

Getting started

Highlight one, two or all three fonts in your ZIP software (eg WINZIP), and extract it/them directly to Windows' font folder.

Should you have no idea where this specific folder is located, let Windows Explorer find it for you. You can then drag the selected font(s) from the ZIP window and drop them on the folder in the result-of-search window Windows Explorer will hopefully display. Alternatively, you can use the browsing function of your ZIP software. Click the font folder, click OK. This will usually result in a correct installation of the selected fonts provided that Windows is willing to co-operate. It might, however, be jealous of your ZIP programme's loyalty, and fiercely attack you with one of those "blue screen" crashes.

Don't worry: although I have been installing and deinstalling versions of my fonts hundreds of times for test purposes, my Windows '98 version never ever complained about it.

Using the fonts

Overview

Under the assumptions that you 1) are not completely unfamiliar with PCs, mouses, and keyboards, and 2) have some notion of the so-called Wulfila alphabet, you should not encounter any difficulty with entering Gothic or Wandal text. The keyboard layout of the main font was kept as close as possible to the standard, except for \bar{i} and ψ , which are replicated on the key [c] resp. [y] as placeholders in order to speed up typing (the original letters will be found where they use to be, ie on [Alt] + 0239 resp. [Alt] + 0254) and can easily be replaced with the according text editing function, \ominus being on the key [v]. A number of glyphs (ie letters) were added during the last revision in order to match closelier the Handschrift. Their alphabetical order was maintained as far as possible. This is true of further abbreviations as well. However, 3 \mathfrak{d} follow an \mathfrak{e} , which is set where the Euro sign is defined, and \bar{i} , with a preceding variant, finds itself surrounded by abbreviations, namely \bar{n} and $\bar{x}\mathfrak{s}$.

Windows' Charmap and the Word for Windows' function for inserting special characters display legible letters with respect to the main font and to the initials. As to the Notae, an eagle, provided that he is literate, might be able to read them thanks to his sharp eyes. The programmers of both tools could not possibly foresee that somebody would undertake to design the beautifully intricate chapter numbering of the Codex Argenteus and the not less beautiful archs that are shielding the golden letters of the four evangelists at the bottom of its pages.

Examples

1) Main font (Gutisks CAM1.ttf)

ΑΨΦΑΝΘΑΓΑΝΗΜΕΙΣΓΚΑΜΣΤΑΪΝ
ΑΝΓΙΝΒΚΧΦΚΣΦΕΙΝΙΣ· ΪΨΑΝΖΑ
ΪΝΦΕΙΝΑΜΜΑΑΝΓΙΝΝΙΓΑΝΗΜΕΙΣ·
ΑΨΦΑΝΘΑΙΥΑΜΑΓΤΑΙΨΑΝΔΝ
ΒΚΧΦΚΦΕΙΝΑΜΜΑ· ΒΚΧΦΑΚΛΕΤ
ΪΚΝΣΥΑΙΚΠΑΓΚΑΜΣΤΑΨΑΜΜΑΪΝ
ΑΝΓΙΝΦΕΙΝΑΜΜΑ· ΣΙΑΒΑΪΝΑΝΓΙ
ΦΕΙΝΑΜΜΑΑΝΖΑΝΙΓΑΝΗΜΑΝΔΣ·
ΛΙΠΤΑ· ΝΣΥΑΙΚΠΕΑΝΚΦΙΣΨΑΜ
ΜΑΑΝΖΑΝΣΑΝΓΙΝΦΕΙΝΑΜΜΑ·
ΣΑΗΨΑΝ ΓΑΝΗΜΑΙΣΝΣΥΑΙΚΠΑΝ
ΓΚΑΜΣΤΑΨΑΜΜΑΪΝΑΝΓΙΝΒΚΧΦΚΣ
ΦΕΙΝΙΣ·

ΑΨΦΑΝ ΘΑ ΓΑΝΗΜΕΙΣ ΓΚΑΜΣΤΑ ΪΝ
ΑΝΓΙΝ ΒΚΧΦΚΣ ΦΕΙΝΙΣ· ΪΨ ΑΝΖΑ
ΪΝ ΦΕΙΝΑΜΜΑ ΑΝΓΙΝ ΝΙ ΓΑΝΗΜΕΙΣ·
ΑΨΦΑΝ ΘΑΙΥΑ ΜΑΓΤ ΑΙΨΑΝ ΔΝ
ΒΚΧΦΚ ΦΕΙΝΑΜΜΑ· ΒΚΧΦΑΚ ΛΕΤ
ΪΚ ΝΣΥΑΙΚΠΑ ΓΚΑΜΣΤΑ ΨΑΜΜΑ ΪΝ
ΑΝΓΙΝ ΦΕΙΝΑΜΜΑ· ΣΙΑΒΑ ΪΝ ΑΝΓΙΝ
ΦΕΙΝΑΜΜΑ ΑΝΖΑ ΝΙ ΓΑΝΗΜΑΝΔΣ·
ΛΙΠΤΑ· ΝΣΥΑΙΚΠ ΕΑΝΚΦΙΣ ΨΑΜ
ΜΑ ΑΝΖΑ ΝΣ ΑΝΓΙΝ ΦΕΙΝΑΜΜΑ·
ΣΑΗ ΨΑΝ ΓΑΝΗΜΑΙΣ ΝΣΥΑΙΚΠΑΝ
ΓΚΑΜΣΤΑ ΨΑΜΜΑ ΪΝ ΑΝΓΙΝ ΒΚΧΦΚΣ
ΦΕΙΝΙΣ·

ΑΝΚ 6:41–42 (corresponds to Mt. VII: 3–5, which apparently went lost.)

2) Main font with initials (1 + Gutisks CAM1 Initials.ttf)

ΒΙΑΚΚΑΝΑ
ΪΖΕΝΕΚΝΝΝΑΪΨΪΝΣ·
ΪΒΑΙΛΙΣΑΝΔΑΡΕΨΑΝΚΝΝΗΥΕΙΝΑ
ΒΑΣΣΑ· ΑΨΦΑΝΑΡΕΥΙΓΔΕΙΝΧΗ
ΣΜΑΚΚΑΝΣ· (ΜΨ 7:16)

3) Notae

“

X

#

Fonts Maps

Main Font (Gutisks CAM1.ttf)

What you do with this font is entirely left up to your imagination. If you write in English, German, Icelandic, Swedish or any other related language to your relatives, friends, colleagues, students or eventually customers, you might decide to try it, eg. to test their sense of humour. With a view to reconstructing the Codex Argenteus, however, this font should be used for the Gospel by Matthew only. I am planning to design specific fonts for the Gospel by John since a number of letters and other elements significantly differ from their counterparts with Matthew although both Gospels have been assigned to a single scribe.

Key/ [Alt] +	ᚷᚷᚲᚲ/ STᚲᚲᚷS								
!	!	"	"	§	§	%	%	&	ſ
/	/	(())	=	=	?	?
1	1	2	2	3	3	4	4	5	5
6	6	7	7	8	8	9	9	0	0
{ }	{ }	[]	[]	\	\	*	*	+	+
~	~	' (039)	'	#	#	@	Ⓐ	>	>
<	<	! (0166)	!			μ	≈	.	,
:	;	_	_	- (0173)	-	—	—	-	-
a	ᚶ	b	ᚷ	c	ᚸ	d	ᚹ	e	ᚺ
f	ᚻ	g	ᚼ	h	ᚽ	i	ᚾ	j	ᚿ
k	ᚾ	l	ᚿ	m	ᚰ	n	ᚱ	o	ᚲ
p	ᚰ	q	ᚱ	r	ᚲ	s	ᚳ	t	ᚴ
u	ᚲ	v	ᚳ	w	ᚴ	x	ᚵ	y	ᚶ
z	ᚵ	ï (0239)	ï	þ (0254)	þ	ù (0249)	ù	ú (0250)	ú

N.B.: Only the set of small letters should be used to reconstruct the Gospel by Matthew. Otherwise capital letters and other elements may be used at will.

Additional set of small letters and other elements

Key/ [Alt] +	БХКЛ/ STAFES	Key/ [Alt] +	БХКЛ/ STAFES	Key/ [Alt] +	БХКЛ/ STAFES	Key/ [Alt] +	БХКЛ/ STAFES	Key/ [Alt] +	БХКЛ/ STAFES
\$	ƒ	'	'	,	,	;	;	^	А
`	А	0127	Δ	€	€*	0129	Δ	, (0130)	Δ
f (0131)	Δ	„	ƒ	...	...	†	†	‡	Г
^ (0136)	h	%o	%o	0138	l	0139	С	0140	К
0141	λ	0143**	Н	0144	я	0145	я	0146	π
0147	z	0148	z	0149	z	– (0150)	–	— (0151)	—
0152	К	0153	К	0154	Т	0156	Θ	0157	У
0159	У	ı (0161)	€	©	©	«	«	° (0176)	•
± (0177)	±	μ	≈	¶	¶	»	»	0192	—
0193	—	0194	—	0195	—	0196	Ѡ	0197	ı̇h
0198	λ̄κ	0199	Ѡ	0200	λ̄κ	0201	Ѡ	0202	¶
0217	¶	0218	¶	0219	¶	0220	¶	0224	К
0225	К	0226	Δ	0227	Δ	0228	€	0229	ƒ
0230	ƒ̄N	0231	ƒ̄NS	0232	ГФ	0233	ГФС	0234	Г
0235	Δ̄S	0236	Δ̄N	0237	Δ̄	0238	ı̇	0240	Δ̄S
0241	Δ̄N	0242	Δ̄NS	0243	Δ̄	0244	Δ̄	0248	У
0249	У	0250	↑						

* Neither Charmap nor the Word function for including special characters will regard this extra letter € as being defined in the TrueType font whilst other programmes like Adobe products do not have any problem with it. However, you may have recourse to [Alt] + 0161, if required.

** Neither the TrueType nor the Type 1 font (will be delivered upon request) will display an extra Н under 0142 (Ž) in my own text editors though Charmap displays it. The same is true of 0158 (ž).

Capital letters (placeholders for the Initials font)

Key	БХКЛ	Key	БХКЛ	Key	БХКЛ	Key	БХКЛ	Key	БХКЛ
A	А	B	Б	C	—	D	Δ	E	€
F	ƒ	G	Г	H	h	I	l	J	С
K	К	L	λ	M	М	N	Н	O	я
P	π	Q	U	R	К	S	С	T	Т
U	η	V	Θ	W	У	X	Х	Z	Δ
İ (0207)	ı̇	Đ (0222)	Ψ						

Initials (Gutisks CAM1 Initials.ttf)

Key/ [Alt] +	ᚷᚨᚱᚱ/ STAFES	Key/ [Alt] +	ᚷᚨᚱᚱ/ STAFES	Key/ [Alt] +	ᚷᚨᚱᚱ/ STAFES	Key/ [Alt] +	ᚷᚨᚱᚱ/ STAFES	Key/ [Alt] +	ᚷᚨᚱᚱ/ STAFES
A	ᚨ	B	ᚱ	C	ᚷ	D	ᚸ	E	ᚹ
F	ᚺ	G	ᚻ	H	ᚼ	I	ᚽ	J	ᚾ
K	ᚿ	L	ᚰ	M	ᚱ	N	ᚲ	O	ᚳ
P	ᚴ	Q	ᚵ	R	ᚶ	S	ᚷ	T	ᚸ
U	ᚺ	V	ᚾ	W	ᚿ	X	ᚰ	Y	ᚱ
Z	ᚳ	a	ᚨ	b	ᚱ	c	ᚷ	d	ᚸ
e	ᚹ	f	ᚺ	g	ᚻ	h	ᚼ	i	ᚽ
j	ᚾ	k	ᚿ	l	ᚰ	m	ᚱ	n	ᚲ
o	ᚳ	p	ᚴ	q	ᚵ	r	ᚶ	s	ᚷ
t	ᚸ	u	ᚺ	v	ᚾ	w	ᚿ	x	ᚰ
y	ᚱ	z	ᚳ	0123	ᚷ	0124	ᚸ	0125	ᚹ
0126	ᚺ	0127	ᚻ	€*		¶	ᚾ	İ (0207)	ı
ᐃ (0222)	ᚱ	ï (0239)	ı	ᐃ (0254)	ᚱ				

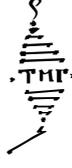
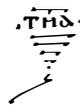
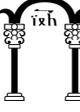
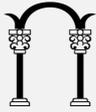
* See previous note above regarding the extra letter €. It represents here a further variant of the 3-stroke symbol. Not replication is provided.

Notae: Matthew (Gutisks CAM1 Notae MTh.ttf)

This font contains the full set of Notae appearing in the Codex Argenteus “Gospel by Matthew” only. Not defined characters are filled with a placeholder. The abbreviated evangelists' names were separately added to cope with the specific requirements of reconstructing the Codex Argenteus, ie rendering the silver and the gold inks. Further symbols for blanks were added to achieve an improved match of the Handschrift.

[Alt] +	Nota	[Alt] +	Nota	[Alt] +	Nota	[Alt] +	Nota	[Alt] +	Nota
033 !	ⲛⲁⲫ	034 "	ⲛⲁⲫ	035 #	ⲛⲁⲫ	036 \$	ⲛⲁⲫ	037 %	ⲛⲁⲫ
038 &	ⲛⲁⲫ	039 ,	ⲛⲁⲫ	040 (	ⲛⲁⲫ	041)	ⲛⲁⲫ	042 *	ⲛⲁⲫ
043 +	ⲛⲁⲫ	044 ,	ⲛⲁⲫ	045 -	ⲛⲁⲫ	046 .	ⲛⲁⲫ	047 /	ⲛⲁⲫ
048 0	ⲛⲁⲫ	049 1	ⲛⲁⲫ	050 2	ⲛⲁⲫ	051 3	ⲛⲁⲫ	052 4	ⲛⲁⲫ
053 5	ⲛⲁⲫ	054 6	ⲛⲁⲫ	055 7	ⲛⲁⲫ	056 8	ⲛⲁⲫ	057 9	ⲛⲁⲫ
058 :	ⲛⲁⲫ	059 ;	ⲛⲁⲫ	060 <	ⲛⲁⲫ	061 =	ⲛⲁⲫ	062 >	ⲛⲁⲫ
063 ?	ⲛⲁⲫ	064 @	ⲛⲁⲫ	065 A	ⲛⲁⲫ	066 B	ⲛⲁⲫ	067 C	ⲛⲁⲫ

[Alt] +	Nota	[Alt] +	Nota	[Alt] +	Nota	[Alt] +	Nota	[Alt] +	Nota
068 D		069 E		070 F		071 G		072 H	
073 I		074 J		075 K		076 L		077 M	
078 N		079 O		080 P		081 Q		082 R	
083 S		084 T		085 U		086 V		087 W	
088 X		089 Y		090 Z		091 [		092 \	
093 |		094 ^		095 -		096 ,		097 a	
098 b		099 c		100 d		101 e		102 f	
0103 g		0104 h		0105 i		0106 j		0107 k	

[Alt] +	Nota	[Alt] +	Nota	[Alt] +	Nota	[Alt] +	Nota	[Alt] +	Nota
0108 l		0109 m		0110 n		0111 o		0112 p	
0113 q		0114 r		0115 * s		0116 t		0117 u	
0118 v		0119 w		0120 x		0121 y		0122 z	
0123 {		0124 |		0125 }		0182 ¶		0196 Ä	
0197 Å		0198 Æ		0199 Ç		0200 È		0201 É	
0202 Ê		0224 à		0225 á		0226 â			

* The numbering of this nota is erroneous as can be seen from the entries within the first arch (Matthew) at the bottom of plate #43 (ref.: Codex Argenteus online, University of Uppsala). The correct numbering is provided with [Alt] + 0116.

Additional Remarks

Manus I, Manus II. How many hands does the Codex Argenteus actually contain?

Looking at the Codex Argenteus with the eyes of an artist and a typograph, I realised that more than two scribes must have been assigned to this task. There are, indeed, noticeable differences, as far as Manus I is concerned, not only in the way pen strokes were put, but also in the design of the letters themselves, of the Notae, and of other elements like, in particular, the archs at the bottom of the pages. It might be true of Manus II as well, however, I did not yet find the time to closely examine it, the font design and the reconstruction of the Gospel by Matthew requiring all my attention and the major part of my time.

Regarding Controversial Discussions

The place and the date of elaboration of the Codex Argenteus among other old scriptures –to speak only of them– are obviously subject to controversial discussions. Whilst I quite certainly do not intend to add my salt to this never-ending war scholars keep fighting against each other, I would like to bring forth a suggestion, ie, why not have a labor specialised in DNA analysis examining the vellum and the ink as was done, eg, for the Qumran rolls? Given the 99% reliability of results these labors can currently achieve, one could expect from such an analysis that it definitely settles this fruitless dispute. Should the labor findings prove that the Codex Argenteus was elaborated at a later date than is currently assumed, the only conclusion that might be drawn would be that the current assumption was wrong. Everything else would, in the best case, be pure speculation.

Closing Words

Thank you very much indeed for your attention. Your feedback is welcome and would be greatly appreciated. I will take any fair recommendation into account and try to implement expert suggestions.