

Authority, Culture, and Communication

The Sociology of Ernest Manheim

Edited by Frank Baron (KU), David Norman Smith (KU),
and Charles Reitz (KCCC)

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Book packaged with audio CD "Compositions by Ernest Manheim" is available from Oread Books



From start to finish, the sociologist and composer Ernest Manheim (1900–2002) was preoccupied with the dialectic of the local and the universal, the audience and the speaker, romanticism and modernity, tradition and change. A citizen of the world, Manheim thought long and hard about the prospect of a world beyond borders. Born in Budapest, educated in Vienna, Kiel, Leipzig, and London, he dedicated fifty years of his life to teaching, research, and service in the sociology department of what is now the University of Missouri in Kansas City. He assisted a generation of scholars to become keenly aware of the conflicts and contradictions at the heart of our political, moral, and academic cultures. In the music he composed Manheim turned to Hungarian folk tunes for inspiration, and he believed that the creative instinct in music provided valuable insights into the nature of communities and society.

"Manheim developed a social theory of the public sphere 30 years before Habermas." — Stefanie Averbeck

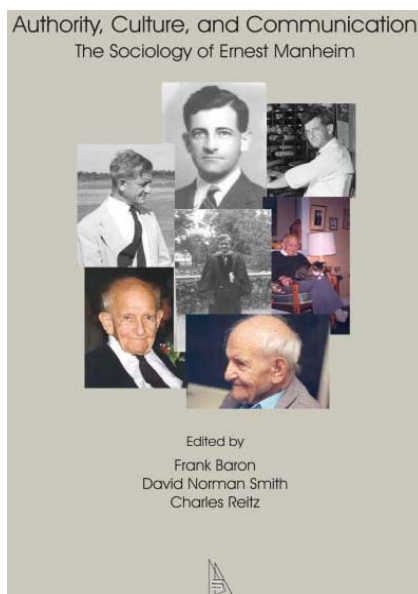
"Manheim's creative contributions advanced well beyond those of his contemporaries, Martin Heidegger and Herbert Marcuse, who also sought to interpret and to criticize Lukács on themes concerning Hegel and Marx, the nature of dialectics, and the theory of the social sciences." — Charles Reitz

"In all Manheim's words and deeds, there lies an unswerving loyalty to a humanitarian ethic of civic engagement and reform. This ethic, in turn, has inspired a quest for sociological 'understanding' (*Verstehen*) in the deepest and most Weberian sense—a lifelong commitment of rare seriousness and consistency to grounding multicultural insight in the methods and categories of social science."

— David Norman Smith

"Using the musical vernacular of his own era, Manheim manages to represent the cheerful voices of children, the mysterious world of imagination, and his unique cultural heritage. The dualities at the heart of his scholarship also take musical form; hearing Manheim's music results in a new dimension of understanding of his ideas."

— Eric Williams



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David Norman Smith: Writings by Ernest Manheim, 1928–2002

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