

Laisei þuk *Gutisk Andwairþ*

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Modern Standard 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 in so far as 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 professional linguistics 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 that I will go on to be able to make more lessons in the upcoming months. I sincerely hope that this book can serve as a gateway for the rest of the reader's Gothic-speaking career, wherever it may lead them.

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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.

person \ number	Singular	Plural
1st	I	we
2nd	you	you (all)
3rd	he, she, it	they

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*):

person \ number	Singular	Plural
1st	im	sijum
2nd	is	sijuþ
3rd	ist	sind

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:¹

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.² 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 beginning the sentence with verbs following right after subjects.³ 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

¹ Please refer to Appendix E for further reading.

² Refer to Appendix E 2.1

³ Refer to Appendix E 2.2

change a word from a noun into a verb, and so on.⁴ 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 “*Sijudu her?*” where *sijupþ* 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.⁵ 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:

<i>ik</i>	<i>I</i>		
<i>þu</i>	<i>you (sing.)</i>	<i>nist</i>	<i>he/she/it isn't</i>
<i>is</i>	<i>he</i>	<i>sijum</i>	<i>we are</i>
<i>si</i>	<i>she</i>	<i>sijupþ</i>	<i>you are (plur.)</i>
<i>ita</i>	<i>it</i>	<i>sind</i>	<i>they are</i>
<i>weis</i>	<i>we (plur.)</i>	<i>her</i>	<i>here</i>
<i>jûs</i>	<i>you (plur.)</i>	<i>jainar</i>	<i>there</i>
<i>eis</i>	<i>they (m.)</i>	<i>ni</i>	<i>not</i>
<i>im</i>	<i>I am</i>	<i>hwar</i>	<i>where?</i>
<i>is</i>	<i>you are (sing.)</i>	<i>ja</i>	<i>yes</i>
<i>ist</i>	<i>he/she/it is</i>	<i>jah</i>	<i>and</i>

1.

Translate each phrase from Gothic into English.

1. Her im. 2. Istu her? 3. Ja, jainar ist. 4. Ni sind her. 5. Hwar sind?
6. Izu her? 7. Her sijum. 8. Nist her. 9. Istu her? (neuter) 10. Ne, nist her. (neuter)

2.

Translate each phrase from English into Gothic.

1. We are not here. 2. Yes, she is there. 3. You are not there. (plur.)
4. Where are we? 5. Am I here? 6. You are here and I am here. (sing.) (**use personal pronouns here!**) 7. They are not there. 8. I am not there and I am not here.
9. You are not here. (sing.) 10. Yes, it is not there.

⁴ *-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.

⁵ Refer to Appendix E 2.2

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.⁶ 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*.

Wordstock:

<i>in garda</i>	<i>at home</i>
<i>iupa</i>	<i>upstairs (lit. “above”)</i>
<i>uf</i>	<i>downstairs (lit. “below”)</i>
<i>fairra</i>	<i>far</i>
<i>manwus</i>	<i>ready (both masc. and fem. singular)</i>
<i>afpaursiþs</i>	<i>thirsty (masculine singular)</i>
<i>afpaurside</i>	<i>thirsty (feminine singular)</i>
<i>gredags</i>	<i>hungry (masculine singular)</i>
<i>gredaga</i>	<i>hungry (feminine singular)</i>

3.

Translate each phrase from Gothic into English.

1. In garda ist.
2. Niu ist in garda?
3. Ja, in garda ist.
4. Iupa sijum.
5. Sindu uf?
6. Manwus im.
7. Nist manwus.
8. Istu fairra?
9. Ne, nist fairra
10. Niu is afpaursiþs?
11. Ja, afpaursiþs im.
12. Ni im gredaga.

4.

Translate each phrase from English into Gothic.

1. Are you at home? (sing.)
2. She is hungry.
3. He is not hungry here.
4. Am I thirsty and hungry? (masc.)
5. He is not ready.
6. Are you downstairs? (plur.)
7. We are at home upstairs.
8. He is thirsty and she is hungry.
9. Yes, it is far.
10. I am ready here. (masc.)
11. No, I am not ready.
12. 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:

⁶ (Wright 1892, 80-81)

1. Her im
2. 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.⁷ 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

1a.

1. I am here.
2. Is he/she here?
3. Yes, he/she is there.
4. They are not here.
5. Where are they?
6. Are you here? (sing.)
7. We are here.
8. He/she isn’t here.
9. Is it here?
10. No, it isn’t here.

2a.

1. Ni sijum her.
2. Ja, jainar ist.
3. Ni sijub jainar.
4. Hwar sijum?
5. Imu her?
6. Þu her is jah ik her im.
7. Ni sind jainar.
8. Ni im jainar jah ni im her.
9. Ni is her.
10. Ja, nist jainar.

3a.

1. He/she is at home.
2. Is he/she not at home?
3. Yes, he/she is at home.
4. We are upstairs.
5. Are they downstairs?
6. I am ready. (fem.)
7. He/she is not ready.
8. Is it far?
9. No, it is not far.
10. Are you not thirsty? (sing.)
11. Yes, I am thirsty. (male)
12. I am not hungry. (fem.)

4a.

1. Izu in garda?
2. Gredaga ist.
3. Nist gredags her.
4. Imu afþaursiþs jah gredags?
5. Nist manwus.
6. Sijudu uf?
7. In garda iupa sijum.
8. Is afþaursiþs ist jah si gredaga ist.
9. Ja, fairra ist.
10. Her manwus im.
11. Ne, ni im manwus.
12. Uf is.

⁷ See Appendix C 1.1.1 for more information.

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*.⁸ 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 *gop* in the neuter. In a sentence such as *þata razn ist gop*, it is important to remember that *gop* 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*.

Wordstock:

<i>sa</i>	<i>that (masculine sing.)</i>	<i>so gatwo (f.)</i>	<i>that street</i>
<i>so</i>	<i>that (fem. sing.)</i>	<i>so qino (f.)</i>	<i>that woman</i>
<i>þata</i>	<i>that (neuter sing.)</i>	<i>þata namo (n.)</i>	<i>that name</i>
<i>sa atta (m.)</i>	<i>that father</i>	<i>þata razn (n.)</i>	<i>that house</i>
<i>sa biuþs (m.)</i>	<i>that table</i>	<i>skauns (adj.)</i>	<i>beautiful</i>
<i>sa gardistaþs</i>	<i>that address (masc. sing.)</i>	<i>mikils (adj.)</i>	<i>big</i>
<i>sa stols (m.)</i>	<i>that chair</i>	<i>laggs (adj.)</i>	<i>long, tall</i>
<i>sa wair (m.)</i>	<i>that man</i>	<i>hunds (m.)</i>	<i>dog</i>
<i>so aiþei (f.)</i>	<i>that mother</i>	<i>maurgus (adj.)</i>	<i>short</i>
<i>so boka (f.)</i>	<i>that letter</i>	<i>iupa</i>	<i>upstair</i>
<i>so heþjo (f.)</i>	<i>that room</i>	<i>uf</i>	<i>downstairs</i>

⁸ (Miller 2019, 58)

1.

Translate each phrase from English into Gothic.

1. That name, an address. 2. That chair, a table, that table. 3. That room, a room.
4. That father, that mother, a mother. 5. That dog, a dog. 6. That street, a street.

2.

Translate each phrase from Gothic into English.

1. Hwar ist sa stols? Her sa stols ist. 2. Hwar ist sa biuþs? Her sa biuþs ist.
3. Skaun razn ist. 4. Ðata razn nist mikil. 5. Istu so gatwo lagga? 6. So boka nist lagga.
7. Sa gardistaþs maurgus ist. 8. Istu sa wair uf? 9. So qino nist iupa.
10. Hwar ist sa wair?

Wordstock:

<i>haba</i>	<i>I have</i>	<i>habaiþ</i>	<i>you have (plur.)</i>
<i>habais</i>	<i>you have (sing.)</i>	<i>haband</i>	<i>they have</i>
<i>habaiþ</i>	<i>he/she/it has</i>	<i>aiþþau (conj.) or</i>	
<i>habam</i>	<i>we have</i>		

3.

Translate each phrase from English into Gothic.

1. That man is upstairs. 2. That woman is short. 3. That name is long.
4. That house is big. 5. That man is beautiful and that letter is big.
6. That woman is ready. 7. Is a man long or short? 8. Yes, that address is long.
9. I am tall and I am a man. 10. That chair is upstairs and that table is downstairs.
11. That house is a room. 12. That letter is short and that woman is not beautiful (skauns).

4.

Translate each phrase from Gothic into English.

1. Haba. Ni habais. 2. Habaidu si? Weis habam. 3. Niu haband? Ni habaiþ.
4. Haband. Ni haba. 5. Habaidu jûs? 6. Sa hunds jah so boka her sind.
7. Swistar jah broþar haband. 8. Is broþar ist jah si swistar ist.

ANSWERS**1a.**

1. Ðata namo, gardistaþs. 2. Sa stols, biuþs, sa biuþs. 3. So heþjo, heþjo.
4. Sa atta, so aiþei, aiþei 5. Sa hunds, hunds 6. So gatwo, gatwo

2a.

1. Where is that chair? That chair is here. 2. Where is that table? That table is here.
3. It is a beautiful house. 4. That house is not big. 5. Is that street long?
6. That letter is not long. 7. That address is short. 8. Is that man downstairs?
9. That woman is not upstairs. 10. Where is that man?

3a.

1. Sa wair iupa ist. 2. So qino maurgus ist. 3. Þata namo lagg ist.
4. Þata razn mikil ist. 5. Sa wair skauns ist jah so boka mikila ist.
6. So qino manwus ist. 7. Istu wair laggs aiþþau maurgus? 8. Ja, sa gardistaþs laggs ist.
9. Laggs im jah wair im. 10. Sa stols iupa ist jah sa biuþs uf ist.
11. Þata razn heþjo ist. 12. So boka maurgus ist jah so qino nist skauns.

4a.

1. I have. You have not. 2. Has she? We have. 3. Have they not? He has not.
4. They have. I have not. 5. Have you? (þlur) 6. That dog and that letter are here.
7. A sister and a brother have. 8. 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.⁹ *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:

<i>meins, meina, mein</i>	<i>my (m., f., n.)</i>
<i>þeins, þeina, þein</i>	<i>your (sing.) (m., f., n.)</i>
<i>is</i>	<i>his, its</i>
<i>izos</i>	<i>her</i>
<i>unsar, unsara, unsar</i>	<i>our (m., f., n.)</i>
<i>izwar, izwara, izwar</i>	<i>your (plur.)</i>
<i>ize</i>	<i>their</i>
<i>hunds (m.)</i>	<i>dog</i>
<i>frijonds (m.)</i>	<i>friend</i>
<i>broþar (m.)</i>	<i>brother</i>
<i>jah</i>	<i>too, and, also (not “too” as in “too much”)</i>
<i>goþs, goda, goþ (adj.)</i>	<i>good (m., f., n.)</i>
<i>leitils, leitila, leiril (adj.)</i>	<i>small (m., f., n.)</i>

1.

Translate each phrase from Gothic into English.

1. *Hunds meus, boka unsara.* 2. *Frijonds is, broþar þeins.*
3. *Heþjo meina jah heþjo ize.* 4. *Aiþei unsara, atta izos.* 5. *Sa hunds meus ist.*
6. *Þata razn jah mein ist.* 7. *So heþjo nist unsara.* 8. *Istu so boka izos?*
9. *Ne, meina ist.* 10. *Razn mein þein ist.*

2.

Translate each phrase from English into Gothic.

1. *Your brother is good. (plur.)* 2. *My dog is ready.* 3. *Your letter is big. (sing.)*

⁹ (Miller 2019, 497)

4. His house is small. 5. Our letter is not here. 6. My brother is mine and his room is his.
7. Are you ready at home? (sing.) 8. My room is your room. (sing.) 9. My father is tall.
10. Their room is not ours. 11. Your house is tall (plur.) 12. 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*.¹⁰ 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 different forms depending upon the gender: *godai* for masculine plural, *godos* for feminine plural, and *goda* for neuter plural, for example.¹¹

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:

<i>azetai, azetos, azeta (adj.)</i>	<i>easy (plur.) (m., f., n.)</i>
<i>godai, godos, goda (adj.)</i>	<i>good (plur.) (m., f., n.)</i>
<i>maurgjai, maurgjos, maurgja (adj.)</i>	<i>short (plur.) (m., f., n.)</i>
<i>ubilai, ubilos, ubila (adj.)</i>	<i>bad (plur.) (m., f., n.)</i>
<i>frodai, frodos, froda (adj.)</i>	<i>wise, smart (plur.) (m., f., n.)</i>
<i>not .. yet</i>	<i>nauh ni / ni nauh</i>
<i>akei</i>	<i>but</i>
<i>samana</i>	<i>together</i>
<i>pos bokos (f.)</i>	<i>that book</i>

3.

Translate each phrase from Gothic into English.

1. Godai sind. 2. Ni sijum ubilai. 3. Heþjo meina nauh nist manwus.
4. Jûs godai sijup jah ik ubils im. 5. Ja, weis jah habam. 6. Bokos godos akei laggos sind.
7. Ni nauh sijum jainar. 8. Is habaiþ jah si ni habaiþ. 9. Froda is. 10. Ni sijum frodai samana.
11. Her gatwo meina lagga ist. 12. Bokos ize ubilos jah godos sind.

4.

Translate each phrase from English into Gothic.

1. That book is easy. 2. We are very smart together. 3. They are good and bad.
4. It is a book and that book is good. 5. We have and we are good. 6. She is not good.
7. That man is my father. 8. They are smart and he is smart. (**Use personal pronouns**)
9. That room is not mine. 10. We are not together and here. 11. They are here.
12. That book is also long.

¹⁰ (Miller 2019, 66)

¹¹ 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 und Slocum, 20. Adjective Use).

ANSWERS

1a.

1. My dog, our letter. 2. His friend, your brother. 3. My room and their room.
 4. Our mother, her father. 5. That dog is mine. 6. That house is also mine.
 7. That room is not ours. 8. Is that letter hers? 9. No, it is mine. 10. My house is yours.

2a.

1. Broþar izwar goþs ist. 2. Hunds meins manwus ist. 3. Boka þeina mikila ist.
 4. Razn is leitul ist. 5. Boka unsara nist her. 6. Broþar meins meins ist jah heþjo is is ist.
 7. Izu manwus in garda? 8. Heþjo meina heþjo þeina ist. 9. Atta meins laggs ist.
 10. Heþjo ize nist unsara. 11. Razn izwar laggs ist. 12. Heþjo þeina jah iupa ist.

3a.

1. They are good. 2. We are not bad. 3. My room is not ready yet.
 4. You are good and I am bad. (plur.) 5. Yes, we have also. 6. A book is good but long.
 7. We are not there now. 8. He has and she does not have. 9. You are smart. (sing.)
 10. We are not smart together. 11. My street is long here. 12. Her book is bad and good.

4a.

1. Þos bokos azetos sind. 2. Filu frodai samana sijum. 3. Godai jah ubilai sind.
 4. Bokos sind jah þos bokos godos sind. 5. Habam jah godai sijum. 6. Nist goda.
 7. Sa wair atta meins ist. 8. Eis frodai sind jah is froþs ist. 9. So heþjo nist meina.
 10. Ni sijum samana jah her. 11. Her sind. 12. 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.*¹² 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.

person \ number	Singular	Plural
1st	haba	habam
2nd	habais	habaiþ
3rd	habaiþ	haband

¹² (Braune 1883, 37)

Wordstock:

<i>þo</i>	<i>that (fem. sing. acc.)</i>	<i>aiþein</i>	<i>mother (acc. form)</i>
<i>heþjo (f. N)</i>	<i>room</i>	<i>andahafts (f. I)</i>	<i>answer</i>
<i>heþjon</i>	<i>room (acc. form)</i>	<i>andahaft</i>	<i>answer (acc. form)</i>
<i>hunds (m. A)</i>	<i>dog</i>	<i>unraihts (adj. A)</i>	<i>incorrect, bad</i>
<i>hund</i>	<i>dog (acc. form)</i>	<i>frijonds (m. cons.)</i>	<i>friend</i>
<i>filu</i>	<i>very</i>	<i>frijond</i>	<i>friend (acc. form)</i>
<i>himma daga</i>	<i>today</i>	<i>þana</i>	<i>that (m. sing. acc.)</i>
<i>atta (m. N)</i>	<i>father</i>	<i>namo (n. N)</i>	<i>name (acc. form)</i>
<i>attan</i>	<i>father (acc. form)</i>	<i>katto (f. ON)</i>	<i>cat</i>
<i>aiþei (f. N)</i>	<i>mother</i>	<i>katton</i>	<i>cat (acc. form)</i>

1.

Translate each phrase from Gothic into English.

1. Þo heþjon haba.
2. So heþjo bokos habaiþ.
3. Hund himma daga haba.
4. Sa hunds froþs ist.
5. Attan jah aiþein habais.
6. Þos bokos habaiþ.
7. Andahaft haba.
8. So andahafts jah unraihta ist.
9. Razn himma daga haba.
10. Þo andahaft haband.
11. So andahafts goda ist.
12. Hund habam.

2.

Translate each phrase from English into Gothic.

1. I have a friend.
2. That friend is your friend. (sing.)
3. Do you have a friend? (sing.)
4. He has a book. That book is long.
5. Does he have a name?
6. We have that cat.
7. Do you have an address? (sing.)
8. Yes, I have an address.
9. That address is long.
10. That table is big and long. They (*Eis*) are big and long too.

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.

Wordstock:

<i>wiljau</i>	<i>I want</i>
<i>wileis</i>	<i>you want (sing.)</i>
<i>wili</i>	<i>he/she/it wants</i>
<i>wileima</i>	<i>we want</i>
<i>wileiþ</i>	<i>you want (plur.)</i>
<i>wileina</i>	<i>they want</i>
<i>frodana, froda, froþ</i>	<i>smart, wise (acc.) (m., f., n.)</i>
<i>godana, goda, goþ</i>	<i>good (acc.) (m., f., n.)</i>
<i>laggana, lagga, lagg</i>	<i>tall, long (acc.) (m., f., n.)</i>
<i>maurgjana, maurgja, maurgu</i>	<i>short (acc.) (m., f., n.)</i>
<i>mikilana, mikila, mikil</i>	<i>big (acc.) (m., f., n.)</i>
<i>ubilana, ubila, ubil</i>	<i>bad (acc.) (m., f., n.)</i>
<i>meinana, meina, mein</i>	<i>my (acc.) (m., f., n.)</i>
<i>þeinana, þeina, þein</i>	<i>your (sing.) (acc.) (m., f., n.)</i>
<i>unsarana, unsara, unsar</i>	<i>our (acc.) (m., f., n.)</i>
<i>izwarana, izwara, izwar</i>	<i>your (plur.) (acc.) (m., f., n.)</i>
<i>haband</i>	<i>they have</i>
<i>faihu (n. U)</i>	<i>money</i>
<i>nu</i>	<i>now</i>

3.

Translate each phrase from Gothic into English.

1. Heþjon mikila iupa haba. 2. Hund godana habais. 3. Wileizu hund mikilana?
4. Nu heþjon meina wiljau. 5. Þana hund wileima jah hund unsarana habam.
6. Frijond godana haba. 7. Wileizu heþjon meina? Ja, heþjon þeina wiljau.
8. Attan laggana haba. 9. Ni wileima katton ubila. 10. Aiþein goda habaiþ.
11. Gardistaþ laggana habaiþ. 12. Razn filu mikil jah bokos mikilos iupa haband.

4.

Translate each phrase from English into Gothic.

1. I want a dog and a cat. 2. Do they want that cat? 3. We want a long address.
4. Do you want a house? (sing.) 5. Does he have a good friend? 6. We have a big house.
7. He has a smart friend. 8. I have my answer now. 9. I want his money downstairs.
10. Do they have our father? 11. I have my mother. 12. Together we are smart.

ANSWERS**1a.**

1. I have that room. 2. That room has a book. 3. Today I have a dog.
4. That dog is smart. 5. You have a father and a mother. (sing.) 6. He/she has that book.
7. I have an answer. 8. That answer is wrong also. 9. I have a house today.
10. They have that answer 11. That answer is good. 12. We have a dog.

2a.

1. Frijond haba. 2. Sa frijonds frijonds þeins ist. 3. Habaizu frijond?
4. Bokos habaiþ. Þos bokos laggos sind. 5. Habaidu namo? 6. Þo katton habam.
7. Habaizu gardistaþ? 8. Ja, gardistaþ haba. 9. Sa gardistaþs laggs ist.
10. Sa biuþs mikils jah laggs ist. Eis jah mikilai jah laggai sind.

3a.

1. I have a big room upstairs. 2. You have a good dog. 3. Do you want a big dog?
4. I want my room now. 5. We want that dog and we have our dog. 6. I have a good friend.
7. Do you want my room? Yes, I want your room. (sing.) 8. I have a tall father.
9. We don't want a bad cat. 10. He has a good mother. 11. He has a long address.
12. They have a very big house and a big book upstairs.

4a.

1. Hund jah katton wiljau. 2. Wileinau þo katton? 3. Gardistaþ laggana wileima.
4. Wileizu razn? 5. Habaidu frijond godana? 6. Razn mikil habam.
7. Frijond frodana habaiþ. 8. Nu andahaft meina haba. 9. Faihu is uf wiljau.
10. Habandu attan unsarana? 11. Aipein meina haba. 12. Frodai samana sijum.

FIFTH LESSON

There are many different types of verb in Gothic, each with their own patterns.¹³ 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*.

person \ number	Singular	Plural
1st	hazja	hazjam
2nd	hazjis	hazjiþ
3rd	hazjiþ	hazjand

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:

person \ number	Singular	Plural
1st	mik	unsis ¹⁴
2nd	þuk	izwis
3rd	ina, ija, ita	ins

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.¹⁵ 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*.

¹³ More on all of the different types of verbs and what we know about them can be read in Appendix A.

¹⁴ 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.

¹⁵ Please refer to Appendix A 3.

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:

<i>bugjan (I weak j)</i>	<i>to buy</i>	<i>guma (m. N)</i>	<i>man</i>
<i>faurhtjan (I weak i)</i>	<i>to fear</i>	<i>magus (m. U)</i>	<i>boy</i>
<i>gatomjan (I weak j)</i>	<i>to tame</i>	<i>mats (m. I)</i>	<i>food</i>
<i>hazjan (I weak j)</i>	<i>to praise</i>	<i>qino (f. N)</i>	<i>woman</i>
<i>matjan (I weak j)</i>	<i>to eat</i>	<i>mawi (f. O)</i>	<i>girl</i>
<i>nasjan (I weak j)</i>	<i>to save</i>	<i>razda (f. O)</i>	<i>language</i>
<i>waljan (I weak j)</i>	<i>to choose</i>	<i>mikilaba (adv.)</i>	<i>greatly</i>

1.

Translate each phrase from Gothic into English.

1. Ita bugja. 2. Pana hund nasjam. 3. Unsis jah wair hazjand.
4. Sa guma þo qinon nasjip. 5. Mik waljip. 6. Katton gatamjis. 7. Ina hazjam.
8. Ik þo andahaft wiljau jah is þo andahaft wili. 9. Þo katton mikilaba faurhtja.
10. Bugjizu nu þo razda? 11. Ija waljand. 12. So mawi unsis jah ins nasjip.

2.

Translate each phrase from English into Gothic.

1. I fear that man also. 2. Are you choosing that man? (masc. sing.)
3. I am buying that house. 4. I am taming that animal. 5. Are you eating food? (sing.)
6. Is he eating that food too? 7. I am buying my house. My name is very long.
8. I am saving that language. 9. Are you saving my language too? (sing.) 10. Are you saving our language also? (plur.) 11. I am saving that dog and that cat. 12. 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:

<i>sprauto (adv.)</i>	<i>soon</i>
<i>waila (adv.)</i>	<i>well</i>
<i>hizai naht (adv.)</i>	<i>tonight</i>
<i>bi sunjai (adv.)</i>	<i>really, truly</i>

3.

Translate each phrase from Gothic into English.

1. Þo razda waila nasjan wiljau. 2. Wileizu matjan þana mat sprauto?

3. Is unsis sprauto jah nasjan wili. 4. Þata himma daga bugjan wiljau. 5. Faurhtjandu unsis?
 6. Sa guma þata dius gatamjan wili. 7. So mawi razn bi sunjai bugjan wili.
 8. Þana guman waljan wileima. 9. Katton haba jah so katto hund wili.
 10. Mat meinana hizai naht sprauto matja. 11. Razn is bugjan wileina.
 12. Wileinaû matjan mat meinana?

4.

Translate each phrase from English into Gothic.

1. They have that book. They want to save our language. 2. My language is good.
 3. I am buying that book. 4. That boy is praising that man and that woman.
 5. Do you want to save a new language? (plur.) 6. No, we want to save a good language.
 7. I am saving that man. He is a good man. 8. He is saving me now. 9. I want to choose a good man.
 10. Is she buying that house? 11. That animal wants to tame his food.
 12. Are you eating now or do you want to choose now and save my language together? (sing.)

ANSWERS

1a.

1. I am buying it. 2. We are saving that dog. 3. They are praising us and a man.
 4. That man is saving that woman. 5. He is choosing me. 6. You are taming a cat. (sing.)
 7. We are praising him. 8. I want that answer and he wants that answer.
 9. I fear that cat greatly. 10. Are you buying that language now? (sing.)
 11. They are choosing her. 12. That girl is saving us and them.

2a.

1. Þana wair jah faurhtja. 2. Waljizu þana wair? 3. Þata razn bugja.
 4. Þata dius gatamja. 5. Matjizu mat? 6. Matjidu jah þana mat?
 7. Razn mein bugja. Namo mein filu lagg ist. 8. Þo razda nasja. 9. Nasjizu jah razda meina?
 10. Nasjidu jah razda unsara? 11. Þana hund jah þo katton nasja.
 12. Mat meinana matjand jah razn mein bugjand.

3a.

1. I want to save that language well. 2. Do you want to eat that food soon? (sing.)
 3. He wants to save us soon as well. 4. I want to buy that today. 5. Do they fear us?
 6. That man wants to tame that animal. 7. That girl really wants to buy a house.
 8. We want to choose that man. 9. I have a cat and that cat wants that dog.
 10. Soon I eat my food tonight. 11. They want to buy his house.
 12. Do they want to eat my food?

4a.

1. Þos bokos haband. Razda unsara nasjan wileina. 2. Razda meina goda ist.
 3. Þos bokos bugja. 4. Sa magus þana guman jah þo qinon hazjip.

5. Wileidu nasjan razda niuja? 6. Ne, razda goda nasjan wileima. 7. Pana guman nasja. Guma goþs ist. 8. Mik nu nasjib. 9. Guman godana waljan wiljau. 10. Siu bugjib þata razn? 11. Þata dius mat is gatamjan wili. 12. Matjizu nu þau wileizu waljan nu jah nasjan razda meina samana?

CUMULATIVE READING 1: The Boy, the Girl, and Food

Her im jah manwus im. Ni wiljau hazjan þo razda, bi sunjai. Hizai naht so mawi jah sa magus mat godana haband jah stol godana haban wileina. Nu razda goda rodjan wileina. Akei istu so razda bi sunjai goda? Sa magus ni wili rodjan þo razda nu. Razda waila rodjan wili. Razda nasjan wili. Þo razda sprauto waljiþ. So qino jah is andahaft waljand. Istu sa guma andahafts? Ne, her ist jah matjan wili. Manwus ist jah ni hazjiþ razda unsara, bi sunjai. Is jah so qino mat þeinana matjand. Is namo lagg habaiþ jah si ni habaiþ namo lagg. Gatamjidu sa guma þana frijond þau gatamjidu so qino þana frijond? Habamu mat godana uf þau niu habam mat godana? Ja, mat godana uf habam. So heþjo þana mat habaiþ. Habandu jah þana mat? Bugjizu katton goda? Ne, ni bugja katton. Himma daga sa magus jah so mawi sprauto mat godana iupa matjand. Mat godana jah wileima, akei ni im manwus; ni im gredags.

Translation

I am here and I am ready. I don't want to praise that language, really. Tonight that girl and that boy have good food and want to have a good chair. Now they want to speak a good language. But is that language really good? That boy doesn't want to speak that language now. He wants to speak a language well. He wants to save a language. He is choosing that language soon. That woman and he are choosing an answer. Is that man an answer? No, he is here and wants to eat. He is ready and he doesn't praise our language, really. He and that woman are eating your food. (sing.) He has a long name and she does not have a long name. Is that man taming that friend or is that woman taming that friend? Do we have good food downstairs or do we not have good food? Yes, we have good food downstairs. That room has that food. Do they have that food too? Are you buying a good cat? (sing.) No, I am not buying a cat. Today that boy and that girl are soon eating good food upstairs. We also want good food, but I am not ready; I am not hungry.

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.¹⁶ Below is a chart outlining the *I weak i* verb's conjugation:

person \ number	Singular	Plural
1st	rodja	rodjam
2nd	rodeis	rodeip
3rd	rodeip	rodjand

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

number \ gender	Masculine	Feminine	Neuter
Singular	sa	so	ɸata
Plural	ɸai	ɸos	ɸo

Accusative

number \ gender	Masculine	Feminine	Neuter
Singular	ɸana	ɸo	ɸata
Plural	ɸans	ɸos	ɸo

¹⁶ Visit Appendix A 1.1.1 for more information on the difference between *I weak j* and *I weak i* verbs.

Wordstock:

<i>augjan (I weak i)</i>	<i>to show</i>	<i>witōþ (n.)</i>	<i>law</i>
<i>hausjan (I weak i)</i>	<i>to hear</i>	<i>wisan (irr.)</i>	<i>to be</i>
<i>laisjan (I weak i)</i>	<i>to teach</i>	<i>hwa</i>	<i>what?</i>
<i>meljan (I weak i)</i>	<i>to write</i>	<i>hwaiwa</i>	<i>how?</i>
<i>rodjan (I weak i)</i>	<i>to speak</i>	<i>þarei</i>	<i>where (rel.)</i>
<i>satjan (I weak j)</i>	<i>to set</i>	<i>afmauiþs (adj.)</i>	<i>tired</i>
<i>taujan (I weak j)</i>	<i>to do</i>	<i>aljakuns (adj.)</i>	<i>weird, strange</i>
<i>wenjan (I weak i)</i>	<i>to hope</i>	<i>gaurs (adj.)</i>	<i>sad</i>
<i>þugkjan (+ inf.) (I weak i, irr.)</i>	<i>to seem</i>	<i>þau (conj.)</i>	<i>or</i>
<i>Aggilisk (n.)</i>	<i>English</i>	<i>þatainei (adv.)</i>	<i>only</i>
<i>Gutisk (n.)</i>	<i>Gothic</i>	<i>mans (plur.) (m.)</i>	<i>people</i>
<i>Spânisk (n.)</i>	<i>Spanish</i>		

Phrases:

afar ragina meinamma *in my opinion*

1.

Translate each phrase from Gothic into English.

1. Pata witōþ her satja. 2. Þo witoda goda sind, hausja. 3. Þai hundos razda ubila rodjand. 4. Namō þein waila meljan wenja. 5. Hauseizu hwa tauja?
6. Rodeidu þau wiliu þatainei meljan? 7. Þatainei Aggilisk rodjan wileis. Pata gaur wisan þugkeiþ, afar ragina meinamma. 8. Mans gaurai taujand hwa nauh taujan wiljau.
9. Sa guma mik Gutisk laiseiþ. 10. Bokos godos hwa wileima sind.
11. Pata razn satjiþ þarei ita wisan wileima. 12. Sinteino gaurs wisan þugkeis.

2.

Translate each phrase from English into Gothic.

1. I want to show my dog. 2. We are setting that table downstairs.
3. I speak that language. 4. He seems to want to speak Gothic well. 5. I am teaching it.
6. What are you doing today? 7. Are they writing my name? 8. You teach and I write.
9. I want to show that food. 10. What do they want to do today? 11. You seem to be tired. (sing.) 12. 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

number \ gender	Masculine	Feminine	Neuter
Singular	goþs	goda	goþ
Plural	godai	godos	goda

Accusative

number \ gender	Masculine	Feminine	Neuter
Singular	godana	goda	goþ
Plural	godans	godos	goda

Wordstock:

<i>gredags</i>	<i>hungry</i>	<i>maujos (f.) (plur.)</i>	<i>girls</i>
<i>hlûtrs</i>	<i>pure</i>	<i>namna (n.) (plur.)</i>	<i>names</i>
<i>weis</i>	<i>learned</i>	<i>qinons (f.) (plur.)</i>	<i>women</i>
<i>unweis</i>	<i>unlearned</i>	<i>razdos (f.) (plur.)</i>	<i>languages</i>
<i>gumans (m.) (plur.)</i>	<i>men</i>	<i>spill (n. A)</i>	<i>story</i>
<i>magjus (m.) (plur.)</i>	<i>boys</i>	<i>spilla (n.) (plur.)</i>	<i>stories</i>
<i>mawi (f. O)</i>	<i>girl</i>	<i>ufar</i>	<i>too</i>

3.

Translate each phrase from Gothic into English.

1. Þai gumans maujos weisos wileina.
2. Izu ufar gredags?
3. Þai magjus unweisai sind jah spilla unweisa meljand.
4. Þata spill ufar lagg ist.
5. Maujos leitilos jah namna lagga wileina, afar ragina meinamma.
6. Namna lagga meljan wileima.
7. Wileidu hausjan mans weisans?
8. Godos razdos ni sind unweisos.
9. So mawi razdos weisos rodeiþ.
10. Wato goþ sinteino ufar hlûtr ist.

4.

Translate each phrase from English into Gothic.

1. He seems to hear where we are speaking.
2. I want sad people here.
3. They are praising hungry men.
4. They hear sad stories and those stories are sad.
5. That water is pure.
6. In my opinion those boys are not learned.
7. That story is too long. She wants small stories.
8. He speaks good languages.
9. Do you fear learned women? (sing.)
10. That girl is writing long names.

ANSWERS**1a.**

1. I am setting that law here!
2. Those laws are good, I hear.
3. Those dogs speak a bad language.
4. I hope to write your name well. (sing.)
5. Are you hearing what I am doing? (sing.)
6. Does she speak or does she only want to write?
7. You only want to speak English. That seems to be sad, in my opinion.
8. Sad people are doing what I still want to do.
9. That man is teaching me Gothic.

10. Good books are what we want. 11. She is setting that house where we want it to be.
12. You always seem to be sad.

2a.

1. Hund meinana augjan wiljau. 2. Pana biuþ uf satjam. 3. Po razda rodja.
4. Gutisk waila rodjan wiljan þugkeiþ. 5. Ita laisja. 6. Hwa taujis himma daga?
7. Meljandu namo mein? 8. Laiseis jah melja. 9. Pana mat augjan wiljau.
10. Hwa wileina taujan himma daga? 11. Afmauiþs wisan þugkeis. 12. Razda goda rodja
jah mik nu hauseis.

3a.

1. Those men want learned girls. 2. Are you too hungry? (sing.) 3. Those boys are
unlearned and write unlearned stories. 4. That story is too long. 5. They want little girls
and long names, in my opinion. 6. We want to write long names. 7. Do you want to hear
learned men? (plur.) 8. Good languages are not unlearned. 9. That girl speaks learned
languages. 10. Good water is always too pure.

4a.

1. Hausjan þugkeiþ þarei rodjam. 2. Mans gaurans her wiljau.
3. Gumans gredagans hazjand. 4. Spilla gaura hausjand jah þo spilla gaura sind.
5. Þata wato hlûtr ist. 6. Afar ragina meinamma ni sind þai magjus weisai.
7. Þata spill ufar lagg ist. Spilla leitila wili. 8. Razdos godos rodeiþ.
9. Faurhteizu qinons weisos? 10. 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 “*Pana 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			
number \ gender	Masculine	Feminine	Neuter
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 gops 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 *þatei*, the neuter form of the relative pronoun. If we replaced *sa fisks* 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>aihws (m. A)</i>	<i>horse</i>	<i>himins (m. A)</i>	<i>sky</i>
<i>aihwos (plur.)</i>	<i>horses</i>	<i>himinos (plur.)</i>	<i>skies</i>
<i>aiþs (m. A)</i>	<i>oath</i>	<i>hunds (m. A)</i>	<i>dog</i>
<i>aiþos (plur.)</i>	<i>oaths</i>	<i>hundos (plur.)</i>	<i>dogs</i>
<i>bagms (m. A)</i>	<i>tree</i>	<i>ligrs (m. A)</i>	<i>bed</i>
<i>bagmos (plur.)</i>	<i>trees</i>	<i>ligros (plur.)</i>	<i>beds</i>
<i>dags (m. A)</i>	<i>day</i>	<i>stains (m. A)</i>	<i>stone</i>
<i>dagos (plur.)</i>	<i>days</i>	<i>stainos (plur.)</i>	<i>stones</i>
<i>fisks (m. A)</i>	<i>fish (sing.)</i>	<i>blews (adj.)</i>	<i>blue</i>
<i>fiskos (plur.)</i>	<i>fish (plur.)</i>		

1.

Translate each phrase from Gothic into English.

1. Sa aihws saei leitils ist nist mikils.
2. Þai stainos þaiei her sind ni sind uf.
3. Sa guma saei spill meleip nist unweis.
4. Sa bagms saei her ist mikils ist.
5. Þos qinons þozei mat wileina ubilos sind.
6. So mawi sei namo lagg meleip froda ist.
7. Pata wato þatei iupa ist hlûtr jah goþ ist.
8. Sa hunds saei matjip nist gredags.
9. Sa ligrs saei mikils ist nist uf.
10. Þai magjus þaiei frodai sind razn mikil bugjand.

2.

Translate each phrase from English into Gothic.

1. That tree which is big is there.
2. A dog that is sad is not my mother.
3. A sky that is blue is a good sky.
4. Those oaths that are now here are learned.
5. That fish which is pure is upstairs.
6. That day that is here is not there.
7. That woman who is doing is not here.
8. Those stories that are long are not small.
9. That name that is long is not your name. (sing.)
10. 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 fiskos 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:

Accusative			
number \ gender	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		
case \ number	Singular	Plural
Nominative	dags	dagos
Accusative	dag	dagans

Wordstock:

azets (adj.) *easy*

3.

Translate each phrase from Gothic into English.

1. Razdos godos þozei rodja Spânisk jah Gutisk sind.
2. Þai aihwos þanzei wileima filu gredagai sind, afar ragina meinamma.
3. Maujos weisos þozei hauseis ubilos sind.
4. Razdos azetos þozei laisjan wiljau ni sind her.
5. Þo spilla þoei hausja goda sind.

6. Þai gumans þanzei wiljau ni sind her. 7. Þos qinons þozei wileis jah ni sind her.
 8. Þai dagos þanzei habam nauh ni sind her. 9. Þai hundos þanzei habaiþ godai sind.
 10. Þans aihwans þanzei waila hazjiþ wiljau.

4.

Translate each phrase from English into Gothic.

1. That language that I speak is easy. 2. That name that I am writing is long.
 3. I want that house that you are buying. 4. An easy language that he speaks isn't here.
 5. Those horses that we have are not blue. 6. Those fish that we are eating are pure.
 7. Those oaths that you are writing are small. (plur.) 8. Those languages that I speak are easy.
 9. Those names that you are writing are long. (sing.) 10. 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

1a.

1. That horse that is little is not big. 2. Those stones that are here are not downstairs.
 3. That man who is writing a story is not unlearned. 4. That tree that is here is big.
 5. Those women who want food are bad. 6. That girl who is writing a long name is wise.
 7. That water that is upstairs is pure and good. 8. That dog who is eating is not hungry.
 9. That bed that is big is not downstairs. 10. Those boys who are smart are buying a big house.

2a.

1. Sa bagms saei mikils ist jainar ist. 2. Hunds saei gaurs ist nist aiþei meina.
 3. Himins saei blews ist himins goþs ist. 4. Þai aiþos þaiei nu her sind weisai sind.
 5. Sa fisks saei hlûtrs ist iupa ist. 6. Sa dags saei her ist nist jainar. 7. So qino sei taujiþ nist her.
 8. Þo spilla þoei lagga sind ni sind leitila. 9. Þata namo þatei lagg ist nist namo þein.
 10. So mawi sei rodeiþ weisa ist.

3a.

1. Good languages that I speak are Spanish and Gothic. 2. Those horses that we want are very hungry, in my opinion. 3. Learned girls that you hear are bad. (sing.)
 4. Easy languages that I want to teach are not here. 5. Those stories that I hear are good.
 6. Those men that I want aren't here. 7. Those women that you want also aren't here. (sing.)
 8. Those days that we have are still not here. 9. Those dogs that you have are good. (plur.)

10. I want those horses that you praise well. (plur.)

4a.

1. So razda þoei rodja azeta ist. 2. Þata namo þatei melja lagg ist.
 3. Þata razn þatei bugjis wiljau. 4. Razda azeta þoei rodeiþ nist her. 5. Þai aihwos þanzei
 habam ni sind blewai. 6. Þai fiskos þanzei matjam hlûtraí sind. 7. Þai aiþos þanzei
 meleíþ leítilai sind. 8. Þos razdos þozei rodja azetos sind. 9. Þo namna þoei meleis lagga
 sind. 10. Þai 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.

person \ number	Singular	Plural
1st	mag	magum
2nd	magt	maguþ
3rd	mag	magun

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

number \ gender	Singular	Plural
Nominative	razda	razdos
Accusative	razda	razdos

Wordstock:

<i>ahwa (f. O)</i>	<i>river</i>	<i>rûna (f. O)</i>	<i>mystery</i>
<i>airþa (f. O)</i>	<i>earth</i>	<i>saiwala (f. O)</i>	<i>soul</i>
<i>boka (f. O)</i>	<i>letter (mail)</i>	<i>sunja (f. O)</i>	<i>truth</i>
<i>fara (f. O)</i>	<i>traffic</i>	<i>þiuda (f. O)</i>	<i>people</i>
<i>hweila (f. O)</i>	<i>time</i>	<i>nehwa (adv.)</i>	<i>nearby</i>
<i>razda (f. O)</i>	<i>language</i>	<i>þau (conj.)</i>	<i>or</i>

1.

Translate each phrase from Gothic into English.

1. Razn mein þatei haba Airþa ist.
2. Þos rûnos þozei habaiþ mikilos sind.
3. So fara ubila ist. Ni wiljau wisan nehwa.
4. Sa guma saiwala goda habaiþ þoei hausjan magum.
5. So ahwa nauh mikila himma daga ist.
6. Þos þiudos mat unsarana þau wato unsar wileina.
7. Istu so boka jainar þau magumu meljan boka goda?
8. Ni habam hweila.
9. So sunja þoei melja ni mag taujan hwa weis taujan magum.
10. Magtu rodjan Spânisk?

2.

Translate each phrase from English into Gothic.

1. That language that he speaks is a mystery.
2. Those languages that he speaks are good and easy, in my opinion.
3. Those rivers that are nearby are big.
4. We can praise Earth and her people.
5. I can speak those languages that you speak. (sing.)
6. Traffic is bad today.
7. Those times are good times.
8. I am writing a long letter.
9. Those souls can speak Gothic.
10. 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.¹⁷ Below are the charts for each verb's conjugation respectively.

person \ number	Singular	Plural
1st	kann	kunnum
2nd	kannt	kunnuþ
3rd	kann	kunnun

person \ number	Singular	Plural
1st	wait	witum
2nd	waist	wituþ
3rd	wait	witun

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 *patei* 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.

3.

Translate each phrase from Gothic into English.

1. Kanntu attan meinana waila?
2. Broþar is mannan kann saei Aggilisk rodeiþ.

¹⁷ Refer to (Balg 1887, 222) for *kunnan* and (Balg 1887, 565) for *witan*.

3. Pans fiskans hausja þaiei nehwa sind. 4. Kunnunu þans gumans þaiei bokos meljand?
 5. Þos razdos rodjan magum þozei azetos sind. 6. Wileinu magan rodjan Gutisk?
 7. Gutisk laisjan mag. Gutisk meljan magun. 8. Witunu þo sunja waila?
 9. Ni magun witan þo sunja sei rûna ist. 10. Wileimu saiwalos godos þau saiwalos ubilos?

4.

Translate each phrase from English into Gothic.

1. I know that man well. 2. I know that truth that you speak. (sing.)
 3. I know that stones are big here. 4. I can write that those rivers are long there.
 5. I know him. He can speak a learned language. 6. Do you know that truth well? (sing.)
 7. I know that that traffic is bad and long. 8. I know a good mystery that I can write.
 9. Those oaths that I know are still easy. 10. I know that time is not long.

ANSWERS

1a.

1. My house that I have is Earth. 2. Those mysteries that he has are big.
 3. That traffic is bad. I don't want to be nearby. 4. That man has a good soul that we can hear.
 5. That river is still big today. 6. Those peoples want our food or our water.
 7. Is that letter there or can we write a good letter? 8. We don't have time.
 9. That truth that I am writing cannot do what we can do. 10. Can you speak Spanish? (sing.)

2a.

1. So razda þoei rodeiþ rûna ist. 2. Þos razdos þozei rodeiþ godos jah azetos sind, afar ragina meinamma. 3. Þos ahwos þozei nehwa sind mikilos sind.
 4. Airþa jah þiuda izos hazjan magum. 5. Þos razdos þozei rodeis rodjan mag.
 6. Fara himma daga ubila ist. 7. Þos hweilos hweilos godos sind. 8. Boka lagga melja.
 9. Þos saiwalos Gutisk rodjan magun. 10. So þiuda þana mat matjan mag jah sunja rodjan.

3a.

1. Do you know my father well? (sing.) 2. His brother knows the person who speaks English. 3. I am hearing those fish that are nearby. 4. Do they know those men who write books? 5. We can speak those languages that are easy. 6. Do they want to be able to speak Gothic? 7. I can teach Gothic. They can write Gothic. 8. Do they know that truth well? 9. They cannot know that truth that is a mystery. 10. Do we want good souls or bad souls?

4a.

1. Pana guman waila kann. 2. Þo sunja wait þoei rodeis.
 3. Wait þatei stainos mikilai her sind. 4. Meljan mag þatei þos ahwos laggos jainar sind.
 5. Ina kann. Razda weisa rodjan mag. 6. Waistu þo sunja waila?
 7. Wait þatei so fara ubila jah lagga ist. 8. Rûna goda wait þoei meljan mag.
 9. Þai aiþos þanzei wait nauh azetai sind. 10. 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:

case \ number	Singular	Plural
Nominative	waurd	waurda
Accusative	waurd	waurda

Wordstock:

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

1.

Translate each phrase from Gothic into English.

1. Gumans faurhtja þaiei hundans haband. 2. Þo barna rûnos haband þozei ni habam.
3. Guma saei skip habaiþ guma goþs ist. 4. Þo waurda þoei rodjam waurda goda sind.
5. Rodjan wileima jah ni haban agis. 6. Þai fiskos þaiei mikilai sind nehwa sind.
7. Þo akrana þoei matjam goda sind. 8. Ni im gredags. Akran goþ matja.
9. Waistu þatei Gutisk filu sprauto rodjan magt? 10. Þo barna filu waila kann.

2.

Translate each phrase from English into Gothic.

1. I have a house where we have children already. 2. Those ships are big.
3. That door is small, in my opinion. 4. Fruits that are big are good.
5. Those animals that we have are not learned. 6. Can he speak a language that an animal speaks? 7. I have those houses that are good. 8. Those years are still not here.
9. That wine that that man has is very good. 10. 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

number \ gender	Masculine	Feminine	Neuter
Singular	goþs	goda	goþ
Plural	godai	godos	goda

Accusative

number \ gender	Masculine	Feminine	Neuter
Singular	godana	goda	goþ
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

number \ gender	Masculine	Feminine	Neuter
Singular	sunjis	sunja	suni
Plural	sunjai	sunjos	sunja

Accusative

number \ gender	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*.¹⁸

¹⁸ 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.

Wordstock:

<i>afganatjis (sh. Ja)</i>	<i>offline</i>	<i>midjis (sh. Ja)</i>	<i>middle</i>
<i>aljīs (sh. Ja)</i>	<i>other, another</i>	<i>niujīs (sh. Ja)</i>	<i>new</i>
<i>anaganatjis (sh. Ja)</i>	<i>online</i>	<i>sunjis (sh. Ja)</i>	<i>true</i>
<i>fullatojis (sh. Ja)</i>	<i>perfect</i>	<i>swe (conj.)</i>	<i>as</i>
<i>gawiljis (sh. Ja)</i>	<i>willing</i>		

3.

Translate each phrase from Gothic into English.

1. Gumans fullatojans jah qinons fullatojos hazja.
2. Ahwa niuja ahwa goda ist.
3. Afganatjai sind jah anaganatjis im.
4. Istu þata spill suni?
5. Spill niwi nist suni.
6. Fullatojis is swe þu is.
7. Magtu rodjan razda fullatoja?
8. Gawiljai sijum.
9. Sinteino gaurai sijum jah ni habam aihw fullatojana.
10. Þai gumans fullatojai sind.

4.

Translate each phrase from English into Gothic.

1. That woman is online and wants to speak.
2. Can he write a true story here?
3. Is Gothic a perfect language that I can speak today?
4. Another man also has a dog.
5. Do you want to speak a perfect language? (sing.)
6. That man is perfect too.
7. We are hearing a middle child who is speaking now.
8. I am willing today.
9. Another word that I can teach is “afganatjis”.
10. They can teach another language.

ANSWERS**1a.**

1. I fear men who have dogs.
2. Those children have mysteries that we don't have.
3. A man who has a ship is a good man.
4. Those words that we speak are good words.
5. We want to speak and not have fear.
6. Those fish that are big are nearby.
7. Those fruits that we are eating are good.
8. I am not hungry. I am eating a good fruit.
9. Do you know that you can speak Gothic very soon? (sing.)
10. I know those children very well.

2a.

1. Razn haba þarei barna ju habam.
2. Þo skipa mikila sind.
3. Þata daur letil ist, afar ragina meinamma.
4. Akrana þoei mikila sind goda sind.
5. Þo diuza þoei habam ni sind weisa.
6. Magu rodjan razda þoei dius rodeiþ?
7. Þo razna þoei goda sind haba.
8. Þo jera nauh ni sind her.
9. Þata wein þatei sa guma habaiþ filu goþ ist.
10. Qinons þozei skipa haband ni sind nehwa.

3a.

1. I am praising perfect men and perfect women.
2. A new river is a good river.
3. They are offline and I am online.
4. Is that story true?
5. A new story isn't true.
6. You are perfect as you are.
7. Can you speak a perfect language?
8. We're willing.

9. We are always sad and don't have a perfect horse. 10. Those men are perfect.

4a.

1. So qino anaganatja ist jah rodjan wili. 2. Magu meljan spill suni her?
3. Istu Gutisk razda fullatoja poei himma daga rodjan mag? 4. Guma aljis jah hund habaiþ.
5. Wileizu rodjan razda fullatoja? 6. Sa guma jah fullatojis ist.
7. Barn midi hausjam þatei nu rodeiþ. 8. Gawiljis himma daga im.
9. Waurd ali þatei laisjan mag "afganatjis" ist. 10. 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:

person \ number	Singular	Plural
1st	rodida	rodidedum
2nd	rodides	rodideduþ
3rd	rodida	rodidedun

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:

Past of *bugjan*

person \ number	Singular	Plural
1st	bauhta	bauhtedum
2nd	bauhtes	bauhteduþ
3rd	bauhta	bauhtedun

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:

Past of *þugkjan*

person \ number	Singular	Plural
1st	þûhta	þûhtedum
2nd	þûhtes	þûhteduþ
3rd	þûhta	þûhtedun

Wordstock:

<i>augjan</i> (I weak i)	<i>to show</i>	<i>nasjan</i> (I weak j)	<i>to save</i>
<i>bugjan</i> (I weak j, irr)	<i>to buy</i>	<i>rodjan</i> (I weak i)	<i>to speak</i>
<i>faurhtjan</i> (I weak i)	<i>to fear</i>	<i>satjan</i> (I weak j)	<i>to set</i>
<i>gatamjan</i> (I weak j)	<i>to tame</i>	<i>taujan</i> (I weak j)	<i>to do</i>
<i>hausjan</i> (I weak i)	<i>to hear</i>	<i>waljan</i> (I weak j)	<i>to choose</i>
<i>hazjan</i> (I weak j)	<i>to praise</i>	<i>wenjan</i> (I weak i)	<i>to hope</i>
<i>laisjan</i> (I weak i)	<i>to teach</i>	<i>þugkjan</i> (+ inf.) (I weak i, irr.)	<i>to seem</i>
<i>matjan</i> (I weak j)	<i>to eat</i>	<i>fairnindagis</i>	<i>yesterday</i>
<i>meljan</i> (I weak i)	<i>to write</i>	<i>in andja</i>	<i>at last</i>

1.

Translate each phrase from Gothic into English.

1. Gutisk in andja rodjan walida.
2. Razn niwi bauhta jah mat fullatojana matida.
3. Razda fullatoja laisidedum, Gutisk.
4. Walidezu faurhtjan Spânisk þau ni?
5. Witan þûhta hwa laisida.
6. Ik ita tawida. Þana guman fairnindagis nasida.
7. Þans hundans jah diuza alja gatamida.
8. Namu mein melidedun þatei filu lagg ist.
9. Spill suni melidedum.
10. Ik in andja Gutisk rodida. Razda fullatoja hausida.

2.

Translate each phrase from English into Gothic.

1. I ate my food and bought my dogs.
2. I wrote a long name at last.
3. We praised that woman who tamed a man.
4. I did what you chose to do. (sing.)
5. Did you speak Gothic? (sing.)
6. We hoped and they feared us.
7. I sat that cat downstairs.
8. He saved that man whom I taught yesterday.
9. Did you hear that man who spoke? (plur.)
10. 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:

case\gender	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:

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

3.

Translate each phrase from Gothic into English.

1. Hwar mag rodjan Gutisk himma daga?
2. Spânisk samana her rodidedum.
3. Hwo ist jah hwar mag nasjan ija?
4. Hwaiwa mag laisjan þo razda in garda?
5. Hwas ist sa guma jainar? Magu ik rodjan razda is?
6. Hund niujana fairnindagis bauhta.
7. Tawidedun hwa ik tawida jah nu gaurai sind.
8. Hwar sijum nu?
9. Hausidezu? Is ni rodida Aggilisk fairnindagis.
10. Duhwe laisjand ins Spânisk?

4.

Translate each phrase from English into Gothic.

1. What did you write? (sing.)
2. Why are you speaking that language now? (sing.)
3. Who is he and what does he want?
4. Who are those men?
5. Who are those women? I don't know.
6. Where did they write her name?
7. Why did I hear him write my name?
8. I want those women and they know it.
9. I was praising them in my opinion.
10. What are those houses? Why are they there?

ANSWERS**1a.**

1. I chose to speak Gothic at last.
2. I bought a new house and ate perfect food.
3. We taught a perfect language, Gothic.
4. Did you choose to fear Spanish or not? (sing.)
5. He seemed to know what I was teaching.
6. I did it. I saved that man yesterday.
7. I was taming those dogs and other animals.
8. They wrote my name that is very long.
9. We were writing a true story.
10. I at last spoke Gothic. I was hearing a perfect language.

2a.

1. Mat meinana matida jah hundans meinans bauhta.
2. Namō lagg in andja melida.
3. Þo qinon hazidedum sei guman gatamida.
4. Tawida hwa taujan walides.
5. Rodidezu Gutisk?
6. Wenidedum jah unsis faurhtidedun.
7. Þo katton uf satida.
8. Þana guman nasida þanei fairnindagis laisida.
9. Hausidedudu þana guman saei rodida?
10. Ja, ina hausidedum.

3a.

1. Where can I speak Gothic today?
2. We were speaking Spanish together here.
3. Who is she and where can I save her?
4. How can I teach that language at home?
5. Who is that man there? Can I speak his language?
6. I bought a new dog yesterday.
7. They were doing what I did and now they are sad.
8. Where are we now?
9. Did you hear? He didn't speak English yesterday.
10. Why do they teach them Spanish?

4a.

1. Hwa melides?
2. Duhwe rodeis þo razda nu?
3. Hwas ist jah hwa wili?
4. Hwas sind þai gumans?
5. Hwo sind þos qinons? Ni wait.
6. Hwar melidedun namo izos?
7. Duhwe hausida ina meljan namo mein?
8. Ik þos qinons wiljau jah ijos ita witun.
9. Afar ragina meinamma ins hazida.
10. Hwa sind þo razna? Duhwe sind ija jainar?

CUMULATIVE READING 2: The Man Who Praised Language

In andja wait þatei hausida hwa is hazida. Þai gumans jah þata hausidedun. Sa magus namo izos hazida þatei hlûtr jah weis was. Þo namna ni sind hlûtra. Namna filu lagga sind jah þatainei namna goda wileima þoei waljan magum. Fairnindagis namna lagga walidedum. Duhwe? Ni wait. Meleizu namo lagg nu? Namna lagga sunja laisjand. Nist rûna. Þos þiudos jah namna lagga wileina. Gutisk razda ist sei managa waurda lagga habaiþ. Akei jah managa waurda goda sind. Hwas mag meljan namo lagg? Niu mag meljan namo lagg? Hwa? Magtu þu meljan namo lagg? Hwaiwa? Þai fiskos jah namna lagga meljan magun. Witunu spilla? Ne, ni witun spilla þoei goda sind. Sa himins himma daga fullatojis ist! Ufar fullatojis, afar ragina meinamma. Þatainei Spânisk razda ist sei waurda goda habaiþ. Hwa? Aggilisk jah Gutisk jah waurda goda haband? Mans ni wileina razda sei waurda lagga habaiþ, wenja. Razda rodjan wileina þoei mans hausjan magun. Istu razda azeta? Ni sind razdos þozei azetos sind, bi sunjai. Istu þata hwa is hazida? þatei razdos sind þozei waurda ubila haband? Duhwe hazida þata? Ni wait.

Translation

I at last know that I heard what *he* praised. Those men heard that too. That boy praised her name which was pure and learned. Those names are not pure. They are very long names and we only want good names that we can choose. Yesterday we chose long names. Why? I don't know. Are you writing a long name now? (sing.) Long names teach truth. It is no mystery. Those peoples also want long names. Gothic is a language that has many long words. But there are also many good words. Who can write a long name? Can I not write a long name? What? Can *you* write a long name? (sing.) How? Those fish can write long names too. Do they know stories? No, they don't know stories that are good. That sky is perfect today! Too perfect, in my opinion. Only Spanish is a language that has good words. What? English and Gothic have good words too? People don't want a language that has long words, I hope. They want to speak a language that people can hear. Is it an easy language? There are no languages that are easy, really. Is that what he praised? that there are languages that have bad words? Why did he praise that? I don't know.

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:

Past of <i>wisan</i>		
person \ number	Singular	Plural
1st	was	wesum
2nd	wast	wesuþ
3rd	was	wesun

Wordstock:

<i>Guta</i> (m. N)	<i>Goth</i>	<i>rauþs</i> (adj. A)	<i>red</i>
<i>Gutan</i> (sing. acc.)	<i>Goth</i>	<i>blews</i> (adj. A)	<i>blue</i>
<i>Gutans</i> (plur.)	<i>Goths</i>	<i>gilws</i> (adj. Wa)	<i>yellow</i>
<i>Aggils</i> (m. I)	<i>Englishman</i>	<i>wulþrais</i> (inv.)	<i>important</i>
<i>leik</i> (n. A)	<i>body</i>	<i>manna</i> (m. N)	<i>person</i>
<i>swarts</i> (adj. A)	<i>black</i>	<i>mannan</i> (sing. acc.)	<i>person</i>
<i>hweits</i> (adj. A)	<i>white</i>		

Phrases:

<i>in Gutiska</i>	<i>in Gothic</i>
<i>andizuh... aiþþau... (conj.)</i>	<i>either... or...</i>
<i>ainamma sinþa</i>	<i>at one time, once</i>
<i>Was...</i>	<i>There was...</i>
<i>Wesun...</i>	<i>There were...</i>

1.

Translate each phrase from Gothic into English.

1. Ik ainamma sinþa sa guma was þanei kannt. 2. Gutans jainar wesum.
3. Andizuh Aggils was aiþþau Guta was. 4. Leik mein wulþrais was jah ik jah was.
5. Ju jainar wesun. 6. Himins rauþs afar ragina meinamma himins goþs was.
7. Andizuh mans blewai wesun aiþþau leika rauda wesun. 8. So katto katto swarta jah hweita was. 9. In Gutiska rodidedun. Mans godai wesun. 10. Þos razdos wulþrais wesun.

2.

Translate each phrase from English into Gothic.

1. We were here and spoke in Gothic. 2. I was that man that you still know. (sing.)
3. You were a good person. (sing.) 4. My body was either red or black.
5. They were bad people. 6. I was not here already. 7. They were Goths who were red.
8. We are not Goths. We can only speak in Gothic. 9. I am not important; but (*ak*) I was.
10. 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.

Past of *haban*

person \ number	Singular	Plural
1st	habaida	habaidedum
2nd	habaides	habaidedup
3rd	habaida	habaidedun

Another important part of this lesson is Gothic's number system. For now, only the numbers up to ten will be covered.¹⁹ 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.

case \ gender	Masculine	Feminine	Neuter
Nominative	twai	twos	twa
Accusative	twans	twos	twa

case \ gender	Masculine & Feminine	Neuter
Nominative	þreis	þrija
Accusative	þrins	þrija

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.

¹⁹ In-depth information on cardinal numbers as attested in Biblical Gothic can be found Dr. Miller's *The Oxford Gothic Grammar* (93-95).

Wordstock:

<i>sums</i> (prn.)	<i>someone</i>	<i>ahtau</i> (adj. num.)	<i>eight</i>
<i>fadreins</i> (f. I)	<i>family</i>	<i>niun</i> (adj. num.)	<i>nine</i>
<i>ains</i> (adj. A)	<i>one</i>	<i>taihun</i> (adj. num.)	<i>ten</i>
<i>twai</i> (adj. irr.)	<i>two</i>	<i>froþs</i> (adj. A)	<i>wise</i>
<i>þreis</i> (adj. irr.)	<i>three</i>	<i>juggs</i> (adj. A)	<i>young</i>
<i>fidwor</i> (adj. num.)	<i>four</i>	<i>manags</i> (adj. A)	<i>many</i>
<i>fimf</i> (adj. num.)	<i>five</i>	<i>aftra</i> (adv.)	<i>again</i>
<i>saihs</i> (adj. num.)	<i>six</i>	<i>þan</i> (adv.)	<i>then</i>
<i>sibun</i> (adj. num.)	<i>seven</i>	<i>þan</i> (conj.)	<i>when</i>

Phrases:

<i>sunjaba</i> (adv.)	<i>actually, in fact</i>
<i>in Gutiska</i>	<i>in Gothic</i>
<i>bi sunjai</i> (adv.)	<i>really</i>

3.

Translate each phrase from Gothic into English.

1. Sums saei þatainei aina razda rodeiþ nist bi sunjai froþs, afar ragina meinamma.
2. Twa barna habaideduþ jah nauh twos kattons habaideduþ?! 3. Þrija barna wileima.
4. Ains guma jah aina qino samana rodjan magun. 5. Þrija barna her kunnum.
6. Twans hundans jah twos kattons habaida. 7. Rodidezu þrins razdos þau þatainei twos?
8. Fidwor barna jah fidwor kattons jah fidwor hundans habaidedum. 9. Þata land managans mans habaida. 10. Land unsar þrins mans habaida þaiei Gutisk jah razdos aljos rodidedun.

4.

Translate each phrase from English into Gothic.

1. I was one man then. Now we are many men. 2. I had a horse when I was there.
3. I was at home and had two dogs. 4. Does he have cats? Yes, he has two cats. One dog too.
5. I want to have dogs again. I had four dogs when I was young. 6. Three men speak Gothic.
7. My family has ten children. I know that we have many. 8. We have two cats and five dogs. We also have nine horses, actually. 9. I really had four cats at one time.
10. I was young when I had two men who spoke Gothic and taught how to speak Gothic too.

ANSWERS**1a.**

1. I was once that man whom you know. (sing.) 2. We were Goths there.
3. Either he was an Englishman or he was a Goth. 4. My body was important and I was too.
5. They were already there. 6. A red sky was in my opinion a good sky.
7. Either people were blue or bodies were red. 8. That cat was a black and white cat.
9. They spoke in Gothic. They were good people. 10. Those languages were important.

2a.

1. Her wesum jah in Gutiska rodidedum. 2. Sa guma was þanei nauh kannt.
3. Manna goþs wast. 4. Leik mein andizuh rauþ aipþau swart was.
5. Mans ubilai wesun. 6. Ni was her ju. 7. Gutans wesun þaiei raudai wesun.
8. Ni sijum Gutans. Þatainei magum rodjan in Gutiska. 9. Ni im wulþrais; ak was.
10. Mans ubilai wesuþ þaiei nauh ni magun rodjan Gutisk.

3a.

1. Someone who only speaks one language is not really wise, in my opinion.
2. You had two children and you still had two cats?! (plur.) 3. We want three children.
4. One man and one woman can speak together. 5. We know three children here.
6. I had two dogs and two cats. 7. Did you speak three languages or only two? (sing.)
8. We had four children and four cats and four dogs. 9. That country had many people.
10. Our country had three people who spoke Gothic and other languages.

4a.

1. Ains guma þan was. Nu managai gumans sijum. 2. Aihw habaida þanei jainar was.
3. In garda was jah twans hundans habaida. 4. Habaidu kattons? Ja, twos kattons habaiþ.
- Ainana hund jah. 5. Hundans afra haban wiljau. Fidwor hundans habaida þanei juggs was.
6. Þreis gumans Gutisk rodjand. 7. Fadreins meina taihun barna habaiþ. Wait þatei managa habam.
8. Twos kattons jah fimf hundans habam. Niun aihwans jah habam, sunjaba.
9. Bi sunjai fidwor kattons ainamma sinþa habaida. 10. Juggs was þanei twans gumans habaida þaiei Gutisk rodidedun jah hwaiwa rodjan 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.

Past of *magan*

person \ number	Singular	Plural
1st	mahta	mahtedum
2nd	mahtes	mahteduþ
3rd	mahta	mahtedun

Past of *wiljan*

person \ number	Singular	Plural
1st	wilda	wildedum
2nd	wildes	wildeduþ
3rd	wilda	wildedun

Wordstock:

<i>ganohs wisan</i> (adj. A)	<i>to be enough</i>	<i>fimftaihun</i> (adj. num.)	<i>fifteen</i>
<i>sokns</i> (f. I)	<i>question</i>	<i>saihstaihun</i> (adj. num.)	<i>sixteen</i>
<i>sokn</i> (acc. sing.)	<i>question</i>	<i>sibuntaihun</i> (adj. num.)	<i>seventeen</i>
<i>ainlif</i> (adj. num.)	<i>eleven</i>	<i>ahtautaihun</i> (adj. num.)	<i>eighteen</i>
<i>twalif</i> (adj. num.)	<i>twelve</i>	<i>niuntaihun</i> (adj. num.)	<i>nineteen</i>
<i>þritaihun</i> (adj. num.)	<i>thirteen</i>	<i>iþ</i> (conj.)	<i>however, but</i>
<i>fidwortaihun</i> (adj. num.)	<i>fourteen</i>		

1.

Translate each phrase from Gothic into English.

- Gutisk jah Spânisk samana rodjan wildedun iþ eis ni mahtedun rodjan ija waila.
- Ainlif mans her aihwans augjan wildedun.
- Mahtezu rodjan razda meina?
- Andahaft habaidedum. Wildezu andahaft goda aiþþau andahaft ubila?
- Aiþei meina jah atta meins razda meina rodjan mahtedun.
- Þritaihun aiþans rodida.
- Fimftaihun hundos jah saihstaihun kattons fadreins goda sind.
- Mahtedunu kattons ainamma sinþa rodjan razda unsara?
- Þreis jah niun twalif ist iþ fidwor jah niun nist twalif.
- Þata razn wilda.
- Ahtautaihun namna managa sind þoei meljan mahta.
- Po sokn waila augjan mahta.

2.

Translate each phrase from English into Gothic.

1. I could once speak Gothic well.
2. I wanted to know sixteen men who spoke well.
3. Eleven men and twelve women are many people.
4. Nineteen cats are not enough.
5. Seven and seven is fourteen.
6. We wanted to know truth.
7. He wanted to know truth.
8. Did he really have fifteen horses?
9. Could you actually speak twelve languages? (sing.)
10. Fifteen women who speak Gothic could also speak Spanish.
11. Eighteen cats were here.
12. 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:

Past of *kunnan*

person \ number	Singular	Plural
1st	kunþa	kunþedum
2nd	kunþes	kunþeduþ
3rd	kunþa	kunþedun

Past of *witan*

person \ number	Singular	Plural
1st	wissa	wissedum
2nd	wisses	wisseduþ
3rd	wissa	wissedun

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 *wipra þana guman*, with *sa guma* being in the accusative. All other genders work in this way.

Wordstock:

<i>and</i> (prep. acc.)	<i>along</i>	<i>fadrein</i> (sing. acc.)	<i>family</i>
<i>bi</i> (prep. acc.)	<i>according to</i>	<i>fairhwus</i> (m. U)	<i>world</i>
<i>faur</i> (prep. acc.)	<i>for</i>	<i>frijond</i> (sing. acc.)	<i>friend</i>
<i>inuh</i> (prep. acc.)	<i>without</i>	<i>sair</i> (n. A)	<i>sorrow</i>
<i>þairh</i> (prep. acc.)	<i>through</i>	<i>azetaba</i> (adv.)	<i>easily</i>
<i>und</i> (prep. acc.)	<i>until, up to</i>	<i>ni aiw</i> (adv.)	<i>never</i>
<i>wipra</i> (prep. acc.)	<i>against</i>	<i>ubilaba</i> (adv.)	<i>badly</i>

Phrases:

und hita (adv.) *until now*

3.

Translate each phrase from Gothic into English.

1. Bi mik fairhwus unsar ni was sinteino her.
2. Izu gawiljis rodjan in Gutiska?
3. Gumans kunþedum þaiei wipra unsis rodjan wildedun.
4. Wissezu þatei frijonds meins twos razdos rodjan mag?
5. Þos maujos kunþedum.
6. Namna ize azetaba meljan mahta.
7. Fadrein meina ubilaba kunþedun.
8. Þo mauja kunþa.
9. Ni wissa þatei manwus was.
10. And namo mein namna alja wesun þoei ni mahta meljan azetaba inuh frijond.
11. Guma goþs þo waurda inuh namo rodida.
12. Ni mahta meljan witoda und þan wipra þata sair þatei wissa þatei habaida.

4.

Translate each phrase from English into Gothic.

1. I knew a man who could speak Gothic well.
2. I knew that eleven men weren't enough.
3. According to my language, I speak well.
4. I teach my language for my mother.
5. Along that river there were dogs and cats.
6. I did what I did against those oaths.
7. Without my mother and my father, I didn't have a family.
8. I write my tale through words.
9. I have three people who are against me.
10. I never spoke in Spanish until now.
11. I had water when I was along a river.
12. Without twelve men, I did not know.

ANSWERS**1a.**

1. They wanted to speak Gothic and Spanish together but could not speak them well.
2. Eleven people here wanted to show horses.
3. Could you speak my language? (sing.)
4. We had an answer. Did you want a good answer or a bad answer? (sing.)
5. My mother and my father could speak my language.
6. I spoke thirteen oaths.
7. Fifteen dogs and sixteen cats are a good family.
8. Could cats once speak our language?
9. Three and nine is twelve but four and nine is not twelve.
10. I wanted that house.
11. Eighteen names are many that I could write.
12. He could show that question well.

2a.

1. Ainamma sinþa Gutisk waila rodjan mahta. 2. Saihstaihun gumans kunnan wilda þaiei waila rodidedun. 3. Ainlif gumans jah twalif qinons managai mans sind.
4. Niuntaihun kattons ni sind ganohos. 5. Sibun jah sibun fidwortaihun ist.
6. Sunja witan wildedum. 7. Sunja witan wilda. 8. Habaidaû bi sunjai fimftaihun aihwans?
9. Mahtezu sunjaba rodjan twalif razdos? 10. Fimftaihun qinons þozei Gutisk rodjand jah Spânisk rodjan mahtedun. 11. Ahtautaihun kattons her wesun. 12. Saihstaihun dagos hweila lagga ist. Niuntaihun dagos jah lagga, lagga hweila ist.

3a.

1. According to me, our world was not always here. 2. Are you willing to speak in Gothic? 3. We knew men who wanted to speak against us. 4. Did you know that my friend can speak two languages? 5. We knew those girls. 6. I could write their names easily. 7. They knew my family badly. 8. I knew that girl. 9. I did not know that I was ready. 10. Along my name there were other names that I could not write easily without a friend. 11. A good man spoke those words without a name. 12. I could not write laws until then against that sorrow that I knew I had.

4a.

1. Guman kunþa saei Gutisk waila rodjan mahta. 2. Wissa þatei ainlif gumans ni wesun ganohai. 3. Bi razda meina waila rodja. 4. Razda meina faur aiþein meina laisja. 5. And þo ahwa hundos jah kattons wesun. 6. Tawida hwa tawida wiþra þans aiþans. 7. Inuh aiþein meina jah attan meinana ni habaida fadrein. 8. Spill mein þairh waurda melja. 9. Þrins mans haba þaiei wiþra mik sind. 10. Ni aiw rodida in Spâniska und hita. 11. Wato habaida þanei and ahwa was. 12. 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:

Present of *frijon*

person \ number	Singular	Plural
1st	frijo	frijom
2nd	frijos	frijop
3rd	frijop	frijond

Wordstock:

<i>atlaþon (II weak)</i>	<i>to call (over)</i>	<i>spillon (II weak)</i>	<i>to tell</i>
<i>faginon (II weak)</i>	<i>to be happy</i>	<i>wairþon (II weak)</i>	<i>to value</i>
<i>frijon (II weak)</i>	<i>to love</i>	<i>wraton (II weak)</i>	<i>to travel</i>
<i>hwarbon (II weak)</i>	<i>to walk</i>	<i>dulþs (f. I)</i>	<i>party</i>
<i>galaðon (II weak)</i>	<i>to invite</i>	<i>unte (conj.)</i>	<i>because</i>
<i>miton (II weak)</i>	<i>to consider</i>		

1.

Translate each phrase from Gothic into English.

1. Wratozu þairh land mein?
2. Hweila þeina wairþo.
3. Ni wildedun spillon þo andahaft faur þo sokn.
4. Ins nu galaþom.
5. Þairh razn mein hwarboþ!
6. Ija frijo jah inuh ija ni fagino.
7. Ni fagino unte Gutisk mein nist goþ.
8. Waurda unsara mitom.
9. Frijond meinana atlaþo jah hweila meina wairþo.
10. Hwarbozu nu?

2.

Translate each phrase from English into Gothic.

1. I am calling my friend over whom I love.
2. I am walking along that river.
3. Do you love me? (sing.)
4. Are we inviting them for our party?
5. Is he travelling?
6. I want to know: are you happy? (sing.)
7. My friend values Gothic always.
8. I value my language but other people don't value it.
9. Are they walking downstairs?
10. 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:

Past of *frijon*

person \ number	Singular	Plural
1st	frijoda	frijodedum
2nd	frijodes	frijodeduþ
3rd	frijoda	frijodedun

Wordstock:

<i>alls</i> (prn., adj. A)	<i>every</i>	<i>mitons</i> (f. I)	<i>idea</i>
<i>hwarjis</i> (prn., adj. Ja)	<i>which</i>	<i>miton</i> (acc. sing.)	<i>idea</i>
<i>sums</i> (prn., adj. A)	<i>some</i>		

Phrases:

<i>daga hwammeh</i>	<i>every day, daily</i>
<i>hizai naht</i>	<i>tonight</i>

3.

Translate each phrase from Gothic into English.

1. *Alls guma jah alla qino þanei galapoda frijonds meins was.*
2. *And suma ahwa wratoda jah þo ahwa frijoda.*
3. *Ni wairþoda razda unsara. Nu ija wairþom.*
4. *Ni mitodedum alla miton þoei spillodedun.*
5. *Hwarbodezu in garda?*
6. *Sumos kattons jah sumai hundos ni frijond unsis.*
7. *Kunnumu sumana saei Gutisk rodjan mag?*
8. *Sum spill spilloda þatei ni wiljau hausjan.*
9. *Sumai gumans wairþon wileina hwa nauh witun.*
10. *Mitomu all spill þatei hausjam? Mitodedumu all spill?*
11. *Daga hwammeh wraton frijo.*
12. *Wairþodedudu hwa spilloda?*

4.

Translate each phrase from English into Gothic.

1. *I loved him a lot.*
2. *I was once happy when I was young and didn't know.*
3. *I called him over and spoke my language along a river.*
4. *I valued her as a person.*
5. *I was walking when I heard what she wanted.*
6. *We invited him for our party for tonight (*hiza naht*).*
7. *I love her because she loved me.*
8. *Did you consider what I wanted or did you not do that?*
9. *I told only what I knew.*
10. *I told every story that I knew.*
11. *Some people weren't happy.*
12. *Which question did you actually want? (plur.)*

ANSWERS

1a.

1. Are you travelling through my country? (sing.) 2. I value your time (sing.)
 3. They didn't want to tell that answer for that question. 4. We are inviting them now.
 5. You are walking through my house! (plur.) 6. I love her and without her I'm not happy.
 7. I am not happy because my Gothic is not good. 8. We are considering our words.
 9. I'm calling my friend over and am valuing my time. 10. Are you walking now? (sing.)

2a.

1. Frijond meinana atlaþo þanei frijo. 2. And þo ahwa hwarbo. 3. Frijozu mik?
 4. Galapomu ins faur dulþ unsara? 5. Wratodu? 6. Witan wiljau: faginozu?
 7. Frijonds meins Gutisk sinteino wairþoþ. 8. Razda meina wairþo akei aljai mans ni
 wairþond ija. 9. Hwarbondu uf? 10. Ni wilda spillon spill mein unte rûna haban wilda.

3a.

1. Every man and every woman that I invited was my friend. 2. I travelled along
 some river and loved that river. 3. I didn't value our language. Now we value it.
 4. We didn't consider every idea that they told. 5. Were you walking at home? (sing.)
 6. Some cats and some dogs don't love us. 7. Do we know someone who can speak Gothic?
 8. She told some story that I didn't want to hear. 9. Some men want to value what they still
 know. 10. Are we considering every story that we hear? Did we consider every story?
 11. I love to travel every day. 12. Did you value what I was telling? (plur.)

4a.

1. Ina filu frijoda. 2. Ainamma sinþa faginoda þanei juggs was jah ni wissa.
 3. Ina atlaþoda jah razda meina and ahwa rodida. 4. Ija swe mannan wairþoda.
 5. Hwarboda þanei hausida hwa wilda. 6. Ina faur dulþ unsara faur hija naht galapodedum.
 7. Ik ija frijo unte si mik frijoda. 8. Mitodezu hwa wilda þau niu tawides þata?
 9. Þatainei spilloda hwa wissa. 10. All spill spilloda þatei wissa. 11. Sumai mans ni
 faginodedun. 12. Hwarja sokn wildeduþ 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.

Present of *haban*

person \ number	Singular	Plural
1st	haba	habam
2nd	habais	habaiþ
3rd	habaiþ	haband

Past of *haban*

person \ number	Singular	Plural
1st	habaida	habaidedum
2nd	habaides	habaidedup
3rd	habaida	habaidedun

Wordstock:

<i>arman</i> (<i>III weak</i>)	<i>to pity</i>	<i>slawan</i> (<i>III weak</i>)	<i>to be silent</i>
<i>fijan</i> (<i>III weak</i>)	<i>to hate</i>	<i>aglo</i> (<i>f. N</i>)	<i>problem</i>
<i>gageigan</i> (<i>III weak</i>)	<i>to gain</i>	<i>aglon</i> (<i>acc. sing.</i>)	<i>problem</i>
<i>liban</i> (<i>III weak</i>)	<i>to live</i>	<i>gamaindûps</i> (<i>f. I</i>)	<i>community</i>
<i>liugan</i> (<i>III weak</i>)	<i>to marry</i>	<i>gamaindûþ</i> (<i>acc. sing.</i>)	<i>community</i>

Phrases:

<i>du aiwam</i> (<i>adv.</i>)	<i>forever</i>
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1.

Translate each phrase from Gothic into English.

1. Libam. Ni liband.
2. Þuk sinteino wiljau.
3. Armaizu mik?
4. Namu þein gageigan wiljau. Þuk liugan wiljau.
5. Þo aglon fija. Ni wait.
6. Nu in garda slawam.
7. Liugaizu mik?
8. Armandu unsis?
9. Fija hwa faur unsis tawides.
10. Habaizu aglon, guman?

2.

Translate each phrase from English into Gothic.

1. We pitied those men.
2. They hated what we did for that community.
3. Do you hate that question that I was hearing? (sing.)
4. Do you pity us? (plur.)
5. We are gaining a new house.
6. I want to marry that woman.
7. They want us always.
8. I hated him.
9. I lived forever. I was silent.
10. 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.

Declension of *skauns* in the singular

case \ gender	Masculine	Feminine	Neuter
Nominative	skauns	skauns	skaun
Accusative	skaunjana	skaunja	skaun

Declension of *skauns* in the plural

case \ gender	Masculine	Feminine	Neuter
Nominative	skaunjai	skaunjos	skaunja
Accusative	skaunjans	skaunjos	skaunja

Wordstock:

<i>aljakuns</i> (adj. I)	<i>strange, weird</i>	<i>skauns</i> (adj. I)	<i>beautiful</i>
<i>analaugns</i> (adj. I)	<i>hidden</i>	<i>skeirs</i> (adj. I)	<i>clear</i>
<i>andanems</i> (adj. I)	<i>accepted</i>	<i>gaskeireins</i> (f. I)	<i>translation</i>
<i>brûks</i> (adj. I)	<i>useful</i>	<i>leik</i> (n. A)	<i>body</i>
<i>gamains</i> (adj. I)	<i>common</i>	<i>ragin</i> (n. A)	<i>opinion</i>
<i>sels</i> (adj. I)	<i>kind</i>	<i>fullatojiba</i> (adv.)	<i>perfectly</i>

3.

Translate each phrase from Gothic into English.

1. Magus aljakuns jah mawi aljakuns and ahwa hwarbodedun, swa hausida.
2. Gamaindûþ selja habam. Þai mans Gutisk fullatojiba inuh sokn rodjan magun.
3. Gaskeireins þeina skeirs ist jah waurda gamainja habaiþ.
4. Analaugnjai and þo ahwa sijum.
5. Þrija razna and þo ahwa sind. Namna ize lagga inuh andahaft sind.
6. Andahaft wileima. Liugaidu ija?
7. Leik skaun habais.
8. Waila waist þatei andahaft skeirja wiljau.
9. Þo waurda þoei melides ni sind skeirja jah ni spillond fullatojiba hwa wileis.
10. Brûks wisan wiljau.

4.

Translate each phrase from English into Gothic.

1. I love a weird woman who doesn't love me.
2. He is a kind man who loves us.
3. That answer is hidden along that river.
4. His words are not accepted for our language!
5. How do you know that your language is useful? (sing.)
6. My answer wasn't clear.
7. That opinion is common and not really good.
8. Am I accepted? Or are they against me?
9. I hate weird words. I only want common words.
10. We have a weird question.

ANSWERS**1a.**

1. We are living. They are not living.
2. I want you always. (sing.)
3. Do you pity me? (sing.)
4. I want to gain your name. I want to marry you. (sing.)
5. I hate that problem. I don't know.
6. We are silent now at home.
7. Are you marrying me? (sing.)
8. Do they pity us?
9. I hate what you did for us.
10. Do you have a problem, man? (sing.)

2a.

1. Pans gumans armaidedum.
2. Fijaidedun hwa faur þo gamaindûþ tawidedum.
3. Fijaizu þo sokn þoei hausida?
4. Armaidu unsis?
5. Razn niwi gageigam.
6. Þo qinon liugan wiljau.
7. Unsis sinteino wileina.
8. Ina fijaida.
9. Du aiwam libaida. Slawaida.
10. Þuk fija!

3a.

1. A strange boy and a strange girl were walking along a river, so (*swa*) I heard.
2. We have a kind community. Those people can speak Gothic perfectly without question.
3. Your translation is clear and has common words. (sing.)
4. We are hidden along that river.
5. There are three houses along that river. Their names are long without an answer.
6. We want an answer. Is he marrying her?
7. You have a beautiful body. (sing.)
8. You know well that I want a clear answer. (sing.)
9. Those words that you wrote are not clear and do not perfectly tell what you want. (sing.)
10. I want to be useful.

4a.

1. Qinon aljakunja frijo sei ni frijoþ mik.
2. Guma sels ist saei unsis frijoþ.
3. So andahafts analaugns and þo ahwa ist.
4. Waurda is ni sind andanemja faur razda unsara!
5. Hwaiwa waist þatei razda þeina brûks ist?
6. Andahafts meina ni was skeirs.
7. Þata ragin gamain jah bi sunjai ni goþ ist.
8. Imu andanems? Aipþau sindu wiþra mik?
9. Waurda aljakunja fija. Þatainei waurda gamainja wiljau.
10. 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.²⁰

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 “*waurd dagis*” with *waurd* 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.²¹ Another example would be translating “*the dog’s house*” as “*razn hundis*” with *razn* in the nominative and *hundis* 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:

m. A including Genitive

case \ number	Singular	Plural
Nominative	dags	dagos
Accusative	dag	dagans
Genitive	dagis	dage

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.

Wordstock:

<i>aihws (m. A)</i>	<i>horse</i>	<i>ligrs (m. A)</i>	<i>bed</i>
<i>aiþs (m. A)</i>	<i>oath</i>	<i>stains (m. A)</i>	<i>stone</i>
<i>bagms (m. A)</i>	<i>tree</i>	<i>wahstus (m. U)</i>	<i>size</i>
<i>dags (m. A)</i>	<i>day</i>	<i>fulls (adj. A)</i>	<i>full (+ gen.)</i>
<i>fisks (m. A)</i>	<i>fish (sing.)</i>	<i>raihtis (adv.)</i>	<i>indeed</i>
<i>himins (m. A)</i>	<i>sky</i>	<i>þis (m. gen.)</i>	<i>that (from sa)</i>
<i>hundis (m. A)</i>	<i>dog</i>	<i>þize (m. gen. plur.)</i>	<i>those (from sa)</i>

²⁰ More information on the genitive case can be found in Appendix B 1.4.

²¹ Genitive nouns go after the nominative nouns they modify (Miller 2019, 505).

1.

Translate each phrase from Gothic into English.

1. Wahstus bagmis nist filu mikils.
2. Þata razn full hunde jah full aihwe ist.
3. Aiþos þanzei spilloda ni wesun aihwe.
4. Wahstus himinis raihtis nist mikils.
5. Wato fiskis nist ahwa.
6. Hwa ist wahstus þis aihwis? Bi sunjai?
7. Hwa ist waurd dagis her?
8. Fulls aiþe is jah þata fija.
9. Ahwa unsara fulla fiske ist.
10. Hwa ist wahstus þis ligris?

2.

Translate each phrase from English into Gothic.

1. That stone is my bed which is full of fish. (plur.)
2. He is the horse of the day.
3. Your answer is full of oaths. (sing.)
4. Those dogs at home are indeed beautiful.
5. The horse's tree is very big.
6. That dog's bed is full of stones that are big.
7. The sky's stone isn't here.
8. The horse's question is not full of oaths.
9. The name of the sky in Gothic is "himins."
10. 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. O* nouns will also be covered in more depth:

f. O including Genitive

case \ number	Singular	Plural
Nominative	ahwa	ahwos
Accusative	ahwa	ahwos
Genitive	ahwos	ahwo

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.

case \ gender	Masculine	Feminine	Neuter
Nominative	ainshun	ainohun	ainhun
Accusative	ainnohun	ainohun	ainhun
Genitive	ainishun	ainaizoshun	ainishun

Wordstock:

<i>ahwa</i> (f. O)	<i>river</i>	<i>saiwala</i> (f. O)	<i>soul</i>
<i>airþa</i> (f. O)	<i>earth</i>	<i>sunja</i> (f. O)	<i>truth</i>
<i>boka</i> (f. O)	<i>letter (mail)</i>	<i>þiuda</i> (f. O)	<i>people</i>
<i>fara</i> (f. O)	<i>traffic</i>	<i>hwas, ains</i>	<i>any (of X)</i>
<i>hweila</i> (f. O)	<i>time</i>	<i>ni ainshun</i>	<i>none (of X)</i>
<i>razda</i> (f. O)	<i>language</i>	<i>twai tigjus</i> (num.)	<i>twenty</i>
<i>rûna</i> (f. O)	<i>mystery, secret</i>	<i>twans tiguns</i> (num. acc.)	<i>twenty</i>

3.

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

4.

Translate each phrase from English into Gothic.

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

ANSWERS**1a.**

- The tree's size is not very big.
- That house is full of dogs and full of horses.
- The oaths that I told were not the horses'.
- The sky's size is indeed not big.
- The fish's water is not a river.
- What is the size of that horse? Really?
- What is the word of the day here?
- You are full of oaths and I hate that. (sing.)
- Our river is full of fish. (plur.)
- What is the size of that bed?

2a.

1. Sa stains ligrs meins ist saei fulls fiske ist. 2. Aihws dagis ist.
3. Andahafts þeina fulla aiþe ist. 4. Þai hundos in garda raihtis skaunjai sind.
5. Bagms aihwis filu mikils ist. 6. Ligrs þis hundis fulls staine ist þaiei mikilai sind.
7. Stains himinis nist her. 8. Sokns aihwis nist fulla aiþe. 9. Namu himinis in Gutiska “himins” ist. 10. Razn full staine jah aihwe ist.

3a.

1. I am walking along none of those rivers. 2. Do you speak any of the languages? (sing.) 3. Do any of the peoples know those men who are telling their stories tonight?
4. What is the size of the letter? 5. That man is full of secrets. 6. I know none of the secrets.
7. Without time, we know none of the rivers well. 8. Did you write any of the letters? (sing.)
9. Why are you speaking of truth? You hate traffic. (sing.) 10. None of the secrets are hidden.

4a.

1. And twans tiguns ahwo hwarboda. 2. Wahstus faros himma daga...
3. Waurda þizo razdo sind lagga jah ni skeirja. 4. Rûna saiwalos sunja ist.
5. Twans tiguns jah þrins razdo rodjan wiljau. 6. Twai tigjus jah fimf hunde uf hwarbodedun.
7. Mans twans tiguns jah aina rûno faur hweila unsara spillond. 8. Twans tiguns jah niun boko melida. 9. Rûna bokos nauh nist skeirs. 10. Ni ainohun þizo rûno sind analaunjos.

CUMULATIVE READING 3: At Last, Accepted

Ni mag rodjan razda þoei rodjan magt, raihtis. Alla razda þoei rodjan mag azeta ist jah waurda habaiþ þoei ni sind lagga. Frijonds meins witan wili: rodeizu þrins razdos þau þatainei twos? Andahafts ist þatei sumos razdos rodjan mag, iþ ainamma sinþa fidwor razdos rodjan mahta. Frijonds meins mik hwaiwa rodjan razda laisida akei nu ni wait.

Frijonds meins Guta ist jah ik Aggils im. Aggilisk razda wulþrais ist þoei ni mag rodjan. Wait þatei Aggils im, akei þatainei Gutisk rodjan mag. Niujis her im. Þrins gumans kunþa þaiei Spânisk her rodidedun jah twans hundans habaidedun. Juggai jah frodai wesun. Sunjaba ni wesun swa frodai. Mahtedunu bi sunjai rodjan Spânisk, ni wait. Þatainei in Gutiska rodida. Fadreins meina jah Gutisk waila rodida. Fairhwus ni kann sair ize, unte Spânisk ubilaba rodjand. Ni im wiþra ins. Azetaba wait þatei nist azet faur ins.

Und hita, wissa þatei gamaindûþs fiske þaiei in Gutiska rodidedun analaunjai wesun; akei nu ni kann ins. Twai tigjus jah twai hunde jah twai tigjus jah aina saiwalo jainar wesun. Razn full hunde jah fiske was þaiei uf wesun. Allai hundos waila rodidedun jah allai fiskos jah waila rodidedun, afar ragina meinamma. Fullatojiba waila wait þatei ni mag witan þata. Ufar sels im. Þata ragin þatei haba ufar gamain ist. Akei ni mito þuk wisan fulls staine. Nauh, gaskeireins þeina razdos skauns jah skeirs was. In andja andanems is. Sunja ist þatei ni ainohun saiwalo mag miton þuk ni wisan andanems her, þata nist rûna. Rodeizu razda meina?

Translation

I can't speak the language that you can speak, indeed. (sing.) Every language that I can speak is easy and has words that are not long. My friend wants to know: do you speak three languages or only two? (sing.) The answer is that I can speak some languages, although I could once speak four languages. My friend taught me how to speak the language but now I don't know.

My friend is a Goth and I am an Englishman. English is an important language that I can't speak. I know that I am an Englishman, but I can only speak Gothic. I am new here. I knew three men who spoke Spanish here and had two dogs. They were young and wise. Actually, they were not so wise. Could they really speak Spanish, I don't know. I only spoke in Gothic. My family also spoke Gothic well. The world does not know their sorrow, because they speak Spanish badly. I am not against them. I easily know that it is not easy for them.

Until now, I knew that the community of fish who spoke in Gothic were hidden; but now I don't know them. Twenty-two dogs and twenty-one souls were there. The house was full of dogs and fish who were downstairs. All the dogs spoke well and all the fish spoke well too, in my opinion. I know perfectly well that I can't know that. I am too kind. That opinion that I have is too common. But I don't consider you to be full of stones. (sing.) Still, your translation of the language was beautiful and clear. (sing.) At last, you are accepted. (sing.) The truth is that no souls can consider you to not be accepted here, that is not a secret. (sing.) Do you speak my language? (sing.)

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.

n. A including Genitive

case \ number	Singular	Plural
Nominative	dius	diuza
Accusative	dius	diuza
Genitive	diuzis	diuze

Numbers going from 30 to 69 are very straightforward as well. 30 is simply *preis 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 = *preis 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 *preis tigjus jah twos kattons*, with *twos* being in the feminine to modify *kattons* which is a feminine noun, and *preis* 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*.²²

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:

case \ gender	Masculine	Feminine	Neuter
Nominative	ains	aina	ain
Accusative	ainana	aina	ain
Genitive	ainis	ainaizos	ainis

²² For more discussion on cardinal numbers, please visit Appendix F 1.1.

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

case \ gender	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:

case \ gender	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:

case \ gender	All Genders
Nominative	fidwor
Accusative	fidwor
Genitive	fidwore

Wordstock:

<i>agis</i> (n. A)	<i>fear</i>	<i>bi</i> (acc. prep.)	<i>about</i>
<i>akran</i> (n. A)	<i>fruit</i>	<i>gumane</i> (m., gen. plur.)	<i>men</i>
<i>barn</i> (n. A)	<i>child</i>	<i>kunjahaidus</i> (m. U)	<i>culture</i>
<i>daur</i> (n. A)	<i>door</i>	<i>kunjahaidu</i> (m., acc. sing.)	<i>culture</i>
<i>djus</i> (n. A)	<i>animal</i>	<i>qinono</i> (f., gen. plur.)	<i>women</i>
<i>jer</i> (n. A)	<i>year</i>	<i>Rusisk</i> (n. A)	<i>Russian</i>
<i>razn</i> (n. A)	<i>house</i>	<i>gutnandaba</i> (adv.)	<i>fluently</i>
<i>skip</i> (n. A)	<i>ship</i>	<i>missaleiks</i> (adj. A)	<i>different</i>
<i>waurd</i> (n. A)	<i>word</i>	<i>tigiwe</i> (m., gen.)	<i>(from tigjus) set of ten</i>
<i>wein</i> (n. A)	<i>wine</i>		

1.

Translate each phrase from Gothic into English.

1. All þrije tigiwe akrane matidedum.
2. Þreis tigjus skipe jainar ni sind agis mein.
3. Ahtautehund diuze haba þoei mik jah fadrein meina frijond.
4. Þata wein fullatoi was.
5. Sibuntehund jah fidwor दौरa raznis meinis her sind.
6. Saihs tigjus gumane jah saihs tigjus qinono uf in Rusiska rodjan wileina.
7. Fimf tiguns jah fimf razdo gutnandaba rodja.
8. Ahtautehund jah niun jere hweila lagga faur mik was.
9. Þata wein nist faur twa barna.
10. Hausidedun þatei bi kunjahaidu jah aina razda rodjam þoei rodjam.

2.

Translate each phrase from English into Gothic.

1. Thirty four fruits are here.
2. I was here fourty four years (acc.)!
3. I want fifty wines.
4. Ninety nine houses have ninety eight doors.
5. Sixty two children are online today.
6. Did you want thirty eight animals upstairs? (sing.)
7. Sixty years is a long, long time.
8. Those words that you spoke. Fourty seven words. (sing.)
9. I have thirty one wines.
10. 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.²³ 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:

Present of *þaurban*

person \ number	Singular	Plural
1st	þarf	þaurbum
2nd	þarft	þaurbuþ
3rd	þarf	þaurbun

²³ (Wright 1892, 128)

Past of *þaurban*

person \ number	Singular	Plural
1st	þaurfta	þaurftedum
2nd	þaurftes	þaurftedup
3rd	þaurfta	þaurftedun

Wordstock:

<i>brūkjan</i> (I weak i, irr., gen.)	to use	<i>þaurban</i> (irr., gen.)	to need
<i>fulljan</i> (I weak i, acc-gen)	to fill ²⁴	<i>meina</i> (gen.)	me
<i>gairnjan</i> (I weak i, gen.)	to long for	<i>þeina</i> (gen.)	you (sing.)
<i>gahrainjan</i> (I weak i, gen.)	to clean	<i>is, izos, is</i>	him, her, it
<i>gaþarban</i> (III weak, gen.)	to abstain from	<i>unsara</i> (gen.)	us
<i>hilpan</i> (III strong, gen.)	to help	<i>izwara</i> (gen.)	you (plur.)
<i>niutan</i> (II strong, gen.)	to enjoy	<i>ize, izo, ize</i>	them (m., f., n.)

3.

Translate each phrase from Gothic into English.

1. *Meina jah hundis gahrainida.*
2. *Ik þeina hilpa. Þu meina hilpis.*
3. *Agisis gaþarbaida.*
4. *Hweilos batizeins (better) samana gairnida.*
5. *Þize gumane hilpan wiljau þaiei hweila ubila haband.*
6. *Is uf þaurbun.*
7. *Hweila fullja. Þizo qinono brūkja þozei andahaft faur sokn meina wissedun.*
8. *Niutizu hweilos þeinaizos (your) her?*
9. *Ize iupa þaurbum.*
10. *Witan wiljau: þaurftedunu meina faur dulþ? aiþþau niu þaurftedun meina faur dulþ?*

4.

Translate each phrase from English into Gothic.

1. You are using him like you are using me now. (sing.)
2. I need you here today! (plur.)
3. Did you need me or want me? (sing.)
4. I want to help the child, that's all.
5. I long for time. I want to abstain from the language.
6. I cannot help you tonight. (sing.)
7. How are you filling the time? (plur.)
8. I wanted to need her. But I didn't know how.
9. I am enjoying my (*meinaizos*) time. What do you want? (sing.)
10. They are using us!

²⁴ 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.

ANSWERS

1a.

1. We ate each (*all*) of the thirty fruits.
2. The thirty ships there are not my fear.
3. I have eighty animals that love me and my family.
4. That wine was perfect!
5. The seventy four doors of my house are here.
6. The sixty men and sixty women downstairs want to speak in Russian.
7. I speak fifty five languages fluently.
8. Eighty nine years was a long time for me.
9. That wine is not for two children.
10. They heard that we speak about culture and the one language that we speak.

2a.

1. Preis tigjus jah fidwor akrane her sind.
2. Her fidwor tiguns jah fidwor jere was.
3. Fimf tiguns weine wiljau.
4. Niuntehund jah niun razne niuntehund jah ahtau daure haband.
5. Saihs tigjus jah twa barne anaganatja himma daga sind.
6. Wildezu þrins tiguns jah ahtau diuze iupa?
7. Saihs tigjus jere lagga, lagga hweila ist.
8. Þo waurda þoei rodides. Fidwor tiguns jah sibun waurde.
9. Þrins tiguns jah ain weine haba.
10. Sibuntehund barne habam jah all barne missaleika sind.

3a.

1. I was cleaning myself (*meina*) and the dog.
2. I help you. You help me. (sing.)
3. I was abstaining from fear.
4. I was longing for a better (*batizeins*) time together.
5. I want to help those men who are having a bad time.
6. They need him downstairs.
7. I am filling the time. I am using those women who knew the answer for my question.
8. Are you enjoying your (*þeinaizos*) time here? (sing.)
9. We need them upstairs.
10. I want to know: did they need me for the party? or did they not need me for the party?

4a.

1. Is brûkeis swe meina nu brûkeis.
2. Izwara her himma daga þarf!
3. Þaurftezu meina þau wildezu mik?
4. Barnis hilpan wiljau, þata all ist.
5. Hweilos gairnja. Razdos gaþarban wiljau.
6. Ni mag hilpan þeina hizai naht.
7. Hwaiwa fulleip hweila?
8. Izos þaurban wilda. Akei ni wissa hwaiwa.
9. Hweilos meinaizos niuta. Hwa wileis?
10. Unsara brûkjand!

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. *goþs* will be given as a template:

Singular Declension of *A* stem adjectives

case \ gender	Masculine	Feminine	Neuter
Nominative	goþs	goda	goþ
Accusative	godana	goda	goþ
Genitive	godis	godaizos	godis

Plural Declension of *A* stem adjectives

case \ gender	Masculine	Feminine	Neuter
Nominative	godai	godos	goda
Accusative	godans	godos	goda
Genitive	godaize	godaizo	godaize

Wordstock:

<i>ainfalþaba</i> (adv.)	<i>simply, just</i>	<i>mitoneis</i> (nom. plur.)	<i>idea, thought</i>
<i>maist</i> (adv.)	<i>most</i>	<i>mitone</i> (gen. plur.)	<i>idea, thought</i>
<i>draums</i> (m. A)	<i>dream</i>	<i>frijondis</i> (gen. sing.)	<i>friend</i>
<i>mitons</i> (f. I)	<i>idea, thought</i>	<i>frijonde</i> (gen. plur.)	<i>friends</i>
<i>mitonais</i> (gen. sing.)	<i>idea, thought</i>	<i>grammatika</i> (f. O)	<i>grammar</i>

1.

Translate each phrase from Gothic into English.

1. Fullai mitone mikilaizo jah draume mikilaize wesun.
2. Hweilos godaizos gairnidedun.
3. Jainar rodidedun, fullai draume godaize.
4. Her sijum; badaus (*war*) gairnjam.
5. Habaizu draum godana? Hwa ist?
6. Saiwalos unsaros wildedun.
7. Draumans missaleikans habam, fullans mitone missaleikaizo.
8. Wildedumu miton goda?
9. Grammatikos mikilaizos jah razdos godaizos þaurbum.
10. Frijonde unsaraize, is frijonds goþs ist.

2.

Translate each phrase from English into Gothic.

1. You are full of bad ideas today. (sing.)
2. I just need a good idea.
3. Of my friends, you are my friend whom I want most. (sing.)
4. We had water full of fish.

5. We long for good men and good women. 6. We are abstaining from bad food and bad wine. 7. I needed five men who could do their job (*arbaiḅ*). 8. Did you need a good dog? (sing.) 9. He needed them yesterday. He was full of good ideas. 10. Do they want to help good dogs?

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

Singular Declension of *sh. Ja* stem adjectives

case \ gender	Masculine	Feminine	Neuter
Nominative	aljīs	alja	ali
Accusative	aljāna	alja	ali
Genitive	aljīs	aljaizos	aljīs

Plural Declension of *sh. Ja* stem adjectives

case \ gender	Masculine	Feminine	Neuter
Nominative	aljai	aljos	alja
Accusative	aljans	aljos	alja
Genitive	aljaize	aljaizo	aljaize

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.²⁵ 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:

<i>afganatjis</i> (<i>sh. Ja</i>)	<i>offline</i>	<i>hindana</i> (<i>gen. prep.</i>)	<i>behind, beyond</i>
<i>aljīs</i> (<i>sh. Ja</i>)	<i>other, another</i>	<i>in</i> (<i>gen. prep.</i>)	<i>on account of</i>
<i>anaganatjis</i> (<i>sh. Ja</i>)	<i>online</i>	<i>innana</i> (<i>gen. prep.</i>)	<i>inside of</i>
<i>fullatojis</i> (<i>sh. Ja</i>)	<i>perfect</i>	<i>utana</i> (<i>gen. prep.</i>)	<i>outside of</i>
<i>gawiljis</i> (<i>sh. Ja</i>)	<i>willing</i>	<i>kattons</i> (<i>gen. sing.</i>)	<i>cat</i>
<i>niujīs</i> (<i>sh. Ja</i>)	<i>new</i>	<i>kattono</i> (<i>gen. plur.</i>)	<i>cats</i>
<i>sunjis</i> (<i>sh. Ja</i>)	<i>true</i>	<i>mitoneis</i> (<i>nom. plur.</i>)	<i>ideas, thoughts</i>

²⁵ (Krause und Slocum, 15. Prepositions)

3.

Translate each phrase from Gothic into English.

1. Fairhwus meins fulls gumane missaleikaize ist.
2. Spilla sunja wulþrais sind.
3. Habaidu jûs fimf tiguns mitone niujaizo.
4. Qinons aljos draume godaize gairnjan wileina.
5. Gumans þaiei afganatjai sind ni wileina hilpan razdos unsaros.
6. Innana skipis unsaris katto ist.
7. Matis godis in mitonais meinaizos gaparbaiþ.
8. Hindana meina rûna mikila ist.
9. Kattono leitilaizo jah hunde mikilaize gairnja þoei mik jah frijond.
10. Barne hilpan wiljau.

4.

Translate each phrase from English into Gothic.

1. That ship is full of other fish.
2. The houses of willing men are full of other cats.
3. I am full of new ideas.
4. There were five different ideas full of six different cats.
5. Outside of a perfect house is a world of dreams.
6. She is telling fifty true stories.
7. All of *my* friends are online and full of perfect souls.
8. Do you want a true story? (sing.)
9. There is a house behind a big house.
10. The room is full of new men and new women.

ANSWERS**1a.**

1. They were full of big ideas and big dreams.
2. They longed for a good time.
3. They were speaking there, full of good dreams.
4. Here we are; we long for war (*badaus*).
5. Are you having a good dream? What is it? (sing.)
6. They wanted our souls.
7. We have different dreams full of different thoughts.
8. Did we need a good idea?
9. We need a big grammar and good language.
10. Of our friends, he is a good friend.

2a.

1. Fulls mitone ubilaizo himma daga is.
2. Ainfalþaba mitonais godaizos þarf.
3. Frijonde meinaize, þu frijonds meins is þanei maist wiljau.
4. Wato full fiske habaidedum.
5. Gumane godaize jah qinono godaizo gairnjam.
6. Matis ubilis jah weinis ubilis gaparbam.
7. Fimfe gumane þaurfta þaiei arbaiþ ize taujan mahtedun.
8. Þaurftezu hundis godis?
9. Ize fairindagis þaurfta. Fulls mitone godaizo was.
10. Wileinaû hilpan hunde godaize?

3a.

1. My world is full of different men.
2. True stories are important.
3. Do *you* have fifty new ideas? (plur.)
4. Other women want to long for good dreams.
5. The men who are offline don't want to help our language.
6. Inside of our ship is a cat.
7. He is abstaining from good food on account of my ideas.
8. Behind me there is a big secret.
9. I long for little cats and big dogs who love me too.
10. I want to help the children.

4a.

1. Þata skip full fiske aljaize ist.
2. Razna gumane gawiljaize fulla kattono aljaizo sind.
3. Fulls mitone niujaizo im.
4. Fimf mitoneis missaleikos fullos saihse kattono

missaleikaizo wesun. 5. Utana raznis fullatojis fairhwus draume ist. 6. Fimf tiguns spille sunjaize spillop. 7. Allai meinaize frijonde anaganatjai jah fullai saiwalo fullatojaizo sind. 8. Wileizu spill suni? 9. Razn hindana raznis mikilis ist. 10. 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.²⁶ 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:

<i>filu</i> (gen. adj.)	much, a lot of	<i>wairþs</i> (gen. adj.)	worthy (of)
<i>freis</i> (gen. adj.)	free (from)	<i>ni ainshun</i> (+ gen.)	no X, not any X
<i>laus</i> (gen. adj.)	devoid (of), empty		

1.

Translate each phrase from Gothic into English.

1. Mawi meina sibunwintrus ist jah ins bi kunjahaidu meinana faur land laisjan wili.
2. Pata barn þatainei ainwintru ist. Swa jugg! 3. Spill mein magu habaida saei fimfwintrus was.
4. Twaitigjuswintrus im jah ni þugkja wisan wairþs mitone godaizo utana mitone meinaizo.
5. Barna meina alla ainlibwintrja sind.
6. Ni ainhun barne meinaize wait hwaiwa rodjan Gutisk.
7. Izu taihunwintrus þau þatainei niunwintrus?
8. Hwas her ist fidwortigjuswintrus? 9. Wairþai hweilos izwaraizos sijum.
10. Ni ainohun kattono wili matjan hwa tawides.

2.

Translate each phrase from English into Gothic.

1. My boy is twelve years old and is free from bad ideas.
2. I am worthy of him.
3. Do you have much food there? (sing.)
4. I am free from the men and women.
5. My name seems to be full of words.
6. My friend is only thirty years old.
7. Does she have many dogs and many cats? I long for animals. I have no animals.
8. I heard a story that there was a girl who had thirty animals who could not be sad.
9. I do not know that I am worthy of your time. (sing.)
10. 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:

²⁶ (Wright 1892, 128)

m./f. U including Genitive

case \ number	Singular	Plural
Nominative	handus	handjus
Accusative	handu	handuns
Genitive	handaus	handiwe

Wordstock:

<i>daubus (m. U)</i>	<i>death</i>	<i>skohs (m. A)</i>	<i>shoe</i>
<i>fotus (m. U)</i>	<i>foot</i>	<i>sunus (m. U)</i>	<i>son</i>
<i>hallus (m. U)</i>	<i>rock</i>	<i>widus (m. U)</i>	<i>forest</i>
<i>handus (f. U)</i>	<i>hand</i>	<i>wulþus (m. U)</i>	<i>glory</i>
<i>kinnus (f. U)</i>	<i>chin</i>	<i>aglus (adj. U)</i>	<i>difficult</i>
<i>kunjahaidus (m. U)</i>	<i>culture</i>	<i>du maurgina (adv.)</i>	<i>tomorrow</i>
<i>kustus (m. U)</i>	<i>test</i>	<i>fullatojis (adj. Ja)</i>	<i>complete</i>
<i>magus (m. U)</i>	<i>boy</i>	<i>gutisks (adj. A)</i>	<i>Gothic</i>
<i>midus (m. U)</i>	<i>mead</i>		

3.

Translate each phrase from Gothic into English.

1. Daupjus izwarai gaurai wesun akei ni wulþrais.
2. Sunjus meinai in garda sind.
3. Kunjahaidjus unsarai wulþrais swe razdos unsaros sind.
4. Widus filu diuze habaiþ.
5. Heþjo meina fulla halliwe ist.
6. Handjus þeinós leitilos sind.
7. Wulþus fullatojis ist.
8. Istu kustus aglus?
9. Kunjahaidus gutisks kustus unsar hindana dauþaus jah hweilos ist.
10. Fotiwe meinaize gairnja jah fotjus meinai mikilai sind.

4.

Translate each phrase from English into Gothic.

1. The death of my dog was very sad.
2. We are having mead tonight.
3. The boys' chins were red.
4. Those rocks there that are black were big.
5. Those boys don't want to speak Gothic.
6. We are having a test tomorrow!
7. My feet are small. I need small shoes.
8. My mead is good.
9. Our culture is a secret, but no one wants it (*þana*).
10. My death was long.

ANSWERS**1a.**

1. My girl is seven years old and wants to teach them about my culture for the land.
2. That child is only one year old. So young!
3. My story had a boy who was five years old.
4. I am twenty years old and I do not seem to be worthy of good ideas outside of my ideas.
5. My children are all eleven years old.
6. None of my children knows how to speak Gothic.

7. Are you ten years old or only nine years old? (sing.) 8. Who here is forty years old?
9. We are worthy of your time. (plur.) 10. No cats want to eat what you made. (sing.)

2a.

1. Magus meins twalibwintrus ist jah freis mitone ubilaizo ist. 2. Wairþs is im.
3. Habaizu filu matis jainar? 4. Freis gumane jah qinono im. 5. Namo mein full waurde
wisan þugkeiþ. 6. Frijonds meins þatainei þreistigjuswintrus ist.
7. Habaidu managans hundans jah managos kattons? Diuze gairnja. Ni haba ainhun diuze.
8. Spill hausida þatei mawi was sei þrins tiguns diuze habaida þoei ni mahtedun wisan gaura.
9. Ni wait þatei wairþs hweilos þeinaizos im. 10. Ni ainshun gumane rodeiþ razda unsara.

3a.

1. Your deaths were sad but not important. (plur.) 2. My sons are at home.
3. Our cultures are important like our languages. 4. The forest has lots of animals.
5. My room is full of rocks. 6. Your hands are small. (sing.) 7. The glory is complete.
8. Is the test difficult? 9. Gothic culture is a test of us beyond death and time.
10. I long for my feet and my feet are big.

4a.

1. Daupus hundis meinis filu gaur was. 2. Midu hizai naht habam.
3. Kinnjus magiwe raudos wesun. 4. Þai halljus jainar þaiei swartai sind mikilai wesun.
5. Þai magjus ni wileina rodjan Gutisk. 6. Kustu du maurgina habam!
7. Fotjus meinai leitilai sind. Skohe leitilaize þarf. 8. Midus meins goþs ist.
9. Kunjahaidus unsar rûna ist, akei ni ainshun wili þana. 10. 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:

Present of *IIIJ* weak verbs

person \ number	Singular	Plural
1st	gutna	gutnam
2nd	gutnis	gutniþ
3rd	gutniþ	gutnand

Past of *IIIJ* weak verbs

person \ number	Singular	Plural
1st	gutnoda	gutnodedum
2nd	gutnodes	gutnodeduþ
3rd	gutnoda	gutnodedun

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

Wordstock:

afdumbnan (*IIIJ weak*) *to be quiet, silent*

gadauþnan (*IIIJ weak*) *to die*

gawaknan (*IIIJ weak*) *to awaken, wake up*

gutnan (*IIIJ weak*) *to flow*

anakunnan (*III weak*) *to read*

þaurban (*irr., P-P*) *to have to, must*

mela lagga (*adv.*) *(for) a long time*

baurgs (*f. con-stem*) *city*

baurg (*acc. sing.*) *city*

1.

Translate each phrase from Gothic into English.

1. Afdumbna jah þatainei anakunnan wiljau.
2. Wato þairh baurg gutnoda.
3. Þarftu rodjan bi kunjahaidu?
4. Baurgs mikila managans mans habaiþ þaiei anakunnand.
5. Bi razda anakunna.
6. Bi hwa faur kunjahaidu unsarana tawides anakunnam.
7. Wato þairh ahwa gutnoda.
8. Frijonds meinai gawaknodedun jah rodidedum bi spill.
9. Ragina gumane þairh draumans unsarans gutnodedun.
10. Baurgs jugga jah skauns ist.

2.

Translate each phrase from English into Gothic.

1. I have to read a book for today (*hina dag*).
2. My friends woke up.
3. Are you reading your book now? (*sing.*)
4. The river is flowing through the city.
5. You have to be quiet! (*plur.*)
6. Are they reading their books or are they being quiet?

7. They are dying downstairs and are quiet. 8. He was reading about our culture.
 9. Did we have to be quiet now? 10. 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:

m. Ja (short)

case \ number	Singular	Plural
Nominative	harjis	harjos
Accusative	hari	harjans
Genitive	harjis	harje

m. Ja (long)

case \ number	Singular	Plural
Nominative	andeis	andjos
Accusative	andi	andjans
Genitive	andeis	andje

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:

n. Ja with -awi

case \ number	Singular	Plural
Nominative	gawi	gauja
Accusative	gawi	gauja
Genitive	gaujis	gauje

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:

<i>andeis (m. Ja)</i>	<i>end</i>	<i>laisâreis (m. Ja)</i>	<i>teacher</i>
<i>bokâreis (m. Ja)</i>	<i>writer, author</i>	<i>niþjis (m. Ja)</i>	<i>kinsman, relative</i>
<i>Donâweis (m. Ja)</i>	<i>Danube</i>	<i>siponeis (m. Ja)</i>	<i>student</i>
<i>gawi (n. Ja)</i>	<i>region, area</i>	<i>waldufni (n. Ja)</i>	<i>power</i>
<i>fraþi (n. Ja)</i>	<i>understanding</i>	<i>þwairhs (adj. A)</i>	<i>angry, upset</i>
<i>harjis (m. Ja)</i>	<i>army</i>		

3.

Translate each phrase from Gothic into English.

1. Allai bokârjos witun þatei alla razda hari haban þarf.
2. Istu þwairhs?
3. Hwa waist bi Donâwi?
4. Allai bokârjos filu waldufnjis haband.
5. Twai tigjus harje jainar wesun. Niþjans hausjan mahtedun.
6. Þrins siponjans kann.
7. Þo gauja filu leitila inuh waldufni sind.
8. Laisârjos siponjans laisjand.
9. Twai tigjus jah ains siponje iupa in garda sind.
10. So mawi filu þwairha bi þata ist.

4.

Translate each phrase from English into Gothic.

1. I taught many students as a teacher.
2. I have no power as a man.
3. Do they have an understanding of the language?
4. We are drinking water without end.
5. The Danube is a big river in Europe (*in Aiwropai*) that all people see without a problem.
6. There is wine that I drink behind the river.
7. My kinsmen are very angry.
8. Different armies are there. My army can hear us.
9. Are they teachers?
10. My understanding of the region is small, although I know at last where those armies are.

ANSWERS**1a.**

1. I am quiet and want only to read.
2. The water flowed through the city.
3. Do you need to talk about culture? (sing.)
4. A big city has many people who read.
5. I read about the language.
6. We are reading about what you did for our culture.
7. The water flowed through the river.
8. My friends woke up and we spoke about a story.
9. The opinions of the men flowed through our dreams.
10. The city is young and beautiful.

2a.

1. Bocos faur hina dag anakunnan þarf.
2. Frijonds meinai gawaknodedun.
3. Anakunnaizu bokos þeinos nu?
4. Ahwa þairh baurg gutniþ.
5. Afdumbnan þaurbuþ!
6. Anakunnandu bokos ize þau afdumbnandu?
7. Uf gadauþnand jah afdumbnand.
8. Bi kunjahaidu unsarana anakunnaida.
9. Þaurftedumu afdumbnan nu?
10. Gadauþnodedum jah mela lagga afdumbnodedum.

3a.

1. All writers know that every language must have an army.
2. Is he upset?

3. What do you know about the Danube? (sing.) 4. All authors have a lot of power.
 5. Twenty armies were there. They could hear the kinsmen. 6. I know three students.
 7. Those regions are very small without power. 8. Teachers teach students.
 9. Twenty one students are upstairs at home. 10. That girl is very upset about that.

4a.

1. Managans siponjans swe laisâreis laisida. 2. Ni haba waldufni swe guma.
 3. Habandu fraþi razdos? 4. Wato inuh andi drigkam. 5. Donâweis ahwa mikila in
 Aiwropai ist þoei allai mans inuh aglon saihwand. 6. Wein ist þatei hindana ahwos drigka.
 7. Niþjos meinai filu þwairhai sind. 8. Harjos missaleikai jainar sind. Harjis meins unsis
 hausjan mag. 9. Sindu laisârjos? 10. 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.²⁷ 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:

m. A stem nouns in the Dative

case \ number	Singular	Plural
Nominative	dags	dagos
Accusative	dag	dagans
Genitive	dagis	dage
Dative	daga	dagam

Wordstock:

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

1.

Translate each phrase from Gothic into English.

1. Du stainam qimam þarei baua.
2. Us stikla drigka.
3. Du himina qimam jah aihwans hausjan magum.
4. In þaim hundam jah fiskam.
5. Bagmos her sind. In bagmam baua.
6. Raihtis matja miþ stainam.
7. Miþ aiþam jah filu modis qimiþ.
8. Faur razda qimand.
9. Ana ligra filu modis in fuglam ist.
10. Stiklos bi sunjai mikilai sind.

2.

Translate each phrase from English into Gothic.

1. Amongst those fish that are on that stone, we can hear them in the trees.

²⁷ For more detailed information on the dative case, please visit Appendix A 1.5.

2. I am with the horses who are the size of a big stone.
3. Your anger with the sky. (sing.)
4. I am eating on the bed.
5. I have dogs in that tree.
6. I have water in the cup.
7. There is food amongst the birds.
8. Are you coming from those birds? (sing.)
9. I am coming out of the day with an oath.
10. 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</i> (dat.)	<i>me</i>	<i>izwis</i> (dat.)	<i>you</i> (plur.)
<i>þus</i> (dat.)	<i>you</i> (sing.)	<i>im</i> (dat.)	<i>them</i>
<i>imma</i> (dat.)	<i>him, it</i>	<i>fadreinaiš</i> (gen. sing.)	<i>family</i>
<i>izai</i> (dat.)	<i>her</i>	<i>þishwah</i> (adv.)	<i>at all, whatsoever</i>
<i>unsiš</i> (dat.)	<i>us</i>		

3.

Translate each phrase from Gothic into English.

1. *Mis galeikaiþ*.
2. *Galeikaû im?*
3. *Galeikaidedunu þai gumans im?*
4. *Galeikandu þai gumans þus?*
5. *Andeiš ni aiw galeikaida mis.*
6. *Ni galeikaidedun unsiš.*
7. *Galeikaidu kunjahaidus fadreinaiš þeinaizos þus?*
8. *Qimandu faur kunjahaidu bi sunjai?*
9. *Razda ni galeikaida mis filu.*
10. *Mis razn galeikaida þarei in hundam wesum.*

4.

Translate each phrase from English into Gothic.

1. Do you like our house very much?
2. Do you like what we did here today? (sing.)
3. We didn't like what he heard.
4. Does she like me?
5. I don't like you at all. (sing.)
6. You didn't like what we knew. (plur.)
7. We don't like you. (sing.)
8. Whom do I like?
9. We liked you once. (plur.)
10. I like him a lot.

ANSWERS

1a.

1. We are coming to the stones where I live.
2. I am drinking from a cup.
3. We are coming to the sky and can hear the horses.
4. Amongst those dogs and fish.
5. The trees are here. I live in the trees.
6. Indeed I am eating with stones.
7. He comes with oaths and a lot of anger.
8. They are coming for the language.
9. Upon the bed there is a lot of anger amongst the birds.
10. The cups are really big.

2a.

1. In þaim fiskam þaiei ana þamma staina sind, ins in bagmam hausjan magum.
2. Miþ aihwam im þaiei wahstus stainis mikilis sind. 3. Moþs þeins miþ himina.
4. Ana ligra matja. 5. Hundans in þamma bagma haba. 6. Wato in stikla haba.
7. Mats in fuglam ist. 8. Qimizu fram þaim fuglam? 9. Us daga miþ aiþa qima.
10. Fram bagma mitons niuja qimiþ.

3a.

1. I like him. 2. Do they like me? 3. Did they like those men?
4. Do you like those men? (sing.) 5. I never liked the end. 6. We didn't like them.
7. Do you like the culture of your family? (sing.) 8. Are they coming for the culture really?
9. I didn't like the language very much. 10. I liked the house where we were amongst dogs.

4a.

1. Galeikaidu þus razn unsar filu? 2. Galeikaidu þus hwa her himma daga tawidedum?
3. Ni galeikaida unsis hwa hausida. 4. Galeikaû izai? 5. Ni galeikais mis þishwah.
6. Ni galeikaida izwis hwa wissedum. 7. Ni galeikais unsis. 8. Hwas galeikaiþ mis?
9. Unsis ainamma sinþa galeikaidedup. 10. Mis filu galeikaiþ.

CUMULATIVE READING 4: Last Goth Standing

Swe kunjahaidus witan þaurbum þatei þatainei ains þrije gumane þaiei Gutisk rodjand goþs ganohs ist. Bokârjos fairhwaus unsaris wisan þaurbum. Inuh barna unsara ni habam fairhwu. Aglo miþ þaim aiþam ist þatei witan þaurbum: hwas spilloþ þans aiþans? Sindu aiþos gamainjai? Sindu godai faur kunjahaidu unsarana? Leik rûno in þamma ligra ufarfilu ist. Ni ainshun gumane wait ragina swe þo þiudos. Jah þiuda ni galeikaiþ im. Eis, þiuda, in fiskam nu sind.

Alls fisks wurd in þaim bagmam saiwalos meinaizos ist; jah saiwala meina ni kann fraþi gaujis þarei þiuda bauiþ. Þiuda wato in stikl meinana satþiþ; jah wato in stikla ist þarei fiskos leikis meinis bauand. Ni þarf harjis; jah sair jah moþs saiwalos meinaizos ni kunnun andi. Kunjahaidus meins nist brûks faur fairhwu. Jah ana bagma saiwalos meinaizos jainar waurda in unsis ni bauand.

Baurgs unsis nu fijaiþ. Þiuda unsis nu fijaiþ. Eis spilla bi hwaiwa gadauþnodedum meljand jah þatei kunjahaidus unsar andi habaida, þatei eis razda unsara anakunnan magun, þatei weis siponjos sijum jah eis laisârjos. Imu þwairhs? Ne, ni þishwah. Ni haba niþjans nu. Ni ainshun rodeiþ razda meina jah ni ainshun wili laisjan razda meina. Waurda þairh Donâwi swe mats in fuglam gutnand.

Gawaknan wiljau. Afdumbnoda jah nu stikls meins fulls ist. Duhwe ni sijuþ jûs þwairhai? Andi unsarana wileina! Faur unsis qimand! Þaurbum ni gadauþnan nu, ni nu. Þaurbum ni gairnjan dauþaus. Siponje jah razdos unsaraizos gairnjan þaurbum. Hauseidu mik in andja?

Translation

We have to know as a culture that, of the three men who speak Gothic, only one is good enough. We must be the writers of our world. Without our children, we have no world. The problem with those oaths is that we must know: who tells those oaths? Are the oaths common? Are they good for our culture? The body of secrets in that bed is too much. No men know opinions like those of the people. And they don't like the people! *They*, the people, are amongst the fish now.

Each fish is a word in those trees of my soul; and my soul knows no understanding of the region where the people live. The people sets the water into my cup; and the water in the cup is where the fish of my body live. I need no army; and the sorrow and the anger of my soul knows no end. My culture is not useful for the world. And upon the tree of my soul there lives no words amongst us.

The city hates us now. The people hates us now. *They* write stories about how we died and that our culture had an end, that *they* can read our language, that we are the students and they the teachers. Am I upset? No, not at all. I have no kinsmen now. Nobody speaks my language and nobody wants to teach my language. The words flow through the Danube like food amongst birds.

I want to wake up. I was silent and now my cup is full. Why aren't *you* angry? (plur.) They want our end! They are coming for us! We must not die now, not now. We must long not for death. We must long for students and for our language. Do you hear me at last? (plur.)

TWENTY-FIRST LESSON

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

f. O stem nouns in the dative

case \ number	Singular	Plural
Nominative	giba	gibos
Accusative	giba	gibos
Genitive	gibos	gibo
Dative	gibai	gibom

One use of the dative which will come in handy to know is the *dative of instrument*, which is very commonly used in Gothic.²⁸ 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
usflaugidai winda hwammeh laiseinai = blown off course by every wind of doctrine (Eph 4:14A)

Lastly, it should be noted that the word *sa* can not only mean *that*, but also *this* in Gothic.²⁹

Wordstock:

<i>airziþa (f. O)</i>	<i>mistake, error</i>	<i>kamaira (f. O)</i>	<i>camera</i>
<i>arka (f. O)</i>	<i>box</i>	<i>koka (f. O)</i>	<i>cake</i>
<i>Asia (f. O)</i>	<i>Asia</i>	<i>marka (f. O)</i>	<i>border, boundary</i>
<i>bokatewa (f. O)</i>	<i>alphabet</i>	<i>waurdabokos (f. O)</i>	<i>dictionary</i>
<i>bota (f. O)</i>	<i>advantage</i>	<i>frijond (dat. sing.)</i>	<i>friend</i>
<i>kahwa (f. O)</i>	<i>coffee</i>	<i>ufar (prep. dat.)</i>	<i>over, above</i>

1.

Translate each phrase from Gothic into English.

1. Miþ frijond meinamma and þo ahwa du Asiai hwarbom. 2. And marka landis meinis airziþos saihsan mahta þozei ni mahtedun saihsan. 3. Kamairos ni magun saihsan mik unte ufar kamairom im. 4. Twai tigjus arko sind þozei in þizai ahwai sind. 5. Habaidu bota her ufar kahwai us Asiai? 6. Þos kokos fram frijond meinamma godos wesun. 7. Marka miþ Asiai jah her so ahwa ist. 8. Airziþos gumane jah qinono þoei her wesun ni haband markos. 9. Þos kokos þozei habais bi sunjai godos sind! 10. Þos waurdabokos inuh airziþos meljan wileima, jah bota manne godaize þaiei ijos taujand habam.

²⁸ See (Miller 2019, 139).

²⁹ See (Miller 2019, 64).

2.

Translate each phrase from English into Gothic.

1. I am speaking with the advantage over you.
2. We write our language with this alphabet.
3. Only through anger can we be a good culture.
4. Only with a dictionary can I teach my language with my friend.
5. We are walking to the border now.
6. A wise man told me that we are wise only through mistakes, not through boxes full (*fullaim*) of cake.
7. We can only see outside of the house through these cameras.
8. Through borders, we can have a country outside of other countries.
9. Do you help people with cake and food? (sing.)
10. Through our advantage, we are walking to river through the land of Asia.

1a.

1. With my friend, we are walking along the river to Asia.
2. Along the border of my country, I could see the mistakes that they could not see.
3. The cameras cannot see me because I am above the cameras.
4. There are twenty boxes that are in that river!
5. Do you have the advantage here above the coffee from (*us*) Asia? (plur.)
6. Those cakes from my friend were good.
7. The boundary between Asia and here is this river.
8. The mistakes of the men and women who (*boei*) were here have no boundaries.
9. Those cakes that you have are really good!
10. We want to write that dictionary without mistakes, and we have the advantage of good people who are making it.

2a.

1. Miþ botai ufar þus rodja.
2. Razda unsara þizai bokatewai meljam.
3. Þatainei moda kunjahaidus goþs wisan magum.
4. Þatainei waurdabokom miþ frijond meinamma razda meina laisjan mag.
5. Du markai nu hwarbom.
6. Wair froþs mis spilloda þatei þatainei airziþom goda sijum, ni arkom fullaim kokos.
7. Þatainei utana raznis þaim kamairom saihwan magum.
8. Markom land utana lande aljaize haban magum.
9. Hilpizu manne kokai jah mata?
10. Botai unsarai du ahwai þairh land Asios hwarbom.

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, “*Swe þu 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:

Present of *wairþan*

person \ number	Singular	Plural
1st	wairþa	wairþam
2nd	wairþis	wairþiþ
3rd	wairþiþ	wairþand

Past of *wairþan*

person \ number	Singular	Plural
1st	warþ	waurþum
2nd	warst	waurþuþ
3rd	warþ	waurþun

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.

number	Singular			Plural		
case \ gender	Masc.	Fem.	Neut.	Masc.	Fem.	Neut.
Nominative	goþs	goda	goþ	godai	godos	goda
Accusative	godana	goda	goþ	godans	godos	goda
Genitive	godis	godaizos	godis	godaize	godaizo	godaize
Dative	godamma	godai	godamma	godaim	godaim	godaim

Wordstock:

<i>andaneiþs</i> (adj. A)	<i>contrary</i>	<i>modags</i> (adj. A)	<i>angry</i>
<i>audags</i> (adj. A)	<i>blessed</i>	<i>riqizeins*</i> (adj. A)	<i>dark</i>
<i>biûhts</i> (adj. A)	<i>familiar</i>	<i>mitonai</i> (dat. sing.)	<i>thought, idea</i>
<i>dwals</i> (adj. A)	<i>foolish, stupid</i>	<i>mitonim</i> (dat. plur.)	<i>thoughts, ideas</i>
<i>handugs</i> (adj. A)	<i>clever</i>	<i>wairþan</i> (III strong)	<i>to become, happen</i>
<i>kalþs</i> (adj. A)	<i>cold</i>	<i>mann</i> (dat. sing.)	<i>person</i>

3.

Translate each phrase from Gothic into English.

1. Us dagam riqizeinaim mit mitonim godaim qimam þozei ni aiw wairþiþ biûhtos.
2. Audaga mitonai magaus niujis miþ gibom ize hizai naht sind.
3. In hundam godaim filu hunde ubilaize sind.
4. Wairþizu manwus sprauto?
5. Manna goþs miþ mitonim meinaim wairþa.
6. Waurþumu mans godai?
7. Dwala mitonim unsaraim wairþam.
8. So baurgs filu biûhta ist.
9. Allos mitone andaneiþaizo þozei hausþ dwalos jah ubilos sind, afar ragina meinamma.
10. Sprauto þiudans her wairþa jah alla gibo landis unsaris haba.

4.

Translate each phrase from English into Gothic.

1. I will be ready soon!
2. I am clever person who is with a stupid person.
3. Our country is blessed with a dark day today.
4. To consider a contrary opinion is foolish.
5. I know that this idea is familiar, but can we become good people with clever thoughts?
6. My father was talking with an angry woman (*qinon*) yesterday.
7. We walk to a familiar gift.
8. I will be blessed through the cold thoughts of our friends here with us today.
9. The border between my thoughts and your thoughts will soon be familiar. (sing.)
10. Are you upset? You will soon be very angry, because I have a familiar idea. (plur.)

3a.

1. From (*us*) dark days we are coming with good ideas that will never be familiar.
2. They are blessed with the thought of a new boy between their gifts tonight.
3. Amongst the good dogs there are a lot of bad dogs.
4. Will you be ready soon? (sing.)
5. I am becoming a good person with my ideas.
6. Did we become good people?
7. Through our bad ideas we become foolish.
8. This city is very familiar.
9. All of the contrary opinions that you hear are foolish and bad, in my opinion. (plur.)
10. Soon I will be the king here and have all of the gifts of our land!

4a.

1. Sprauto manwus wairþa!
2. Manna handugs im saei miþ mann dwalamma ist.
3. Land unsar audag daga riqizeinamma himma daga ist.
4. Miton ragin andaneiþ dwal ist.
5. Wait þatei so mitons biûhta ist, akei magumu wairþan mans godai mitonim handugaim?
6. Atta meins miþ qinon modagai fairnindagis rodida.
7. Du gibai biûhtai hwarbom.
8. Audags mitonim kalþaim frijonde unsaraize her miþ unsis himma daga wairþa.
9. Marka miþ mitonim meinaim jah mitonim þeinaim sprauto biûhta wairþiþ.
10. Sijudu þwairha? Sprauto filu modaga sijub, 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 way 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:

number	Singular			Plural		
case \ gender	Masc.	Fem.	Neut.	Masc.	Fem.	Neut.
Nominative	habands	habandei	habando	habandans	habandeins	habandona
Accusative	habandan	habandein	habando	habandans	habandeins	habandona
Genitive	habandins	habandeins	habandins	habandane	habandeino	habandane
Dative	habandin	habandein	habandin	habandam	habandeim	habandam

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:

n. A stem nouns in the dative

case \ number	Singular	Plural
Nominative	waurd	waurda
Accusative	waurd	waurda
Genitive	waurdis	waurde
Dative	waurda	waurdam

Wordstock:

<i>anawairþ*</i> (<i>n. A</i>)	<i>future</i>	<i>gras</i> ³⁰ (<i>n. A</i>)	<i>herb</i>
<i>atgagg</i> (<i>n. A</i>)	<i>access</i>	<i>gub</i> (<i>n. A</i>)	<i>god</i>
<i>Eisaland*</i> (<i>n. A</i>)	<i>Iceland</i>	<i>Krekaland*</i> (<i>n. A</i>)	<i>Greece</i>
<i>luftuskip*</i> (<i>n. A</i>)	<i>airplane</i>	<i>miliþ</i> (<i>n. A</i>)	<i>honey</i>
<i>maþl</i> (<i>n. A</i>)	<i>forum, market</i>	<i>neiþ</i> (<i>n. A</i>)	<i>envy</i>

1.

Translate each phrase from Gothic into English.

1. Milip dails filu wulþrais kunjahaidaus meinis ist, unte aina þoei miliþ in landa unsamma haband sind aina habandona waldufni! 2. Habaidedumu atgagg þishwah du ainaim þoei anaganatja wesun? 3. In anawairþa grasa wulþrais wairþand. Grasa in maþla bugjam. 4. Guda aina sind habandona atgagg du unsis. 5. Luftuskipa azetaba miþ þaim landam wraton magun. 6. Anawairþ unsar ist, aina rodjandona þo razda, anawairþ in handum unsaraim habam. 7. Guda, aina frijondona unsis jah fairhwu unsarana, anawairþ waila kunnun. 8. In gibom gude aina giba ist þoei ni mag haban sei waldufni ufar mis jah þiudai meinai habaiþ. 9. Aina frijondona miliþ aina sind þoei guda maist frijond. 10. In gudam neiþ nist bi sunjai gamain, ak in spillam neiþ in gudam filu gamain ist.

2.

Translate each phrase from English into Gothic.

1. In the future, the one going to Iceland will be ready. 2. Between Greece and Iceland there are a lot of markets where envy is familiar and there are no laws for the people. 3. The Goths didn't have airplanes, but now we do (*habam*). 4. Those having gods were the Goths. 5. Is there a god in Gothic culture (*kunjahaidau*) for honey? 6. The one having access to the ones who are online on the market has all of the power. 7. Who is the one saying "hi" to me (*du mis*)? 8. The one having access to the future has the power in this country! 9. The markets are all offline for the ones speaking our language sadly (*gauraba*). 10. Do you like the ones speaking about Iceland or the ones speaking about Germany? (sing.)

³⁰ The inflected forms with an expected *z* do not occur here. The final *s* at the end of the root *gras* stays the same.

1a.

1. 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! 2. Did we have access at all to the ones who were online? 3. In the future, herbs will be important. We will buy (*bugjam*) herbs in the market. 4. The gods are the ones having access to us (*du unsis*). 5. Airplanes can travel between these countries easily. 6. The future is ours, the ones speaking this language, we have the future in our hands (*handum*). 7. The gods, the ones loving us and our world, know the future well. 8. Amongst the gifts of the gods there is one gift that I cannot have, that has power over me and my people. 9. The ones loving honey are the ones whom the gods love most (*maist*). 10. Amongst the gods, envy is not really common, but in stories envy amongst the gods is very common.

2a.

1. In anawairþa ains gaggands du Eisalanda manwus wairþiþ. 2. Miþ Krekalanda jah Eisalanda filu maþlam sind þarei neiþ biûht ist jah ni sind witoda faur þiuda. 3. Gudans ni habaidedun luftuskipa, ak nu habam. 4. Aina habandona guda Gutans wesun. 5. Istu guþ in kunjahaidau gutiskamma faur miliþ? 6. Ains habands atgagg du ainaim þoei anaganatja ana maþla sind all waldufnjis habaiþ. 7. Hwas ist ains qiþands „hails“ du mis? 8. Ains habands atgagg du anawairþa waldufni in þamma landa habaiþ! 9. Maþla alla afganatja faur aina rodjandona razda unsara gauraba sind. 10. Galeikandu þus aina rodjandona bi Eisaland þau aina rodjandona bi Þiudiskaland?

The dative absolute is one of the most important uses for present participles in Gothic.³¹ It is used to add additional circumstantial information to a sentence, such as what was happening when 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.

³¹ For more information, refer to (Krause und Slocum, 34. The Dative Case) and (Miller 2019, 133-34).

One other important thing to be covered in this lesson is to fully cover the declension of the *m./f. U* stem nouns:

m./f. U stem nouns in the dative

case \ number	Singular	Plural
Nominative	sunus	sunjus
Accusative	sunu	sununs
Genitive	sunaus	sunawe
Dative	sunau	sunum

Wordstock:

<i>airus (m. U)</i>	<i>messenger</i>	<i>skalkinassus (m. U)</i>	<i>service</i>
<i>badus (m. U)</i>	<i>war</i>	<i>skalks (m. A)</i>	<i>servant</i>
<i>blotinassus (m. U)</i>	<i>libation</i>	<i>uffairhwus* (m. U)</i>	<i>underworld</i>
<i>lustus (m. U)</i>	<i>lust, desire</i>	<i>wratidus (m. U)</i>	<i>trip, journey</i>

3.

Translate each phrase from Gothic into English.

1. Airiwe þaiei mis spilla badaus spillond is ist ains saei froþs ist.
2. Guþ sprauto manwus wairþiþ; akei nu ni haba atgagg du uffairhwau þarei bauiþ.
3. Blotinassjus wulþrais gumam sind akei ni gudam. Ak duhwe?
4. Þai gumans skalkos uffairhwaus sind þarei land skaun haband.
5. At wisandin ana wratidau meinamma fairindagis wissa þatei swinþs wiþra badu wisan þaurfta.
6. Ni haba lustu faur badu. Ju swe im fagino.
7. In kunjahaidau meinamma ni þaurbum boko unte spilla waurdam unsaraim spillom þoei qiþam, ni hwa meljam.
8. At wisandin mis in airum afdumbnan þaurfta jah ni þishwah rodjan.
9. Fimf tigjus sunawe meinaize du badau iddjedun. Ni qam ainshun aftra.
10. At frijondin mis þuk þuk waila kann. At frijondin þus mik mik jah waila kannt.

4.

Translate each phrase from English into Gothic.

1. Whilst in a war, we must always be ready.
2. Amongst my sons, I could see no servants.
3. My time of service was difficult.
4. Twenty messengers in the underworld spoke to the god of war and lust.
5. Did you have a good journey or no? (sing.)
6. All of the countries in this world have to be in some wars.
7. When in service, we are servants for the land and its laws.
8. I made a libation for the god of war for our journey.
9. I have no lust for women or war. The messengers told me (*mis*) what the god is doing.
10. When I was in the underworld, I walked along the river for my long journey.

3a.

1. Of the messengers who tell me (*mis*) tales of war, *he* is the one who is wise.
2. The god will be ready soon; but now I have no access to the underworld where he lives.

3. Libations are important to men (*mannam*) but not to gods (*gudam*). But why?
4. Those men are servants of the underworld where they have a beautiful country.
5. Whilst I was on my journey yesterday, I knew that I needed to be strong against the war.
6. I have no desire for war. I am already happy as I am. 7. In my culture, we don't need books since we tell stories through our words that we say, not what we write.
8. When I was amongst messengers, I needed to be quiet and not speak whatsoever.
9. Fifty of my sons went (*iddjedun*) to the war. Not one came (*qam*) back (*aftra*).
10. When I love you, I know you well. When you love me, you know me well too. (sing.)

4a.

1. At wisandin in badau manwus wisan þaurbum. 2. In sunum meinaim ni mahta saihwan ainnohun skalke. 3. Hweila meina skalkinassaus aglus was. 4. Twai tigjus airiwe in uffairhwau du gudam badaus jah lustaus rodidedun. 5. Habaidezu wratidu godana þau neu?
6. Alla lande in þamma fairhwau in sumaim badum wisan þaurbum. 7. At wisandin in skalkinassau skalkos faur land jah witoda is sijum. 8. Blotinassu faur goþ badaus faur wratidu unsarana tawida. 9. Ni haba lustu faur qinons þau badu. Airjus mis spillodedun hwa guþ taujiþ. 10. At wisandin mis in uffairhwau and ahwa faur wratidu laggana meinana hwarboda.

Appendix A: Verbs

1. Verb types

1.1 Weak verbs

1.1.1 Class 1³²

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 1892, 112).

Present of *I weak* verbs (Indicative)

person \ number	Singular	Dual	Plural
1st	rodja	rodjos	rodjam
2nd	rodeis	rodjats	rodeiþ
3rd	rodeiþ	rodjand	rodjand

Past of *I weak* verbs (Indicative)

person \ number	Singular	Dual	Plural
1st	rodida	rodidedu	rodidedum
2nd	rodides	rodideduts	rodideduþ
3rd	rodida	rodidedun	rodidedun

Passive of *I weak* verbs (Indicative)

person \ number	Singular	Dual	Plural
1st	rodjada	rodjanda	rodjanda
2nd	rodjaza	rodjanda	rodjanda
3rd	rodjada	rodjanda	rodjanda

³² See (Wright 1892, 112-14) (Miller 2019, 191-93).

Present of *I weak* verbs (Optative)

person \ number	Singular	Dual	Plural
1st	rodjau	rodjaiwa	rodjaima
2nd	rodjais	rodjaits	rodjaip
3rd	rodjai	rodjaina	rodjaina

Past of *I weak* verbs (Optative)

person \ number	Singular	Dual	Plural
1st	rodidedjau	rodidedeiwa	rodidedeima
2nd	rodidedeis	rodidedeits	rodidedeip
3rd	rodidedi	rodidedeina	rodidedeina

Passive of *I weak* verbs (Optative)

person \ number	Singular	Dual	Plural
1st	rodjaidau	rodjaindau	rodjaindau
2nd	rodjaizau	rodjaindau	rodjaindau
3rd	rodjaidau	rodjaindau	rodjaindau

1.1.2 Class 2³³Present of *II weak* verbs (Indicative)

person \ number	Singular	Dual	Plural
1st	frijo	frijos	frijom
2nd	frijos	frijots	frijop
3rd	frijop	frijond	frijond

Past of *II weak* verbs (Indicative)

person \ number	Singular	Dual	Plural
1st	frijoda	frijodedu	frijodedum
2nd	frijodes	frijodeduts	frijodedup
3rd	frijoda	frijodedun	frijodedun

³³ See (Wright 1892, 116-17) (Miller 2019, 191-93).

Passive of *II weak* verbs (Indicative)

person \ number	Singular	Dual	Plural
1st	frijoda	frijonda	frijonda
2nd	frijoza	frijonda	frijonda
3rd	frijoda	frijonda	frijonda

Present of *II weak* verbs (Optative)

person \ number	Singular	Dual	Plural
1st	frijo	frijowa	frijoma
2nd	frijos	frijots	frijop
3rd	frijo	frijona	frijona

Past of *II weak* verbs (Optative)

person \ number	Singular	Dual	Plural
1st	frijodedjau	frijodedeiwa	frijodedeima
2nd	frijodedeis	frijodedeits	frijodedeiþ
3rd	frijodedi	frijodedeina	frijodedeina

Passive of *II weak* verbs (Optative)

person \ number	Singular	Dual	Plural
1st	frijodau	frijondau	frijondau
2nd	frijozau	frijondau	frijondau
3rd	frijodau	frijondau	frijondau

1.1.3 Class 3³⁴

Present of *III weak* verbs (Indicative)

person \ number	Singular	Dual	Plural
1st	haba	habos	habam
2nd	habais	habats	habaiḅ
3rd	habaiḅ	haband	haband

Past of *III weak* verbs (Indicative)

person \ number	Singular	Dual	Plural
1st	habaida	habaidedu	habaidedum
2nd	habaides	habaideduts	habaideduḅ
3rd	habaida	habaidedun	habaidedun

Passive of *III weak* verbs (Indicative)

person \ number	Singular	Dual	Plural
1st	habada	habanda	habanda
2nd	habaza	habanda	habanda
3rd	habada	habanda	habanda

Present of *III weak* verbs (Optative)

person \ number	Singular	Dual	Plural
1st	habau	habaiwa	habaima
2nd	habais	habaits	habaiḅ
3rd	habai	habaina	habaina

Past of *III weak* verbs (Optative)

person \ number	Singular	Dual	Plural
1st	habaidedjau	habaidedeiwa	habaidedeima
2nd	habaidedeis	habaidedeits	habaidedeiḅ
3rd	habaidedi	habaidedeina	habaidedeina

³⁴ See (Wright 1892, 117-18) (Miller 2019, 191-93).

Passive of *III weak* verbs (Optative)

person \ number	Singular	Dual	Plural
1st	habaidau	habaindau	habaindau
2nd	habaizau	habaindau	habaindau
3rd	habaidau	habaindau	habaindau

1.1.4 Class 4³⁵Present of *IIIJ weak* verbs (Indicative)

person \ number	Singular	Dual	Plural
1st	fullna	fullnos	fullnam
2nd	fullnis	fullnats	fullniþ
3rd	fullniþ	fullnand	fullnand

Past of *IIIJ weak* verbs (Indicative)

person \ number	Singular	Dual	Plural
1st	fullnoda	fullnodedu	fullnodedum
2nd	fullnodes	fullnodeduts	fullnodeduþ
3rd	fullnoda	fullnodedun	fullnodedun

Present of *IIIJ weak* verbs (Optative)

person \ number	Singular	Dual	Plural
1st	fullnau	fullnaiwa	fullnaima
2nd	fullnais	fullnait	fullnaiþ
3rd	fullnai	fullnaina	fullnaina

Past of *IIIJ weak* verbs (Optative)

person \ number	Singular	Dual	Plural
1st	fullnodedjau	fullnodedeiwa	fullnodedeima
2nd	fullnodedeis	fullnodedeits	fullnodedeiþ
3rd	fullnodedi	fullnodedeina	fullnodedeina

³⁵ See (Wright 1892, 119) (Miller 2019, 191-93).

2. Tenses

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 und Slocum, 29. The Accusative Case). 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 1892, 67-80).

2.1 Vowel

See Wright (67-76) as a reference.

2.1.1 *A* stem

Masculine

case \ number	Singular	Plural
Nominative	dags	dagos
Vocative	dag	dagos
Accusative	dag	dagans
Genitive	dagis	dage
Dative	daga	dagam

Neuter

case \ number	Singular	Plural
Nominative	waurd	waurda
Vocative	waurd	waurda
Accusative	waurd	waurda
Genitive	waurdis	waurde
Dative	waurda	waurdam

2.1.2 *Ja* stem

Masculine

case \ number	Singular	Plural
Nominative	harjis	hardeis
Vocative	hari	hardeis
Accusative	hari	hairdi
Genitive	harjis	hardeis
Dative	hairjam	hairdjam

Neuter

case \ number	Singular	Plural
Nominative	kuni	kunja
Vocative	kuni	kunja
Accusative	kuni	kunja
Genitive	kunjis	kunje
Dative	kunja	kunjam

2.1.3 *Wa* stem*Masculine*

case \ number	Singular	Plural
Nominative	þius	þiwos
Vocative	þiu	þiwos
Accusative	þiu	þiwans
Genitive	þiwis	þiwe
Dative	þiwa	þiwam

Neuter

case \ number	Singular	Plural
Nominative	kniu	kniwa
Vocative	kniu	kniwa
Accusative	kniu	kniwa
Genitive	kniwis	kniwe
Dative	kniwa	kniwam

2.1.4 *O* stem*Feminine*

case \ number	Singular	Plural
Nominative	giba	gibos
Vocative	giba	gibos
Accusative	giba	gibos
Genitive	gibos	gibo
Dative	gibai	gibom

2.1.5 *Jo* stem*Feminine*

case \ number	Singular	Plural
Nominative	bandi	bandjos
Vocative	bandja	bandjos
Accusative	bandja	bandjos
Genitive	bandjos	bandjo
Dative	bandjai	bandjom

2.1.6 *I* stem*Masculine*

case \ number	Singular	Plural
Nominative	gasts	gasteis
Vocative	gast	gasteis
Accusative	gast	gastins
Genitive	gastis	gaste
Dative	gasta	gastim

Feminine

case \ number	Singular	Plural
Nominative	ansts	ansteis
Vocative	anst	ansteis
Accusative	anst	anstins
Genitive	anstais	anste
Dative	anstai	anstim

2.1.7 U stem*Masculine & Feminine*

case \ number	Singular	Plural
Nominative	sunus	sunjus
Vocative	sunu	sunjus
Accusative	sunu	sununs
Genitive	sinaus	sunuwe
Dative	sunau	sunum

Neuter

case \ number	Singular
Nominative	faihu
Vocative	faihu
Accusative	faihu
Genitive	faihaus
Dative	faihau

2.2 Consonant

See Wright (76-80) as a reference.

2.2.1 *N* stem*Masculine*

case \ number	Singular	Plural
Nominative	hana	hanans
Vocative	hanan	hanans
Accusative	hanan	hanans
Genitive	hanins	hanane
Dative	hanin	hanam

Feminine

case \ number	Singular	Plural
Nominative	tuggo	tuggons
Vocative	tuggon	tuggons
Accusative	tuggon	tuggons
Genitive	tuggons	tuggono
Dative	tuggon	tuggom

Neuter

case \ number	Singular	Plural
Nominative	hairto	hairtona
Vocative	hairto	hairtona
Accusative	hairto	hairtona
Genitive	hairtins	hairtane
Dative	hairtin	hairtam

2.2.2 *R* stem

case \ number	Singular	Plural
Nominative	broþar	broþrjus
Vocative	broþar	broþrjus
Accusative	broþar	broþruns
Genitive	broþrs	broþre
Dative	broþr	broþrum

2.2.3 *Nd* stem

Masculine

case \ number	Singular	Plural
Nominative	frijonds	frijonds
Vocative	frijond	frijonds
Accusative	frijond	frijonds
Genitive	frijondis	frijonde
Dative	frijond	frijondam

Appendix C: Pronouns

1. Pronoun forms

1.1 Personal³⁶

1st Person

case \ number	Singular	Dual	Plural
Nominative	ik	wit	weis
Accusative	mik	ugkis	uns/unsis
Genitive	meina	ugkara	unsara
Dative	mis	ugkis	uns/unsis

2nd Person

case \ number	Singular	Dual	Plural
Nominative	þu	jut	jûs
Accusative	þuk	igqis	izwis
Genitive	þeina	igqara	izwara
Dative	þus	igqis	izwis

3rd Person

gender	Masculine		Feminine		Neuter	
case \ number	Sing.	Plural	Sing.	Plural	Sing.	Plural
Nominative	is	eis	si	ijos	ita	ija
Accusative	ina	ins	ija	ijos	ita	ija
Genitive	is	ize	izos	izo	is	ize
Dative	imma	im	izai	im	imma	im

³⁶ See (Miller 2019, 82-84).

1.1.1 When to use 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 und Slocum, 8.1 First and Second Person Pronouns) (Ferraresi 2005, 42) (Wright 1892, 133).

2. Further discussions

2.1 *uns* vs. *unsis*

The words *uns* and *unsis* 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 *unsis* only happened 30.5% when examining the whole Gothic body, with *uns* being commoner for accusative forms and *unsis* 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 *unsis* 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

number	Singular			Plural		
case \ gender	Masc.	Fem.	Neut.	Masc.	Fem.	Neut.
Nominative	goḡs	goda	goḡ	godai	godos	goda
Accusative	godana	goda	goḡ	godans	godos	goda
Genitive	godis	godaizos	godis	godaize	godaizo	godaize
Dative	godamma	godai	godamma	godaim	godaim	godaim

1.1.2 *Ja* stem

number	Singular			Plural		
case \ gender	Masc.	Fem.	Neut.	Masc.	Fem.	Neut.
Nominative	midjis	midja	midi	midjai	midjos	midja
Accusative	midjana	midja	midi	midjans	midjos	midja
Genitive	midjis	midjaizos	midjis	midjaize	midjaizo	midjaize
Dative	midjamma	midjai	midjamma	midjaim	midjaim	midjaim

1.1.3 *Wa* stem

number	Singular			Plural		
case \ gender	Masc.	Fem.	Neut.	Masc.	Fem.	Neut.
Nominative	faus	fawa	fau	fawai	fawos	fawa
Accusative	fawana	fawa	fau	fawans	fawos	fawa
Genitive	fawis	fawaizos	fawis	fawaize	fawaizo	fawaize
Dative	fawamma	fawai	fawamma	fawaim	fawaim	fawaim

1.1.4 *I* stem

number	Singular			Plural		
case \ gender	Masc.	Fem.	Neut.	Masc.	Fem.	Neut.
Nominative	sels	sels	sel	seljai	seljos	selja
Accusative	seljana	selja	sel	seljans	seljos	selja
Genitive	selis	seljaizos	selis	seljaize	seljaizo	seljaize
Dative	seljamma	seljai	seljamma	seljaim	seljaim	seljaim

1.1.5 *U* stem

number	Singular			Plural		
case \ gender	Masc.	Fem.	Neut.	Masc.	Fem.	Neut.
Nominative	aglus	aglus	aglu	agljai	agljos	aglja
Accusative	agljana	aglja	aglu	aglans	agljos	aglja
Genitive	aglaus	agljaizos	aglaus	agljaize	agljaizo	agljaize
Dative	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 *The 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" (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 und Slocum, 5. Word Order and Concord) (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, we can assume that this would have been simply inherited directly (Lehmann 1972, 241).

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).

Declination of *twai*

case \ gender	Masculine	Feminine	Neuter
Nominative	twai	twos	twa
Accusative	twans	twos	twa
Genitive	twaddje	twaddjo	twaddje
Dative	twaim	twaim	twaim

Declination of *þreis*

case \ gender	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*³⁷ 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 *ip*

ip is a particle that signals contrast that does away with the pro-drop feature of Gothic grammar for the clause following it (Eypórssón 1995, 59). Although *ip* normally begins a clause, a topicalised word can come before it (Miller 2019, 507). Pronouns following *ip* are topicalised (Eypórssón 1995, 61). The shift from verb-final positioning happens in clauses with topicalised subjects (Eypórssón 1995, 68 & 71). Therefore, clauses following *ip* will include definite subjects with verbs following in a non-final position.

³⁷ I myself reconstructed the dative form of this word based off of how *n. A* stems work.

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<i>afdumbnan</i> (III weak) <i>to be quiet, silent</i>	<i>baurgs</i> (f. con-stem) <i>city</i>
<i>afganatjis*</i> (adj. sh. Ja) <i>offline</i>	<i>bi</i> (prep. acc.) <i>according to, about</i>
<i>afmauiþs</i> (adj. A) <i>tired</i>	<i>biuþs</i> (m. A) <i>table</i>
<i>afþaursiþs</i> (adj. A) <i>thirsty</i>	<i>blews*</i> (adj. A) <i>blue</i>
<i>aftra</i> (adv.) <i>again</i>	<i>boka</i> (f. O) <i>letter (mail)</i>
<i>Aggilisk*</i> (n. A) <i>English</i>	<i>bokâreis</i> (m. Ja) <i>writer, author</i>
<i>Aggils*</i> (m. I) <i>Englishman</i>	<i>bokos</i> (f.) (plur.) <i>book/books</i>
<i>agis</i> (n. A) <i>fear</i>	<i>broþar</i> (m. R) <i>brother</i>
<i>aglo</i> (f. N) <i>problem</i>	<i>brûkjan</i> (I weak i, irr., gen.) <i>to use</i>
<i>aglus</i> (adj. U) <i>difficult</i>	<i>brûks</i> (adj. I) <i>useful</i>
<i>ahtau</i> (adj. num.) <i>eight</i>	<i>bugjan</i> (I weak j) <i>to buy</i>
<i>ahtautaihun</i> (adj. num.) <i>eighteen</i>	<i>dags</i> (m. A) <i>day</i>
<i>ahwa</i> (f. O) <i>river</i>	<i>daur</i> (n. A) <i>door</i>
<i>aihws</i> (m. A) <i>horse</i>	<i>daupus</i> (m. U) <i>death</i>
<i>ainfalþaba*</i> (adv.) <i>simply, just</i>	<i>dius</i> (n. A) <i>animal</i>
<i>ainlif</i> (adj. num.) <i>eleven</i>	<i>Donâweis*</i> (m. Ja) <i>Danube</i>
<i>ains</i> (adj. A) <i>one</i>	<i>draums</i> (m. A) <i>dream</i>
<i>ainshun</i> (+ gen.) <i>no X, not any X</i>	<i>du</i> (prep. dat.) <i>to</i>
<i>airþa</i> (f. O) <i>earth</i>	<i>du maurgina</i> (adv.) <i>tomorrow</i>
<i>aiþei</i> (f. N) <i>mother</i>	<i>duhwe</i> (adv.) <i>why?</i>
<i>aipþs</i> (m. A) <i>oath</i>	<i>dulþs</i> (f. I) <i>party</i>
<i>akei</i> (conj.) <i>but</i>	<i>eis</i> (prn.) (m.) <i>they</i>
<i>akran</i> (n. A) <i>fruit</i>	<i>fadreins</i> (f. I) <i>family</i>
<i>aljakuns</i> (adj. I) <i>weird, strange</i>	<i>faginon</i> (II weak) <i>to be happy</i>
<i>aljis</i> (sh. Ja) <i>other, another</i>	<i>faihu</i> (n. U) <i>money</i>
<i>alls</i> (prn., adj. A) <i>every</i>	<i>fairhwus</i> (m. U) <i>world</i>
<i>ana</i> (prep. dat.) <i>on, upon</i>	<i>fairnindagis</i> (adv.) <i>yesterday</i>
<i>anaganatjis*</i> (adj. sh. Ja) <i>online</i>	<i>fairra</i> (adv.) <i>far</i>
<i>anakunnan</i> (III weak) <i>to read</i>	<i>fara</i> (f. O) <i>traffic</i>
<i>analaugns</i> (adj. I) <i>hidden</i>	<i>faur</i> (prep. acc.) <i>for</i>
<i>and</i> (prep. acc.) <i>along</i>	<i>faurhtjan</i> (I weak i) <i>to fear</i>
<i>andahafts</i> (f. I) <i>answer</i>	<i>fidwor</i> (adj. num.) <i>four</i>
<i>andanems</i> (adj. I) <i>accepted</i>	<i>fidwortaihun</i> (adj. num.) <i>fourteen</i>
<i>andeis</i> (m. Ja) <i>end</i>	<i>fijan</i> (III weak) <i>to hate</i>
<i>arman</i> (III weak) <i>to pity</i>	<i>filu</i> (adv.) <i>very, very much</i>
<i>atlaþon</i> (II weak) <i>to call (over)</i>	<i>filu</i> (gen. adj.) <i>much, a lot of</i>
<i>atta</i> (m. N) <i>father</i>	<i>fimf</i> (adj. num.) <i>five</i>
<i>augjan</i> (I weak i) <i>to show</i>	<i>fimftaihun</i> (adj. num.) <i>fifteen</i>
<i>azetaba</i> (adv.) <i>easily</i>	<i>fisks</i> (m. A) <i>fish (sing.)</i>
<i>azets</i> (adj. A) <i>easy</i>	<i>fotus</i> (m. U) <i>foot</i>
<i>bagms</i> (m. A) <i>tree</i>	<i>fram</i> (prep. dat.) <i>from</i>
<i>barn</i> (n. A) <i>child</i>	<i>frapi</i> (n. Ja) <i>understanding</i>
<i>bauan</i> (irr.) <i>to live, dwell</i>	<i>freis</i> (gen. adj.) <i>free (from)</i>

<i>frijon</i> (II weak)	to love	<i>hilpan</i> (III strong, gen.)	to help
<i>frijonds</i> (m. ND)	friend	<i>himins</i> (m. A)	sky
<i>frops</i> (adj. A)	wise, smart	<i>himma daga</i> (adv.)	today
<i>fugls</i> (m. A)	bird	<i>hindana</i> (gen. prep.)	behind, beyond
<i>fullatojiba</i> (adv.)	perfectly	<i>hizai naht</i> (adv.)	tonight
<i>fullatojis</i> (sh. Ja)	perfect, complete	<i>hlûtrs</i> (adj. A)	pure
<i>fulljan</i> (I weak i, acc-gen)	to fill	<i>hunds</i> (m. A)	dog
<i>fulls</i> (adj. A) (+ gen.)	full	<i>hwa</i> (see hwas) (prn.)	what?
<i>gadaupnan</i> (IIIJ weak)	to die	<i>hwaiwa</i> (adv.)	how?
<i>gageigan</i> (III weak)	to gain	<i>hwar</i> (adv.)	where?
<i>gahrainjan</i> (I weak i, gen.)	to clean	<i>hwarbon</i> (II weak)	to walk
<i>gairnjan</i> (I weak i, gen.)	to long for	<i>hwarjis</i> (prn., adj. Ja)	which
<i>galapon</i> (II weak)	to invite	<i>hwas</i> (+ gen. plur.)	any (of X)
<i>gamaindûps</i> (f. I)	community	<i>hwas</i> (prn.) (m.)	who?
<i>gamains</i> (adj. I)	common	<i>hweila</i> (f. O)	time
<i>ganohs</i> (adj. A)	enough	<i>hweits</i> (adj. A)	white
<i>gardistaps</i> (m. A)	address	<i>ik</i> (prn.)	I
<i>gaskeireins</i> (f. I)	translation	<i>im</i> (dat.)	them
<i>gatamjan</i> (I weak j)	to tame	<i>im</i> (prn.) (see wisan)	I am
<i>gaparban</i> (III weak, gen.)	to abstain from	<i>imma</i> (dat.)	him, it
<i>gatwo</i> (f. N)	street	<i>in</i> (gen. prep.)	on account of
<i>gaurs</i> (adj. A)	sad	<i>in</i> (prep. dat.)	in, amongst
<i>gawaknan</i> (IIIJ weak)	to awaken, wake up	<i>in andja</i> (adv.)	at last
<i>gawi</i> (n. Ja)	region, area	<i>in garda</i> (adv.)	at home
<i>gawiljis</i> (sh. Ja)	willing	<i>innana</i> (gen. prep.)	inside of
<i>gilws*</i> (adj. Wa)	yellow	<i>inuh</i> (prep. acc.)	without
<i>gops</i> (adj. A)	good	<i>is</i> (adj. inv.)	his
<i>grammatika*</i> (f. O)	grammar	<i>is</i> (gen. prn.)	his, its
<i>gredags</i> (adj. A)	hungry	<i>is</i> (prn.)	he
<i>guma</i> (m. N)	man	<i>is</i> (vb.) (see wisan)	you are (sing.)
<i>Guta</i> (m. N)	Goth	<i>ist</i> (vb.) (see wisan)	he/she/it is
<i>Gutisk*</i> (n. A)	Gothic	<i>ita</i> (prn.)	it
<i>gutisks</i> (adj. A)	Gothic	<i>ip</i> (conj.)	however, although
<i>gutnan</i> (IIIJ weak)	to flow	<i>iupa</i> (adv.)	upstairs
<i>gutnandaba*</i> (adv.)	fluently	<i>izai</i> (dat.)	her
<i>haban</i> (3 weak)	to have	<i>ize</i> (adj. inv.) (m.)	their
<i>hallus</i> (m. U)	rock	<i>ize</i> (gen. prn.)	them (m., n.)
<i>handus</i> (f. U)	hand	<i>izo</i> (gen. prn.)	them (f.)
<i>kinnus</i> (f. U)	chin	<i>izos</i> (adj. inv.)	her
<i>harjis</i> (m. Ja)	army	<i>izos</i> (gen. prn.)	her
<i>hausjan</i> (I weak i)	to hear	<i>izwar</i> (adj. A, str.)	your (plur.)
<i>hazjan</i> (I weak j)	to praise	<i>izwara</i> (gen. prn.)	you (plur.)
<i>her</i> (adv.)	here	<i>izwis</i> (dat.)	you (plur.)
<i>heþjo</i> (f. N)	room	<i>ja</i> (particle)	yes

<i>jah</i> (conj.) (adv.)	and, also	<i>nauh</i> (adv.)	still, yet
<i>jainar</i> (adv.)	there	<i>nehwa</i> (adv.)	nearby
<i>jer</i> (n. A)	year	<i>ni</i> (particle)	not
<i>ju</i> (adv.)	already	<i>ni ainshun</i> (+ gen. plur.)	none (of X)
<i>juggs</i> (adj. A)	young	<i>ni aiw</i> (adv.)	never
<i>jûs</i> (prn.)	you (plur.)	<i>nist</i> (vb.)	he/she/it isn't
<i>katto*</i> (f. N)	cat	<i>niþjis</i> (m. Ja)	kinsman, relative
<i>kunjahaidus</i> (m. U)	culture	<i>niujis</i> (sh. Ja)	new
<i>kustus</i> (m. U)	test	<i>niun</i> (adj. num.)	nine
<i>laggs</i> (adj. A)	long, tall	<i>niuntaihun</i> (adj. num.)	nineteen
<i>laisâreis</i> (m. Ja)	teacher	<i>niutan</i> (II strong, gen.)	to enjoy
<i>laisjan</i> (I weak i)	to teach	<i>nu</i> (adv.)	now
<i>laus</i> (gen. adj.)	devoid (of), empty	<i>qiman</i> (IIIJ strong)	to come
<i>leik</i> (n. A)	body	<i>qino</i> (f. N)	woman
<i>leitils</i> (adj. A)	small	<i>ragin</i> (n. A)	opinion
<i>liban</i> (III weak)	to live	<i>raihtis</i> (adv.)	indeed
<i>ligrs</i> (m. A)	bed	<i>rauþs</i> (adj. A)	red
<i>liugan</i> (III weak)	to marry	<i>razda</i> (f. O)	language
<i>magus</i> (m. U)	boy	<i>razn</i> (n. A)	house
<i>maist</i> (adv.)	most	<i>rodjan</i> (I weak i)	to speak
<i>manags</i> (adj. A)	many	<i>rûna</i> (f. O)	mystery
<i>manna</i> (m. N)	person	<i>Rusisk*</i> (n. A)	Russian
<i>mans</i> (see manna)	people	<i>sa</i> (prn.) (m.)	that
<i>manwus</i> (adj. U)	ready	<i>saihs</i> (adj. num.)	six
<i>matjan</i> (I weak j)	to eat	<i>saihstaihun</i> (adj. num.)	sixteen
<i>mats</i> (m. I)	food	<i>sair</i> (n. A)	sorrow
<i>maurgus</i> (adj. U)	short	<i>saiwala</i> (f. O)	soul
<i>mawi</i> (f. O)	girl	<i>samana</i> (adv.)	together
<i>meina</i> (gen. prn.)	me	<i>satjan</i> (I weak j)	to set
<i>meins</i> (adj. A, str.)	my	<i>sels</i> (adj. I)	kind
<i>meljan</i> (I weak i)	to write	<i>si</i> (prn.)	she
<i>midjis</i> (sh. Ja)	middle	<i>sibun</i> (adj. num.)	seven
<i>midus</i> (m. U)	mead	<i>sibuntaihun</i> (adj. num.)	seventeen
<i>mikil</i> (adv.)	much	<i>sijum</i> (vb.) (see wisan)	we are
<i>mikils</i> (adj. A)	big	<i>sijub</i> (vb.) (see wisan)	you are (plur.)
<i>mis</i> (dat.)	me	<i>sind</i> (vb.) (see wisan)	they are
<i>missaleiks</i> (adj. A)	different	<i>siponeis</i> (m. Ja)	student
<i>mip</i> (prep. dat.)	with	<i>skauns</i> (adj. I)	beautiful
<i>miton</i> (II weak)	to consider	<i>skeirs</i> (adj. I)	clear
<i>mitons</i> (f. I)	idea, thought	<i>skip</i> (n. A)	ship
<i>mopþs</i> (m. A)	anger	<i>skohs</i> (m. A)	shoe
<i>namna</i> (see namo)	names	<i>slawan</i> (III weak)	to be silent
<i>namo</i> (n. N, irr.)	name	<i>so</i> (see sa)	that
<i>nasjan</i> (I weak j)	to save	<i>sokns</i> (f. I)	question

<i>Spânisk*</i> (n. A)	Spanish	<i>bugkjan</i> (I weak i, irr.)	to seem
<i>spill</i> (n. A)	story	<i>bus</i> (dat.)	you (sing.)
<i>spillon</i> (II weak)	to tell	<i>pwairhs</i> (adj. A)	angry, upset
<i>sprauto</i> (adv.)	soon	<i>twai</i> (adj. irr.)	two
<i>stains</i> (m. A)	stone	<i>twai tigjus</i> (adj. num.)	twenty
<i>stikls</i> (m. A)	cup	<i>twalif</i> (adj. num.)	twelve
<i>stols</i> (m. A)	chair	<i>ubilaba</i> (adv.)	badly
<i>sums</i> (prn.)	someone	<i>ubils</i> (adj. A)	bad
<i>sums</i> (prn., adj. A)	some	<i>uf</i> (adv.)	downstairs
<i>sunja</i> (f. O)	truth	<i>ufar</i> (adv.)	too (much)
<i>sunjis</i> (sh. Ja)	true	<i>und</i> (prep. acc.)	until, up to
<i>sunus</i> (m. U)	son	<i>unraihths</i> (adj. A)	wrong, bad
<i>swarts</i> (adj. A)	black	<i>unsar</i> (adj. A, str.)	our
<i>swe</i> (conj.)	like, as	<i>unsara</i> (gen. prn.)	us
<i>taihun</i> (adj. num.)	ten	<i>unsis</i> (dat.)	us
<i>taujan</i> (I weak j)	to do	<i>unte</i> (conj.)	because
<i>þai</i> (see sa)	those	<i>unweis</i> (adj. A)	unlearned
<i>þaim</i> (see sa)	those	<i>us</i> (prep. dat.)	out of, from
<i>þairh</i> (prep. acc.)	through	<i>utana</i> (gen. prep.)	outside of
<i>þamma</i> (see sa)	that	<i>wahstus</i> (m. U)	size
<i>þan</i> (adv.)	then	<i>waila</i> (adv.)	well
<i>þan</i> (conj.)	when	<i>wair</i> (m. A)	man
<i>þana</i> (see sa)	that	<i>wairþon</i> (II weak)	to value
<i>þans</i> (see sa)	those	<i>wairþs</i> (gen. adj.)	worthy (of)
<i>þarei</i> (adv.) (rel.)	where	<i>waldufni</i> (n. Ja)	power
<i>þata</i> (see sa)	that	<i>waljan</i> (I weak j)	to choose
<i>þatainei</i> (adv.)	only	<i>waurd</i> (n. A)	word
<i>þatei</i> (see saei)	that (rel.)	<i>wein</i> (n. A)	wine
<i>þau</i> (conj.)	or (of 2), than	<i>weis</i> (adj. A)	learned
<i>þaurban</i> (P-P, gen.)	to need, must	<i>weis</i> (prn.)	we
<i>þeina</i> (gen. prn.)	you (sing.)	<i>wenjan</i> (I weak i)	to hope
<i>þeins</i> (adj. A, str.)	your (sing.)	<i>widus</i> (m. U)	forest
<i>þishwah</i> (adv.)	at all, whatsoever	<i>wiljan</i> (weak, irr.)	to want
<i>þiuda</i> (f. O)	people	<i>wisan</i> (5 strong, irr.)	to be
<i>þo</i> (see sa)	that (f.), those (n.)	<i>wipra</i> (prep. acc.)	against
<i>þos</i> (see sa)	those	<i>witop</i> (n. A)	law
<i>þreis</i> (adj. irr.)	three	<i>wraton</i> (II weak)	to travel
<i>þritaihun</i> (adj. num.)	thirteen	<i>wulþrais</i> (inv.)	important
<i>þu</i> (prn.)	you (sing.)	<i>wulþus</i> (m. U)	glory

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<i>a lot of (adj.)</i>	<i>filu (+ gen.)</i>	<i>buy (vb.)</i>	<i>bugjan (I weak j)</i>
<i>accepted (adj.)</i>	<i>andanems (I)</i>	<i>cat (n.)</i>	<i>katto* (f. N)</i>
<i>according to (prep.)</i>	<i>bi (prep. acc.)</i>	<i>chair (n.)</i>	<i>stols (m. A)</i>
<i>address (n.)</i>	<i>gardistaþs (m. A)</i>	<i>child (n.)</i>	<i>barn (n. A)</i>
<i>again (adv.)</i>	<i>aftra</i>	<i>chin (n.)</i>	<i>kinnus (f. U)</i>
<i>against (prep.)</i>	<i>wipra (acc.)</i>	<i>choose (vb.)</i>	<i>waljan (I weak j)</i>
<i>along (prep.)</i>	<i>and (acc.)</i>	<i>city (n.)</i>	<i>baurgs (f. con-stem)</i>
<i>already (adv.)</i>	<i>ju</i>	<i>clear (adj.)</i>	<i>skeirs (adj. I)</i>
<i>also (adv.)</i>	<i>jah</i>	<i>common (adj.)</i>	<i>gamains (I)</i>
<i>amongst (prep.)</i>	<i>in (+ dat.)</i>	<i>community (n.)</i>	<i>gamaindûþs (f. I)</i>
<i>and (conj.)</i>	<i>jah</i>	<i>culture (n.)</i>	<i>kunjahaidus (m. U)</i>
<i>anger (n.)</i>	<i>mopþs (m. A)</i>	<i>cup (n.)</i>	<i>stikls (m. A)</i>
<i>angry (adj.)</i>	<i>þwairhs (A)</i>	<i>Danube (n.)</i>	<i>Donâweis* (m. Ja)</i>
<i>animal (n.)</i>	<i>dius (n. A)</i>	<i>day (n.)</i>	<i>dags (m. A)</i>
<i>another (adj.)</i>	<i>aljis (sh. Ja)</i>	<i>death (n.)</i>	<i>dauþus (m. U)</i>
<i>answer (n.)</i>	<i>andahafts (f. I)</i>	<i>devoid of (adj.)</i>	<i>laus (+ gen.)</i>
<i>any (of X)</i>	<i>ainshun (+ gen. plur.)</i>	<i>different (adj.)</i>	<i>missaleiks (A)</i>
<i>area (n.)</i>	<i>gawi (n. Ja)</i>	<i>difficult (adj.)</i>	<i>aglus (U)</i>
<i>army (n.)</i>	<i>harjis (m. Ja)</i>	<i>do (vb.)</i>	<i>taujan (I weak j)</i>
<i>as (conj.)</i>	<i>swe</i>	<i>dog (n.)</i>	<i>hunds (m. A)</i>
<i>at all (adv.)</i>	<i>þishwah</i>	<i>door (n.)</i>	<i>daur (n. A)</i>
<i>at home (adv.)</i>	<i>in garda</i>	<i>downstairs (adv.)</i>	<i>uf</i>
<i>at last (adv.)</i>	<i>in andja</i>	<i>dream (n.)</i>	<i>draums (m. A)</i>
<i>author (n.)</i>	<i>bokâreis (m. Ja)</i>	<i>earth (n.)</i>	<i>airþa (f. O)</i>
<i>bad (adj.)</i>	<i>ubils (A)</i>	<i>easily (adv.)</i>	<i>azetaba</i>
<i>bad (adj.)</i>	<i>unraihts (A)</i>	<i>easy (adj.)</i>	<i>azets (A)</i>
<i>badly (adv.)</i>	<i>ubilaba (adv.)</i>	<i>eat (vb.)</i>	<i>matjan (I weak j)</i>
<i>be (vb.)</i>	<i>wisan (5 strong, irr.)</i>	<i>eight (num.)</i>	<i>ahtau</i>
<i>beautiful (adj.)</i>	<i>skauns (I)</i>	<i>eighteen (num.)</i>	<i>ahtautaihun</i>
<i>because (conj.)</i>	<i>unte</i>	<i>eleven (num.)</i>	<i>ainlif</i>
<i>bed (n.)</i>	<i>ligrs (m. A)</i>	<i>empty (adj.)</i>	<i>laus (+ gen.)</i>
<i>behind (prep.)</i>	<i>hindana (+ gen.)</i>	<i>end (n.)</i>	<i>andeis (m. Ja)</i>
<i>beyond (prep.)</i>	<i>hindana (+ gen.)</i>	<i>English (n.)</i>	<i>Aggilisk* (n. A)</i>
<i>big (adj.)</i>	<i>mikils (A)</i>	<i>Englishman (n.)</i>	<i>Aggils* (m. I)</i>
<i>bird (n.)</i>	<i>fugls (m. A)</i>	<i>enough (adj.)</i>	<i>ganohs (A)</i>
<i>black (adj.)</i>	<i>swarts (A)</i>	<i>every (prn.)</i>	<i>alls (adj. A)</i>
<i>blue (adj.)</i>	<i>blews (A)</i>	<i>family (n.)</i>	<i>fadreins (f. I)</i>
<i>body (n.)</i>	<i>leik (n. A)</i>	<i>far (adv.)</i>	<i>fairra</i>
<i>book</i>	<i>bokos (f.) (plur.)</i>	<i>father (n.)</i>	<i>atta (m. N)</i>
<i>boy (n.)</i>	<i>magus (m. U)</i>	<i>fear (n.)</i>	<i>agis (n. A)</i>
<i>brother (n.)</i>	<i>broþar (m. R)</i>	<i>fear (vb.)</i>	<i>faurhtjan (I weak i)</i>
<i>but (conj.)</i>	<i>akei, ak</i>	<i>fifteen (num.)</i>	<i>fimftaihun</i>

<i>fish (n.)</i>	<i>fisks (m. A)</i>	<i>fourteen (num.)</i>	<i>fidwortaihun</i>
<i>five (num.)</i>	<i>fiṃf (adj. num.)</i>	<i>free (from) (adj.)</i>	<i>freis (+ gen.)</i>
<i>fluently (adv.)</i>	<i>gutnandaba*</i>	<i>friend (n.)</i>	<i>frijonds (m. ND)</i>
<i>food (n.)</i>	<i>mats (m. I)</i>	<i>from (prep.)</i>	<i>fram (+ dat.), us (+ dat.)</i>
<i>foot (n.)</i>	<i>fotus (m. U)</i>	<i>fruit (n.)</i>	<i>akran (n. A)</i>
<i>for (prep.)</i>	<i>faur (acc.)</i>	<i>full (adj.)</i>	<i>fulls (A) (+ gen.)</i>
<i>forest (n.)</i>	<i>widus (m. U)</i>	<i>girl (n.)</i>	<i>mawi (f. O)</i>
<i>four (num.)</i>	<i>fidwor</i>	<i>glory (n.)</i>	<i>wulpus (m. U)</i>
<i>good (adj.)</i>	<i>goḃs (A)</i>	<i>like (conj.)</i>	<i>swe</i>
<i>Goth (n.)</i>	<i>Guta (m. N)</i>	<i>long (adj.)</i>	<i>laggs (A)</i>
<i>Gothic (adj.)</i>	<i>gutisks (A)</i>	<i>man (n.)</i>	<i>guma (m. N), wair (m. A)</i>
<i>Gothic (n.)</i>	<i>Gutisk* (n. A)</i>	<i>many (adj.)</i>	<i>manags (A)</i>
<i>grammar (n.)</i>	<i>grammatika* (f. O)</i>	<i>mead (n.)</i>	<i>midus (m. U)</i>
<i>hand (n.)</i>	<i>handus (f. U)</i>	<i>middle (adj.)</i>	<i>midjis (sh. Ja)</i>
<i>have (vb.)</i>	<i>haban (III weak)</i>	<i>money (n.)</i>	<i>faihu (n. U)</i>
<i>he (prn.)</i>	<i>is</i>	<i>most (adv.)</i>	<i>maist</i>
<i>hear (vb.)</i>	<i>hausjan (I weak i)</i>	<i>mother (n.)</i>	<i>aipei (f. N)</i>
<i>her (adj.)</i>	<i>izos (inv.)</i>	<i>much (adv.)</i>	<i>mikil</i>
<i>her (prn.)</i>	<i>izos (indecl.)</i>	<i>must (vb.)</i>	<i>ḃaurban (P-P, gen.)</i>
<i>here (adv.)</i>	<i>her</i>	<i>my (adj.)</i>	<i>meins (A, str.)</i>
<i>hidden (adj.)</i>	<i>analaugns (I)</i>	<i>mystery (n.)</i>	<i>rûna (f. O)</i>
<i>his (adj.)</i>	<i>is (inv.)</i>	<i>name (n.)</i>	<i>namo (n. N, irr.)</i>
<i>his (prn.)</i>	<i>is (indecl.)</i>	<i>names (n.)</i>	<i>namna (see namo)</i>
<i>hope (vb.)</i>	<i>wenjan (I weak i)</i>	<i>nearby (adv.)</i>	<i>nehwa</i>
<i>horse (n.)</i>	<i>aihws (m. A)</i>	<i>never (adv.)</i>	<i>ni aiw</i>
<i>house (n.)</i>	<i>razn (n. A)</i>	<i>new (adj.)</i>	<i>niujis (sh. Ja)</i>
<i>how? (adv.)</i>	<i>hwaiwa</i>	<i>nine (num.)</i>	<i>niun</i>
<i>however (conj.)</i>	<i>iḃ</i>	<i>nineteen (num.)</i>	<i>niuntaihun</i>
<i>hungry (adj.)</i>	<i>gredags (A)</i>	<i>no (prn.)</i>	<i>ainshun (+ gen.)</i>
<i>I (prn.)</i>	<i>ik</i>	<i>none (of X)</i>	<i>ni ainshun (+ gen. plur.)</i>
<i>idea (n.)</i>	<i>mitons (f. I)</i>	<i>not (particle)</i>	<i>ni</i>
<i>important (adj.)</i>	<i>wulḃrais (inv.)</i>	<i>now (adv.)</i>	<i>nu</i>
<i>in (prep.)</i>	<i>in (+ dat.)</i>	<i>oath (n.)</i>	<i>aiḃs (m. A)</i>
<i>indeed (adv.)</i>	<i>raihtis (adv.)</i>	<i>offline (adj.)</i>	<i>afganatjis* (sh. Ja)</i>
<i>inside of (prep.)</i>	<i>innana (+ gen.)</i>	<i>on account of (prep.)</i>	<i>in (+ gen.)</i>
<i>it (prn.)</i>	<i>ita</i>	<i>on, upon (prep.)</i>	<i>ana (+ dat.)</i>
<i>its (prn.)</i>	<i>is (indecl.)</i>	<i>one (num.)</i>	<i>ains (adj. A)</i>
<i>just (simply) (adv.)</i>	<i>ainfalḃaba*</i>	<i>online (adj.)</i>	<i>anaganatjis* (sh. Ja)</i>
<i>kind (adj.)</i>	<i>sels (I)</i>	<i>only (adv.)</i>	<i>ḃatainei</i>
<i>kinsman (n.)</i>	<i>nipjis (m. Ja)</i>	<i>opinion (n.)</i>	<i>ragin (n. A)</i>
<i>language (n.)</i>	<i>razda (f. O)</i>	<i>or (of 2) (conj.)</i>	<i>ḃau</i>
<i>law (n.)</i>	<i>witop (n. A)</i>	<i>other (adj.)</i>	<i>aljis (sh. Ja)</i>
<i>learned (adj.)</i>	<i>weis (A)</i>	<i>our (adj.)</i>	<i>unsar (A, str.)</i>
<i>letter (mail) (n.)</i>	<i>boka (f. O)</i>	<i>out of (prep.)</i>	<i>us (+ dat.)</i>

<i>outside of (prep.)</i>	<i>utana (+ gen.)</i>	<i>speak (vb.)</i>	<i>rodjan (I weak i)</i>
<i>party (n.)</i>	<i>dulps (f. I)</i>	<i>still (adv.)</i>	<i>nauh</i>
<i>people (n.)</i>	<i>þiuda (f. O)</i>	<i>stone (n.)</i>	<i>stains (m. A)</i>
<i>perfect (adj.)</i>	<i>fullatojis (sh. Ja)</i>	<i>story (n.)</i>	<i>spill (n. A)</i>
<i>perfectly (adv.)</i>	<i>fullatojiba</i>	<i>strange (adj.)</i>	<i>aljakuns (I)</i>
<i>person (n.)</i>	<i>manna (m. N)</i>	<i>street (n.)</i>	<i>gatwo (f. N)</i>
<i>power (n.)</i>	<i>waldufni (n. Ja)</i>	<i>student (n.)</i>	<i>siponeis (m. Ja)</i>
<i>praise (vb.)</i>	<i>hazjan (I weak j)</i>	<i>table (n.)</i>	<i>biuþs (m. A)</i>
<i>problem (n.)</i>	<i>aglo (f. N)</i>	<i>tall (adj.)</i>	<i>laggs (A)</i>
<i>pure (adj.)</i>	<i>hlûtrs (A)</i>	<i>tame (vb.)</i>	<i>gatamjan (I weak j)</i>
<i>question (n.)</i>	<i>sokns (f. I)</i>	<i>teach (vb.)</i>	<i>laisjan (I weak i)</i>
<i>ready (adj.)</i>	<i>manwus (U)</i>	<i>teacher (n.)</i>	<i>laisâreis (m. Ja)</i>
<i>red (adj.)</i>	<i>rauþs (A)</i>	<i>ten (num.)</i>	<i>taihun</i>
<i>region (n.)</i>	<i>gawi (n. Ja)</i>	<i>test (n.)</i>	<i>kustus (m. U)</i>
<i>relative (n.)</i>	<i>nipjis (m. Ja)</i>	<i>than (conj.)</i>	<i>þau</i>
<i>river (n.)</i>	<i>ahwa (f. O)</i>	<i>that (prn.)</i>	<i>sa (m.)</i>
<i>rock (n.)</i>	<i>hallus (m. U)</i>	<i>that (prn.)</i>	<i>þamma (see sa)</i>
<i>room (n.)</i>	<i>heþjo (f. N)</i>	<i>that (rel.)</i>	<i>þatei (see saei)</i>
<i>Russian (n.)</i>	<i>Rusisk* (n. A)</i>	<i>the (art.)</i>	<i>sa</i>
<i>sad (adj.)</i>	<i>gaurs (A)</i>	<i>þeins (A, str.)</i>	<i>your (adj.) (sing.)</i>
<i>save (vb.)</i>	<i>nasjan (I weak j)</i>	<i>their (adj.)</i>	<i>ize (inv.) (m.)</i>
<i>seem (vb.)</i>	<i>þugkjan (I weak i, irr.)</i>	<i>them (prn.)</i>	<i>ize (indecl.) (m., n.), izo (indecl.) (f.)</i>
<i>set (vb.)</i>	<i>satjan (I weak j)</i>	<i>then (adv.)</i>	<i>þan</i>
<i>seven (num.)</i>	<i>sibun</i>	<i>there (adv.)</i>	<i>jainar</i>
<i>seventeen (num.)</i>	<i>sibuntaihun</i>	<i>they (prn.)</i>	<i>eis (m.)</i>
<i>she (prn.)</i>	<i>si</i>	<i>thirsty (adj.)</i>	<i>afþaursiþs (A)</i>
<i>ship (n.)</i>	<i>skip (n. A)</i>	<i>thirteen (num.)</i>	<i>þritaihun</i>
<i>shoe (n.)</i>	<i>skohs (m. A)</i>	<i>those (prn.)</i>	<i>þaim (see sa)</i>
<i>short (adj.)</i>	<i>maurgus (U)</i>	<i>three (num.)</i>	<i>þreis (irr.)</i>
<i>show (vb.)</i>	<i>augjan (I weak i)</i>	<i>through (prep.)</i>	<i>þairh (acc.)</i>
<i>simply (adv.)</i>	<i>ainfalþaba*</i>	<i>time (n.)</i>	<i>hweila (f. O)</i>
<i>six (num.)</i>	<i>saihs</i>	<i>tired (adj.)</i>	<i>afmauiþs (A)</i>
<i>sixteen (num.)</i>	<i>saihstaihun</i>	<i>to (prep.)</i>	<i>du (+ dat.)</i>
<i>size (n.)</i>	<i>wahstus (m. U)</i>	<i>to abstain from (vb.)</i>	<i>gaþarban (III weak, gen.)</i>
<i>sky (n.)</i>	<i>himins (m. A)</i>	<i>to awaken (vb., intr.)</i>	<i>gawaknan (IIIJ weak)</i>
<i>small (adj.)</i>	<i>leitils (A)</i>	<i>to be happy (vb.)</i>	<i>faginion (II weak)</i>
<i>smart (adj.)</i>	<i>froþs (A)</i>	<i>to be quiet (vb.)</i>	<i>afdumbnan (IIIJ weak)</i>
<i>some (prn.)</i>	<i>sums (adj. A)</i>	<i>to be silent (vb.)</i>	<i>afdumbnan (IIIJ weak)</i>
<i>someone (prn.)</i>	<i>sums</i>	<i>to be silent (vb.)</i>	<i>slawan (III weak)</i>
<i>son (n.)</i>	<i>sunus (m. U)</i>	<i>to call (over) (vb.)</i>	<i>atlaþon (II weak)</i>
<i>soon (adv.)</i>	<i>sprauto</i>	<i>to clean (vb.)</i>	<i>gahrainjan (I weak i, gen.)</i>
<i>sorrow (n.)</i>	<i>sair (n. A)</i>		
<i>soul (n.)</i>	<i>saiwala (f. O)</i>		
<i>Spanish (n.)</i>	<i>Spânisk* (n. A)</i>		

<i>to come (vb.)</i>	<i>qiman (IIIJ strong)</i>	<i>upstairs (adv.)</i>	<i>iupa</i>
<i>to consider (vb.)</i>	<i>miton (II weak)</i>	<i>useful (adj.)</i>	<i>brûks (I)</i>
<i>to die (vb.)</i>	<i>gadauþnan (IIIJ weak)</i>	<i>very (adv.)</i>	<i>filu</i>
<i>to dwell (vb.)</i>	<i>bauan (irr.)</i>	<i>want (vb.)</i>	<i>wiljan (weak, irr.)</i>
<i>to enjoy (vb.)</i>	<i>niutan (II strong, gen.)</i>	<i>we (prn.)</i>	<i>weis</i>
<i>to fill (vb.)</i>	<i>fulljan (I weak i, acc-gen)</i>	<i>weird (adj.)</i>	<i>aljakuns (I)</i>
<i>to flow (vb.)</i>	<i>gutnan (IIIJ weak)</i>	<i>well (adv.)</i>	<i>waila</i>
<i>to gain (vb.)</i>	<i>gageigan (III weak)</i>	<i>what? (prn.)</i>	<i>hwa (see hwas)</i>
<i>to hate (vb.)</i>	<i>fijan (III weak)</i>	<i>whatsoever (adv.)</i>	<i>pishwah</i>
<i>to help (vb.)</i>	<i>hilpan (III strong, gen.)</i>	<i>when (conj.)</i>	<i>þan</i>
<i>to invite (vb.)</i>	<i>galapõn (II weak)</i>	<i>where (rel.)</i>	<i>þarei</i>
<i>to live (vb.)</i>	<i>bauan (irr.)</i>	<i>where? (adv.)</i>	<i>hwar</i>
<i>to live (vb.)</i>	<i>liban (III weak)</i>	<i>which (prn.)</i>	<i>hwarjis (adj. Ja)</i>
<i>to long for (vb.)</i>	<i>gairnjan (I weak i, gen.)</i>	<i>white (adj.)</i>	<i>hweits (A)</i>
<i>to love (vb.)</i>	<i>frijon (II weak)</i>	<i>who? (prn.)</i>	<i>hwas (m.)</i>
<i>to marry (vb.)</i>	<i>liugan (III weak)</i>	<i>why? (adv.)</i>	<i>duhwe</i>
<i>to need (vb.)</i>	<i>þaurban (P-P, gen.)</i>	<i>willing (adj.)</i>	<i>gawiljis (sh. Ja)</i>
<i>to pity (vb.)</i>	<i>arman (III weak)</i>	<i>wine (n.)</i>	<i>wein (n. A)</i>
<i>to read (vb.)</i>	<i>anakunnan (III weak)</i>	<i>wise (adj.)</i>	<i>froþs (A)</i>
<i>to tell (vb.)</i>	<i>spillon (II weak)</i>	<i>with (prep.)</i>	<i>miþ (+ dat.)</i>
<i>to travel (vb.)</i>	<i>wraton (II weak)</i>	<i>without (prep.)</i>	<i>inuh (acc.)</i>
<i>to use (vb.)</i>	<i>brûkjan (I weak i, irr., gen.)</i>	<i>woman (n.)</i>	<i>qino (f. N)</i>
<i>to value (vb.)</i>	<i>wairþon (II weak)</i>	<i>word (n.)</i>	<i>waurd (n. A)</i>
<i>to wake up (vb., intr.)</i>	<i>gawaknan (IIIJ weak)</i>	<i>world (n.)</i>	<i>fairhwus (m. U)</i>
<i>to walk (vb.)</i>	<i>hwarbon (II weak)</i>	<i>worthy of (adj.)</i>	<i>wairþs (+ gen.)</i>
<i>today (adv.)</i>	<i>himma daga</i>	<i>write (vb.)</i>	<i>meljan (I weak i)</i>
<i>together (adv.)</i>	<i>samana</i>	<i>writer (n.)</i>	<i>bokâreis (m. Ja)</i>
<i>tomorrow (adv.)</i>	<i>du maurgina</i>	<i>wrong (adj.)</i>	<i>unraihts (A)</i>
<i>tonight (adv.)</i>	<i>hizai naht</i>	<i>year (n.)</i>	<i>jer (n. A)</i>
<i>too (much) (adv.)</i>	<i>ufar</i>	<i>yellow (adj.)</i>	<i>gilws* (Wa)</i>
<i>traffic (n.)</i>	<i>fara (f. O)</i>	<i>yes (particle)</i>	<i>ja</i>
<i>translation (n.)</i>	<i>gaskeireins (f. I)</i>	<i>yesterday (adv.)</i>	<i>fairnindagis</i>
<i>tree (n.)</i>	<i>bagms (m. A)</i>	<i>yet (adv.)</i>	<i>nauh</i>
<i>true (adj.)</i>	<i>sunjis (sh. Ja)</i>	<i>you (prn.) (plur.)</i>	<i>jûs</i>
<i>truth (n.)</i>	<i>sunja (f. O)</i>	<i>you (prn.) (sing.)</i>	<i>þu</i>
<i>twelve (num.)</i>	<i>twalif</i>	<i>young (adj.)</i>	<i>juggs (A)</i>
<i>twenty (num.)</i>	<i>twai tigjus</i>	<i>your (adj.) (plur.)</i>	<i>izwar (A, str.)</i>
<i>two (num.)</i>	<i>twai (irr.)</i>		
<i>understanding (n.)</i>	<i>frapi (n. Ja)</i>		
<i>unlearned (adj.)</i>	<i>unweis (A)</i>		
<i>until (prep.)</i>	<i>und (acc.)</i>		
<i>up to (prep.)</i>	<i>und (acc.)</i>		
<i>upset (adj.)</i>	<i>þwairhs (A)</i>		