

THE CROATIAN IMMIGRANTS IN AMERICA. By *George J. Prpić*. New York: Philosophical Library, 1971. xiii, 519 pp. \$11.95.

The literature on immigration has been enriched by Dr. Prpić's study of Croatians in the United States. The book reflects the author's long interest and perseverance in updating, documenting, and modifying earlier studies on the subject.

The experience of South and East European migrants was similar. After a sporadic migration of individuals and small groups in the eighteenth and early nineteenth centuries, the immigrants came in greatest numbers between 1880 and 1924. The Croatians—generally peasants from economically underdeveloped regions of Croatia, Slavonia, and Dalmatia—responded to the push of inadequate opportunities at home and the pull of expectations in America. They went to new jobs generated in America between the Appalachians and the Mississippi River, and in more scattered clusters in the West. They changed their life-styles. Peasants at home, they became city dwellers in the United States. They created their neighborhood communities in Chicago and Detroit, Cleveland and Pittsburgh, St. Louis and San Francisco, built their churches and community halls, established parishes and benevolent societies, sent their children to schools, and became "new Americans." The majority overcame the hardships of the new land and sought emotional satisfaction by associating with their compatriots who shared the same language, religion, and culture. The young advanced in education and skills and achieved positions of responsibility in the arts, sciences, and public service.

The immigration policies of 1924 curtailed the flow. Provisions of the early post-World War II period opened the gates to a new wave, this time of political emigrants, mostly educated and skilled, to join their compatriots—occasionally welcomed, often forced to form separate groups with different goals and aspirations.

Prpić provides a wealth of detailed information about individuals and groups, their experiences and activities. As an observer-participant, he offers a passionate plea for the maintenance of cultural diversity in America.

Some assertions similar to the statements of other advocates of ethnic preservation could be questioned. The estimate of Croatians in the United States based on the number of arrivals does not account for those who returned. More complex is the problem of identity. A Croatian name or place of birth does not make the person "Croatian." The discrepancy between the author's claim of one million Croatians and the 1970 U.S. census figure of 239,455 Serbo-Croatian-speaking (mother tongue) people, including non-Croatians, is difficult to reconcile. The aspiration for recognition based on numbers runs against the reality of eroded ethnic consciousness.

The study—well documented, clearly written, and with an extensive bibliography—is a worthy addition to the literature on ethnic groups in the United States, and one hopes it will lead to further investigations.

JOSEPH VELIKONJA  
*University of Washington*

OCHERTSI PO ISTORIJA NA BŪLGARSKATA MUZIKA. By *Venelin Krūstev*. Sofia: Nauka i izkustvo, 1970. 725 pp. 5.15 lv.

This is the author's first major work since 1952, when he published his chronological account of Bulgarian music from the earliest times to the first part of this century.

At that time he envisioned two additional volumes: the second to cover the complex and controversial period 1923–43 and the final one to analyze trends since September 9, 1944. The present publication combines the two projected books, recapitulating material from the first volume.

Krūstev divides *Ochertsi* into four unnumbered sections: “Musical Culture of Feudal Bulgaria—First and Second Kingdoms, Turkish Occupation, Folk Music,” “Musical Creativity After the Liberation,” “Music from the Twenties to September 1944,” and “Music After September 1944.” Each of these is further subdivided.

The opening section summarizes the elements of the native musical tradition rooted in Oriental and pagan rites and traces the effects of Christianity, discussing calendrical, ritual, *voivodi*, and *haiduk* cycles, as well as rhythmic, structural, and modal characteristics of folk music. A subsection, “Bulgarian Church Music from Conversion to Christianity Until the Liberation from the Turkish Yoke,” supplies data on Bulgarian Chant discovered in Russian manuscripts during the seventeenth and eighteenth centuries, and deals also with the historically important Ivan Kuzel and the monastery singing schools.

The next division (pp. 107–224) discusses sociopolitical conditions after the Liberation, and the struggle to achieve a national style free from Greek and Turkish influences. The sections “Choral Music and Solo Song” and “Instrumental Music” mention (among others) Angel Bukoreshtliev (1870–1950), Dobri Hristov (1875–1941), Alexander Krūstev, Panaiot Pipkov, Alexander Morfov, and Nicola Atanasov. Operettas, children’s operettas, songs of the workers’ movement, and musical criticism conclude this section. For the two decades prior to 1944 (pp. 225–401), Krūstev examines vocal music, symphonic works, opera and ballet, chamber and instrumental compositions, revolutionary-workers’ songs, and theory. Music after 1944 (pp. 412 ff.) deals with institutes and other organizations, and recent works in various genres; there are subsections on songs for the masses, cantatas and oratorios, symphonic works, theater music, chamber and solo compositions, musicological research, and criticism. Milka Miladinova has prepared a useful index of names—a scholarly necessity usually overlooked by Bulgarian authors.

This book is an important contribution to the growing literature on Bulgarian music; it fills a void, supplementing the theoretical works of specialists such as Stoian Dzhudzhev, Asen Karastoinov, Alexander Motzev, and Nicolai Kaufman. Krūstev’s examples are carefully selected and astutely analyzed; the style is readable in spite of its encyclopedic terseness. His biases, however, show not only in the generous space devoted to favorite currents, figures, and works but also in the ideological overtones throughout the book. It is a pity that fewer than fourteen hundred copies were printed; the work has long been unavailable. Considering the inferior paper and binding, *Ochertsi* might have been more manageable and more durable in two volumes than in one.

BORIS KREMENLIEV  
*University of California, Los Angeles*

GREECE: UNCERTAIN DEMOCRACY. By *D. George Kousoulas*. Washington, D.C.: Public Affairs Press, 1973. vi, 154 pp. Paper.

Events in Greece in the last two years have stimulated a flow of works examining and analyzing that country’s past in order to illuminate the present. Professor