

# Laisei Þuk Gutisk Andwairþ

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**Modern Gothic**

A practical course  
for beginners of the tongue

## FOREWORD

Whereas other manuals up until now have been made and put forth in the style of simple lessons built to teach the utter basics of the language, this course has been designed by polyglots and language enthusiasts to give the best possible experience to those who wish to learn to speak Modern Gothic.

It is my hope that those using this book will profit from it by carefully reading through the explanations given in each lesson and by diligently going through the exercises and fixing any mistakes. Each lesson should ideally be gone over many times, as many needed until the core of the material taught has been firmly planted into the recesses of the learner's brain. Repetition above all else is the key to success in language learning. It is in this light that trying to complete as many lessons as possible in as little time as possible is not only not recommended but actively discouraged.

A word needs to be said on what is meant by "Modern Gothic." Modern Gothic is distinct from Biblical Gothic insofar that the wordstock of Modern Gothic is significantly expanded to include words for modern concepts. This is the only substantial difference to be found between the two tongues. They share the exact same grammar and they even share the same idioms—at least where such idioms are already attested. All words given within these lessons have been approved by community experts or are already attested for general, uncontroversial use. The entire structure of the workbook has been made with respect to the ongoing academic research done on the framework of this language. For those who are especially curious, there are appendices in the back containing additional information regarding the decisions made on the part of the author as well as extra details that give a better picture as to the behaviour of Gothic.

It is my dearest hope that the Gothic-speaking community will cherish this workbook and find in it that impetus to drive them forward into fluency. I sincerely hope that this book can serve as a gateway for the rest of the reader's Gothic-speaking career, whitherever it may lead them.

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## PRONUNCIATION

Gothic pronunciation has been a topic of concern in academia for well over 150 years. Consequently, our understanding of how it works has become very solid, which is especially helpful for those who wish to revive it and be understood by others.

Each of the following sections will go into detail about certain aspects of Gothic pronunciation. All pronunciations that can be given an equivalent in English will be. All sounds that cannot be represented in English will only be given in the International Phonetic Alphabet (IPA) which allows for a high level of exactness.

### Consonants:

Consonants in Gothic can have many different pronunciations depending upon which position they come in relative to each other. Here is a complete list of consonants in Gothic.

Letter	Rough English Equivalent	IPA
b	“bite”	[b]
	no equivalent	[β]
g	“game”	[g]
	no equivalent	[ɣ]
	no equivalent	[x]
d	“die”	[d]
	“though”	[ð]
q	“quick”	[kʷ]
z	“zoo”	[z]
h	“hot”	[h]
	no equivalent	[χ]
þ	“think”	[θ]
k	“broken”	[k]
l	“light”	[l]
m	“might”	[m]
n	“night”	[n]
j	“yet”	[j]
p	“spit”	[p]
r	no equivalent	[r]
s	“see”	[s]
t	“sting”	[t]

w	“winter”	[w]
f	no equivalent	[ɸ]
x	no equivalent	[x]
hw	“whether” (only in some dialects)	[ʍ]
gg	“sing”	[ŋg]
gk	“think”	[ŋk]
gq	“inquire”	[ŋkʷ]
ggw	no equivalent	[ŋgʷ]
	no equivalent	[gʷ:]
ddj	no equivalent	[dj~d:j] <sup>1</sup>

As the above chart illustrates, not every letter in Gothic will exactly correspond with one single sound every time. Consonants will vary depending upon where they appear in a word.

### b, g, d:

These three letters vary between their “hard” pronunciations and their “soft” pronunciations. Hard b, g and d sound like [b], [g] and [d] respectively whereas their soft variants sound like [β], [ɣ] and [ð] respectively.

Their hard forms should be treated as their defaults whereas their soft forms present themselves under specific circumstances.<sup>23</sup> Here is a list of all such cases:

- Between vowels (such as *giban* or *ligan*)
- Before a *j* (such as *bidjan* or *laqjan*)
- Before an *n* or *m*<sup>4</sup>

In addition to the pronunciations already given for *g*, there is a third pronunciation which happens at the end of words or roots of words: [x].<sup>5</sup> Examples are *mag* and *og*. Note that both *dags* and *magt* count since the roots are *dag-* and *mag-* respectively, though *magun*, say, does not since *g* in this case comes between two vowels and is instead pronounced as [ɣ].

1 This is likely the most debatable sound in all of Gothic. See (Snædal 2011, 147–48).

2 See (Kotin 2012, 64–65). It is sometimes suggested that *b* is a spirant after liquids, but this can only be maintained on etymological grounds. See (Marchand 1973, 68) for further discussion.

3 *b* and *d* are always hard after *l* and *r* (Fulk 2018, 122) (Miller 2019, 26).

4 as seen in the *-ubni/ufni* contrast (Fulk 2018, 122).

5 See (Marchand 1973, 67).

*h:*

*h* is pronounced at the beginning of roots or words as [h]. However, in other positions in a word the pronunciation changes to [χ].<sup>6</sup>

*l, m, n, r, w:*

When placed after another consonant, none of these letters change into a syllabic counterpart. *l* and *r* are always pronounced as [l] and [r] respectively, even after other consonants.<sup>7</sup> *m* and *n* too were always pronounced as a part of another syllable as [m] and [n] respectively and not on their own.<sup>8</sup> *w* in native words was also always pronounced a consonant and not syllabically.<sup>9</sup>

*ggw:*

There are two possible pronunciations for this combination of letters: the natural [ŋg<sup>w</sup>] which lends itself well as a continuation upon *gg*, and [g<sup>w</sup>:].<sup>10</sup> Sadly, there is no way to tell which word will use which pronunciation without already knowing the history of the word ahead of time. When seeing a word with *ggw* in it, assume the pronunciation of [ŋg<sup>w</sup>] unless you see a pronunciation guide say otherwise or know that the word comes from the Proto-Germanic *ww*.<sup>11</sup> Both of these signs will indicate the alternative pronunciation. Any good dictionary of Gothic should mark the words with *ggw* that use the special pronunciation.

*Double consonants:*

In addition to single consonants, there are also so-called long consonants or double consonants. A double consonant occurs when two of the same consonant are written together (f.e. *ss*, *kk*, *ll*, *bb*, aso.) Double consonants are always pronounced for twice as long as a regular

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6 It is sometimes suggested that *h* may have represented the same sound as final *g*. However, due to the fact that words like *mag* are never misspelt as *mah*, this seems unlikely. See (Vennemann 1972, 78).

7 It is often assumed that they are syllabic in language manuals. However, the evidence seems to point in the opposite direction due to various variants attested of words with post-consonantal *l* and *r*. See (Miller 2019, 44–45) and (Page 1995, 239–40).

8 See (Miller 2019, 45).

9 See (Miller 2019, 52–53).

10 See (Miller 2019, 29).

11 For further reading on the history of *ggw* and the *ddj* letter combination, please refer to (Miller 2019, 53–57).

consonant.<sup>12</sup> It is important to make a distinction between single and double consonants since the meaning might otherwise change, such as between \**spilon* (“to play”) and *spillon* (“to tell”).

### Vowels:

Gothic vowels can change their pronunciations depending upon various factors. Here is a complete list of vowels in Gothic.

Letter	Rough English Equivalent	IPA
a	“father” (pronounce <b>a</b> quickly)	[a]
â	“father”	[a:]
ai	“bet”	[ɛ:]
	“bet” (pronounce <b>e</b> quickly)	[ɛ]
aï	“light”	[aɪ]
au	“lord”	[ɔ:]
	“lord” (pronounce <b>o</b> quickly)	[ɔ]
aw	“town”	[aʊ]
e	“fame”	[e:]
i	“lead” (pronounce <b>ea</b> quickly)	[i]
ei	“lead”	[i:]
u	“boot” (pronounce <b>oo</b> quickly)	[u]
û	“boot”	[u:]
w	no equivalent	[y(:)]
o	“boat”	[o:]

### Vowel Length:

All vowels in Gothic will have a long or short pronunciation.<sup>13</sup> Short vowels are pronounced rather quickly whereas long vowels are pronounced for roughly twice that time. The letters *â*, *e*, *ei*, *û* and *o* are always pronounced long whereas *a*, *i* and *u* are always pronounced short. *ai* and *au* are pronounced long unless they come before the letters *r*, *h* or *hw*.

<sup>12</sup> See (Miller 2019, 29).

<sup>13</sup> See (Miller 2019, 33).

Breaking:

In Gothic, there is a phenomenon whereby the vowels *i* and *u* before *r*, *h* and *hw* would change to *ai* and *au* respectively on stressed syllables.<sup>14</sup> This affects our understanding of various aspects of the language. For example, someone wishing to conjugate the verb *wairpan* would need to understand this in order to know that the past non-singular forms will become *waurp-* and not the otherwise expected *\*\*wurp-*. Broken *ai* and *au* are pronounced short, not long.

W:

The pronunciation of this vowel in Biblical Gothic has been debated significantly.<sup>15</sup> However, the generally accepted pronunciation in the modern language is based on the then-used pronunciation of *y* in Koiné Greek: [y(:)]. This sounds like the *u* in the word *tu* in French or the *ü* in the word *für* in German.

**Stress:**

The stress on syllables is always placed on the first syllable of a word with certain exceptions:<sup>16</sup>

- the prefix *ga-* is never stressed
- verbs with prefixes place the stress on the first syllable of the root of the verb, not the prefix (f.e. *atuhþangáf*)

Nouns or adjectives that are compounds with two separable words or even a combination of a prefix and an independent word place the stress on the first syllable of the combination (f.e. *ándwairþ*, not *andwáirþ*).<sup>17</sup>

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14 See (Miller 2019, 36). See the **Stress** section of the pronunciation guide to determine which syllable of a given word should be stressed.

15 [i(:)] has also been suggested as being plausible, though it is not used in the modern language. See (Miller 2019, 25) for further discussion.

16 This has been the case since Proto-Germanic. See (Fulk 2018, 36–38) for further discussion.

17 See (Fulk 2018, 37).

## FIRST LESSON:

The Germanic languages spoken in our day do not have as much complexity as the Gothic language. Where an English or German sentence would need many words, Gothic needs fewer words to explain things. Such density of meaning will take some getting used to; but the dedication of the learner, studying every day for preferably at least an hour a day, and speaking with other learned speakers about the language should prove to be profitable for the would-be Gothic speaker of tomorrow.

The Gothic language, much like all other languages, has ways of using pronouns in its sentences. The *pronoun* is a type of *noun* which takes the place of another word, such as *cat*, *thought*, or *reality*, for example, all of which could be referenced to in the sentence “*it is there*”, wherein it could be referring to the cat, thought, reality, and so on. Other examples of pronouns includes words such as *I*, *you*, *he*, *she*, *we*, *they*, and so on.

The *pronoun* has different categories that it can be divided into. In this book, we will be concerning ourselves with two such categorisations of pronouns: *number* and *person*. These are terms that are actively used in grammar and in linguistics overall.

*Number* is a category which separates pronouns based off of how many things or persons the pronoun is meant to be replacing. In this chapter, we concern ourselves with two numbers: *singular* and *plural*. *Singular pronouns* refer to one object alone whereas *plural pronouns* refer to many things. The pronoun *he*, for example, refers to only one male person, whilst the pronoun *they* refers to many things such as books.

*Person* is a category which separates pronouns based off of one of three possibilities. Firstly, the speaker could be referring to themselves. This is called the *first person*. Examples of such pronouns in English are *I* in the singular and *we* in the plural. Secondly, the speaker could be referring to the person being spoken to. This is called the *second person*. Examples of such pronouns in English are *you* in the singular and *you all* or simply *you* in the plural. Thirdly, and lastly, the speaker could be referring to neither themselves nor the person whom they are speaking to; they refer to someone else or other people. Examples of such pronouns are *he*, *she*, and *it* in the singular and *they* in the plural.

PRONOUNS		Singular	Plural	
1 <sup>st</sup>	ik	I	weis	we
2 <sup>nd</sup>	þu	you	jûs	you (all)
3 <sup>rd</sup>	is	he		
	si	she	eis	they
	ita	it		

*Gothic pronouns*

The intended pronoun in a sentence will affect the verb that it is modifying, even in English. For example, whilst one would say I eat in English, one would never say *\*\*He eat*, but *He eats*. The same is true for Modern Gothic. Each pronoun takes its own special verb ending. However, it is important to remember something about Gothic: **Normal Gothic sentences only use the verb to refer to person and number, not pronouns.** This is to say that Gothic sentences very often lack a pronoun, instead letting the verb carry the meaning of the pronoun as well. Where an English sentence such as “*I eat food*” might include the pronoun *I*, Gothic foregoes the pronoun in favour of simply saying “*Eat food*”, wherein the word *eat* in Gothic would be modified to make clear who is doing the eating specifically. When pronouns are actually used in Gothic will be explained later on. In the meantime, however, the learner should be aware that when translating a phrase from English to Gothic, the pronoun is seldom used. When a pronoun is needed, the learner will be told to use one for the moment.

For this lesson, we will be looking at the verb *wisan* which is translated as *to be* in English. Here is a table showing the *conjugation* of the verb (or the way that the verb is formed, depending on *person and number*):

WISAN	Singular	Plural
1 <sup>st</sup>	im	sijum
2 <sup>nd</sup>	is	sijuþ
3 <sup>rd</sup>	ist	sind

*the verb “to be” in Gothic*

Sentences in Gothic are very easy to change around into any order desired. Despite this, there are standard patterns that Gothic sentences will take by default. These will be listed below:<sup>18</sup>

<sup>18</sup> Please refer to Appendix E for further reading.

*Normal sentences* tend to have a particular word order that is different from English with verbs coming at the end of sentences, not in the middle.<sup>19</sup> For example, “*I am here*” in Gothic would be translated as “*Her im.*” There are, however, many exceptions to this.

*Interrogative sentences*, also known as question sentences, tend to exhibit a more familiar word order with verbs coming at the beginning of sentences.<sup>20</sup> One of the most important parts of Gothic is the suffix *-u*.

A *suffix* is a word-ending that is attached to certain words in order to fulfill some purpose, be it to change the sentence into a yes/no style question as the suffix *-u* does, to change a word from a noun into a verb, and so on.<sup>21</sup> As was mentioned above, *-u* changes a sentence from a declaration into a question that would ideally be followed by an answer of yes or no. For example, the sentence “*Imu her?*” which means “*Am I here?*” is a question that should be ideally followed with an answer of “yes” or “no.” Notice that the word *im*, meaning *I am*, has the suffix *-u* attached to it. *-u* always attaches to the first word in the sentence. When attached to a word ending in an *s*, the suffix *-u* will change the *s* into a *z*. When attached to a word ending in a *þ*, the suffix *-u* will change the *þ* into a *d*. A good example of this happening would be in the question “*Sjjudu her?*” where *sijuþ* has *-u* attached to it, turning the *þ* into a *d*.

Sentences that use *ni*, meaning *not*, also put the verb directly after the subject.<sup>22</sup> For example: “*Ni im her*” means “*I am not here,*” as opposed to the positive form of the sentence “*Her im,*” meaning “*I am here.*”

### Wordstock:

ni	not	jainar	there
nist	he/she/it is not	hwar	where
ja	yes	jah	and
her	here		

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19 Refer to Appendix E 2.1.

20 Refer to Appendix E 2.2.

21 *-u* is technically considered a particle; but, since it exhibits the properties of a clitic/suffix in many ways, it will be taught this way for now. Read more at Appendix F 2.1.1.

22 Refer to Appendix E 2.2.

Ex. 1) Translate each phrase from Gothic into English.

- |                    |                           |
|--------------------|---------------------------|
| a. Her im.         | f. Izu her?               |
| b. Ištu her?       | g. Her sijum.             |
| c. Ja, jainar ist. | h. Nist her.              |
| d. Ni sind her.    | i. Ištu her? (neuter)     |
| e. Hwar sind?      | j. Ne, nist her. (neuter) |

Ex. 2) Translate each phrase from English into Gothic.

- |                               |  |
|-------------------------------|--|
| a. We are not here.           | f. You are here and I am here. (use personal pronouns here!) |
| b. Yes, she is there.         | g. They are not there.                                       |
| c. You are not there. (plur.) | h. I am not there and I am not here.                         |
| d. Where are we?              | i. You are not here. (sing.)                                 |
| e. Am I here?                 | j. Yes, it is not there.                                     |

*Adjectives* are words that describe nouns or pronouns. Examples of this would be *the good dog* or *a hot day* where the word *good* is describing the kind of *dog* and the word *hot* is describing the kind of *day*.

Unlike in English, Gothic adjectives can change depending upon the gender of the person they are describing.<sup>23</sup> The word *gredags*, for example, means *hungry* and refers specifically to males, such as in the sentence “*Gredags im,*” meaning “*I am hungry.*” The implication of this sentence is that the gender of the person speaking is male. If, on the other hand, the person speaking were female, then the adjective would need to change to account for this: “*Gredaga im.*” Most adjectives in Gothic work like this with only a few adjectives having the same form regardless of being masculine or feminine, such as in the word *manwus*, meaning *ready*.

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23 (Wright 1954, 80–81).

**Wordstock:**

in garda	at home	afþaursiþs	thirsty (masc. singular)
iupa	upstairs (lit. "above")	afþaursida	thirsty (fem. singular)
uf	downstairs (lit. "below")	gredags	hungry (masc. singular)
fairra	far	gredaga	hungry (fem. singular)
manwus	ready (masc./fem. singular)		

Ex. 3) Translate each phrase from Gothic into English.

- |                      |                       |
|----------------------|-----------------------|
| a. In garda ist.     | g. Nist manwus.       |
| b. Niu ist in garda? | h. Istu fairra?       |
| c. Ja, in garda ist. | i. Ne, nist fairra.   |
| d. Iupa sijum.       | j. Niu is afþaursiþs? |
| e. Sindu uf?         | k. Ja, afþaursiþs im. |
| f. Manwus im?        | l. Ni im gredaga.     |

Ex. 4) Translate each phrase from English into Gothic.

- |                                     |                                     |
|-------------------------------------|-------------------------------------|
| a. Are you at home? (sing.)         | g. We are at home upstairs.         |
| b. She is hungry.                   | h. He is thirsty and she is hungry. |
| c. He is not hungry here.           | i. Yes, it is far.                  |
| d. Am I thirsty and hungry? (masc.) | j. I am ready here. (masc.)         |
| e. He is not ready.                 | k. No, I am not ready.              |
| f. Are you downstairs? (plur.)      | l. You are downstairs. (sing.)      |

## FURTHER EXPLANATION OF PRONOUNS

An essential part of this lesson is the use of the personal pronoun. We will look at the use of the personal pronoun here again to see how it is meant to be used in Gothic. Here are two sentences, each with a different meaning:

*Her im.*

*Ik her im.*

Although each sentence in English may be translated as “*I am here*”, the second sentence puts emphasis on the fact that I am doing it. This nuance is often only shown in English through the pitch of one’s voice in speech or by using italics in writing.

The same is the case in the sentence “*Ni eis, ak weis jainar sijum.*” which means “*Not they but we are there.*” Here we have a comparison between two personal pronouns. Gothic uses pronouns whenever emphasis is being placed on the pronoun or when a contrast between two pronouns is being made.<sup>24</sup> This sentence puts emphasis on who was or was not there in the sentence, meaning that the pronouns are needed. The difference between when to use personal pronouns is important to learn from the start, because a sentence in Gothic gets a very different meaning depending upon whether or not the pronouns are used.

## ANSWERS

Ex. 1a)

- |                          |                          |
|--------------------------|--------------------------|
| a. I am here.            | f. Are you here? (sing.) |
| b. Is he/she here?       | g. We are here.          |
| c. Yes, he/she is there. | h. He/she isn’t here.    |
| d. They are not here.    | i. Is it here?           |
| e. Where are they?       | j. No it isn’t here.     |

---

<sup>24</sup> See Appendix C 1.1.1 for more information.

Ex. 2a)

- |                     |                                |
|---------------------|--------------------------------|
| a. Ni sijum her.    | f. Ðu her is jah ik her im.    |
| b. Ja, jainar ist.  | g. Ni sind jainar.             |
| c. Ni sijuþ jainar. | h. Ni im jainar jah ni im her. |
| d. Hwar sijum?      | i. Ni is her.                  |
| e. Imu her?         | j. Ja, nist jainar.            |

Ex. 3a)

- |                            |                                 |
|----------------------------|---------------------------------|
| a. He/she is at home.      | f. I am ready. (fem.)           |
| b. Is he/she not at home?  | g. He/she is not ready.         |
| c. Yes, he/she is at home. | h. Is it far?                   |
| d. We are upstairs.        | i. No, it is not far.           |
| e. Are they downstairs?    | j. Are you not thirsty? (sing.) |
|                            | k. Yes, I am thirsty. (male)    |
|                            | l. I am not hungry. (fem.)      |

Ex. 4a)

- |                                |  |
|--------------------------------|--|
| a. Izu in garda?               | g. In garda iupa sijum.                  |
| b. Gredaga ist.                | h. Is afþaursiþs ist jah si gredaga ist. |
| c. Nist gredags her.           | i. Ja, fairra ist.                       |
| d. Imu afþaursiþs jah gredags? | j. Her manwus im.                        |
| e. Nist manwus.                | k. Ne, ni im manwus.                     |
| f. Sijudu uf?                  | l. Uf is.                                |

## SECOND LESSON:

As was explained earlier in the first lesson, each adjective can have a different form depending upon the gender of the person the adjective is modifying. However, unlike English, Gothic also considers each individual noun to have *its own unique gender*.<sup>25</sup> This means that a room, *heþjo*, will be feminine and a chair, *stols*, will be masculine. Additionally, there is a third gender, the neuter, which originally referred to non-living things, although it no longer exclusively does this. The gender that each noun has is fixed and cannot change. Learners of German will find such a system very familiar. Although gender for family members is predictable--males being masculine and females being feminine--***many words in Gothic cannot be predicted for gender; the learner must simply memorise the gender of each word as they learn it.***

A good way to help the memorisation of the gender of nouns in Gothic is to add the word *that* in front of them. The word for *that* in Gothic will vary depending upon the gender: *sa* for masculine, *so* for feminine, and *þata* for neuter. Adding the word *that* in front of each noun that one tries to learn will help one remember better each noun's gender. For example, a masculine noun such as *stols*, chair, should be remembered as *sa stols*, that chair; a feminine noun such as *heþjo*, room, should be remembered as *so heþjo*, that room; and, a neuter noun such as *razn*, house, should be remembered as *þata razn*, that house.

Along with the gender that each noun will have, the adjective will change its form depending upon the gender of the noun it describes. For example, *gops*, a masculine adjective meaning good, changes to *goda* in the feminine and *gopþ* in the neuter. In a sentence such as *þata razn ist gopþ*, it is important to remember that *gopþ* is in the neuter because *razn* is a neuter noun.

When trying to translate the word *a* or *an* in English into Gothic, such as in the phrases *a dog* or *an animal*, it is important to remember that one only uses the word for the noun itself and does not translate the *a* or *an* into Gothic. This is to say that *a dog* is translated simply as *hunds* with no equivalent for *a*, and *an animal* is translated simply as *dius*, again, with no translation for *an*.

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25 (Miller 2019, 58).

**Wordstock:**

[m.]	atta	father	[n.]	namo	name
	biuþs	table		razn	house
	gardistaþs	address			
	hunds	dog		laggs, -a, -Ø	long, tall
	stols	chair		leitils, -a, -Ø	small, little
	wair	man		maurgus, -us, -u	short
[f.]	aiþei	mother		skauns, -s, -Ø	beautiful
	boka	letter		sa	that (m.)
	gatwo	street, road		so	that (f.)
	qino	woman		þata	that (n.)
	heþjo	room		aiþþau	or
	swistar	sister			

Ex. 1) Insert the word *sa* in the appropriate form.

- |             |              |              |
|-------------|--------------|--------------|
| a. ___ qino | b. ___ razn  | c. ___ gatwo |
| d. ___ wair | e. ___ heþjo | f. ___ boka  |

Ex. 2) Translate each phrase from English into Gothic.

- |                          |                                       |
|--------------------------|---------------------------------------|
| a. That name, an address | b. That chair, a table, that table    |
| c. That room, a room     | d. That father, that mother, a mother |
| e. That dog, a dog       | f. That street, a street              |

Ex. 3) Translate each phrase from Gothic into English.

- a. Hwar ist sa stols? Her sa stols ist. b. Hwar ist sa biuþs? Her sa biuþs ist.  
 c. Skaun razn ist. d. Ðata razn nist mikil.  
 e. Istu so gatwo lagga? f. So boka nist lagga.  
 g. Sa gardistaþs maurgus ist. h. Istu sa wair uf?  
 i. So qino nist iupa. j. Hwar ist sa wair?

HABAN	Singular	Plural
1 <sup>st</sup>	haba	habam
2 <sup>nd</sup>	habais	habaiþ
3 <sup>rd</sup>	habaiþ	haband

the verb "to have" in Gothic

Ex. 4) Translate each phrase from English into Gothic.

- a. That man is upstairs.  
 b. That woman is short.  
 c. That name is long.  
 d. That house is big.  
 e. That man is beautiful and that letter is big.  
 f. That woman is ready.  
 g. Is a man long or short?  
 h. Yes, that address is long.  
 i. I am tall and I am a man.  
 j. That chair is upstairs and that table is downstairs.  
 k. That house is a room.  
 l. That letter is short and that woman is not beautiful.

Ex. 5) Translate each phrase from Gothic into English.

- |                               |                                      |
|-------------------------------|--------------------------------------|
| a. Haba. Ni habais.           | b. Habaidu si? Weis habam.           |
| c. Niu haband? Ni habaiþ.     | d. Haband. Ni haba.                  |
| e. Habaidu jûs?               | f. Sa hunds jah so boka her sind.    |
| g. Swistar jah broþar haband. | h. Is broþar ist jah si swistar ist. |

## ANSWERS

Ex. 1a)

- |       |         |
|-------|---------|
| a. so | b. þata |
| c. so | d. sa   |
| e. so | f. so   |

Ex. 2a)

- |                          |                              |
|--------------------------|------------------------------|
| a. Þata namo, gardistaþs | b. Sa stols, biuþs, sa biuþs |
| c. So heþjo, heþjo       | d. Sa atta, so aiþei, aiþei  |
| e. Sa hunds, hunds       | f. So gatwo, gatwo           |

Ex. 3a)

- Where is that chair? That chair is here.
- Where is that table? That table is here.
- It is a beautiful house.
- That house is not big.
- Is that street long?
- That letter is not long.
- That address is short.

- h. Is that man downstairs?
- i. That woman is not upstairs.
- j. Where is that man?

Ex. 4a)

- a. Sa wair iupa ist.
- b. So qino maurgus ist.
- c. Þata namo lagg ist.
- d. Þata razn mikil ist.
- e. Sa wair skauns ist jah so boka mikila ist.
- f. So qino manwus ist.
- g. Istu wair laggs aiþþau maurgus?
- h. Ja, sa gardistaþs laggs ist.
- i. Laggs im jah wair im.
- j. Sa stols iupa ist jah sa biuþs uf ist.
- k. Þata razn heþjo ist.
- l. So boka maurgus ist jah so qino nist skauns.

Ex. 5a)

- |                                 |   |
|---------------------------------|---|
| a. I have. You have not.        | b. Has she? We have.                    |
| c. Have they not? He has not.   | d. They have. I have not.               |
| e. Have you? (plur.)            | f. That dog and that letter are here.   |
| g. A sister and a brother have. | h. He is a brother and she is a sister. |

### THIRD LESSON:

Possessive pronouns can be thought of as kinds of adjectives, much like those that were outlined in the first lesson. Examples of possessive pronouns in English are words like *my*, *your*, *his*, *her*, *its*, and so on.

As was explained in the second lesson, each noun will have its own individual gender: masculine, feminine, or neuter. The gender that each noun has will, in turn, change which form of possessive pronoun is used: *meins* for masculine, *meina* for feminine, and *mein* for neuter. It should be easy to notice that the pattern of *-s* for masculine, *-a* for feminine, and *-∅* for neuter is somewhat widespread throughout the language.

Unlike in English where words like *my*, *your*, *his*, and so on are all placed before the noun, such as *my dog*, in Gothic the order is reversed, the equivalent of saying *dog my* in English.<sup>26</sup> *my dog* in Gothic translates therefore as *hunds meus* with the word *meins* following after the noun *hunds*. The same is true for all other genders: *heþjo meina*, meaning *my room*, as well as *razn mein*, meaning *my house*.

### Wordstock:

[m.]	frijonds	<i>friend</i>	unsar, -a, -∅	<i>our</i>
	broþar	<i>brother</i>	izwar, -a, -∅	<i>your (plur.)</i>
			is	<i>his, its</i>
	gops, goda, goþ	<i>good</i>	izos	<i>her</i>
	leitils, -a, -∅	<i>small, little</i>	ize	<i>their</i>
	meins, -a, -∅	<i>my</i>		
	þeins, -a, -∅	<i>your (sing.)</i>	jah	<i>and, too, also, even</i>

---

26 (Miller 2019, 497).

Ex. 1) Translate each phrase from Gothic into English.

- |                              |                              |
|------------------------------|------------------------------|
| a. Hunds meins, boka unsara  | b. Frijonds is, broþar þeins |
| c. Heþjo meina jah heþjo ize | d. Aiþei unsara, atta izos   |
| e. Sa hunds meins ist.       | f. Þata razn jah meins ist.  |
| g. So heþjo nist unsara.     | h. Istu so boka izos?        |
| i. Ne, meina ist.            | j. Razn mein þein ist.       |

Ex. 2) Translate each phrase from English into Gothic.

- a. Your brother is good. (plur.)
- b. My dog is ready.
- c. Your letter is big. (sing.)
- d. His house is small.
- e. Our letter is not here.
- f. My brother is mine and his room is his.
- g. Are you ready at home? (sing.)
- h. My room is your room. (sing.)
- i. My father is tall.
- j. Their room is not ours.
- k. Your house is tall. (plur.)
- l. Your room is upstairs too. (sing.)

Not only do adjectives change depending upon the gender of the noun that they modify but they also change depending upon the *number*.<sup>27</sup> In this case, the plural verbs will all need a plural adjective to go along with them. For example, the sentence “*godai sind*,” meaning “*they are good*,” needs the word *gops*, meaning *good*, to become *godai* in order to match up with the verb that it works with. One should not say *\*\*gops sind*. Just like singular adjectives, plural adjectives also have

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27 (Miller 2019, 66).

different forms depending upon the gender: *godai* for masculine plural, *godos* for feminine plural, and *goda* for neuter plural, for example.<sup>28</sup>

The word *bokos* also deserves a special explanation. Much like the word “scissors” in English, *bokos* must always be in the plural, even if it is only referring to one book in particular.

**Wordstock:**

[f.] bokos	book	ubil <u>ai</u> , - <u>os</u> , - <u>a</u>	bad (plur.)
azeta <u>i</u> , - <u>os</u> , - <u>a</u>	easy (plur.)	samana	together
froda <u>i</u> , - <u>os</u> , - <u>a</u>	wise, smart (plur.)	akei	but
godai, - <u>os</u> , - <u>a</u>	good (plur.)	nauh ni	not yet
maurgjai, - <u>os</u> , - <u>a</u>	short (plur.)		

Ex. 3) Decline the adjective from the singular form into the plural.

- |         |          |
|---------|----------|
| a. goþs | b. azeta |
| c. ubil | d. froda |
| e. goda | f. azet  |
| g. goþ  | h. froþs |

Ex. 4) Translate each phrase from Gothic into English.

- |                                  |                                     |
|----------------------------------|-------------------------------------|
| a. Godai sind.                   | b. Ni sijum ubilai.                 |
| c. Heþjo meina nauh nist manwus. | d. Jûs godai sijuþ jah ik ubils im. |
| e. Ja, weis jah habam.           | f. Bokos godos akei laggos sind.    |
| g. Ni nauh sijum jainar.         | h. Is habaiþ jah si ni habaiþ.      |

<sup>28</sup> It is worth noting that when adjectives refer to two nouns of different genders, the neuter plural form of the adjective will be used, just as is done in Old Norse (Krause and Slocum n.d., chap. 20).

- i. Froda is.
- k. Her gatwo meina lagga ist.
- j. Ni sijum frodai samana.
- l. Bokos ize ubilos jah godos sind.

Ex. 5) *Translate each phrase from English into Gothic.*

- a. That book is easy.
- c. They are good and bad.
- e. We have and we are good.
- g. That man is my father.
- i. That room is not mine.
- k. They are here.
- b. We are very smart together.
- d. It is a book and that book is good.
- f. She is not good.
- h. They are smart and he is smart.
- j. We are not together and here.
- l. That book is also long.

## ANSWERS

Ex. 1a)

- a. My dog, our letter
- c. My room and their room.
- e. That dog is mine.
- g. That room is not ours.
- i. No, it is mine.
- b. His friend, your brother
- d. Our mother, her father.
- f. That house is also mine.
- h. Is that letter hers?
- j. My house is yours.

Ex. 2a)

- a. Broþar izwar goþs ist.
- c. Boka þeina mikila ist.
- e. Boka unsara nist her.
- g. Izu manwus in garda?
- i. Atta meins laggs ist.
- b. Hunds meins manwus ist.
- d. Razn is leitul ist.
- f. Broþar meins meins ist jah heþjo is is ist.
- h. Heþjo meina heþjo þeina ist.
- j. Heþjo ize nist unsara.

k. Razn izwar lagg ist.

l. Heþjo þeina jah iupa ist.

Ex. 3a)

a. godai

b. azetos

c. ubila

d. frodos

e. godos

f. azeta

g. goda

h. frodai

Ex. 4a)

a. They are good.

b. We are not bad.

c. My room is not ready yet.

d. You are good and I am bad. (plur.)

e. Yes, we have also.

f. A book is good but long.

g. We are still not there.

h. He has and she does not have.

i. You are smart. (sing.)

j. We are not smart together.

k. My street is long here.

l. Their book is bad and good.

Ex. 5a)

a. Þos bokos azetos sind.

b. Filu frodai samana sijum.

c. Godai jah ubilai sind.

d. Bokos sind jah þos bokos godos sind.

e. Habam jah godai sijum.

f. Nist goda.

g. Sa wair atta meins ist.

h. Eis frodai sind jah is froþs ist.

i. So heþjo nist meina.

j. Ni sijum samana jah her.

k. Her sind.

l. Þos bokos jah laggos sind.

#### FOURTH LESSON:

Unlike in English, Gothic marks something that will be called the *accusative case*, or simply the *accusative* or *acc.*<sup>29</sup> The accusative case, amongst other things, is used for marking the *object* of a sentence. For example, in the sentence “*He loves me,*” the word *me* is the object as it is the thing being loved. Another example would be “*I have a dog,*” in which the word *dog* is the thing in the sentence being had. One last example would be in the sentence “*I eat food,*” in which *food* is what is being eaten. When a word is being acted upon by the verb of the sentence, it will usually take the accusative case unless marked otherwise.

In this lesson, the verb *haban*, meaning *to have*, is used extensively to help introduce the learner to the accusative case. It is important to remember what is being had in the sentence. That thing that is being had will take the accusative case.

Words in Gothic often change when they are in the accusative case. For example, the word *hunds*, a masculine word meaning *dog*, will change to *hund* in the accusative case. A feminine word like *heþjo*, meaning *room*, will change to *heþjon* in the accusative. Finally, a neuter word such as *namo*, meaning *name*, will not change in the accusative and remains the same. This is a common feature of the neuter nouns to not change in form whereas the feminine and masculine nouns do change form.

The word for *that* in Gothic, *sa*, also changes when in the accusative. For example, *sa hunds*, a masculine phrase meaning *that dog*, will become *þana hund* in the accusative. A feminine phrase such as *so heþjo*, meaning *that room*, will become *þo heþjon* in the accusative. Finally, as was mentioned before, the neuter tends to stay the same in the accusative case. This is to say that a neuter phrase such as *þata namo*, meaning *that name*, will stay as *þata namo* in the accusative and will not change in form.

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29 (Braune 1883, 37).

HABAN	Singular	Plural
1 <sup>st</sup>	haba	habam
2 <sup>nd</sup>	habais	habaiþ
3 <sup>rd</sup>	habaiþ	haband

the verb "to have" in Gothic

### Wordstock:

[f. I]	andahafts	answer	[m. A]	hunds	dog
	andahaft	answer (acc.)		hund	dog (acc.)
[f. N]	aiþei	mother	[m. N]	atta	father
	aiþein	mother (acc.)		attan	father (acc.)
	heþjo	room	[m. Nd]	frijonds	friend
	heþjon	room (acc.)		frijond	friend (acc.)
	katto	cat		unraihts, -a, -Ø	incorrect
	katton	cat (acc.)		þana	that (m. acc. sg.)
	himma daga	today		þo	that (f. acc. sg.)
	filu	very		þata	that (n. acc. sg.)

Ex. 1) Decline the noun from the nominative form into the accusative.

- |          |              |
|----------|--------------|
| a. katto | b. aiþei     |
| c. hunds | d. frijonds  |
| e. namo  | f. andahafts |

Ex. 2) Translate each phrase from Gothic into English.

- |                             |                           |
|-----------------------------|---------------------------|
| a. Ðo heþjon haba.          | b. So heþjo bokos habaiþ. |
| c. Hund himma daga haba.    | d. Sa hunds froþs ist.    |
| e. Attan jah aiþein habais. | f. Ðos bokos habaiþ.      |

- |                           |                                    |
|---------------------------|------------------------------------|
| g. Andahaft haba.         | h. So andahafts jah unrailhta ist. |
| i. Razn himma daga haba.  | j. Þo andahaft haband.             |
| k. So andahafts goda ist. | l. Hund habam.                     |

Ex. 3) Translate each phrase from English into Gothic.

- |                                    |  |
|------------------------------------|--|
| a. I have a friend.                | b. That friend is your friend. (sing.) |
| c. Do you have a friend? (sing.)   | d. He has a book. That book is long.   |
| e. Does he have a name?            | f. We have that cat.                   |
| g. Do you have an address? (sing.) | h. Yes, I have an address.             |
| i. That address is long.           | j. That table is big and long.         |

Just like nouns, adjectives will also tend to change form when being converted into the accusative. An example of this would be in the sentence “*I have a good dog,*” in which the word *good* modifies the word *dog* which is in the accusative case. Since the noun that the adjective works with is in the accusative, the adjective itself will also be in the accusative. Therefore, the sentence will be translated into Gothic as “*Hund godana haba.*” The forms of the adjective *gops*, meaning *good*, are *godana* in the masculine, *goda* in the feminine, and *gop* in the neuter. It is important to note again that the neuter adjective does not change form in the accusative and remains the same.

Possessive pronouns, as were brought up in the third lesson, also change form in the accusative. Using the word *meins*, meaning *my*, as an example for the accusative forms, the masculine accusative form is *meinana*, the feminine accusative form is *meina*, and the neuter accusative form is still *mein*. Again, the neuter has not changed form in the accusative. An example of an accusative possessive pronoun in use would be in the sentence “*Hund meinana haba,*” meaning “*I have my dog,*” in which the word *meinana* goes with the word *hund* which is already in the accusative case. Since *hund* is in the accusative case and *meinana* goes with this word, *meinana* also needs to be in the accusative case.

WILJAN	Singular	Plural
1 <sup>st</sup>	wiljau	wileima
2 <sup>nd</sup>	wileis	wileiþ
3 <sup>rd</sup>	wili	wileina

the verb "to want" in Gothic

### Wordstock:

[f. N] faihu	money	mein <u>ana</u> , - <u>a</u> , -∅	my (acc.)
		þein <u>ana</u> , - <u>a</u> , -∅	your (acc. sg.)
nu	now	unsar <u>ana</u> , - <u>a</u> , -∅	our (acc.)
		izwar <u>ana</u> , - <u>a</u> , -∅	your (acc. plur.)
frod <u>ana</u> , - <u>a</u> , -∅	smart, wise (acc.)		
god <u>ana</u> , - <u>a</u> , -∅	good (acc.)	maurgj <u>ana</u> , - <u>a</u> , -∅	short (acc.)
lagg <u>ana</u> , - <u>a</u> , -∅	long, tall (acc.)	mikil <u>ana</u> , - <u>a</u> , -∅	big (acc.)
		ubil <u>ana</u> , - <u>a</u> , -∅	bad (acc.)

Ex. 4) Decline the adjective from the nominative form into the accusative.

- |            |          |
|------------|----------|
| a. laggs   | b. froþ  |
| c. maurgus | d. lagga |
| e. mikils  | f. meins |

Ex. 5) Translate each phrase from Gothic into English.

- Heþjon mikila iupa haba.
- Hund godana habais.
- Wileizu hund mikilana?
- Nu heþjon meina wiljau.
- Pana hund wileima jah hund unsarana habam.

- f. Frijond godana haba.
- g. Wileizu heþjon meina? Ja heþjon þeina wiljau.
- h. Attan laggana haba.
- i. Ni wileima katton ubila.
- j. Aiþein goda habaiþ.
- k. Gardistaþ laggana habaiþ.
- l. Razn filu mikil jah bokos mikilos iupa haband.

Ex. 6) *Translate each phrase from English into Gothic.*

- |                                 |                                 |
|---------------------------------|---------------------------------|
| a. I want a dog and a cat.      | b. Do they want a cat?          |
| c. We want a long address.      | d. Do you want a house? (sing.) |
| e. Does he have a good friend?  | f. We have a big house.         |
| g. He has a smart friend.       | h. I have my answer now.        |
| i. I want his money downstairs. | j. Do they have our father?     |
| k. I have my mother.            | l. Together we are smart.       |

## ANSWERS

Ex. 1a)

- |           |             |
|-----------|-------------|
| a. katton | b. aiþein   |
| c. hund   | d. frijond  |
| e. namo   | f. andahaft |

Ex. 2a)

- |                      |                          |
|----------------------|--------------------------|
| a. I have that room. | b. That room has a book. |
|----------------------|--------------------------|

- c. Today I have a dog.
- d. That dog is smart.
- e. You have a father and a mother. (sing.)
- f. He/she has that book.
- g. I have an answer.
- h. That answer is also wrong.
- i. I have a house today.
- j. They have that answer.
- k. That answer is good.
- l. We have a dog.

Ex. 3a)

- a. Frijond haba.
- b. Sa frijonds frijonds þeins ist.
- c. Habaizu frijond?
- d. Bokos habaiþ. Þos bokos laggos sind.
- e. Habaidu namo?
- f. Þo katton habam.
- g. Habaizu gardistaþ?
- h. Ja, gardistaþ haba.
- i. Sa gardistaþs laggs ist.
- j. Sa biuþs mikils jah laggs ist.

Ex. 4a)

- a. laggana
- b. froþ
- c. maurgjana
- d. lagga
- e. mikilana
- f. meinana

Ex. 5a)

- a. I have a big room upstairs.
- b. You have a good dog.
- c. Do you want a big dog?
- d. I want my room now.
- e. We want that dog and we have our dog.
- f. I have a good friend.

- g. Do you want my room? Yes, I want your room.
- h. I have a tall father.
- i. We don't want a bad cat.
- j. He has a good mother.
- k. He has a long address.
- l. They have a very big house and a big book upstairs.

Ex. 6a)

- |                               |                            |
|-------------------------------|----------------------------|
| a. Hund jah katton wiljau.    | b. Wileinaü þo katton?     |
| c. Gardistaþ laggana wileima. | d. Wileizu razn?           |
| e. Habaidu frijond godana?    | f. Razn mikil habam.       |
| g. Frijond frodana habaiþ.    | h. Nu andahaft meina haba. |
| i. Faihu is uf wiljau.        | j. Habandu attan unsarana? |
| k. Aiþein meina haba.         | l. Frodai samana sijum.    |

## FIFTH LESSON:

There are many different types of verb in Gothic, each with their own patterns.<sup>30</sup> In this lesson, we will be dealing with the first class known as Class I weak j verbs, or simply *I weak j*. Each verb will have a different form depending upon the person and number of the associated pronoun, as was discussed in earlier lessons. Such a changing of a verb depending upon said factors is known as conjugation. Here is a chart showing the conjugation for the verb *hazjan*.

<i>HAZJAN</i>	Singular	Plural
1 <sup>st</sup>	hazj <u>a</u>	hazj <u>am</u>
2 <sup>nd</sup>	hazj <u>is</u>	hazj <u>iþ</u>
3 <sup>rd</sup>	hazj <u>iþ</u>	hazj <u>and</u>

the verb “to praise” in Gothic

The above chart gives the learner a general pattern that they can base the other verbs of the same type off of simply by changing out the stem of the verb with the stem of another verb. To get the stem of a *I weak j* verb, one need only remove the *-jan* at the end of the word given in the wordstocks and add on endings as needed.

In addition to having an accusative form given for nouns, there is also an accusative form for all of the pronouns. Accusatives for pronouns are used in the same places as the accusative case for regular nouns. Despite being a language in which the pronoun is often dropped, the Gothic language does not drop pronouns that are in the accusative case. Therefore, all exercises will require the accusative form of the pronoun to be given in the answers. Here is a chart showing the forms:

---

<sup>30</sup> More on all of the different types of verbs and what we know about them can be read in Appendix A.

Acc.	Singular	Plural
1 <sup>st</sup>	mik	unsi <sup>31</sup>
2 <sup>nd</sup>	þuk	izwis
3 <sup>rd</sup>	ina, ija, ita	ins

the Gothic pronouns in the accusative

A final point worth making in this lesson is that *bugja* in Gothic would translate into English as either *I buy* or *I am buying* depending upon the context.<sup>32</sup> When translating *I am X-ing* from English into Gothic, it is important to simply translate it as the equivalent of *I X* and not *I am X-ing*. For example, *I am praising* would simply be translated as *Hazja*, the same way as *I praise* would be translated. It would not be translated as *\*\*Im hazjands* as is sadly often done.

### Wordstock:

[m. N]	guma	man	[weak Ij]	bugjan	to buy
[m. U]	magus	boy		faurhtjan	to fear
[m. I]	mats	food		gatamjan	to tame
[f. O]	mawi	girl		hazjan	to praise
	razda	language		matjan	to eat
[f. N]	qino	woman		nasjan	to save
				waljan	to choose
	mikilaba	greatly			

Ex. 1) Translate each phrase from Gothic into English.

- Ita bugja.
- Ðana hund nasjam.
- Unsis jah wair hazjand.

31 For more discussion on this pronoun in particular—as it is rather uncertain given the corpus available to us, please visit Appendix C 2.1.

32 Please refer to Appendix A 3.

- d. Sa guma þo qinon nasjiþ.
- e. Mik waljiþ.
- f. Katton gatamjis.
- g. Ina hazjam.
- h. Ik þo andahaft wiljau jah is þo andahaft wili.
- i. Þo katton mikilaba faurhtja.
- j. Bugjizu nu þo razda?
- k. Ija waljand.
- l. So mawi unsis jah ins nasjiþ.

Ex. 2) *Translate each phrase from English into Gothic.*

- a. I fear that man also.
- b. Are you choosing that man? (sing.)
- c. I am buying that house.
- d. I am taming that animal.
- e. Are you eating food? (sing.)
- f. Is he eating that food too?
- g. I am buying my house. My name is very long.
- h. I am saving that language too.
- i. Are you saving my language too? (sing.)
- j. Are you saving our language also? (plur.)
- k. I am saving that dog and that cat.
- l. They are eating my food and buying my house.

The *infinitive* is a form of a verb in that corresponds largely to English's own infinitive. An example of this would be for the verb *haban*, meaning *to have*. The infinitive is used overall in the

same places where *to X* would be used in English, in which *X* stands for any verb. An example sentence might be “*Ita haban wiljau,*” meaning “*I want to have it.*” The infinitive form of a verb is the form always given in the wordstocks, so the learner need not memorise how to add the infinitive form onto roots, though it is usually as trivial as adding *-jan* or *-an*, depending upon the type of verb.

### Wordstock:

sprauto	soon	hizai naht	tonight
waila	well	bi sunjai	really, truly

Ex. 3) *Translate each phrase from Gothic into English.*

- |  |  |
|--|--|
| a. Þo razda waila nasjan wiljau.       | b. Wileizu matjan þana mat sprauto.      |
| c. Is unsis sprauto jah nasjan wili.   | d. Þata himma daga bugjan wiljau.        |
| e. Faurhtjandu unsis?                  | f. Sa guma þata dius gatamjan wili.      |
| g. So mawi razn bi sunjai bugjan wili. | h. Þana guman waljan wileima.            |
| i. Katton haba jah so katto hund wili. | j. Mat meinana hizai naht sprauto matja. |
| k. Razn is bugjan wileina.             | l. Wileinaü matjan mat meinana?          |

Ex. 4) *Translate each phrase from English into Gothic.*

- They have that book. They want to save our language.
- My language is good.
- I am buying that book.
- That boy is praising that man and that woman.
- Do you want to save a new language? (plur.)
- No, we want to save a good language.
- I am saving that man. He is a good man.

- h. He is saving me now.
- i. I want to choose a good man.
- j. Is she buying that house?
- k. That animal wants to tame his food.
- l. Are you eating now or do you want to choose and save my language together? (sing.)

## ANSWERS

Ex. 1a)

- a. I am buying it.
- b. We are saving that dog.
- c. They are praising us and a man.
- d. That man is saving that woman.
- e. He is choosing me.
- f. You are taming a cat. (sing.)
- g. We are praising him.
- h. I want that answer and he wants that answer.
- i. I fear that cat greatly.
- j. Are you buying that language now? (sing.)
- k. They are choosing her.
- l. That girl is saving us and them.

Ex. 2a)

- a. Pana wair jah faurhtja.
- b. Waljizu pana wair?

- c. Pata razn bugja.
- d. Pata dius gatamja.
- e. Matjizu mat?
- f. Matjidu jah pana mat?
- g. Razn mein bugja. Namo mein filu lagg ist.
- h. Po razda nasja.
- i. Nasjizu jah razda meina?
- j. Nasjidu jah razda unsara?
- k. Pana hund jah po katton nasja.
- l. Mat meinana matjand jah razn mein bugjand.

Ex. 3a)

- a. I want to save that language well.
- b. Do you want to eat that food soon? (sing.)
- c. He wants to save us soon as well.
- d. I want to buy that today.
- e. Do they fear us?
- f. That man wants to tame that animal.
- g. That girl really wants to buy a house.
- h. We want to choose that man.
- i. I have a cat and that cat wants that dog.
- j. Soon I eat my food tonight.
- k. They want to buy his house.
- l. Do they want to eat my food?

Ex. 4a)

- a. Dos bokos haband. Razda unsara nasjan wileina.
- b. Razda meina goda ist.
- c. Dos bokos bugja.
- d. Sa magus pana guman jah po qinon hazjiþ.
- e. Wileidu nasjan razda niuja?
- f. Ne, razda goda nasjan wileima.

- g. Pana guman nasja. Guma goþs ist.
- h. Mik nu nasjip.
- i. Guman godana waljan wiljau.
- j. Bugjidu si þata razn?
- k. Þata dius mat is gatamjan wili.
- l. Matjizu nu aipþau wileizu waljan jah nasjan razda meina samana?

CUMULATIVE READING 1:Wordstock:

[A]	hails	hello
	godana maurgin	good morning
	... haitada	my name is ...
	hwaiwa haitaza?	what's your name?
	awiliudo (pus)	thank you/thanks
	jai	yeah
	anakunnain	reading
	itaiwa	let's eat

*Alareiks: Godana maurgin. Alareiks haitada. Hwaiwa haitaza þu?*

*Swinþila: Godana maurgin. Swinþila haitada. Izu gredags? Habaizu mat?*

*Alareiks: Ne, ni im gredags, ak awiliudo. Wileizu þu mat?*

*Swinþila: Jai, mat wiljau. Hwar ist?*

*Alareiks: Mats uf ist. Jah bokos godos uf habam.*

*Swinþila: Biu sunjai?*

*Alareiks: Jai, bokos unsaros filu godos her habam. Her anakunnain hazjam.*

*Swinþila: Duhwe hazjþ anakunnain?*

*Alareiks: Mans frodai anakunnain hazjand. Heþjo faur anakunnain habam.*

*Swinþila: Hazjandu jah hundos anakunnain?*

*Alareiks: Ne, nauh ni hazjand anakunnain in garda. Wileizu sprauto matjan?*

*Swinþila: Jai, itaiwa nu!*

SIXTH LESSON:

The conjugation of *I weak i* verbs will be very similar to *I weak j* verbs with only some of the persons and numbers being different.<sup>33</sup> Below is a chart outlining the *I weak i* verb's conjugation:

RODJAN	Singular	Plural
1 <sup>st</sup>	<u>rodja</u>	rodjam
2 <sup>nd</sup>	rodeis	rodeib
3 <sup>rd</sup>	rodeib	rodjand

the verb "to speak" in Gothic

The article *sa* has, up until this point, not been shown when in the plural, where its meaning changes from *that* to *those*. The following chart shows its forms in both the normal form as well as the accusative—the normal form will from now on be called the nominative:

## Nominative

SA	Masculine	Feminine	Neuter
Singular	sa	so	þata
Plural	þai	þos	þo

## Accusative

SA	Masculine	Feminine	Neuter
Singular	þana	þo	þata
Plural	þans	þos	þo

<sup>33</sup> Visit Appendix A 1.1.1 for more information on the difference between *I weak j* and *I weak i* verbs.

**Wordstock:**

[m. N]	mans (plur.)	people	meljan	to write
[n. A]	aggilisk	English	rodjan	to speak
	gutisk	Gothic	wenjan	to hope
	spânisk	Spanish	[irr.] þugkjan	to seem
	witþ	law	[w. Ij] satjan	to set, put
			taujan	to do, make
	afmauiþs, -a, -∅	tired		
	aljakunſ, -s, -∅	weird, strange	hwa	what?
	gaurs, -a, -∅	sad	hwaiwa	how?
			þarei	where (rel.)
[w. Ii]	augjan	to show	þau	or
	hausjan	to hear	þatainei	only
	laisjan	to teach		

Ex. 1) Decline the word *sa* into its respective accusative form.

- |         |        |
|---------|--------|
| a. so   | b. þai |
| c. þo   | d. sa  |
| e. þata | f. þos |

Ex. 2) Translate each phrase from Gothic into English.

- Þata witþ her satja.
- Ðo witoda goda sind, hausja.
- Þai hundos razda ubila rodjand.
- Namo þein waila meljan wenja.

- e. Hauseizu hwa tauja?
- f. Rodeidu þau wiliu þatainei meljan?
- g. Þatainei aggilisk rodjan wileis. Þata gaur wisan þugkeiþ, afar ragina meinamma.
- h. Mans gaurai taujand hwa nauh taujan wiljau.
- i. Sa guma mik gutisk laiseiþ.
- j. Bokos godos sind hwa wileima.
- k. Þata razn satjþ þarei ita wisan wileima.
- l. Sinteino gauris wisan þugkeis.

Ex. 3) *Translate each phrase from English into Gothic.*

- a. I want to show my dog.
- b. We are setting that table downstairs.
- c. I speak that language.
- d. He seems to want to speak Gothic well.
- e. I am teaching it.
- f. What are you doing today?
- g. Are they writing my name?
- h. You teach and I write.
- i. I want to show that food.
- j. What do they want to do today.
- k. You seem to be tired. (sing.)
- l. I am speaking a good language and you are hearing me now.

Adjectives have slightly different forms in the accusative plural. Below is a chart summing up all of the forms that have been come across so far:

Nominative			
GOPS	Masculine	Feminine	Neuter
Singular	gops	goda	gop
Plural	godai	godos	goda

Accusative			
GOPS	Masculine	Feminine	Neuter
Singular	godana	goda	gop
Plural	godans	godos	goda

### Wordstock:

[m. plur.] gumans	men		spilla	stories
	magjusboys			
[f. O]	mawi	girl	gredags, -a, -∅	hungry
[f. plur.]	maujos	girls	hlûtrs, -a, -∅	pure
	qinons	women	weis, -a, -∅	learned
	razdos	languages	unweis, -a, -∅	unlearned
[n. A]	spill	story		
[n. plur.]	namna	names	ufar <sup>34</sup>	too (much)

Ex. 4) Decline the adjective into its respective accusative form.

- |            |              |
|------------|--------------|
| a. gredaga | b. mikilai   |
| c. gop     | d. afmauidos |
| e. laggai  | f. frops     |

Ex. 5) *Translate each phrase from Gothic into English.*

- a. Ðai gumans maujos weisos wileina.
- b. Izu ufar gredags?
- c. Ðai magjus unweisai sind jah spilla unweisa meljand.
- d. Ðata spill ufar lagg ist.
- e. Maujos letilos jah namna lagga wileina, afar ragina meinamma.
- f. Namna lagga meljan wileima.
- g. Wileidu hausjan mans weisans?
- h. Godos razdos ni sind unweisos.
- i. So mawi razdos weisos rodeiþ.
- j. Wato goþ sinteino ufar hlûtr ist.

Ex. 6) *Translate each phrase from English into Gothic.*

- a. He seems to hear where we are speaking.
- b. I want sad people here.
- c. They are praising hungry men.
- d. They hear sad stories and those stories are sad.
- e. That water is pure.
- f. In my opinion those boys are not learned.
- g. That story is too long. She wants small stories.
- h. He speaks good languages.
- i. Do you fear learned women? (sing.)
- j. That girl is writing long names.

---

34 The meaning of this word is extended based off of North Germanic. It is already attested to mean excess (see *ufar-*).

## ANSWERS

Ex. 1a)

- |         |         |
|---------|---------|
| a. þo   | b. þans |
| c. þo   | d. þana |
| e. þata | f. þos  |

Ex. 2a)

- a. I am setting that law here!
- b. Those laws are good, I hear.
- c. Those dogs speak a bad language.
- d. I hope to write your name well. (sing.)
- e. Are you hearing what I am doing? (sing.)
- f. Does she speak or does she only want to write?
- g. You only want to speak English. That seems to be sad, in my opinion.
- h. Sad people are doing what I still want to do.
- i. That man is teaching me Gothic.
- j. Good books are what we want.
- k. She is setting that house where we want it to be.
- l. You always seem to be sad. (sing.)

Ex. 3a)

- a. Hund meinana augjan wiljau.
- b. Þana biuþ uf satjam.
- c. Þo razda rodja.
- d. Gutisk waila rodjan wiljan þugkeiþ.

- e. Ita laisja.
- f. Hwa taujis himma daga?
- g. Meljandu namo mein?
- h. Du laiseis jah ik melja.
- i. Pana mat augjan wiljau.
- j. Hwa wileina taujan himma daga?
- k. Afmauiþs wisan þugkeis.
- l. Razda goda rodja jah mik nu hauseis.

Ex. 4a)

- |            |              |
|------------|--------------|
| a. gredaga | b. mikilans  |
| c. goþ     | d. afmauidos |
| e. laggans | f. frodana   |

Ex. 5a)

- a. Those men want learned girls.
- b. Are you too hungry? (sing.)
- c. Those boys are unlearned and write unlearned stories.
- d. That story is too long.
- e. They want little girls and long names, in my opinion.
- f. We want to write long names.
- g. Do you want to hear learned men? (plur.)
- h. Good languages are not unlearned.
- i. That girl speaks learned languages.
- j. Good water is always too pure.

Ex. 6a)

- a. Hausjan þugkeiþ þarei rodjam.
- b. Mans gaurans her wiljau.
- c. Gumans gredagans hazjand.
- d. Spilla gaura hausjand jah þo spilla gaura sind.
- e. Ðata wato hlûtr ist.
- f. Afar ragina meinamma ni sind þai magjus weisai.
- g. Ðata spill ufar lagg ist. Spilla leitila wili.
- h. Razdos godos rodeiþ.
- i. Faurhteizu qinons weisos?
- j. So mawi namna lagga meleiþ.

SEVENTH LESSON:

Up until this point in the course, in order to string different ideas together, it was necessary for the ideas to be put into their own sentences. Real sentences, however, often contain two or more concepts within them. They are often connected by something called a relative pronoun. In English, this is done with the words that, which, or who. For example, one could combine “The dog is good” and “I like the dog” into the single sentence: “The dog that I like is good,” in which the two concepts are tied together with the word that. Another example might be “That man is ready” and “I want that man” becoming “That man whom I want is ready,” in which the two ideas are connected by the word whom.

Relative pronouns in Gothic act similarly to the ones found in English. For example, taking our earlier sentences “That man is ready” and “I want that man,” we can combine the two in Gothic such that “Sa guma manwus ist” and “Þana guman wiljau” can become “Sa guma þanei wiljau manwus ist,” in which þanei, meaning whom, connects the two ideas together into a single sentence.

Below is a chart for relative pronouns in the nominative case for both singular and plural concepts:

		Nominative		
		Masculine	Feminine	Neuter
SAEI	Singular	saei	sei, soei	þatei
	Plural	þaiei	þozei	þoei

The question then becomes: Which form of the relative pronoun should be used in each instance? When it comes to the nominative case, things are relatively straightforward. In a phrase such as “That fish which is good,” which is translated as “Sa fisks saei goþs ist,” the masculine form of the relative pronoun is used since the concept which it refers back to, *sa fisks*, is also masculine. If *sa*

*fisks* were replaced with *so qino*, a feminine noun, then *saei* would become *sei*, the feminine form of the relative pronoun. The same thing would happen for a neuter noun which would take *patei*, the neuter form of the relative pronoun. If we replaced *sa fiskis* with the plural form *þai fiskos*, the fish, then the relative pronoun would also take the plural masculine form, *þaiei*. The same applies to the other genders as well.

In other words, the way to tell which gender, masculine, feminine, or neuter, and which number, singular or plural, to use depends upon the gender and number of the noun that the relative pronoun is referring to. Understanding what the gender and number of the noun being referred to is crucial for using the right relative pronoun in a sentence.

In addition to learning about relative pronouns in this lesson, a common type of noun will be taught: the masculine a-stem, or simply *m. A* for short. Since masculine a-stem nouns are very common throughout Gothic, the learner should take care to learn its pattern of declension well so that other masculine a-stem nouns introduced later on in this book will not be misused or misunderstood.

From now on, when a noun given in a wordstock is listed as being “*m. A*”, it will be assumed that the reader understands how it will change depending upon case and number.

### **Wordstock:**

[ <i>m. A</i> ] aihws	<i>horse</i>	<i>fisks</i>	<i>fish (sing.)</i>
aihвос	<i>horses</i>	<i>fiskos</i>	<i>fish (plur.)</i>
aiþs	<i>oath</i>	<i>himins</i>	<i>sky</i>
aiþos	<i>oaths</i>	<i>himinos</i>	<i>skies</i>
bagms	<i>tree</i>	<i>hunds</i>	<i>dog</i>
bagmos	<i>trees</i>	<i>hundos</i>	<i>dogs</i>
dags	<i>day</i>	<i>ligrs</i>	<i>bed</i>
dagos	<i>days</i>	<i>ligros</i>	<i>beds</i>

stains	stone		
stainos	stones	blews, - <u>a</u> , - <u>Ø</u>	blue

Ex. 1) *Translate each phrase from Gothic into English.*

- a. Sa aihws saei leitils ist nist mikils.
- b. Ðai stainos þaiei her sind ni sind uf.
- c. Sa guma saei spill meleip nist unweis.
- d. Sa bagms saei her ist mikils ist.
- e. Pos qinons þozei mat wileina ubilos sind.
- f. So mawi sei namo lagg meleip froda ist.
- g. Ðata wato þatei iupa ist hlûtr jah gop ist.
- h. Sa hunds saei matjip nist gredags.
- i. Sa ligrs saei mikils ist nist uf.
- j. Ðai magjus þaiei frodai sind razn mikil bugjand.

Ex. 2) *Translate each phrase from English into Gothic.*

- a. That tree which is big is there.
- b. A dog that is sad is not my mother.
- c. A sky that is blue is a good sky.
- d. Those oaths that are now here are learned.
- e. That fish which is pure is upstairs.
- f. That day that is here is not there.
- g. That woman who is doing is not here.
- h. Those stories that are long are not small.
- i. That name that is long is not your name. (sing.)
- j. That girl who is speaking is learned.

All of the relative pronoun work that we have done thus far has been in the nominative case. Although this is a common use for relative pronouns in Gothic, the accusative case might be used even more. Therefore, it is very important to understand how to use.

The accusative relative pronouns work the exact same way when it comes to dealing with gender, masculine, feminine, or neuter, and number, singular or plural. This is to say that the learner should still look back to the noun that the relative pronoun refers to to determine gender and number. Whether or not the accusative case is used, however, is determined by the clause that the relative pronoun belongs to. For example, the *clause* in the sentence “*Sa fisks saei goþs ist*” that the relative pronoun *saei* belongs to is “*saei goþs ist.*” As another example, the sentence “*Sa guma þanei wiljau manwus ist*” has the accusative relative pronoun *þanei*, which is masculine and singular because *guma*, meaning man, is also masculine and singular. It belongs to the clause “*þanei wiljau.*” A good way to tell if the clause you are looking at is actually the clause of the relative pronoun is by removing the clause from the sentence and seeing if the sentence still makes sense. For example, “*The man whom I want is ready*” has the relative pronoun’s clause “*whom I want.*” By removing this from the sentence, we are left with “*The man is ready,*” which is clearly still an understandable sentence. Therefore, this was indeed the relative pronoun’s clause.

The verb belonging to the relative pronoun’s clause is what determines the case of the relative pronoun. In the sentence “*Sa guma þanei wiljau manwus ist,*” the verb *wiljau* is affecting *þanei*, the thing being wanted, in this case. If you are unsure whether or not the accusative case should be used, change the word order in your mind around so as to ask the question, in this case, What is being wanted? In this sentence, since it is the man that is being wanted, the relative pronoun should take the accusative case. If we took the sentence “*The man that is good is here*” and asked the same question, things would not make any sense: What is being been? The man is being been. As this makes no sense, it is clear then that the nominative is the only case that works in the sentence. Understanding when to use the accusative case will be essential for speaking and writing well.

Listed below is the chart for the relative pronouns in the accusative case:

		Nominative		
SAEI		Masculine	Feminine	Neuter
Singular		þanei	þoei	þatei
Plural		þanzei	þozei	þoei

In addition to the accusative case for the relative pronouns, the accusative case for the singular and plural numbers will also be introduced for the masculine a-stem nouns. The full form for all numbers and cases is listed in the chart below:

		Masculine A-Stem	
DAGS		Masculine	Feminine
Nominative		dags	dagos
Accusative		dag	dagans

### Wordstock:

azets, -a, -Ø      easy

Ex. 3) *Decline the noun into the accusative.*

- |            |           |
|------------|-----------|
| a. aihwos  | b. aiþs   |
| c. hunds   | d. hundos |
| e. stainos | f. bagms  |

Ex. 4) *Translate each phrase from Gothic into English.*

- Razdos godos þozei rodja spânisk jah gutisk sind.
- þai aihwos þanzei wileima filu gredagai sind, afar ragina meinamma.
- Maujos weisos þozei hauseis ubilos sind.
- Razdos azetos þozei laisjan wiljau ni sind her.

- e. Þo spilla þoei hausja goda sind.
- f. Þai gumans þanzei wiljau ni sind her.
- g. Þos qinons þozei wileis jah ni sind her.
- h. Þai dagos þanzei habam nauh ni sind her.
- i. Þai hundos þanzei habaiþ godai sind.
- j. Þans aihwans þanzei waila hazjiþ wiljau.

Ex. 5) Translate each phrase from English into Gothic.

- a. That language that I speak is easy.
- b. That name that I am writing is long.
- c. I want that house that you are buying.
- d. An easy language that he speaks isn't here.
- e. Those horses that we have are not blue.
- f. Those fish that we are eating are pure.
- g. Those oaths that you are writing are small. (plur.)
- h. Those languages that I speak are easy.
- i. Those names that you are writing are long. (sing.)
- j. Those stones that we praise are big.

### Further Explanation of *saei*

Some readers may have found it rather peculiar that this textbook uses *sei* as the feminine singular nominative relative pronoun rather than *soei* which is the more expected form. Although *sei* is not formed in the same way as the other relative pronouns given, it is much commoner than *soei* and is therefore given instead. Both forms are, however, equally valid.

## ANSWERS

Ex. 1a)

- a. That horse that is little is not big.
- b. Those stones that are here are not downstairs.
- c. That man who is writing a story is not unlearned.
- d. That tree that is here is big.
- e. Those women who want food are bad.
- f. That girl who is writing a long name is wise.
- g. That water that is upstairs is pure and good.
- h. That dog who is eating is not hungry.
- i. That bed that is big is not downstairs.
- j. Those boys who are smart are buying a big house.

Ex. 2a)

- a. Sa bagms saei mikils ist jainar ist.
- b. Hunds saei gauris ist nist aiþei meina.
- c. Himins saei blews ist himins goþs ist.
- d. Þai aiþos þaiei nu her sind weisai sind.
- e. Sa fiskis saei hlûtrs ist iupa ist.
- f. Sa dags saei her ist nist jainar.
- g. So qino sei taujiþ nist her.
- h. Þo spilla þoei lagga sind ni sind leitila.
- i. Þata namo þatei lagg ist nist namo þein.
- j. So mawi sei rodeiþ weisa ist.

Ex. 3a)

- |             |            |
|-------------|------------|
| a. aihwans  | b. aiþ     |
| c. hund     | d. hundans |
| e. stainans | f. bagm    |

Ex. 4a)

- a. Good languages that I speak are Spanish and Gothic.
- b. Those horses that we want are very hungry, in my opinion.
- c. Learned girls that you hear are bad. (sing.)
- d. Easy languages that I want to teach are not here.
- e. Those stories that I hear are good.
- f. Those men that I want aren't here.
- g. Those women that you want also aren't here. (sing.)
- h. Those days that we have are still not here.
- i. Those dogs that you have are good. (plur.)
- j. I want those horses that you praise well. (plur.)

Ex. 5a)

- a. So razda þoei rodja azeta ist.
- b. Ðata namo þatei melja lagg ist.
- c. Ðata razn þatei bugjis wiljau.
- d. Razda azeta þoei rodeiþ nist her.
- e. Ðai aihwos þanzei habam ni sind blewai.
- f. Ðai fiskos þanzei matjam hlûtraí sind.
- g. Ðai aiþos þanzei meleíþ leitilai sind.

h. Pos razdos þozei rodja azetos sind.

i. Ðo namna þoei meleis lagga sind.

j. Ðai stainos þanzei hazjam mikilai sind.

EIGHTH LESSON:

One of the most important verbs in Gothic is *magan*, which means *to be able*. It is very different from the conjugation of most other verbs and must be memorised outright. Below is a chart showing its conjugation in all persons and numbers. Notice especially how the plural forms differ from the conjugation of other verbs.

MAGAN	Singular	Plural
1 <sup>st</sup>	mag	magum
2 <sup>nd</sup>	magt	magub
3 <sup>rd</sup>	mag	magun

the verb “to be able, can” in Gothic

In addition to the verb *magan*, this lesson will also focus on another one of the most common types of nouns, the feminine o-stem nouns, or simply *f. O* for short. Below is a chart for its declension in all of the cases covered so far and in all numbers:

	Feminine O-Stem	
RAZDA	Singular	Plural
Nominative	razda	razdos
Accusative	razda	razdos

Wordstock:

[f. O]	ahwa	river	rûna	mystery
	airþa	earth	saiwala	soul
	boka	letter (mail)	sunja	truth
	fara	traffic	þiuda	people
	hweila	time		
	razda	language	nehwa	nearby

Ex. 1) *Translate each phrase from Gothic into English.*

- a. Razn mein þatei haba Airþa ist.
- b. Þos rûnos þozei habaiþ mikilos sind.
- c. So fara ubila ist. Ni wiljau wisan nehwa.
- d. Sa guma saiwala goda habaiþ þoei hausjan magum.
- e. So ahwa nauh mikila himma daga ist.
- f. Þos þiudos mat unsarana aiþþau wato unsar wileina.
- g. Istu so boka jainar þau magumu meljan boka goda?
- h. Ni habam hweila.
- i. So sunja þoei melja ni mag taujan hwa weis taujan magum.
- j. Magtu rodjan spânisk?

Ex. 2) *Translate each phrase from English into Gothic.*

- a. That language that he speaks is a mystery.
- b. Those languages that he speaks are good and easy, in my opinion.
- c. Those rivers that are nearby are big.
- d. We can praise Earth and her people.
- e. I can speak those languages that you speak. (sing.)
- f. Traffic is bad today.
- g. Those times are good times.
- h. I am writing a long letter.
- i. Those souls can speak Gothic.
- j. That people can eat that food and speak truth.

Another two of the most important verbs in Gothic which also happen to be highly strange are *kunnan* and *witan*. In English, both of these verbs can be loosely be translated as meaning *know*. Their actual meanings, however, are very distinct and should not be confused. Roughly speaking, *kunnan* is used when one speaks about knowing a person or a God whereas *witan* is used for knowing that something is true, knowing a fact or figure.<sup>35</sup> Below are the charts for each verb's conjugation respectively.

<i>KUNNAN</i>	Singular	Plural
1 <sup>st</sup>	kann	kunn <u>un</u>
2 <sup>nd</sup>	kannt	kunn <u>uþ</u>
3 <sup>rd</sup>	kann	kunn <u>un</u>

the first verb for “to know” in Gothic

<i>WITAN</i>	Singular	Plural
1 <sup>st</sup>	wait	wit <u>um</u>
2 <sup>nd</sup>	waist	wit <u>uþ</u>
3 <sup>rd</sup>	wait	wit <u>un</u>

the second verb for “to know” in Gothic

All of the verbs given in this lesson belong to a few but common kind of verb known as the *preterite-present* verbs, or simply *pret-pres* for short. Although there are few verbs that conjugate the way that these do, these verbs also happen to be some of the most commonly used verbs in the whole language and should therefore be learnt well.

Lastly, it should be understood that the relative pronoun *þatei* is used in sentence such as “I know *that...*” or “I hope *that...*” in which the relative pronoun is not referring back to a noun but to a whole clause.

<sup>35</sup> Refer to (Balg 1887, 222) for *kunnan* and (Balg 1887, 565) for *witan*.

Ex. 3) *Translate each phrase from Gothic into English.*

- a. Kanntu attan meinana waila?
- b. Broþar is mannan kann saei aggilisk rodeiþ.
- c. Ðans fiskans hausja þaiei nehwa sind.
- d. Kunnunu þans gumans þaiei bokos meljand?
- e. Ðos razdos rodjan magum þozei azetos sind.
- f. Wileinu magan rodjan gutisk?
- g. Gutisk laisjan mag. Gutisk meljan magun.
- h. Witunu þo sunja waila?
- i. Ni magun witan þo sunja sei rûna ist.
- j. Wileimu saiwalos godos aiþþau saiwalos ubilos?

Ex. 4) *Translate each phrase from English into Gothic.*

- a. I know that man well.
- b. I know that truth that you speak. (sing.)
- c. I know that stones are big here.
- d. I can write that those rivers are long there.
- e. I know him. He can speak a learned language.
- f. Do you know that truth well? (sing.)
- g. I know that that traffic is bad and long.
- h. I know a good mystery that I can write.
- i. Those oaths that I know are still easy.
- j. I know that time is not long.

## ANSWERS

Ex. 1a)

- a. My house that I have is Earth.
- b. Those mysteries that he has are big.
- c. That traffic is bad. I don't want to be nearby.
- d. That man has a good soul that we can hear.
- e. That river is still big today.
- f. Those peoples want our food or our water.
- g. Is that letter there or can we write a good letter?
- h. We don't have time.
- i. That truth that I am writing cannot do what we can do.
- j. Can you speak Spanish? (sing.)

Ex. 2a)

- a. So razda þoei rodeiþ rûna ist.
- b. Þos razdos þozei rodeiþ godos jah azetos sind, afar ragina meinamma.
- c. Þos ahwos þozei nehwa sind mikilos sind.
- d. Airþa jah þiuda izos hazjan magum.
- e. Þos razdos þozei rodeis rodjan mag.
- f. Fara himma daga ubila ist.
- g. Þos hweilos hweilos godos sind.
- h. Boka lagga melja.
- i. Þos saiwalos gutisk rodjan magun.
- j. So þiuda þana mat matjan mag jah sunja rodjan.

Ex. 3a)

- a. Do you know my father well? (sing.)
- b. His brother knows the person who speaks English.
- c. I am hearing those fish that are nearby.
- d. Do they know those men who write books?
- e. We can speak those languages that are easy.
- f. Do they want to be able to speak Gothic?
- g. I can teach Gothic. They can write Gothic.
- h. Do they know that truth well?
- i. They cannot know that truth that is a mystery.
- j. Do we want good souls or bad souls?

Ex. 4a)

- a. Pana guman waila kann.
- b. Ðo sunja wait þoei rodeis.
- c. Wait þatei stainos mikilai her sind.
- d. Meljan mag þatei þos ahwos laggos jainar sind.
- e. Ina kann. Razda weisa rodjan mag.
- f. Waistu þo sunja waila?
- g. Wait þatei so fara ubila jah lagga ist.
- h. Rûna goda wait þoei meljan mag.
- i. Ðai aiþos þanzei wait nauh azetai sind.
- j. Wait þatei hweila nist lagga.

NINTH LESSON:

Another one of the most common types of nouns that the learner of Gothic will come across in their studies will be the neuter a-stem nouns, or n. A for short. Below is the table listing how to decline it:

	Neuter A-Stem	
WAURD	Singular	Plural
Nominative	waurd	waurda
Accusative	waurd	waurda

Wordstock:

[n. A]	agis	<i>fear</i>	skip	<i>ship</i>
	akran	<i>fruit</i>	waurd	<i>word</i>
	barn	<i>child</i>	wein	<i>wine</i>
	daur	<i>door</i>		
	dius	<i>animal</i>	jû	<i>already</i>
	jer	<i>year</i>	sprauto	<i>soon</i>
	razn	<i>house</i>		

Ex. 1) Translate each phrase from Gothic into English.

- Gumans faurhtja þaiei hundans haband.
- Þo barna rûnos haband þozei ni habam.
- Guma saei skip habaiþ guma goþs ist.
- Þo waurda þoei rodjam waurda goda sind.
- Rodjan wileima jah ni haban agis.
- Þai fiskos þaiei mikilai sind nehwa sind.

- g. Þo akrana þoei matjam goda sind.
- h. Ni im gredags. Akran goþ matja.
- i. Waistu þatei gutisk filu sprauto rodjan magt?
- j. Þo barna filu waila kann.

Ex. 2) *Translate each phrase from English into Gothic.*

- a. I have a house where we have children already.
- b. Those ships are big.
- c. That door is small, in my opinion.
- d. Fruits that are big are good.
- e. Those animals that we have are not learned.
- f. Can he speak a language that an animal speaks?
- g. I have those houses that are good.
- h. Those years are still not here.
- i. That wine that that man has is very good.
- j. Women that have ships are not nearby.

Up until now, this course has mainly dealt with one type of adjective: the a-stem adjective. Below is a chart for its declension for future reference:

		Nominative		
		Masculine	Feminine	Neuter
<i>GOÞS</i>	Singular	goþs	goda	goþ
	Plural	godai	godos	goda

Accusative			
<i>GOPS</i>	Masculine	Feminine	Neuter
Singular	godana	goda	gop
Plural	godans	godos	goda

In this lesson, however, a new type of adjective will be covered: the short ja-stem nouns, or sh. Ja for short. These adjectives are characteristic in ending in -jis in their default forms (masculine, singular, and nominative). Below is a chart listing how to decline them:

Nominative			
<i>SUNJIS</i>	Masculine	Feminine	Neuter
Singular	sunjis	sunja	suni
Plural	sunjai	sunjos	sunja

Accusative			
<i>SUNJIS</i>	Masculine	Feminine	Neuter
Singular	sunjana	sunja	suni
Plural	sunjans	sunjos	sunja

It should be noted that niujis has a slightly different declension when in the neuter singular for both nominative and accusative cases. Where one would expect *\*\*niui* to be the form, we instead find *niwi*.<sup>36</sup>

### **Wordstock:**

afganat <u>j</u> is, - <u>ja</u> , - <u>i</u>	<i>offline</i>	mid <u>j</u> is, - <u>ja</u> , - <u>i</u>	<i>middle</i>
al <u>j</u> is, - <u>ja</u> , - <u>i</u>	<i>other, another</i>	niu <u>j</u> is, - <u>ja</u> , - <u>i</u>	<i>new</i>
anaganat <u>j</u> is, - <u>ja</u> , - <u>i</u>	<i>online</i>	sun <u>j</u> is, - <u>ja</u> , - <u>i</u>	<i>true</i>
fullato <u>j</u> is, - <u>ja</u> , - <u>i</u>	<i>perfect</i>		
gawil <u>j</u> is, - <u>ja</u> , - <u>i</u>	<i>willing</i>	swe	<i>as, like</i>

<sup>36</sup> This appears to be part of a broader trend in Gothic to switch between -iuj-/ -iw- for certain forms, as is also similarly exemplified in the rare *Wa* stem adjectives.

Ex. 3) *Insert the correct form of the adjective.*

- |  |   |
|--|---|
| a. waurda ( <i>niujis</i> )                      | b. land ( <i>midjis</i> )                   |
| c. qino ( <i>fullatojis</i> )                    | d. manna ( <i>gawiljis</i> )                |
| e. daura ( <i>mikils</i> )                       | f. jer ( <i>niujis</i> )                    |
| g. hundans ( <i>gops</i> ) jah ( <i>niujis</i> ) | h. razn ( <i>leitils</i> ) ( <i>aljis</i> ) |
| i. aiþos ( <i>azets</i> ) jah ( <i>niujis</i> )  | j. bagm ( <i>niujis</i> ) ( <i>aljis</i> )  |

Ex. 4) *Translate each phrase from Gothic into English.*

- a. Gumans fullatojans jah qinons fullatojos hazja.
- b. Ahwa niuja ahwa goda ist.
- c. Afganatjai sind jah anaganatjis im.
- d. Istu þata spill suni?
- e. Spill niwi nist suni.
- f. Fullatojis is swe þu is.
- g. Magtu rodjan razda fullatoja?
- h. Gawiljai sijum.
- i. Sinteino gaurai sijum jah ni habam aihw fullatojana.
- j. Þai gumans fullatojai sind.

Ex. 5) *Translate each phrase from English into Gothic.*

- a. That woman is online and wants to speak.
- b. Can he write a true story here?
- c. Is Gothic a perfect language that I can speak today?
- d. Another man also has a dog.
- e. Do you want to speak a perfect language? (sing.)
- f. That man is perfect too.

- g. We are hearing a middle child who is speaking now.
- h. I am willing today.
- i. Another word that I can teach is “afganatjis”.
- j. They can teach another language.

## ANSWERS

### Ex. 1a)

- a. I fear men who have dogs.
- b. Those children have mysteries that we don't have.
- c. A man who has a ship is a good man.
- d. Those words that we speak are good words.
- e. We want to speak and not have fear.
- f. Those fish that are big are nearby.
- g. Those fruits that we are eating are good.
- h. I am not hungry. I am eating a good fruit.
- i. Do you know that you can speak Gothic very soon? (sing.)
- j. I know those children very well.

### Ex. 2a)

- a. Razn haba þarei barna jû habam.
- b. Þo skipa mikila sind.
- c. Þata daur leitul ist, afar ragina meinamma.
- d. Akrana þoei mikila sind goda sind.
- e. Þo diuza þoei habam ni sind weisa.
- f. Magu rodjan razda þoei dius rodeiþ?

- g. Ðo razna þoei goda sind haba.
- h. Ðo jera nauh ni sind her.
- i. Ðata wein þatei sa guma habaiþ filu goþ ist.
- j. Qinons þozei skipa haband ni sind nehwa.

Ex. 3a)

- a. waurda niuja
- b. land midi
- c. qino fullatoja
- d. manna gawiljis
- e. daura mikila
- f. jer niwi
- g. hundans godans jah niujans
- h. razn leitul ali
- i. aiþos azetai jah niujai
- j. bagm niujana aljana

Ex. 4a)

- a. I am praising perfect men and perfect women.
- b. A new river is a good river.
- c. They are offline and I am online.
- d. Is that story true?
- e. A new story isn't true.
- f. You are perfect as you are.
- g. Can you speak a perfect language?

- h. We're willing.
- i. We are always sad and don't have a perfect horse.
- j. Those men are perfect.

Ex. 5a)

- a. So qino anaganatja ist jah rodjan wili.
- b. Magu meljan spill suni her?
- c. Istu gutisk razda fullatoja þoei himma daga rodjan mag?
- d. Guma aljis jah hund habaiþ.
- e. Wileizu rodjan razda fullatoja?
- f. Sa guma jah fullatojis ist.
- g. Barn midi hausjam þatei nu rodeiþ.
- h. Gawiljis himma daga im.
- i. Waurd ali þatei laisjan mag "afganatjis" ist.
- j. Razda alja laisjan magun.

## TENTH LESSON:

Up until this point, the only tense that has been dealt with has been the *present tense*. This is to say that the verbs that have been handled have been ones that deal with the here and now. For example, *I am speaking, he is listening, we learn, they are happy*. These verbs only refer to the present moment. There are other tenses that exist within Gothic, one of which being the *past tense*. This tense is very important as it allows speakers to talk about events that have happened some time before the present moment, something that is especially important when telling a story, thereby making it a very useful tool in literature. The past tense in English looks like the following examples: *we ate, they were attacking them, we were being besieged, the men saw us, we gave them food*. In Gothic, much like in the present tense, the difference between the past continuous and the simple past is not made in the verb alone. This is to say that whereas English would say *we were attacking* and *we attacked*, in Gothic, both ideas are simply represented by saying something equivalent to *we attacked* with either meaning being implied by context or by extra information given in the sentence.

The past tense in Gothic can be highly irregular, even within otherwise normal verbs. For now, we will examine the standard conjugation pattern for *I weak i* verbs and *I weak j* verbs, since they both conjugate in the exact same way in the past tense:

RODJAN	Singular	Plural
1 <sup>st</sup>	rod <u>ida</u>	rod <u>idedum</u>
2 <sup>nd</sup>	rod <u>ides</u>	rod <u>ideduþ</u>
3 <sup>rd</sup>	rod <u>ida</u>	rod <u>idedun</u>

past tense of the verb for “to speak” in Gothic

There are several things to note within this pattern. Firstly, the difference between the first person singular conjugation and the third person singular is nonexistent. This means that both forms will always look the same in this conjugation. Therefore, if context does not already give it away, it may be best to keep the pronoun in the sentence at first just to make sure that the

listener/reader understands whom the verb is referring to. This is optional and is up to the speaker/writer to determine using their own intuition and intelligence.

Next, it is important to deal with two irregular verbs within the *I weak i/j* class: *bugjan* and *þugkjan*. The word *bugjan* is, in fact, kindred to a word in English: *buy*; furthermore, it means the exact same thing in Gothic as it does in English: *to buy*. Much like in English, the verb *bugjan* is irregular in the past tense. Below is its conjugation table:

BUGJAN	Singular	Plural
1 <sup>st</sup>	bauhta	bauhtedum
2 <sup>nd</sup>	bauhtes	bauhteduþ
3 <sup>rd</sup>	bauhta	bauhtedun

past tense of the verb for “to buy” in Gothic

Despite being irregular, however, one can still notice that the endings are all the same. Therefore, despite being irregular, the verb is still predictable in its nature.

The other irregular verb, *þugkjan*, is similar:

ÞUGKJAN	Singular	Plural
1 <sup>st</sup>	þûhta	þûhtedum
2 <sup>nd</sup>	þûhtes	þûhteduþ
3 <sup>rd</sup>	þûhta	þûhtedun

past tense of the verb for “to seem” in Gothic

### Wordstock:

[ <i>I weak i</i> ]		faurhtjan	to fear
augjan	to show	hausjan	to hear

laisjan	to teach	gatamjan	to tame
meljan	to write	hazjan	to praise
rodjan	to speak	matjan	to eat
wenjan	to hope	nasjan	to save
(irr.) þugkjan	to seem	satjan	to set, place
		taujan	to do, make
		waljan	to choose

[I weakj]

(irr.) bugjan	to buy	fairnindagis	yesterday
		in andja	at last, finally, eventually

Ex. 1) Conjugate the verb into the past tense.

- |                    |                    |
|--------------------|--------------------|
| a. augja           | b. taujand         |
| c. meleis          | d. taujam          |
| e. nasja           | f. waljiþ (plur.)  |
| g. þugkeiþ (sing.) | h. hazjiþ (sing.)  |
| i. gatamjand       | j. rodja           |
| k. rodeiþ (sing.)  | l. wenja           |
| m. laisjam         | n. hausjiþ (plur.) |
| o. faurhtja        | p. satjiþ (sing.)  |
| q. bugjiþ (sing.)  | r. matja           |
| s. wenjand         | t. waljand         |

Ex. 2) Translate each phrase from Gothic into English.

- Gutisk in andja rodjan walida.
- Razn niwi bauhta jah mat fullatojana matida.

- c. Razda fullatoja laisidedum, gutisk.
- d. Walidezu faurhtjan spânisk þau niu?
- e. Witan þûhta hwa laisida.
- f. Ik ita tawida. Ðana guman fairnindagis nasida.
- g. Ðans hundans jah diuza alja gatamida.
- h. Namo mein melidedun þatei filu lagg ist.
- i. Spill suni melidedum.
- j. Ik in andja gutisk rodida. Razda fullatoja hausida.

Ex. 3) Translate each phrase from English into Gothic.

- a. I ate my food and bought my dogs.
- b. I wrote a long name at last.
- c. We praised that woman who tamed a man.
- d. I did what you chose to do. (sing.)
- e. Did you speak Gothic? (sing.)
- f. We hoped and they feared us.
- g. I sat that cat downstairs.
- h. He saved that man whom I taught yesterday.
- i. Did you hear that man who spoke? (plur.)
- j. Yes, we heard him.

The other major concept to be covered in this lesson is how to decline *hwas*, a word which translates into many different words in English depending upon its number and gender. When masculine or feminine, *hwas* will translate as *who*. When neuter, it will translate as *what*. Below is the declension table:

<i>HWAS</i>	Masculine	Feminine	Neuter
Nominative	hwas	hwo	hwa
Accusative	hwana	hwo	hwa

It is important to note that *hwo*, the feminine form of *hwas*, is fairly rare even in Gothic and is only used when it is clear that the person being referred to is feminine. When the gender is clearly masculine or is unclear, *hwas* is instead used.

It is also very important to note that *hwas* and all of the other *hw-* words in this lesson are only ever used for questions such as “*Who are you*” or “*Where are we*”. In all other cases, other words will be used, such as the relative pronouns in the stead of *hwas*.

It is also important to note that sentences with *hw-* questions will take the verb coming straight after the *hw-* word rather than anywhere else in the sentence.

### Wordstock:

du hwe	<i>why?</i>	hwar	<i>where?</i>
hwas	<i>who?</i>	hwaiwa	<i>how?</i>
hwa	<i>what?</i>		

Ex. 4) Translate each phrase from Gothic into English.

- Hwar mag rodjan gutisk himma daga?
- spânisk samana her rodidedum.
- Hwo ist jah hwar mag nasjan ija?
- Hwaiwa mag laisjan þo razda in garda?
- Hwas ist sa guma jainar? Magu ik rodjan razda is?
- Hund niujana fairnindagis bauhta.

- g. Tawidedun hwa ik tawida jah nu gaurai sind.
- h. Hausidezu? Is ni rodida aggilisk fairnindagis.
- i. Hwar sijum nu?
- j. Duhwe laisjand ins spânisk?

Ex. 5) *Translate each phrase from English into Gothic.*

- a. What did you write? (sing.)
- b. Why are you speaking that language now? (sing.)
- c. Who is he and what does he want?
- d. Who are those men?
- e. Who are those women? I don't know.
- f. Where did they write her name?
- g. Why did I hear him write my name?
- h. I want those women and they know it.
- i. I was praising them in my opinion.
- j. What are those houses? Why are they there?

## ANSWERS

Ex. 1a)

- |                |              |
|----------------|--------------|
| a. augida      | b. tawidedun |
| c. melides     | d. tawidedum |
| e. nasida      | f. walideduþ |
| g. þûhta       | h. hazida    |
| i. gatamidedun | j. rodida    |

k. rodida	l. wenida
m. laisidedum	n. hausidedup
o. faurhtida	p. satida
q. bauhta	r. matida
s. wenidedun	t. walidedun

Ex. 2a)

- a. I chose to speak Gothic at last.
- b. I bought a new house and ate perfect food.
- c. We taught a perfect language, Gothic.
- d. Did you choose to fear Spanish or not? (sing.)
- e. He seemed to know what I was teaching.
- f. I did it. I saved that man yesterday.
- g. I was taming those dogs and other animals.
- h. They wrote my name that is very long.
- i. We were writing a true story.
- j. I at last spoke Gothic. I was hearing a perfect language.

Ex. 3a)

- a. Mat meinana matida jah hundans meinans bauhta.
- b. Namo lagg in andja melida.
- c. Po qinon hazidedum sei guman gatamida.
- d. Tawida hwa taujan walides.
- e. Rodidezu gutisk?
- f. Wenidedum jah unsis faurhtidedun.
- g. Po katton uf satida.

- h. Pana guman nasida þanei fairnindagis laisida.
- i. Hausidedudu þana guman saei rodida?
- j. Ja, ina hausidedum.

Ex. 4a)

- a. Where can I speak Gothic today?
- b. We were speaking Spanish together here.
- c. Who is she and where can I save her?
- d. How can I teach that language at home?
- e. Who is that man there? Can I speak his language?
- f. I bought a new dog yesterday.
- g. They were doing what I did and now they are sad.
- h. Where are we now?
- i. Did you hear? He didn't speak English yesterday.
- j. Why do they teach them Spanish?

Ex. 5a)

- a. Hwa melides?
- b. Duhwe rodeis þo razda nu?
- c. Hwas ist jah hwa wili?
- d. Hwas sind þai gumans?
- e. Hwo sind þos qinons? Ni wait.
- f. Hwar melidedun namo izos?
- g. Duhwe hausida ina meljan namo mein?
- h. Ik þos qinons wiljau jah ijós ita witun.
- i. Afar ragina meinamma ins hazida.

j. Hwa sind þo razna? Duhwe sind ija jainar?

CUMULATIVE READING 2:Wordstock:

bigitan	<i>to find</i>
glaggwuba	<i>exactly</i>
anakunnan	<i>to read</i>
hwileiks	<i>what kind of, what sort of</i>
ai	<i>eh</i>
mis galeikaidedi	<i>I would like</i>
bi	<i>about</i>
þiudans	<i>king</i>
pairsisks*	<i>Persian</i>
Pairsja*	<i>Persia</i>
gutasago*	<i>Gothic history</i>
rûmasago*	<i>Roman history</i>
anans	<i>ancestors</i>
militonds	<i>soldier in the Roman army</i>
skipaman*	<i>sailor</i>
in skipam	<i>in boats</i>
wihun	<i>(they) fought</i>
kaupahûsaihtar*	<i>shopowner</i>
in hauhaskolai*	<i>at university</i>
sik laisjan	<i>to study</i>
hwa laiseis þuk?	<i>what are you learning?</i>
libainileisei*	<i>biology</i>
lekinonifasti wairþau*	<i>to become a doctor</i>

*Swinþila: Ni mag bokos þeinos bigitan, þozei in garda sind. Hwar sind?*

*Alareiks: Ni wait glaggwuba. Wenja, þatei aiþei meina iupa wait.*

*Aiþei Alareikis: Hwa? Hausidaiü namo mein?*

*Alareiks: Jai, frijonds meins Swinþila bokos anakunnan wili.*

*Aiþei: Hwileikos bokos wili anakunnan?*

*Swinþila: Ai, mis galeikaidedi spill bi þiudanans pairsiskans anakunnan.*

*Alareiks: Bokos bi Pairsja her ni habam. Bi gutasagon anakunnam.*

*Swinþila: Jah rûmasagon?*

*Aiþei: Ja, jah rûmasagon. Anans unsarai militonds wesun.*

*Swinþila: Hwa tawidedun faur Rûma?*

*Aiþei: Skipamana þoei in skipam wihun wesun.*

*Swinþila: Jah hwa taujiþ fadrein þein nu?*

*Aiþei: Kaupahûsaihtar im. Alareiks sik in hauhaskolai laiseiþ.*

*Swinþila: Alareik, hwa laiseis þuk in hauhaskolai?*

*Alareiks: Libainileisein mik laisja. Mis galeikaidedi leikinondifasti wairþau.*

ELEVENTH LESSON:

The past tense of *wisan* is highly irregular and needs to be learnt by heart as it is one of the commonest verbs used in the whole language. Here is a chart for it:

WISAN	Singular	Plural
1 <sup>st</sup>	was	wes <u>u</u> m
2 <sup>nd</sup>	was <u>t</u>	wes <u>u</u> þ
3 <sup>rd</sup>	was	wes <u>u</u> n

past tense of the verb for “to be” in Gothic

Wordstock:

[m.]		[n. A]	
(nom.) Guta	Goth	leik	body
(acc.) Gutan	Goth		
(plur.) Gutans	Goths	blews, - <u>a</u> , -∅	blue
Aggils	Englishman	gilws, - <u>a</u> , -∅	yellow
(nom.) manna	person	hweits, - <u>a</u> , -∅	white
(acc.) mannan	person	rauþs, raud <u>a</u> , rauþ	red
		swarts, - <u>a</u> , -∅	black
		wulþrais	important

Phrases:

in gutiska	in Gothic
andizuh...aiþþau...	either...or...
ainamma sinþa	at one time, once

was...	<i>there was...</i>
wesun...	<i>there were...</i>

Ex. 1) *Translate each phrase from Gothic into English.*

- a. Ik ainamma sinþa sa guma was þanei kannt.
- b. Gutans jainar wesum.
- c. Andizuh Aggils was aiþþau Guta was.
- d. Leik mein wulþrais was jah ik jah was.
- e. Jû jainar wesun.
- f. Himins rauþs afar ragina meinamma himins goþs was.
- g. Andizuh mans blewai wesun aiþþau leika rauda wesun.
- h. So katto katto swarta jah hweita was.
- i. In gutiska rodidedun. Mans godai wesun.
- j. Þos razdos wulþrais wesun.

Ex. 2) *Translate each phrase from English into Gothic.*

- a. We were here and spoke in Gothic.
- b. I was that man that you still know. (sing.)
- c. You were a good person. (sing.)
- d. My body was either red or black.
- e. They were bad people.
- f. I was not here.
- g. They were Goths who were red.
- h. We are not Goths. We can only speak in Gothic.
- i. I am not important; but (*ak*) I was.
- j. You were bad people (persons) who still cannot speak Gothic.

Another highly important verb in Gothic is *haban* which is, surprisingly, regular. In a later lesson, the class of verb that *haban* belongs to, *III weak*, will be covered.

<i>HABAN</i>	Singular	Plural
1 <sup>st</sup>	habaida	habaidedum
2 <sup>nd</sup>	habaides	habaidedub
3 <sup>rd</sup>	habaida	habaidedun

past tense of the verb for “to have” in Gothic

Another important part of this lesson is Gothic’s number system. For now, only the numbers up to ten will be covered.<sup>37</sup> There are three classes of numbers to be learnt here:

The first class is the number *ains*, meaning “one”. This number is totally regular and follows the *m*. A class which was already taught in an earlier lesson. Therefore, there is no need to teach the declination pattern here.

The numbers *twai* and *þreis*, meaning “two” and “three” respectively, are both irregular and need to be explained outright. Although the patterns are very much like others already used in the language, the patterns still need to be taught.

<i>TWAI</i>	Masculine	Feminine	Neuter
Nominative	twai	twos	twa
Accusative	twans	twos	twa

<i>ÞREIS</i>	Masculine & Feminine	Neuter
Nominative	þreis	þrija
Accusative	þrins	þrija

<sup>37</sup> In-depth information on cardinal numbers as attested in Biblical Gothic can be found Dr. Miller’s *The Oxford Gothic Grammar* (2019, 93–95).

All numbers at four and above do not change depending upon either the nominative or the accusative case. They will change for other cases; but, as none of these other cases have been taught yet, the learner can simply think of these numbers above three as being unchanging. They also do not change depending upon gender at any time.

### **Wordstock:**

[n. A]		fidwor	four
	fadrein	family, ancestry	fimf
		saihs	six
	sums, -a, -∅	someone	sibun
	frops, froda, froþ	wise	ahtau
	juggs, -a, -∅	young	niun
	manags, -a, -∅	many, much	taihun
	ains	one	aftra
	twai	two	þan
	þreis	three	

### **Phrases:**

sunjaba	actually, in fact
bi sunjai	really

Ex. 3) Conjugate *haban* and *wisan* into the past tense.

- |                   |          |
|-------------------|----------|
| a. haband         | b. im    |
| c. habais         | d. habam |
| e. sijum          | f. ist   |
| g. habaiþ (plur.) | h. is    |

- |                   |          |
|-------------------|----------|
| i. sind           | j. haba  |
| k. habaiþ (sing.) | l. sijup |

Ex. 4) Give the correct form of the numbers *ains*, *twai* and *þreis* for each noun.

- |                 |                |
|-----------------|----------------|
| a. hunds        | b. hund        |
| c. ahwa (nom.)  | d. daur        |
| e. Guta         | f. Gutan       |
| g. manna        | h. rûna (acc.) |
| i. razda (nom.) | j. barn        |

Ex. 5) Translate each phrase from Gothic into English.

- Sums saei þatainei aina razda rodeiþ nist bi sunjai froþs, afar ragina meinamma.
- Twa barna habaideduþ jah nauh twos kattons habaideduþ?!
- Þrija barna wileima.
- Ains guma jah aina qino samana rodjan magun.
- Þrija barna her kunnum.
- Twans hundans jah twos kattons habaida.
- Rodidezu þrins razdos aiþþau þatainei twos?
- Fidwor barna jah fidwor kattons jah fidwor hundans habaidedum.
- Þata land managans mans habaida.
- Land unsar þrins mans habaida þaiei gutisk jah razdos aljos rodidedun.

Ex. 6) Translate each phrase from English into Gothic.

- I was one man then. Now we are many men.
- I had a horse when I was there.
- I was at home and had two dogs.

- d. Does he have cats? Yes, he has two cats. One dog too.
- e. I want to have dogs again. I had four dogs when I was young.
- f. Three men speak Gothic.
- g. My family has ten children. I know that we have many.
- h. We have two cats and five dogs. We also have nine horses, actually.
- i. I really had four cats at one time.
- j. I was young when I had two men who spoke Gothic and taught Gothic too.

## ANSWERS

### Ex. 1a)

- a. I was once that man whom you know. (sing.)
- b. We were Goths there.
- c. Either he was an Englishman or he was a Goth.
- d. My body was important and I was too.
- e. They were already there.
- f. A red sky was in my opinion a good sky.
- g. Either people were blue or bodies were red.
- h. That cat was a black and white cat.
- i. They spoke in Gothic. They were good people.
- j. Those languages were important.

### Ex. 2a)

- a. Her wesum jah in gutiska rodidedum.
- b. Sa guma was þanei nauh kannt.

- c. Manna goþs wast.
- d. Leik mein andizuh rauþ aiþþau swart was.
- e. Mans ubilai wesun.
- f. Ni was her.
- g. Gutans wesun þaiei raudai wesun.
- h. Ni sijum Gutans. Ðatainei magum rodjan in gutiska.
- i. Ni im wulþrais; ak was.
- j. Mans ubilai wesuþ þaiei nauh ni magun rodjan gutisk.

Ex. 3a)

- |               |               |
|---------------|---------------|
| a. habaidedun | b. was        |
| c. habaides   | d. habaidedum |
| e. wesum      | f. was        |
| g. habaideduþ | h. wast       |
| i. wesun      | j. habaida    |
| k. habaida    | l. wesuþ      |

Ex. 4a)

- a. ains hunds, twai hundos, þreis hundos
- b. ainana hund, twans hundans, þrins hundans
- c. aina ahwa, twos ahwos, þreis ahwos
- d. ain daur, twa daura, þrija daura
- e. ains Guta, twai Gutans, þreis Gutans
- f. ainana Gutan, twans Gutans, þrins Gutans
- g. ains manna, twai mans, þreis mans
- h. aina rûna, twos rûnos, þrins rûnos

- i. aina razda, twos razdos, þreis razdos
- j. ain barn, twa barna, þrija barna

Ex. 5a)

- a. Someone who only speaks one language is not really wise, in my opinion.
- b. You had two children and you still had two cats?! (plur.)
- c. We want three children.
- d. One man and one woman can speak together.
- e. We know three children here.
- f. I had two dogs and two cats.
- g. Did you speak three languages or only two? (sing.)
- h. We had four children and four cats and four dogs.
- i. That country had many people.
- j. Our country had three people who spoke Gothic and other languages.

Ex. 6a)

- a. Ains guma þan was. Nu managai gumans sijum.
- b. Aihw habaida þanei jainar was.
- c. In garda was jah twans hundans habaida.
- d. Habaidu kattons? Ja, twos kattons habaiþ. Ainana hund jah.
- e. Hundans aftra haban wiljau. Fidwor hundans habaida þanei juggs was.
- f. Þreis gumans gutisk rodjand.
- g. Fadrein mein taihun barna habaiþ. Wait þatei managa habam.
- h. Twos kattons jah fimf hundans habam. Niun aihwans jah habam, sunjaba.
- i. Bi sunjai fidwor kattons ainamma sinþa habaida.

j. Juggs was þanei twans gumans habaida þaiei gutisk rodidedun jah gutisk jah laisidedun.

TWELFTH LESSON:

Two other important verbs to deal with in the past tense: *magan* and *wiljan*. Though they are both irregular in their roots, the endings are still very familiar.

MAGAN	Singular	Plural
1 <sup>st</sup>	mahta	mahtedum
2 <sup>nd</sup>	mahtes	mahtedub
3 <sup>rd</sup>	mahta	mahtedun

past tense of the verb for “to be able” in Gothic

WILJAN	Singular	Plural
1 <sup>st</sup>	wilda	wildedum
2 <sup>nd</sup>	wildes	wildedub
3 <sup>rd</sup>	wilda	wildedun

past tense of the verb for “to want” in Gothic

Wordstock:

[f.]		fimftaihun	fifteen
(nom.) sokns	question	saihstaihun	sixteen
(acc.) sokn	question	sibuntaihun	seventeen
		ahtautaihun	eighteen
ainlif	eleven	niuntaihun	nineteen
twalif	twelve		
þritaihun	thirteen	iþ	however, but
fidwortaihun	fourteen		

Ex. 1) Write out the following numbers long-hand in Gothic. Only use neuter forms where appropriate.

4, 12, 3, 1, 18, 17, 10, 5, 15, 13, 9, 14, 8, 19, 6, 2, 16, 7, 11

Ex. 2) Translate each phrase from Gothic into English.

a. Gutisk jah spânisk samana rodjan wildedun ip̄ eis ni mahtedun rodjan ija waila.

b. Ainlif mans her aihwans augjan wildedun.

c. Mahtezu rodjan razda meina?

d. Andahaft habaidedum. Wildezu andahaft goda aiþþau andahaft ubila?

e. Aiþei meina jah atta meins razda meina rodjan mahtedun.

f. Þritaihun aiþans rodida.

g. Fimftaihun hundos jah saihstaihun kattons fadrein goþ sind.

h. Mahtedunu kattons ainamma sinþa rodjan razda unsara?

i. Þreis jah niun twalif ist ip̄ fidwor jah niun nist twalif.

j. Ðata razn wilda.

k. Ahtautaihun namna managa sind þoei meljan mahta.

l. Ðo sokn waila augjan mahta.

Ex. 3) Translate each phrase from English into Gothic.

a. I could once speak Gothic well.

b. I wanted to know sixteen men who spoke well.

c. Eleven men and twelve women are many people.

d. Nineteen cats are not a lot.

e. Seven and seven is fourteen.

f. We wanted to know truth.

g. He wanted to know truth.

h. Did he really have fifteen horses?

- i. Could you actually speak twelve languages? (sing.)
- j. Fifteen women who speak Gothic could also speak Spanish.
- k. Eighteen cats were here.
- l. Sixteen days is a long time. Nineteen days is also a long, long time.

The past tense of *kunnan* and *witan* both are given below:

<i>KUNNAN</i>	Singular	Plural
1 <sup>st</sup>	kunþa	kunþedum
2 <sup>nd</sup>	kunþes	kunþeduþ
3 <sup>rd</sup>	kunþa	kunþedun

---

past tense of the verb for “to know” in Gothic

<i>WITAN</i>	Singular	Plural
1 <sup>st</sup>	wissa	wissedum
2 <sup>nd</sup>	wisses	wisseduþ
3 <sup>rd</sup>	wissa	wissedun

---

past tense of the verb for “to know” in Gothic

More important than adding on more verbs onto the learner’s understanding perhaps will be the introduction of *prepositions* which are some of the most important words in Gothic. Prepositions generally deal with either a certain kind of space or time and are followed by a noun or simply. Examples of prepositions in English are *under, in, for, after, with, against*, and so on. For example, in the sentence “*I am on the table,*” the word on is the preposition as it conveys the space or time being conveyed. Which kind of space or time the subject takes will depend upon the preposition used.

The prepositions taught in this lesson take the accusative case. Although there are other cases that other prepositions will take, these will be covered in later lessons. What it means for a preposition to take the accusative case means is that any nouns or adjectives that follow directly after the prepositions will always be in the given case. For example, if one wanted to say *against*

that man, one would need to say *wīpra þana guman*, with *sa guma* being in the accusative. All other genders work in this way.

### Wordstock:

[m.]	fairhwus	world	(+A)	þairh	through
(nom.)	frijonds	friend	(+A)	und	until, up to
(acc.)	frijond	friend	(+A)	wīpra	against
[n. A]	sair	sorrow			
				azetaba	easily
(+A)	and	along		ni aiw	never
(+A)	faur	for, on behalf of		ubilaba	badly
(+A)	inuh	without			

Ex. 4) Translate each phrase from Gothic into English.

- a. Fairhwus unsar ni was sinteino her.
- b. Izu gawiljis rodjan in gutiska?
- c. Gumans kunþedum þaiei wīpra unsis rodjan wildedun.
- d. Wissezu þatei frijonds meins twos razdos rodjan mag?
- e. Þos maujos kunþedum.
- f. Namna ize azetaba meljan mahta.
- g. Fadrein mein ubilaba kunþedun.
- h. Po mauja kunþa.
- i. Ni wissa þatei manwus was.
- j. And namo mein namna alja wesun þoei ni mahta meljan azetaba inuh frijond.
- k. Guma goþs þo waurda inuh namo rodida.

l. Ni mahta meljan witoda und þan wiþra þata sair þatei wissa þatei habaida.

Ex. 5) *Translate each phrase from English into Gothic.*

- a. I knew a man who could speak Gothic well.
- b. I knew that eleven men weren't a lot.
- c. Through my language, I speak well.
- d. I teach my language for my mother.
- e. Along that river there were dogs and cats.
- f. I did what I did against those oaths.
- g. Without my mother and my father, I didn't have a family.
- h. I write my tale through words.
- i. I have three people who are against me.
- j. I never spoke in Spanish until now.
- k. I had water when I was along a river.
- l. Without twelve men, I did not know.

## ANSWERS

Ex. 1a)

fidwor, twalif, þrija, ain, ahtautaihun, sibuntaihun, taihun, fimf, fimftaihun, þritaihun, niun, fidwortaihun, ahtau, niuntaihun, saihs, twa, saihstaihun, sibun, ainlif

Ex. 2a)

- a. They wanted to speak Gothic and Spanish together but could not speak them well.
- b. Eleven people here wanted to show horses.

- c. Could you speak my language? (sing.)
- d. We had an answer. Did you want a good answer or a bad answer? (sing.)
- e. My mother and my father could speak my language.
- f. I spoke thirteen oaths.
- g. Fifteen dogs and sixteen cats are a good family.
- h. Could cats once speak our language?
- i. Three and nine is twelve but four and nine is not twelve.
- j. I wanted that house.
- k. Eighteen names are many that I could write.
- l. He could show that question well.

Ex. 3a)

- a. Ainamma sinþa gutisk waila rodjan mahta.
- b. Saihstaihun gumans kunnan wilda þaiei waila rodidedun.
- c. Ainlif gumans jah twalif qinons managai mans sind.
- d. Niuntaihun kattons ni sind filu.
- e. Sibun jah sibun fidwortaihun ist.
- f. Sunja witan wildedum.
- g. Sunja witan wilda.
- h. Habaidaü bi sunjai fimftaihun aihwans?
- i. Mahtezu sunjaba rodjan twalif razdos?
- j. Fimftaihun qinons þozei gutisk rodjand jah spânisk rodjan mahtedun.
- k. Ahtautaihun kattons her wesun.
- l. Saihstaihun dagos hweila lagga ist. Niuntaihun dagos jah lagga, lagga hweila ist.

Ex. 4a)

- a. Our world was not always here.
- b. Are you willing to speak in Gothic?
- c. We knew men who wanted to speak against us.
- d. Did you know that my friend can speak two languages?
- e. We knew those girls.
- f. I could write their names easily.
- g. They knew my family badly.
- h. I knew that girl.
- i. I did not know that I was ready.
- j. Along my name there were other names that I could not write easily without a friend.
- k. A good man spoke those words without a name.
- l. I could not write laws until then against that sorrow that I knew I had.

Ex. 5a)

- a. Guman kunþa saei gutisk waila rodjan mahta.
- b. Wissa þatei ainlif gumans ni wesun filu.
- c. Þairh razda meina waila rodja.
- d. Razda meina faur aiþein meina laisja.
- e. And þo ahwa hundos jah kattons wesun.
- f. Tawida hwa tawida wiþra þans aiþans.
- g. Inuh aiþein meina jah attan meinana ni habaida fadrein.
- h. Spill mein þairh waurda melja.
- i. Þrins mans haba þaiei wiþra mik sind.
- j. Ni aiw rodida in spâniska und hita.
- k. Wato habaida þanei and ahwa was.

l. Inuh twalif gumans ni wissa.

THIRTEENTH LESSON:

With this lesson, a new verb class is at last being introduced to the reader: *II weak*. Unlike *I weak* which was underscored by its use of *-jan* for an infinitive ending, *II weak* is well known for ending in *-on*. One of the commonest words in the language, *frijon*, from which the word *frijonds* comes, can be found to belong to the *II weak* group. Below is a conjugation pattern for it in the present tense:

FRIJON	Singular	Plural
1 <sup>st</sup>	frijo	frijom
2 <sup>nd</sup>	frijos	frijob
3 <sup>rd</sup>	frijob	frijond

present tense of the verb for “to love” in Gothic

Wordstock:

[f.]	dulps	party	miton	to consider
			spillon	to tell
[w. II]	atlaþon	to call (over)	wairþon	to value
	faginon	to be happy	wraton	to travel
	frijon	to love		
	hwarbon	to walk	unte	because, since
	galap̃on	to invite		

Ex. 1) Translate each phrase from Gothic into English.

- Wratozu þairh land mein?
- Hweila þeina wairþo.
- Ni willedun spillon þo andahaft.
- Ins nu galaþom.

- e. Þairh razn mein hwarboþ!
- f. Ija frijo jah inuh ija ni fagino.
- g. Ni fagino unte gutisk mein nist goþ.
- h. Waurda unsara mitom.
- i. Frijond meinana atlaþo jah hweila meina wairþo.
- j. Hwarbozu nu?

Ex. 2) Translate each phrase from English into Gothic.

- a. I am calling my friend over whom I love.
- b. I am walking along that river.
- c. Do you love me? (sing.)
- d. Are we inviting them or is our party already too big?
- e. Is he travelling?
- f. I want to know: are you happy? (sing.)
- g. My friend values Gothic always.
- h. I value my language but other people don't value it.
- i. Are they walking downstairs?
- j. I didn't want to tell my story because I wanted to have a secret.

The past tense of *II weak* verbs is very straightforward and should seem familiar to other past tense patterns that have been learnt up to this point:

FRIJON	Singular	Plural
1 <sup>st</sup>	frijoda <u>ǝ</u>	frijode <u>dum</u>
2 <sup>nd</sup>	frijode <u>s</u>	frijode <u>duþ</u>
3 <sup>rd</sup>	frijoda <u>ǝ</u>	frijode <u>dun</u>

past tense of the verb for "to love" in Gothic

**Wordstock:**

[f.]			alls, -a, -∅	<i>each, every</i>
(nom.)	mitons	<i>idea</i>	hwarjis, -a, -∅	<i>which</i>
(acc.)	miton	<i>idea</i>	sums, -a, -∅	<i>some, certain</i>

**Phrases:**

daga hwammeh                      *every day, daily*

hizai naht\*                          *tonight*

Ex. 3) *Give the past form of each verb.*

- |                    |                    |
|--------------------|--------------------|
| a. atlaþom         | b. frijond         |
| c. frijo           | d. faginoþ (sing.) |
| e. wratond         | f. spillo          |
| g. galapom         | h. galapoþ (sing.) |
| i. mito            | j. hwarboþ (sing.) |
| k. wairþoþ (plur.) | l. faginond        |
| m. hwarbo          | n. mitond          |

Ex. 4) *Translate each phrase from Gothic into English.*

- Alls guma jah alla qino þanei galapoda frijonds meins was.
- And suma ahwa wratoda jah þo ahwa frijoda.
- Ni wairþoda razda unsara. Nu ija wairþom.
- Ni mitodedum alla miton þoei spillodedun.
- Hwarbodezu in garda?
- Sumos kattons jah sumai hundos ni frijond unsis.

- g. Kunnumu sumana saei gutisk rodjan mag?
- h. Sum spill spilloda þatei ni wilda hausjan.
- i. Sumai gumans wairþon wileina hwa nauh witun.
- j. Mitomu all spill þatei hausjam? Mitodedumu all spill?
- k. Daga hwammeh wraton frijo.
- l. Wairþodedudu hwa spilloda?

Ex. 5) *Translate each phrase from English into Gothic.*

- a. I loved him a lot.
- b. I was once happy when I was young and didn't know.
- c. I called him over and spoke my language along a river.
- d. I valued her as a person.
- e. I was walking when I heard what she wanted.
- f. We invited him tonight (hizai naht).
- g. I love her because she loved me.
- h. Did you consider what I wanted or did you not do that?
- i. I told only what I knew.
- j. I told every story that I knew.
- k. Some people weren't happy.
- l. Which question did you actually want? (plur.)

## ANSWERS

Ex. 1a)

- a. Are you travelling through my country? (sing.)

- b. I value your time (sing.)
- c. They didn't want to tell that answer.
- d. We are inviting them now.
- e. You are walking through my house! (plur.) 6. I love her and without her I'm not happy.
- f. I am not happy because my Gothic is not good.
- g. We are considering our words.
- h. I'm calling my friend over and am valuing my time. 10. Are you walking now? (sing.)

Ex. 2a)

- a. Frijond meinana atlaþo þanei frijo.
- b. And þo ahwa hwarbo.
- c. Frijozu mik?
- d. Galapomu ins þau istu dulþs unsara jû ufar mikila?
- e. Wratodu?
- f. Witan wiljau: faginozu?
- g. Frijonds meins gutisk sinteino wairþoþ.
- h. Razda meina wairþo akei aljai mans ni wairþond ija.
- i. Hwarbondu uf?
- j. Ni wilda spillon spill mein unte rûna haban wilda.

Ex. 3a)

- |                |               |
|----------------|---------------|
| a. atlapodedum | b. frijodedun |
| c. frijoda     | d. faginoda   |
| e. wratodedun  | f. spilloda   |
| g. galapodedum | h. galapoda   |
| i. mitoda      | j. hwarboda   |

k. wairɓodeduɓ

l. faginodedun

m. hwarboda

n. mitodedun

Ex. 4a)

a. Every man and every woman that I invited was my friend.

b. I travelled along some river and loved that river.

c. I didn't value our language. Now we value it.

d. We didn't consider every idea that they told.

e. Were you walking at home? (sing.)

f. Some cats and some dogs don't love us.

g. Do we know someone who can speak Gothic?

h. She told some story that I didn't want to hear.

i. Some men want to value what they still know.

j. Are we considering every story that we hear? Did we consider every story?

k. I love to travel every day.

l. Did you value what I was telling? (plur.)

Ex. 5a)

a. Ina filu frijoda.

b. Ainamma sinɓa faginoda ɓanei jiggs was jah ni wissa.

c. Ina atlaɓoda jah razda meina and ahwa rodida.

d. Ija swe mannan wairɓoda.

e. Hwarboda ɓanei hausida hwa wilda.

f. Ina hizai naht galɓodedum.

g. Ik ija frijo unte si mik frijoda.

h. Mitodezu hwa wilda ɓau niu tawides ɓata?

- i. Ɖatainei spilloda hwa wissa.
- j. All spill spilloda Ɖatei wissa.
- k. Sumai mans ni faginodedun.
- l. Hwarja sokn wildeduƉ sunjaba?

FOURTEENTH LESSON:

Since the pattern for III weak verbs has already been taught in the conjugation of haban, the conjugation patterns for this class will be gone over with more speed than has been used up until this point. The verb haban will be shown again as the standard for conjugation of the other verbs of this class.

HABAN	Singular	Plural
1 <sup>st</sup>	haba <u>ǰ</u>	habam <u>ǰ</u>
2 <sup>nd</sup>	habais <u>ǰ</u>	habai <u>ǰ</u> þ
3 <sup>rd</sup>	habai <u>ǰ</u> þ	haband <u>ǰ</u>

present tense of the verb for “to have” in Gothic

HABAN	Singular	Plural
1 <sup>st</sup>	habaida <u>ǰ</u>	habaidedum <u>ǰ</u>
2 <sup>nd</sup>	habaides <u>ǰ</u>	habaidedup <u>ǰ</u>
3 <sup>rd</sup>	habaida <u>ǰ</u>	habaidedun <u>ǰ</u>

past tense of the verb for “to have” in Gothic

Wordstock:

[f.]		[w. III] arman	to pity
(nom.) aglo	problem	fijan	to hate
(acc.) aglon	problem	gageigan	to gain
(nom.) gamaindûþs	community	liban	to live
(acc.) gamaindûþ	community	liugan	to marry
		slawan	to be silent

Phrases:

du aiwam                      forever

Ex. 1) Give the past form of each verb.

- |                   |                      |
|-------------------|----------------------|
| a. armam          | b. fija              |
| c. liband         | d. liugais           |
| e. slawa          | f. gageigam          |
| g. liuga          | h. armand            |
| i. habaiþ (sing.) | j. gageigaiþ (plur.) |

Ex. 2) Translate each phrase from Gothic into English.

- a. Libam. Ni liband.
- b. Ðuk sinteino wiljau.
- c. Armaizu mik?
- d. Namo þein gageigan wiljau. Ðuk liugan wiljau.
- e. Ðo aglon fija. Ni wait.
- f. Nu in garda slawam.
- g. Liugaizu mik?
- h. Armandu unsis?
- i. Ik fija hwa þu faur unsis tawides.
- j. Habaizu aglon, guman?

Ex. 3) Translate each phrase from English into Gothic.

- a. We pitied those men.
- b. They hated what we did for that community.
- c. Do you hate that question that I was hearing? (sing.)
- d. Do you pity us? (plur.)
- e. We are gaining a new house.
- f. I want to marry that woman.

g. They want us always.

h. I hated him.

i. I lived forever. I was silent.

j. I hate you! (sing.)

Another important class of adjective that needs to be learnt is the *I* stem. One of the most noteworthy features of this class of adjective is the fact that the feminine and masculine forms in the nominative singular are identical, whereas in *A* stem adjective feminine endings in the nominative singular are known for ending in *-a*.

Nominative			
SKAUNS	Masculine	Feminine	Neuter
Singular	skauns	skauns	skaun
Plural	skaunjai	skaunjos	skaunja

Accusative			
SKAUNS	Masculine	Feminine	Neuter
Singular	skaunjana	skaunja	skaun
Plural	skaunjans	skaunjos	skaunja

### Wordstock:

[f.]	gaskeireins	translation	brûks, -s, -∅	useful
[n. A]	leik	body	gamains, -s, -∅	common
	ragin	opinion	sels, -s, -∅	kind
			skauns, -s, -∅	beautiful
	aljakun, -s, -∅	strange, weird	skeirs, -s, -∅	clear
	analaugn, -s, -∅	hidden		
	andanem, -s, -∅	accepted	fullatojaba	perfectly

Ex. 4) *Fill in the appropriate form of the adjective.*

- |                                  |                               |
|----------------------------------|-------------------------------|
| a. Hunds ( <i>skauns</i> )       | b. Aglon ( <i>analaugns</i> ) |
| c. Ragin ( <i>skeirs</i> )       | d. Qino ( <i>skauns</i> )     |
| e. Mitons ( <i>brûks</i> )       | f. Guman ( <i>aljakuns</i> )  |
| g. Mans ( <i>skauns</i> ) (nom.) | h. Hund ( <i>gamains</i> )    |
| i. Landa ( <i>skauns</i> )       | j. Rûnos ( <i>aljakuns</i> )  |

Ex. 5) *Translate each phrase from Gothic into English.*

- a. Magus aljakuns jah mawi aljakuns and ahwa hwarbodedun, swa hausida.
- b. Gamaindûþ selja habam. Þai mans gutisk fullatojaba inuh sokn rodjan magun.
- c. Gaskeireins þeina skeirs ist jah waurda gamainja habaiþ.
- d. Analaugnjai and þo ahwa sijum.
- e. Þrija razna and þo ahwa sind. Namna ize lagga inuh andahaft sind.
- f. Andahaft wileima. Liugaidu ija?
- g. Leik skaun habais.
- h. Waila waist þatei andahaft skeirja wiljau.
- i. Þo waurda þoei melides ni sind skeirja jah ni spillond fullatojaba hwa wileis.
- j. Brûks wisan wiljau.

Ex. 6) *Translate each phrase from English into Gothic.*

- a. I love a weird woman who doesn't love me.
- b. He is a kind man who loves us.
- c. That answer is hidden along that river.
- d. His words are not accepted!
- e. How do you know that your language is useful? (sing.)
- f. My answer wasn't clear.

- g. That opinion is common and not really good.
- h. Am I accepted? Or are they against me?
- i. I hate weird words. I only want common words.
- j. We have a weird question.

## ANSWERS

Ex. 1a)

- |               |                  |
|---------------|------------------|
| a. armaidedum | b. fijaida       |
| c. libaidedun | d. liugaides     |
| e. slawaida   | f. gageigaidedum |
| g. liugaida   | h. armaidedun    |
| i. habaida    | j. gageigaidedup |

Ex. 2a)

- a. We are living. They are not living.
- b. I want you always. (sing.)
- c. Do you pity me? (sing.)
- d. I want to gain your name. I want to marry you. (sing.)
- e. I hate that problem. I don't know.
- f. We are silent now at home.
- g. Are you marrying me? (sing.)
- h. Do they pity us?
- i. I hate what you did for us.
- j. Do you have a problem, man? (sing.)

Ex. 3a)

- a. Þans gumans armaidedum.
- b. Eis fijaidedun hwa weis faur þo gamaindûþ tawidedum.
- c. Fijaizu þo sokn þoei hausida?
- d. Armaidu unsis?
- e. Razn niwi gageigam.
- f. Þo qinon liugan wiljau.
- g. Unsis sinteino wileina.
- h. Ina fijaída.
- i. Du aiwam libaída. Slawaída.
- j. Þuk fija!

Ex. 4a)

- |                   |                      |
|-------------------|----------------------|
| a. Hunds skauns   | b. Aglon analaugnja  |
| c. Ragin skeir    | d. Qino skauns       |
| e. Mitons brûkjós | f. Guman aljakunjana |
| g. Mans skaunjai  | h. Hund gamainjana   |
| i. Landa skaunja  | j. Rûnos aljakunjós  |

Ex. 5a)

- a. A strange boy and a strange girl were walking along a river, so (swa) I heard.
- b. We have a kind community. Those people can speak Gothic perfectly without question.
- c. Your translation is clear and has common words. (sing.)
- d. We are hidden along that river.
- e. There are three houses along that river. Their names are long without an answer.
- f. We want an answer. Is he marrying her?

- g. You have a beautiful body. (sing.)
- h. You know well that I want a clear answer. (sing.)
- i. Those words that you wrote are not clear and do not perfectly tell what you want. (sing.)
- j. I want to be useful.

Ex. 6a)

- a. Qinon aljakunja frijo sei ni frijoþ mik.
- b. Guma sels ist saei unsis frijoþ.
- c. So andahafts analaugns and þo ahwa ist.
- d. Waurda is ni sind andanemja!
- e. Hwaiwa waist þatei razda þeina brûks ist?
- f. Andahafts meina ni was skeirs.
- g. Þata ragin gamain jah bi sunjai ni goþ ist.
- h. Imu andanems? Aiþþau sindu wiþra mik?
- i. Waurda aljakunja fija. Þatainei waurda gamainja wiljau.
- j. Sokn aljakunja habam.

## FIFTEENTH LESSON:

Up until now, only two cases have been covered, the nominative and the accusative. Now, it is finally time to change this by introducing the next case: the genitive. Unlike in many modern Germanic languages, especially German, in which the genitive is not commonly used, the genitive case in Modern Gothic is heavily used.<sup>38</sup>

There are many uses for the genitive that will be covered. One of the most straightforward uses of it in Gothic is when trying to show ownership or that one noun belongs in some way to another. For example, if we wanted to say “*the word of the day*” in Gothic, we would need to say “*ward dags*” with *ward* being in the nominative and *dags* being in the genitive. In other words, the pattern of the *A of the B* can be translated into Gothic with *A* staying in the nominative and *B* going into the genitive.<sup>39</sup> Another example would be translating “*the dog’s house*” as “*razn hunds*” with *razn* in the nominative and *hunds* in the genitive. In other words, the pattern of *the A’s B* in Gothic is to keep *B* in the nominative and have *A* in the genitive.

The genitive, like the other cases, can come in two numbers: singular and plural. Here is the declension chart for a typical *m. A* type noun:

<i>DAGS</i>	Singular	Plural
Nominative	dags	dagos
Accusative	dag	dagans
Genitive	dagis	dage

*m. A* including Genitive

We will also cover one more use of the genitive for this part of the lesson. When saying “*full of X*,” it is best to use the genitive. In other words, the adjective *fulls* in Gothic takes the genitive. An example of this would be to say “*full of oaths*” as “*fulls aiþe*.” Notice how *aiþe* is used instead of *aiþis* since *oath* is in the plural, not the singular.

<sup>38</sup> More information on the genitive case can be found in Appendix B 1.4.

<sup>39</sup> Genitive nouns go after the nominative nouns they modify (Miller 2019, 505).

**Wordstock:**

[m. A] aihws	horse	stains	stone
aiþs	oath	[m. U] wahstus	size
bagms	tree		
dags	day	fulls, -a, -Ø	full
fisks	fish		
himins	sky	raihtis	indeed
hunds	dog	þis (m. gen.)	that (from sa)
ligrs	bed	þize (m. gen. plur.)	those (from sa)

Ex. 1) Translate each phrase from Gothic into English.

- a. Wahstus bagmis nist filu mikils.
- b. Þata razn full hunde jah full aihwe ist.
- c. Aiþos þanzei spilloda ni wesun aihwe.
- d. Wahstus himinis raihtis nist mikils.
- e. Wato fiskis nist ahwa.
- f. Hwa ist wahstus þis aihwis? Bi sunjai?
- g. Hwa ist waurd dagis her?
- h. Fulls aiþe is jah þata fija.
- i. Ahwa unsara fulla fiske ist.
- j. Hwa ist wahstus þis ligris?

Ex. 2) Translate each phrase from English into Gothic.

- a. That stone is my bed which is full of fish. (plur.)
- b. He is the horse of the day.
- c. Your answer is full of oaths. (sing.)

- d. Those dogs at home are indeed beautiful.
- e. The horse's tree is very big.
- f. That dog's bed is full of stones that are big.
- g. The sky's stone isn't here.
- h. The horse's question is not full of oaths.
- i. The name of the sky in Gothic is "himins."
- j. The house is full of stones and horses.

This lesson will also cover the numbers from 20 to 29. The important thing to note about the numbers from 20 up will all take the genitive plural. So, saying *twenty dogs* should be translated as *twai tigjus hunde* with *hunds* being in the genitive plural. This applies to all other numbers.

Do note that *twai tigjus* will change depending upon the case and gender. For example, if we were to say "I have twenty dogs," one would say "*Haba twans tiguns hunde*" with *twai* being in the accusative masculine.

The number 21 is translated simply as *twai tigjus jah ains* with all numbers up to and including 29 simply being *twai tigjus jah X* for any number *2X*.

The declension table for *f. 0* nouns will also be covered in more depth:

AHWA	Singular	Plural
Nominative	ahwa	ahwos
Accusative	ahwa	ahwos
Genitive	ahwos	ahwo

*f. 0* including Genitive

The word *ainshun*, meaning *none*, should also have its declension pattern shown for the three cases covered so far. It will always be negated or imply negation. *ainshun* is a word that takes a noun in the genitive plural after it, such as when saying "*ni ainshun hunde*," which means "no dogs." The gender of *ainshun* will match up with the gender of the noun following it in the genitive plural.

<i>AINSHUN</i>	Masculine	Feminine	Neuter
Nominative	ainshun	ainohun	ainhun
Accusative	ainnohun	ainohun	ainhun
Genitive	ainishun	ainaizohun	ainishun

### Wordstock:

[f. 0]	ahwa	river	sunja	truth
	airþa	earth	þiuda	people
	boka	letter (mail)		
	fara	traffic	hwas, ains (+G)	any (of X)
	hweila	time	ni ainshun (+G)	none (of X)
	razda	language		
	rûna	mystery, secret	twai tigjus (nom.)	twenty
	saiwala	soul	twans tigjus (acc.)	twenty

Ex. 3) Translate each phrase from English into Gothic.

- |                               |                            |
|-------------------------------|----------------------------|
| a. Twenty-two horses (nom.)   | b. Twenty-five days (acc.) |
| c. Five souls (nom.)          | d. One mystery (nom.)      |
| e. Nine languages (acc.)      | f. Fourteen oaths (acc.)   |
| g. Twenty-nine fish (nom.)    | h. Eight peoples (nom.)    |
| i. Twenty-three stones (nom.) | j. Nineteen beds (nom.)    |
| k. Twenty-one letters (acc.)  | l. Eighteen dogs (acc.)    |

Ex. 4) Translate each phrase from Gothic into English.

- Ni hwarbo and ainohun þizo ahwo.
- Rodeizu hwo razdo?
- Kannu hwo þiudo þans gumans þaiei spilla ize hizai naht spillond?

- d. Hwa ist wahstus bokos?
- e. Sa guma fulls rûno ist.
- f. Ni wait ainohun rûno.
- g. Inuh hweila ni kunnun ainohun ahwo waila.
- h. Melidezu hwo boko?
- i. Duhwe rodeis sunjos? Fara fijais.
- j. Ni ainohun rûno sind analaugnjos.

Ex. 5) *Translate each phrase from English into Gothic.*

- a. I was walking along twenty rivers!
- b. The size of the traffic today...
- c. The words of those languages are long and not clear.
- d. The mystery of the soul is truth.
- e. I want to speak twenty three languages.
- f. Twenty five dogs were walking downstairs.
- g. People are telling twenty one secrets for our time.
- h. I wrote twenty nine letters.
- i. The mystery of the letter is still not clear.
- j. None of those secrets is hidden.

## ANSWERS

Ex. 1a)

- a. The tree's size is not very big.
- b. That house is full of dogs and full of horses.

- c. The oaths that I told were not the horses'.
- d. The sky's size is indeed not big.
- e. The fish's water is not a river.
- f. What is the size of that horse? Really?
- g. What is the word of the day here?
- h. You are full of oaths and I hate that. (sing.)
- i. Our river is full of fish. (plur.)
- j. What is the size of that bed?

## Ex. 2a)

- a. Sa stains ligrs meins ist saei fulls fiske ist.
- b. Aihws dagis ist.
- c. Andahafts þeina fulla aiþe ist.
- d. Þai hundos in garda raihtis skaunjai sind.
- e. Bagms aihwis filu mikils ist.
- f. Ligrs þis hundis fulls staine ist þaiei mikilai sind.
- g. Stains himinis nist her.
- h. Sokns aihwis nist fulla aiþe.
- i. Namo himinis in gutiska "himins" ist.
- j. Razn full staine jah aihwe ist.

## Ex. 3a)

- |                               |                               |
|-------------------------------|-------------------------------|
| a. Twai tigjus jah twai aihwe | b. Twans tiguns jah fimf dage |
| c. Fimf saiwalos              | d. Aina rûna                  |
| e. Niun razdos                | f. Fidwortaihun aiþans        |
| g. Twai tigjus jah niun fiske | h. Ahtau þiudos               |

- |                                 |                        |
|---------------------------------|------------------------|
| i. Twai tigjus jah þreis staine | j. Niuntaihun ligros   |
| k. Twans tiguns jah aina boko   | l. Ahtautaihun hundans |

Ex. 4a)

- a. I am walking along none of those rivers.
- b. Do you speak any of the languages? (sing.)
- c. Do any of the peoples know those men who are telling their stories tonight?
- d. What is the size of the letter?
- e. That man is full of secrets.
- f. I know none of the secrets.
- g. Without time, we know none of the rivers well.
- h. Did you write any of the letters? (sing.)
- i. Why are you speaking of truth? You hate traffic. (sing.)
- j. None of the secrets are hidden.

Ex. 5a)

- a. And twans tiguns ahwo hwarboda.
- b. Wahstus faros himma daga...
- c. Waurda þizo razdo sind lagga jah ni skeirja.
- d. Rûna saiwalos sunja ist.
- e. Twans tiguns jah þrins razdo rodjan wiljau.
- f. Twai tigjus jah fimf hunde uf hwarbodedun.
- g. Mans twans tiguns jah aina rûno faur hweila unsara spillond.
- h. Twans tiguns jah niun boko melida.
- i. Rûna bokos nauh nist skeirs.
- j. Ni ainohun þizo rûno sind analaugnjós.

CUMULATIVE READING 3:Wordstock:

ni...panamais	<i>not anymore</i>
hweh	<i>only, just</i>
andsahw	<i>I was looking at</i>
andsahwt	<i>you were looking at</i>
faurqiss*	<i>sorry, apologies</i>
bi hwa kaupob?*	<i>what's it about?</i>
nih	<i>not...either, nor</i>
mereis*	<i>famous, renowned</i>
bokakraftus*	<i>literature</i>
leitul	<i>a bit</i>
ussindo	<i>especially, particularly</i>
Pairs*	<i>Persian</i>
sik gamotjan	<i>to meet</i>
mantu	<i>do you believe/think?</i>
sago*	<i>myth, fable, history</i>
rodjats	<i>you two are talking</i>
rodjos	<i>we both are talking</i>
Austragutans*	<i>Ostrogoths</i>
Wisigutans*	<i>Visigoths</i>
krupps*	<i>group, faction</i>
sundrs	<i>separate</i>
distaurnan	<i>to break up, split up</i>
gawiss*	<i>certainly, for sure</i>

waila	<i>okay, fine</i>
aḅḅan	<i>so, well then</i>
qiḅan	<i>it is said</i>
naurḅr	<i>the North</i>
bauaidedun	<i>they lived, dwelt</i>
bi Danimarkai*	<i>around Denmark</i>
und (+A)	<i>until</i>
ufargabiudeins	<i>overpopulation</i>
sunḅra*	<i>south, to the South</i>
draif	<i>drove</i>
mainjan*	<i>to mean, intend</i>
ufarfilu* <sup>40</sup>	<i>too many</i>
bauandane	<i>living, dwelling</i>
iddjedun	<i>went</i>
â...	<i>ah...</i>
frapja	<i>I understand</i>
gaggandans	<i>as they went</i>
ḅana merjan Donawi*	<i>the famous Danube</i>
Rûma	<i>Rome</i>
skaiskaip	<i>separated</i>
bilaiif*	<i>rest, remainder</i>
ḅaruh	<i>there however</i>
at ḅairhfarandin* ahwa	<i>as they were crossing the river</i>
unwiḅr*	<i>storm</i>
brugjo*	<i>bridge</i>

---

40 See hwan filu (+ gen.)

ana þizaiei	upon which
þairhforun	they were crossing
gatar	destroyed
kliubando in twa	splitting in two
inuh þis nu	that's why
bi spilla	according to legend

*Alareiks: Psst, anakunnaizu nauh?*

*Swinþila: Ne, ni þanamais. Hweh sumos bokos andsahw. Hwa wileis?*

*Alareiks: Hwarjos bokos andsahwt?*

*Swinþila: Þos bokos andsahw, Bokos Þiudane. Anakunnaidezu ijos?*

*Alareiks: Pairsisk mein nist filu gob, faurqiss, ne. Bi hwa kaupop?*

*Swinþila: Nih ik wait. Þatainei wait þatei bokos merjos in Pairsjai ist.*

*Alareiks: Galeikaidu þus bokakraftus pairsiska filu?*

*Swinþila: Leitil. Bigita þatei kunjahaidus ussindo anahugawairþs ist.*

*Alareiks: Sumai mans qiþand þatei Pairseis jah Gutans gamotidedun sik ainamma sinþa.*

*Swinþila: Biu sunjai? Mantu þatei þata suni ist?*

*Alareiks: Ni wait. Managos sagon bi Gutans sind.*

*Atta Alareikis: Rodjatsu bi sagon Gutane?*

*Alareiks jah Swinþila: Jai, rodjos bi þata.*

*Atta Alareikis: Wileizu spill hausjan bi hwaiwa Austragutans jah Wisigutans in kruppans sundrans distaurnodedun?*

*Alareiks jah Swinþila: Gawiss.*

*Atta Alareikis: Waila, aþþan, qiþan ist: Gutans ainamma sinþa in naurþra bi Danimarkai bauaidedun und ufargabiudeins ins sunþra draif.*

*Swinþila: Ufargapiudeins? Hwa maineis?*

*Atta Alareikis: Mainja þatei wesun ufarfilu manne bauandane jainar, swa filu manne sunþra iddjedun.*

*Swinþila: Â, hugja þatei fraþja nu.*

*Atta Alareikis: Gop. Aþþan gaggandans sunþra, in andja und þana merjan Donawi soei Rûma jah bilaif fairhwaus skaiskaiþ qemun. Ðaruh at þairhfarandin þairh ahwa, unwiþr mikil brugjon gatar ana þizaiei þairhforun, kliubando þata gutisko kuni in twa. Inuh þis nu bi spilla Austragutans and Wisigutans habam.*

SIXTEENTH LESSON:

Another one of the commonest declensions, n. A stem nouns, will be covered in this lesson yet again, this time for the genitive. It should be noted that n. A stem nouns and m. A stem nouns are the exact same in the genitive, which should make learning how to use them highly straightforward.

<i>DIUS</i>	Singular	Plural
Nominative	dius	diuza
Accusative	dius	diuza
Genitive	diuzis	diuze

*n. A including Genitive*

Numbers going from 30 to 69 are very straightforward as well. 30 is simply *þreis tigjus*, 40 is *fidwor tigjus*, 50 is *fimf tigjus*, and so on, all the way up to 69. Saying 34, for example, would follow the same pattern already covered in saying a number such as 24: 34 = *þreis tigjus jah fidwor*. Do note that the starting number, *fidwor* in the example just given, for the number 34, will be in whatever gender as the noun that it counts. For example, 32 cats is translated as *þreis tigjus jah twos kattons*, with *twos* being in the feminine to modify *kattons* which is a feminine noun, and *þreis* staying always in the masculine since it is instead modifying *tigjus*, a masculine noun. Another example would be 41 doors which would be translated as *fidwor tigjus jah ain daura*, again following the same pattern as given up unto this point. 70 to 99 instead uses the suffix *-tehund*. For example, 70 is translated as *sibuntehund*.<sup>41</sup>

Although it has already been covered how to decline the numbers into the accusative from the default case, the nominative, it has not been covered how to deal with declining numbers into the genitive. This will be given below:

*ains* is an A stem adjective. Since the declension of A stem adjectives has not yet been covered in the genitive, the declension will be covered for the relevant forms:

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41 For more discussion on cardinal numbers, please visit Appendix F 1.1.

<i>AINS</i>	Masculine	Feminine	Neuter
Nominative	ains	aina	ain
Accusative	ainana	aina	ain
Genitive	ainis	ainaizos	ainis

*twai* is an irregular number which must be memorised. The declension for it is given below:

<i>TWAI</i>	Masculine	Feminine	Neuter
Nominative	twai	twos	twa
Accusative	twans	twos	twa
Genitive	twaddje	twaddjo	twaddje

*preis* is also an irregular number which must be memorised:

<i>PREIS</i>	Masculine	Feminine	Neuter
Nominative	preis	preis	prija
Accusative	prins	prins	prija
Genitive	prije	prijo	prije

All numbers *fidwor* and above are the same regardless of gender and only an *e* is added in the genitive. They all follow the pattern given below:

<i>FIDWOR</i>	All Genders
Nominative	fidwor
Accusative	fidwor
Genitive	fidwore

**Wordstock:**

[m.]		daur	door
(gen. plur.) gumane	men	dius	animal
(nom.) kunjahaidus		jer	year
(nom.) kunjahaidu		razn	house
(gen. plur.) tigiwe	set of ten (from tigjus)	rusisk	Russian
		skip	ship
[f.]		waurd	word
(gen. plur.) qinono	women	wein	wine
[n. A]	agis	missaleiks, -a, -Ø	different
	akran	gutnandaba	fluently
	barn		child

Ex. 1) Translate each phrase from English into Gothic.

- |                                       |                                    |
|---------------------------------------|------------------------------------|
| a. All of the sixty fears.            | b. All of the eighty-seven horses. |
| c. All of the twenty-nine languages.  | d. All of the forty-nine oaths.    |
| e. All of the sixty-five words.       | f. All of the twenty-one years.    |
| g. All of the fifty-nine days.        | h. All of the forty-two fish.      |
| i. All of the thirty-five secrets.    | j. All of the twenty-six fruits.   |
| k. All of the twenty-five peoples.    | l. All of the thirty stones.       |
| m. All of the forty-four trees.       | n. All of the ninety-four dogs.    |
| o. All of the eighty-two doors.       | p. All of the ninety-two souls.    |
| q. All of the seventy-eight children. | r. All of the ninety-five rivers.  |
| s. All of the seventy truths.         | t. All of the fifty ships.         |

Ex. 2) *Translate each phrase from Gothic into English.*

- a. All þrije tigiwe akrane matidedum.
- b. Þreis tigjus skipe jainar ni sind agis mein.
- c. Ahtautehund diuze haba þoei mik jah fadrein mein frijond.
- d. Þata wein fullatoi was.
- e. Sibuntehund jah fidwor daura raznis meinis her sind.
- f. Saihs tigjus gumane jah saihs tigjus qinono uf in rusiska rodjan wileina.
- g. Fimf tiguns jah fimf razdo gutnandaba rodja.
- h. Ahtautehund jah niun jere hweila lagga mis (*for me*) was.
- i. Þata wein nist faur twa barna.
- j. Hausidedun þatei bi kunjahaidu jah aina razda rodjam þoei rodjam.

Ex. 3) *Translate each phrase from English into Gothic.*

- a. Thirty four fruits are here.
- b. I was here fourty four years (acc.)!
- c. I want fifty wines.
- d. Ninety nine houses have ninety eight doors.
- e. Sixty two children are online today.
- f. Did you want thirty eight animals upstairs? (sing.)
- g. Sixty years is a long, long time.
- h. Those words that you spoke. Fourty seven words. (sing.)
- i. I have thirty one wines.
- j. We have seventy children and all of the children are different.

All verbs that have been covered up until this point either take the accusative case or do not decline a noun at all. There are, however, many verbs that will take their object in the genitive

rather than the accusative.<sup>42</sup> An example of this would be in the sentence “*I need you*” which is translated as “*þeina þarf.*” Verbs that take the genitive will be marked specially as such in the wordbooks in the back as well as in the wordstocks given from now on. Bear in mind that using a verb that takes the genitive with the accusative will either be wrong outright or may instead give a different meaning than the one intended by the speaker. It is therefore important to remember which verbs take the genitive and which take the accusative.

This lesson will also include some verbs called *strong* verbs, as opposed to the *weak* verbs that we have learnt up until this point. For now, we will simply learn that *strong* verbs work differently in the past tense than normal *weak* verbs but that they work the exact same way in the present tense as their *weak* counterparts. In a future lesson, we will spend more time dealing with *strong* verbs and learn how to use them well.

An irregular verb which must be learnt by heart is *þaurban*, meaning to need. The conjugation should be very familiar to those who remember well the conjugation of verbs like *magan*. The conjugation for both the present tense and the past tense is given below:

ÞAURBAN	Singular	Plural
1 <sup>st</sup>	þarf	þaurbum
2 <sup>nd</sup>	þarft	þaurbuþ
3 <sup>rd</sup>	þarf	þaurbun

present tense of the verb for “to have to” in Gothic

ÞAURBAN	Singular	Plural
1 <sup>st</sup>	þaurfta	þaurftedum
2 <sup>nd</sup>	þaurftes	þaurfteduþ
3 <sup>rd</sup>	þaurfta	þaurftedun

past tense of the verb for “to have to” in Gothic

---

42 (Wright 1954, 128).

**Wordstock.**<sup>4344</sup>

[I weak i]		(+G) þaurban	to need
(+G) fāhan	to catch, seize, grasp		
(+A/G) fulljan	to fill	meina (gen.)	me
(+G) gahrainjan	to clean	þeina (gen.)	you (sing.)
(+G) gairnjan	to long for	is, izos, is (gen.)	him, her, it
(+G) gaþarban	to abstain from	unsara (gen.)	us
(+G) hilpan	to help	izwara (gen.)	you (plur.)
(+G) niutan	to enjoy	ize, izo, ize (gen.)	them (m., f., n.)

Ex. 4) Translate each phrase from Gothic into English.

- a. Mik jah hund gahrainida.
- b. Ik þeina hilpa. Ðu meina hilpis.
- c. Agisis gaþarbaida.
- d. Hweilos batizeins (*better*) samana gairnida.
- e. Ðize gumane hilpan wiljau þaiei hweila ubila haband.
- f. Is uf þaurbun.
- g. Hweila fullja. Ðizo qinono hilpa þozei andahaft wissedun.
- h. Niutizu hweilos þeinaizos (*your*) her?
- i. Ize iupa þaurbum.
- j. Witan wiljau: þaurftedunu meina? aiþþau niu þaurftedun meina?

---

43 This verb works in a special way. One fills something with something else. The thing being filled goes into the accusative whereas the thing that is being filled with goes into the genitive. For example: I am filling the cup (acc.) with water (gen.). We will teach this kind of acc-gen verb in more detail in a future lesson.

44 This verb works in a special way. The thing being cleaned goes into the accusative. The thing being cleansed of goes in the genitive.

Ex. 5) Translate each phrase from English into Gothic.

- a. You are grasping him like you are grasping me now. (sing.)
- b. I need you here today! (plur.)
- c. Did you need me or want me? (sing.)
- d. I want to help the child, that's all.
- e. I long for time. I want to abstain from the language.
- f. I cannot help you tonight. (sing.)
- g. How are you filling the time? (plur.)
- h. I wanted to need her. But I didn't know how.
- i. I am enjoying my (meinaizos) time. What do you want? (sing.)
- j. They are catching us!

## ANSWERS

Ex. 1a)

- |  |  |
|--|--|
| a. All saihse tigiwe agize.              | b. All ahtautehunde jah sibune aihwe.    |
| c. All twaddje tigiwe jah niune razdo.   | d. All fidwore tigiwe jah niune aiþe.    |
| e. All saihse tigiwe jah fimfe waurde.   | f. All twaddje tigiwe jah ainis jare.    |
| g. All fimfe tigiwe jah niune dage.      | h. All fidwore tigiwe jah twaddje fiske. |
| i. All þrije tigiwe jah fimfe rûno.      | j. All twaddje tigiwe jah saihse akrane. |
| k. All twaddje tigiwe jah fimfe þiudo.   | l. All þrije tigiwe staine.              |
| m. All fidwore tigiwe jah fidwore bagme. | n. All niuntehunde jah fidwore hunde.    |
| o. All ahtautehunde jah twaddje daure.   | p. All niuntehunde jah twaddjo saiwalo.  |
| q. All sibuntehunde jah ahtaue barne.    | r. All niuntehunde jah fimfe ahwo.       |
| s. All sibuntehunde sunjo.               | t. All fimfe tigiwe skipe.               |

Ex. 2a)

- a. We ate each (all) of the thirty fruits.
- b. The thirty ships there are not my fear.
- c. I have eighty animals that love me and my family.
- d. That wine was perfect!
- e. The seventy four doors of my house are here.
- f. The sixty men and sixty women downstairs want to speak in Russian.
- g. I speak fifty five languages fluently.
- h. Eighty nine years was a long time for me.
- i. That wine is not for two children.
- j. They heard that we speak about culture and the one language that we speak.

Ex. 3)

- a. Preis tigjus jah fidwor akrane her sind.
- b. Her fidwor tiguns jah fidwor jere was.
- c. Fimf tiguns weine wiljau.
- d. Niuntehund jah niun razne niuntehund jah ahtau daure haband.
- e. Saihs tigjus jah twa barne anaganatja himma daga sind.
- f. Wildezu þrins tiguns jah ahtau diuze iupa?
- g. Saihs tigjus jere lagga, lagga hweila ist.
- h. Þo waurda þoei rodides. Fidwor tiguns jah sibun waurde.
- i. Þrins tiguns jah ain weine haba.
- j. Sibuntehund barne habam jah all barne missaleika sind.

Ex. 4a)

- a. I was cleaning myself (meina) and the dog.

- b. I help you. You help me. (sing.)
- c. I was abstaining from fear.
- d. I was longing for a better (batizeins) time together.
- e. I want to help those men who are having a bad time.
- f. They need him downstairs.
- g. I am filling the time. I am helping those women who knew the answer.
- h. Are you enjoying your (peinaizos) time here? (sing.)
- i. We need them upstairs.
- j. I want to know: did they need me? or did they not need me?

## Ex. 5a)

- a. Is fâhis swe meina nu fâhis.
- b. Izwara her himma daga þarf!
- c. Þaurftezu meina þau wildezu mik?
- d. Barnis hilpan wiljau, þata all ist.
- e. Hweilos gairnja. Razdos gaþarban wiljau.
- f. Ni mag hilpan þeina hizai naht.
- g. Hwaiwa fulleiþ hweila?
- h. Izos þaurban wilda. Akei ni wissa hwaiwa.
- i. Hweilos meinaizos niuta. Hwa wileis?
- j. Unsara fâhand!

SEVENTEENTH LESSON:

It is at this point that the declension of A stem adjectives will be covered for the genitive. Since possessive pronouns such as *meins* and *peins* also follow this pattern of declension, they will be given as well. It is important to remember that *unsar* and *izwar* are somewhat irregular in the nominative (as has already been covered) but are otherwise regular A stem adjectives. *gops* will be given as a template:

GOPS	Masculine	Feminine	Neuter
Nominative	gops	goda	gop
Accusative	godana	goda	gop
Genitive	godis	godaizos	godis

singular number of “good” in Gothic

GOPS	Masculine	Feminine	Neuter
Nominative	godai	godos	goda
Accusative	godans	godos	goda
Genitive	godaize	godaizo	godaize

plural number of “good” in Gothic

Wordstock:

[m.]

(m. A) draums      *dream*

(gen. sing.) frijondis      *friend*

(gen. plur.) frijonde      *friends*

ainfalþaba      *simply, just*

maist      *most*

[f.]

razdaleisei      *grammar*

(nom. plur.) mitoneis      *idea, thought*

(gen. plur.) mitone      *idea, thought*

Ex. 1) *Translate each phrase from Gothic into English.*

- a. Fullai mitone mikilaizo jah draume mikilaize wesun.
- b. Hweilos godaizos gairnidedun.
- c. Jainar rodidedun, fullai draume godaize.
- d. Her sijum; fairþaus (fjord) gairnjam.
- e. Habaizu draum godana? Hwa ist?
- f. Saiwalos unsaros wildedun.
- g. Draumans missaleikans habam, fullans mitone missaleikaizo.
- h. Wildedumu miton goda?
- i. Razdaleiseins mikilaizos jah razdos godaizos þaurbum.
- j. Frijonde unsaraize, is frijonds goþs ist.

Ex. 2) *Translate each phrase from English into Gothic.*

- a. You are full of bad ideas today. (sing.)
- b. I just need a good idea.
- c. Of my friends, you are my friend whom I want most. (sing.)
- d. We had water full of fish.
- e. We long for good men and good women.
- f. We are abstaining from bad food and bad wine.
- g. I needed five men who could do their job (arbaiþ).
- h. Did you need a good dog? (sing.)
- i. He needed them yesterday. He was full of good ideas.
- j. Do they want to help good dogs?

Another declension type that will be covered in this lesson is for the *sh. Ja* stem adjectives:

<i>ALJIS</i>	Masculine	Feminine	Neuter
Nominative	aljis	alja	ali
Accusative	aljana	alja	ali
Genitive	aljis	aljaizos	aljis

singular number of “other” in Gothic

<i>ALJIS</i>	Masculine	Feminine	Neuter
Nominative	aljai	aljos	alja
Accusative	aljans	aljos	alja
Genitive	aljaize	aljaizo	aljaize

plural number of “other” in Gothic

Although prepositions have been taught to take the accusative up until this point, not all prepositions actually take the accusative case. Another case that some take is the genitive case.<sup>45</sup> Much like the accusative prepositions, the genitive prepositions start with the preposition itself followed by the noun in the genitive case. An example of this would be the phrase “*behind the house*” which is translated as “*hindana raznis*” with *raznis* being in the genitive. All prepositions that take the genitive will be marked accordingly throughout the workbook. It is important not to use the wrong case as it usually will give a different, unwanted meaning and will confuse others.

### Wordstock:

[f.]		anaganatj <u>i</u> s, -j <u>a</u> , -i	online	
(gen. sing.)	kattons	cat	fullatoj <u>i</u> s, -j <u>a</u> , -i	perfect
(gen. plur.)	kattono	cats	gawilj <u>i</u> s, -j <u>a</u> , -i	willing
			niu <u>j</u> i <u>s</u> , -j <u>a</u> , -i	new
	afganatj <u>i</u> s, -j <u>a</u> , -i	offline	sunj <u>i</u> s, -j <u>a</u> , -i	true
	alj <u>i</u> s, -j <u>a</u> , -i	other, another		

45 (Krause and Slocum n.d., chap. 15).

(+G)	hindana	<i>behind, beyond</i>	(+G)	innana	<i>inside of</i>
(+G)	in	<i>because of</i>	(+G)	ûtana	<i>outside of</i>

Ex. 3) *Translate each phrase from Gothic into English.*

- a. Fairhwus meins fulls gumane missaleikaize ist.
- b. Spilla sunja wulþrais sind.
- c. Habaidu jûs fimf tiguns mitone niujaizo.
- d. Qinons aljos draume godaize gairnjan wileina.
- e. Gumans þaiei afganatjai sind ni wileina hilpan razdos unsaros.
- f. Innana skipis unsaris katto ist.
- g. Matis godis in mitonais meinaizos gaþarbaip.
- h. Hindana meina rûna mikila ist.
- i. Kattono leitilaizo jah hunde mikilaize gairnja þoei mik jah frijond.
- j. Barne hilpan wiljau.

Ex. 4) *Translate each phrase from English into Gothic.*

- a. That ship is full of other fish.
- b. The houses of willing men are full of other cats.
- c. I am full of new ideas.
- d. There were five different ideas full of six different cats.
- e. Outside of a perfect house is a world of dreams.
- f. She is telling fifty true stories.
- g. All of my friends are online and full of perfect souls.
- h. Do you want a true story? (sing.)
- i. There is a house behind a big house.
- j. The room is full of new men and new women.

## ANSWERS

Ex. 1a)

- a. They were full of big ideas and big dreams.
- b. They longed for a good time.
- c. They were speaking there, full of good dreams.
- d. Here we are; we long for the fjord (fairþaus).
- e. Are you having a good dream? What is it? (sing.)
- f. They wanted our souls.
- g. We have different dreams full of different thoughts.
- h. Did we need a good idea?
- i. We need a big grammar and good language.
- j. Of our friends, he is a good friend.

Ex. 2a)

- a. Fulls mitone ubilaizo himma daga is.
- b. Ainfalþaba mitonais godaizos þarf.
- c. Frijonde meinaize, þu frijonds meins is þanei maist wiljau.
- d. Wato full fiske habaidedum.
- e. Gumane godaize jah qinono godaizo gairnjam.
- f. Matis ubilis jah weinis ubilis gaþarbam.
- g. Fimfe gumane þaurfta þaiei arbaiþ ize taujan mahtedun.
- h. Þaurftezu hundis godis?
- i. Ize fairnindagis þaurfta. Fulls mitone godaizo was.
- j. Wileinaü hilpan hunde godaize?

Ex. 3a)

- a. My world is full of different men.
- b. True stories are important.
- c. Do you have fifty new ideas? (plur.)
- d. Other women want to long for good dreams.
- e. The men who are offline don't want to help our language.
- f. Inside of our ship is a cat.
- g. He is abstaining from good food on account of my ideas.
- h. Behind me there is a big secret.
- i. I long for little cats and big dogs who love me too.
- j. I want to help the children.

Ex. 4a)

- a. Āata skip full fiske aljaize ist.
- b. Razna gumane gawiljaize fulla kattono aljaizo
- c. Fulls mitone niujaizo im.
- d. Fimf mitoneis missaleikos fullos saihse kattono missaleikaizo wesun.
- e. Utana raznis fullatojis fairhwus draume ist.
- f. Fimf tiguns spille sunjaize spilloþ.
- g. Allai meinaize frijonde anaganatjai jah fullai saiwalo fullatojaizo sind.
- h. Wileizu spill suni?
- i. Razn hindana raznis mikilis ist.
- j. Heþjo fulla gumane niujaize jah qinono niujaizo ist.

EIGHTEENTH LESSON:

There are some adjectives that take the genitive case, much as there are prepositions that take a certain case.<sup>46</sup> This was already demonstrated with the adjective *fulls* which also took the genitive.

Whenever speaking about someone's age, the suffix *-wintrus* is added onto the end of the number. If the number is built up from two or more words, those words are collapsed together into one single word. *-wintrus* as a suffix historically comes from the word *wintrus*, akin to the word *winter* in English. This convention likely came about because the winter is the toughest season to overlive, meaning that if someone lived on past the winter, then they could add a winter onto their age.

Bear in mind that numbers ending in an *f* will often change the *f* to a *b*, such as is attested to us in Luke 2:42 when we see *twalibwintrus*. It is also important to realise that this suffix is not well understood as it is attested only once, so modern usages are based largely on educated guesses rather than extant information given us.

Wordstock:

(+G) <i>filu</i>	<i>a lot of, much</i>	(+G) <i>wairþs, -a, -∅</i>	<i>worthy (of)</i>
(+G) <i>freis, -ija, frei</i>	<i>free (from)</i>	(+G) <i>ni ainshun</i>	<i>no X, not any X</i>
(+G) <i>laus, -a, -∅</i>	<i>devoid (of), empty</i>		

Ex. 1) *Translate each phrase from Gothic into English.*

a. *Mawi meina sibunwintrus ist jah ins bi kunjahaidu meinana faur land laisjan wili.*

b. *Þata barn þatainei ainwintru ist. Swa jugg!*

c. *Spill mein magu habaida saei fimfwintrus was.*

d. *Twaitigjuswintrus im jah ni þugkja wisan wairþs mitone godaizo utana mitone meinaizo.*

e. *Barna meina alla ainlibwintrja sind.*

---

46 (Wright 1954, 128).

- f. Ni ainhun barne meinaize lais (*know how*) rodjan gutisk.  
 g. Izu taihunwintrus aiþþau þatainei niunwintrus?  
 h. Hwas her ist fidwortigjuswintrus?  
 i. Wairþai hweilos izwaraizos sijum.  
 j. Ni ainhun kattono wili matjan hwa tawides.

Ex. 2) Translate each phrase from English into Gothic.

- a. My boy is twelve years old and is free from bad ideas.  
 b. I am worthy of him.  
 c. Do you have much food there? (sing.)  
 d. I am free from the men and women.  
 e. My name seems to be full of words.  
 f. My friend is only thirty years old.  
 g. Does she have many dogs and many cats? I long for animals. I have no animals.  
 h. I heard a story that there was a girl who had thirty animals who could not be sad.  
 i. I do not know that I am worthy of your time. (sing.)  
 j. No men speak our language.

Another fairly common type of noun is the *m. U* stem noun and the *f. U* stem noun which are both declined the same way in Modern Gothic. Their declension is given below:

<i>HANDUS</i>	Singular	Plural
Nominative	handus	handjus
Accusative	handu	handuns
Genitive	handaus	handiwe

*m./f. U* including Genitive

**Wordstock:**

[m. A]	skohs	shoe	wulþus	glory
[m. U]	dauþus	death	[f. U] handus	hand
	fotus	foot	kinnus	chin
	hallus	rock		
	kunjahaidus	culture	aglus, -us, -u	difficult
	kustus	test	fullatojis, -ja, -i	complete
	magus	boy	gutisks, -a, -ø	Gothic
	midus	mead		
	sunus	son	du maurgina	tomorrow
	widus	forest		

Ex. 3) Translate each phrase from Gothic into English.

- Dauþjus izwarai gaurai wesun akei ni wulþrais.
- Sunjus meinai in garda sind.
- Kunjahaidjus unsarai wulþrais swe razdos unsaros sind.
- Widus filu diuze habaiþ.
- Hepjo meina fulla halliwe ist.
- Handjus þeinos leitilos sind.
- Wulþus fullatojis ist.
- Istu kustus aglus?
- Kunjahaidus gutisks kustus unsar hindana dauþaus jah hweilos ist.
- Fotiwe meinaize gairnja jah fotjus meinai mikilai sind.

Ex. 4) Translate each phrase from English into Gothic.

- a. The death of my dog was very sad.
- b. We are having mead tonight.
- c. The boys' chins were red.
- d. Those rocks there that are black were big.
- e. Those boys don't want to speak Gothic.
- f. We are having a test tomorrow!
- g. My feet are small. I need small shoes.
- h. My mead is good.
- i. Our culture is a secret, but no one wants it (þana).
- j. My death was long.

## ANSWERS

Ex. 1a)

- a. My girl is seven years old and wants to teach them about my culture for the land.
- b. That child is only one year old. So young!
- c. My story had a boy who was five years old.
- d. I am twenty years old and I do not seem to be worthy of good ideas outside of my ideas.
- e. My children are all eleven years old.
- f. None of my children knows how to speak Gothic.
- g. Are you ten years old or only nine years old? (sing.)
- h. Who here is forty years old?
- i. We are worthy of your time. (plur.)
- j. No cats want to eat what you made. (sing.)

Ex. 2a)

- a. Magus meins twalibwintrus ist jah freis mitone ubilaizo ist.
- b. Wairþs is im.
- c. Habaizu filu matis jainar?
- d. Freis gumane jah qinono im.
- e. Namo mein full waurde wisan þugkeiþ.
- f. Frijonds meins þatainei þreistigjuswintrus ist.
- g. Habaidu managans hundans jah managos kattons? Diuze gairnja. Ni haba ainhun diuze.
- h. Spill hausida þatei mawi was sei þrins tiguns diuze habaida þoei ni mahtedun wisan gaura.
- i. Ni wait þatei wairþs hweilos þeinaizos im.
- j. Ni ainshun gumane rodeiþ razda unsara.

Ex. 3a)

- a. Your deaths were sad but not important. (plur.)
- b. My sons are at home.
- c. Our cultures are important like our languages.
- d. The forest has lots of animals.
- e. My room is full of rocks.
- f. Your hands are small. (sing.)
- g. The glory is complete.
- h. Is the test difficult?
- i. Gothic culture is a test of us beyond death and time.
- j. I long for my feet and my feet are big.

Ex. 4a)

- a. Daupus hundis meinis filu gauris was.
- b. Midu hizai naht habam.
- c. Kinnjus magiwe raudos wesun.
- d. Ðai halljus jainar þaiei swartai sind mikilai wesun.
- e. Ðai magjus ni wileina rodjan gutisk.
- f. Kustu du maurgina habam!
- g. Fotjus meinai leitilai sind. Skohe leitilaize þarf.
- h. Midus meins goþs ist.
- i. Kunjahaidus unsar rûna ist, akei ni ainshun wili þana.
- j. Daupus meins laggs was.

NINETEENTH LESSON:

One of the less common kinds of verbs is the fourth class of weak verb which is given below:

GUTNAN	Singular	Plural
1 <sup>st</sup>	gutna	gutnam
2 <sup>nd</sup>	gutnis	gutniþ
3 <sup>rd</sup>	gutniþ	gutnand

present tense of the verb for “to flow” in Gothic

GUTNAN	Singular	Plural
1 <sup>st</sup>	gutnoda	gutnodedum
2 <sup>nd</sup>	gutnodes	gutnodeduþ
3 <sup>rd</sup>	gutnoda	gutnodedun

past tense of the verb for “to flow” in Gothic

It should also be noted that *þaurban* can be used without the genitive to mean *to have to* or *must*.

Wordstock:

[weak III] anakunnan      to read      [P-P] þaurban      to have to, must

[weak III] afdumbnan      to be quiet, silent      [f.]

gadauþnan      to die      (nom.) baurgs      city

gawaknan      to awaken, wake up      (acc.) baurg      city

gutnan      to flow

mela lagga      for a long time

Ex. 1) Give the past form of each verb.

a. afdumbna

b. gutnam

- |               |                      |
|---------------|----------------------|
| c. gawaknand  | d. gutniþ (sing.)    |
| e. afdumbnand | f. gawaknam          |
| g. gutnand    | h. afdumniþ (plur.)  |
| i. anakunnais | j. gadauþniþ (sing.) |

Ex. 2) *Translate each phrase from Gothic into English.*

- a. Afdumbna jah þatainei anakunnan wiljau.
- b. Wato þairh baurg gutnoda.
- c. Þarftu rodjan bi kunjahaidu?
- d. Baurgs mikila managans mans habaiþ þaiei anakunnand.
- e. Bi razda anakunna.
- f. Bi hwa þu faur kunjahaidu unsarana tawides anakunnam.
- g. Wato þairh ahwa gutnoda.
- h. Frijonds meinai gawaknodedun jah rodidedum bi spill.
- i. Ragina gumane þairh draumans unsarans gutnodedun.
- j. Baurgs jugga jah skauns ist.

Ex. 3) *Translate each phrase from English into Gothic.*

- a. I have to read a book for today.
- b. My friends woke up.
- c. Are you reading your book now? (sing.)
- d. The river is flowing through the city.
- e. You have to be quiet! (plur.)
- f. Are they reading their books or are they being quiet?
- g. They are dying downstairs and are quiet.
- h. He was reading about our culture.

i. Did we have to be quiet now?

j. We died and were quiet a long time.

There are two types of *m. Ja* stem nouns, short and long, short ending in *-jis* and long ending in *-eis*. The long stems are much commoner overall. Both declensions will be given below:

<i>HARJIS</i>	Singular	Plural
Nominative	harjis	harjos
Accusative	hari	harjans
Genitive	harjis	harje

present tense of the verb for “army” in Gothic

<i>ANDEIS</i>	Singular	Plural
Nominative	andeis	andjos
Accusative	andi	andjans
Genitive	andeis	andje

past tense of the verb for “end” in Gothic

Another note on *n. Ja* stems also needs to be made for those stems ending in *-awi*. When declining these stems, it is important to change them slightly for other forms. A chart for this special change is given below:

<i>GAWI</i>	Singular	Plural
Nominative	gawi	gauja
Accusative	gawi	gauja
Genitive	gaujis	gauje

present tense of the verb for “region” in Gothic

One of the most important suffixes in Gothic is *-âreis* which follows the *m. Ja* declension and translates as *-er* in English. It is added onto verbs such as *write* to make for a *writer*. In other words, the suffix explains who is doing an action. For example, *laisâreis* means teacher as it is the person who teaches. It is also easy to see how the verb *laisjan* is related to this word.

**Wordstock:**

[m. Ja] andeis	end		
bokâreis	writer, author	[n. Ja] gawi	region, area
Donâweis	Danube	fraþi	understanding
harjis	army	waldufni	power
laisâreis	teacher		
niþjis	kinsman, relative	þwairhs, -a, -Ø	angry, upset
siponeis	student		

Ex. 4) Translate each phrase from Gothic into English.

- a. Allai bokârjos witun þatei alla razda hari haban þarf.
- b. Istu þwairhs?
- c. Hwa waist bi Donâwi?
- d. Allai bokârjos filu waldufnjis haband.
- e. Twai tigjus harje jainar wesun. Niþjans hausjan mahtedun.
- f. Þrins siponjans kann.
- g. Þo gauja filu leitila inuh waldufni sind.
- h. Laisârjos siponjans laisjand.
- i. Twai tigjus jah ains siponje iupa in garda sind.
- j. So mawi filu þwairha bi þata ist.

Ex. 5) Translate each phrase from English into Gothic.

- a. I taught many students as a teacher.
- b. I have no power as a man.
- c. Do they have an understanding of the language?
- d. We are drinking water without end.

- e. The Danube is a big river in Europe (in Aiwropai) that all people see without a problem.
- f. There is wine that I drink behind the river.
- g. My kinsmen are very angry.
- h. Different armies are there. My army can hear us.
- i. Are they teachers?
- j. My understanding of the region is small, although I know at last where those armies are.

## ANSWERS

Ex. 1a)

- |                  |                  |
|------------------|------------------|
| a. afdumbnoda    | b. gutnodedum    |
| c. gawaknodedun  | d. gutnoda       |
| e. afdumbnodedun | f. gawaknodedum  |
| g. gutnodedun    | h. afdumbnodeduþ |
| i. anakunnaides  | j. gadauþnoda    |

Ex. 2a)

- a. I am quiet and want only to read.
- b. The water flowed through the city.
- c. Do you need to talk about culture? (sing.)
- d. A big city has many people who read.
- e. I read about the language.
- f. We are reading about what you did for our culture.
- g. The water flowed through the river.
- h. My friends woke up and we spoke about a story.

- i. The opinions of the men flowed through our dreams.
- j. The city is young and beautiful.

Ex. 3a)

- a. Bokos himma daga anakunnan þarf.
- b. Frijonds meinai gawaknodedun.
- c. Anakunnaizu bokos þeinos nu?
- d. Ahwa þairh baurg gutniþ.
- e. Afdumbnan þaurbuþ!
- f. Anakunnandu bokos ize þau afdumbnandu?
- g. Uf gadauþnand jah afdumbnand.
- h. Bi kunjahaidu unsarana anakunnaida.
- i. Þaurftedumu afdumbnan nu?
- j. Gadauþnodedum jah mela lagga afdumbnodedum.

Ex. 4a)

- a. All writers know that every language must have an army.
- b. Is he upset?
- c. What do you know about the Danube? (sing.)
- d. All authors have a lot of power.
- e. Twenty armies were there. They could hear the kinsmen.
- f. I know three students.
- g. Those regions are very small without power.
- h. Teachers teach students.
- i. Twenty one students are upstairs at home.
- j. That girl is very upset about that.

Ex. 5a)

- a. Managans siponjans swe laisâreis laisida.
- b. Ni haba waldufni swe guma.
- c. Habandu fraþi razdos?
- d. Wato inuh andi drigkam.
- e. Donâweis ahwa mikila in Aiwropai ist þoei allai mans inuh aglon saihwand.
- f. Wein ist þatei hindana ahwos drigka.
- g. Niþjos meinai filu þwairhai sind.
- h. Harjos missaleikai jainar sind. Harjis meins unsis hausjan mag.
- i. Sindu laisârjos?
- j. Fraþi mein gaujis leitul ist, iþ in andja wait þarei þai harjos sind.

TWENTIETH LESSON:

It is at last time to introduce the last major case of the Gothic language: the dative.<sup>47</sup> The dative case is used to show direction or location. The dative often tells where something is or where it is going to.

Many prepositions take the dative instead of the accusative or the genitive. For example, when saying “to the bird,” one must say “*du fugla*.” All prepositions that take this case are marked accordingly. In this part of the lesson, all nouns in the dative will be going with a dative preposition. Later on, we will see the dative being used in other ways, as it is one of the most important cases in the language.

This lesson will also be teaching how to decline *m. A* stem nouns into the dative:

<i>DAGS</i>	Singular	Plural
Nominative	dags	dagos
Accusative	dag	dagans
Genitive	dagis	dage
Dative	daga	dagam

*m. A* stem nouns in the Dative

Wordstock:

[ <i>m. A</i> ] fugls	<i>bird</i>	(+D) du	<i>to</i>
mops	<i>anger</i>	(+D) fram	<i>from</i>
stikls	<i>cup</i>	(+D) in	<i>in</i>
		(+D) miþ	<i>with</i>
( <i>strong IIIJ</i> ) qiman	<i>to come</i>	(+D) us	<i>out of</i>
( <i>irr.</i> ) bauan	<i>to live, dwell</i>		
		þamma ( <i>dat. sing.</i> )	<i>that</i>
(+D) ana	<i>on, upon</i>	þaim ( <i>dat. plur.</i> )	<i>those</i>

<sup>47</sup> For more detailed information on the dative case, please visit Appendix A 1.5.

Ex. 1) *Translate each phrase from English into Gothic.*

- |                       |                        |
|-----------------------|------------------------|
| a. In the stones.     | b. From the heavens.   |
| c. With the bed.      | d. Amongst the horses. |
| e. Between the trees. | f. In the cup.         |
| g. On the bed.        | h. With the horses.    |

Ex. 2) *Translate each phrase from Gothic into English.*

- a. Du stainam qimam þarei baua.
- b. Us stikla drigka.
- c. Du himina qimam jah aihwans hausjan magum.
- d. In þaim hundam jah fiskam.
- e. Bagmos her sind. In bagmam baua.
- f. Raihtis matja miþ stainam.
- g. Miþ aiþam jah filu modis qimiþ.
- h. Faur razda qimand.
- i. Ana ligra filu modis in fuglam ist.
- j. Stiklos bi sunjai mikilai sind.

Ex. 3) *Translate each phrase from English into Gothic.*

- a. Amongst those fish that are on that stone, we can hear them in the trees.
- b. I am with the horses who are the size of a big stone.
- c. Your anger with the sky. (sing.)
- d. I am eating on the bed.
- e. I have dogs in that tree.
- f. I have water in the cup.
- g. There is food amongst the birds.

- h. Are you coming from those birds? (sing.)
- i. I am coming out of the day with an oath.
- j. From the tree comes a new idea.

Pronouns can also be declined into the dative case. All forms of the dative pronouns will be given in the wordstock.

One of the most important verbs in Modern Gothic is *galeikan* which translates as to please. If we want to say “I like the dog,” we must say “*Hunds mis galeikaiþ*.” The pattern used, in other words, for “A likes B” is “*B A galeikaiþ*” with A going into the dative and B being in the nominative. One more example would be “I like you” (sing.) which would become “*mis galeikais*.” It is worth noting that *galeikan* is conjugated here much like any other verb. This pattern can be translated into English roughly as “B is pleasing to A,” meaning “A likes B.”

### **Wordstock:**

<i>mis (dat.)</i>	<i>me</i>	<i>unsis (dat.)</i>	<i>us</i>
<i>þus (dat.)</i>	<i>you (sing.)</i>	<i>izwis (dat.)</i>	<i>you (plur.)</i>
<i>imma (dat.)</i>	<i>him, it</i>	<i>im (dat.)</i>	<i>them</i>
<i>izai (dat.)</i>	<i>her</i>	<i>þishwah</i>	<i>at all, whatsoever</i>

Ex. 4) Translate each phrase from Gothic into English.

- a. *Mis galeikaiþ*.
- b. *Galeikaü im?*
- c. *Galeikaidedunu þai gumans im?*
- d. *Galeikandu þai gumans þus?*
- e. *Andeis ni aiw galeikaida mis.*
- f. *Ni galeikaidedun unsis.*
- g. *Galeikaidu kunjahaidus fadreinis þeinis þus?*

h. Qimandu faur kunjahaidu bi sunjai?

i. Razda ni galeikaida mis filu. j. Mis razn galeikaida þarei in hundam wesum.

Ex. 5) *Translate each phrase from English into Gothic.*

a. Do you like our house very much?

b. Do you like what we did here today? (sing.)

c. We didn't like what he heard.

d. Does she like me?

e. I don't like you at all. (sing.)

f. You didn't like what we knew. (plur.)

g. We don't like you. (sing.)

h. Whom do I like?

i. We liked you once. (plur.)

j. I like him a lot.

## ANSWERS

Ex. 1a)

a. In stainam.

b. Fram himinam.

c. Miþ ligra.

d. In aihwam.

e. Miþ bagmam.

f. In stikla.

g. Ana ligra.

h. Miþ aihwam.

Ex. 2a)

a. We are coming to the stones where I live.

b. I am drinking from a cup.

- c. We are coming to the sky and can hear the horses.
- d. Amongst those dogs and fish.
- e. The trees are here. I live in the trees.
- f. Indeed I am eating with stones.
- g. He comes with oaths and a lot of anger.
- h. They are coming for the language.
- i. Upon the bed there is a lot of anger amongst the birds.
- j. The cups are really big.

Ex. 3a)

- a. In þaim fiskam þaiei ana þamma staina sind, ins in bagmam hausjan magum.
- b. Miþ aihwam im þaiei wahstus stainis mikilis sind.
- c. Moþs þeins miþ himina.
- d. Ana ligra matja.
- e. Hundans in þamma bagma haba.
- f. Wato in stikla haba.
- g. Mats in fuglam ist.
- h. Qimizu fram þaim fuglam?
- i. Us daga miþ aiþa qima.
- j. Fram bagma mitons niuja qimiþ.

Ex. 4a)

- a. I like him.
- b. Do they like me?
- c. Did they like those men?
- d. Do you like those men? (sing.)

- e. I never liked the end.
- f. We didn't like them.
- g. Do you like the culture of your family? (sing.)
- h. Are they coming for the culture really?
- i. I didn't like the language very much.
- j. I liked the house where we were amongst dogs.

Ex. 5a)

- a. Galeikaidu þus razn unsar filu?
- b. Galeikaidu þus hwa her himma daga tawidedum?
- c. Ni galeikaida unsis hwa hausida.
- d. Galeikaü izai?
- e. Ni galeikais mis þishwah.
- f. Ni galeikaida izwis hwa wissedum.
- g. Ni galeikais unsis.
- h. Hwas galeikaiþ mis?
- i. Unsis ainamma sinþa galeikaideduþ.
- j. Mis filu galeikaiþ.

CUMULATIVE READING 4:Wordstock:

iup gaggand	<i>go upstairs</i>
bisaihwan	<i>to look at, inspect, check</i>
sik andþagkjan	<i>to decide, make up one's mind</i>
warftr sein*	<i>his cell phone, phone</i>
gamaindûþimidi*	<i>social media</i>
hai	<i>hey</i>
gaühausides	<i>have you heard?</i>
þos niujiþos*	<i>the news</i>
atinmaideins*	<i>variant</i>
aitr*	<i>virus</i>
taujuana	<i>are doing</i>
jah nist...	<i>it's not even...</i>
hweh	<i>only, merely</i>
sik þreihan	<i>to worry, mind</i>
juggai	<i>young people</i>
seina misso	<i>one another, each other</i>
sis misso	<i>one another, each other</i>
gaminþi	<i>memory</i>
qeþja*	<i>poet</i>
unhugs*	<i>nonsense</i>
gaskaidna*	<i>break-up</i>
gaþulan	<i>to undergo, suffer, experience, go through</i>
satanas*	<i>jerk, prick, awful person</i>

libainifrodalubo*	<i>life philosophy</i>
Frauja Gasaljjs*	<i>Mr. Social Butterfly (lit. Mister Social)</i>
man	<i>I mean</i>
halisaiw	<i>hardly</i>
ufarleipai	<i>(should) go by</i>
frabriggais	<i>you (should) spend</i>
lip	<i>group</i>
jiukan	<i>to fight</i>
waila	<i>alright, okay</i>
niujipa	<i>a piece of a news</i>
pizos niujons atinmaideinais	<i>of that new variant</i>
agjan	<i>to frighten, make afraid</i>
lagjan	<i>to put, lay, set</i>
ni skulu	<i>we (both) don't have to</i>
suma	<i>someone (female)</i>
in arbaidai	<i>at work</i>
leitil	<i>a little, kind of, somewhat</i>
wikkags	<i>cool, neat</i>
flauandaba	<i>fluently</i>
rai	<i>hey</i>
swa lagga swe...aiɸpau	<i>as long as...then</i>
mis arn ist	<i>I'm sure</i>
wit	<i>we both</i>
wairpaiwa	<i>we (both) should become, will be</i>

Alareiks jah frijonds is Swinþila iup gaggand bisaihwan sumos bokos. In waurde Attins Alareikis, Alareiks sik anakunnan bokos bi gutasagon andþâhta. Miþþan Swinþila warftr sein ana gamaindûþimidja bisaihwif.

*Swinþila: Hai, gaiühausides þos niujiþos?*

*Alareiks: (insaihwif iup fram bokom seinaim) Hwa ist þata?*

*Swinþila: Ist nu niuja atinmaideins aitrís.*

*Alareiks: Aug, ni aiw sijum frijai þis. Aiþei þeina lekeis ist. Hwa qiþif si?*

*Swinþila: Si qiþif þatei mans ni taujaina ganoh. Jah nist hweh fimftigjuswintrus mans þaiei sik þreihan skulaina ak jah juggai.*

*Alareiks: Magtu immunan? Ik þatainei twaitigjuswintrus im. Ni wiljau gadauþnan swa juggs.*

*Swinþila: Aglo ist þatei mans ni magun gaþarban seiná misso. Gahlaibinassaus gairnjand jah frijonde jah fadreinis jah frijaþwos gairnjand. Seiná misso hilpan wileina, ni wisan fairra sis misso. Libainais niutan jah ija godaize gaminþje fulljan wileina.*

*Alareiks: Hwan warst þu qeþja?*

*Swinþila: Iþ suni ist.*

*Alareiks: Mik ni þreihif wisan ains. Ni þarf wisan bi mannam sinteino.*

*Swinþila: Unhugs. Nauh þo gaskaidna miþ Merilin gaþulis.*

*Alareiks: Satanás was. Akei, ne, þata was libainifrodalubo meina jah þanei miþ imma was. Ni aiw galeikaida mis wisan bi mannam swa filu. Ni swa filu swe þus, Frauja Gasaljis.*

*Swinþila: Man, jah ni galeikaiþ mis wisan bi mannam swa filu-*

*Alareiks: Unhugs. Halisaiw dags ufarleiþai þanei ni frabriggais miþ þamma lida frijonde.*

*Swinþila: Sai, ni wiljau jiukan.*

*Alareiks: Waila, jah ik ni wiljau jiukan. Hugja þatei ist þatainei so niujiþa þizos niujons atinmaideináis sei mik leitul agida. Afar hwa Merila qab... Ik ni wait, þata mik in stad ubilana lagida.*

*Swinþila: Ik fraþja, ni skulu rodjan bi þata.*

*Alareiks: Awiliudo.*

*Swinþila: Jah ufarmunnoda qiþan þus þata. Ist suma niuja in arbaidai sei leitul wikkaga þugkeiþ. Ni mag rodjan gutiska flauandaba, ak jah ni rodeiþ gutiska ubilaba. Ik hugja þatei aufto si þus galeikai.*

*Alareiks: Rai, swa lagga swe si nist swa ubila swe Merila, aipbau mis arn ist patei wit frijonds godai sprauto ganoh wairpaiwa.*

TWENTY-FIRST LESSON:

It will also be important for us to know how to decline *f. O* stem nouns.

<i>GIBA</i>	Singular	Plural
Nominative	giba	gibos
Accusative	giba	gibos
Genitive	gibos	gibo
Dative	gibai	gibom

*f. O* stem nouns in the Dative

One use of the dative which will come in handy to know is the *dative of instrument*, which is very commonly used in Gothic.<sup>48</sup> This makes the word in the sentence that is an instrument or a means for something else to happen go into the dative. For example:

*hûhrau fraqistna* = I perish with hunger (Lk 15:17)

*siukans sauhtim missaleikam* = sick with various illnesses (Lk 4:40)

*inkilþo sunau* = pregnant with a son (Lk 1:36)

*usflaugidai winda hwammeh laiseinai* = blown off course by every wind of doctrine (Eph 4:14A)

Remember only to use the word *miþ* when one is speaking about being *together with* something or someone else and not in the sense of using something as a *tool*.

Lastly, it should be noted that the word *sa* can not only mean *that*, but also *this* in Gothic.<sup>49</sup>

<sup>48</sup> See (Miller 2019, 139).

<sup>49</sup> See (Miller 2019, 64).

**Wordstock:**

[f. 0]	airziḅa	<i>mistake, error</i>	marka	<i>border, boundary</i>
	arka	<i>box</i>	warudabokos*	<i>dictionary</i>
	Asia	<i>Asia</i>		
	banja	<i>wound</i>	[m.] (dat.) frijond	<i>friend</i>
	bokatewa*	<i>alphabet</i>		
	bota	<i>advantage</i>	(+D) ufar	<i>over, above</i>
	kahwa*	<i>coffee</i>	ḅizai (dat. sing. fem.)	<i>that</i>
	koka*	<i>cake</i>	ḅaim (dat. plur.)	<i>those</i>

Ex. 1) Decline the noun into the dative form.

- |            |             |
|------------|-------------|
| a. ahwa    | b. airḅa    |
| c. markos  | d. kokos    |
| e. kahwa   | f. airziḅos |
| g. ḅiuda   | h. sunjos   |
| i. saiwala | j. razdos   |

Ex. 2) Determine whether the phrase needs the word *miḅ*.

- (*miḅ*) ḅaim fuglam rodja.
- (*miḅ*) bokatewai unsarai meljam.
- (*miḅ*) ligra meinamma slepiḅ (*sleeps*).
- (*miḅ*) ḅaim waurdabokom laisjand (*they are teaching*).
- (*miḅ*) hundam izos in ḅizai arkai bauam.
- Allos banjos (*miḅ*) hweilai sik lekinond (*heal*).

Ex. 3) *Translate each phrase from Gothic into English.*

- a. Miþ frijond meinamma and þo ahwa du Asiai hwarbom.
- b. And marka landis meinis airziþos saihsan mahta þozei ni mahtedun saihsan.
- c. Kamairos ni magun saihsan mik unte ufar kamairom im.
- d. Twai tigjus arko sind þozei in þizai ahwai sind.
- e. Habaidu bota her ufar kahwai us Asiai?
- f. Þos kokos fram frijond meinamma godos wesun.
- g. Marka miþ Asiai jah her so ahwa ist.
- h. Airziþos gumane jah qinono þoei her wesun ni haband markos.
- i. Þos kokos þozei habais bi sunjai godos sind!
- j. Þos waurdabokos inuh airziþos meljan wileima, jah bota manne godaize þaiei ijos taujand habam.

Ex. 4) *Translate each phrase from English into Gothic.*

- a. I am speaking with the advantage over you.
- b. We write our language with this alphabet.
- c. Only through anger can we be a good culture.
- d. Only with a dictionary can I teach my language with my friend.
- e. We are walking to the border now.
- f. A wise man told me that we are wise only through mistakes, not through boxes full (*fullaim*) of cake.
- g. We can only see outside of the house through these cameras.
- h. Through borders, we can have a country outside of other countries.
- i. Do you help people with cake and food? (sing.)
- j. Through our advantage, we are walking to a river through the land of Asia.

*wairþan* might be one of the most important verbs in the entire language, right up there with *wisan* and *haban*. It is used in many different contexts and tends to be especially useful for showing transformation or change. In fact, it is used in so many different ways that this lesson can only scratch the surface of its usage by giving only one context.

The first usage of the verb *wairþan* is to mean “to become.” This is straightforward for any English speakers. For example, “*Þus galeiks wairþan wiljau*” means “I want to become like you.” This usage of the verb should give no trouble.

Another usage of the verb is to make the future tense. This corresponds to “will be” in English. For example, “I will be ready” would be translated as “*Manwus wairþa*.” It is important to notice that this usage of *wairþan* not only refers to something that will be the case in the future but actually refers to something that will become the case in the future. In other words, *wairþan* as a future tense creator refers only to things that will be the case, but are not yet. We will now take a look at Biblical citations to see this meaning of *wairþan* in action. Bear in mind that some of these citations will be simplified in some ways so as to make the readings easier to understand.

*allata leik þein riqizein wairþiþ = your whole body will be dark (sing.) (Matthew 6:23)*

*swah wairþiþ jah in dagam sunaus mans = it will be so in the days of the Son of man too (Luke 17:26)*

*wairþiþ waurts laissaizis = There shall be a root of Jesse (Romans 15:12)*

*skula wairþiþ leikis jah bloþis = he shall be guilty of the body and the blood (Corinthians I 11:27)*

The conjugation of *wairþan* is given below:

WAIRÞAN	Singular	Plural
1 <sup>st</sup>	wairþa	wairþam
2 <sup>nd</sup>	wairþis	wairþiþ
3 <sup>rd</sup>	wairþiþ	wairþand

present tense of the verb for “to become” in Gothic

WAIRĀPAN	Singular	Plural
1 <sup>st</sup>	warþ	waurþum
2 <sup>nd</sup>	warst	waurþuþ
3 <sup>rd</sup>	warþ	waurþun

past tense of the verb for “to become” in Gothic

Another important aspect of this lesson is learning the dative of A stem adjectives, the last case needed for understanding A stem adjectives in their entirety.

GOPS	Singular			Plural		
	Masc.	Fem.	Neut.	Masc.	Fem.	Neut.
Nom.	goþs	goda	goþ	godai	godos	goda
Acc.	godana	goda	goþ	godans	godos	goda
Gen.	godis	godaizos	godis	godaize	godaizo	godaize
Dat.	godamma	godai	godamma	godaim	godaim	godaim

A stem adjectives in the Dative

### Wordstock:

[m.]		andaneīþs, -a, -∅	contrary
(dat. sing.) mann	person	audags, -a, -∅	blessed
		biûhts, -a, -∅	familiar
[f.]		dwals, -a, -∅	foolish, stupid
(dat. sing.) mitonai	thought, idea	handugs, -a, -∅	clever
(dat. plur.) mitonim	thoughts, ideas	kalþs, -a, -∅	cold
		modags, -a, -∅	angry
[strong III] wairþan	to become, happen	riqizeins, -a, -∅	dark

Ex. 5) Translate each phrase from Gothic into English.

- Us dagam riqizeinaim miþ mitonim godaim qimam þozei ni aiw wairþiþ biûhtos.
- Audaga mitonai magaus niujis miþ gibom ize hizai naht sind.
- In hundam godaim filu hunde ubilaize sind.

- d. Wairþizu manwus sprauto?
- e. Manna goþs miþ mitonim meinaim wairþa.
- f. Waurþumu mans godai?
- g. Dwala mitonim unsaraim wairþam.
- h. So baurgs filu biûhta ist.
- i. Allos mitone andaneiþaizo þozei hausip dwalos jah ubilos sind, afar ragina meinamma.
- j. Sprauto þiudans her wairþa jah alla gibo landis unsaris haba.

Ex. 6) *Translate each phrase from English into Gothic.*

- a. I will be ready soon!
- b. I am clever person who is with a stupid person.
- c. Our country is blessed with a dark day today.
- d. To consider a contrary opinion is foolish.
- e. I know that this idea is familiar, but can we become good people with clever thoughts?
- f. My father was talking with an angry woman (*qinon*) yesterday.
- g. We walk to a familiar gift.
- h. I will be blessed through the cold thoughts of our friends here with us today.
- i. The border between my thoughts and your thoughts will soon be familiar. (sing.)
- j. Are you upset? You will soon be very angry, because I have a familiar idea. (plur.)

## ANSWERS

Ex. 1a)

- |           |           |
|-----------|-----------|
| a. ahwai  | b. airþai |
| c. markom | d. kokom  |

- |             |             |
|-------------|-------------|
| e. kahwai   | f. airziḅom |
| g. ḅiudai   | h. sunjom   |
| i. saiwalai | j. razdom   |

Ex. 2a)

- a. Miḅ ḅaim fuglam rodja.
- b. Bokatewai unsarai meljam.
- c. Ligra meinamma slepiḅ (*sleeps*).
- d. ḅaim waurdabokom laisjand (*they are teaching*).
- e. Miḅ hundam izos in ḅizai arkai bauam.
- f. Allos banjos hweilai sik lekinond (*heal*).

Ex. 3a)

- a. With my friend, we are walking along the river to Asia.
- b. Along the border of my country, I could see the mistakes that they could not see.
- c. The cameras cannot see me because I am above the cameras.
- d. There are twenty boxes that are in that river!
- e. Do you have the advantage here above the coffee from (*us*) Asia? (*plur.*)
- f. Those cakes from my friend were good.
- g. The boundary between Asia and here is this river.
- h. The mistakes of the men and women who (*ḅoei*) were here have no boundaries.
- i. Those cakes that you have are really good!
- j. We want to write that dictionary without mistakes, and we have the advantage of good people who are making it.

Ex. 4a)

- a. Miḅ botai ufar ḅus rodja.
- b. Razda unsara ḅizai bokatewai meljam.
- c. ḅatainei moda kunjahaidus goḅs wisan magum.
- d. ḅatainei waurdabokom miḅ frijond meinamma razda meina laisjan mag.
- e. Du markai nu hwarbom.
- f. Wair froḅs mis spilloda ḅatei ḅatainei airziḅom goda sijum, ni arkom fullaim kokos.
- g. ḅatainei utana raznis ḅaim kamairom saihwan magum.
- h. Markom land utana lande aljaize haban magum.
- i. Hilpizu manne kokai jah mata?
- j. Botai unsarai du ahwai ḅairh land Asios hwarbom.

Ex. 5a)

- a. From (*us*) dark days we are coming with good ideas that will never be familiar.
- b. They are blessed with the thought of a new boy between their gifts tonight.
- c. Amongst the good dogs there are a lot of bad dogs.
- d. Will you be ready soon? (sing.)
- e. I am becoming a good person with my ideas.
- f. Did we become good people?
- g. Through our bad ideas we become foolish.
- h. This city is very familiar.
- i. All of the contrary opinions that you hear are foolish and bad, in my opinion. (plur.)
- j. Soon I will be the king here and have all of the gifts of our land!

Ex. 6a)

- a. Sprauto manwus wairḅa!

- b. Manna handugs im saei miþ mann dwamma ist.
- c. Land unsar audag daga riqizeinamma himma daga ist.
- d. Miton ragin andaneif dwal ist.
- e. Wait þatei so mitons biûhta ist, akei magumu wairþan mans godai mitonim handugaim?
- f. Atta meins miþ qinon modagai fairnindagis rodida.
- g. Du gibai biûhtai hwarbom.
- h. Audags mitonim kalþaim frijonde unsaraize her miþ unsis himma daga wairþa.
- i. Marka miþ mitonim meinaim jah mitonim þeinaim sprauto biûhta wairþif.
- j. Sijudu þwairha? Sprauto filu modaga sijuþ, unte miton biûhta haba.

## TWENTY-SECOND LESSON:

The Gothic present participle has been avoided up until now due to how easily its usage can be misunderstood by beginners of the language, especially those who hail from an English-speaking background. The first usage we will be dealing with is using present participles to replace relative clauses, the ones made specifically by the word *saei*, a topic that we covered back in lesson VII. Let us look at some examples:

*hwazuh sa...hausjands waurda meina = each one hearing my words (Luke 6:47)*

*hwazuh saei hauseiþ waurda meina = each one who hears my words (Matthew 7:26)*

*sa mik andnimands = the one welcoming me (Matthew 10:40)*

*saei mik andnimip = he who welcomes me (Mark 9:37, Luke 9:48, John 13:20)*

As we can see, the relative clause *saei + verb* is replaced with *sa + pres. part*. This pattern persists throughout the language, allowing us to more flexibly talk about subjects without having to phrase things in the exact same way.

Forming the present participle is relatively simple. We will use *haban* as an example. First, we take the infinitive form of the verb: *haban*. Then, we drop off the *n*: *haba*. Then, we add *-nds*: *habands*. Another example might be with the verb *frijon*. Get the infinitive: *frijon*. Drop the *n*: *frijo*. Add *-nds*: *frijonds*. One last example: *wisan*. First, get the infinitive: *wisan*. Drop the *-n*: *wisa*. Then add *-nds*: *wisands*. Hopefully, this will prove to be a useful way to memorise how to make the present participle in Gothic.

Below is how to decline the present participle in all cases and numbers using *haban* as the sample verb:

HABANDS	Singular			Plural		
	Masc.	Fem.	Neut.	Masc.	Fem.	Neut.
Nom.	habands	habandei	habando	habandans	habandeins	habandona
Acc.	habandan	habandein	habando	habandans	habandeins	habandona
Gen.	habandins	habandeins	habandins	habandane	habandeino	habandane
Dat.	habandin	habandein	habandin	habandam	habandeim	habandam

Present participles

It is important to remember that one need not try to memorise this chart outright but simply to refer back to this chart whenever they see a verb ending in *-nd-* and want to identify where the participle falls with respect to the chart. Participles will quickly become one of the most important parts of the language for the learner; so bear these forms with patience.

One other important topic in this lesson is the declination of *n*. A stem nouns:

	WAURD	Singular	Plural
Nominative		waurd	waurda
Accusative		waurd	waurda
Genitive		waurdis	waurde
Dative		waurda	waurdam

*n*. A stem nouns in the Dative

Now that we have covered all of the cases in Gothic used with *sa*, here is its complete chart:

SA	Singular			Plural		
	Masc.	Fem.	Neut.	Masc.	Fem.	Neut.
Nom.	sa	so	þata	þai	þos	þo
Acc.	þana	þo	þata	þans	þos	þo
Gen.	þis	þizos	þis	þize	þizo	þize
Dat.	þamma	þizai	þamma	þaim	þaim	þaim

Declension of *sa*

**Wordstock:**<sup>50</sup>

[n. A] anawairþ*	future	gras	herb
atgagg	access	guþ	god
Eisaland*	Iceland	Krekaland*	Greece
þlauhaweil*	airplane	miliþ	honey
maþl	forum, market	neiþ	envy

Ex. 1) Turn the verb into its participle form.

- |            |              |
|------------|--------------|
| a. nasjan  | b. afdumbnan |
| c. þaurban | d. anakunnan |
| e. rodjan  | f. þugkjan   |
| g. frijon  | h. arman     |
| i. hwarbon | j. niutan    |

Ex. 2) Decline the noun into the dative.

- |              |                |
|--------------|----------------|
| a. neiþ      | b. atgagga     |
| c. guþ       | d. grasa       |
| e. Krekaland | f. maþla       |
| g. milida    | h. þlauhaweila |
| i. Eisaland  | j. anawairþ    |

Ex. 3) Translate each phrase from Gothic into English.

a. Miliþ dails filu wulþrais kunjahaidaus meinis ist, unte aina þoei miliþ in landa unsaramma haband sind aina habandona waldufni!

b. Habaidedumu atgagg þishwah du ainaim þoei anaganatja wesun?

---

50 The inflected forms with an expected z do not occur here. The final s at the end of the root gras stays the same. The reasons for this will be explained later.

- c. In anawairþa grasa wulþrais wairþand. Grasa in maþla bugjam.
- d. Guda aina sind habandona atgagg du unsis.
- e. Ðlahaweila azetaba miþ þaim landam wraton magun.
- f. Anawairþ unsar ist, aina rodjandona þo razda, anawairþ in handum unsaraim habam.
- g. Guda, aina frijondona unsis jah fairhwu unsarana, anawairþ waila kunnun.
- h. In gibom gude aina giba ist þoei ni mag haban sei waldufni ufar mis jah þiudai meinai habaiþ.
- i. Aina frijondona miliþ aina sind þoei guda maist frijond.
- j. In gudam neiþ nist bi sunjai gamain, ak in spillam neiþ in gudam filu gamain ist.

Ex. 4) *Translate each phrase from English into Gothic.*

- a. In the future, the one going to Iceland will be ready.
- b. Between Greece and Iceland there are a lot of markets where envy is familiar and there are no laws for the people.
- c. The Goths didn't have airplanes, but now we do (habam).
- d. Those having gods were the Goths.
- e. Is there a god in Gothic culture (kunjahaidau) for honey?
- f. The one having access to the ones who are online on the market has all of the power.
- g. Who is the one saying "hi" to me (du mis)?
- h. The one having access to the future has the power in this country!
- i. The markets are all offline for those speaking our language sadly (gauraba).
- j. Do you like the ones speaking about Iceland or the ones speaking about Germany? (sing.)

The dative absolute is one of the most important uses for present participles in Gothic.<sup>51</sup> It is used to add additional circumstantial information to a sentence, such as what was happening when

---

51 For more information, refer to (Krause and Slocum n.d., chap. 34) and (Miller 2019, 133–34).

something else was happening. Let us look at some examples attested to us from the Bible with slight simplification to the sentences wherever it is befitting:

qimandin þan in garda iddjedun imma = when he had come into the house, they came (Mt 9:28)

jah Iesu bidjandin, usluknoda himins = and Jesus praying, the heaven was opened (Luke 3:21)

at libandin abin = whilst her husband lives (Romans 7:3)

at hilpandam jah izwis bi uns bidai = whilst you are also helping by prayer for us (Cr II 1:11)

There are many things to break down here conceptually. Firstly, it is important to note that the phrase in the dative absolute is going to have the noun and the participle both in the dative. One further thing to note is that the dative absolute can be introduced with the word *at* from time to time. This makes the phrase have the word *when* or *whilst* in the English translation.

One other important thing to be covered in this lesson is to fully cover the declension of the *m./f. U* stem nouns:

<i>SUNUS</i>	Singular	Plural
Nominative	sunus	sunjus
Accusative	sunu	sununs
Genitive	senaus	sunuwe
Dative	sunau	sunum

*m./f. A* stem nouns in the Dative

### Wordstock:

[ <i>m. U</i> ] airus	messenger	skalkinassus	service
blotinassus	libation	skalks	servant
fairþus	fjord, inlet	uffairhwus*	underworld
lustus	lust, desire	wratidus	trip, journey

Ex. 5) *Decline the noun into the dative.*

- |             |                 |
|-------------|-----------------|
| a. lustus   | b. blotinassjus |
| c. airjus   | d. uffairhwus   |
| e. wratidus | f. airus        |

Ex. 6) *Translate each phrase from Gothic into English.*

- a. Airiwe þaiei mis spilla fairþaus spillond is ist ains saei froþs ist.
- b. Guþ sprauto manwus wairþiþ; akei nu ni haba atgagg du uffairhwau þarei bauiþ.
- c. Blotinassjus wulþrais gumam sind akei ni gudam. Ak duhwe?
- d. Þai gumans skalkos uffairhwaus sind þarei land skaun haband.
- e. At wisandin ana wratidau meinamma fairnindagis wissa þatei swinþs in fairþau wisan þaurfta.
- f. Ni haba lustu faurþum. Jû swe im fagino.
- g. In kunjahaidau meinamma ni þaurbum boko unte spilla waurdam unsaraim spillom þoei qiþam, ni hwa meljam.
- h. At wisandin mis in airum afdumbnan þaurfta jah ni þishwah rodjan.
- i. Fimf tigjus suniwe meinaize du fairþau iddjedun. Ni qam ainshun aftra.
- j. At frijondin mis þuk þuk waila kann. At frijondin þus mik mik jah waila kannt.

Ex. 7) *Translate each phrase from English into Gothic.*

- a. Whilst in a fjord, we must always be ready.
- b. Amongst my sons, I could see no servants.
- c. My time of service was difficult.
- d. Twenty messengers in the underworld spoke to the god of fjords and lust.
- e. Did you have a good journey or no? (sing.)
- f. All of the countries in this world have to be in some fjords.

- g. When in service, we are servants for the land and its laws.
- h. I made a libation for the god of fjords for our journey.
- i. I have no lust for women or fjords. The messengers told me (mis) what the god is doing.
- j. When I was in the underworld, I walked along the river in my long journey.

## ANSWERS

Ex. 1a)

- |              |                |
|--------------|----------------|
| a. nasjands  | b. afdumbnands |
| c. þaurbands | d. anakunnands |
| e. rodjands  | f. þugkjands   |
| g. frijonds  | h. armands     |
| i. hwarbonds | j. niutands    |

Ex. 2a)

- |               |                 |
|---------------|-----------------|
| a. neida      | b. atgaggam     |
| c. guda       | d. grasam       |
| e. Krekalanda | f. maþlam       |
| g. milidam    | h. þlauhaweilam |
| i. Eisalanda  | j. anawairþa    |

Ex. 3a)

- a. Honey is a very important part (*dails*) of my culture, because the ones who have honey in our land are the ones having the power!
- b. Did we have access at all to the ones who were online?

- c. In the future, herbs will be important. We will buy (*bugjam*) herbs in the market.
- d. The gods are the ones having access to us (*du unsis*).
- e. Airplanes can travel between these countries easily.
- f. The future is ours, the ones speaking this language, we have the future in our hands (*handum*).
- g. The gods, the ones loving us and our world, know the future well.
- h. Amongst the gifts of the gods there is one gift that I cannot have, that has power over me and my people.
- i. The ones loving honey are the ones whom the gods love most (*maist*).
- j. Amongst the gods, envy is not really common, but in stories envy amongst the gods is very common.

Ex. 4a)

- a. In anawairþa ains gaggands du Eisalanda manwus wairþiþ.
- b. Miþ Krekalanda jah Eisalanda managa maþla sind þarei neiþ biûht ist jah ni sind witoda þiudai.
- c. Gutans ni habaidedun þlahuweila, ak nu habam.
- d. Aina habandona guda Gutans wesun.
- e. Istu guþ in kunjahaidau gutiskamma milidis?
- f. Ains habands atgagg du ainaim þoei anaganatja ana maþla sind all waldufnjis habaiþ.
- g. Hwas ist ains qiþands „hails“ du mis?
- h. Ains habands atgagg du anawairþa waldufni in þamma landa habaiþ!
- i. Maþla gauraba alla afganatja þaim rodjandam razdai unsarai sind.
- j. Galeikandu þus aina rodjandona bi Eisaland aiþþau aina rodjandona bi Þiudiskaland?

Ex. 5a)

- a. lustau
- b. blotinassum

c. airum

d. uffairhwau

e. wratidau

f. airau

Ex. 6a)

a. Of the messengers who tell me (*mis*) tales of the fjord, *he* is the one who is wise.

b. The god will be ready soon; but now I have no access to the underworld where he lives.

c. Libations are important to men (*mannam*) but not to gods (*gudam*). But why?

d. Those men are servants of the underworld where they have a beautiful country.

e. Whilst I was on my journey yesterday, I knew that I needed to be strong in the fjord.

f. I have no desire for fjords. I am already happy as I am.

g. In my culture, we don't need books since we tell stories through our words that we say, not what we write.

h. When I was amongst messengers, I needed to be quiet and not speak whatsoever.

i. Fifty of my sons went (*iddjedun*) to the fjord. Not one came (*qam*) back (*aftra*).

j. When I love you, I know you well. When you love me, you know me well too. (sing.)

Ex. 7a)

a. At wisandin in fairþau sinteino manwus wisan þaurbum.

b. In sunum meinaim ni mahta saihsan ainnohun skalke.

c. Hweila meina skalkinassaus aglus was.

d. Twai tigjus airiwe in uffairhwau du guda fairþiwe jah lustaus rodidedun.

e. Habaidezu wratidu godana þau niu?

f. Alla lande in þamma fairhwau in sumaim fairþum wisan þaurbum.

g. At wisandin in skalkinassau skalkos faur land jah witoda is sijum.

h. Blotinassu faur guþ fairþiwe faur wratidu unsarana tawida.

i. Ni haba lustu qinom aipþau fairþum. Airjus mis spillodedun hwa guþ taujiþ.

j. At wisandin mis in uffairhwau and ahwa in wratidau laggamma meinamma hwarboda.

## TWENTY-THIRD LESSON:

Up until now, we have been forced to describe things as they are without being able to very effectively make comparisons. But if one wanted to say not *fast* but *faster*, how would they go about this? What about *easier*, *quicker*, *more difficult*, *more thorough*, *better*, and so on and so forth? In this lesson, we will learn how to say these *-er* words, or what we will refer to as comparative adjectives or simply comparatives. Comparative adjectives can be regularly formed through one of two ways: either through *-iza* or *-oza*. These two are fairly predictable in where they are used. Firstly, we are to concern ourselves with adjectives that take *-iza*. This is the commonest of all forms. All adjectives that are not A stem adjectives will take *-iza*. The ending is dropped from the adjective, leaving just the bare root. From there, *-iza* is added on. For example:

*skauns* -> *skauniza* (“more beautiful”)

*hardus* -> *hardiza* (“harder”)

*sûts* -> *sûtiza* (“sweeter”)

*alþeis* -> *alþiza* (“older”)

*faus* -> *fawiza* (“fewer”)

When it comes to A stem adjectives, sadly, things become more complicated. Some A stem adjectives will take *-iza* whilst others will take *-oza*. Which each one will take varies. Nevertheless, a good rule of thumb to go by is this:

Is the adjective A stem? If not, use *-iza*.

Does the A stem adjective have fewer than two consonants before the *-s*? If yes, use *-iza*.

Othewise, use *-oza*.

Here are some examples:

A stem adjectives with only one consonant ending in the root:

*azets* -> *azetiza* (“easier”)

*hauhs* -> *hauhiza* (“higher”)

A stem adjectives with more than one consonant ending in the root:

*garaihts* -> *garaihtoza* (“more righteous”)

*arms* -> *armoza* (“poorer”)

*swinþs* -> *swinþoza* (“stronger”)

Even knowing these rules, however, will not help with the irregular adjectives that exist in Gothic. Thankfully for the learner, there is an utter abundance of irregular forms in Gothic;<sup>52</sup> so the learner is at no risk of growing bored. Here are the commonest of the irregulars in no particular order:

*gops* -> *batiza* (“better”)

*leitils* -> *minniza* (“smaller”)

*mikils* -> *maiza* (“bigger”)

*sineigs* -> *siniza*<sup>53</sup> (“older”)

*ubils* -> *wairsiza* (“worse”)

*juggs* -> *jûhiza* (“younger”)

It is when we come to the declension of *-iza* and *-oza* where we will begin to see new forms. Since both are identical in the way they decline, we will simply show the declension of *-iza*. Hopefully it

<sup>52</sup> See (Miller 2019, 77–79) (Krause and Slocum n.d., chap. 17.2).

<sup>53</sup> This is my own personal reconstruction of the comparative form based on what we have of the superlative: *sinista*, with the root *sin-* being the base form.

will remind the reader of the declension of the present participle. We will cover why in a not-so-distant lesson.

JŪHIZA	Singular			Plural		
	Masc.	Fem.	Neut.	Masc.	Fem.	Neut.
Nom.	jūhiza	jūhizei	jūhizo	jūhizans	jūhizeins	jūhizona
Acc.	jūhizan	jūhizein	jūhizo	jūhizans	jūhizeins	jūhizona
Gen.	jūhizins	jūhizeins	jūhizins	jūhizane	jūhizeino	jūhizane
Dat.	jūhizin	jūhizein	jūhizin	jūhizam	jūhizeim	jūhizam

Comparative Declension<sup>54</sup>

In Gothic, there are two main ways of saying “*than*” (f.e. I am better *than* you): using *þau* or using the dative of comparison.

The dative of comparison is an extremely common way of comparing one thing with another in Gothic.<sup>55</sup> Let us use the sentence “*I am better than you*” in English as our example. Based on what we have learnt thus far, we can easily translate “*I am better*” as “*Batiza im;*” but how would we translate “*than you?*” This requires the dative of comparison. In this case, the thing being compared, in this case “*than you,*” will have the word *than* in English removed and have the word *you* put into the dative: *þus*. This leaves us with “*Batiza þus im.*” The thing being compared (in this case, *þus*) comes after the comparative adjective (*batiza*).<sup>56</sup>

One final thing to add is how to turn comparative adjectives into adverbs. For example, we may want to say “*I am coming earlier today.*” It would be wrong to say *\*\*Himma daga airiza qima*. Instead, *-iza* becomes *-is* (and *-oza* likewise becomes *-os*).<sup>57</sup> Therefore, the right way to translate the sentence would be to say “*Himma daga airis qima.*”

### Wordstock:

[m. A] stalls*	position	[weak I] stalljan*	to put, place, set
[f. N] razdaleisei*	grammar	[weak I] aftraanaqiujan*	to revive
[n. A] Fransk*	French		
[n. Ja] Fragkareiki*	France	taurns, -a, -Ø	bitter, painful

<sup>54</sup> See (Krause and Slocum n.d., chap. 17.2).

<sup>55</sup> Read more at (Miller 2019, 136).

<sup>56</sup> Look at (Miller 2019, 136–37) for examples demonstrating this.

<sup>57</sup> Compare the adverb “*airis*” with “*airiza*,” for example.

Ex. 1) *Transform the adjective into its comparative form.*

- |            |              |
|------------|--------------|
| a. juggs   | b. aljakuns  |
| c. sels    | d. swarts    |
| e. skeirs  | f. analaugns |
| g. leitils | h. mikils    |
| i. ubils   | j. hweits    |
| k. skauns  | l. sineigs   |
| m. blews   | n. gilws     |

Ex. 2) *Translate each phrase from Gothic into English.*

a. In stalla taurnamma sijum þarei razda aftraanaqiujan þaurbum sei minnizeiz razdom aljaim þozeiz mans himma daga rodjand ist.

b. Magjus in razna jûhizans maujom sind.

c. Razdaleiseiz þeina wairsizeiz razdaleisein meinai ist.

d. Mans uf armozans þaim þaieiz iupa bauand sind.

e. Ija swinþa sind, akeiz weis swinþozona sijum!

f. At matjandin miliþ in Krekalanda, mans bokos melidedun jah razda skaunizeiz razdai unsarai rodidedun.

g. Mais in skalkinassau lustaus nu libaiþ.

h. Sa hausjands waurda meina atgagg du anawairþa þis landis jah fraþja þiudos unsaraizos habaiþ.

i. Modags sprauto wairþiþ unte bokatewa habais sei us Krekalanda qimiþ jah ni Þiudiskalanda!

j. Wileizu witan duhwe ni aiw tawida airziþos?

k. Bota maizein þus haba.

l. Qinons jah gumans her miþ unsis himma daga jûhizona unsis sind.

Ex. 3) Translate each phrase from English into Gothic.

- a. My house is much smaller than your house.
- b. These books are small but these books are smaller!
- c. French is easier than German.
- d. French grammar is difficult to understand, in my opinion.
- e. German grammar is worse than that grammar!
- f. Your position is worse than my position. (sing.)
- g. The language that we are reviving is bigger!
- h. This people is not better than that people.
- i. In France, people live (*liband*) a lot longer.
- j. The servants in the underworld know better that libations are not enough (*ni ganugun*) for the gods of Iceland.
- k. The language that I speak is much easier than that language.
- l. Our airplane will be ready soon. Our messengers are better than the others (*aljaim*).

Unlike weak verbs in Gothic, strong verbs have a completely different way of conjugating the verb. Whereas weak verbs generally add to the main stem of the verb with the letter d, strong verbs change the stem itself.

Let us take the verb *niman*, meaning "to take," as an example. Although we might expect the past tense of the verb to be something like *\*\*nimaida*, this is completely wrong. Instead, the past tense is *nam*.

<i>NIMAN</i>	Singular	Plural
1 <sup>st</sup>	nima	nimam
2 <sup>nd</sup>	nimis	nimiþ
3 <sup>rd</sup>	nimiþ	nimand

present tense of the verb for "to take" in Gothic

<i>NIMAN</i>	Singular	Plural
1 <sup>st</sup>	nam	nemum
2 <sup>nd</sup>	namt	nemuþ
3 <sup>rd</sup>	nam	nemun

past tense of the verb for “to take” in Gothic

Be sure to notice how the conjugation of the past tense works with strong verbs. They are slightly different from the weak verbs.

Although there are patterns for the different kinds of strong verbs that one could memorise, I won't bother forcing the learner to go through the trouble, since it would likely be easier and more comfortable just noticing patterns as they go along rather than committing to rote memorisation. Do note how words ending in *þ* such as *qiþan* will become *qast* in the past tense for “you said”, not *\*\*qapt*.

However, for the sake of brevity, the classes will be given in the wordstocks. Please refer to Appendix A 1.2 for the different classes of strong verbs for reference where needed.

The verb *aigan* means “to own, have” and is generally used when talking about owning people or animals and must have an object following it.<sup>58</sup> *aigan* should also be used for expensive things that one owns such as cars or houses. This is as opposed to *haban* which does not require an object and is often, though not always, used for non-living things.<sup>59</sup>

<i>AIGAN</i>	Singular	Plural
1 <sup>st</sup>	aih	aigum
2 <sup>nd</sup>	aiht	aiguþ
3 <sup>rd</sup>	aih	aigun

present tense of the verb for “to take” in Gothic

<i>AIGAN</i>	Singular	Plural
1 <sup>st</sup>	aihta	aihtedum
2 <sup>nd</sup>	aihtes	aihteduþ
3 <sup>rd</sup>	aihta	aihtedun

past tense of the verb for “to take” in Gothic

58 See (Miller 2019, 208).

59 See (Miller 2019, 203).

**Wordstock:**

[str. I] (+G) beidan	to wait (for)	miþniman	to receive
[str. II] faurbiudan	to forbid	niman	to take
giutan	to pour	[str. V] gasitan	to sit down, take a seat
[str. III] finþan	to find out, discover	sitan	to sit
rinnan	to flow, run	[str. VI] þwahan	to wash
wilwan	to rob	[str. VII] slepan	to sleep
[str. III] bairan	to bear, carry	[P-P] aigan	to own, have

Ex. 4) Conjugate the strong verb into its past tense.

- |                     |                   |
|---------------------|-------------------|
| a. baira            | b. slepand        |
| c. giutiþ (sing.)   | d. beidis         |
| e. faurbiudand      | f. finþa          |
| g. miþnimiþ (plur.) | h. nimiþ (sing.)  |
| i. gasita           | j. þwahiþ (sing.) |
| k. rinnand          | l. sita           |
| m. wilwand          | n. miþnimis       |
| o. slepiþ (sing.)   | p. gasitam        |
| q. rinnis           | r. wilwiþ (sing.) |
| s. sitiþ (plur.)    | t. bairand        |
| u. þwahand          | v. giutam         |
| w. faurbiudis       | x. beidam         |
| y. nimand           | z. finþiþ (plur.) |

Ex. 5) Translate each phrase from Gothic into English.

- a. Is þo giba faurbaup akei ik giba þwoh jah barn bar.

- b. Aihwa rinnip̄.
- c. Giba mikila nu miþnimiþ.
- d. Ni þwohum katton ak katton nu þwaham.
- e. Ni fanþ, þatei ni im atta is.
- f. Ana ligra sat jah baiþ.
- g. Wein unsar and marka landis gutum, waist.
- h. Aihwa ni rann.
- i. Miþnamu qinon? Miþnemunu guman?
- j. Fairnindagis gumans mik welwun.
- k. Aihtu hund aiþþau katton?
- l. Ni aiw frijonds aihtedum.

Ex. 6) *Translate each phrase from English into Gothic.*

- a. We forbade the language in our country.
- b. They aren't robbing me but he is!
- c. I took a seat and found out who (hwo) my mother was.
- d. I'm not carrying my child now but I was carrying it yesterday.
- e. We received your gift. (sing)
- f. Did you receive the dog?
- g. Who slept in my house yesterday? That person didn't wash the bed!
- h. Who robbed him?
- i. We pour the water and pray to the gods.
- j. I am waiting for you along the river.
- k. I have one dog now but before I had two dogs.
- l. A man robbed us. Now we only have our house and our bed.

## ANSWERS

Ex. 1a)

- |             |                |
|-------------|----------------|
| a. jûhiza   | b. aljakuniza  |
| c. seliza   | d. swartoza    |
| e. skeiriza | f. analaugniza |
| g. leitils  | h. maiza       |
| i. wairsiza | j. hweitiza    |
| k. skauniza | l. siniza      |
| m. blewiza  | n. gilwoza     |

Ex. 2a)

- a. We are in a painful position where we must revive a language smaller than other languages that people speak today.
- b. The boys in the house are younger than the girls.
- c. Your grammar is worse than my grammar. (sing.)
- d. The people downstairs are poorer than those who live upstairs.
- e. They are strong, but we are stronger!
- f. Whilst eating honey in Greece, people wrote books and spoke a language more beautiful than our language.
- g. You live more in the service of desire now. (plur.)
- h. The one hearing my words has access to the future of this country and to the understanding of our people.
- i. He will soon be angry because you have an alphabet that comes from Greece and not Germany! (sing.)
- j. Do you want to know why I made no mistakes? (sing.)
- k. I have a greater advantage than you. (sing.)

l. The women and the men here with us today are younger than us.

Ex. 3a)

- a. Razn mein filu minnizo razna þeinamma ist.
- b. Þos bokos leitilos sind akei þos bokos minnizeins sind!
- c. Fransk azetizo þiudiska ist.
- d. Razdaleisei franska aglus fraþjan ist, afar ragina meinamma.
- e. Razdaleisei þiudiska wairsizei þizai razdaleisein ist!
- f. Stalls þeins wairsiza stalla meinamma ist!
- g. Razda, þoei idbilbam, maizei ist!
- h. So þiuda nist batizei þizai þiudai.
- i. In Fragkareikja mans filu langis liband.
- j. Skalkos in uffairhwau batis witun, þatei blotinassjus ni ganugun gudam Eisalandis.
- k. Razda, þoei rodja, filu azetizei þizai razdai ist.
- l. Þlahuweil unsar sprauto manwu wairþiþ. Airjus unsarai batizans aljaim sind.

Ex. 4a)

- |              |              |
|--------------|--------------|
| a. bar       | b. saislepun |
| c. gaut      | d. baist     |
| e. faurbudun | f. fanþ      |
| g. miþnemun  | h. nam       |
| i. gasat     | j. þwoh      |
| k. runnun    | l. sat       |
| m. wulwun    | n. miþnamt   |
| o. saislep   | p. gasetum   |
| q. rannt     | r. walw      |

s. setuḅ	t. berun
u. ḅwohun	v. gutum
w. faurbaust	x. bidum
y. nemun	z. funḅuḅ

Ex. 5a)

- a. He forbade that gift but I washed the gift and carried the child.
- b. The river flows.
- c. You are receiving a big gift now. (plur.)
- d. We didn't wash the cat but we are washing the cat now.
- e. He didn't discover that I am not his father.
- f. He sat on the bed and waited.
- g. We poured our wine along the border of the country, you know.
- h. The river didn't flow.
- i. Did he receive the woman? Did they receive the man?
- j. The men robbed me yesterday.
- k. Do you have a cat or a dog? (sing.)
- l. We never had friends.

Ex. 6a)

- a. Razda in landa unsaramma faurbudum.
- b. Eis ni wilwand mik ak is wilwiḅ!
- c. Gasat jah fanḅ hwo aiḅei meina was.
- d. Ni baira barn mein nu aḅḅan ita fairnindagis bar.
- e. Giba ḅeina miḅnemun.
- f. Miḅnamtu hund?

g. Hwas saislep in razna meinamma fairnindagis? Sa manna ni þwoh ligr!

h. Hwas walw ina?

i. Wato giutam jah du gudam bidjam.

j. Þeina and aihwa beida.

k. Ainana hund nu aih akei airis twans hundans aihta.

l. Wair uns walw. Nu þatainei razn unsar jah ligr unsarana aigum.

## TWENTY-FOURTH LESSON:

The imperative mood is used for making commands. For now, we will use the 2<sup>nd</sup> person imperative in the singular and plural: either commanding one person or several. For example, one could shout “*Gagg!*” to someone, meaning “Go!” If commanding several people to go, one could shout “*Gaggiþ!*” instead. Bear in mind that the imperative is very familiar and impolite unless it is used with someone one knows well and is on good terms with. To make polite commands, please use the *optative mood* which comes up later in the book.

Each class of verb has its own unique way of forming the imperative. Below is a list of the different variations. Take the root of the verb and add the following suffixes.

### **Weak verbs**

*weak I j: -ei/-jiþ*

*weak I i: -ei/-eiþ*

*weak II: -o/-oþ*

*weak III: -ai/-aiþ*

*weak IIIj: -n/-niþ*

### **Strong verbs**

*all: -∅/-iþ*

The imperative, as in English, comes typically at the beginning of the sentence.<sup>60</sup>

The words *ei* and *jah* can both be used to mean and when using imperatives.<sup>61</sup> *ei* is more archaic but is still acceptable and generally adds seriousness to the command. *jah* would otherwise be used in normal circumstances and has a neutral tone. Please bear these connotations in mind when translating.

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60 Refer to Appendix E 2.2.

61 See (Miller 2019, 432).

The vocative case is the final case remaining in the Gothic language that we have not already covered. The good news is that it does not have any special endings like the other cases. Unfortunately for the learner, this does not mean that it is devoid of its own special features that must be learnt.

The vocative case is used to call out to someone or something. Unlike other cases, the vocative **does not interact with the rest of a sentence and always stands on its own**, typically at the beginning or end of a sentence. It is especially frequent to see the vocative accompanied by a command of some sort. Below are numerous examples of the sorts of sentences where the vocative is used:

*It mat þeinana, magau! = Eat your food, boy!*

*Frijaþwa meina, hwar sind þo barna nu? = My love, where are those children now?*

*Aiþei, manwus nahtamata im! = Mother, I'm ready for dinner!*

As was mentioned previously, the vocative case does not have a unique ending that differentiates itself from the other cases. Here is how to form the vocative:

In the singular, use the accusative ending.

In the plural, use the nominative ending.

There are, naturally, exceptions to this first rule where the vocative actually uses a different ending instead. *U* stem nouns end in *-au* in the singular.<sup>62</sup> All *N* stem nouns use the nominative form in the singular.<sup>63</sup>

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<sup>62</sup> See (Miller 2019, 60).

<sup>63</sup> This is attested in the phrase “atta weiha” (John 17:11).

**Wordstock:**<sup>64</sup>

[m. A]	apls*	apple	wein	wine
	bius*	beer	[n. Ja] andawairþi	price, cost
	justs*	cheese	[f. O] groniþa*	vegetable
	hlaifs	bread	hairbata*	tea
[m. N]	agqa*	butter		
[n. A]	akran	fruit	[str. I] weiþan	to fight
	kaupahûs*	store, shop	[str. III] drigkan	to drink
	mimz	meat	[str. V, irr.] itan	to eat

Ex. 1) Put the verb into the imperative in both the singular and the plural.

- |           |           |
|-----------|-----------|
| a. bugjan | b. augjan |
| c. slepan | d. giutan |
| e. wraton | f. liban  |
| g. liugan | h. rodjan |
| i. gutnan | j. hilpan |

Ex. 2) Decline the noun into the vocative.

- |              |           |
|--------------|-----------|
| a. siponeis  | b. Asia   |
| c. harjis    | d. sunus  |
| e. airus     | f. airjus |
| g. guþ       | h. skalks |
| i. laisâreis | j. qino   |

Ex. 3) Translate each phrase from Gothic into English.

- a. Hwa ist batizo itan, groniþos aiþþau mimz?

64 The past tense of itan always has the root vowel e in it, not the expected a: I ate = et, NOT \*\*at.

- b. Tawei kahwa swinþozein!
- c. Drigk kahwa þeina in kaupahûsa miþ mannam aljaim!
- d. Giut hairbata faur mik!
- e. Ðwahiþ groniþos izwaros ei beidiþ hairbatos!
- f. Fanstu hwar atta þeins ist? Rodei!
- g. Weihiþ faur land izwar, magjus!
- h. Slep ju!
- i. Wis manna batiza mis.
- j. Ðai aplos minnizans þaim sind, þanzei fairnindagis in kaupahûsa sehwm.
- k. Sit in þlahaweila!
- l. It grasa du maurgina!

Ex. 4) *Translate each phrase from English into Gothic.*

- a. Eat your vegetables, friend! (sing.)
- b. Do you want coffee or tea? (sing.)
- c. Drink your wine, men! You are free now! (plur.)
- d. What is the price of this apple here? Is the apple a real apple, or is it another fruit?
- e. Is there butter on your bread, friend? (sing.)
- f. I am going to the store. Do you want anything, son? (sing.)
- g. What is the price of tea?
- h. Sit down and be quiet! (plur.)
- i. Wait for the car outside of the store! (sing.)
- j. Take the money and go! (sing.)
- k. Bear your troubles, friend! (sing.)
- l. Buy the food or go! (plur.)

This chapter will cover some advanced usages of the word *sa* in Gothic that go beyond the basic meanings of “*that*” and “*this*.” Here are some details to bear in mind:

When to include *sa* to mean “the”:

**1. When *sa* refers explicitly to old information.** Using *sa* to refer to old information in conversation emphatically refers to common knowledge held by both the speaker and the listener. Since *sa* is much more emphatic than the word “*the*” in English, it is usually best practice to leave “*the*” out of translations into Gothic. Below is a good example of the old information principle being applied correctly. The first usage of the word *sunja* leaves out the word *sa* since it has only just been introduced whereas the second usage, referring back to the first from earlier on in the sentence, allows *sa* to be used.

*jah ufkunnaiþ sunjai jah so sunja frijans izwis briggip*

*and you recognise the truth and the truth (lit. “this truth”) will bring you salvation*

*John 8:32<sup>65</sup>*

**2. *sa* is required whenever an adverb or prepositional phrase is inserted before the noun.**<sup>66</sup>

A prepositional phrase is any phrase that includes a preposition and a noun. Examples of this would be “*in a house*” or “*on the dark table*.” The examples given below all contain prepositional phrases that are inserted between *sa* and its accompanying noun, both in bold. Also notice how in English the translation given only permits the prepositional phrases to be given after their nouns whereas in Gothic placing a prepositional phrase between *sa* and its noun is allowed.

*þai bi þata anþar lustjus = desires regarding the other (things) (Mk 4:19)*

*so bi ina garehsns = the plan involving him (Sk 4.1.24f)*

*þo us sis maht = the power out of him (Mk 5:30)<sup>67</sup>*

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65 Taken out of (Kotin 2012, 213).

66 See (Miller 2019, 65).

67 Taken out of (Miller 2019, 65–66).

When NOT to include sa to mean “the”:

1. Whenever a noun is being declined by a preposition, the word *sa* is *always* left out when translating as the word “*the*” in English.<sup>68</sup> In prepositional phrases, it is assumed that the noun is already definite by nature. Here is an example of this phenomenon:

*in marein* = into the ocean (Mark 5:13)

2. Whenever a noun is placed in the genitive, the word *sa* is always left out when translating as the word “the” in English.<sup>69</sup>

**Wordstock:**

[str. V] qip̃an                      to say                      hweilom\*                      sometimes

Ex. 5) Translate each phrase from Gothic into English.

- a. In arkai magus, mawi jah katto ist.
- b. Bota ufar þus ist, þatei kaupahûs aih, þatei kahwa taujiþ.
- c. Mans in kaupahûsa sinteino hairbata jah koka ubila taujand.
- d. Miþ frijondam is bi waurdabokos rodidedum, akei «ne» qaþ.
- e. Hweilom fuglos du razna qemun jah us stiklam, þanzei iupa habaidedum, drugkun.
- f. And ahwa mans wesun, þaiei wein ana stainam drugkun.
- g. Miþ bagmam hunds was jah sa hunds mat, þanei faur ina tawidedum, et.
- h. In unsis ubilai wairos sind, þaiei dauþu jah fairþuns wileina, jah sa fairþus, þatei wileina, wiþra fairhwu ist.
- i. Ðai in landa mans ni taujand mat. Ðai mans þatainei mat, þanei frijonds ize im giband, itand.

<sup>68</sup> See (Masuda 1979, 91).

<sup>69</sup> See (Masuda 1979, 99).

j. Hwa qast (qīpan) mis fairnindagis in bagmam?

Ex. 6) *Translate each phrase from English into Gothic.*

a. The butter that you ate is the butter that you made earlier today. (sing.)

b. At last we drank the tea on the table.

c. I ate the food in Maria's house yesterday.

d. All of the apples that the animals eat in the water are the apples that I own.

e. They sat on the table, although they needed friends.

f. The costs in this store are higher than the prices there.

g. Whilst the gods are sitting in the sky, the men together in the store spoke about the underworld.

h. Do you have dark thoughts? The thoughts that are dark are sometimes good and sometimes bad. (plur.)

i. The mistake that you made yesterday is the mistake that I made too. (sing.)

j. The country that we were talking about yesterday was Asia. Do you know where Asia is and where its borders are? (sing.)

## ANSWERS

Ex. 1a)

a. bugei, bugjiþ

b. augei, augeiþ

c. slep, slepiþ

d. giut, giutiþ

e. wrato, wratoþ

f. libai, libaiþ

g. liug, liugiþ

h. rodei, rodeiþ

i. gutn, gutniþ

j. hilp, hilpiþ

Ex. 2a)

- |            |           |
|------------|-----------|
| a. siponi  | b. Asia   |
| c. hari    | d. sunau  |
| e. airau   | f. airjus |
| g. guḽ     | h. skalk  |
| i. laisâri | j. qino   |

Ex. 3a)

- a. What is better to eat, vegetables or meat?
- b. Make a stronger coffee! (sing.)
- c. Drink your coffee in the store with other people! (sing.)
- d. Pour the tea for me! (sing.)
- e. Wash your vegetables and wait for the tea! (plur.)
- f. Did you find out where your father is? Speak! (sing.)
- g. Fight for your country, boys! (plur.)
- h. Sleep already! (sing.)
- i. Be a better person than me. (sing.)
- j. Those apples are smaller fruits than those that we saw yesterday in the store.
- k. Sit in the airplane! (sing.)
- l. Eat herbs tomorrow! (sing.)

Ex. 4a)

- a. It groniḽos ḽeinos, frijond!
- b. Wileizu kahwa aiḽḽau hairbata?
- c. Drigkiḽ wein izwar, gumans! Frijai nu sijub!
- d. Hwa ist andawairḽi ḽis aplis her?

- e. Istu agqa ana hlaiba þeinamma, frijond?
- f. Du kaupahûsa gagga. Wileizu hwa, sunau?
- g. Hwa ist andawairþi hairbatos?
- h. Gasitiþ jah afdumbniþ!
- i. Beiþ wagnis ûtana kaupahûsis!
- j. Nim faihu ei gagg!
- k. Bair aglons þeinós, frijond!
- l. Bugjiþ mat ei gaggiþ!

Ex. 5a)

- a. In the box there is a boy, a girl and a cat.
- b. The advantage over you is that I own a shop that makes coffee. (sing.)
- c. The people in the store always make bad tea and cake.
- d. We spoke with his friend about the dictionary, but he said “no.”
- e. Sometimes the birds came to the house and drank out of the cups that we had upstairs.
- f. Along the river there were people who drank wine on the stones.
- g. Between the trees there was a dog and the dog ate the food that we made for him.
- h. Amongst us there are evil men who want death and fjords, and the fjord that they want is against the world.
- i. The people in the land do not make food. The people only eat food that their friends give them.
- j. What did you say to me in the trees yesterday?

Ex. 6a)

- a. Agqa, þanei est, sa agqa ist, þanei airis himma daga tawides.
- b. In andja hairbata ana biuda drugkum.

- c. Mat in razna Marios fairnindagis et.
- d. Allai aple, þanzei diuza in watin itand, þai aplos sind, þanzei aih.
- e. Ana biuda setun, iþ frijonde þaurftedun.
- f. Andawairþja in þamma kaupahûsa hauhizona andawairþjam jainar sind.
- g. At gudam sitandam in himina, gumans samana in kaupahûsa bi uffairhwu rodidedun.
- h. Habaidu mitonins riqizeinos? Þos mitoneis, þozei riqizeinos sind, hweilom godos hweilom ubilos sind.
- i. Airziþa, þoei fairnindagis tawides, so airziþa ist, þoei jah tawida.
- j. Land, bi þatei fairnindagis rodidedum, Asia was. Waistu hwar Asia ist jah hwar markos izos sind?

## TWENTY-FIFTH LESSON:

### Using *ei* + optative to show goal or purpose:

Up until this point, we have been using verbs exclusively in something called the *indicative mood* and the *imperative mood*. The indicative mood is useful for describing the world around us whereas the imperative mood is useful for making commands. There is, however, a third (and final!) mood that we must learn when speaking the Gothic language: the *optative mood*.

Roughly speaking, the optative mood is used in Gothic whenever we wish to make our statements reveal a desire or some degree of uncertainty. By changing a verb's mood to the optative, we reveal to our listeners that we ourselves are not certain of the validity of what we are saying, whether it has happened, is happening or shall ever happen. Sometimes we wish for what we say to happen, and these are called desires. Other times, we do not wish for what we say to happen. Other times, we are speaking about things that other people have claimed but that we are not certain of ourselves. In all of these cases, we are expressing uncertainty and use the optative.

In this lesson, we will learn how to use the optative for showing goals or purpose. In order to do this, we will need to use a new word: *ei*, which translates as “that” and is used to connect two clauses together. Let's see an example.

*akei ... qab, ei galaubjaina = but ... I said [it] so that they may believe (John 11:42)*

When translating the word *ei* into English, we have a few different options: so that, that, or simply leaving it untranslated and using an infinitive form. Let's see all of these different translations in action:

*afslaham ina, ei uns wairpai þata arbi (Lk 20:14)*

A: we'll kill him **so that** we **will get** the inheritance

B: we'll kill him **to get** the inheritance

Depending upon the sentence, certain translations will make more sense in English than others. Use your best judgement to decide how to translate the sentences into English.

Notice how *ei* is being used in the example to signal a desire, in this case to get the inheritance (and how “*the inheritance*” qualifies as old information and therefore allows the use of *þata*, just on a side note). Notice also how the verb goes into the optative: we do not use the indicative form *\*\*wairþiþ* since the event is hypothetical and not guaranteed.<sup>70</sup>

Although using the infinitive in Gothic to show purpose is not always wrong, it is better for now to stick with using *ei* as knowing when to make the proper distinction is subtle and requires more practice on the part of the learner. *ei* is generally preferable.<sup>71</sup>

One last important point that needs to be addressed about clauses that use *ei* is that they generally put the verb immediately after the word *ei* and therefore follow verb-subject-object word order.<sup>72</sup> If the subject isn’t omitted from the sentence, then it most likely follows directly after the verb. The object comes at the end.

### Forming the optative in the present tense:

Forming the optative requires learning new endings for the verbs. Thankfully, the forms are generally easy to learn since they follow the same sorts of patterns that we have been dealing with up until now.

<i>RODJAN</i>	Singular	Plural
1 <sup>st</sup>	rodjau	rodjaima
2 <sup>nd</sup>	rodjais	rodjaiþ
3 <sup>rd</sup>	rodjai	rodjaina

present tense of the verb for “to speak” in the Optative

<i>FRIJON</i>	Singular	Plural
1 <sup>st</sup>	frijo	frijoma
2 <sup>nd</sup>	frijos	frijof
3 <sup>rd</sup>	frijo	frijona

present tense of the verb for “to love” in the Optative

70 See (Pennington 2010, 312).

71 See (Pennington 2010, 303).

72 See (Pennington 2010, 306).

<i>HABAN</i>	Singular	Plural
1 <sup>st</sup>	habau	habaima
2 <sup>nd</sup>	habais	habaiþ
3 <sup>rd</sup>	habai	habaina

present tense of the verb for “to have” in the Optative

<i>FULLNAN</i>	Singular	Plural
1 <sup>st</sup>	fullnau	fullnaima
2 <sup>nd</sup>	fullnais	fullnaiþ
3 <sup>rd</sup>	fullnai	fullnaina

present tense of the verb for “to fill up” in the Optative

<i>QIMAN</i>	Singular	Plural
1 <sup>st</sup>	qimau	qimaima
2 <sup>nd</sup>	qimais	qimaiþ
3 <sup>rd</sup>	qimai	qimaina

present tense of the verb for “to come” in the Optative

### How to identify when to use *ei*:

*ei* cannot be used in every circumstance; there are instances where an infinitive is preferred. Let’s look at a couple examples of both instances.

*I am travelling to Europe to speak with my friends.*

A simple exercise that can be used in order to see if *ei + opt.* is appropriate in Gothic is to see if the English sentence would still make sense if we rephrased the sentence to include “so that.” Let’s see if it still works:

*I am travelling to Europe so that I might speak with my friends.*

Indeed, the sentence does seem to still make sense. Therefore, translating with *ei + opt.* is desirable:

*Du Ewropai wrato, ei rodjau miþ frijondam meinaim.*

Now, let's look at another sentence in English.

*He is going to the store later today to buy food.*

Now let us try rephrasing:

*He is going to the store later today so that he might buy food.*

Yes, it does seem to work. Now we translate accordingly:

*Du kaupahûsa seiþis himma daga gaggiþ, ei buqjai mat.*

Let us look at one last example.

*They love to pray to the gods.*

What happens when we try rephrasing?

*They love so that they might pray to the gods.*

This sounds strange in English and certainly does not mean what the original sentence meant. Therefore, we must use the infinitive to translate the sentence:

*Du gudam bidjan frijond.*

**Wordstock:**<sup>73</sup>

swers, -a, -Ø*	serious	menadaga*	on Monday
		sambatadaga*	on Saturday
[str. V, irr.] (+AG) fraihnan	to ask	sauladaga*	on Sunday
[str. VI] (+D) fraþjan	to understand	swa	thus, thereby
		sware	in vain, for nothing
fairguneisdaga*	on Thursday	swe	about, approximately
friddjosdaga*	on Friday	teiwisdaga*	on Tuesday
gautisdaga*	on Wednesday		

Ex. 1) Conjugate each verb into the optative.

- |                    |                      |
|--------------------|----------------------|
| a. fâham           | b. fraihnis          |
| c. wratom          | d. gahrainja         |
| e. mitoþ (plur.)   | f. itis              |
| g. drigkand        | h. fijand            |
| i. fulleip (sing.) | j. gageigaiþ (plur.) |
| k. armais          | l. bairam            |
| m. slawaiþ (plur.) | n. gaþarbaiþ (sing.) |
| o. liba            | p. qimand            |
| q. fraþja          | r. weihþ (plur.)     |

<sup>73</sup> In the past tense, fraihnan loses the first n, thereby making "I asked" frah and not \*\*frahn. The person being asked goes in the accusative and the topic goes into the genitive.

s. liugand

t. gawakniþ (sing.)

Ex. 2) *Translate each phrase from Gothic into English.*

- a. Gautisdaga du kaupahûsa gagga, ei bugjau mat.
- b. Du maurgina manna in razna unsamma ist, saei du unsiþ qimiþ, ei laisjai unsiþ bi razdos. Swa hilpos is þarf.
- c. Sauiladaga do razna ize gagga, ei rodjau bi andawairþja aple sware.
- d. Swe fimf mans in þamma kaupahûsa sind, þaiei du kaupahûsa qemun, ei bugjaina mat.
- e. Du razna meinamma friddjosdaga hwarbo, unte mannan, saei kaupahûsa aih, hazjan wiljau, ei qiþau, þatei swers im.
- f. Ni aftraanaqiujam þo razda sware.
- g. Just in Eisalanda bugjan wileina, ei sijaina mans godai, unte Eisaland swe land im galeikaiþ.
- h. Fairþus wulþrais ist, jah ni weihand in fairþau sware.
- i. Swers im. Þuk jah barna þeina hazjan wiljau.
- j. Magtu fransk rodjan? Fraihna, ei finþau þo razda.

Ex. 3) *Translate each phrase from English into Gothic.*

- a. We are not travelling to Europe on Thursday to speak with the people there about the language that we want to revive.
- b. However, they do know that we want them to understand that we are serious.
- c. I want to tell you this truth so that you may understand why I did what I did on Saturday. (sing.)
- d. Sometimes it is important that we say (*optative*) what we know so that we aren't hungry.
- e. I want to teach Gothic so that my friends may speak this language that people spoke before.

f. On Monday there was a war. The country is saying things that are not true so that they do not clean the bodies

g. I want to understand why you said what you said on Tuesday. (sing.)

h. Will you be ready then? I am travelling to that country to find a new friend and I need your help. (sing.)

i. I want you to understand that I love you and that I will always love you. (plur.)

j. He is travelling to Germany to teach.

### Using the optative mood with weak verbs in the past tense:

Below are listed the past forms of the optative. They are all fairly similar to one another.

<i>RODJAN</i>	Singular	Plural
1 <sup>st</sup>	rodidedjau	rodidedeima
2 <sup>nd</sup>	rodidedeis	rodidedeip
3 <sup>rd</sup>	rodidedi	rodidedeina

past tense of the verb for “to speak” in the Optative

<i>FRIJON</i>	Singular	Plural
1 <sup>st</sup>	frijodedjau	frijodedjau
2 <sup>nd</sup>	frijodedeis	frijodedeip
3 <sup>rd</sup>	frijodedi	frijodedeina

past tense of the verb for “to love” in the Optative

<i>HABAN</i>	Singular	Plural
1 <sup>st</sup>	habaidedjau	habaidedeima
2 <sup>nd</sup>	habaidedeis	habaidedeip
3 <sup>rd</sup>	habaidedi	habaidedeina

past tense of the verb for “to have” in the Optative

<i>FULLNAN</i>	Singular	Plural
1 <sup>st</sup>	fullnodedjau	fullnodedeima
2 <sup>nd</sup>	fullnodedeis	fullnodedeiþ
3 <sup>rd</sup>	fullnodedi	fullnodedeina

past tense of the verb for “to fill up” in the Optative

<i>QIMAN</i>	Singular	Plural
1 <sup>st</sup>	qemjau	qemeima
2 <sup>nd</sup>	qemeis	qemeiþ
3 <sup>rd</sup>	qemi	qemeina

past tense of the verb for “to come” in the Optative

Whenever the main verb of a sentence is in the past tense, the verb in the *ei*-clause must also be in the past tense.<sup>74</sup>

*Ina soknais frah, ei froþjau, hwa si qaþ.*

*I asked him the question to understand what she said.*

*I asked him the question so that I might understand what she said.*

In the example above, since the main verb *frah* is in the past tense, the verb in the *ei*-clause must also be in the past tense. The verb in the *ei*-clause is still in the optative, even though the sentence is in the past tense since purpose is being indicated.

### Using the infinitive to show purpose:

Although *ei* can be used to show purpose or intent, it is not the only way. As mentioned before, the infinitive can also be used under certain circumstances. Here is an example of the infinitive being used to show purpose:

<sup>74</sup> See (Pennington 2010, 314).

*usiddja in fairguni bidjan = he went up into the mountain to pray (Lk 9:28)*

Notice how we could easily rephrase the sentence in English to include “so that.” So why use the infinitive in this sentence instead of *ei*?

There are three conditions necessary for the infinitive to be a viable option for conveying purpose.<sup>75</sup> If one of them is the case in the given sentence, then an infinitive is preferred over *ei*, though not strictly required.

- 1) when the purpose clause (what would follow *ei*) is not negated,
- 2) when the main verb of the sentence (what comes before *ei*) is a verb of motion, or
- 3) the subject or object of the main clause are the same thing/person as that of the *ei*-clause

Let's look at examples of these three variations:

*usiddja in fairguni bidjan = he went up into the mountain to pray (Lk 9:28)*

This is our example from earlier. It actually fulfills conditions #1, #2 and #3 since the main verb, *usiddja*, is not negated with *ni*, *usiddja* is a motion verb and the subject of *usiddja* is the same as the subject of *bidjan*.

*ni qam gatairan ak usfulljan = I did not come to abolish but to fulfill (Mt 5:17)*

This sentence has the main verb negated, *qam*, so condition #1 is not fulfilled. Nevertheless, the verb is a motion verb, so condition #2 is fulfilled. Furthermore, the subject of *qam* is the same as the verbs *gatairan* and *usfulljan*, so condition #3 is also fulfilled. Therefore, an infinitive is preferred over.

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<sup>75</sup> See (Miller 2019, 415).

Please bear in mind that, regardless of conditions #1 and #2, if the subject or object of the main verb do not correspond with the infinitive (thereby fulfilling condition #3), then the infinitive *may not* be used.

### Wordstock:<sup>76</sup>

[f. 0] talzeinistunda*	lesson	Majau*	in May
		Jûnjau*	in June
[str. VII, irr.] gaggan	to go	Jûljau*	in July
		Agustau*	in August
Jânuârjau*	in January	Saiptaimbaira*	in September
Faibruârjau*	in February	Auktobaira*	in October
Mârtjau*	in March	Naubaimbaira*	in November
Apreila*	in April	Daikaimbaira*	in December

Ex. 4) Conjugate each verb into the optative.

- |                               |                                  |
|-------------------------------|----------------------------------|
| a. brûhtedum                  | b. fraht                         |
| c. wratodedum                 | d. gahrainida (1 <sup>st</sup> ) |
| e. mitodeduþ                  | f. est                           |
| g. drugkun                    | h. fijaidedun                    |
| i. fullida (3 <sup>rd</sup> ) | j. gageigaidedup                 |
| k. armaides                   | l. berum                         |
| m. slawaidedup                | n. iddja (3 <sup>rd</sup> )      |
| o. libaida (1 <sup>st</sup> ) | p. qemun                         |
| q. froþ (1 <sup>st</sup> )    | r. wihuþ                         |
| s. lugun                      | t. gawaknoda (3 <sup>rd</sup> )  |

Ex. 5) Translate each phrase from Gothic into English.

<sup>76</sup> The past root of gaggan is iddj-.

- a. Aftra manwus du itan Jûnjau wairþa.
- b. Laisârjos unsarai unsis laisjand, þatei airþa maizei unsis ist, ei fraþeima, þatei diuza leitila sijum.
- c. Bokos anakunna laisjan mik managizona (more).
- d. Swe fimf mans miþ laisârja fairnindagis rodidedun laisjan sik duhwe ni wisedun ainhun.
- e. Jah swa ni fraþja, hwa qiþan wileis.
- f. Frijonds meinai menadaga du razna meinamma iddjedun sailhwan hundans niujans meinans.
- g. Laisârjos ize ni laisidedun mans laisjan sik ak fraþjan.
- h. Du skolai iddjedum anakunna spânisk, akei gauraba ni mag þo razda filu waila rodjan.
- i. Gawi fairhwaus, þarei baua, leitul ist.
- j. Daikaimbaira twaitigjuswintrus wairþa.

Ex. 6) *Translate each phrase from English into Gothic.*

- a. I went to my house in December to understand the lesson that we did today.
- b. I didn't come to this house to hear your language. (sing.)
- c. My understanding is greater than your understanding, because I went to school to translate books.
- d. Did you travel to this country to sing? (plur.)
- e. I went to go sit at home but I was already at home.
- f. Did you travel to another country to hear people? (plur.)
- g. They went to my country to see our big trees. We have very big trees.
- h. My teacher taught the lesson to help us learn about Gothic books.
- i. In March I will be going (*gagga*) to Spain to talk about the work (*arbaiþ*) that I do.
- j. When did you go to the store to buy food? (sing.)

## ANSWERS

Ex. 1a)

- |              |               |
|--------------|---------------|
| a. fâhaima   | b. fraihnais  |
| c. wratoma   | d. gahrainjau |
| e. mitoþ     | f. itais      |
| g. drigkaina | h. fijaina    |
| i. fulljai   | j. gageigaiþ  |
| k. armais    | l. bairaima   |
| m. slawaiþ   | n. gaþarbai   |
| o. libau     | p. qimaina    |
| q. fraþjau   | r. weihaiþ    |
| s. liugaina  | t. gawaknai   |

Ex. 2a)

- a. On Wednesday I will go to the store to buy food.
- b. Tomorrow there will be a person in our house who is coming to us to teach us about languages. Thus, I need his help.
- c. On Sunday I will go to their house to talk about the price of apples in vain.
- d. There are about five people in this store who came to the store to buy food.
- e. I will walk to my house on Friday, because I want to praise the person who owns the shop to say that I am serious.
- f. We do not revive this language for nothing.
- g. They want to buy cheese in Iceland to be good people, because they like Iceland as a country.
- h. It is an important fjord, and they do not fight in the fjord in vain.
- i. I am serious. I want to praise you and your children. (sing.)

j. Can you speak French? I am asking to discover the language.

Ex. 3a)

- a. Ni wratom du Ewropai fairguneisdaga, ei rodjaima miþ mannam jainar bi razda, þoei aftraanaqiujan wileima.
- b. Iþ witun, þatei wileima, ei fraþjaina, þatei swera sijum.
- c. Þus þo sunja rodjan wiljau, ei fraþjais, duhwe tawida, hwa sambatadaga tawida.
- d. Hweilom wulþrais ist, þatei qiþaima, hwa witum, ei ni sijaima gredaga.
- e. Gutisk laisjan wiljau, ei rodjaina frijonds meinai þo razda, þoei mans airis rodidedun.
- f. Menadaga bedus was. Land waihtins, þozei ni sunjos sind, qiþiþ, ei ni gahrainjaina leika.
- g. Fraþjan wiljau, duhwe qast (qiþan), hwa teiwisdaga qast.
- h. Wairþizu þan manwus? Du þamma landa wrato, ei bigitau frijond niujana jah hilpos þeinaizos þarf.
- i. Wiljau, ei fraþjaiþ, þatei izwis frijo jah þatei izwis sinteino frijo.
- j. Du Þiudiskalanda wratoþ, ei laisjai.

Ex. 4a)

- |                  |                   |
|------------------|-------------------|
| a. brûhtedeima   | b. freheis        |
| c. wratodeideima | d. gahrainidedjau |
| e. mitodeideiþ   | f. eteis          |
| g. drugkeina     | h. fijaidedeina   |
| i. fullidedi     | j. gageigaidedeiþ |
| k. armaidedeis   | l. bereima        |
| m. slawaidedeiþ  | n. iddjedi        |
| o. libaidedjau   | p. qemeima        |
| q. froþjau       | r. wiheiþ         |

s. lugeina

t. gawaknodedi

Ex. 5a)

a. I will be ready to eat again in June.

b. Our teachers teach us that the Earth is bigger than us so that we might understand that we are small animals.

c. I read books to learn more (managizona).

d. About five people spoke with the teacher yesterday to learn why they didn't know anything.

e. And thus I do not understand what you want to say. (sing.)

f. On Monday my friends went to my house to see new dogs.

g. Their teachers did not teach people to learn but to understand.

h. We went to school to read Spanish, but sadly I cannot speak the language very well.

i. The region of the world where I live is small.

j. In December I will be twenty years old.

Ex. 6a)

a. Du razna meinamma daikaimbaira iddja fraɓjan talzeinistundai, ɓoei himma daga tawidedum.

b. Ni qam du ɓamma razna hausjan razda ɓeina.

c. Fraɓi mein maizo fraɓja ɓeinamma ist, unte du skolai iddja gaskeirjan bokos.

d. Wratodedudu du ɓamma landa liudon?

e. Iddja sitan in garda, akei jû in garda was.

f. Wratodedudu du landa aljamma hausjan mans?

g. Du landa meinamma iddjedun saihwan bagmans mikilans unsarans. Bagmans filu mikilans habam.

h. Laisâreis meins talzeinistunda laisida hilpan unsis laisjan unsis bi bokos gutiskos.

- i. Mårtjau du Heispânjai gagga rodjan bi arbaiþ, þoei tauja.
- j. Hwan iddjies du kaupahûsa bugjan mat?

CUMULATIVE READING 5:Wordstock:

laisâri*	<i>(female) professor</i>
frodalubatalzeinistunda*	<i>philosophy class</i>
taujos	<i>we (both) do</i>
rai wair*	<i>man, dude</i>
afmojands*	<i>boring</i>
leitul	<i>pretty, rather, somewhat</i>
wop̃s*	<i>crazy, insane</i>
werp̃uhto*	<i>probably</i>
atniman	<i>to transfer, move over to</i>
stieurjasakaleisei*	<i>political science</i>
mais	<i>rather, instead</i>
andpagkjan (+A/G)	<i>to consider sth.</i>
sneiþan	<i>to earn, make</i>
libaidezu undar staina?*	<i>have you been living under a rock?</i>
faurameljan*	<i>to program</i>
faihufasteis*	<i>financial expert</i>
sik fraihnan*	<i>to wonder, ask one's self</i>
karils	<i>guy, dude</i>
aljakuns	<i>weird, strange</i>
anaks	<i>suddenly</i>
hriubiþs	<i>ruffled</i>
unkarmop̃s	<i>unkempt</i>
naup̃idustass	<i>emergency</i>

gadaban	to happen, come up
gakaron	to attend to, take care of
fairweitjan	to stare at, gaze at
usþrukeins	expression
nu jai	well
framis	forth, go forth!
uslûkan	to open
hwispron	to whisper

Swinþila jah frijonds is sa Hallus laisâri in frodalubatalzeinistundai ize beidand. Swinþila jah Alareikis beidiþ. Beidandans bi talzeinistundaanakunnainins rodjand.

*Swinþila: An hwa taujos, rai wair? Ðos anakunnaineis swa afmojandeins sind.*

*Hallus: Jai. Leitiþ woþ.*

*Swinþila: Ni hugja þatei so laisâri wait hwa taujiþ. Werþûhto niuja ist.*

*Hallus: Jah ni anakunnaida waiht. Mik atnimandins in sturjasakaleisein mais andþagkja. Eis filu managizo faihu jainar sneiþand þau weis sneiþam.*

*Swinþila: Libaidezu under staina? Sturjasakaleisei ni snaiþ manag faihu faura tigum jere jû. Jabai faihaus gairneis, þau þuk faurameljan laisjais.*

*Hallus: Aþþan is jû faihufasteis, hai? Waist þatei þuk frodalubon laiseis, raiht?*

*Swinþila: Mik fraihna hwar Alareiks ist...*

*Hallus: Sa karils? Leitiþ aljakuns ist, jabai mik fraihnis. Ni qiþiþ waiht. Jah hwaiwa kannt ina?*

*Swinþila: Ist spill laggata.*

Anaks laisâri þairh daur bristiþ. In armim izos sumos bokos sind. Skuft izos hriubiþ jah unkarmoþ ist.

*Laisâri: Haila, siponjos. Faurqiss þatei seiþu im. Suma nauididustass gadof þatei gakaron þaurfta.*

Siponjos du izai usþrukeininim lausaim fairweitjand.

*Laisâri: Nu jai, framis. Uslûkiɓ bokos izwaros du 68don ferai. Ni habam allana dag.*

*Hallus: (hwispronds Swinɓilin) Hwa wairɓiɓ miɓ izai?*

*Swinɓila: Niu hausides? Broɓar izos in fairɓau fram fawaim wikom gadaɓnoda.*

APPENDIX A: VERBS

1. Verb types

1.1 Weak verbs

1.1.1 Class 1<sup>77</sup>

The *I weak* verb is certainly one of the commonest verb types in Gothic. The whole class can be divided up into two different types: *I weak i* adjectives and *I weak j* adjectives. Whilst the conjugations of both types are different in the present tense, the other tenses are identical. Therefore, it is only when speaking about the present tense that a conversation about the two different subclasses will be relevant. Furthermore, one can easily tell which verb will belong to each class by analysing the length of the root: short stem syllables in the root belonging to the *I weak j* class and long stem syllables belonging to the *I weak i* class (Wright 1954, 112).

<i>RODJAN</i>	Singular	Dual	Plural
1st	rodja	rodjos	rodjam
2nd	rodeis	rodjats	rodeiþ
3rd	rodeiþ	rodjand	rodjand

*I weak* in the Present Indicative

<i>RODJAN</i>	Singular	Dual	Plural
1st	rodida	rodidedu	rodidedum
2nd	rodides	rodideduts	rodideduþ
3rd	rodida	rodidedun	rodidedun

*I weak* in the Past Indicative

<i>RODJAN</i>	Singular	Dual	Plural
1st	rodjada	rodjanda	rodjanda
2nd	rodjaza	rodjanda	rodjanda
3rd	rodjada	rodjanda	rodjanda

*I weak* in the Passive Indicative

<sup>77</sup> See (Wright 1954, 112–14) (Miller 2019, 191–93).

<i>RODJAN</i>	Singular	Dual	Plural
1st	rodjau	rodjaiwa	rodjaima
2nd	rodjais	rodjaits	rodjaiḅ
3rd	rodjai	rodjaina	rodjaina

*I weak in the Present Optative*

<i>RODJAN</i>	Singular	Dual	Plural
1st	rodidedjau	rodidedeiwa	rodidedeima
2nd	rodidedeis	rodidedeits	rodidedeiḅ
3rd	rodidedi	rodidedeina	rodidedeina

*I weak in the Past Optative*

<i>RODJAN</i>	Singular	Dual	Plural
1st	rodjaidau	rodjaindau	rodjaindau
2nd	rodjaizau	rodjaindau	rodjaindau
3rd	rodjaidau	rodjaindau	rodjaindau

*I weak in the Passive Optative*

### 1.1.2 Class 2<sup>78</sup>

<i>FRIJON</i>	Singular	Dual	Plural
1st	frijo	frijos	frijom
2nd	frijos	frijots	frijop
3rd	frijop	frijond	frijond

*II weak in the Present Indicative*

<i>FRIJON</i>	Singular	Dual	Plural
1st	frijoda	frijodedu	frijodedum
2nd	frijodes	frijodeduts	frijodeduḅ
3rd	frijoda	frijodedun	frijodedun

*II weak in the Past Indicative*

<sup>78</sup> See (Wright 1954, 116–17) (Miller 2019, 191–93).

<i>FRIJON</i>	Singular	Dual	Plural
1st	frijoda	frijonda	frijonda
2nd	frijoza	frijonda	frijonda
3rd	frijoda	frijonda	frijonda

*II weak in the Passive Indicative*

<i>FRIJON</i>	Singular	Dual	Plural
1st	frijo	frijowa	frijoma
2nd	frijos	frijots	frijop
3rd	frijop	frijond	frijond

*II weak in the Present Optative*

<i>FRIJON</i>	Singular	Dual	Plural
1st	frijodedjau	frijodedeiwa	frijodedeima
2nd	frijodedeis	frijodedeits	frijodedeiþ
3rd	frijodedi	frijodedeina	frijodedeina

*II weak in the Past Optative*

<i>FRIJON</i>	Singular	Dual	Plural
1st	frijodau	frijondau	frijondau
2nd	frijozau	frijondau	frijondau
3rd	frijodau	frijondau	frijondau

*II weak in the Passive Optative*

### 1.1.3 Class 3<sup>79</sup>

<i>HABAN</i>	Singular	Dual	Plural
1st	haba	habos	habam
2nd	habais	habats	habaiþ
3rd	habaiþ	haband	haband

*III weak in the Present Indicative*

<sup>79</sup> See (Wright 1954, 117–18) (Miller 2019, 191–93).

<i>HABAN</i>	Singular	Dual	Plural
1st	habaida	habaidedu	habaidedum
2nd	habaides	habaideduts	habaideduḅ
3rd	habaida	habaidedun	habaidedun

*III weak in the Past Indicative*

<i>HABAN</i>	Singular	Dual	Plural
1st	habada	habanda	habanda
2nd	habaza	habanda	habanda
3rd	habada	habanda	habanda

*III weak in the Passive Indicative*

<i>HABAN</i>	Singular	Dual	Plural
1st	habau	habaiwa	habaima
2nd	habais	habaits	habaiḅ
3rd	habai	habaina	habaina

*III weak in the Present Optative*

<i>HABAN</i>	Singular	Dual	Plural
1st	habaidedjau	habaidedeiwa	habaidedeima
2nd	habaidedeis	habaidedeits	habaidedeiḅ
3rd	habaidedi	habaidedeina	habaidedeina

*III weak in the Past Optative*

<i>HABAN</i>	Singular	Dual	Plural
1st	habaidau	habaindau	habaindau
2nd	habaizau	habaindau	habaindau
3rd	habaidau	habaindau	habaindau

*III weak in the Passive Optative*

1.1.4 Class 4<sup>80</sup>

<i>FULLNAN</i>	Singular	Dual	Plural
1st	fullna	fullnos	fullnam
2nd	fullnis	fullnats	fullniḅ
3rd	fullniḅ	fullnand	fullnand

*IIIJ weak in the Present Indicative*

<i>FULLNAN</i>	Singular	Dual	Plural
1st	fullnoda	fullnodedu	fullnodedum
2nd	fullnodes	fullnodeduts	fullnodeduḅ
3rd	fullnoda	fullnodedun	fullnodedun

*IIIJ weak in the Past Indicative*

<i>FULLNAN</i>	Singular	Dual	Plural
1st	fullnau	fullnaiwa	fullnaima
2nd	fullnais	fullnaitis	fullnaiḅ
3rd	fullnai	fullnaina	fullnaina

*IIIJ weak in the Present Optative*

<i>FULLNAN</i>	Singular	Dual	Plural
1st	fullnodedjau	fullnodedeiwa	fullnodedeima
2nd	fullnodedeis	fullnodedeits	fullnodedeiḅ
3rd	fullnodedi	fullnodedeina	fullnodedeina

*IIIJ weak in the Past Optative*

80 See (Wright 1954, 119) (Miller 2019, 191–93).

## 1.2 Strong verbs

### 1.2.1 Class 1

Note that if a verb in this class has *r* or *h* at the end of the root that the past tense vowel will never be *i* but *ai* (f.e. the past plural of *paihan* is not *\*pahun* but *pahun*).

<i>BEIDAN</i>	Singular	Dual	Plural
1st	beida	beidos	beidam
2nd	beidis	beidats	beidiḅ
3rd	beidiḅ	beidand	beidand

*I strong in the Present Indicative*

<i>BEIDAN</i>	Singular	Dual	Plural
1st	baiḅ	bidu	bidum
2nd	baist	biduts	biduḅ
3rd	baiḅ	bidun	bidun

*I strong in the Past Indicative*

<i>BEIDAN</i>	Singular	Dual	Plural
1st	beidau	beidaiwa	beidaima
2nd	beidais	beidaits	beidaḅ
3rd	beidai	beidaina	beidaina

*I strong in the Present Optative*

<i>BEIDAN</i>	Singular	Dual	Plural
1st	bidjau	bideiwa	bideima
2nd	bideis	bideits	bideiḅ
3rd	bidi	bideina	bideina

*I strong in the Past Optative*

### 1.2.2 Class 2

Note that if a verb in this class has *r* or *h* at the end of the root that the past tense vowel will never be *u* but *au* (f.e. the past plural of *tiuhan* is not *\*\*tuhun* but *tauhun*). A few verbs with *û* in the present tense also exist in this class and they behave normally in the past.

<i>BIUGAN</i>	Singular	Dual	Plural
1st	biuga	biugos	biugam
2nd	biugis	biugats	biugiþ
3rd	biugiþ	biugand	biugand

*II strong in the Present Indicative*

<i>BIUGAN</i>	Singular	Dual	Plural
1st	baug	bugu	bugum
2nd	bauht	buguts	buguþ
3rd	baug	bugun	bugun

*II strong in the Past Indicative*

<i>BIUGAN</i>	Singular	Dual	Plural
1st	biugau	biugaiwa	biugaima
2nd	biugais	biugaits	biugaiþ
3rd	biugai	biugaina	biugaina

*II strong in the Present Optative*

<i>BIUGAN</i>	Singular	Dual	Plural
1st	bugjau	bugeiwa	bugeima
2nd	bugeis	bugeits	bugeiþ
3rd	bugi	bugeina	bugeina

*II strong in the Past Optative*

### 1.2.3 Class 3

Note that if a verb in this class has *r* or *h* at the end of the root that the past tense vowel will never be *u* but *au* (f.e. the past plural of *bairgan* is not *\*\*burgun* but *baurgun*).

<i>FINPAN</i>	Singular	Dual	Plural
1st	finþa	finþos	finþam
2nd	finþis	finþats	finþiþ
3rd	finþiþ	finþand	finþand

*III strong in the Present Indicative*

<i>FINPAN</i>	Singular	Dual	Plural
1st	fanþ	funþu	funþum
2nd	fanst	finþuts	finþuþ
3rd	fanþ	funþun	funþun

*III strong in the Past Indicative*

<i>FINPAN</i>	Singular	Dual	Plural
1st	finþau	finþaiwa	finþaima
2nd	finþais	finþaits	finþaiþ
3rd	finþai	finþaina	finþaina

*III strong in the Present Optative*

<i>FINPAN</i>	Singular	Dual	Plural
1st	funþjau	funþeiwa	funþeima
2nd	funþeis	funþeits	funþeiþ
3rd	funþi	funþeina	funþeina

*III strong in the Past Optative*

#### 1.2.4 Class 4

Note that if a verb in this class has *r* or *h* at the end of the root that the past participle vowel will never be *u* but *au* (f.e. the past participle of *bairan* is not *\*burans* but *baurans*).

<i>QIMAN</i>	Singular	Dual	Plural
1st	qima	qimos	qimam
2nd	qimis	qimats	qimiþ
3rd	qimiþ	qimand	qimand

*III strong in the Present Indicative*

QIMAN	Singular	Dual	Plural
1st	qam	qemu	qemum
2nd	qamt	qemuts	qemuḅ
3rd	qam	qemun	qemun

*IIIJ strong in the Past Indicative*

QIMAN	Singular	Dual	Plural
1st	qimau	qimaiwa	qimaima
2nd	qimais	qimaits	qimaiḅ
3rd	qimai	qimaina	qimaina

*IIIJ strong in the Present Optative*

QIMAN	Singular	Dual	Plural
1st	qemjau	qemeiwa	qemeima
2nd	qemeis	qemeits	qemeiḅ
3rd	qemi	qemeina	qemeina

*IIIJ strong in the Past Optative*

### 1.2.5 Class 5

Note that if a verb in this class has *r* or *h* at the end of the root that the past participle vowel will never be *i* but *ai* (f.e. the past participle of *saihwan* is not *\*sihwans* but *saihwans*).

SITAN	Singular	Dual	Plural
1st	sita	sitos	sitam
2nd	sitis	sitats	sitiḅ
3rd	sitiḅ	sitand	sitand

*V strong in the Present Indicative*

SITAN	Singular	Dual	Plural
1st	sat	setu	setum
2nd	sast	setuts	setuḅ
3rd	sat	setun	setun

*V strong in the Present Indicative*

<i>SITAN</i>	Singular	Dual	Plural
1st	sitau	sitaiwa	sitaima
2nd	sitais	sitaits	sitaiḅ
3rd	sitai	sitaina	sitaina

*V strong in the Past Optative*

<i>SITAN</i>	Singular	Dual	Plural
1st	setjau	seteiwa	seteima
2nd	seteis	seteits	seteiḅ
3rd	seti	seteina	seteina

*V strong in the Past Optative*

### 1.2.6 Class 6

<i>FARAN</i>	Singular	Dual	Plural
1st	fara	faros	faram
2nd	faris	farats	fariḅ
3rd	fariḅ	farand	farand

*VI strong in the Present Indicative*

<i>FARAN</i>	Singular	Dual	Plural
1st	for	foru	forum
2nd	fort	fotuts	foruḅ
3rd	for	forun	forun

*VI strong in the Past Indicative*

<i>FARAN</i>	Singular	Dual	Plural
1st	farau	faraiwa	faraima
2nd	farais	faraits	faraiḅ
3rd	farai	faraina	faraina

*VI strong in the Present Optative*

<i>FARAN</i>	Singular	Dual	Plural
1st	forjau	foreiwa	foreima
2nd	foreis	foreits	foreiþ
3rd	fori	foreina	foreina

*VI strong in the Past Optative*

### 1.2.7 Class 7

This class reduplicates the first part of the stem. This means that the first consonant coming in the stem (if there be one) plus *-ai-* is added. So for the verb *slepan* the past is *saislep* and the past of *haitan* *haihait*.

Verbs with *-e-* or *-ai-* in the root will change it to *-o-*, such as is seen in the past tense of *letan*: *lailot*. An exception to this is the verb *slepan*.

<i>REDAN</i>	Singular	Dual	Plural
1st	reda	redos	redam
2nd	redis	redats	rediþ
3rd	rediþ	redand	redand

*VII strong in the Present Indicative*

<i>REDAN</i>	Singular	Dual	Plural
1st	rairoþ	rairodu	rairodum
2nd	rairost	rairoduts	rairoduþ
3rd	rairoþ	rairodun	rairodun

*VII strong in the Past Indicative*

<i>REDAN</i>	Singular	Dual	Plural
1st	redau	redaiwa	redaima
2nd	redais	redaits	redaiþ
3rd	redai	redaina	redaina

*VII strong in the Present Optative*

<i>REDAN</i>	Singular	Dual	Plural
1st	rairodjau	rairodeiwa	rairodeima
2nd	rairodeis	rairodeits	rairodeiþ
3rd	rairodi	rairodeina	rairodeina

---

*VII strong in the Past Optative*

## **2. Tense**

### **2.1 Present**

[to be written]

### **2.2 Past**

[to be written]

## **3. Aspect**

Aspect in Gothic was not formally declared but could be implied through context as well as through the use of preverbs, though the precise implementation of these preverbs is still being debated (Scherer 1954, 223) (Miller 2019, 398).

## APPENDIX B: NOUNS

### **1. Cases**

#### **1.1 Nominative**

This is the default case taken by nouns. Unless a noun needs to take another case, it will take this one instead.

#### **1.2 Vocative**

[to be written]

#### **1.3 Accusative**

There are many reasons why a noun can go into the accusative case. One of the commonest is when the noun is the direct object of a finite verb (Krause and Slocum n.d., chap. 29). Prepositions may also demand the accusative case (Miller 2019, 233).

#### **1.4 Genitive**

Ownership and belonging are represented by the Gothic genitive (Miller 2019, 113). Prepositions may also demand the genitive case (Miller 2019, 233). There are also adjectives that will demand the genitive case to follow with them (Miller 2019, 119).

#### **1.5 Dative**

Many verbs will demand that their complement should take the dative (Miller 2019, 149). Prepositions may also demand the dative case (Miller 2019, 233).

### **2. Classes**

The division of nouns given in this workbook is what Wright used in his own work (Wright 1954, 67–80).

## 2.1 Vowels

See Wright (1954, 67–76) as a reference.

### 2.1.1 A stem

<i>DAGS</i>	Singular	Plural
Nominative	dags	dagos
Vocative	dag	dagos
Accusative	dag	dagans
Genitive	dagis	dage
Dative	daga	dagam

Masculine

<i>WAURD</i>	Singular	Plural
Nominative	waurd	waurda
Vocative	waurd	waurda
Accusative	waurd	waurda
Genitive	waurdis	waurde
Dative	waurda	waurdam

Neuter

### 2.1.2 *Ja* stem

<i>HARJIS</i>	Singular	Plural
Nominative	harjis	harjos
Vocative	hari	harjos
Accusative	hari	harjans
Genitive	harjis	harje
Dative	harja	harjam

Masculine

<i>KUNI</i>	Singular	Plural
Nominative	kuni	kunja
Vocative	kuni	kunja
Accusative	kuni	kunja
Genitive	kunjis	kunje
Dative	kunja	kunjam

---

Neuter

### 2.1.3 *Wa* stem

<i>PIUS</i>	Singular	Plural
Nominative	pius	piwos
Vocative	piu	piwos
Accusative	piu	piwans
Genitive	piwis	piwe
Dative	piwa	piwam

---

Masculine

<i>KNIU</i>	Singular	Plural
Nominative	kniu	kniwa
Vocative	kniu	kniwa
Accusative	kniu	kniwa
Genitive	kniwis	kniwe
Dative	kniwa	kniwam

---

Neuter

## 2.1.4 O stem

<i>GIBA</i>	Singular	Plural
Nominative	giba	gibos
Vocative	giba	gibos
Accusative	giba	gibos
Genitive	gibos	gibo
Dative	gibai	gibom

Feminine

## 2.1.5 Jo stem

<i>BANDI</i>	Singular	Plural
Nominative	bandi	bandjos
Vocative	bandja	bandjos
Accusative	bandja	bandjos
Genitive	bandjos	bandjo
Dative	bandjai	bandjom

Feminine

## 2.1.6 I stem

<i>GASTS</i>	Singular	Plural
Nominative	gasts	gasteis
Vocative	gast	gasteis
Accusative	gast	gastins
Genitive	gastis	gaste
Dative	gasta	gastim

Masculine

<i>ANSTS</i>	Singular	Plural
Nominative	ansts	ansteis
Vocative	anst	ansteis
Accusative	anst	anstins
Genitive	anstais	anste
Dative	anstai	anstim

---

Feminine

### 2.1.7 *U* stem

<i>SUNUS</i>	Singular	Plural
Nominative	sunus	sunjus
Vocative	sunau	sunjus
Accusative	sunu	sununs
Genitive	sunaus	sunuwe
Dative	sunau	sunum

---

Masculine & Feminine

	Singular	Plural
Nominative	haïku	haïkju
Vocative	haïku	haïkju
Accusative	haïku	haïkju
Genitive	haïkaus	haïkiwe
Dative	haïkau	haïkum

---

Neuter<sup>81</sup>

## 2.2 Consonant

See Wright (1954, 76–80) as a reference.

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<sup>81</sup> Only the singular is attested (f.e. *faihu*), but I have reconstructed a plural for the sake of loanwords. The word *haïku* is itself a neologism meaning “haiku”.

## 2.2.1 N stem

<i>HANA</i>	Singular	Plural
Nominative	hana	hanans
Vocative	hana	hanans
Accusative	hanan	hanans
Genitive	hanins	hanane
Dative	hanin	hanam

---

Masculine

  

<i>TUGGO</i>	Singular	Plural
Nominative	tuggo	tuggons
Vocative	tuggo	tuggons
Accusative	tuggon	tuggons
Genitive	tuggons	tuggono
Dative	tuggon	tuggom

---

Feminine

  

<i>HAIRTO</i>	Singular	Plural
Nominative	hairto	hairtona
Vocative	hairto	hairtona
Accusative	hairto	hairtona
Genitive	hairtins	hairtane
Dative	hairtin	hairtam

---

Neuter

### 2.2.2 R stem

<i>BROÐAR</i>	Singular	Plural
Nominative	broðar	broðrjus
Vocative	broðar	broðrjus
Accusative	broðar	broðruns
Genitive	broðrs	broðre
Dative	broðr	broðrum

---

Masculine & Feminine

### 2.2.3 Nd stem

<i>FRIJONDS</i>	Singular	Plural
Nominative	frijonds	frijonds
Vocative	frijond	frijonds
Accusative	frijond	frijonds
Genitive	frijondis	frijonde
Dative	frijond	frijondam

---

Masculine

## APPENDIX C: PRONOUNS

### 1. Pronoun forms

#### 1.1 Personal<sup>82</sup>

<i>1<sup>st</sup> Person</i>	Singular	Dual	Plural
Nominative	ik	wit	weis
Accusative	mik	ugkis	uns/unsis
Genitive	meina	ugkara	unsara
Dative	mis	ugkis	uns/unsis

<i>2<sup>nd</sup> Person</i>	Singular	Dual	Plural
Nominative	ik	wit	weis
Accusative	mik	ugkis	uns/unsis
Genitive	meina	ugkara	unsara
Dative	mis	ugkis	uns/unsis

<i>3<sup>rd</sup> Person</i>	Masculine		Feminine		Neuter	
	Singular	Plural	Singular	Plural	Singular	Plural
Nom.	is	eis	si	ijos	ita	ija
Acc.	ina	ins	ija	ijos	ita	ija
Gen.	is	ize	izos	izo	is	ize
Dat.	imma	im	izai	im	imma	im

#### 1.1.1 When to use the nominative personal pronouns

Nominative pronouns are used for emphasis or contrast only and are not required as they are in English or other modern Germanic languages (Krause and Slocum n.d., chap. 8.1) (Ferraresi 2005, 42) (Wright 1954, 133).

<sup>82</sup> See (Miller 2019, 82–84).

## 2. Further discussion

### 2.1 *uns* vs. *unsi*

The words *uns* and *unsi* are not known to have been used in any noticeably different way when it comes to cases. The form *uns* is attested to have happened 69.5% of the time whilst *unsi* only happened 30.5% when examining the whole Gothic body, with *uns* being commoner for accusative forms and *unsi* being used more for the dative (Snædal 2010, 302). This, however, should not be taken as evidence that *uns* should be preferred for the accusative case (Snædal 2010, 308). Instead, it can be said that *unsi* would have been seen as somewhat more formal and ornamental whereas *uns* would have been more casual (Snædal 2010, 313) (Miller 2019, 83).

APPENDIX D: ADJECTIVES**1. Classes****1.1 Strong****1.1.1 A stem**

<i>GOBS</i>	Singular			Plural		
	Masc.	Fem.	Neut.	Masc.	Fem.	Neut.
Nom.	gops	goda	gop	godai	godos	goda
Acc.	godana	goda	gop	godans	godos	goda
Gen.	godis	godaizos	godis	godaize	godaizo	godaize
Dat.	godamma	godai	godamma	godaim	godaim	godaim

**1.1.2 Ja stem**

<i>MIDJIS</i>	Singular			Plural		
	Masc.	Fem.	Neut.	Masc.	Fem.	Neut.
Nom.	midjis	midja	midi	midjai	midjos	midja
Acc.	midjana	midja	midi	midjans	midjos	midja
Gen.	midjis	midjaizos	midjis	midjaize	midjaizo	midjaize
Dat.	midjamma	midjai	midjamma	midjaim	midjaim	midjaim

**1.1.3 Wa stem**

<i>FAUS</i>	Singular			Plural		
	Masc.	Fem.	Neut.	Masc.	Fem.	Neut.
Nom.	faus	fawa	fau	fawai	fawos	fawa
Acc.	fawana	fawa	fau	fawans	fawos	fawa
Gen.	fawis	fawaizos	fawis	fawaize	fawaizo	fawaize
Dat.	fawamma	fawai	fawamma	fawaim	fawaim	fawaim

1.1.4 *I stem*

<i>SELS</i>	Singular			Plural		
	Masc.	Fem.	Neut.	Masc.	Fem.	Neut.
Nom.	sels	sels	sel	seljai	seljos	selja
Acc.	seljana	selja	sel	seljans	seljos	selja
Gen.	selis	seljaizos	selis	seljaize	seljaizo	seljaize
Dat.	seljamma	seljai	seljamma	seljaim	seljaim	seljaim

1.1.5 *U stem*

<i>AGLUS</i>	Singular			Plural		
	Masc.	Fem.	Neut.	Masc.	Fem.	Neut.
Nom.	aglus	aglus	aglu	agljai	agljos	aglja
Acc.	agljana	aglja	aglu	agljangs	agljos	aglja
Gen.	aglous	agljaizos	aglous	agljaize	agljaizo	agljaize
Dat.	aglamma	agljai	aglamma	aglaim	aglaim	aglaim

## APPENDIX E: SYNTAX

### 1. Introduction

[to be written]

### 2. Verbal Syntax

Gothic verbal syntax is a topic which has drawn in much controversy within the academic community as to whether Gothic word order in general is truly represented by the corpus, itself mostly consisting of material either translated from Greek or from Latin. Nevertheless, in the revival of the language, a decision at some point needs to be made based off of the existing evidence at hand alongside the help of linguistic techniques to uncover the deeper structure behind Gothic.

As is illustrated in Miller's *Oxford Gothic Grammar*, although "most scholars select examples that differ from the Greek text" in order to prove what syntax is genuine Gothic and what is not, "[this] proves nothing because the relevant Greek model may be lost" (2019, 379). This unreliability has historically made the reconstruction of Gothic verbal syntax very difficult. One noteworthy scholar whose work covers Gothic verbal syntax heavily is Dr. Eyþórsson, especially regarding his seminal work titled *Verbal Syntax in the Early Germanic Languages*, a book which will be referenced often throughout this section of Appendix E.

#### 2.1 OV Ordering in Simple Clauses

Due to Koiné Greek also having OV word order, along with the fact that many sentences in Biblical Gothic seem to take on a VO word order for sundry reasons, many scholars have doubted that OV word order would have been standard in Gothic by the time of Wulfila. This train of thought, however, seems to stem from the idea that since there are sentences that exhibit VO word order, that the word order was either interchangeable with no semantic difference whatsoever or that the word order had switched over to VO by default and had only remnants of OV word ordering left that was exaggerated in the Gothic Bible due to Greek syntactical interference. These instances where VO word order is used in Gothic are, however, explainable phenomena that regularly happen for various reasons, be it stress, syntactic necessity, and so on.

Gothic likely had an OV structure in declarative sentences as well as in subclauses with certain exceptions listed in 2.2 (Eyþórsson 1995, 22) (Krause and Slocum n.d., chap. 5) (Falluomini 2018, 173). In order to determine which word order best fits standard Gothic sentences, it is critical that we not only compare Gothic to available Koiné Greek equivalent texts but also compare the syntax to other old Germanic languages. As Proto-Germanic also had an OV word order (Lehmann 1972, 241), we can assume that this would have been simply inherited directly.

## 2.2 Where VO Ordering is used

Gothic strays away from OV word order under four main conditions: negation of the main verb, interrogatives, especially including the clitic *-u* and following *hw-* words, commands, and extraposition (Eyþórsson 1995, 18–19) (Falluomini 2018, 174).

## 3. Adjectival syntax

### 3.1 Attributive

#### 3.1.1 Noun-Adjective ordering

In both the Biblical sources as well as the title deeds, it is commonest for attributive adjectives to follow their nouns (55% of the time) and for quantifying adjectives to come before their nouns (64% of the time) (Ratkus 2011, 110, 133). The only source where attributive adjectives tend to come before their nouns is in the *Skeireins*. This, however, can be largely explained away as representing a later stage of development for Gothic as the language grew to use pre-nominal attributive adjectives oftener than post-nominal ones (Ratkus 2011, 167). The post-nominal placement of attributive adjectives was in earlier stages of the language undoubtedly commoner than is attested in the Gothic body (Ratkus 2011, 111).

#### 3.1.2 Adjective-Noun ordering

Quantifying adjectives tend to come pre-nominally in both the main body as well as the *Skeireins* (Ratkus 2011, 133) (Miller 2019, 502).

## APPENDIX F: Supplementary Topics

### 1. Numbers

#### 1.1 Cardinals

##### 1.1.1 1–19

The numbers 1 to 3 are all fully declinable in all three genders in all cases. Whilst *ains* follows a A stem declination, *twai* and *þreis* are irregular (Miller 2019, 93).

TWAI	Masculine	Feminine	Neuter
Nominative	twai	twos	twa
Accusative	twans	twos	twa
Genitive	twaddje	twaddjo	twaddje
Dative	twaim	twaim	twaim

ÞREIS	Masculine	Feminine	Neuter
Nominative	þreis	þreis	þrija
Accusative	þrins	þrins	þrija
Genitive	þrije	þrijo	þrije
Dative	þrim	þrim	þrim

The numbers from 4 to 19 are all unchanged for gender and only change in the genitive by adding *-e* and in the dative by adding *-im*, though this is optional as there are many places where these numbers are left undeclined entirely (Miller 2019, 93).

The number 13 is a special case for which there seems to be no scholarship and for which we have no direct attestations in Gothic. Based on cognates in other Germanic forms, I myself believe the form *þritaihun* to be likeliest, though I admit that this is simply my own opinion.

##### 1.1.2 20–69

The numbers from 20 to 69 are built off of *tigjus* and are undeclined unless in the genitive, *tigiwe*, or the dative, *tigum* (Miller 2019, 94). For example, 68 is translated as *saihs tigjus jah ahtau*.

It is also worth mentioning how we know that the form *X tigjus jah Y* is used instead of *Y jah X tigjus*, which may be expected for those familiar with New High German. Thankfully, the form for these numbers is attested. For example, “*in niuntehundis jah niune garaihtaize*” (Lk 15:7) as well as “*jere ahtautehund jah fidwor*” (Lk 2:37).

### 1.1.3 70—99

The numbers from 70 to 99 are built off of *-tehund* with *-tehundis* for the genitive and *niuntehunda*<sup>83</sup> as the dative (Miller 2019, 94). For example, 98 is translated as *niuntehund jah ahtau*.

## 2. Particles

### 2.1 -u

#### 2.1.1 Interrogative usage

When used as an interrogative particle, *-u* leads to V1 word order with *-u* following right away thereafter (Miller 2019, 511). Negative interrogatives with *-u* begin with the word *ni* followed by *-u* and then thereafter followed by the verb. *-u* is required for yes/no questions that are canonical but **not** required for questions that are noncanonical (Pagliarulo 2011, 411) (Miller 2019, 559).

#### 2.1.2 Subclause usage

[to be written]

### 2.2 *iþ*

*iþ* is a particle that signals contrast that does away with the pro-drop feature of Gothic grammar for the clause following it (Eyþórsson 1995, 59). Although *iþ* normally begins a clause, a topicalised word can come before it (Miller 2019, 507). Pronouns following *iþ* are topicalised (Eyþórsson 1995, 61). The shift from verb-final positioning happens in clauses with topicalised subjects (Eyþórsson 1995, 68, 71). Therefore, clauses following *iþ* will include definite subjects with verbs following in a non-final position.

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83 I myself reconstructed the dative form of this word based off of how *n. A* stems work.

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## Gothic-English Wordbook

afdumbnan (w. IIIJ) to be quiet, silent	aljīs (sh. Ja) other, another
afganatjīs* (adj. sh. Ja) offline	alls (prn., adj. A) every
afmauīþs (adj. A) tired	ana (prep. dat.) on, upon
aftra (adv.) again	anaganatjīs* (adj. sh. Ja) online
aftraanaqiujan* (w. I) to revive	anakunnan (w. III) to read
afþaursiþs (adj. A) thirsty	analaugns (adj. I) hidden
aggilisk* (n. A) English	and (prep. acc.) along
Aggils* (m. I) Englishman	andahafts (f. I) answer
agis (n. A) fear	andanems (adj. I) accepted
aglo (f. N) problem	andawairþi (n. Ja) cost, price
aglus (adj. U) difficult	andeis (m. Ja) end
agqa* (m. N) butter	apls* (m. A) apple
Agustus* (m. U) August	Apreil* (n. A) April
ahtau (adj. num.) eight	arman (w. III) to pity
ahtautaihun (adj. num.) eighteen	atlaþon (w. II) to call (over)
ahwa (f. O) river	atta (m. N) father
aigan (P-P) to own, have	augjan (w. I) to show
aihws (m. A) horse	Auktobair* (n. A) October
ainfalþaba* (adv.) simply, just	azetaba (adv.) easily
ainlif (adj. num.) eleven	azets (adj. A) easy
ains (adj. A) one	bagms (m. A) tree
ainshun (+ gen.) no X, not any X	bairan (str. IIIJ) to bear, carry
airþa (f. O) earth	barn (n. A) child
aiþei (f. N) mother	bauan (irr.) to live, dwell
aiþs (m. A) oath	baurgs (f. con-stem) city
akei (conj.) but	beidan (str. I, + gen.) to wait (for)
akran (n. A) fruit	bius* (m. A) beer
aljakuns (adj. I) weird, strange	biuþs (m. A) table

blews* (adj. A) blue	fara (f. O) traffic
boka (f. O) letter (mail)	faur (prep. acc.) for
bokâreis (m. Ja) writer, author	faurbiudan (str. II) to forbid
bokos (f.) (plur.) book/books	faurhtjan (w. I) to fear
broþar (m. R) brother	fidwor (adj. num.) four
brûkjan (w. I, irr., dat.) to use	fidwortaihun (adj. num.) fourteen
brûks (adj. I) useful	fijan (w. III) to hate
bugjan (w. I) to buy	filu (adv.) very, very much
dags (m. A) day	filu (gen. adj.) much, a lot of
Daikaimbair* (n. A) December	fimf (adj. num.) five
daur (n. A) door	fimftaihun (adj. num.) fifteen
daupus (m. U) death	finþan (str. III) to find out, discover
dus (n. A) animal	fisks (m. A) fish (sing.)
Donâweis* (m. Ja) Danube	fotus (m. U) foot
draums (m. A) dream	Fragkareiki* (n. Ja) France
drigkan (str. III) to drink	fraihnan (str. V, irr., acc./gen.) to ask
du (prep. dat.) to	fram (prep. dat.) from
du maurgina (adv.) tomorrow	fransk* (n. A) French
duhwe (adv.) why?	fraþi (n. Ja) understanding
dulþs (f. I) party	fraþjan (str. VI, dat.) to understand
eis (prn.) (m.) they	freis (gen. adj.) free (from)
fadrein (n. A) family	friddjosdags* (m. A) Friday
faginon (w. II) to be happy	frijon (w. II) to love
fâhan (str. VII) (+ gen.) to catch, seize, grasp	frijonds (m. ND) friend
Faibruârjus* (m. U) February	frops (adj. A) wise, smart
faihu (n. U) money	fugls (m. A) bird
fairguneisdags* (m. A) Thursday	fullatojaba (adv.) perfectly
fairhwus (m. U) world	fullatojis (sh. Ja) perfect, complete
fairnindagis (adv.) yesterday	fulljan (w. I, acc-gen) to fill
fairra (adv.) far	fulls (adj. A) (+ gen.) full

gadaupnan (w. IIIJ) to die	gutnan (w. IIIJ) to flow
gageigan (w. III) to gain	gutnandaba* (adv.) fluently
gaggan (str. VII, irr.) to go	haban (w. III) to have
gahrainjan (w. I, acc-gen.) to clean	hairbata* (f. O) tea
gairnjan (w. I, gen.) to long for	hallus (m. U) rock
galap̄on (w. II) to invite	handus (f. U) hand
gamaindûps (f. I) community	harjis (m. Ja) army
gamains (adj. I) common	hausjan (w. I) to hear
ganauhan (P-P) to be enough	hazjan (w. I) to praise
ganohs (adj. A) enough	her (adv.) here
gardistaþs (m. A) address	heþjo (f. N) room
gasitan (str. V) to sit down, take a seat	hilpan (str. III, gen.) to help
gaskeireins (f. I) translation	himins (m. A) sky
gatamjan (w. I) to tame	himma daga (adv.) today
gatwo (f. N) street	hindana (gen. prep.) behind, beyond
gaurs (adj. A) sad	hizai naht (adv.) tonight
gautisdags* (m. A) Wednesday	hlaifs (m. A) bread
gawaknan (w. IIIJ) to awaken, wake up	hlûtrs (adj. A) pure
gawi (n. Ja) region, area	hunds (m. A) dog
gawiljis (sh. Ja) willing	hwa (see hwas) (prn.) what?
gaþarban (w. III, gen.) to abstain from	hwaiwa (adv.) how?
gilws* (adj. Wa) yellow	hwar (adv.) where?
giutan (str. II) to pour	hwarbon (w. II) to walk
goþs (adj. A) good	hwarjis (prn., adj. Ja) which
gredags (adj. A) hungry	hwas (+ gen. plur.) any (of X)
gronipa* (f. O) vegetable	hwas (prn.) (m.) who?
guma (m. N) man	hweila (f. O) time
Guta (m. N) Goth	hweilom* (adv.) sometimes
gutisk* (n. A) Gothic	hweits (adj. A) white
gutisks* (adj. A) Gothic	ik (prn.) I

im (dat.) them	Jânuârjus* (m. U) January
im (prn.) (see wisan) I am	jer (n. A) year
imma (dat.) him, it	jû (adv.) already
in (gen. prep.) on account of	juggs (adj. A) young
in (prep. dat.) in, amongst	Jûljus* (m. U) July
in andja (adv.) at last	Jûnjus* (m. U) June
in garda (adv.) at home	jûs (prn.) you (plur.)
innana (gen. prep.) inside of	justs (m. A) cheese
inuh (prep. acc.) without	katto* (f. N) cat
is (adj. inv.) his	kaupahûs* (n. A) shop, store
is (gen. prn.) his, its	kinnus (f. U) chin
is (prn.) he	kunjahaidus (m. U) culture
is (vb.) (see wisan) you are (sing.)	kustus (m. U) test
ist (vb.) (see wisan) he/she/it is	laggs (adj. A) long, tall
ita (prn.) it	laisâreis (m. Ja) teacher
itan (str. V, irr.) to eat	laisjan (w. I) to teach
iupa (adv.) upstairs	laus (gen. adj.) devoid (of), empty
izai (dat.) her	leik (n. A) body
ize (adj. inv.) (m.) their	leitils (adj. A) small
ize (gen. prn.) them (m., n.)	liban (w. III) to live
izo (gen. prn.) them (f.)	ligrs (m. A) bed
izos (adj. inv.) her	liugan (w. III) to marry
izos (gen. prn.) her	magus (m. U) boy
izwar (adj. A, str.) your (plur.)	maist (adv.) most
izwara (gen. prn.) you (plur.)	Majus* (m. U) May
izwis (dat.) you (plur.)	manags (adj. A) much, many
ip (conj.) however, although	manna (m. N) person
ja (particle) yes	mans (see <b>manna</b> ) people
jah (conj.) (adv.) and, also	manwus (adj. U) ready
jainar (adv.) there	Mârtjus* (m. U) March

matjan (w. I) to eat	nist (vb.) he/she/it isn't
mats (m. I) food	niujis (sh. Ja) new
maurgus (adj. U) short	niun (adj. num.) nine
mawi (f. O) girl	niuntaihun (adj. num.) nineteen
meina (gen. prn.) me	niutan (str. II, gen.) to enjoy
meins (adj. A, str.) my	niþjis (m. Ja) kinsman, relative
meljan (w. I) to write	nu (adv.) now
menadags* (m. A) Monday	qiman (str. IIIJ) to come
midjis (sh. Ja) middle	qino (f. N) woman
midus (m. U) mead	qiþan (str. V) to say
mikil (adv.) much	ragin (n. A) opinion
mikils (adj. A) big	raihtis (adv.) indeed
mimz (n. A) meat	rauþs (adj. A) red
mis (dat.) me	razda (f. O) language
missaleiks (adj. A) different	razdaleisei* (f. N) grammar
miton (w. II) to consider	razn (n. A) house
mitons (f. I) idea, thought	rinnan (str. III) to flow, run
miþ (prep. dat.) with	rodjan (w. I) to speak
miþniman (str. IIIJ) to receive	rûna (f. O) mystery
moþs (m. A) anger	rusisk* (n. A) Russian
namna (see <b>namo</b> ) names	sa (prn.) (m.) that
namo (n. N, irr.) name	saihs (adj. num.) six
nasjan (w. I) to save	saihstaihun (adj. num.) sixteen
Naubaimbair* (n. A) November	Saiptaimbair* (n. A) September
nauh (adv.) still, yet	sair (n. A) sorrow
nehwa (adv.) nearby	saiwala (f. O) soul
ni (particle) not	samana (adv.) together
ni ainshun (+ gen. plur.) none (of X)	sambatadags* (m. A) Saturday
ni aiw (adv.) never	satjan (w. I) to set
niman (str. IIIJ) to take	sauiladags* (m. A) Sunday

sels (adj. I) kind	sunus (m. U) son
si (prn.) she	swa (adv.) thus, thereby
sibun (adj. num.) seven	sware (adv.) in vain, for nothing
sibuntaihun (adj. num.) seventeen	swarts (adj. A) black
sijum (vb.) (see wisan) we are	swe (conj.) like, as; about, approximately
sijup (vb.) (see wisan) you are (plur.)	swers* (adj. A) serious
sind (vb.) (see wisan) they are	swistar (f. R) sister
siponeis (m. Ja) student	taihun (adj. num.) ten
sitan (str. V) to sit	talzeinistunda* (f. O) lesson, class
skauns (adj. I) beautiful	taujan (w. I) to do
skeirs (adj. I) clear	taurns (adj. A) bitter, painful
skip (n. A) ship	Teiwisdags* (m. A) Tuesday
skohs (m. A) shoe	twai (adj. irr.) two
slawan (w. III) to be silent	twai tigjus (adj. num.) twenty
slepan (str. VII) to sleep	twalif (adj. num.) twelve
so (see sa) that	ubilaba (adv.) badly
sokns (f. I) question	ubils (adj. A) bad
spânisk* (n. A) Spanish	uf (adv.) downstairs
spill (n. A) story	ufar (adv.) too (much)
spillon (w. II) to tell	und (prep. acc.) until, up to
sprauto (adv.) soon	unraihts (adj. A) wrong, bad
stains (m. A) stone	unsar (adj. A, str.) our
stalljan* (w. I) to put, place, set	unsara (gen. prn.) us
stalls* (m. A) position	unsis (dat.) us
stikls (m. A) cup	unte (conj.) because
stols (m. A) chair	unweis (adj. A) unlearned
sums (prn., adj. A) some	us (prep. dat.) out of, from
sums (prn.) someone	utana (gen. prep.) outside of
sunja (f. O) truth	wahstus (m. U) size
sunjis (sh. Ja) true	waila (adv.) well

wair (m. A) man	þan (adv.) then
wairþon (w. II) to value	þan (conj.) when
wairþs (gen. adj.) worthy (of)	þana (see sa) that
waldufni (n. Ja) power	þans (see sa) those
waljan (w. I) to choose	þarei (adv.) (rel.) where
waurd (n. A) word	þata (see sa) that
weihan (str. I) to fight	þatainei (adv.) only
wein (n. A) wine	þatei (see saei) that (rel.)
weis (adj. A) learned, wise	þau (conj.) or (complex questions), than
weis (prn.) we	þaurban (P-P, gen.) to need, must
wenjan (w. I) to hope	þeina (gen. prn.) you (sing.)
widus (m. U) forest	þeins (adj. A, str.) your (sing.)
wiljan (irr.) to want	þishwah (adv.) at all, whatsoever
wilwan (str. III) to rob	þiuda (f. O) people
wisan (str. V, irr.) to be	þo (see sa) that (f.), those (n.)
witop (n. A) law	þos (see sa) those
wiþra (prep. acc.) against	þreis (adj. irr.) three
wraton (w. II) to travel	þritaihun (adj. num.) thirteen
wulþrais (inv.) important	þu (prn.) you (sing.)
wulþus (m. U) glory	þugkjan (w. I, irr.) to seem
þai (see sa) those	þus (dat.) you (sing.)
þaim (see sa) those	þwahan (str. VI) to wash
þairh (prep. acc.) through	þwairhs (adj. A) angry, upset
þamma (see sa) that	

## English-Gothic Wordbook

a lot of (adj.) filu (+ gen.)	author (n.) bokâreis (m. Ja)
abstain from (vb.) gaparban (w. III, gen.)	awaken (vb., intr.) gawaknan (w. IIIJ)
accepted (adj.) andanems (I)	bad (adj.) ubils (A)
address (n.) gardistaþs (m. A)	bad (adj.) unraihþs (A)
again (adv.) aftra	badly (adv.) ubilaba (adv.)
against (prep.) wiþra (acc.)	be (vb.) wisan (str. V, irr.)
along (prep.) and (acc.)	be enough (vb.) ganauhan (P-P)
already (adv.) ju	be happy (vb.) faginon (w. II)
also (adv.) jah	be quiet (vb.) afdumbnan (w. IIIJ)
amongst (prep.) in (+ dat.)	be silent (vb.) afdumbnan (w. IIIJ)
and (conj.) jah	be silent (vb.) slawan (w. III)
anger (n.) moþs (m. A)	bear (vb.) bairan (str. IIIJ)
angry (adj.) þwairhs (A)	beautiful (adj.) skauns (I)
animal (n.) dius (n. A)	because (conj.) unte
another (adj.) aljis (sh. Ja)	bed (n.) ligrs (m. A)
answer (n.) andahafts (f. I)	beer (n.) bius* (m. A)
any (of X) ainshun (+ gen. plur.)	behind (prep.) hindana (+ gen.)
apple (n.) apls* (m. A)	beyond (prep.) hindana (+ gen.)
approximately (adv.) swe	big (adj.) mikils (A)
April (n.) Apreil* (n. A)	bird (n.) fugls (m. A)
area (n.) gawi (n. Ja)	bitter (adj.) taurns (A)
army (n.) harjis (m. Ja)	black (adj.) swarts (A)
as (conj.) swe	blue (adj.) blews (A)
ask (vb.) fraihnan (str. V, irr., acc./gen.)	body (n.) leik (n. A)
at all (adv.) þishwah	book (n.) bokos (f. O, plur.)
at home (adv.) in garda	boy (n.) magus (m. U)
at last (adv.) in andja	bread (n.) hlaifs (m. A)
August (n.) Augustus* (m. U)	brother (n.) broþar (m. R)

but (conj.) akei, ak	difficult (adj.) aglus (U)
butter (n.) agqa* (m. N)	discover (vb.) finþan (str. III)
buy (vb.) bugjan (w. I)	do (vb.) taujan (w. I)
call over (vb.) atlaþon (w. II)	dog (n.) hunds (m. A)
carry (vb.) bairan (str. IIIJ)	door (n.) daur (n. A)
cat (n.) katto* (f. N)	downstairs (adv.) uf
catch (vb.) fâhan (str. VII) (+ gen.)	dream (n.) draums (m. A)
chair (n.) stols (m. A)	drink (vb.) drigkan (str. III)
cheese (n.) justs* (m. A)	dwell (vb.) bauan (irr.)
child (n.) barn (n. A)	earth (n.) airþa (f. O)
chin (n.) kinnus (f. U)	easily (adv.) azetaba
choose (vb.) waljan (w. I)	easy (adj.) azets (A)
city (n.) baurgs (f. con-stem)	eat (vb.) matjan (w. I); itan (str. V, irr.)
class (n.) talzeinistunda* (f. O)	eight (num.) ahtau
clean (vb.) gahrainjan (w. I, acc-gen.)	eighteen (num.) ahtautaihun
clear (adj.) skeirs (adj. I)	eleven (num.) ainlif
come (vb.) qiman (str. IIIJ)	empty (adj.) laus (+ gen.)
common (adj.) gamains (I)	end (n.) andeis (m. Ja)
community (n.) gamaindûþs (f. I)	English (n.) aggilisk* (n. A)
consider (vb.) miton (w. II)	Englishman (n.) Aggils* (m. I)
cost (n.) andawairþi (n. Ja)	enjoy (vb.) niutan (str. II, gen.)
culture (n.) kunjahaidus (m. U)	enough (adj.) ganohs (A)
cup (n.) stikls (m. A)	every (prn.) alls (adj. A)
Danube (n.) Donâweis* (m. Ja)	family (n.) fadrein (n. A)
day (n.) dags (m. A)	far (adv.) fairra
death (n.) dauþus (m. U)	father (n.) atta (m. N)
December (n.) Daikaimbair* (n. A)	fear (n.) agis (n. A)
devoid of (adj.) laus (+ gen.)	fear (vb.) faurhtjan (w. I)
die (vb.) gadauþnan (w. IIIJ)	February (n.) Faibruârjus* (m. U)
different (adj.) missaleiks (A)	fifteen (num.) fimftaihun

fight (vb.) weiħan (str. I)	Gothic (n.) gutisk* (n. A)
fill (vb.) fulljan (w. I, acc-gen)	grammar (n.) razdaleisei* (f. N)
find out (vb.) finþan (str. III)	grasp (vb.) fâhan (str. VII, gen.)
fish (n.) fiskš (m. A)	hand (n.) handuš (f. U)
five (num.) fimf (adj. num.)	hate (vb.) fijan (w. III)
flow (vb.) gutnan (w. IIIJ); rinnan (str. III)	have (vb.) haban (w. III); aigan (P-P)
fluently (adv.) gutnandaba*	he (prn.) is
food (n.) mats (m. I)	hear (vb.) hausjan (w. I)
foot (n.) fatus (m. U)	help (vb.) hilpan (str. III, gen.)
for (prep.) faur (acc.)	her (adj.) izos (inv.)
for nothing (adv.) sware	her (prn.) izos (indecl.)
forbid (vb.) faurbiudan (str. II)	here (adv.) her
forest (n.) widuš (m. U)	hidden (adj.) analaugns (I)
four (num.) fidwor	his (adj.) is (inv.)
fourteen (num.) fidwortaiħun	his (prn.) is (indecl.)
France (n.) Fragkareiki* (n. Ja)	hope (vb.) wenjan (w. I)
free (from) (adj.) freis (+ gen.)	horse (n.) aihws (m. A)
French (n.) fransk* (n. A)	house (n.) razn (n. A)
Friday (n.) friddjosdags* (m. A)	how? (adv.) hwaiwa
friend (n.) frijonds (m. ND)	however (conj.) iþ
from (prep.) fram (+ dat.), us (+ dat.)	hungry (adj.) gredags (A)
fruit (n.) akran (n. A)	I (prn.) ik
full (adj.) fulls (A) (+ gen.)	idea (n.) mitons (f. I)
gain (vb.) gageigan (w. III)	important (adj.) wulþrais (inv.)
girl (n.) mawi (f. O)	in (prep.) in (+ dat.)
glory (n.) wulþuš (m. U)	in vain (adv.) sware
go (vb.) gaggan (str. VII, irr.)	indeed (adv.) raiħtis (adv.)
good (adj.) goþs (A)	inside of (prep.) innana (+ gen.)
Goth (n.) Guta (m. N)	invite (vb.) galapōn (w. II)
Gothic (adj.) gutisks (A)	it (prn.) ita

its (prn.) is (indecl.)	much (adv.) mikil
January (n.) Jânûârjus* (m. U)	must (vb.) þaurban (P-P, gen.)
July (n.) Jûljus (m. U)	my (adj.) meins (A, str.)
June (n.) Jûnjus (m. U)	mystery (n.) rûna (f. O)
just (simply) (adv.) ainfaþþaba*	name (n.) namo (n. N, irr.)
kind (adj.) sels (I)	names (n.) namna (see namo)
kinsman (n.) niþjis (m. Ja)	nearby (adv.) nehwa
language (n.) razda (f. O)	need (vb.) þaurban (P-P, gen.)
law (n.) witoþ (n. A)	never (adv.) ni aiw
learned (adj.) weis (A)	new (adj.) niujis (sh. Ja)
lesson (n.) talzeinistunda* (f. O)	nine (num.) niun
letter (mail) (n.) boka (f. O)	nineteen (num.) niuntaihun
like (conj.) swe	no (prn.) ainshun (+ gen.)
live (vb.) bauan (irr.)	none (of X) ni ainshun (+ gen. plur.)
live (vb.) liban (w. III)	not (particle) ni
long (adj.) laggs (A)	November (n.) Naubaimbair (n. A)
long for (vb.) gairnjan (w. I, gen.)	now (adv.) nu
love (vb.) frijon (w. II)	oath (n.) aiþs (m. A)
man (n.) guma (m. N), wair (m. A)	October (n.) Auktobair* (n. A)
many (adj.) manags (A)	offline (adj.) afganatjis* (sh. Ja)
March (n.) Mârtjus* (m. U)	on account of (prep.) in (+ gen.)
marry (vb.) liugan (w. III)	on, upon (prep.) ana (+ dat.)
May (n.) Majus (m. U)	one (num.) ains (adj. A)
mead (n.) midus (m. U)	online (adj.) anaganatjis* (sh. Ja)
meat (n.) mimz (n. A)	only (adv.) þatainei
middle (adj.) midjis (sh. Ja)	opinion (n.) ragin (n. A)
Monday (n.) menadags* (m. A)	or (complex questions) (conj.) þau
money (n.) faihu (n. U)	other (adj.) aljis (sh. Ja)
most (adv.) maist	our (adj.) unsar (A, str.)
mother (n.) aiþei (f. N)	out of (prep.) us (+ dat.)

outside of (prep.) utana (+ gen.)	run (vb.) rinnan (str. III)
own (vb.) aigan (P-P)	Russian (n.) rusisk* (n. A)
painful (adj.) taurns (A)	sad (adj.) gaurs (A)
party (n.) dulþs (f. I)	Saturday (n.) sambatadags* (m. A)
people (n.) þiuda (f. O)	save (vb.) nasjan (w. I)
perfect (adj.) fullatojis (sh. Ja)	say (vb.) qiþan (str. V)
perfectly (adv.) fullatojaba	seem (vb.) þugkjan (w. I, irr.)
person (n.) manna (m. N)	seize (vb.) fâhan (str. VII, + gen.)
pity (vb.) arman (w. III)	September (n.) Saiptaimbair (n. A)
place (vb.) stalljan* (w. I)	serious (adj.) swers* (A)
position (n.) stalls* (m. A)	set (vb.) satjan (w. I); stalljan* (w. I)
pour (vb.) giutan (str. II)	seven (num.) sibun
power (n.) waldufni (n. Ja)	seventeen (num.) sibuntaihun
praise (vb.) hazjan (w. I)	she (prn.) si
price (n.) andawairþi (n. Ja)	ship (n.) skip (n. A)
problem (n.) aglo (f. N)	shoe (n.) skohs (m. A)
pure (adj.) hlûtrs (A)	shop (n.) kaupahûs* (n. A)
put (vb.) stalljan* (w. I)	short (adj.) maurgus (U)
question (n.) sokns (f. I)	show (vb.) augjan (w. I)
read (vb.) anakunnan (w. III)	simply (adv.) ainfalþaba*
ready (adj.) manwus (U)	sister (n.) swistar (f. R)
receive (vb.) miþniman (str. IIIJ)	sit (vb.) sitan (str. V)
red (adj.) rauþs (A)	sit down (vb.) gasitan (str. V)
region (n.) gawi (n. Ja)	six (num.) saihs
relative (n.) niþjis (m. Ja)	sixteen (num.) saihstaihun
revive (vb.) aftraanaqiujan* (w. I)	size (n.) wahstus (m. U)
river (n.) ahwa (f. O)	sky (n.) himins (m. A)
rob (vb.) wilwan (str. III)	sleep (vb.) slepan (str. VII)
rock (n.) hallus (m. U)	small (adj.) leitils (A)
room (n.) heþjo (f. N)	smart (adj.) froþs (A)

some (prn.) sums (adj. A)	that (prn.) þamma (see sa)
someone (prn.) sums	that (rel.) þatei (see saei)
sometimes (adv.) hweilom*	the (art.) sa
son (n.) sunus (m. U)	their (adj.) ize (inv.) (m.)
soon (adv.) sprauto	them (prn.) ize (indecl.) (m., n.), izo (indecl.) (f.)
sorrow (n.) sair (n. A)	then (adv.)
soul (n.) saiwala (f. O)	thereby (adv.) swa
Spanish (n.) spânsk* (n. A)	they (prn.) eis (m.)
speak (vb.) rodjan (w. I)	thirsty (adj.) afþaursiþs (A)
still (adv.) nauh	thirteen (num.) þritaihun
stone (n.) stains (m. A)	those (prn.) þaim (see sa)
store (n.) kaupahûs* (n. A)	three (num.) þreis (irr.)
story (n.) spill (n. A)	through (prep.) þairh (acc.)
strange (adj.) aljakuns (I)	Thursday (n.) fairguneisdags* (m. A)
street (n.) gatwo (f. N)	thus (adv.) swa
student (n.) siponeis (m. Ja)	time (n.) hweila (f. O)
Sunday (n.) sauiladags* (m. A)	tired (adj.) afmauiþs (A)
table (n.) biuþs (m. A)	to (prep.) du (+ dat.)
take (vb.) niman (str. IIIJ)	today (adv.) himma daga
take a seat (vb.) gasitan (str. V)	together (adv.) samana
tall (adj.) laggs (A)	tomorrow (adv.) du maurgina
tame (vb.) gatamjan (w. I)	tonight (adv.) hizai naht
tea (n.) hairbata (f. O)	too (much) (adv.) ufar
teach (vb.) laisjan (w. I)	traffic (n.) fara (f. O)
teacher (n.) laisâreis (m. Ja)	translation (n.) gaskeireins (f. I)
tell (vb.) spillon (w. II)	travel (vb.) wraton (w. II)
ten (num.) taihun	tree (n.) bagms (m. A)
test (n.) kustus (m. U)	true (adj.) sunjis (sh. Ja)
than (conj.) þau	truth (n.) sunja (f. O)
that (prn.) sa (m.)	Tuesday (n.) teiwisdags* (m. A)

twelve (num.) twalif	where? (adv.) hwar
twenty (num.) twai tigjus	which (prn.) hwarjis (adj. Ja)
two (num.) twai (irr.)	white (adj.) hweits (A)
understand (vb.) fraþjan (str. VI, dat.)	who? (prn.) hwas (m.)
understanding (n.) fraþi (n. Ja)	why? (adv.) duhwe
unlearned (adj.) unweis (A)	willing (adj.) gawiljis (sh. Ja)
until (prep.) und (acc.)	wine (n.) wein (n. A)
up to (prep.) und (acc.)	wise (adj.) froþs (A)
upset (adj.) þwairhs (A)	with (prep.) miþ (+ dat.)
upstairs (adv.) iupa	without (prep.) inuh (acc.)
use (vb.) brúkjan (w. I, irr., dat.)	woman (n.) qino (f. N)
useful (adj.) brúks (I)	word (n.) waurd (n. A)
value (vb.) wairþon (w. II)	world (n.) fairhwus (m. U)
vegetable (n.) groniþa (f. O)	worthy of (adj.) wairþs (+ gen.)
very (adv.) filu	write (vb.) meljan (w. I)
wait (vb.) beidan (str. I, gen.)	writer (n.) bokâreis (m. Ja)
wake up (vb., intr.) gawaknan (w. IIIJ)	wrong (adj.) unrailts (A)
walk (vb.) hwarbon (w. II)	year (n.) jer (n. A)
want (vb.) wiljan (irr.)	yellow (adj.) gilws* (Wa)
wash (vb.) þwahan (str. VI)	yes (particle) ja
we (prn.) weis	yesterday (adv.) fairnindagis
Wednesday (n.) gautisdags* (m. A)	yet (adv.) nauh
weird (adj.) aljakuns (I)	you (prn.) (plur.) jûs
well (adv.) waila	you (prn.) (sing.) þu
what? (prn.) hwa (see hwas)	young (adj.) juggs (A)
whatsoever (adv.) þishwah	your (adj.) (plur.) izwar (A, str.)
when (conj.) þan	þan there (adv.) jainar
where (rel.) þarei	þeins (A, str.) your (adj.) (sing.)