



## *Instructions for Authors*

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### 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.

### Ethical and Legal Conditions

The publication of a manuscript in a peer-reviewed work is expected to follow standards of ethical behavior for all parties involved in the act of publishing: authors, editors, and reviewers. Authors, editors, and reviewers should thoroughly acquaint themselves with Brill's publication ethics, which may be downloaded here: [brill.com/page/ethics/publication-ethics-cope-compliance](http://brill.com/page/ethics/publication-ethics-cope-compliance).

### Online Submission

*EJJS* now uses online submission only. Authors should submit their manuscript via the Editorial Manager (EM) online submission system at: [editorialmanager.com/ejjs](http://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.

During registration, you can fill in 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.

#### *Double-blinded Peer Review*

*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 article via Editorial Manager, you will be asked to submit a separate title page that includes the full title of the manuscript, the names and complete contact details of all authors, the



## *Instructions for Authors*

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abstract and keywords. Acknowledgements should be addressed as a numbered footnote, but not after the corresponding author's name, and will appear as the first 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.

The anonymized manuscript file starts with the manuscript title, 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. For revised papers, authors should also upload a file containing answers and statements to the questions and comments raised by the reviewers, the 'Response to Reviewers.'

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

### *File Format*

Before you upload any files, please ensure that your paper follows the style of the *EJJS*.

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 an anonymized PDF of the text file.

### *Non-Roman Scripts*

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: [brill.com/fileasset/downloads\\_static/static\\_fonts\\_latinipaunicodelist.pdf](http://brill.com/fileasset/downloads_static/static_fonts_latinipaunicodelist.pdf), and [brill.com/page/fonts/fonts-scripts-and-unicode](http://brill.com/page/fonts/fonts-scripts-and-unicode) on the Brill website online.

### *Transliteration*

For Hebrew transliteration, please consult the list at the very end of this document.

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*, 2nd edition.



### *Instructions for Authors*

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Abbreviations of biblical books should be in roman font, 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*.

### *Contact Address*

For any questions or problems relating to your manuscript, please contact the journal's editors at: [europa.journal.of.jewish.studies@gmail.com](mailto:europa.journal.of.jewish.studies@gmail.com). For eventual questions about Editorial Manager, authors can also contact the journal manager at [kaldenbach@brill.com](mailto:kaldenbach@brill.com) or the Brill EM Support Department at [em@brill.com](mailto:em@brill.com).

## Submission Requirements

### *Language*

Manuscripts will only be accepted in English. Spelling in English may be either British or American, but should be consistent throughout. Unless English is their mother tongue, authors should have their manuscripts checked by a native speaker.

### *Length*

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

## 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.

### *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.



## Instructions for Authors

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### 1 The First Level Heading

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.

When giving the translation of an English word, phrase, or title, enclose the translation in square brackets.

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

*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 the titles of journal articles, songs, poems and reference works.

As for correct punctuation featuring quotation marks, periods and commas are placed *within* quotation marks, while colons, exclamation marks, and question marks are not, unless they are part of the quotation.

He went on to discuss the subject of 'correct punctuation,' which he had previously explored in his article "How to write scientifically."

He exclaimed that "correct punctuation is of utmost importance"!



## *Instructions for Authors*

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### *Block Quotations*

Block quotations are larger sections of quoted text (i.e. anything over three 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.

### *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 a hyphen (-) in certain situations.

Use an en-dash between page numbers in footnotes and between dates (e.g. 21 February 1866–16 March 1925).

Use an em-dash to emphasize information without which one cannot understand the rest of the sentence or a break within a sentence.

### *Numbers and Dates*

All numbers up to twenty should be spelled out.

Numbers with more than four digits should feature a comma to facilitate reading comprehension, e.g. "1,300" (an exception to this rule would be dates and years).

Dates should follow the day-month-year format, with the month not abbreviated, e.g. "26 May 1889."

Dates according to the Hebrew calendar should be converted to the respective dates on the Gregorian calendar. This holds true for citations as well.

### *Source Citations (Footnotes)*

#### *References*

The *EJJS* uses *footnotes only*. Footnotes should be numbered consecutively throughout the text and follow any punctuation marks, such as a period or comma, within the text. References should be included in the footnotes.



## Instructions for Authors

---

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

Shlomo Berger, *Producing Redemption in Amsterdam: Early Modern Yiddish Books in Paratextual Perspective* (Leiden; Boston: Brill, 2013).

After the first mention, references to the source should take a shortened form, e.g.,

Berger, *Producing Redemption in Amsterdam*, 52.

*Please note:* Titles of shorter works (e.g., articles, songs, poems, short stories, single photographs) are placed within 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].

Transliterated titles should use the same layout as English titles.

If a work has been published in multiple cities, please cite the main city only.

Due to technical reasons, footnotes cannot be marked with asterisks. If you wish to give your funding information, please use a numbered footnote instead.

Spell Hebrew titles with capital letters except for the articles (Sefer ha-Brit, Pesiqta de-Rav Kahana, Kad ha-Qemaḥ, etc.).

Please use "a" for the recto, and "b" for the verso pages of Hebrew titles.

As for Latin, the first word should be capitalized, the rest should be set in lowercase.

The main words in all English references should be capitalized for the sake of coherence.

Please refrain from using "P" and "ff."

If page numbers are given as inclusive numbers, no digits should be omitted, even if repeated in the second number: 354–374, not 354–74.

### Books

#### One Author

Diana Matut, *Dichtung und Musik im frühneuzeitlichen Aschkenas* (Leiden: Brill, 2011), 243.

Short version: Matut, *Dichtung und Musik*, 243.

#### Two Authors

David Kaufmann and Max Freudenthal, *Die Familie Gomperz* (Frankfurt am Main: Kauffmann, 1907), 45–47.

Short version: Kaufmann and Freudenthal, *Die Familie Gomperz*, 45–47.



## Instructions for Authors

---

### Three or More Authors

Nadia Vidro et al., *A Universal Art: Hebrew Grammar across Disciplines and Faiths* (Leiden: Brill, 2014).

**Short version:** 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.

**Short version:** Miletto and Veltri, *Rabbi Judah Moscato*, 34.

Shraga Silverstein (trans.), *The Path of the Upright by Moshe Chayim Luzzatto* (Jerusalem: Feldheim Publishers, 1980), 5.

**Short version:** Silverstein, *Path of the Upright*, 5.

Jonathan Garb, *The Chosen Will Become Herds: Studies in Twentieth Century Kabbalah*, trans. Yaffah Berkovits-Murciano (New Haven, CT: Yale University Press, 2009), 101.

**Short version:** Garb, *The Chosen Will Become Herds*, 101.

### Edited Volume

In case of an edited volume, add “(ed.)” or “(eds.)” after the name(s) of the editor(s). See “*Editor, Translator, Compiler*” above.

Isaiah Tishby, *The Wisdom of the Zohar. An Anthology of Texts*, trans. David Goldstein, 5th edition (Oxford: The Littman Library of Jewish Civilization, 2002), vol. 1, 87.

**Short version:** Tishby, *Wisdom of the Zohar*, vol. 1, 87

Gershom Scholem, “Die Stellung der Kabbalah in der Europäischen Geistesgeschichte,” in *Judaica 4*, ed. Rolf Tiedemann, 2nd ed. (Frankfurt am Main: Suhrkamp, 2003), 21.

**Short version:** Scholem, “Kabbalah in der Europäischen Geistesgeschichte,” 21.

### Chapter in an 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.

**Short version:** 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.

**Short version:** Koch, “Adventurer, (Pseudo?)-Kabbalist, and Theosophist,” 17–39.

Jacob J. Schacter, “Rabbi Jacob Emden’s *Iggeret Purim*,” in *Studies in Medieval Jewish History and Literature*, vol. 2, ed. Isadore Twersky (Cambridge: Harvard University Press, 1984), 441–446.

**Short version:** Schacter, “Rabbi Jacob Emden’s *Iggeret Purim*,” 441–446.





## Instructions for Authors

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### 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>.

Short version: Veltri and Miletto, *Rabbi Judah Moscato*, 34.

Galit Hasan-Rokem, “Bodies Performing in Ruins: The Lamenting Mother in Ancient Hebrew Texts,” in *Lament in Jewish Thought: Philosophical, Theological, and Literary Perspectives*, eds. Ilit Ferber and Paula Schwebel (Berlin: De Gruyter, 2014),

<https://www.degruyter.com/view/books/9783110339963/9783110339963.33/9783110339963.33.xml>

(accessed September 18, 2019).

Short version: Hasan-Rokem, “Bodies Performing in Ruins.”

### Reprint Edition

Tadeusz Pankiewicz (trans.), *The Cracow Ghetto Pharmacy* (1947; repr., New York: Holocaust Library, 1987), 17.

Short version: Pankiewicz, *Cracow Ghetto Pharmacy*, 17.

### Multivolume Works

a) Jay R. Berkovitz, *Studies in Jewish History and Culture* (Leiden: Brill, 2019), vol. 60, 15.

b) Jay R. Berkovitz, *Studies in Jewish History and Culture*, vol. 60, *Jewish Community, Religion, and Family in Early Modern Metz* (Leiden: Brill, 2019), 15.

Short version: Berkovitz, *Studies in Jewish History and Culture*, vol. 60, 15.

For a chapter in an edited multivolume work, see the last example of “Chapter in an Edited Volume” above.

### Series

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

Short version: 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>.

Short version: Bekkum, “Leopold Zunz,” 189–197.

Note that, in the full citation, a colon is used to mark the page number, while a comma is used for the same purpose in the short version. Also keep in mind that parentheses become square brackets when embedded in parentheses, e.g.





## Instructions for Authors

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(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>.)

### 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.

Short version: Dennis Baert, “Jay Geller,” 101–105.

### Newspaper Article

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.

### Biblical, Apocryphal, and Rabbinic Works

As mentioned above, in citing biblical, apocryphal, and rabbinic works, the *EJJS* follows the regulations of the *SBL Handbook of Style*, 2<sup>nd</sup> edition. It is therefore suggested to consult this work if the examples given here leave any uncertainties with regards to correct citation.

Books of the bible should be cited by their full name if no chapter and verse are given.

In any other case, the abbreviation should be followed by a space; a colon separates chapter and verse.

Gen 13:4, 15:12–19.

John 1:1–14; 1 Macc 12:1–23.

Abbreviations for both the Old and the New Testament, Apocrypha, and Septuagint take no full stops, and are roman, and not italicized.

Gen	Genesis	Num	Numbers
Exod	Exodus	Deut	Deuteronomy
Matt	Matthew	John	John

In citing Talmudic tractates, use “y.” to describe the Jerusalem and “b.” the Babylonian version. Tosefta and Mishnah tractates should be denoted with a “t.” and an “m.” respectively. A baraita is described with “bar.” Additionally, in citing the Mishnah, a colon should separate chapter and paragraph.

b. Ber. 2a.

m. Ber. 1:1.



## Instructions for Authors

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### Online References

Louis Jacobs and Avi Sagi, "Akedah," *Encyclopaedia Judaica*, eds. Michael Berenbaum and Fred Skolnik, 2nd ed. (Detroit, MI: Macmillan Reference USA, 2007), vol. 1, 555–560. Gale Virtual Reference Library, <http://link.galegroup.com.0074e5vfcid.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," <http://www.cismor.jp/uploads-images/sites/2/2018/05/Jewish-Mysticism-The-Invention-of-an-Unbroken-Jewish-Tradition.pdf>, accessed January 9, 2018.

**Short version:** Huss, "Jewish Mysticism."

Maimonides Centre for Advanced Studies, "Conference. Simone Luzzatto's Scepticism in the Context of Early Modern Thought," 6, <https://www.maimonides-centre.uni-hamburg.de/dokumente/2019/programme-luzzatto-conference.pdf>, accessed September 16, 2019.

**Short version:** Maimonides Centre for Advanced Studies, "Conference. Simone Luzzatto's Scepticism in the Context of Early Modern Thought," 6.

### Forthcoming Publication

Jeremy Phillip Brown, "Gazing into Their Hearts: On the Appearance of Kabbalistic Pietism in Thirteenth Century Castile," *European Journal of Jewish Studies* (forthcoming)

Daniel Davies, "Ibn Tibbon's Secrets: Samuel Ibn Tibbon's Use of 'Secrets of Torah' and 'Secrets of Faith,'" in *Studies in the Formation of Medieval Hebrew Philosophical Terminology*, vol. 1, eds. Reimund Leicht and Giuseppe Veltri (Leiden: Brill, forthcoming).

The short version of the citation of forthcoming publications should follow the same rules as their already published counterparts, as given above.

### 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 or occurring several times in the same footnote, e.g.:

<sup>1</sup> Giuseppe Veltri, *Renaissance Philosophy in Jewish Garb: Foundations and Challenges in Judaism on the Eve of Modernity* (Leiden: Brill, 2009), 23. <sup>2</sup> Ibid.

<sup>3</sup> Ibid., 29.

Reference 2 is the same as reference 1: Giuseppe Veltri, *Renaissance Philosophy in Jewish Garb*, on page 23, whereas reference 3 refers to the same work but on a different page, namely page 29.



## Instructions for Authors

---

### *Op. cit. and loc. cit.*

The short-title form should be used instead of the abbreviations *op. cit.* (*opere citato*, “in the work cited”) *op. cit.* or *loc. cit.* (*loco citato*, “in the place cited”).

<sup>1</sup> Diana Matut, *Dichtung und Musik im frühneuzeitlichen Aschkenas* (Leiden: Brill, 2011), 23.

<sup>2</sup> *Ibid.*, 24.

<sup>3</sup> Miletto and Veltri, *Rabbi Judah Moscato*, 34.

<sup>4</sup> 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).

It is the author’s responsibility to deal with any eventual permissions concerning the reproduction of any figures; please see point 6 of the Ethical and Legal Conditions above. Please also provide a separate list of figure captions.

## Publication

### *Proofs*

Upon acceptance, a PDF of the article proofs will be sent to each author by e-mail to check carefully for factual and typographic errors. Authors are responsible for checking these proofs and are strongly urged to make use of the Comment & Markup toolbar to note their corrections directly on the proofs. At this stage in the production process, only minor corrections are allowed. Alterations to the original manuscript at this stage will result in considerable delay in publication and, therefore, are not accepted unless charged to the author. Proofs should be returned within one week of receipt. If authors’



## *Instructions for Authors*

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alterations are in excess of 10% of the original composition, the resulting cost will be charged to the authors.

### *E-offprints*

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## **Consent to Publish**

### *Transfer of Copyright*

By submitting a manuscript, the author agrees that the copyright for the article is transferred to the publisher if and when the article is accepted for publication. For that purpose, the author needs to sign the Consent to Publish which will be sent with the first proofs of the manuscript.

### *Open Access*

Should the author wish to publish the article in Open Access he/she can choose the Brill Open option. This allows for non-exclusive Open Access publication under a Creative Commons license in exchange for an Article Publication Charge (APC), upon signing a special Brill Open Consent to Publish Form. More information on Brill Open can be found on [brill.com/brillopen](http://brill.com/brillopen).



### *Instructions for Authors*

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### Transliteration Table, *European Journal for Jewish Studies*

'	א
b / v	ב / בּ
g	ג
d	ד
h	ה
w	ו
z	ז
ḥ	ח
ṭ	ט
y (consonant)	י
k / kh	כ / כּ
l	ל
m	מ (ם)
n	נ (ן)
s	ס
'	ע
p or f	פ / (ף) פּ
ṣ	צ (ץ)
q	ק
r	ר
s / sh	ש / שׁ
t	ת