Jesuits and Islam in Europe. By Paul Shore and Emanuele Colombo. Brill Research Perspectives in Humanities and Social Sciences Series. Boston: Brill, 2023. pp. 123.

Jesuit and Islam in Europe, co-authored by Paul Shore and Emanuele Colombo and published in 2023, examines the relationship between the Jesuit Order and Islam in a European context. The book was published posthumously, as Shore passed away in 2023. Shore held teaching and research posts at Saint Louis University, Harvard Divinity School, the University of Wrocław, the University of Edinburgh, and Charles University in Prague. Emanuele Colombo is a professor at the Lynch School of Education and a research scholar at the Institute for Advanced Jesuit Studies at Boston College. Shore and Colombo aim to explore the Jesuit Order's attitude towards Islam through the writings of selected Jesuit authors from different geographical locations and backgrounds, each with distinct connections to Islam between the sixteenth and eighteenth centuries. The book synthesizes the authors' earlier research, providing a detailed list of these earlier publications in the preliminary notes, which allows readers to further explore studies on the subject. The Jesuit Order's status as an organization with intercultural connections and relationships is a well discussed subject in the current Jesuit historiography, so this volume fits into this narrative well.

The book is divided into ten parts. Parts one, three, seven, eight, and nine were authored by Shore, and parts two, four, five, six, and ten were written by Colombo. Each section examines a different aspect of the Order's engagement with Islam through its writings and missionary work. Throughout the book, the authors focus on several members of the Jesuit order from different locations and backgrounds, spanning the Iberian Peninsula to the Kingdom of Hungary. The authors selected a varied roster of Jesuits with the apparent intention of covering a wide range of areas where interactions between the Order and the Islamic world were the most intense, and as we can see throughout the book, the lack of knowledge of the Arabic language further narrowed the possible members of the Jesuit order whose work would be relevant to this research.

In the first two parts, the authors examine St. Ignatius of Loyola's relationship with Islam, which served as the foundation for the Order's approach. The following section focuses on Ignacio de las Casas, a Morisco-turned-Jesuit, and his contributions to advancing the study of the Arabic language to enhance missionary work. The next chapter discusses Antonio Possevino, an Italian Jesuit who served as secretary of the Order between 1573 and 1577 and later

 DOI 10.38145/2025.2.292

as diplomat to King John III of Sweden and King Stephan Báthory of Poland-Lithuania. Possevino was also the first Jesuit to enter Muscovy. His approach to Islam was dual. He advocated military action against Muslims while also promoting missionary work and conversion among them. Part five discusses the divided Christendom of the seventeenth century and the differing confessional perspectives on Islam. The consecutive chapter shifts from theory to practice, analyzing missionary efforts and conversions among Muslim slaves in Naples and Spain. The next part moves to Central-Europe, specifically the Kingdom of Hungary, examining local attitudes towards an active confrontation zone between Christianity and Islam through the writings of two Hungarian Jesuits. The two Jesuits discussed in the chapter are Péter Pázmány, Cardinal Archbishop of Esztergom, a key member of the Hungarian Counter-Reformation, and primate of Hungary, and István Szántó, a Hungarian Jesuit who played a key part in the establishment of the Collegium Hungaricum in Rome and served as missionary in Transylvania until the expulsion of the Jesuits. This section highlights both regional differences and similarities in the Jesuit approach to Islam. The following part examines the Jesuit presence in the Islamic World, focusing on their activities in Constantinople and Malta as key outposts.

The penultimate chapter returns to the theoretical perspective, discussing the Arabic studies of two Jesuit scholars, the Italian Ignazio Lomellini, who completed a Latin Qur'an translation in 1622, and the Irish born but Spanish educated Tomás de León, who taught in colleges in Sevilla and mastered both Hebrew and Arabic. Finally, chapter ten provides a brief conclusion.

The authors' use of diverse texts and documents from various Jesuit authors, such as treatises, translations, reports, and catechisms, offers a fresh perspective on Islam in a European framework. While the book focuses on the Iberian and Italian Jesuits, the inclusion of Central European authors is commendable, as it provides a much more comprehensive picture of Jesuit-Islamic relations. This broader scope also allows for comparative studies across different regions and Jesuit provinces. The diverse backgrounds of the selected Jesuit authors reveal a wide array of perspectives on the attitudes towards Islam, including arguments for the importance of learning Arabic, efforts at missionary work among Muslims, rhetoric advocating armed opposition to Islam, theological critiques, the perceived moral "errors" of Islam, and even personal attacks against the Prophet Mohamed. While the book offers a thorough and nuanced exploration of the Jesuit's interactions with Islam, it would have benefited from the inclusion of Islamic sources on Jesuits, which would have further enriched the analysis.

In conclusion, *Jesuits and Islam in Europe* is a well-researched and thought-provoking contribution to the field of religious studies. Shore and Colombo provide a compelling account of the Jesuit Order's engagement with Islam, offering fresh perspectives on the intersections of religion, culture, and politics in early modern Europe. The inclusion of Hungarian Jesuits is an important step towards balancing the traditionally Western Europe-focused narratives. The book is an essential resource for anyone interested in the history of Jesuit missions, Christian-Muslim relations, and the intellectual exchanges that shaped Europe's relationship with the Islamic world.

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Hungarian Historical Review 14, no. 2 (2025): 295–298

Önkép és múltkép: A reprezentáció színterei Nádasdy Ferenc és a 17. századi főúri elit műpártolásában [Self-representation and history: The scenes of representation in the art patronage of Ferenc Nádasdy and the aristocracy of the seventeenth-century Hungarian Kingdom]. By Enikő Buzási. Budapest: Martin Opitz Kiadó, 2024. pp. 576.

Research on aristocratic representation and material culture has garnered significant attention in both earlier and more recent historiography. The relationship between art, self-representation, and political strategies has preoccupied historians for decades, leading to diverging interpretations across various historical disciplines. The monograph under review is an expanded version of Enikő Buzási's dissertation, defended in 2021, which builds on years of research in Hungarian art and architectural history with a focus on the Hungarian high nobility. The volume aims to summarize and introduce the self-representation strategies and tools employed by the Hungarian high nobility in the seventeenth century, particularly highlighting Ferenc Nádasdy, a key yet ill-fated figure in early modern Hungarian history. Ferenc Nádasdy III was born in 1623 and was executed for high treason and conspiracy against the absolutist rule of Habsburg Emperor Leopold I in 1671 in Vienna. His great-grandfather, Tamás Nádasdy, was a skilled military leader and a loyal supporter of the Habsburgs who had served as the captain of the Transdanubian districts and had defended Hungarian territories against the advancing Ottoman Empire. Ferenc Nádasdy was a prominent aristocrat and one of the wealthiest barons of his time. He held the title of *országbíró* (seneschal), making him the second most important leaders in the kingdom after the *nádor* (palatine), who was the ruler's deputy. Additionally, he was a patron and collector of the arts, which won him the nickname "the Hungarian Croesus" due to his substantial wealth and varied collections.

Buzási provides a comprehensive examination of Nádasdy's role within both Hungarian and Habsburg artistic, architectural, and collecting spheres, addressing his residences within the kingdom and the empire, alongside the artworks and their intended iconographic messages. Through a detailed analysis, she offers an in-depth exploration of Nádasdy's collecting habits, his activities as a patron, and his social networks within the Habsburg court. This review assesses the book's methodology and its contributions to early modern Hungarian art, social history, and material culture.

DOI 10.38145/2025.2.295

The book is organized into nine chapters, each of which is further divided into subchapters that examine not only the art and representation of Ferenc Nádasdy but also his family and other notable aristocratic families in early modern Hungary, such as the Batthyány and Zrínyi families. Buzási constructs a rich and thorough contextual background for each chapter by incorporating a broad range of primary sources and accurately referencing previous research. This involves a group of researchers examining Ferenc Nádasdy's court from various perspectives, including the structure and operation of his estates, and also their musical culture.[1] Additionally, in the domestic context, Buzási also refers to significant studies by Orsolya Bubryák (2013, 2017) on the theme of collections, family history, and representation, as well as the tremendous amount of research done on iconography and the genealogy of Hungarian noble families by Gizella Cennerné Wilhelmb (1997) and Géza Galavics.

The first two chapters explore the role of artists and craftsmen within Hungarian aristocratic circles, analyzing their connections to the Habsburg court and the Austrian nobility. Initially, Buzási discusses the practices of Nádasdy's contemporaries, providing insights into local customs before focusing on his strategies. To support her arguments, she examines primary sources, such as invoices for construction work, artists' biographies, payment records, and personal correspondence, connecting Nádasdy to the Austrian court and demonstrating the ideals he sought to convey by employing artists with international backgrounds and references.

The next six chapters highlight the strategies that Nádasdy used as a high-ranking political figure in his residences in Keresztúr, Sárvár, and Pottendorf, alongside the artistic elements of his approaches to self-representation. Buzási analyzes the interiors and objects within Nádasdy's primary residences, drawing on documents from monasteries, architectural plans, inventories, and economic records, to assess their relevance to his family's life. She also explores the messages conveyed through portraits, murals, altarpieces, and objects in Nádasdy's collections. The iconographic meanings of specific artworks are evaluated in connection to Nádasdy's self-representation as a key official in the Hungarian Kingdom, emphasizing his political career as seneschal. Additionally, the book

1 Supported by the OTKA-programme, interdisciplinary research in topics conducted by the following reserachers: Péter Király (Music in the Court of Nádasdy); Erika Kiss (The Repository and Goldsmith Collection of Ferenc Nádasdy); Katalin Toma (The Structure and Administration of Nádasdy's Court); Noémi Viskolcz (The Literary and Bibliographic Patronage of Nádasdy); Enikő Buzási (Iconography and Artistic Collections in Nádasdy's residences).

illustrates how Nádasdy sought to honor his ancestry and promote his family's legacy while actively engaging in collecting and commissioning works of art.

The final two chapters focus on the construction of aristocratic identity through genealogies and family myths, highlighting their roles in shaping historical narratives and collective memory. Buzási notes that many prominent members of the Hungarian aristocracy began creating genealogies during this period, driven by a sense of feudal identity and alliance. The appendix includes a comprehensive list of names, places, and sources cited, along with a German-language abstract of the chapters, facilitating translation.

By centering the monograph on Ferenc Nádasdy, Buzási addresses a significant gap in the historiography of the Hungarian aristocracy and its role in shaping the Hungarian Kingdom's image through representation. She provides a meticulous analysis of Nádasdy's self-representational strategies, successfully integrating his artistic and architectural patronage within both local and international contexts. The breadth of the sources analyzed allows readers to grasp Nádasdy's aspirations in crafting his and his family's public image. Buzási carefully evaluates relevant secondary sources by Hungarian historians of architectural, social, political, and art history, and she structures her discussion methodically. Throughout the text, she candidly addresses the challenges of researching Nádasdy due to the destruction or loss of sources. Despite these obstacles, she conducts extensive background research on Nádasdy's use of artists, craftsmen, and his patronage of architecture and art, effectively presenting all information available from incomplete datasets. The study progresses logically from the employment of artisans to the arenas of self-representation, without neglecting Nádasdy's collecting traditions and patronage of the arts.

However, at times, the inclusion of background information feels excessive, overshadowing the aims stated in the book's title. In the first two chapters, the sheer quantity of details regarding various artists and their works draws attention away from Nádasdy himself, while discussions on the patronage of other Hungarian aristocrats, though valuable, often deviates from the central topic. Furthermore, the structure in these sections does not effectively link Nádasdy's practices to those of his peers. While Buzási's idea of describing Nádasdy's residences and reconstructing their floor plans and furnishings is compelling, overly detailed descriptions of secondary matters distract from the primary focus. For example, following the discussion of the origins of the frescoes in the Sárvár stateroom, the thorough analysis of potential inspirations from similar frescoes in Günzburg, which Nádasdy might have seen on his way

to Regensburg in 1653, feels tangential, as do the biographical details and the summaries of events concerning related individuals, such as Maria Katharina.

On the other hand, the locations of each residence in the life of the seneschal offers a refreshing perspective on his self-representation, supported by well-reasoned discussions of portraiture and galleries of royalty and members of the aristocracy. Buzási effectively establishes a foundation for understanding Nádasdy's emphasis on loyalty to the Habsburgs, which explains his extensive collection of Habsburg portraits and his neglect of Hungarian monarchs. A similar explanation may lie behind his portrait collection of contemporary, influential political figures, of which there are no other examples from the 1600s. Buzási's analysis of the picture of the Franciscan church *Patrona Hungariae* and its iconography strengthens her argument that Nádasdy's sought to project an idealized image to Western European powers, emphasizing unity among Hungary's feudal orders. In these chapters, Buzási offers strong iconographic analyses that remain focused on self-representation, yielding some of the book's most compelling arguments. Ultimately, the study illustrates the methods and strategies available to a Hungarian nobleman in constructing his image within a society in which social position and relationships with the Habsburg court were crucial.

While one could venture a few critical observations, Enikő Buzási's monograph is a significant contribution to the study of art and architectural history in early modern Hungary, particularly for scholars interested in iconography, aristocratic propaganda, and the history of collections within a Hungarian context. While the book occasionally over-explains certain points, it offers valuable insights into how art and architecture were used to construct narratives of the past, and it offers a methodical exploration of the various methods of effective self-representation and also exemplifies rigorous historical research through its extensive use of sources. The illustrations included in the book effectively complement the text, providing rich visual context for the material discussed. Additionally, the editorial quality is high, making the book enjoyable to read. Overall, this monograph represents an important scholarly achievement, deepening our understanding of the motivations behind the propaganda and self-fashioning practices of the Hungarian high nobility.

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Hungarian Historical Review 14, no. 2 (2025): 299–304

The Making of Dissidents: Hungary's Democratic Opposition and its Western Friends, 1973–1998. By Victoria Harms. Pittsburgh, PA: University of Pittsburgh Press, 2024. pp. 400.

Scholars of East and Central European (ECE) history often complain (with good reason) that many aspects of the region's history have not been given attention or discussed adequately in the international historiography. The history of dissidents under state socialist regimes represents one of the fortunate exceptions. The political, social, and cultural implications of dissent behind the Iron Curtain have been chronicled, celebrated, and analyzed, beginning with the first noticeable signs of dissent in the 1960s. Scholarly interest intensified during the 1980s and has remained more or less steady ever since.[1] In her recent monograph, Victoria Harms makes a strong contribution to this rich historiography, significantly expanding our understanding of the origins of the international focus on dissidents from ECE.

Approaching the wider phenomenon through the example of the Hungarian democratic opposition from the 1970s until the late 1990s, Harms examines a transnational East-West network dedicated to supporting dissidents in ECE, amplifying their voices, and changing the Cold War status quo. Her research relies on over 40 oral history interviews conducted between 2009 and 2016, the archival documents of several human rights organizations and fellowship programs, and numerous tamizdat and samizdat publications. The book offers a polyphonic collective biography of a broad cohort of colorful intellectuals, activists, and publishers who were active on both sides of the Iron Curtain, reconstructing the intricate web of relationships, shared ideas, and material support. By highlighting their similar intellectual and political trajectories, the book shows how these individuals came to form a transnational community that embraced the emancipatory language of liberalism and human rights and played a significant role in the collapse of state socialist regimes.

Importantly, by viewing the "making of dissidents" as a process, Harms analyzes the trans-Atlantic coproduction of the "perception of dissidents as the genuine representatives of their societies" and the authentic voices of the ECE region (p.223). Actors from both inside and outside of the Soviet bloc

1 See, for example, David Ost, *Solidarity and the Politics of Anti-Politics: Opposition and Reform in Poland since 1968* (Philadelphia: Temple University Press, 1990); Padraic Kenney, *A Carnival of Revolution: Central Europe 1989* (Princeton: Princeton University Press, 2002); András Bozóki, *Rolling Transition and the Role of Intellectuals: The Case of Hungary* (Budapest–Vienna–New York: Central European University Press, 2022).

DOI 10.38145/2025.2.299

brought their particular capital to this collaborative endeavor. ECE intellectuals articulated ideas that questioned the geopolitical status quo, and their Western supporters had the organizational skills and the social, cultural, and financial capital to build a support network. The former used the resulting "dissident" role to oppose the repressive policies of socialist regimes, simultaneously obtaining a measure of protection against these regimes and galvanizing international public discourse. The latter engaged with dissidents and educated Western audiences to maintain their intellectual independence and demonstrate nonpartisanship in the Cold War. Moreover, as Harms demonstrates, by acting as the spokespeople of the "genuine representatives" and the interpreters of the authentic interpreters, the Westerners built professional identities and academic careers on their "insider knowledge" about the ECE region (p.233).

The book follows the tentative formation, energetic activities, and legacy of the East–West network that formed around the cause of dissidents. Chapter one presents the formative experiences of key actors from the late 1950s to the early 1970s in three distinctive settings: New York, West Germany, and socialist Hungary. Focus on these contexts is complemented later in the book with a discussion of other symbolic sites for dissent, namely the Soviet Union and Poland, and important organizational hubs, like Paris and Vienna. Chapter two examines the circumstances that prompted Western and Eastern intellectuals to discover their mutual interests and shared concerns. Starting from a similar disillusionment in leftist utopian and revolutionary beliefs after 1968, like-minded thinkers came to terms with the new situation by finding allies on the other side of the Iron Curtain. After the Vietnam War, Westerners became invested in highlighting violations of human rights in the Soviet bloc and, thanks to the example of ECE dissidents, discovered the relevance of the Helsinki Final Act. Hungary came into focus at the time due to the socialist regime's actions against Miklós Haraszti and György Konrád, who were soon to become internationally recognized, emblematic figures of the Hungarian opposition.

The next two chapters demonstrate the significant regional and global impact exerted by the Polish oppositional movement starting in the late 1970s, changing the paradigm for oppositional tactics and also in terms of the international attention directed towards dissidents. Chapter three examines how the Komitet Obrony Robotników (KOR, Workers' Defense Committee) and Polish samizdat culture inspired Hungarian nonconformist intellectuals to develop their own forms of resistance through the launch of samizdat publications and the establishment of the Monday Free University. Chapter four analyzes how the

independent trade union Solidarność and the subsequent imposition of martial law in Poland became a "game changer," especially in galvanizing Western support for dissident movements in ECE. For instance, this manifested in the increased work of the Fondation pour une entraide intellectuelle européenne and the initial philanthropic activity of financier George Soros.

Harms effectively reconstructs the less visible dimension of Western supportive structures, namely the financial conditions and logistical requirements of the transnational network. In a particularly striking way, she shows that, before the mobilizing effect of the Polish example, Western activists hoping to help ECE dissidents were confronted with tremendous challenges, including lack of funding, a disinterested media, and apathetic publics. The initial precarity of these efforts was in stark contrast with the recurring accusations of the socialist authorities and their State Security at the time, who crafted an image of a supposedly massive Western apparatus with unlimited resources inciting local "provocateurs" to undermine the stability of the regimes.

The next three chapters show how the East-West network grew into organizational maturity and follows Hungarian dissidents as they rose to their political zenith in the late 1980s. As a central theme, chapter five highlights the emergence of a transnational ideological consensus around liberal interpretations of human rights and the need to challenge socialist regimes through discursive practices stemming from this paradigm. Thanks to his widely read essay book *Antipolitics*, György Konrád emerged as the most articulate Hungarian dissident to voice this trend for Western readers. Chapter six frames the years 1985 and 1986 as the golden age of the East-West network. It emphasizes the importance of the Alternative Forum in October 1985, which coincided with the official Helsinki review conference in Budapest. Here, the diverse community of Hungarian dissidents was seen as representing all ECE dissident movements on the international public stage.

The book compellingly illustrates how dissidents in the region (and Hungarians in particular) came to prominence through the elevation of "Central Europe," conceptualized as an alternative symbolic geography to the Cold War status quo and to "Yalta Europe," meaning the arbitrary division of the continent during the allied conferences of 1945. The fact that Central Europe, as a political idea, "spoke to and fit into the Zeitgeist of the 1980s" was the outcome of the successful collaborative political communication campaign of a now robust East-West network. Thanks to their efforts, within a discursive universe determined by superpower dichotomy, the world paid attention to

the region (at least for a brief period) not because of a tragedy or labels of backwardness, but due to its positive political potential.

In chapter seven, Harms outlines the dynamic and agonistic implementation of this potential within Hungary in the years of the regime change. Against the backdrop of multiplying civil organizations, mass demonstrations on the streets of Budapest, and the emergence of political parties, the book analyzes the interactions between the formalized Democratic Opposition, their rival oppositional community, i.e., the ethno-populists in the Hungarian Democratic Forum, and the formerly ruling socialist party, which was desperately seeking to transform itself in order to maintain some credibility against the new, politically diverse backdrop. The chapter also highlights the impactful work of intellectuals like Timothy Garton Ash, Jacques Rupnik, and Tony Judt, who were able to communicate successfully to Western audiences that the changes behind the Iron Curtain would usher in a liberal and democratic ECE.

Chapter eight examines the post-socialist period between 1990 and 1998. It follows the sudden disintegration of dissident political projects, the diverging careers of dissidents as most of them left politics, and the persisting yet precarious legacy of the East-West network. In the Hungarian context, the intensification of party conflicts, surging ethnonationalism, and antisemitic attacks soon threw into question both the applicability and popularity of liberal ideas. More broadly, the political aspirations and cultural legacy of the transnational community that formed around ECE dissidents can be unpacked through the symptomatic history of the Central European University. As an institution, CEU represents the crystallization of the East-West network of non-conformist thinkers, made possible with funds provided by George Soros, a long-time supporter of this community. Yet, the failure of the university's initial multi-campus project indicated that the "realization of an autonomous democratic Central Europe, a vision that grew out of the solidarity among the fraternal opposition movements in Poland, Czechoslovakia, and Hungary, was unrealistic" (p.255). Finally, the attacks against CEU by the Orbán government and the university's relocation to Vienna in 2019 can be interpreted as an open and symbolic rejection of the dissidents' liberal tradition and their Western allies.

The rich tapestry of interlinked narratives and the lively, unique voices of the protagonists provide a fascinating read for those intimately familiar with ECE and Hungarian history. However, the rich (at times overly rich) level of detail, the numerous characters, and the sheer number of threads to the story could become overwhelming and confusing for non-specialist readers. More

concerningly, because the book wishes to give voice to a group of intellectuals and to reconstruct their microcosmos, it often defaults to a pronounced, celebratory emic perspective, adopting the conceptions, categories, and outlook of the chosen protagonists. This occurs to the detriment of a more detached analysis of the wider geopolitical and social context in which the dissidents and their Western allies acted.

Most relevant from the perspective of a more contextualized understanding of the East-West network, the book does not engage seriously with the dimension of the "mainstream" and of the "official," i.e., the categories against which the dissidents defined themselves. The Cold War status quo is treated as a static condition, defined by and benefiting only the superpowers and regime officials. Yet, current research on détente and the reimagined "porous" Iron Curtain has revealed a rich constellation of trans-systemic interactions and cultural exchanges beginning in the late 1950s.[2] Far from static, these exchanges gradually increased over time and, through their practices and organizational models (fellowship programs, international workshops, etc.), they significantly influenced the transnational collaborative endeavors that sustained ECE dissidents.

Furthermore, a more pointed examination of the Cold War agenda of US foreign policy could have offered a more nuanced understanding of Washington's position towards dissidents behind the Iron Curtain. As the US sought to undermine the socialist regimes over the long term in part through cultural diplomacy and economic relations, the "disruptive" behavior of dissidents was likely seen as counterproductive by US policymakers and even many of the private or public actors who were invested in the smooth operation of the official exchanges with Soviet bloc countries. A similar insight could have been gained through more thorough investigation of socialist Hungary's "opening up" to the West since the 1960s. This would reveal not a monolithic, single-minded "regime" (as the dissident discourse, understandably, framed it), but a diverse composite of governmental and professional stakeholders, from ministries to research institutes and universities, all interested in lucrative and aboveboard collaborative undertakings with Western partners. Closely related to this, the book's analysis would have benefited from a thorough consideration of the state-condoned, yet mostly bottom-up gradual Westernization of the country, especially through the

2 See Oliver Bange, Poul Villaume, eds., *The Long Détente: Changing Concepts of Security and Cooperation in Europe, 1950s–1980s* (Budapest–New York: Central European University Press, 2017); Ludovic Tournès and Giles Scott-Smith, eds., *Global exchanges: scholarships and transnational circulations in the modern world* (New York: Berghahn Books, 2018).

societal embrace of US popular culture and consumerism.[3] An assessment of the widening access to tourist trips and Western consumer and cultural goods in socialist Hungary would have contributed to a richer understanding of the social marginalization (and also the pronounced elitism) of dissident thinkers before the late 1980s.

Nonetheless, readers interested in a deep dive into the internal dynamics and self-perception of the East-West dissident network will find the book valuable. While it certainly has strong competition within the rich literature on ECE dissident movements and thinkers, it stands out by delivering a balanced, multi-focal transnational history of a remarkable and fearless community and by carefully reconstructing the complex processes undergirding its activities. Perhaps most importantly, while examining the dissident discourses and practices of an era long thought to be past, due to the reappearance of authoritarian measures both in Central Europe and the US, and the increasing attacks against the basic liberal values that the Hungarian opposition embodied and fought for, Harms's book has acquired an unfortunate timeliness. Her empathetic study of creative oppositional thinking, non-violent, integrative resistance methods, non-radical, consensus-building political goals, and the required moral steadfastness will undoubtedly be edifying for all of us.

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3 Róbert Takács, *Hollywood behind the Iron Curtain* (Budapest: Napvilág Kiadó, 2022).