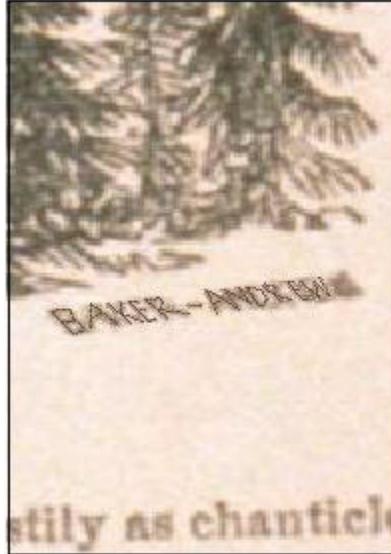


PEOPLE MENTIONED IN WALDEN

PEOPLE MENTIONED OR ALMOST MENTIONED IN WALDEN:



JOHN ANDREW



JOHN ANDREW

1815



March 11, Saturday: [John Andrew](#) was born in Hull, England. He would begin his studies as an engraver with a burin engraver, and continue them with a wood engraver.

PEOPLE MENTIONED IN WALDEN

1845

In London, Eliza Acton prepared the 1st basic cookbook written for housewives.

John Andrew engraved "London," a reproduction after Henri Valentin, and "Arabian Nights," a reproduction after William Harvey.



A police raid of a shop on Holywell Street in London netted 383 books on obscene topics, 351 pornographic copperplates, 12,346 pornographic lithographs, and 188 lithographic stones.

In London, the Cremorne Gardens opened.

In London, the Hungerford Suspension Bridge opened.



JOHN ANDREW

JOHN ANDREW

PEOPLE MENTIONED IN WALDEN

In London, New Oxford Street opened for foot traffic.

In London, Victoria Park opened.

The Cambridge and Ely Railway opened all the way across the city of London.

In London, the 1st model lodging houses in Goulston-street, Euston-square.

In London, penny steamboats were available from Adelphi to London Bridge.

1846

In London, Endell Street was constructed. Twopenny omnibuses began to circulate between Paddington and Hungerford Market.

[John Andrew](#) engraved “The Wandering Jew,” a reproduction after Henri Valentin.

[William Chapman Hewitson](#) began to publish the volumes of THE GENERA OF DIURNAL LEPIDOPTERA in conjunction with the entomologist Edward Doubleday (completed in 1852). He became a member of the Entomological Society of London.

Returning to London, [Philip Henry Gosse](#) plotted a trilogy on the natural history of Jamaica made up of:

PEOPLE MENTIONED IN WALDEN

- THE BIRDS OF JAMAICA (would appear in 1847)



THE BIRDS OF JAMAICA

- POPULAR BRITISH ORNITHOLOGY; CONTAINING A FAMILIAR AND TECHNICAL DESCRIPTION OF THE BIRDS OF THE BRITISH ISLES, ILLUSTRATIONS OF THE BIRDS OF JAMAICA (would appear in 1849)

BRITISH ORNITHOLOGY

- A NATURALIST'S SOJOURN IN JAMAICA (would appear in 1851).

A SOJOURN IN JAMAICA



JOHN ANDREW

JOHN ANDREW

PEOPLE MENTIONED IN WALDEN

1848

[John Andrew](#) emigrated from England to New-York.

In New-York, Charles Burton created the baby carriage.

In Brooklyn, the pharmaceutical firm Pfizer, Inc. was formed to begin manufacture and sale of a candy-coated dewormer dose.

Alexander T. Steward founded the initial department store, on Broadway in Manhattan.

City University was founded.

A group of New-York newspapers organize the Associated Press.

High Bridge over the Harlem River was completed.

[Edward Sherman Hoar](#) passed the bar exam and became qualified to practice law in the State of New York.

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JOHN ANDREW

PEOPLE MENTIONED IN WALDEN

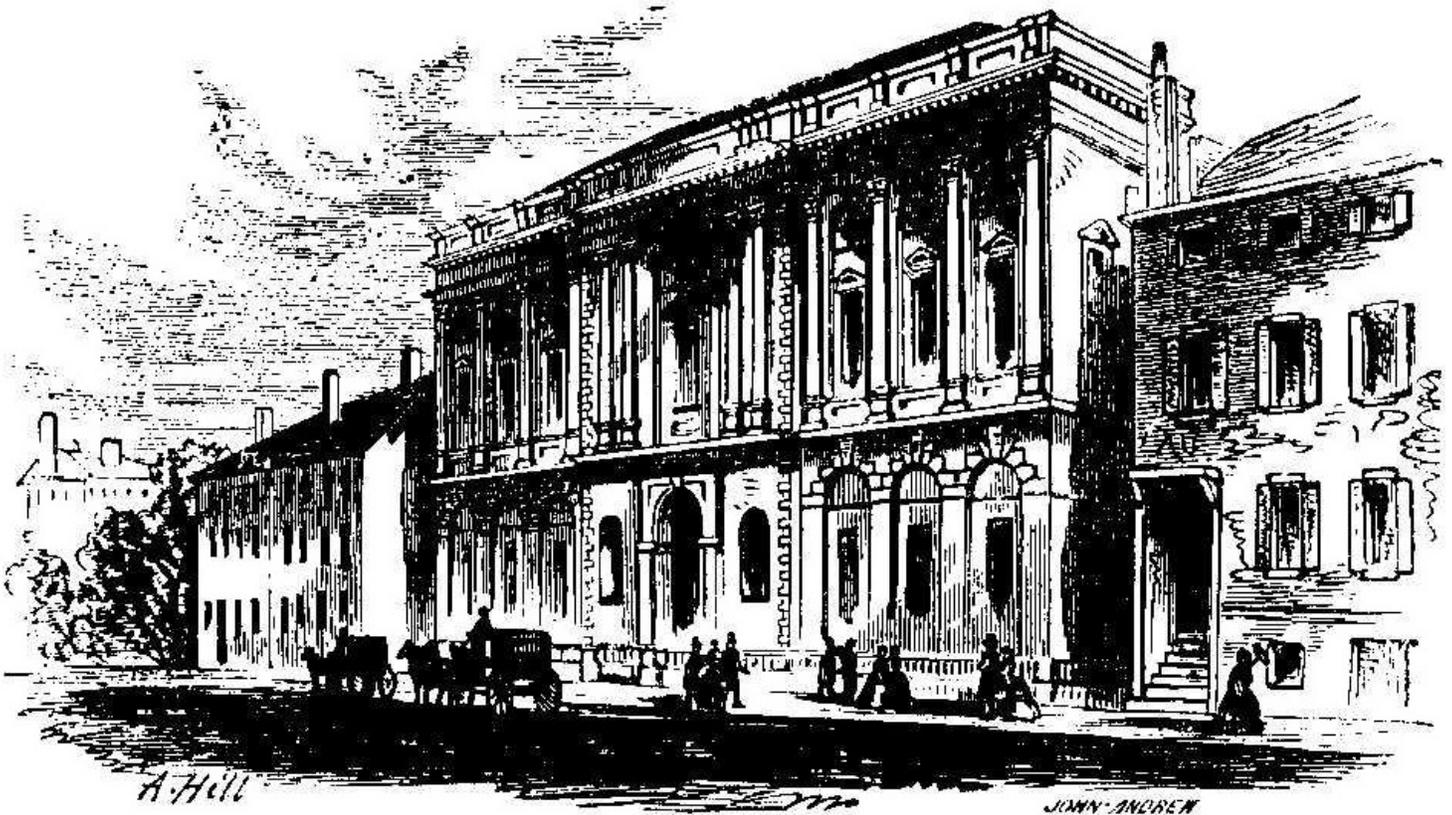
JOHN ANDREW

1849

May 26, Saturday: The Kings of Prussia, Saxony, and Hanover pledged themselves to a [German](#) union without Austria. They called themselves the *Dreikönigsbund*.

[Henry Thoreau](#) went to [Boston](#), where the Boston Athenæum (sponsored in part by [Waldo Emerson](#)) was nearing completion, to pick up his author's copies of [A WEEK ON THE CONCORD AND MERRIMACK RIVERS](#). He gave one copy to Bronson Alcott.

The following, about this "Athenæum," is taken from a marvelous little volume titled not only "BOSTON SIGHTS, AND STRANGER'S GUIDE," but also "SIGHTS IN BOSTON AND SUBURBS, OR GUIDE TO THE STRANGER." It was written by R.L. Midgley, illustrated by Billings, Hill, Barry, and [John Andrew](#), published by John P. Jewett, & Co. (Jewett, Proctor & Worthington) of Cleveland, Ohio, and electrotyped by the Boston Stereotype Foundry, in 1856. Here is their description of THE BOSTON ATHENÆUM:



The Boston Athenæum



JOHN ANDREW

JOHN ANDREW

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The magnificent building for the use of the BOSTON ATHENÆUM is situated on Beacon Street, near the State House. It is of Patterson freestone, and in the Palladian style of architecture. It is one hundred and fourteen feet in length, of irregular breadth, sixty feet in height, and stands ten feet back from the street, the ground space in front being surrounded by a balustrade with stone coping. The main entrance opens into a pillared and paneled rotunda, from which fine iron staircases conduct above.

The SCULPTURE GALLERY is in the first story, and is eighty feet in length. Its entrance is immediately opposite the front door. Here is to be found a fine collection of works of art in marble, and casts in plaster. Among them are, The Head of Satan, by Horatio Greenough; Little Nell, by Ball Hughes; Orpheus, by T. G. Crawford; the Shipwrecked Mother and Child, by E. A. Brackett; casts of Day and Night, by Michael Angelo; the original model of the statue of the Dying Indian, by P. Stephenson, and the First Whisper of Love, by W. C. Marshall, will not fail to attract the attention and win the admiration of all lovers of art. Five marble bass reliefs from Nineveh are deposited here. Apart from the value which attaches to these remains, considered simply as antiquities, they possess a far higher value on account of the remarkable confirmations which the inscriptions afford of the truth of Scripture history. These in the Sculpture gallery are of the same kind as those deposited in the British Museum, and described in Layard's works.

The READING ROOMS are on the right of the vestibule. On the left is the Trustees' Room. Near the foot of the staircase stands Ball Hughes's statue of Bowditch, and a very fine one of Webster, by Powers.

The LIBRARY occupies the second story, which is divided into three rooms, two in front, and one large hall (one hundred and nine feet by forty) in the rear. This hall is beautifully finished in the Italian style. The shelving is carried to the height of eighteen or twenty feet, and the upper shelves are made accessible by means of a light iron gallery reached by five spiral staircases. Besides sixty-seven thousand bound volumes, this library possesses twenty thousand or more of unbound pamphlets, between four and five hundred volumes of engravings, and the most valuable collection of coins in this part of the country. It also contains part of the library of Washington—in all about four hundred and fifty bound volumes. The library is hardly surpassed, either in size or in value, by any other in the country; and its regulations are framed with the design that it shall answer the highest purposes of a public library. Strangers not residing within twenty miles of Boston can easily obtain admittance.

And here is some more material on the economic and cultural basis for the new Boston Athenæum, and on the 1852 Boston Public Library as well, as symbols for the manner in which subversion gets subverted into the



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PICTURE GALLERY.—The third story contains four rooms that are appropriated to the exhibition of paintings, and of these there is an admirable collection. A numbered catalogue may be obtained at the door. Many of the paintings belong to private individuals, and are liable to removal; so we shall avoid mention of them, briefly touch on a few belonging to the Athenæum. Here are the portraits of Washington and of Lady Washington, by Stuart; the Sortie of Gibraltar, by Trumbull; Judith with the Head of Holofernes; Count of Wurtemberg lamenting his Child, by Ary Schæffer; St. Michael chaining Satan, after Guido; Flaying of Marsayas, by Luca Giordano; Priam receiving the Dead Body of Hector, by Trumbull. In conclusion, we cannot help mentioning Dante and Beatrice, by Ary Schæffer, and the Course of Empire, by Cole. The gallery is well worthy of frequent visits, and will doubtless do much to promote progress of art in Boston.

Admittance twenty-five cents, the Sculpture Gallery included.



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support of the establishment, from Martin Green's THE CHALLENGE OF THE MAHATMAS, pages 76-7:



Let me note first that the founders of the Boston Athenaeum, who were in effect the founders of Boston Brahmin culture, were perfectly explicit about their motives and purposes. They proposed to build up a cultural establishment in Boston that should be a counterforce to the political establishment in Washington. Boston culture was in resistance from the beginning, but it was a loyal opposition, loyal to America, liberal, moderate.

Second, and paradoxically, what went wrong in the second half of the nineteenth century was that they succeeded too well. By building culture so monumentally, by institutionalizing it, they created a counterempire that the liveliest radicalism of the time, even the liveliest art, found inimical, within which the radical artists refused to dwell. The history of Harvard is a good example. Under President Eliot and President Lowell Harvard grew big in number of students, number of courses, number of books and buildings. But the size was not merely a matter of numbers but of weight – the weight of learning deployed by professors in research and graduate courses; the weight and grandeur of the architecture; and the correspondingly weighty styles of personality. The vocabulary of kingliness, and legend, and hero and epic, used about professors and students in the memoirs of the time, shows that Harvard had become a shadow empire, a would-be empire, a mock empire, in funny-mirror relation to the great institutions of Washington. It became a place in which radicals, and not just political radicals, were ill at ease. One could not honorably teach Blake there – not to mention Rimbaud.

Eugene Ring arrived in Panama, where William Nelson was finishing up a long term as United States Consul. During this period Nelson was forming a partnership with Charles Zachrisson, to act as agents for steamship companies in the region. Ring was offered a position as a clerk in their office.

1851

By this point [John Andrew](#), who had been born in Hull, England in 1815, was residing in [Boston](#), although he was exhibiting a wood engraving at the Annual Fair of America Institute in New-York.¹

[James Burrill Curtis](#) briefly returned from Europe to America and then voyaged to England, where he would remain.

1. [Andrew](#) had sons named George T. Andrew and John Andrew who also did wood engraving. The son named John Andrew who did wood engraving was a different person from the Boston attorney and governor John Albion Andrew (it is possible, I presume, that this son became the John Andrew of John Andrew and Son of Cambridge, a firm specializing in photography and engraving supplies).



JOHN ANDREW

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Finally I'll cite a couple of symbolic points of architectural history relating to the Boston Public Library. The main donation to make such a library possible came from Joshua Bates, who, as a poor boy, had to read books in a Boston bookstore. He volunteered the money from London after by chance reading George Ticknor's eloquent proposal. This was in 1852, and both men were inspired by the purest liberal idealism – the belief that if everyone had access to books he would naturally prefer the better to the worse, and so Boston would become a kind of slaveless Athens. Both men were fervent democrats as well as humanists. Nevertheless, Bates stipulated –it was his only stipulation– that the library's reading rooms should not be inferior in furnishings to the drawing rooms of the rich. "The architecture should be such that a student on entering it will be impressed and elevated, and feel a pride that such a place is free to him ... niches for marble statues ... the best works of the celebrated masters." If you will imagine what Thoreau would have said about marble statues and the works of the celebrated masters, you will see that a fatal step has been taken toward associating the moral uplift of reading –the man alone with his book– with the class privileges of luxury and grandeur. Culture is being institutionalized, and that is not just a matter of regulations, but of imperialism – culture under the sign of empire.

In 1871, when the building was erected, the reading room was described as being "Fifty-two feet high clear, with three stories of alcoves on the sides." There were twenty-two massive pillars, with marble bases, supporting a richly ornamented ceiling "whose elevation to an American is startling... Few sounds break the silence, except the tap of the cancelling stamp at the desk, a football in the corridors, the rustle of book leaves. The noise of the street outside sinks to a muffled hum, and one catches, through the windows, the sight of the verdure of the beautiful Common. There is no more civilizing place in the country." One sees there how inseparable the idea of civilization has become from the idea of a privileged and sumptuous seclusion.

– Green, Martin. THE CHALLENGE OF THE MAHATMAS. New York: Basic Books, Inc. 1978, pages 76-7.

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1852

[John Andrew](#) and two other engravers formed a new [Boston](#) company, Baker Smith & Andrew.

Construction of the Boston Music Hall, making it unnecessary “from which time forward ... to ask a visiting Jenny Lind to sing in the Fitchburg Railroad Station.”

A humorous sketch by Samuel Langhorne Clemens, age 17, titled “The Dandy Frightening the Squatter,” appeared in a [Boston](#) publication, the Carpet-Bag.

1853

In this year and the following one, with the dissolution of the firm of Baker, Smith & Andrew, [John Andrew](#) would partner with [William Jay Baker](#) in Baker & Andrew, Engravers, a [Boston](#) firm.



JOHN ANDREW

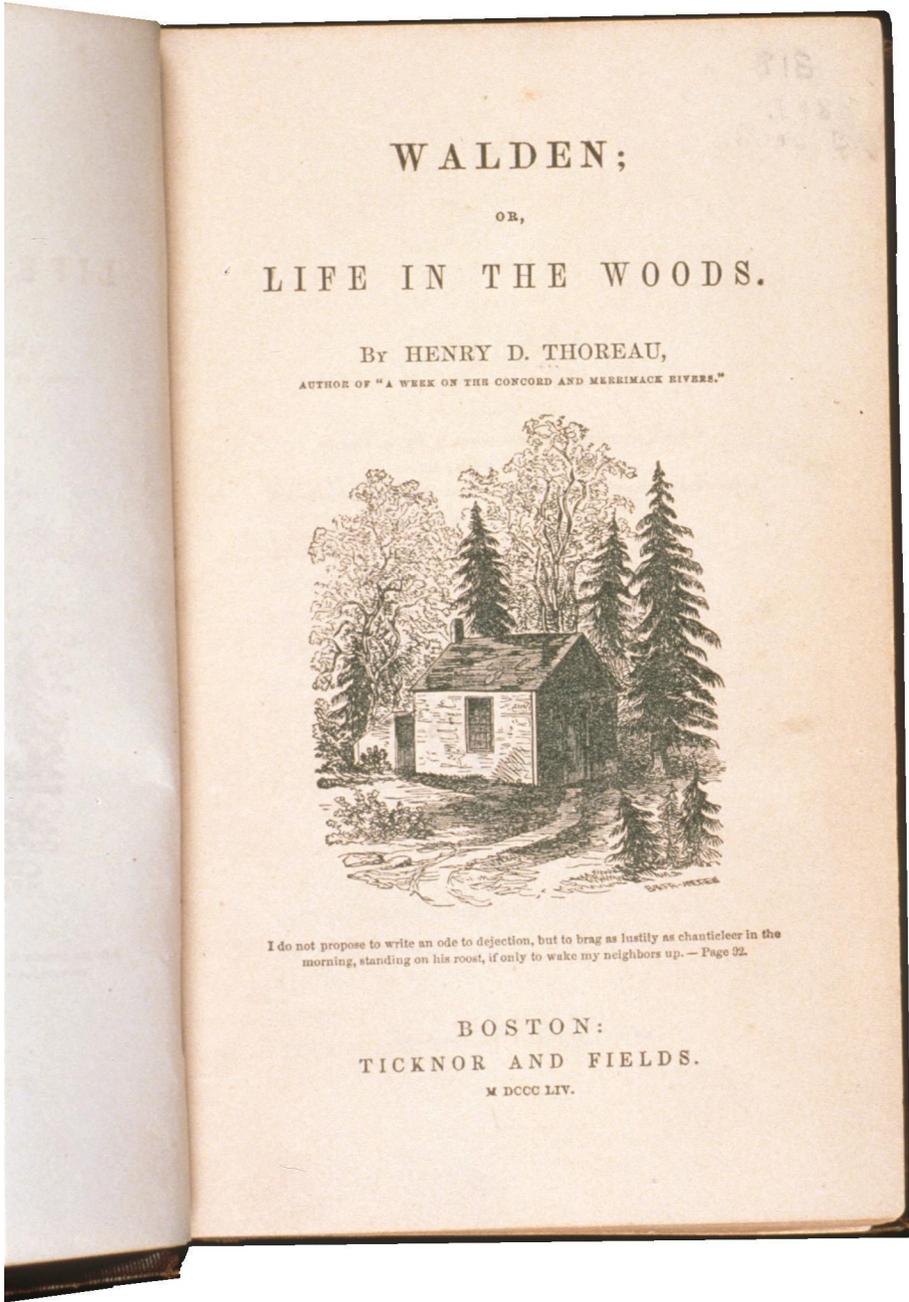
JOHN ANDREW

PEOPLE MENTIONED IN WALDEN

1854

July 3, Monday: In the afternoon [Henry Thoreau](#) went by boat to Hubbard's Bridge.

In [Boston](#), the sheets of [WALDEN; OR, LIFE IN THE WOODS](#) were passing through the printing press!





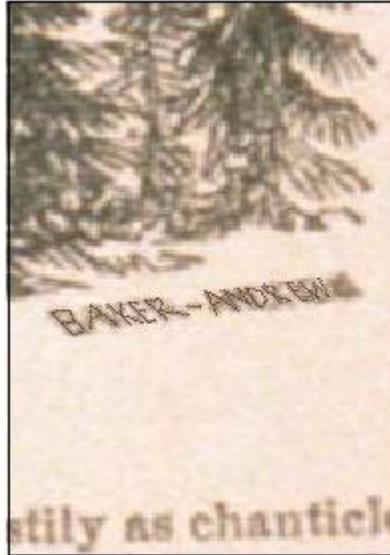
JOHN ANDREW

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PEOPLE MENTIONED IN WALDEN

The firm of Baker & Andrew, Engravers of Boston had rendered [Sophia Elizabeth Thoreau](#)'s drawing of the shanty on the pond as an engraving for the title page.

- [WILLIAM JAY BAKER](#)
- [JOHN ANDREW](#)
- [TIMELINE OF WALDEN](#)



Judge Ebenezer Rockwood Hoar, considering the death of one of the members of the Marshall's posse, a man named James Batchelder, during the attempt to rescue Anthony Burns from the slavecatchers, issued the following pronouncement:

A man whose private conscience leads him to disobey a law recognized by the community [the federal Fugitive Slave Law] must take the consequences of that disobedience. It is a matter solely between him and his Maker. He should take good care that he is not mistaken, that his private opinion does not result from passion or prejudice, but, if he believes it to be his duty to disobey, he must be prepared to abide by the result; and the laws as they are enacted and settled by the constituted authorities to be constitutional and valid, must be enforced, although it may be to his greivous harm.

1855

November 3, Monday: [John Andrew](#)'s engraving of Kilburn's "Lewiston Suspension Bridge, And Queenston Heights" appeared in BALLOU'S PICTORIAL DRAWING-ROOM COMPANION (Boston: Maturin M. Ballou).



JOHN ANDREW

JOHN ANDREW

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1856

A marvelous little volume titled not only “[BOSTON](#) SIGHTS, AND STRANGER’S GUIDE.” but also “SIGHTS IN BOSTON AND SUBURBS, OR GUIDE TO THE STRANGER” was written by R.L. Midgley, illustrated by Billings, Hill, Barry, and [John Andrew](#), published by John P. Jewett, & Co. (Jewett, Proctor & Worthington) of Cleveland OH, and electrotyped by the Boston Stereotype Foundry.

1857

[John Andrew](#) prepared wood engravings for the guide book HUNTER’S PANORAMIC GUIDE FROM NIAGARA TO QUEBEC by William S. Hunter, Jr. (Boston: J.P. Jewett & Co., and Cleveland: H.P.B. Jewett, and Montreal: Benjamin Dawson, 1857).

[NIAGARA FALLS](#)

1858

[John Andrew](#) became a partner with John Filmer in Andrew & Filmer, Engravers, a Boston firm. This firm did work that appears in Holmes’s AUTOCRAT OF THE BREAKFAST TABLE and in ARABIAN DAY’S ENTERTAINMENT.

1860

[John Andrew](#) and Warren did engravings for Ballou’s Pictorial Drawing-Room Companion.

1875

January 24, Monday: [John Andrew](#) died in [Boston](#).



JOHN ANDREW

JOHN ANDREW

PEOPLE MENTIONED IN WALDEN

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"It's all now you see. Yesterday won't be over until tomorrow and tomorrow began ten thousand years ago."

- Remark by character "Garin Stevens"
in William Faulkner's INTRUDER IN THE DUST



Prepared: July 9, 2013



JOHN ANDREW

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PEOPLE MENTIONED IN WALDEN

ARRGH AUTOMATED RESEARCH REPORT

GENERATION HOTLINE



This stuff presumably looks to you as if it were generated by a human. Such is not the case. Instead, upon someone's request we have pulled it out of the hat of a pirate that has grown out of the shoulder of our pet parrot "Laura" (depicted above). What these chronological lists are: they are research reports compiled by ARRGH algorithms out of a database of data modules which we term the Kouroo Contexture. This is data mining. To respond to such a request for information, we merely push a button.



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Commonly, the first output of the program has obvious deficiencies and so we need to go back into the data modules stored in the contexture and do a minor amount of tweaking, and then we need to punch that button again and do a recompile of the chronology – but there is nothing here that remotely resembles the ordinary “writerly” process which you know and love. As the contents of this originating contexture improve, and as the programming improves, and as funding becomes available (to date no funding whatever has been needed in the creation of this facility, the entire operation being run out of pocket change) we expect a diminished need to do such tweaking and recompiling, and we fully expect to achieve a simulation of a generous and untiring robotic research librarian. Onward and upward in this brave new world.

First come first serve. There is no charge.
Place your requests with <Kouroo@brown.edu>.
Arrgh.