6 1854: paragraphs 4b to 11

Version G (February and March 1854)

XML:IDs

[hm924v7n977](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/977)

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[hm924v7n982](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/982)

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[hm924v7n992](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/992)

Transcribed by Beth Witherell, 2020

Black text is in ink in the manuscript; gray text is in pencil. Originally-written material is in 14 point type; material added later is in 11 point type. Marginal notes and notes in square brackets have been supplied by the transcriber. Curly brackets indicate that the text is illegible or that a reading is uncertain.

Abbreviations: c = cancelled, p = pencil

[[hm924v7n977](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/977) (recto of single leaf)]

P. 470 *in blue p by Sanborn in upper left corner*

fineness & of various rich colors,

mixed with

~~apparently more water mixed with clay~~ *illegible words in p under ink in parts of this line*

~~with~~ commonly ^ a little clay ~~mixed with it~~.

~~without any apparent mixture~~ without . . . clay *c in p then ink*

~~of clay~~. When the frost comes out

in the spring, and even in a

(~~warm~~) thawing day in the winter.

the sand begins to flow down

the~~se~~ slopes like lava, sometimes se *c in p then ink*

bursting out through the snow

& overflowing it, where no sand

was to be seen before. Innumera-

ble little streams ~~& ripples~~ overlap *cluster of 7 pinholes in left margin*

& interlace one with another, exhibi-

ting a sort of hybrid product, which

obeys half way the law of currents,

and half way that of vegeta-

it ~~they~~ ~~they~~

tion. As ~~it~~ flows ~~it~~ takes the forms it *preceding* flows *c in p then ink* flow *altered to*

or it flows *then* flow*\**

~~of~~ vines & sappy leaves, making

heaps of pulpy sprays (~~overlying~~

~~each other~~) a foot or more

in depth, and resembling, as

you look down on them, the

laciniated lobed & imbricated

thalluses of some lichens; or you

are reminded of coral, of leopards

paws or birds feet, of brains or

lungs or bowels & excrements of bowles *followed by cancelled comma*

truly {*illegible pencilled text*}

{*illegible pencilled text*}

all kinds. It is a ^ grotesque ^ or

~~mythological~~ vegetation, in short, al *c in p and scraped off*

[*\*I think the sequence of revisions to* As it flows it *is as follows.*

*T first wrote* As it flows it

*He revised to* As they flow they *by cancelling the first instance of* it *in pencil and writing* they *above both instances of* it*. He also cancelled* s *of* flows*. He then cancelled the first instance of* it *in ink.*

*His final revision restored what he had first written: he cancelled the first* they *in ink and inserted* it *between* As *and the cancelled* it. *He cancelled the second* they *in ink and also scraped off some of the ink of the word. He wrote* it *below the second cancelled* it. *I think he scraped off some of the ink of the lines cancelling the* s *following* flow *and wrote* s *in ink* *and he was back to* As it flows it]

[[hm924v7n978](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/978) (verso of single leaf)]

and color and color *written over* and color too *in p*

whose forms ^ we see imitated in

a sort of architectural foliage more ancient and typical than acanthus, chicory, ivy *some of* a . . .

vine, or any vegetable leaves\* leaves\* *is*

bronze^, destined perhaps under some *written* *over an illegible*

chicory ivy vine\* *pencilled version* *of what is*

circumstances to become a puzzle *probably part of the text*

more ancient and typical than acanthus or any vegetable leaves

to future geologists. The whole cut P. 471 *in blue p by Sanborn in left margin between* bronze *and*

impressed me as if it were a cave circumstances

with its stalactites laid open to the

light, (~~these forms being in a~~

~~cavernous & cyclopean style~~). The vari- cyclopean *c in p then ink*

ous shades of the sand are singularly rich and agreeable, embracing the different iron colors

brown, grey, yellowish, & reddish. no break ous . . . reddish *written over illegible*

When the flowing mass reaches the *pencil text*

drain at the foot of the bank, *cluster of 7 pinholes in right margin*

it spreads out flatter into

~~sands or~~ strands, the separate

streams losing their semicylin-

drical form & gradually be-

coming more ~~& more~~ flat &

broad, running together as they *comma following* together *c in ink*

are more moist, till they form

still

an almost flat sand, ^ variously

and beautifully shaded, but in

which you can ~~still~~ trace the

original forms of vegetation; till

at length, in the water itself, they

are converted into ~~vasa vagues~~

~~banks~~

~~or (sandbars)~~, like those formed

off

~~at~~ the mouths of rivers, & the forms of

vegetation are

^ lost in the ripple marks on

the bottom.

The whole bank, which is from

[[hm924v7n979](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/979) (part of upper portion of recto of page [1] of bifolio; part of verso of attached single leaf]

the water deposits is perhaps

P. 474 *in blue p by Sanborn to left of* the bony

the bony system, and in the

still finer soil & organic

matter the fleshy fibre or cel-

lular tissue. What is man

but a mass of thawing clay?

The ball of the human finger

is but a drop congealed. The

fingers & toes flow to their ex-

tent from the thawing mass

of the body. Who knows what *2 sets of 2 pinholes each in left margin*

{the human} body would ex-

[Here a waxed-on leaf of paper is folded from the bottom up, obscuring text on the recto of page [1] of the bifolio. Text on the verso of the waxed-on leaf is upside down; an image of the material that shows more of the verso of the attached leaf is in [hm924v7n981](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/981). A transcript follows.]

*omitted in blue p by Sanborn in left margin preceding* We

by the way

We might say ^ that the We . . . the *circled and c in p*

face itself is a terra firma broad

above and narrow below, with its

bald polar crown–its temperate zon

of greatest breadth–and intelligence

& inland seas–its equatorial but

sensuous mouth–& its dutch

Cape of Good Hope or Shakesperian

Patagonia.

[[hm924v7n980](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/980) (upper portion of recto of page [1] of bifolio; entire recto of attached single leaf)]

[This image shows the same page as [hm924v7n979](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/979), with the leaf attached to the recto folded down]

the water deposits is perhaps

P. 474 *in blue p by Sanborn to left of* the bony

the bony system, and in the

still finer soil & organic

matter the fleshy fibre or cel-

lular tissue. What is man

but a mass of thawing clay?

The ball of the human finger

is but a drop congealed. The

fingers & toes flow to their ex-

tent from the thawing mass

of the body. Who knows what *2 sets of 2 pinholes each in left margin*

the human body would ex-

pand & flow out to under

a more genial heaven? no break

Is not the hand ~~with~~ a spreading

palm leaf with its lobes & veins?

[Text that follows is on the recto of a leaf waxed onto the leaf containing the text above.]

The ear may be regarded as a lichen

~~(~~umbilicaria,~~)~~ on the side of the head, with *open and close parens c in ink*

its ~~lap~~ lobe or drop, ~~to which is often~~ lap *c in p*

~~hung an additional metallic drop.~~

from labor (?)

The lip (labium^) laps or lapses P. 475 *in blue p by Sanborn to left of* The

from the sides of the cavernous mouth.

The nose is a manifest congealed

~~from the brows~~

drop, or Stalactite ^ ~~on the front of~~ *caret c in ink* on . . . face *c in p*

still

The chin is a ^ larger drop–the confluent dripping of the face

~~the face~~.^ The cheeks are a ~~perfect~~

slide ~~or avalanche~~ from the brows

with the valley of the face, opposed

& diffused by the cheek bones. The

whole face is a continent broad

above, and narrow below, to which

the chin is a Cape of Good Hope.

no break ^ v np we might say *caret points to the left*

Each rounded lobe of the

vegetable leaf too, is a thick and leaf . . . further *marked off and c in p*

now loitering drop, larger or smaller,

the lobes are the fingers of the leaf,

and as many lobes as it has, in

so many directions it tends to flow,

and more ~~genial~~ heat or other

genial influences, would have

caused it to flow yet further.

[One partial word, “valanche”, and one complete word, “face”, are pencilled vertically in the left margin of the recto of page [1] of the bifolio, from the line beginning “palm” to the line beginning “pand & flow”.

These words are part of a passage pencilled vertically in the left margin of this page that is covered by the leaf attached to the page. For a transcript of the entire passage, see [hm924v7n981](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/981).]

[[hm924v7n981](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/981) (entire verso of attached single leaf; part of lower portion of recto of page [1] of bifolio)]

[The text that appears upside down in this image is on the verso of the leaf attached to the recto of page [1] of the bifolio. An image of this material that shows less of the verso of the attached leaf appears in [hm924v7n979](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/979). A transcript follows.]

*omitted in blue p by Sanborn in left margin preceding* We

by the way

We might say ^ that the We . . . the *circled and c in p*

face itself is a terra firma broad

above and narrow below, with its

bald polar crown–its temperate zon

of greatest breadth–and intelligence

& inland seas–its equatorial but

sensuous mouth–& its dutch

Cape of Good Hope or Shakesperian

Patagonia.

[Text from “{Each” through “head” is on the lower portion of the recto of page [1] of the bifolio. To attach the single leaf that covers part of page [1] of the bifolio, Thoreau applied spots of sealing wax to this page. In making this image, the photographer lifted the attached leaf carefully so as to leave the attachment intact. In image [hm924v7n980](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/980) it is possible to see, through the attached leaf, the spots of wax, and to determine that there are two lines of text that precede the line “now loitering drop, larger or” which are not visible on the image of [hm924v7n981](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/981).

Based on what I can see of those two lines and on the fact that the attached leaf contains a revised version of the text on the part of the page that it covers, I have supplied a reading in braces in the transcript below. I can see that the spot of wax on the left covers “Ea” of “Each” and “ge” of “vegetable”; the spot on the right covers the “k” of “thick” and what is probably “&”.]

{Each rounded lobe of the

vegetable leaf, too, is a thick &}

now loitering drop, larger or

smaller, the lobes are ~~in fact~~

the fingers of the leaf, and

2 as many lobes as it has, in so

many directions it tends to flow,

and more ~~genial~~ heat or other

genial

^ influences would have caused

it to flow yet further.

The ear may be regarded as a lichen

lap or

with its ^ lobe or drop to which is often hung an additional metallic drop

1 (umbilicaria) on the side of the head. ^

south from the brow{s}

that promontory running congealed

The lip–(labium) laps or lapses from the sides of the

cavernous mouth–the nose ^ is a manifest ^ drop or stalactite

on the front of

the face *see \* for a comment*

[A transcript of pencilled text written vertically in the left margin from the line beginning “The ear” to the line on [hm924v7n980](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/980) beginning “pand & flow” follows”

the cheeks are a perfect sli{de or a}valanche

from the brows with the vall{ey of the} face

opposed & diffused by the che{ek bones}

Characters in braces are hidden by the upper part of the single leaf attached to the recto of page [1] of the bifolio. I have supplied these characters from the version of this passage on the attached leaf (see [hm924v7n980](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/980)). “vanche” and “face” can be seen in the left margin of the upper part of the recto of page [1] of the bifolio (see [hm924v7n980](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/980)).]

[\*I think all of the material in pencil was probably added at the same time, although it’s impossible to be certain. This passage with all revisions accepted would read

The ear may be regarded as a lichen

(umbilicaria) on the side of the head. with its lap or lobe or drop to which is often hung an additional metallic drop

The lip–(labium) laps or lapses from the sides of the cavernous mouth–the nose that promontory running south from the brow{s} is a manifest congealed drop or stalactite on the front of the face ]

[[hm924v7n982](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/982) (verso of page [1] of bifolio)]

Thus it seemed that this one P. 475 *in blue p by Sanborn to left of* Thus

~~illustrated~~ the principle

hillside ~~contained the epitome~~

contained

of all the operations of nature.

The Maker of this earth but patented

a leaf. What Champollion will

decypher this hieroglyphic for us

that we may turn over a new

leaf at last? no break

This phenomenon is more cheering

to me that the fertility & luxuriance tr *2 sets of 2 pinholes each in right margin*

True,

of vineyards. ~~To be sure~~ it is some what

excrementitious in its character, & there

is no end to the heaps of liver lights & bowels,

as if the globe were turned wrong-

suggests

side outward, but this ~~proves~~ at

least that nature has some

bowels, and there again is mother– els *written over pencilled* els \*

of humanity. This is the frost com- P. 476 *in blue p by Sanborn following* humanity. P *in blue pencil by Sanborn*

ing out of the ground; this is spring. *in left margin between* of *and* ing

It precedes the green & flowery spring

as mythology precedes regular

more

poetry. I know of nothing ~~so~~ purga-

tive of winter fumes & indigestions.

It convinces me that nature is

still in her swaddling clothes, and

stretches forth baby fingers on every

side. Fresh curves spring from

the baldest brow. There is nothing

[\* *I think Thoreau initially wrote* bowles *with a nub of an* s, *and reformed the letters first in pencil and then in ink.*]

[[hm924v7n983](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/983) (recto of page [2] of bifolio]

inorganic. The earth is not a graveyard full of skeletons, but a granary

full of seeds. It P. 476 *in blue p by Sanborn to left of* full

~~inorganic.~~ ^ ~~The earth~~ is not a

mere fragment of dead history,

strata upon strata like the

leaves of a book, to be studied by

geologists and antiquaries, but

living poetry like the leaves of a

which precede which precede *written over pencilled* which precede

tree, ~~promising~~ flowers & fruit, which precede flowers *c in p*

It is an {animated} nature all animal and vegetable life

not a fossil earth but a living

compared with whose great central life,^ {~~man~~} is merely parasitic. Its

~~specimen of the~~ earth.^ You may

throes will heave our exuviae from their graves.

melt your metals & cast them *2 sets of 2 pinholes each in left margin*

into the most beautiful moulds

you can, they will never excite me

like the forms which this molten

earth flows out into. And not only

it, but the institutions upon it

are plastic like ~~potter’s~~ clay in potter’s *c in p then ink*

potter

the hands of the ~~artist~~. These artist *c in p then ink*

foliaceous foliaceous *written in p then ink*

~~florid~~ heaps lie along the florid *c in p then ink*

bank like the slag of a furnace,

showing that nature is in full

blast within; but there is no ad-

mittance except on business. Ye

dead & alive preachers, Ye have

no business here, Ye will enter it

only as your tomb, to be melted over again.

3 or 4 white lines P. 477 *in blue p by Sanborn following* lines

Ere long, not only on these banks,

but on every hill & plain & in every

[[hm924v7n984](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/984) (verso of page [2] of bifolio]

hollow, the frost comes out P. 477 *in blue p by Sanborn to left of* hollow

of the ground like a dormant

quadruped from its burrow,

& seeks the sea with music

~~like the birds~~, or migrates to

other climes in clouds. Thaw with

his gently persuasion is more

powerful than Thor with his or *of* Thor *reformed, I think*

hammer. The one melts, the other

but breaks in pieces. *2 sets of 2 pinholes each in right margin*

When the ground &c

[[hm924v7n985](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/985) (recto of single leaf)

P 471 *in blue p by Sanborn above* feet high

20 to 40 feet high, is sometimes over-

laid with a mass of this kind of

foliage, or sandy rupture, for

a quarter of a mile on one or

both sides, the produce of one

spring day. Sometimes it is slightly ex-

cited to productiveness by a rain in

midsummer. What makes this

sand foliage ~~so~~ remarkable

is its springing into existence thus

P. 472 *in blue p by Sanborn to left of and above*

suddenly. When I see on the suddenly

*cluster of 5 pinholes in left margin*

one side the inert bank,–~~(~~ for *open and close parens around* for . . . first, *c in ink*

the sun acts on one side first,~~)~~– e *of* the *reformed in p*

and on the other this luxuriant

foliage. the creation of an

hour, I am affected as if in

a peculiar sense I stood in

the laboratory of the Artist who A *of* Artist *written over* a

made the world & me, had

come to where he was still at

work, sporting on this bank,

and with excess of energy strewing

his fresh designs about. I feel as if I

V S were nearer

I feel as if I were nearer to the vitals {of the} globe { } for this sandy overflow

is something such a foliaceous mass as the vitals {of the} animal body

¶ When the sun withdraws, the P. 473 *in blue p by Sanborn to left of* When

You {find} sand ceases to flow, but in the

morning the streams will start

once more and branch & branch

again into a myriad others. You may

[[hm924v7n986](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/986) (verso of single leaf)]

P. 473 *in blue p by Sanborn above* here

here see perchance how blood

vessels are formed. If you look

closely you observe that first

there pushes forward from the

thawing mass a stream of softened

sand with a drop like point like

the ball of the finger, feeling its

way slowly and blindly down-

ward, until at last with more

heat & moisture, as the sun *cluster of 5 pinholes in right margin*

P. 474 *in blue p by Sanborn above* gets

gets higher, the most fluid por-

tion in its effort to obey the

law to which the most inert also

yields, separates from the

latter & forms for itself a

meandering

^ channel or artery within that,

But when the sun dries the upper But . . . falls *circled and c in p then ink*

surface of this (~~artery~~), it falls in and reveals *c in p then ink*

which is seen

~~and reveals~~ a little silvery stream

glancing like lightning from

|~~mass to mass, from~~| one stage

of pulpy leaves or branches to

yet

another, and ~~is~~ ever and anon sand *see \* for comments that won’t fit here*

It is wonderful how rapidly ~~and~~ perfectly the ^ organizes itself as it flows, using the

best material its mass affords to form the sharp edges of its channel.

swallowed up in the sand. ^~~(~~Such

are the sources of all rivers.~~)~~

*caret indicates placement of pencilled text written*

In the silicious matter which *in left margin; see note below*

*Written vertically in left margin from bottom to top of page:*

It is wonderful how rapidly {&} perfectly it organizes itself as it flows, using the best material

{that} its mass affords { ] to form the sharp edges of {its} channel.

*The pencilled caret between the last two line on the page indicates this material should follow* rivers. *I think the placement of the ink version following* sand. *represents a later intention.*

\*

and ~~is~~ ever is *c in p then ink*

the organizes the *written over* it *probably in p then ink*

sand *written in ink over pencilled* the sand

[[hm924v7n987](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/987) (recto of single leaf)]

P. 475 *in blue p by Sanborn above* leaf

leaf too is a thick and now loitering

drop, larger or smaller; the lobes are

the fingers of the leaf, and as many

lobes as it has in so many directions

it tends to flow, and more heat or

other genial influences would have

caused it to flow yet further.

This is seemed that P. 475 *in blue p by Sanborn to left of* Thus

illustrated

this one hill-side ~~contained~~ the

principles of all the operations of na-

ture. The Maker of this earth but *2 sets of 2 pinholes each in left margin*

patented a leaf. What Champollion

will decypher this hieroglyphic for us,

that we may turn over a new leaf

at last? This phenomenon is more

exhilirating

~~cheering~~ to me than the luxuriance

and fertility of vineyards. True, it is

somewhat excrementitious in its char-

acter, and there is no end to the heaps

of liver lights & bowels, as if the globe

were turned wrong side outward; but

this suggests at least that Nature Nature *altered from* nature

has some bowels, and there again

P. 476 *in blue p by Sanborn above* is

is mother of humanity. This is the

frost coming out of the ground;

this is Spring. It precedes the green Spring *altered from* spring

and flowery spring, as mythology

precedes regular poetry. I know of I know of *may be an addition*

[[hm924v7n988](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/988) (verso of single leaf)]

nothing more purgative of winter fumes

P 476 *in blue p by Sanborn above* and

and indigestions. It convinces me that

Earth

~~Nature~~ is still in her swaddling clothes,

and stretches forth baby fingers on every

side. Fresh curls spring from the

baldest brow. There is nothing inor-

ganic. ~~The earth is not a graveyard~~ The . . . It {scraped off} *marked in pencil to*

*delete, then* The . . . full *deleted in ink*

~~full of skeletons, but a granary full~~

no break The earth is not a mere fragment of The earth *written over* of seeds. It

Of seeds. It *scraped off*

dead history, stratum upon stratum like *first* stratum *altered from* strata

the leaves of a book, to be studied by *2 sets of 2 pinholes each in right margin*

~~merely~~ chiefly merely *written over pencilled* merely *first*

geologists and antiquaries^,^ but living *caret written over pencilled caret*

poetry like the leaves of a tree which

precede flowers & fruit,–not a fossil

earth, but a living earth; compared

2 with whose great central life all animal

and vegetable life is merely parasitic.

Its throes will heave our exuviae from

their ~~tombs~~ graves. You may melt your

metals and cast them into the most

beautiful moulds you can, they will

never excite me like the forms which

this molten earth flows out into. And

not only it, but the institutions upon

it, are plastic like clay in the hands

of the potter. These foliaceous heaps lie

along the bank like the slag of a

1 furnace, showing that Nature is “in Nature *altered from* nature

full blast” within.

[[hm924v7n989](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/989) (recto of single leaf)]

P. 476 *in blue p by Sanborn above* convinces

It convinces me that nature is still

in her swaddling clothes & stretches

forth baby fingers on every side.

Fresh curls spring from the baldest

brow. There is nothing inorganic. The

earth is not a mere fragment of

dead history strata upon strata

like the leaves of a book, to be

studied by geologists & antiquaries

–but living poetry like the leaves

promising flowers & fruit

of a tree^–not a fossil earth– *2 sets of 2 pinholes each in left margin*

but a living specimen of an earth–

You may melt your metals &

cast them into the most beautiful

moulds you can, they will never ex-

cite me like the forms which this

molten earth flows out into. & Not only

it

~~the earth~~ but the institutions upon

it are plastic like the potter’s clay in

the hands of the artist. These florid

heaps lie along the bank like the

slag of a furnace showing that

nature is in ‘full blast within’; but

there is no admittance except on busi-

ness– Ye dead & alive preachers, ye

have no business here– Ye will enter it

only as your tomb.

[[hm924v7n990](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/990) (verso of single leaf)]

[blank]

*2 sets of 2 pinholes each in right margin*

[[hm924v7n991](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/991) (recto of single leaf)]

P. 477 *in blue p by Sanborn above and left*

When the ground was partially *of* When

bare of snow and a few warm days

had dried its surface somewhat here

& there, it was pleasant to compare

the first tender signs of the infant

year just peeping forth with the

stately beauty of the withered vegeta-

tion which had withstood the

winter, ~~life everlasting,~~ ~~asters~~, gol- life-everlasting *c in p*

pin weeds, pin weeds *written over pencilled* pin weeds

den rods, ^ and graceful wild grasses, *caret written over pencilled caret*

more obvious and interesting frequently frequently *written over scraped off* than

~~whose winter is more stately~~ than *cluster of 5 pinholes in left margin*

(~~the~~)in summer even, as if their beauty their *altered to* in: the *c in p then*

decent weeds are they at least which widowed nature wears *parenthesized and c in ink and final* r

was not ripe till then;( ^ ~~the various~~ *altered to* n

~~sedges and other strong stemmed plants~~

~~which had not yet sown all their~~

~~seeds~~) even cotton grass, cattails seeds) *followed by scraped off dash*

johnswort johnswort *written over pencilled* johnswort

mulleins, hard-hack, meadow-sweet sweet *altered from* seet

strong-stemmed plants,

& other ^ those unexhausted granaries

~~of winter~~ which entertain the earliest

{~~These are~~} decent weeds at least which widowed nature wears. These are *cancelled then*

birds; ^I ~~never tire of admiring~~ the *scraped off*  These are . . .

am particularly attracted by wears *written over illegible*

arching, ~~drooping, &~~ sheaf-like top ^ of the ^ wool- *pencilled text as is caret*

arching *written over pencilled*

grass; it brings back the summer arching *pencilled carets following*

top *and* the *refer to illegible*

to our winter memories, and is among *pencilled text interlined above*

P. 478 *in blue p by Sanborn above* the

the forms which art loves to copy,

~~an antique style older than Greek or Egyptian,~~

^ and which in the vegetable kingdom *caret and* an . . . Egyptian, *written*

*over pencilled caret and* an . . .

have the same relation to types already Egyptian,

(~~existing~~) in the mind of man that

astronomy has. It is an antique

[[hm924v7n992](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/992) (verso of single leaf)]

P. 478 *in blue p by Sanborn above* style

style older than the Greek or Egyptian.

How Many How *cancelled in pencil then ink* M of

^  ~~All~~ the phenomena of winter are Many *written over scraped off* m All

*altered to* of *then cancelled* See \*

suggestive of an inexpressible tender-

ness & fragile delicacy. We are top of question mark *following* delicacy *scraped off to make period*

accustomed to hear this king de-

scribed as a rude & boisterous ty-

rant, but with the gentleness of

a lover he adorns the tresses of

summer.

At the approach &c

*cluster of 5 pinholes in left margin*

\* *I think the revisions produced the following*

1 All the phenomena

2 How many of the phenomena

3 Many of the phenomena *[the alteration of the question mark to a period at the end of the sentence is part of this revision]*