Throughout this work the emotional dimension of song remains central, but never more so than in chapter six, which recounts the ways in which civilians and soldiers remembered songs featuring in their lives. Ament's decision to structure her study according to the different aspects of songs' production, followed by their dissemination, means that by this point the reader has encountered many of her exemplars several times, and it is instructive—and, indeed, moving—to meet them again in the words of those who heard them and were comforted, or who found themselves singing them spontaneously in response to events. Chapter 7 is a relatively brief discussion of the continued significance of wartime songs in Russia. If this final chapter does not quite fulfil the study's stated ambition to discuss this legacy up to the present moment, it does suggest interesting avenues of further investigation. It may be that situating this question in such a lengthy period of examination resulted in a missed opportunity. A feature of Ament's work that seems to me unique is the timing of her interviews, carried out mainly in 1991. When she interviewed the composer Tikhon Khrennikov, for example, he was still Secretary of the Composers' Union, an organization that would cease to exist along with the Soviet Union itself; another composer present at the interview "had never seen Khrennikov in such a frame of mind, or telling such 'human' stories" (202). I would love to read more from Ament on the dynamics of wartime songs' meaning during the dying stages Soviet rule, when the war's (living) memory played a very different part in public discourse from the one it has in twenty-first-century Russia. The fact that this period is not discussed in detail here, though, by no means detracts from the achievement of her book, which will prove extremely valuable to those researching and teaching World War II and Soviet popular culture.

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Unwelcome Memory: Holocaust Monuments in the Soviet Union. By Arkadi Zeltser. Trans. A.S. Brown. Jerusalem: Yad Vashem Press, 2018. 386 pp. Notes. Bibliography. Index. Photographs. $58.00, hard bound.
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The general consensus has been that in the Soviet Union, one could not reference the Jewish identity of the Nazi genocide's primary victims. Rather, scholars have argued, although there were memorials in nearly every town to the victims of Nazi genocide in the Soviet Union, these obelisks, statues, and other physical monuments universalized them as "peaceful Soviet citizens" or "citizens of all nationalities." This understanding even shapes Soviet Jews' own understanding of how Holocaust memory worked in the Soviet Union. Boruch Gorin, one of the most visible figures in contemporary Russian Jewish life—a leader of the Jewish Museum and Tolerance Center in Moscow and editor of the *Atlas of the History of the Jews in Russia*—writes in the *Atlas* that Soviet epitaphs generally do not "mention the victim's ethnicity" (20). In his book *Unwelcome Memory*, Arkadi Zeltser, a research historian at Yad Vashem, shows that on the contrary, Soviet Jews memorialized the Holocaust in the Soviet Union similarly to Jews elsewhere in the world, through divergent strategies of silence and active memorialization.

Silence on the part of Holocaust survivors is not a new revelation. In fact, it was presumed to be the *only* way Soviet Jews were able (or not able) to memorialize the racially-motivated violence meted out against Jews during the war. Or if not silent, Soviet Jews would remember their families shot on pits, wells, forests, or other locations on the outskirts of towns at annual civic memorial events commemorating the

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victims of fascism during the "Great Patriotic War." Zeltser suggests that there was an alternative to silence.

He shows that Soviet Jews actively memorialized their loved ones by: petitioning local governments to establish memorials with specific references to Jews; collecting funds among the local Jewish community to build and maintain memorials; designing them with specific Jewish symbolism; and making annual pilgrimages to Jewish memorials on the date of the local execution. *Unwelcome Memory* shatters the "myth of silence" among Soviet Jews. Like American, English, Australian, and Israeli Jews, Soviet Jews, too, publicly memorialized their victims and with approval from state authorities.

Zeltser's well illustrated book—including nearly ninety photographs drawn primarily from Yad Vashem's archives—displays images of memorials across the Soviet Union that very clearly identify the victims as Jews. He emphasizes that local government decision making, and not a single Union-wide policy, led to the way each memorial did (or did not) come to be. In 1946, for example, Minsk's Jewish survivors were permitted to establish a Jewish memorial, while at Cherven, just 60 km from the Minsk memorial, local authorities prohibited one. Local decisions shaped not only if a memorial would be established, but what it would look like. Would it use Yiddish or Hebrew; have particular Jewish symbols such as the six-pointed Star of David as opposed to or in addition to the five-pointed red Soviet star; or mention specific names or even use the word "Jew."

Some of these memorials Zeltser refers to as "Jewish," which means that "some purposeful action by Jews to commemorate Holocaust Victims" (35) resulted in a memorial. One memorial, the 1965 "Woman in Mourning," was initiated by a local Jewish community in Rudnia and built on a Jewish cemetery where the German occupying forces executed local Jews. Therefore, it is a Jewish memorial. The "Woman in Mourning," however, became a ubiquitous symbol of memorializing the murder of peaceful Soviet citizens in the 1970s and 80s. In this case a Jewish memorial became a universal Soviet one. By establishing monuments and holding annual memorial ceremonies at sites where Holocaust victims had been killed or reinterred, Zeltser shows that Jews attempted to move Holocaust memory from what Jan Assmann calls "communicative memory"—which was cultivated primarily orally in the private sphere at the family level—to the status of "cultural memory," which aspired to be publicly transmittable to the generations that followed.

Zeltser's book adds to the growing body of literature suggesting that Jews in the Soviet Union expressed a distinct Soviet Jewish identity after World War II. They did so by showing up at the synagogue on the Jewish high holidays, especially Simchat Torah; by showing pride in Israel's victory during the 1967 Six-Day War, and as Zeltser shows, by commemorating the Holocaust in both intimate and public ways.

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Ice and Snow in the Cold War: Histories of Extreme Climatic Environments. Ed. Julia Herzberg, Christian Kehrt, and Franziska Torma. The Environment in History: International Perspectives. New York: Berghahn Books, 2019. viii, 330 pp. Notes. Bibliography. Index. Photographs. Figures. Maps. $120.00, hard bound.
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The book under review lies at the intersection of three rapidly burgeoning research fields: environmental history (including climate history), Cold War history, and history of the polar regions. Environmental history of the Cold War is a relatively new

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