

NOTES

Introduction

1. L. Harding et al., “The car was doing 121 mph—and the driver was drunk: Shock new details of Diana’s death,” *Guardian* (London), September 2, 1997. See also the *International Herald Tribune* (Paris), headline of September 2: “Diana’s Driver Was Legally Drunk; Cyclists Surrounded Speeding Car.”
2. Jameson also speaks in some detail of what he calls “the embodiment of new forms of the psychic subject on the physical sensorium” in relation to the “cinematographic perception” possible from a speeding train, as it is described in E. M. Forster’s *Howards End*, in “Modernism and Imperialism,” 44.
3. The term comes from Virilio, *Speed and Politics*, esp. part 3, “Dromocratic Society,” 66–132.
4. On the distancing involved in the split between subject and other as key to what she terms foundational consciousness, and the relation of this formation to the refusal of the energy stored in nature, see Brennan’s eloquent work in *Exhausting Modernity*, where she outlines a thesis that she elaborates further in *The Transmission of Affect*.

CHAPTER 1. *Speed Theory*

1. Aldous Huxley, “Wanted, a New Pleasure,” in *Aldous Huxley: Complete Essays*, vol. 3, 1930–1935, ed. Robert S. Baker and James Sexton (Chicago: Ivan R. Dee, 2001), 263–64. For a broad-ranging discussion of Huxley’s attitude to science and technology, see Robert S. Baker, “Science and Modernity in Aldous Huxley’s Inter-war Essays and Novels,” in *Aldous Huxley between East and West*, ed. C. C. Barfoot (Amsterdam: Radopi, 2001), 35–58.
2. Simmel, “The Metropolis and Mental Life,” reprinted in *Images of Man: The Classical Tradition of Sociological Thinking*, ed. C. Wright Mills (New York: George Braziller, 1960).
3. Elfriede Jelinek, “A Gloom of Her Own,” interview with Elfriede Jelinek by Deborah Solomon, *New York Times Magazine*, November 24, 2004, 6.
4. Quoted in Harvey Levenstein, *Seductive Journey: American Tourists in France*

from Jefferson to the Jazz Age (Chicago: University of Chicago Press, 1998), 135. Levenstein notes that Gordon Bennett was the publisher of the *Paris Herald*.

5. Manfredo Tafuri, *Theory of the Avant Garde* (Cambridge, Mass.: MIT Press, 1973).
6. Fredric Jameson, "Cognitive Mapping," in *Marxism and the Interpretation of Culture*, ed. Cary Nelson and Lawrence Grossberg (Urbana: University of Illinois Press, 1988), 347–60.
7. Jameson, *The Political Unconscious*.
8. Marx, *Capital*, 539.
9. Foucault, "Of Other Spaces," 22.
10. Ibid., 23 (italics mine).
11. Bachelard, *The Poetics of Space*.
12. Donlyn Lyndon and Charles Moore, *Chambers for a Memory Palace* (Cambridge, Mass.: MIT Press, 1994).
13. Foucault, "Of Other Spaces," 25.
14. Jameson, *Postmodernism*, 44; hereafter cited in the text.
15. See Tafuri, *Theory of the Avant Garde*; and Aldo Rossi, *The Architecture of the City*, ed. Diane Ghiorardo and Joan Ockman (Cambridge, Mass.: MIT Press, 1982). For a short introduction and samples of their work, including "Territory and Architecture" (1985), see Vitorio Gregotti, "The School of Venice," in *Theorizing Architecture: An Anthology of Architectural Theory, 1965–1996*, ed. Kate Nesbitt (New York: Princeton Architectural Press, 1996), 338–69. See also Massimo Caracci, *Architecture and Nihilism: On the Philosophy of Modern Architecture*, ed. Stephen Sartarelli (New Haven, Conn.: Yale University Press, 1993).
16. Tafuri, *Theory of the Avant Garde*, 81.
17. Fredric Jameson, "Is Space Political?" in *Anyplace*, ed. Cynthia C. Davidson (Cambridge, Mass.: MIT Press, 1995), 192–205.
18. For a meditation on dispensable buildings and Los Angeles, see Norman M. Klein, *The History of Forgetting: Los Angeles and the Erasure of Memory* (London: Verso, 1997).
19. See Ernest Mandel, *Late Capitalism* (London: Verso, 1978).
20. Kevin Lynch, *The Image of the City* (Cambridge, Mass.: MIT Press, 1960).
21. See Mark Wigley, *The Architecture of Deconstruction: Derrida's Haunt* (Cambridge, Mass.: MIT Press, 1993); Vidler, *The Architectural Uncanny*; and Colomina, *Sexuality and Space*.
22. Tschumi, *Architecture and Disjunction*, 121; hereafter cited in the text.
23. Lefebvre, *The Production of Space*, 343; hereafter cited in the text.
24. Debord, "Situationist Theses on Traffic," quoted in Ross, *Fast Cars, Clean Bodies*, 26.
25. Harvey, "The Geopolitics of Capitalism," 145.

26. Ibid.
27. Halford J. Mackinder, “The Geographical Pivot of History,” *Geographical Journal* 23 (1904): 421–37.
28. Joyce, “Proteus,” episode 3 of *Ulysses*, 36.
29. Virilio, *Speed and Politics*.
30. Ibid.
31. Virilio, *Speed and Politics*, 134.
32. On this tradition, see Brewer, *Marxist Theories of Imperialism*.
33. An exemplary text here is Said, *Culture and Imperialism*.
34. See Frantz Fanon, *The Wretched of the Earth*, trans. Constance Farrington (New York: Grove Press, 1968).
35. See, for example, Williams, *Autogeddon*: “The fuhrer kept a signed photograph of Ford on his desk in the Reich Chancellery, and in August 1938 awarded him the Grand Cross of the German Eagle, a decoration for distinguished and helpful foreigners” (30).
36. Flink, *The Automobile Age*, 5.
37. Stevenson, *British Society, 1914–45*, 111.
38. Dimmenberg, “The Will to Motorization,” 98.
39. On French dominance of the early automobile industry, see Flink, *The Automobile Age*, 15–19.
40. Wigley, *Architecture of Deconstruction*; Martin Heidegger, “Being, Dwelling, Thinking,” in *Poetry, Language, Thought*, trans. Albert Hofstader (New York: Harper and Row, 1971).
41. Quoted in Kern, *Culture of Time and Space*, 119.
42. Ehrenburg, *Life of the Automobile*, 24.
43. Banham, *Los Angeles*.
44. Kern, *Culture of Time and Space*, 109–30. Octave Uzanne’s book was originally published by Paul Ollendorff as *La locomotion à travers l’histoire et les moeurs* (Paris, 1900).
45. Cecelia Tichi, *Shifting Gears: Technology, Literature, Culture in Modernist America* (Chapel Hill: University of North Carolina Press, 1987).
46. Marinetti, “Founding Manifesto of Futurism,” 41.
47. Kern, *Culture of Time and Space*, 135–36. In his book *Relativity* (1916), Einstein explained: “We entirely shun the vague word ‘space’ of which, we must honestly acknowledge, we cannot form the slightest conception and we replace it by ‘motion relative to a practically rigid body of reference.’” Quoted in Kern, *Culture of Time and Space*, 136.
48. See Rhode, *History of the Cinema*, 23–24. Note too that cars were not the only machines displayed in early films. See, for example, Cowan, “The Heart Machine.”
49. Eliot, *Collected Essays*, 485.

1. The first citation for the word in the *Oxford English Dictionary* is from 1889; the first to use it to describe the literary genre (“full-blown detectives—the sort you read of in the thrillers”) is taken from the *Pall Mall Magazine*, no. 380 (November 1896).
2. See Kyriazi, *Great American Amusement Parks*, 34. Kyriazi notes that the “Oriental Scenic Railway” was the “first fully developed roller coaster.” It was preceded by Thompson’s “Switchback Railway” at Coney Island, a “simple affair” of 1884. The famous Cyclone was built at Coney Island in 1928. *Ibid.*, 34–35. There are also Russian, French, and British precursors; Thompson himself had many competitors, and was inspired by scenic train ride attractions.
3. Benjamin, “On Some Motifs in Baudelaire,” 166–67.
4. Traffic was equally light in Paris: when the photographer Nadar was photographed by George Eastman in the Place de l’Opera in Paris in 1890, there are a few pedestrians in view, but not a single wheeled vehicle in sight in the whole sweep of the Place. Camille Pissarro’s *Boulevard des Italiens, Morning, Sunlight* (1897) shows a street relatively filled with carriages and horse-drawn omnibuses, but few enough that pedestrians can cross the wide street wherever and whenever they wish. See John Russell, *Paris* (New York: Harry N. Abrams, 1993), 114, 102–3.
5. See Eric Hobsbawm, *The Age of Empire, 1875–1914* (New York: Vintage Books, 1989), 21.
6. Simmel, “Metropolis and Mental Life,” 438, 440–41.
7. In “On Some Motifs in Baudelaire,” Benjamin notes how Engels was one of the first in this modern tradition (155–200).
8. A. Conan Doyle, “The Adventure of the Blue Carbuncle,” in *The Sherlock Holmes Omnibus: A Facsimile of the Original “Strand” Magazine Stories, 1891–1893* (New York: Bramhall House, 1975), 85.
9. Tschumi, *Architecture and Disjunction*.
10. James M. Cain, *Double Indemnity* (New York: Vintage, 1978), 7. The book was originally published in 1936.
11. R. L. Stevenson, *Dr. Jekyll and Mr. Hyde* (Hertfordshire: Wordsworth Classics, 1995), 4.
12. See, for example, Ruth Rendell, *Live Flesh* (New York: Ballantine Books, 1986).
13. Augé, *Non-Places*, 42; hereafter cited in the text.
14. See C. Kaplan, *Questions of Travel*.
15. Foucault, “Of Other Spaces.”
16. Conan Doyle, “A Case of Identity,” 85.
17. Conan Doyle, “The Engineer’s Thumb,” 193; hereafter cited in the text.

18. Garreau, *Edge City*.
19. Simmel, “Metropolis and Mental Life,” 441.
20. Harbison, *The Built, the Unbuilt*, 78–80. Harbison calls Castle Drago an “unervasively sleek building, in an abstract sense Lutyens’s most modern, because it is able to concentrate as few of his others can on pure wall and pure perforation of it.”
21. See Colomina, “The Split Wall,” 88–90.
22. *Ibid.*, 103.
23. *Ibid.*
24. On invasion narratives, see Brantlinger, *Bread and Circuses*.
25. Chinua Achebe, “An Image of Africa,” on Conrad. See also GoGwilt, *Invention of the West*.
26. On Conrad and imperial space see Con Coroneos’s excellent *Space, Conrad and Modernity*, 109.
27. Conrad, *Heart of Darkness*, 11–12; hereafter cited in the text.
28. See C. Kaplan, *Questions of Travel*.
29. Fredric Jameson brilliantly analyzes the effectiveness of Conrad’s use of impressionist technique in “Romance and Reification in Joseph Conrad,” the final chapter of *The Political Unconscious* (206–80), chiefly in relation to *Nostromo*. *Nostromo* might be said to defer some of the stark discoveries about abstracted and instrumentalized spaces that in *Heart of Darkness* are much more openly sited in the reader’s field of vision.
30. Obviously, the image is most common in representations of shipwrecks and their aftermath. All kinds of images that confound the ship’s place with contrasts between land and sea, however, have this uncanniness. See Brueghel’s *Icarus*, for example, and W. H. Auden’s poem about it, “Musée de Beaux Arts,” written 1938, published 1940.
31. Foucault, “Of Other Spaces,” 27.
32. On the Kaffir Krall and its fascinating hero Peter Lobengula, see Boscagli, *Eye on the Flesh*, 178–83.
33. On Casement’s Congo reports and Conrad’s interest in them, see Reid, *Lives of Roger Casement*, 20–66. A letter from Conrad to Casement is quoted on pages 54–56.
34. Bhabha, “Signs Taken for Wonders,” 104.
35. See Fussell, “The Passport Nuisance,” 24–31.
36. Georges Bataille, writing about the Bastille, quoted in Hollier, *Against Architecture*, 47.
37. Gartman, *Auto-Opium*, 123–26.
38. See Shand, “The Reichsautobahn.”
39. Virilio, *Speed and Politics*, 21.
40. For an excellent discussion of the relation of meaning-loss in the metropole to

the colonial imaginary, and the relation of this to British modernism, see Jed Esty, *A Shrinking Island: Modernism and National culture in England* (Princeton: Princeton University Press, 2003), esp. 23–28.

41. Quoted in Jay and Neve, *Fin-de-Siècle Reader*, 50.
42. Kyriazi, *Great American Amusement Parks*, 34, 38.
43. Roller coasters continued to be made faster and more exciting throughout the twentieth century. The famous Coney Island Cyclone was built only in 1928.
44. See Richards, *Commodity Culture*.
45. Kyriazi, *Great American Amusement Parks*, 39.
46. On early automobile design and the roughness of the machine aesthetic, see, for example, Stern, *Pictorial History of the Automobile*.

CHAPTER 3. *Gaining Speed*

1. Sandra Dawson, “Dangerous Desires: Gender, Bumper Cars, and the Popular Imagination in Interwar Britain,” unpublished paper, Department of History, UC Santa Barbara. She notes that the patent was taken out by Max and Harold Stoehr, “Amusement Device,” Patent Specification 177,395, Leeds Patent Office, UK, 1921.
2. Marx, *Capital*, 533.
3. Flink, *The Automobile Age*, 25.
4. *Ibid.*, 11, 4, 17.
5. Nigel Gosling, *Paris, 1900–1914* (New York: William Morrow, 1978), 14.
6. W. J. Curtis, *Modern Architecture since 1900*, 3rd ed. (London: Phaidon Press, 1966), 50–51.
7. Debord, *Society of the Spectacle*.
8. Jean Baudrillard, *Symbolic Exchange and Death*, quoted in Beckmann, *The Virtual Dimension*, xv.
9. Wicke, “Who’s She When She’s at Home,” 177.
10. Marx, *Capital*, 163.
11. *Ibid.*, 178. Here Marx shows himself to be thinking of the commodity in the same way that an imperialist thought of territories; for Marx, as for the Victorian consumer, the political and consumer systems could be envisioned in parallel terms.
12. See Welsh, *The City of Dickens*.
13. Hardy, *Tess of the d’Urbervilles*, 54; hereafter cited in the text.
14. Flink, *The Automobile Age*, 11.
15. *Ibid.*, 19. By 1912 the United States was producing 378,000 cars per year.
16. Marsh and Collet, *Driving Passion*, 29.
17. Stern, *Pictorial History*, 211.
18. Marsh and Collet, *Driving Passion*, 20.

19. Flink, *The Automobile Age*, 15.
20. Gartman, *Auto-Opium*, 33.
21. Ibid., 34.
22. For one account of this accident, see Brottman, *Car Crash Culture*, xvi.
23. Bishop, *Age of the Automobile*, 41n.
24. See Netter, *Automobile*, 21.
25. Monestier, *Les conquerants de'Olympe*.
26. Bishop, *Age of the Automobile*.
27. James Joyce, "After the Race," in *Dubliners*, 43.
28. Ellmann, *James Joyce*, 170. Ellmann makes the startling claim that in this story Joyce may have had in mind W. B. Yeats's mythic tale of Red Hanrahan, which had appeared in 1903. "After the Race" was published in the *Irish Homestead*, December 17, 1904.
29. Marsh and Collet, *Driving Passion*, 151.
30. Flink, *The Automobile Age*, 30.
31. Nolan, *Barney Oldfield*, 124.
32. Gartman, *Auto-Opium*, 36.
33. Flink, *The Automobile Age*, 18.
34. Ibid., 33.
35. Wolf, *Car Mania*, 70, 72.
36. Flink, *The Automobile Age*, 37–80.
37. Gartman, *Auto-Opium*, 58.
38. Ibid., 46.
39. Ibid.
40. Wolf, *Car Mania*, 73.
41. Ford, *My Life and Work*, 73, 105.
42. Ehrenburg, *Life of the Automobile*, 17, quoted in Wolf, *Car Mania*, 72.
43. Wolf, *Car Mania*, 72.
44. Grahame, *The Wind in the Willows*, 40–41; hereafter cited in the text.
45. Evelyn Waugh, *Remote People*, 73–137.
46. Joyce, *Ulysses*, 188.
47. See Duffy, *The Subaltern Ulysses*, 53–92.
48. Woolf, *Mrs. Dalloway*, 19; hereafter cited in the text.
49. See S. Kaplan, *L.A. Lost and Found*, 114–15, for a discussion of the design of Bullocks Wiltshire Dept. Store, and the new emphasis on the importance of parking in encouraging mass consumption.
50. Gillette, "Evolution of the Planned Shopping Center," 449–60.
51. For information on the film *A Runaway Match* (1903, dir. Alf Collins), see Varaces: The Movie Car Chase Database, <http://www.varaces.com>.

1. See Tubbs, *Art and the Automobile*, 56–57.
2. See Herman Glaser et al., *Das Automobil in der Kunst, 1886–1986* (Munich: Haus der Kunst, 1986), 75 [exhibition catalogue], especially on how this work allowed Matisse to develop his interest in the juxtaposition of interior and exterior spaces.
3. Joyce, “After the Race,” 44.
4. Wolfgang Schivelbusch, *The Railway Journey: Trains and Travel in the Nineteenth Century*, trans. Anselm Hollo (New York: Urizen, 1977), esp. chap. 4, “Panoramic Travel,” 57–72.
5. Quoted in *Das Automobil in der Kunst*, 5.
6. Merleau-Ponty, quoted in Virilio, *The Vision Machine*, 7.
7. See Jacques Derrida, “Différance,” in *Margins of Philosophy*, trans. Alan Bass (Chicago: University of Chicago Press, 1982), 13.
8. Simmel, “Metropolis and Mental Life,” 409–10.
9. Guy Debord, *Society of the Spectacle*, quoted in David Lloyd and Paul Thomas, *Culture and the State* (New York: Routledge, 1998), 31.
10. Walter Benjamin, “On Surrealism,” quoted in Buck-Morss, “Dream World of Mass-Culture,” 309–38, 324.
11. It is worth comparing the use of the term “abstract space” in the work of Bergson to its use in that of Lefebvre almost three-quarters of a century later. To a considerable degree, their usages are similar. For Bergson, “abstract space” is a mirage of infinitude produced by the regime of rationality; for Lefebvre, it is the dream, possibly destined to be fulfilled, of the universe’s known territory rationally allocated to uses best suited to the maximization of profit.
12. Bergson, *Matter and Memory*, 206.
13. See Grosz, “Towards an Architecture,” 242–52, 246.
14. Ibid., 248n12. See also Deleuze, *Bergsonism*.
15. Grosz, “Towards an Architecture,” 247.
16. Deleuze, *Cinema I*, 104, 107; hereafter cited in the text.
17. Virilio, *Art of the Motor*, 92.
18. Banham, *Theory and Design*, 100.
19. F. T. Marinetti, “The Founding Manifesto of Futurism,” quoted in Banham, *Theory and Design*, 101. For the complete text, see Umbro Apollonio, ed., *Futurist Manifestos* (New York, 1973).
20. Banham, *Theory and Design*, 122.
21. Rosso’s relief sculpture is shown in Banham, *Theory and Design*, 113.
22. For a series of reproductions of both these works, see Martin, *Futurist Art and Theory*, figs. 162–67.
23. For a short account of this text, see Kern, *Culture of Time and Space*, 120–22.
24. On Rodin’s interest in movement, see Virilio, *The Vision Machine*, 1–3.

25. Lewis, “The Romance of War,” 115.
26. Quoted in Buck-Morss, *The Dialectics of Seeing*, 313.
27. Glaser et al., *Das Automobil in der Kunst*, 51.
28. Pettifer and Turner, *Automania*, 240–41.
29. Tubbs, *Art and the Automobile*, 88.
30. On Vincent’s career, see Tubbs, *Art and the Automobile*, 98.
31. See Von Reimar, *Automobil*, 82.
32. *Ibid.*, 67.
33. See the frontispiece to Tubbs, *Art and the Automobile*, for a good reproduction of this startling image. Similar materials from German fascist male pop culture and technoculture are reproduced in Klaus Theweleit, *Male Fantasies*.
34. Brodsky, “Guide to a Renamed City,” quoted in Michael Bell and Sze Tsung Leong, eds., *Slow Space* (New York: Montacelli Press, 1998), 27.
35. Crary, *Techniques of the Observer*, 19. For a review of Crary’s place in recent U.S. art criticism, see Jay, “Returning the Gaze.”
36. *Ibid.*, 123.
37. See Avant, “Vision in the Ganzfeld.” This is quoted in Wamble, “Parsing of the Eye.”
38. For discourses of the kinesthetic body, torque, and so on during this period, see Schwartz, “Torque.”
39. *Ibid.*, 104.

CHAPTER 5. *Crash Culture*

1. See Williams, *Autogeddon*, 57.
2. Hubert Juin, *Le livre de Paris*, 1900 (Paris: Belfond, 1977), 105.
3. Katie Alvord, *Divorce Your Car* (Gabriola Island, Canada: New Society Publishers, 2000), 114–15.
4. Ballard, introduction to *Crash*, 6.
5. For a definition of ideology in the sense the term is used here, see Louis Althusser, “Ideology and Ideological State Apparatuses,” in *Lenin and Philosophy and Other Essays* (New York: Monthly Review Press, 1971).
6. Virilio, *Speed and Politics*, 48.
7. Theodor Adorno, *The Jargon of Authenticity*, trans. Knut Tarnowski and Frederick Will (Evanston: Northwestern University Press, 1973).
8. For this quote and a reading of the film by Marcel Carné, *Les tricheurs*, see Ross, *Fast Cars, Clean Bodies*, 46. See also François Truffaut, “Feu James Dean,” *Arts*, September 26, 1956, 4.
9. Here I follow the terminology of Andrew Feenberg in *Transforming Technology: A Critical Theory Revisited* (New York: Oxford University Press, 2002).
10. Paul Virilio and Sylvère Lotringer, *Pure War*, trans. Mark Polizzotti (New York: Semiotext(e), 1983).

11. *Ibid.*, 133–35.
12. Regarding the “framework,” see Bergson, *Matter and Memory*.
13. The “Belisha Beacon,” a flashing orange globe on a pole to mark a zebra (pedestrian) crossing, is named after Leslie Hore-Belisha, British minister of transport, who introduced the device in 1934.
14. On early British speed limits, see Richardson, *The British Motor Industry*, 179–82.
15. For a selection of the best *Punch* motoring cartoons, see Hammerton, *Mr. Punch Awheel*. For the cartoons I describe see pp. 191 and 148.
16. For examples of advertising that catered to motor travelers, see Stern, *Pictorial History of the Automobile*, 75–77. For example, there is an advertisement from Saks and Co. for a raccoon coat as “Automobile Apparel.”
17. See Tubbs, *Art and the Automobile*, 16.
18. For “trick pictures” and their role in showing cars in early movies, see Smith, “A Runaway Match,” 179–192, esp. 181.
19. See Harding and Popple, *Kingdom of the Shadows*, 96–99. This book offers an extract from Talbot, *Moving Pictures* (211–15).
20. For Talbot, see Harding and Popple, *Kingdom of the Shadows*, 97.
21. Harding and Popple, 99.
22. See Marsh and Collett, *Driving Passion*, 151. The accident is reported in the *Times* (London), August 21, 1896, and August 26, 1896.
23. Foley, *The Pace That Kills*, 1–2.
24. On the complex history of the assertion of these interests and how they played out in British politics, see Plowden, *Motor Car and Politics*.
25. For this and much more discussion on traffic legislation in Britain during this period, see O’Connell, *Car in British Society*, 112–49.
26. *Ibid.*, 124.
27. See Kaszynski, *The American Highway*, 40 (on trail markings) and 56–62 (on the introduction of uniform signage).
28. O’Connell, *Car in British Society*, 115–16.
29. Richardson, *British Motor Industry*, 178.
30. O’Connell, *Car in British Society*, 114.
31. J. S. Mill, *Representative Government*, quoted in Sreter, “GRO and the Government Health Movement,” 439.
32. See Desrosiers, *Politics of Large Numbers*, 166–72.
33. Mumford, *Myth of the Machine*, 212.
34. Poovey, *History of the Modern Fact*, esp. xi–xv and 307–28.
35. Benjamin, “On Some Motifs in Baudelaire,” 176–80.
36. *Ibid.*, 177.
37. *Ibid.*, 176. The quotation marks are Benjamin’s.
38. *Ibid.*, 178–79.
39. Adorno, *Minima Moralia*, quoted in Williams, *Autogeddon*, 90.

40. Woolf, *Orlando*, 309.
41. Reproduced in Kaszynski, *The American Highway*, 114.
42. Fitzgerald, *The Great Gatsby*, 119.
43. *Ibid.*, 119.
44. Filippo T. Marinetti, *Marinetti, Selected Writings*, ed. R. W. Flint (New York: Farrar, Straus and Giroux, 1971), 41, quoted in Boscagli, *Eye on the Flesh*, 135. Boscagli points up the strange tropes in the text thrown up by Marinetti's anxiety about masculine mastery.
45. Durnat, *The Crazy Mirror*, 69.
46. Ballard, *The Atrocity Exhibition*, annotation on 77. Nader is one of the figures from the sixties referred to continually in Ballard's book.
47. *Ibid.*, 23. Here Ballard is commenting on a scene in which Talbot, looking down on Dealey Plaza in Dallas, Texas, and experiencing "the Annunciation," is heard to murmur, "Ralph Nader."
48. Hayles, "The Borders of Madness," 321–23.
49. Sobchack, "Baudrillard's Obscenity," 327.
50. Ballard, *The Atrocity Exhibition*, note on 24–25.
51. See Huxley, *Along the Road*, esp. part 1, sec. 3, "The Traveler's Eye View," 31–42.
52. Ballard, *Crash*, 7.
53. Ballard, *The Atrocity Exhibition*, note on 25.

Epilogue

1. Gordon, *Our Home Railways*, 1.3.
2. For a discussion of the role of de Quincey's essay in the history of interest in speed and vision, see Pichois, *Vitesse et vision*, 74.
3. See Joyce, *Finnegans Wake*, 348–50: "He blocks his oggles because he confesses to all his tellavicious nieces" (349), and 52: "Television kills telephony in brothers' broil."

