



LES PAPILLONS DU FOLKLORE



NAMUR
CAPITALE



NAMUR
CONFLUENT
CULTURE

*I s' faut todi sièrvu dè trionfes qu'on-z-a è s' djeu... **
... Èt à Nameur, on 'nn'a dè trionfes, savoz !

You must always capitalise on your winning assets.
And in Namur, we have winning assets galore !

(*) Walloon saying



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INTRODUCTION

NAMUR and its folklore : An old, beautiful love story

Namur and folklore share a long history, as folklore has always been vibrantly alive in our fine city from the Middle Ages to the 21st century. Namur therefore has every right to claim the title of Capital of Folklore. The denizens of Namur keep the legacies of the past vigorously alive every moment of the year. A pretext for large gatherings, folklore symbolises our city and contributes to its cultural wealth.

The tenacity and perseverance of enthusiasts have secured pride of place for traditions and folklore in our region. Just as a tree draws life from its roots, man is attached to his past and origins, using direct means of communication: the language, costume, music and dance of his homeland.

With these *"Papillons du Folklore"*, the City of Namur and the Board of the Heads of Folklore Groups give you a foretaste of this wealth and poetry – a real invitation to travel, discovery and encounters.

Composed of separate leaflets, this document is a reflection of our folklore. The complete booklet provides an overall, shared view of Namur folklore, while each leaflet will have its own life to enable each group to promote its own activities as it descends on Namur and elsewhere in the world.

A tool for promotion in the outside world, and for the perpetuation of our traditions and reconnection with our roots inside our city, the booklet aims to bolster the network of folklore fraternities and groups of our Walloon Capital.

Namur folklore and its artisans are reaching out to you for what Namur really is, in its roots and guts: life, colour, joy and fraternity – without getting carried away.

Welcome and enjoy !

Maxime PRÉVOT
Mayor

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1^{ER} RÉGIMENT D'INFANTERIE DES ÉTATS-BELGIQUES-UNIS DIT DE NAMUR

(1st Regiment of the United Belgian States - of Namur as they are known)

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The 1^{er} Régiment d'Infanterie des États-Belgique-Unis, dit de Namur, evokes the Brabant Revolution in Namur and the ousting of the Austrians from 1789 to 1790.

It presents a part of the history of the Brabant Revolution (1789), in the same way as the *Batallion des Canaris* of Namur, the *Patriotten van Turnhout* and the "Volontaires Montois de Ham-sur-Heure".

This revolution was initiated by the Belgian opposition to the Austrian regime, led by two Brussels lawyers: Jean-François Vonck and Henri Vander Noot. Vonck recruited revolutionaries as of 1789 for a liberating army: the army of patriots. It was headed by a former officer of the French Army: Jean-André Van Der Mersch.

The Austrians were defeated at Turnhout and fell back on Brussels. Following this victory, other Belgian cities rose up. On 11 December, the Austrian garrison was forced to withdraw from Brussels and fall back on Namur where the opposition was getting organised. The Austrians fled to Luxembourg. On 11 January 1790, the Republic of the United Belgian States was proclaimed. The troop of volunteers, who fought from the first days, became a regular national army.

Unfortunately, the leaders of this army did not manage to agree in victory, and their differences led to the end of the Republic of the United Belgian States on 3 December 1790. The country was then retaken by the Austrians.

Costume

The members of the Regiment wore a Swiss type of black felt tricorne hat, which was in fashion at the end of the 18th century. It was adorned with a tricolour roundel (black, yellow, red) and a "shell and plume."

The infantrymen were armed with an infantry rifle, fitted with a bayonet, and wore a white undershirt, a fashionable royal blue-coloured vest in the Austrian style, with red facings, collar and lapel. The breeches were white and tightened in high black spats with black buttons. Two white shoulder belts crossed on the chest and in the back supported the cartridge pouch on the right and the sabre on the left.

The epaulettes of the officers are decorated, while the troops wore red shoulder pieces. The officers wore boots.



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LES ALFERS NAMUROS

(Alfers of Namur)

Contact

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The flag game

The flag game has been part of the very rich folkloric tradition of Namur for several centuries. In 1951, when Namur folklore was revived after the war, Pierre Bothy, professor of gymnastics at the College of "Notre-Dame de la Paix" [Our Lady of the Peace], reconstituted the group on the basis of information gathered by Albert Marinus and Félix Rousseau on folklore practices of the flag game in our regions. Namur had in fact long known *Alfers* who bore the colours of the town militias and companies garrisoned in Namur.

The term "Alfer" comes from the Italian "Alfier" or "Afiere" which means flag bearer. In ancient Rome, the bearer of the ensign of the imperial eagle was called aquilifer (eagle bearer, in Latin). Etymologically, we can deduce that the term "Alfer" identifies the eagle bearer.

The eagle game is of military origin. Every company of infantry in 16th and 17th century armies had a particular flag entrusted to an officer, the ensign bearer. During parades, the ensign bearer "played flag." The game was considered a real art.

Specific uses have left traces in the folklore of many countries. Italy (the oldest), the Spanish Netherlands, Germany, Switzerland, etc. For us, the flag game is still played in Namur, Baelen (Province of Liège), and in some Flemish cities. And that is the heritage from our past that is perpetuated by the *Alfers namurois*.

Costume

The flag game is a technical, graceful exercise. During celebrations in Namur, it is now played in a group by the *Alfers* in 17th century costumes, to the sound of an old tune from the same period. The traditional game of Namur is played with large flags which do now allow for pitched figures. Since 2007, a second game, more aerial and more acrobatic has been developed.

Since 1999, the costume is a folkloric reproduction of the uniform of a soldier from our regions in the service of Habsburg Spain (ca. 1640). It features a Burgundy cross (symbol of the Burgundian and then Spanish Netherlands) on the chest. The 140 cm x 140 cm flags are fixed on 235 cm high poles, ballasted by a ferrule. (The whole thing weighs 2 kg).



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LES ARTILLEURS DE LA CITADELLE DE NAMUR

(The Artillerymen of the Citadel of Namur)

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The 3^e Compagnie du 8^e Régiment d'Artillerie à pied de la ligne is a historical re-enactment group, round a Gribeauval 4-pounder. The group represents a team of artillerymen of the Napoleonic age, which operates a 4-pounder cannon of the Gribeauval system, as was used in all the companies of the Empire. This company fought bravely against the Prussians at the Brussels Gate, which enabled the last French regiments to leave the City of Namur by the "La Plante" Gate.

Les Artilleurs [The Artillerymen] are today accompanied by their full-scale 4-pounder cannon named "Modave," in honour of Albert-François Modave from Namur, who fired the last cannon shot before returning home along the ramparts.

The re-constitution group *Les Artilleurs de Namur* [Namur Artillerymen] re-enacts faithfully life in the bivouac and on the battle field under Napoleon.

Their first performance dates from 1993, during the "Fêtes de Wallonie" [Wallonia Celebrations]. Since 1995, they have also taken part in the re-enactment of historical battles such as Waterloo and Ligny in Belgium, but also Wagram (Austria), Austerlitz (Czech Republic), Montmirail (France), Jena (Germany), etc., as well as in parades during the Folklore and Heritage Days organised by *Folknam*, and the demonstrations at the Citadel as well.

Costume

Les Artilleurs are in battle dress, 1812 model, for the foot artillery on the line. They wear the blue cloth great coat with the troop epaulettes (red), blue cloth trousers, black wool gaiters, and the shako hat. The shako or "mirliton" hat is a military headgear in the shape of a truncated cone with a visor, decorated with a feather.

The Gribeauval system - Artillery of the French Revolution and the 1st Empire

The full-scale re-enactment of the field gun of the *Artilleurs de Namur* is a piece of artillery recognised internationally for its technical and historical qualities, to such an extent that it features in all the major historical re-enactments of Napoleonic battles.

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BATAILLON DES CANARIS

(Canary Battalion)

Contact

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The *Bataillon des Canaris* is a Namur unit of the Belgian Revolution (1789-1790). In 1789, the reforms mandated by Joseph II ended up exasperating the Belgian people. A troop of some 3,000 volunteers, commanded by General Van Der Merse, pushed back the imperial garrisons all the way to Luxembourg. This was the Belgian Revolution and the establishment of the Republic of the United Belgian States.

When the Namur regiment was formed, the volunteers who stepped forward were initially refused as being physically unfit because of their age or size. Their determination to serve was such that they were enlisted in a special battalion. To cut back costs, they were dressed in a yellowish discarded cloth. The company of Namur Foot Soldiers was given the nickname *Canaris*, which went on to become glorious thanks to the courage and military valour they showed.

The *Canaris* were also called "foot soldiers" as opposed to line infantrymen who fought in vast fields, in an orderly line. Under the command of Major Jean-Baptiste Dumonceau, the *Bataillon des Canaris* was assigned elite, stealth and pinpoint missions in phase with the physical composition of the battalion: children and other small persons found it easier to sneak and crawl.

The battalion was reconstituted by Jean Fivet in September 1972. It is now some 20 soldiers strong and enlivens the Citadel where it has its barracks. Every year, it revives a period bivouac, with its accommodations, soldier school, and vivandières (women attached to a military regiment as sutlers or canteen keepers). These re-enactments feature salvos from rifles, bayonet charges and Liège pastime gunfire (small support gun for infantry regiments).

Costume

A *Canari* wore a white undershirt, yellow jacket with facings, black collar and lapels, and white breeches, tightened in the gaiters.

He wears a "Swiss style" black felt tricorne hat, decorated with a green plume and a black, yellow and red roundel.

Two white shoulder belts crossed on the chest and in the back supported the cartridge pouch and a short "briquet" sabre, as it was known. A *Canari* was armed with a flintlock rifle fitted with a bayonet.



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LES BRAGARDS

(The Bragards)

Contact

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A carnivalesque group that has existed since 1951, *Les Bragards* made their first public appearance at the Féerie de Namur [Namur Wonderland] in 1952. This fraternity was represented by young people who performed at kermesses, known as 'li dicauce' in Walloon.

The *Bragard* is the worthy representative of our legendary illustrious hero Jean-Biétrumé Picar, born on 1 August 1704. A sort of Fan-Fan the Tulip from Namur, he could never resist a good prank, including against the Dutch occupier: soap on the pavement during rounds; crying "rabid dog" on market day; ringing the bells in the middle of the night... After a number of adventures, he married Trinette Lewaré, on 26 May 1753, at the Church of Saint-Jean, situated on the "Place du Marché aux Légumes". A congenial joker in love with the good life, he spent his time playing tricks. We do not know when he died, because his grave was never found in any of Namur's cemeteries.

It is in this teasing and pranking vein of Jean-Biétrumé that *Les Bragards* paraded an inaugural carnivalesque float in 1951, which consisted of a non-dirigible confetti cannon. In 1955, *Les Bragards* added the Watchman's Tower which symbolises the Citadel, then the Belfry, which symbolises the medieval walls. It was followed by a second float in the form of a snail, the emblem of Namur. The two floats distribute or spray confetti among the public.

In 2002, the Bragards created a new float with a longer range dirigible confetti cannon placed at whim or upon request, depending on the group's outings. This float is called "Trinette," in memory of Jean-Biétrumé's wife.

A costume in the colours of Namur

The Bragard is dressed in a tail coat and pleated, three quarter trousers. He wears a tricorn hat decorated with a frill. His costume is entirely in black and yellow – the colours of Namur.

Where does the name Bragard come from?

Extensive, long research has revealed that the name stems from Napoleon. Seeing his soldiers exhausted, spent, lying in mud, he entrusted these words to one of his generals named Braget "les braves gars que voilà" [those brave lads over there], who, being illiterate, wrote to their families "we are BRAGAR" ...



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LA CARACOLE

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In 1983, the former dancers of the group *Les Galants Maillons* [The Gallant Links] and the members of the choir *La Marlagne* combined to form the group *La Caracole*.

This new group set out to learn and perform Walloon folk dances, and was expanded to include musicians.

Some key dates

In 1986, the group went on a tour abroad for the first time. Since then, such a tour is organised every three years.

In 1991, they extended their repertoire, which until then had been devoted to the 19th century, to 18th century Walloon steps and dances.

In 1998 *La Caracole* organised its first folk ball. Since then, the event is held every year.

In October 2003, the Group celebrated its 20 years, bringing together its former members alongside the choir *La Marlagne* on the stage of the *La Marlagne* cultural centre in Wépion.

In September 2004, they were invited to take part in the World Culture Open, in South Korea, for a competition that brought together more than 40 countries. They performed at the Sejong Cultural Centre in Seoul.

In July 2007, they participated in the World Culture Festival in Drummondville in Québec (Canada).

In November 2013, the Group celebrated its 30th anniversary in Namur and is now keen to dance its way to the future.

Repertoire

La Caracole performs dances from the books of strolling players and minstrels of the 18th and 19th century from the entire Walloon region.

The group has managed to unearth choreographies from the 18th century, in particular:

- In the newspaper *l'Echo*, one of the first printed collections relating to dance in the Walloon homeland;
- In a manuscript by a strolling player from Namur named Wandembrile.

Their 19th century repertoire comprises:

- The « P'titès danses » (amoureuse, maclotte, passe-pied, alle-mande);
- The « Hautès danses » (wals, mazurka, polka, and Scottish dance);
- The quadrilles, still being danced by our grandparents.

Costumes

Their costumes are those of the 18th century Namur bourgeoisie and 19th century Walloon peasants.

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LE CHAR DE BELGRADE

(Belgrade Float)

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Today, in our folklore, a fraternity known as the *Chevaliers de la Tarte et de la Pompe* [Knights of the Tart and the Pump], created in Belgrade, is devoted to remembering the past of the village in every aspect of daily life. This fraternity is present at Namur celebrations with a float that recalls one of these Sundays of Namur denizens at the "Tautis" in the 18th century.

The float was created in the 1980s for the Féerie de Namur [Namur Enchantment] (opening of the July Fair), by the fraternity of the *Chevaliers de la Tarte et de la Pompe*. It rapidly joined most of the cavalcades and processions in Namur: the Corso in Jambes, one or another procession in Belgrade, the Day of Folklore and Traditions, etc.

The float recreates the ambiance of a "Guinguette" (popular drinking establishment) like those which existed in the 18th century. Seated on the terrace, some strollers from Namur, and one or two Austrian soldiers from the garrison are enjoying the famous tart or quenching their thirst with a beer.

Belgrade, City of the "Tautis"

In the 18th century, the people of Namur stayed within the powerful fortifications of their city. On Sundays and holidays, they felt the need to get away to the countryside. And while at it, they liked to quench their thirst.

The suburbs of Namur were consequently peppered with cabarets and "ginguettes".

In 1718, the Cities of Belgrade in Serbia and Timisoara in Romania had been retaken from the Turks after centuries of Muslim occupation. Walloon regiments had taken part in those glorious feats of arms. Returning back home, a certain Hubert Gaine opened a guinguette called "A Belgrade" in 1719, along the roadway that linked Namur with Nivelles. It was so successful, that the name of the guinguette replaced the name of the hamlet of Haie-le-Compte, consisting essentially of "ginguettes".

To meet the needs of Sunday urban patrons, the owners of these "ginguettes" started making tarts in the shape of cart wheels.

Tarts had been traditionally made in the villages for the "dicauce" (kermis). Visitors from Namur found tarts in the hamlet, and the tarts were excellent! The owners of the "ginguettes" turned out to be real artists of this speciality. They were given the nickname "tautis" which did not fail to spread. "c'est todi dicauce à Belgrade" (It's always kermis at Belgrade).



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LA COMPAGNIE FRANCHE

Contact

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In the year 1450, the *Compagnie Franche*, an urban militia raised by the City of Namur for the account of the Duke of Burgundy, followed the army corps to protect the County of Namur that was threatened by the Liège militias. This group re-enacts the life in a field campaign of a company of about ten people in the Middle Ages, during that dark period of the County's history.

The company

The *Compagnie* is composed of a captain, several artillerymen equipped with culverins (small artillery pieces, the ancestors of the rifle), worthies (foot soldiers), archers and swordsmen. To defend itself, it also has axes, lances, hast weapons, swords and daggers (arms used in the 15th century), and field tents with faithfully reconstructed furnishings.

A steward's tent is equipped with period crockery and equipment for the meals. Several women were on hand to feed the troops. They also performed daily domestic tasks.

During siege periods, the lancer is protected behind fences and a mantlet (a wooden palisade mounted on wheels). To get about, it uses a wagon reconstructed according to sketches from the period, which can be loaded with all the equipment. Finally, a monk is on hand in all campaigns to attend to the spiritual needs of the troop.

The *Compagnie* attaches the utmost importance to respecting the historical authenticity of its equipment, clothing and fighting style.



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COMPAGNIE AUX TRICORNES

(Tricorn Company)

Contact

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The *Compagnie aux Tricornes* is an association specialising in historical animation and shows. It commemorates civilian companies in Namur during the Great Century, and more specifically from 1680 to 1710. During the War of the League of Augsburg (1688-1697), Namur was the seat of the French and Dutch troops. The civilian companies helped, maintained and preserved the rights of their fine city. These men swore to be good and loyal subjects of the King and of the City of Namur.

Afficionados of the adventures of musketeers, Lagardère, Cyrano and many others, the members of the *Compagnie aux Tricornes* have been engaging in old style, artistic fencing since 1989. Behind the stories that inspires them lies History – and the members of the company are real history buffs.

In September 2007, during Heritage Days, the City of Namur gave them the opportunity to re-enact the assault of the Citadel by Vauban in 1692. This event, which brought together more than 2000 actors, stuntmen, musicians and extras, attracted nearly 20,000 spectators.

The *Compagnie aux Tricornes* gets its name from the characteristic hat worn by its members, which is triangular in shape with the edges folded on the cap to create three horns.

Composed of some fifteen people, the *Compagnie* brings together men, women and children who are keen on the historical re-enactment of daily life in the 17th century (between 1690 and 1710). Dressed in civilian and town costumes of the 17th century, they stage demonstrations of civilian and military life of the period.

The *Compagnie* perpetuates historical knowledge through lively, interactive exhibitions, as well as a collective culture thanks to camp life and activities. It also raises awareness about the performing arts with combats with a good dose of humour.

The *Compagnie* also organises educational activities on life in Namur at the end of the 17th century such as:

- The presentation of weapons for hand-to-hand combat and fire arms (firing of muskets and pistols);
- The barber;
- The salon of coquetry (code of the fly, code of the fan);
- Old-style fencing;
- Bivouac.



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COMPAGNIE DES VOLONTAIRES 1830 DE MALONNE

(Malonne Company of 1830 Volunteers)

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The *Compagnie des Volontaires 1830 de Malonne* came into being in 2000 at the initiative of Jean Fivet and Paul Marchal. Archives discovered at the time in Malonne specified that a dozen denizens from Malonne took an active part in the Belgian Revolution of 1830, in Namur and in Brussels, against King William I, which led to the independence of Belgium. At the outset, the company was composed of a majority of young people, aged 18 to 25, who immediately accepted to take part. Today, it consists of fifteen armed men, a flag bearer, a commandant and three canteen women.

The group, which took off rapidly, was already present in 2001, at the traditional military parade of 21 July in Brussels. Since it was created, it participates in the annual commemorations of the revolution organised in the capital. The *Compagnie des Volontaires 1830 de Malonne* is keen to be present at the many patriotic ceremonies held in Namur and elsewhere. They also take part in the Pilgrimage of Remembrance as part of the Celebrations of Wallonia, and various Te Deum ceremonies in honour of the Royal Family. It also organises the Sacred Relay in Malonne.

The people of Malonne did not fight alone, as there are *Compagnies des Volontaires 1830* at present in Forchiers-la-Marche, Morlanwelz, Thuin, Vedrin, Visé, but also in Flanders.

Costumes

The costumes were made after a visit to the Royal Museum of the Armed Forces and Military History in Brussels. The members wear period village clothing: smock frock, dark work trousers, black clodhoppers for the men, white shirt, black dress and coloured shawl for women. The men are also armed with period rifles with black powder.

Namur has preserved traces of this period and the involvement of our compatriots in the Revolution of 1830 :

- Omalius Square

A statue in honour of Baron Jean-Baptiste-Julien d'Omalius d'Hallay (1782-1875) by Guillaume Gees has been erected on the square that bears his name. The Baron was an eminent geologist, a statesman, and the last governor of the Province of Namur under the Dutch regime (1815-1830).

- Monument to the 1830 Volunteers

Erected a few kilometres farther, in the direction of Belgrade, in the vast cemetery of Namur, this sober monument pays homage to those who took up arms in Namur or Brussels to defend their rights and drive the Dutch occupier out of the national territory, thereby giving our Belgium its independence.

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COMPAGNIE SAINT-BERTHUIN DES ZOUAVES DE MALONNE

(Malonne Saint-Berthuin Zouave Company)

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The *Zouaves* were originally an infantry unit that went back to the beginnings of the second wave of French colonisation: in the aftermath of the taking of Algiers (1830), 500 Berbers, who had hitherto been in the service of the Turks, were recruited. The *Zouaves* would be present in all conflicts, near and far, where Napoleon III decided to intervene.

The *Compagnie Saint-Berthuin des Zouaves de Malonne* was created in 1898 on the 1200th anniversary of the death of Saint Berthuin, founder of the village of Malonne. It succeeded thus the old village militia that traditionally escorted the procession of the shrine of Saint Berthuin, a treasure of goldware and silverware dating from 1601. It is the oldest folklore marching group of the city of Namur and above all, the only Namur group of the *Marche de l'Entre-Sambre et Meuse* [March between the Sambre and the Meuse].

This march was originally a Christian procession which was accompanied by a municipal militia or armed faithful worshippers because of the risk of attacks from brigands and robbers.

The *Compagnie Saint-Berthuin des Zouaves de Malonne* organises folkloric marches that retain a religious character. It also joins processions in Namur or elsewhere on a regular basis. Furthermore, everyone can come and march for a day or more with the *Compagnie*.

It organises the *Marche-Procession Saint-Berthuin* [Saint Berthuin March-Procession] in Malonne on the Whitsun weekend. For two days, the relics of Saint Berthuin are escorted through the streets of the village by some 200 people in period uniforms. The day is enlivened by many black powder salvos. This event is held in the purest tradition of the *Marches Folkloriques* between Sambre and Meuse, which enjoy UNESCO World Heritage Status. The first marching village after the confluence, Malonne is the gateway to these *Marches*.

Origins of the costume

Around 1871, a soldier from the French army, a *Zouave*, fled from the fighting in Sedan during the Franco-Prussian War and sought refuge in Malonne. He abandoned his uniform on the spot, and the people of Malonne appropriated it for the municipal militia, as a period costume in the region. The current folkloric costume draws (more or less faithful) inspiration from that of the *Zouaves* in the French armed forces ca. 1830. The uniform consists of a dark blue Arab jacket with a stripe (...) The Moorish breeches, made of uniform cloth, are pleated at the knee and tightened at the thigh from the shin to the ankle by leggings (Leloir, 1961).



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LA CONFRÉRIE DE LA MALEMORT

(Malemort Fraternity)

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La *Confrérie de la Malmort* came into being in 1992 at the initiative of five enthusiasts who wanted to revive the ill-known period of the Middle Ages. The group decided to re-enact a band of mercenaries from Namur during the Hundred Years War, and more precisely from 1380 to 1420. For Namur, this period coincides with the end of the reign of William I, known as the Rich, and with that of his son, William II. The Court of Namur was said to be flourishing at the time, going as far as to influence that of Burgundy. The counts of Namur had a residence in Paris and were well received at court in France and in England.

Show and education

From the outset, the founders of the *Confrérie* wanted to recreate a troop of mercenaries, professionals of war who sold their services to the highest bidder during conflicts and lived from plunder during truces, rather than the "Good Knight" image chosen by other companies. The *Confrérie de la Malmort* also opted to combine education and show. The re-enacted camps show the life of a camp of mercenaries, and more generally, daily life at the end of the 14th century. For a number of years, the *Confrérie* has organised, together with the City of Namur, *Les Médiévales de la Citadelle* [The Citadel Medieval Festival], a well-known event today.

For that occasion, the *Confrérie* stages a show every year with combats, stories and pyrotechnical effects, in collaboration with the non-profit association Isolat asbl. The *Confrérie* has some one hundred members at this time, all enthusiastic volunteers, who invest their time, money and above all passion, to the greatest delight of young and old. It is regularly on hand during events that feature the folklore, traditions and history of Namur. These range from the *Folknam* Days to the Joyous Entry of the King, via occasional activities and entertainment in costumes, on the first Sunday of the month. Demonstrations on handling weapons are also held every week.

Costumes

The costumes draw inspiration from historical sources about the temporal and spatial setting, each being duly documented, with a distinct role. The *Confrérie* is constantly developing, whereby every costume detail can be improved, from the armour to the purse.

The Fraternity's escutcheon is composed of an anchored silver cross and its four medallions on a sable fabric.



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CONFRÉRIE ROYALE DU GRAND FEU TRADITIONNEL DE BOUGE

(Royal Fraternity of the Bouge Traditional Bonfire)

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It is said that Bonfires have been part of life in Bouge since the year 950! Concerned to preserve this tradition, the former mayor of Bouge, Jean Attout, created, together with other town people, the *Confrérie Royale du Grand feu traditionnel de Bouge* in 1957. Since then, the *Confrérie* has perpetuated the tradition of erecting a giant each year, on fire Sunday, i.e. the first Sunday of Lent. In 1979, with the help of the non-profit organisation *La Vie namuroise asbl*, it revived an old tradition that had been lost in Bouge – that of 6 other fires in addition to that of Bouge. In 2007, the *Confrérie* celebrated its 50th anniversary and was given the title "Royal" by the Belgian sovereigns, Albert and Paola. Today, the *Grand feu de Bouge* is still very popular and enjoys wide media coverage: 4000 people gather on the heights of Bouge every year to celebrate the end of winter.

Preparation of the pyre

The *Confrérie du Grand feu de Bouge* starts preparing its pyre in October. For four months, its members gather fir branches that will be used for the 8,000 bundles of firewood necessary to erect the pyre. The latter rises to ca. 15 m and consists of fir wood only. The stack that keeps the pyre balanced is formed by a central mast surrounded by four peripheral masts.

One week before the *Grand feu*, the *Confrérie* organises the baptism of the pyre, preceded by a mass in Walloon. On "D" day, a procession of folkloric and gastronomic fraternities from the region converges on the meadow in early evening. The executioners then place old man winter at the top of the pyre. The six peripheral fires are lit and can be seen from the heights of Bouge. Fireworks illuminate the valley and the *Confrérie* takes the oath to perpetuate the tradition of the *Grand feu* forever. The pyre is finally lit by the members of the *Confrérie* and a guest of honour.

Costumes

The members of the *Confrérie* wear a different costume depending on the type of performance. For "official" occasions, they wear a red cape decorated with a yellow flame. On the day of the *Grand feu* and other "carnavalesque" outings, they wear the red gown with a yellow flame, a hood and the devil's trident. The grand igniter wears a black gown with a red flame and the bearers of old man winter, or "executioners" wear streaked red and black "pyjamas." They also accompany the giant of the *Confrérie*, Don John of Austria, in processions in other cities.



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LES ÉCHASSEURS NAMUROI

(Stilt Walkers of Namur)

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Six centuries of tradition for one of the oldest stilt walking groups in the world!

Since 1411, two teams of stilt walkers (the local term means "jousters on stilts") go after each other without respite in the heart of Old Namur. On the one side, the "Mélans" of the old town, with their yellow and black stilts (in the City's colours), on the other, the "Avresses" who have come from outside the ramparts, on their red and black stilts.

Originally a simple means of transport during floods, stilts became the foundation of a real combat sport in Namur. The jousters try to knock down their adversary in hard hand-to-hand combats. All blows are allowed, to the greatest delight of young and old alike.

Les Échasseurs have through the centuries jostled in front of eminent visitors, including Charles V, Louis XIV, Peter the Great of Russia, and Napoleon, among others.

Golden Stilt

Many jousts are held throughout the year, but the most popular is that known as the Golden Stilt. On the third Sunday of September, during the Wallonia Celebrations, some fifty jousters take each other on before nearly 7,000 spectators

gathered in front of Saint-Aubain Cathedral. The winner has the honour of keeping the "Golden Stilt" for one year.

Ambassadors of Namur and its people

Today, *Les Échasseurs Namurois* travel throughout the world to represent Namur and its folklore. Their jousts are appreciated everywhere, from China to Mexico.

Costume

The costume of the jousters has varied through the centuries. Today, they wear a red and white costume that draws inspiration from 18th century paintings.

UNESCO recognition as intangible cultural heritage of humanity

The candidacy of the Namur jousts on stilts for UNESCO recognition as intangible cultural heritage of humanity was launched in 2016. The city of Namur and the 28,000 residents who signed the petition support this effort to the full.



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FOLKNAM MUSIQUE TRAD

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The non-profit association *Folknam Musique Trad asbl* brings together musicians, dancers and lovers of traditional music and dances. It aims to promote the learning, practice, preservation and dissemination of these forms of expression.

The association was set up in 2004 through a federating project to produce a double CD entitled "Elles dansent, nos racines" [Our roots dance], featuring traditional tunes of Namur groups past and present. Then, another record was released: "Rues de Namur" [Streets of Namur], featuring melodies contained in the book of Namur fiddler Joseph-Gaspard Wandembrile (book dating from 1778). His melodies are performed by different groups from the Namur region.

Folk music and dancing... and good cheer

Folknam Musique Trad is an association active in folk music throughout the year, taking part in monthly folk dances, and music and dance workshops. Deeply ingrained in Namur tradition, *Folknam Musique Trad* endeavours to get Namur audiences to rediscover not only cultural values relating to playing folk music, but also conviviality.

Folk dances are intended to bring people together in good cheer where everyone is accepted. These events enable people from all backgrounds to meet in a festive and joyful climate. Participation in most of these activities is free of charge.

Folknam Musique Trad is intended to be an open organisation. It currently has more than one hundred members who take an active part in the activities. But everyone is welcome to the events held on the first Friday of the month at Cinex, Rue Saint-Nicolas in Namur, and to the workshops. The association may also be called upon by organisers who are looking for a group for a private or public event.

Finally, as a member of the *Folknam* association, *Folknam Musique Trad* is present and active during the folklore days in April: folk dance, dance instruction, music workshop and other performances.



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FRAIRIE ROYALE DES MASUIS ET COTELIS JAMBOIS

(Royal Fraternity of Jambes Masuis and Cotelis)

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The folkloric group *Frairie des Masuis et Cotelis Jambois* was founded in 1960, under the stewardship of Jean Mosseray, with the help of Mr Hacques Briac, and support from Messrs Ernest Montellier and Félix Rousseai, a musicologist and a historian respectively. The aim was to revive the ancestral traditions of Jambes.

Since the group was created, dancers and musicians take pleasure in reviving a repertoire of traditional Walloon dances. This highly varied repertoire includes most of the popular dances: matelottes, arèdjes, troikas, mazurakas, passe-pieds, waltzes, quadrilles... Other dances have been introduced against the background of the beliefs and customs of our region. It is worth noting, for instance, that the polka was considered cursed, because it was said to cause the potato disease. Another particular dance, the 'Banle de Mariembourg' or the Bouquet Dance is of great historical importance: the archives show that it was performed before Louis XIV and his court, after the siege of Namur in 1692. For its twenty-fifth anniversary, the *Frairie* re-enacted the Sword Dance (Namur, 16th century), whose figures boast geometric precision.

Jambes had a highly pronounced rural appearance for many centuries. The vast plain on the right bank of the Meuse was parcelled into "cotelages" inhabited by "cotelis" or "coteliers."

On the slopes of Sainte-Barge mountain and its environs, on the right hillside of Meuse Valley, were the "massuages" or "masuis" that cultivated hops and vines. "Cotelages" and "Massuages" were therefore small farms that fell victim to industrialisation and urbanisation and disappeared. The *Frairie Royale des Masuis et Cotelis Jambois* revives dances, music and songs to perpetuate the memory of celebrations attended by small farmers in Namur and its environs in the olden days - the ancestors of the market gardeners of today.

International renown, an honorific title and succession guaranteed

The *Masuis et Cotelis* make their Walloon dances known in Belgium, Europe and the world (United States, Canada, Senegal, etc.).

In 2010, the *Frairie* obtained the title "Royal" on its fiftieth anniversary. The future is envisaged with calm thanks to the dynamism of the group of children who secure the succession.



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LES GÉANTS NAMUROIS

(Giants of Namur)

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The giant is a towering figure in folklore that represents a real or fictitious being. Inherited from medieval rites, tradition requires him to dance in the streets during carnival, fire sales, kermises, and other celebrations. Created by a community that shares common values, the giant is a major symbol of the local collective identity.

Namur's Goliath

Ranked among the oldest giants of our regions, he first appeared in the "Ducasse" procession in 1458 in honour of the Virgin, on July 2nd. He was then accompanied by animals. He was joined by Mrs Goliath as of the 16th century, and then the family grew with 3 children: two daughters and one son. In the 18th century, the *Audjouwants* (other name used in Namur) were excluded from the processions and, in spite of a few brief outings, they passed into perpetual obscurity after 1862. Then in 1906, Namur brought its old giants back to mind and had them reconstructed on the initiative of the Namur painter Henry Bodart, who made the drawings, relying on documentation provided by the archaeologist Adrien Oger.

Bayard the Horse, mounted by the Four sons of Aymon

These legendary figures have left many traces in the local tradition. Formerly, in Namur as in other Walloon cities, these

figures featured in the profane part of the *Dédicace* procession. *Bayard* made his reappearance in Namur in 1997, thanks to the determination of Folknam - with his body given a makeover, ready to ride on to new adventures. The statue of this famous steed was created in 1953 for Expo '58 by Olivier Strebelle, a Belgian sculptor and ceramist. It now stands proudly on the "Pont des Ardennes".

The Godin Horses

They too belong to the parading giants and wicker monsters. The *Cheval Godin*, known in French as "cheval joupon" [petticoat horse] appeared for the first time in Namur in 1571. These mannequins with the head of a horse accompanied the *Aurdjouwants* and the *Cheval Bayard* in the Dedication procession. Widespread in Wallonia, the *Chevaux Godins* often play a peace keeping role in processions and marches. This is undoubtedly the reason why the rider of the petticoat horse holds a leather stick stuffed with hair, which he uses to ward off rubbernecks. At the same time, the task of the *Chevaux Godins* is to amuse the public by wandering around and manoeuvring brusquely in the procession; they have even been known to go after spectators, to the delight of the crowd.



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LES JOUTES NAUTIQUES

(Nautical Jousts)

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It is difficult to say with precision when the first *Joutes* took place. Initially, jousts were friendly, regular competitions between boatmen in the Namur region. The first *Joutes* for show were purportedly conducted in 1519 during a visit by Emperor Charles V. Later, in 1577, Don John of Austria held a major celebration on the Isle of *Vas-t'y-frotte* in honour of Queen Margot. During this event, a major lavish joust was organised. A few days later, Don John conquered the Citadel of Namur without a fight.

The history of Jousts has gone through some rough patches. The practice was revised on several occasions between 1954 and 1962. In 1974, a second renovation, launched jointly by the *Confrérie des Compagnons de Buley* and the 23rd Unit of Jambes Sea Scouts, gave it its current form.

Crew

Each boat is a wooden hull that holds the crew, which proceeds to raise its flag so as to be recognised. The joustier takes his place on the "tillac" – a wooden plank on which he is going to joust.

The joustiers use a lance to knock down their opponent. They are protected by a breastplate and dressed in blue (Jambes) or red (La Plante), depending on the teams. The joustiers must position themselves in a very precise manner.

The helmsman is the captain aboard. He decides on the speed and steers the boat. He wears the colour of his team and a felt hat. Two paddlers, in blue and red, move the boat forward. A drummer boy gives the pace to the paddlers. He follows the helmsman's orders and wears the colour of his team.

During the runs, if both joustiers fall, the one to hit the water last is declared the winner. The loser is said to be "wet."

From La Plantes? From Jambes? From Namur!

The *Joutes nautiques* have become a folkloric tradition held each year as part of the *Nuits de Buley* on the second Sunday of August. Even though the *joutes* are presented as a fight between the inhabitants of the two banks, they are all from Namur first and foremost – enthusiasts and friends. Already in the days when La Plante belonged to the County of Namur and Jambes to the Principality of Liège, the people of Jambes readily crossed the Meuse to bring their grapes to the presses in La Plante.



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MARCHE SAINT-ÉLOI DE VEDRIN

(Saint Eloi of Verdin March)

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The group was created in 1970 at the initiative of several inhabitants of Vedrin, in line with the *Marches de l'Entre-Sambre-et-Meuse*. The non-profit association was named *Marche Saint-Éloi* and comprised several sub-groups such as the *Volontaires 1830*, the *Armée Grouchy*, the *Focale*, the *Club Super 8* and the *101st Airborne*. It was a resounding success in the 1970s. Namur can still recall that famous parade of 120 marchers during the Wallonia Celebrations.

The *Marcheurs de Vendrin* also distinguished themselves during many folkloric marches alongside Saint Rolende, Saint Feuillien and many others. The *Marche* has taken and continues to take part in many activities and events in Namur and abroad (carnival of Menton, Nice, Germany, Toulouse, etc.).

Today, it comprises some 30 members and still holds its festivities on May 1st with a parade of some one hundred marchers through the streets of Vedrin. The *Marche* moreover acts as the village events committee. Its annually organised events such as Halloween and the Vedrin fire market are an enormous success.

First empire uniforms of the Grenadier Guards



With their colback hat and impeccable uniforms in blue, white and red, the *Marcheurs de Saint-Eloi* are quite a sight.

L'Armée Grouchy

Launched in 1968 by Dr Deitte, a Napoleonic History buff, the *Marche Saint-Éloi de Vedrin* evokes the rather inglorious pages of Bonaparte's army: the *Armée Grouchy* often comes up when talking about the Vedrin campaign.

Toponyms in Namur often echo this major historical event: "Porte de Grouchy," the "Rue de l'Armée Grouchy" in Namur, but also a farm in Temploux where Grouchy rested. In France, Grouchy remains the unloved figure of the nation's history: no monument has been erected in his honour and the city of his birth has not even deigned affix a plaque on the house where he was born.



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SERGEANT BENOÎT & CARÊME

(Police constable Benoît and Carême)

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Jean-Charles Benoît is the oldest writer of Namur Walloon whose name has come down to us. We know very little about this popular songster baptised in Namur on 12 September 1707. In 1754, he became police constable of the city. He was not educated, but at that time, no particular skills were needed to join the police. He composed his texts on tunes from the popular repertoire of the time. As he was not himself a singer, his mate Carême popularised the songs.

Carême was both his secretary and impresario. He was a strapping fellow who worked as a porter. We only know his nickname, which he probably earned because he refrained from fasting and abstinence (Carême means "lent" in French). Carême used to go around the city with a table. He would set it down at the crossroads, climb on it, and then belted out his friend's songs from this improvised stage in his finest voice.

Constable Benoît had a lively imagination and had a dry sense of humour. His masterpiece was undoubtedly entitled "Les Houzards." He used figurative language to describe the mischief of a detail of hussars who invaded a Namur village during the Austrian war of succession (1740-1748).

The group, composed of Constable Benoît and Carême, was reconstituted initially in the beginning of the 1970s, for a historical and folkloric procession during the Wallonia Celebrations. It was revived a second time under the auspices of *Folknam* during its Day of Folklore in 2003.

Today, the memory of the picturesque duo is honoured during folkloric events by the presence of two bewigged figures. They take the floor when the final rondeau starts. Nowadays, they prefer the performance of various groups that enliven Namur venues by singing the written songs.

Costumes

Constable Benoît wears the uniform of an 18th century police constable: a brown or black frock over a jacket. As a distinctive sign of his position, he also sports a sash with the City's colours, which were black and red at the time.

Carême wears dark coloured breeches, that come down to below the knees. Above the belt, he wears an off white shirt and a vest.

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SOCIÉTÉ DES GILLES DE NAMUR

(Society of the Gilles of Namur)

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In 1983, following the breakup of the new society of *Gilles*, *Les Indépendants de Jambes*, the society of *Les Gilles Do Bia Bouquet* was created. Their first outing was in Congelée, on 24 July 1983. For nearly 10 years, they performed at celebrations and events throughout France. On 23 March 1994, they were replaced by the *Gilles de Namur* and, in December 2003, during the commemorative dinner of their 20th anniversary, the association was dissolved due to lack of motivation and a certain fatigue. In February 2004, some *Gilles* raised their voice and expressed their desire to continue. This is how the current *Société des Gilles de Namur* [Society of the Gilles of Namur] came into being.

This group is democratic and open to all social classes. It represents the *Gille* in its most authentic guise and most respectful of traditions. The Society of the Gilles of Namur is very proud of this fine coherence developed over time, but regrets very bitterly that there is no carnival in its own city.

The Gille

The personality of the *Gille* in the popular theatre has exerted a strong influence on the carnivalesque character. *Gille* is the hero of thousands of farces and plays, and enjoyed popular success in the 17th and 18th century.

Like his brother Arlequin, Pierrot and Polchinelle, the *Gille* sports accessories that stem directly from theatrical practices: humps, strap, a handkerchief folded and tied round the head.

Elements of the *Gille's* character stretch far back to antiquity: the prop, the belt with the bells, apotropaic objects (clogs) and dance. The *Gille* is a dancer, in other words!

Initially, his ritual dance to the ternary rhythm and the offering of bread, made him come across as a sort of officiant, celebrating nature about to be renewed, the right season and promises of life. The history of the *Gilles* is a far cry from his image of clown or polchinelle...



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SOCIÉTÉ ROYALE LES DISCIPLES DE SAINT-HUBERT DE NAMUR

(Royal Society of the Disciples of Saint Hubert of Namur)

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The *Société Les Disciples de Saint-Hubert* came into being in 1907 when a number of traditional musicians met in Namur to form a new society of hunting horns. Major names associated with hunting horns such as Guy Hagon, Michel Dasnois and André Brancart, have highlighted the history of this Namur society. Others, such as Serge Bertin, also imbued the group with their enthusiasm and their devotion.

Les Disciples de Saint-Hubert de Namur perform at the Saint-Hubert celebrations, weddings, returns from the hunt, and concerts, and have for several years also performed for the royal family.

Hunting horn

A French musical instrument, in copper or brass, it is used for hunting or for hunting to hounds. Stemming from hunting communication instruments (the art of the hunt) that go back to the mist of time, it is used to convey, through slow or brief, high-pitched or low-pitched sounds, the different situations and moments of the hunt. Its majestic sound reflects the joy, thrill and exaltation felt by the hunter in action; they arouse a real feeling of happiness. A fabric of romantic myths, legends, customs and traditions has always accompanied this instrument.

In 1994, a horn school came into being in Namur. It still has some fifteen students today and serves as a springboard for starters who will one day play with the group.

A costume that is changing

In 1932, the *Société Les Disciples de Saint-Hubert* became "Royal" after 25 years of existence and received its red uniform with red facings and white trousers, under the presidency of Jules Goenvaux. To celebrate its 75th anniversary, the Namur society is dreaming of a new red uniform with green facings and vest and white trousers. Today, the Namur musicians wear a red hunting uniform with a vest and green facings with two-coloured hunting stripes.

An annual appointment

The *Société Royale Les Disciples de Saint Hubert de Namur* organises the grand mass of Saint Hubert in Saint Auban Cathedral every third or fourth Sunday of October. This celebration is punctuated by various pieces of hunting horns, organ and choral singing, with the three actors joining in for certain pieces. The celebration precedes the blessing of animals at the square outside the cathedral: some one hundred horses from the surroundings of Namur, many dogs, cats, ferrets, rabbits and birds

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SOCIÉTÉ ROYALE MONCRABEAU

« LES QUARANTE MOLONS »

(Moncrabeau Royal Society "The Forty Molons")

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The *Royale Moncrabeau* is probably the oldest philanthropic folkloric society of Wallonia. Stemming from a Walloon literary circle, "Li Cabinet des Mintes," it was founded on 27 September 1843. The group chose as its title the name of Moncrabeau, a small village in Lot-et-Garonne, famous for its jokester inhabitants and its Academy of Liars. They fixed their number at 40, as a parody of the French Academy, and took the name of Molon (chafer larva) which describes a whimsical and joyous spirit.

As a singing society, *Moncrabeau* had to have its own orchestra. Its first musical director was the blind musician Nicolas Bosret. In 1857, he founded the Moncrebeau Orchestra, composed of incongruous instruments: pistoned cougnou, horse's head and the mirliton. Bosret had the idea of a float in trapezoid form to host the forty musicians.

"Pleasure and charity:" Their motto

Whilst cultivating Walloon songs and whimsical music, the Molons performed good deeds by providing relief for the hidden poor with tact and the utmost discretion. They showed heroism on several occasions, particularly during the cholera epidemics in 1849 and 1866.

The Molons remain true to their motto of "pleasure and charity" down to the present day. In September, equipped with their "chirlike," they organise a two-week campaign to collect for the poorest of the poor.

On 12 May 2004, the *Société Royale Moncrabeau* was raised to a masterpiece of oral and immaterial heritage of the French-speaking community of Belgium.

The Molons have helped to revive the local folklore and constitute an integral part of life in Namur. They are on hand at all important celebrations, all ceremonies, receptions and official visits. Perched on the bleachers of their float and dressed like musketeers, they perform folkloric tunes of Wallonia and France with bizarrely shaped and quirky sounding instruments.

They also tell whoppers and tall tales. Their traditional "tall tale" competition is conducted around the chair of truth (or chair of liars) at the foot of the bust of Nicolas Bosret, in front of the majestic theatre of Namur. It crowns the "President Prince of the Free Republic of Liars" every first Saturday of September – the person who tells the biggest and most convincing lie, with humour, and if possible, in Walloon. Intended at the outset for the Molons alone, this competition has been open to all since 1972.



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**LADIES AND GENTLEMENS OF FOLKLORE,
WHAT DO YOU WANT TO SAY?**

When you cast a glance, however furtive, on the city of Namur, you cannot miss the Citadel which, with its feet in water, looks down on the city's spires for two thousand years now. A very rich folklore specific to Namur has emerged from this homeland and this history. A folklore which, like a lively book closeby offered to all, beckons us to discover how people in the region live.

- A *Canari* and a soldier of the 1^{er} Régiment will tell you that the Museum of the Cross was the Namur Headquarters of the Revolution of the United Belgian States of 1789. In their wake, the *Volontaires 1830* brought our country's revolutionary history to a close.
- The *Marche Saint-Éloi* and the *Artilleurs de la Citadelle* serve as reminders of a time when we were French.
- A *Échasseur* will explain how he developed his art in the rising flood waters of the Sambre and the Meuse.
- The *Malemort*, the *Compagnie Franche* and the *Compagnie aux Tricornes* will make their swords tingle on the walls of the Champeau, the Médiante and Terra Nova.
- The *Masuis et Cotelis* will dance the history of market gardeners and vintners on the slopes of Sainte Barbe.
- A *Joueur nautique* will show you that our waterways are also conducive to games.
- An *Alfer de Tercio wallon* will evoke the military power of Namur in the Renaissance.

- The *Molons*, you can rest assured, will serenade that "char-ity" can rhyme with "joy."
- The Igniters of *Grand Feu* and peripheral fires will put on one of the biggest shows in Meuse Valley.
- *Goliath*, the *Cheval Bayard* and the *Chevaux Godins* will tell you epics that have cradled more than one child.
- A dancer of *La Caracole* will evoke the apposite sobriquet of the native.
- A *Bragard* will tell you the farces of Jean-Bietrumé Picar, the local bad boy.
- *Sergent Benoît & Carême* will cry out the entire programme for you.

So there you have what you tell us, "People of the land." And if some, sitting snugly in their armchair, are sticklers for dates and legitimacy, snubbing this or that person, remind them that those have given their life to make the walls of their city resound, have fellowship and love of their region deeply rooted in their genes.

What a pleasure to be with you ! What a pleasure to be here !
And you, dear reader, where do you come from ? Who are you ?
What have you got to say about where you come from ?

Frédéric BISTER
Porteur du projet pour le Collège
des chefs de groupes



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EUROPÉADE 2016

Europeade 2016 is an event organised by the non-profit organisation Eurofolk asbl, on an initiative of the City of Namur, in partnership with Wallonia, the General Office of Tourism and the Province of Namur.

www.europeade2016.be



Namur played host to the 53rd Europeade from 20 to 24 July 2016

The Europeade is the largest European folklore festival, open to dance troupes, choirs, and music groups. Its aim is to preserve and share the European immaterial cultural identity and heritage from generation to generation.

For the second time since the Europeade was created in 1964, a Walloon city, ours, has had the privilege of hosting this wonderful event dedicated to traditions from all over Europe.

More than 4,000 European participants converged round the popular traditions and arts of their regions over five days to live and share their culture and establish new European friendships. Hundreds, even thousands of visitors descended on Namur to enjoy an unusual event in Wallonia devoted to folklore and traditions.

Whether it be military, historical, re-enacting, singing or dancing, or even gastronomic through our colleagues, folklore has always been part and parcel of our city since the Middle Ages. Our Capital of Wallonia can in fact be proud to have such a wide diversity of groups, celebrations and popular traditions on its territories.

This solid attachment of Namur people to popular traditions and arts predestined our city to host this 53rd edition of Europeade. As President of Eurofolk, I am particularly delighted and proud to have had the chance to live, in a festive and warm ambiance, these unforgettable days that will showcase Namur throughout Europe for a long time to come.

This fine event, based on the idea of "unity in diversity," is fully indicative of our cultural policy of *Namur Confluent Culture*, as it is an expression of cultures that enables each citizen to re-discover his or her own roots and those of his fellow Europeans. Together we shall continue to keep alive, defend and protect our folkloric heritage, as has been done by the 160 groups of singers, dancers and musicians who have come to represent their country, region, and culture from the four corners of Europe.

Cécile CREFCOEUR

President of the Local Organising Committee
of Europeade



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f/namurconfluentculture/
www.ville.namur.be

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