

**Studying the Gothic Palimpsests with the Help of Digital Technology:
the Calendar, the Book of Ezra, the Book of Nehemiah**

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Abstract

In this study 7 pages of Ambrosian palimpsests are examined, first using digital photos prepared at the Biblioteca Ambrosiana in Milan at the beginning of 2016 and then studying the original palimpsests. The pages include the Gothic calendar and 6 pages of what have remained from the translation of the Hebrew bible. The aim of the study is to establish as close as possible what actually the original text was.

As a rule of thumb, one conclusion of the study is that around two thirds of the text that appears in the various reference books is a reconstruction, skillfully done. For the study the readings used are of Count Carlo Ottavio Castiglioni (1784-1849), Anders Uppström (1806 - 1865), and Wilhelm Braun. In the chapter concerning the calendar the reading of Ernst A. Ebbinghaus, done from a photo, is also used.

Another conclusion is that digital technology enables a new way of studying ancient manuscripts. With high quality photos and a proper program, one can extract a great deal of information without the constraint of examining the original parchments, papyrus, or papers.

I am grateful to Monsignor Gianantonio Borgonovo, Dr. Federico Gallo, Mr. Trifone Cellamaro, Dr. Stefano Serventi, Mr. Ferdinando Righetto, Mr. Paolo Cavagna, Mr. Francesco Tempesta, and Biblioteca Ambrosiana for providing me with the photos, assisting me with the palimpsests and the related material, and their cooperation. I would like to express my gratitude to the Collegio dei Dottori of the library for the permission to present this study online.

I thank Professor emeritus Reino Kurki-Suonio for his comments.

November 2016

1. Introduction

In 1817 Monsignor (later Cardinal) Angelo Mai, the custodian of the Ambrosian library in Milan, had discovered Gothic palimpsests among the manuscripts at the library. The first publication of the text of several of those palimpsests, prepared by Mai himself and Count Carlo Ottavio Castiglioni, appeared in 1819. Later Castiglioni published himself a number of fragments, the latest in 1842 as part of Gabelentz & Löbe's compendium.

The text of the 7 pages that I have studied is basically what was prepared by Castiglioni, with several corrections made by latter readers. Of this text I estimate that around two thirds is a reconstruction, I suggest skillfully done. There are three kind of reconstruction. The first one is the obvious filling of missing letters in the midst of known words. The second kind is inserting words in lines where only several letters had remained. This task is like filling a puzzle where the source of the missing words is the Bible itself and another source is the text of the Codex Argenteus. I suggest that most of the reconstructed text belongs to these two categories. A third type is when there are no traces of letters in a line or several lines.

Anders Uppström studied the parchments during his stay in Milan in the summer of 1864. Earlier he gained an extensive experience in reading Gothic text from studying the Codex Argenteus. One important task that he performed, and which I have found very useful in my study, was dividing the earlier readings into lines according to the manuscripts themselves.

From my very limited study I suggest that Uppström did not examine the palimpsests extensively. I do not know how long time he stayed in Milan, however, no matter how much one stretches the term 'summer of 1864', there is not enough time in it to conduct a thorough study. My impression is that he read Castiglioni's text and wherever he found what he considered to be a mistake he examined the palimpsest itself and marked it. Several of his corrections deal with the reconstructed text, not with the actual text.

Wilhelm Braun had studied the manuscripts during the first half of the 20th century. His remarks were incorporated into Streitberg's *Die gotische Bibel* (1908). Of the 7 pages that I have dealt with Braun examined thoroughly pages 209 and 210 and found several mistakes. Moreover, in these two pages he meticulously marked what text he actually saw or did not see in the manuscripts. I have

found his marking very useful and realized that, in fact, the manuscripts nowadays are practically in the same condition as they were 100 years ago. Braun studied much less thoroughly pages 451, 452, 461, and 462. From my own experience my guess is that Braun could not have devoted very many years for a very extensive study of all the palimpsests. In fact, he died in 1913.

The palimpsests were discovered in 1817 and the initial publication of the last page occurred around 1840. It means that Castiglioni spent around 20 years on the project. I read somewhere that he had kept the manuscripts at home. This is indeed the way to do this kind of research! Anyway, from my own experience I would say that studying all those palimpsests thoroughly may take 20 man-years, to use a term from software engineering. My calculation is very simple. I have studied those 7 photos for half a year, devoting each working day around 2-4 hours for it. I dare to suggest that one cannot do this work for more than several hours a day. As there are around 350 palimpsests in Milan, I figure that had I examined all those manuscripts, that many years is what it would have taken me to accomplish the task.

In addition, I spent 5 days in the reading room at the Biblioteca Ambrosiana, which is open 5 days a week between 9am to 5pm. I have noticed that after lunch my concentration was reduced and I have found it harder to stay on the line of the hardly seen text. Around 4pm I usually was finito. Discussing the matter with the experienced librarians there, they told me that in this kind of study this is usually what happens. A more efficient way to conduct this study would have been to stay in Milan for 3 or 4 weeks and conduct the research only in the morning hours. In any case, a complete examination of all the palimpsests requires a stay in Milan for 1-2 years.

In the beginning of the 20th century the palimpsests were handled with a preserving material which gave them a brownish color. I suggest that the people who accomplished this task knew exactly what they were doing. After all, the library has had experience of handling manuscripts for hundreds of years. The brownish color does not impair the examining of the text, nor reduce the ability of conventional or digital photographing to capture the main features of the text. It might cause difficulties when attempt will hopefully be made to photograph the manuscripts with various illumination and radiation methods. The hardest part of the task is deciphering the text around the ancient holes, the occasionally slightly burnt parchment, the wiped-out text, etc. I dare to suggest that the manuscripts are basically in the same state as they were 200 years ago.

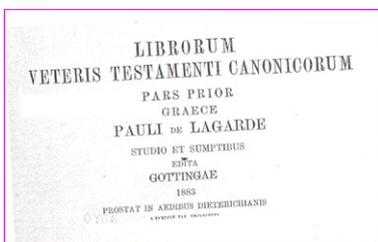
1.1. Pages 209 and 210: Ezra or Nehemiah?

During the 19th century, pages 209 and 210 of the Ambrosian Gothic palimpsests, two sides of one leaf, were identified by Mai and Castiglioni as a Gothic translation of Ezra 2: 9–42. Uppström did not challenge this identification. Towards the end of that century it was argued that the text actually belongs to Nehemiah 7: 13–45. The new identification was generally accepted and has become *communis opinio*.

The biblical text of the manuscript tells about the people who came up from among the captive exiles whom King Nebuchadnezzar of Babylon had carried into exile to Babylon, who returned to Jerusalem and Judah, each to his own place of origin. The text lists the number of returnees to each place.

There are two biblical passages, similar but not identical, that tell that story. Mai and Castiglioni had published one side of the leaf (verso), page 210, identifying it as Ezra 2: 28–42. Castiglioni deciphered the other side (recto) and published it in Gabelentz and Löbe's book (1836-46). He identified the text as belonging to Ezra 2: 9–28. Mai and Castiglioni were well aware of the existence of an equivalent passage in Nehemiah. In the introduction to the first publication of the text (p. XVII) they wrote: *et sane is locus Esdrinus similem sui habet in Nehemiae libro cap. VII.*

While studying these pages and comparing them to the original Hebrew text, it has become clear to me that something is wrong with Streitberg's text. After thorough investigation, I concluded that the source of the problem was the so-called Lucianic version that was composed by Paul Anton de Lagarde and published in 1883.



Lagarde used the Gothic text of Ezra to compose a Lucianic version of Nehemiah, however it did not work well, so he changed the order of the verses. Figures 1 and 2 demonstrate his endeavor. In

Figure 1 (p. 477) the order of the verses is 21, 23, 24, 22, 25, and in figure 2 (pp. 477, 478) the order is 35, 37, 36, 38

εἴκοσι δύο. ¹⁸ υἱοὶ Ἀδωνικαμ ἑξακόσιοι ἑξήκοντα ἕξ. ¹⁹ υἱοὶ Βαγουια δισ-
 χίλιοι ἑξήκοντα ἕξ. ²⁰ υἱοὶ Ἀδδει ἑξακόσιοι πενήκοντα τέσσαρες. ²¹ υἱοὶ
 Ἀζηρ τῷ Ἐζεκία ἐνεήκοντα καὶ ὀκτώ. ²³ υἱοὶ Βασση τριακόσιοι τριάκοντα
 τρεῖς. ²⁴ υἱοὶ Ἰωρη ἐκατὸν δέκα δύο. ²² υἱοὶ Ἀσσομ διακόσιοι εἴκοσι
 τρεῖς. ²⁵ υἱοὶ Γαβαων ἐνεήκοντα πέντε. ²⁶ υἱοὶ Βηθλεεμ ἐκατὸν εἴκοσι τρεῖς.

Figure 1. Lagarde's manipulation of the biblical text.

ἐκατὸν πενήκοντα ἕξ. ³⁴ υἱοὶ Αἰλαμ ἑτέρου χίλιοι διακόσιοι πενήκοντα τέσ-
 σαρες. ³⁵ υἱοὶ Ηιραμ τριακόσιοι εἴκοσι. ³⁷ υἱοὶ Λύδδων Ἀδειδ καὶ Ἀνω ἐπ-
 478
 Ἐζδρας α
 τακόσιοι εἴκοσι πέντε. ³⁶ υἱοὶ Ἰεριχώ τριακόσιοι τεσσαράκοντα πέντε. ³⁸ υἱοὶ
 Σενναα τρισχίλιοι ἑξακόσιοι τριάκοντα. ³⁹ καὶ οἱ ἱερεῖς υἱοὶ Εδδουα τῷ οἴκῳ
 Ἰησοῦ ἑννακόσιοι ἑβδομήκοντα τρεῖς. ⁴⁰ υἱοὶ Εμμηρ χίλιοι πενήκοντα δύο.

Figure 2. Lagarde's manipulation of the biblical text.

In the end of the 19th century and later several authors apparently considered Lagrade's text as a genuine ancient text and changed the identification of the relevant Gothic text accordingly, in reverse manipulation.

This, in my opinion, is not a genuine scientific method. I would compare it to a mathematician who changes the value of Pi so it fits his or her calculation. In my article (Landau 2011) I endeavor to demonstrate that although several details in the Gothic text of Ezra are compatible with the biblical text of Nehemiah, overall the original identification of Mai and Castiglioni is correct.

While studying the new photos I have noticed that one scribe wrote pages 209 and 210, and another one pages 451, 452, 461, and 462 (see below). Following the original identification, the fact that two different scribes wrote the different pages makes perfectly sense, as those pages belong to different books. However, if these six pages are part one book, Nehemiah, and pages 209 and 210 follow almost immediately the text of the other pages, then a plausible explanation is needed as for

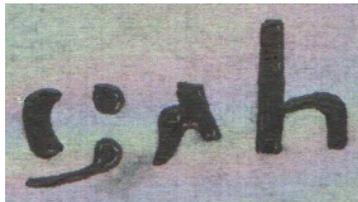
why the scribe who started the work was replaced by another one in a middle of a book, or possibly in the middle of an Eusebian canon.

In this paper I completely ignore this *communis opinio* and use the original identification of the text and the marking system assigned to the manuscripts sometime in the middle of the 19th century.

2. The Method

Digital technology enables easy manipulation of the images: enlarging them, cutting sections of different photos and setting them side by side for comparison, creating layers, using various presentation techniques etc. In this study I endeavor to demonstrate these options. In addition, deciphering an old text requires an enormous amount of experience, and this can be gained through studying photos, regular or digital. By the time I examined the palimpsests at Milan, I already had a printout of my study where I could mark the new observations I made through examining the parchments with my own eyes with the help of a magnifying glass.

The first step is creating a Gothic font based upon the letters of the manuscripts. With the help of an image processing program I extract a letter or a cluster of letters, print them three or four times bigger than they originally are, and then fill the contour with black ink.



The next step is scanning the page with the letters. Then, with the help of a digital brush, I strengthen the letters, clean up the background, and separate the letters, each to its own file.



The rest of the process is done with an appropriate software. All one has to do is to purchase a reasonable efficient program, install it in the computer, and just read the instructions and follow them. In short, one does not have to be a professional draftsman to be able to create reasonably good fonts. In this manner a set of fonts can be created for each scribe.

The 7 pages I have examined had been created by three scribes and therefore I have created three sets of fonts. In the process of creating the fonts for Ezra and Nehemiah, in some cases I could not find clear enough letters of certain type that I could have refined, so instead I used these letters from the other set of fonts. In the table below these letters are blank.

Checking with the facsimile edition (Galbiati & de Vries, 1936) the letters that appear in the calendar are similar, for example, to those of Philemon and 1 and 2 Timothy. The letters of Ezra and Nehemiah are distinct from all the other letters of the palimpsests.

	a	b	g	d	e	q	z	h	þ	i
calendar	Α	κ	Γ	Δ	Ε	Ϛ	Ζ	Η	Ψ	Ι
Ezra	Α	κ	Γ	Δ	Ε	Ϛ	Ζ	Η	Ϙ	Ι
Nehemiah	Α	κ	Γ	Δ	Ε			Η	Ϙ	Ι
	k	l	m	n	j	u	p	ϥ	r	s
calendar	κ	λ	Μ	Ν	Ϛ	ϛ	Π		Ϟ	Σ
Ezra	κ	λ	Μ	Ν	Ϛ	ϛ	Π	ϣ	κ	ζ
Nehemiah		λ	Μ	ϛ	ϛ	ϛ			κ	ζ
	t	w	f	x	h	v	o			
calendar	τ	ϣ	Ϟ				Ϟ			
Ezra	τ	ϣ	Ϟ	x	ϣ	ν				
Nehemiah	τ	ϣ	Ϟ				Ϟ			

In the literature concerning the Gothic letters there are discussions concerning the various types of them. However, as the letters of Ezra and Nehemiah are different from the rest of the Gothic manuscripts, I do not dwell on this topic here.

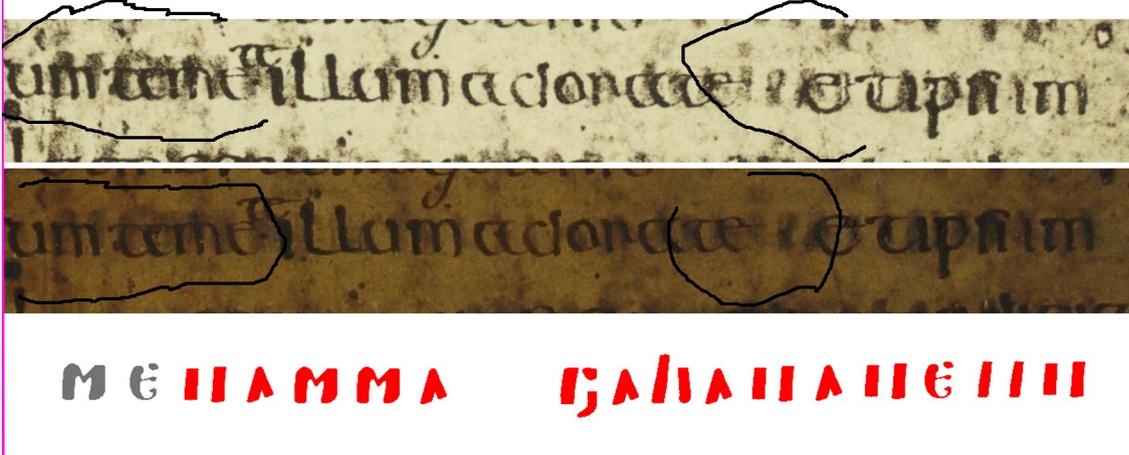
Image processing programs sometimes include a tool called layers. One can create a layer with a transparent background and add on it text and images without changing the layer underneath. So, using the digital photo of a manuscript as a background, I add a layer and type on it the letters I have created, seeing to it that each letter overlaps the original letter underneath. When I cannot decipher a letter, I leave the space blank. If I am not sure but reasonably convinced that a certain letter is below, I type the letter in grey color.

One must remember that a digital photo is a matrix of pixels. In each spot there is only one single pixel, so no matter how many layers are created, the software just combines each column of pixels to only one. The sense of layers is just an illusion created by the software. If this was not the case, then theoretically one would have been able to separate the pixels of the Gothic text underneath and the Latin one above it.

Once the letters are typed, I copy the layer with the text to another file, so one can see the text as if it might have looked in its original state. Missing are the letters that I could not decipher. Next I study each entry or line separately. The empty spaces for letters that I could not detect I fill with letters in red according to the reading of Castiglioni. If there are corrections made by Uppström or Braun, I add them below. I have also added a Latin transcription, English translation that follows King James Version, and comments.

Ebbinghaus (1981: 85) wrote that the *editio phototypica* of 1936 by de Vries has never been popular, probably because so many of its plates are quite useless. However, those who created the facsimile edition used filtering and illuminating methods that sometimes indeed erased most of the text, but at the same time strengthen features of part of the text. Many of the photos in the facsimile edition are of very high quality, for example the calendar and page 210. The other pages that I have examined are badly damaged and, in general, the facsimile did not improve on their reading, however sometimes it strengthened certain features of the text. One example is page 462, line 13.

Nehemiah, VII: 2; page 462, line 13



Therefore, I have found it useful for deciphering to add above the new photo also the same line from the facsimile edition

In this study I have realized that while digital technology provides excellent tools for an advance deciphering process, present digital photography is not detailed enough for fully rendering of the text, and direct observation is still needed to accomplish the task.

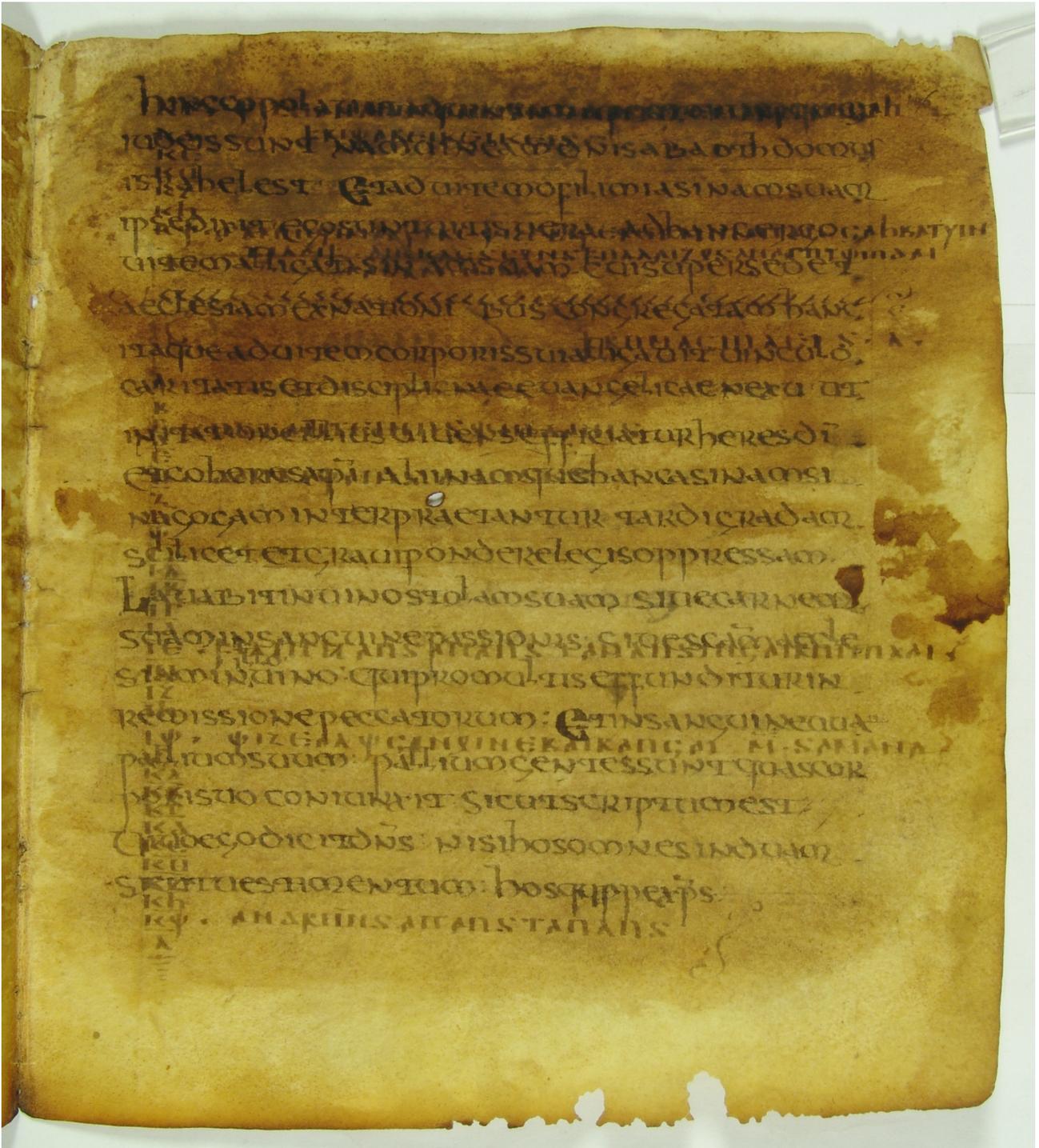
3. The Gothic Calendar, Cod. A. Page. 196

The Gothic calendar is one leaf found among the Ambrosian manuscripts after Philemon 18-23. The leaf includes the remaining dates of one month and a complete second month. In between them there is what I call the month-line. The other side of the leaf is blank, which suggests that the remaining page must have been the end of the calendar.

Among the Gothic manuscripts, the Gothic calendar is probably the hardest to decipher. Unlike the other remains, which are portions of the New Testament, the books of Ezra and Nehemiah, a religious text of the Skeireins, and various ancient documents, the calendar follows no familiar text. In additions, very little is known about the early history of the Goths and indeed the lion share of the literature written about the calendar is an attempt to associate the calendar with poorly known events. From the technical point of view, as in the rest of the palimpsests, several of the Latin and Gothic lines merge completely, which often makes the effort to read the Gothic text underneath impossible.

The calendar was first published by Mai & Castiglioni (1819). Like some other languages of antiquity (and even in Modern Hebrew) each letter and combinations of letters can also serve for indicating numbers. In this manner, a = 1, b = 2, h = 8, i = 10, ie = 15, k = 20, kd = 24, l = 30.¹

The page of the calendar starts with date kg (23) of one month and continues till the day l (30). The month-line follows and then comes a full month from a to l.



The Gothic Calendar, Cod. A. p. 196. A new photo (2016)



The Gothic Calendar, Cod. A. p. 196. A photo scanned from the facsimile edition, prepared by Galbiati and de Vries (1936)

First Entry



kg þize ana gutþiudai madagrize marwtre j]ah

Gabelentz & Löbe

managaize

23 those of the Gothic people many martyrs and

friþareikeikeis

friþareikeikeis

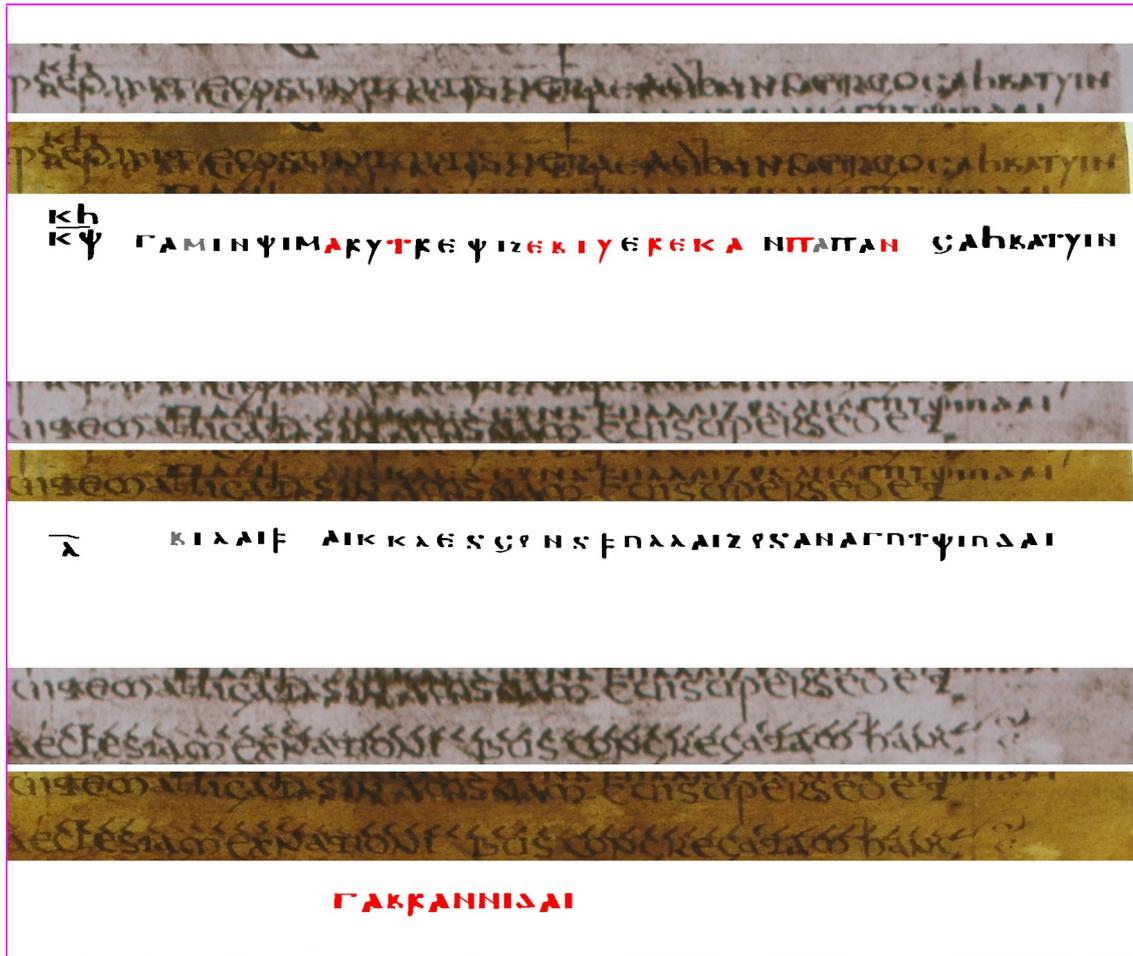
Ebbinghaus (1976: 142) translated the text as ‘[the memory] of those many martyrs in Gothia, and Frederic.’ According to him (p. 141) it has long been recognized that the spelling of the name in the second line must have been a scribble error.

Mai & Castiglioni (1819: 26) read *madagrize*. Gabelentz & Löbe (1843: XVII) changed it into *managaize*, which makes more sense. However, as far as I can see it does not have a manuscript authority.

There is an unsolved question whether *marwtre* is a scribal error for **martwre*, or not (Ebbinghaus 1976, 140).

There has been a debate about the identity of Friþareikei[kei]s. It was suggested that the name stands for Fritigern who played a role in the Gothic Civil War, however it was also argued that the civil war was an entirely fictitious event and there was indeed no historical basis for this conjuncture (Ebbinghaus 1976: 141).

Second Entry



kþ	gaminþi	marwtre	þize bi	werekan	papan	jah Batwin
29	memory	martirs	those	by Wereka	the priest	and Batwins

bilaif	aikklesjons	fullaizos	ana Gutþiudai
relic	church	full	in Gothia

gabrannidai

burnt

There is extensive literature concerning the second entry. The main problem is the meaning of the word *bilaif* in the second line. Lacy (1980: 100), following Friedrichsen (1927: 91-93), interpreted the word as a noun meaning ‘relics,’ the equivalent of Greek ‘leipsana,’ and assuming few scribal errors. He suggested that the entry is to be translated as: “The memory of the martyrs with Wereka the priest and Batwins, a full church burned in Gothia. The relics burned.” According to Friedrichsen (1927: 91) Castiglioni had translated the word *bilaif* as ‘ministry’ and Gabelentz & Loebe as ‘colleague.’

According to Ebbinghaus’s reading of the manuscript (1975, Figure 3.1), the word *gabrannidai*, ‘burnt,’ which appeared already in the text of Mai & Castiglioni (1819), starts just below *aikklesjons*. Ebbinghaus used a photo of the manuscript.

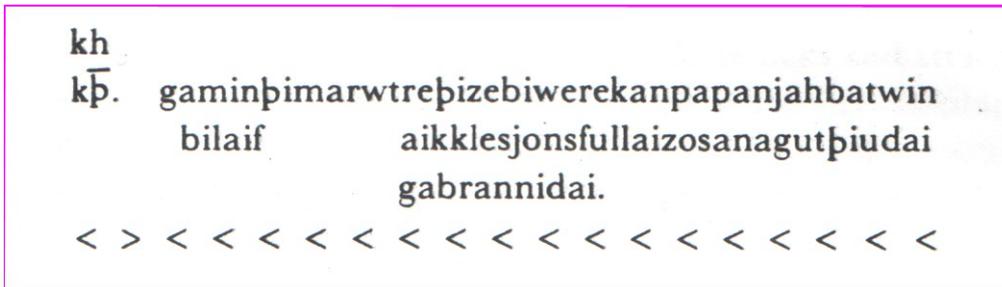


Figure 3.1. Ebbinghaus’s reading of the manuscript (1975),

In Ebbinghaus’s text the mark of day *l* (30) is missing.

I cannot find the word *gabrannidai* there or in any other place. Had it been there, it would have been on the same line as *l* ‘30,’ the last date of the first month.



Friedrichsen (1927: 92) wrote that:

Gabrannidai need not detain us long; it is most probably corrupt; the scribe has made so many mistakes that he has only himself to blame if we take *gabrannidai* to be a homoioteleutic error for *gabrannidaize* or, to agree with *aikklesjons gabrannidaizos*.

Many years ago someone had attached to the facsimile edition of the reading room at Biblioteca Ambrosiana a letter written on 15th October 1938 by Geo Friedrichsen and sent to the Very Reverend Msgr. J Galbiati:

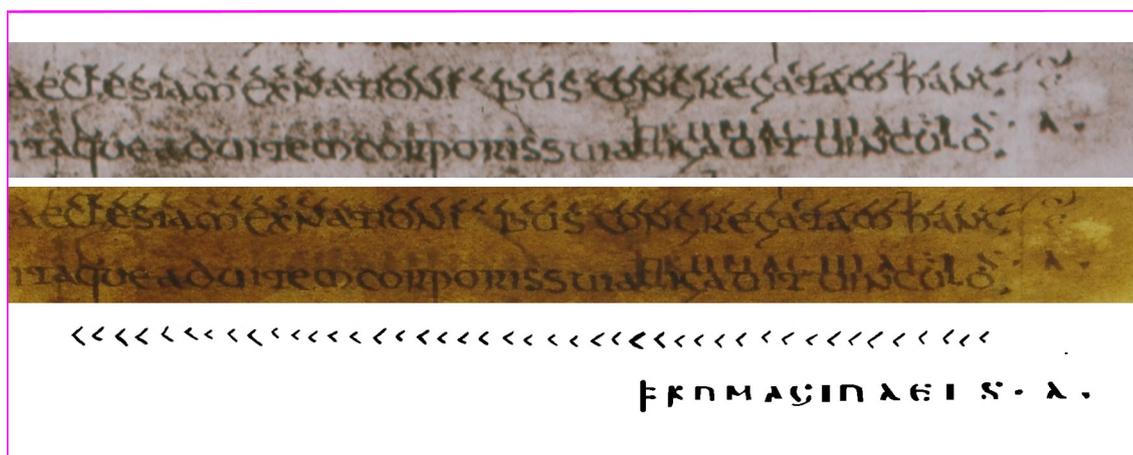
Very Reverend Sir,

Since receiving your kind letter of 26th may 1936, I have purchased and have diligently studied the various hands in Wulfilae Codices Ambrosiani Rescripti...

Another matter that I cannot understand is why in some pages the original Gothic stands out so very much more clearly than the Latin writing, but on other pages the Gothic writing, which Uppström and Braun could read, which Uppström even described as ‘fac. leg.’ cannot be seen at all.

By the time Friedrichsen wrote his criticism, 1927, he had not seen the text, neither the original nor a photo. In my opinion he should have been more careful before attacking an innocent Gothic scribe publicly.

The Month-line



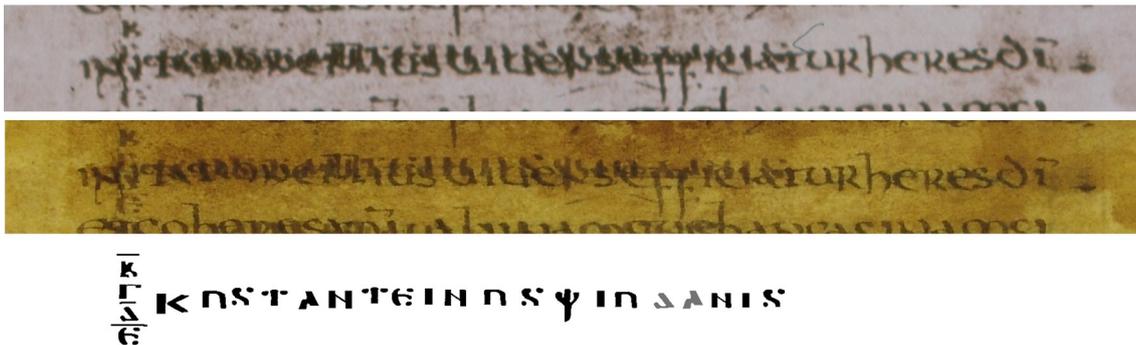
frumajiuleis · 1 ·

frumajiuleis 30

In the right side of the line, one can read *frumajiuleis* ·l. In the left side, following a reading of Massmann from 1833, it is generally accepted that the word *naubaimbair* exists. Using a digital filter I endeavored to demonstrate (Landau 2001: 53, 2006) that no such a word as *naubaimbair* exists there. Studying the palimpsest itself, I maintain that there are no traces of any Gothic writing in the left side of the line.

In another article (Landau 2009) I argue that *jiuleis* is a nomen sacrum, that it is derived from the Biblical Hebrew term ‘jubilees.’ and that it means ‘Redeemer.’ I also maintain (Landau 2010) that the Gothic calendar is a 364-day calendar.

3rd [g] of the month Frumajiuleis

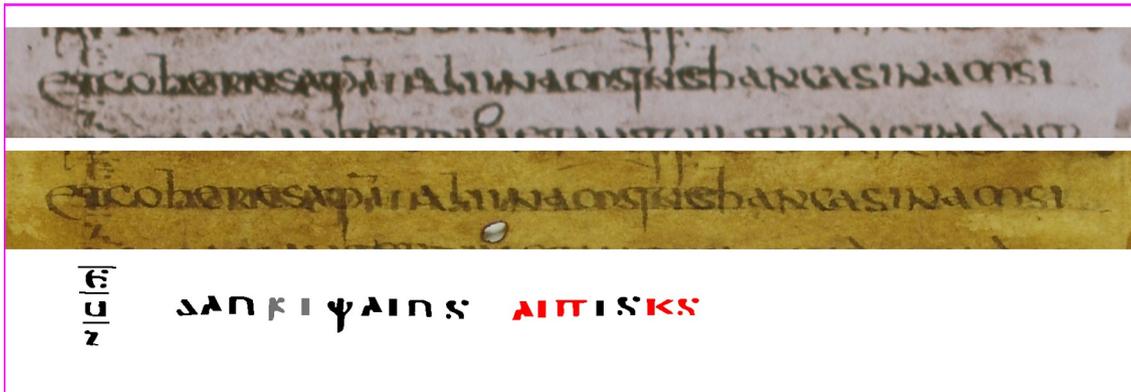


g kustanteinus þiudanis

3 Constantinus Emperor

According to Streitberg (1960 [1908]: 472-474) the entry is in honor of the Roman Emperor Constantinus II (337-361) - a friend and protector of the Arians.

6th [q] of the month Frumajiuleis



q Dauriþaius aipisks

6 Dorotheos bishop

The entry is in honor of Dorotheos – the Arian Bishop of Heraklea (later Antioch).

15th [ie] of the month Frumajiuleis



ie Filippaus apaustaulus in jairupulai

15 Philip apostle in Hierapolis

The entry honors the Apostle Philip in Hierapolis in Phrygia, Asia Minor

19th [ip] of the month Frumajiuleis

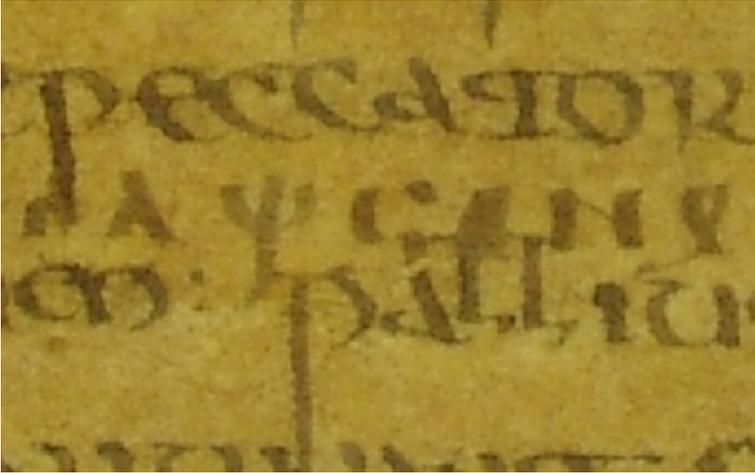


ip þize alþjino in[e] Bairaujai ·m· samana

19 those elders in Beroia 40 together

The entry commemorates 40 elder (women?) in Beroia (Macedonia, Greece).

Castiglioni deciphered *albjino*. Uppström corrected it to *albjono*, and it was accepted. Nevertheless, from examining the palimpsest, I maintain that Castiglioni was correct.



29th [kϕ] of the month Frumajiuleis

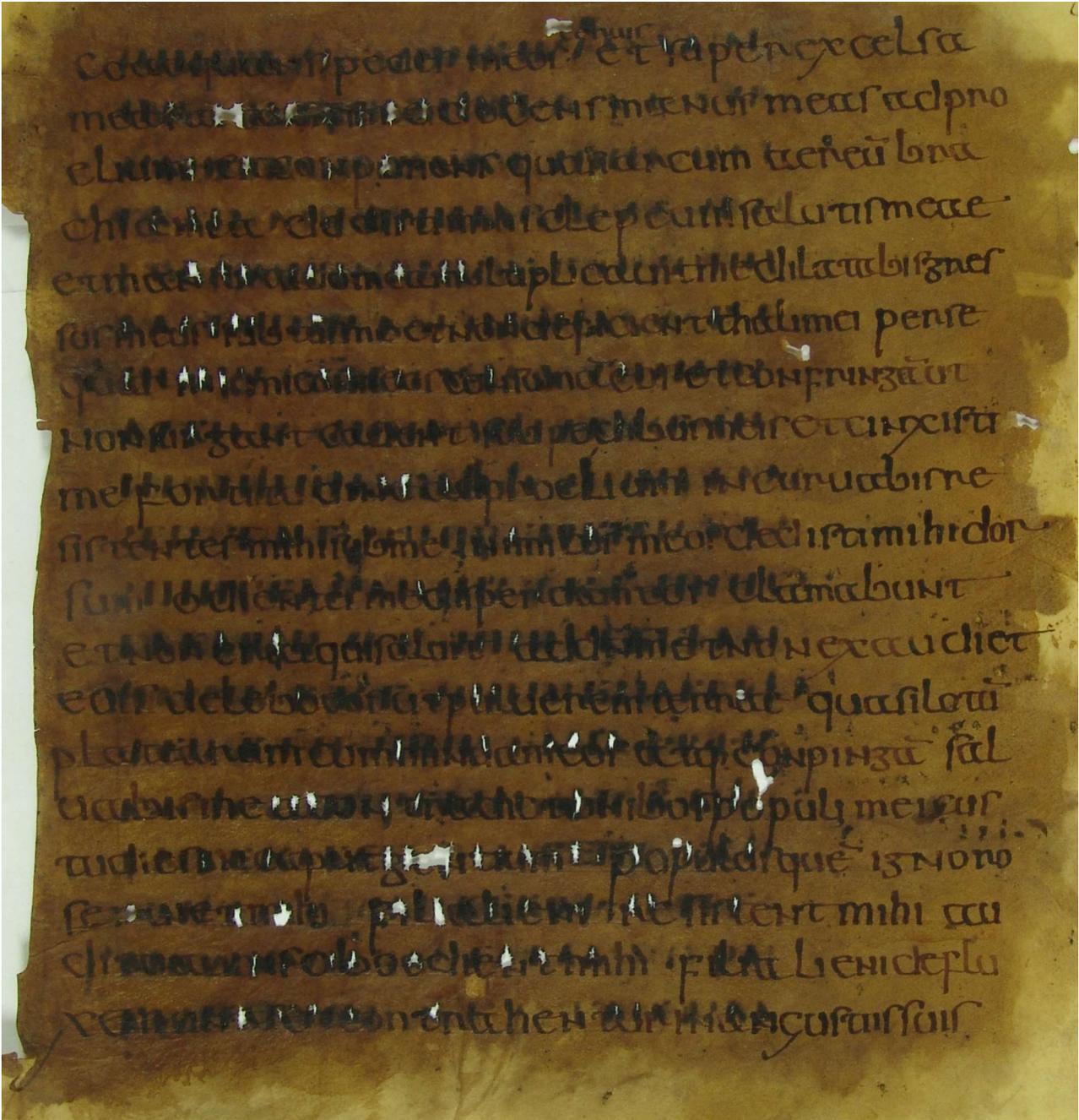


kϕ andriins apaustaulus

29 Andrew apostle

The entry honors Andrew the Apostle.

4. E. Cod. Ambr. G. 82 part. sup. p. 209, 210 IV. Page 209, Ezra II, 8-27.

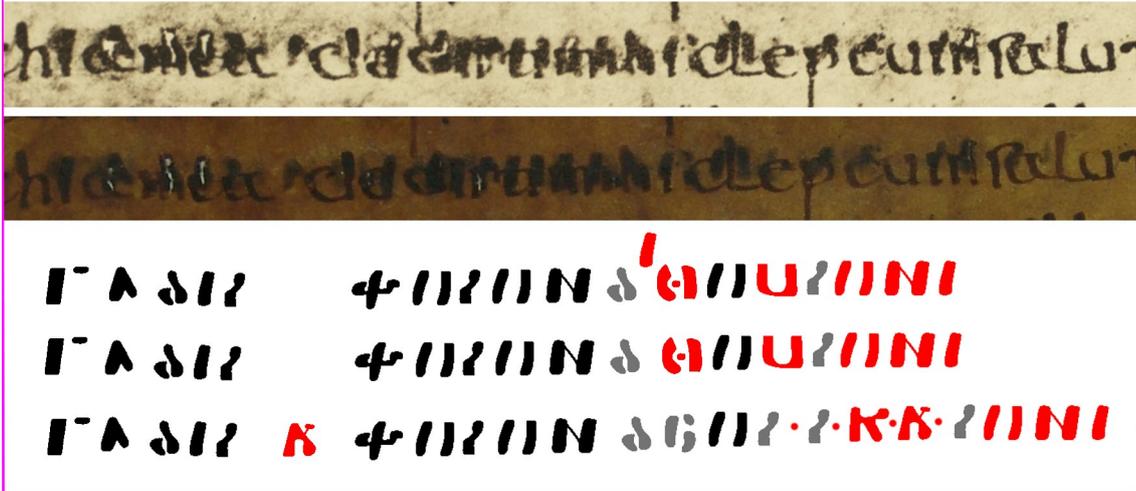


E. Cod. Ambr. G. 82 part. sup. p. 209, 210 IV. P. 209, Ezra II, 8-27. A new photo (2016)

OIINSA H IINBUZZAXXAI
 me...
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 v...

(UUNDA M ZUNGUZZAXXALIA
 G·G Y NALI ?
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 Y V MIZ G NIY
 AI Φ
 ? U Y X Δ ZUNALI
 A EI U ZUNALIZAIKE IN
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 ZEIZ TAI UNYEIVKIAZ I
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 ERAK KEIM
 AIF (I KEKVΦ G·M·I·
 VZ ΓAKAA X· YAI
 KVZMAKMAZ AIKVZKA

P. 209, line 4; Ezra 2: 12, 13



gadis þusundi · hv · u · q · suni

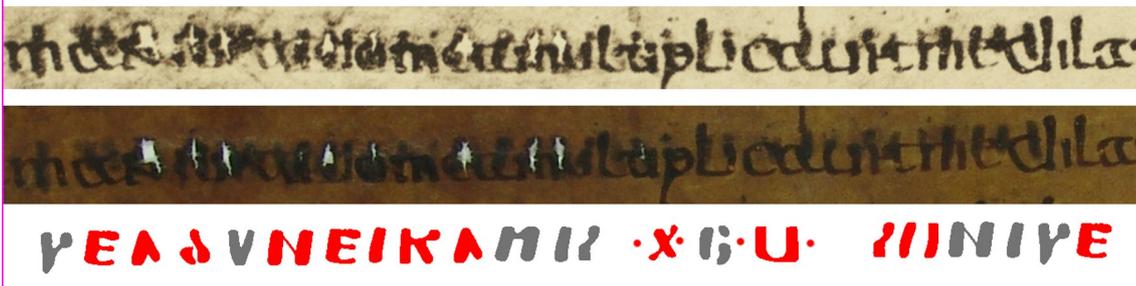
Uppström: gadis þusund · hv · u · q · suni

Braun: gadis b þusundjos · s · k · b · suni

Ezra 2: (13) a thousand two hundred twenty and two. 13 The children

In general, I suggest that Braun's reading is the correct one. However, the color of his *b* after *gadis* is much brighter than the other letters and, also, the shape of the letter does not exactly fit the shape of the letter *b* in the calendar.

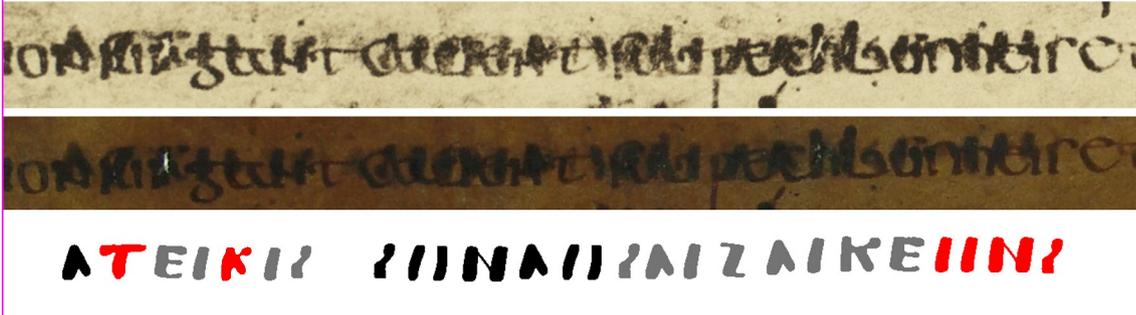
P. 209, line 5; Ezra 2: 13, 14



we adoneikamis · x · j · q · suniwe

Ezra 2: (13) of Adonikam, six hundred sixty and six. 14 The children

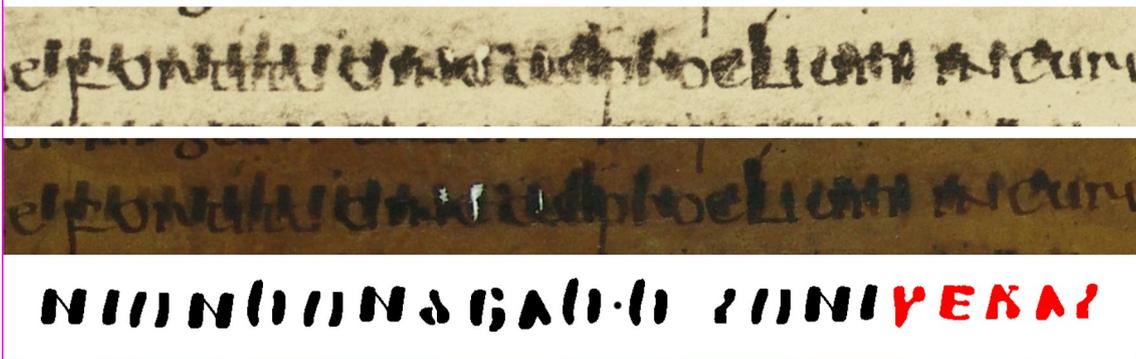
P. 209, line 8; Ezra 2: 16



ateiris sunaus aizaikiins

Ezra 2: (16) of Ater of Hezekiah,

P. 209, line 9; Ezra 2: 16, 17



niunhund jah · h · suniwe as

Ezra 2: (16) ninety and eight. 17 The children of Bezai,

P. 209, line 14; Ezra 2: 22, 23



φεις · ρ · ι · υ · suniwe anapōpis

Ezra 2: fifty and six. 23 The men of Anathoth,

P. 209, line 15; Ezra 2: 23, 24



· ρ · κ · η · sunive asmōpis · ρ · κ · η ·

Ezra 2: (23) an hundred twenty and eight. 24: The children of Azmaveth, forty and two.

P. 209, line 16; Ezra 2: 25



waire kareiaþiaareim jah

Ezra 2: 25 The children of Kirjath-arim,

P. 209, line 17; Ezra 2: 25



kaifairi ja berop · vh · m · g ·

Uppström: Xafira

Braun: *Kaifaira*

Ezra 2: (25) Chephirah, and Beeroth, seven hundred and forty and three.

P. 209, line 18, Ezra 2: 26, 27



YAIKVZ KAMA G; AIIΓAKAA X·IK· YAI
X·KI

wairos rama jah gabaa x · i · b · wai

Braun: x · k · g

Ezra 2: 26 The children of Ramah and Geba, six hundred twenty and one. 27 The men

P. 209, line 19; Ezra 2: 27, 28

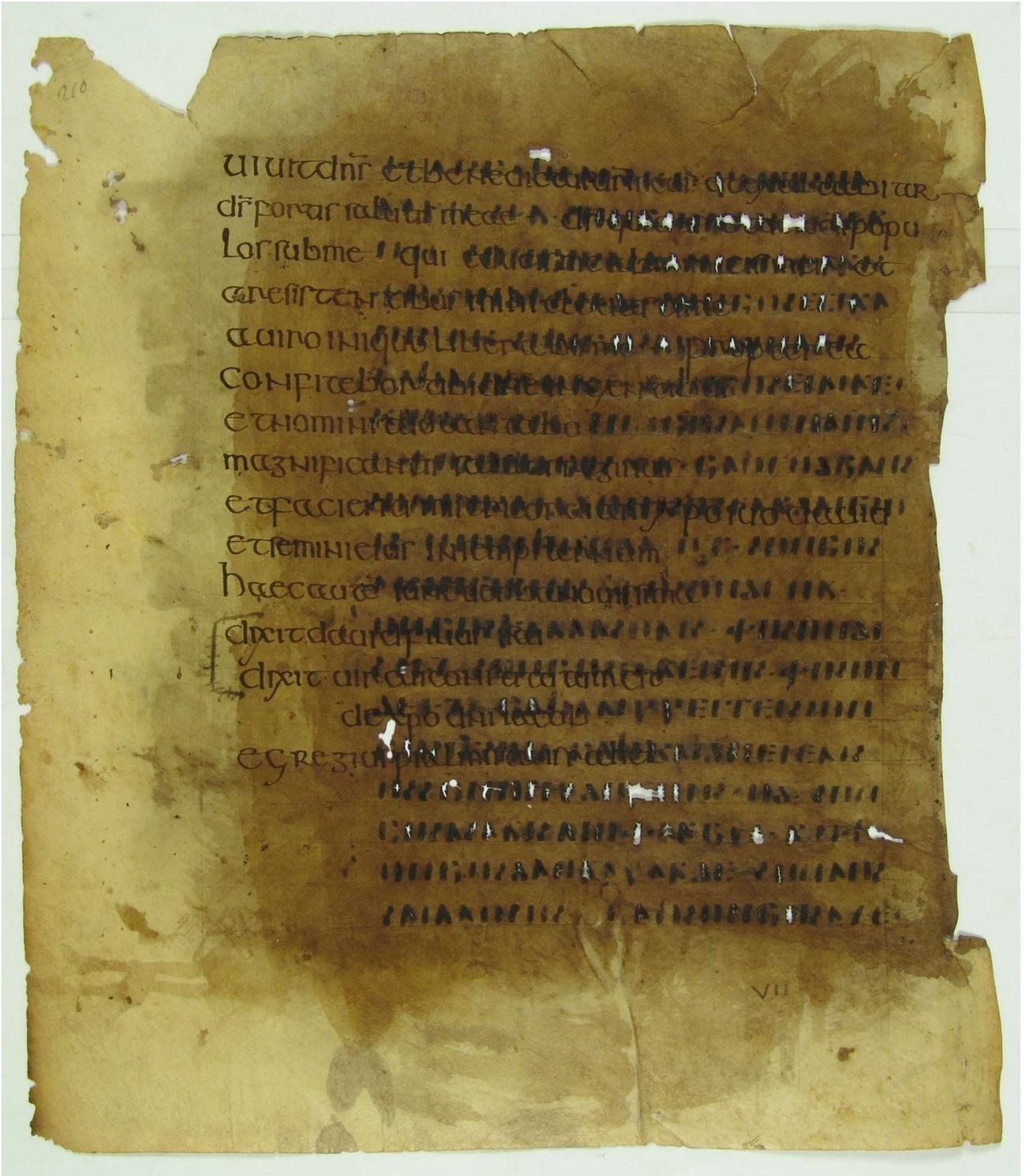


KVZ HAKMAZ · K·K·K· YAIKVZKAI

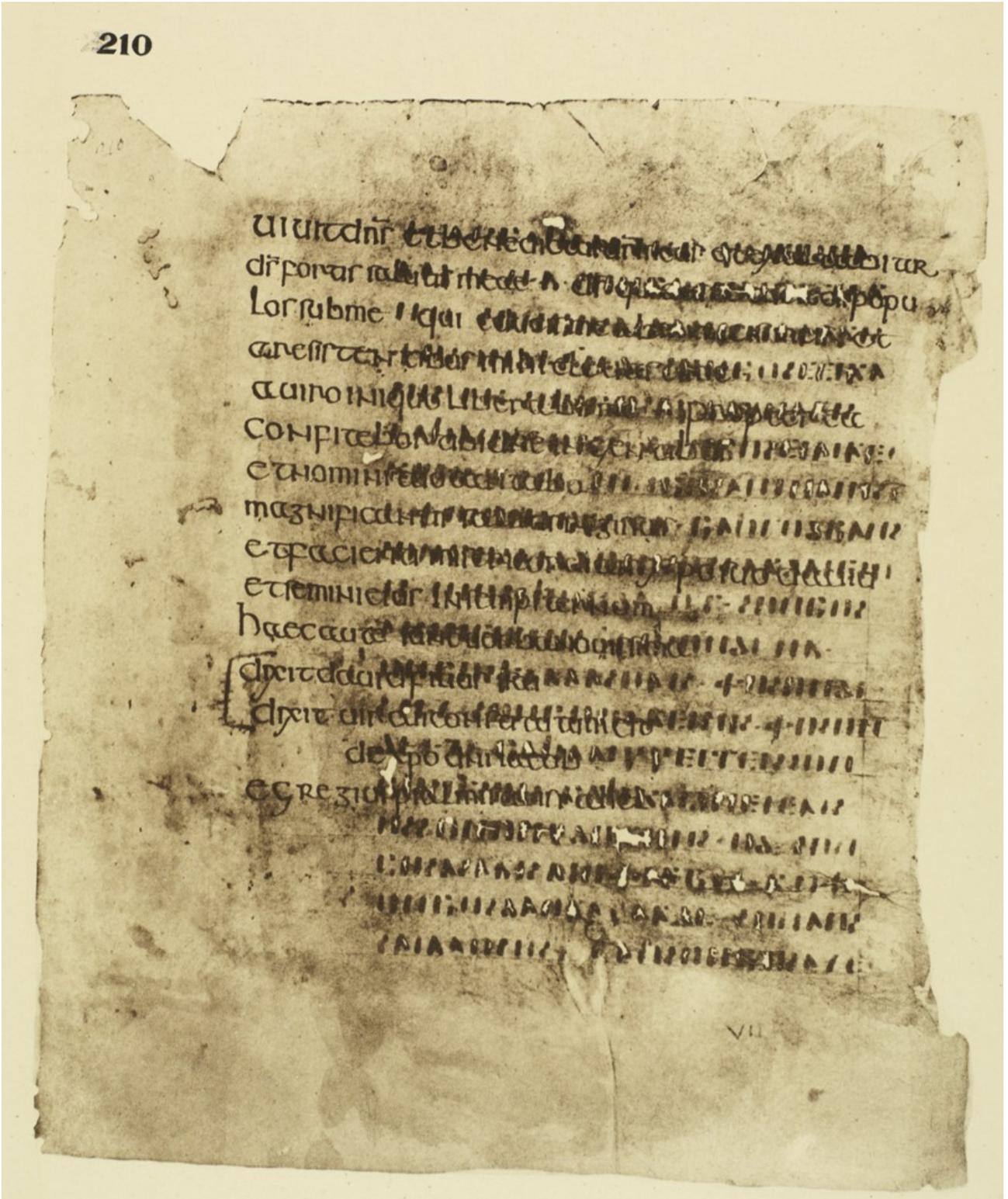
ros makmas · r · k · b · wairos bai

Ezra 2: (27) of Michmas, an hundred twenty and two. 28 The men of Bethel

5. E. Cod. Ambr. G. 82 part. sup. p. 209, 210 IV. Page 210. Ezra II, 28-42



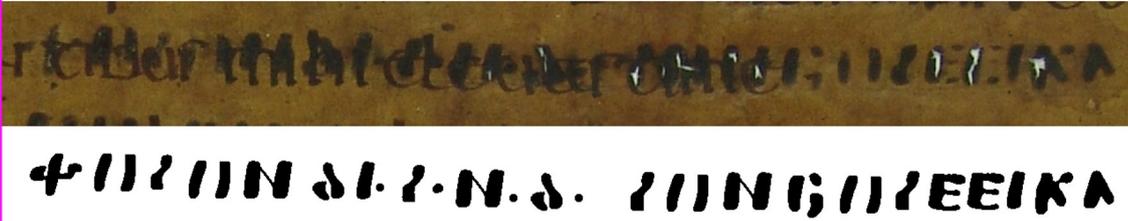
E. Cod. Ambr. G. 82 part. sup. p. 209, 210 IV. Page 210. Ezra II, 28-42. A new photo (2016)



E. Cod. Ambr. G. 82 part. sup. p. 209, 210 IV. Page 210. Ezra II, 28-42.

The facsimile edition (1936)

P. 210, line 4; Ezra 2: 31, 32



ḥusundi · s · n · d · sunjus eeira

Ezra 2: (31) thousand two hundred fifty and four. 32 The children of Harim,

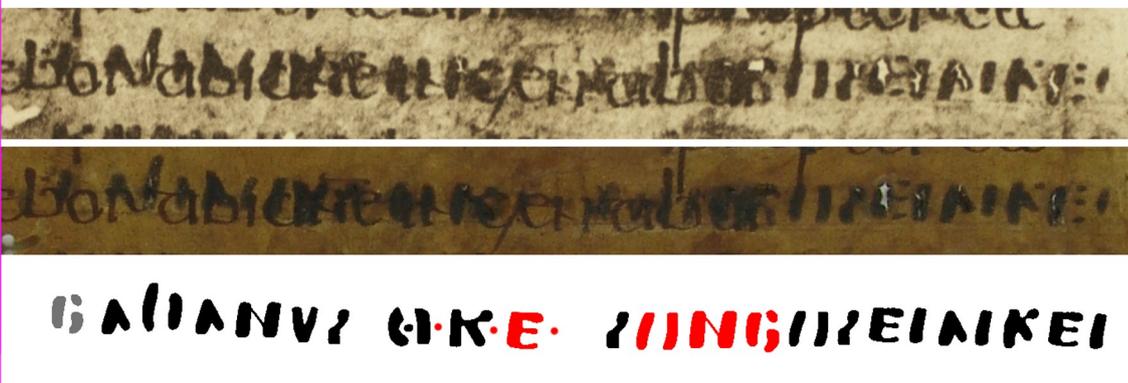
P. 210, line 5; Ezra 2: 32, 33



mis · t · k · sunjus lwddomeis

Ezra 2: (32) a three hundred and twenty. 33: The children of Lod,

P. 210, line 6; Ezra 2: 33, 34



jah hanos · hv · m · e · sunjus eiairei

Ezra 2: (33) Hadid, and Ono, seven hundred twenty and five. 34: The children of Jericho,

P. 210, line 7; Ezra 2: 34, 35

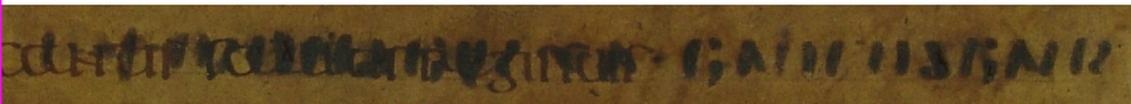


KVN? · T · M · E · ?//NG; // ?AINNAIN?

kons · t · m · e · sunjus ainna^{ns}

Ezra 2: (34) three hundred forty and five. 35 The children of Senaah,

P. 210, line 8; Ezra 2: 35, 36



Γ · Φ // ?//NΔG; V? X Λ · G; A // ?//NΔG; AN?

g · þusundjos · x · l · jah gudjans

Ezra 2: (35) three thousand and six hundred and thirty. 36 The priests:

P. 210, line 9; Ezra 2: 36



?//NG; // ?A I Δ // NI ?// ?AK Δ A I E ?//

sunjus aiddunis us garda iesu

Ezra 2: (36) the children of Jedaiah, of the house of Jeshua,

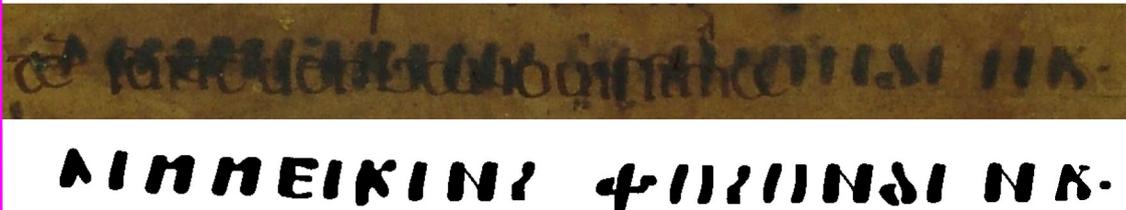
P. 210, line 10; Ezra 2: 36, 37



is niun hunda · u · g · sunjus

Ezra 2: (36) nine hundred seventy and three. 37 The children of

P. 210, line 11; Ezra 2: 37



aimmeirins þusundi · n · b ·

Ezra 2: (37) Immer, a thousand fifty and two.

P. 210, line 12; Ezra 2: 38



sunjus fallasuris · þusundi

Ezra 2: 38: The children of Pashur, a thousand

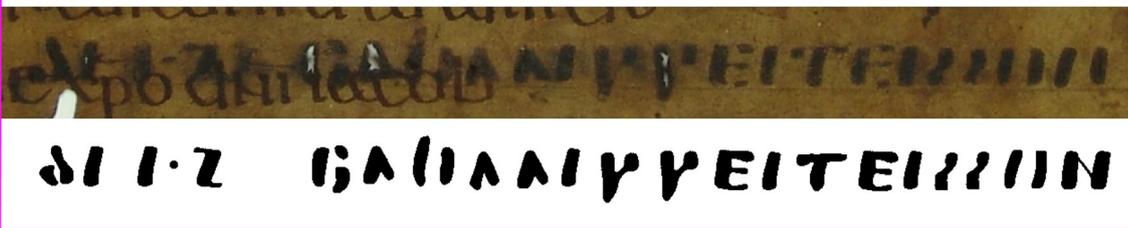
P. 210, line 13; Ezra 2: 38, 39



s · m · z · sunjus iareimis · þusun

Ezra 2: (38) two hundred forty and seven. 39 The children of Harim, a thousand

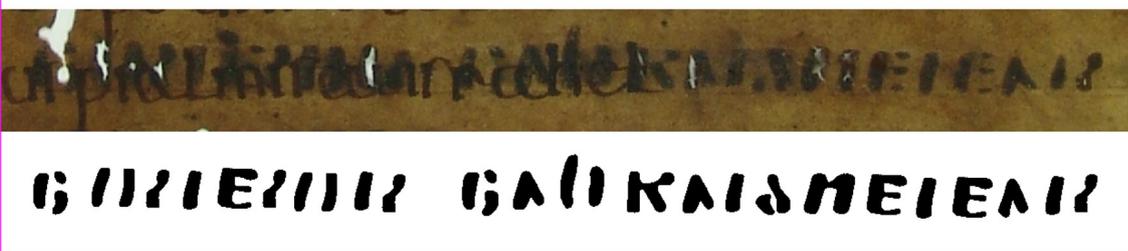
P. 210, line 14; Ezra 2: 39, 40



di · i · z · jah laiwweiteis sun

Ezra 2: (39) and seventeen. 40 The Levites: the children

P. 210, line 15; Ezra 2: 40



jus iesuis jah kaidmeielis

Ezra 2: (40) of Jeshua and Kadmiel,

P. 210, line 16; Ezra 2: 40, 41



us sunum odueiins · u d · sun

us sunum odueiins · u d · sun

Ezra 2: (40) of the children of Hodaviah, seventy and four.

P. 210, line 17; Ezra 2: 41



jus asabis liubarjos · r · n · h ·

jus asabis liubarjos · r · n · h ·

Ezra 2: 41 The singers: the children of Asaph, an hundred twenty and eight.

P. 210, line 18; Ezra 2: 42



sunjus daurawarde sunaus

sunjus daurawarde sunaus

Ezra 2: 42 The children of the porters: the children of

P. 210, line 19; Ezra 2: 42



sailaumis jah sunjus aze

Castiglioni: saillaumis jah sunjus ater

Uppström: Saillaumis jah sunjus Ate

Braun: Sailaumis jah sunjus Aze

Ezra 2: (42) Shallum, the children of Ate(r)

Braun's reading is obviously the correct one.

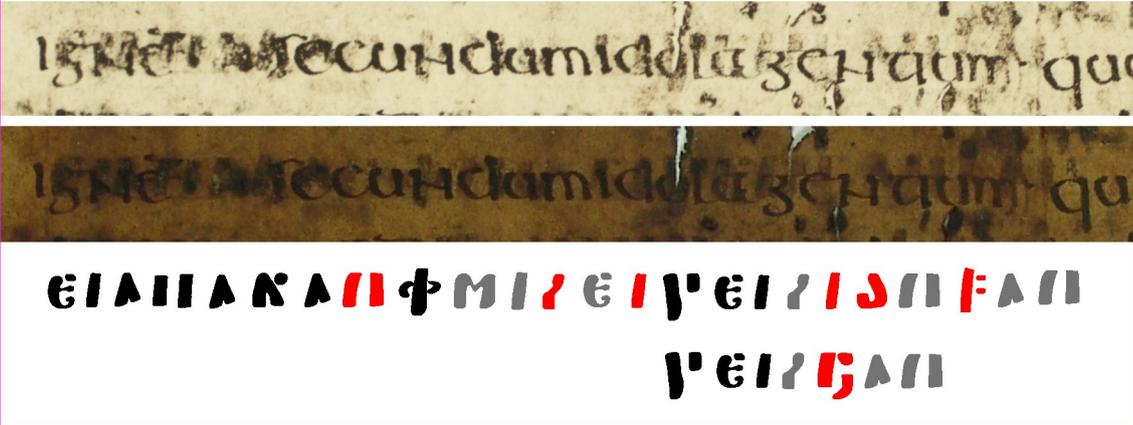
Ե ԽՍԱՓԱՆԱՆԴԱՄ ԻՓԴ
 ԵԱԽԽԱԶԻ ԵՅՈՒՄԻՔ Ի
 ՉՈՒՍ Դ ԴՆՈՒ ԱՆՆԱ
 ԻԱ Ի ԵԱԽԻՔ ԱՄՓԱՄ ԱՉ
 ԵԻԱՍԱՆԱ ՓՄԻ Ե ԴՔԻԶԻ Ի ԱՈ
 ԿԱՄ

ԵՅԵԿԱ Կ ՉԵՅ Խ Ի
 ԱԿՏԱԿԿԴԱԿԿ Ա
 ԵՅԵԿԱ ԱԽԿԿՎՓ ԵՆԻՄԵՍԻԱԻ
 ԽՆԱԻՔԻՔ ԻԿԱՄԱՓ ՄԵԻ Զ
 ԻՍ ԻՄ ԻՓԻՔԱՍԿԱՄԱ
 Կ Մ

Կ Ե ՄԱ ԵԱԽ
 Ի Մ Խ ԿԱՆԶ ԵԱԽԿ
 ԵԱԽ Խ
 Ա Մ Խ

ԵԻ
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 ԴԱԿԿՓ ԶԶԴՓԴ Դ

Nehemiah, V: 14; page 451, line 5

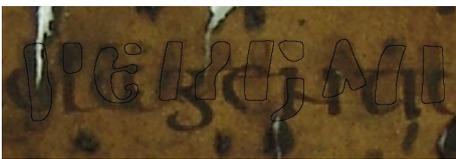


ei anabaup mis ei weisi du fau

Gabelentz & Loebe: weisjau

(14) I was appointed to be their governor

Gabelentz & Loebe's solution is probably better.



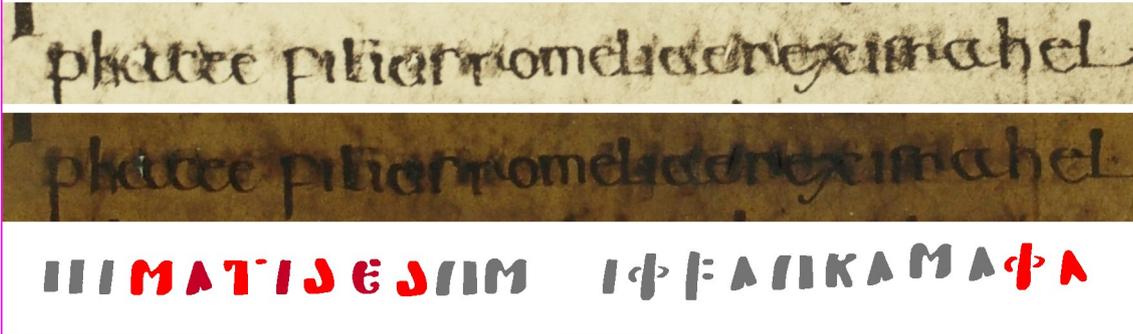
Nehemiah V: 14; page 451, line 6



ramapleis ize in iudaia fram

(14) in the land of Judah, from

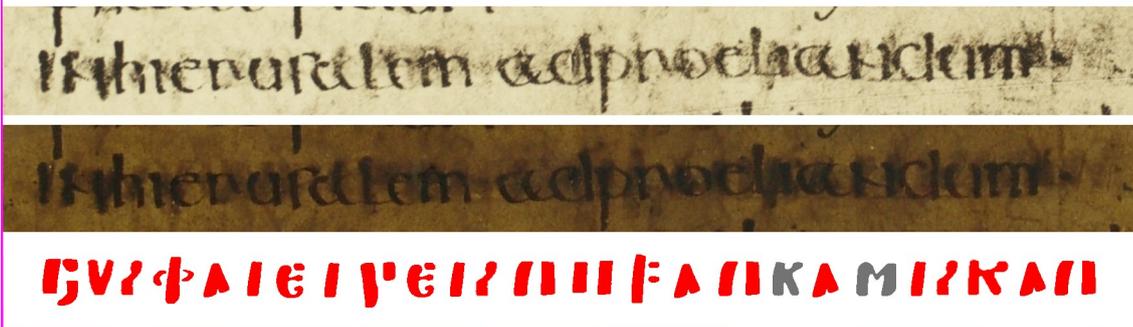
Nehemiah V: 14, 15; page 451, line 11



ni matidedum ip fauramaþl

15: But the former governors

Nehemiah V: 15; page 451, line 12



jos þaiei weisun faura mis kau

(15) that had been before me were chargeable

Nehemiah V: 15; page 451, line 13



riededun þo managein jah

(15) unto the people, and

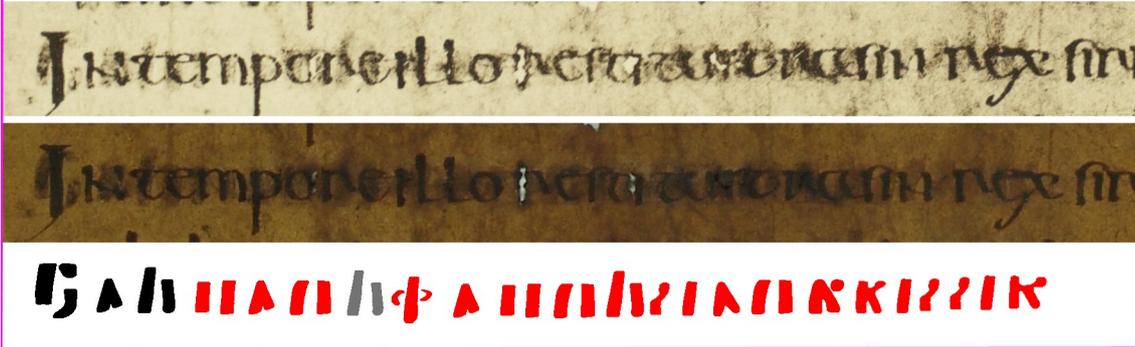
Nehemiah V: 15; page 451, line 14



nemun at im hlaibans jah wein

Uppström: wein

Nehemiah, V: 15; page 451, line 15



Jah nauhpanuh silubris sik

(15) beside forty shekels of silver;

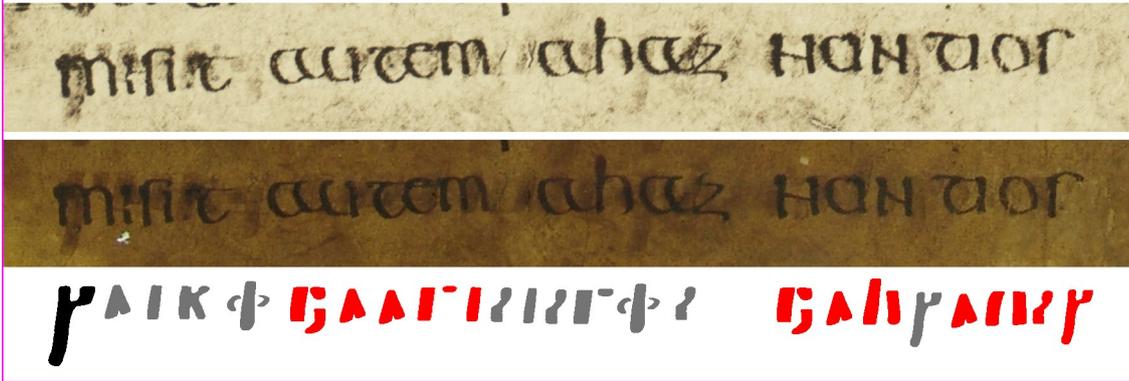
Nehemiah V: 15; page 451, line 16



le · m · jah skalkos ize frau

(15) yea, even their servants bare rule

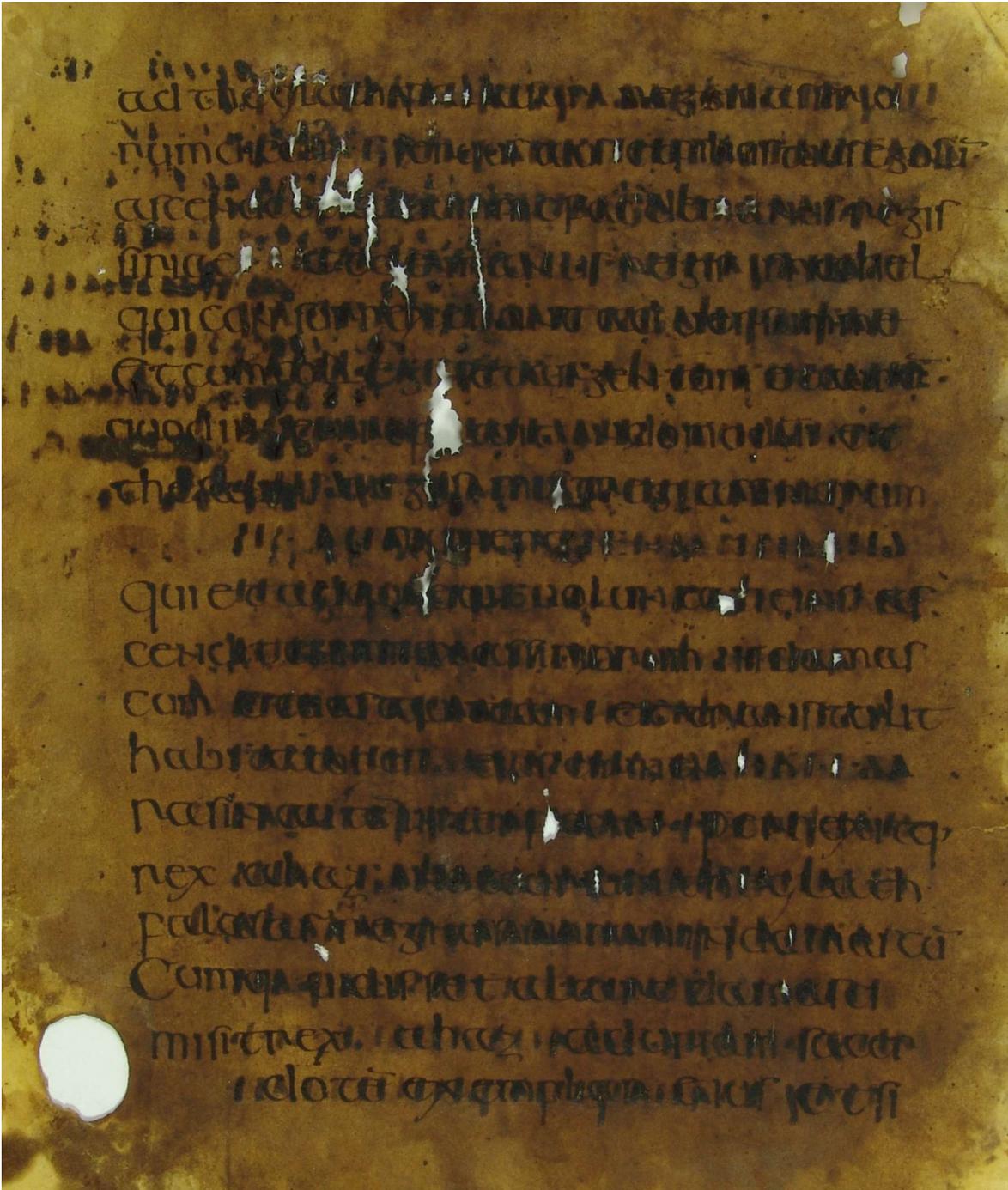
Nehemiah, V: 15, 16; page 451, line 19



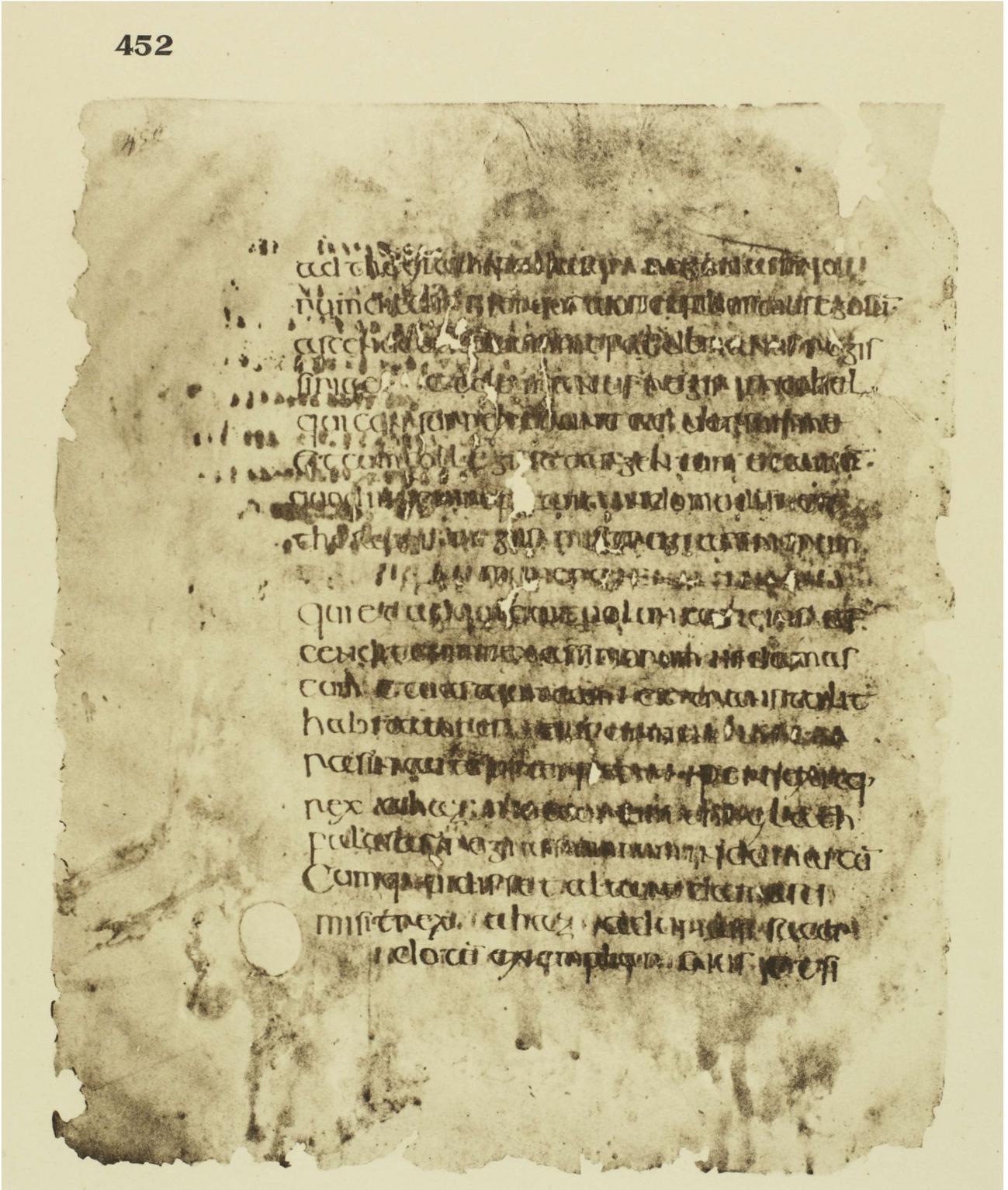
wairþja agisis gþs ja waustw

(15) of God. 16: Yea, also I continued

7. E. Cod. Ambr. G. 82 part. sup. Page 452. Nehemiah V, 16 – 19



E. Cod. Ambr. G. 82 part. sup. Page 452. Nehemiah V, 16 – 19. A new photo (2016)



E. Cod. Ambr. G. 82 part. sup. Page 452. Nehemiah V, 16 – 19. The facsimile edition (1936)

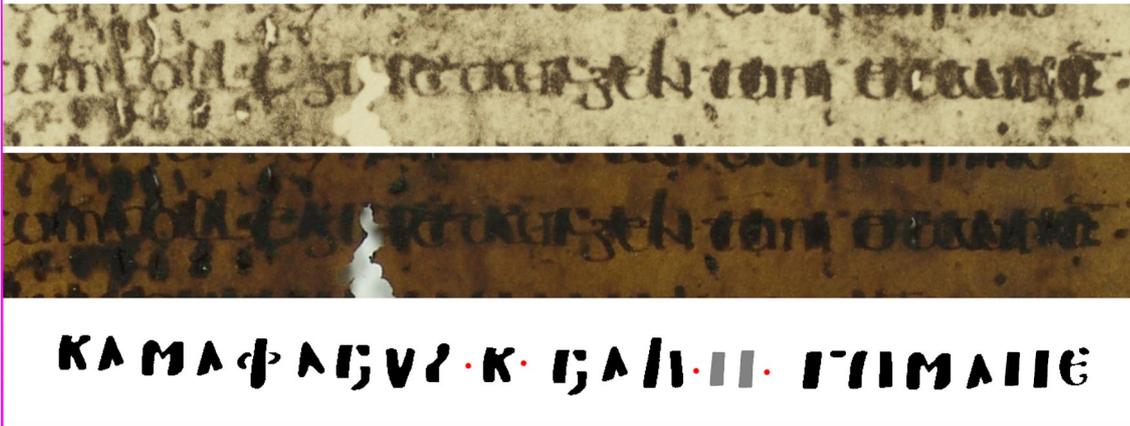
Nehemiah, V: 17; page 452, line 5



wa jah ūdaieis ja ʃai fau

17: (Moreover there were at my table an hundred and fifty of the) Jews and rulers,

Nehemiah V: 17; page 452, line 6



raməʃjos · r · jah · n · gumane

17: Moreover there were at my table an hundred and fifty of the

Nehemiah, V: 17; page 452, line 7



jah þai qimandans at unsis us

(17) beside those that came unto us from

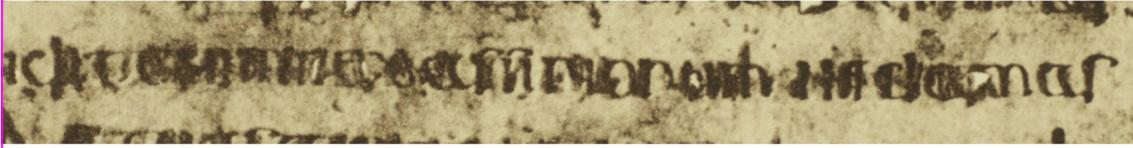
Nehemiah, V: 17; page 452, line 8



þiudom þaim bisunjane un

(17) among the heathen that are about us.

Nehemiah V: 18; page 452, line 11

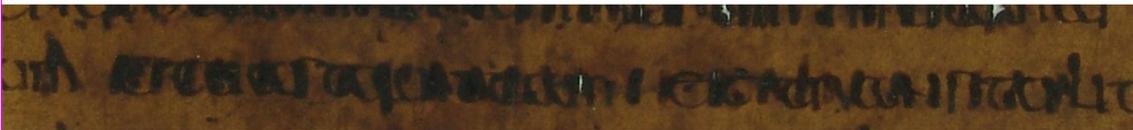


U P M A I I S A T I Z O I Z U I I T I I I K A

quman dagis shvzuh stiur · a ·

(18) was prepared for me daily was one ox

Nehemiah, V: 18; page 452, line 12



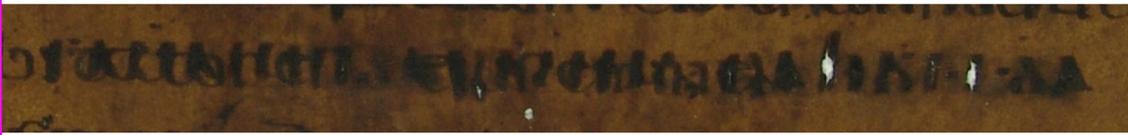
A A M K A T A J A N I S A · U · I J A I I T I Z A

lamba gawalida · q · jah gaits · a ·

Uppström: *gaits* .a.

(18) and six choice sheep; also fowls

Nehemiah, V: 18; page 452, line 13



ΓΑΜΑΝΥ'ΙΔΑ Υ'ΑΥΜΙΖ ΓΑ ΙΙΚΙ-Ι-ΔΑ

gamanwida was mis jah bi · i · da

(18) were prepared for me, and once in ten days

Nehemiah V: 18; page 452, line 14

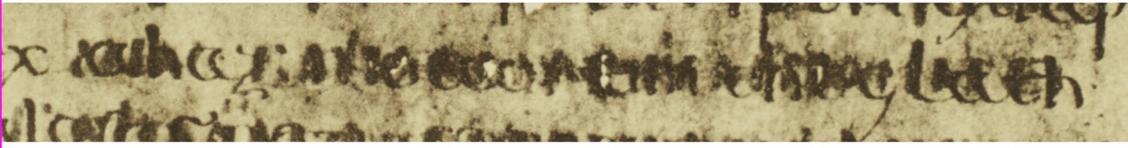


ΓΑ ΙΙΖ ΓΑ | ΕΥ Ε Ι Ι Α Α Α Α Ι Φ Ι Ζ Α Ι | Ι Α Ι Ι

gans gaf wein allai bizai filu

(18) store of all sorts of wine:

Nehemiah V: 18; page 452, line 15



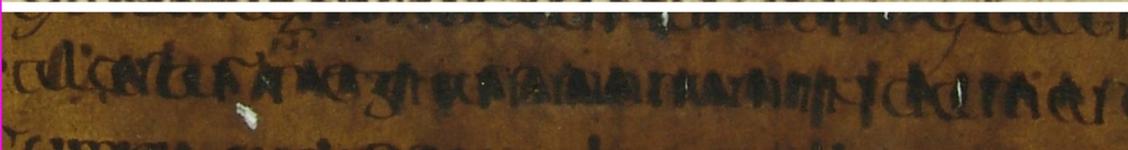
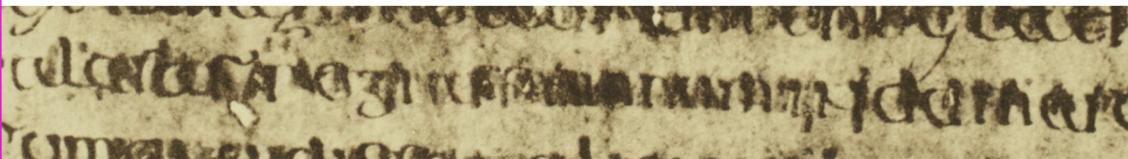
ssiai jah allai þizai managein

ssiai jah allai þizai managein

Upström: [filu]snai jah allai þizai managein

(18) yet for all this

Nehemiah V: 18; page 452, line 16



þa hlaif faura
allamma

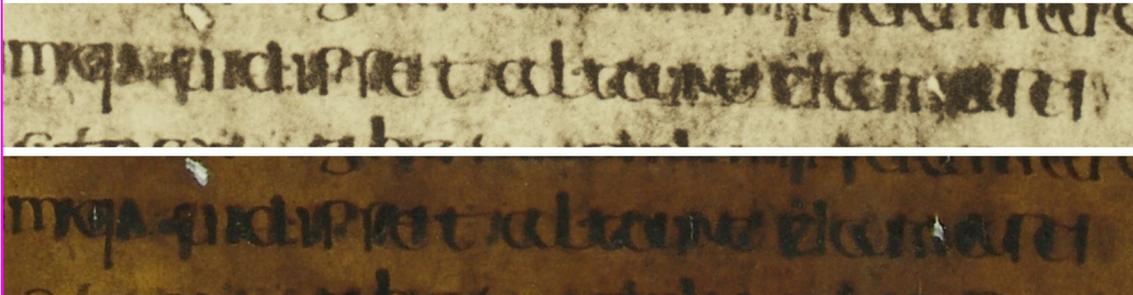
Jah alla þo alla hlaif faura

allamma

Upström: Jah ana þo alla

(18) (required not I) the bread of the governor,

Nehemiah V: 18; page 452, line 17



MAϕ A EI MEI IIII ? IIII ? V K I S A III

maϕeis meinis ni sokida in

(18) required not I

Nehemiah V: 18; page 452, line 18



ϕ I Z E E I N I K A I I K I S E S I ; A I I ϕ V M A

ϕizeei ni kauridedjan ϕo ma

Uppström: ϕis ei ni

(18) because the bondage was heavy upon this people.

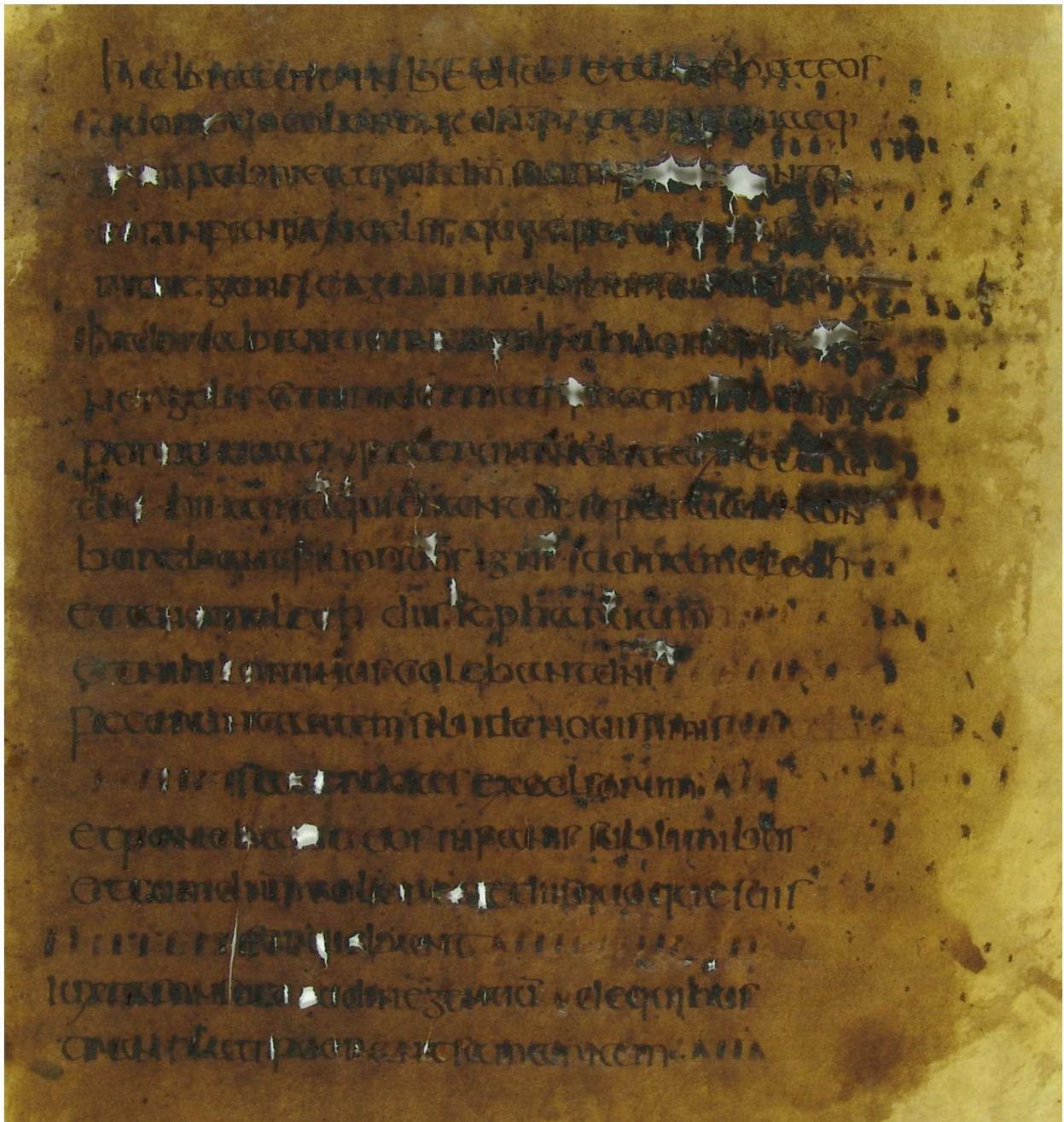
Nehemiah V: 18; page 452, line 19



IIAΓ€INIIPAIMYAIKI?T'AM

nagein in þaim waurstwam

8. E. Cod. Ambr. G. 82 part. sup. Page 461. Nehemiah VI, 14 – 18



E. Cod. Ambr. G. 82 part. sup. Page 461. Nehemiah VI, 14 – 18. A new photo (2016)

ΤΕΦΑΙΕΙΦΚΑΪΤΙΣΕΔΠΗΜΙ
 ΓΑΗΠ ΗΑ ΑΥΑΚΦΥΝΚΑΙΚ ?
 ΔΔ ? ΓΑΗΚ
 ΠΔΑΓ ΓΑΗΚ ΓΑΗΥΑ
 ΖΙΣΕΔΠΗΒΙΑΠΔΖΠΗΖΑ Ι
 ΓΑΗΥΗΤΕΔΠΗΑΑΑΥΖΦΠΠΔΥΖ
 ΙΖΠΗΓΑΗ

ΖΥΠΙΑ

ΠΒ		ΦΑ		
	Ζ	ΑΜ	Υ	Φ
			Β	
		Υ	ΦΙΖ	ΙΚ
ΓΑΠΕ		Φ		
ΑΙΠΙΖΤ	Ζ	Τ		ΓΑΗ

ΠΠΤΕΜ	ΕΥΥΑΖΖ	ΑΠΠΕΠΠΠΖ	ΖΠ
	Ζ	ΑΠ	ΖΠ
Ζ Ζ		ΠΤΑ	ΖΑΠΑ

Nehemiah, VI: 14; page 461, line 1

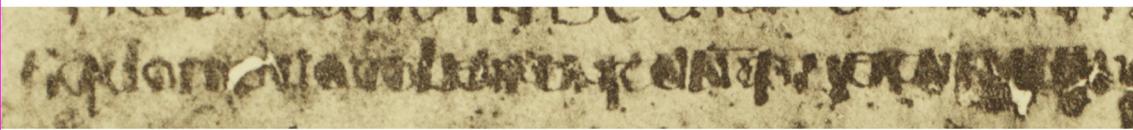


טעפּאיעי פּראַפּטעדונ מיך

te ꝥaiei ꝥrafstidedun mik

Chapter 6: (14) (prophets), that would have put me in fear.

Nehemiah VI: 15; page 461, line 2

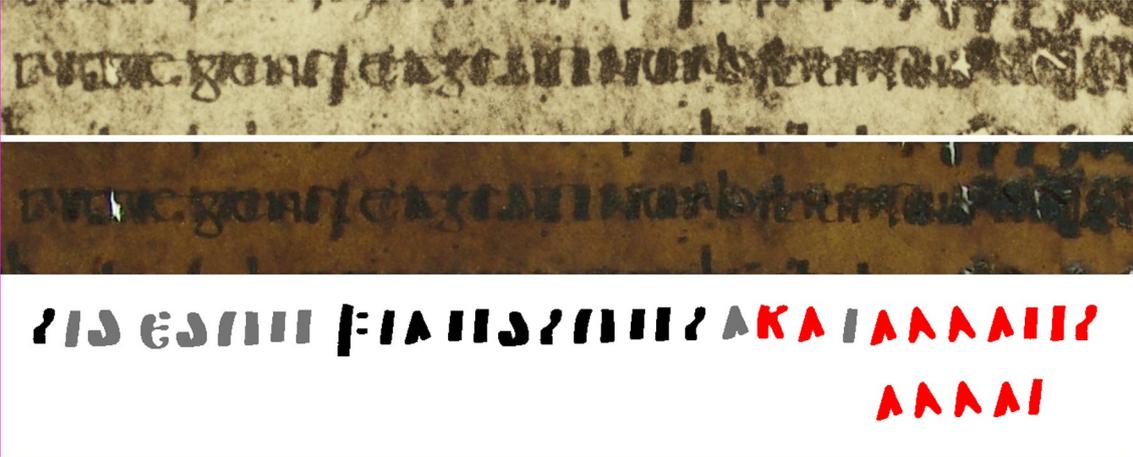


עַל הַיָּד הַזֶּה הָיָה אֲרָכָה וְכִי נִגְמַלְתָּ

jah ustauhana warꝥs so baurgs

15: So the wall was finished

Nehemiah, VI: 16; page 461, line 5



sidedun fiands unsarai allans

Uppström: allai

(16). that when all our enemies heard thereof, and all

Nehemiah VI: 16, page 461, line 6



Jah ohtedun allos piudos pos

(16) about us saw these things,

Nehemiah, VI: 16; page 461, line 7

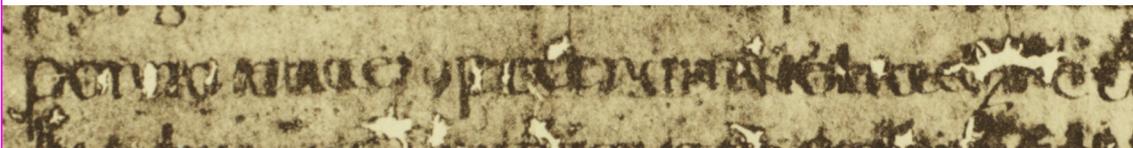


K I Z I I I I G A I I E I I I I I G A I I A T S K A I I I

bisunjane unsis jah atdraus

(16) about us saw these things,

Nehemiah VI: 16; page 461, line 8



A I I I I I A I I I V I I A I Z E A K K A K A G A I I

agis in ausona ize abraba jah

(16) they were much cast down in their own eyes: for they perceived

Braun suggested *augona* however the *s* in the text is quite clear.

Nehemiah, VI: 16, 17; page 461, line 11



ta waurstw jah in dagam jai

17: Moreover in those days

Nehemiah, VI: 17; page 461, line 12



naim managai weisum þize reik

(17) the nobles of Judah sent many

Nehemiah VI: 17, 18; page 461, line 15



du im

managai auk in

du im managai auk in

unto them. 18: For there were many in Judah

Nehemiah, VI: 18; page 461, line 16



iudaia ufaiþjai veisun imma
Uppstreöm: ufaiþjai

iudaia ufaiþjai veisun imma

Uppstreöm: *ufaiþjai*

(18) in Judah sworn unto him,

Nehemiah, VI: 18; page 461, line 17



Unte megs was saikaineiins su

Uppstreöm: Saixaineiins

(18) because he was the son in law of Shechaniah the son

Nehemiah, VI: 18; page 461, line 18



naus aieirins jah ioanan su

(18) of Arah; and his son Johanan

Nehemiah, VI: 18; page 461, line 19



nus is nam dauhtar maisaul

(18) had taken the daughter of Meshullam

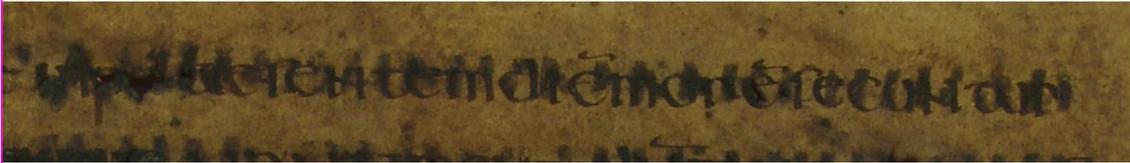
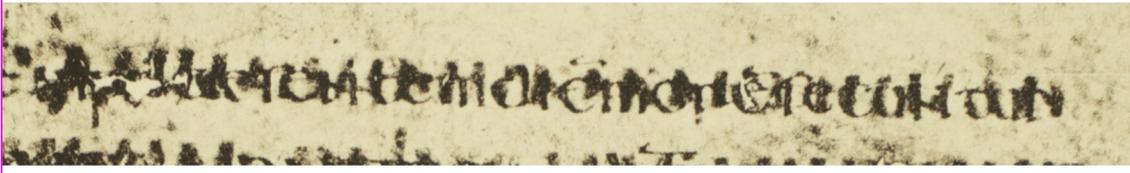
Inque **ΛΑΜΙ** ten ten **ΚΑΚΑΚΕΙΙΙΙΣΗ**
 ANO **ΥΕΗΑΙ** **ΒΑΙΚΥΣΙΣΕΣΗΙΙΜΜΑ**
 TEAN **Υ** **ΜΟΝΟΡΑΙΚ** **Φ** **ΒΑΜΙ** **Δ** **Σ** **ΜΑ**
 ΣΟΙ **ΒΑΚΑΝ** **Μ** **Π** **Π** **Α** **Ζ** **Π** **Α** **Α** **Σ** **Ε** **Σ** **Η**
 ΠΟΙ **Β** **Α** **Π** **Κ** **Π** **Π** **Α** **Π** **Π** **Π** **Α**
 ΠΑΙ **Ε** **Φ** **Ρ** **Ε** **Π** **Α** **Υ** **Γ** **Α** **Π** **Μ** **Κ** **Σ** **Α**
 Ο **Π** **Κ** **Α** **Δ** **Α** **Υ** **Α** **Σ** **Π** **Ε** **Π** **Ε** **Ν** **Τ** **Υ** **Α** **Κ** **Φ**
 ΚΟΙ **Σ** **Α** **Μ** **Ε** **Ν** **Ε** **Δ** **Ε** **Ο** **Υ** **Δ** **Ι** **Ο** **Υ** **Ο** **Σ** **Ε** **Τ** **Η** **Ο** **Υ** **Δ** **Ο**
 Ν **Ε** **Υ** **Ε** **Ο** **Υ** **Ν** **Ε** **Ο** **Δ** **Ε** **Ο** **Δ** **Α** **Υ** **Ε** **Τ** **Η** **Ο** **Υ** **Π** **Ο** **Λ**
 Α **Υ** **Ε** **Ι** **Σ** **Ε** **Δ** **Ι** **Μ** **Α** **Σ** **Ε** **Υ** **Α** **Υ** **Μ** **Κ** **Υ** **Ε** **Δ** **Υ** **Ι** **Τ**
 Ο **Υ** **Δ** **Ε** **Τ** **Ε** **Ν** **Α** **Ε** **Σ** **Υ** **Ρ** **Α** **Υ** **Π** **Ρ** **Α** **Υ** **Ε** **Υ** **Ε** **Υ** **Α** **Υ**
Β **Α** **Π** **Α** **Ν** **Α** **Χ** **Ι** **Ο** **Σ** **Ε** **Ν** **Ι** **Ι** **Ι** **Κ** **Κ** **Υ** **Φ** **Κ**
 Ι **Ρ** **Υ** **Μ** **Ε** **Υ** **Α** **Υ** **Ι** **Λ** **Λ** **Α** **Μ** **Α** **Β** **Α** **Δ** **Α** **Π** **Α** **Υ** **Ε** **Ρ** **Π** **Ι** **Μ**
 ΜΟ **Λ** **Α** **Υ** **Ε** **Σ** **Υ** **Μ** **Ο** **Ν** **Ι** **Α** **Β** **Α** **Υ** **Α** **Υ** **Ε** **Τ** **Ι** **Δ** **Ι** **Ε** **Ι** **Α**
 Ε **Δ** **Ε** **Ζ** **Ε** **Μ** **Ε** **Τ** **Α** **Υ** **Δ** **Α** **Υ** **Μ** **Κ** **Ε** **Δ** **Σ** **Υ** **Ρ** **Π** **Ι** **Τ**
 Α **Ο** **Β** **Ι** **Σ** **Υ** **Ρ** **Α** **Υ** **Χ** **Ι** **Τ** **Ε** **Υ** **Ρ** **Α** **Υ** **Π** **Ι** **Σ** **Α** **Υ** **Μ** **Α** **Υ**
Χ **Ι** **Ε** **Β** **Α** **Υ** **Ε** **Τ** **Η** **Ο** **Υ** **Α** **Μ** **Ε** **Σ** **Α** **Υ** **Ρ** **Α** **Υ** **Π** **Ι** **Σ** **Υ** **Μ**
 Ε **Σ** **Υ** **Ρ** **Α** **Υ** **Π** **Κ** **Α** **Υ** **Ο** **Δ** **Ρ** **Ε** **Π** **Ε** **Υ** **Μ** **Α** **Υ** **Ι** **Ν** **Κ** **Α** **Κ** **Ε** **Μ**
 Ν **Ο** **Υ** **Ε** **Ο** **Β** **Λ** **Ι** **Υ** **Σ** **Ε** **Υ** **Ν** **Ε** **Σ** **Ο** **Λ** **Α** **Υ** **Δ** **Ε** **Υ** **Π** **Ι** **Ε** **Ν** **Ο**

ΛΑΜΙΖ ΚΑΚΑΚΕΠΠΙΖΠ
 ΟΕΠΛΙ ΓΑΙΚΥΔΙΔΕΖΠΠΙΜΜΑ
 Υ ΔΥΑΙΚΦΓΑΜ ΠΙ ΜΑ
 Μ ΠΑΖΠΙΛΑ ΠΠ
 ΓΑΒΑΙΠΙΖ ΠΑΑΠΙΠΠ
 ΥΓ ΠΜΙΚ
 ΥΑΚΦ

 Φ Π
 Υ Ε ΕΙΖ
 ΓΑΒΑ ΠΠΠΚΚΥΦΚ
 ΜΕΠΛ ΓΑΒΑΠΠΠΕ
 ΓΑ

 ΠΠΠ ΜΑ
 Π Ζ Π
 ΖΑΑΕΜΖ
 Π ΖΠΠΠ

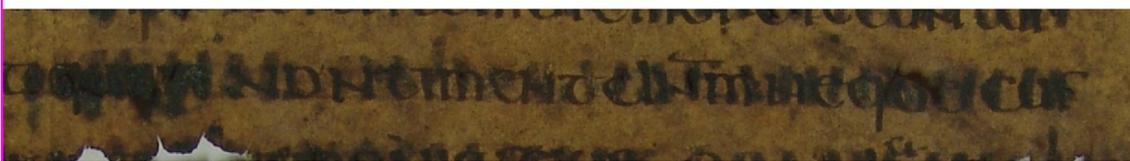
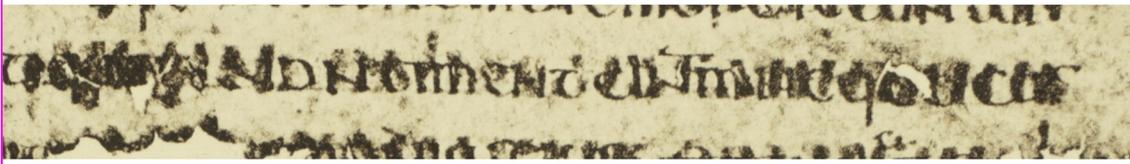
Nehemiah, VI: 18; page 462, line 1



ΛΑΜΙΣ̄? IIII Λ I? ΚΑΚΑ ΚΕ IIII? Σ II

lamis sunaus barakeiins du
(18) the son of Berechiah.

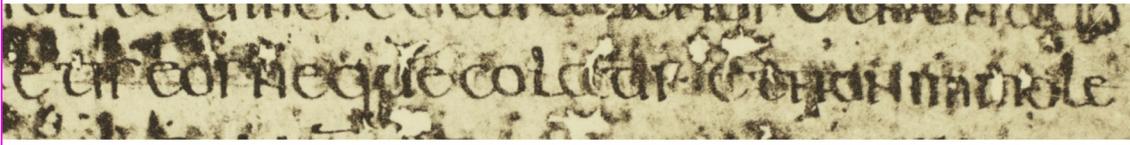
Nehemiah, VI: 18, 19; page 462, line 2



U E IIII ΓΑΙΚΥΣΙΣΕΣ IIII Σ I
IMMA

qenai jah rodidedun du
Uppström: imma
19: Also they reported

Nehemiah, VII: 1; page 462, line 9

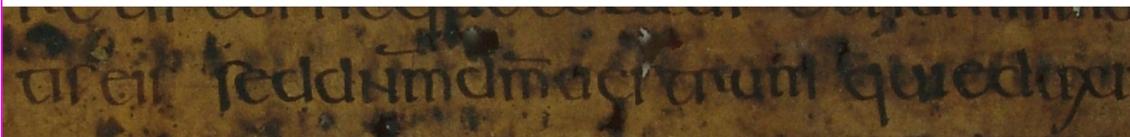


דא הארדינס יאח גאװיסודאי

da haurdins jah gaweisodai

(1) and I had set up the doors,

Nehemiah, VII: 1; page 462, line 10

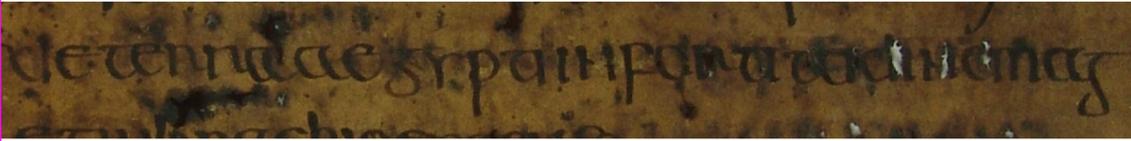
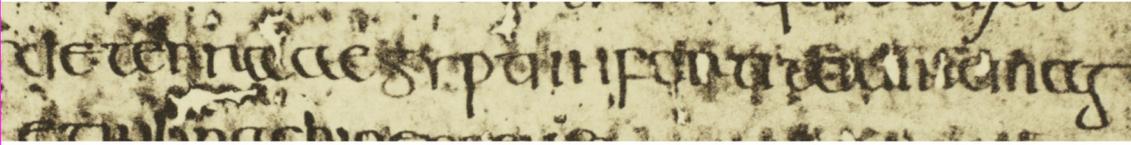


יארק פרי יארקאר אקדו יארק

waurpun daurawardos jah

(1) and the porters

Nehemiah, VII: 1; page 462, line 11

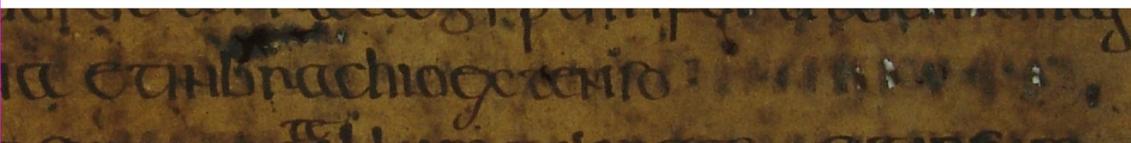
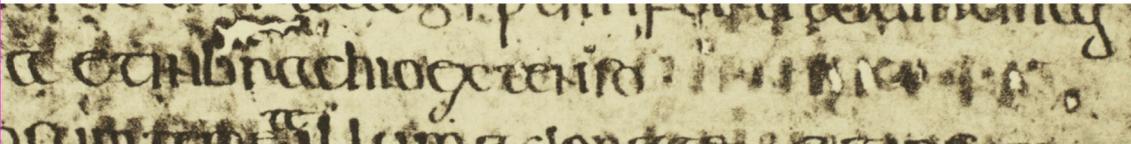


ΛΙΠΦΑΚΙϚΥΖΓΑΙΙΑΛΙΥ'Υ'ΕΙΤ'ΕΙΖ

liuparjos jah laiwweiteis

(1) and the singers and the Levites were appointed,

Nehemiah, VII: 2; page 462, line 12



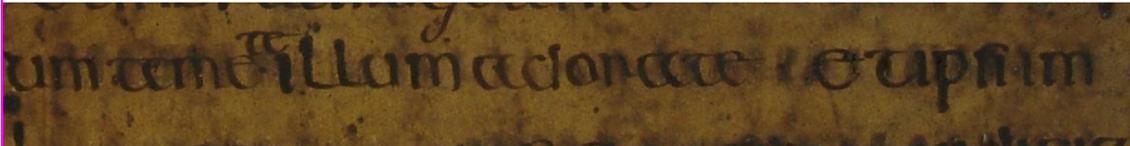
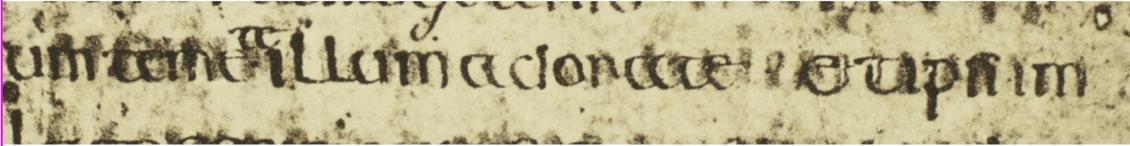
Γ; ΑΙΙΑΙΙΑΑΑΙΙΦΑΙΙΑΙΙΙΙΙΙΚΚΥΦΚΙ

Jah anabaup ananiin broþri

Uppström: broþr

2: That I gave my brother Hanani,

Nehemiah, VII: 2; page 462, line 13

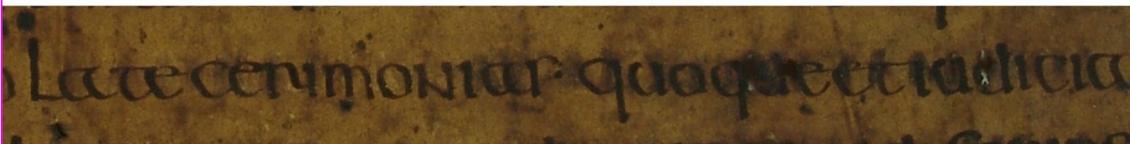
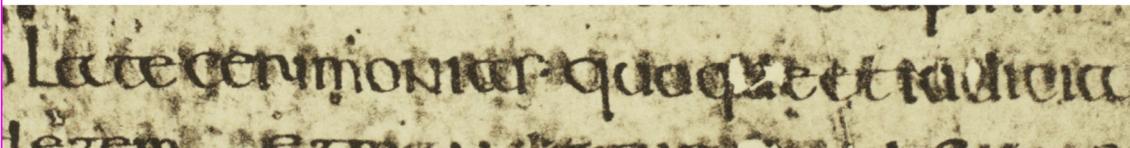


M E III A M M A G A H A H A H E III

meinamma jah ananeïin

(2) and Hananiah

Nehemiah, VII: 2; page 462, line 14

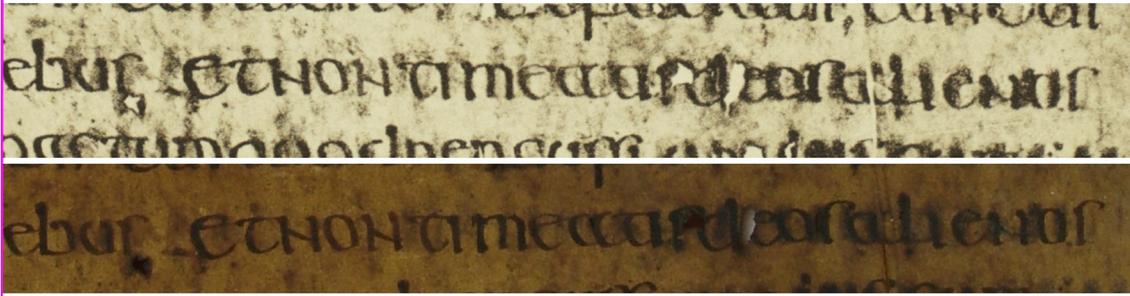


F A H K A M A P A G A K A H K I ' ? I A K H

fauramaplja baurgs iairu

(2) the ruler of the palace, charge over Jerusalem:

Nehemiah VII: 3; page 462, line 17

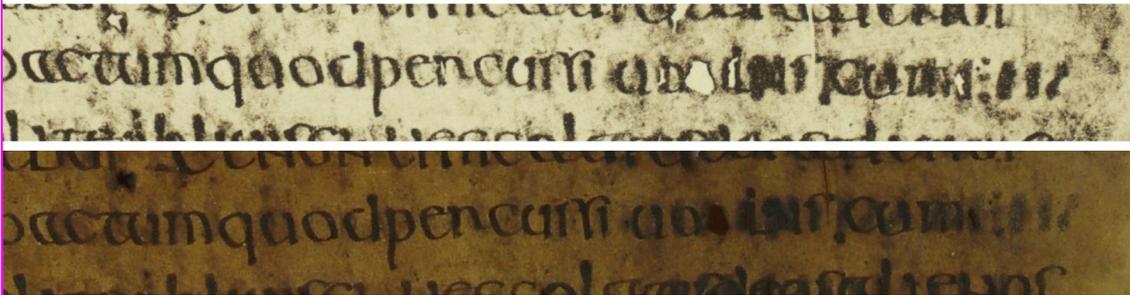


IIAΓAII? GAHΓAΦIMIIIAII

nagans jah gap̄ im ni uslu

3: And I said unto them, Let not

Nehemiah, VII: 3; page 462, line 18

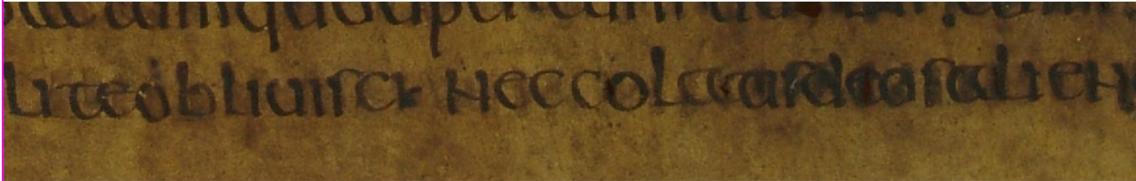
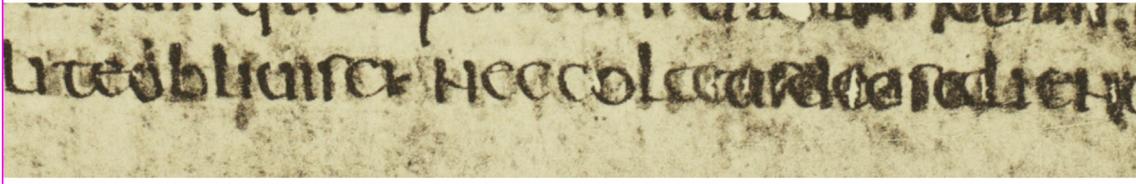


K A I I I J A I I J A I K V I I ? I A I K I I ? A A E M ?

kaindau daurons iairusalems

(3) the gates of Jerusalem

Nehemiah, VII: 3; page 462, line 19



||| J ϕ A T E ||| K K ||| ||| A I ? ||| V

und þatei urinnai sunno

(3) be opened until the sun be hot;

Notes

1. The Gothic letters and their numerical value:

a = 1, b = 2, g = 3, d = 4, e = 5, q = 6, z = 7, h = 8, þ = 9, i = 10,

k = 20, l = 30, m = 40, n = 50, j = 60, u = 70, p = 80, y = 90, r = 100,

s = 200, t = 300, w = 400, f = 500, x = 600, hv = 700, o = 800, t̅ = 900

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<https://www.modeemi.fi/~david/gothic.html>