



**CROMOHS** is a peer-reviewed, open-access electronic history journal published in English, and over the last two decades has established a solid reputation for scholarly rigour. With a marked international outlook, it aims to encourage methodological debate arising from original and creative dialogue between scholarly traditions, and to promote innovative approaches to archival research.

**CROMOHS** acts as a focal point and forum for challenging and fresh scholarship on fourteenth- to nineteenth-century intellectual, social and cultural history in a global perspective. It seeks to move beyond a strictly regional and Eurocentric approach, with a preferential view towards histories of trans-cultural contacts and connections. Articles relating to Muslim societies (14th-19th centuries) are most welcome. More generally, **CROMOHS** strongly encourages contributions

engaging with extra-European cultures and societies.

**CROMOHS** invites theoretically informed work from a range of historical, cultural and social domains that interrogate cross-cultural and connected histories, intersecting the history of knowledge, emotions, religious beliefs, ethnography, cartography, the environment, material culture and the arts.

**CROMOHS** publishes only in English. Other than in exceptional circumstances, contributors for whom English is not a native language are expected to be responsible for translation. All submitted manuscripts must be original contributions that have never been published before (in any language), and are not under consideration for publication elsewhere.

**CROMOHS** is published once a year.

### **SUBMISSION GUIDELINES:**

Articles should be no more than 8,000 words in length, notes included. Please submit your **anonymised** essay in OpenOffice, Microsoft Word or RTF format, **strictly following the style guidelines provided below and/or using the templates available on the journal's website**. Article titles must be kept to a reasonable length, e.g., by avoiding the inclusion of long quotations. The use of epigraphs is discouraged. [Login](#) or [Register](#) to make a submission via the editorial platform of the journal. Proposals should include an abstract of c.120 words, together with five keywords and a short biography of the author. **Please provide these data through the dedicated sections in the editorial platform and not inside the essay's file.**

Pages should be numbered but without any other text in the header or footer. The abstract should be a direct third-person statement of the argument of the article, and be suitable for reproduction in other contexts such as indexing and publicity. Do not include forms such as 'This essay examines' or 'In this essay, I consider...'. Do not reproduce verbatim text from within the body of the article.

Authors will generally receive reports from two independent referees within three months of submission.

## BOOK REVIEWS:

**CROMOHS** publishes reviews of recent publications that interrogate cross-cultural and connected histories. If you are interested in reviewing, please contact the Book Reviews Editor Dr Emanuele Giusti ([emanuele.giusti@unifi.it](mailto:emanuele.giusti@unifi.it)).

Publishers are welcome to send relevant titles to:

*CROMOHS* (attn: Prof. G. Tarantino)  
c/o Università degli Studi di Firenze  
Dipartimento di Eccellenza SAGAS Via S.  
Gallo 10, 50129 Florence, ITALY

## STYLE GUIDELINES:

Please submit your essay in OpenOffice, Microsoft Word or RTF format, 12 pt. double-spaced, Times New Roman, with 1" margins.

**After peer review**, please prepare your essays for publication by following the **full guidelines found on the following pages**.

## Sample footnotes:

1. HELEN CASTOR, *Blood and Roses: One Family's Struggle and Triumph During the Tumultuous Wars of the Roses* (New York: Harper Collins Publishers, 2006), 97.
2. CASTOR, *Blood and Roses*, 148.
3. CHRISTOPHER HILL, 'Radical Prose in 17<sup>th</sup> Century England: From Marprelate to the Levellers', *Essays in Criticism* 32, no. 2 (1982): 95–117 (98).
4. CASTOR, *Blood and Roses*, 30. ALEXANDRA WALSHAM, 'Phanaticus: Hugh Peter, Antipuritanism and the Afterlife of the English Revolution', *Parergon* 32, no. 3 (2015): 65–97.
5. QUENTIN SKINNER, 'Freedom as the Absence of Arbitrary Power', in *Republicanism and Political Theory*, ed. CECILE LABORDE and JOHN MAYNOR (Oxford: Blackwell, 2008), 83–101.

## EVALUATION CRITERIA (FOR REFEREES):

**CROMOHS** asks for a report of about 300 words, or more if the situation demands, within 5–6 weeks of receipt. The report should consist of specific comments leading to a general conclusion that places the article in one of the four following categories:

1. Publish the article as it stands (An article showing excellence in almost every regard which will be of interest beyond its own particular field. Will be in need of very little, if any, revision);
2. Publish subject to completion of minor corrections and emendations (Rigorous in its methodology and written in such a way that the majority of the readers will be able to recognise the significance of the research. May be in need of some minor revision, but should be published);
3. Return to author to revise and resubmit (An article that, as it stands, should not be published in **CROMOHS** because it makes only a moderate contribution to scholarship and/or is poorly written and constructed. The article may, following substantial revision (detailed in the accompanying report) be reconsidered);
4. Reject (An article that makes little or no meaningful contribution to scholarship or does not fit within the Journal's remit or within the specific call for papers, should be rejected without an invitation to revise).

Category 3 calls on the reader to specify clearly what needs to be done to make the article publishable. You may wish to make comments on the standard of writing and scholarly presentation.

Please keep in mind that though **CROMOHS** does provide language editing, this does not include major stylistic rewriting. Please note any errors in fact.

Any information or comments that might be inappropriate for the authors should be separately submitted and labelled "comments to the editors".

# CROMOHS STYLE GUIDELINES

## FOOTNOTES

### **Book**

NAME SURNAME, *Title of the book* (Place: Publisher, Year)

NAME SURNAME and NAME SURNAME, *Title of the book* (Place: Publisher, Year)

Subsequent references: SURNAME, *Title* / SURNAME and SURNAME, *Title*

### **Edited volume**

NAME SURNAME, ed., *Title of the book* (Place: Publisher, Year)

NAME SURNAME and NAME SURNAME, eds, *Title of the book* (Place: Publisher, Year)

NAME SURNAME, NAME SURNAME, and NAME SURNAME, eds, *Title of the book* (Place: Publisher, Year)

Subsequent references: SURNAME and SURNAME, eds, *Title*

### **Chapter in an edited volume**

NAME SURNAME, 'Title of the chapter', in *Title of the edited volume*, ed. NAME SURNAME (Place: Publisher, Year), 00–00.

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### **Proceedings [based on availability of information]**

NAME SURNAME and NAME SURNAME, eds, *Title of the conference proceedings. Place of the conference, day month-day month year* (Place: Publisher, Year)

Subsequent references: SURNAME and SURNAME, eds, *Title*

### **Exhibition catalogue [based on availability of information]**

NAME SURNAME and NAME SURNAME, eds, *Title of the exhibition catalogue. Place of the exhibition, day month-day month year*, exhibition catalogue (Place: Publisher, Year)

Subsequent references: SURNAME and SURNAME, eds, *Title*

### **Critical edition**

NAME SURNAME OF THE AUTHOR, *Title of the work*, ed. NAME SURNAME OF THE EDITOR (Place: Publisher, Year)

Subsequent references: SURNAME OF THE AUTHOR, *Title*

### **Journal article**

NAME SURNAME, 'Title of the journal article', *Journal title* 00, no. 00 (year): 00–00.

Subsequent references: SURNAME, 'Title'

### **Special issue**

NAME SURNAME and NAME SURNAME, eds, *Title of the Special Issue*, special issue, *Title of the Journal* 00, no. 00 (year).

Subsequent references: SURNAME and SURNAME, eds, *Title*

### **Journal article in a special issue**

NAME SURNAME, 'Title of the article', in *Title of the Special Issue*, eds NAME SURNAME and NAME SURNAME, special issue, *Title of the Journal* 00, no. 0 (year): 00–00.

Subsequent references: SURNAME, 'Title'

### **Reference work/dictionary entry**

NAME SURNAME OF THE ENTRY AUTHOR, 'Title of the entry', in *Title of the Reference Work or Dictionary*, ed. NAME SURNAME OF GENERAL EDITOR (Place: Publisher, Year), 00–00.

Subsequent references: SURNAME, 'Title'

### **Newspaper/magazine**

NAME SURNAME, 'Article Title', *Magazine or Newspaper Title*, Day Month Year, 00–00.

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If there is a specific author:

NAME SURNAME, 'Webpage Title', Website Title, accessed day-month-year, <https://therelevantaddress.com>.

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When an article is only available online *and* a DOI is available, only give the DOI in extenso:

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NAME SURNAME, *Title of the book*, 2nd ed. (original publishing year; Place: Publisher, year of second edition)

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NAME SURNAME, *Title of the book*, rev. ed. (Place 1: Publisher 1, Year 1; Place 2: Publisher 2, Year 2)

### **Translations**

NAME SURNAME, *Translated title of the book*, Eng. transl. NAME AND SURNAME OF THE TRANSLATOR (Place: Publisher, Year)

#### **When relevant:**

NAME SURNAME, *Translated title of the book*, Eng. transl. NAME AND SURNAME OF THE TRANSLATOR (*Original Title*, Place: Publisher, Year; Place of translation: Publisher of translation, Year of translation)

### **Multiple places and publishers**

Unless it is scientifically relevant, or there is an editorial cooperation between different institutions, never give more than one place of edition.

Leiden: Brill, *not* Leiden-Boston: Brill

New Haven, CA: Harvard University Press, *not* New Haven, CA-London: Harvard University Press.

*but*

Paris: Honoré Champion; Genève: Droz, Year

London: Facsimile Editions; Jerusalem: Israel Museum, Year

### **Volumes**

When possible, always give the total number of volumes, followed by the specific volume being cited.

NAME SURNAME, *Title of the book*, 3 vols, vol. 1 (Place: Publisher, Year), 13–36.

Subsequent references if the volume is the same:

SURNAME, *Title*, 37–43

Subsequent references if the volume is different:

SURNAME, *Title*, vol. 2, 37–43

If different volumes have different titles:

NAME SURNAME, *Title of the book*, 3 vols, vol. 1, *The Beginning* (Place: Publisher, Year), 13–36.

NAME SURNAME, ‘Title of the chapter’, in *Title of the book*, ed. NAME SURNAME, 3 vols, vol. 1, *The Beginning* (Place: Publisher, Year), 13–36.

In an edited collection, if different volumes have different editors:

NAME SURNAME OF GENERAL EDITOR, ed., *Title of the collection*, 3 vols, vol. 1, *The Beginning*, ed. NAME SURNAME OF VOLUME EDITOR (Place: Publisher, Year), 13–36

Subsequent references: SURNAME OF VOLUME EDITOR, *Title of the book*, 13–36.

Example: NAME SURNAME, ‘Title of the chapter’, in *Title of the collection*, ed. NAME SURNAME OF GENERAL EDITOR, 3 vols, vol. 1, *The Beginning*, ed. NAME SURNAME OF VOLUME EDITOR (Place: Publisher, Year), 13–36.

**Sources and references in non-Latin alphabets**

NAME SURNAME, *Title of the book in English translation and/or in Roman transliteration, based on relevance* (Place: Publisher, Year) [Original language, e.g.: Chinese].

Subsequent references: SURNAME, *Title*

**Reference to (a) specific page(s) within a journal article, a chapter in an edited volume, and in all other cases where referencing a page range is also necessary:**

Please use parentheses to indicate the specific page(s), like this:

NAME SURNAME, ‘Title of the journal article’, *Journal title* 00, no. 00 (year): 00–00 (00)

Please do *not* use expressions such as ‘especially’, ‘see in particular’, etc., unless necessary for other reasons.

# CROMOHS STYLE GUIDELINES

## FORMATTING

### Font and sizes

Use **Garamond** throughout.

Main Title:	Garamond 14, bold, italics
Text:	Garamond 12
Paragraph headings:	Garamond 12, bold
Image captions:	Garamond 12
Running heads:	Garamond 11, small caps
Quotations:	Garamond 11
Footnotes:	Garamond 10

### Hyphens and dashes

Use **hyphens** - for composite words and proper names

Jean-Paul, anti-Jewish, a thirty-inches line

Use **en dashes** – for dates and page ranges

1680–1715, 13–28

Use **em dashes** — for asides

examples—when given appropriately—are useful.

### Images

Please provide images both in the text and in separate files, in jpeg or png format, in the highest possible resolution, and 300 DPI.

Captions: Placed 0.5 cm below the image. Garamond 12.

Name of creator/artist (where known), Description of object/document or Title of object/document, Location of museum/gallery/repository, Name of museum/gallery/repository in its native form. Date of document/creation where known. Location of creation where known. Copyright ownership statement or Reproduced with the permission of X / CC BY-SA licence or available in public domain.

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### Italics

Only use italics for titles of books, works of art and unusual foreign words; use them sparingly for emphasis; *do not* use them for foreign institutions.

*Das Kapital* is a book by Karl Marx. Johannes Vermeer painted *Girl with a Pearl Earring* in 1665. Pasternak's masterpiece *Doctor Zhivago* was initially distributed as *samizdat*. The Congregatio de Propaganda Fide was established in 1622.

### Margins

Top and bottom: 3  
Left and right: 3,5

### Numbers

Always spell out numbers for **age, centuries, and quantities from zero to one hundred and round multiples**

a twenty-four-year-old man; the eighteenth century; thirty-three hats; 174 cats; five thousand musketeers

Do not spell out numbers for **percentages**; use the symbol %.

50% of authors are rejected

### Paragraphs

Indentation: **No indentation** for first paragraph after main title; for the paragraph following a paragraph heading; for the paragraph following an image; and for the paragraph following a long quotation.

**First line 1 cm indentation** for subsequent paragraphs and for paragraph headings. 1 cm everywhere, except first paragraphs of each section and after a long quotation.

Paragraph spacing: 6 pt after paragraph.

### Quotations

Quotations shorter than forty words:

'in the main text'.<sup>1</sup> 'This is a quotation, "and this is a quotation" within the quotation'.<sup>2</sup>

Quotations longer than forty words:

This is a quotation longer than 40 words. Set outside main text, font 11, with 1 cm left indentation, without first-line indentation. Give appropriate reference and, if needed, English translation / original text right after the original text / the English translation. 'This is a quotation within the long quotation'.<sup>1</sup>

### Page ranges

13–17 (not 13–7); 130–37 (not 130–7).



### Quotation marks and punctuation

Use **single and curled quotation marks**. All punctuation that is not in the original text **falls outside** the quotation marks.

'like this', or 'like that'; we can accept it 'this way'. However, «this» “this:” or worst of all 'this' is not acceptable.

### Spacing

Text and quotations: 1.15.

Footnotes: 1.

### Spelling

**British.** Pay special attention to *centre* or *theatre* (not center or theater), *colour* and *labour* (not color and labor), *civilisation* and *analyse* (not civilization and analyze).