

the phenomenon, Adamsky does, however, offer the most in-depth study of this relationship thus far. His study unfolds in three parts, one for each decade of the 1990s, the 2000s, and the 2010s. Likewise each part is comprised of chapters that investigate church-state relations, the faith-nuclear nexus, and strategic mythmaking. The chapters on what Adamsky labels the faith-nuclear nexus and strategic mythmaking are highly original and insightful, while the sections on church-state relations are useful to those unfamiliar with the subject and accompanying literature.

In regard to the intersection of faith and strategy, it would have been interesting if the author had explored the rich literature on Christianity's initial engagement with nuclear arms from the time period of the end of WWII through the origins of the Cold War, for here faith and strategy certainly came head-to-head in the world. But his focus is on Russia and at the time the Russian Orthodox Church was fully subservient to the state and had no independent voice, making such an inquiry nearly impossible to conduct.

Adamsky makes the claim that the "church-nuclear bond dwarfs comparable developments" in other arms of the military. However, he fails to provide evidence in support of this assertion. Such would have required a comparable examination of other branches of the military, again, something beyond the scope of the current work.

In the end, Adamsky offers his readers an ambitious study that bridges—quite successfully—the fields of international relations/strategic studies, church-state studies, and Russian politics, and in so doing sheds new light on all these fields. It is a must-read for those who seek to understand the role religion can play in the field of strategy in general and nuclear strategy in particular.

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Contemporary Russian Conservatism: Problems, Paradoxes, and Perspectives.

Ed. Mikhail Suslov and Dmitry Uzlaner. Leiden: Brill, 2019. xiv, 426 pp. Notes.

Bibliography. Index. Tables. \$131.00, hard bound.

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There are some books that every person teaching about Russian politics and Russian Political Theory should own. This is one of them. The book attempts to examine Russian conservatism and its current importance to Russian political thought. This is a very important topic that has framed political debate within Russia, and has profound implications for not only Russian domestic politics but Russia's relations with other countries as well. Therefore, this book is very important for scholars of Russian politics and international relations to read.

The book is divided into six sections, with each section examining a different aspect of Russian conservatism. For example, the first section examines the historical legacy of Russian conservatism from the Napoleonic era to the end of the twentieth century. While the first chapter by Mikhail Suslov and Dmitry Uzlaner discusses the importance of Russian conservatism and the issues that it raises, the second chapter really delves into the history of Russian conservatism.

Part two of the book begins to look at the philosophical roots of Russian conservatism. In Chapter 3, Mikhail Suslov discusses the core values of Russian conservatism, specifically arguing that community and culture are at the heart of the ideology. In Chapter 4, Dmitry Uzlaner discusses the use of scapegoats to promote conservatism. Arguing that Russian conservatism is a sociocultural phenomenon, Uzlaner

maintains that Russian conservatism scapegoats vulnerable aspects of society to create a threat and help to coalesce supporters into a united philosophical approach.

One of the pitfalls of a book like this is that it could delve into the specific aspects of Russian conservatism and not be applicable to a wide variety of specialists and academics. This is not a problem with this volume, however. The editors have expertly woven in not only different approaches to Russian conservatism, but also examined different ways in which Russian conservatism is relevant to different areas of study. For example, it would be extremely easy to focus on Russian political theory and merely examine philosophers and their approaches in developing this ideology. However, the editors have compiled specialists who address the importance of Russian conservatism both domestically and in its foreign policy. Perhaps one of the most important sections of the book deals with the geopolitical aspects of Russian conservatism. As many scholars have studied the renewed cooling of relations between the United States and Russia, it is important to examine that in the context of Russian conservatism. Further, Marlene Laruelle discusses the common ground between Russian conservatism and American conservatism, especially with the alt-right movements in the United States. This is not only important in that it puts geopolitical rivalry into context, but also shows important parallels between US and Russian conservative thought.

An old Russian proverb states that Russia is a country with an unpredictable past. This is a very important viewpoint, which helps scholars understand the necessity of historical revisionism in forming ideology and achieving political goals. In part 5 of this book, the authors analyze how Russian conservatism has revised its understanding of Russian history. For example, Kåre Johan Mjør discusses the approach of Russian conservatism to long cycles of history. The idea is that Russia is a country with a thousand-year history, and that this history is extremely important in creating a Russian identity and nationality. Each historical period is equally important and helped contribute to Russian growth, culture, and spirituality. Interestingly, Russian history is not viewed through an approach of reaction to specific periods, such as the Russian revolution of 1917 being a reaction against Tsarist Russia, but rather of a continuing cycle of historical growth of anti-westernism and of achieving great power status in the global order.

One extremely important aspect of Russian conservatism is the close tie between political conservatism and the Russian Orthodox Church. The Orthodox faith provides important ideological building blocks for Russian conservatism. For example, Victor Shnirelman discusses apocalyptic theology as being fundamental to the view that Mother Russia is a pious country that refuses to accept the secular west and modernity. This perspective creates a view of Russian exceptionalism and means that Russia must be the true protector of traditional values and will triumph against the secular west.

One of the greatest deficiencies of this book is the fact that there seems to be no real concluding thoughts by the editors about the state of Russian conservatism. They have compiled a fascinating scholarly assessment of conservatism and its many different approaches, yet they do not synthesize the information into a clear conclusion. While scholars can utilize the different chapters to understand different sectors, there seems to be no consensus, conclusion, or prediction about the future of Russian conservatism. The editors do state that Russian conservatism is not a static concept and will continue to evolve, but it feels as though the editors could have made more of an effort to bring together all of the different scholarship to make general conclusions about Russian conservatism and its likelihood to dominate Russian domestic politics and foreign policy.

Ultimately, this book should be on every Russian specialist's bookshelf. It is extremely useful for understanding the complexities of Russian political thought,

especially Russian conservatism. The editors have truly assembled an amazing array of scholars to shed light on this very important subject. I plan to continue to consult it for my own research interests for the foreseeable future.

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Performing Tsarist Russia in New York: Music, Émigrés, and the American Imagination. By Natalie K. Zelensky. Bloomington: Indiana University Press, 2019. xi, 235 pp. Notes. Bibliography. Index. Photographs. \$35.00, paper.
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Natalie Zelensky analyzes music which is rarely discussed in academic literature on Russian emigration. She addresses questions about how music developed amongst post-revolutionary Russian exiles, how it helped to create Russian identity in emigration, and how both music and Russian émigré identity developed. The focus of her research is on New York and how the American context affected émigré identity in music. Her research illuminates aspects of the Russian émigré community about which little has been written.

In her first chapter she analyzes the Russian gypsy and stylized folk repertoire that was established in Russian Harlem in the 1920s, beginning to symbolize an émigré identity. Zelensky argues that through such musical performance, émigrés were helped to “maintain their mission of cultural preservation” (28). As in other émigré communities, the church, in this case Christ the Savior Cathedral in Harlem, was at the center of spiritual life while the adjacent parish house was the hub for cultural and musical events.

In the second chapter, Zelensky expounds some of her main ideas. New York was swept by a “Russian vogue” in the 1920s and 30s that “was informed by the specific circumstances under which the First Wave Russian emigration came into existence” (71) and helped post-revolutionary émigrés both to adapt to this fashion and to create Russian identity abroad. Although then the US was more insular and less welcoming, Russian émigrés were able to use this to expound their notion of a lost exotic nation that helped to shape Russianness abroad. In doing so, the Russians interacted with local culture, notably jazz.

The third chapter discusses the effect of those who arrived as a result of the war: members of the first wave of émigrés moved from Europe to the US, but also Soviet citizens who brought their own music with them. Zelensky notes that there were social and political divisions between these groups, which also occurred in the musical sphere. Over time various songs were consolidated into a “timeless and non-political category” (125) and this evolved into a “broader idea of Russianness” (135) revivifying émigré culture. Chapter 4 examines broadcasting by Radio Liberty and the music of Vernon Duke, who was of Russian origin. Based on interesting archival research, this chapter illustrates the tangled policy behind broadcasting by émigrés but also details musical evolution. The last chapter discusses Russian balls held in New York and attended by a range of people associated with Russian emigration. This chapter offers an amusing *aperçu* into research methods, but the difference between those who had to leave Russia as political exiles as a result of the Bolshevik seizure of power in 1917 and the new wealthy economic migrants from Russia to the US should be discussed.

As a musicologist, Zelensky’s work is strongest when she is discussing music. At times, I would have liked to be able to hear the music and it would have been good