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Andrea Canepari and Judith Goode, eds. *The Italian Legacy in Philadelphia: History, Culture, People, and Ideas*. Philadelphia: Temple University Press, 2021. Pp. 242 + 211 colour photos, 29 halftones, 2 maps. ISBN 978-1-4399-1647-6 (hardcover) US\$50.

It is easy to fall in love with Italy, perhaps even to over-romanticize the land of Dante and Verdi. More counterintuitively, Philadelphia is another locale that surprisingly charms residents or visitors, not least courtesy of South Philadelphia, the site of the Italian Market, Rocky Balboa and the Montagues and Capulets of Passyunk Avenue, Geno's and Pat's Steaks. This edited volume, *The Italian Legacy in Philadelphia*, therefore, is a welcome exploration of enduring Italian influences on the City of Brotherly Love, including both "high" and folk culture. Some surprising insights into Italian contributions to the city are revealed via stories of business and political *prominenti* as well as more working-class influences, in an ambitious framework exploring three centuries of Italian accomplishments.

The thirty-one chapters in the book are divided into four sections. The first and second sections examine Italian influences during different periods: "Independence and Early Republic" and "The Expanding Industrial Metropolis." Section three, "Made in America," explores immigration and community formation, and section four is entitled "Contemporary Philadelphia." Some of the cultural cross-pollinations lean towards elite culture, focusing on artistic models somewhat tenuously related to *campesino* society. Jeffrey Cohen, in "Palladians in Philadelphia," documents the emulation by wealthy "culturally and socially ambitious Americans of many stripes" of the British aristocracy. The building of residences in the Palladian style "ideally defined classical orders" (33). Architectural ideals of grace and refinement were articulated by Palladio in the late sixteenth-century Venetian republic, evoking the grandeur of ancient Rome. But as Cohen notes, it was the panache of British gentry that Philadelphians were looking to claim in the New World, not necessarily something Italian. Cohen points out that residents of estates such as Cliveden hoped their homes "struck notes of consonance that asserted a social kinship, creating disconnected points in a landscape of gentility" (39). While some builders, and owners, of these estates knew of the Italian connection, the salient connection was to Britain and the tastemakers embraced by that country's landed gentry.

Direct Italian influence was felt in the early republic, with Andrea Canepari, former Italian consul general in Philadelphia, tracing the enduring

diplomatic presence in the city – although, he notes, emissaries from the 1790s to 1860 actually represented independent Genoa, Piedmont-Sardinia, or the Kingdom of the Sicilies, as a unified Italy did not yet exist. More direct influences on the early republic, and Philadelphia, are explored in William Ewald’s eye-opening chapter on the influence that legal reformer Cesare Beccaria had on Thomas Jefferson, Benjamin Franklin, and other founders, with Ewald remarking that Jefferson marked up – in Italian – his copy of Beccaria’s treatises while drafting the Constitution of Virginia. Likewise, Jefferson, who had enjoyed travelling through Italy while ambassador to France, maintained a friendship with Milanese transplant Joseph Mussi once back in Philadelphia. Before the late nineteenth century, Philadelphia had few Italian residents, and most of these early migrants were, like Mussi, of a wealthier, transnational mercantile class as compared with the later migrants.

Most Philadelphia–Italy interactions of the nineteenth century were of an elite, high-culture nature. Wealthy Philadelphians sent sons on the Grand Tour, where some men developed a love of Rome. How atypical such elite dalliances with Italianità were may be judged by Lisa Colletta’s description of William Camac, who “[i]n an incomprehensible act of eccentricity [...] spontaneously decided to pack up the whole family, servants and all, for a journey to the Mediterranean” (89). This was not your great-grandparents’ vacation. Some Philadelphians such as scholar Henry Charles Lea developed epistolary friendships with continental *prominenti*, and department store magnate John Wanamaker acquired artistic Italian treasures for the University of Pennsylvania Museum. Such high-culture connections had only a tangential effect in Philadelphia at large. Colletta writes, “The aim [of the Grand Tour] was to acquire classical learning,” as well as confirming a sense of American superiority to decadent old Europe. Sons were “sent [...] to Europe to get a little culture, but the point was to return better able to manage and build a nation” (88). Bourdieu’s “distinction” meets Yankee jingoism. These were personal Italian influences, not radiating too far into greater Philadelphia.

But if one couldn’t make the Grand Tour, the Grand Tour could come to Philadelphia. In 1903 an Italian-themed Panadrome offered *hoi polloi* a “120-mile trip through Italy,” with glimpses of ancient Rome as well as contemporary Italian culture and art (125). At a time when more than 100,000 Italian migrants had settled in Philadelphia, the Panadrome offered a virtual peek at Italy without requiring a Camac-style Grand Tour.

Some Italians had already made an impact on the city. Italian Jesuits played an outsized role in the development of Saint Joseph’s College (now

University) and the city's Catholic archdiocese. Artist Constantino Brumidi provided awe-inspiring decorations for Philadelphia's Cathedral Basilica of Saints Peter and Paul, as well as Washington's Capitol Building.

Later religious architecture creatively adapted Mediterranean models to give an old country feel to the city's St. Mary Magdalen de Pazzi Roman Catholic Church. As Ingrid Saffron states, soaring towers on a constrained city block emulate "huge churches stumbled upon in unexpected places" and "look more Italian than American" (329). A later church, Our Lady of Loreto, playfully blended futurist homages to flight and peans to a saint well-known overseas. And even as South Philadelphia has always been multi-ethnic and increasingly accommodating of non-European newcomers, Judith Goode and Saffron note that the Italian marking of the landscape through businesses, restaurants, and landmarks such as the Ninth Street Market (now officially the Italian Market) claimed the turf as Italian. Although, as Hasia Diner reminds us in *Hungering for America* (Harvard University Press, 2003), it is unlikely the "traditional" bounty of contemporary South Philly restaurants, bakeries, or Sunday dinners was typical for poverty-stricken émigrés. The current reviewer's Avellino ancestors rarely enjoyed repasts available at Philadelphia icons Termini Bakery or Esposito's Meats.

Still, the chapters detailing the marking of South Philadelphia as Italian space are compelling reads. Tailoring of modest rowhouse fronts by Italian residents, Cohen provocatively writes, gave the neighbourhood a distinctly Mediterranean feel to supplement Italian American spaces of consumption. Facades of long-vanished storefront immigrant banks still proclaim "Banca d'Italia" and "Banca Calabrese" decades after the buildings have moved on to new uses (329–331). These chapters focusing on the humbler but vibrant aspects of migrants moving into Philly are some of the strongest features of this volume.

At other times, the volume verges on filiopietism. The foreword by Pennsylvania Senate President Joseph Scarnati speaks of ancestors who "came in search of the American dream," forebears who were "ambitious and hardworking individuals" (xi). With all respect (and with no knowledge of this family's history), a more grounded story of migrants might point out that nearly 50% returned home after a few years, that rates of naturalization for South and East European migrants who remained here were extraordinarily low, and that "old stock" Americans viewed newcomers as threats to the country, not contributors of new, valued cultures. Some writers suggest an almost triumphal, inevitable quality to Italian achievements and influences.

While this volume rightly celebrates one ethnic group's achievements, more nuanced consideration of the messy, circuitous route anonymous Philadelphians trod might more firmly ground the work in an Italian-American historical context.

Still, *The Italian Legacy in Philadelphia* is replete with fascinating stories of influences and connections, high and folk, that Philadelphia continues to have with Italy. For lovers of Immigration and Ethnic Studies, with or without personal connections to the Mezzogiorno, this book is an absorbing read.

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