for example, the chapter on Annemarie Heinrich repeats information about Grete Stern from the immediately preceding chapter.

The major cultural shift towards the 'visual turn' found academia poorly prepared to respond to the demands of hypervisuality, and universities have experienced difficulty in locating faculty who are able to explore their interest in modern (technical) media within the rigours of their disciplines. Scholars have attempted to bridge the gap between what they were trained to do, and what is now in demand. Literary specialists have enthusiastically entered into the challenge; an informal glance at my own bookshelves reveals that around half of the English-language books on photography were written by scholars who are members of language and literature departments, or were trained in that specialisation. Though some literary scholars have done top-flight photographic research, too many of their publications are over-theorised and under-investigated. Moreover, some of them lack a basic acquaintance with (or perhaps interest in) photographs: for example, Foster's unfamiliarity with the ocular made it impossible for him to recognise that Marcos López's photo, *Tomando sol en la terraza* (2005, p. 124), is a direct restaging of Manuel Álvarez Bravo's widely-known image, *La buena fama durmiendo* (1939).

At times, literary scholars seem to simply beat the images into shapes that serve their purposes; photographs become illustrations for theoretical posturing rather than objects of investigation. Foster's variation is to focus on the academic 'flavours of the month', forcing all the photographers into demonstrations of '*Feminist, Queer, and Post-masculinist Perspectives*'. Thankfully, Foster avoids postmodern jargon, but he provides almost no knowledge of use to photographic historians. In sum, the evidence of this book would indicate that David William Foster knows little about Latin American photography.

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Jorge García-Robles, *At the End of the Road: Jack Kerouac in Mexico* (Minneapolis, MN, and London: University of Minnesota Press, 2014), pp. xi + 130, $17.95, pb.

The climax of Jack Kerouac's *On the Road* is the visit to Mexico very near to the end, with its author's thinly-veiled stand-in living out a kind of fantasy. 'Behind us lay the whole of America', he writes, 'and everything Dean and I had previously known about life, and life on the road. We had finally found the magic land at the end of the road and we never dreamed the extent of the magic' (*On the Road*, p. 276). The magic consists of cheap drugs and prostitutes, and a spiritual space that he sees as existing in opposition to American materialism. *On the Road* went unpublished for five years before it made him famous, and into the Beat icon that he hated to be. In the meantime, he returned to Mexico repeatedly, and usually loved it, or at least his idea of it.

Jorge García-Robles is an expert on the Beats in Mexico; the author of a duology on Burroughs' and Kerouac's relationships to the country. The Burroughs half was published in translation in 2013 as *The Stray Bullet: William S. Burroughs in Mexico*, and this is the second half, on Kerouac, originally published in Spanish in 2000. Both volumes have had the same translator, Daniel Schechter, and both are erudite and elegant literary essays, monographs that resemble novellas, and have been rendered by Schechter in casual and readable prose that feels appropriate to their subject.

García-Robles's central insight into Kerouac's relationship with Mexico was that it was forged of imagination. Kerouac, argues García-Robles, 'found Mexico mysterious, spiritually dense, chilling, and quite compassionate (most likely he was projecting his victim's complex, his fears and vulnerabilities on the Mexican personality)' (p. 38). The Beat authors were famous for their rejection of the stultifying conformism of US culture, and for embracing sexual freedom, drug use and a peripatetic life of non-conformity. To Kerouac, Mexico represented all this and more. Like many other gringo visitors, he saw in Mexico the possibility of redemption in a community that had not lost its spiritual qualities. He seems to have loved the place almost unreservedly at first. He is struck by its beauty, by its drugs and prostitutes, and by the canny policemen who do not enforce the laws. When he arrives in Mexico City, he even quotes Dean Moriarty (Neal Cassady) loving the chaos of the traffic: 'This is the traffic I've always dreamed of. Everyone *goes*!' (*On the Road*, p. 300). Kerouac invented a Mexico that he needed to exist, and refrained from thinking too much about the actual Mexico. Unlike others, he was not obsessed with indigenous Mexico; his 'Indians' were anyone with brown skin and his 'fellahin' Mexico (a term borrowed and modified from Spenger's *Decline of the West*) meant to him one that remained unspoilt by materialism. He never thought about Mexico's politics or its writers. But he wrote more than one-and-a-half novels there, several books of poetry, and at times seemed to come close to living the way he thought it should be possible to live. García-Robles captures all this, and the scene he inhabited at 210 Orizaba in the neighbourhood of Roma, through letters and excerpts from Kerouac's published writings. (His Burroughs book benefited from interviews that were not possible to carry out in this case, and contains more original material.)

There is one curious omission in *At the End of the Road*. Chapter 13 of *On the Road,* originally published in the *Paris Review* as 'The Mexican Girl', is perhaps its best-known chapter. There, Kerouac recounts his love affair with a Mexican woman. He meets her on a bus and begins to live with her, working as a cotton picker in California's Central Valley until he leaves her when the weather turns cold in October. After local Okies beat a man, he takes up carrying a stick 'in case they got the idea we Mexicans were fouling up their trailer camp. They thought I was a Mexican, of course; and in a way I am' (*On the Road,* p. 98). Granted, these events did not take place within the boundaries of the nation of Mexico, but they do seem relevant to Kerouac's later identification with a particular idea of Mexicanness as something resembling noble vagabondage.

But never mind: this is a fine book. It will be of interest to scholars of the Beats and mid-century American literature, as well as to historians of Mexico's exile communities, and those interested in transnational lives and ideas. It comes at a good length and a good price for classroom use.

There is the separate question of whether the Beats deserve the level of attention, or at least the level of admiration, that they are often given. A certain historical reading seems to me available that would challenge the general view of the Beats as countercultural rebels. Parts of *On the Road* were financed by Kerouac's GI Bill checks, even though his stint in the Marines was brief and featured him beating a superior officer and being discharged as mentally unstable. After historians like Ira Katznelson (*When Affirmative Action was White*, W. W. Norton, 2005) and writers like Ta-Nehesi Coates have emphasised ways that the GI Bill contributed to racial exclusion in housing, Kerouac's journeys seem like cultural analogues: tours of appropriation made possible by unearned and unexamined privilege. He takes writing rhythms

from Harlem's jazz culture, and loves Mexico because he can sleep with underage prostitutes for the equivalent of 12 cents. His ability to 'enjoy' Mexico without thinking much about it, and without experiencing consequences, is further evidence that, however much he chafed at dominant American values, he lived a life made possible by American privilege, and white, male privilege at that. The Beat lifestyle left behind a trail of damaged lives and dead bodies, and the Beat writers seem to me to be a rare literary movement that inspired better work than the founders themselves produced. Jorge García-Robles' books number among the works they inspired. So can I confess that I like his writing about the Beats at least as much, and probably more, than most of their work?

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Rafael R. Ioris, *Transforming Brazil: A History of National Development in the Postwar Era* (New York and London: Routledge, 2014), pp. x + 266, $140.00; £ 85.00, hb.

In *Transforming Brazil*, Rafael Ioris focuses on the 1950s, a period that has long captured the imagination of scholars working on Brazil's postwar history. There was the political drama of Getúlio Vargas's return to the presidency, his suicide in August 1954 and the closely contested 1955 election won by Juscelino Kubitschek, who promised to make the country progress 50 years in his five-year term. The political tension only grew in the late 1950s and early 1960s, ultimately leading to the 1964 military coup, and Ioris wants his book to help illuminate the causes of that extreme polarisation. He argues that at the heart of the conflict were different conceptions of development. That Brazil needed to develop was consensus across the political spectrum, but there was less agreement on how exactly and for whom. To shed light on the competing visions for development, Ioris devotes two chapters to the broader context of the debate and four chapters to specific actors with distinct expectations for Brazil's development push.

The first chapter provides background on the historical origins of the 'developmentalist experiment of the 1950s' (p. 221) and offers an overview of the main initiatives. Chapter 2 discusses the connections between the domestic development discourse and Brazil's foreign policy to argue that many political actors viewed the two as inherently linked in the context of the Cold War. The third chapter focuses on the Kubitschek government's main development agency, the Council for Development, and its core development policy, the Targets Plan, aimed at strengthening the energy and transportation infrastructure and expanding basic industry, with token investments in agriculture and education. Chapter 4 highlights the role of the *Instituto Superior de Estudos Brasileiros* (ISEB), a government-funded academic centre that generated a more nationalist strand of development thought often critical of the government's reliance on foreign capital. Chapter 5 highlights the position of the business community as expressed in publications of its major trade associations, a take on development generally more committed to the capitalist logic and thus focused on economic growth as the best measure of success. The last chapter uses the case of the metalworkers and their grievances about the increasing cost of living to illustrate how labour organisations viewed the development policies pursued by the Kubitschek government.