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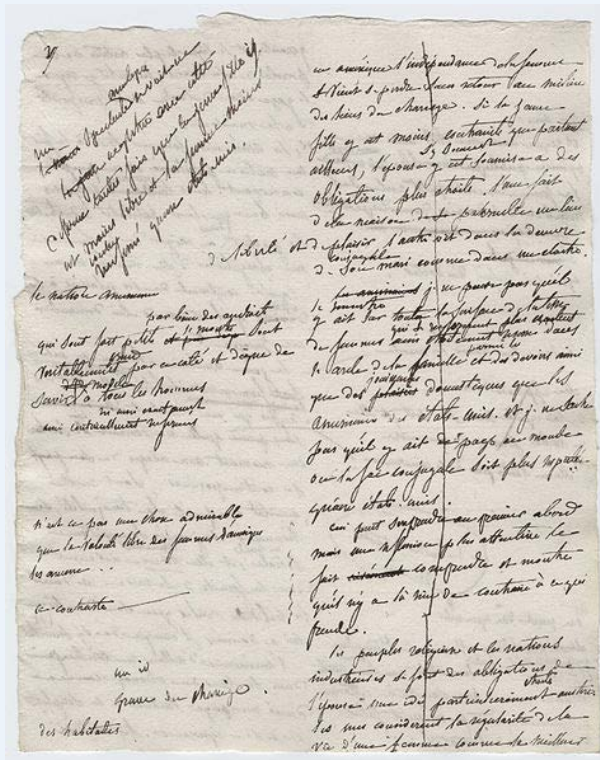
Anne Hatinen

April 28, 2017

What is Pressbooks?

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Testing: One, Two, Three...

ANNE HATINEN

MLPP
Minneapolis

What is Pressbooks?

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Edit Chapter   Add New Chapter

White-Chocolate Cherry Shortbread

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- 1/2 cup maraschino cherries, drained and finely chopped
- 2 1/2 cups all-purpose flour
- 1/2 cup sugar
- 1 cup cold butter
- 12 ounces white chocolate baking squares with cocoa butter, finely chopped
- 1/2 teaspoon almond extract
- 2 drops red food coloring (optional)
- 2 teaspoons shortening
- White nonpareils and/or red edible glitter (optional)

Directions

Preheat oven to 325 degrees F. Spread cherries on paper towels to drain well

In a large bowl, combine flour and sugar. Using a pastry blender, cut in the butter until mixture resembles fine crumbs. Stir in drained cherries and 4 ounces (2/3 cup) of the chopped chocolate. Stir in almond extract and, if desired, food coloring. Knead mixture until it forms a smooth ball.

Shape dough into 3/4-inch balls. Place balls 2 inches apart on an ungreased cookie sheet. Using the bottom of a drinking glass dipped in sugar, flatten balls to 1-1/2-inch rounds.

Bake in preheated oven for 10 to 12 minutes or until centers are set. Cool for 1 minute on cookie sheet. Transfer cookies to a wire rack and let cool.

In a small saucepan, combine remaining 8 ounces white chocolate and the shortening. Cook and stir over low heat until melted. Dip half of each cookie into chocolate, allowing excess to drip off. If desired, roll dipped edge in nonpareils and/or edible glitter. Place cookies on waxed paper until chocolate is set. Makes

Part   ▲

Main Body ▾

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○ Standard

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CHAPTER 2

White-Chocolate Cherry Shortbread

- 1/2 cup maraschino cherries, drained and finely chopped
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U of MN Press Example

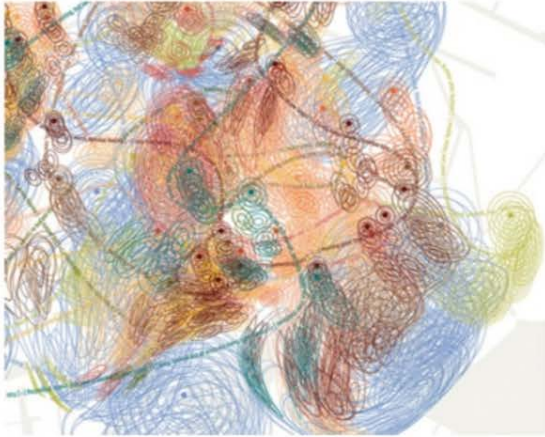https://pressbooks.com/how-our-clients-use-pressbooks/

Figure 8. Smellmap: Amsterdam (detail), 2014, Kate McLean. Digital print. 46 in. × 46 in. Designer's Collection, United Kingdom.

Though there has, over the past two decades, been some excellent work in sonic history and the sounds of historical sites, much existing work on the media city presents it as a visual entity, and the urban dweller as first and foremost a spectator—a subject position that implies a particular, limited politics of engagement with the city.[3] I hope to redress—in this short book, and in the larger study that this Forerunner foreshadows—both the limited historical and sensory scope of this existing work by demonstrating the copresence of media from myriad epochs and by depicting cities past and present as spaces that are simultaneously aural, graphic, textual, electroacoustic, digital, and haptic. Clues in any one of these sensory modes might offer insights into other registers. Emily Thompson, in *The Soundscape of Modernity*, acknowledges that "everyday sounds" from the early twentieth century, her period of study, "are virtually always lost to the historian, who must necessarily turn to textual descriptions and silent photographs to elicit the lost reverberations of

the past."[4] In his *The Acoustic World of Early Modern England*, Bruce R. Smith "assembled evidence from travelers' accounts, estate maps, letters, diaries, sermons, plays, poems, fictional narratives, ballads from oral tradition, and architectural remains, and interpreted that evidence in relation to sixteenth- and seventeenth-century ideas about sound and the human body, and in light of modern principles of acoustic ecology, psychoacoustics, architectural acoustics, and socio-linguistics."[5] Of course we can't know precisely how the denizens of early modern England heard the cries of street barkers, or how the citizens of ancient Rome heard a public address in the forum; there's necessarily some speculation involved in piecing together the sensory dimensions of urban and media history. Architectural historian Diane Favro and classicist Christopher Johanson acknowledge that creating a model of an "entire urban space," and imaging its textures and colors and acoustic properties, "requires hypotheses and assumptions about many unknown aspects."[6] Such indeterminacy "is unpalatable to many scholars, but especially to archaeologists, who are trained to appreciate accuracy, not speculation."

But speculative methods do at least allow us to acknowledge our media cities as multisensory and to appreciate that these myriad sensory registers are integral to mediation. Speculative models allow us to imagine, if not posit definitive claims regarding, what our historical media cities looked, sounded, and felt like—and how urban politics might have been exercised through these empirical and affective registers. Urban and architectural historians and archaeologists have much methodological insight to offer in this endeavor—in large part because they already appreciate what a historical and material understanding of media and infrastructure can offer to archaeology proper. In their *Archaeology: The Discipline of Things*, Bjørnar Olsen, Michael Shanks, Timothy Webmoor, and Christopher Witmore speak of

making manifest the past (or, crucially . . . allow[ing] the past to manifest itself) in its traces through practices and performances (writing, corresponding, visiting, touring, mapping, pacing, debating), artifacts (letter, notebook, manuscript, printed book, pamphlet, map, plan, plaster cast, model), instruments (pen, paint brushes, rule, Claude Glass, camera lucida, surveying instruments, boots, wheeled transport, spades, shovels, buckets), systems and standards (taxonomy, itinerary, grid), authorized algorithms (the new philol-

3. . I discuss this ocularcentrism, and provide an overview of texts and creative projects that redress this visual emphasis, in "Silent, Invisible City: Mediating Urban Experience for the *Other Senses*," in *Mediacity: Situations, Practices, and Encounters*, ed. Frank Eckardt et al., 155–76 (Berlin: Frank and Timme, 2009).

4. . Thompson, *Soundscape of Modernity*, 205.
5. . Bruce R. Smith, "How Sound Is Sound History? A Response to Mark Smith," *Journal of the Historical Society* 2 (2002): 306–15.
6. . Diane Favro and Christopher Johanson, "Death in Motion: Funeral Processions in the Roman Forum," *Journal of the Society of Architectural Historians* 69, no. 1 (2010): 12–13. See RomeLab at the UCLA Experiential Technologies Center: http://etc.ucla.edu/research/projects/romelab/.

Community of Interest

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