

environment that eased certain illnesses. In vast detail, the reader learns of what spurred otherwise anonymous people to leave North Dakota, Iowa, and Wisconsin to search for wealth and rejuvenation. Their origin was to be the biggest market for their products, and they plainly saw themselves going to a land that eventually would be within the domain of the United States. Furthermore, the story of *americanos* and *píneros* also includes a dynamic, polyglot, multiracial cultural space smaller than the state of Rhode Island, where white Midwesterners and northeasterners crossed paths with African Americans and West Indian workers from the Cayman Islands and Jamaica, as well as emigrants hailing from Germany, China, and Japan.

The second period of the book encompasses the years from 1925 to 1960. In the 1950s, US Americans return in large numbers, as they did throughout Cuba. The revolution ends this resurgence, though Neagle argues that the revolution's anti-Americanism did not take hold on the Isle as it did on the mainland. Most of the account of this period, however, appears detached from the thematic threads of the book, and indeed some of the prose lags throughout these sections. Although Cubans and their interests do make an appearance in the book, more might have been said of their voices and sentiments, which would have added to the transnational discussion Neagle is trying to create. Finally, after mentioning the multiracial, multinational labor context, one would have liked more scrutiny of labor and race, as well as representative voices from the workers' ranks.

However, the scope of Neagle's research is quite impressive. Sources from the United States and Cuba, including the Isle itself, yield a litany of small and large newspapers, interviews, and information culled from Orville Platt's papers. Platt is a figure often mentioned in US-Cuban histories, but only in passing. Also admirable are numerous letters and testimonies from US Americans who lived there. In the end, Michael Neagle produces a well-written, innovative work that positively contributes to the history of US-Cuban relations.

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José Martí, the United States, and Race. By Anne Fountain. Gainesville: University Press of Florida, 2014. Pp. xiv, 161. Illustrations. Notes. Bibliography. Index. \$19.19 paper. doi:10.1017/tam.2018.80

Cubans living on and off the island agree on very little, but they do acknowledge the importance of José Martí as independence leader, patriot, intellectual, and martyr. At 42, Martí died fighting against Spain (May 1895) as Cuba crawled toward an

independence secured by the rest of Latin America (with the exception of Puerto Rico) some 70 years earlier.

Cuba, politics, and the United States are inexorably linked. Ironically, the independence Martí died for never really materialized, thanks in large part to the economic and political designs of the powerful Protestant nation 90 miles to the north. Its supreme court having just passed a decision that separated the races into two groups (blacks and whites) in 1896 (*Plessy v. Ferguson*), that nation would not tolerate an “independent” nation, so nearby and with so many dark-skinned people in positions of authority in the army and other segments of society. Thus, the war that Martí helped start was concluded by the United States in 1898, and this conclusion turned a hard-fought Cuban war of independence into an American war of conquest. Martí predicted as much: “To change masters is not to be free,” he wrote, a not so thinly veiled reference to his real fears of US designs for the island.

Ann Fountain, Professor Emerita of Spanish and Latin American studies at San José State University, spent her career focusing on Martí, Cuba, and Martí’s association with and influence on American writers. This short book is a scholarly synthesis of years of engagement with the subjects of nineteenth-century Cuban-American crosscultural influences, Martí, and race in the Americas. Her text is carefully organized and documented, and it should find wide readership among the many people in the Americas who are looking for new ways to focus on a complex writer whose writings are literally scattered throughout the Americas. Martí was not an “easy” writer; he wrote through abundant aphorisms, and his sentences were often turgid and meandering. But most agree he was a modernist master, deserving of recognition as essayist, poet, newspaper writer, writer of political texts, and translator. Fountain notes that his writing in English and Spanish was distinct; he was much more careful of criticizing American policy and politics in his US newspaper work (he spent about a third of his life living in exile, mostly in New York City), but his Spanish-language journalism offered blistering attacks on the United States.

Fountain seems defensive of Martí as she tries to squeeze him into a twenty-first-century discussion of race, language, and writing, where he does not belong. He was well ahead of his time and certainly viewed all people as human, connected by their “humanity” rather than divided by the color of their skin. But he was a highly educated white man, of Spanish origin (his father was from Spain, his mother was born in the Canary Islands) who rode a white horse and wore at all times a medium-length black coat. Martí was a little removed from the common people, but he worked tirelessly for a political program called Cuba Libre, in which everyone on the island would unify and fight for the socio-political independence that he viewed as crucial for the island’s future and the betterment of all Cuban people.

Tragically, it was the racism sanctioned by the US Supreme Court that doomed the island nation. Historian Lester D. Langley shows in his book *The Banana Wars: United States*

Intervention in the Caribbean, 1898–1934 (2002) how surviving Cuban patriot fighters were pushed aside after the “Splendid Little War” of 1898 that all but guaranteed US control of the island. That control would last for decades and eventually provoked the histrionic reaction known as the 1959 Cuban Revolution. Martí’s thinking about race would be relegated to deep background during the go-go days of US control over Cuba: tourism, corruption, investment, rum, and fun would define the two nations’ relationship until the *barbudos* arrived. Ann Fountain is correct to note that scholars and students are now revisiting Martí’s writings, to see the work of a literary giant, comfortable in both Americas, whose humanity was clarifying, unifying, and mostly race-neutral.

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Exporting Revolution, Cuba’s Global Solidarity. By Margaret Randall. Durham: Duke University Press, 2017. Pp. 270. \$94.95 cloth; \$25.95 paper.
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Margaret Randall presents herself on her blog as “a feminist poet, writer, photographer and social activist.” She is the author of as many as 100 books, and this is her fifth work on Cuba. She lived on the island from 1968 to 1979, a period generally remembered as particularly repressive toward artists and writers. As a matter of fact, like many of her friends, she personally “felt the heavy hand of official marginalization” (16) during that time; she tells the story in *To Change the World: My Years in Cuba* (2009). But she “did not blame the Revolution” (16) for it.

This stance points to one of the two keys to unlock this very personal essay on postrevolutionary Cuba: the utopia is one thing, reality-generated “errors” are quite another. Echoing Augustine’s dual vision of a City of God and a City of Man, Randall’s account points first to parallel worlds where the ideal shapes reality without being really tarnished by all too human mistakes. The author does not spell out the second key explicitly, but it shines through the book: it is the idea that Cuba’s internationalist policy, especially the humanitarian kind (fighting Ebola in Sierra Leone, delivering earthquake relief in Haiti, healing sufferers in Chernobyl), is the ultimate repository of the revolutionary utopia. Though she continues to defend the regime and most of its policies vigorously, the reader is forgiven for concluding that the “Revolution” is purer in its exported version than at home.

The organization of the book is puzzling. Randall begins to discuss the main topic only in Chapter 5, on Cuba’s solidarity with Africa. The previous chapters offer rambling observations about the Cuban model, many of them concerning domestic cultural