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Notes

Chapter 1

- 1 I am grateful to Glenn Albrecht for the concept of the *symbiocene*.

Chapter 2

- 1 Drawing on the work of Leo Marx (see note 3 in Chapter 9), I coined the term “pastoro-technical idyll” in contrast to Berman’s (see note 4 in Chapter 9) techno-pastoral ideal to describe the way in which, principally in the nineteenth century, modern, industrial technology and nature (or at least, the second, or worked, nature of pastoralism and agriculture) are shown to be ostensibly living together organically in harmony (Giblett, 2008b: 22; 2011: 60).

Chapter 3

- 1 This is one of the most poorly referenced books that I ever recall reading. Page numbers are incorrect and references that I wanted to follow up on are missing from the bibliography.
- 2 Harvey (2006: 37) cites in part this passage from this translation, but omits the references to Lutetia, both in Balzac and in the explanation of the term in the footnote by this English translator. Unlike Benjamin, Harvey seems to have a blind spot, or no curiosity, about the premodern history of Paris and how that persists in modernity as this passage from Balzac attests. Although Benjamin does not cite the passages from Balzac that I cite, he does discuss Lutetia as we will see.
- 3 The “abject” is Julia Kristeva’s (1982: 1–2) term for what precedes and makes possible the subject and the object (a topic to which I return in relation to mourning and melancholy in Chapter 5).

Chapter 8

- 1 Now-time (a translation of the German *Jetztzeit*) is a concept developed by Walter Benjamin ([1940] 2003: 395) coming out of traditional Judeo-Christian theology (with its concept of Kairos) and combined with Marxist eschatology to indicate a messianic irruption in the present that blasts open the continuum of history (that is, revolution). Benjamin first developed the concept of now-time in the fourteenth thesis of his essay "On the Concept of History."

Chapter 9

- 1 See Barlow (1972: 10–13); Beveridge and Rocheleau (1998: 14 and 33); Burrows and Wallace (1999: 790–795); Olmsted (1997: 81 and 180–182); Richardson (1986: 262); Rybczynski (2003: 29, 65, 86–87, 180–181); and Zaitzevsky (1982: 25–26).
- 2 Olmsted and his partner Calvert Vaux coined the term "parkway" in 1868 and Beveridge and Rocheleau (1998: 6; see also 44) define it as "a landscaped drive for pleasure vehicles." See also Barlow (1972: 35) and Rybczynski (2003: 282).
- 3 Leo Marx (1964) coined the term "the machine in the garden" in a book of this title in order to describe the ideal organic relationship between industrial technology and the pastoral idyll in nineteenth-century America, hence what I call the "pastoro-technical idyll."
- 4 Berman (1988: 26–27, 164–171, 299) coined the term "techno-pastoral ideal" to describe the "machine aesthetic" of modernist architecture.
- 5 Kasson ([1976] 1999: 165) coined the term "the garden in the machine." Elsewhere I have elaborated it to describe the way in which, principally in the twentieth century, industrial technology is given pastoral qualities of organic harmony and humans graze in its manufactured streetscape paddocks and are put to bed in apartment pens like so many docile sheep in the techno-pastoral ideal (see Giblett, 2008b: 22)
- 6 If I were Freud, I would no doubt psychoanalyze some long-lost and repressed memories to do with his father and the phallus as the crocodile must be some sort of phallic symbol in Freud's lexicon of symbols, and to do with his mother and the swamp as a maternal place. Yet, rather than psychoanalyzing Freud's psychopathology, elsewhere I analyze the psychogeopathology that portrays the alligator and the crocodile as an orally sadistic monster, engage in the talking cure of a psychoanalytic ecology that would regard them and the swamp in less demonic and more sacral terms, and promote ecomental health that would mean

that these psychogeopathological symptoms did not arise in the first place (see Giblett, 1996; 2009: chapter 2).

Chapter 10

- 1 See Richardson (1986: 17, 148, and 412, n.1): “George H. P. Walling’s 1852 map ... shows clearly what parts of Concord were wooded and what parts swampy at that time.” See also the recent map of Concord and its surrounds in Thoreau’s (1993: 18) day that also shows clearly a number of swamps that he visited often and wrote about.