European Journal of Jewish Studies

The Journal of the European Association for Jewish Studies
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Instructions for Authors

Scope

The *European Journal of Jewish Studies* (*EJJS*) is the journal of the European Association for Jewish Studies (EAJS). Its main purpose is to publish high-quality research articles, essays and shorter contributions on all aspects of Jewish studies. Submissions are all double-blind peer-reviewed. Additionally, *EJJS* seeks to inform its readers on current developments in Jewish studies: it carries comprehensive review essays on specific topics, trends and debated questions. A further section carries reports on conferences, symposia, and descriptions of research projects in every area of Jewish studies.

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EJJS now uses online submission only. Authors should submit their manuscript via the Editorial Manager (EM) online submission system at: editorialmanager.com/ejjs. First-time users of EM need to register first. Go to the website and click on the 'Register Now' link in the login menu. Enter the information requested.
When you register, select e-mail as your preferred method of contact. Upon successful registration, you will receive an e-mail message containing your Username and Password. If you should forget your Username and Password, click on the 'Send Username/Password' link in the login section, and enter your first name, last name and e-mail address exactly as you had entered it when you registered. Your access codes will then be e-mailed to you.
Prior to submission, authors are encouraged to read the 'Instructions for Authors'. When submitting via the website, you will be guided stepwise through the creation and uploading of the various files.
A revised document is uploaded the same way as the initial submission. The system automatically generates an electronic (PDF) proof, which is then used for reviewing purposes. All correspondence, including the editor's request for revision and final decision, is sent by e-mail.

We rarely accept papers that exceed the limit of 10 000 words including footnotes.

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EJJS uses a double-blind peer review system, which means that manuscript author(s) do not know who the reviewers are, and that reviewers do not know the names of the author(s). When you submit your

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Instructions for Authors

article via Editorial Manager, you will be asked to submit a separate title page which includes the full title of the manuscript plus the names and complete contact details of all authors, and any acknowledgements. Acknowledgements should be addressed as an asterisked footnote after the corresponding author's name, and will appear before the first numbered footnote. This page will not be accessible to the referees. All other files (manuscript, figures, tables, etc.) should not contain any information concerning author names, institutions, etc. The names of these files and the document properties should also be anonymized.

Ordinarily, *EJJS* will not consider more than one submission by the same author within a period of eighteen months for publication.

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Please upload source files such as .doc, and not only .pdf files. If the manuscript contains any non-Roman font such as Arabic or Hebrew, please also upload a PDF of the text file.

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Ideally all diacritics should be in Unicode.
For writers unfamiliar with Unicode, all characters that do not appear in the standard Roman alphabet (i.e., accented letters, diacritical marks) should be very plainly identified.
If your article contains non-Roman scripts (e.g. Greek, Hebrew) or diacritics, please also submit a PDF file in which all non-Roman characters are displayed correctly.
For more information on handling non-Roman scripts, please also see the sections on fonts and Unicode:
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brill.com/page/fonts/fonts-scripts-and-unicode on the Brill website online.

Transliteration
For Hebrew transliteration, please use the transcription as listed in the *Encyclopedia Judaica*, vol. 1.
For transliteration of Yiddish, please use the YIVO transcription.
Transliterations of technical terms from Semitic languages in Latin characters should be in lower case, except for those terms commonly known to the scholarly community (such as 'Midrash'; 'Talmud', etc.).
Adjectives derived from technical terms are lower case: midrashic, talmudic, kabbalistic, etc.
The spelling of biblical, apocryphal, and rabbinic works, as well as their abbreviations, should follow the *SBL Handbook of Style*. Abbreviations of biblical books should be in roman and rabbinic literature in *italics*.
For Hebrew and Aramaic, please separate the prefix / article from the word with a hyphen:
> *ha-derekh*, NOT *haderekh*; *de-orayta*, NOT *deorayta*.

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Submission Requirements

Language

Manuscripts will only be accepted in English. Spelling in English may be either British or American, but should be consistent throughout.

Manuscript Structure

Wide margins of at least 2.5 cm (1 inch) are to be left on all edges of the page. Please use line spacing of 1.5 for the entire manuscript including the footnotes.

The title page file of the manuscript should carry the full title of the article and the name of the author, followed by the abstract and keyword texts. Acknowledgements should be addressed as an asterisked footnote after the author's name. For a revised manuscript, please also paste a short biographical note at the bottom of this title page.

The anonymized manuscript file starts with the title page file, followed by the abstract and keyword texts.

The rest of this file should be arranged as follows: main article (with footnotes), appendices (if any) and figure captions (if any). Tables and figures, if present, should be uploaded as separate files.

Abstract and Keywords

Full length articles should contain a short abstract with a maximum of 150 words in English. The abstract should give a brief summary of the article, an outline of its argumentation, or sum up the points discussed. There should also be 3–8 keywords.

Headings

Please make sure that each level of heading is clear in the text.

1   **The First Level Heading**

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Instructions for Authors

The text. The first paragraph after a section heading, subsection, chapter, or larger sections of quoted text (block quotations) should not be indented.

All subsequent paragraphs should have a first line indent.

1.1 *The Second Level Heading*
The text.

1.1.1 The Third Level Heading
The text.

Italics
Use *italics* in the text for non-English words and phrases if they are likely to be unfamiliar to readers.

The *grève du zèle* is not a true strike but a nitpicking obeying of work rules.

An entire sentence or a passage of two or more sentences in a foreign language is usually set in roman and enclosed in quotation marks.

A translation following a foreign word, phrase, or title is enclosed in square brackets.

The word she wanted was *pécher* [to sin], not *pêcher* [to fish].

Leonardo Fioravanti's *Compendio de i secreti rationali* [Compendium of Rational Secrets] became a best seller.

Italics should also be used for the titles of books and songs mentioned in a text.

Quotation Marks
Single quotation marks (' ') are used to distinguish words, concepts or short phrases under discussion.
Direct quotations of less than twenty-five words should be enclosed in double quotation marks (" ") and run-on in the text.
Double quotation marks (" ") should also be used in the footnotes for titles of journal articles, songs, poems and reference works.

Block Quotations
Larger sections of quoted text (i.e. anything over two lines): set these off from other text by adding a blank line above and below the section, and indent the block of text on the left. These larger sections, or 'block quotations', should not be enclosed in quotation marks.

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Quotations from Poetry

When taking short quotations from poetry (fewer than three lines of verse), mark breaks with a slash (/) at the end of each line of verse. A space should precede and follow the slash.

> Cullen concludes, "Of all the things that happened here / That's all I remember" (11–12).

Omissions in Quotations (Ellipses)

An ellipsis is the omission of a word, phrase, line, paragraph, or more from a quoted passage. Omission of words or phrases in a quotation should be indicated by using three spaced periods with square brackets on either side ([…]) to distinguish between an ellipsis that has been added and the ellipses that might have been in the original text.

> It does not build, […] nor cherish the arts, nor foster religion […].

En and Em Dashes

So-called en (–) and em (—) dashes should be used in lieu of normal dashes (-) in certain situations. Use an en-dash between page numbers in footnotes and in between dates (e.g. 21 February 1866–16 March 1925). Use an em-dash to emphasize information which is not necessary to understand the rest of the sentence or a break within a sentence.

Source Citations (Footnotes)

References

Footnotes should be numbered consecutively throughout the text (NO endnotes please) and follow any punctuation marks, such as a period or comma, within the text. References should be included in the footnotes.

A source should be given a full reference the first time it is cited in the footnotes, e.g.,

> Patrick Koch, *The Title of the Book* (Leiden: Brill, 2019).

After the first mention, references to the source should take a shortened form, e.g., Koch, *Title of the Book*, 243.

Please note: Titles of shorter works (e.g., articles, songs, poems, short stories, single photographs) are placed in quotation marks: "Title," whereas titles of longer works (e.g., books, journals, albums, operas, movies) are italicized: *Title*.

When both the original title of a non-English work and its English translation are cited, the translated title in English should be in roman and enclosed in square brackets. If only the translated title in English (of a non-English work) is cited, a remark should be put at the end in square brackets, e.g. [Hebrew].

> Haim H. Ben-Sasson (ed.), *Toldot 'am Isra'el* [History of the Jewish People] (Tel Aviv: Dvir, 1969).
> Haim H. Ben-Sasson (ed.), *History of the Jewish People* (Tel Aviv: Dvir, 1969) [Hebrew].

Instructions for Authors

Books
One Author
Diana Matut, *Dichtung und Musik im frühneuzeitlichen Aschkenas* (Leiden: Brill, 2011), 243.
<u>Short version:</u> Matut, *Dichtung und Musik*, 243.

Two Authors
Gianfranco Miletto and Giuseppe Veltri, *The Title of the Book* (Leiden: Brill, 2019), 45–47.
<u>Short version:</u> Miletto and Veltri, *Title of the Book*, 45–47.

Three or More Authors
Nadia Vidro et al., *A Universal Art: Hebrew Grammar across Disciplines and Faiths* (Leiden: Brill, 2014).
<u>Short version:</u> Vidro et al., *A Universal Art*, 107–108.

Editor, Translator, Compiler
Gianfranco Miletto and Giuseppe Veltri (eds.), *Rabbi Judah Moscato and the Jewish Intellectual World of Mantua in the Sixteenth–Seventeenth Centuries* (Leiden: Brill, 2012), 34.
<u>Short version:</u> Miletto and Veltri, *Rabbi Judah Moscato*, 34.
Giuseppe Veltri, *The Title of the Book*, trans. and ed. Patrick Koch (Leiden: Brill, 2019), 50–52.
<u>Short version:</u> Veltri, *Title of the Book*, 50–52.

Chapter in Edited Volume
Shlomo Berger, "A Bestseller in Context: Referring to the *Tsene Rene* in Early Modern Yiddish Books," in *Studies in the History of Culture and Science: A Tribute to Gad Freudenthal*, eds. Resianne Fontaine et al., Studies in Jewish History and Culture 30 (Leiden: Brill, 2011), 419–430.
<u>Short version:</u> Berger, "A Bestseller in Context," 419–430.
Patrick Koch, "Adventurer, (Pseudo?)-Kabbalist, and Theosophist: Gershom Scholem's Research on Ephraim Joseph Hirschfeld," in *Scholar and Kabbalist: The Life and Work of Gershom Scholem*, eds. Mirjam Zadoff and Noam Zadoff (Leiden: Brill, 2018), 17–39.
<u>Short version:</u> Koch, "Adventurer, (Pseudo?)-Kabbalist, and Theosophist," 17–39.

Book in Both Printed and Electronic Form
Giuseppe Veltri and Gianfranco Miletto (eds.), *Rabbi Judah Moscato and the Jewish Intellectual World of Mantua in the Sixteenth–Seventeenth Centuries* (Leiden: Brill, 2012), 34. Also available online at http://booksandjournals.brillonline.com/content/books/9789004191242.
<u>Short version:</u> Veltri and Miletto, *Rabbi Judah Moscato*, 34.
Patrick Koch, *The Title of the Book* (Leiden: Brill, 2019), http://booksandjournals.brillonline.com/content/books/12345 (accessed January 21, 2019).
<u>Short version:</u> Koch, *Title of the Book*.

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Instructions for Authors

Edition

Giuseppe Veltri, *The Title of the Book*, 2nd ed. (Leiden: Brill, 2019), 101.

<u>Short version:</u> Veltri, *The Title of the Book*, 101.

Patrick Koch, "The Title of the Chapter," in *The Title of the Book*, 2nd ed., ed. Giuseppe Veltri (Leiden: Brill, 2019), 419–429.

<u>Short version:</u> Koch, "The Title of the Chapter," 419–429.

Reprint Edition

Patrick Koch, *The Title of the Book*, 2nd ed. (1998; repr., Leiden: Brill, 2019), 243.

<u>Short version:</u> Koch, *The Title of the Book*, 243.

Multivolume Works

a) Giuseppe Veltri (ed.), *The Title of the Work*, 3 vols. (Leiden: Brill, 2019).
b) Giuseppe Veltri (ed.), *The Title of the Work*, vol. 2 (Leiden: Brill, 2019).
c) Giuseppe Veltri (ed.), *The Title of the Work* (Leiden: Brill, 2019), vol. 2, 129.
d) Giuseppe Veltri (ed.), *The Title of the Work*, 3 vols. (Leiden: Brill, 2019), vol. 2, 129.
e) Giuseppe Veltri (ed.), *The Title of the Work*, vol. 2, *The Title of the Volume* (Leiden: Brill, 2019), 129.
f) Patrick Koch, *The Title of the Volume*, vol. 2 of *The Title of the Work*, ed. Giuseppe Veltri (Leiden: Brill, 2019), 129.

<u>Short version:</u> Veltri, *Title of the Work*, vol. 2, 129.

Series

Diana Matut, *Dichtung und Musik im frühneuzeitlichen Aschkenas*, 2 vols., Studies in Jewish History and Culture 29 (Leiden: Brill, 2011), vol. 2, 243.

<u>Short version:</u> Matut, *Dichtung und Musik*, vol. 2, 243.

Journal Article

Please include the DOI number wherever possible.

Wout Jac. van Bekkum, "Leopold Zunz and Jewish Hymnology," *European Journal of Jewish Studies* 7(2) (2013): 187–197. DOI: https://doi.org/10.1163/1872471X-12341254.

<u>Short version:</u> Bekkum, "Leopold Zunz," 189–197.

Book Review

Dennis Baert, review of "Jay Geller, *The Other Jewish Question: Identifying the Jew and Making Sense of Modernity*," *European Journal of Jewish Studies* 7(1) (2013): 101–105.

<u>Short version:</u> Dennis Baert, "Jay Geller," 101–105.

Newspaper Article

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Roberta Hershenson, "Exploring Jewish Music—A Tradition over Thousands of Years," *The New York Times*, December 30, 1990.
Short version: Hershenson, "Exploring Jewish Music."

Thesis or Dissertation
Wout Jac. van Bekkum, *The Qedushta'ot of Yehudah according to Genizah Manuscripts* (PhD diss., University of Groningen, 1988), 35–56.
Short version: Bekkum, *Qedushta'ot of Yehudah,* 35–56.

Bible
Gen. 13:4, 15:12–19.
John 1:1–14; 1 Macc. 12:1–23.

Online References
Louis Jacobs and Avi Sagi, "Akedah," *Encyclopaedia Judaica,* edited by Michael Berenbaum and Fred Skolnik, 2nd ed., vol. 1, Macmillan Reference USA, 2007, pp. 555–560. Gale Virtual Reference Library, http://link.galegroup.com.0074e5vf1c1d.emedien3.sub.uni-hamburg.de/apps/doc/CX2587500627/GVRL?u=hamburg&sid=GVRL&xid=4e18a36e. Accessed January 10, 2019.
Short version: Jacobs and Sagi, "Akedah".
Madeleine Cohen, "Communicating Jewish History in Poland Today," *In geveb*, December 17, 2018, https://ingeveb.org/blog/communicating-jewish-history.
Short version: Cohen, "Communicating Jewish History in Poland Today."
Boaz Huss, "Jewish Mysticism: The Invention of an Unbroken Jewish Tradition", accessed January 9, 2018, http://www.cismor.jp/uploads-images/sites/2/2018/05/Jewish-Mysticism-The-Invention-of-an-Unbroken-Jewish-Tradition.pdf.
Short version: Huss, "Jewish Mysticism."

Ibid.
The abbreviation *ibid.* (from *ibidem*, "in the same place") should be used to refer to a single work cited in the footnote immediately preceding, e.g.
[1] Patrick Koch, *The Title of the Book* (Leiden: Brill, 2019), 23.
[2] Ibid.
[3] Ibid., 29.

Reference 2 is the same as reference 1: Patrick Koch, *Title of the Book*, on page 23, whereas reference 3 refers to the same work but on a different page, namely page 29.

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Op. cit. and Loc. Cit.

As for the abbreviations *op. cit.* (*opere citato*, "in the work cited") and *loc. cit.* (*loco citato*, "in the place cited") however, the short-title form should be used instead of *op. cit.* and *loc. cit.*, e.g.

[1] Diana Matut, *Dichtung und Musik im frühneuzeitlichen Aschkenas* (Leiden: Brill, 2011), 23.

[2] Ibid., 24.

[3] Miletto and Veltri, *Rabbi Judah Moscato*, 34.

[4] Matut, *Dichtung und Musik*, 28. [instead of "Matut, op. cit., 28."]

Reference 4 refers to the same work as reference 1 (same or different location).

Idem, Eadem, Iidem, Eaedem

When several works by the same person(s) are cited successively in the same note, *idem* ("the same," masculine singular form), *eadem* ("the same," feminine singular form), *iidem* ("the same," masculine plural form) or *eaedem* ("the same," feminine plural form) should be used instead of repeating the author's name.

Figures

Figures refer to graphs, charts, drawings and pictures. All figures must be cited in the text. If there are figures in the manuscript, the author must upload figure files as separate files. These figure files must be uploaded as source files (.jpeg, or .tif), and not .pdfs. If there are figures in color, there must also be a black and white file for each figure. The size of the figure must be appropriate for the journal. The quality of the figure must be suitable for printing—the resolution should be a minimum of 300 dpi (minimum 600 dpi for line art). The image itself must be sharp, and any text in the figure should be legible (at least corps 7 or larger).

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