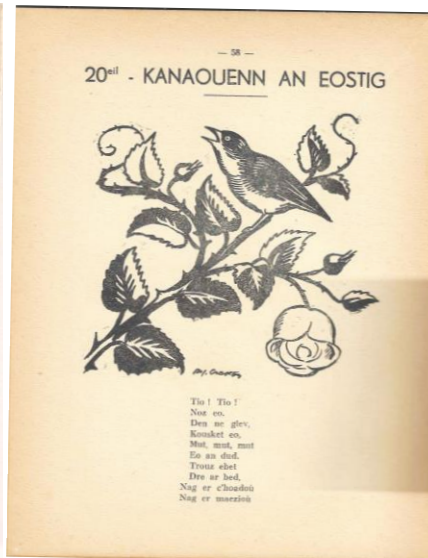


BRO NEVEZ

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



Books for Children in the Breton Language
See pages 9 to 12

KUZUL ETREVROADEL EVIT KENDALC'H AR BREZHONEG

No. 179

August 2026

Bro Nevez 179

August 2026

EDITOR'S ADDRESS & E-MAIL

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

215 886-6361
loiskuter@verizon.net

U.S. ICDBL website: www.icdbl.org

The U.S. Branch of the International Committee for the Defense of the Breton Language (U.S. ICDBL) was incorporated as a not-for-profit corporation on October 20, 1981. *Bro Nevez* ("new country" in the Breton language) is the newsletter produced by the U.S. ICDBL. It is published quarterly. Contributions, letters to the editor, corrections, and ideas are welcome from all readers and will be printed at the discretion of the Editor.

The U.S. ICDBL provides *Bro Nevez* on a complimentary basis to a number of language and cultural organizations in Brittany to show our support for their work. Your Membership/Subscription allows us to mail print copies. Membership (which includes subscription) for one year is \$20. Checks should be in U.S. dollars, made payable to "U.S. ICDBL" and mailed to Lois Kuter at the address above.

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

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

Ideas expressed within this newsletter are those of the individual authors, and do not necessarily represent ICDBL philosophy or policy. Unless otherwise noted Lois Kuter is the author of all articles in this issue. Contributions from others would be very welcome !

Editor's Note

You will find in this issue of *Bro Nevez* a number of biographical notes – in memory of individuals recently passed away and also as part of a presentation of some Breton language authors of books for children and youth. These are just a few remarkable individuals who have contributed to Breton culture.

News I have received from Brittany has highlighted the extreme heat impacting much of Europe this summer. Temperatures rising above 100 degrees Fahrenheit are not unusual for many parts of the U.S. in the summer, but they are unusual for places like Brittany where most people do not have air-conditioned homes and have not needed this in the past. In addition to dangerous heat, drought conditions are also highlighted in news from Brittany, and this has had a crippling impact on agriculture which is an important part of the Breton economy. Certainly the U.S. and Canada have had their own weather disasters - extreme heat and drought, massive forest fires in some parts of the country, and dangerous flooding with torrential rain in other parts. I hope the readers of *Bro Nevez* have been safe and that the next summer will not bring record-breaking extremes.



Congratulations to Diwan Middle and High School Students

Results are in for testing that comes with the completion of Middle Schools (Diplôme National du Brevet (DNB)), and High Schools (Baccalauréat) and Diwan students have scored high.

For the Diwan high schools:

- Lise Karaez (62 students): 60 admitted (96.77%) and 2 not (3.23%)
- Lise Gwened (13 students): all 13 admitted (100%)
- In all (75 students): 73 admitted (97%) and 2 not (3%).

For France as a whole the percentage for success was 91.4% (general, technological and professional).

For the Middle Schools where students take the exams at the end of their final year (troisième) when they are 14 or 15 years old, success rates are also high for the Diplôme National du Brevet (DNB).

- Skolaj Bro-Dreger, 47 admitted (100 %)
- Skolaj ar Releg-Kerhuon, 52 admitted (86,67%)
- Skolaj Gwiseni, 20 admitted (100%)
- Skolaj Jakez Riou Kemper, 36 admitted (90%)
- Skolaj ar Mor-Bihan, 28 admitted (100%)
- Skolaj Sant-Ervlan, 18 admitted (100%)
- In all, 213 admitted (94,37%)

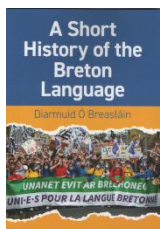
The national level of success is 81.6% with some 689,400 students admitted.

A Step Forward for Students taking Baccalaureate Exams in Regional Languages

The French Ministry of Education has formalized the possibility for students to take exams (starting in 2028) in a regional language for a subject studied via that language. So if a student took math through the Breton language they would be able to take exams in Breton. However, only one subject area can be taken through a regional language; others would need to be tested through French. Up to this point students who completed all their studies through a regional language had to take exams in French, except for exams related to the study of a language like Breton.

This is a step forward, but just one step.

A New Book in English About the Breton Language



Diarmuid Ó Breasláin. *A Short History of the Breton Language*. An Cear Thrú Póilí.

This new book in English covers the beginnings of the Breton language in Roman Britain to the modern age.

That's a lot to cover in a small book, but the intent is to provide a well-

researched introduction the history of the Breton language to English speakers. And this is indeed welcome to those who do not read French (or Breton).

The author has previously published two introductions to Celtic languages: *A Short History of the Irish Language* with Padai Dwyer, and *A Short History of the Manx Language* with Brian Stowell.

An interesting interview with Diarmuid Ó Breasláin can be found in the Blog section of the Breizh Amerika website (breizh-amerika.com) from July 28, 2026.

Europe loses a Champion for its Languages

Dónall Ó Riagáin (1941-2026)

This May Brittany lost a true friend with the death of Dónall Ó Riagáin. Active in support of the Irish language from his teens he would serve this language in a number of ways: as a member of the Gaelic League National Executive (1961-1967), the National Administrator of Glór nan Gael competition (1967-1972) which promoted the use of Gaelic at the community level, and as Manager of Gael-Linn's Youth and Education Division (1974-1984) during which time he organized exchange visits by Breton musicians and Irish musicians to each other's country.

He was not only a champion for the Irish language, but had a huge role in promoting languages throughout Europe. He was Founder and first President of the European Bureau for Lesser Used Languages (EBLUL) (1982-1984) and continued as its Secretary General (1984-1998) and Special Consultant (1998-2001), then serving as an independent consultant and translator. He was active in working with the European Parliament to get the Arfé Resolution adopted in 1982 and would work with the Council of Europe community which drafted the European Charter for Regional or Minority Languages.

He had an honorary degree from the University of Wales (1991), and lectured for a course in European Studies at the University College Dublin (2000-2001). During the 2000s he worked with and supported language communities in the Russian Federation and ex-USSR nations including Kalmykia, Bashkortistan, Buryatia, Khakassia, Moldova and Georgia. He also served as a member of the Language Policy Research Network of the Center for Applied Linguistics in Washington D.C., on the International Advisory Committee of Liguapax in Barcelona, and with the Observatoire International des Droits Linguistiques at Moncton University in Canada.

In relation to Brittany, he was also a member of the Irish Branch of the International Committee for the Defense of the Breton Language (1981 to 1994?). I exchanged letters with him from 1981 to 1984 and sent copies of *Bro Nevez* in exchange for the EBLUL newsletter, *Contact Bulletin*, until 1994.

In a letter to me of February 1984 he wrote:

While the Irish branch of the ICDBL has been rather dormant over the past few months, the European Bureau for Lesser Used Languages has made

considerable progress. Only last Friday we opened our permanent office in Dublin. We are receiving some small funding from the Irish government which enables us to do this and the Commission of the European Communities has also agreed to operate three programmes to support minority and regional languages through the Bureau. These programmes are a pre-school research programme in minority language communities (these will include of course Diwan), a programme of study visits and the publication of a newsletter.

The European Bureau for Lesser Used Languages was active until 2010 when finances forced it to discontinue work. Happily it has been succeeded by the European Language Equity Network (elen.ngo) which works in the same spirit to support the many “smaller” languages of Europe.

(information was drawn from linguapax.org and portraidi.ie, a stie for portraits of Irish language writers, as well as my own correspondence).

A Note of Loss for a French Sociologist Well Known to Brittany

Edgar Morin (1921-2026)

Edgar Morin is not a Breton but spent time in Brittany as part of a research team in the 1960s. He was part of the École des hautes études en sciences sociales in Paris and was engaged with the multidisciplinary team of the Comité d'analyse démographique, économique et sociale which focused on Plozévet a commune of some 3,800 people in the Bigouden area of southwestern Brittany. The team of some 100 researchers included anthropologists, ethnographers, ethnologists, geographers, historians, doctors, sociologists and psychologists. They produced over 40 reports and 6 hours of film.

Edgar Morin and his wife lived from 1965 to 1966 near the town of Plozévet (population 1,200 at that time) and like other researchers of the team used more formal interviews, observation, and time spent as participant in town activities (working with teens to form a youth club, hanging out at cafés, and other events ...). Morin focused on a sociological analysis of peoples' character, politics and economic change. This was an interesting and complex period of major change in Brittany as electricity and plumbing reached more and more homes, TV began to make inroads, and a peasant society became more bourgeois. Children, with the encouragement of parents, used

education as a means to escape small farms and a hard life. The population studied included not only farmers of varying degrees of prosperity but also fishermen and townspeople.



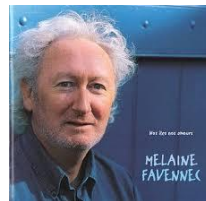
Morin's study was published as a book in 1967: *Commune en France: La Métamorphose de de Plozévet*. An English translation by A.M. Sheridan-Smith was published in 1970: *The Red and the White – Report from a French Village* (Pantheon Books, NY). As noted

in the preface to the English edition, people of Plozévet were not always pleased with the description of themselves. Even though names were changed for the book, in such a small population it would have been quite possible to identify the individuals described. I found the psychoanalytical description of some individual characters and the overall society of Plozévet to be somewhat negative in tone, although probably accurate. However, it seemed clear to me that Edgar Morin had a definite fondness for the people he met and came to know.

Edgar Morin was looking at the Frenchification of Brittany in his research during this period of change with the widening of travel and introduction of new media. In a note on the death of Edgar Morin by Philippe Argouarch for Agence Bretagne Presse (June 3) he notes that in later years Edgar Morin recognized that the encroachment of a French identity was a form of colonization with a quote from his blog: “To be French is to be colonized or a descendant of colonized people.” It seems that Breton militants came to that conclusion many years ago.

For a synthesis of the Plozévet research project: André Burguière, *Bretons de Plozévet* (Flammarion, 1977).

Losses for Breton Music



Melaine Favennec (1950-2026)

Melaine Favennec was born in Quimperlé in 1950 into a musical family with a mother rooted in traditional song and a father who was the founder of the Bagad Bro

Kemperle. He would explore all the musical creation going on in Brittany and was also influenced by American and British folk of the 1960s. In the 1970s he would join the group Diaouled ar Menez, one of the earliest to combine acoustic instruments with electric guitar for highly energized Breton dances. He was part

of the cooperative of innovative musicians called Nevenoe (which were notably anti-show biz and composed music on a range of social issues).

Melaine Favennec performed as a solo musician and with a number of other Bretons, most notably with the EDF Trio which was composed of Patrick Ewen and Gérard Delahaye, former members of Nevenoe. Favennec was multi-talented with a notable voice, a master of violin, banjo, mandoline, and guitar, a song writer and composer, theater actor, composer for cinema and stage, and a painter.



Desi Wilkinson (1954-2026)

Anyone who is a fan of Irish music will be familiar with the wooden flute of Desi Wilkinson who was also a fine singer and performed on other instruments. He worked with a range

of well known Irish musicians – Donal Lunny, Liam O’Flynn, Andy Irvine, Martin O’Connor, and Dé Dannan with whom he toured in the U.S. He recorded five albums with the group Cran and two solo albums.

Born in Belfast he earned a PhD in Ethnomusicology in 1999. Besides an active musical career he worked with the Arts Council of Northern Ireland and studied at the University of Limerick (among other institutions), and served as traditional musician-in-residence at University College Cork.

But Desi Wilkinson had very strong ties to Brittany with a long friendship with Jean-Michel Veillon who began playing the wooden flute in 1977, learning tunes from Desi Wilkinson and fiddler Paddy O’Neill. Jean-Michel Veillon met him in the late seventies when he toured in Brittany with the Northern Irish band Black Bush (which included at that time David ‘Hopi’ Hopkins, a percussionist who would move to Brittany to become a major presence in the Breton music scene).

In 1979 and 1981 Desi Wilkinson organized a tour in Ireland for the group Galorn of which Jean-Michel Veillon was a part and in the 1980s he would make Kornog known to Ireland. From 1992 to 1995 Desi lived in Brittany learning Breton music and working on the clarinet (*treujenn gaol*) rather than the flute to learn tunes. He played with a number of Breton musicians, including a collaboration with Bleizi Ruz on the production of *Hent Sant Jakez*. But time in Brittany was not just about playing music, he was studying it and his PhD dissertation was: *The world of traditional dance music in Brittany: an exploration of the political, cultural and socio-economic reality of traditional dance*

music in Brittany 1992-1999. He has published a number of articles on both Irish and Breton music including the 2016 book called *Call to the Dance* about traditional dance in Brittany, including field recordings (Pendragon Press, NY).

The loss of this musical genius as well as the warm friendships he forged is felt deeply in both Ireland and Brittany.

The Wooden Flute in Brittany

There are a number of musical instruments used for traditional dances and melodies in Brittany today that are so much woven into the music scene that one would assume they had an ancient presence. The accordion (diatonic and chromatic), the Celtic harp (which has ancient roots but has been more recently reintroduced), Scottish style bagpipes – see below – and the wooden flute. And the uilleann pipes have a notable number of Breton performers – a note for a future issue of *Bro Nevez*.

Breton interest in other Celtic music traditions has a long history, fostered in particular by the Lorient Interceltic Festival. Many Bretons, musicians or not, have traveled to Ireland, Scotland and Wales especially to explore their Celtic cousins. And twinning of cities dates back to the 1970s with the work of Polig Monjarret to link Bretons with Irish. The introduction of the wooden flute dates to the 1970s and Jean-Michel Veillon is credited with influencing an interest in this instrument in Brittany. He is also to be credited with adapting the instrument to Breton music. Also notable flute players of the 70s were Alan Kloatr (1852-2018) and Patrick Molard who is also a master of Scottish piping and Irish Uilleann piping.

There are a number of Bretons who have taken up the wooden flute, mastering an Irish repertoire as well as using it to perform Breton melodies and dances, often as part of groups which would include other instruments and song. I took a look at two directories of Breton musicians published by Dastum to get an idea of how many flute players have been active in Brittany. The 1993 and 2000 directories list musicians by instrument as well as singers, instrument makers and teachers and organizations in support of music. While not exhaustive these directories give a very good idea of the range of musical activity in Brittany during those periods.

It was easy to count up flute players – in this case the *flute transversière* as opposed to the *flute irlandaise*,

or tin whistle. The 1993 directory listed 65 wooden flute players and the 2000 directory listed 114, many of which were also found in the tin whistle listing. I was not able to come up with a number for more recent years. While the Tamm Kreiz website has a directory of thousands of musicians and singers, I could not figure out how to search by instrument for wooden flute players. It can be assumed that the interest in the wooden flute has remained high and that Bretons continue to enjoy playing Irish music as well as using the flute for creative interpretations of Breton music.

The Scottish Highland Bagpipes in Brittany and the Bagad

Scottish Highland bagpipes were played as solo instruments dating back to the 12th or 13th century. Most people become familiar with this instrument as a part of Scottish pipe bands which add a drum section. These bands date back to the 1850s when they were introduced into military regiments. These bands spread with British colonization to places like India and Pakistan * as well as Scottish communities in Australia, Canada and New Zealand. Pipe bands abound in the U.S. with Scottish music and dance traditions brought by emigrants and embraced by Americans with no Scottish heritage.



The first arrival of Scottish Highland bagpipes in Brittany was at the end of the 19th century, a set imported by the writer Charles Le Goffic and played by Jean Guillerme of the Tregor area who played in pair with a clarinet or in trio with clarinet and drum. Until the 1930s just a handful of Bretons played the

Highland pipes. A real start to incorporate this instrument in Breton music was made in the late 1930s with the creation of Kenvreuriez ar Viniaouerien spearheaded by Hervé Le Menn, Dorig Le Voyer and Robert Audic in the Breton community of Paris. This would foster the precursor of the bagad.

Instrument maker Dorig Le Voyer would supply an adaptation the Scottish bagpipes to meet Breton demands to standardize tunings and he would also make bombards. The Scottish style bagpipes were called biniou braz and would be adopted by the offshoot of KAV in Brittany, the Bodadeg ar Sonerion, founded in 1943. The bagad would bloom in the late 1940s and 1950s. The bagad was modeled on the Scottish pipe bands with the biniou braz, a name which has been attached to the original adaptation by Le Voyer as well as actual Highland bagpipes adopted

by the bagads later. And like the Scottish band, there was a drum section – snares, tenors and a bass. But the addition of bombards makes the bagad a unique Breton ensemble. In more recent years a number of wind and percussion instruments have been incorporated into performances.

The biniou braz was also played in pair with the biniou kozh or biniou bihan, the small high-pitched bagpipe unique to Brittany which had lost favor by the 1930s. Based on the number of biniou players today one would never suspect that this instrument was in danger of abandonment. Today there is a healthy tradition of paired playing with the bombarde/biniou braz as well as bombarde/biniou kozh.

The incorporation of the Scottish Highland bagpipe into the bagad, in place of Le Voyer's biniou braz, is credited to Herri Leon and Donatien Laurant with the creation of Scolaich Beg and Treis in the early 1960s. This organization was to teach Bretons the techniques of Scottish pipes which they both mastered in Scotland. Despite fears that the traditional Breton melodies and tunes would be replaced by a Scottish repertoire, the Scolaich and work of Bodadeg ar Sonerion both focused on a traditional Breton repertoire – one which was not devoid of innovation and creativity.

The history of the adoption by Bretons of the Scottish Highland bagpipes is more complex than this brief review with a number of key players – notably Polig Monjarret of the Bodadeg ar Sonerion. It is just one example of how Bretons have respected their own musical roots and those of other world traditions from which they have been inspired in highly creative ways.

The Scottish Highland bagpipes have not only been adapted for the bagad and for paired playing with the bombarde for traditional Breton dances and melodies, but it can be found in groups which also include a range of acoustic and electric instruments for Breton music. And Breton pipers have used the instrument in innovative new compositions.

It must be noted that Bretons have also adopted the Highland pipes to master the Scottish tradition for this instrument, often traveling to Scotland (like Herri Leon and Donatien Laurent in the late 1950s/early 60s) to study with masters. Soloists and Breton Scottish style pipe bands have also entered Scottish competitions showing that they have mastered this tradition as well as their own Breton one.

Information for this article was drawn from:

Armel Morgant, "Le Scolaich Beg and Treis" *Istor Breizh* 5, 2026, pp. 71-75.

Armel Morgant & Jean-Michel Roignant. *Bagad – vers une nouvelle tradition*. Coop Breizh, 2005. "coffee-table" size book with a 160-page history of the bagad by Armel Morgant with abundant photographs (nearly half the page content) by Jean-Michel Roignant

Various authors. *Musique Bretonne – Histoire des sonneurs de tradition*. Le Chasse-Marée/Ar Men, 1996. This is also a "coffee-table" size book of 512 pages which might collapse a small coffee table with its weight. Richly illustrated, it details the history of musical traditions of Brittany including bombardes, biniou bihan and braz, veuze, violin, vielle à roue, clarinet, and accordion.

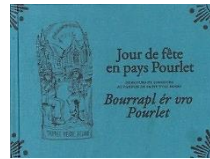
* I can personally vouch for the international reach of Scottish piping. As a young teen I bought what looked like a snake-charmer shawm – labeled made in Pakistan – in a foreign goods gift shop in Philadelphia. When I found out this was actually a practice chanter for Scottish Highland bagpipes I joined a small local pipe band (they are all over the U.S.) and started learning with the practice chanter with a group of mostly other more advanced teens teaching those new to the instrument. This led to a passion for all things bagpipe-related and eventually to Brittany. It's a long story I will not relate here.

Music from Brittany – a Few New Books and Recordings



Les Irlandais de Bretagne – Histoire d'une migration.

This new book and CD on the emigration of Irish to Brittany follow up on a concert performance and are the result of several years of research of history and genealogy identifying Irish exiles dating back to the 17th and 18th centuries. The book is in French and English and the songs on the CD are in French, English, Irish Gaelic and Breton – compositions and arrangements of traditional songs from Ireland and Brittany. The performers and book authors are Soazig Hamelin (song and violin), Véronique Bourjot (song), Kevin Le Pennec (harp) and Brewen Favreau (song, uilleann pipes, tin whistle). (More information can be found in an interview for *Musique Bretonne* 285, March 2026).



Jour de fête en Pays Poulet / Bourapl'ér vro Pourlet.

This is a book with two CDs capturing the Pardon of Saint-Yves Bubry including a contest of paired bombarde-biniou to qualify for the final championship held in Gourin. The richly illustrated book and CDs show off the traditional song and instrumental music of the Pourlet area including accordion and saxophone as well as piping.



Fest-Noz – Le fest-noz de l'origine à nos jours. Arfolk AR1245.

This 3-CD set includes recordings of traditional singers and sonneurs de couple as well as groups of various combinations of instruments and vocals with dances from both Lower and Upper Brittany. Kan ha diskan response style song is well represented by the Goadec sisters, Pierre-Jean Motref and Loeiz Ropars, the Morvan brothers, and Yann Fañch Kemener in pair with Valentine Colleter, Ifig Troadec, and Patrick Marie. Groups include Diaouled ar Menez, Touzerien, Barzaz, Carré Manchot, Sonerion Du, Skolvan, Loened Fall ... among others.



Memoire Rebelles. CD Empreintes.

This CD features a collective of musicians created by flute player Jean-Mathais Petri. The CD commemorates the Black Pride Wattstax Festival of 1972 with rhythm and blues, soul and gospel music with singer Louise Robard, guitarist Charlotte Le Calvez as well as Petri on flute. Sources for music include Gil Scott Heron, Nina Simon and Charlie Mingus among others – songs to remind us that the fight against racism and injustice must continue.



Olli & the London Radio Pop Orchestra. Life on Rennes. Arfolk AR 1224

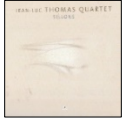
Ollivier Leroy is a pianist, singer and composer from Morbihan living in the city of Rennes. He has been immersed in the music of India for a number of years and here he provides interesting arrangements of Indian pop music (think Bollywood) with his vocals supported by the strings of the London Radio Pop Orchestra and choirs of Maîtrise de Bretagne.



Nicolas Quémener & invites. Coët Nouzic.

Nicolas Quémener is a guitarist with a long career on the Breton music scene - solo and with groups such as Skeduz, and Ronan Le Bars Group as well as work with Gilles Servat. Spending

several years in Ireland, he has mastered that repertoire and this CD features Irish tunes and melodies. Quémener shows off his voice on several ballads. His invited guests on the CD include a long list of notable Irish and Breton musicians (which I could not find).



Jean-Luc Thomas Quartet. *Silons*.

Hirustica HIR040711

Flute player Jean-Luc Thomas performs in quartet with Hugo Pottin (drums),

Timothée Le Net (accordion) and Simon Le Doaré (bass fiddle). Music is drawn from Breton tradition, but also inspired by music of Brazil, Mali or India.



Dominique Jouve. *Violon traditionnel*.

Arfolk ADY01

Violin player Dominique Jouve pays homage to traditional singers and

musicians of Upper Brittany, Auvergne and the fisel area of central western Brittany in his arrangements of dances – the bulk of selections - some marches, and one melody. Thirteen of the selections are drawn from nine musicians of Upper Brittany, seven from one contact in Auvergne and four from one contact in the fisel area. While violin takes center stage Dominique Jouve is joined by some who passed their traditions along to him: from Upper Brittany (Mathurin Guillotin, Jean Dartois, Emile Ruellan, Roger Servigé, Jean-Baptiste Le Texier, Victor Sourdin, Marcel Lorand, Lucienne Gaudaire, François Forestier), from Auvergne (Léon Mazière), and the Fisel pays (Mène Croissant). He is also joined by other musicians and singers: Patrice Coquil and Patrick Le Poul (diatonic accordion), Enora Coat (violin), Léandre Mandard (diatonic and chromatic accordions), Véronique Bourjot (song) and the "Gallo singers of Kreiz-Breizh".



The Interceltic Festival of Lorient –

July 31 – August 9

The Interceltic Festival of Lorient is in its 55th year and over its ten days it draws some 950,000 visitors. This year from July 31 to August 9 it was estimated that

the festival attracted an estimated one million visitors over the ten days with 95,000 attending the opening parade (and an additional 1.1 million viewing it on TV).

The festival is packed with music and arts from Brittany, Wales, Cornwall, Scotland, Ireland and the Isle of Mann as well as Galicia and Asturias and Celts found in other parts of the world. Each night of the ten days features a concert by some of the top stars of the

Celtic world but events of varying sizes during the festival engage over 5,000 musicians, singers, dancers, artists, scholars and filmmakers. There are an estimated 300 performances and a fest-noz is held each day. Smaller venues host lectures, concerts, and master classes for various instruments. There's a craft market and book market, traditional sports like gouren (wrestling) and rugby, as well as art exhibits.

This year's festival featured Cornwall and the 2027 festival will feature women of the Celtic world.



10th Interceltic Business Forum

Created in 2016 by Charles Kergaravat, the Interceltic Business Forum brings together politicians, business leaders, entrepreneurs and university members to look at Celtic economies and to work on new collaborative projects.

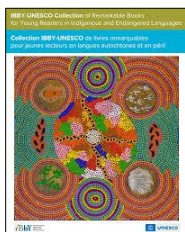
The forum during the Lorient Festival on August 3 was organized by the Lorient Agglomération, the Chambre de Commerce et d'Industrie of Morbihan, AudéLor, and Breizh Amerika. Topics presented by delegates from different Celtic countries included artificial intelligence and innovation, political devolution, cooperative energy and maritime projects, and wine!

As is the case each year, the Interceltic Startup Challenge brought projects from six Celtic nations:

Memory Lane Games (Isle of Mann)
Dimply (Ireland)
Weeteq (Scotland)
Voxmar (Cornwall)
Emwillcare (Wales)
SailToom (Brittany)

The winner of the challenge was the Irish entry, Dimply, which offers personalized financial services for banks, investment funds, insurance and other investment businesses.

The Interceltic Business Forum travels to different Celtic countries but the next one for the winter will be held in New York City, home to an active Breton community.



A Collection of Remarkable Books for Young Readers in Indigenous and Endangered Languages

This new book was put together by the Union Internationale pour les Livres de Jeunesse and UNESCO's group for education, science and culture. It presents 169 works from seven socio-cultural regions of the world which were determined by the Human Rights Council Resolution 33/25 to give broad representation to the world's Indigenous Peoples in Africa, Asia, Central and South America and the Caribbean, the Arctic, Central and Eastern Europe, the Russian Federation, Central Asia and Transcaucasia, North America, and the Pacific.

The focus is on Indigenous languages and 152 different languages are represented. Sources include novels, biographies, comic books and other works for youth published between 2018 and 2025 in a native language or in bilingual format.

While it appears that the Celtic languages are not among the "endangered languages" represented, this publication is an important resource for the many languages of the world in need of support.

(information drawn primarily from the website Univers du livre and Agence Bretagne Presse)

Books in the Breton Language for Youth and Children

From a handful of books published in the 1930s, the number of books and publishers producing books for youth and children bloomed in the 1970s with the growth of the Diwan schools and bilingual programs in the public and Catholic schools of Brittany.

Besides textbooks to learn Breton, publications have included *bandes dessinées* (comic books) short stories and novels on a range of topics. A quick internet search takes you to a number of places to purchase books online. For books in the Breton language for adults as well as young people Klask.com offers a large selection from dozens of publishers. It's catalog includes some 600 books for children and youth.

Another major source today to find books for children is Bannoù-heol (bannouheol.com) which has been operating since 1999. It's catalog includes several

hundred books one can purchase published by itself, as well as Aber, Al Lanv, An Alarc'h, An Amzer Embanner, An Here, An Loup Éditions, Goater, Keit Vimp Beo, Sav-heol, Skol n Emsav, TES (Ti-Embann ar Skolioù) and Timilenn.

Notable among Breton language publishers is Keit Vimp Beo (keitvimpbeo.bzh) created in 1982 and based in Carhaix. They produce two magazines for children in Breton – *Rouzig* for younger children and *Louarnig* for 7 to 12 year olds. And they have produced games and puzzles in Breton as well as books. Since 2005 Keit Vimp Beo has published a weekly newspaper (digital and print) called Ya!

Another active publisher is Lennomp (lennomp.bzh) which began activity in 2023 and continues to produce books for children as well as easy-to-read books for young adults and learners.

One can also access books in Breton for children and youth on the websites of bookstores such as L'Encre de Bretagne in Rennes or Librairie Dialogues in Brest.

Two prizes for original novels in Breton have had an important role in encouraging young readership. The Priz ar Yaouankiz was created in 2004 and the Priz ar Vugale in 2006. Novels in the Breton language on all types of topics are judged by some 1,000 children and teens who read and discuss them during the school year and select winners in the spring who are presented with awards at the Festival du Livre in Bretagne held in Carhaix in October.

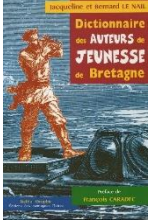
Dating back to the 1930s with growth in Breton authors especially since the 1970s has been the bande dessinée, comic books that cover a wide range of topics from Breton history, science fiction, world travel, detective stories and nature as well as humor. While the vast majority of these are in French there is a growing catalog in the Breton language. The first b.d. in the Breton language is credited to Herry Caouissin (1913-2003) with *Per ar c'holin* published in 1934.



Authors and illustrators of the 1970s and past few decades have included Erwan Kervella, Maol Louarn, Tudu, Malo ar Menn among others. While original works by Breton language authors have been on the rise the best sellers remain series featuring Tintin (by Hergé), Spirou and Fantasio (Franquin et al.), Gaston (Franquin), Asterix (Goscinny & Uderzo), and Lucky Luke (Morris & Goscinny). The b.d. has been a favorite of children (as comic books are here in the U.S.) but more sophisticated publications have a

large teen following and are welcome to Breton learners where images help bring words to life.

Introduction To A Few Breton Language Children's Book Authors



The following short biographical notes (my translations) are drawn from the *Dictionnaire des auteurs de jeunesse de Bretagne*, by Jacqueline and Bernard Le Nail (Keltia Graphic, Éditions des Montagnes Noires) published in 2001.

This remarkable dictionary includes some 270 biographical notes with additional notes for 15 collectors of Breton lore and shorter notes on 150 children's books illustrators who make literature for youth attractive. The majority of the authors noted in the dictionary who were active from the 18th century to the beginning of the 21st century published in French, drawing on Breton material or presenting world adventures in some way related to Brittany.

Since this dictionary was published in 2001 no doubt many more authors in both French and especially Breton could be added. I have chosen just six individuals who were not only authors of Breton language works for young people, but played an important role in encouraging and enabling others to make Breton language materials accessible and enjoyable for children. As appropriate I have noted dates of death for the authors included here when these occurred since the publication of the *Dictionnaire*. My apologies for any mistranslations.

Herry Caouissin (1913-2003)

Pen-names: An Alarc'h, H. Cado, Hervé Cloarec, Y. Furic, Herri Gadwezen, C. Herri, Riec

Born May 7, 1913, in Pleyber-Christ, Herry Caouissin spent part of his childhood in Brest. Early on he showed talent as an illustrator and having lost his father at the age of 17 and in need of earning a living, he left for Paris in 1930 and joined *Coeurs Vaillants*, a weekly Catholic journal created the year before by the Abbé Courtois.

He became acquainted with Benjamin Rabier, Hergé, Le Rallic, and other know illustrators. Wanting to return to Brittany, a friend put him in touch with the Abbé Jean-Marie Perrot with whom he worked. From 1933 to 1944 Herry Caouissin was the general secretary for Bleun Brug as well as publishing secretary for the journal *Feiz ha Breiz*. He was particularly active with *Feiz ha Breiz ar Vugale*, an illustrated publication for

children in the Breton language which he founded in 1933 and directed until 1939.



In 1934 he created the first bande dessinée in Breton: *Per ar c'holin*.

In 1940 he launched the review *Ololé – journal illustré des petits Bretons* which was primarily in French, appearing until 1944 with an average printing of 6,000 to 9,000 copies. Some special editions for Saint Anne, Saint Yves, Christmas and Easter reached printings of 10,000 copies or more. In parallel, from 1940 to 1945 he led the cultural publications of Urz Goaneg Breiz (Order of Hope of Brittany), a youth movement modeled on Urdd Gobaith Cymru in Wales.

After the Liberation (WW II) he parted for the Paris region and once more became editor for *Coeurs Vaillants* as well as other publications for youth including *Pierrot*, *Lisette* and *l'Intrépide*. In 1952 he was Breton consultant for Jean Delannoy during the shooting of the film *Dieu a besoin des hommes*, based on the novel by Henri Queffélec, *Un Recteur de l'Île de Sein*. In 1952 encouraged by this experience, he founded Brittia Films with his brother Ronan which produced several Breton films: *Mystère du Folgoët*, *l'Enfance de Théodore Botrel*, *Autour du Blavet*, *Bleun Brug*, and *La Lune de Landerneau*.

He tried again to launch an illustrated magazine for children, *L'Appel d'Ololé*, which appeared from 1970 to 1973. He is also the author of several books for youth – himself, with his wife, or others. Returning to Brittany in 1974, he lived in Lorient where he took part in numerous cultural activities.

[the following are Breton language and bilingual publications listed in the *Dictionnaire*. He was also the author or collaborator for a number of French language books for children – especially on Breton history]

Per ar c'holin (first bande dessinée in Breton), 1934.
Troioù Topudels ha Tom e gaz – Troion Twdls a Thwm y cath – album in Breton and Welsh in collaboration with Welsh illustrator W. Mitford Davies (Pleyber-Crist, Gwask Ronan, 1936)
Becassine as seen by Bretons, in collaboration with Léone Calvez. Bilingual dramatic comedy in four acts for theater (Pleyber-Christ, Ed. Ronan, 1937, 108 pages)
Istor burzudus Balafen, illustrated by Georges Omry, (Landerneau, Ololé, 1943)

Euriou Pasion an Aotrou Krist (medieval poem transcribed by Yann-Vari Perrot and illustrated by Félix-Pol Jobbé-Duval (Plérin, Brittia, 2000, 72 pages)

Per Denez (Pierre Denis) (1921-2011)

Born in Rennes February 3, 1921, Pierre Denis spent his childhood in Rennes and completed secondary school studies at the Collège Saint-Martin. He started learning Breton when he was 13. Seriously ill between the ages of 18 to 24 he dove into its study and that of Breton language literature. Early on he started writing himself, composing poetry and translating numerous works into Breton – Paul Féval, La Motte-Fouqué, Edgar Allen Poe, T. Gwyn Jones, Shakespeare, etc. Notably, he translated from German the beautiful novel by Teodor Storm, *Aquis Submersus*, which was published in 1950.

Starting in 1945 he was able to do advanced studies in English at the Université de Rennes and spent a year at King's College at the University of Aberdeen in Scotland, to then begin a career as an English professor in Quimper. He then taught in Périgueux and Douarnenez before being appointed as a Breton teacher at the Université de Rennes in 1969.

A leading figure in the Breton cultural movement, he served for a long time as president of the Cultural Council of Brittany and beginning in 1983 presided the Conseil scientifique et d'animation of the Cultural Institute of Brittany.

He is the author of manuals and dictionaries for Breton as well as numerous novels and short story collections in the Breton language.

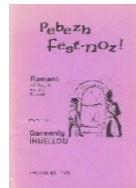


At the age of 22 he published a small work on anatomy for children: *Korf an den* (Brest, Skridoù Breizh, 1943, 70 pages). Per Denez was central in the publication of some 30 colorfully illustrated Breton language books for children between 1954 and 1978 for

Editions Al Liamm in Brest following a contract with the publisher Bias in Paris. He was for the most part the one who translated and adapted these little books into Breton – classic texts of world literature for youth.

The series, called Levrioù ar vugale (books for children) included *Paotr e vrav glas* (Blue Beard), *Merc'hig ar Rozenn* (The Little Rose Girl), *Ar C'hemener bihan kalonek* (The Courageous Little Tailor), *Robinson Kruzo* (Robinson Crusoe), *Istor Meudig* (Tom Thumb), *Ar Goantenn e Koad ar C'housk*

(Sleeping Beauty), *Ar C'hazh gant heuzoù ler* (Puss in Boots), *Luduennig* (Cinderella), *Kabellig Ruz* (Little Red Riding Hood), *Gwenn-Erc'h hag ar seizh korrig* (Snow White and the Seven Dwarfs), *Kistinenn*, *Gwenneg ha Gwennola, mojennoù* (fables), *Kroc'hen Azen* (Peau d'Âne), *Ar c'havr hag he givri bihan* (The Goat and its Little Goats)



Garmenig Ihuellou (1934-2018)

Born in Paris (14th arrondissement) on September 29, 1924, Garmenig Ihuellou spent a large part of her youth, especially during the war years, in Langonnet at the home of her grandparents. At the age of 13 she left for Paris to continue schooling. In Paris she was part of the Bleimor scouting movement, like Alan Sivell, her future husband Gwennolé le Menn, and a number of other young Bretons who played an important role in the Breton cultural renaissance of the second part of the 20th century.

After technical, artistic, and literary studies she taught in Paris, Versailles and La Rochelle (to juvenile delinquents) before returning to Brittany to Saint-Brieuc. Married to Gwennolé Le Menn (1938-2009), researcher with CNRS and specialist on family and place names of Brittany, they had four sons: Brieg, Riwall, Tangi and Malo.

Garmenig Ihuellou always devoured books: Pierre Lhermitte, Jack London, Marcel Alain, Romain Rolland, Enyd Blyton, but also Pascal and Virgil accompanied her childhood. And she was a writer from her early years, composing poems and little stories, and as an adolescent her texts appeared in the Bleimor scouts magazine.

She has translated into Breton the short story by Jean Giono, *L'Homme qui plantait des arbres* (*An Den a blante gwez*) and she has published several novels for youth in Breton.

Bruzun: 7 danevell (Saint-Brieuc, Skol, 1975, 48 pages).

Pebezh fest-noz ! illustrated by Tudu (Saint-Brieuc, Skol, 1982, 64 pages).

Argantael hag ar spes, illustrated by Denez Prigen (Quimper: An Here, Levrioù Skol al louarn, 1985, 127 pages).

Argantael hag ar skrapadenn, illustrated by Mao ar Menn (Le Relecq-Kerhuon, An Here, Levrioù Skol al louarn, 1993, 156 pages).

Martial Menard (1961-2016)



Born in Paris on November 28, 1951, in a family from Laurenan (Côtes d'Armor), Martial Menard began a career as a cook.

Having learned Breton he became a teacher in 1981 for the Diwan schools (created in 1977). Then, recognizing the great lack of books in Breton for children he created the publishing house An Here in 1983 which specialized in books in the Breton language. An author and co-author himself of several books, he also translated over 30 books for children and youth into Breton.

Botez Lena, illustrated by Silvi Donnart (Quimper: An Here, 1985, 14 pages)

Marvailhoù ar bed holl, illustrated by Danièle Jégo (An Here, 1986, 127 pages)

Malo ar gourvarc'had, illustrated by Silvi Donnart (An Here, 1986, 14 pages)

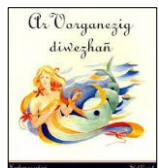
Dilhad Alan ha Rozenn (An Here, 1986, 16 pages)

Distro Alan Varveg (translation and adaptation of the historical novel by Etienne Gasche, *Barbetorte mon duc*; An Here, 1990, 190 pages).

Paolig Combet (1945 -)

Born January 18, 1945 in Louargot (Côtes d'Armor) Paolig Combet completed advanced studies in literature with a with an advanced teaching degree in literature and doctorate in Celtic.

An active member of Ar Falz, the movement of laïc teachers created in 1933 by Yann Sohier (1901-1935), he launched a collective of small illustrated booklets for children published both in French and in Breton by Skol Vreizh, the publishing house of Ar Falz which has published a number of pedagogical manuals and documents on Brittany and the Breton culture.



With his wife Renée he wrote the text for several of these books: *La Dernière petite sirène / Ar Varganezig diwezhañ*, *Ce que dissent les nuages / Ar Pezh a lavar ar c'houmul*, *La Fille qui racontait des histoires / Ar Baotrezig a gonte istorioù*, etc. He also adapted into Breton a method to learn design for children created by Serj Kergoad,

Livioù, kammedoù kentañ, published in 1995. Paolig Combet was elected president of Ar Falz in August 2000.

Editor's Note: One of the early books for children published by Ar Falz was Yann Sohier, *Me a lenno*,

Rennes, imprimerie centrale de Rennes, 1941, with 48 illustrations by René-Yves Creston. See front cover.

Anna Vari Arzur (1921-2009)



Born in Plouvien in 1921 in a peasant family and oldest of eleven children, Anna Vari Arzur entered her noviciate with the Soeurs de l'Immaculée in Saint-Méen-le-Grand in 1939. She pursued advanced studies in mathematics and science, and after obtaining her teaching license taught math and physics in Lesneven from 1945 to 1970. In 1970 she was appointed to the Centre de formation pédagogique in Brest (teacher training for Catholic schools) and she taught math and physics as well as Breton until her retirement in 1986. During this time she created a monthly journal, *Ero Nevez*, for teachers which was focused on the Breton language and culture.

In 1982 she founded a Breton cultural center, "Skolig al Louarn" (literally the little school of the fox, in French "école buissonnière," equivalent in English to learning while playing hooky) in her native area of Plouvien. Since then she continued to work for the development of Breton teaching in the Catholic schools.

Beginning in 1987 Sister Anna Vari Arzur launched a series of education action projects which were highly original in that they engaged thousands of children in the five departments of Brittany and touched off the publication of abundantly illustrated books on the history, geography, and cultural identity of Brittany. Conceived by and for children these reached printings of 8,000 copies and in one case 12,000 copies.

Pa ri ti to, 1000 proverbes en breton par 2000 petits Léonards, with preface by Anna-Vari Arzur (Plouvien, Skolig al Louarn, 1986, 198 pages).

Dis, raconte-moi la Bretagne (Plouvien, Skolig al Louarn, 1987).

Dis, montre-moi la Bretagne (Plouvien, Skolig al Louarn, 1989).

Dis, explique-moi la naissance de mon pays (Plouvien, Skolig al Louarn, 1992)

Kont din'ta istor va bro (raconte-moi l'histoire de mon pays) (Plouvien, Skolig al Louarn, 1993).

Dis-moi comment ils parlent. Komzoù tud va bro (paroles des gens de mon pays, 2000 proverbes bretons) (Plouvien, Skolig al Louarn, 1994, 198 pages).



Media in the Breton Language for Adults and Children

While there is an ever-growing quantity of books in the Breton language for children and adults, audiovisual resources are not lacking. These offer an enjoyable way for learners to improve speaking skills and for those more fluent they present information on a range of topics – nature, history, sports, music, comedy, drama, etc.

Ofis Publik ar Brezhoneg has created a portal called Kleweled (kleweled.bzh) to take you to a number of television and radio programming as well as other audio-visual resources such as webinars and “audiobooks” – an especially nice resource for children who can spend hours listening to stories and educational programming.

The Ofis Publik ar Brezhoneg website offers a wealth of information about the Breton language and a wide range of resources from translation services, locating jobs opportunities where Breton is valued, or finding Breton classes.

Some everyday words and Phrases in Breton

From: *Ar pep retañ e Breizh / L'indispensable en Bretagne*. Ofis Publik ar Brezhoneg / TermBret, 2003, updated 2026.

This publication is part of a series of little booklets (3 ¼ x 6 ¼ inches) published by the TermBret section of Ofis Publik ar Brezhoneg. TermBret was established in 1994 to work on establishing new terminology in the Breton language, for example for new technologies and areas of work and leisure where vocabulary was lacking.

Some 20 word and phrase booklets have been published and cover a range of topics: music, costume, bicycling, the car, soccer, hair styles, etc. And they are available to download from the Ofis Publik ar Brezhoneg website:

<https://www.fr.brezhoneg.bzh/49-lexiques.htm>.

Below are just some of the most basic words and phrases from *Ar pep retañ e Breizh* one might use on an everyday basis: I have added the English version to the French and Breton.

Welcome	Degemer mat Donemat	Bienvenue
---------	------------------------	-----------

Hello	demat	bonjour
Good evening	nozvezh vat	bonsoir
Good night	noz vat	bonne nuit
Goodbye	kenavo	au revoir
Until tomorrow	Ken warc'hoazh ken arc'hoazh	À demain
Until next time	Ken ar c'hentañ	À la prochaine
Please	mar plij	s'il te/vous plait
Thank you	trugarez	merci
It's nothing	netra / nann ebet	de rien
Excuse me	Ma digarez / Ma digarazit	Excuse-moi / excusez-moi
Hello How are you?	Demat deoc'h mat ar jeu? Demat dit, mat ar jeu ?	Bonjour Vous allez bien? Bonjour, tu va bien ?
I speak Breton	Komz a ran brezhoneg	Je parle breton
I don't speak Breton	Ne gomzan ket brezhoneg	Je ne parle pas breton
I understand	Kompren a ran	Je comprends
I don't understand	Ne gomprenan ket	Je ne com- prends pas
Good luck	Chañs vat	Bonne chance
Good voyage (most Americans use the French expression “Bon voyage”)	Beaj vat	Bon voyage
People	an dud	les gens
Small	bihan	petit
Large	bras	grand
Low	izel	bas
High	uhel	haut
New	nevez	neuf
Young	yaouank	jeune

Old	kozh	vieux
The weather	an amzer	le temps
Hot	tomm	chaud
Cold	yen	froid
Cool	fresk	frais
Beautiful	brav	beau
Bad	fall	mauvais
The sun	an heol	le soleil
The moon	al loar	la lune
The wind	an avel	le vent
The rain	ar glav	la pluie
What's the Weather like?	Penaos eo an amzer?	Quel temps fait-il?
It's beautiful	Brav eo	Il fait beau
It's hot	Tomm eo	Il fait chaud
It's raining	Ober a ra glav Glav a ra	Il pleut

"Where are you going, my poor man?"

"To find a godfather for my newborn child."

"Would you accept me as the godfather for your child?"

"Sure, why not?"

The stranger followed the poor man to his cottage. The godmother, a poor neighbor girl, has already been found, so that they immediately went into town, and the child was baptized and named Arthur. After the ceremony, the godfather returned to the cottage of the poor family, where he and the godmother took part in a very frugal meal, consisting only of buckwheat crêpes and a bit of smoked bacon, with cider to drink. Touched by the poverty and the good-heartedness of the family, he said to the father, just before leaving:

"You're so poor! If you wish, I will make you rich."

"That would be very nice, as long as it's all on the up and up."

"Of course. First you must become a doctor; then follow my advice, and you will become rich in a very short time."

"A doctor! Good Lord! An ignoramus like me, who can neither read nor write?"

"It doesn't matter; just do what I tell you, and everything will be fine."

"Yes, but all this had better be aboveboard," said his wife, who was listening to this conversation from her bed.

"Yes, its aboveboard; don't worry about that."

"Well then," said the father, "I'll do it."

"All right! Here is all you have to do. Let it be known through the entire region that you have become a doctor and that you have infallible cures for all kinds of sicknesses. When you go to see a patient, always check to see whether you can see me standing beside the bed, in the form of a skeleton, visible to you alone; for I am the Ankou."

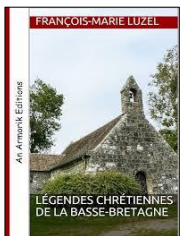
"Jesus!" cried the man, signing himself.

"Take it easy; don't be afraid. If I am at the foot of the bed, that means that the patient should heal; if, on the other hand, I am at the head of the bed, the sickness

Legendary Brittany

Reprinted from *Bro Nevez* 18, February 1986

By Gregory Stump (former member of the U.S. ICDBL)



A very distinctive figure in Breton legend is the Ankou, a personification of death who usually appears in the form of a skeleton carrying a scythe. The following is one of the very many legends about his dealings with mortals; it is freely translated from F. M. Luzel's *Légendes chrétiennes de*

la Basse-Bretagne (Vol. 1) (Paris: Maisonneuve, 1881, pp/ 346-357).

The Ankou and his Partner

Once upon a time there was a poor man who was looking for a godfather for his newborn child. He encountered a stranger who asked him:

is fatal, and the patient will not recover from it. You will always be able to say with certainty whether a patient will heal or not, and you will quickly earn a great reputation for yourself, and will earn a lot of money,”

“All right; but what sorts of herbs should I give to my patients, since a doctor should always have some sort of remedy to prescribe.”

“Well, give whatever you want; it doesn’t make any difference. Pure water, if you want, drawn from the nearest spring, and whatever herbs you should happen to pick from the fields and the woods.”

And with this the Ankou left.

Beginning the next day, the poor man let it be known throughout the region that he had become a doctor, and that he had cures for every kind of sickness.

A rich nobleman living nearby had been sick in bed for several years. All the doctors and surgeons and even the sorcerers and sorceresses of the region had been called one after the other, and had tried their cures and their prayers on him. Nothing worked, and the more doctors he saw, the worse he became. Then the poor man was called.

“You have become a doctor?” the lady of the manor asked him.

“Yes, I am a doctor.”

“And you promise to heal my husband?”

“I will heal him for sure, if you pay me well.”

“How much are you asking?”

“A hundred crowns.”

“You will have them; but if you fail to restore my husband to good health, you will be put to death.”

“I accept; let me see the patient.”

And the poor man was taken into the room where the nobleman lay dying. He saw a skeleton at the head of the bed, and understood what that meant. But because he was not a stupid man, it occurred to him to play a trick on his partner.

He took his patient’s pulse, placed his hand on his forehead, examined his urine, asked several questions, then said:

“You did well to call me, because in twenty-four hours, it would have been too late! But what asses all these doctors are, who claim to be so brilliant. They haven’t understood His Grace’s sickness at all, and yet it could hardly be clearer what his problem is. For starters, turn his bed around, so that the head is where his feet are now – and quickly, for we don’t have much time.

Some servants were called, and they turned the bed around, so that the Ankou, who had been at the head, now found himself at the foot of the bed. The improvising doctor then handed a flask of clear water to the woman, telling her to have her husband drink a spoonful every hour. Then he left, saying he would return the next morning.

The next day, the patient was feeling better; the day after, better still; and his condition improved so rapidly that after a week his convalescence was complete.

The poor man thus received the hundred crowns that had been promised him, plus a certificate affirming that he had healed the nobleman, while the other doctors hadn’t understood his sickness at all.

He took the hundred crowns to his wife, and taking along his certificate, he went to another castle in the region, where another nobleman had been sick for a long time and was, like the first, the despair of his doctors. Talk of his first cure had already spread through the land, so having presented his certificate, he was quickly taken to the sick man. He asked for two hundred crowns to heal him, and they were immediately promised to him. Standing again at the head of the bed was his partner the Ankou, whose signs of disapproval and apparent anger did not prevent the doctor from doing as he had done before, turning the bed so as to situate the Ankou at its foot. In a week, this second nobleman was on his feet, perfectly healed, and our man received his two hundred crowns and another certificate similar to the first one.

By now he had made his reputation; people called him from all over, in towns and in the country, and in a very short time, he became rich.

One day, having learned that the king of France was sick, he set out on the road to Paris to visit him. As he was going through a forest, he came upon his partner the Ankou.

"Ah! There you are!" the Ankou said to him as he approached; "I am delighted to have run into you, for I've been waiting to reproach you."

"Why is that, partner? For my part, I must thank you! I intend always to follow your advice; you have made me the best doctor in the world."

"Yes, but you're cheating by always putting me at the foot of the bed; that was not part of the agreement."

"What do you mean, cheating?" Is it such a bad thing to save the lives of my fellow men, when it is you, after all, who taught me how to do it?"

"Of course it's a bad thing. Since I told you my secret, I've hardly gotten anybody from your part of the world; I'm especially short on rich people. You're really cheating me. So stop playing around with me. Is that the kind of recognition I should expect after what I have done for you?"

"Look, partner! You taught me your secret, which is excellent and I sincerely thank you for it; but as a doctor, I cannot let sick people die when I'm the only one that can possibly save them; I simply wouldn't have the heart to."

"Well! If that's how you feel, you'd better look after yourself, because your time will come too, perhaps sooner than you think."

"Ah! Well in that case, so much for you. You taught me your secret; it works great, so you can be sure that I'll use it when my own time comes."

"So it's like that! Well! You won't slip away from me!"

And with that, the Ankou stalked off angrily. The doctor continued on the road toward Paris, not the least bit disturbed by the threats he had heard, and certain that he would always have time to turn his own bed around if he ever saw his partner standing at its head.

Arriving in Paris, he went directly to the king's palace and asked the door-keeper:

"Is this the palace of the king of France?"

"Yes."

"Is he still sick?"

"Yes. On whose behalf have you come to ask about him?"

"On behalf of no one other than myself; let him know, please, that I wish to see him and speak with him."

"You? Do you think that just any old person off the street can be admitted to the king's presence?"

"You should know, Mr. Doorman, that I am not just any old person off the street, and that the king is lucky to have me calling on him."

"Who are you to talk like that?"

"I am the famous doctor from Lower Brittany, and I have come to heal the king."

"Yes, it's clear from your accent that you're from Lower Brittany. The most brilliant doctors in the kingdom can't figure out the cause of the king's illness, and a third-rate bone-setter from Lower Brittany comes along claiming to surpass them in ability! Go on, get out of here! Beat it!"

"Mr. Doorman, you are very insolent. How 'bout I cut your ears off?"

"Go on, scram, I tell you, or I'll turn my dogs loose on you!"

The king's son happened to be passing by at this moment, and on hearing all this noise and seeing the door-keeper getting angry, he asked what the matter was.

"This man is trying to enter without my permission, and is insulting me."

"Why does he wish to enter, and who is he?"

"He says that he's from Lower Brittany and that he has a cure for the king."

The king's son, without another word, went up to our man and spoke:

"You say that you are a doctor, and that you can heal the king, my father?"

"Yes, prince, I am a doctor, and I will heal the king, your father, if I am permitted to treat him."

"You know that the most knowledgeable doctors in the kingdom have already failed at that task?"

"I know; but let me see him and care for him, and I will answer for him with my life."

"You will have a barrel of money if you restore my father to good health; but likewise, if you fail to do so, you will be burned alive."

"I accept; take me to the king."

"Follow me,"

And the prince, to the great astonishment of the irritated door-keeper, led him to the royal patient.

The old king was in terrible shape, more exhausted, perhaps, from the various remedies which he had been given than from the sickness itself; he was just barely breathing.

On entering the room, the doctor saw his partner the Ankou at the head of the bed.

"For starters, his bed is very poorly situated; turn it around so that it faces the other direction – quickly, quickly!" he ordered immediately.

This was done at once, to the obvious displeasure of his partner the Ankou. Then he took the old king's pulse, examined his urine, gave a flask of water from which he was to drink a spoonful every hour, and thereupon departed, saying he would return the next morning.

The next day, the king was doing much better and seemed to grow healthier and stronger by the hour; the day after, he was doing even better and at the end of a week was completely recovered.

Our man then headed homewards, loaded down with presents and accompanied by four mules loaded with money. He bought farms and woods, had a magnificent castle built for him, and finding himself pretty well off, decided to quit practicing medicine.

His partner the Ankou always kept a close watch on him, and more than once he saw him standing at the head of his bed. But he would always jump up and turn his bed around, and would then have nothing to worry about. In this way, he lived a very long time – several centuries, actually – so that people began to call him the Old Man Death-Fooler.

While he was out strolling one day near the big road that passed through his fields, he noticed a wagon stuck in the mud and a man shouting and beating his horses with great strokes of his whip. He approached

to help the man pull out his wagon, but realized with astonishment that the stranded driver was none other than his partner the Ankou. * The wagon was full of old clothes, tattered and thread bare.

"So when are you going to come see me at my place?" the Ankou asked him.

"I have plenty of time yet; you'll have to wait a while longer, partner. But say, what's with all this cargo? Have you gone into the junk business?"

"I've used all these clothes here just chasing after you."

"Well then! By the time you've used as many again perhaps I will think about coming to see you at your place."

One of the Ankou's skinny horses had a bad case of diarrhea and was dirtying the roads wherever he went.

"Hey partner! Try to keep your horse from messing up my roads," the ex-doctor said mockingly.

"How am I supposed to do that? Do it yourself, if you can."

"Okay! okay! You'll see!"

And our man picked up a rock from the road, plugged it into the back of the horse, and began pounding it into place with another rock. But the poor horse pushed with all his might, and the rock blew back out, hitting our man in the forehead with such force that he dropped stone dead right on the spot.

"Ah ha!" the Ankou laughed, "I knew that I would get the better of you, one way or another!"

Thus in the end, Death-Fooler became Death's fool.

* According to Breton legend, the Ankou travels around at night in a rickety horse-drawn wagon in which he piles up his victims. The appearance of this wagon is said to be a portent of death.

Gregory T. Stump is an American linguist and Emeritus Professor of Linguistics at the University of Kentucky. He is a Fellow of the Linguistic Society of America and is known for his works on linguistic morphology.

Contents	Page
Editor's Note	2
Congratulations to Diwan Middle and High School Students	2 - 3
A Step Forward for Students taking Baccalaureate Exams in Regional Languages	3
A New Book in English About the Breton Language Diamuid Ó Breasláin. <i>A Short History of the Breton Language</i>	3
Europe loses a Champion for its Languages: Dónall Ó Riagáin	3 - 4
A Note of Loss for a French Sociologist Well Known to Brittany: Edgar Morin	4
Losses for Breton Music: Melaine Favennec, Desi Wilkinson	4 - 5
The Wooden Flute in Brittany	5 - 6
The Scottish Highland Bagpipes in Brittany and the Bagad	6 - 7
Music from Brittany – a Few New Books and Recordings	7 - 8
The Interceltic Festival of Lorient	8
10 th Interceltic Business Forum	8
A Collection of Remarkable Books for Young Readers in Indigenous and Endangered Languages	9
Books in the Breton Language for Youth and Children	9 - 10
Introduction To A Few Breton Language Children's Book Authors: Herry Caouissin, Per Denez, Garmenig Ihuellou, Martial Menard, Paolig Combot, Anna Vari Arzur	10 - 12
Media in the Breton Language for Adults and Children	13
Some everyday words and Phrases in Breton	13 - 14
Legendary Brittany: The Ankou and his Partner	15 - 17