

## **Music In The Nineteenth Century Western Music In Context A Norton History**

The Cambridge Companion to Choral Music  
The Oxford Handbook of Music Listening in the 19th and 20th Centuries  
Realism in Nineteenth-Century Music  
Romantic Music  
Music and Performance Culture in Nineteenth-Century Britain  
Women and the Nineteenth-Century Lied  
The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century  
Fantasies of Improvisation  
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Orientalism and Representations of Music in the Nineteenth-Century British Popular Arts  
The Oxford Handbook of Topic Theory  
Music for the Melodramatic Theatre in Nineteenth-Century London and New York  
Nineteenth-Century Chamber Music  
Building musical culture in Nineteenth-century Amsterdam

### **The Cambridge Companion to Choral Music**

An idealized image of European concert-goers has long prevailed in historical overviews of the nineteenth and twentieth centuries. This act of listening was considered to be an invisible and amorphous phenomenon, a naturally given mode of perception. This narrative influenced the conditions of listening from the selection of repertoire to the construction of concert halls and programmes. However, as listening moved from the concert hall to the opera house, street music, and jazz venues, new and visceral listening traditions evolved. In turn, the art of listening was shaped by phenomena of the modern era including media innovation and commercialization. This Handbook asks whether, how, and why practices of music listening changed as the audience moved from pleasure gardens and concert venues in the eighteenth century to living rooms in the twentieth century, and mobile devices in the twenty-first. Through these questions, chapters enable a differently conceived history of listening and offer an agenda for future research.

### **The Oxford Handbook of Music Listening in the 19th and 20th Centuries**

First Published in 2004. Routledge is an imprint of Taylor & Francis, an informa company.

## **Realism in Nineteenth-Century Music**

Focusing on the reception of Palestrina, this bold interdisciplinary study explains how and why the works of a sixteenth-century composer came to be viewed as a paradigm for modern church music. It explores the diverse ways in which later composers responded to his works and style, and expounds a provocative model for interpreting compositional historicism. In addition to presenting insights into the works of Bruckner, Mendelssohn and Liszt, the book offers fresh perspectives on the institutional, aesthetic and ideological frameworks sustaining the cultivation of choral music in this period. This publication provides an overview and analysis of the relation between the Palestrina revival and nineteenth-century composition and it demonstrates that the Palestrina revival was just as significant for nineteenth-century culture as parallel movements in the other arts, such as the Gothic revival.

## **Romantic Music**

This study of the French early music revival gives us a vivid sense of how music's cultural meanings were contested in the nineteenth century. It surveys the main patterns of revivalist activity while also providing in-depth studies of repertoires stretching from Adam de la Halle to Rameau.

## **Music and Performance Culture in Nineteenth-Century Britain**

First published in 2002, this comprehensive overview of music in the nineteenth century draws on extensive scholarship in the field.

## **Women and the Nineteenth-Century Lied**

This book provides critical perspectives on Wagner's prose on musical subjects set in historical and intellectual context.

## **The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century**

Music and Performance Culture in Nineteenth-Century Britain: Essays in Honour of Nicholas Temperley is the first book to focus upon aspects of performance in the broader context of nineteenth-century British musical culture. In four Parts,

'Musical Cultures', 'Societies', 'National Music' and 'Methods', this volume assesses the role music performance plays in articulating significant trends and currents of the cultural life of the period and includes articles on performance and individual instruments; orchestral and choral ensembles; church and synagogue music; music societies; cantatas; vocal albums; the middle-class salon, conducting; church music; and piano pedagogy. An introduction explores Temperley's vast contribution to musicology, highlighting his seminal importance in creating the field of nineteenth-century British music studies, and a bibliography provides an up-to-date list of his publications, including books and monographs, book chapters, journal articles, editions, reviews, critical editions, arrangements and compositions. Fittingly devoted to a significant element in Temperley's research, this book provides scholars of all nineteenth-century musical topics the opportunity to explore the richness of Britain's musical history.

### **Fantasies of Improvisation**

This book bridges a gap in scholarship by foregrounding the contribution of women to the nineteenth-century Lied. It consolidates recent research in the genre, and develops an alternative narrative that embraces an understanding of the contributions of women. Composers including Fanny Hensel, Clara Schumann, Pauline Viardot-Garcia and Josephine Lang are considered with a variety of analytical approaches. In addition to the focus on the history and theory of the Lied, chapters explore the cultural and sociological background, as well as engaging with gender studies, performance and pedagogical contexts. The range of subject matter reflects the interdisciplinary nature of current research and the energy it generates among scholars and performers.

### **Wagner's Musical Prose**

When Nietzsche dubbed Richard Wagner "the most enthusiastic mimomaniac" ever to exist, he was objecting to a hollowness he felt in the music, a crowding out of any true dramatic impulse by extravagant poses and constant nervous movements. Mary Ann Smart suspects that Nietzsche may have seen and heard more than he realized. In *Mimomania* she takes his accusation as an invitation to listen to Wagner's music—and that of several of his near-contemporaries—for the way it serves to intensify the visible and the enacted. As Smart demonstrates, this productive fusion of music and movement often arises when music forsakes the autonomy so prized by the Romantics to function mimetically, underlining the sighs of a Bellini heroine, for instance, or the authoritarian footsteps of a Verdi baritone. *Mimomania* tracks such effects through readings of operas by Auber, Bellini, Meyerbeer, Verdi, and Wagner. Listening for gestural music, we find resemblance in unexpected places: between the overwrought scenes of supplication in French melodrama of the 1820s and a cluster of late Verdi arias that end with the soprano falling to her knees, or between the mute heroine of Auber's *La Muette de Portici* and the solemn, almost theological pantomimic tableaux Wagner builds around characters such as

Sieglinde or Kundry. *Mimomania* shows how attention to gesture suggests a new approach to the representation of gender in this repertoire, replacing aural analogies for voyeurism and objectification with a more specifically musical sense of how music can surround, propel, and animate the body on stage.

### **Nineteenth-Century Music Review**

#### **Mimomania**

A survey of the most popular period in music history details many of the socio-historical influences on music of this period, the impact of Beethoven's death, and the rise of grand opera.

#### **Listening to Reason**

Aims to locate music within the framework of intellectual activity pertaining to the long nineteenth century (c 1789-1914). This title focuses on the interdisciplinary scholarship that explores music within the context of other artistic and scientific discourses.

### **Nineteenth-century Choral Music**

Rarely studied in their own right, writings about music are often viewed as merely supplemental to understanding music itself. Yet in the nineteenth century, scholarly interest in music flourished in fields as disparate as philosophy and natural science, dramatically shifting the relationship between music and the academy. An exciting and much-needed new volume, *The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century* draws deserved attention to the people and institutions of this period who worked to produce these writings. Editors Paul Watt, Sarah Collins, and Michael Allis, along with an international slate of contributors, discuss music's fascinating and unexpected interactions with debates about evolution, the scientific method, psychology, exoticism, gender, and the divide between high and low culture. Part I of the handbook establishes the historical context for the intellectual world of the period, including the significant genres and disciplines of its music literature, while Part II focuses on the century's institutions and networks - from journalists to monasteries - that circulated ideas about music throughout the world. Finally, Part III assesses how the music research of the period reverberates in the present, connecting studies in aestheticism, cosmopolitanism, and intertextuality to their nineteenth-century origins. The Handbook challenges Western music history's traditionally sole focus on musical work by treating writings about music as valuable cultural artifacts in themselves. Engaging and comprehensive, *The Oxford*

Handbook of Music and Intellectual Culture in the Nineteenth Century brings together a wealth of new interdisciplinary research into this critical area of study.

### **Instrumental Teaching in Nineteenth-Century Britain**

This selection of essays represents a wide cross-section of the papers given at the Tenth International Conference on Nineteenth-Century Music held at the University of Bristol in 1998. Sections include thematic groupings of work on musical meaning, Wagner, Liszt, musical culture in France, music and nation, and women and music.

### **Music in Nineteenth-century Ireland**

German Lieder in the Nineteenth-Century provides a detailed introduction to the German lied. Beginning with its origin in the literary and musical culture of Germany in the nineteenth-century, the book covers individual composers, including Schubert, Schumann, Brahms, Strauss, Mahler and Wolf, the literary sources of lieder, the historical and conceptual issues of song cycles, and issues of musical technique and style in performance practice. Written by eminent music scholars in the field, each chapter includes detailed musical examples and analysis. The second edition has been revised and updated to include the most recent research of each composer and additional musical examples.

### **Nineteenth-century Music and the German Romantic Ideology**

Nineteenth-Century Choral Music is an in-depth examination of the rich repertoire of choral music and the cultural phenomenon of choral music making throughout the period. The book is divided into three main sections. The first details the attraction to choral singing and the ways it was linked to different parts of society, and to the role of choral voices in the two principal large-scale genres of the period: the symphony and opera. A second section highlights ten choral-orchestral masterworks that are a central part of the repertoire. The final section presents overview and focus chapters covering composers, repertoire (both small and larger works), and performance life in an historical context from over a dozen regions of the world: Britain and Ireland, the Czech Republic, France, Germany, Hungary, Italy, Latin America, the Philippines, Poland, Russia, Scandinavia and Finland, Spain, and the United States. This diverse collection of essays brings together the work of 25 authors, many of whom have devoted much of their scholarly lives to the composers and music discussed, giving the reader a lively and unique perspective on this significant part of nineteenth-century musical life.

### **Harp Music in the Nineteenth Century**

A definitive history of music in the United States, written by a team of scholars and first published in 1998.

### **The Cambridge History of Nineteenth-Century Music**

The first book to explore the contribution made by the military to British music history, *Music & the British Military in the Long Nineteenth Century* shows that military bands reached far beyond the official ceremonial duties they are often primarily associated with and had a significant impact on wider spheres of musical and cultural life.

### **Choral Music in the Nineteenth Century**

The first history of keyboard improvisation in European music in the postclassical and romantic periods, *Fantasies of Improvisation: Free Playing in Nineteenth-Century Music* documents practices of improvisation on the piano and the organ, with a particular emphasis on free fantasies and other forms of free playing. Case studies of performers such as Abbé Vogler, J. N. Hummel, Ignaz Moscheles, Robert Schumann, Carl Loewe, and Franz Liszt describe in detail the motives, intentions, and musical styles of the nineteenth century's leading improvisers. Grounded in primary sources, the book further discusses the reception and valuation of improvisational performances by colleagues, audiences, and critics, which prompted many keyboardists to stop improvising. Author Dana Gooley argues that amidst the decline of improvisational practices in the first half of the nineteenth century there emerged a strong and influential "idea" of improvisation as an ideal or perfect performance. This idea, spawned and nourished by romanticism, preserved the aesthetic, social, and ethical values associated with improvisation, calling into question the supposed triumph of the "work."

### **The Cambridge History of American Music**

Bringing together perspectives on history, global activity and professional development, this Companion provides a unique overview of choral music.

### **Music Criticism in Nineteenth-Century France**

This book focuses on the musical writings in the daily and periodical press in France during the nineteenth century. It covers the criticism of a wide range of Western music, explaining how composers such as Bach and Beethoven secured a permanent place in the repertory. Dr. Ellis analyzes the process of canon formation, the development of French musicology and the increasing sensitivity of critics to questions of performance practice. She also examines the inevitable conflict between commercial interest and aesthetic integrity.

## **The Figure of Music in Nineteenth-Century British Poetry**

"Featuring dozens of musical examples and images of the old theatres, Music for the Melodramatic Theatre charts the progress of music in the theatre form its earliest use in the eighteenth century to the elaborate stage productions of the very early twentieth century"--Back cover.

## **Nineteenth-Century Music**

Representations of music were employed to create a wider 'Orient' on the pages, stages and walls of nineteenth-century Britain. This book explores issues of orientalism, otherness, gender and sexuality that arise in artistic British representations of non-European musicians during this time, by utilizing recent theories of orientalism, and the subsidiary (particularly aesthetic and literary) theories both on which these theories were based and on which they have been influential. The author uses this theoretical framework of orientalism as a form of othering in order to analyse primary source materials, and in conjunction with musicological, literary and art theories, thus explores ways in which ideas of the Other were transformed over time and between different genres and artists. Part I, The Musical Stage, discusses elements of the libretti of popular musical stage works in this period, and the occasionally contradictory ways in which 'racial' Others was represented through text and music; a particular focus is the depiction of 'Oriental' women and ideas of sexuality. Through examination of this collection of libretti, the ways in which the writers of these works filter and romanticize the changing intellectual ideas of this era are explored. Part II, Works of Fiction, is a close study of the works of Sir Henry Rider Haggard, using other examples of popular fiction by his contemporary writers as contextualizing material, with the primary concern being to investigate how music is utilized in popular fiction to represent Other non-Europeans and in the creation of orientalized gender constructions. Part III, Visual Culture, is an analysis of images of music and the 'Orient' in examples of British 'high art', illustration and photography, investigating how the musical Other was visualized.

## **The Arts Entwined**

Harp Music in the Nineteenth Century makes available a wealth of information on a vital period in the development of the harp and its music. In the early nineteenth century, Erard perfected the double-action mechanism, which allowed the harp to be played in all keys. Virtuosos and composers of the period were quick to exploit the lush harmonic modulations and new tone colors now possible. Book jacket.

## **Interpreting the Musical Past : Early Music in Nineteenth-Century France**

Nineteenth-century music in its cultural, social, and intellectual contexts. Music in the Nineteenth Century examines the period from the Congress of Vienna in 1815 to the advent of Modernism in the 1890s. Frisch traces a complex web of relationships involving composers, performers, publishers, notated scores, oral traditions, audiences, institutions, cities, and nations. The book's central themes include middle-class involvement in music, the rich but elusive concept of Romanticism, the cult of virtuosity, and the ever-changing balance between musical and commercial interests. The final chapter considers the sound world of nineteenth-century music as captured by contemporary witnesses and early recordings. Western Music in Context: A Norton History comprises six volumes of moderate length, each written in an engaging style by a recognized expert. Authoritative and current, the series examines music in the broadest sense--as sounds notated, performed, and heard--focusing not only on composers and works, but also on broader social and intellectual currents.

### **German Lieder in the Nineteenth Century**

From the author of the critically acclaimed "Choral Music in the Twentieth Century" comes an indispensable resource for choral conductors, choral singers, and other music lovers, and an essential text for educators and their students. Strimple covers repertory by Beethoven, Brahms, Mendelssohn, and lesser figures.

### **Nineteenth-Century Music**

When people attend classical music concerts today, they sit and listen in silence, offering no audible reactions to what they're hearing. We think of that as normal-but, as Darryl Cressman shows in this book, it's the product of a long history of interrelationships between music, social norms, and technology. Using the example of Amsterdam's Concertgebouw in the nineteenth century, Cressman shows how its design was in part intended to help discipline and educate concert audiences to listen attentively - and analysis of its creation and use offers rich insights into sound studies, media history, science and technology studies, classical music, and much more.

### **Music in the Nineteenth Century**

### **Music and Metaphor in Nineteenth-Century British Musicology**

How was music depicted in and mediated through Romantic and Victorian poetry? This is the central question that this specially commissioned volume of essays sets out to explore in order to understand better music's place and its significance in nineteenth-century British culture. Analysing how music took part in and commented on a wide range of



scientific, literary, and cultural discourses, the book expands our knowledge of how music was central to the nineteenth-century imagination. Like its companion volume, *The Idea of Music in Victorian Fiction* (Ashgate, 2004) edited by Sophie Fuller and Nicky Losseff, this book provides a meeting place for literary studies and musicology, with contributions by scholars situated in each field. Areas investigated in these essays include the Romantic interest in national musical traditions; the figure of the Eolian harp in the poetry of Coleridge and Shelley; the recurring theme of music in Blake's verse; settings of Tennyson by Parry and Elgar that demonstrate how literary representations of musical ideas are refigured in music; George Eliot's use of music in her poetry to explore literary and philosophical themes; music in the verse of Christina and Dante Gabriel Rossetti; the personification of lyric (Sappho) in a song cycle by Granville and Helen Bantock; and music and sexual identity in the poetry of Wilde, Symonds, Michael Field, Beardsley, Gray and Davidson.

### **Nineteenth-century British Music Studies**

This book, the 9th volume in the Irish Musical Studies Series, collects 15 essays on various aspects of musical life in Ireland in the 19th century, including sacred and secular musical life in various centres; collections of Irish traditional music, the reception of Irish traditional music in literature, painting and Victorian society; music education; issues concerning opera; the nature of the musical press; the use of music for social altruism; the music of R.P. Stewart; the dialogue between Germany and Ireland; the Czechs and Irish music. Contributors: Paul Rodmell (U. Birmingham), Anne Dempsey (ind.), Roy Johnston (ind.), Paul Collins (Mary I.), Marie McCarthy (U. Maryland), Maria McHale (ind.), Jimmy O'Brien Moran (U. Limerick), Barra Boydell (NUIM), David Cooper (U. Leeds), Ita Beausang (ind.), Michael Murphy (Mary I.), Lisa Parker (Mary I.), Harry White (UCD), Joachim Fischer (U. Limerick), Jan Smaczny (QUB), Axel Klein (ind.). (Series: Irish Musical Studies)

### **Sarah Anna Glover**

The universally acclaimed and award-winning Oxford History of Western Music is a magisterial five-volume survey of the traditions of Western music by one of the most prominent and provocative musicologists of our time, Richard Taruskin. Now this renowned work is available in paperback - both as a set and (for the first time) individually. This volume examines the music of the nineteenth century, ranging from Schubert and Berlioz to Wagner, Verdi, and Brahms. Taking a critical perspective, Taruskin sets the details of music, the chronological sweep of figures, works, and musical ideas, within the larger context of world affairs and cultural history. He combines an emphasis on structure and form with a discussion of relevant theoretical concepts in each age, to illustrate how the music itself works, and how contemporaries heard and understood it. He also describes how the context of each stylistic period - key cultural, historical, social, economic, and scientific events - influenced and directed compositional choices. Attractively illustrated and laced with brilliant observations, memorable musical analysis, and a panoramic sense of the interactions between history, culture, politics, art,

literature, religion, and music, this volume is essential reading for anyone who wishes to understand nineteenth-century music.

### **Palestrina and the German Romantic Imagination**

This pathbreaking work reveals the pivotal role of music--musical works and musical culture--in debates about society, self, and culture that forged European modernity through the "long nineteenth century." Michael Steinberg argues that, from the late 1700s to the early 1900s, music not only reflected but also embodied modern subjectivity as it increasingly engaged and criticized old regimes of power, belief, and representation. His purview ranges from Mozart to Mahler, and from the sacred to the secular, including opera as well as symphonic and solo instrumental music. Defining subjectivity as the experience rather than the position of the "I," Steinberg argues that music's embodiment of subjectivity involved its apparent capacity to "listen" to itself, its past, its desires. Nineteenth-century music, in particular music from a north German Protestant sphere, inspired introspection in a way that the music and art of previous periods, notably the Catholic baroque with its emphasis on the visual, did not. The book analyzes musical subjectivity initially from Mozart through Mendelssohn, then seeks it, in its central chapter, in those aspects of Wagner that contradict his own ideological imperialism, before finally uncovering its survival in the post-Wagnerian recovery from musical and other ideologies. Engagingly written yet theoretically sophisticated, *Listening to Reason* represents a startlingly original corrective to cultural history's long-standing inhibition to engage with music while presenting a powerful alternative vision of the modern.

### **Music & the British Military in the Long Nineteenth Century**

This collection of essays by musicologists and art historians explores the reciprocal influences between music and painting during the nineteenth century, a critical period of gestation when instrumental music was identified as the paradigmatic expressive art and theoretically aligned with painting in the formulation *ut pictura musica* (as with music, so with painting). Under music's influence, painting approached the threshold of abstraction; concurrently many composers cultivated pictorial effects in their music. Individual essays address such themes as visualization in music, the literary vs. pictorial basis of the symphonic poem, musical pictorialism in painting and lithography, and the influence of Wagner on the visual arts. In these and other ways, both composers and painters actively participated in interarts discourses in seeking to redefine the very identity and aims of their art. Also includes 17 musical examples.

### **Music in the Nineteenth Century**

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## **Nineteenth-Century Piano Music**

First published in 2004, this book demonstrates that while Britain produced many fewer instrumental virtuosi than its foreign neighbours, there developed a more serious and widespread interest in the cultivation of music throughout the nineteenth century. Taking a predominantly historical approach, the book moves from a discussion of general developments and issues to a detailed examination of violin pedagogy, method and content, which indicates society's influence on cultural trends and informs the discussion of other instruments and institutional training that follows. In the first study of its kind, it examines in depth the inextricable links between trends in society, education and levels of achievement. It also extends beyond profession and 'art' music to amateur and 'popular' spheres. A useful chronology of developments in nineteenth-century British music education is also included. This book will be of interest to those studying the history of instrumental teaching and Victorian music.

## **Orientalism and Representations of Music in the Nineteenth-Century British Popular Arts**

In Sarah Anna Glover: Nineteenth Century Music Education Pioneer, Jane Southcott explores the life and pedagogy of Sarah Anna Glover, the female music education pioneer of congregational singing (psalmody) and singing in nineteenth-century schools. Glover devoted her life to the creation and propagation of a way of teaching class music that was meticulously devised, musically rigorous, and successfully promulgated. Southcott analyzes Glover's methods, history, and memory, and works to correct inaccuracies and misrepresentations that have emerged since Glover's death.

## **The Oxford Handbook of Topic Theory**

?In a word, I shall endeavour to show how our music, having been originally a shell-fish, with its restrictive skeleton on the outside and no soul within, has been developed by the inevitable laws of evolution, through natural selection and the survival of the fittest, into something human, even divine, with the strong, logical skeleton of its science inside, the fair flesh of God-given beauty outside, and the whole, like man himself, animated by a celestial, eternal spirit.? W.J. Henderson, *The Story of Music* (1889) Critical writing about music and music history in nineteenth-century Britain was permeated with metaphor and analogy. *Music and Metaphor* examines how over-arching theories of music history were affected by reference to various figurative linguistic templates adopted from other disciplines such as art, religion, politics and science. Each section of the book discusses a wide range of musicological writings and their correspondence with the language used to convey contemporary ideas such as the sublime, the ancient and modern debate, and, in particular, the theory of evolution. Bennett Zon reveals that through their application of metaphorical frameworks taken from art, religion and science, these writers and their work shed light on nineteenth-century perceptions of music history and illuminate the ways

in which these disciplines affected notions of musical development.

### **Music for the Melodramatic Theatre in Nineteenth-Century London and New York**

The music of the nineteenth century was - and still is - thought of as a 'romantic' art, whereas the main current of the literature and fine arts of the age was 'realist' from about 1830. Yet some works are consistently described as 'realistic': Nusorgsky's Boris and Bizet's Carmen are only the most frequently cited examples. Professor Dahlhaus sets out the criteria of realism, with particular reference to French and German theorists and examines the extent to which they apply to music too. While his findings do not reverse the verdict that the music of the age was in general romantic, he demonstrates that musical realism consists in much more than imitation of natural sounds or tone-painting. The notes are revised here for the English-speaking reader.

### **Nineteenth-Century Chamber Music**

Consolidates the research field of topic theory by clarifying its basic concepts and exploring its historical foundations.

### **Building musical culture in Nineteenth-century Amsterdam**

A survey of the development of romantic music includes analyses of the careers of composers such as Beethoven, Schubert, Schumann, Wagner, and Liszt

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