

GOTHIC

<http://gothic-portal.awardspace.com/>

<http://www.gothic.net/>

FRANKENSTEIN ;

OR,

THE MODERN PROMETHEUS.

IN THREE VOLUMES.

Did I request thee, Maker, from my clay
To mould me man? Did I solicit thee
From darkness to promote me?—

PARADISE LOST.

VOL. I.

London :

PRINTED FOR

LACKINGTON, HUGHES, HARDING, MAJOR, & JONES,
FINNURRY SQUARE.

1818.



The Vampyre

From Wikipedia, the free encyclopedia

"The Vampyre"

Author [John William Polidori](#)

Country [England](#)

Language English

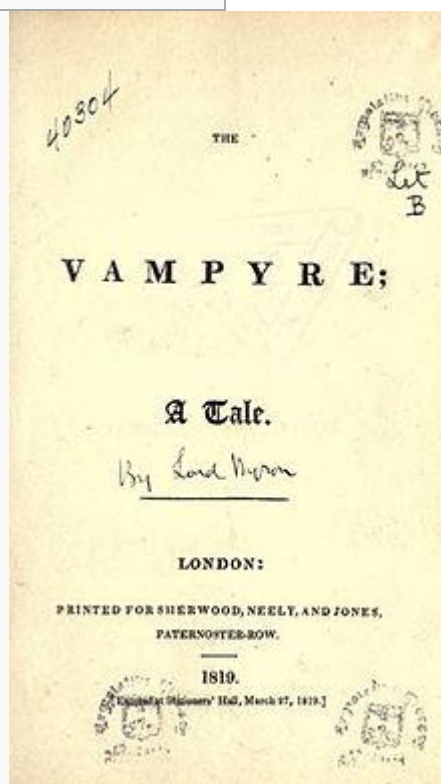
Genre(s) Horror short story

Publication type Magazine

Publisher *The New Monthly Magazine and Universal Register*;
London: H. Colburn, 1814–1820. Vol. 1, No. 63.

Media type Print (Periodical & Paperback)

Publication date 1 April 1819



1819 title page, Sherwood, Neely, and Jones, London.

"**The Vampyre**" is a short story or novella written in 1819 by [John William Polidori](#) which is a progenitor of the [romantic vampire genre](#) of [fantasy fiction](#). The work is described by [Christopher Frayling](#) as "the first story successfully to fuse the disparate elements of [vampirism](#) into a coherent literary genre."^{[1](p108)}



Scientific classification

Kingdom: [Animalia](#)

Phylum: [Arthropoda](#)

Class: [Insecta](#)

Order: [Lepidoptera](#)

Family: [Noctuidae](#)

Genus: [Naenia](#)

Species: *N. typica*

Binomial name

Naenia typica

([Linnaeus, 1758](#))

The Gothic (*Naenia typica*) is a [moth](#) of the family [Noctuidae](#). It is distributed in temperate [Eurasia](#).

This species has a [wingspan](#) of 36–46 mm. The forewings are broader than most other noctuids, blackish with a network of fine white lines (supposedly reminiscent of some elements of [gothic architecture](#)). The hindwings are grey. The species flies at night in June and July.^[1] It sometimes comes to light but is not generally strongly attracted. By contrast it is strongly attracted to sugar and flowers.

The [larva](#), which is gregarious when young, is greyish-brown with dark lines along the side and blackish markings at the hind end. It is [polyphagous](#), feeding on a wide range of plants (see **Host-plants** below). This species overwinters as a larva.

- ↑ *The flight season refers to the [British Isles](#). This may vary in other parts of the range.*

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Symphony No. 1 (Havergal Brian)

From Wikipedia, the free encyclopedia



This article **needs additional citations for verification**. Please help [improve this article](#) by adding citations to [reliable sources](#). Unsourced material may be [challenged](#) and [removed](#). *(April 2009)*

The **Symphony No. 1 in D minor** (also known as "***The Gothic***") by [Havergal Brian](#) was composed between 1919 and 1927, and partly owes its notoriety to being perhaps the largest [symphony](#) ever composed (described thus by the [Guinness Book of Records](#)^[1], though [Sorabji](#)'s unperformed No. 3 is claimed as longer^[2]). Along with [choral symphonies](#) such as [Beethoven's Ninth Symphony](#), or [Mahler's Symphony of a Thousand](#), it is one of a few works attempting to use the musically gigantic to address the spiritual concerns of humanity. With an elaborate key-scheme which begins in D minor and works round eventually to a close in E major, the work is a notable example of [progressive tonality](#).

The name *Gothic* script



Page of a rare black-letter Bible, 1497, printed in Strasbourg by [Johann Grüninger](#). The coloured chapter initials were handwritten after printing

The term *Gothic* was first used to describe this script in 15th-century [Italy](#), in the midst of the [Renaissance](#), because [Renaissance Humanists](#) believed it was barbaric. *Gothic* was a synonym for *barbaric*. [Flavio Biondo](#), in *Italia Illustrata* (1531) thought it was invented by the [Lombards](#) after their invasion of Italy in the 6th century.

Not only were black-letter forms called *Gothic script*, but any other seemingly barbarian script, such as [Visigothic](#), [Beneventan](#), and [Merovingian](#), were also labeled "Gothic", in contrast to [Carolingian minuscule](#), a highly legible script which the Humanists called *littera antiqua*, "the ancient letter", wrongly believing that it was the script used by the [Romans](#). It was invented in the reign of [Charlemagne](#), although only used significantly after that era.

The black letter must not be confused either with the ancient [alphabet of the Gothic language](#), nor with the [sans-serif typefaces](#) that are also sometimes called *Gothic*.

[edit]Forms of black letter

[edit]Textualis

Textualis, also known as *textura* or *Gothic bookhand*, was the most [calligraphic](#) form of black letter, and today is the form most associated with "Gothic". [Johannes Gutenberg](#) carved a textualis typeface – including a large number of [ligatures](#) and common abbreviations – when he printed his [42-line Bible](#). However, the textualis was rarely used for typefaces afterwards.

According to Dutch scholar Gerard Lieftinck, the pinnacle of black-letter use occurred in the 14th and 15th centuries. For Lieftinck, the highest form of *textualis* was *littera textualis formata*, used for *de luxe* manuscripts. The usual form, simply *littera textualis*, was used for literary works and university texts. Lieftinck's third form, *littera textualis currens*, was the [cursive](#) form of black letter, extremely difficult to read and used for textual [glosses](#), and less important books.

Textualis was most widely used in France, the Low Countries, [England](#), and [Germany](#). Some characteristics of the script are:

- tall, narrow letters, as compared to their Carolingian counterparts.
- letters formed by sharp, straight, angular lines, unlike the typically round Carolingian; as a result, there is a high degree of "breaking", i.e. lines that do not necessarily connect with each other, especially in curved letters.
- [ascenders](#) (in letters such as b, d, h) are vertical and often end in sharp [finials](#)

- when a letter with a bow (in b, d, p, q) is followed by another letter with a bow (such as "be" or "po"), the bows overlap and the letters are joined by a straight line (this is known as "biting").
- a related characteristic is the [half r](#), the shape of *r* when attached to other letters with bows; only the bow and tail were written, connected to the bow of the previous letter. In other scripts, this only occurred in a [ligature](#) with the letter o.
- similarly related is the form of the letter d when followed by a letter with a bow; its ascender is then curved to the left, like the [unciald](#). Otherwise the ascender is vertical.
- the letters g, j, p, q, y, and the hook of h have descenders, but no other letters are written below the line.
- the letter a has a straight back stroke, and the top loop eventually became closed, somewhat resembling the number 8. The letter s often has a diagonal line connecting its two bows, also somewhat resembling an 8, but the [long s](#) is frequently used in the middle of words.
- [minims](#), especially in the later period of the script, do not connect with each other. This makes it very difficult to distinguish i, u, m, and n. A 14th-century example of the difficulty minims produced is, *mimi numinum niuium minimi munium nimium uini muniminum imminui uiui minimum uolunt* ("the smallest mimes of the gods of snow do not wish at all in their life that the great duty of the defences of the wine be diminished"). In black letter this would look like a series of single strokes. Dotted i and the letter j developed because of this^[*citation needed*]. Minims may also have finials of their own.
- the script has many more [scribal abbreviations](#) than Carolingian, adding to the speed in which it could be written.

[edit]**Schwabacher**

Main article: Schwabacher

Schwabacher was a black-letter form that was much used in early German print typefaces. It continued to be used occasionally until the 20th century. Characteristics of Schwabacher are:

- The small letter o is rounded on both sides, though at the top and at the bottom, the two strokes join in an angle. Other small letters have analogous forms.
- The small letter g has a horizontal stroke at its top that forms crosses with the two downward strokes.
- The capital letter H has a peculiar form somewhat reminiscent of the small letter h.

[edit]**Fraktur**

Main article: Fraktur

Fraktur is a form of black letter that became the most common German black-letter typeface by the mid 16th century. Its use was so common that often any black-letter form is called *Fraktur* in Germany. Characteristics of Fraktur are:

- The left side of the small letter o is formed by an angular stroke, the right side by a rounded stroke. At the top and at the bottom, both strokes join in an angle. Other small letters have analogous forms.
- The capital letters are compound of rounded c-shaped or s-shaped strokes.

Here is the entire alphabet in Fraktur, using the [TeX \mathfrak](#) font (see [Help: Displaying a formula](#)):

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
 a b c d e f g h i j k l m n o p q r s t u v w x y z

[edit]**Cursiva**

Cursiva refers to a very large variety of forms of black letter; as with modern [cursive writing](#), there is no real standard form. It developed in the 14th century as a simplified form of *textualis*, with influence from the form of *textualis* as used for writing [charters](#). *Cursiva* developed partly because of the introduction of [paper](#), which was smoother than [parchment](#). It was therefore, easier to write quickly on paper in a [cursive script](#).

In *cursiva*, descenders are more frequent, especially in the letters f and s, and ascenders are curved and looped rather than vertical (seen especially in the letter d). The letters a, g, and s (at the end of a word) are very similar to their

Carolingian forms. However, not all of these features are found in every example of *cursiva*, which makes it difficult to determine whether or not a script may be called *cursiva* at all.

Lieftinck also divided *cursiva* into three styles: *littera cursiva formata* was the most legible and calligraphic style. *Littera cursiva textualis* (or *libraria*) was the usual form, used for writing standard books, and it generally was written with a larger pen, leading to larger letters. *Littera cursiva currens* was used for textbooks and other unimportant books and it had very little standardization in forms.

[edit]Hybrida

Hybrida is also called *bastarda* (especially in France), and as its name suggests, refers to a hybrid form of the script. It is a mixture of *textualis* and *cursiva*, developed in the early 15th century. From *textualis*, it borrowed vertical ascenders, while from *cursiva*, it borrowed long f and f, single-looped a, and g with an open descender (similar to Carolingian forms).

[edit]Donatus-Kalender

The *Donatus-Kalender* (also known as Donatus-und-Kalender or D-K) is the name for the metal type design that [Gutenberg](#) used in his earliest surviving printed works, dating from the early 1450s. The name is taken from two works: the *Ars grammatica* of [Aelius Donatus](#), a Latin grammar, and the *Kalender* (calendar).^[1] It is a form of *textura*.

[edit]Black-letter typesetting

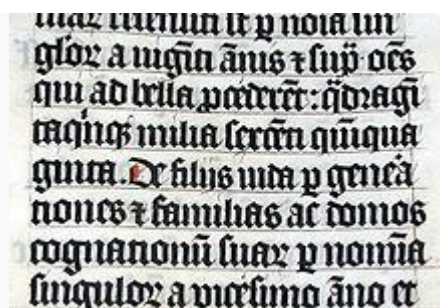
While an *antiqua* typeface is usually compound of *roman types* and *italic types* since the 16th century French typographers, the black-letter typefaces never developed a similar distinction. Instead, they use *letterspacing* (German *sperrren*) for emphasis. When using that method, black-letter ligatures like *ch*, *ck*, *tz* or *ft* remain together without additional letterspacing (*ft* is dissolved, though). The use of bold text for emphasis is also alien to black-letter typefaces.

Words from other languages, especially from Romance languages including Latin, are usually typeset in *antiqua* instead of black letter. Like that, single *antiqua* words or phrases may occur within a black-letter text. This does not apply, however, to loanwords that have been incorporated into the language.

[edit]National forms

[edit]England

[edit]Textualis



Black letter in a Latin Bible of AD 1407, on display in [Malmesbury Abbey](#), Wiltshire, England

English black letter developed from the form of Caroline minuscule used there after the [Norman Conquest](#), sometimes called "Romanesque minuscule." *Textualis* forms developed after 1190 and were used most often until approximately 1300, afterward being used mainly for *de luxe* manuscripts. English forms of black letter have been studied extensively and may be divided into many categories. *Textualis formata* ("Old English" or "Black Letter"), *textualis prescissa* (or *textualis sine pedibus*, as it generally lacks feet on its minims) , *textualis quadrata* (or *psalterialis*) and *semi-quadrata*, and *textualis rotunda* are various forms of high-grade *formata* styles of black letter.

The [University of Oxford](#) borrowed the *littera parisiensis* in the 13th century and early 14th century, and the *littera oxoniensis* form is almost indistinguishable from its Parisian counterpart; however, there are a few differences, such as the round final "s" forms, resembling the number 8, rather than the long "s" used in the final position in the Paris script.

[\[edit\]](#)**Cursiva**

English *cursiva* began to be used in the 13th century, and soon replaced *littera oxoniensis* as the standard university script. The earliest cursive black-letter form is *Anglicana*, a very round and looped script, which also had a squarer and angular counterpart, *Anglicana formata*. The *formata* form was used until the 15th century and also was used to write vernacular texts. An *Anglicana bastarda* form developed from a mixture of *Anglicana* and *textualis*, but by the 16th century the principal cursive black letter used in England was the Secretary script, which originated in [Italy](#) and came to England by way of France. Secretary script has a somewhat haphazard appearance, and its forms of the letters a, g, r, and s are unique, unlike any forms in any other English script.

[\[edit\]](#)**France**

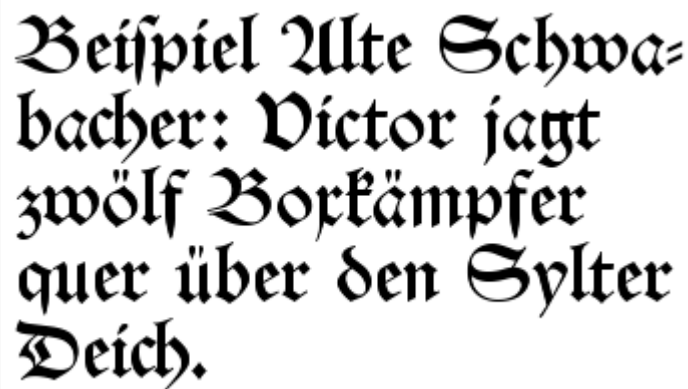
[\[edit\]](#)**Textualis**

[French](#) *textualis* was tall and narrow compared to other national forms, and was most fully developed in the late 13th century in Paris. In the 13th century there also was an extremely small version of [textualis](#) used to write miniature Bibles, known as "pearl script." Another form of French textualis in this century was the script developed at the [University of Paris](#), *littera parisiensis*, which also is small in size and designed to be written quickly, not calligraphically.

[\[edit\]](#)**Cursiva**

French *cursiva* was used from the 13th to the 16th century, when it became highly looped, messy, and slanted. *Bastarda*, the "hybrid" mixture of *cursiva* and *textualis*, developed in the 15th century and was used for vernacular texts as well as Latin. A more angular form of *bastarda* was used in [Burgundy](#), the *lettre de forme* or *lettre bourguignonne*, for [books of hours](#) such as the [Très Riches Heures of John, Duke of Berry](#).

[\[edit\]](#)**Germany**



Beispiel Alte Schwabacher: Victor jagt zwölf Boxkämpfer quer über den Sylter Deich.

[Schwabacher](#) lettering

Despite the frequent association of black letter with [German](#), the script was actually very slow to develop in German-speaking areas. It developed first in those areas closest to France and then spread to the east and south in the 13th century. However, the German-speaking areas are where black letter remained in use the longest.

[Schwabacher](#) typefaces dominated in Germany from about 1480 to 1530, and the style continued in use occasionally until the 20th century. Most importantly, all of the works of [Martin Luther](#), leading to the [Protestant Reformation](#), as well as the [Apocalypse](#) of [Albrecht Dürer](#) (1498) used this typeface. [Johann Bämmler](#), a printer from [Augsburg](#), probably first used it as early as 1472. The origins of the name remain unclear; some assume that a typeface-carver from the village of Schwabach—one who worked externally and who thus became known as the *Schwabacher*—designed the typeface.

[[edit](#)]Textualis

German *Textualis* is usually very heavy and angular, and there are few features that are common to all occurrences of the script. One common feature is the use of the letter "w" for Latin "vu" or "uu". *Textualis* was used in the 13th and 14th centuries, afterward becoming more elaborate and decorated and used for liturgical works only.

[Johann Gutenberg](#) used a *textualis* [typeface](#) for his famous [Gutenberg Bible](#), possibly the first book ever to be printed with movable type, in 1455. [Schwabacher](#), a black letter with more rounded letters, soon became the usual printed [typeface](#), but it was replaced by [Fraktur](#) in the early 17th century.

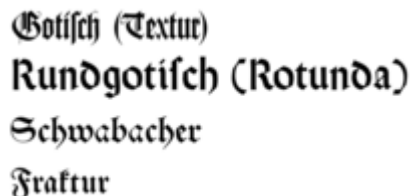


Walbaum=Fraktur: Victor
jagt zwölf Vorkämpfer
quer über den Sylter
Deich. 1234567890

[Fraktur](#) lettering

Fraktur came into use when Emperor [Maximilian I](#) (1493–1519) established a series of books and had a new typeface created specifically for this purpose. In the 19th century, the use of antiqua alongside Fraktur increased, leading to the [Antiqua-Fraktur dispute](#), which lasted until the [Nazis](#) abandoned Fraktur in 1941. Since it was so common, all kinds of black letter tend to be called *Fraktur* in German.

[[edit](#)]Cursiva



Gotisch (Textur)
Rundgotisch (Rotunda)
Schwabacher
Fraktur



German *cursiva* is similar to the cursive scripts in other areas, but forms of "a", "s" and other letters are more varied; here too, the letter "w" is often used. A *hybrida* form, which was basically *cursiva* with fewer looped letters and with similar square proportions as *textualis*, was used in the 15th and 16th centuries.

In the 18th century, the pointed quill was adopted for black-letter handwriting. In the early 20th century, the [Sütterlin](#) script was introduced in the schools.

[[edit](#)]Italy

[[edit](#)]Rotunda

Full article at [Rotunda \(script\)](#)

Gothic fashion



Gothic woman.

Gothic fashion is a clothing style worn by members of the [Goth subculture](#); a dark, sometimes morbid, eroticized fashion and style of [dress](#).^[1] Typical Gothic fashion includes [dye](#)d black hair, black lips and black clothes.^[1] Both male and female goths wear dark [eyeliner](#) and dark fingernails. Styles are often borrowed from the [Punks](#), [Victorians](#) and [Elizabethans](#). [BDSM](#) imagery and paraphernalia are also common.^[1] Goth fashion is sometimes confused with [heavy metal fashion](#).

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[\[edit\]](#) **Characteristics**



A male and female Goth couple, showing characteristics such as dark clothing, a Neo-Victorian look, dyed hair, lace, dark nail polish and lipstick, and German military chic.

Cintra Wilson declares that "The origins of contemporary goth style are found in the [Victorian](#) cult of mourning."^[2] [Valerie Steele](#) is an expert in the history of the style.^[2]

Goth fashion can be recognized by its stark [black](#) clothing (or hair or makeup),^[1] The style initially emerged alongside the early 1980s [Gothic rock](#) scene. [Simon Reynolds](#) identifies the usual appearance of

“ deathly pallor, backcombed or ratted black hair, ruffled Regency shirts, stovepipe hats, leather garments, spiked dog collars, the ensemble accessorized with religious, magical or macabre jewellery (bone earrings, rosaries, pentacles, ankhs, skulls), typically made from silver.^[3] ”

Reynolds also notes "fishnet stockings, black leather thigh boots, [and] witchy eye make-up."^[4]

[Ted Polhemus](#) described goth fashion as a

“ profusion of black velvets, lace, fishnets and leather tinged with scarlet or purple, accessorized with tightly laced corsets, gloves, precarious stilettos and silver jewelry depicting religious or occult themes.^[5] ”

Researcher Maxim W. Furek noted,

“ Goth is a revolt against the slick fashions of the 1970's disco era and a protest against the colorful pastels and extravagance of the 1980's. Black hair, dark clothing and pale complexions provide the basic look of the Goth Dresser. One can paradoxically argue that the Goth look is one of deliberate overstatement as just a casual look at the heavy emphasis on dark flowing capes, ruffled cuffs, pale makeup and dyed hair demonstrate a modern-day version of late Victorian excess.^[6] ”

Gothic architecture

From Wikipedia, the free encyclopedia

See also: [Gothic art](#)



The western façade of [Reims Cathedral](#), France.



The interior of the western end of Reims Cathedral

Gothic architecture is a style of architecture that flourished during the high and late [medieval period](#). It evolved from [Romanesque architecture](#) and was succeeded by [Renaissance architecture](#).

Originating in 12th century France and lasting into the 16th century, Gothic architecture was known during the period as "the French Style," (*Opus Francigenum*), with the term *Gothic* first appearing during the latter part of the [Renaissance](#). Its characteristic features include the [pointed arch](#), the [ribbed vault](#) and the [flying buttress](#).

Gothic architecture is most familiar as the architecture of many of the great [cathedrals](#), [abbeys](#) and churches of Europe. It is also the architecture of many [castles](#), [palaces](#), [town halls](#), [guild halls](#), universities and to a less prominent extent, private dwellings.

It is in the great churches and cathedrals and in a number of civic buildings that the Gothic style was expressed most powerfully, its characteristics lending themselves to appeal to the emotions. A great number of ecclesiastical buildings remain from this period, of which even the smallest are often structures of architectural distinction while many of the larger churches are considered priceless works of art and are listed with [UNESCO](#) as [World Heritage Sites](#). For this reason a study of Gothic architecture is largely a study of cathedrals and churches.

A series of [Gothic revivals](#) began in mid-18th century England, spread through 19th-century Europe and continued, largely for ecclesiastical and university structures, into the 20th century.

Gothic is the term originally used to describe things pertaining to the Gothic people and then reused in a variety of contexts.

The Goths were traditionally thought to have originated in northern Europe and moved south towards the borders of the [Roman Empire](#) in the 2nd century. Eventually they occupied territories in modern Germany, Spain and Italy.

The Goths became a byword for northern barbarism and from the sixteenth century their name was given to the dominant architectural and artistic style of the late medieval period, which had originated in France in the twelfth century, [Gothic architecture](#).

The style became idealised in the late eighteenth and early nineteenth centuries within [Romanticism](#), leading to the architectural [Gothic revival](#), beginning in Britain but spreading to continental Europe (including as far east as Ukraine, Belarus and even Russia) and North America, by which medieval buildings were restored and large numbers of civil, ecclesiastical and educational buildings built in a medieval style.

The creation of literary works that employed such late medieval backdrops to explore dark aspects of human nature and the supernatural led to the creation of [Gothic fiction](#), which was the origin of the modern horror genre in books, film, T.V. and more recently video games.

From the 1980s these works provided the visual and atmospheric inspiration for the [Gothic subculture](#), producing [Gothic music](#), as well as fashions, fiction and events.

Gothic alphabet

From Wikipedia, the free encyclopedia

This article is about the 4th century alphabet of the Gothic Bible. For typefaces for the Latin alphabet sometimes referred to as "Gothic script", see [Blackletter](#).

Gothic	
	
Type	Alphabet
Languages	Gothic

Time period	From c. 350, in decline by 600
Parent systems	Mostly Greek , with Latin and Runic influences Gothic
ISO 15924	Goth, 206
Direction	Left-to-right
Unicode alias	Gothic
Unicode range	U+10330–U+1034F
Note: This page may contain IPA phonetic symbols.	

𐍄𐍅𐍆𐍇

This article contains Gothic characters. Without proper [rendering support](#), you may see [question marks, boxes, or other symbols](#) instead of letters.

[\[show\]](#) **History of the alphabet**

The **Gothic alphabet** is an [alphabet](#) for writing the [Gothic language](#), created in the 4th century by [Ulfilas](#) (or Wulfila) for the purpose of translating the [Christian Bible](#).^[1]

The alphabet is essentially an [uncial](#) form of the [Greek alphabet](#), with a few additional letters to account for Gothic phonology: [Latin F](#), two [Runic](#) letters to distinguish the /j/ and /w/ [glides](#) from vocalic /i/ and /u/, and the [hvir](#) letter to express the Gothic [labiovelar](#).

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[\[edit\]](#) **Origin**

Ulfilas is thought to have consciously chosen to avoid the use of the older [Runic alphabet](#) for this purpose, as it was heavily connected with [heathen](#) beliefs and customs.^[2] Also, the Greek-based script probably helped to integrate the Gothic nation into the dominant [Greco-Roman](#) culture around the [Black Sea](#).^[3] The individual letters, however, still bear names derived from those of their Runic equivalents.

In past centuries, some authors asserted that Greek-like letters were already in use among Germanic tribes long before Ulfilas. [Johannes Aventinus](#) (c. 1525) even ascribed them to the mythical progenitor [Tuisto](#), claiming the Greeks had really stolen the idea from them, and not the Phoenicians. Such theories enjoy no scholarly support today, as all available evidence

traces the development of alphabetic writing to the Middle East, although there is some testimony by classical Roman sources, as well as a few assorted tombstones, indicating that Greek letters were sometimes used in Germany, in addition to Gaul, by the time of Julius Caesar (1st century BC).

[\[edit\]](#) The letters

Below is a table of the Gothic alphabet.^[4] Two letters used in its [transliteration](#) are not used in current English: the Runic [𐌲](#) (representing /θ/), and [𐌺](#) (representing /x^w/).

As with the Greek alphabet, Gothic letters were also assigned numerical values. When used as numerals, letters were written either between two dots (•𐌲• = 12) or with an overline (𐌲̅ = 12). Two letters, 𐌹 (90) and 𐌺 (900), have no phonetic value.

The letter names are recorded in a 9th century manuscript of [Alcuin](#) ([Codex Vindobonensis 795](#)). Most of them seem to be Gothic forms of names also appearing in the [rune poems](#). The names are given in their attested forms followed by the reconstructed Gothic forms and their meanings.^[5]

Letter	Translit.	Compare	Gothic name	PGmc rune name	IPA	Numeric value	XML entity
𐌰	𐌲 a	A	<i>aza</i> < <i>ans</i> "god" or <i>asks</i> "ash"	* ansuz	/a, a:/	1	𐌰
𐌱	𐌲 b	B	<i>bercna</i> < * <i>bairka</i> " birch "	* berkanan	/b, β/	2	𐌱
𐌲	𐌲 g	Γ	<i>geuua</i> < <i>giba</i> "gift"	* gebō	/g, ŋ/	3	𐌲
𐌳	𐌲 d	Δ	<i>daaz</i> < <i>dags</i> "day"	* dagaz	/d, ð/	4	𐌳
𐌴	𐌲 e	E	<i>eyz</i> < <i>aihs</i> "horse" or <i>eivs</i> " yew "	* eihwaz	/e, e:/	5	𐌴
𐌵	𐌲 q	II	<i>quetra</i> < * <i>qairþra</i> ? or <i>quairna</i> "millstone"	(see * perþō)	/k ^w /	6	𐌵
𐌶	𐌲 z	Z	<i>ezec</i> < <i>ezec</i> ^[6] (?)	(see * algiz)	/z/	7	𐌶
𐌷	𐌲 h	H	<i>haal</i> < * <i>hagal</i> or * <i>hagls</i> "hail"	* haglaz	/h/, /x/	8	𐌷
𐌸	𐌲 þ, th	Θ	<i>thyth</i> < <i>þiup</i> "good" or <i>þaurmus</i> "thorn"	* thurisaz	/θ/	9	𐌸
𐌹	𐌲 i	I	<i>iiz</i> < * <i>eis</i> "ice"	* īsaz	/i, i:/	10	𐌹
𐌺	𐌲 k	K	<i>chozma</i> < * <i>kusma</i> or <i>kōnja</i> "pine sap"	* kaunan	/k/	20	𐌺
𐌻	𐌲 l	Λ	<i>laaz</i> < * <i>lagus</i> "sea, lake"	* laguz	/l/	30	𐌻
𐌼	𐌲 m	M	<i>manna</i> < <i>manna</i> "man"	* mannaz	/m/	40	𐌼
𐌽	𐌲 n	N	<i>noicz</i> < <i>nauþs</i> "need"	* naudiz	/n/	50	𐌽
𐌾	𐌲 j	ς	<i>gaar</i> < <i>jēr</i> "year"	* jēran	/j/	60	𐌾

𐒃	□	u	𐒃	<i>uraz</i> < * <i>ūrus</i> " aurochs "	* <i>ūruz</i>	/u, u:/	70	𐌿
𐒄	□	p	𐒄	<i>pertra</i> < * <i>pairþa</i> ?	* <i>perþō</i>	/p/	80	𐍀
𐒅	□		𐒅				90	𐍁
𐒆	□	r	𐒆	<i>reda</i> < * <i>raida</i> "wagon"	* <i>raidō</i>	/r/	100	𐍂
𐒇	□	s	𐒇	<i>sugil</i> < <i>sauil</i> or <i>sōjil</i> "sun"	* <i>sōwilō</i>	/s/	200	𐍃
𐒈	□	t	𐒈	<i>tyz</i> < * <i>tius</i> "the god Týr "	* <i>tīwaz</i>	/t/	300	𐍄
𐒉	□	w	𐒉	<i>uwinne</i> < <i>vinja</i> "field, pasture" or <i>vinna</i> "pain"	* <i>wunjō</i>	/w, u, y/	400	𐍅
𐒊	□	f	𐒊	<i>fe</i> < <i>faihu</i> "cattle, wealth"	* <i>fehu</i>	/f/	500	𐍆
𐒋	□	x	𐒋	<i>enguz</i> < * <i>iggus</i> or * <i>iggvs</i> "the god Yngvi "	* <i>ingwaz</i>	/x/ or /h/	600	𐍇
𐒌	□	hw, hv	𐒌 ^[<i>dubious – discuss</i>]	<i>uuaer</i> < * <i>hwair</i> "kettle"	-	/x ^w /	700	𐍈
𐒍	□	o	𐒍, 𐒎	<i>utal</i> < * <i>ōþal</i> "ancestral land"	* <i>ōþala</i>	/o, o:/	800	𐍉
𐒎	□		𐒎				900	𐍊

Most of the letters have been taken over directly from the [Greek alphabet](#), though a few have been created and/or modified from Latin or Runic letters to express unique phonological features of Gothic. These are:

- □ (q; derived by inverting Greek 𐒃 /p/, perhaps due to similarity in the Gothic names: *pairþa* vs. *qairþa*)
- □ (þ; derived from Greek Φ /f/ with phonetic reassignment)^[*citation needed*]
- □ (j; derived from Latin G /g/^[*citation needed*] with possible influence from Runic 𐒅 /j/)
- □ (u; derived from Runic 𐒃 /u/)^[7]
- □ (hw; derived from Greek 𐒌 /θ/ with phonetic reassignment)^[*citation needed*]
- □ (o; derived either from Greek 𐒍 or from Runic 𐒎)^[8]
- (r), □ (s) and □ (f) appear to be derived from their Latin equivalents rather than from the Greek, although the equivalent Runic letters (𐒆, 𐒇 and 𐒊), assumed to have been part of the Gothic futhark, likely played some role in this choice.^[9]
- (x) is only used in proper names and loanwords containing Greek 𐒋 (*xristus* "Christ", *galiugaxristus* "Pseudo-Christ", *zaxarias* "Zacharias", *aivxaristia* "eucharist").^[10]

Regarding the letters' numeric values, most correspond to those of the [Greek numerals](#). Gothic □ takes the place of 𐒆 (6), □ takes the place of 𐒎 (60), □ that of 𐒍 (70), and □ that of 𐒉 (700).

[edit] Diacritics and punctuation

Diacritics and punctuation used in the [Codex Argenteus](#) include a [trema](#) placed on □ *i*, transliterated as *ï*, in general applied to express [diaeresis](#), the [interpunct](#) (·) and [colon](#) (:), as well as [overlines](#) to indicate [sigla](#) (such as *xaus* for *xristaus*) and numerals.



First page of the [Codex Argenteus](#) or "Silver Bible", a 6th century manuscript containing bishop [Ulphilas](#)'s 4th century translation of the [Christian Bible](#) into the [Gothic language](#).

[\[edit\]](#) **Unicode**

The Gothic alphabet was added to the [Unicode](#) Standard in March, 2001 with the release of version 3.1.

The Unicode block for Gothic is U+10330–U+1034F in the *Supplementary Multilingual Plane*. As older software that uses [UCS-2](#) (the predecessor of [UTF-16](#)) assumes that all Unicode codepoints can be expressed as 16 [bit](#) numbers (U+FFFF or lower, the *Basic Multilingual Plane*), problems may be encountered using the Gothic alphabet Unicode range and others outside of the *Basic Multilingual Plane*.

Gothic ^[1]																
Unicode.org chart (PDF)																
	0	1	2	3	4	5	6	7	8	9	A	B	C	D	E	F
U+1033x	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
U+1034x	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>						
Notes																
1. [^] As of Unicode version 6.0																

[\[edit\]](#) **Notes**

- [^] According to the testimony of the historians [Philostorgius](#), [Socrates of Constantinople](#) and [Sozomen](#). Cf. Streitberg (1910:20).
- [^] Cf. Jensen (1969:474).
- [^] Cf. Haarmann (1991:434).
- [^] For a discussion of the Gothic alphabet see also [Fausto Cercignani](#), *The Elaboration of the Gothic Alphabet and Orthography*, in "Indogermanische Forschungen", 93, 1988, pp. 168-185.
- [^] The forms which are not attested in the Gothic corpus are marked with an asterisk. For a detailed discussion of the reconstructed forms, cf. Kirchhoff (1854). For a survey of the relevant literature, cf. Zacher (1855).

6. [^] [Zacher](#) arrives at **iuya*, **ivja* or **ius*, cognate to ON *ȳr*, OE *īv*, *eón*, OHG *īwa* "yew tree", though he admits having no ready explanation for the form *ezec*. Cf. [Zacher \(1855:10-13\)](#).
7. [^] Cf. [Kirchhoff \(1854:55\)](#).
8. [^] [Haarmann \(1991:434\)](#).
9. [^] Cf. [Kirchhoff \(1854:55-56\)](#); [Friesen \(1915:306-310\)](#).
10. [^] [Wright \(1910:5\)](#).

[\[edit\]](#) **See also**

- [Blackletter](#)
- [Gothic language](#)
- [Help:Gothic Unicode Fonts](#)
- [Rune poem](#)
- [Runic alphabet](#)