part of the program is now traveling through rural Mexico in search of peasant models for his painting. He arrives at a village in time to witness a fiesta. Mexican folk dances and songs are presented. Then a visiting group from Spain execute *La Jota Aragonesa*, a castanet dance from the province of Aragón.

Students prepared for this program intermittently between December, 1952 and June 1953. The costumes were furnished by the teacher, who owns a valuable collection, including a genuine charro suit. Expenses for stage properties and other decorations were defrayed by the school authorities. Some class periods as well as after-school time were used for rehearsals. Before presenting the production to the school audience, the entire cast was invited to perform before a group of foreign language teachers at Bryn Mawr, Pennsylvania. The success of this tour gave the pupils much confidence. On June 3, 1953, the festival was given to the Atlantic City High School audience of two-thousand pupils. A local florist supplied palms to add atmosphere to the Mexican stage setting. The lighting committee contributed greatly to the success of the program; red lights were used for the Pyrenean dances, and blue for those of the province of Champagne.

Carmen Presiosso, the teacher who sponsored this festival, is becoming well-known in the field of French folklore. During the last three summers he has been teaching courses in French folk dancing and folk songs at Laval University, Canada. While he was an undergraduate at Montclair State Teachers College, the foreign language
staff arranged for him to take weekly lessons in Spanish dancing and castanet playing from renowned native Spanish dancers in New York City.

At Toms River High School the Spanish teacher actively participates in the festivals. He has learned native dances during his trips to Mexico and Peru. The outstanding dance that his students and he perform is the Feather Dance, *La Danza de la Pluma*, from the province of Oaxaca, Mexico. A genuine plumed headdress imported from Oaxaca is worn during this dance. Another interesting selection in the repertory of this school is a dance in which the participants all imitate the actions of ducks.

The Arts High School students in Newark have presented several successful Mexican and South American festivals. Films of these programs have been produced. The teacher, who was an exchange student to Mexico, brought back an authentic native dance called *El Jarabe Michoacano*.

Other New Jersey high school students who have presented similar programs are those of Madison, Bloomfield, Montclair, Elisabeth, and Belleville.

**Minnesota:** At the University High School, University of Minnesota, approximately ninety percent of the students are enrolled in foreign language classes. This school is one of the rare secondary schools which offers Russian (a four-year course). On United Nations Day it has become a tradition for students and teachers to come to school in foreign costumes. The celebration takes place in the gym-
nasion where each of the four foreign language areas—French, Spanish, German, and Russian—present representative folk dances and songs.

The boys in the Russian classes do a cossack dance in costume. The costume consists of a sport shirt, over which a band of red crepe paper is fastened, and boots made of black oilcloth. Someone from each language area teaches the rest of the student body at least one folk song. This performance is followed by a banquet for each language group, at which typical foreign dishes are prepared and served by the students.

For the Mardi Gras, the students of French present their annual evening ball. Students construct floats for this event. They also sell French pastries. The proceeds of this affair are used to enable foreign students to study at the University of Minnesota.

On Easter eve, the Russian classes attend the midnight mass at the Russian church. They join the rest of the congregation in singing the Russian church songs. The service ends at two-thirty in the morning. In order to prepare the students for this ceremony, a Russian priest comes to class, explains the entire service, and teaches the Russian words that compose the songs.

The students of German are especially active. They have Christmas festivals at which folk dances, songs, and games are enjoyed. Each year the students go on a typical German hike and picnic. Costumes are worn during most of the celebrations. Excellent descriptions of German folk games, costumes, skits, and recipes are found in the "German Club Manual" by Emma M. Birkmaier.
The Mechanical Arts High School in St. Paul has been the scene of several large folk festivals. The Physical Education Department originated these productions, and was successful in effecting an integration with most of the other areas of the school. One of the themes was a pirate adventure. After landing on the Spanish coast, the pirates captured some maidens and compelled them to perform their folk dances. Preparations for this program included a trip to the Art Institute and one to a theatrical agency to examine a sea chest and pirates' costumes.

The title of another production was The Shooting Festival. The scene was laid in the canton of Uri, Switzerland, in 1629. The "villagers" took part in yodeling, folk dancing, singing, and shooting (archery). As the festivities drew to a close, "William Tell" shot an apple from his "son's" head.

Wisconsin: Wauwatosa High School has produced several noteworthy folk festivals among which appeared a program entitled Language Fair. Students from the music department as well as those from the four language areas—Latin, French, Spanish, and German—cooperated in this artistic venture. Contributions from the Music Department were the services of the band, orchestra, and a capella choir. Each language teacher taught folk songs to the pupils during the language class time. Then the students taught the foreign lyrics to the non-language pupils in the a cappella classes. Dances were learned after school hours. Costumes were made by the students at home or in an organization called Stagecraft. Music and Stagecraft each had its own budget, so most of the expenses were thus defrayed. The remaining
costs were provided for by the sale of tickets.

In Milwaukee a group of high school students belong to an association known as the Masur Polish Dancers. Although this club is not sponsored by the Milwaukee schools, the dancers present home-room and assembly programs in various high schools. Members of this organization also participate in noon hour programs and musical varieties. Recently the group gave two-hour performances in South Bend, and in Schofield Wisconsin; both cities are one hundred and eighty miles from Milwaukee. At present the club is negotiating for presentations in Toronto, Canada and Buffalo, New York.

New York: At Hampstead High School on Long Island, folk dancing was introduced by the Physical Education Department in 1942. Several weeks of square dancing preceded the teaching of folk dancing, the latter being more difficult than the former. After the pupils had mastered a few folk dances a request came from the boys to be taught additional ones. This experience became so popular that two periods a week in physical education classes were devoted to folk dancing. Twice a month, on Saturday, there is an open-house for all pupils interested in this activity. Between the freshman and senior years, student could learn from thirty to forty foreign dances. Some of these are the Norwegian Polka, Sicilian Tarentella, Swiss Wergie, Swedish Clap Dance, Russian Waltz, and the Danish Little Man In a Fix.³

California: California was the first state to establish a

folk dance federation. It was instigated in 1942 by a teacher from the small country town of Lodi. He conceived the idea on the occasion of a grape and wine festival. Soon after this, ten folk dance associations were organized in the San Francisco Bay region. In 1946, Southern California formed its own federation. By 1948 there were 200 folk dance societies and twenty-thousand folk dancers. These clubs are divided into junior and senior groups. Many high school students are members of the junior sections. In the words of a former president of the Folk Dance Federation of California: "Today folk dancing is recognized everywhere in California, in every community, every school and university, and by the recently formed State Recreation Commission as a very desirable cultural, social, and recreational activity."4

Ohio: The part played by the University School, Ohio State University, will be evident in the next four chapters.

Although the French classes in the public high schools of Columbus have not employed folklore to an appreciable degree, the Spanish classes have made a considerable attempt to cultivate this field. A manifestation of this is found in the annual city-wide fiesta at which students of Spanish wear peasant costumes and present folk songs, skits, and dances.

III. Summary

In the last fifteen or twenty years, an increasing number of colleges and universities have been inaugurating courses in folklore. Although the content of most of these courses deals primarily with American folklore, some of the material relates to the heritage of America's immigrants. There are opportunities to study the folklore of the Pennsylvania Dutch, of the early Spanish settlers in the west, and of the French colonists in Louisiana. A few colleges and universities do not list foreign folklore courses in their catalogues but integrate the study of this field in their curricula. Such is the case at the New Jersey State Teachers College at Montclair, where the Foreign Language Department presents an annual folk festival as the climax of the entire year's work. Materials for these festivals are secured by students who study abroad for one year.

The majority of high-school programs have long included some phases of American folklore, such as square-dancing and the reading of folk tales. Few however, have made use of foreign folklore study. Due to the influence of Montclair State Teachers College, several secondary schools in New Jersey have been producing elaborate folk festivals. Foreign language teachers in a small number of schools scattered throughout the nation have been sponsoring similar programs. However, up to, and including the present time, folk dancing has usually originated in physical education departments. With the leadership of such organizations as the Folk Dance Federation of California, the trend may shift to include the contributions from all related areas of the curriculum.
CHAPTER III

Brittany - A Resource Unit

Introduction

This resource unit was evolved through usage in the foreign language classes at the University School, Ohio State University. The philosophy and purposes of the University School are discussed in the introduction of this study. Inasmuch as the focus or concentration of this resource unit is on a former province of France, it seems to be appropriate for use primarily in a French class, and secondarily in a core, social studies, or English class.

Objectives

1. The development of a more tolerant viewpoint, a genuine interest, and a sympathetic understanding of the people of Brittany.1

2. A realization that the difference between the people of this province and Americans is a result of the differences in geography, economic situation, history, and traditions; that behavioral patterns are acquired from environmental conditions and cultural heritage.

3. An appreciation of the contributions of the inhabitants of Brittany to the fields of folk music, art, dancing, architecture,

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1This list of objectives applies equally well to the resource units on Alsace, Burgundy, Savoy, the Basque Country, and Mexico.
and philosophy of life.

4. A knowledge of the high points in the history of Brittany.

5. A knowledge of the geography, agriculture, and industry of this province.

6. A knowledge of some of the folk customs, legends, and traditions.

7. A knowledge of the costumes and an understanding of their symbolic significance.

8. Skill in performing one or more folk dances and folk songs.

9. Skill in pronouncing the French words found in this unit.

10. Increased ability to work democratically with classmates and to use the method of intelligence in solving problems.

Suggested Learning Activities

A. Study the history, geography, economic situation, ethnology, religion, traditions, customs, ideologies and language of Brittany.²

B. If possible, invite natives of these regions to speak to the class.

C. Read legends from this former province.

D. Make a bulletin board display of any illustrative material relating to Brittany. Draw pictures of the architecture and peasant costumes, and post these on the bulletin board.

²This set of learning activities is equally applicable to the resource units on Alsace, Burgundy, Savoy, the Basque Country, and Mexico.
E. Plan a festival based on these regions to be presented to the entire school and to the public.

F. Create a typical village scene by making appropriate stage properties.

G. Learn some of the folk songs.

H. Learn some of the folk dances.

I. Dramatize one or two folk songs or playlets.

J. Learn the peasant games, if any are extant.

K. Reproduce several examples of peasant costumes from these regions.

L. Make logs, diaries, and notebooks of the committee work and other activities.

M. Design and make printed programs for the festival.

N. Create posters announcing the event. Post these in the corridors.

O. Send invitations for the festival to parents and guests.

P. Present the finished production to the audience.

Q. Take photographs of individuals and the group. If possible, take a moving picture of the festival.

**Organisation**

The succeeding sections of this resource unit consist of five main parts. The first part presents information concerning the physical
The second part describes the planning and producing of the folk festival at the University School, Ohio State University. The third part offers additional activities which had not been included in the folk festival at University School, but which are considered to be sufficiently valuable to warrant their use in the future. The fourth part is a list of suggested techniques for evaluation. The fifth part contains bibliographies for pupils and teachers.

I. The Physical Geography and Civilization of Brittany.

Geography

Brittany is a peninsula situated in the extreme western part of Northern France. It is approximately two hundred kilometers from east to west. Often referred to as a solid rock of granite, Brittany has large barren areas closely resembling the desolate moors of Cornwall in England. Purple heather and yellow gorse grow in abundance in this country. On some sheltered spots along the coast, the soil is fertile enough that it yields sub-tropical vegetation, such as palm trees, fig trees, eucalyptus, camellias and mimosa. Strawberries and other fruit ripen early out of doors around Roscoff and Plougastel. Although the land has been difficult to till, three-fourths of the

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3This same organization is used in the other resource units found in this dissertation.

4Alan R. Brodrick, Brittany, p. 4.
people are farmers or do work related to agriculture. They raise wheat, rye, buckwheat and oats. Buckwheat used to be their biggest crop, but now one-half of their grain output is wheat.\(^5\)

The population is very dispersed; scarcely one-fourth of the people live in cities.\(^6\) Fishing has been the chief industry of the people for many centuries. Douarnenez is famous for its sardines. Concarneau is a great center for tunny fishing. In early spring large fleets of fishing boats leave Paimpol for Iceland, and St. Malo for Newfoundland where they remain throughout the summer while their crews fish for cod. These expeditions, called \textit{la grande pêche} have been taking place for several centuries. In the past the ships returned to Brittany for a short period of time before departing again for Spain and Italy where they traded their fish for cocoa, vanilla, exotic woods, tobacco, spices, and furs. The latter commodities were much in demand in Brittany. But today the fishermen remain in Brittany after delivering their cargos to the canneries.

The sea also brings forth \textit{goémon} (seaweed or wrack). These plants contain a reservoir of magnesium and lime. Sometimes piles of it are burned on the shore to obtain saltwort, barilla, or kelp.\(^7\)

The Gulf Stream passing along the coast of Brittany causes the climate to be temperate. Frost is almost unknown. The western


\(^6\)Ibid., p. 40.

\(^7\)Anatole Le Braz, \textit{La Bretagne}, pp. 99-100.
winds, however, slash the waves against the jagged rocks and invade the coast line in many places. The chain of island, rocks, reefs, and islets surrounding the Breton coast are the peaks of heights which were formerly part of the mainland, but now mostly covered by the ocean. In some places the sea has worked its way up the valleys and formed fjords, called abergs. It is a strange sight to encounter little ports thirteen or fourteen miles inland.

**History**

In the fifth and sixth centuries B.C., waves of immigrants called Britons left the western coast of England, crossed the English channel, and settled in Brittany, which was then known as Armorica. They departed from England in order to escape servitude to the invading Angles and Saxons and the constant pillaging of the neighboring Irish. The physical similarity of South-west England and the province of Armorica made the latter a suitable place for settlements. Armorica, which had been very sparsely populated, was eventually occupied by so many Briton immigrants that there were only ten Armoricans for each one hundred Britons.

The origin of the Armoricans is still unknown. Some historians believe that they were Phoenicians who had settled in this region to pursue their trading ventures.

In numerous places along the coast of Brittany there are align—

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8 Brodrick, _op. cit._, p. 3.


10 _Encyclopaedia Britannica_, XVII, p. 769.
mments of megalithic stones called menhirs and dolmens. The menhirs are the upright stones and the dolmens are prone or resting upon flat props creating the impression of a table. At Carnac there were originally about 6000 megaliths covering a vast field. These stones, which are vestiges of prehistoric men, are approximately 4000 years old.

Excavations have uncovered bones and burned remains of these people underneath the dolmens, thus leading the archeologists to assume that the dolmens were monuments to the dead or sacrificial altars. Since it is known that the ancient Gauls followed a cult called druidism and that this sect practiced human sacrifice, it is conjectured that these flat stones were used to kill some of the young virgins, old people, or prisoners of war.

Camille Jullian's theory on dolmens and menhirs is that they are both sepulchres. He claims that the ancient tribes of Europe—Celts, Germans, etc. all believed that the dead walked to the coast and then beyond to the happy isles. Therefore, these primitive peoples facilitated the journey of the deceased by burying them by the sea.

However, since no bones have ever been found under the menhirs,
it has been much more difficult to explain their existence. Some are twenty feet high, and would have required extensive mechanical aids to be moved from one place to another. One group of archaeologists believes that they are markers which correspond to subterranean passages and rivers. Another group thinks that they represent the orderly rhythm of the changing seasons with indications as to the types of work that have to be done during each period of the year. This same group finds a relationship between the position of the stones and the various movements of the solar system. Thus, these menhirs could be called a form of calendar.

Not long after the Britons arrived in Armorica they split some of these megaliths into small fragments and used them to construct their houses. Nevertheless megaliths are still abundant in Brittany. Thousands of them can be seen at Carnac.

About a century after the advent of the Britons, the name Armorica was changed to Brittany. The people, now called Bretons, continued to live very much as they had lived on the other side of the channel.

The armies of Caesar had some difficulty in subjugating the Bretons, who defended their province valiantly. Little of the Roman civilization could penetrate into this highly autonomous chauvinistic

15 Mempes, op. cit., p. 237.
16 Vallaux et al., op. cit., p. 47.
17 Mempes, op. cit., p. 237.
While the rest of Europe was being Christianized Brittany showed unswerving devotion to its druid priests. These latter took refuge in what is now known as Mont St. Michel, a sort of miniature rock of Gibraltar directly off the extreme northeast end of the Breton coast. There they made their last stand to fight for druidism. It is interesting to note, however, that when the Bretons were finally Christianized, they became the most ardent believers.

Throughout the Middle Ages, Brittany's mode of living was quite similar to that in the rest of France, with the exception that the feudal lords mingled more closely with their vassals and serfs. For example, a lord would invite his peasants to banquets and other social gatherings at his manor.

Brittany maintained her independence until 1491, when Charles VIII of France threatened to conquer her. It was, at this time, that the regent, Duchess Anne, only fifteen years old, decided to marry the king of France for the sole purpose of preventing war. Brittany became officially a part of France in 1532. Because of her sacrifice, Duchess Anne became a national heroine of Brittany. Many cities in Brittany make museums out of houses where Duchess Anne had supposedly lived.

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18 Le Braz, op. cit., p. 147.
19 Grizek, op. cit., p. 240.
20 Le Braz, op. cit., p. 148.
21 Charles Géniaux, La Bretagne vivante, p. 4.
22 Vallaux et al., op. cit., p. 47.
stopped during trips throughout her land. In St. Malo, the house where she was born is frequented by tourists.

In the course of persistent attacks by the English, the Bretons courageously defended their coast. This explains the motto of the city of Morlaix—"s'il te mordent, mords-les". St. Malo, a city completely encircled by an ancient wall, was always able to resist the onslaught of the enemy. The walls, which are several feet thick, were impervious to cannon fire. Indeed, they are still standing today and in perfect condition.

Throughout many centuries people along the coast, and particularly in the tiny islands off the coast, found that the supplies which were washed ashore from shipwrecks had considerable value. The less scrupulous people set about creating conditions that would cause shipwrecks. For example, at night, they would tie a lantern around a cow's neck and as the animal moved about, it would create the illusion of the bobbing up and down of another ship. The ship would approach and find disaster on the treacherous Breton coast. A law, which had long been in effect, stated that Bretons could keep anything that reached their lands during a shipwreck. The kings of France encouraged this practice because they were always given a share of the booty.

Sailors knew of this great danger and spoke of the Breton coast in the following terms: "Qui voit Ouessant voit son sang.

23Mempes, op. cit., p. 91.
During the French Revolution the insurgents did not count many Bretons among their ranks because the Bretons were fervent Catholics and loyal subjects of the king. Bands of men, called chouans in Brittany and the neighboring provinces fought against the revolutionists.

As the history of Europe unfolds itself from one epoch to the next, Brittany remains behind the times by at least a century. The people vigorously resist change. Thus, they were the last to be conquered by Caesar, the last to become Christianized and among the last to accept the end of the ancient regime. However, each time they accepted the inevitable change they were the most loyal supporters of it. While conversing with a Breton, the writer learned that even the Nazis were unable to effect any appreciable change in the life of these people. This Breton proudly asserted that the Nazis stood aside and watched with curiosity the ceremonies, such as the famous pardons or religious processions, without attempting to interfere.

The People and Their Customs

The Bretons, like their Celtic forefathers in England and Wales, are outwardly impassive and aloof. Their coldness is a result of the difficult life they have led in this barren country. Year after

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Whoever sees Ouessant sees his own blood. Whoever sees Sein sees his own death.

year for many centuries including the early twentieth century, women watched their sons, husbands, and loved ones depart for Iceland or Newfoundland where they would spend eight months fishing for cod. Meanwhile the women would make fishing nets or work in packing factories. In the fall these women would climb upon slopes along the shore where they would anxiously scan the horizon in the hope of seeing some sign of the returning ships. As they waited they prayed. When the ships arrived there was joy for some and great sorrow for others, for the violent storms of the Arctic swept many men out of their flimsy little schooners.

The homecoming was followed by a pardon. The word pardon implies repentance, a seeking of pardon for one's sins. This ceremony is characterized by a long procession; sometimes the people walk for several miles. Some of the men hold banners with pictures of the local saints and with writings taken from the Holy Scriptures. Others carry replicas of their boats. Usually priests lead the procession. The people often sing their religious hymns.

After the procession there is great feasting followed by dancing.

Pierre Loti, in his novel Pêcheurs d'Islande, describes a typical departure for Iceland.

A la fin de chaque hiver, ils recevaient dans le port de Paimpol, la bénéédiction des départs. Pour ce jour de fête, un reposoir, toujours le même, était construit sur

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26 Ogrisek, op. cit., p. 239.
Although by the end of the nineteenth century, the number of these Breton expeditions was small, there were still groups of schooners who followed this ancient custom as late as 1939.

There are many other occasions for pardons in Brittany. Each locality has a pardon for its particular saint or saints. In addition, one sees the beggars' pardon and the livestock pardons. The largest pardon, called la Grande Troménie, is celebrated once every seven years. Le Goffic says that these pardons have not changed in two hundred years. Their solemn nature is well expressed in the words, "... ces pardons sont restés des fêtes de l'âme. On y rit et on y prie beaucoup."²⁹

Today while observing a pardon the traveler might have the

²⁷Pierre Loti, Pêcheurs d'Islande, pp. 9-10.

²⁸Vallaux et al., op. cit., p. 40.

²⁹Le Bras, op. cit., p. 156. These pardons have remained festivals of the soul. People laugh little and pray much.
illusion that he is living in the Middle Ages. He sees hundreds, or in some places, thousands of "pilgrims," dressed in their ancient costumes, making a tour of the entire countryside. In the background he hears the chanting of the clergy and the tolling of the church bells.

The Catholicism in Brittany differs from that of Rome inasmuch as the Bretons have many local saints, and practice the cult of stones and fountains.30 The latter means that some Breton priests bless certain stones and fountains in their villages. To honor their saints, chapels have been built in every section of Brittany. At Lanrivocaré the cemetery contains the remains of 7,777 saints, all of whom were originally a Celtic tribe which had been murdered by the population of a neighboring tribe.31 To enter this cemetery, everyone, including the clergy, must remove his shoes.

It was on a pardon day that one could hear stories of local saints. Not one of these pious personnages has failed to be celebrated in a religious poem. Quellien reports that this custom disappeared when so many children were taught to read from the Holy Scriptures.32 If one goes through a hamlet and asks ten inhabitants to tell him the story of the local patron saint, he will hear ten exact narrations. In every Breton home there is a publication written in Breton from

31 Ibid., p. 130.
which the schoolboy learns his daily Scripture lesson.

When a new house is completed, the village priest enters it and blesses it while sprinkling holy water upon the center of the dirt floor. After the priest leaves, the owner digs up the dirt where the holy water had fallen and places it into a sachet. He believes that this sachet will bring him happiness and ward off disease.33

Before the nineteenth century that part of the Bretons who were not sailors tended to be the most isolated people in France. They were interested only in their little village and especially their tiny piece of land.

After a hard day of farm labor, the Breton would return home and eat his humble supper of oatmeal or buckwheat cakes. Then he would sit in front of his open fireplace, smoke his pipe, and give free vent to his fertile imagination. He then dreamed up all his stories of the unreal. His cabin became an enchanted palace.

In a later section of this chapter the superstitions and legends of the Bretons will be discussed.

A typical Breton family would be engaged in many different activities while at home in the evening. The men would clean and beat the flax with a large wooden instrument, sew up bee hives, make straw hats, or twine string into rope. The eldest daughter would read the life of the saint of the particular day and sing the latest *gwerz*, a

33 Le Braz, *op. cit.*, p. 158.
type of ballad relating the deeds of some Breton hero. The grandmother would be working at the spindle. Then all would begin to tell their encounters with ghosts or korrigans, the Breton hobgoblins.34

In the fisherman's home, the woman rules. Her husband is away so much of the time that she becomes accustomed to cultivating potatoes and cabbage, taking care of the cow, and doing other farm chores. Another of her occupations is the collecting of sea-weed or wrack. This she dries and burns, and then sells to the farmers for the fertilization of their fields or to factories for the extraction of soda or iodine. Even when her husband is home she continues her heavy toil while he is in the house knitting a pair of socks. These women have done men's work so long that they appear somewhat masculine. In the islands of Sein, Ouessant, and Batz, women would find it difficult to marry men on the mainland because the latter would be home too frequently.35

Language

Brittany is usually divided into two sectors, one of which is called Haute-Bretagne, and the other Basse-Bretagne. Basse-Bretagne, or Bretagne bretonnante (Breiz-Izel), is that territory which is west of a sinuous line starting from Plouha, in the bay of St. Brieuc, and ending at the peninsula of Rhuys, on the Atlantic.36 Haute-Bretagne, or Pays Gallo, is that section which is east of the above mentioned

34 Ibid., pp. 232-233.
36 Ibid., p. 17.
line and ends at the old provinces of Normandie, Anjou and Poitou.

In Basse-Bretagne the language spoken is Breton, the ancient language of the Celts. Although most people are also able to speak French, the preferred language is still Breton. Some of the words in this language resemble English. The writer frequently heard the Bretons use the word "yes".

Breton is an Indo-European language classified under the centum group. This latter signifies the existence of guttural sounds. This group includes ancient Welsh, Breton, Cornish, and Gaulish.

An American exchange student, who spent the year 1949-50 in Brittany, enrolled in a course in Breton at the University of Rennes. There exists a flourishing Breton literature noteworthy especially for its drama. Breton theatrical groups perform at Tréguiéer.

In Haute-Bretagne the preferred language is French, but many people still speak a patois derived from Latin.

Costumes

Brittany is the only French province in which the people still wear their ancient dress as they go about their daily activities. In 1950 the writer saw hundreds of them in the market place at Quimper. Although the men have, for the most part, abandoned their regional costumes, they still don them for pardons and festivals. The Sunday costume formerly worn by the men consisted of a black jacket and

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37 Encyclopaedia Britannica, XII, p. 264.

38 Le Braz, op. cit., p. 17.
trousers, and a black vest embroidered with designs in brilliant hues of gold, purple, red, orange, or silver.\textsuperscript{39}

In the region of Roscoff the men dressed in suits of white linen with sashes of red serge about their waists. Under their coats they wore large green vests with blue sleeves.

The colors of the costumes vary from region to region as, in the past, they varied from clan to clan. Black is predominant in Léon, blue in Basse-Cornouaille, white in Haut-Vannetais. The styles change also from one part of Brittany to another. One writer estimated that there were one hundred different coiffes (women's hats) and sixty types of costumes.\textsuperscript{40}

In the seventeenth, eighteenth, and a part of the nineteenth century the men used very full knickerbockers, called bragou-bras, reputedly inspired by the costume of King Louis XIII. In most of the old prints of Breton masculine garments this style of breeches appears the most often.

Today one can see from time to time the old black fedora-shaped hats with two black velvet ribbons hanging down the back. Lalaisse says that these streamers are vestiges of the plumes which were worn at the time of the musketeers.\textsuperscript{41}

The women of Brittany continue to wear their interesting head-

\textsuperscript{39}Cardilanne and Moffat, \textit{op. cit.}, I, introduction.

\textsuperscript{40}Le Bras, \textit{op. cit.}, p. 13.

\textsuperscript{41}Hippolyte Lalaisse, \textit{Costumes et Coiffes de Bretagne}, p. 10.
There is great diversity among these coiffes; each region possesses its own distinctive kind. One French writer describes them vividly and humorously in the following lines.

Celle-là, dressée comme un phare sur l'océan des cheveux, celle-ci, aplatie comme un blanc petit fromage à la crème, cette autre formant un toit sous lequel s'abrite le clair visage, celle qui emprunte le tortille d'un coquillage marin, celle-ci mouvante et fantastique comme des ailes de moulin à vent, ou celle-ci encore qui semble avoir dicté le schéma de l'avion transoceanique du grand Lindberg. 42

The coiffe called la bigouden can be seen in the region of Pont l'Abbé in Finistère. It is often referred to as le pain de sucre because it resembles a loaf of bread decorated with sugar. This hat, made of white lace stiffly starched, is in the form of a cylinder. It rests on top of the head and measures about a foot in height. In order to keep it from falling, a white satin ribbon is tied under the chin.

The art directress of the French Folklore Society of New York City says that the origin of this hat dates back to the time of Louis XIV. The king had levied exorbitant and unjust taxes on the people of Brittany. The peasants, aided by the village priests, refused to

42Cardilanne and Moffat, op. cit., I, introduction.

This one, erected like a beacon upon an ocean of hair; that one, flat as a little white cream cheese; this other one, forming a roof under which a bright face takes shelter; that one, borrowing the spiral shape of a seashell, this one, moving and fantastic in the manner of the arms of a windmill; or that one, which seems to have copied the pattern of Lindberg's transatlantic airplane.
pay. Consequently the king ordered his soldiers to imprison many
men and execute others. As a lesson to the clergy he commanded that
numerous belfries be torn down from Breton churches. The women, keenly
resenting this unfair treatment, designed a hat of frail lace similar
in shape to the destroyed church towers. 43

The most ornamental and intricate coiffe, as well as the one
considered the most attractive by American tourists, is found in the
region of Pont-Aven. It consists of a bonnet shaped like a skull
cap and encircled with blue, pink, or plaid ribbon with streamers
down the back. Upon this cap are two or three large spirals of
delicate lace giving the effect of circular wings.

Around the neck of the Pont-Aven dress is a colletette, or
wide, thick band of white starched lace. In order to iron this lace,
blades of straw are inserted in grooves in the interior of this neck-
piece.

At Douarnenez, the women wear a bonnet not unlike the typical
Dutch winged hats. Since this city is famous for its sardine fisheries,
the hat bears the name, penn sardin.

Another coiffe, inspired from the industry of a certain region,
is called queue de langouste (lobster tail). At the back of this hat,
the starched lace is in the form of a lobster's tail. 44

Today the rest of the peasant woman's costume is usually a

43Jeanine Dawson, "Women's Role in Brittany," The French

44Gardilanne and Moffat, op. cit., III, introduction.
black dress and an apron. Formerly the women wore very full skirts and elaborately decorated aprons with bodices of varicolored embroidered patterns.

Pierre Loti in his novel *Mon Frère Yves* presents a graphic account of Breton costumes. "Sa robe bretonne, en drap bleu, était ornée de broderies jaunes; sur chaque côté de son corsage, c'étaient des dessins imitant de ces rangées d'yeux, comme en ont les papillons sur leurs ailes."  

**Folk Art**

That the people of Brittany are artistic is quite apparent in their costumes, folk festivals, furniture, and church adornments. The great symbolist painters, Gaughin, Sérusier, Emile Bernard, Filiger and Verkade venerated Breton art to the extent of forming a new school of painting called the group of Pont-Aven. Sérusier, who was Gaughin's disciple, remained in Brittany his entire life. He always painted his figures in Breton clothing because, as he explained, "Le vêtement moderne change trop souvent; j'adoptai pour mes figures un costume breton qui n'a pas d'âge."  

All the religious art of the twentieth century was inspired by Breton art as a consequence of the book on religious modern art entitled *Théories* by Sérusier.

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Her breton dress of blue cloth was decorated with yellow embroidery. On each side of her blouse there were designs imitating rows of eyes like those which butterflies have on their wings.

46 Mallaux et al., *op. cit.*, p. 166.
Modern clothing changes too often, I adopted for my figures a breton costume, which is ageless.
The writer Barrès referred to the Bretons as "la plus belle race d'artistes" (the finest race of artists). He claimed that Breton art remained pure because the people kept it free of foreign influences, especially that of Rome, which had so impregnated the rest of French art.

In front of several churches of Brittany one sees Calvaries with dozens of sculptured figures depicting the various phases of Christ's life and death. This intricate stone work dates back to the fifteenth century and can be found at Guimiliau, Pleyben, and St. Thégonnec.

The interior of the churches is resplendent with statuary of Christ and the saints. These figures are painted with such realism that each line of suffering in Christ's face is clearly delineated, and each drop of blood is outlined. Mempes points out that the Breton peasant, being naive, would not go to church joyously two or three times a day if there were only a bare altar for him to see.47

Another medium of artistic expression appears in the designs which the Bretons carved in the panels of their coffers, closets and lits-clos (closed beds). This latter piece of furniture consists of a large box-like bed with a sliding partition which is closed when the personretires. The purpose of this type of bed was to afford privacy to a family which lived all in the same one-room farm house.48

47 Mempes, op. cit., pp. 22, 23.
48 Le Braz, op. cit., pp. 158, 159.
Upon the panels of the lits-clos were chiseled religious themes such as two angels hovering above a dead body with the inscription Memento Mori. This was to accustom the person to death. The oldest lits-clos are from the seventeenth century. The other furniture was adorned with flowers, ivy leaves, birds among bunches of grapes, men in their bragou-bras trousers and always a cross at the top or center, or the Holy Communion, the chalice with the host.

Almost all of the household ware is decorated with some of the above-mentioned motifs. Breton faience or china is well-known throughout the world. Two of the centers are Brest and Quimper.

One of the charms of the villages on the coast is the color of the fishing nets. They are hung on the masts of boats or strewn from house to house and even across the streets in order to dry. Their color is a cornflower blue dotted with rust from the corks. Mempes gives a picturesque description of them in the following line. "It was as if a flight of moths had by the stroke of a fairy's wand been suddenly transformed to blue-winged butterflies."

The Breton's artistic taste prompted Chasse to write "Le Breton en effet, est né tailleur de pierre et de bois. . . ." 

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49 Vallaux et al., op. cit., p. 160.

50 Le Braz, op. cit., p. 144.

51 Mempes, op. cit., p. 7.

52 Vallaux et al., op. cit., p. 168.

The Breton, indeed, is born a hewer of stone and wood.
Superstitions and Legends

Like their Irish and Scotch forefathers, the Bretons thought their country was inhabited by elves and hobgoblins which cast sometimes evil and sometimes good spells upon them. These supernatural creatures were feared especially at nighttime when they were believed to dance and cavort among the megalithic stones. For this reason hundreds of legends are recounted concerning the origin of these stones. Some of the farmers used to say that a fairy attached them to oxen and thus transported them to high places where they made them into their dwellings. Others said that they were stones in the shoes of Gargantua, who shook them out. Actually there is an entire series of stones in Haute-Bretagne which are accredited with the Gargantua tradition.

At Carnac they tell the story of Saint Cornely who, after being pursued to the coast by an army of pagan giants, found no boat in which to escape. Therefore he turned around and changed them all to stones.

In the past men and women walked around them or performed rites about them in the hope of curing illnesses or inducing fertility.

On the day of the Assumption groups of women would dance around the largest stone at Croisic. The lighter women would climb to the top of it, face the sea, and shout: "Goëlan, goëlan, goëlan gris.

53 Nempes, op. cit., p. 237.
54 Paul Sébillot, Traditions et Superstitions de la Haute-Bretagne, p. 10.
55 Le Bras, op. cit., p. 181.
Perhaps the best known legend is about the mythological city of Ys. Ys was supposedly situated on the farthest western point of the Breton peninsula. Only the king owned a key to the dikes, which protected the city during high tide. The king's daughter was beautiful and fickle. One day she borrowed the key to the dikes and met her lover at low tide outside the seawall where they could be alone. The couple forgot the time and lingered until the high tide swept across the dikes and completely submerged the city.

Sailors have said that on certain nights they could hear the bells from the cathedral of Ys. Others have thought that crows flying along the shore must be the souls of the king and his selfish daughter.

Debussy's famous composition, *Submerged Cathedral* was inspired from this legend.

The ability of St. Malo to repel any enemy attack has engendered the following legend: The English had buried mines in front of the gateway to the walled city of St. Malo. Just when the foe was invading and expecting the Bretons to step on the mines, the Virgin in the niche above the gate pointed to a spot on the ground. The soldiers unearthed the mines and saved the city.

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Schooners, schooners, schooners gray, Bring back our lovers and friends, we pray.

57 Ogrizek, *op. cit.*, p. 236.


59 Mempes, *op. cit.*, p. 204.
On Good Friday, it is said that the bells in the churches of France depart for Rome where they are blessed by the Pope. On Easter Sunday they return filled with gifts for the children. The Breton children stand in the countryside, looking into the sky for some trace of the homecoming bells.

The Bretons believed that on the eve of Easter all the stones were changed to bread, and the water to wine. One peasant scoffed at this and took a large stone and some water into his home. The stone turned to bread, and the water to wine. He ingested both of them. At midnight the bread and wine were again transformed to stone and water. The peasant, in great agony, soon died.  

The admixture of the former pagan beliefs and the Christian rituals have brought forth many of the superstitious practices. More than one Roman Catholic priest has rebelled against some of the peasant beliefs. Ogrizek enumerates the types of supernatural beings that haunt this province. "Ghosts mingle with fairies. At nightfall, werewolves, saints, gnomes, good genii, evil genii, the Devil himself, witches, Ignis fatuus, all played an important part in and about the houses, the cemeteries, the forest, inside the homes and in the doddering heads of Breton grandmothers."

Music

From the arrival of the Celts in Brittany to the early years of the twentieth century the Breton bards were a numerous group. Mempes discovered that there was at least one in every village. They carried white wooden stick on which notches were carved to help them remember the various verses of their songs. The Gauls called this stick "the alphabet of the bards."63

Their songs, sung in minor keys, usually narrated the tribulations of the Breton people—their defeats, persecutions, and exiles, rather than any happy events. In discussing the Breton folk song, the great French literary critic Renan wrote,

Si, parfois, elle semble s'égayer, une larme ne tarde pas à briller derrière son sourire; elle ne connaît pas ce singulier oubli de la condition humaine et de ses destins, qu'on appelle la gaîté. Ses chants de joie finissent en élégies; rien n'égale la délicieuse tristesse de ses mélodies nationales. . . .64

Although folksongs throughout the world reflect similar race experiences and feelings, the style of the music changes. Thus the Celtic folk music is quite different from the music in Southern Europe. A French music scholar claims that the foundation of French songs has remained Celtic.65

63Mempes, op. cit., p. 242.

64Le Bras, op. cit., p. 149.

If, from time to time, the song seems to become gay, it is not long until a tear shines through. Breton music does not possess that gay quality that makes us forget the lot and destiny of mankind. Joyous songs end in elegies. Nothing equals the exquisite sadness of the national melodies of Brittany.

65Quellien, op. cit., p. 9.
The typical musical instruments of Brittany are the *binicou* and the *bombarde*. The *binicou* is a set of bagpipes, the mouthpiece of which is perforated in five places. The *bombarde* is a kind of clarinet with eight openings. These instruments accompany all the Breton peasant dances. Although they are played in unison they are not in tune; there is approximately one half-tone of difference between the two. However, the *binicou*, which produces a low monotonous sound similar to that of a bumblebee, tends to drown out the dissonance until it becomes less and less perceptible to the ear.

At a Breton festival the musicians, called *sonneurs* (blowers) usually sit upon cider barrels and tap the rhythm of the dance with their feet against the wood. Since the dances are interminable and depend on the whim of the dancers, the musicians must alternate playing. When they have no breath to continue, they stop short and blow a shrill, discordant note.

To show the interdependence and congeniality between the musicians and the dancers, Quellien wrote a picturesque account of a characteristic Breton dance:

> il existe une parfaite convenance entre cette musique et ces instruments, entre ces musiciens surtout et ce public; ce dont on se rend compte, dès la premièere fois qu'on a vu les ménétriers sur leur tonneau, marquant du pied bruyamment chaque temps de la mesure, tout le corps penché suivant la cadence de l'expression qu'ils savent y mettre, guidant de l'œil les ébats, soufflant un continué allegro vivace à se rompre les veines, s'ils ont aperçu quelqu'un qui mene la ronde à la guise d'autrefois.66

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66 *bid.*, p. 41. — There exists a perfect harmony between the musicians and the instruments on the one hand, and the musicians and the public on the other. People become aware of this the moment they
If there are no musicians to be found, at least one Breton will know how to whistle through a leaf of lierre (ivy), or a group of people will sing the accompaniment of a dance.

Episodes from the history of Brittany can be found in the following folk ballads, which have been translated from Breton into English. The first one tells of the sorrow of the Bretons to lose their beloved young queen who is to be married to the king of France.

It was her custom to use wooden shoes.

Anne as Queen of France shall reign!
Ah, ah, ah!—The Duchess with her wooden shoes!
But troubled sore is fair Bretagne
Many hearts are sad to lose
The lady with the wooden shoes. 67

The second one expresses the will of the Breton people to pay the ransom for their hero, Du Guesclin, who had been captured by the English.

Reyes the fight now fiercely and long; du Guesclin drives them back—
Now sways the tide to the English gain;—captive they have him, alack!
Down to the darkest dungeon flung with his three good men of Rennes
Lies for his pains du Guesclin in chains, he and his three brave men.
Daughters and wives now spin ye amain, your hurrying distaffs ply.

Ruth Rogers, Breton Songs, pp. 42-43.
Early and late must labour the men, for the ransom
set is high
By the loud-mocking enemy, and what if the cost be
dered?
Paid it shall be; we must win free our darling
cavalier.68

Folk Dances

Throughout the history of Brittany the peasant's main diversion
was dancing. Whenever a new aire neuve (threshing floor) was con-
structed, all the people of the community were invited to dance on it
in order to level it. The invitations were heartily accepted because
the Bretons wanted to dance on as many occasions as possible. In
describing the desire of the people to dance Bouet wrote:

... la danse est un exercice que le paysan armoricain
aime avec passion, avec fureur. Ni la longueur du chemin,
ni les chaleurs les plus dévorantes de l'été ne sont à ses
yeux un obstacle, dès qu'il s'agit d'aller danser; il fait
deux, trois, quatre lieues et davantage pour se rendre à
l'aire neuve où le biniou l'appelle.69

Madame de Sévigné, famous French writer of the sixteenth
century, observed many Breton dances during her trips through this
region. In a letter to her daughter she exclaimed:

... ils y font des pas de Bohémiens et de Bas-Bretons,
avec une délicatesse et une justesse qui charmant; les
violons et les passe-pieds de la Cour font mal au cœur

68Ibid., pp. 24–25.

69Alexandre Bouet, Breiz Izel, p. 242.

... dancing is an exercise which the Armorican peasant
loves passionately, madly. Neither the length of the road nor the
most penetrating heat of summer is an obstacle to him, when it is
a matter of going dancing; he walks two, three, four leagues and
more to reach a new threshing floor where the biniou calls him.
The most widespread dance in Brittany is the Gavotte. Each canton has its own variant. The dancers, arm in arm and holding hands, form a long line which advances and retires rhythmically to long drawn-out music. The partners are usually arranged in groups of four, the two men on either end of the line and the two women on the inside. The dancers always move to the left.

A Breton professor of choreography believes that this dance dates back to 485 B.C. when the Jewess Esther danced it before the king of Persia.71

A dance resembling the Gavotte and almost as popular is the Bal à Deux or Bal à Quatre. This dance originated at Quimper and southern Finistère. The word bal as applied to this dance is thought to be derived from the Breton word bale, which means "to take a walk.

Most Breton festivals begin with the bal because of its introductory promenade or walking step.

The most frenzied dance in Brittany also comes from southern Finistère. It is called the Jabadao, which means a saraband or devil dance. There are many people who believe that it was originally an ancient ritual dance. One opinion is that it was performed during the

70 Erwanez Galbrun, La Danse Bretonne, p. 81.
Here they do Bohemian and lower Breton steps with a delicacy and accuracy which is charming. The court violinists and players of passe-pieds make a sorry spectacle alongside these performers. The way they do a hundred different steps always in short, accurate cadence, is something out of the ordinary.

71 Ibid., p. 16.
bubonic plague to ward off evil spirits. Many legends have been
passed down to us concerning this dance.

The tempo of the Jabadao is moderate at the outset but increases
until it reaches a series of rapid whirls at the end.

A contest usually occurs at a typical Breton festival. This
is to give an opportunity to couples from several regions to compete
in their dancing. The dance they do is called La Danse des Rubans
(Ribbon Dance) or La Danse d'Honneur. The girl who is considered
the best dancer is awarded a broad bright-blue ribbon with silver
tassels which she wears across her shoulders.72

Every year on the first Sunday in September the people of
Guingamp do a dance called La Dérobée. The word dérober means "to
steal." Each man in the stag line has a right to steal a girl from
her partner.

A dance found in the canton of Rostrenen is called La Danse
des Baguettes (Stick Dance). One Breton writer believes that this
dance is an ancient sword dance. It is done with couples facing
each other and holding a stick in each hand.

Another very old dance, seen by Madame de Sévigné in 1671, is
the passe-pied. As its name implies, at various intervals the dancers
leap and pass one foot over the other. The women execute steps in
front of their partners, but do not jump. A passe-pied at Poullaouen
entitled La Danse des Bergers (Shepherd Dance) was originally done at

72 Mempes, op. cit., p. 245.
Christmas time to honor the Christ child. It is danced by men only. At Poullaouen a manuscript dating from the Middle Ages places this dance in one of the scenes of a mystery play.

A dance which was probably an agrarian rite is *Piler Lann*, a Breton expression meaning to crush or pound the yellow *ajonc* (gorse). After these plants were sufficiently ground, they were fed to the cattle. The men execute complicated stamping steps in imitation of their occupation, while the women gracefully follow in front of them.

In Brittany, as in most of the provinces, there are simple dances called *rondes*. This means that people join hands in a circle and all do the same steps and gestures while singing a song.

In general, the dances of Brittany are rather simple, repetitive, and cloggy. Their beauty and uniqueness depend on the exquisite costumes of the dancers and the strange music of the musicians.

II. *Fête Bretonne* (Festival in Brittany)

Presented by the French Classes of University School, Ohio State University, March, 1953.

Pupil-Teacher Planning

In December, 1952, the teacher narrated to the French classes excerpts of his trip through Brittany, pointing out the wealth of material that this province could offer in the production of a folk festival. This was followed by a display of slides and photographs

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73 Calbrun, *op. cit.*, pp. 41, 74.
of the Breton people and their land. Next the class listened to
imported recordings of binicou and bombarde folk music. The pupils'
questions about Brittany helped the teacher to discover the phases
of this culture which interested the students most.

A majority of the students expressed eagerness to begin work
on this project. Students chose the committees which met their various
interests or those in which their talents were solicited. The fol-
lowing committees were organized: art and stage props, costume
designing, stage crew, photography, programs, and publicity. There
was no special committee for dancing and singing since every pupil had
an opportunity to figure in at least two dances and several songs.

Activities of Committees

The costume committee studied pictures of costumes belonging
to the teacher and those secured in the school library. The National
Geographic Magazine was helpful in this respect. Then they discussed
their problem with the home arts teacher. Three girls made paper
models of three different types of headdresses. After displaying them
to the class they explained how the hats could be made and the quantity
of material required. Each girl was requested to choose the hat which
appealed to her and in which she looked the most attractive.

In her own words, these are the directions one eleventh grader
offered to her classmates who had decided to make the bigouden coiffe:

Materials:
White lace - 1/3 yard
White crinoline - 1/3 yard
3" white ribbon - 2 yards
1. Cut a rectangle of lace 12" x 19".

2. Sew together along short edge, making a cylinder.

3. Make five darts in top, 3" wide and 3" deep. Trim off excess material.

4. Run a gathering thread (by hand) through top edge. Pull together from inside.

5. Make narrow hem on bottom edge.

6. Cut a rectangle of crinoline 11" x 19". Cut five 2 1/2 squares and one 1 1/2" x 2 1/2" rectangle out of top edge, leaving five 1" x 2 1/2" tabs. Taper ends of tabs.

7. Overlap short edges and sew together. Make sure the crinoline will fit inside the lace.

8. Sew tabs together at the top.

9. Slip crinoline inside lace, placing seams together at the back.

10. Make scallops in lower edge by drawing lace up in gathers, 1 1/2" apart, and tacking to crinoline 1/2" from edge.

11. Trim crinoline 1/8" inside scalloped edge.

12. Cut ribbon in two pieces, 30" and 42" long, respectively. Cut off one end of each ribbon at an angle of approximately 60°.

13. Sew cut edges into hat at back, with points together at the center.

14. Trim loose ends of ribbon at an angle.

15. Tie hat on with a bow at one side.74

Another eleventh grade girl made a Pont-Ayen coiffé. These are the directions she submitted:

This hat takes three yards of three-inch eyelet, two yards of two-inch ribbon, two-thirds of a yard of three-inch

74Karen Sperber, Grade 11, University School, Ohio State University.
ribbon, and one and one half yard of white cotton broadcloth.

Cut two lengths of eyelet fifteen inches long and cut one length of eyelet one yard long. Finish off both ends of the one-yard piece and finish off one end of each fifteen-inch piece in such a manner so that the ends look nice and won't ravel.

Cut an oval of broadcloth seven inches in diameter one way and eight inches in diameter the other way. Cut two strips of cotton twenty inches by three inches and sew them around the oval allowing one-half inch seam allowance and making one of the straight pieces facing the other. Sew the ends of the two straight pieces together in such a way as to make a pillbox type cap. Sew a very narrow piece of eyelet edge around the edge of the cap to finish it off.
Pin the three-inch ribbon around the sides of this cap, thus forming cap one.

Now cut a rectangle of cotton six and one-fourth inches by four and one-fourth inches and cut a strip of cotton eleven inches by two and one-half inches. Sew the strip around three sides of the rectangle, starting at the narrow side of the rectangle, leaving about one inch of the strip at the end before starting to sew (allowing one-half inch seam allowance). Sew the one-yard piece of eyelet around the three sides of the cap so that the center of the eyelet meets the center of the long side of the cap, leaving the two ends long enough for later use. Sew a narrow piece of eyelet to the edge of the cap that has no wide eyelet. This makes cap two.

Pin the center of the long side of cap one and the center top of cap two and the center of the two yards of two-inch ribbon together on top of each other respectively with cap one on the bottom. Take the ribbon around the edge of cap two until it is about one-half inch from either edge on both sides. Fold up the ribbon and then diagonally fold the ribbon, making a square corner on both sides, and pin so this stays in place. Take the ribbon across the back of the hat and meet the two pieces in the center back and pin these to the cap. Let the ends dangle, cutting them diagonally so they look nice and won't ravel.

Pin the unfinished ends of the two fifteen-inch pieces of eyelet in about the center of each side of the under cap; take the finished ends over the top of the cap and pin them to the center top so they stick up in a sort of circular fashion.

Pin the ends of the eyelet attached to the cap to the center back, under the ribbon.

The hat is now finished.75

75 Sally Darby, Grade 11, University School, Ohio State University.
The coiffe, which somewhat resembles a Dutch girl's cap, worn especially at Guéméné-sur-Scorff, is clearly delineated in the following description written by two girls who made them:

A paper pattern was first made to find the right placement of the "wings" on the hat for the individual. The hat should fit closely over the head (about the same shape and size as a skull cap) with the "wings" extending off to either side for about three to four inches. It is cut all in one piece. If two whole pieces are cut, they can be sewn with right sides together and then turned. A dart was taken in the back to fit it to the head better. The wing part needs to be stiffly inter-lined with crinolin or buckram. From the point of the wing back to the hat, a thread was suspended to draw the points up.

The whole thing (two whole pieces) requires about 1/2 yard of regular white cotton.  

The remainder of each girl's costume consisted of a full skirt which descended to about eight inches from the floor, a rectangular apron which covered about three-fourth's of the front of the skirt, a blouse with long sleeves and high neck, and, if desired a shawl. The girls at University School wore much black; either their apron or their skirt was black. Solid colors, either dark or light may be used. Blouses may be black, white, or of soft pastel shades. Most of the garments were made from very inexpensive cottons. The girls must wear either black, low-heeled oxfords, or ballet slippers. The preferred color for their stockings is white.

The boys wore dark trousers, blue smocks, and black berets. The home arts teacher aided the girls to cut out patterns for the boys smocks. These patterns with the material were sent home to the students.

76 Shirley Stoughton and June Renken, Grade 11, University School, Ohio State University.
boys' mothers, who then made the smocks. The smocks have long sleeves and extend to about the same length as a suit coat. Some of the boys wore cheap black fedora hats, which they found in the cowboy section of children's clothing supplies in a department store.

A few boys chose to be French sailors. They borrowed sailors' "whites" from their friends or relatives. On their heads they wore black berets across the tops of which were pinned a two-inch wide white ribbon band. In the center of the ribbon was sewn a red pompon.

A few other boys were fisherman. They donned dark, turtleneck jerseys and woolen stocking caps.

A few other boys were priests. A local church lent them long, black choir robes. On their heads they wore birettas; these are used by Roman Catholic clergymen. In the words of one boy, this is how he made the biretta:

The biretta is a four-sided hat with a flat top and three arching pieces curving from three of the corners of the hat.

This hat is made of black buckram. A pattern was cut and measured to fit the head of the wearer. The head was measured above the temples. The hat is seven inches from base to top. The finished pattern resembles a picket fence with four triangles. To find the size of the base of the triangles divide the head size by four. The piece is then cut and folded at the deepest part of the triangular cuts, forming a square. The two ends are then sewn together. The triangles are then folded at their bases and sewn together forming a box like hat.

Next, three pieces, seven inches long and one and three-quarter inches wide at the base, are cut. These pieces taper off at the other end. The base of each one is pinned to one of the corners of the hat and the points all meet in the center and are pinned to the top of the hat. ??

?? Alfred Devereaux, Grade 11, University School, Ohio State University.
The entire group of students then discussed the props that would be appropriate for this festival. The pupils decided that the background should include two menhirs and one dolmen, and fishing nets in colors of blue and rust. The art and staging committee consulted the related arts teacher and returned to their classes to report their findings. In the prop room they had found a large quantity of cheesecloth which had been dyed blue. The physical education teacher permitted them to borrow volleyball nets. The cheesecloth and the nets were artistically draped over the balcony of the gymnasium and made to descend to the gymnasium floor. This backdrop created the impression of fishing nets hung out to dry.

These are the directions offered by one of the students who was engaged in constructing the menhirs:

To make these rocks we first of all got a pole about eight feet long that had a base to hold it upright. The pole was about two and one-half inches in diameter. After we had gotten quite a few cardboard boxes of several sizes, we poked holes in them to slip them onto the pole. The boxes were put on very unevenly and lep-sidedly. Next we taped some more boxes onto the boxes on the pole to make the "rock" bigger. After all the boxes were taped on, that we wanted on, we mixed a solution of paste and water. Just how much of this muck we used I can't say but we mixed it by the bucketfuls. Next we got a lot of paper towels (we used the used ones out of a big waste basket by one of the sinks) and dipped them, as we needed them, into the paste mixture). Then we plastered them all over the "pile" of boxes, filling in holes and smoothing off edges with wads of dry paper towels. Most likely the "rock" will have the appearance of just what it is, a pile of boxes; so before the towels are plastered on, it would be advisable to cut off some corners and edges. After the "rock" is all plastered with towels to give it a somewhat smooth appearance, it has to be left to dry.

We mixed the paint to get a gray; a fairly dark gray to begin with. The paint was mixed in sort of small quantities since we had no idea how much paint we would need, therefore,
the gray was never exactly the same shade all the time. Other colors (red, orange, black, yellow) were dabbed on here and there to give it the appearance of a real rock.78

Another group of pupils made banners for the pardon. Upon squares of unbleached muslin they printed church inscriptions in Latin. They used colored crayons for the lettering and for various designs. The Latin teacher helped them with the Latin words.

One boy made a wooden cross which he shellacked. This cross was carried at the head of the procession.

Two boys and one girl, the smallest in height, took the role of korrigans (elves). They made their own costumes out of burlap sacks. They simply cut holes at the top and side of the sacks through which their heads and arms protruded. A rope was tied about their waists. They made short pants from the same material, the edge of which was serrated, giving the effect of a Peter Pan costume.

The program committee proposed to the class the making of programs which would be adorned with the drawing of a Breton girl in a bigouden costume, standing in front of a large menhir. This was approved by the class.

The dances and songs were then rehearsed at regular intervals until the students felt sure that they could present a program satisfactory to themselves as well as to the audience.

The Performance

No admission was charged because the cost of the performance

78 Jane Littlefield, Grade 11, University School, Ohio State University.
was defrayed by the school budget and the assembly committee allot-
ment. The latter was paid out of the treasury of the Student Council.
In addition, many of the girls, desiring to keep their costumes,
bought their own materials.

Usherettes, dressed in Breton costumes, received the audience,
gave them programs, and escorted them to their seats in the gymnasium.

The mistress of ceremonies, dressed in a Breton costume,
explained the existence of the menhirs and dolmen in the background.
She also presented a brief account of the geography, history, and
folklore of this province.

The action began by the entrance of the three hobgoblins who
had been hiding behind the menhirs and dolmen. These elves came
forward and discussed a prank which they planned to play on a couple
of young lovers. The latter would soon pass by the megalithic stones
and step into a circle of leaves which would be bewitched by the elves.
The couple would embrace and then discover that they could not leave
the magic circle.

The elves' scheme was successful. A little later, however,
a farmer with a pitchfork broke the spell. It seems that Breton elves
are afraid of pitchforks.

This is the accompanying dialogue:

1st elf: Mes amis, j'ai un plan pour taquiner André et sa fiancée.

2nd elf: Une bonne idée.

3rd elf: Quel est ton plan?

1st elf: Faisons un cercle magique avec des feuilles. Si les
deux entrent dans le cercle, ils ne pourront pas sortir.
2nd and 3rd: (jumping with glee) Superbe! Très bien!

All begin to work on circle.

1st elf: Cachons-nous derrière les rochers.

All hide behind rocks

André enters with girl.

Girl: Ah, chéri, quel plaisir de te revoir!

André: Je ne sais pas comment j'ai existé loin de toi.

Girl: Mais enfin, Nous sommes seuls.

Girl touches pompom. Both kiss.

Elves laugh in glee. One yells ou-là-là.

Girl: Je ne peux pas bouger.

André: Qu'est-ce qu'il y a?

Girl: J'ai peur!

André: Nous sommes attrapés dans un cercle magique.

Girl: Mon Dieu.

Both yell: Au secours! Au secours!

Pitch fork is carried in by peasant.

Peasant: J'y vais. J'y vais.

Runs forward and breaks spell.

Elves run away.

Girl: Ecoute. Le pardon commence.

André: Viens.

At this point the pianist began to play the national anthem of Brittany. The pupils, who had formed a line at the entrance of the balcony, entered and began the procession while singing the Breton
national anthem. They walked around the entire balcony, descended the stairs to the ground floor of the gymnasium, and encircled it. Five of the boys dressed as priests carried banners; the leader bore a cross; two groups of boys paraded miniature boats.

Below are the words and music of the Breton national anthem.

**Breton National Anthem**

**Music I.**—Breton National Anthem.
At the conclusion of this religious procession, the songs and dances were performed. Space does not permit a detailed account of each selection, but the most typical and outstanding are presented herewith.

**La Danse des Bergers (Shepherd Dance)**

This dance is done by four men who remain in a square formation throughout its entirety. They move to the left. Behind this square the women stand and sing the accompaniment in the Breton language.

On the last line of each verse they shake their fingers at the dancers.

The dance has only one figure, which is repeated as many times as the performers like. At the University School festival it was done three times. Each time it is executed, the rhythm is gradually accelerated.

**Music II. - Danse des Bergers.**
Part 1. The boys stay in corners of their square, arms at their sides. On the fourth note of music they walk around the square until they return to their original places.

The step:

<table>
<thead>
<tr>
<th>measure 1 plus 2 notes</th>
<th>stand in place</th>
</tr>
</thead>
<tbody>
<tr>
<td>of measure 2</td>
<td></td>
</tr>
<tr>
<td>measures 2 - 5</td>
<td>starting on left foot, the</td>
</tr>
<tr>
<td></td>
<td>boys walk around square, one</td>
</tr>
<tr>
<td></td>
<td>behind the other, in time to</td>
</tr>
<tr>
<td></td>
<td>the music</td>
</tr>
</tbody>
</table>

Part 2. Music is slower. Boys on one side of square face the boys on other side. They remain in place with hands on own hips. Each of the boys on one side extends his right foot and each on the other side extends his left foot. Heels of extended feet remain on the floor with the toes pointed upward. During measures 6 - 7, the boys wiggle their toes from one side to the other, in unison, in the same direction, and in time to the music (heels remaining on floor).

Part 3. Music is fast. The boys insert their thumbs in buttonholes of own jackets or grasp the sides of their smocks. They leap toward boy on their side of the line and then leap back to original position. This is done six times.

The step:

<table>
<thead>
<tr>
<th>measure 8</th>
<th>With foot which is facing</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>inside the square, spring</td>
</tr>
<tr>
<td></td>
<td>toward boy in the same line</td>
</tr>
<tr>
<td></td>
<td>who does likewise. Both</td>
</tr>
<tr>
<td></td>
<td>&quot;inside&quot; feet land together,</td>
</tr>
<tr>
<td></td>
<td>that is, are almost touching</td>
</tr>
<tr>
<td></td>
<td>side by side.</td>
</tr>
<tr>
<td></td>
<td>Then all hop on their &quot;in-</td>
</tr>
<tr>
<td></td>
<td>side&quot; feet.</td>
</tr>
</tbody>
</table>
93

While doing each of the above steps, kick own buttocks twice with other foot.

measure 9

With "outside" foot (which is nearest the corner of the square) spring back to original position.

Then hop on same foot.

Repeat kicks on buttocks simultaneously.

measures 10 - 11

Same as for measures 7 - 8.

Repeat the above three parts as many times as desired.

The Girls' Song

The pupils at University School actually sang the accompaniment in the Breton language. A native Breton sent to the writer the words and music with a description in French of how the words should be pronounced. With a knowledge of the international phonetic alphabet, one can read the following transcriptions under the Breton words:

Breton: Pa c'henas Jesus da Houel
Phonetics: pa kenas zjes da nuel

Breton: B bars ar vro Jude
Phonetics: e bars ar vro arde

Breton: An de se ova solanel
Phonetics: an de se owa solanel

Breton: Bag ar joa ova lyes
Phonetics: ag ar ova ova lyes

Breton: Ha en bihan na en bras
Phonetics: na va bian na va bras

Breton: Bur bresant ha na sigasas
Phonetics: mtr bresant a na sigasas

Breton: Evit rei rei rei, evil rei rei rei
Phonetics: evit krsj krsj krsj evit krsj krsj krsj

Breton: Evit rei da Jesus, arrone glorius.
Phonetics: evit krsj da zjesus arue glorius.
Photograph I.— La Danse des Bergers — Grade II.
La Danse des Baguettes (Stick Dance)

This dance is done by as many couples as desired. The couples are dispersed at random in no set formation. Each dancer faces his partner and holds a three-foot stick in each hand; his partner holds the other ends of the sticks. The sticks are kept waist-high. Near each couple stands a girl without an escort who is waiting to participate in Figures III and IV.

Figure I

The couple moves clockwise together and describes a circle during the first four measures of music. The step is the same as that which is explained in Figure I (Part 1) of the Jabadoo.

Figure II

Still holding the sticks each dancer pivots around himself to the left while taking little steps. Each time that the pivot is executed,
the stick-are raised overhead. Three pivots should be performed in the next four measures (5 - 8). On the last note, the girl relinquishes one of the sticks and the boy extends the end of this stick to the extra girl who is standing by.

**Figure III**

Now there is a boy holding two sticks with a girl clasping the end of each one. The three dancers are in a straight line, both girls facing clockwise. During the first four measures (1 - 4) the two girls describe a circle, clockwise, while the boy just pivots around holding the sticks in position, waist-high.

**Figure IV**

During measures 4 - 8, the girl at the right hand of the boy, turns around and retraces her steps counter-clockwise, while the girl at the left hand of the boy continues her path clockwise. Both simply walk. This means that the boy has to raise the sticks in order to allow the girls to pass under them. This continues until the end of measure 8.

Repeat the above figures as often as desired. The pupils at University School performed them three times.

**Pilar Lenn**

This dance may be done by a large number of persons. The boys form lines consisting of about four boys in each line. They hold hands by the little finger throughout the dance. In front of each boy stands his partner placing her hands on her hips. Throughout the dance the
girls and boys never touch each other. There are no set figures; the boys move to the left wherever they choose while the girls follow in front of them.

Boys' step:

The step for the boys is difficult and requires a high degree of co-ordination, thus presenting a challenge for most boys. The step is composed of eight elements. The notes corresponding to each of these eight elements are written on the music following. Moving to the left, the boy does this:

<table>
<thead>
<tr>
<th>Initial</th>
<th>Position</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stand with right foot extended forward, heel on floor and toe pointed upward.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cross right foot over left foot.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Move left foot backward placing it alongside right foot.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cross right foot over left foot.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Move left foot backward, placing it alongside right foot.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Raise right foot into the air to the right of the body.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jump by placing right foot on floor and raising left foot in air across front of body.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Place left foot on floor alongside right foot.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Extend right foot forward, heel on floor and toe pointed upward.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Each of the above elements is accompanied by a certain position of the arms and hands. These are explained below.

<table>
<thead>
<tr>
<th>Initial</th>
<th>Position</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arms raised to the level of the heads.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arms straight down and slightly forward.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arms raised to the shoulders.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arms straight down and slightly forward.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arms held behind the body.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arms raised to the shoulders.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Girls' step:

The girls keep their hands on their own hips throughout the dance. They move left and follow in front of the boys. While the boys execute the eight elements, the girls advance a half turn to the right and then retreat a half turn back to their original places. They repeat these half turns throughout the entire dance. Below is an outline of their eight elements.

<table>
<thead>
<tr>
<th>Initial Position</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Stand with left foot extended forward, heel on floor and toe pointed upward.</td>
</tr>
<tr>
<td>2</td>
<td>Take short step clockwise with left foot.</td>
</tr>
<tr>
<td>3</td>
<td>Take short step clockwise with left foot.</td>
</tr>
<tr>
<td>4</td>
<td>Complete half turn by extending right foot forward, toe touching floor and</td>
</tr>
<tr>
<td></td>
<td>foot pointing forward.</td>
</tr>
<tr>
<td>5</td>
<td>Take short step counterclockwise with right foot.</td>
</tr>
<tr>
<td>6</td>
<td>Take short step counterclockwise with left foot.</td>
</tr>
<tr>
<td>7</td>
<td>Take short step counterclockwise with right foot.</td>
</tr>
<tr>
<td>8</td>
<td>Complete half turn by extending left foot forward, heel on floor and toe</td>
</tr>
<tr>
<td></td>
<td>foot pointed upward.</td>
</tr>
</tbody>
</table>
Music IV.-- Piler-Lann
Les Filles de Pont-Aven
(The Girls of Pont-Aven) - Breton Folk Song

The pupils sang this song with appropriate gestures. Five soloists performed the various verses while the remainder of the cast joined in for each refrain. This song describes the women's costumes, personality, and religious faith.

Les Filles de Pont-Aven

Leur coiffe des dimanches
Leur collierette à jour (bis)
Semblent les ailes blanches
Du petit dieu d'amour!

Les étroites soyeuses
De leurs gais tabliers (bis)
Font des tâches joyeuses
Au détour des sentiers.
"Fleur d'Ajonc" est rustique
Et très douce à la fois (bis)
Jamais elle ne pique
Que les doigts maladroits!

A la Foi de ses Pères
Fidèle elle sera: (bis)
Toujours près des calvaires
"Fleur d'Ajonc" fleurira.

Music VI.— Le Jabadao

This dance should be done by four couples, but, if so desired, six couples could be used. The dance is almost entirely performed in circle formation.

Figure I

Boys and girls hold hands and move to the left or clockwise.
Their bodies are slightly crouched in an attitude of fear mingled with determination. This dance, which was supposedly an ancient religious rite, should be executed with solemnity building up gradually to frenzied
fervor; none of the participants smiles. They move in their circle to the left while the music of Part 1 is being played. The step is as follows:

<table>
<thead>
<tr>
<th>Measure</th>
<th>Step Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Stand in position</td>
</tr>
<tr>
<td>2</td>
<td>Step forward with left, step forward with right</td>
</tr>
<tr>
<td>3</td>
<td>Step forward with left bring right foot forward描述一个拱形并放在左脚前</td>
</tr>
<tr>
<td>4</td>
<td>Bring right foot backward describing an arch and placing it back on floor</td>
</tr>
<tr>
<td>5</td>
<td>Step forward on right and hop on right foot</td>
</tr>
</tbody>
</table>

Repeat the above steps for the next four measures (5 - 9).

Part II (see music) all dancers face center and walk to middle of circle together, throwing their clasped hands up in the air. The step is:

<table>
<thead>
<tr>
<th>Measure</th>
<th>Step Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Stand in place</td>
</tr>
<tr>
<td>2</td>
<td>Step forward with left foot, step forward with right foot</td>
</tr>
<tr>
<td>3</td>
<td>Step forward with left foot hop on left foot</td>
</tr>
<tr>
<td>4</td>
<td>Step backwards on right foot, step backwards on left foot</td>
</tr>
<tr>
<td>5</td>
<td>Step backwards on right foot</td>
</tr>
</tbody>
</table>

Repeat the above steps for the next four measures (5 - 9).

**Figure II**

Part 1. Boys and girls, still in circle, execute the same steps as they did in Figure I, Part I.

Part 2. Boys remain in place, facing center of circle. Each boy takes by the right hand his partner standing on his left and spins her around under his arm (one complete turn) until she reaches the boy at the right. The girls are kept spinning around the circle from boy to boy.
The girls' step: Part II (see music)

measure 1: Stand in place with right hand in boy's right hand.

measure 2: Make one-half revolution, counter-clockwise, under boy's arm. Do this by taking first step with the left foot and then with the right.

measure 3: Complete the revolution taking one step with right foot. Step forward with the left foot in the direction of the next boy.

Repeat step until arriving back to original partner.

Figure III

Part 1. Same as Figure I, Part I.

Part 2. Partners face each other with hands on own hips (boy facing clockwise, girl facing counter-clockwise.) Boy moves sidewise to the left toward the outside of the circle while girl moves sidewise to the right toward the middle of the circle.

Boys' step:

measure 1: Pause.

measure 2: Step sidewise to left with left foot, step sidewise to left with right foot.

measure 3: Step sidewise to left with left foot, hop on left foot.

measure 4: Step sidewise to right with right foot, step sidewise to right with left foot.

measure 5: Step sidewise to right with right foot.

Repeat the above steps for four measures (5 - 9).

Girls' step: Same as boys' step except that the direction is toward the middle of circle.

Figure IV

Part 1. Same as Figure I, Part I.

Part 2. Boys and girls face center of circle. Boys go to center
of circle, hop, and shout "oo" as in the English word "too", while girls remain in place facing the center of the circle. When the boys return to circle, they spin their partners around and underneath their arm, sending them to the next boy on the right. Then the boys go to center of circle again, shout "oo", return and spin their new partners. This continues until the girls go completely around the circle and return to their original partners.

The music of Part II is played twice.

Boys' step in Part II:

<table>
<thead>
<tr>
<th>Measure</th>
<th>Step Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Stand in place.</td>
</tr>
<tr>
<td>2</td>
<td>Step forward with left foot, step forward with right foot.</td>
</tr>
<tr>
<td>3</td>
<td>Step forward with left foot, hop on left foot and shout &quot;oo&quot;.</td>
</tr>
<tr>
<td>4</td>
<td>Step backwards on right foot, step backwards on left foot.</td>
</tr>
<tr>
<td>5</td>
<td>Step backwards on right foot.</td>
</tr>
</tbody>
</table>

Repeat the above steps three more times.

Girls' step: Same as Figure II, Part II.

Since this dance was the last on the program, one of the dancers broke off from the circle, extending his hand to the other members of the cast. Everyone joined in until a long line was formed. This chain of dancers wound in and out around the entire gymnasium, displaying their costumes to the audience. The music continued while the performers made their exit.

III. Additional Suggestions for a Festival in Brittany.

All the musical accompaniment at the University School Breton Festival was played on the piano. A greater degree of authenticity
Photograph III. - Le Jabadao - Grade II.
could have been achieved if bagpipe music had accompanied the dances. It would have been possible to ask a bagpipe player to come to University School and perform the selections while pupils recorded them on a tape recorder or on disks. In every large city a bagpipe player is likely to be found by inquiring at a musicians' union.

The boys' costumes would have appeared more typical, if the black fedoras had been decorated with large black ribbons which hung down the back.

A well-known French folksong is *Il Etait un Petit Navire* (There Was a Little Ship). It would have been appropriate to include this song in the performance since so many sailors come from Brittany. The verses of the song lend themselves to dramatization.

A more realistic effect could have been created if the entire production had taken place out of doors. Behind University School there is a large hedge, about eight feet tall, which would have provided an ideal background for this folk festival.

IV. Evaluation.

In a narrow sense, evaluation of this folk festival is inherent in the degree of success or failure of the public performance. From an educational standpoint, the only true means of evaluating this unit is in the behavioral changes of the pupils. Detailed anecdotal evidence of behavioral changes can be found in Chapter VII. Evaluation was a continuous, informal process involving the individual, the group, the teacher, and the parents. A list of techniques for evaluating this folk
festival are included here:

1. The teacher's anecdotal records of observable behavior.

2. Class discussions in which the attitudes and beliefs of individuals are revealed.

3. Logs, diaries, or notebooks kept by the pupils. Excerpts of these are found in the costume and staging sections of Chapters III, IV, and VI.

4. Objective tests which involve factual information learned from the unit. See appendix.

5. Floor talks or reports presented by an individual or committee.

6. An analysis of the types of tasks which each child chooses to undertake.

7. The pupils' written analyses of the unit. This includes proposals for a future unit.

V. Bibliography.

Further Readings for Teachers


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79 This list of evaluating techniques applies equally well to the following resource units.


Quellien, N. _Chansons et Danses des Bretons_. J. Maisonneuve et Ch. Leclerc, 1889.


_Bibliography for Pupils_


Encyclopaedia Britannica. Chicago: Encyclopaedia Britannica, Incorporated, 1951, volume IV.


CHAPTER IV

I. Alsace and Burgundy - A Resource Unit

A. Alsace

Geography

The ancient province of Alsace is situated along the German border in northeastern France. On the west it is bordered by the Vosges mountains and the provinces of Champagne and Lorraine. To the south are the Jura mountains, Burgundy, and Switzerland. The north is bordered by Germany and the forest of Bierwald. The Rhine river separates Alsace from Germany and the Black Forest region.

Alsace is a vast, fertile plain surrounded by dense forests. Agriculturally and industrially it has long been one of the richest provinces of France. In 1740 an historian praised the richness of this territory with these words: "L'Alsace est une province très fertile qui produit beaucoup de grains de toutes les espèces, vins, fourrages, bois, lins, tabac, légumes, fruits, etc." (Alsace is a very fertile province which produces much grain of all varieties, wines, fodder, wood, linen, tobacco, vegetables, fruits, and etc.)

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The reader is reminded that the objectives and learning activities as given in Chapter III are considered to be the same for all succeeding resource units.

1Georges Weill, L'Alsace Frangaise, p. 104.
The mountains, thickly covered with forests, did not lend themselves very well to grazing. Pastoral life began around the eleventh century, much later than in the Alps and the Jura. The pine, fir, and oak trees have long constituted the foundation of rural economy.

By the end of the eighteenth century there were sixty-nine tobacco factories in Alsace. More than one-half of the tobacco was exported to other parts of Europe where it was preferred to the tobacco of Virginia.

Another source of wealth is the houblon, or hop. Hop fields are numerous in the Alsatian plain. One writer claims that this crop was grown in Alsace as early as the tenth century. Another traces this plant to 1802 when a brewer imported some specimens from Saaz, in Bohemia, and cultivated them in the sandy soil of Hagnenau. From these hops the famous Alsatian beer is brewed.

The western portion of Alsace possesses a great variety of soils which are favorable to the cultivation of vineyards. The wines of Alsace, mostly white and dry, have been popular for centuries.

The Rhine river has been a major trade route for hundreds of years. It has facilitated commerce from one end of the province to the other. The city of Mulhouse, on the Rhine, was the market center for

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5Zeller, *op. cit.*, p. 34.
cotton piece-goods from the orient. In 1743, three local merchants of Mulhouse took the undyed cotton and printed on it designs which would please their customers. From this simple beginning the great textile industry of Mulhouse grew to immense proportions. At the time of the French Revolution there were 30,000 textile workers in this city. Today it is one of the largest textile centers in Europe.

Alsace owes its temperate climate in part to its sheltered position between high mountain ranges. Its abundant fruits and flowers evoke images of Provence or Burgundy. Mégret refers to it as the Italy of the Holy Roman Empire.

Strasbourg, the capital of Alsace, has been a flourishing commercial port ever since the Middle Ages. It is called, from the German, the city of the roads (strasse-roads and burg-city) because of its numerous avenues of approach and the fact that most of the wars passed through it.

History

The Celts were among the earliest people to inhabit Alsace. In 58 B.C. Julius Caesar defeated another invading tribe, the Germani, and brought Alsace under Roman domination for four centuries. Around 357 A.D. the Franks, another Germanic tribe, moved into Lorraine. The Huns attacked Alsace and were driven out. Soon the Roman power declined, and

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6Encyclopædia Britannica, I, p. 278.

7Ogrizek, op. cit., p. 445.


9Ogrizek, op. cit., p. 442.
the *Germanni* invaded Alsace and took possession definitively. This tribe established the linguistic boundary for Alsace.\(^\text{10}\)

At the site where the cathedral of Strasburg now stands, there existed a spring sheltered by three enormous beech trees. The Celts believed that their war god dwelt in this spot and that the spring was holy. When the Romans conquered the region, they cut down the beeches and constructed a temple to Mars on this same location. After the Romans left, the inhabitants dedicated a temple to a local deity, called *Krutsmann*, also a war god.\(^\text{11}\)

This territory was Christianised with the advent of Clovis, king of the Franks and veritable founder of the Frankish empire. Clovis had promised his Christian wife, Clotilda, to become baptized if he won the next battle. After his victory and his subsequent conversion, Clovis erected the first cathedral of Strasburg. He was baptized from the same spring which the Celts had considered holy. This baptismal font existed until 1766.

The cathedral was destroyed by lightning in 1007 and was rebuilt between then and 1439. Its 500-foot Gothic tower dominates the whole vicinity.\(^\text{12}\)

Charlemagne, another Frankish ruler, made Alsace the center of his kingdom, which included both France and Germany. His favorite residences were in Alsace; notable among them was one at Colmar.

\(^\text{10}\) *Encyclopaedia Britannica*, vol. 1, p. 701.


In 870, at the treaty of Mersen, Alsace became the property of Louis, the German. This explains why some historians believe that Alsace rightfully belongs to Germany.\textsuperscript{13}

Throughout the Middle Ages Alsace was an aggregate of free cities or little principalities. In 1344, in order to assure themselves some protection, ten of the larger cities formed a union called the decapole.

Alsace became officially part of France when Louis XIV secured the territory at the treaties of Westphalia and Nimègue. The people of Alsace were somewhat displeased to lose their privilege of living in a free territory, but, on the other hand, they were happy to learn that the government of France would support them against the abuses of their feudal lords.\textsuperscript{14} Louis XIV once said that his Alsatian subjects supplied him with even more soldiers than the Bretons.\textsuperscript{15}

The history of Alsace bears a close resemblance to that of Brittany. Both provinces maintained their autonomy for centuries. In each of these regions the inhabitants spoke dialects which isolated them from the rest of France.

Like Brittany, Alsace is staunchly religious. From the sixteenth century on, Alsatians were more interested in a person's religious convictions than in his political loyalties. Louis XIV, whose ministers convinced him that a nation should have one religion, was on the point

\begin{itemize}
  \item \textsuperscript{13}Encyclopædia Britannica, I, p. 701.
  \item \textsuperscript{14}Zeller, \textit{op. cit.}, pp. 2-4.
  \item \textsuperscript{15}Ibid., p. 46.
\end{itemize}
of jeopardizing his status with the Alsatians. At this time the city of Strasburg was entirely Protestant. Although Louis permitted the Alsatian Protestants to practice their faith, he restricted their rights. They were unable to hold governmental positions or to receive the same military honors that were granted to Catholics. Mixed marriages were strictly forbidden.\(^{16}\)

When Louis XIV was to marry the Austrian princess, Marie Antoinette, Strasburg prepared a great reception for her as she traversed this city on her way to Paris.\(^{17}\)

The French Revolution constituted a major force in cementing relations between Alsace and the French republic.\(^{18}\) The Alsatians participated actively in the destruction of the feudal system. Unfortunately, since it was a fact that their customs, traditions, and language were the same as those of the enemy, they were often accused of collaboration with Austria. The clergy, both Catholic and Protestant, further compromised Alsace by preaching against the revolutionary doctrines and the sacrilegious philosophy of Voltaire.\(^{19}\) The reign of terror descended upon Alsace and claimed the lives of many innocent people. One member of the revolutionary tribunal recommended that one-fourth of the Alsatians be guillotined and their property confiscated unless they participated in the revolution. Consequently, 25,000 to

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\(^{16}\)Ibid., pp. 5-9.

\(^{17}\)Ruth Putnam, *Alsace and Lorraine*, p. 82.

\(^{18}\)Ibid., p. 88.

\(^{19}\)Zeller, *op. cit.*, p. 60.
30,000 Alsatians fled from their homes and joined the retreating
Austrians and Prussians.  

During Napoleon Bonaparte's regime the internal and external
affairs of Alsace were identical with those of France, which had
become completely centralized. The Alsatians were loyal supporters
of Napoleon at all times; a large contingent of Alsatian officers and
enlisted men fought for Napoleon at Waterloo. In the course of his
frequent battles on the eastern front, Napoleon traversed Alsace on
several occasions. Each time he appeared he was welcomed enthusi-
astically and feted with much splendor.

During the Congress of Vienna the Alsatians, whose sympathies
were clearly French, were afraid that their province would be ceded to
another nation. The decision, however, was that Alsace should remain
French.

Alsace, whose trade prospered throughout the next several
decades, was soon to suffer a crushing blow. The Prussians seized
Alsace and a part of Lorraine at the conclusion of the Franco-Prussian
War. Approximately 600,000 Alsatians refused to accept German nation-
ality and left Alsace to settle in other parts of France or in the
United States. One historian writes the following analysis of the Al-
satians' attitude.

"In many respects it was the outer form that had remained German,
while the soul itself had altered. A French spirit had honeycombed
the old nationality and over-mastered it in thought, ideas, and

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20 Ibid., p. 65.
21 Weill, op. cit., pp. 52-56.
sentiment, in the general attitude toward life, in the mental conception of life’s true worth. Lorraine, Strasburg, Schlestadt were destitute of German national sentiment. Their first real nationality had come from the New France. What knew they of New Germany?22

The Germans did not grant Alsace the same status as the other sectors of Germany because they considered them Germans of second-class citizenship. In the 1890’s when Alsatian representatives held seats in the Reichstag, they presented lists of reforms desired by the Alsatian people. Their appeals were rejected. Then a group of Alsatians organized the movement of autonomy for Alsace. A popular slogan of the time was, “Francois ne peux, Prussien ne veux, Alsacien suis. Vous avez pu germaniser la plaine, mais notre coeur, vous ne l’aures jamais” (I cannot be French; I do not want to be German; Alsatian I am. You have been able to Germanize our plain, but you will never win our hearts.)23

After the first decade of the twentieth century the Germans began a campaign to gain the affections of the Alsatians. In 1911 Germany gave Alsace a constitution.

When the Germans attacked France in 1914 about 16,000 Alsatians and Lorrainers fled to the west and enlisted with the French army. One historian reports that there were only three Alsatian officers in the Kaiser’s army. The Germans were astonished to find such disloyalty on the part of the Alsatians, whom they considered bound to Germany by ties of race, language, and traditions. Upon arriving in an Alsatian city

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22Putnam, op. cit., p. 189.

23Ibid., pp. 195-199.
one day a German officer told his men that they were now in enemy terri-
tory. 24

A torrent of released emotions followed the victory. The Al-
satians had waited for nearly fifty years to be freed from the German
empire.

From 1871 to the present time Alsace has repeatedly served as
a battle field. Of the age-old struggle to keep her, a Frenchman com-
mented to the writer, "L'Alsace est chère à la France" (Alsace is dear
to France).

The People and Their Customs

The richness of the land, the excellent quality of the wines,
and the favorable climatic conditions all contributed to making the
Alsatian a contented person. Political problems and war were not un-
usually severe for him until 1870. For centuries before this date he
was considered a gay, gourmet, home-loving type. Le Roy de Sainte-
Croix characterizes the Alsatian people lucidly in the following passage.

"Quels francs lurons, autrefois, étaient donc ces Alsaciens!
Quels bons vivants, quels heureux compères! Comme ils aimaient le
plaisir et la gaiété, comme ils se coulaient douce la vie! Aimaient-
ils à rire, chanter et boire! Et la danse, qui jamais la pratiqua
mieux qu'eux? Mieux qu'elles?" 25

The same author writes that the typical old picture of an Alsatian

24 Zeller, op. cit., pp. 122-123.


What sincere, gay people were these Alsatians in the olden
days! What gourmets, what happy companions! How they loved pleasure
and gayety, how sweetly they spent their lives! Did they not like to
laugh, sing, and drink! And who ever practiced dancing better than
they?
peasant is one in which he is leaning upon his sacks of wheat, a smile on his face as he contemplates the abundance which surrounds him.  

The Alsatian possesses an intensely strong attachment to his property. Most of the old Alsatian homes display the date of their construction, and these dates are usually between 1790 and 1825, a time when the French Revolution shook all claims to property rights. The home is the symbol of family perpetuity, and the center for the sharing of its joys and sorrows. In certain cantons the hof, or homestead, and its adjoining buildings are bequeathed to the youngest son in order that the last to come will be able to take care of those to follow.

Emile Erckmann and Alexandre Chatrian were co-authors of several famous novels and plays dealing with the pleasures and homely customs of the Alsatians. In the play L'Ami Fritz the principal character is constantly extolling the various dishes and beverages of his home. He is fond of quetsche, a word used in certain German provinces for a particular drink. He also delights over the making of baignets or kuchlin, a kind of fritter first made in Alsace in the fifteenth century. After he and his guests have finished dining he invites them to choose a pipe from the wall rack upon which a whole row is hanging.

In the preceding section it was pointed out that the Alsatians

30 Erckmann and Chatrian, *op. cit.*., p. 25.
had often proved their high degree of patriotism to France by heartily sending large numbers of men to defend it. The Alsatians have also tried to help the Germans and French to understand each other's point of view. In this respect they have attempted to be peace makers as well as interpreters. The historian Zeller calls Alsace, "le trait d'union entre France et Allemagne, l'Alsace médiatrice!" (the hyphen mark between France and Germany; Alsace, the mediator).  

The Alsatian's love for democracy and independence is coupled with a respect for discipline. Vidal de la Blache writes, "L'Indépendance, toutefois, n'exclut pas chez lui la circonspection ni la discipline. C'est d'un sentiment enraciné de justice que s'inspire chez lui l'esprit démocratique." (Independence, nevertheless, does not exclude in him circumspection or discipline. It is a sentiment implanted in justice which inspires the democratic spirit in him.)

There are festivals for every occasion in Alsace, both ecclesiastical and civil. Le maati is the general name given to the typical village fêtes. In the last century the populace of a village would elect the organiser of the festival. The latter was permitted to wear a short apron embroidered by his fiancée. On the day of the celebration the organiser and his beloved led the townspeople in a procession through the city. When they arrived at an open place not far from a good inn they would present a pain d'épices (spiced bread) and wine to the mayor of the town. He would then grant permission for the festival to begin.

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31 Zeller, op. cit., pp. 80-82.
32 Vidal de la Blache, op. cit., p. 27.
Dancing and dining would follow until late at night. Often the conclusion of the fête would be the burning of a decorated may pole around which a wild dance would occur.\(^{33}\)

The fairs of Alsace are numerous and picturesque. In the days when peasants were illiterate, large numbers of mordhat were sold. These mordhat were pieces of cloth upon which pictures of the latest murder or historical event were painted. Especially popular were the pictures of Napoleon, General Kleber and the Roi de Rome. These mordhat, attached to poles and resembling banners, were explained in detail to the people by men called chanteurs.

Many peasants went to the fair to borrow money from usurers. The latter were usually Jewish. Alsace is the province of France in which the greatest number of Jews live. It was common for peasants to be so indebted to these money lenders that they regarded them as their feudal lords. One writer claims that this is the reason that the gentile peasants harbored ill will against the Jews.\(^{34}\)

At Bouxwiller there used to be an extraordinary annual fair called the Servants' Fair.\(^{35}\) Girls desiring employment as domestics would present themselves at the open market place. Farmers and townspeople would interview them and make their choice.

At Mardi-Gras, carnivals in old Alsace were so elaborate that they could easily compete with those of Nice on the Riviera. The figure

\(^{33}\)Barres et al., \textit{op. cit.}, p. 212.

\(^{34}\)Ibid., p. 228.

\(^{35}\)Ibid., p. 214.
symbolizing the carnival was a grotesque monster of enormous dimensions. Following him moved a parade of spectacular floats. The procession would visit farm houses and inns, demanding wine and food. Below is a typical request which the paraders chanted.

_Carnaval n'a pas soupe_
_Mardi-Gras lui a donne_
_Coupes bas, coupes haut!_
_Si vous n'aves pas de couteau_
_Donnes-lui toute le morceau_

(Carnival has not eaten
Mardi-Gras has fed him
Cut low, cut high!
If you do not have a knife,
Give him the whole piece!) \(^{36}\)

Upon receiving their culinary gifts, the people were inspired to recite verses of gratitude, such as the one which follows.

_Des violettes, des roses_
_Nous chantons pour les beignets!_
_Les beignets sont frits..._
_Nous entendons pétiller le poelon_
_Des beignets, des beignets,_
_Bonheur et bénédictions dans votre maison._

(Violets, roses
We sing for beignets
The beignets are fried
We hear them crackling on the skillet
Beignets, beignets
Happiness and blessing be upon your house.) \(^{37}\)

Children would give thanks for _beignets_ in dialect, such as, "Dank i Gott ih liawe lit" (May God pay you back, good people!). Another of their expressions was, "Lawe wohle und sruc nitt!" (Be good and do not get angry!).

\(^{36}\)Ibid., p. 207.

\(^{37}\)Ibid.
If the children were refused *baignets* they would say, "Une fourchette est donc plantée en votre mur! Comment! Vous n'avez rien donné? Mais c'est une honte! (May a pitchfork be planted in your wall! What! You didn't give anything? Why, shame on you!)\(^3\)

In the valley of Rupt, on Mardi-Gras day, young men were permitted to call upon young ladies in the presence of their parents. The men carried basins of water and towels. They would suddenly take a marriageable girl's hand and dip it into the receptacle. Then, slowly they would dry her fingers with the towels. This was done to all the young girls who were present.

On Palm Sunday, in the region of Colmar, a statue of Christ on a donkey was wheeled through the streets. The statue was of painted wood and dated from the fifteenth century. Young men would roll it forward while a group of young girls, dressed in white, would carry banners in front of it or wave palms at it. The rest of the people in the procession chanted religious verses. This custom has disappeared because the statue is crumbling.

When a couple announced their engagement they were permitted to go anywhere together. On the day that the marriage license was to be signed, the girl would hide somewhere in the mayor's home. After affixing his signature to the contract, the man would hunt for his fiancée. While he was seeking her, he would praise her and promise to be a good husband. She would then come forward and sign.

One comical marriage custom used to take place in the environs

\(^3\)Ibid.
of Soulta-sous-Forêts. At a certain time on the marriage day, the bride and groom dressed in ludicrous costumes and wore large artificial noses. They sat upon a cartwheel which was lying horizontally upon the ground and which was attached to a horse. The horse galloped away and the couple had to hold on to each other with one hand, and on to a spoke of the wheel with the other. Invariably the couple would end their ride well shaken-up and with several bruises and lacerations. No one knows the symbolism of this custom, but one writer believes that it represents the vicissitudes of married life and the high degree of cooperation which it requires.39

The greatest religious pilgrimage in Alsace is the one to the shrine of Sainte-Odile, patron saint of Alsace. Mount Sainte-Odile is a plateau or ridge about six miles in circuit and overlooking the plain of Alsace.40 Upon this elevation Duke Adabrice had a castle constructed and gave it to his daughter Odile. Odile founded there a convent and devoted her life to prayer. A legend says that the day of her death, in 740, the whole mountain was suddenly scented.41 Within this sanctuary is a holy spring to which the blind go for their cures.42 During the festivals of Pentecost waves of pilgrims visit the altar, where a lamp is forever burning. Charlemagne, Richard the Lion Hearted, and other kings and emperors have stopped to pay homage at this shrine.43

39Ibid., pp. 216-218.
40Fraprie, op. cit., p. 301.
41Ogrisac, op. cit., p. 446.
42Fraprie, op. cit., p. 301.
43Flach, op. cit., p. 87.
Alsatian Christmas celebrations have always been very elaborate. The village and city squares, where Christmas trees are sold, resemble veritable forests. In the homes the trees are bedecked with hundreds of small wax candles. On Christmas day, la dame de Noël (the Christmas lady), who is dressed in white, arrives with presents for the good children. At her side is Hans Trapp, a legendary bad man who frightens ill-behaved children. The name Hans Trapp comes from a fifteenth century feudal lord, von Trapp. The latter was known for his extreme cruelty.44

When Alsace fell to the Germans in 1870 many German immigrants arrived to replace the number of Alsatians who had left.45 Some of the Alsatian youth formed friendships with these Germans. Grave problems would ensue, as families who were still loyal to France would forbid fraternization with the Germans. René Basin, in his famous novel, Les Oberlé, relates the heartbreaking experiences of a people with mixed sentiments.

Most of the Alsatians, however, ardently hoped that some day they could be again under the French flag. In his story Une Chasse dans les Îles du Rhin (A Hunting Party On The Banks of the Rhine) Basin recounts an incident which shows this desire. Some workmen are making repairs on the second floor of the city hall. One stumbles over a large bundle which, as he inspects it in the light, is the flag of France. He unfurls it and each man kisses it.46

44Barres et al., op. cit., p. 231.
45Putnam, op. cit., p. 192.
46René Basin, La Douce France, pp. 114-125.
Stories like the above are plentiful and show the poignant situation of a conquered province.

Language

It was not until 1753 that a small place was given to the teaching of French in the Alsatian lycées. In 1789, on the eve of the French Revolution, all the Alsatian peasants and most of the townspeople spoke only German. French travelers in Alsace found that French was spoken in some of the largest cities, but that German was the language of the rest of the province. The German dialect of Alsace is very similar to that of the region of Basle, in Switzerland.

The French government never exerted pressure on the Alsatians to speak French, but it often expressed the desire that the people would learn the language of their nation. Napoleon, however, is supposed to have said, "Qu'importe qu'ils parlent allemand, pourvu qu'ils se battent en Français" (What is the difference if they speak German, provided that they fight like Frenchmen?).

As was mentioned before, the clergy opposed the use of French on the grounds that it was the language of irreligious people. This attitude of the church left a strong impression on the people.

In the nineteenth century Alsatian German had evolved so much that many of the peasants could not communicate with Germans. A French

47 Zeller, op. cit., pp. 41-42.
48 Encyclopaedia Britannica, I, p. 701.
49 Zeller, op. cit., p. 89.
50 Putnam, op. cit., p. 89.
engineer who was traveling in Alsace asked in perfect German the direction he needed. The answer was, "Nix parler français" (I don't speak French).51

When the Germans took possession of Alsace in 1871, they put forth the argument that the language spoken by a people was a reflection of its nationality.52 Thus, many Alsatians regretted that they had not made an effort to learn French. During the German occupation it was the custom of Alsatians to speak French as much as possible. Although the Germans banned it in the schools, the Alsatians spoke it at home. One writer states that more people learned French during the conquest than while Alsace was French.53

The movement for autonomy of Alsace motivated the use of the Alsatian dialect. The people were happy that those Germans who spoke only high German, could not understand Alsatian. In order to give more status to this dialect the cities of Strasbourg, Colmar, and Mulhouse established theaters in which the plays were all given in this provincial tongue.54

In 1936 the statistics show that ten percent of the people spoke only French and the rest were either bilingual or spoke German.55

When the writer travelled in Alsace in 1950, he heard very little

51Weill, op. cit., p. 114.
52Zeller, op. cit., p. 83.
53Ibid., pp. 111-112.
55Encyclopedia Britannica, I, p. 701.
French. The people still prefer to speak their dialect.

Costumes

For many centuries the Alsatians dressed very much like their German neighbors of the Black Forest region on the other side of the Rhine. A popular feminine headdress called the *schnuppenhauben* consisted of a white linen bonnet embroidered with gold and silver. At the time of the French Revolution women were requested to abandon this hat on the grounds that it was worn by the enemy. Proclamations to this effect were posted upon the walls of Strasbourg. They read: "Les citoyennes de Strasbourg sont invitées à quitter les modes allemandes puisque leurs coeurs sont français." (Female citizens of Strasburg are invited to abandon German styles since their hearts are French). The women were very cooperative, especially when they learned that the gold and silver were needed by the revolutionary armies.

One record indicates that there were as many as fifty different types of Alsatian feminine costumes still being worn in the early years of the twentieth century.

Although the hats varied from village to village the remainder of the feminine costume was almost uniformly the same. Women wore ankle-length skirts with two black bands near the hem, bright floral aprons almost as long as the skirt, white linen blouses with lace at neck and sleeves, black velvet or cloth corset or bodice, scarf with fringe,

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58 Barres et al., *op. cit.*., p. 214.
white stockings, and black laced shoes. Catholic women tended to wear red skirts; Protestants, green; and Jews, mauve.

The masculine costume comprised a black fedora hat with wide brim, white shirt, black tie, red waistcoat, black waist-length suit coat with two rows of gold buttons, black pants with three gold buttons on the pocket. In cold weather many Alsatian men donned fur caps. These are still worn in several villages, notable among them Wissemburg.59

The classical picture of an Alsatian woman of the last century is one in which the lady is displaying an enormous black bow. The feminine population of Strasbourg, Saverne, and Haguenau designed this bow as a symbol of deep mourning when their land fell to the Germans in 1871.60 On festival days and in some villages on Sundays these bows may still be seen. The writer saw hundreds of them at a festival in Wissemburg in 1950. In Catholic villages the bows are red.

This bow is called a schlunckamp or bonnet a noeud. The first bow was no bigger than a man's necktie knot. In 1800 it was worn on the back of a bonnet copied from those worn by the town women of Strasbourg. In 1830 the bow was moved to the front of the bonnet. In 1850 it began to be larger and replaced the bonnet altogether.61

One writer states that the size of the bow indicated the wealth of the wearer. Some women utilised wire frames to maintain the bows in position.62

61 Costumes Paysans, L'Art Populaire Français, p. 22.
62 Gardilanne and Moffat, op. cit., III, introduction.
Legends

The setting for the best known legends of Alsace is the ancient cathedral of Strasburg. A tale which most Frenchmen relate is about the first cathedral clock, which was built between 1352 and 1354. To the mind of a medieval peasant, this clock was amazing. At each hour of the day figures would appear and do all sorts of incredible acts. These were some of their activities.

"La Mort sonna les heures, les Apôtres défilèrent en s'inclinant devant le Sauveur, les deux lions (soutenant les armes de la ville) se mirent à rugir et à éveiller les échos de la Cathédrale, le coq battit les ailes et chanta trois fois comme le coq de l'Evangile quand Pierre renia son Maître."

The duke of Alsace was so proud of this clock that he determined to prevent anyone else from possessing one like it. To make certain of this he blinded the clockmaker. The latter asked a friend to take him to the cathedral one night. While there, he completely destroyed the mechanism. To this day, says the tale, no one has been able to make it function.

Another legend is about the building of the cathedral. When the corner stone was to be laid, two workmen, who were brothers, argued as to who would be the first to dig. The disagreement became so heated that one brother struck the other with a shovel and killed him. The archbishop

63 Fraprie, op. cit., p. 295.

64 Jean Variot, Légendes et Traditions Orales d'Alsace, p. 121.

Death struck the hours, the apostles marched past bowing before the Savior, the two lions (bearing the arms of the city) began to roar and to evoke the echoes of the cathedral, the cock flapped his wings and crowed three times like the cock referred to in the New Testament when Peter denied his Master.

65 Ibid., pp. 121-122.
was so furious that he demanded that the slayer be executed at once. The latter agreed but requested that he be buried alive under the foundation so that his polluted bones would cause the underground waters to change their course and rise to the surface at a place quite distant from the cathedral, thus avoiding a weakened foundation. His wish was granted.  

The holy spring, which was mentioned in the section on history, gave people reason to believe that there might be additional sources of water under the cathedral. Some people thought that there existed an underground lake by which the cathedral could be approached from several points.

A legend about a powerful man from Hungary who brought a pair of giant oxen to work on the cathedral is also narrated in Alsace. These oxen could move stone blocks which no four ordinary yoke could budge. When the animals died, a pair of their horns was hung on a pillar of the nave where it remained for five hundred years before it crumbled to dust.

During the French Revolution the Cathedral was threatened with decapitation; that meant that the single tower would be torn down. However, at a town meeting, a hotel manager who realised the touristic attraction of this spire, convinced the people that the cathedral should, instead, be made to wear a red bonnet, symbol of the revolutionaries. So, says the story, this is how the cathedral was saved.

67Ibid., p. 288.
68Ibid., pp. 291–294.
In Strasbourg and its suburbs there are many cigognes (storks). They build their nests on top of the chimneys. The people believe that it is good luck to see one of these birds upon its nest. When the writer passed through Obernai, the driver pointed to one, whereupon all the travelers made a wish.

Folk Music and Dancing

After the crusades, nomadic troops of singers and musicians wandered throughout the French countryside, from village to village, from chateau to chateau. They had no country or land of their own. These men, who sang of the deeds of chivalry, won the favor of Charles IV, a lover of music. In 1390, the latter placed them in a protectorate of the lords of Ribeauville, in Alsace. He also organized them into a guild, the members of which were the only musicians authorized to play at festivals and to give music lessons. The suzerain of Ribeauville appointed a pfeiferkoenig, or king of fifers, to whom each member of the guild was to swear fidelity. Yearly each guild member was required to give the pfeiferkoenig a chicken and a certain quantity of oats. In later years the members paid in money. A part of this money was given to the suzerain and another portion was donated to the church of Dusenbach.

Once a year the organization assembled at Ribeauville for the Pfeiferstag (fifers' day), a festival in honor of these musicians. The theme song of the group is called Die Pfeiferbruder (fifer brothers), and has been played since the fifteenth century. The fete began with a colorful parade in which the fifer king, officers of the group, musicians, and banner carriers all took part. After this, the paraders went to church to hear mass. Then the guild played for the lord of Ribeauville.
Next there would be an impressive banquet at the largest inn. Following the feast, the fifer king would set up a type of court in which he listened to the differences of various members of the guild, and dispensed justice. Fines were exacted from some of the guilty members. 69

On Sunday afternoons after vespers, young girls in the villages near Strasburg, would go through the streets and sing in harmony the old Alsatian lies of their forefathers. They would link arms, hold hands or little fingers. The smallest girls would lead. This charming custom was called Les Chorals du Dimanche (the Sunday Chorals). 70

To Alsace belongs the honor of the French National Anthem. It was composed by Rouget de Lysle, a native of Strasburg. The following description of this stirring revolutionary hymn is found in the book L'Alsace et La Lorraine: "La Marseillaise, . . . est un hymne à part, fougueux, enlevant, irrésistible, empreint, à la fois de joie et de tristesse, de colère et de passion, un chant civique 'sorti des flancs du peuple et de son fier courroux' contre l'étranger et l'envahisseur." 71 (The Marseillaise. . . is a distinctive hymn, fiery, uplifting, irresistible, filled with both joy and sadness, anger and passion, a civic song springing forth from the body of the people and its proud wrath against the foreigner and the invader).

This song was named La Marseillaise because a popular tenor of Marseille made it famous.

70 Ibid., p. 214.
71 Ibid., p. 45.
Alsatian music is an adaptation of German music. The instruments, such as the Germanic fife, have always been the same on both sides of the Rhine. The Alsatian brass bands, which came into existence in the last century, did much to enliven the festivals. The writer saw several of these bands at Wissemburg.

One of the old Alsatian folk dances, the *Bihaltanz* or Cock Dance, was done by placing a cock on one side of a crossbar and a lighted candle on the other side. The candle was attached to a string with a weight hanging on the end. As couples waltzed around the pole, the candle would burn the string and the weight would fall. The couple at whose feet the weight dropped, won the cock.\(^7^2\)

The folk dances of Alsace are the waltz, polka, schottisch, redowa, mazurka, and the polonaise.\(^7^3\) Alsace was one of the first sections of France to take the Viennese waltz and make it into a variant called the Landler. It soon became popular throughout the entire nation.

\(^7^2\)Tennevin and Texier, *op. cit.* p. 18.

\(^7^3\)Barres et al., *op. cit.* p. 212.
B. Burgundy

Geography

Burgundy is the name of a former French province which was situated in the northeastern section of the country. Because of its continuous struggle for more land, its boundaries frequently shifted. From the sixteenth to the end of the eighteenth century, however, it was bounded on the north by Champagne, on the west by Nivernais and Bourbonnais, on the south by Lyonnais, Dauphine, and Savoie, and on the east by Franche Comté.74

The Jura Mountains shelter Burgundy on the north and northeast. Forests and hills are found to the west of the province. The Saône River, whose source is in the Jura, traverses Burgundy and joins the Rhône River at Lyons. Another important river is the Yonne, which flows in the northwestern section and leads to Paris.75

Rich pasture land is found on the Burgundian plain. Unlike the South of France, which cooks with oil, this is a butter country.76

On the flinty banks of the Saône the world's most renowned vineyards are cultivated. Burgundy wine was famous even at the time of Charlemagne, who claimed a section of the vineyards.77 The strip of land producing the largest quantity of wines is called the Côte d'Or (Golden Coast). It extends for about thirty-eight miles along the Saône.78

75Stephen Gwynn, Burgundy, p. 30.
76Ibid., p. 20.
77Ibid., p. 97.
78Ogrizek, op. cit., p. 273.
There are three other wine-producing sections, the Côte de Beaune, the Côte de Nuits, and the Côte de Mersault. An old Burgundian saying helps to remember these names. "La Bourgogne a trois côtes ou je ne suis qu'un sot, Côte de nuits, de Beaune, et Côte de Mersault." (Burgundy has three slopes or I am but a dolt, Slope of Nuits, of Beaune and Slope of Mersault.)

The two largest cities, Dijon and Beaune, have long been commercial rivals. Often when Beaune would celebrate a wine festival, Dijon would open its gastronomic fair.

Dijon is a center for the production of mustard, gingerbread, and liquors. In the sixteenth century, when mustard was the only available condiment, Dijon enjoyed great prestige. Mustard took its name from the motto of the dukes of Dijon: "Moult me tarde" (Do it now!)

History

In the fifth century A.D. the Burgundians, a Germanic tribe, settled in the region which now includes the cities of Geneva, Lyons, Dijon, Beaune, Mâcon, Autun, and Besangon. The Romans considered this section of Gaul a frontier province and a buffer state between the western people and the Huns. The Burgundians, who were absorbed into the Roman empire, fought for Rome against the invasions from the east, but lost the battle.

From 561 to 613, Burgundy was a separate state under the rule of

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79 Ibid., p. 268.
81 Jean Gottman, A Geography of Europe, p. 272.
82 Gwynn, op. cit., p. 47.
a prince of the Merovingian family. In 613, this state became part of the Frankish kingdom. For the next seven hundred years it passed alternately from a state of autonomy to a countship ruled directly by the king of France.83

In 1363 the king of France, Jean le Bon (John the Good) gave Burgundy to his son Philippe le Hardi (Philip the Bold), thus creating a division of power in France which the king never anticipated. Philip the Bold married Margaret of Flanders and considerably augmented his lands. As a consequence, the party of Burgundy and the party of Orleans became adversaries in the conflict for power. Philip's son, Philippe le Bon (Philip the Good), further antagonized the king of France by making an alliance with the English at Troyes, in 1420. By this period in history the people of Burgundy definitely did not consider themselves French. One of the kings of Burgundy captured and sold Joan of Arc to the English. In 1433 Philip the Good acquired Holland as an inheritance from his mother. His son, Charles le Téméraire (Charles the Bold), tried to effect a plan whereby Burgundy would comprise the whole of northeastern France and be called Belgian Gaul. His first step was to purchase Alsace and the countship of Ferretti from the archduke of Austria in 1469. Then he waged continuous warfare on Louis XI, king of France. He even succeeded in taking Louis XI prisoner and forced him to sign several contracts. Finally, however, insurrections against Charles took place in Alsace and in other neighboring provinces.

At the death of Charles the Bold his daughter Mary inherited his

domains. Louis XI was about to take possession of her lands as guardian of the young princess. In order to avoid annexation, Mary married Maximilian of Austria and hostilities between the two powers resulted.

In 1482, Mary died and Louis XI took possession of the duchy. Margaret, the daughter of Mary and Maximilian, married the crown prince and gave as her dowry the provinces of Franche-Comté and Artois. All the other lands left by Charles the Bold were returned to the Holy Roman Empire and were called the "Circle of Burgundy". From this time forward Burgundy was an integral part of the kingdom of France.84

The People and Their Customs

People who live in wine-producing sections are said to be more gay than their neighbors who do not. "C'est le vin qui influence" (It is the wine which affects us), said a native to the writer. Burgundy has long enjoyed considerable prosperity, and its inhabitants are looked upon as possessing good taste, creativity, and robust health.85 One French author writes, "On dirait que la présence de la vigne préserve de toute tristesse les habitants des pays vinicoles. Pas un de ces exégètes du terroir, de Coulanges-la-Vineuse à Santenay, qui ne possède une santé à rendre scarlate l'oreille et bulbeux le nez."86 (One would say that the presence of the vine protects from all sadness the inhabitants of wine countries. There is not one of the regional writers, from Coulanges-la-Vineuse to Santenay, who does not possess a health which makes the ears

84 Ibid., p. 407.
85 Gottman, op. cit., p. 280.
86 Scène, op. cit., p. 185.
scarlet and the nose bulbous.)

A medieval law, which still exists in a modified form, was called le ban des vendanges (notice of sale). This meant that no one was permitted to pick any grapes until he was authorized. As a result, explain the Burgundians, the wines have maintained their excellent quality. An old law of 1370 stated that the lords would announce and publish the dates of harvesting three days before the event. In this way all peasants would begin to pick grapes at the same time; no one could precede his fellows and, therefore, demand a higher price for the first cut grapes. In his admiration for this custom, Scride writes, "Oh! éternel esprit de cette race prudente et économique qui tient juste la balance entre le désir d'avoir de bon vin et de ne point trop enfiler son prix." (Oh! the eternal wisdom of that prudent and economical race which keeps the proper balance between the desire to have good wine and not to inflate its price.)

The Duc d'Aumale, who was passing with his troops the famous Clos-Vougeot vineyards, commanded them to present arms to this cherished wine. Napoleon's favorite wine was the Chambertin, of which 300 barrels are produced yearly. Legend says that Louis XIV's exceedingly long life was due to the wines of Burgundy. Most of the vineyards were owned by abbeys, of which the greatest was the Abbaye des Cîteaux. The latter had 400 branches throughout the world and gave Christendom four popes.

The wine grower's grace is "Bénisses-nous, Seigneur, nous et tous ces dons que nous avons reçus de votre largesse et que nous goûterons

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87 Ibid., pp. 187-188.
88 Ogrizek, op. cit., p. 268-270.
bientôti" (Bless us, O Lord, and these thy gifts from thy bounty and which we are about to enjoy). 89

At the time of grape harvesting every hillside reverberates with the laughter, singing, and dancing of the harvesters. In medieval times the rejoicing lasted for eight days. 90

Today, as in the past, celebrations include magnificent parades. Chariots bear the symbol of the Vigne in a white tunic decorated with grapevines, figures of Bacchus and Dionysus, and other allegorical characters representing the various brands of wine. Crowds of people, dressed in costumes from several centuries of Burgundians, sing, dance, and lift up cardboard wine cups to the god Bacchus. 91

**Folktales**

Burgundian folklore contains numerous stories of wolves and were-wolves. One popular tale is about a pack of starving wolves who ate fermented grapes. The inebriated animals staggered through the streets of Auxerre where the townspeople came out and killed them.

The people also tell about a certain Chevalier de Broussy who had a beautiful wife. De Broussy made his wife's life a continuous honeymoon, but although she seemed to love him, he could never penetrate a certain mystery that lurked behind her eyes. One day he reluctantly left her to go hunting with a friend. The men wandered off in different directions. Suddenly De Broussy heard his friend scream and rushed to his


90*Soize, op. cit.*, p. 189.

aid. He arrived just in time to see a wolf kill his companion. Immediately De Broussy yielded his sword at the wolf, but merely succeeded in chopping off one paw before the wolf escaped. When he returned home he encountered a large group of people consoling his wife, who had just lost one hand!

Most of the land which produces fine wines is rocky and scarcely useful for any other agricultural products. In the Middle Ages, when the vine crops failed, the people had no income. As a result, famine was rather common throughout Burgundy on several occasions. One widespread story in Burgundy deals with a butcher who lived at Tonnerre. It seems that a large number of people had disappeared from Auxerre. Since several of them had been seen last at Tonnerre, an investigation of the butcher shop was made. It was discovered that the butcher, who was vending much fresh pork at a high price, was actually selling human flesh. Twelve skeletons were found under the earthen floor.\(^{92}\)

**Costumes**

The most distinctive feature of the Burgundian feminine costume is the **bralot**, a black hat resembling a lampshade. It consists of a round platter-like base with a **huppe** or pagoda-like stem rising above the center. Around the sides hangs a black fringe with gold ornaments on the ends. This was worn on Sundays and festival days in Bresse, the southeastern corner of Burgundy.

The origin of this hat dates back to the time of Charles V, king of Spain, and ruler of the Holy Roman Empire. Burgundy, which was one

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of the possessions of the Holy Roman Empire, was obliged to receive Spanish nobles and their ladies. The latter wore a hat which looked like a large black sombrero. The nobles called the custom of wearing this hat porter sombrero. The Burgundians, who did not know Spanish, thought they heard "porter son brero" (to wear one's "brero"). This was finally corrupted to "porter son brelot", the name which the hat bears today. In Madrid, in the twentieth century, at the royal palace, the head lady in waiting wore a hat which was clearly inspired from this same theme.93

In Micon a dainty headdress of black lace was worn. It had the form of a large empty spool of thread; two flat surfaces were held together by a slender spike or spool.

The headdresses described above were donned only on important occasions. For everyday wear, the women used simple white bonnets.

The typical headgear for peasant men was an attenuated stocking cap which sometimes terminated in a tassel.

Folk Music and Dancing

The Burgundians sang about their wine and the labors in which they engaged in order to produce it. The most widely known songs of this region are Plantons la Vigne (Let's Plant the Vine) and La Bourgogne. The words and music to these songs are included in the next part of this chapter.

The chief folk dances were the branles and the rigodons.94 The

93Gardilanne and Moffat, op. cit., III, introduction.
94Louis Buyret, Danse Bressanes, p. 3.
branle resembles a "round" with the difference that the former is accompanied by instruments while the latter is sung. The rigodon originated in Provence during the seventeenth century. It is believed to have been created by a dancing teacher, named Rigaud; thence, rigaudon or rigodon. From Provence it found its way into other provinces. Today it remains intact in Dauphiné, while in Burgundy it is radically transformed.

A favorite dance of Bresse is the Chibrali, traceable to 1865. It is thought to have come from the east. The success of this dance in Bresse was immediate. Actually it is more a jumping exercise than a dance. It was originally executed before meals to stimulate the appetite and at the end of a party so that the guests would become tired and leave for home! The dancers perform the Chibrali in wooden shoes and usually sing throughout the dance. One of the lines of the song is "Les filles sont malades" (The girls are ill) meaning that the girls have become sick because they are so enamored of the boys.

Folk dance societies throughout Burgundy are attempting to teach the youth these old dance forms along with a knowledge of the customs and traditions of their ancestors.

II. La Fête Alsatienne (Festival in Alsace)

In the fall quarter of 1951 the French classes of University School planned an Alsatian festival which would be presented during the

95 Monique Decitre, Danse à la France, p. 18.
96 Ibid., pp. 27-31.
winter quarter. In order to assure a variety of dances and costumes, the province of Burgundy was added to the program. This was done by pretending that the Burgundians were guests of the Alsatians. The French II class took the role of the Burgundians. The pupil-teacher planning was similar to that described in Chapter III.

A. Activities of Committees

Costume Committee

The costume committee's first problem was to find material which would be stiff enough to keep the shape of a huge Alsatian bow. One girl, who used taffeta, was unable to make a bow which would remain upright on her head. She finally succeeded in producing a fairly good coif by reinforcing it with wire. The other girls tried to work with various cloths and had poor luck. Eventually they found a product called paper taffeta which was ideal for their purpose. The following directions for making this headdress were written by a member of the committee:

"Take two strips of material 20" by 45" and sew them together to form one long piece 90" by 20". This is the headdress. To tie it into a bow, it is easier if you have two people. One should hold out her arms about two feet apart and lay the material across them. The other person takes the two ends and brings them under the first persons arms and twists them around the center of the material to tie a knot. You should have a large bow then. You should use a large barrette. Put the barrette through the back of the knot and clip it to the hair." 97

In collaboration with the home arts teacher the costume committee designed and made a pattern for the corselet bodice. One of the girls who created the garment submitted the instructions below:

"Use black cotton, taffeta, or velvet. This is something you

97Carolyn Devereaux, Grade 12, University School, Ohio State University.
can't give measurements for because no two people are the same size. Three-fourths to one yard of material is plenty for anyone. This garment looks like a vest. Cut two pieces for the front and one piece to cover the back. Sew the sides of the two front pieces to the sides of the back piece. Baste or sew down all edges (to the inside). Sew or make hooks on the front. Make or buy a long cord or ribbon to lace up the front of it.

The remaining parts of the Alsatian feminine costume caused little difficulty. Most of the girls owned or could borrow white blouses with long sleeves. Since the costume looked more authentic and attractive when adorned with frilly lace at the neck, many girls added this material to their blouses.

The skirts of solid, bright colors were full and descended to a few inches from the floor. A slight distance from the hem a band of ribbon or rick rack was sewn around the entire skirt. A vividly colored rectangular apron was worn almost to the same length as the skirt. In order to obtain a variety of hues in the skirts and aprons a class meeting was held to make it possible for the girls to choose colors appropriate for them and to avoid too much duplication.

The masculine costume was the same as described in Chapter III. However the mayor was garbed in full dress with vest and tails and a thick fur hat similar to the headgear referred to as a Daniel Boone cap, minus the bushy tail.

The girls in the French II class constructed two models of Burgundy hats — the brelot and the Mâconnais coif. Since the brelot or "lamp-shade" hat does not appeal to most girls the committee sacrificed a little of the authenticity in order to make a creation which flattered them.

98 Ibid.
They took a piece of cardboard and cut it into a circle about thirteen inches in diameter. On top of this and in the center was glued a cardboard cylinder, two inches wide and two inches high, which was originally part of a spool for ribbon or paper towels. The entire cardboard surface above and below, was covered with black organdy, the latter being stapled to the cardboard. Then another strip of black organdy, three and one-half inches wide was pleated and stapled all around the edge of the top surface of the hat. A piece two and one-half inches wide of the same material was stapled in gathers around the huppe or cardboard cylinder. Also around the huppe a tuft of black lace was sewn and on one side of it a pair of little black ribbons, two inches long, were fastened. All around the side and back edges of the hat a black veil was pinned. On the under side of the cardboard, two narrow bands of organdy were secured with safety pins. These bands were to be tied under the chin so that the wearer would not lose the bonnet. This hat could be made with any black material, but the preferred kind is black lace.

The Mâconnais headdress is similar to the above coif except that there are two cardboard disks instead of one. The bottom piece is about nine inches in diameter and the top one is approximately eight inches in diameter.

Between them is a cardboard cylinder about five and one-half inches long and two inches in diameter. The entire hat is covered with black material, but there is no veil.

The two coifs described above are exhibited only on Sundays and festival days. The girls of the French II class wore them for two dances—

*La Rigodon Bourguignon* and *La Branche à Six.*
Photograph IV.

Une Alsacienne - Grade 10.

Photograph V.

Deux Bressanes - Grade 11.

Photograph VI.

Le Maire et Sa DAME - Grade 10.
For the other Burgundian dances the girls fashioned simple white bonnets out of cotton, organdy, or preferably a mesh-like material. These were tied under the chin. Photographs of these hats may be seen toward the end of this chapter.

For the masculine peasant costume of Burgundy the boys wore the blouse bleue (blue smock which was described in Chapter III), and a stocking cap. The latter was made by cutting a section off the leg of a pajama. One end of this piece was tied into a knot. Some of the boys sewed tassels on the ends of the knots. This hat resembles a ski cap.

To complete the costume the boys and girls needed wooden shoes. Measurements were taken of each pupil's feet and then sent to a sabotier (wooden shoe maker) in Bourg-en-Bresse (Burgundy). About five weeks later each person received an authentic pair of wooden shoes from the region the class was studying.

Art and Staging Committee

A staff member from the Related Arts Department discussed with the student committee plans for a backdrop. Since the desired effect was a village square, the pupils decided to construct typical Alsatian buildings out of paper. Instead of painting the houses upon a huge piece of paper which would cover the entire wall, it was thought that a more artistic impression could be achieved if each house were cut out separately. After enlisting help from additional classmates, the committee produced three houses which were painted yellow with criss-cross lines of brown, the yellow representing cement and the brown, planks of wood embedded in it. The window sills were adorned with flowers. Atop one of the chimneys stood a stork in its nest, one leg folded under its
A picture post card from Alsace bore an illustration of a kugaloff (traditional festival cake). A pupil experimented with several materials which would be suitable for the making of an artificial kugaloff. Finally she used plaster of Paris and molded a round cake with five or six grooves on the top.

Another student brought from home an empty wine bottle which was filled with lemon soda to simulate the white, dry wine of Alsace.

**Program Committee**

The members of the program committee designed a few sketches for the front cover of the program. They submitted these to the class for a vote. The majority chose the drawing which represented a girl in Alsatian costume—large bow, frilly blouse, long, flowing skirt and apron, and corselet bodice.

The next function of the program committee was to present tentative proposals for the order of the dances, songs, games, and skits. These lists of selections were written on the board. Problems under discussion were — arranging the order so that pupils who needed to change costumes would have enough time to do so; assuring variety by placing slow dances next to rapid ones; saving the most spectacular feature for the end so that an anti-climax could be avoided.

When the class was satisfied with the order of the program, one of the students drew the cover design on a stencil, and another typed the titles of the selections. A third student operated the mimeograph machine, thus completing the production of the programs.

At regular intervals during the next five or six weeks the cast
learned and practiced the dances, songs, games, and skits of Alsace and Burgundy.

B. The Performance

The mistress of ceremonies, dressed in an Alsatian costume, opened the performance by presenting a brief description of Alsace — geography, history, and folklore. She pointed to her headdress and explained the symbolism of it. Then she called attention to the replicas of Alsatian houses hanging behind her and spoke about Alsatian architecture as well as the superstition of the stork on the chimney.

As the imported recording of *Viva La Classee* was being played, the pupils, in small groups, skipped or danced into the room until they filled the space designated as the village square. When the music stopped, a girl and boy offered a kugeloff cake and a glass of wine to the mayor and his wife. These dignitaries, who were seated upon a slightly elevated platform, tasted and appreciated the gifts. The mayor then rose and said, "La fête est ouverte" (Let the festival begin), thus sanctioning this celebration. This announcement, greeted with much cheering, was the signal for dancing. The students performed four Alsatian dances — the polka, waltz, masurka, and schottische. The music and directions for executing the waltz and the polka are presented below.

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99Schnookaloo Orchestra, *Viva La Classee*, Decca MH20779, manufactured in France.
This dance does not require any specific number of couples, but it is preferable to use not more than eight couples when giving a performance.

**Figure 1.** The dancers form a circle with the boys standing inside and facing their partners. With their left hands the boys take the left hands of the girls and raise them to the level of their shoulders.

**Boys' step:**

<table>
<thead>
<tr>
<th>Measure 1</th>
<th>Pause</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure 2</td>
<td>Swing right foot in front of left foot and toward the left. Swing right foot back to original place.</td>
</tr>
<tr>
<td>Measure 3</td>
<td>Swing left foot in front of right foot and toward the right. Swing left foot back to original place.</td>
</tr>
<tr>
<td>Measure 4</td>
<td>Release hand of partner. Take step to left with left foot. Move right foot alongside of left foot.</td>
</tr>
<tr>
<td>Measure 5</td>
<td>Take another step to left with left foot. This is done quickly and resembles a skip. Then, take partner's hand again.</td>
</tr>
</tbody>
</table>
measure 6
Swing left foot in front of right foot and toward the right. Swing left foot back to original position.

measure 7
Swing right foot in front of left foot and toward the left. Swing right foot back to original position.

measure 8
Release hand of partner. Take step to right with right foot. Move left foot alongside of right foot.

measure 9
Take another step to the right with right foot. Then take partner's hand again.

The above step is repeated, ending on measure 16.

The girls' step is the same as the boys' except that the girls begin with their left foot.

Refrain

The boys put their hands on the girls' hips; the girls place their hands on the boys' shoulders. During the entire refrain (measures 17-32) all the couples waltz around in circle formation, counterclockwise.

Figure II. Boys and girls all face the center of the circle. The boys put their left arms around their partners with their right hands in the girls' right hands.

The step is the same as described in Figure I. This time the girls start with the same foot as the boys.

The refrain is the same as in Figure I.

Figure III. The circle formation is still used, but this time the partners face each other with their sides to the center of the circle. The boys' step is identical to that in Figure I. However, in measures 4-5, the boys do not release the hands of the girls. Instead, the boys make the girls pass under their upraised arms. Boys must remember to lift their arms very high in order that the large headdresses
may fit under them. Girls should stoop a little for the same reason.

The refrain is the same as in Figure I.

Figure IV La Volte des Dames. The girls are inside the circle, facing their partners who are on the outside. During measures 1-16, each boy lifts his partner off the floor and passes her to the next boy. The girls help the boys by placing their hands on the boys' shoulders and leaping. The girls go all around the circle until they reach their original partners. The boys stand in place.

Girls' step:

measure 1 : Pause.
measure 2 : Jump off the floor. Land in place.
measure 3-5 : Move to the next boy on the left by making two complete clockwise turns.

Repeat the above step until the end of measure 16. If the girls do not reach their original partners by the end of measure 16, they remain with their last partner.

The refrain is the same as in Figure I, except that this time the couples waltz off the stage to make their exit.
La Polka Alsacienne

Music VIII.—Polka Alsacienne (Alsatian Polka)

This dance is done by any number of couples. The couples are dispersed at random in no set formation. Each person faces his partner. The boys and girls place hands on their own hips.

Figure I, Part 1. All dancers thrust forward their right feet. Heels of extended feet are on the floor with the toes pointed upward. Then they do the same thing with their left feet while drawing their right feet back to original position. This is repeated, keeping time with the music, for the whole first part (measures 1–9).

Outline of step:

- measure 1: Pause.
- measure 2: Thrust forward right foot, heel on floor, toe pointed upward.
measure 3 : Thrust forward left foot, heel on floor, toe pointed upward. At the same time, draw right foot back to original position.

measure 4 : Repeat steps for measures 2 and 3, only faster.

measure 5 : Repeat steps for measure 4.

measure 6-9 : Same as for measures 2-5.

Part 2. The tempo becomes quite slow. All performers move to the left of their partners, still keeping hands on own hips.

The step:

measure 10 : Pause.

measure 11 : Step to the left with the left foot. Draw right foot up to the left foot. Step again to the left with the left foot. Swing right foot into air to the left of the left foot.

measure 12 : Put right foot down and to the right. Draw left foot up to the right foot. Step to the right with the right foot. Swing left foot into air to the right of the right foot.

measure 13-14 : Same as for 11 and 12.


Part 4. Boys place hands on girls' waists while girls put hands on boys' shoulders. During the measures 15-22 all couples do a regular polka step around the room. They should gradually move into a circle formation. At the end of this part all should be in a circle and holding hands.

Figure II, Part 1. Same as Figure I, part 1., except that all are facing the center of the circle (measures 1-9).

Part 2. Same as Figure I, part 2., except that the entire circle moves together and in the same direction (measures 10-14).


Part 4. All girls leave their partners and walk to the center
of the circle (measures 15-16). When they reach center, they clasp hands, thrust them up into the air and walk backwards to their places, gradually being obliged to relinquish hands of other girls. While the girls' hands are in the air, they form an arch under which the boys walk to center. (measures 17-18). Boys also clasp hands when they reach center and make an arch for the girls to go under. As the boys withdraw the girls advance. This is repeated until the end of measure 21.

Figure III, Part 1. Same as Figure II, part 1.

Part 2. Same as Figure II, part 2.


Part 4. Girls kneel on right knee; boys do polka step around the girl during measures 15-22. While the boys are dancing around the girls, the girls look up into their faces and flirt with them.

Measures 15-22 are repeated. The boys kneel on left knee and the girls polka around them. Flirtation continues. At the end of measure 22 the boys draw the girls down upon their extended right knees and kiss them.

At the conclusion of the Polka, some of the Alsatians pretended to perceive the arrival of their guests, the Burgundians. A cry of "Voilà les Bourguignons" (Here come the Burgundians) and "Vive la Bourgogne" (Long live Burgundy) arose from the crowd.

Then the Burgundians jubilantly skipped onto the stage while gaily singing La Bourgogne, the most typical folksong of this province. In the midst of the procession a huge barrel lying on top of a dolly was pushed by a few boys. Across the front of this container was nailed a large label indicating that it was wine from Burgundy. Seated upon the keg, a
short Burgundian sang lustily with his companions.

The barrel had been lent to the French classes by a local brewery.

The music and words of La Bourgogne are as follows:

*(Music)*

La Bourgogne

Joyeux enfant de la Bourgogne, Je n'ai jamais eu de guigne. Quand je vois resurgir un tre-gue Je suis fier d'être Bourguignon. Et je suis fier, Et je suis fier, Et je suis fier d'être Bourguignon. Au sein d'une vigne ce résa-fy le jour, Ma mère était digne de tous mes amours. Depuis ma naissance elle m'a nourri, En reconnaissance mon coeur la chérit.

Music IX.- La Bourgogne

The leader of the Burgundians stepped forward and acted as master of ceremonies for this section of the program. He helped the audience visualise the location of Burgundy and then praised this province for its famous wines and other products.

Following this introduction the Burgundians performed their dances — La Rigodon Bourguignon, Le Branle à Six, La Chibrelé, La Quadrille, and La Polka Badine. As part of their contribution, they also sang
and dramatised the folksong, **Plantons La Vigne.** This song and two of the dances are included below.

Music X: **Plantons La Vigne (Let's Plant the Vine)**

**II**

De **vigne en grappe,** là **voilà la jolie grappe.**
Grappi, grappons, grappons le vin,
Là voilà la jolie grappe au vin.
Là voilà la jolie grappe.

**III**

De **grappe en presse,** là **voilà la jolie presse.**
Pressi, pressons, pressons le vin,
Là voilà la jolie presse au vin.
Là voilà la jolie presse.

**IV**

De **presse en cuve,** là **voilà la jolie cuve.**
Cuvi, cuvons, cuvons le vin,
Là voilà la jolie cuve au vin.
Là voilà la jolie cuve.

**V**

De **cuve en cruche,** là **voilà la jolie cruche.**
Crushi, cruchons, cruchons le vin,
Là voilà la jolie cruche au vin.
Là voilà la jolie cruche.

**VI**

De **cruche en verre,** le **voilà le joli verre.**
Verrí, verrons, verrons le vin,
Le voilà le joli verre au vin.
Le voilà le joli verre.

VII

De verre en bouche, la voilà la jolie bouche.
Bouchi, bouchons, bouchons le vin,
La voilà la jolie bouche au vin.
La voilà la jolie bouche.

In order to dramatise this song seven pupils sang each one of the seven verses; they formed a line facing the audience. Each one held in his hand a facsimile of an implement for making wine. The rest of the class comprising the chorus, grouped themselves around these seven boys and girls.

The first pupil held up a grapevine made of paper while he sang the words to the first verse. The chorus joined in for the refrain.

The second displayed a beautiful bunch of grapes, plucked off a few and dropped them in the "winepress" of the third pupil.

The "winepress" was in reality a potato ricer. As the third soloist sang, she crushed the grapes so that the juice would fall into the "cuve" or kettle which was held by the next person.

From the kettle the fourth person poured the juice into the pitcher preferred by the fifth.

Then the "wine" was emptied into a glass which the sixth person presented to the seventh.

The last soloist went through the gestures of a professional wine taster. After adequately sampling it, he exclaimed, "C'est une merveille" (It is a marvel).
This Burgundian dance begins in a stately, almost courtlike manner, and ends flirtatiously with the boys embracing the girls. Girls should wear the elegant ceremonial headdress — the brelot or the coif from Mâcon.

There is a resemblance between this dance and the American square dance in the formation and in certain figures. For purposes of assembly programs it is preferable to use four couples or eight couples.

The square consists of two boys and two girls. The boys keep their backs to the audience, permitting the girls to face the public and display their costumes. Boys place their fists on hips; girls put hands on hips.

**Figure I**

| Measure 1 | : | Pause. |
| Measure 2 | : | In time to the first three notes the boys take three steps forward toward |
In this figure each individual starts to his right and changes places with his partner. While doing this, each person describes a sort of baseball diamond pattern.
Boys' step:

<table>
<thead>
<tr>
<th>Measure 1</th>
<th>Pause</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure 2</td>
<td>On first 3 notes slide to the right until reaching a point half way between your starting place and the opposite side of the square. <strong>Step:</strong> 1. Slide right foot to right. 2. Slide left foot alongside right foot. 3. Slide right foot to right.</td>
</tr>
<tr>
<td>Measure 3</td>
<td>Repeat measure 3 of Figure I</td>
</tr>
<tr>
<td>Measure 4</td>
<td>On first 3 notes slide to the right until reaching the place where your partner used to be. Use the same step as in measure 2. You are now ½ way around the &quot;diamond&quot;. Pause.</td>
</tr>
<tr>
<td>Measure 5</td>
<td>Repeat measure 3.</td>
</tr>
<tr>
<td>Measure 6</td>
<td>On first three notes slide to the right until reaching a point which is 3/4 around the &quot;diamond&quot;. Use same step as in measure 2. Pause.</td>
</tr>
<tr>
<td>Measure 7</td>
<td>On first three notes slide to the right until reaching the point from which you started. Use same step as in measure 2. Pause.</td>
</tr>
<tr>
<td>Measure 8-9</td>
<td>Repeat measures 8 and 9 of Figure I</td>
</tr>
</tbody>
</table>

The girls move around the four points of the diamond at the same time that the boys are progressing. Thus, the girls are always opposite the boys. The girls' step is identical with that of the boys'.

**Figure III**

<table>
<thead>
<tr>
<th>Measure 1</th>
<th>Pause</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure 2</td>
<td>On the first 3 notes the boy on the left corner of the square changes places with the girl on the right corner of the square. The other couple stands still. Pause.</td>
</tr>
<tr>
<td>Measure 3</td>
<td>All do measure 3 of Figure I</td>
</tr>
<tr>
<td>Measure 4</td>
<td>On first 3 notes the boy on the right corner of the square changes places with the girl on the left corner of the square. The other couple stands still. Pause.</td>
</tr>
</tbody>
</table>
measure 5: All do measure 3 of Figure I.
measure 6: Repeat measure 2 of this figure.
measure 7: Repeat measure 4 of this figure.
measure 8-9: Repeat measures 8 and 9 of Figure I.

Figure IV

Repeat Figure II in its entirety.

Figure V

measure 1-6: Same as measures 1-6 of Figure I.
measure 7: Girls stand still in front of boys.
  : On first note boys kiss girls on left cheek. On third note boys kiss girls on right cheek.
measure 8-9: Repeat measures 8 and 9 of Figure I, but this time boys take girls in arms while doing the step.

Le Chibreli

<table>
<thead>
<tr>
<th>Measure</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-6</td>
<td>Same as measures 1-6 of Figure I.</td>
</tr>
<tr>
<td>7</td>
<td>Girls stand still in front of boys. On first note boys kiss girls on left cheek. On third note boys kiss girls on right cheek.</td>
</tr>
<tr>
<td>8-9</td>
<td>Repeat measures 8 and 9 of Figure I, but this time boys take girls in arms while doing the step.</td>
</tr>
</tbody>
</table>

Le Chibreli

Music XII. - Le Chibreli - Folkdance of Bresse
Any number of couples may take part in this dance. The dancers line up in two rows facing each other. They are aligned so that the boys and girls alternate up and down each row. Each person reaches across and takes the hands of his partner. Legs are kept apart. There are no figures to the dance, but two movements which repeat themselves as many times as desired. Each repetition is slightly faster until the dance becomes exceedingly rapid. The dance is most effective when done with wooden shoes which stamp out the rhythm.

Movement 1

The step:

<table>
<thead>
<tr>
<th>Measure</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pause</td>
</tr>
<tr>
<td>2</td>
<td>Thrust forward right foot, heel on floor, toe pointed upward.</td>
</tr>
<tr>
<td>3</td>
<td>Thrust forward left foot, heel on floor, toe pointed upward. At the same time, draw right foot back to original position.</td>
</tr>
<tr>
<td>4</td>
<td>Repeat steps for measures 2 and 3, only faster.</td>
</tr>
<tr>
<td>5</td>
<td>Repeat steps for measure 4.</td>
</tr>
<tr>
<td>6-17</td>
<td>Repeat the above measure until the end of this movement.</td>
</tr>
</tbody>
</table>

Movement 2

<table>
<thead>
<tr>
<th>Measure</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>18-22</td>
<td>The couples take each other by the right arm and hop in cadence while turning around clockwise.</td>
</tr>
<tr>
<td>23-26</td>
<td>The couples now take each other by the left arm and hop in cadence while turning around counterclockwise.</td>
</tr>
</tbody>
</table>
Photograph VII.— Plantons la Vigne — Grade 10.

Photograph VIII.— Le Chibreli — Grade 10.
After the Burgundians exhibited their dances and dramatised song, they invited the Alsatians to join them in their games. An account of each of these games is rendered below.

**Le Jeu du Chausson** (The Slipper Game)

Two chairs are placed back to back about five feet apart. Partially resting upon the seats of these chairs and extending between them is an iron pipe which is approximately seven feet long and three inches thick. On the two corners of the chair tops, slippers are hung. The object of the game is to be able to sit on the pipe, wrap your legs and feet about it, and knock off each of the four slippers with a yardstick. If you lose balance and touch the floor with any part of the body, you must forfeit your turn. Girls as well as boys became adept at this.

**Le Jeu Qui Guigne** (The Game That Makes You Aim)

Boys and girls sit in a circle facing the center. It is advisable to place tumbling mats on the floor so that the costumes will not be soiled. A thick rope, usually used in gymnasiums for climbing exercises, is grasped by each member of the group. The rope is knotted together and takes the shape of the circle. One person who clenches a card in his teeth offers it to the next person who in turn must receive it in his teeth without taking his hands from the rope. The card is thus passed all around the circle. However, to make it very difficult to pass it around, all the boys and girls pull and tug on the rope. Cries of "Tirez plus fort" (Pull harder) are heard throughout the game. This continues for as long as the group wishes.
Photograph IX. - Le Jeu du Chausson (The Slipper Game)
Le Jeu du Bourdon (The Bumblebee Game)

The boys sit on chairs in a wide circle. In the center stands a group of girls who form a tight huddle with their arms about each other and their heads held downward facing the floor of the inside of the circle.

One boy takes the role of a bumblebee. The latter approaches each seated boy and tells him, in a whisper, which girl is supposed to sit on his lap. None of the girls hears what the "bee" has said.

Then the bee brandishes a stick in his hands, walks around the circle of girls while making a buzzing sound in imitation of a bee. Suddenly, he pokes a girl in the back. She must leave the other girls, and run around the circle of boys, trying to guess which boy has been chosen for her. All this time the bee keeps prodding her with the stick. She indicates her guess by sitting on a boy's lap. If this is the right guess, the boy exclaims, "Ça y est" (You got it). If she makes a mistake, the boy yells, "C'est pas ça" (That's not it) and all shout, "Pique" (Stick her). Then she must run to another boy and sit on his lap, and so on until she finds the right boy.

The bee then returns to the girls, slowly encircling them, and produces the same humming sound while he seeks another victim. The suspense can become so intense that the girls scream when they are "stung".

The game continues until all the girls discover the boy assigned to them. The last girl receives a kiss from her partner.

The Frenchman who taught this game to the writer said that in former times the bee's stick had a sharp spur on the end of it.
The finale of the festival was an Alsatian dance which had been composed by the students to the imported recording of *Baliverne*, an Alsatian *masurka*.100

The writer had seen this dance in Wissemburg, Alsace, and taken notes on a few movements. He was unable, however, to find anyone who could teach him the dance. When this was explained to the pupils they expressed a desire to reconstruct the dance from the recording. Since this was the last project they undertook, the students had the benefit of drawing from their former experience with Alsatian dances those elements which were most characteristic. The problem was difficult because they had to be sure that the steps were not only typically Alsatian, but that they could be synchronized with the music. One by one the dancers set up possible figures and accepted or rejected them on the basis of the above criteria. Their problem was finally solved when they created a dance which proved to meet their needs.

In one of the figures the boys, in a circle formation, gripped each other by the forearms and made seats for the girls. The girls were then lifted into the air and the boys revolved while holding them in this position. A photograph of this figure may be seen on the next page.

For the end of the dance the participants formed a chain which became augmented as every member of the cast joined in. After weaving in and out and showing their costumes to the spectators, the performers made their exit.

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100Schnoekalooh Orchestra, *Baliverne*, Decca MH20779, manufactured in France.
Photograph X.— La Mazurka Alsacienne — Grades 10–12.

Photograph XI.— La Polka Badine — Grade 11.
III. This double unit was considered so rich that the writer did not feel the need for including supplementary activities.

IV. Evaluation. A list of techniques for evaluating this resource unit is presented in Part IV of Chapter III (Brittany - A resource Unit).

V. Bibliography.

Further Readings for Teachers


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CHAPTER V

Savoy and The Basque Country - A Resource Unit

I. Savoy and The Basque Country - Physical Geography and Civilization

A. Savoy

Geography

Savoy is the name of a former province or duchy in south-eastern France, bounded by Italy on the east and southeast, by Switzerland on the north, and by the ancient province of Dauphiné on the west. This territory has been referred to as the "roof of France" due to its position high in the Alps mountains among which the Mt. Blanc is included. The latter reaches an altitude of 15,767 feet and is the highest mountain in Europe. Its apex was attained by an inhabitant of Chamonix in 1786 for the first time. The highest road in Europe is found in the Iseran pass of Savoy. Glaciers feed powerful torrents which in turn swell the tributaries of the Rhone River.1

Thousands of feet below these mountains lie the hamlets, villages, and cities of Savoy hidden in deep valleys, surrounded by vast forests and rich pasture lands. Savoy is essentially a pastoral region in which cattle are raised and famous cheeses are manufactured. The old industries of

1Ogrisek, op. cit., p. 414.
watchmaking, paper milling, and silk weaving are still found in certain spots.2

The climate is so cold during the winter that the people remain in the interiors of their valley homes. In the summer, however, many of the rural folk move to their mountain chalets around which their sheep can graze. Large expanses of territory are quite deserted except for flocks of sheep and, occasionally, the presence of a shepherd. When a visitor wanders through these lands, he is sometimes inconvenienced by the sheep, which persist in gathering around him because they think he is carrying salt for them; some of these sheep are as tame as domestic animals.3 In the towns and even in large cities of Savoy, visitors are at times awakened by the jangling bells of the sheep as the herds are marched through the streets on their way to the mountains. As they ascend the slopes, the caravan proceeds in the following order: The cows take the lead and are followed by heifers, goats, and sheep; then comes a cart drawn by a horse or mule, these animals being decorated with a red and blue pompon; the rear consists of the peasant and his family, whose job is to inveigle the pigs to climb the mountains. Many of the flocks are owned by wealthy families in Provence (a former province in the extreme southeastern part of France). These landlords confide their sheep to care-takers, who in turn hire several shepherds, called armail-lers.4

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2 *Larousses du XIXe Siècle*, p. 216.
3 James D. Forbes, *Travel Through the Alps*, p. 78.
History

Traces of prehistoric man were discovered in the lakes of Savoy, particularly in the Lake of Annecy. The latter was the site of lacustrine dwellings, huts which were built in the middle of the lake in order to protect the inhabitants from their enemies.

At Mont-Genis, a peak in the Savoy Alps, Hannibal was supposed to have made his crossing with his elephants in 218 B.C.5

After a rather strong resistance the Allobroges (natives of this region) succumbed to the invading Roman troops in 121 B.C. This region remained a part of the Roman empire until 407 when it was conquered by the Burgundians. Nearly one hundred years later the Franks took possession of this land and absorbed it into the empire of Charlemagne. At this time it received the name of Sabaudia, which later became Savoy. In the tenth century Savoy was invaded by Saracens, but the latter were soon driven out. In the next century Savoy was divided into fiefs and remained this way throughout the middle ages.6

The House of Savoy was founded in 1003 by Umberto Biancamano (Humbert the White-handed). This was the beginning of a line of rulers who held dominion over Savoy and parts of Italy for about nine centuries. Biancamano's son married a relative of the king of Italy and, after his father's death, ruled over territories on both sides of the Alps. A later ruler, Amadeus VI, 1343-1383, known as the Conte Verde (The Green Count, because of his habitual green costume), inaugurated the policy of

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5Ogrizek, op. cit., p. 416-418.
6Lauguage du XVe Siecle, p. 216.
considering Savoy more a part of Italy than an ally of France. His son, the Conte Rosso (The Red Count), 1383–1391, added Nice and other territories to the domain. In 1557, Duke Emmanuel Philibert joined the Spanish armies to fight against France. The Spanish victory over the French resulted in Emmanuel Philibert’s becoming a governor general of the Low Lands. It was he who made Savoy a powerful duchy and fixed its boundaries quite definitively in 1602. Spain was usually willing to strengthen Savoy as a buffer state against France.7

Charles Emmanuel I, son and successor of Emmanuel Philibert, strengthened Savoy as an Italian power. Turin had been the capital of Savoy for more than half a century. The French armies under Henri IV, Louis XIII, and Louis XIV invaded Savoy. The province was occupied by the Spaniards in 1742. During the French Revolution Charles Emmanuel III, a decadent ruler of Savoy, took the side of the Royalists. The troops of Savoy fought valiantly for four years but finally capitulated to the French insurgents. Soon after, Napoleon Bonaparte seized Savoy and it remained French until the Congress of Vienna in 1815. At that time Savoy was made Italian and placed under the dominion of the king of Sardinia. In the late 1850’s Austria possessed the northern provinces of Italy — Lombardy and Venetia. The Italian people, wanting to unify their country, rebelled against Austria. Napoleon III sent his troops to help the Italians. As a reward for the French intervention, the territories of Savoy and Nice were given to France. Thus, from 1860 until the present

7Encyclopaedia Britannica, XX, p. 24.
time the political affairs of Savoy have been intrinsically related to those of the French government. 

The People and Their Customs

The Savoyards, or people of Savoy, are conspicuous for their tenacity, generosity, attachment to traditions, and love of freedom and independence which living in wide open spaces inspires. Their hard life amidst the rugged Alpine terrain and the rigorous climate has made them thrifty, robust, and taciturn. In appearance some of them resemble the sturdy, bronze-complexioned, blue-eyed Breton fishermen; others possess the physical features of the Italian people.

When a villager's house burns down, it is the custom for him to drive a cart through the village and to accept the gifts of clothes, furniture, or money which each of the inhabitants is supposed to donate. Another example of their desire to help each other is in the tiling of a house. On this occasion ten or twelve people form a line and pass the tiles through the line to the man on the roof. Because of the lonely life which many of the mountaineers lead, they seem cold and uncommunicative when encountering strangers. These people are at first reluctant to talk about their traditions for fear of being laughed at. However, once they become aware of a visitor's sincerity, the Savoyards share all their legends and customs. Few of the inhabitants wish to leave their region, but if they do so, they usually return to spend the last years of their lives. As for their record of courage and bravery, the cavalier Bayard is reported to have recruited only Savoyard soldiers in his company.

8 Ibid.

because the latter did not know how to run away and were unable to re-
lease a foe whom they had seized. The celebrated French writer, Jean
Jacques Rousseau, who spent many years in Savoy, praised the Savoyards
in the following passage from his book Confessions: "C'est dommage que
les Savoyards ne soient pas riches, ou peut-être serait-ce dommage qu'ils
le fussent; car, tels qu'ils sont, c'est le meilleur et le plus sociable
peuple que je connaisse." (It is perhaps as well that the Savoyards are
not rich, for, as they are, they are the best and most sociable people
whom I know.)

Although the people are given to generosity, they detest individu-
als who pretend to be needy when they are not. There are two patois ex-
pressions which describe these impostors: Il a fait la futaine, and il
a tapé sur le plot (he has tapped on the plot). The plot was formerly a
set of stocks into which debtors and other offenders were placed so that
the public could jeer at them. This punishment was common in the Middle
Ages. As the people sat in the stocks they were required to yell, "Je
paie mes dettes, je paie mes dettes." Today in Savoy the children play
a game in which at a certain moment they yell, "Je paie mes dettes";
these words date back to the medieval custom described above.

The Savoyards were very late in adopting the modern conveniences
of urban society. As late as 1907 when Estella Canziani studied the
inhabitants of Savoy, living conditions were found to be amazingly primiti-
tive. Litaclos or box beds were commonly used and the family and its

10 Canziani, op. cit., p. 124.
11 Jean-Jacques Rousseau, Oeuvres Complètes, VIII, Part I, Book V,
p. 134.
animals lived in the same room. The women dressed each other's hair because mirrors were almost unknown. Many houses did not own chimneys, and the interior was so filled with smoke that one could not distinguish between the faces of animals and humans. The oil lamp, suspended from the roof, threw off such little light that it was called in patois croust-jeu, croust meaning "bad", and jeu meaning "eye"; thus, the lamp was bad for the eyes. The people knew hardly anything about the rest of their province, let alone the nation and the world. When Canziani told the peasants that she came from England, they were so perplexed that she decided from then on to say she merely came from "bien loin" (far away). Peasants were afraid to enter towns or to be left alone in a room. On the wide expanses of pasture land, however, these people were perfectly at ease when left alone.12

The long years of isolation caused the Savoyards to invent and perpetuate many superstitions. All the lakes, streams, river sources, grottos, mountains, and glaciers were supposed to be inhabited by good or evil spirits. Pagan beliefs mingled with Christian doctrine. At the end of the seventeenth century Monsignor Giovanni d'Arenthon passed through Chamouni and blessed the people who drew near to him, and then went up into the mountains and exorcised the glaciers. Even into the twentieth century the Savoyards asked their priests to bless the pleasant phenomena of nature and to ward off storms and other forms of natural destruction.

The cult of the moon was at one time rather widespread in Savoy.

12Canziani, op. cit., p. 11.
People believed that if a pig were killed during a new moon, the meat would swell; if the animal were slaughtered when the moon waned, the meat would diminish.

Until the French Revolution there existed the custom of giving bread and wine to the poor people on the first of May. This tradition was originated by a Lady Blanche, who, looking out of her castle one day, was shocked to find peasants eating grass as though they were animals. Upon asking the reason for this, she was informed that the month of May was the time of year when no food from the previous harvest remained. The lady felt so much pity for the peasants that she set aside a large portion of her fortune to feed these poor people in a ceremony on May 1. The expression, *le pain de mai*, stems from this custom.

It used to be customary for engaged couples to treat all their friends to wine. This celebration was called *l'abada* or *l'abadouche*, which in patois means "abandon"; hence, the merry making before leaving their friends and accepting the obligations of married life. It was a common occurrence that as many as forty litres were consumed.13

If a girl married a boy from a neighboring village, all the boys from her village would accompany the couple in the procession to the bridegroom's house. At the head of the line a boy held a stick decorated with ribbons, and with a chicken tied to the top. This was the boys' donation to the marriage feast. In every village that the couple passed through there was a table by the roadside on which a bottle of wine and two cooked walnuts had been placed. The couple drank the wine and ate

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13 *Dit.*, p. 131.
the nuts. The latter symbolized that the couple was as closely knit as
the shell of a nut; the wine, which they drank from the same bottle,
signified that they were to share all things in common. When the couple
arrived at their future home, they found the door closed. Shortly after-
wards, the mother-in-law would come out and present the bride with a
broom, a symbol that her son's wife was now absolute mistress of the
house. If there was no mother-in-law, the bride was given a bunch of
keys. This dates back to Roman times when the key signified possession.

Sometimes a village would disapprove of a marriage and show their
displeasure by making a charivari. This is a French word meaning a din,
uproar, or discordant music. It comes from charivier, or chavirer—a
broken-down or fallen char (wagon); hence, the couple's union would not
make any progress. This custom usually took place when a widow or widower
remarried. All the boys of the village would gather around the newly-
weds' house on the wedding night and scream, shout, blow on trumpets,
beat on old pots, ring bells, and bang on doors. This performance con-
tinued for two weeks or, in some places a month, unless the victims im-
mediately showered down upon their tormentors large quantities of apples,
nuts, brioches (type of roll), and even pennies.¹⁴

Language

French is habitually spoken in Savoy, but even in the first
quarter of the twentieth century many villagers communicated exclusively
in a patois. This patois belonged to an intermediary group between the
langue d'oc (ancient language of Southern France) and the langue d'oïl

¹⁴Ibid., p. 135.
(former language of the northern half of France which has evolved to present day French). One characteristic of the Savoyard patois was the use of oie instead of qui. Another was the tendency to pronounce final s's. For example, a peasant would say oie, troîh bovinæ.

Italian words were numerous in the patois; the people would say vacco, with local variations, such as vasss, vate, and divadja. Because of the long period of Italian domination, many families still speak Italian in their homes.

Costumes

Savoy is one of the rare French provinces in which a few people still wear the old costumes. In order to see these, the traveler must go to a village church on a Sunday in spring or summer.

The outstanding characteristic of the Savoyard costume is its gold and silver embroidery on vivid scarlet or purple cloth. In this respect there is a marked similarity between the Breton and Savoyard adornments, although the former are more brilliant. A feminine article of clothing is the sainture (belt or corselet) which is a large strip of heavy silk or cloth, bound around the edges with ribbons, and wound around the chest where it is hooked by twenty-five or thirty fasteners. In the past, each village had its own style of coif, which was usually made of stiff white lace with a sort of rounded tail jutting out from

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15 Larousse du XVe Siecle, p. 216.
17 Cardilanne and Moffat, op. cit., II, introduction.
18 Cansiani, op. cit., p. 71.
the back of the bonnet. This coif is often called la calette. One writer wistfully evokes the memory of this headdress in the following passage:

La Calette! . . . quelle jolie vision d'autrefois ce mot évoque, et comme nous voyons repasser en rêve, à travers les pâturages, les forêts, et les bourgs de nos Alpes, les frais minois des jeunes filles ou les faces parcheminées des vieilles que surmontaient et encadraient d'une manière si pittoresque et si gracieuses des hauts bonnets aux ailes mouvantes. La calette! qu'est-elle devenue? Elle s'est évanouie comme tant d'autres choses dans la nuit du passé.19

A legend concerning the tail on this bonnet dates back to the time of the Saracen invasions. When the Saracens were finally expelled, the Church was afraid that the Savoyards might have lost their Christian faith. Therefore Saint Coloban was sent to reconvert them. The Savoyards fled from him into the mountains. St. Coloban pursued them and changed all he caught into serpents. In memory of this event, the Savoyard women long wore the symbol of a snake on their hats.20

In the Tarentaise region, where Chambéry, the capital of Savoy, is located, a coif called the frontière used to be worn. This headdress appeals so much to the folklore clubs in Savoy that it has been adopted to represent the whole of Savoy whenever there are national festivals. It consists of a black velvet skull cap which frames the face by its

19Cardilanne and Moffat, op. cit., III, introduction.

The Calette! What a pretty vision of days gone by does this word evoke! In dreams we see the calette passing through the pastures, forests, and villages of our Alps. The fresh little faces of the young girls and the parchment-like features of the old ladies are crowned and framed in a picturesque, graceful manner by these high bonnets with their moving wings. The Calette! What has become of it? It has faded away like so many other things in the dim past.

20Camus, op. cit., p. 111.
projection of a point a short way down the middle of the forehead, and a point on each side of the temples. In the front it looks like two crescents, side by side. Gardilanne conjectures that all the moon crescents and stars in Savoyard clothing might have come from a very ancient astronomical cult. Around the border of the frontière coif, a gold band is embroidered. Sometimes a gold chain is attached to each side of the hat and made to hang under the chin.21

Many transversal bands decorate Savoyard skirts. One author claims that this used to be an indication of the amount of money in a girl's dowry.22

Formerly in Savoy the bride wore as much red as possible and large quantities of tinsel flowers. The latter were sewn in a wreath and put on top of her headdress, or sewn to a ribbon and attached to the left side of her bodice. Her ceinture of pure silk was presented to the church and placed upon the cross which was to lead the wedding procession. The bridegroom wore a knot of ribbons the ends of which were so long that they trailed the ground. Tinsel flowers also adorned his costume.23

Like the peasants in Burgundy the men of Savoy used blue smocks. Their hats were a type of black fedora with a rather wide brim.

Legends

A great part of the legends of Savoy deal with the good and evil

21 Gardilanne and Moffat, on. cit., II, introduction.
22 Ibid., III, introduction.
23 Cansiani, on. cit., p. 131.
spirits which were supposed to have inhabited the land. Enormous, winged dragons, called *vouivre* or *guivre*, were reportedly seen flying from one mountain peak to another. These monsters wore a flaming crown on their heads, and possessed one large fiery eye. As they moved through the sky, sparks would shoot from their mouths. It was believed that the *vouivre* had their own kingdom and set of laws. Whenever these beasts swam in the mountain lakes, they would leave their single eye and their crown on the shore. It was the peasants' desire to encounter one of these eyes or crowns, the possession of which would assure the greatest happiness in the world. A tale is told about a peasant who found an eye and succeeded in taking it as well as the *vouivre* to his village. The last record of a person claiming to see a *vouivre* was in 1790.

Although the *vouivre* were considered hideous, one legend tells of a beautiful white one who regularly swam in a certain lake. A little girl having discovered it, brought it food and talked to it every day. Years later at the moment of the girl's marriage ceremony, the *vouivre* flew into the room and presented the bride with its crown. 24

The majestic Mont Blanc has been the source of several legends. The peasants relate that Mont Blanc was originally a vast fertile plain upon which very hateful people dwelt. The latter were known for their extreme avariciousness and inhumane treatment of unfortunate individuals. One day a saint from Paradise, wishing to confirm the rumors about these people, appeared on the land in the disguise of a homely, starving beggar. At each house he was driven away until he arrived at the last dwelling in

24 Ibid.
the region where he met a young girl who offered him a piece of bread. The saint told the girl that the entire valley would be destroyed and that she must run away quickly. The girl obeyed him and, just as she had reached the farthest point of the land, she turned around and saw that the whole section had been converted into a towering glacier.

The delicate, star-like mountain flower, the edelweiss, has given rise to the following legend: High atop the mountain peaks in the regions where there is eternal snow, dwells a lady who is the queen of the snow. Mountain climbers who approach these heights perceive this glittering lady. She smiles down upon them, unwittingly encouraging them to venture farther than they should. A little army of invisible evil guards surround the alpinists and cause them to fall to their death in the crevasses below. Then the lady weeps and her tears flow down the mountain sides and are changed to edelweiss.25

Folk Songs and Dances

The themes of most of the folk songs of Savoy deal with the lives and loves of shepherds and shepherdesses. Some of the titles are La Bergère aux Champs, La Fiancée Lointaine, and the very well-known Il Etait Un' Bergère. The national anthem of Savoy is entitled Les Allobroges, the name of the people who were among the first to inhabit this province.

In a few villages in the locality of Briançon an ancient dance is still performed once a year. It is called Bacchu-Ber, a dance in which the participants leap over swords, cross the swords in the air, and shift

the weapons from one position to another. There are twelve figures and
nine, eleven, or thirteen dancers. Proof of its antiquity is that the
rhythm and the scale in which the melody is written are both found in
old Greek war dances. According to legend, this dance was introduced
by a Roman soldier who was stationed at the garrison at Briangon. Bacchu-
Bar is executed on a small wooden platform which is erected in front of
the church. 86

The most typical dance of Savoy is the monferrine, a simple round
in which the dancers sing pastoral songs as they perform easy steps in
unison. Few regions of France can boast of preserving their quadrille
as well as that of Savoy. The writer saw all the elaborate figures carefully
executed by a folklore group in Chambéry. The Savoyards also do their
own variety of polka, schottische, and rigodon. In this part of the Alps
the rigodon has long been recognized as the most exact facsimile of the
original rigodon from Provence.

26 Ibid., p. 74.
B. The Basque Country

The land of the Basques is situated in a section of the Pyrenees mountains and covers a triangular strip of territory. Each side of the triangle is approximately seventy miles long. A small portion of the Basque country is located along the coast of Southern France and Northern Spain, the most important ports being Biarritz, St. Jean de Luz, and San Sebastián. Formerly the Basque territory was divided into seven provinces: Viscay, Guipúzcoa (bordering on the Gulf of Gascony), Alava and Navarre were in Spain; Labourd, Basse-Navarre, and Soule were in France. About two-thirds of the Basque people live in the Spanish provinces. The latter are mountainous with gorges, rushing rivers, and dense forests. The French side is one of rich pasture lands, pleasant valleys and fields.

The climate of the Basque country is very moderate; heavy frost is quite rare. No snow is found on the crests of the Pyrenees. The abundant rainfall has given rise to the expression, "Qui parle Pays Basque, parle pluie" (People who talk about the Basque country talk about rain). Autumn is the season which offers the most pleasant weather. Summers are usually quite hot.

For centuries the two chief sources of livelihood have been cattle-raising and fishing. The churra sheep are bred for their milk as well as their wool, the latter being of the coarse variety used in mattresses. The farms are small, occupying from five to twenty-five acres, and tractors

\[27\textit{Encyclopaedia Britannica}, \text{III, p. 185.}\]

\[28\textit{Eleanor Elaner, The Romance of the Basque Country}, \text{p. 21.}\]

\[29\textit{Gaston Bernoville et al., Viages du Pays Basques}, \text{pp. 15-18.}\]
are almost non-existent. Oxen, which are seen in most parts, wear sheepskin hats to protect their leather yokes from rain. These beasts also wear over the nostrils and mouth a cotton sack with red tassels to protect them from the flies; the rest of the body is covered with a canvas sheet. Travelers wonder why there are no cows to be seen. The cows are kept in barns because the Basque farmers are afraid that these animals will over-graze. As a result all the grass is cut by hand, and the labor is tremendous; whole families can be seen standing in soldier-like files with their scythes sweeping up and down in unison. The most abundant grain crop is maize. In the high Pyrenees cheeses are produced, notable among them being made from ewe's milk.

The apple tree is the characteristic fruit tree; large supplies of cider are to be found in the Basque country. In Pierre Loti's Ramuntcho, the men usually meet each other at the cidrerie after their day's work is finished.

Along the coast the tuna and sardine fisheries keep many Basques from poverty. At dusk fisherwomen carrying on their heads baskets of fresh sardines, mussels, and poached trout, cry their wares through the streets of the seaboard towns.

Another important industry is iron-mining. The swords of Mondragón and Guipúscoa were famous before those of Toledo. An armorer of Bayonne was supposed to have invented the bayonet. The story goes that a group of shepherds were fighting a pack of wolves which were attacking

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31 Eleanor Elsner, Mediterranean Magic, pp. 228-229.
their sheep. In desperation one of the men thrust his hunting knife into the end of his staff so that he could keep at a safe distance from the wolves. Later when he took his knife to the armorer to be repaired the latter thought of the idea of using it as an effective war weapon.\textsuperscript{32}

Formerly the manufacture of makhit\textsuperscript{a}s (a stick with a short dagger screwed into one end) was very extensive. These makhit\textsuperscript{a}s were used to prod oxen and other beasts. Because of the ornate handiwork which adorns the makhit\textsuperscript{a}s as well as their continued usefulness, these implements are still being produced. Other crafts are wood-carving, espadrille-making (espadrilles are canvas sandals with rope soles), and chistéras-weaving (chistéras are the wooden basket-like gloves which are worn for playing the Basque game of pelots—jai alai).\textsuperscript{33}

\textbf{History}

The origin of the Basque people is still unknown. Some ethnologists believe that the Basques date from the stone age because the name of their language, Eskuara, relates to the cutting tools of stone. Stronger evidence supports this theory in the shape of the skull and the blood types of the Basques which belong to early European stock. Some Basques give credence to a legend that traces their lineage back to Noah. The story they tell is that Tubal, grandson of Noah, came to Europe before the tower of Babel was constructed and settled in the region where the Basques now live. Therefore, the story continues, the Basque language is the tongue which was spoken by Adam and Eve. For this reason many of


\textsuperscript{33}Bernoville et al., \textit{op. cit.}, pp. 41-47.
the Basque banners are decorated with the letter "T", for Tubal.34 Another theory is that the Basques are direct descendants of the ancient Egyptians. One historian has discovered that the names of the principal characters in the Basque masquerades are the same as those in the ancient Egyptian funeral dances, and that some of the dance positions and movements in the more serious Basque dances are identical with those in the Egyptian ritual. Anatomically the Basques are tall, broad-shouldered, and have brown hair, a broad head at the temples narrowing to a very pointed chin — all of the physical characteristics of the ancient Egyptians. Still another theory is that the Basques are descended from the Phoenicians.35

Around the first century before Christ the Romans took possession of the Basque country and made Lapurdum (Bayonne) a chief town and a flourishing port. Like all invaders of this region the Romans failed to leave much imprint on the Basque people and their way of life.

During the Middle Ages the feudal system was apparent more in theory than in practice; the Basques were so independent that they could not comply with a highly developed class organization. The most powerful nobles, the counts of Haro, were lords of Biscay from 1093-1350. Although the Basque lands retained their autonomy for many centuries, a series of events united them with foreign powers. For a short time in the fourteenth century the ruler of Castile annexed the Spanish Basque provinces. In 1152 Eleanor of Aquitaine married an English ruler and

34 Nolan, op. cit., p. 147.

gave to England the city of Bayonne as her dowry. This city remained faithful to England until the time of Joan of Arc when the English were eventually driven out of France. It was during the English occupation that the Bayonne cathedral was built or at least started, and many people see a close resemblance between it and the York Minster in England. In 1481 the Spanish Basque province of Guipúzcoa made a ten year trade pact with England.

The Basque provinces never formed themselves into a nation and never fought against each other. Each province had its *fueros* or local liberties and a parliament to represent the people. When any one of the provinces was invaded by a foreign country, the remaining provinces banded together and attacked the aggressor. The Basques earned themselves the reputation of being one of the fiercest tribes in Europe. Until the seventeenth century the only path which was passable between France and Spain was at Roncevaux in the province of Navarre. Matters concerning the provinces as a whole were taken to Guernika, the holy city of the Basques, in Guipúzcoa. There a council of elders heard complaints, accusations, and appeals. Their verdict was unquestioned. All national oaths were sworn under the oak tree where the council convened. This oak tree, which the Basques believed to be planted by the hand of God, became the symbol of the Basque people. It died several years ago and was encircled with bars and glass. Several feet from it a young oak tree is growing.

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36 *Encyclopaedia Britannica*, III, p. 185.

The French Basque provinces were forced to yield much of their autonomy in 1660, during the reign of Louis XIV. The latter placed the parliaments of each province directly under the jurisdiction of the crown. In 1789 during the French Revolution the French Basque provinces were obliged to give up their former legislative divisions and become départements of France.\(^{38}\)

The Spanish Basque provinces remained unchanged in their autonomy until 1878. The king of Spain, Fernando VII, died in 1830 leaving the kingdom to his daughter Isabel II; there were no male heirs. The dead king's brother, Carlos, started a revolt against Isabel. Carlos succeeded in enlisting the support of the Basque people by promising them continued autonomy. When the Carlist forces met with defeat, the Basques were annexed to the kingdom of Spain. Even today, however, the Spanish Basque provinces maintain a considerable degree of independence.\(^{39}\)

The People and Their Customs

The Basques are a simple, honest, conservative, untalkative people. A recent traveler in the Basque country claims that a pocketbook full of money in a jacket thrown aside is just as safe as if it were in a bank.\(^{40}\) When, after great delay, the Basques accept some customs of other civilizations, they cling to the new ways long after their neighbors have abandoned them. Their penchant for isolation has resulted in a preservation of many of their ancient traditions. Like the Savoyards the

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\(^{38}\) Bernoville et al., op. cit., p. 61.

\(^{39}\) Encyclopædia Britannica, III, p. 185.

\(^{40}\) Nolan, op. cit., p. 161.
Basques are not communicative; they have many secrets which are shared only with their compatriots. For instance, during the times of devastating wars the Basques were able to take their flocks and herds into a secret, hidden valley which no outsider has ever been able to find. The only fact known about this mysterious hiding place is that its access is through the bed of a shallow stream in a primeval forest. In the past, whenever news of an invading army reached the people, all livestock were led to this valley under cover of nightfall. This greatly perplexed the invaders, who had heard about the fine cattle which the Basques supposedly possessed.  

Bernoville describes the typical Basque man in the following terms: "Bien bâti, fortement charpenté, extraordinairement résistant, agile et vigoureux, il affronte avec aisance le labeur si rude que lui imposent la montagne ou la mer." (Well-built and sturdy, extraordinarily resistant, agile and vigorous, he confronts with ease the hard labor which the mountain or the sea imposes upon him).  

Next he presents some characteristics of a Basque woman: "Sa grâce propre est surtout dans cette démarche alerte et cambrée qui suffirait à la distinguer des autres paysannes de France." (Her characteristic grace, seen especially in her alert carriage and the way she keeps her shoulders thrown back, is sufficient to distinguish her from the other peasant women of France.)  

One of the greatest insults is to mistake a Basque for either a Frenchman or a Spaniard, he considers himself a member of a separate race. The Basques

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42 Bernoville et al., _op. cit.,_ p. 18.  
43 Ibid., p. 22.
are slow to become angry, but when they do so, they are extremely violent. When Napoleon's armies traversed the Basque country during their invasion of Spain the French soldiers shuddered with fear whenever they heard the *irrintzi*, the Basque warcry.44

The Basque father is master; he makes all decisions and the other members of the family obey. However, he does not abuse his privilege. He consults each member of the family before making up his mind. Second in command is the mother. Her domain is the management of the household and the care of the children. The mother, however, realizes that she is answerable to her husband. She does not even eat with him, and is expected to serve him his meals.45 The mother and father decide which one of their children is to inherit the home, and look upon the girls as equal in this privilege to the boys. In order to circumvent the French law of primogeniture, the eldest son deeds his inheritance over to the brother or sister chosen by his parents, unless the parents actually wish the eldest son to receive it. The above inheritance refers to the house, the most beloved and revered possession of all Basque people.

The home is passed down from one generation to the next, and if the family dies out or if the property is sold, the next owners usually take the name of the house, i.e., the former householders. Thus, many Basque people do not use their legal names, but instead bear the names of their ancient homes.46 These houses are constructed of white stone

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45 Barrovil et al., *op. cit.*, p. 30.

with wooded balconies or galleries jutting out from the second floor. When the writer was in Biarritz he saw many of these white dwellings trimmed with red and green; the colors of the Basque flag are red, white, and green. It used to be the custom to chisel mottoes and inscriptions above the doors of Basque houses. Those which can still be seen have the following meanings: "The past has deceived me. The present torments me. The future frightens me," written in 1707. Another is, "Nothing is more burdensome to busy people than the visit of those who are not." Basques prize their homes so highly that sons are willing to take humble jobs to pay the taxes, and daughters have been known to enter convents in order to lessen the financial burden from their families.

Among the Basques there exists a type of mysticism or spiritualism which consists of belief in the power of inanimate things to give off vibrations or thought waves. For example, the Basques warn townspeople who are acquiring money for money's sake alone to stay away from the country because the town vibrations would disturb the peaceful, restful vibrations of the country. Therefore, any money-loving people are advised to examine their hearts and minds before venturing to a pastoral spot. Another belief is that if you bless the ground where you desire to sit, you need not place a rug or cushion under you; mother earth will transmit her warmth to you. Belief in reincarnation can be seen in some of the Basque proverbs, such as: "As you sow, so shall you reap—if not in this life, then in the next"; "The ill done to another must be carried by the

47 Nolan, op. cit., p. 171.
doer"; "The cheat has only cheated his own future."^48

At the end of the sixteenth century it was decreed that men and women of the Basque country must sit apart when attending church services. Consequently, galeries were built to accommodate the men. Some think that the origin of this segregation dates to the widespread fear of sorcery which overran Europe, and especially the Basque province of Labourd, in the sixteenth and seventeenth centuries. It was believed that if males and females sat together during the Consecration of the Host, their positive and negative characteristics would turn the miracle into black magic. The decision to build galeries was also certainly motivated by a decree of the king of France who in 1607 ordered all Basques to attend church at least once a week on penalty of heavy punishment. Still today the men occupy the galeries when attending mass; no women are permitted entrance to the galeries.^49

For the last two centuries the Basque countries have not been able to provide all the men with opportunities for making a living. Consequently, large numbers of Basques have emigrated to South America and to the United States. It is estimated that there are now 250,000 Basques in South America, and a total of 50,000 in the states of California, Wyoming, and Nevada. They are much in demand as shepherds because of their faithfulness to their charges and their capacity for enduring hardships. The United States has passed special laws to admit these Basque shepherders. It is customary for the Basques to set aside their

^48Elsner, Mediterranean Magic, pp. 184-186.

salary so that they can return to the Basque homes to spend their declining years. 50

An occupation in which many Basques have engaged in the past is smuggling. The chief items of contraband were horses, mules, silk, and tobacco. Ramuntcho, the hero of Loti's novel, develops much skill in this vocation. Even the village curate shows a favorable attitude toward this illegal practice when he says, "Chez nous autres, Basques, je crois que la contrabande est un péché que le bon Dieu aisément pardonne: c'est si bien dans le sang de notre vieille race!" (Among us Basques I think that contraband is a sin which the good Lord easily pardons. It is assuredly in the blood of our old race). 51 One story that the Basques relate is about a village champion pelota player whose house was full of smuggled tobacco. Someone had reported him and the officials were on the way to his house to investigate. The smuggler rushed to the priest to ask for advice. If the former were apprehended he could not play in the pelota game against a rival village the following week. The priest told the man to spread the word about that his mother was critically ill. When this was accomplished the priest went to the smuggler's house as a pretense for administering the last rites. A little later the priest left the house and told the officers that the mother had just died and that the police could not enter until after the funeral. The next day the casket was carried out. Inside the box was the entire supply of tobacco.


51 Pierre Loti, Ramuntcho, p. 9.
During World War I a gang of expert smugglers managed to take horses from Spain to France where they sold them to the French army. On one occasion a whole troop of horses had been assembled and the Basques wondered how they could smuggle so many animals across the frontier. They finally found the answer. The men donned their national costumes and beribboned the horses. When they arrived at the customhouse they told the officers that they (the smugglers) had been chosen to welcome the inspector who was sent to the Basque country to investigate smuggling. The customs officials had heard about the imminent visit of the inspector and, therefore, allowed the men to pass. In this manner the horses were driven into France and sold for a handsome price.  

In the Basque city of Pamplona, Spain, there is bullfighting in the streets during the feast of San Fermín. Shops are partially barricaded with boards, and the throngs of people form an enclosure. The animals are fine fighting bulls which are to be sent later to the arena. Future matadors try their skill on these beasts. Usually some people are knocked down and trampled, but the bulls are rarely injured and never killed.  

Games and dancing are an integral part of Basque living. Bernoville clearly pointed this out when he wrote, "Ces jeux, où le Basque excelle, ne sont pas un à-côté, une simple détente, comme pour d'autres, mais une manifestation essentielle de son être particulier, unapanage de sa race." (Unlike other peoples, the Basques do not look upon their games

52 Elsner, Mediterranean Magic, pp. 202-204.

53 Nolan, op. cit., p. 176.
as a simple diversion or a thing apart. These games in which they excel are an essential manifestation of their particular existence, an attribute of their race.\textsuperscript{54} Each of the three French provinces has tended to specialize or stress one type of recreation. This has led to the proverb, "Labourdins pelotaris, Bas-Navarrais versolaris, souletins danseurs." (People of Labourd are pelota players, those of Bas-Navarre are versifiers, those of Soule are dancers).\textsuperscript{55}

A discussion of the dancing appears toward the end of this chapter. The two other important recreational activities, improvisation and pelota, are examined below.

Whenever the Basques congregate for a banquet, picnic, or festival, certain individuals stand up and sing impromptu verses in which philosophical problems, historical events, and literary affairs are argued about. This takes the form of attacking one another, replying, teasing, and goading. The ablest improvisers clothe their thoughts in subtle, humorous satire. The men who are talented in this field are recognized as true village bards.\textsuperscript{56}

The Basque game, pelota or jai alai (Spanish) or pelote (French) is a combination of a fast tennis match and a vigorous handball contest. This game has been played for centuries in the Basque country. Each little village, town, or city has its frontón or court where the pelota games take place. The frontón is about sixty feet wide, three hundred

\begin{itemize}
\item \textsuperscript{54}Bernoville et al., \textit{op. cit.}, p. 36.
\item \textsuperscript{55}Ogrisek, \textit{France-Paris and the Provinces}, p. 362.
\item \textsuperscript{56}Elsner, \textit{The Romance of the Basque Country}, p. 161.
\end{itemize}
feet long, and thirty feet high. Players wear either red or blue markings on their shoulders to distinguish the different teams. On one hand is worn a chiseta, or large glove in the shape of a basket. A ball slightly smaller than a tennis ball and weighing seven ounces is used. The match begins when one of the players bounces the ball on the floor, scoops it into his glove, and hurls it against the wall. His opponent retrieves it and lances it again upon the wall. The first man catches it and repeats the act. The ball travels with such speed that it sounds like rifle shots cracking against the frontón wall. At Biarritz the writer witnessed a pelota match between the pelota champion of France and that of Spain.

The Basques take their pelota very seriously. When one misses the ball, he sometimes leans against the wall with his head bowed, as though he was stricken at the heart. Even the priests engage in this sport. Many tales are recounted about pelota matches. One of these is about a wealthy Basque whose son was to confront a famous pelota champion at the frontón on the following day. So sure that his son would win, the father bet his home and all his riches on his boy. The son failed to win the contest, and the father leaped onto the court and beat his own son unmercifully for having lost the family honor.

A story which dates back to the French Revolution is about a champion pelota player who, being wanted by the revolutionary police, had fled to Spain. Taking advantage of his absence, his rival planned to win the championship. Risking the danger of being shot as soon as he crossed

57 Nolan, op. cit., p. 171.
58 Elsner, Mediterranean Magic, p. 199.
the frontier, the champion returned to France and won the match. He was applauded by 6000 spectators who, through mob pressure, succeeded in helping him escape back to Spain.59

Language

The Basque language, called Euskara, remains a mystery to philologists, who have not yet found a definite resemblance between it and any other language. It is written with Roman characters, and one researcher found thirteen simple vowels and thirty-eight simple consonants. In place of declensions the Basque tongue uses a highly developed post-positional system. For example, zaldi (horse) becomes zaldiak (horses). The letter "r" never begins a word.60

As was mentioned earlier since many words refer to stone-cutting implements, it is thought that the language was in use at least as early as the stone age. The word eitz (stone) is compounded so that eitz-urt means pick, eitz-kor (axe), eitz-tto (knife), eitzkatu (to attack with stones), and Aitz-Churi (White Rock—the name of a mountain). A large number of mountains are named in this manner.61

The Basque language is primitive in the sense that it lacks abstract words. It would not be possible to write a book on theology or literature in Basque. In order to deal with abstractions the people must group certain words together, such as, "the great man in the sky", meaning God. In short, the language is adapted exclusively to pastoral

60Encyclopaedia Britannica, III, p. 184.
61Violet Alford, Pyrenean Festivals, p. 137.
and agricultural needs.  

A popular legend says that the devil decided to spend some time in the Basque country so that he could learn the language and corrupt the people. After seven years he abandoned his plan because he had only mastered two words — yes and no.

Today Basque is still spoken in many places, notable among them is San Sebastián. Signs in Bayonne are written both in French and Basque. Few foreigners have ever become fluent in Basque and none has mastered its eight dialects.

Costumes

The beret, which probably originated in the Basque country, is considered the national headgear for men. This hat is worn at all times, even during meals; it is removed only in church, during sleep, and sometimes on the pelota court. In the French region the beret is cut in a large shape; on the Spanish side it is cut small. The remainder of the masculine rural costume is a blue smock, dark trousers, sometimes a red sash, and wooden shoes or sandals (espadrilles). Fishermen usually wear blue overalls, but some of these men use pink or red jeans. The latter variety is very picturesque at sundown when the fishing vessels come back to the wharves.

On festival days the Basque men, especially those who participate

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62 Bernoville et al., op. cit., p. 43.
63 Nolan, op. cit., p. 150.
64 Ibid., p. 159.
in the dancing, dress in white trousers, white shirts, green sashes, and brilliant red berets. The special costumes in which the men perform during certain ceremonies will be discussed in the section on Basque dancing. The festival costume for women is a scarlet skirt with a black band around the hem, a white blouse, a black corset bodice, a white knotted handkerchief on the head, and red and green espadrilles which lace up the calf of the leg.

In former times, Basque women in mourning wore a cape which covered almost their entire body. This is now discarded, but in some Pyrenean villages a red camuchon (cape) is still used for protection against the cold winds. Colorful shawls heavily fringed and embroidered were part of women's wardrobes in the last century.66

Folktales

In most of the Basque folktales a Seigneur Sauvage or a Dame Sauvage appears. The former is called Basa Yaun and the latter is Basa Andare. These supernatural creatures always frequent places through which men are afraid to wander, i.e., dark, swampy wildernesses or high cliffs. The Basa Yaun is physically powerful and mentally able to out-smart any humans who have dealings with him; he is mean, cruel, and very clever.67

Among the numerous stories about Basa Yaun the following is typical: Two soldiers were walking through a dense forest when night came upon them. Remembering that they had seen some smoke a little earlier,


67 Bernoville et al., op. cit., p. 135.
the men decided to go in that direction and see if there were a dwelling. They soon found a small hut. After knocking on the door, the men heard a voice telling them to enter. When inside, the soldiers were terrified to find a Bass Yaun. The latter had the figure of a human but was covered with thick hair and possessed a single eye in the middle of his forehead. The monster fed the men and then weighed them. Next he took the heavier soldier and broke him into pieces with a spit; the victim's clothing was still on. Thereupon he roasted the man and ate him. After the meal the Bass Yaun informed the other soldier that he would be eaten the next day. During the night the soldier seized the spit and blinded the Bass Yaun, after which he fled to the stable. In the morning the monster guessed the soldier's hiding place and opened the stable door. As each sheep left the barn, the Bass made it pass under his legs so that he could capture the soldier. Realizing his imminent apprehension, the soldier killed a sheep, skinned it, and covered himself with the skin. As he passed under the Bass's legs the whole sheepskin came off into the monster's hands. At once the Bass pursued the soldier but, due to his blindness, was unable to catch him. Then the Bass shouted to the man, "Here is a magical ring for you. It will permit you to tell your victorious adventure to your friends and they will believe you." The soldier stopped, caught the ring as it was thrown to him, and placed it on his finger. Then the ring cried, "Je suis ici, je suis ici." (Here I am.) The Bass was rapidly overtaking the soldier when they came to a lake. The soldier took out a knife, cut off his finger and threw it into the water. The ring continued to cry, "Je suis ici." Following the voice of the
ring, Bassa Yaun went to the bottom of the lake and was drowned.

**Folksongs and Folk Dances**

The Basque folksong expresses the joy of the farmer as he contemplates his domain—his farm, his beautiful maize and his vigorous cattle. There is a tranquility and harmony between man and nature. When the Basque sings of human sorrow, he shows a resignation to the fateful game of circumstances and the forces of nature.

A song which manifests the Basque's love of independence is the rather naive, but touching theme of a caged bird.

L'oiseau dans la cage
Chante tristement
Bien qu'il aie de quoi manger, de quoi boire

Il désire le dehors
Parce que... parce que... parce que
Combien est belle la liberté

The bird in its cage
Sings sadly
Although it has enough to eat and enough to drink.

It wants to be outside
Because... because... because
How beautiful is liberty.

A wide-spread, humorous song is about a group of old ladies who are playing cards while drinking wine. They have all sorts of signals for their partners: a finger on the mouth is a sign to throw out an ace of hearts; a finger on the forehead indicates that it is time to play an ace of spades; and many others. Gradually one becomes inebriated and all the signals are confused, the result being unfortunate but comical.

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The important musical role of the improviser or village bard has already been discussed in this chapter.

The national anthem of the Basque country is Guernikako Arbola (The tree of Guernika), symbol of the local liberties and the racial unity down through the centuries. The words to this hymn are as follows:

L'arbre de Guernika est sacré
Tout a fait aimé parmi les Basques
Donnez et repandez votre fruit dans le monde
Nous vous adorons, arbre sacré.

The tree of Guernika is sacred
Deeply loved by the Basques
Give and disseminate your goodness
We worship you, sacred tree.

The dances of the seven Basque provinces are among the most curious, diversified, colorful, grotesque, and acrobatic in the world. Musical accompaniment consists of only two instruments — the chirula (a flute with three openings) and a itun-itun (drum with three strings across its surface). With one hand the musician plays the flute while with the other hand he beats the rhythm on the drum. It has only been in recent years that Basque women have been permitted to dance; all the dances were originally created for the men. The Makhila Dantza, as its name implies, is a dance in which the makila sticks are used. In this dance the participants line up facing each other and strike the sticks against those of their partners, sometimes hitting the sticks below their legs or behind their backs. The rhythm is strictly maintained at all times. Heavy clubs are employed in a variant of this dance.

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70Ibid., p. 143.

71Bernoville, Le Pays des Basques, p. 121.
The Tzacarankus (Dance of the Dead Chieftain) is a dance executed by eight men who hold swords, kick high into the air, and shift positions with agility. The climax of this dance occurs when the man playing the role of the chieftain is lifted above the heads of the dancers and remains rigidly prone while the other performers, except those supporting the chief, proceed with the dance. On the last note the chieftain is placed upright again.

The fishermen of the brotherhood of Lekeitio have a traditional dance in which four men hold upon their shoulders a chest containing the riches of their organization while a fifth man dances on top of the box in front of the statue of Saint Peter.  

From the Spanish Basque country come the Dance of the Arches and the most popular folk-dance of today — le fandango. The former is performed by men and women who each hold flower-covered arches; the latter is a dance in which the men and women seem to indulge in aimless pursuit but never touch each other. During the fandango all the dancers keep their hands gracefully uplifted. Bernoville points out the significance of this dance as a part of true Basque culture:

Dans cette race aux fortes traditions familiales et religieuses, le fandango reste un rite. D’antiques disciplines en règlent la cadence et la purifient. A la fois chaste et passionnée, traditionnelle et, comme l’instinct, primitive, cette danse est une des expressions les plus significatives de l’ame basque.


73Bernoville, Le PAYS des Basques, p. 121.

In this race of strong religious and family traditions, the fandango remains a rite. Ancient rules control the cadence and keep it authentic. This dance, which is at the same time chaste and passionate, traditional, and filled with primitive instinct, is one of the most meaningful expressions of the Basque spirit.
In a men's dance called the *arin-arin* the participants dance in circle formation, facing each other, and clacking their fingers above their heads as though they were playing castanets.

Basque boys begin their study of dancing at the age of ten. At the end of a day's work these youth go to a barn and meet with their instructor, who is usually the best dancer in the village.²⁴

The dances of the Basque country are usually divided into two main categories — the pastorals and the masquerades. The pastorals are vestiges of the medieval mystery plays whose themes are taken from the scriptures or from biblical legends. They last for hours while the various actors come forward to recite their lines or show the meanings of the verses through pantomime or dances. The masquerades take place at Carnival time and involve fifty to eighty actors in the larger villages, and about twenty-five in the smaller ones. Half the participants are dressed neatly in red and represent Christians; the other half are dressed sloppily in black and take the role of the infidels. There is a mock battle during which the reds win and the ceremony begins. The chief characters in this drama are: the *tocherrero*, who wears a little plumed hat, highly decorated vest, trousers that go as far as the knees, one red stocking and one white stocking, gaiters and *espadrilles*, and in his hand a horse-hair broom; the *gathie* (cat), who wears a white beret, a red vest decorated with gold spangles, knee pants, and white lace stockings, and in his hand a wooden contraption resembling a jack-in-the-box; a *cantinibre* (man taking a gypsy woman's role), who wears a low-

crowned, large-brimmed fedora hat, blue vest with colored ribbons, short skirt from which white under-garments appear, white lace stockings and dark gaiters; the zalmartzaim (horseman), who wears approximately the same garment as the icherraro except for a high hat of artificial flowers upon which a single mirror simulating a diamond is placed. The zalmartzaim is encased in a hollow hobby horse which is held in place by suspenders over the man's shoulders. These four actors do the famous Danse du Verre (Goblet Dance). The mayor of the village steps to the center of the public square and places a goblet half-filled with wine. One by one, the actors come forward and do complicated ballet steps above and beside the glass without ever touching it. The last man, the zalmartzaim is the champion of the dance because he executes all the complicated steps around the glass, but his hobby horse prevents him from seeing it. Finally he leaps into the air and lands upon the glass. He must do this several times without spilling a drop of the goblet's contents.75

The Basques have long been known for their sauts, or high jumps. They can leap into the air and seem to stay there as they beat their legs together like wings.

75 Violet, op. cit., pp. 143-170.
II. Fête en Savoie (Festival in Savoy)

Pupil-Teacher Planning

In the winter quarter, 1951, the students in the French classes of University School began to plan a folk festival. This was a particularly stimulating year in the French area because an exchange between a University School pupil and a French high school boy had been arranged. It was an exchange between families: the University School boy lived in the French boy's home in France, and the French boy lived in the American boy's home in Columbus, Ohio. Since the French boy came from Savoy, the classes decided that the festival should feature this province and that the French boy should be master of ceremonies. Since the teacher had just returned from a six-months' trip in Savoy and Dauphiné, he presented a report on the climate, topography, agriculture, industry, and the people of this region. The French student visited each French class and served as a consultant on the various committees. Meanwhile the University School exchange student in France sent letters to his classmates on his impressions of Savoy.

In order to provide the audience with a variety of costumes, music, and dancing, as well as to meet and hold the interests of the pupils, it was agreed that a province from another section of France should be added to Savoy. The pupils recommended that there not be too great a contrast between the two provinces, and that there be something in common between the two. Consequently, the Basque region nestled in the Pyrenees mountains seemed to be an appropriate supplement to Savoy and the Alps. The Basque costumes and athletic dances assured a diversity
in the choreography and the program selections.

The second-year French class counted among its members a group of the school's best athletes, both boys and girls. Since the Basque dances require a high degree of coordination and agility, it was decided that the second-year French class should take charge of the Basque part of the program. The Basques could be guests at the festival in Savoy.

The pupils chose the music room for their production because it adapted itself well to decorations, and it had an intimate atmosphere due to the semi-circular formation of the seats. Members of the classes joined the committees which interested them and which required their individual talents. There were committees on costuming, stage properties and art work, programs, invitations to parents and guests, and photography.

Work of Committees

The costume committee studied the plates on Savoy and the Basque country in the collection of Gardilanne and Moffat. Additional sources were post cards from Savoy and the Basque country depicting the typical costumes, and an illustration in Dore Ogrizek's book, Paris and the Provinces. Several pictures of Basque costumes were available in Visages du Pays Basques, collection "Provinciales". In order to make the frontière coif of Savoy the girls experimented with various materials and finally chose black corduroy; one girl made her hat from black velvet. On the front border of this headdress the girls sewed bands of gold braid. Below is a set of directions for constructing the coif.

La Frontière

Essentially a baby cap design is adapted to the size of the girl's
head. Instead of a straight border encircling the face, the material is cut so that a "widow's peak" point is effected which, when the cap is in place, will fit the middle of or slightly posterior to the middle of the forehead. Continuing backward the lines on each side of the "widow's peak", the material is slashed into two deep notches ending in points in front of the ears. So that the three points will hug the head, the entire periphery of the hat is wired. Following the same course of the wire, three parallel rows of gold metallic flat braid three-sixteenths of an inch wide is stitched. Roughly a square foot of black corduroy is needed. The cap is unlined. See the photograph on the next page.

Since the Savoyard skirt and apron are mostly black, the blouse and shawl are of brilliant hues. Those girls who did not own plain-colored, long-sleeved blouses were able to borrow these garments from the boys in French class; it was just becoming the style for boys' shirts to contain a rich variety of assorted colors. After studying the pictures, one of the committee members thought that the shawls looked exactly like the old-fashioned paisley shawls which were fashionable in her grandmother's day. The girls searched their attics and those of their friends until they assembled several of these multicolored shawls. Those girls who could not find any went shopping in the department stores. Eventually they discovered some attractive purple, red, and green paisley materials which were on sale. From these pieces of goods the girls made their shawls. For decorating their Savoyard aprons and skirts some girls created designs out of gold rick-rack; two girls made intricate bands on the looms in the fine arts workshop. The skirts were about five inches
Photograph XII.— Une Savoyarde— Grade II.
from the floor. A few of the girls' necks were adorned with necklaces to which gold crosses were attached; these are popular in Savoy. Shoes were generally black ballet slippers or low-heeled black shoes.

The home arts teacher showed the girls how to cut out the pieces of blue cotton from which the boys' smocks were to be made. A smock pattern from a Simplicity catalogue had been purchased. The boys took the materials home and their mothers sewed them together. Berets and black cowboy hats as described in Chapter III were worn by the boys of the Savoy group.

The feminine costume of the Basque country was quite simple to produce. The girls bought a large piece of cheap scarlet cotton material and cut out enough for a rather full skirt for each girl. One girl constructed a pattern of a corselet bodice which laced up the front. This bodice was made out of inexpensive black cotton material. A piece of the same black cloth formed a band around each skirt a few inches from the hem. The blouses were frilly, white, and long-sleeved. On their heads the girls knotted a large square of white sheeting material or a big white handkerchief.

It was not difficult for the boys to achieve the Basque costume. Their first task was to obtain white trousers. In the costume section of the chapter on Mexico there is a list of sources for obtaining this article of clothing. The boys also wore white shirts, unbuttoned at the neck, and green sashes around the waist. The next problem was to secure red berets. None was found, so a group of girls consulted the home arts teacher to ask how to make this headgear. The girls purchased a large piece of red wool flannel from which they made eight berets. On their
feet the boys wore their white gymnasium sneakers.

The stage properties and art work committee met with the arts teacher. This group decided to use a paper backdrop which would cover most of one wall of the music room. Upon this paper several committee members painted the Alps mountains crowned with snow. At the base a few scattered chalets appeared amidst very green grass and vividly colored mountain flowers. Above the entrance to the music room a cardboard shield bearing the arms of Savoy—red field with a white cross—was displayed.

Two boys on the properties committee designed and produced eight wooden swords which were to be used in the Dance of the Dead Chieftain.

The program committee examined the available pictures on Savoy. After attempting several sketches which could be used on the cover of a program, the committee showed their work to the classes. The latter chose a drawing of a Savoyard couple holding hands. The costumes were accurately copied from original prints.

The invitation committee conceived the idea of mimeographing large quantities of the above mentioned programs and sending them to the parents and guests along with a sheet of paper presenting the invitations.

Three boys and a girl, whose hobby was photography, took several photographs while the festival was in progress as well as after the production. Many of the performers were interested in purchasing these pictures as a record of their successes in the program.

The Performance

Girls dressed in costumes welcomed parents and guests at the music room door, and conducted them to their seats. The festival began when the
French exchange student, dressed in a beret and blue smock, stepped forward and presented a brief description of the climate, topography, agriculture, industry, history, and the folk costumes and customs of his native region, Savoy. Whenever he referred to the Alps, he pointed to the painting of these mountains behind him on the backdrop; this was an attempt to make the spectators feel a vicarious propinquity to the region. Next the French boy spoke of the first dance, *Le Rigodon Dauphinois*. As the music began, eight girls, wearing the costume of Savoy, danced into the room and executed this difficult folk dance. Four other dances and two dramatized songs were announced individually. The dances performed were *La Tricotine, La Mazurka Savoyarde, La Schottische Savoyarde*, and *Le Rigodon Savoyard*. The skits or dramatized songs were *L'Amoureux Présé* and *Joli Tambour*. An analysis of the skits and two of the Savoy dances is presented below.

Music XIII.– *La Schottische Savoyarde*

Any number of people may do this dance provided that they form groups of four, i.e., two couples in each set.

**Figure I**

The couples stand opposite each other in a square formation. This square will be maintained all through the dance. There should not be two
boys on one side of the square or two girls on one side of the square. This figure is called *Les Séparations* because partners move away from each other outside of the square. Then they return to original positions. Next they clasp each other and hop while making revolutions. Below is an analysis of the steps of a boy who is moving first to the left.

**Boy's steps:**

<table>
<thead>
<tr>
<th>Measure 1</th>
<th>With left foot take one step to the left. Then move right foot alongside left foot. Take one more step to the left with the left foot. Kick right foot upward and to the left.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beats 1-4</td>
<td>Move back to original place by placing right foot on floor and to the right of the left foot. Then move left foot alongside right foot. Take one more step to the right with the right foot. Kick left foot upward and to the right.</td>
</tr>
<tr>
<td>Beats 5-8</td>
<td>Boy places his elbows in the palms of partner's hands and puts his hands on her shoulders. Then they make a revolution clockwise for the next eight beats hopping to the music. The hops are made by springing on the right foot while lifting the left knee. Then springing on the left foot while lifting right foot, etc.</td>
</tr>
<tr>
<td>Measure 2</td>
<td>Repeat the steps for measures 1 and 2.</td>
</tr>
</tbody>
</table>

**Figure II**

The couple on one side of the square face the couple on the other side. This figure is entitled *Les Traverses* because each couple crosses over to the other side of the square and takes each other's place. The step is identical with Figure I. To add variety the second musical theme should be used.

** Movements:**
measure 5
beats 1-4
Couples advance toward each other by taking three steps. They kick to the side on the fourth beat.

beats 5-8
Couples continue their path until they reach the opposite side. Use same step as in beats 1-4.

measure 6
Lock arms with your partner and make measures 7-8.

beats 9-12
revolutions as described in figure I.

measures 7-8
Repeat the steps for measures 5 and 6.

Figure III

Boys and girls are in the same position as for the beginning of figures I and II. This figure is entitled *Le Moulinet* because the dancers form the blades of a windmill with their outstretched arms. The steps are the same as for figures I and II.

Movements:

measure 1
beats 1-4
Each person leaves his or her corner of the square and hops to the outside of the square by taking three hopping steps followed by a kick on the fourth beat.

beats 5-8
Each person retraces his steps and advances to center of square by taking three hopping steps followed by a kick on the fourth beat. Then each person faces clockwise and puts his right hand loosely on top of everybody else's right hand. That means that each person's right hand will be held upright and in the center. This is to resemble the spokes of a windmill.

measure 2
beats 9-12
The "windmill" revolves as the four persons in the square hop simultaneously in a clockwise direction. While hopping on one foot the knee of the other leg should be bent upward. The boys' left hands should be placed on own hips; the girls' left hands should hold skirts outward.

measures 3-4
The "windmill" continues to revolve during these two additional measures by executing the same hop steps as described above—in measure 2.
Figure IV

Figure IV is a repetition of Figure I.

Figure V

Figure V is a repetition of Figure III.

Figure VI (Exit)

Couples assume a walking position. The boy places his arm around the girl's waist (in back). The girl does likewise with the boy. The boy places his free hand on his hip. The girl holds out her skirt with her free hand. Using the same step as is employed throughout the entire dance, the couples hop out of the room in unison.

Music XIV.— Le Rigodon Savoyard

This dance may be done by any number of couples. Partners stand across from each other and form two long lines. Boys and girls occupy alternate positions in each line. The step is the same throughout the dance. On the first beat of the music the dancer hops on one foot. On the second beat he swings the other leg upward and in the direction of the foot he has first hopped on. In short, when he hops on left foot he swings his right leg upward and to the left; when he hops on right foot he swings his left foot upward and to the right. Dancers all start to hop on the left foot. Next they hop on the right foot and so on.
throughout the selection. Each dancer keeps hands on own hips.

Figure I

Movements:

<table>
<thead>
<tr>
<th>Measure</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-8</td>
<td>The lines face each other. On the first eight beats the dancers do eight hops and swings in place.</td>
</tr>
<tr>
<td>9-12</td>
<td>While executing the same hops and swings both lines advance toward each other. On the first three beats they hop forward. On the fourth beat each person puts his outstretched leg behind him and rests there, instead of doing a hop and swing.</td>
</tr>
<tr>
<td>13-16</td>
<td>Retrace steps by hopping backward to original positions. This is done by hopping and swinging on three beats. On the fourth beat, all turn in a ninety degree angle to face the public. This is done in one hop and swing.</td>
</tr>
</tbody>
</table>

Figure II

The lead couple (couple nearest the public) leave their positions; the boy moves down the outside of his line and the girl moves down the outside of her line. The step is the same as in figure I. When the boy and girl arrive at the end of the lines, they join hands and hop together down the inside of the rows until they come to their original positions. At this moment they separate and each hops down the outside of the rows as at the beginning of the figure. When they arrive at the end of the line, they advance in three hops and put their foot behind them for the fourth beat. On the next four beats they retreat backwards to their respective places in the lines, and face the public.

The entire time this couple is encircling the two rows, the remainder of the dancers stand in place and clap their hands.

The music continues playing over and over again the same sixteen measures.
Each successive couple follows the pattern which the lead couple achieved. The music is played until every couple has had the opportunity to encompass the whole group of dancers.

Music XV. — L'Amoureux Préféré (The Preferred Lover)
A Dramatized Folksong

II

Repeat
Le second, c'est un sabotier
Non, celui-là n'aura pas son cœur
Chorus

Non, celui-là n'aura pas son cœur
Quand je le vois avec ses sabots
Et sa belle tournure,
Ahi non, non joli sabotier,
Solo
Tu n'auras pas mon cœur.

III

Repeat
Le troisième, c'est un ramoneur
Non, celui-là n'aura pas son cœur
Chorus

Quand je le vois de haut en bas
De haut en cheminée.
Solo
Ahi non, non joli ramoneur
Tu n'auras pas mon cœur.

IV

Repeat
Le quatrième, c'est un chasseur.
Non celui-là n'aura pas son cœur
Chorus

Quand je le vois avec son képi
Et son fusil de chasse.
Solo
Ahi non, non, mon joli chasseur
Tu n'auras pas mon cœur.
The Cast: A young peasant girl, a traveler, a wooden-shoe vendor, a chimney sweep, a hunter, and a butcher.

Directions: In each of the five verses the chorus sings the first two lines. This is followed in every verse by the solo of the peasant girl. No other solos are performed. Each of the five boys uses pantomime to convey the meaning of his role.

The Plot:

Verse I

The peasant girl is working at her spinning wheel. (If the latter is not available the girl could be knitting with two long knitting needles.) A traveler approaches her and tries to win her affections. She tells him that she does not want a suitor who travels so much. The traveler shows his disappointment as he departs.

Verse II

A young man carrying wooden shoes on his back displays his wares to the girl in an effort to impress her and win her heart. She refuses him.

Verse III

In the distance the chimney sweep's cry is heard. This little boy shouts "ramoneur de cheminée, de haut en bas." When he arrives near the girl he begins to flirt with her, but she rejects him.
Verse IV

A hunting horn is sounded before the hunter makes his appearance. When he comes before the girl he shows her the game he has just caught. She indicates that he cannot have her love.

Verse V

Sauntering up to the girl, a robust butcher glances at her with self-assurance. She leaves her work, jumps up, and tells him that he is the one she wants. Furthermore she asks him to kiss her. The butcher picks up his apron and hides himself and the girl from the public as he plants a loud kiss on her face.

Music XVI.— *Joli Tambour (Handsome Drummer Boy)*

A Dramatized Folksong

2. Le plus jeune a dans sa bouche une rose, (repeat) Et ri, et ran, ran-pata-plan, Dans sa bouche une rose.

3. La fill' du roi était à sa fenêtre, (repeat) Et ri, et ran, ran-pata-plan, Etait à sa fenêtre.

4. Joli tambour, veux-tu m'donner ta rose, (repeat) Et ri, et ran, ran-pata-plan, veux-tu m'donner ta rose.

5. Sire le roi, veux-tu m'donner ta fille, (repeat) Et ri, et ran, ran-pata-plan, veux-tu m'donner ta fille.

7. Sire le roi, je suis fils d'Angleterre, (repeat) Et ri, et ran, ranpataplan, je suis fils d'Angleterre.

8. J'ai trois vaisseaux, dessus la mer jolie, (repeat) Et ri, et ran, ranpataplan, dessus la mer jolie.

9. L'un chargé d'or, l'autre d'argenterie, (repeat) Et ri, et ran, ranpataplan, l'autre d'argenterie.

10. Et le troisième, pour embarquer ma mie, (repeat) Et ri, et ran, ranpataplan, pour embarquer ma mie.

11. Joli tambour, je te donne ma fille, (repeat) Et ri, et ran, ranpataplan, je te donne ma fille.

12. Dans mon pays, 'y en a de plus jolies (repeat) Et ri, et ran, ranpataplan, 'y en a de plus jolies.

The Cast: Three drummer boys in military dress, the king, the king's daughter.

Directions: The chorus sings the first three verses in entirety. The remaining verses are solos which are performed by one of the drummer boys, the king, and the king's daughter. However, in every verse, the chorus sings "et ri, et ran, ranpataplan", in imitation of a drum beat. Each member of the cast must make copious use of gesticulation in order to aid the audience in comprehending the plot.

The Plot: Verse 1. With the chorus producing the background music and rhythm, the three drummer boys march in step back and forth across the stage.

2. The boy who is playing the leading role, (joli tambour), puts a rose between his teeth while his two mates and he continue to march.
3. The king's daughter makes a sweeping, flirtatious entrance. The *joli tambour* espies her, loses his step, and finally leaves his comrades.

4. The king's daughter extends her hand and asks for the rose. The *joli tambour* bows and proffers it to her. Meanwhile, unbeknown to the *joli tambour*, the king stealthily approaches him from the rear. When the *joli tambour* senses the king's presence, he falls on his knees.

5. The *joli tambour* begs the king for his daughter's hand.

6. The king bluntly refuses by stating that the *joli tambour* is not rich enough.

7. The *tambour* rises, throws back his shoulders, and as he struts across the stage, he claims that he is an English prince.

8. Then the *tambour* says he owns three vessels.

9. One of these ships is loaded with gold; the other is filled with silver, boasts the *tambour*.

10. The third is to carry off my sweetheart, adds the *tambour*, stroking his mustache and appearing very romantic.

11. The king becomes very contrite and humbly offers his daughter to the *tambour*.

12. The *tambour* refuses, explaining that in his country there are girls much more beautiful than the king's daughter.

Then the *tambour* rejoins his fellows and marches off with them while the princess is wailing in despair.
The second part of the program is devoted to the Basque visitors. The French boy delivers a talk on the Basque country and then announces the four Basque dances, *The Dance of the Dead Chieftain*, the *fandango*, *The Dance of the Heavy Clubs*, and *La Matelote*. The two latter dances are analyzed below.

Music XVII. — *La Danse des Gros Batons* — *Makil Dantzak*
(Dance of the Heavy Clubs)

This dance requires very athletic boys. Successful execution of it depends on good coordination and the ability to shift positions with great rapidity.

The boys form two lines with four boys in each row. All face the
public and hold a club (or baseball bat) in their right hands, allowing the club to lean against their right shoulders. In time to the introductory music, the boys bend their right legs behind them, and describe three little circles. On the last note of measure 3, they put their right foot down in front of them and kick their left leg high into the air in front of them. In measure four they land on both feet and wait for the last beat of the measure. On the last beat they throw themselves into the air and make one complete revolution. Then the two rows quickly face each other and are ready to begin to strike each other's clubs.

There are no steps to this dance; the boys walk or leap from position to position. The beauty of the dance is in the perfect rhythm of the percussion of eight clubs. Each boy hits a certain other boy's club and then, in rapid succession, each hits still other boys' clubs. Before analyzing the club blows the writer will trace the path in which each boy moves. See diagram on next page.

The diagram shows that the four boys nearest the public will change places with the four boys who are farthest away from the public.

The boys in the left row hold both ends of their clubs in a horizontal position above their heads. Their "opponents", the boys in the right row, strike the middle section of the upraised bats. In the music the club blows are marked with numbers 1-5 because there are five blows in each series. Below are the directions for administering the correct blow at the correct time:

1. Hit your opponent's club (the boy facing you).
2. Your opponent hits your club.
A circle denotes each boy. The black circle refers to a specific boy. The lines and arrows show the path that each boy must take.

Diagram I.- The Positions in the *Dance des Gros Batons*.
3. Hit the club of the boy in whose direction you will not move.

4. Shift to your new position (consult diagram if you do not know where you should go). While exchanging places, you should hold your club in such a way that the two of you can strike the top parts of the bats.

5. Hit the lower parts of each other's clubs and complete the change of position.

The above directions apply for the whole dance.

When the boys have reached the final positions (as indicated in the diagram), they continue moving until they arrive back at their starting positions.

The dance is done three times, the tempo being accelerated each time. In order to lend variety to the music there are two other musical motifs (see music).

When the boys have arrived at the starting point for the third time, they are ready for the finale. The latter is achieved by striking seven violent, and extremely swift blows. In administering these blows each boy keeps both hands on the base of his own club. The rules for these blows are as follows:

1. Hit your opponent's club.
2. Hit the club of the boy in whose direction you have not moved.
3. Hit the club of the boy directly behind the boy in number 2.
4. Repeat number 1.
5. Repeat number 2.
6. Repeat number 1.
7. Jump to the central point of the formation and swing your club against those of all the other boys. Keep your club in this position. The boys' clubs will all touch in the center above their heads.
The fisherwomen of St. Jean de Luz carry flat baskets of fish on their heads as they hustle about the port crying their wares. The work that these vendors do has engendered a dance called *la Mateleto*. It is usually performed by four girls, but can be done by any number provided that the girls place themselves in sets of four. Throughout the entire dance each girl holds a flat basket on top of her head with her right hand. For baskets the University School students removed the wooden lids from bushel baskets. These flat coverings were an excellent facsimile of those used on the Basque coast. With her left hand she holds her skirt slightly extended outward. Nothing is worn on the feet. After the introduction is played, the girls enter the room carrying themselves very erect while the music plays for the first four measures. On the last note the girls face each other in a square formation. The first part of each figure consists of walking; all start on the right foot. The refrain in each figure is a skipping step in place. The latter will be described in detail. The movements for each figure are as follows:

**Figure I**

measures 1-2 : Girls exchange places with the persons
they are facing. This is done by starting on the right foot and taking three walking steps. On the fourth step, pivot around to face the direction from which you came. During the pivot, swing your left foot in front of your right foot. For each step, a little check will be found under the musical notes.

measures 3-4: Retrace your steps by taking three walking steps. On the fourth note, pivot around while swinging your left foot in front of your right foot.

measures 5-6: Each girl exchanges places with the girl alongside of her. The steps are the same as for measures 1-2.

measures 7-8: Retrace your steps. Same steps as for measures 3-4.

Refrain (measures 9-16)

On the music marked refrain, the girls remain in each corner of the square and execute the following step in a fast tempo: Put the right foot behind the left foot and left of the left foot (the legs give a scissor-like appearance similar to a ballet step). As soon as the right foot hits the floor, bounce on it twice. While the second bounce is being executed, the left foot is swung behind the right foot and right of the right foot. As soon as the left foot hits the floor, bounce on it twice. This is repeated, alternating the right and left foot until the end of the refrain.

Figure II

The four girls will describe a circle counterclockwise. Each person will go around the four points of this circle until arriving at the starting point.

measures 1-2: Take three walking steps to the girl's place on your right. On the fourth step, swing your left foot in front of your right foot.
measures 3-4 : Using the same step as in measures 1-2, advance to the girl's place on your right.

measures 5-6 : Same step. Advance to the girl's place on your right.

measures 7-8 : Same step. Advance to your starting position.

Refrain

Same as for Figure I.

Figure III

In this figure each girl exchanges places with the girl in the corner farthest away from her. To do this she must cross through the middle of the square. The same walking step as described in Figures I and II is used.

measures 1-2 : The two girls on the corners farthest away from each other exchange places:

measures 3-4 : The two remaining girls exchange corners.

measures 5-6 : Repeat measures 1-2.

measures 7-8 : Repeat measures 3-4.

Refrain

Same as for Figure I.

Figure IV (End of Dance)

Repeat Figure I. However, the last two measures should be played slowly. On the first note of the last measure the girls should leap into the air and clap both feet together. Then they should land on both feet and bow to the audience.

III. Additional Suggestions for a Basque festival.

It would be possible to send to Mexico or the Basque country for
a pair of chistéras (cestas in Spanish), and a pelota ball. Then, with
the cooperation of the physical education teachers, some of the boys
could learn how to play pelota (jai alai). The festival could begin
with a pelota match on an imaginary Basque frontón. Points could even
be counted in the Basque language; the Basque numbers are found in
Pierre Loti's Ramuntcho. After the game the folksongs and dances could
be presented.

If a Basque is living in the community, he or she might teach
the pronunciation of some Basque folksongs. A collection of these songs
has been printed in France. If no Basque person can be found, trans-
lations into French might be available.

IV. Evaluation. A list of techniques for evaluating this resource unit
is presented in Part IV of Chapter III (Brittany - A Resource
Unit).

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CHAPTER VI

MEXICO — A RESOURCE UNIT

I. Mexico — Physical Geography and Civilization.

Geography

The climate of Mexico is said to be the most varied in the world. There are three principal climatic zones: tierra caliente (hot land), tierra templada (temperate land), tierra fría (cold land).^1

Included in the tierra caliente are those regions which rise from sea level to an altitude of about 3,280 feet: the coastal areas, the Yucatan peninsula, the isthmus of Tehuantepec, Tabasco, and parts of Chiapas and Oaxaca. The temperature ranges from 77° to 82° Fahrenheit, but often reaches 105° or 110°.

The tierra templada comprises regions of an elevation of 5,500 to 6,000 feet: Coahuila, Nuevo León, San Luis Potosí, Jalisco, Sonora, Guerrero, and most of Chiapas. The mean temperature is 75°.

The coolest section of Mexico is situated in the highest peaks of the Mexican plateau. Mexico City, at an altitude of about 7,500 feet, is quite cold in the months of December and January; there are

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^1 The factual data in this section and in the part on history are drawn principally from the *Encyclopaedia Britannica*, XV, pp. 379-399.
slight snowfalls in this city approximately once every ten years. The average temperature is 63° Fahrenheit.

Mexico is primarily an agricultural country. Its people were the first agriculturists of this continent. They cultivated corn, chile, beans, tomatoes, and red and green peppers. From the leaves of the maguey plant they extracted a whitish beverage called pulque. To plow the ground, their chief agricultural implement was a long pointed stick whose blade was of obsidian or copper.

The Mexican food staples of today are the same as they were before Cortés arrived. In some rural areas one can still see the pointed stick of Moctezuma's age, although many farms use oxen which descend from those that the conquerors introduced.  

The hot lowlands of Mexico produce tobacco, chocolate, vanilla, pineapples and bananas. The chicle and rubber of Chiapas are exported in abundance. Vera Cruz is the center for sugar production.

About one-fifth of the Mexican land is unfit for agriculture due to the lack of irrigation. Vast territories are given over to grazing and forestry; fine cabinet woods are sent to foreign countries.

History

Anthropologists are now quite sure that the early inhabitants of Mexico were of oriental origin. It is believed that thousands of years before the Spanish conquest, immigrants from Asia crossed the Bering Strait and settled in the north-western part of what is now the United States. Later many of these nomads moved to Mexico.

2 Hubert Herring and Herbert Weinstock, Renascent Mexico, pp. 3-4.
These primitive tribes wandered from one place to another, hunting wild animals and making raids on neighboring Indians.

Out of this apparent anarchy evolved two large and powerful civilizations: the Aztec and the Mayan. The former occupied central Mexico; the latter inhabited the south of Mexico (especially the peninsula of Yucatán) and Guatemala.

The Aztecs show a close resemblance to the ancient Egyptians in their art and in the construction of their pyramids. Near Mexico City, at Teotihuacán (an Indian word which means "city of the gods"), one can still visit these structures, testimonials to the high degree of architectural skill.

The Aztec pyramids were used as human sacrificial altars, whereas those of Egypt served as tombs for the kings. Another proof of their advanced state of civilization is the Aztec calendar. On this volcanic stone, the Aztecs engraved the history of the world and the divisions of the seasons. It is more correct than were the calendars of the Greeks and Romans.

The Mayans were very advanced in astronomy and mathematics. While the Greeks and Romans were using letters as numbers, the Mayans computed with special numerical figures. Their knowledge of these sciences helped them to predict the favorable seasons for sowing their crops; thus their agriculture flourished. Astronomical observatories founded by these ancient people can still be seen in Yucatán.³

³ Walter Kaulfers and Thornton Blayne, Voces de Las Américas, pp. 176-178.
According to a legend, for many years the Aztecs had sought a favorable location for their capital. The priests foretold that the gods wished this city to be built on a spot where the Aztecs might find an eagle perched on a cactus, with a snake in its beak. One day in 1325 or 1327 A.D. some of the Indians encountered this circumstance on a shallow lake. At this site the capital was built. It was named Tenochtitlán, derived either from Tenoch (an Aztec chief-tenant), or tenoch (the Indian word for cactus).

In 1521 Cortés and his men landed at what is now Veracruz, marched on to Tenochtitlán (Mexico City) and almost completely destroyed it. After executing the emperor, Cuauhtemoc, Cortés succeeded in taking the rest of the country. Victory was possible because of the superior Spanish weapons and the use of horses. The Indians, who had never seen these animals before, thought they were monsters—horse and man one being.

From 1523 to 1821 Mexico was ruled by viceroys sent by the kings of Spain. The Spanish called this new territory Nueva España (New Spain). Although the Spanish were few in number, they succeeded in enslaving the Indian population.

During the colonial period several religious orders established themselves in Mexico—Franciscans, Augustinians, Dominicans, and Jesuits. The church grew wealthy and owned vast areas of land. By 1821 its possessions included about one-half of the property and wealth

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4 Cuauhtemoc (or Guatemasin) was the nephew of the Aztec emperor, Montezuma. Montezuma's brother, Cuitlahuatzin, succeeded him but died in 1520 after which Cuauhtemoc became emperor.
of the country.

Ideas of independence gradually occupied the thoughts of groups of Mexican people. These ideas originated principally from Europe, where the French Revolution had occurred. Slogans of liberty, equality, and fraternity were heard on this continent as well as in the old world. The situation was further aggravated when Napoleon deposed the king of Spain and placed his brother on the throne.

A revolutionary party under the leadership of Father Miguel Hidalgo y Costilla gained great support by the masses. On September 16, 1821, at the town of Dolores, Father Hidalgo gave the grito or call to begin the revolt.

The insurgents won the war and put an end to the domination of Spain. Equality for the Mexicans, however, had not been realised by this war. For the next century the government was in the hands of one despotic president after the other. The wealth and lands of Mexico were owned by the few; the peasants could merely work the lands of their proprietors.

In 1835 the state of Texas declared its independence from Mexico, and then applied for annexation to the United States. Much discussion ensued in the sessions of Congress. Finally in 1845 Texas was admitted into the union. The Mexicans resented this and resorted to open hostilities. President Polk, who had hoped to purchase New Mexico and California, dispatched troops to the Río Grande. War was declared and the American troops entered Mexico by the port of Veracruz.
They defeated the Mexicans in 1848. The Rio Grande was then fixed as the boundary and the United States paid Mexico fifteen million dollars.

In 1861 Benito Juarez, a pure-blooded Indian from the state of Oaxaca, took over the federal government. Prior to this event the government had borrowed approximately eighty-two million dollars from France, Great Britain, and Spain. Juarez and his government were asked to pay their debt. When they could not do so, Napoleon III used the fact as a pretext to send troops to Mexico to establish a French colony there. One of the earliest battles was fought at Puebla on May 5, 1862. Under General Zaragoza the Mexicans for a short time defeated the French. This famous battle in which many Mexicans valiantly defended their country is called the Cinco de Mayo. Every town in Mexico has a street named 5 de Mayo. Despite their efforts, the Mexicans capitulated and, in 1863, General Forey took possession of the capital and made it possible for Maximilian von Hapsburg to be crowned emperor of Mexico.

Juarez fled to San Luis Potosi and tried to set up his government there. The enemy captured the town and Juarez attempted to move his staff to other cities in the north of the republic.5

Under the leadership of Juarez and others, the Mexican people gradually prepared large scale rebellions against their French conquerors. In 1867 the capital surrendered to the invading troops of General Porfirio Diaz. The French were driven out of Mexico and Maximilian was executed.

5 Guillermo A. Sherwell, Historia Patria, pp. 146-150.
Juarez was then restored to his position as president. Out of the chaotic situation following the war, he essayed to establish a lasting peace. Santa Ana and other outlaw leaders caused new revolutions. In 1871 Juarez was reelected. Many people who thought the elections were fraudulent caused more political unrest. Juarez died suddenly in 1872. The nation mourned him and, to show its gratitude, set apart a day each year to honor his memory.

From 1872 until 1910 Porfirio Díaz was president. Although Díaz increased Mexico's trade with the large countries of the world, and gave great impetus to the industry, he perpetuated the system of land aristocracy. By 1910 a total of 96.9 per cent of the rural heads of families owned no real property. Rural education was practically non-existent; 80 per cent of the people were illiterate. Díaz ruled with an iron hand and ruthlessly put down any uprisings. The masses revolted and, for the next several years, Mexico experienced a series of bloody insurrections led by Carranza, Villa, Zapata, and many others. The government fell into the hands of one man after the other for short periods of time. By 1915 the people were beginning to obtain rights to possess land. Victory had spelled the dawn of a new era in which the masses could enjoy the same opportunities as their former oppressors.

The period from this date to the present time is characterized by a steady increase of industrialization and the expansion of large cities. For this reason, it does not fall within the realm of this dissertation.
The People and Their Customs

An understanding of the Mexican people is impossible without realizing that they are mostly Indian. Only about 300,000 Spaniards came to live in Mexico during colonial times, and there were approximately three million Indians living there. Very few Spanish women accompanied the men to the new world. Thus, the admixture of Spanish and Indian blood resulted in a racial group called the mestizos.

The colonists in North America, on the other hand, were very slightly influenced by the Indian culture. The number of European immigrants coming to the northern colonies was so great that the Indians soon represented a minority. One student of anthropology estimates that Mexico is 300 times more Indian than the United States.

That the Spanish settlers in Mexico turned to the Indians for help in almost all phases of their daily living is well analyzed in the following passage:

... Indian traditions are apparent everywhere, and were they to be taken from the fabric of present-day life, that fabric would fall to pieces entirely. The tools of life, especially, are Indian. The white conqueror moved into an Indian kitchen, was fed by an Indian woman cooking Indian foods in Indian ways brought to her by an Indian system of production and distribution.

Mexico is considered a country which possesses a living folklore. That is to say, the folk, in large numbers, continue to live in rural areas where they practice the folkways of their forebears. There are millions of Indians who do not speak Spanish. Some are still

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6 Hubert Herring and Herbert Weinstock, *op. cit.*, pp. 30-31.

7 Ibid.
nomadic; others inhabit little villages; and many are scattered across the countryside. Their mode of life is not very different from that of pre-Cortesian days.

After three centuries of Spanish domination and one century more of the caste system, the Indians are now free to express themselves. Their art is sought after by Mexican city dwellers and by foreigners. The Indians take great pride in their creations and are preserving much of their art for posterity. This Indian art is permeated with all the elements of the culture—religious, political, and agricultural. Yet into each piece of art the Indian stamps his individuality; the concept of mass production is alien to him.

Each phase of living is tied intrinsically to religious tradition. Thus the growing of maize is not only to fill the granary and then the stomach. It is to discharge one's obligations to the god of corn. Each male feels the responsibility of producing his share of this food. The molpha is not merely the corn field, it is a sacred place where the god of corn presides.

A very important activity in the lives of the Indians is the fiesta. In isolated communities the ceremonies retain much of their original religious character. The earliest fiestas were celebrations in honor of a certain god. People believed it their duty to thank this god for his protection and munificence, in the hope that he would continue to be kind to them. 8

Before the arrival of the Spanish, the Aztecs made human

8 Ibid., p. 41.
sacrifices to their deities. Each year a group of young men and women was selected to be prepared for sacrifice. They would be taken to the palace and treated as royalty. Servants would wait upon them, give them the best of foods, and dress them in the finest of garments. Prior to their execution they would be paraded through the streets so that all could see their beauty and elegant raiments. It was with joy and pride that these youth mounted the pyramids on their way to death. 9

When the Indians were Christianized many of the local gods were replaced by patron saints. The fiestas continued, but were now in commemoration of the Catholic saints. In a little village near Mexico City, the people mourned so much over the destruction of their goddess of corn that the church gave them the dark-skinned Virgin of Guadalupe, who is now patron saint of the entire nation. 10

The elements common to the pagan and Christian religions were the plastic representation of their divinities, the fasting, the celibacy and sexual abstinence of their priests and nuns, baptism, and confession. When the Aztecs ate pieces of their god Huitzilopochtli, made of amaranth seeds, they identified themselves with his body. Likewise, the Christians partake of the Holy Communion. Both pagans and Christians burn incense. The Mayans made candles out of beeswax and even worshipped one supreme being. 11


10 Frances Toor, *A Treasury of Mexican Folkways*, p. 173.

11 Ibid., p. 104.
Perhaps the wildest festival days occur during the Carnival, which follows Lent. The people unleash all their emotions. Carlos Mérida presents a vivid description of the people and their behavior during this period.

Carnival time in Mexico, best expresses the soul of the people. Imaginative on all days of the year, their imaginations burst forth, on these days, to express themselves, spontaneously, in fiestas, mingling both European tradition and native zest. Today, a small, tranquil Mexican village lost in the sierra, becomes fantastically, mythically mad at carnival time. Catholic mysticism and pagan emotions combine to produce farce.12

Many people dress in costumes depicting wolves, cats, dogs, turtles, trees, plants, and even cooking utensils. The elite townspeople masquerade as columbines and harlequins, and mimic distinguished citizens, such as the mayor and the priest.

At Huejotzingo near the city of Puebla, each year on the last day of lent the villagers reenact an event which is supposed to have taken place in 1862, when the French were defeated in a battle in this territory. The story is about a notorious highwayman, Agustín Lorenzo, who seduced the daughter of a French officer. Lorenzo and the girl fled to the former's home where a defrocked priest was waiting to marry them. Before the ceremony was performed, French soldiers encircled the house and set fire to it. Then they rescued the girl.

In order to dramatize this tale, the natives dress as Indians and French Zouaves. Usually a man takes the role of the captured girl. The costumes of the Zouaves are an attempt to ridicule these soldiers.

12 Carlos Mérida, Carnival in Mexico, introduction.
They carry guns, and don turbans, false blond mustaches and beards, and long pants.

The Christmas celebration in Mexico lasts for several weeks. It begins on December 16 with a series of nightly posadas or lodgings which commemorate the journey of Mary and Joseph to Bethlehem and their search for rooms in various inns. Each evening, groups of people form processions and visit their relatives or friends. Two children carry a litter with clay figures of Joseph preceded by Mary seated upon a donkey. The rest of the people carry candles and sing litanies. When the procession arrives at the locked door of the house they wish to visit, everyone sings verses begging to be let in. The proprietor replies by singing verses refusing their entry and threatening to beat them if they do not depart. Shortly after, however, the owner admits the guests. 13

When they are in the house, all kneel before the manger and pray. Then especially the children, ask in humorous verses for sweets. Next there is social dancing, and last the breaking of the piñata. The latter is a jar, filled with candy and gifts, and covered with papier-maché designs. It is suspended from the ceiling on a type of pulley. One person pulls a rope and makes it go up and down. Underneath the piñata an individual who is blindfolded and wields a stick, tries to break the jar. When he succeeds, the contents fall to the floor, and all rush to pick them up.

On January 6, Twelfth Night, the Mexican children receive

13 Ibid., pp. 247-248.
presents. These are brought by the Magi to whom the children write letters somewhat the way North American children write to Santa Claus.

A popular sport and a strong tradition is the *corrida de toros* or bullfight. Every Sunday in the *plaza de toros* (bullring) in Mexico City as well as in the small town arenas, throngs of spectators watch the slaying of six bulls by agile, quick-witted *toreros* (bullfighters).

This diversion comes from Spain, where in 1050, men first matched their prowess against bulls. El Cid Campeador, the national hero of Spain, was among the earliest personages to engage in bullfighting. Formal spectacles, however, did not take place until 1500. Isabella the Catholic is reported to have attended one of them. They were introduced in Mexico in the seventeenth century, and gained immediate popularity.\(^{14}\)

The ritual of the bullfight is strictly observed. First a man representing the Spanish *alguacil* or constable enters the ring on a spirited horse. He is dressed in a black suit, black cape, and a plumed hat. His first duty is to approach the mayor’s box and ask for permission for the bullfight to take place. He does this by removing his hat. The mayor gives assent by waving a white handkerchief. Then the *alguacil* returns to the entrance portal and leads the *paseo de las cuadrillas* (promenade of the crews) into the arena. The *toreros* walk two abreast while the traditional music, *La Virgen de la Magdalena*, is being played by the band.\(^{15}\)

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\(^{14}\) Vasques Santa Ana, *Fiestas y Costumbres Mexicanas*, p. 11.

\(^{15}\) Toor, op. cit., p. 295.
A trumpet heralds the entrance of the first bull. Toreros challenge the beast with their capes. Many intricate passes are employed by the bullfighters as they kneel or let the cape fly over the back of the bull.

The toreros withdraw, and the picadores (men holding long narrow poles with dagger tips) ride into the arena on their horses and goad the bull by thrusting their sticks into the animal's flank as he attacks. This loosens the animal's shoulder muscles. The men are usually stout and robust so that they can remain astride their horses. The horses, which are blindfolded, are often terrified. When the writer was witnessing a bullfight in Madrid, Spain, a horse suddenly lay down. A Spaniard explained to him that the horse was uninjured physically, but had developed a neurosis about bulls. Thus, by lying upon the ground the animal had hoped to be removed from the ring.

The next procedure is executed by the bandarilleros (men with barbed wands), who, individually, race up to the bull and embed a pair of bandarillas in his shoulders. Each pair of wands is decorated with colored material which matches the costume of its owner. Spain has not given much credit to the skill of bandarilleros, but Mexico has developed this phase of bullfighting to a high degree.

Finally, the matador (killer) makes passes with a special cape. The climax occurs when the matador kills the bull with his sword.

The superstitious of bullfighters are many. In the morning of the day on which they are to fight, these men visit the graves of a person they loved. It is considered a bad omen if they see a skull, a cadaver, or a cross-eyed person on a bullfighting day. It is also
unlucky if one of their friends dies or if there are thirteen bulls or toreros in the arena.

A bullfighter's parents always keep a candle burning on the household altar while he is fighting. Before he goes to the ring he prays at home or in the bullring chapel. Just as he starts into the arena he crosses himself.16

The population of Mexico is becoming more Indian each year. This is due to the destruction of the caste system in 1910. Now the few remaining pure whites are marrying their Indian countrymen and are being assimilated into the other racial strains.

Little by little, Indians are leaving their communities and becoming educated in urban societies. They return to their villages and act as spectators during fiestas; they no longer feel a one-ness with their kinfolk. In some places, farm machinery and a new economic system are being introduced. The people learn to produce for shipment to foreign markets. As this happens the folkways tend to disappear and the pattern of city life pervades the land.17

Language

There are over fifty Indian languages spoken in Mexico today. In 1947, Covarrubias estimated that about 2,250,497 individuals spoke an Indian tongue in preference to Spanish.18

16 Ibid., p. 297.
17 Herring and Weinstock, op. cit., p. 48.
18 Covarrubias, op. cit., p. 304.
The earliest tribes that swept down to Mexico from North America communicated in Nahua. A branch of these people, the Aztecs, gradually changed the language by introducing the suffix tl. Thus the Aztec language is referred to as Nahuatl to distinguish it from its archaic form. In small towns just outside Mexico City, Nahuatl can be heard at the present time.

In the peninsula of Yucatán, as well as in the countries of Guatemala and western Honduras, the Mayan language persists. Ancient Mayan made use of an elaborate hieroglyphic script and an intricate calendar. This primitive writing can be deciphered today.19

On the isthmus of Tehuantepec, seven Indian languages, each one containing two or three dialects, are actively used in daily life. Zapotec, the predominant language, is prerequisite for commercial and cultural activities in this region. The Zapotec language has a tonal system in which the meaning of a word depends on the rise or fall of the voice, as in Chinese. Covarrubias writes,

It produces a remote and exotic feeling to hear the liquid sing-song of Zapotec spoken everywhere, even by the Arab and Spanish merchants, in the markets, trains, buses, shops, streets, and even in the homes of the well-to-do. It is remarkable that an Indian language has remained dominant over Spanish so long among a people so sophisticated and so willing to adopt novelties from the cities. It is not only that everybody knows and speaks Zapotec, but that the great majority talks Spanish poorly—many old people do not speak it at all.20

After the conquest, the Spanish missionaries immediately became aware of the necessity to learn Zapotec. Among the earliest books

19 Encyclopaedia Brittanica, V, p. 130.
20 Covarrubias, op. cit., pp. 304–305.
written in Mexico appears a work by Frey Pedro de Feria entitled

Doctrina en Lengua Castellano y Zapotega, 1567.

The major Indian languages of the rest of Mexico include

Tarascan (state of Michoacán), Mazatec (Guerrero, Puebla, Oaxaca), Otomi (large part of central Mexico), Chiapanec (Chiapas), Totonac (Hidalgo, Puebla, and coast of Veracruz), and Huastec (northeastern coast region: Veracruz, San Luis Potosí, and Tamaulipas).

A large number of elementary teachers in rural areas must know the local Indian language as well as Spanish. Little by little, those children who attend school are favoring Spanish to the Indian tongues. It is thought that even in Tehuantepec the Spanish language will replace Zapotec in one generation from the present.

Costumes

In most of the villages and small towns of Mexico the peasants dress in full, loosely-fitting white trousers, white shirts with or without collars (or coarse white jacket shirts which are worn outside of trousers), straw sombreros, and huaraches (sandles that cover the foot all but the toes). In some rural areas they wear colored sashes. One of the most essential articles of clothing is the sarape, which serves as topcoat, raincoat, and blanket. It is commonly worn draped over one shoulder throughout the day. Sometimes the men cut a hole in the center of the sarape and slip it over their heads. This style is called a gabán or jorongo.

The origin of the sarape is traceable to at least two sources: the Aztec Indians wore tilmas over their shoulders; the Moors who invaded Spain used a kind of shawl.
Sarapes are woven on foot-looms in a great many regions of the republic. Well-made sarapes include the following: those that are worked with stylized flower designs, Xocotepec (state of Jalisco); those with strange animals on backgrounds of grey and black, Teotitlán del Valle (Oaxaca); those with plain backgrounds and red decorations, Toluca and Texcoco (Mexico).21

In the central states of the republic—Hidalgo, Puebla, México, and Jalisco—groups of men wear a type of cowboy suit called a charro. Although it is said to have originated in Jalisco, it is commonly considered the national costume. The men who wear this garment are called charros (gentlemen horsemen). One Mexican writer explains it thus, "El charro es el personaje nacional de México, no es propiamente de esta o aquella región—aunque podría quizás revindicarlo Jalisco—, sino de todo el país, del mismo que el gauchó argentino." (The charro represents the national type of the true Mexican. Although the state of Jalisco claims ownership of the charro, the latter belongs to no one region, but to the whole country. In this respect he resembles the gaucho of Argentina).22

The charro suit is dark brown, black, or maroon; it consists of tight-fitting breeches, a short waist-length jacket (both heavily decorated with appliquéd leather and metal designs), shoes made of a single piece of leather, a white shirt, a flowing red necktie, and a jarrito, or wide-rimmed, black felt sombrero on the head. Over one shoulder the

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charro wears a sarape made in Saltillo; it is closely woven, lightweight, and multicolored.

The feminine counterpart of the sarape is the rebozo. The latter is a shawl which is worn about the shoulders or over the head. Rebozos serve as protection against inclement weather and for transporting babies and parcels. Women returning from the market often carry in their rebozos large supplies of food and even live poultry.

The rebozos of the seventeenth and eighteenth century were made of silk. Today they are usually of blue, purple, black, or green wool. The finest rebozos come from Santa María del Río (state of San Luis Potosí), León (state of Guanajuato), Tenancingo (México), Santa Ana (Tlaxcala), and some villages in Michoacán.

Another garment which is commonly worn by rural women throughout the republic is the huipil or blouse. A huipil is simply a rectangular piece of cloth in which a hole is cut. This is the opening through which the head passes. Then on each side other pieces of material are sewn. The finished product looks somewhat like a pillowcase.

Each state and even each small community possesses its own distinctive feminine costume. A few of the most common ones are described below.

On the isthmus of Tehuantepec women spend most of their money on their elaborate costume. The skirt is very full, with large flower patterns and an eight-inch hem of white pleated lace around the base. The sleeveless blouse is made of the same material and hangs several inches below the waist. On Sundays and festival days the Tehuanas (women of Tehuantepec) wear a garment called the gran huipil. This
article of clothing is made of fine lace and is in the shape of a baby's dress. When going to church the Tehuanas slip this "baby's dress" over their heads, permitting only their faces to be visible. For festivals the *gran huipil* is draped over the hair and back of the shoulders. The *gran huipil* has given rise to a popular legend. It is said that some trunks of babies' clothes were washed ashore on the coast of Tehuantepec after a shipwreck. The women of the region opened the trunks and tried to put on the babies' dresses. Although the Tehuanas could only succeed in letting their faces appear, they found this "headdress" attractive and adopted it for their national costume.

Mérida writes, "It is a beautiful spectacle to see a group of Tehuanas in their *gran huipiles* walking gracefully along the roads of the red earth of Tehuantepec."^23^

In Yucatán, for everyday wear, the women don a plain white dress and a long white, sleeveless blouse. On Sundays and holidays, however, they exhibit a white silk dress and blouse which is covered with multi-colored embroidery. Even the white satin slippers are embroidered.

The feminine counterpart of the *charro* suit is the *chima poblana* costume. The word *poblana* is the name of an inhabitant of Puebla, where this dress originated. The word *chima* (or Chinese) is derived from a well-known legend concerning the creation of the costume. The Mexicans relate that in the seventeenth century a vessel sailing off the coast of Mexico was besieged by a band of Mexican pirates. Boat, crew, and cargo were taken to the port of Acapulco. Among the

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passengers was a Chinese maiden who was dressed in such bejeweled garments that the marauders thought she must be of royal birth. After the ship docked, the Chinese girl was put up for sale in the market place. A wealthy Spaniard whose castle was situated in Puebla, bought her and took her to his home. There he taught her Spanish and made her understand that she was free to do as she pleased. One of her desires was to produce a dress which would combine certain Mexican patterns with her native Chinese designs. The result was a red flowing skirt with a green inset band at the waist. The entire surface was bedecked with varicolored sequins. This very skirt can be seen today at a museum in the city of Puebla.  

When Mexico was liberated from Spain, this dress came to be considered the national feminine costume of Mexico. All _china poblana_ skirts bear the emblem of the founding of Mexico City; that is to say, the sequins are arranged so that a gold eagle with a silver serpent in his beak is perched on a green cactus. The remainders of the sequins are sewn in spiral designs over the rest of the skirt.

The other parts of the _china poblana_ costume are the blue rebozo, the white blouse, and the large-rimmed, felt sombrero.

San Juan Talalte is a small region where foreign civilization has scarcely made an inroad. The costumes of the inhabitants have remained unchanged throughout several centuries. The Talalte women wear a garb which is reminiscent of the orient. It is composed of a long, wide kimono of coarse unbleached cloth. The women make their hair

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24 Toor, op. cit., pp. 533-534.
lustrous by putting into it a type of black dye called *pistleo*, which comes from the seeds of certain tropical plants. Then they take ten or twelve strands of black or blue yarn and braid them into a roll called a *tlacoyole*. The latter is intertwined into the hair, making an intricate coiffure which resembles a turban. This hairdo lasts for six months and serves as a pillow for its wearer. \(^{25}\)

A rather special costume is that of the bullfighter. The bullfighter's outfit, called *traje de luz* has not changed since the time of Goya. The suit is made of heavily-padded silk and studded with sparkling sequins and beads. Breeches are tight-fitting and knee-length. Jackets are waist-length and open at the front, revealing a shirt of fine linen. As he marches into the arena the *torero* keeps his bright red cape folded over his shoulder. On his head he wears a *montera*, or pointed black hat. His stockings are pink and his shoes are similar to black ballet slippers. Into the back of his hair he ties a *coleta* or braid of false hair, which is supposed to protect the base of his skull. The entire suit weighs eighteen pounds and is designed for protection as well as for show.

The following depiction of the torero's wearing apparel was written by Vasquez.

\[...\] vistiendo ajustado traje de ligera seda, sin armadura como los caballeros medievales, cuando iban al combate, únicamente con una capa al brazo, que al extenderla y llevarla de un lado a otro, buscada por la fiera...\(^{26}\)

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\(^{26}\) dressed in a tight-fitting suit of light silk, the *torero*, like the medieval cavalier, bears no arms. When he goes into combat, his only protection is his cape, which he extends and raises from one side to the other while being pursued by the beast... Vasquez, *op. cit.*, p. 15.
Legends

Until the last forty years the Mexican people have, for the most part, lived under primitive, rural conditions. Large numbers of inhabitants did not live even in villages, but rather in isolated family units scattered across the land. As mentioned before, a little over three per cent were able to read and write. These factors were conducive to the accumulation and dissemination of superstitions and folk tales.

Myths from the ancient Indian tribes are still passed down from generation to generation. A recurring theme in these tales is the origin of the sun and moon; the Indians of Mexico were sun worshippers.

The Toltecs, whose capital was in Teotihuacán, near Mexico City, produced the following legend about the first appearance of the sun and the moon. The gods had assembled and agreed that two of their group should sacrifice themselves in order to give to the earth a sun and a moon. Of the two gods who offered themselves, the first was rich and powerful and the second was poor, humble, and sick. During the four days before the sacrifice the preparations were in progress. On the fifth day the execution took place. Three times the rich man attempted to jump into the bonfire in which the bodies were to be purified, but he lacked courage. Then the poor man threw himself into the fire without hesitation. Upon seeing this bravery, the rich man also leaped into the flames. Both bodies were consumed by the fire. A few moments later two heavenly bodies of equal brightness appeared in the sky. This angered the gods, who believed that the rich man's light should be weaker than the poor man's. One of the gods took a rabbit
and hurled it at the light, thus diminishing its brilliancy. The spots on the moon are said to be the traces left by the rabbit. The other body became the sun.  

Another story which grew out of the culture of the Toltecs concerned a mysterious god-like man whose name was Quetzalcoatl, an Aztec word meaning "feathered serpent." Many years before the advent of the Spaniards, Quetzalcoatl, a white man who might have been a shipwrecked European, landed on the coast of Mexico. This man was wise and virtuous. He taught the natives how to develop their arts and improve their methods of agriculture. Quetzalcoatl announced that there would be other white men who would some day come from across the sea. This myth, which is found in the folklore of many Indian tribes, may explain the respect with which the natives greeted Cortés and his soldiers when the latter first arrived in Mexico.

The presence of two volcanoes, Popocatépetl and Ixtaccíhuatl, situated just outside Mexico City, led to the formulation of a widely known legend. Popocatépetl, an Aztec word meaning "smoking mountain," is snow-covered and semi-extinct; smoke can still be seen erupting from its crater. Ixtaccíhuatl is snow-covered and extinct. In the Aztec language it means "white woman." From a certain angle the summit of Ixtaccíhuatl looks like the profile of a sleeping woman.

The story is that Ixtaccíhuatl was a beautiful Indian princess who loved the young warrior, Popocatépetl. The land in which they

27 Juvencio López Vásquez and James B. Tharp, México de Hoy, pp. 116-117.
lived was constantly threatened by a neighboring tribe. In desperation the king offered the hand of his daughter to the warrior who could defeat the enemy. Popocatépetl accepted the challenge and organized his army. While he was away fighting valiantly in battle, the princess grew ill with worry and, finally, died. Months later when the victorious Popocatépetl returned, he expected to find preparations for his marriage. Instead he encountered only tears and sorrow. Upon learning that his beloved had died, he took a torch and made an eternal vigil at her feet. Today one can still see the smoke rising from his torch.  

The Zapotecs, who settled in Oaxaca (southern Mexico) had achieved a high degree of civilization in the pre-Cortesian era. Being master architects they constructed two grandiose cities, Mitla and Monte Albán. The latter was a hill which bristled with fine palaces and, at the summit, two temples. A neighboring tribe, the Mixtecas, cast envious eyes on Monte Albán and aspired to take possession of it. When the Spaniards entered the region they decreed that the Mixtecas possess Monte Albán. In addition the Zapotec king was obliged to offer his daughter, Dona J, as a hostage to the Mixtecas. The princess complied but spent her days mourning for the lost glory of her people. Finally overcome with grief, she decided to help her tribe regain Monte Albán. One night, under cover of darkness, Dona J escaped from her room in the palace and fled to her family. She assured the Zapotecs that Monte Albán was unprepared for attack and could easily be taken. Then the princess managed to return to her captivity without being

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28 Ibid., pp. 10-13.
observed. The Zapotecs attacked and were victorious. Meanwhile the enraged Mixtecas seized the princess, decapitated her, and threw the head in a nearby pond. When the Zapotec army moved into the city they searched in vain for the body of Donají. The legend says that one day the people learned about the spot where Donají had been sacrificed. While searching at the water’s edge, they espied some exquisite irises. When they lifted one of these flowers out of the water they discovered that it had issued from the forehead of the beauteous princess. Her face was still intact and her eyes were closed in sleep. The god of death had caused this miracle so that the noble Donají might be immortalized.29

Perhaps the most important legend of the Mexican people is the first appearance of the Virgin of Guadalupe, patron saint of Mexico. The Spaniards gave the Virgin to the people in order to appease them after the destruction of Tonantzín, goddess of earth and corn. The story goes that a poor convert, Juan Diego, was walking across a hilly area on his way to the church at Tlalteloco. Suddenly he heard heavenly music and saw the radiant figure of the Virgin. She told him to go to the bishop and say that she wanted a church to be built where she was standing. Juan Diego reported his discovery to the bishop, but the latter was incredulous. The second day, however, the same incident occurred and the bishop was slightly more inclined to listen. Nevertheless, Juan Diego was told that he must bring some token of the Virgin before his story would be accepted.

29 Ibid., pp. 126-128.
The next day was Monday, and Juan could not return to the hill because his uncle was very ill. On Tuesday the doctor visited the uncle and pronounced that he would not live. So Juan went to Tlatelolco to seek a priest. On his way the Virgin reappeared and told him not to worry, that his uncle was now well. She directed him to an arid place on the hill and told him he would find roses there. He was to pick these flowers and take them to the bishop without letting anyone see them. Juan hid the roses in his cape. When he arrived at the bishop's sanctuary the servants allowed him to pass because they could partially see the unusual blooms under the tilma. As Juan entered the bishop's room the cape fell open, and on the inside of the garment a picture of the Virgin of Guadalupe was beheld. The bishop, realizing the divine presence, immediately began preparations for the building of the church on the site which the Virgin had indicated. Enshrined above the altar was Juan's cape with the image of the Virgin. News of the miracle spread throughout the world. Today the shrine of Guadalupe is a center for numerous pilgrimages from far and wide.30

**Mexican Music**

Among the ancient Aztecs music was an integral part of religion and government. No ceremony or ritual could take place without a musical accompaniment. Special schools of music were established so that the priests could teach this art to future generations of musicians.31

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30 Toor, *op. cit.*, pp. 172-176.

31 Herring and Weinstock, *op. cit.*, p. 201.
The Pedregal, a region just south of Mexico City, was covered by lava after the eruption of a volcano. In the excavations and quarrying of the lava stone, numerous aboriginal musical instruments were discovered. These included baked clay flutes, drums, whistles made of clay, tortoise shells, conch shells, raspadores or scrapers, gourds resembling the Spanish rufres, cascabeles or bells and tinklers.32

The two types of drums were called huahuatli and tepontzli. The former were high and round, thicker than a man, and carved from good wood. Upon the top a deer’s skin was stretched. This instrument was played with the hands. The latter were smaller drums upon which sticks were used to sound the rhythm. The Aztecs revered the tepontzli to such an extent that they observed ceremonies and fiestas in honor of these drums.33

Another percussion instrument was made from a human skull in whose top a hole was bored and then covered with skin. Drum sticks were usually fashioned from human bones; the femur primarily, and sometimes the scapula. Human bones also served as raspadores.

Although the music of the Aztecs was not written down, a few theories about the music have been propounded by studying the instruments. It is believed that the music was vigorous and virile; the types of instruments enumerated above were used by a race of warriors. It is considered improbable that the large number of percussion instruments and shrill whistles could produce soft, sentimental sounds.

32 Toor, op. cit., p. 300.
33 Herring and Weinstock, op. cit., p. 205.
Each year a famous musician was sacrificed to the gods. He was jubilant upon being selected for this purpose. Months before his death he was waited upon by the most beautiful girls in the empire. His clothing and food were the best to be found. On the day of his sacrifice, he marched joyously toward the block, breaking each one of his musical instruments at regular intervals along the way. Finally the priest stabbed him with an obsidian blade, and the musician died fully confident that his new life would be supremely happy.

The Spanish conquerors introduced the trumpet, harp, and fife. Saldivar writes, "...las crónicas nos hablan de los primeros atambores y tromperos que vinieron ejerciendo ese oficio en las filas de los soldados de Cortés primero y en las de Narváez y Godoy después." (the cronicles tell us of the coming of the first drummers and trumpeters who practiced their trade in the ranks of Cortés' troops and later in those of Narváez and Godoy).

The Christian religious orders realised the importance of music in the lives of the Indians. Therefore, instead of abolishing it, the priests taught religious music of the Catholic Church. The process was slow, and so few Spaniards knew the Indian tongues that the tribes could continue to sing pagan words to the church music. Finally the Inquisition issued a ban on all music that was not approved by clergy who knew the Indian languages well.

In the sixteenth century the Spaniards brought many shiploads of Africans to New Spain. These Negroes, who were sold in slavery, practiced the music of their former land. Thus a new element was

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34 Gabriel Saldivar, Historia de la Música en México, p. 181.
integrated with the Spanish and Indian music.

It was not until the Mexicans were freed of Spanish dominion that they expressed their deep feelings through poetry and music. A folk song which evolved from Mexican music and shows no relation to Spanish music is *La Golondrina* (The Swallow). No one knows who composed it; it comes from the collective spirit of the folk. This song is usually sung at farewells. The Mexican poet Francisco Martínez de la Rosa wrote the words to it. Campos says of it: "La melancolía de esta bellísima canción... está acorde con el espíritu nuestro, con nuestra manera de sentir la música melodiosa. Podría decirse que es la canción típica de nuestra vernácula." (The melancholy of this beautiful song is in harmony with our very spirit, with our manner of feeling melodious music. One could say that it is a typical song in our vernacular.)

The favorite folk song of Emperor Maximilian was *La Paloma*. This song was composed by Iradier, a Spaniard, during his residence in Cuba in 1820. The melody and rhythm are reminiscent of languid Cuban dance music.

On the eve of his execution Maximilian requested that *La Paloma* be played for him. His wish was granted. Ever since that time *La Paloma* is almost never heard in Mexico because the song evokes memories of Maximilian's regime and the bitter struggle against French tyranny.

A popular type of song during the second half of the nineteenth

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century was the **corrido**, a ballad generally relating heroic adventures or deeds of national heroes. The **corrido** is traceable to the Spanish **romance**. One that was sung in 1866 at the annual festival at Amapas calientes extolled Emperor Maximilian in the following terms:

Viva el emperador,
que es gobernante probó,
y a quien México quiere
con todo el corazón.
Viva la bella dama
la Emperatriz Carlota
que a todos alborota
y no tiene rival.

Long live the emperor,
Who is our rightful ruler,
And whom Mexico loves
With all its heart.
Long live the beautiful lady
The Empress Carlota
Whom everyone praises
And who has no rival.37

The titles of other corridos are Corrido de Leon Gallegos (asesino del Presidente McKinly en Neva Yorx), and Corrido de la muerte de Emiliano Zapata.

Another variety of song is the **son**. Sones date from the latter part of the nineteenth century. They are romantic, ribald, or simply nonsensical quatrains played by a brass band or a marimba. Sones are usually sung at important festivals. Often one man, who knows hundreds of verses, displays his talent. Each verse ends with an additional refrain.38

One variety of love songs is called **gallo**, which is the Spanish word for cook. Gallos are serenades offered by young men to their

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38 Covarrubias, *op. cit.*, p. 313.
lovers shortly after midnight, the time when songs arose. In preparation for this singing a young man practices with his friends until the group is ready to perform under his girl friend's window. The girl may peep from behind her window, but she does not turn on the light or let herself be seen. After singing the serapes, the suitor leaves on the window sill a clay coak-buck with his name card in the slot.

If the boy cannot sing, he hires a group of mariachi, or strolling musicians. Mariachi, who originated in Jalisco, can be found in most towns and cities of Mexico. The earliest mariachi accompanied their songs with only stringed instruments, such as small guitars, large guitars, and violins. Later they added cornets to their bands. Although the origin of the word mariachi has not been ascertained, one theory is that they were often asked to play at the weddings of the French court during Maximilian's reign; the French word marias was corrupted by the Mexicans to the pronunciation mariachi. 39

A popular Mexican song which was a natural outgrowth of the feelings of the Mexican people is Joe Mattinoo (dawn). It is sung to people on their birthdays or saints days at about four o'clock in the morning, hence its name Mattinoo.

The mariachi are one of the few professional groups of folk singers and folk musicians. Because of the activities of these men, much of Mexican folk music can be preserved for posterity.

Folk Dances

The two main categories of Mexican dances are the aboriginal, or pre-Spanish, and the mestizo, or mixture of the Spanish and the

39 Young, op. cit., p. 31.
Indian rhythms. Another differentiation is made in the terms danza and baile: the former refers to dances of a ceremonial character, the latter includes all dances of a more popular nature. Even today certain tribes in Mexico continue to perform aboriginal danzas which are considered by experts to be almost identical with those of the ancient Aztecs and Mayas.\(^\text{40}\)

One of the best preserved dances is the Danza del Venado, (Deer Dance), done by the Yaqui Indians in the state of Sonora. The central theme of this dance is the hunting of a deer by one or more of his greatest enemy, the coyote. The coyotes are highly trained dancers called pascolas. They learn how to execute the numerous difficult steps when they are young children, but usually do not have the opportunity to perform until they become adults. This is because they must wait for the present performers to retire. However, the pascolas dance with suppleness beyond middle age.

In the Danza del Venado the pascolas wear a wooden mask with grotesque features and a beard. Their torso and feet are bare, and around their groin is wrapped a blanket. In their hands they hold a sonaja or wooden block in which two metal washers are fastened. Around their waist is a string of small, copper bells.

The “deer” binds around his head a white cloth which extends to above his eyes. On top of the cloth he carries the head of a deer, which is held in place by two leather straps fastened under the dancer’s chin. His torso and feet are bare, and a type of rebozo is tied about

\(^{40}\) Riveroll's Art Gallery, Mexican Dances, preface.
Strings of tenabares, or cocoons filled with pebbles, hang from his waist and legs. The tenabares produce sounds when the wearer makes the slightest movement. At various intervals during the dance the "deer" shakes two wooden gourds.

Originally the orchestra accompanied this dance with two or three types of drums, a reed flute, and gourds. After the arrival of the Spaniards, the violin and small harp were added.

The drama begins when the deer stealthily approaches the center of the scene and furtively nibbles grass and drinks water. The movements of the deer denote fleetness, grace, and precaution. The coyote appears and executes many intricate steps while keeping out of sight of the deer. Finally the coyote subdues the deer and the danza is ended. The length of this ceremony, however, is four or five hours. 41

Centuries before the Spanish conquest most of the middle American Indians engaged in a dance or game called El Volador (The Flyer). For one hundred years of the colonial period this dance was widespread. First the natives go to a forest and select a very tall tree. Before uprooting it they throw whiskey on the spot where the axe will chop through it. Then the tree is carried to the center of the public square where a deep hole is dug. Into the pit is thrown a live or dead chicken, fruit, vegetables, and beverages, before the tree is planted. This symbolizes the feeding of the pole so that it will support the weight of the dancers who are to perform upon it. A strong vine, which serves as a ladder, is wrapped around the tree from

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41 Ibid.
bottom to the top. A short distance from the summit a cap-like revolving platform is tied. The dance is done by five men—four dancers and their captain; the latter is a musician. After the men climb to the top, the four dancers sit on the platform while the captain mounts to the top of the pole and plays a drum with one hand and a reed flute with the other. As he plays he executes a dance step while saluting the four winds. Upon terminating this portion of the ceremony the four dancers tie the platform ropes around their waists and leap into the air. Since they are simulating sacrificial birds, they wear eagle and macaw feathers. As the ropes unwind from the platform the aim of the "flyers" is to make thirteen revolutions about the pole before reaching the ground. There are fifty-two years in the Aztec "century," and this is divided into four epochs of thirteen years each. Therefore this ceremony represents the unfolding of one epoch.

Today there are four or five regions where El Volador can be seen. Because of the accidents which occur due to the drunkenness of some of the performers, this dance has been banned in several states of the republic.

In the state of Oaxaca a dance which embodies most of the Indian elements with a few of the mestizo characteristics is La Danza de la Pluma (The Feather Dance). As its name implies its chief attraction is the plumed headdress (corona), which is over three feet high and three feet wide. This headgear is concocted by making a circular reed frame, stretching a cloth over it, and sewing upon the material

42 Toor, op. cit., 317-320.
brightly-dyed turkey feathers, strings of beads, small glass mirrors, and a picture of the Virgin of Guadalupe. The dance is done by several men whose leader takes the role of Moctezuma. The theme of the dance is the struggle between Moctezuma and Cortés, and the eventual downfall of the former. Another Christian influence in the dance is the wearing of crucifixes on golden chains about the neck.43

Another pre-Cortesian dance is Los Vigilios (The Little Old Men) from the region of Lake Pátzcuaro in the state of Michoacán. The youth of this section act like old men as they present this dance. They wear wooden masks depicting the sad or smiling faces of aged men. The rest of their costume consists of full white trousers with embroidery at the ankles, a large red sash, a jorongo, or blanket with a hole in it, for the head, leather shoes, and a wide straw hat with brightly colored ribbons streaming from the top and over the sides.

The step is a zapateado, a Spanish importation from the word zapatear, or to keep rhythm with the zapatos (shoes). By crouching on their canes the youth pretend to be decrepit, but their agile foot work belies their age, thus producing a comic effect. One of the movements consists of forming a cross by jumping to the four points which a cross describes.44

When the writer saw this dance in Mexico, the native announcer claimed that it was originally danced during drought as a plea to the rain god to give the people water. The theory is that all the old men

43 Riveroll's Art Gallery, op. cit., plate III.
44 Ibid., plate V.
In the village were to dance until the rain came; this meant that many of those aged people died of exhaustion and were thus sacrificed to the god of rain.

The fusion of the Spanish seguidillas and the Mayan danzas has produced the appealing jarana, a dance peculiar to the Yucatán peninsula. The word jarana is the name of a small eight-stringed guitar which is used to accompany this dance. The jarana, a flirtatious dance whose steps are reminiscent of the Jota Aragonesa of Spain, is often done by one couple. After each movement the audience yells, "bomba" (a toast). The boy and girl stop dancing, and the boy composes a poem to his partner; the poem is usually a love ballad, but is sometimes intended to tease the girl by poking harmless fun at her. The following poem is a typical bomba of the amorous variety:

Es tu boca
Mestiza hermosa
Chiquita como una quaya
Tan chula como una rosa
Y fresca como pitaya
Y en el xokbil-chuy tan bello
De tu traje regional,
Bordar quiero un madrigal
Con hebras de tu cabello.

Is your mouth,
Beautiful mestiza,
Small as a quaya (a tropical fruit)
Lovely as a rose
And fresh as a pitaya (a cactus fruit)
And in the cross-stitch, so fair,
Of your regional gown,
I wish to embroider a fanciful verse
With strands of your hair.45

45 Ibid., plate XI.
From the Isthmus of Tehuantepec comes a famous song and dance entitled La Zandunga. The melody is traceable to an old Italian tune. The verses were probably not written until the middle of the nineteenth century. In Spanish the word zandunga or sandunga means gracefulness, elegance, winsomeness, allurement, fascination. All these qualities apply to the dance, which was created toward the end of the nineteenth century. The girls' full skirts lend much beauty and grace to the dance. While performing, the girls lower their eyelids and keep their faces expressionless. The boys do a rapid hopping step, and the girls execute a waltz step. A marimba band often accompanies the dancing, but in recent years brass instruments are preferred. Tourists who visit Oaxaca today will find that the Zandunga is one of the most popular dance tunes.

In many villages of Oaxaca on Sunday evenings, at weddings, and birthdays, there are huapangos (celebrations at which the huapango dance is continuously performed). In order to announce these events two skyrockets are exploded at sundown. Then in the evening all the inhabitants of the countryside assemble in the village square; men come on horseback with the women seated in high-wheeled carts. The huapango takes place on top of a tarima (a wooden platform which is a few inches above the ground and whose sides contain holes to produce resonance from the dance steps). While the dance is in progress, the performers do not speak or show any facial expression. When a man wishes to "cut

46 Toor, op. cit., p. 375
in," he places his sombrero on the woman's head. If she takes it off, it is a sign of rejection. If she keeps it on her head, her first partner bows away graciously. The mores of this region compel him to observe this etiquette. However, so much pure alcohol is imbibed, that many a machete fight ensues during the evening's frivolities.47

The typical dance of Veracruz is the danzón. This dance came from Africa by way of Cuba. Despite the fact that it is not native to the region, it has assumed a strong local flavor. Covarrubias describes it in the following terms:

"The danzón is essentially a dance of the tropics—passionate, precise, yet cool and serene, a synthesis of sexual complicity that achieves the miracle of being at once tempestuous and discreet, licentious and dignified."48 The title of one of the danzones is Le Bamba. For the purpose of spectacles, the man dancing Le Bamba drops his sash to the floor, and he and his partner tie the sash into a bow by complicated footwork. The writer witnessed this feat on several occasions in Mexico City.

The source of most of the mestizo songs and dances is the series of jarabes which the Spanish introduced. In Spanish, jarabe means a sweet syrup. By inference, the songs and dances were inspired by thoughts of sweetness and love. Every region has produced its own form of the jarabe, but the most celebrated one comes from Guadalajara, in the state of Jalisco. By popular acclaim the "Hat Dance," Jarabe

47 Covarrubias, op. cit., p. 17.
48 Ibid., p. 8.
from Jalisco) is recognized as the national dance of Mexico. No public event is complete without the inclusion of this dance. One folkloric expert claims that the Jarabe Tapatío was created as a symbol of freedom from Spain. One of the patriotic characteristics of the dance is the girl’s costume, which bears the colors of the Mexican flag—red, white, and green. The original Jarabe was composed of thirty different steps, and demanded tremendous agility on the part of the dancers. The boy and girl approach each other, then withdraw, but never touch. Although the dance is highly flirtatious, the man shows great respect for the girl at all times. One of the figures, called the Rosa, requires the man to place his sombrero on the floor, whereas the girl dances completely around the rim of it. The concluding portion of the dance is entitled La Diána, a figure in which the girl places the boy’s sombrero on her head, and both dance meretriciously in the direction of the audience.

Campas entitles the Jarabe Tapatío in the following passage:

La alegria jubilosa de la raza mexicana es el jarabe nacional. No hay música muestra que regocije más el alma que esos sonidos jocundos que brotan en explosión de júbilo al escuchar los baile con traje en un preludio en que las jarabinas de cinco cuerdas, los salteadores y las corzas llenan la melodía alada y susurrante, en tanto que los bandoleros y los bajos de armonía se comparten con contrapuntas de acompañamiento que suenan a gloria.

49 Campas, op. cit., p. 55. The national Jarabe represents the jubilation and happiness of the Mexican people. None of our music rejoices the soul more than the many verses which announce the prelude of this dance. The little guitars burst forth in an explosion of joy, and the psaltery and harps produce a swarming melody. Meanwhile the mandolins and banjos make an accompaniment of four-part harmonies which create a glorious sound.
II. *Fiesta Mexicana* (Mexican Festival)

Presented by the students of University School, Ohio State University, in March, 1953.

Pupil-Teacher Planning

University School was fortunate to have a Mexican exchange student in the tenth grade. Realizing the valuable contributions this girl could make, the pupils chose to plan and produce a Mexican fiesta. It was decided to begin with a *corrida de toros* (bullfight), and then perform Mexican dances, songs, and skits.

Work of Committees

The program committee perused several printed pattern catalogues in search of directions for the making of a bullfighter's costume. They found a practical one in *Simplicity*—pattern number 4034. After buying the pattern the committee visited department stores to look for yardgoods which would be sturdy, but inexpensive. Their choice was corduroy in shades of purple, rust, green, blue, and yellow. When the boys' mothers finished making the suits, each boy drew designs on his jacket and trousers and then sewed rows of glistening sequins upon these drawings. For the *montera* the boys wore black felt berets. Their long white stockings were rented from a theatrical supply store. These hose might also be obtainable if a local hospital would consent to lend a few pairs.

The capes were made from discarded bed linen which was dyed a brilliant scarlet.

The girls who were to dance the *Zarzuela* studied an authentic costume lent to them by a professional dancer. Pictures from *South to
The main beauty of the skirts was derived from the large amount of fullness they contained. They swept the floor and could be held by the ruffle, arms-length and waist-high on both sides, making the skirt one huge, complete circle. This skirt was made out of two half circles so there was a seam on each side. A regular waist band was sewn on and the side placket was held closed by hooks and eyes.

A colorful cotton print was used for the body of this skirt. It consisted of a black background with roses approximately five inches in diameter in pink and yellow printed all over it. The green leaves were a further contrast to the black background.

Matching the headdress, white cotton was used to trim the bottom of the skirt with 1\(\frac{1}{2}\) inch pleats all the way around. We cut this so there would be eight inches showing from the floor up. Although how deep the pleats were made would govern how long the strip of material would be. Ours took about 56 feet, or 700 inches. This we obtained by ripping up old sheets and sewing the strips together. To create a very neat or beautiful effect with this or to make the skirts really look like a finished product we had to spend a lot of time at the ironing board pressing in these pleats. We wanted the pleats to open up during the dance but then fall back into place again. The headdress also required this careful ironing. Although it took time to do all this, these costumes were not especially difficult to make and certainly we all felt the time put in was well worth the accomplishment made.

The headpiece used in the Zandunca made the costume much more authentic in appearance and very interesting to those who saw it. The material we used was plain white cotton. In order to keep our budget down we cut up old sheets to use for this purpose. Each girl had to make hers a size that would fit securely. To achieve this we measured the distance from the top of our heads around the chin and back to the top again. It was necessary to have the band fit tightly over this surface. This meant that only our face was showing; our neck and the rest of our head was completely covered.

Although these headdresses were always originally lace we had to do the best we possibly could with cotton. The band around the face was plain but the dress effect was pleated before being sewn onto the band at the edge away from the face. The pleats were approximately one inch deep all the way around.

In order to create the desired effect we had to make this long flaring part of the headdress in four pieces—a front, a back, and two side pieces joining them. The front piece measured eighteen inches from the band to the hem. The back piece was twenty-eight inches long. However, once on our heads, the difference in ten inches did not look like quite that much. The side pieces then
were tapered from eighteen to twenty-eight inches and all four pieces were sewn together and finally put on the circular headband.

The headpiece was then ready to be worn without bothering with snaps, hooks and eyes or buttons. It was simply pulled on to frame the face under the chin and around the hair line. Only the very front part of our hair could be seen and the headpiece covered us to the waist in both the front and back making up a major part of the striking costume.50

Another feminine costume which the girls sketched and produced was the *china poblana*. Simple white peasant blouses with square neck lines and puffed short sleeves were worn. The directions for the elaborate skirt were written below by a talented member of the costume committee:

We were quite proud of these skirts when they were completed because they were certainly one of the outstanding displays in our Spanish fiesta. Although, granted, looking back it is hard to choose just what was the most striking costume.

Staying within a budget, we did the best we could to make really good copies of authentic *china poblana* skirts. The body of the costume was made out of rather heavy bright red cotton flannel material. The soft nap of course was the outside. The skirts were ankle length, but not exceptionally full. The tops of the skirts were dark green rayon taffeta material. We made the waist band by simply using elastic ribbon and folding the green taffeta down inside covering the elastic. This green extended down about six inches from the waist tapering to wide points. The material was gathered to waist size from a width of seventy-four inches. This measurement was the same at any place around the skirt. The points themselves were two inches deep and three inches across the base. This pattern of the points in the green material was carried out, according to the authentic costume, along the bottom of the skirt. To avoid any ravelling we had to fold under all the edges of the points before stitching them to the red flannel.

The red material ran lengthwise around the skirt rather than up and down. In this way we were able to make the skirt with only one seam down the back.

The most spectacular part of the skirt was the glittering eagle centered directly in the middle front. In order to make this it was necessary to draw a pattern from the original skirt. Here the eagle measured nine inches from its head to its toe and the wing span was

50 Nancy Pavey, alumna of the class of 1953, University School, Ohio State University.
twenty-six inches. The eagle was standing on a cactus plant and held a serpent in its mouth. This made a picture of the well known national symbol of Mexico. The outline of this was drawn on the skirt. The head of the eagle was about four inches below the green taffeta material and the base of the cactus measured fourteen inches from the hem of the skirt.

We used a very thin gold cord to outline the eagle and a green cord to make the cactus outline. This was sewn onto the skirt over the drawn picture. Sequins ¼ inch in diameter were used to complete the design. The eagle was filled in completely with gold sequins while the serpent and cactus were both green sequins. Against the red background this eagle turned out to be very beautiful.51

The rest of the girls dressed in white peasant blouses with bright, full, solid-colored skirts. Each girl entwined one or two flowers in her hair.

The boys donned white shirts, white trousers, and a colored sash (usually red). Some of their friends and acquaintances lent them sarapes and sombreros which were purchased during trips to Mexico. The white trousers were lent by boys who had been in the navy and by a hospital. These trousers can also be rented inexpensively from certain laundries. In some high schools members of the marching band wear white trousers.

The major project of the art and starring committee was to construct a bull which would be realistic and serviceable in a bullfight. One boy would operate the front quarter and the other one would bring up the rear. Of the four boys who worked on this problem, one student composed the following directions:

The bull was approximately ten feet long. The first step in making him was to build a frame. The frame consisted of two pieces of wood nailed together. The main piece was about ten feet long, and formed the backbone. The second piece was about two feet long, and it formed the head.

51 Ibid.
The frame was suspended by wires from the ceiling, making it easier to work with.

Chicken wire was then molded around the frame in a cylindrical form, with the bottom or lower part left open. This was to permit the boys, who were to manipulate the bull, to run. More chicken wire was used to form the head and chest. The chest should be made as large and muscular-lookng as possible without being out of proportion to the bull. This is to suggest powerfulness.

The horns were shaped separately, and then wired tightly on. These should be attached to the head as tightly as possible, the reason being that they are easily bent or distorted by rough handling.

The two pieces of wood forming the main frame should make an angle with one another of approximately 45° to 55°. This is to give the impression of a bull charging with his head lowered. This also enabled the boys inside to see out through the eyes and nostrils of the bull.

The chicken wire forming the head, should be cut away in the places where the sword is to enter.

We found that the bull, after completion, was light; fairly durable; and surprisingly realistic. After each performance, any holes that had been torn in the bull were quickly and easily mended. The suggested color for the bull is black.

The next step was to mix a large amount of wheat paste with water. The paste must be thick, but not lumpy. It should be mixed thoroughly.

After mixing the paste, brown wrapping paper was torn into strips of from two to six inches wide. It is very important to make sure that no uneven edges are on any of the strips. If such edges are in evidence, they will not hold to other paper strips when pasted.

The paper, after tearing, was then covered on either side by a thick film of paste. The strips were then laid on the wire frame, working from the neck back. After the torso of the bull was completely covered with one covering, the bull was left to dry. The same process was repeated, until at least five or more layers were on. The body was shaped as we progressed.

The head was made differently from the rest of the bull, although it was never detached. Wadded newspapers were used under the chicken wire to mold the head. This was done because the head is one of the most prominent features of the bull. After the head was molded with newspaper to our satisfaction, the treated wrapping paper was then applied. After drying, eyes and nostrils were cut, and the newspaper removed.

The ears and tail were made of cloth. They were then attached to the bull by means of scotch tape. This enabled the ears and tail to be removed easily at the conclusion of each performance.

Thomas Fort, Grade 12, University School, Ohio State University.
In order to make bandarillas (barbed wands), the boys who assumed the role of banderilleros asked the class for suggestions. Various recommendations were offered, and the most successful one was that fish hooks be used. The latter were driven into the ends of dowel rods. Strings of thick, colored yarn were wound about and tied securely to the rods.

Having completed the necessary props for bullfighting, the boys began to rehearse. The Mexican exchange student taught the boys several difficult passes. Next the dances, songs, and skits were learned and practiced.

A member of the staging committee fashioned a huge Mexican flag out of three pieces of sheet. To two pieces which she dyed red and green, she added a third length of plain white sheet thus giving the national tricolor red, white, and green. This was draped over the balcony at one end of the gymnasium, and the flag of the United States was displayed at the opposite end.

After considering several sketches for possible program covers submitted by the program committee, the class chose one which glorified a bullfighter waving his cape as a bull charged by.

Posters advertising the event were drawn and painted by the students, and then tacked on bulletin boards in the corridors.

The folding chairs in the gymnasium were deployed in a large circle to give the effect of an arena.

The Performance

The fiesta opened with the bullfight. All students who were not bullfighters sat on a platform in the background and pretended to
the spectators. The mistress of ceremonies, dressed in a *china poblana* costume, walked to the center of the "arena" and explained in detail the order of the *corrida de toros*. At the conclusion of her talk, the spectators began to discuss the bullfight in Spanish. One said, "Conoces a Hernando Ruiz? The other answered, "Como no, qui valiente es!" A third spectator remarked, "Le he visto torear en Madrid. Torea muy bien." A girl exclaimed, "Qué guapo es José Rodríguez! Es mi torero favorito."

At this moment a trumpet announced the entrance of the toreros. As the latter strutted into the "arena," the recording of "La Virgen de la Macarena" (traditional music which is always played at this part of a corrida), was broadcast. As the toreros marched around the ring, the other Spanish students waved their hats wildly and shouted "Olé." This stimulated the audience who joined in with applause and cheers. Upon completing the circuit of the gymnasium, the toreros unfurled their capes and awaited the entrance of the bull. Another trumpet blare was the signal for the bull to appear. After roaming about the ring, the bull "pawed the earth" and, noticing a moving cape, charged into it. Each bullfighter had his opportunity to parry the attacks of the bull. One fell on his knee as the bull sped by. Another flung his cape over the bull's back. Next came the *bandarilleros*, who darted across the floor and planted their wands into the bull's flanks. Finally, the *matador* prepared to dispatch the animal. In one hand he extended a stick covered with his cape; in the other he clenchcd his sword. As the bull attacked the cape, the *matador* plunged the sword through the bull's neck at an angle which did not endanger the boy who
Photograph XIII. - La Corrida de Toros - Grades 10, 11, 12.
Music XIX. - Las Chiapanecas
was inside. The bull fell upon its side in a position which did not enable the audience to see the interior. The spectators loudly voiced their admiration for the skill of the matador. The latter bowed to each section of the audience while the girls from Spanish class showered him with their hand-made, paper flowers. The matador then took his sword and cut the ears and tail from the bull.

After the bull was removed from the ring, the folk dances, songs, and skits were presented. Instructions for dancing Los Matlanchines and Los Viejitos were found in Folk Dances of the United States and Mexico, by Anne Schley Duggan, and published by A. S. Barnes and Company, 1948. An album of recordings entitled Mexican Folk Dances, manufactured by Imperial Record Company, Los Angeles, California, provided the pupils with the music and directions for La Bamba. An analysis of Chiapanecas and Zandunga are included below.

Chiapanecas (Song and Dance from Chiapas)

The music to this dance is well known not only in Mexico, but in the United States and other countries as well. The origin of the dance or dances (there are many versions of it) is obscure. At the beginning Chiapanecas was probably a folk song. Later the inhabitants of Chiapas created some rhythms for it and people in other parts of the republic did the same. Today various groups of school children in Mexico City present stylized interpretations of it during their fiestas. It is this type which follows:

For purposes of school assemblies eight to ten couples can perform this dance.
Figure I

Boys stand in row facing their partners, who are in another row. The rows are at right angles to the audience. To the audience the boys present their left sides, and the girls their right. All dancers stand with feet about five inches apart. Hands are placed on own hips.

The step:

| Measure 1 | ; | Pause
| Measure 2 | ; | Stamp on right foot. Hop on right foot while swinging left foot into arc in front of right foot and tap floor to the right of right foot.
| Measure 3 | ; | While holding the above position, tap right foot in place. Move left foot back to starting place by crossing it in front of right foot. Bend left knee just enough to lift left foot off floor to keep time with the last beat.
| Measure 4 | ; | Stamp on left foot. Hop on left foot while swinging right foot into arc in front of right foot and tap floor to the left of left foot.
| Measure 5 | ; | While holding the above position, tap left foot in place. Move right foot back to starting place by crossing it in front of left foot. Bend right knee just enough to lift right foot off floor to keep time with last beat.

Repeat the above step until the end of measure 33. Girls and boys do exactly the same step.

Figure II

Both rows make a quarter of a turn in place so that they are facing the audience. During this figure the boys and girls move away from each other to the sides where they clap twice. Then they move back toward each other and clap twice in front of their partners faces. This is repeated.
Boys' step:

Measure 34: With left foot take one step to the left and then begin to pivot counter-clockwise on left foot.

Measure 35: Complete half turn by pivoting on the left foot and taking step to the right with right foot. Then begin pivoting on right foot counter-clockwise.

Measure 36: Complete half turn by pivoting on the right foot and taking a step to the left with the left foot. Clap or last note.

Measure 37: Clap once again while standing in place. Pause.

From measures 34 to 41 the boys retrace their steps in order to return to their starting place. When they reach it, they clap twice in front of their partners' faces.

The girls do the same step as the boys, except that the former begin on the right foot and move to the right.

Measures 42 to 49 are the same as measures 34 to 41.

**Figure III**

During the remainder of the dance, boys and girls waltz into a circle and maintain the circular formation until the end.
Photograph XIV. - *Un Baile Mexicano* - Grades 11, 12.
Since the charm of this selection depends on the graceful manipulation of the long billowy skirts of the girls, the dance is often done by girls alone. This was the case at University School.

A long introduction is played while the girls walk into the ring with trays of paper flowers and real fruit on top of their heads. Then the girls place the trays on the floor in front of the audience, and move back so that the dance can begin. As they wait for the beginning note, the girls hold their skirts outstretched on both sides and face the audience. All execute identical steps throughout the dance.

**Figure I**

**Part I**

<table>
<thead>
<tr>
<th>Measure 1</th>
<th></th>
<th>Pause</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure 2</td>
<td></td>
<td>Hop forward on right foot while lifting up left foot. Put down left foot at starting place. Draw back right foot to starting place.</td>
</tr>
<tr>
<td>Measure 3</td>
<td></td>
<td>Hop forward on left foot while lifting up right foot. Put down right foot at starting place. Draw back left foot.</td>
</tr>
</tbody>
</table>
Measure 4-7: Repeat consecutively the steps for measures 2 and 3.

Measure 8: Remain in place and stamp on right foot, then on left foot then on right foot, then on left foot.

Measure 9-16: Repeat steps for measures 1-8.

During the above steps the skirt plays an essential role. As the dancers jump forward on the right foot, they bring the skirt in front of them by moving their outstretched hands together. On the following two beats, as the girls hop back to the starting place, the skirts should also be flipped open and outstretched. In summary: as the girls step forward, the skirts are brought together in front; as the girls step back, the skirts are open and held out to the sides.

Part II

The girls face slightly to the left. From measures 17 to 24, the girl on the extreme right leads the other girls majestically to the left. They do a walking step and hold themselves in a very poised manner. On the first notes of measures 20 and 24, all make a slight curtsy, by bending the knees.

Then the line turns to the right. From measures 25 to 31 the girls retrace their steps until they return to their starting position. On the first notes of measures 28 and 31 they make a curtsy.

The skirt is held so that it points to the left as the girls move to the left, and to the right as the girls move to the right.

Figure II

Part I

Same as Part I in Figure I.
Photograph XIV. - La Zandunga - Grade 12.
Part II

While doing a simple waltz step, the girls weave in and out among each other. This is accomplished in the following way: The three girls on the right face the three girls on the left. Then they exchange places by passing one in front of the other. By the end of measure 31 the three girls on the right should be on the left, and vice versa.

Figure III

Part I

Same as Part I in Figure I.

Part II

All the girls hold their skirts as far out on each side as the material permits. The girl on the extreme right leads the others into a large circle, while doing a waltz step. As the circle revolves, the girls should raise first one flap of their skirt, then the other to give the appearance of flying.

Figure IV

Part I

Same as Part I in Figure I, with the exception that the girls are facing the center of a circle.

Part II

One girl leads the others out of the circle and into a line. The line moves to the right until the end of measure 23. Then it turns to the left and returns to the starting point (exactly as in Part II, Figure I).
On the last note of music (measure 31), the girls fall on left knee, heads bent down facing the floor, while they thrust the right flap of their skirt over their faces. They remain in this position for a long time to indicate that the dance is concluded. Then they pick up their trays and walk off the floor.

**Jack and the Beanstalk**

With the help of a Cuban girl who was enrolled in the seventh grade at University School, the students of Spanish II wrote and dramatized the fairy tale, *Jack and the Beanstalk*. The reasons for choosing a fairy tale were as follows: first, the same fairy tales are found in the folklore of many countries; second, members of the audience who do not understand Spanish can follow the playlet because they already know the story.

The setting for the skit was the balcony and the section below it. The ogre's dwelling was situated in the balcony. The vine was in the form of a thick rope, which was securely tied to the balcony railing and extended to the floor of the gymnasium. To give the rope the appearance of a vine, the pupils made large green paper leaves whose stems were inserted into the openings made by the strands of the rope. The boy who took the role of Jack had to know how to climb hastily up and down the rope. The boy who played the ogre brought a live chicken and some hard-boiled eggs; the latter were tinted a golden color. While the ogre stroked the hen, he sang in Spanish. The eggs had been hidden near the hen and made to appear as if they had just been laid. At the end of the play, when the ogre chased Jack down the beanstalk, the hero
took his hatchet out of his belt, and pretended to chop down the vine.
The ogre fell and met his doom. Then Jack became possessor of the
miraculous chicken, which he waved triumphantly to the audience. The
Spanish dialogue for this skit is as follows:

Juan: (Yawns and stretches). Ay! Caramba! ¿Qué es esto? Mi
planta es muy grande. Voy a subir al cabo. (Climbs up)
Reaches top: Ay! Dios Mío. Es un castillo.
Woman: ¿Qué deseas hijito?
Juan: Deseo conocer a la familia que vive en este castillo.
Woman: Con gusto te lo enseñaría, pero mi marido es un ogro. El
dame carne humana. Si te ve aquí, te matará.
Juan: Ay! Pobre de mi
Woman: Entra hijito. Oigo los pisadas de mi marido. Voy a
esconderte. (Pushes Juan into box).

Ogro enters
He sniffs all over and says:
Ogro: Ja, Ja! Huelo carne humana.
Woman: Es tu imaginación. Ven a la cocina. La comida está lista.

Ogro devours meal
Ogro: Mujer! Dame mi gallina de los huevos de oro.
Juan sings while stroking chicken
Falls asleep

Juan steals chicken and rushes toward vine
Ogro awakens and chases Juan

Juan: Socorro! Socorro!
Ogro: Alto! Alto!

Juan reaches bottom and chops plant

Juan: (Holding the chicken above his head and shouting) Yo soy
rico.

The folk songs were performed by a group of boys who represented
mariachi. Two held guitars, which, unfortunately, they did not know
how to play. The piano served as accompaniment. While singing Adiós
Muchachos, Amor, and Cielito Lindo, the mariachi wandered about the
ring and serenaded several girls.

The climax of the fiesta was the Jarabe Tapatío, or the Mexican Hat
Dance. A simplified version of this dance can be found in the Folk
Dances of the United States and Mexico, by Anne Duggan. A photograph
of the dancers is presented on the next page.
Photograph XVI. - *El Jarabe Tapatío* - Grade 11

Photograph XVII. - *Jack and the Beanstalk* - Grades 11, 12.
III. This resource unit was considered to be so rich that the writer did not feel the need for including supplementary activities.

IV. Evaluation. A list of techniques for evaluating this resource unit is presented in Part IV of Chapter III (Brittany—A Resource Unit).
V. Bibliography

Bibliography for Pupils


Further Reading for Teachers


Chapter VII

The Underlying Concepts of Folklore Study
and Recommendations for Their Future Use

The resource units presented in the four preceding chapters contain detailed accounts of the actual daily experiences of teachers and pupils who strove to work together in the planning and producing of a major project. The life and culture of the peoples of Mexico and five regions of France formed the core of these learning experiences.

In the process of planning and producing the folk festivals, the writer was able to arrive at a number of concepts which elucidate the contributions of foreign folklore study to the development of high school youth and to the enrichment of the secondary school curriculum. Out of these resource units grew the following eight concepts:

I. The concept that democracy can be practiced in the planning and presenting of a folk festival.

II. The concept that folk festivals provide an excellent medium for integrating many areas of the curriculum.

III. The concept that folk festivals lead to a sense of interdependence among students and among students and faculty.

IV. The concept that a folk festival provides opportunities for problem-solving.
V. The concept that a folk festival can make valuable contributions to an experience-centered curriculum.

VI. The concept that folk costumes have symbolic significance.

VII. The concept that folk dancing provides a rich source for bodily development.

VIII. The concept that folk festivals provide numerous opportunities for social growth and recreation.

I. The concept that democracy can be practiced in the planning and presenting of a folk festival.

In many schools the teacher or teachers who sponsor an assembly program do all the planning and decision making. This practice can lead to an apathy and indifference on the part of the pupils who may feel that they are performing to satisfy the faculty rather than to fulfill their own needs and desires.

Teachers who have shown a genuine interest in and respect for the thinking of their pupils have often been rewarded by a quality of contribution which is original, creative, and ingenious. An even more important outcome of cooperative planning is that which the teacher learns about the problems, needs, and interests of the individuals and the group. When children are given the opportunity to share in the making of decisions and planning of a production, they are likely to feel a sense of belonging as well as a direct responsibility for the success or failure of the enterprise.
In the four preceding resource units the pupils and the teacher thought through the types of committees needed. Then each pupil had the choice of serving on a committee. During this procedure the class would invite certain of their classmates who had, in the past, displayed special talents, to join committees which needed their contributions. If, in the opinion of the teacher and these talented individuals, the joining of a committee would be a repetitive experience in which they could not grow, another committee would be recommended.

Another democratic procedure was manifest in the choosing of costumes. Each girl selected the color and designs which pleased her and which flattered her. Those individuals who were unable to make intelligent choices were guided by the home economics teacher. The choice of costumes and the manner in which they are worn may result in a disregard for authenticity. It is the writer's belief that this is unimportant in the face of other values. At one teachers college a rigid adherence to authenticity is maintained at each festival, the result being that some of the performers are unhappy in costumes which make them appear preposterous. This practice fails to take into account that a given costume was originally conceived for a group of people of a particular physical type living in a specific region or province. Two or three centuries ago the natives of a given region resembled each other because they did little or no traveling and seldom married individuals from other provinces. In American schools, where all the races are represented,
reasonable modifications in the original costume should be made when a folk festival is presented. In chapter IV the girls did not find the brelot hat of Bresse an attractive headgear. The teacher told them to make any changes they desired and to report back to the class. The girls retained most of the authenticity of the original coif, but made it very becoming by adapting it to the sizes of their heads and by wearing it at certain individualized angles. If the teacher had insisted on the original head-dress, the girls might have been unhappy and, as a result, might have danced awkwardly and in a self-conscious manner.

The program committee always gave the classes the opportunity to select a program cover which was agreeable to them. Since each pupil's name was printed inside the cover, this item was deemed important by the whole class. The pupils were also asked to help decide what the order of the program should be. This made it possible for individuals who had problems of changing costumes, moving props, or discharging other responsibilities to arrange adequate time for those functions. It also gave the class and teacher a chance to examine the program as a whole so that any suggestions for a better distribution of songs, dances, games, and other activities could be considered.

II. The concept that folk festivals provide an excellent medium for integrating many areas of the curriculum.

One of the assumptions in the production of folk festivals
at University School was that a correlation of the various areas of the curriculum would enrich the quality of the children's experiences. It has long been an important component of modern educational theory that knowledge becomes truly assimilated and functional when pupils bring it to bear on a joint and worthwhile undertaking. Educational growth is measured only in terms of the modified behavior of children when various aspects of the curriculum are put to use. Genuine integration of subject matters takes place for children when these areas of knowledge function as resources in the solution of present problems.

The arts teachers served as valuable consultants when the committees approached them for help on the making of membires and dolmenes, bandarillas, a bull, swords for the Dance of the Dead Chieftain and backdrops for Savoy and Alsace.

The Music Department devoted much of its time to the mariachis when they were learning to harmonize their Mexican serenades, to the various voice parts of the cast and the chorus in the dramatized songs, and to the growth and improvement of student accompanists. One of the music staff accompanied the pupils who presented their Mexican fiesta at Barrett Junior High School. Another music teacher joined the performers of the Alsatian Festival when they reproduced their program at Denison University and before the French Club of Ohio State University. The music staff helped the pupils and foreign language teacher to interpret the folk music literature. In return, the foreign language teacher and classes
rendered the words into English, thereby enabling the music teachers to impart to the music the proper shades of emotion.

The Home Arts Department was interested in helping the pupils develop self-direction, skills in the fashioning of their articles of clothing, a knowledge of different kinds of material, and an appreciation for good taste in wearing apparel. Merely to reproduce in detail the costume in a photograph was not deemed a rich enough educational experience. Several girls achieved these purposes. Some among them had never sewn before and had never found the time in their schedules to elect a course in home arts. Among their accomplishments the girls created the bigouden and Pont-Aven coifs from Brittany, the brelest and Macconnais head-dresses from Burgundy, the Alsatian bows, the frontière hat from Savoy, red flannel Basque berets, skirts, aprons, corselet bodices, huipiles and china poblana skirts.

Students on the program committee received help from the business education teacher in the cutting of stencils and the making of other materials necessary for programs.

III. The concept that folk festivals lead to a sense of interdependence among students and among students and faculty.

In our highly technological society each person is obliged to depend on others for almost every aspect of living. To make it possible for Americans to have steak on their tables, seventeen or eighteen individuals or groups of people are directly concerned in
the matter before the meat reaches the home. No one scientist can undertake a research project without depending on the assistance of others. The schools have a responsibility to help students gain an awareness of this concept and to provide media for its realization. A folk festival can offer a means for accomplishing this aim.

The following series of anecdotes from the folk festivals at University School demonstrate the concept of interdependence:

Each of the six performances of the Alsatian Festival was preceded by elaborate preparations for those girls who wore the large black bows. In order to assure that the bows would remain securely fastened to the hair, a person had to help each girl to braid a section of hair and to fasten the headdress with pins, barrette and masking tape. This process sometimes lasted twenty minutes. Even though the girls helped each other, there was a great need for additional persons to offer assistance. After the tremendous ovation which the first two audiences had given to the group, the boys, realizing the success and value of the program, on their own initiative, asked the girls to teach them how to help with the hair dressing. One evening before a performance the teacher entered the dressing room and found a line of seated girls, and behind each one was a boy who was either braiding her hair, applying masking tape, or arranging the pins or barrette.

Because there were sometimes fewer boys than girls enrolled in French classes, the problem of providing each girl with a partner had to be resolved. One solution was found by scheduling one group of girls for certain dances and a second group for others. Another solution was tried when some girls agreed to dance at one performance and other individuals danced at a second performance. Any absence on the part of the boys resulted in a difficult problem. On one occasion when a boy could not dance, his partner felt and expressed much disappointment. Two boys sympathized with the girl and decided to teach the dance to a third boy so that the girl would have a partner. Contrary to the widespread belief that only effeminate boys engage in dancing, the boys in question were the football heroes of the school. The teacher, who knew nothing about the plans of these boys, entered a vacant room in the school and found the two boys teaching their classmate the fandango.

A similar incident occurred when one of the bullfighters became ill the day before a performance. The pupils decided not to tell the teacher about it, but to train another boy as a substitute. When the trumpet heralded the parade of the toreros, the new boy proudly marched into the "arena" with the others and "fought the bull" with much dexterity.

The bullfighters did not make the bull; they had to depend on another group of boys to discharge this responsibility.

It happened habitually that one person depended upon another person for securing various stage properties. For instance,
the boy who borrowed the barrel from the brewery had to return it after each performance. The boy who rode atop this barrel was directly dependent on the first boy.

The pupils came to depend quite frequently upon their foreign-exchange classmates. For example, the bullfighters asked the Mexican girl many questions concerning the movements of the cape. Other queries related to the wearing of costumes and the pronunciation of words.

Piano, accordion, guitar, and trumpet accompanists were looked upon as indispensable members of the production. All the performers realised that these members of their class made valuable contributions. They also came to depend on the unstinting labors of their teachers. These were discussed in this chapter in the section on integration.

IV. The concept that a folk festival provides opportunities for problem-solving.

Educational philosophy has been deeply influenced by the legacy of John Dewey. Out of Dewey's writings came the thesis that facts and knowledge in and of themselves were useless unless they were brought to bear in the solution of real problems. This concept has been implemented in some schools but the majority of educational institutions still believe in the rote memorisation of a

body of subject matter which has little or no relationship to the problems confronting youth.

In the course of planning and producing a folk festival the pupils encounter problems which cause them to seek new data, to draw knowledge from previous learning experiences, to experiment with various hypotheses, and to arrive at a solution. Such was the case in the Alsatian Festival when an additional Alsatian dance was needed, but the teacher did not know the dance. By listening to the music the class experimented with characteristic Alsatian steps that they learned in other Alsatian dances and evolved a dance which bore a close resemblance to the authentic dance seen by the writer in Wissembourg.

On another occasion the teacher told the class that he thought the Spanish programs in the past did not provide sufficient time for practice of spoken Spanish. The pupils recognized this shortcoming and offered excellent suggestions. One said that a play should be presented. Another person objected to this on the grounds that the audience would not be able to comprehend it. A third pupil then conceived the idea of dramatizing a fairy tale which everyone knew; this would eliminate the language barrier. Thus, the problem had been discussed and testing of the hypothesis was to begin. The product of their endeavors was a comical, well-written play with much audience-appeal.

For the Breton Festival the boys who were to assume the
role of priests had to face the problem of making birettas. They
did research in the library and found illustrations of priest's
headdresses in dictionaries and encyclopedias. Then the boys ex-
perimented with various materials until they discovered the one
which met their criteria. As a result, the boys had the satisfac-
tion of knowing that they had produced an accurate facsimile of a
needed part of their costume.

The method of problem-solving also functioned in the con-
struction of the bull, costumes, swords, the hugasloff, the Brittany
pardon banners, bandarillas, backdrops, menhirs and delmens.

V. The concept that a folk festival can make valuable contributions
to an experience-centered curriculum.

Though few in number, some of the American secondary schools
have revised their curricula so that youth may participate in real-
life experiences consistent with their needs, problems, and inter-
ests. The main difference between these schools and the traditional
type is that the latter ascribe a passive role to the learner; i.e.,
that book learning is supposed to be systematically absorbed by the
pupil. In the experience-centered schools the approach to learning
is through an active trying-out or experimenting with the environ-
ment and undergoing the effects of the environment upon the learner.
This involves setting up hypotheses, testing these hypotheses, evalu-
ating conclusions, and intellectualizing the results so that they
can be drawn upon in future situations. The thinking which
motivated the experience-centered curricula is attributed to John Dewey, who wrote, "To 'learn from experience' is to make a backward and forward motion between what we do to things and what we enjoy or suffer from things in consequence."  

Numerous situations in the preceding resource units attest to the efficacy of folk festivals in providing real-life experiences to high-school youth. In the Mexican fiesta the pupils who participated in the bullfight were experiencing many of the problems and emotions, as well as acquiring some of the skills of bull-fighters. The fact that a native Mexican communicated with them in the resolution of their problems indicates an experience outside of the realm of "book learning". The spectators who yelled "old" and other appropriate remarks were sharing the feelings of a real Mexican audience.

In preparing for the Alsatian Festival the girls who made Alsatian bows acquired much more than the sewing skills resultant from producing this garment. They captured and relived some of the experiences of Alsatian women who mourned the annexation of their province to Germany. The wearing of this headdress caused more of a behavioral change in these girls than long hours spent reading a narration of the Franco-Prussian War from a history book.

The vicarious pleasures and the nebulous understandings

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which result from reading about dances and games are insignificant to the actual participation in these activities. In Chapter I, the boys who were executing Basque dances knew what physical strength and endurance, coordination, and agility the Basque people must possess in order to perform these dances. In Chapter IV, the pupils who felt on their feet the wooden shoes that had been imported from Burgundy and who did the dances from this region were engaging in the same experiences as a group of present-day Burgundians. It is significant to note that after doing a folk dance one girl exclaimed, "I feel French when I do this dance."

Some of the solemnity and thanksgiving of the pardon in the festival of Brittany was transmitted to the pupils as they sang religious hymns, carried banners, and assumed the roles of priests and newly returned sailors. This was more eloquent than several, glowing descriptions in a textbook.

VI. The concept that folk costumes have symbolic significance.

A study of folk costumes yields information about the religion, climate, history, occupations, and aesthetic appreciations of a people. This concept is strongly emphasized in the extensive research study of Cardilhac and Moffat.

Ce n'est pas sans raisons que les mots costumes et costume sont issus d'une même racine. Non ne marque les variations des mots comme la différence des habits. En faisant défiler sous nos yeux les costumes de Français d'occupations et de provinces diverses, c'est toute leur âme, toutes leurs aspirations, tout leur glorieux passé évoqués dans notre esprit, et par suite des échanges
Before the pupils began to make their costumes for the folk festivals of University School, the teacher showed pictures of each costume and asked the class members if they could imagine how each garment originated. The answers were fairly easy for some of the following articles of clothing: White, loose-fitting trousers, shirt opened at front, wide-brimmed sombrero were necessary for life in the hot climates of parts of Mexico, Central and South America. The thick-fur cap would be needed in a region which was very cold during most of the year, so it must have originated in one of the coldest sections of France; this was the cap worn in Wissembourg, Alsace. Black is a symbol of mourning, so the French in this region must have suffered a great loss; this was the point of departure for a discussion of the Franco-Prussian War. Similarly, on the Island of Sein, in Brittany, the entire costume of the women is black; this was originally inspired by the great numbers of men who were lost at sea each year. The pupils finally came to the conclusion:

It is not without reason that the words "custom" and "costume" are derived from the same root. Nothing indicates the variations in folk ways more graphically than the differences in clothing. By seeing pass before our eyes the costumes of French natives of different occupations and from diverse regions, we gain insights into the people's soul, their aspirations, and their glorious past. Because of the interchange of ideas disseminated by the great movements of history, a study of costumes gives us a quick view of the manners and habits of the whole of Europe.
that somber colors usually represent bleak regions and that bright shades characterize sunny climes. Those children who have met farmers in a few regions of the United States where wooden shoes are still worn, such as in parts of Wisconsin, are helped to see the use of the French sabots. In Chapter IV there is a detailed account of how a whole French class ordered this footwear from Bourg-en-Bresse, a little city where a large per cent of the people continue to use wooden shoes. The boys and girls who executed the Basque dances knew why the Basque people wore espadrilles; leather shoes would be demolished in a short time in this kind of gymnastics.

The origins, or what is believed to be the origins of the other costumes, were found in rare foreign sources, not written for high-school children. Therefore the teacher did the research and related the findings to the classes. The data have been written up in detail in the resource units but may be summarized here:

The brelot hat of Bresse (Chapter IV) was first worn in Bresse when the Spanish occupied the province in the Sixteenth Century. The Spanish women who had joined their husbands in the occupation designed a hat resembling a sombrero. In imitation of this headgear the natives created a similar one which they named brelot, a corruption of the "brero" part of the word sombrero. The length of the black fringe was supposedly related to the amount of wealth that the wearer possessed.

In Alsatian villages of the last century the color of
women's costumes indicated their religion. Catholic women tended
to wear red skirts; Protestants, green; and Jewish, mauve.
The number of transversal bands on a Savoyard skirt was
supposed to represent the amount of money in a girl's dowry.
Colors in the clothing of Brittany differentiate people
from the various sections of the province. Black is predominant
in Leon, blue in Basse-Cornouaille, white in Haut-Vannetais. One
French writer claims that the bigouden coif dates back to the time
of Louis XIV, who ordered that the church steeple be torn off the
churches as punishment for failure to pay taxes. The women of
Finisterre showed their resentment by designing and wearing a hat
in the shape of the destroyed church towers. It is significant
that one of the pupils raised the question as to whether the
bigouden hats were inspired by the form of the memhre stones.

During the initial planning of the Mexican fiesta an origi-
nal huipil from Tehuantepec was held up for the class to observe.
A few of the pupils guessed that it was a baby's dress. The teacher
then related the legend pertaining to this garment: After a ship-
reck off the coast of Tehuantepec, several trunks of baby clothes
were swept ashore. Native women found them and, after putting them
over their heads, adopted the dresses for their national headdress.

As a supplement to their textbook reading on sarapes, the
classes were told that the origin of this piece of wearing apparel
dated to the Aztec tilm and the Moorish shawl.

After reading in Spanish the legend of the founding of
Mexico, the girls in one Spanish class designed and sewed the emblem of this event upon their *china poblana* skirts. The Aztec priests had prophesied that the capital of Mexico should be built wherever the Aztecs found an eagle with a serpent in its mouth, perched on a cactus. In creating this symbol for their costumes, the girls had a potent visual reminder of an important historical event.

VII. The concept that folk dancing provides a rich source for bodily development.

Teen-agers have a vast supply of physical energy which, in a well-balanced school program, is directed into constructive, healthful channels. An observer in some secondary schools would discover, however, that the philosophy is against active participation on the part of the students, the result being that the youngsters are compelled to sit several hours in the same position. In some situations the school plant is so crowded that the pupils are obliged to remain sedentary. A sound educational system provides opportunities for growing children to move about and express themselves freely. An authority in the field of physical education writes, "Boys and girls need to move vigorously and often; this is known and acknowledged. They should get such movement in games and sports and other physical activities with all the concomitant learnings that go with them." Dancing is an activity

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5 Murray, *op. cit.*, p. 11.
which develops the large muscles, heart, lungs, digestive processes, and other bodily functions. The fact that it has not appealed to adolescent boys in the past is due to the type of dances which many teachers have imposed on their male pupils. After all, the great dancing teachers of the world have been men.

Many parents and teachers have asked the writer how he succeeded in winning the boys' cooperation in dancing. The answer is in the choice of dances. Basque dances with their requirements of coordination, strength, agility, and endurance met the desire of the most virile boys in the school. First the teacher explained that the men who execute these dances are powerful athletes. Next, actual photographs and pictures of these Basque men were displayed. In order to dispel any shyness from some of the boys, the dances were taught without the presence of the girls. As soon as the boys gained confidence in these strenuous dances, they expressed a desire to learn other types. At this point girls were gradually introduced into the activities.

In Chapter V an analysis of the Dance of the Heavy Clubs is found. In order to strike the clubs in the required rhythm, good coordination is a necessity. To shift to a position several feet away in time to one beat of music demands much speed and agility. To sustain a rapidly increasing pace over a long period of time requires considerable physical stamina.

The Dance of the Dead Chieftain, a dance performed at the
Basque festival, Chapter V, exacts a high degree of strength on the part of the boys who lift their classmate into the air and keep him there for two or three minutes. Another Basque dance, the fandango develops grace and rhythm. Arms must be held above heads throughout the entire dance (Chapter V).

An appropriate dance for boys and girls who have never tried a folk dance before is La Danse Des Baguettes (Stick Dance), Chapter III. Instead of holding hands, members of the opposite sex grasp the ends of sticks. This helps to reduce the shyness apparent in some young adolescents. In order to perform this dance effectively, a good rhythm must be sustained. Other examples of dances which develop coordination are Le Jabadao and Pilar Lann (Chapter III).

VIII. The concept that folk festivals provide numerous opportunities for social growth and recreation.

If the American high school is to attain its primary goal, namely to prepare all the children of all the people to live democratically, then the school must develop techniques in social engineering. The great progress that has been made in the sciences has earned Americans the sobriquet, "a race of technologists", the implication being that the people of the United States are materialistic with an indifference to human feelings and spiritual values. The field of group dynamics is in the pioneering stage.

The school is the only place where children of all economic,
social, and racial groups are able to meet. The closer association they have in diverse situations, the better are their chances of understanding each other. Understanding is the first step toward cooperation. There are many teachers who preserve the status quo in social relationships by favoring those children who are planning to go to college. The author of *Elmtown's Youth* found that the social life of those children not in the classical curriculum was almost nil. In this type of school the students who take the leads in dramatic, musical, and other major productions are those who receive the highest grades. The adage, "Competition is the spice of life", is a philosophy which teachers in the above school uphold.

Folk festivals can be cooperative ventures in which everyone plays a vital part; each individual has a sense of belonging as he participates in joint effort with a large number of other individuals. Every pupil needs to gain recognition from some successful achievement. In the preceding resource units, several children who had developed little skill in foreign languages, demonstrated a high degree of talent in singing, dancing, dramatics, and art work. Hence these students won the recognition that they sorely needed. Time and again the writer has seen pupils who were virtually unknown gain popularity as a result of their roles in folk festivals. Some of the outlets for the dramatic urge were seen in the Spanish skits.

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(Chapter VI), the dramatized French songs (Chapter III, V), the conversation of the spectators at the bullfight (Chapter VI), the prank of the elves (Chapter III), the roles of master and mistress of ceremonies, and the roles of the Alsatian mayor and his wife (Chapter IV).

Opportunities for teaching courtesy and social sensitivity present themselves in such situations as the way boys conduct the girls to and from their places on the dance floor. Good grooming seems to be a natural consequence of the frequent association of members of the opposite sex. Poise and self-confidence often result from these social contacts, and conversely, much of the gauche attributed to adolescence tends to disappear.

Folk dancing is non-competitive. It is a unifying experience in which the chief aim is for every person to have a good time. After all, dancing is an activity which is internationally accepted as a part of holiday recreation. In the past, children learned folk dances from their parents in order to take part in the celebrations. To a large extent children of today are denied this opportunity in an age which tends to ignore traditions and which is characterised by the passive entertainment dispensed by television and radio. It has long been the opinion of physical education teachers that folk dancing offers the utmost in the way of satisfying recreational activity. Schools which have implemented this belief in their programs have found that boys and girls develop more freedom and enjoyment in the use of their own bodies, and a more wholesome attitude
toward the human body. In the course of the production of the folk festivals at the University School, Ohio State University, pupils have often expressed delight and exhilaration in the activities. Several alumni of the University School who had formerly participated in these folk festivals have taught these folk dances to youth groups who were seeking recreation. One group of previous University School students instructed several foreign language teachers of Columbus in the art of folk dancing. At the Mechanical Arts High School in St. Paul, Minnesota, folk dancing is used as a "mixer" at parties so that no one is left out. It is the hope of the teachers of folk dance programs that these activities will carry over into the future life of the students.

7Robert J. Havighurst, Developmental Tasks and Education, p. 33.
Negative Elements in the
Folk Festivals at University School

With the elaborate, foregoing treatment of desirable outcomes of folk festivals at the University School, it is only fair to discuss here some of the undesirable consequences.

I. A few students elected a foreign language for the sole purpose of figuring in the festival. These individuals, one of whom was a third-year French student, were not interested in the foreign people, their language, or their culture. Their motive was to satisfy exclusively their desire for a dramatic experience.

II. Some students received the erroneous notion that French and Mexican life consisted of continual dancing, singing, and merrymaking, and that all French people still wore peasant costumes.

III. Despite the efforts of the teacher, some of the talented students with strong leadership qualities were assuming too many responsibilities, whereas, the meek or indolent students sometimes did not have enough to keep them busy.

IV. During the planning and rehearsing of the folk festivals, as in other school productions, a few temporarily unoccupied students used the time in ungainful activities.

V. A few of the pupils assumed such large responsibilities that their work in other areas of the school was adversely affected.
VI. Instead of making their own costumes, some of the girls induced their mothers to do the work.

VII. One or two of the festivals might have been too elaborate and grandiose in proportion to the values derived from it.
Suggestions for Preventing
These Negative Consequences

I. If, at the end of first-year French, the teacher discovers that a pupil plans to elect a second year solely because he is seeking a recreational or dramatic experience, the teacher should consider use of the following procedures:

Hold a conference with the student and explain to him that the chief aim of the course is the understanding and appreciation of the foreign people. If, despite this conversation, the student's attitude toward the language class does not change, the teacher should appoint him a member of a research committee whose responsibilities entail intensive investigation of the history, geography, customs, costumes, religion and other background data for the festival.

The pupil should be expected to report his findings orally to the class or in a written form to be submitted to the teacher.

In the opinion of the writer, any student who elects a third-year course only so that he can figure in the festival should not be permitted to enroll.

II. In order to prevent some students from thinking that French and Mexican life is a continual round of singing, dancing, and merrymaking, the instructor should show moving pictures and
photographs of natives working in the fields, fisheries, and industrial plants; this realia could serve as a bulletin board display. Films and present-day magazines and newspapers with stories of life in the capitals and large cities would help to change the pupils' idea that all foreign people still dress in ancient peasant costumes. If possible, a native should talk to the class about various contemporary vocations and the current fashions in clothing.

III. Well in advance of the pupil-teacher planning for the festival, the teacher should consult the files for previous reports and parent letters \(^6\) concerning each student. If it is found that certain individuals have in the past assumed too much responsibility or always the same type of commitment, then the instructor should be vigilant during the formation of committees to prevent, if necessary, a resumption of this behavior. Counseling of individuals who persist in this practice should follow. If the pupil is driven to take on much more than his share of work, the teacher should confer with him and, if necessary, with his parents. The purpose of these conferences would be to ascertain the cause of the student's unceasing need for exaggerated leadership and attention-getting industry. One of the class discussions should point out ways in which responsibilities can be justly and intelligently distributed.

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\(^6\) The faculty of the University School, Ohio State University, does not believe in grade cards. Instead, twice a year teachers write detailed letters on all phases of each child's development.
The teacher should be equally sensitive to those pupils who remain aloof from the group or choose insufficient, unchallenging responsibilities. Approaches to the solution of this problem might be the same as outlined above for the over-ambitious, extroverted pupils, i.e., investigation of previous reports and parent letters, and conferences with the individual students and their parents.

IV. In order to prevent temporarily unoccupied students from engaging in ungainful activities during the planning and rehearsing of a festival, the teacher must pre-plan assignments for them. At the end of the class period these students should be asked to show what they have accomplished during the hour. This may be time-consuming for the instructor but as soon as these students discover that they must account for the use of their time, they should become more cooperative.

V. Whenever there is evidence that a pupil’s work in other areas of the school is adversely affected because of his duties for the festival, the teacher should hold a conference with the student to decide how his responsibilities for the production can be lightened. Then the pupil’s other teachers should be invited to notify the sponsoring teacher if the pupil’s work continues to be poor.

VI. A possible means of preventing girls from asking their mothers to sew their costumes is to make materials available
only during school hours. From time to time each girl should be required to show the teacher the progress she has made. The home arts teacher could inform the sponsoring teacher which girls have not sewn in the Home Arts Area in the past. In this way the teacher could be watchful of those girls who need help.

In the case of girls who have completed large sections of their costumes and require time at home to do routine work such as sewing on sequins, the teacher should permit these individuals to take their materials home. Boys who are making part of their costume could be supervised at school.

VII. In order to prevent festivals from becoming too elaborate and grandiose in proportion to the values derived from them, careful pre-planning must take place. If necessary, the instructor should remind the group to stay within the budget. As preparations for the festival are in progress, a program of continual evaluation should occur.
Recommendations for Future Use of Folklore Study

The use of foreign folklore study in the creation of folk festivals at the University School has proved valuable in effecting behavioral changes consistent with the philosophy of the school. Boys and girls participating in the festivals learned the democratic values of day-by-day cooperation in planning and working toward a common goal. Many of the students achieved status and security by carrying to a successful conclusion the responsibilities which they undertook. All the young people who had a part in the productions were made aware of at least some of the rich sources of recreation, sociability, and cultural and aesthetic opportunities which the folk festivals provided. Finally, there is evidence that many of the pupils gained a sympathetic understanding and a deeper appreciation of the people whose language and culture they had studied.

In addition to the results that obtain from these folklore experiences, there was noticeable gain in the study of the language itself. The joint singing of songs improved pronunciation and enriched vocabulary. The research on foreign peoples and their cultures led to an increase of supplementary reading in French and Spanish. Work on the festivals occupied a small part of the total year's activities; the rest of the time was devoted to language study per se. The writer has observed that former University School
students who figured in the festivals did very well in foreign language classes at the college level. Many alumni have returned and reported their success in college language courses.

The outcomes of the folk festivals at the University School suggest the following recommendations for future use of folklore study: Within the University School, those boys and girls who do not elect a foreign language should be given opportunities in other areas of the curriculum to engage in those learning activities resulting from foreign folklore study. Secondary school teachers, administrators, and particularly foreign language instructors should investigate the potentialities of folk festivals in their school programs. Colleges of education should sensitize future teachers to the contributions of folklore to the secondary school curriculum, and provide learning experiences relating to this field of study. In addition to this, prospective foreign language teachers should be helped to develop a mastery of the understandings, appreciations, and skills required to guide the planning and producing of folk festivals.
APPENDIX A

Objective Test on the French Festival - 1st

1. Name the two provinces we chose to study this year.

2. Where is each province located? Draw a rough map of France and show where the two provinces are situated.

3. Describe the feminine costume in both regions.

4. Name an important city in each of these provinces.

5. What are the industries or agriculture in each of these regions?

6. Give a few historical facts about these two sections of France.
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AUTOBIOGRAPHY

I, Edward David Allen, was born in Perth Amboy, New Jersey, January 29, 1925. I received my secondary school education in the public schools of the city of Perth Amboy, New Jersey. My undergraduate training was obtained at the New Jersey State Teachers College at Montclair, from which I received the degree Bachelor of Arts in 1943. From 1943 to 1945 I was a teacher of French at Belleville High School, New Jersey. In 1945 I was appointed instructor of French and Spanish at The University School, Ohio State University. During the summer of 1945 I traveled extensively in Mexico. At the University of Wisconsin I majored in French and received the degree Master of Arts in 1949. During the school-year 1949-1950, I was granted a leave of absence so that I could study at the Université de Grenoble and the Institut de Touraine in France. Upon the completion of my studies in France I received two diplomas: Certificat de Phonétique and Certificat d'études premier degré. I then spent part of the summer of 1950 in Spain. In the summer of 1953 I was a student at the Mexico City College. I continued to hold the position of instructor at the University School, Ohio State University while completing the requirements for the degree Doctor of Philosophy.