

Harley 3859 (Old Welsh genealogies).

EDITIONS. Knott, *Togail Bruidne Da Derga*; Shaw, *Dream of Óengus*; Vendryès, *Airne Fingéin*.

ED. & TRANS. Calder, *Togail na Tebe*; Corthals, *Táin Bó Regamna*; Gray, *Cath Maige Tuired*; Hamel, *Compert Con Culainn, and Other Stories* 20–68; O’Rahilly, *Táin Bó Cúailnge, Recension 1*; Roider, *De Chopbur in Dá Muccida*; Stokes, RC 21.149–65, 312–27, 388–402 (Da Choca’s Hostel); Stokes, RC 22.9–61, 165–215, 282–329, 390–437 (Destruction of Dá Derga’s Hostel); Stokes, *Irische Texte* 4/2 (In Cath Catharda); Windisch, *Irische Texte* 3/2.445–556 (Tochmarc Ferbe).

TRANS. Cross & Brown, *Romanic Review* 9.29–47; Draak & Jong, *Van helden, elfen en dichters* 202–7; Leahy, *Courtship of Ferb*; Meyer, *Archaeological Review* 1.68–75, 150–5, 231–5, 298–307.

FURTHER READING

ANNALES CAMBRIAE; BRÂN; BRUIDEN; BRYTHONIC; CADOC; CATH MAIGE TUIRED; COINAGE; ELFODDW; ÉRIU; GENEALOGIES; IN CATH CATHARDA; IRISH LITERATURE; IRON AGE; LEABHAR BUIDHE LEACÁIN; LEBOR NA H-UIDRE; LLANDAF; MACHA; MORRÍGAN; MUMU; NEMAIN; OENGUS MAC IND ÓC; REDON; TÁIN BÓ CÚAILNGE; TOCHMARC EMIRE; TOGAIL BRUIDNE DA DERGA; TOGAIL NA TEBE; Bhreathnach, ZCP 39.243–60; Borsje, *Peritia* 13.224–48; Carey, *Éigse* 19.263–75; D. Ellis Evans, *Gaulish Personal Names*; Hennessy, RC 1.32–55 (& also Lottner, RC 1.55–7); Henry, *ÉC* 8.404–16; Herbert, *Concept of the Goddess* 141–51; Le Roux & Guyonvarc’h, *Mórrígan—Bodb—Macha*; Ross, *Witch Figure* 139–64; Sayers, *Éigse* 25.45–55; Sayers, *Emania* 12.49–60; Sjoestedt, *Gods and Heroes of the Celts*; Stokes, RC 2.489–92; Van Arsdell, *Celtic Coinage of Britain*.

Jacqueline Borsje

Bodhrán, an IRISH word, designates a light frame-drum averaging about 60 cm (two feet) in diameter and constructed of a wooden rim over which a cured and scraped goatskin has been stretched. In former times it was commonly used as a winnowing pan, a sieve (the skin being perforated), or a tray for holding loose household items. It also served in music-making as a hand-drum. For this purpose specialized forms were sometimes fitted with metal jingles or bells, and a wooden stick frequently used in playing. In the south and west of Ireland (ÉIRE) the playing of the *bodhrán* was particularly associated with the house-to-house visitations of the ‘wren-boys’ on St Stephen’s day (an association that recalls the use of dried animal skins for percussion in similar Christmas and hogmanay regeneration rituals practised in the Scottish HIGHLANDS and Western Isles). The *bodhrán* was especially popular as an accompaniment to traditional dance music in the north CONNACHT counties of Sligo, Roscommon, and Leitrim (Sligeach, Ros Comáin,



Brenda Sutton playing the bodhrán

Liatroim). Largely due to its utilization by Seán Ó Riada and his influential ensemble Ceoltóirí Chualann (1959–69), the *bodhrán* was adopted as the pre-eminent percussion instrument of the traditional music revival of the 1960s and 1970s (see DANCES; IRISH MUSIC). In early Irish texts, it is possible that *timpán* (a loanword from Latin *tympanum*, cf. Welsh *tympan*) sometimes refers to a framed drum like the modern *bodhrán*, but in some contexts a *timpán* seems to be a stringed instrument.

FURTHER READING

CONNACHT; DANCES; ÉIRE; HIGHLANDS; IRISH; IRISH MUSIC.

William J. Mahon

* Bodmin Manumissions

It was the custom in many countries to record legal transactions on the blank pages of sacred texts. During the late 10th and early 11th centuries landowners in