*File name:* Spring\_para7\_1\_in J\_1848\_HM924v6\_F.docx

*Project:* Revision narrative/fluid text for a selection from paragraph 7 in “Spring” (“The whole bank, which is from twenty to forty feet high. . . . The overhanging leaf sees here its prototype.”)

*Nature of document:* Journal entry (Winter/Spring 1848), located in HM 924, volume 5, draft F

*Position in composition sequence:* 1

This is the recto page of the first of two leaves found at the beginning of draft F. Although F is dated late 1853 to early 1854, these leaves are part of a now-fragmentary MS Journal volume that Thoreau probably filled in late winter or spring 1848.

Thoreau rearranged the original order of the passages on the first three pages of these two leaves in two ways. I think he first numbered passages in pencil in the left margin of each page. The order established by the numbers in pencil is 4, 6, 10, 8 (altered from 7), 7, 9′ (altered from 9), 13, 9, 14, 17, 16 (altered from 11), 11, 3, 15, 12. He marked the extent of all but the first five numbered passages by drawing vertical lines in pencil beside them.

The passage initially numbered 13 runs over from the recto to the verso page of the first leaf (see [hm924v6n1009](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/1009)). Thoreau revised the order of the material in the portion of 13 on the second page in ink, cancelling 13, writing 14″ and 14′ in the left margin, and marking the extent of 14″ and 14′ by drawing vertical lines in ink.

Perhaps to clarify his rearrangement so it would be easier to copy, he also

marked off sections by drawing horizontal lines in ink across the page. The horizontal line separating 14″ and 14′ must have been drawn in connection with that rearrangement, and I think Thoreau added all of the ink horizontal lines at the end of his rearranging.

The passage numbered 10 initially preceded the passage numbered 9′, with intervening passages later numbered 8 and 7.

**Diplomatic transcript of entire page containing selection**

[[hm924v6n1008](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/1008) (recto)]

{r} *in upper right corner*

There lie the sand and clay all winter P. 470 *in blue p by Sanborn following* winter

on this shelving surface an inert mass

4 but when the spring sun comes to thaw

the ice which binds them they begin to

of

a distance ~~which is 40 or~~ 50 feet ~~high~~

slope

flow down the ~~bank~~ ^ like lava–

like

~~These~~ little streams & ripples ~~of~~ lava ~~like~~

interweave with vines–

~~forming~~ ~~clay~~ over flow & interlace one another like

~~producing~~ a sort of Hybrid product–obeying half way the law of currents & half way the law of

as it were ~~a~~ vegetation.

6 ^ ~~some~~ mythological vegetation or like the

forms which I (seem to) have seen imitated

~~clusters of graceful sprays overlaying each other a foot or more in depth~~

in bronze– ~~What affects me is the~~

I am affected as it were by the presentness of the eternal presentness *altered?*

~~presence of the law~~–between that inert law that *altered from* the

mass and this luxuriant vegetation what this *altered from* the

but God that God who is reputed

10 interval is there? ^ Here is ~~an ar~~tist at

to have built this world 6000 years ago still at his work.–freshly this spring

day sporting on this bank ~~and contriving new designs~~

work.–~~as it were not at work but a-playing.~~

no sooner than it

~~designing~~– –It ^ begins to flow ~~& immediately~~

it takes the forms of vines–or of the feet

& excrement of all kinds 8 *written over* 7

8 & claws of animals–^or of the human brain

clusters of graceful sprays sometimes overlying each other

the material a foot or more in depth.

or lungs or bowels^– Now ~~it~~ ^ is bluish

destined perchance to be the subject of admiration to future geologists

clay now clay mixed with reddish sand–now

-colored

7 pure iron ^ sand–and sand and clay of every

degree of fineness and every shade of color–

The whole bank for a quarter of a mile

of this cut

~~is {seen} {on}~~ on both sides ^ is sometimes over-

9′ laid with a mass of plump & sappy 9′ *written over* 9

foliage the produce of one spring day

~~verdure~~ of this kind–^ ~~I am startled~~

It would not be so remarkable if it did not spring into existence thus

suddenly & as it were by magic–while to the eye it has all the perfectness

~~probably because it grows so fast–it~~

which belongs to the slowly ~~of~~ formed works of nature & art.

~~is produced in one spring day.~~

rounded lobe earth

Each ~~The~~ ^ lobe of these ^ leaves–perchance of all l *and* o *of lobe reformed in p*

13 leaves–is a thick–now loitering drop

~~like the ball of the finger~~ larger or smaller

**Layers of revision, in order proposed by Witherell (passages presented in final order as numbered by Thoreau)**

9′

*Color and density of ink indicate that Thoreau first wrote:*

The whole bank for a quarter of a mile

on both sides is sometimes over-

laid with a mass of plump & sappy

verdure of this kind– I am startled

probably because it grows so fast–it

is produced in one spring day.

*A revision in what looks like a darker ink resulted in this:*

The whole bank for a quarter of a mile

on both sides of this cut is sometimes over-

laid with a mass of plump & sappy

verdure of this kind–the produce of one spring day

It would not be so remarkable if it did not spring into existence thus

suddenly & as it were by magic–while to the eye it has all the perfectness

which belongs to the slowly formed works of nature & art.

*In the next revision within the passage, Thoreau changed* verdure *to* foliage *in pencil*

The whole bank for a quarter of a mile

on both sides of this cut is sometimes over-

laid with a mass of plump & sappy

foliage of this kind–the produce of one spring day

It would not be so remarkable if it did not spring into existence thus

suddenly & as it were by magic–while to the eye it has all the perfectness

which belongs to the slowly formed works of nature & art.

10

*Color and density of ink indicate that Thoreau first wrote:*

What affects me is the

presence of the law–between the inert

mass and the luxuriant vegetation what

interval is there? Here is an artist at

work.–as it were not at work but a-playing.

designing–

*Based on ink color and density, two revisions,* the *to* that [that inert] *and* the *to* this [this luxuriant], *were probably part of the initial inditing, but they could have been later*

What affects me is the

presence of the law–between that inert

mass and this luxuriant vegetation what

interval is there? Here is an artist at

work.–as it were not at work but a-playing.

designing–

*A revision in what looks like a darker ink resulted in this:*

I am affected as it were by the presentness of the eternal law

–between that inert

mass and this luxuriant vegetation what

interval is there? but God Here is that God who is reputed

to have built this world 6000 years ago still at his work.–freshly this spring

day sporting on this bank and contriving new designs

at work.–

*Complications in the passage above:*

presentness *looks altered, but I can’t tell whether Thoreau changed it or just reformed* ntness

*the caret positioning* but God *seems misplaced*

*Thoreau seems to have intended the interlined material* that God who is reputed to have built this world 6000 years ago still at his work.–freshly this spring day sporting on this bank and contriving new designs *to replace* an artist at work *but he cancelled only* an *and part of* artist

*The cancellation of* and contriving new designs *in the above passage produced:*

I am affected as it were by the presentness of the eternal law

–between that inert

mass and this luxuriant vegetation what

interval is there? but God Here is that God who is reputed

to have built this world 6000 years ago still at his work.–freshly this spring

day sporting on this bank

at work.–