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

Parts of the selection from paragraph 7 are found on the recto pages of the first two leaves located 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 indicated 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 pencilling vertical lines in the left margin beside them.

The passage initially numbered 13 runs over from the recto to the verso page of the first leaf (see the left margin at the bottom of [hm924v6n1008](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/1008) and the left margin at the top of [hm924v6n1009](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/1009)). Thoreau revised the order of the material in the portion of 13 on [hm924v6n1009](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/1009) 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 in the margin.

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.

Versions of passages numbered 9′, 10, and 11 are included in the selection from paragraph 7.

**Diplomatic transcripts of entire pages 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

[[hm924v6n1010](https://cdm16003.contentdm.oclc.org/digital/collection/p16003coll16/id/1010) (recto)]

too we may ask

so ^ ~~the stream is but a leaf~~ What

is the river with all its branches–but

unless

a leaf divested of its pulp–~~but~~ its

pulp is intervening earth–forests & fields

16 & towns & cities– What is the river but 16 *altered from* 11

a tree an oak or pine–& its leaves perchance

are ponds & lakes & meadows innumerable

as the springs which feed it.

as

I perceive that there is the same power

that made me my brain my lungs my

11 bowels my fingers & toes working in other

clay this very day– I am in the studio studio *altered from* study

who is even now at work–or rather at

play–forming fresh designs.

of an artist.

This cut is about a quarter of a P 472 *in blue p by Sanborn*

running north & south *following* of

mile long^–& 30 or 40 feet deep–and

commencing

in several places clay occurs ~~which rises~~

~~about~~ about below ~~original~~

~~to within~~ a dozen feet ~~of~~ the surface.– ~~of~~

3

~~the~~ Where there is sand only the slope is

more

greater & ^ uniform–but the clay being

now

more adhesive ~~inclines~~ ^ to stands out ~~longer~~

threatening masses

from the sand as in ~~boulders~~–which

are continually washing & coming down.

The material

Flowing downward it of course runs together

and forms masses and conglomerations but if

as it ~~does~~ in trees

15 flowed upward ^ ~~it~~ ^ it would dispersed itself

finely

more ^–& grow more freely–& unimpeded P 474 *in blue p by Sanborn below*

open & airy. open

clusters of graceful sprays overlying each other

Here you may see how blood vessels are formed–first there pushes forward from

But there lies the blood vessel forming & the lungs *[this sentence continues on*

12 a little silvery stream glancing like lightning, and swallowed *the next page]*

up in the sands– It seemed so artful

**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 [first inditing or r1?]* :

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 [r1]:*

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 [r2]:*

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.–

11

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

I perceive that there is the same power

that made me my brain my lungs my

bowels my fingers & toes working in other

clay this very day– I am in the study

of an artist.

*Based on ink color and density, one revision,* study *to* studio, *was part of the initial inditing [first inditing]:*

I perceive that there is the same power

that made me my brain my lungs my

bowels my fingers & toes working in other

clay this very day– I am in the studio

of an artist.

*A revision in what looks like a darker ink resulted in this [r1]:*

I perceive that there is the same power

that made me my brain my lungs my

bowels my fingers & toes working in other

clay this very day– I am in the studio

of an artist. who is even now at work–or rather at play–forming fresh designs.