“In a book that will become a classic, Thomas Risse provides a fascinating, comprehensive, and wise analysis of European identity. This book is a model of conceptual clarity, empirical richness, and theoretical acuity that is certain to shape both the field of European studies and debate about the future of Europe.”

—Gary Marks, Chair in Multilevel Governance, VU Amsterdam, and Burton Craig Professor, UNC–Chapel Hill

“Thomas Risse has taken up the hard question of whether or not a European public sphere exists. He has tentatively answered ‘yes.’ But, he also has a realistic view of the limits of that sphere and the political forces that affect the possibility of that sphere expanding, contracting or leading to bad outcomes. His perspective marks a clear position in this important debate about the future of Europe. This makes the book well worth reading.”

—Neil Fligstein, University of California, Berkeley

In A Community of Europeans? a thoughtful observer of the ongoing project of European integration evaluates the state of the art about European identity and European public spheres. Thomas Risse argues that integration has had profound and long-term effects on the citizens of EU countries, most of whom now have at least a secondary “European identity” to complement their national identities. Risse also claims that we can see the gradual emergence of transnational European communities of communication. Exploring the outlines of this European identity and of the communicative spaces, Risse sheds light on some pressing questions: What do “Europe” and “the EU” mean in the various public debates? How do European identities and transnational public spheres affect policymaking in the EU? And how do they matter in discussions about enlargement, particularly Turkish accession to the EU? What will be the consequences of the growing contestation and politicization of European affairs for European democracy?

This focus on identity allows Risse to address the “democratic deficit” of the EU, the disparity between the level of decision making over increasingly relevant issues for peoples’ lives (at the EU) and the level where politics plays itself out—in the member states. He argues that the EU’s democratic deficit can only be tackled through politicization and that “debating Europe” might prove the only way to defend modern and cosmopolitan Europe against the increasingly forceful voices of Euroskepticism.

Thomas Risse is Professor of International Politics, Otto Suhr Institute for Political Science, Freie Universität Berlin. He is coeditor of The End of the West? Conflict and Change in the Atlantic Order, also from Cornell, and author of books including Cooperation among Democracies: The European Influence on U.S. Foreign Policy.
"A Community of Europeans? is a pathbreaking contribution that brings together the main strands of theoretical and policy debate since the EU's current identity crisis began in the early 1990s and evaluates them against the best and most up-to-date empirical data. Thomas Risse has been a leading voice in these debates since their inception."

—THOMAS BANCOFF, DIRECTOR OF THE BERKLEY CENTER FOR RELIGION, PEACE, AND WORLD AFFAIRS AND ASSOCIATE PROFESSOR OF GOVERNMENT, GEORGETOWN UNIVERSITY

"This timely and important book spans sociology, comparative politics, and international relations. Thomas Risse was one of the first to write about European identity issues as well as about the European public sphere; he combines sophisticated quantitative methodology with careful qualitative analysis."

—VIVIEN SCHMIDT, JEAN MONNET PROFESSOR OF EUROPEAN INTEGRATION, BOSTON UNIVERSITY

—Sylvia Huot, University of Cambridge

Is birdsong music? The most frequent answer to this question in the Middle Ages was resoundingly "no." In Sung Birds, Elizabeth Eva Leach traces postmedieval uses of birdsong within Western musical culture. She first explains why such melodious sound was not music for medieval thinkers and then goes on to consider the ontology of music, the significance of comparisons between singers and birds, and the relationship between art and nature as enacted by the musical performance of late-medieval poetry.

Leach explores medieval arguments about song, language, and rationality whose basic terms survive undiminished into the present. She considers not only lyrics that have their singers voice the songs or speech of birds but also those that represent other natural, nonmusical, sounds such as human cries or the barks of dogs. The dangerous sweetness of birdsong was invoked in discussions of musical ethics, which, because of the potential slippage between irrational beast and less rational woman in comparisons with rational human masculinity, depict women's singing as less than fully human. Leach's argument comes full circle with the advent of sound recording. This technological revolution—like its medieval equivalent, the invention of the music book—once again made the relationship between music and nature an acute preoccupation of Western culture.

ELIZABETH EVA LEACH is Senior Lecturer in Music, Royal Holloway, University of London.

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